

JEAN-LUC BARONI





Rosalba Carriera, no. 7 (detail)

JEAN-LUC BARONI

PAINTINGS
DRAWINGS
SCULPTURES

2016

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Jean-Luc Baroni

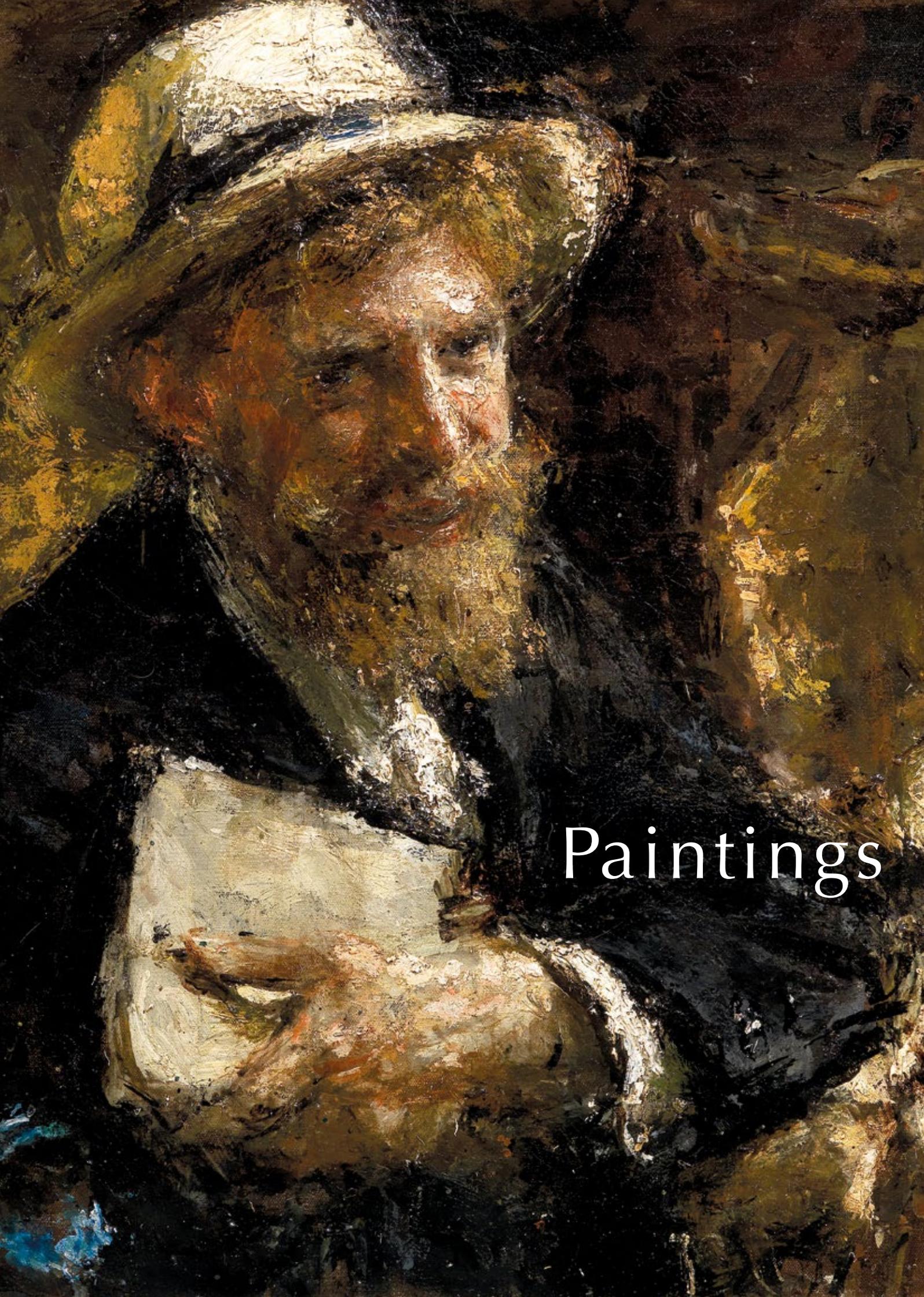
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Front cover: Théodore Géricault, *Portrait of Eugène Delacroix*, no.12 (detail).
Back cover: Parmigianino, no. 22 (actual size).



Paintings

OTTAVIO LEONI

Rome 1578 - 1630

1 *Portrait of a Young Nobleman: Pietro Paolo Melchiorri, son of Benedetto Melchiorri*

Oil on copper. Inscribed and dated top left: *Romae/ 1607*.

19.2 x 15.3 cm (7 1/2 x 6 1/4 in.); in frame: 29.6 x 25.3 cm (11 5/8 x 10 in.)

PROVENANCE: Private Collection, France.

LITERATURE: F. Solinas, *Ottavio Leoni (1578-1630): les portraits de Berlin*, Rome 2013.

F. Solinas, 'Le maniere del Leoni. Un 'Amore' dipinto e due ritratti di Don Taddeo Barberini', *Dal Razionalismo al Rinascimento. Scritti in Onore di Slivia Danesi Squarzina*, under the direction of M.G. Aurigemma, p.287-296, Rome 2011.

F. Solinas, 'La Signora degli Scorpioni: Un inedito di Ottavio Leoni (1578-1630) e qualche ritratto romano del tempo di Caravaggio', in *Caravaggio nel IV centenario della Cappella Contarelli*, p.243-265, Rome 2002.

The picture is presented in a period Roman frame, of ebonised pearwood inserted with semi precious stones including jasper, agate, alabaster, lapis lazuli and amethyst.

This rare and precious portrait was painted by Ottavio Leoni on a copper plate, and dated in fine gold: *Romae 1607*. The artist is one of the greatest European interpreters of portraiture in his time. From his early years, Leoni was supported by Cardinal Francesco Maria Del Monte (1549-1627), patron of the arts in Rome and founder, alongside Cardinal Federico Borromeo, of the Academy of Saint Luke, created to welcome artists coming to work in the Eternal City. Del Monte, known as *Cardinale Fiorentino* represented the Grand Duke of Tuscany in Rome and was one of the richest and most refined patrons of his age who counted amongst his protégés, Caravaggio (his favourite), Barocci, Ligozzi, Vouet and indeed Leoni who was also a friend of Caravaggio's. These artists, along with a few others, all had the favour of this art-loving prelate who advanced their careers with prestigious commissions, public and private, for the Church and the establishment, both in Tuscany and elsewhere.

Along with Caravaggio, who played an important role in his development, the young Leoni was influenced by Scipione Pulzone (1550-1598) and Pietro Facchetti (1540-1619), successful portraitists and painters to the

Popes and to Italian nobility. Ottavio had been trained by his father, Ludovico, goldsmith, sculptor in bronze and wax and also painter to the papal court. During repeated sojourns at the Tuscan court, in 1597, 1598 and 1590, Ottavio had the opportunity to study the Medici portraits by Bronzino, Allori and Santi di Tito. Thanks to Princess Christine of Lorraine, who married Grand Duke Ferdinand I in 1589, the young painter also had the chance to study dozens of the small, portable portraits drawn or painted on panel by François Clouet and his circle. Sole heir to her grandmother, Catherine de Medici, Christine of Lorraine was left a considerable treasure trove of jewels, precious tapestries and the extraordinary collection of portraits of the last Valois, which had been commissioned by the queen and are now, for the most part, at Chantilly.

In 1607, the year this portrait was painted, Ottavio Leoni had already fulfilled a number of prestigious portrait commissions for the nobility and for important prelates in the Eternal City. He had painted a life size portrait of Pope Paul V (reg. 1605-1621), today still in the Borghese collections, along with that of his nephew, Cardinal Scipio Borghese (1577-1633) which is now in the Musée Fesch, Ajaccio. Among his sitters can be listed the Gonzagas and the Medicis, the Colonna Princes, the Orsini Dukes and the Ambassadors of France and of Spain. As well as being an associate of Caravaggio, Leoni studied those works of Rubens and of Frans Pourbus which could be seen in Florence, Rome and Mantua.

This intimate portrait, recently rediscovered and till now unpublished, was executed with a particular mastery of technique, expressing the character and spirit of this adolescent, perhaps only 13 or 15 years old but dressed as a knight. The young noble shows all the characteristics of a future papal courtier: the gilded sword, the sapphire ring on his little finger, the golden chain on which there presumably hangs a cross, hidden by the doublet because the chivalric order has not yet been granted to him. Elegant, virtuous, the young boy without doubt belongs to an old noble family from Rome or perhaps from one of the many families who installed themselves in the Eternal City in order to improve their situation or to assume the



posts created by each new Pope. Bareheaded, the young man is shown in an interior, an antechamber perhaps on the ground floor of a palace, the neutral background is lit in the Caravaggesque manner with a vibrant light coming from a source high up and to the left. As in other portraits painted by Leoni and, notably, in the important group portrait on copper now in the Metropolitan Museum which shows a Cardinal with his cortège, the expressions of the sitters are described with precision, as are their clothes. In this portrait, the cloak of black wool is lined with silk satin of the same colour, the doublet is of pleated brocade lined with light blue organza, the same, extremely rich material is used for the bodice and sleeves and the collar and cuffs are elaborately made from fine linen decorated with precious Venetian lace.

Thanks to his drawn portraits, which often bear the names or the titles of the sitters, it has been possible to identify certain of the painted portraits: this is the case, for example, with the magnificent *Marcantonio Borghese, Principe di Sulmona* in the collection of the Stibbert Museum in Florence which was identified thanks to

a drawing also now in Florence, in the Accademia Colombaria. The present young *Cavaliere* painted on copper is strikingly like the subject portrayed in two drawings known from old photographs in the collection of the Witt Library and that of the Documentation des Arts Graphiques of the Louvre. One is a portrait made in black chalk dating from towards 1620 representing Pietro Paolo Melchiorri in profile and identified by an inscription, now partially illegible. Related to the Marquis Benedetto Melchiorri, an art collector and patron of Caravaggio, it is Pietro Paolo's likeness which seems to have been drawn again on a sheet from the collection of the marquis de Lagoy, showing him a few years older and in court dress. This latter drawing would have been made at least ten or twelve years after the present work. Further research in Roman archives could possibly clarify the clearly amicable relationship between the artist and the Melchiorri marchesi who are most well known for being protectors and patrons to Caravaggio.

Translated from a text by Professor Francesco Solinas



actual size

BARTOLOMEO MANFREDI

Ostiano 1582 - 1622 Rome

2 *A Hunter with a Spear carrying the Head of a Fox, possibly a depiction of Adonis*

Oil on copper.

35.3 x 28.3 cm (13 7/8 x 11 1/8 in.)

PROVENANCE: Private Collection, France.

Manfredi's reputation in the 17th century was as Caravaggio's closest follower, his works were held in great esteem and he was extremely influential to the circle of Italian, French and Northern artists working in Rome in the first decades of the 17th century. The close links with Caravaggio, the paucity of documentation associated with his work and the fact that Manfredi appears never to have signed or inscribed his paintings meant that over the centuries his works became absorbed into the confusion of material gathered around Caravaggio's own *oeuvre*. Manfredi trained originally in Northern Italy, in Milan, Cremona and Brescia and only moved to Rome in around 1605 where, according to Baglione, he was initially taken on by Cristoforo Roncalli as an assistant. The *Chastisement of Cupid*, now in the Art Institute of Chicago is thought to be his earliest surviving painting; it was commissioned by the collector and writer Giulio Mancini (1559-1630) and it establishes the character of his paintings, his striking physiognomic types, a style which is profoundly influenced by Caravaggio's early paintings and a method of showing his figures in shallow, confined interior spaces, against dark background walls lit by a raking light. The half length figure close to the picture plane was another feature he absorbed from Caravaggio, and one which creates an effect of immediacy and, of course, proximity. In later work, Manfredi used frieze-like compositions and for subjects turned to the tavern scene, creating a pictorial type which was named by the biographer Sandrart as the *Manfrediana methodus* and became extremely popular as a model for artists working in the Caravaggist style. His colours, which had been clear and brilliantly contrasting, in later work become warmer and more limited in tone and the paint more liquid.

Manfredi's reputation now rests principally upon his secular paintings and perhaps his habit of not signing his pictures was a consequence of working for patrons he was familiar with. His paintings are generally of a scale suited to private commissions and this is also true of his numerous religious paintings – the fact that he seems to have worked hardly, if at all, for official,

public commissions, either secular or religious, is a possible explanation for why there is so little surviving documentation of his work. The convention he established, however, of painting religious subjects in the guise of genre scenes became another method for artists such as Cecco del Caravaggio and Theodoor Rombouts to follow, while Regnier and Tournier, and to a lesser extent, Valentin, are all considered to have absorbed his subjects and stylistic influence deeply in their early work. Some of the most important collectors in Rome and Tuscany are known to have owned paintings by Manfredi including Vincenzo Giustiniani and Ferdinando I de' Medici and as biographer Giulio Mancini records that he was a man of distinguished appearance and fine behaviour whose portrait was requested by the Accademia dei Pittori in Florence.



1. Anonymous copy, the Staatliche Kunsthalle, Karlsruhe.



This rare and beautifully painted copper, a youthful huntsman, turning to look at the viewer as if in arrested motion, is incontestably a Manfredian type and evidence has emerged to show that it became a well-known image. A number of far inferior copies have been found; one in the Staatliche Kunsthalle¹, Karlsruhe (fig.1) (published by Annick Lemoine under the rejected works section of her monograph on Nicolas Regnier) another, in a private collection in Belgium², and a third on canvas, whereabouts unknown. The pictures in Belgium and in Karlsruhe are on copper and the latter has the measurements 38 x 31 cms. (15 x 12 inches) which, though larger than the present copper, is still surely reflective of the scale of the original.

Annick Lemoine, knew the inferior work at Karlsruhe and pointed out the strikingly comparable painting by Bartolommeo Manfredi, the *Triumph of David* in the Louvre (fig.2). It is acknowledged that the demarcation between the work of Manfredi and Regnier is on occasion very difficult to distinguish, nevertheless, both she, and Keith Christiansen, concur in believing that this copper, considering its extremely fine quality and despite the apparent uniqueness of its medium and scale, is most likely to be by Manfredi; the similar aspects of the *David* lying not just in the

composition but in the refined and smooth application of the paint, the treatment of the sleeve, the sweetness of David's face and the quality of the depiction of realistic detail, while, in the present picture, the cool skin tones and clearly defined strands of hair are also highly characteristic of the artist. The attribution was then confirmed by Gianni Papi, author of the recent monograph on Manfredi. Dating the present work to between 1612-1614, Papi enumerates the aspects which are so characteristic of Manfredi's work at this time: the striking red used for the shirt, the treatment of the drapery, the way in which the light falls on the chest and face, the very typical facial type and the manner in which the hair is depicted, soft and almost wet looking. The Louvre picture shows David, such a very similar figure type as to be, quite possibly, the same model, glancing out of the picture frame, turned at the same oblique angle and also wearing a red sleeve and green leggings. Interestingly, in the Louvre painting, while the David himself is stilled, the tambourine player at his side has exactly the same movement of the head and sense of flowing action as the present hunter. Gianni Papi has pointed out a second picture by Manfredi on the theme of David, *David with the Head of Goliath* (fig.3), known from copies and an extremely damaged but possibly original version in the Koelliker Collection³. In some respects, the second



2. Bartolommeo Manfredi, *David with the Head of Goliath, and a Tambourine Player*, oil on canvas, Paris, Musée du Louvre.



3. Bartolommeo Manfredi (?), *David and the Head of Goliath*, oil on canvas, Koelliker Collection, Milan.



4. Hieronymus II Francken, *Cabinet d'un Amateur*, Musée des Beaux-Arts, Belgique.

David may have been even more similar to this *Hunter* in that he is also depicted with his shoulder bare and the red sleeve descending down his arm.

While no other works on copper by Manfredi are known and the small scale has required a more minute brushwork than is usual for the artist, it can be recalled that Manfredi worked most frequently for collectors and independent patrons, whose tastes could easily have followed the current vogue for small works on copper. The practice of painting on copper had become increasingly popular during the latter half of the sixteenth century. In Prague, for the erotic cabinet pictures so favoured by Rudolf II, and throughout Italy for small scale devotional paintings intended for personal use; in Florence, Bronzino's *Pietà* is an example, while the Bolognese painters who came to Rome, Annibale and Ludovico Carracci, Domenichino, Reni and Albani were all practitioners. Copper was also the preferred support for the landscapes of the Northern artists working in

Rome, such as Bril and Breughel, as well for Elsheimer and his jewel like figurative scenes (examples of these artist's works on copper all appear in *Gallery* pictures) and for small portraits, such as those by Alessandro Allori in Florence and Ottavio Leoni in Rome. The meticulous effects achievable on its smooth surface were of course the prime attraction but also the portability of the light metal. Artists such as Arpino and Gentileschi made reduced versions for collectors of their favoured compositions, Arpino's *St. Michael and the Rebel Angels* in the Glasgow Art Museum and Gentileschi's *David with the Head of Goliath* in Berlin are examples⁴, while Saraceni, who like Manfredi was a close follower of Caravaggio, made a speciality of painting on copper and he and Elsheimer may have vied with each other in this field⁵. Keith Christiansen now believes that more artists painted on copper in the early 17th century than was previously thought. In this context, there is no reason at all to doubt that the small scale copper support, so popular at the time, would have been appealing to Manfredi



5. Attributed to Cornelis de Bailleur, the Harrach collection at Schloss Rohrau, Austria.

and the collectors who appreciated his sophisticated manner of painting. This remarkable example, so elegant and atmospheric, and in its subject, so suited to the support, constitutes, therefore, an important discovery which, as Annick Lemoine has remarked, should encourage new research in this area.

The precise meaning of the figure depicted is an intriguing issue; Professor Papi suggests that he is a mythical hunter and Dr. Paul Taylor of the Warburg Institute has proposed that the artist is representing a model as Adonis, emblem of male beauty, one of the most famous huntsman and the most likely to be shown as a handsome young man, alone and quite plausibly with a fox rather than a more fearsome creature such as a wolf or lion. Dr. Taylor cites Shakespeare's 1592-3 poem *Venus and Adonis* as an example, in which Venus exhorts Adonis to hunt the fox rather than the boar⁶. Indeed, it is possible that there is a playful element in the composition, the meagre trophy of a fox's head bringing to mind a comparison with more heroic kills, such as the Calydonian Boar or, even, Goliath.

Further testament to the fame of this unusual composition has been noticed by Bert Schepers of the Centrum Rubenianum who remembered the image from a number of early 17th century *gallery pictures*, all on panel, in which it appears amongst the many paintings crowded into imaginary assemblies. One such is a work attributed to Hieronymus II Francken (1578-1623), the *Cabinet d'un Amateur* (fig.4), in the Musée des Beaux-Arts de Belgique, another is attributed to Frans Francken II (1581-1642), *The Gallery of a Picture Collector*, in which the Hunter figure is shown in an octagonal frame, and a third, an *Allegory set in a Picture Gallery* (fig.5), is given to Cornelis de Baellieur (1607-1671)⁷. *Gallery* paintings were mostly commonly done in Antwerp, the majority during the first half of the 17th century. Antwerp, at that time, was a thoroughly catholic and Italo-centric society. In only a couple of instances do *gallery* pictures depict the real collections of actual people, as in Teniers's various views of Leopold Wilhelm's collection, an assembly which, as Gianni Papi pointed out is known to have included Manfredi's *Arrest of Christ*⁸. More commonly, they expressed the aspirations of a class wishing to improve themselves or even lay claim to nobility, through the display of a broad appreciation of artistic and scientific wonders⁹. Dr. Schepers clarifies that the depictions of known paintings are often totally inaccurate in scale, therefore the fact that the *Hunter* is shown in proportion with some clearly large scale works is irrelevant to the size of the original. While the majority of the other works depicted alongside the *Hunter* in the three gallery pictures mentioned above are Flemish in character, in the panel attributed to Hieronymus Francken, a Peruginesque *Madonna and Child* is given a central position and, next to the *Hunter*, there is an Italianate Venus; Italian paintings do feature in the *genre* as a whole, even if in smaller numbers¹⁰. Of course the very fact of *The Hunter* being included in these Flemish gallery paintings means that it was an image fairly widely known in Flanders and that it had fame and therefore value as an iconographical type; its wide popularity is also testified to by the inferior copies mentioned above.

We are grateful to Annick Lemoine and Keith Christiansen for sharing their scholarly insights on the attribution to Manfredi and we would also like to thank Gianni Papi, author of the recent monograph on the artist, for his study of this fascinating picture.





CLAUDE VIGNON

Tours 1593 - 1670

3 *Saint Paul the Hermit*

Oil on canvas. Signed and dated indistinctly, lower left: ...non 1632.
138 x 100 cm (54 ³/₈ x 39 ³/₈ in.)

PROVENANCE: Probably Docteur Canève, Fleury-les-Aubrais (Loiret) (according to the records of 1971 of the Galerie Heim in Paris); Galerie Bailly, Paris, 1988; sale, Monaco, Christie's, 7 December 1990, lot 353; Private Collection.

LITERATURE: Paola Pacht Bassani, 'Qualche inedito di Claude Vignon', *Ricerche di Storia dell'Arte*, 1978-79, no.7, p.95-96, fig.11, note 41 and p.98; Paola Pacht Bassani, *Claude Vignon (1593-1670)*, Paris 1992, p.273, cat.150, illus.

Vignon trained in Tours, his birthplace, and in Paris. His master was the little known painter Jacob Bunel and not Georges Lallemand as is most commonly reported. Born into a protestant family, he became a Catholic at the age of 15 or 16 and travelled to Rome soon after. Following a long sojourn in Rome during which, probably with the help and encouragement of Simon Vouet, he had established himself as a painter, Vignon travelled throughout Italy and then on to Spain. He returned to France and settled in Paris in 1623 in which year he also married. Earning the patronage of Louis XIII and Cardinal Richelieu, Vignon's career during this period was intensely busy although he still managed to execute works both for collectors and for religious confraternities, especially the Jesuits. Alongside such success as a painter, Vignon also maintained roles as a printmaker and as a respected art dealer and advisor. The high esteem in which he was held during his lifetime led to his being elected *Professeur* by the extremely exigent *Académie Royale*. Yet his reputation collapsed rapidly after his death and by the 18th century he was little mentioned. Jacques Thuillier argues that the obscurity into which he fell was partly made possible by the small quantity of his work existing in public collections outside of ill-lit churches¹. But another factor is the great gulf between Vignon's vivid, expressive and extremely painterly art and the formalised classicism and elegance of 17th century French art as exemplified by Poussin, Le Brun, La Hyre, and their circles and followers. Vignon's paintings ceased to be either understood or appreciated until his relatively recent rehabilitation

in the 20th century as one of the most brilliant and productive artists of his period.

The present picture belongs to his most successful period and was probably executed for a church or a monastery. A painting of two hermit saints, St Paul and St. Antony, belonging to the Musée des Beaux-Arts, Epinal but on deposit to the Louvre, dates from the following decade and recalls this earlier work, both in its subject as well as in its rather Spanish tonality and style (the Epinal picture was at one time considered to be by Ribera²). Vignon was clearly fascinated by the subject of male saints and hermits and throughout his career, both in Rome and in Paris, he used these austere figures as an occasion to demonstrate his virtuosity in painting flesh and material. The Caravaggist painters gathered in Rome in the 1610s and 1620s were of course enormously influential but as Paola Pacht Bassani has suggested, Vignon seems also to have been strongly affected by the heightened religiosity of the work he would have seen in Spain. The rich surface of the present picture surely also recalls the extreme painterliness of two Italian artists of the same generation: Domenico Fetti and Bernardo Strozzi. Vignon paints the saint's flesh and his overgrown, graying hair with such an intensity of focus that a sense of movement is created in the paint which animates the stillness of contemplation.

The subject of St. Paul is not frequently seen in Western art and the mythic details of his life are ascribed to the biography by St. Jerome recorded in the thirteenth century collection of hagiographies titled *The Golden Legend*. One of the earliest Desert Fathers born during the 3rd century, St. Paul fled persecution in Thebes to become a hermit in the desert. He is said to have lived to the age of 130, feeding on the half loaves of bread brought to him daily by a raven. Vignon shows the saint in his cave, alone, meditating on death, as the raven swoops down. St. Paul was visited by St. Antony and on that day, the raven is said to have bought a whole loaf. When St Antony returned years later, Paul had died and St Antony buried him, taking his cloak woven from palm leaves, back to his monastery. St. Paul became the patron saint of weavers and the clothing industry.





actual size detail



PIER FRANCESCO MOLA

Coldrerio, Ticino 1612 - 1666 Rome

4 *Cain and Abel*

Oil on canvas.

139 x 90 cm (54 ³/₄ x 35 ¹/₂ in.)

PROVENANCE: Private Collection, France.

This unpublished painting is a characteristic work of Pier Francesco Mola's mature period which, with its lively naturalism, reconciles the artist's Lombard origins with the Emilian and neo-Venetian influences which he developed¹. This reconciliation manifests itself more in terms of composition than style. A typical characteristic is the vivacity of the depiction, with touches of impasto on the leaves, on the mountains in the distance, on the ground, and to pick out details of the figure. This technique is accompanied by the



1. Pier Francesco Mola after Titian, *Martyrdom of St. Peter of Verona*, Galleria Pallavicini, Rome.

process of using subtle layers of liquid glazes, most evident in the vaporous clouds, in the tree on the left and in the treatment of the protagonist's bodies.

The composition, which has an explicitly Venetian character, recalls Titian's *Martyrdom of St. Peter of Verona*, the famous altarpiece which was housed in the church of SS. Giovanni e Paolo in Venice but unfortunately destroyed in 1867 in a fire. The present picture recalls Titian's dramatic conception of the scene, with the executioner who lashes out against his victim on the ground, the twilight atmosphere and the relationship between the trees and the landscape, painted in the same manner. Titian's altarpiece must have impressed Mola greatly, as he made a fine copy of it in around 1644 which was in the collection of Don Gaspar de Haro y Guzman, Marchese del Carpio, and then purchased by Lorenzo Onofrio Colonna, and absorbed into the Rospigliosi collection eventually passing to Pallavicini and now displayed in the Galleria Pallavicini, Rome² (fig.1).

The theme of the dramatic murder of Abel, a favourite of the Venetian masters (Titian and Tintoretto) and then taken up by Caravaggisti such as Bartolommeo Manfredi, Giuseppe Vermiglio, Filippo Vitale, etc., seems to have been only rarely depicted by the major exponents of Roman Baroque painting. The clear dependence upon the Titian and the Caravaggesque heritage inherent in the subject, justify a dating of the picture to the middle of the 17th century, around 1650-52. Mola returned to the same subject in another composition, painted for a ceiling of the Palazzo Colonna, and showing a different moment: Cain flees having killed his brother who lies dead on the ground (1663-1666). Again, this scene has a powerful dynamic force, but is less highly finished in its technique³. A further elaboration of the subject, again showing Cain fleeing and Abel lying in the foreground, is variously given to Mola himself, to his studio, and more recently, to his pupil, Giovanni Bonati and is in the collection of the Cassa Depositi e Prestiti in Rome⁴.



Stylistically, the present work belongs to a series of works dating to the 1650s which seek a balance between the landscape in the background and the full-length figures in the foreground, such as the *Preaching of St. John the Baptist* in the Museo Thyssen-Bornemisza in Madrid (1647-50), the *St. John the Baptist* in the Brera (circa 1648-49), a further painting of the same subject in Sant'Anastasia in Rome (1649-50), the *Prodigal Son* in the Museum Boymans Van Beuningen in Rotterdam (1650-52), the *St. Eustace* in Palazzo Pamphilj in Nettuno (1655) and the *Bacchus and Ariadne* in the Herzog Anton Ulrich Museum, Braunschweig (1659-60). This evolutionary progression culminates in the *St. Bruno* (fig.2) from the Chigi collection with is now at the Getty Museum, Malibu (1660-3) and may be considered the most baroque of Mola's works⁵. Cain's pose is however very similar to that of the figure of the tormentor on the right of the fresco of *the Martyrdom of SS. Abdon and Sennen* in the church of San Marco in Rome (1653-33)⁶, while the anatomy records that in the *Preaching of St. John the Baptist* formerly in the Chigi collection, now in the Galleria Nazionale d'Arte Antica di Roma (1660-2), which also includes the two glimpses of blue sky visible in the clouds⁷. The figure of Cain has clearly inspired that, almost identical, in the very similar



2. Pier Francesco Mola, *St. Bruno*, the Getty Museum, Malibu.

painting of the same subject by Guglielmo Cortese, il Borgognone, datable to around 1653-4 and now in the Palazzo Doria Pamphilj, Rome, although the figure of Abel, the setting of the scene and the format differ. The Cortese painting was part of a cycle of large canvases executed by the French painter in collaboration with Gaspard Dughet for Prince Camillo Doria Pamphilj, two of which were paid for in 1653⁸. This is not the only time that Borgognone shows a certain dependence upon Mola, above all in his youthful works done for the Doria Pamphilj patron and in the decorative cycles in the palazzi at Nettuno and Valmontone which were overseen by the master.

Pier Francesco Mola, Ticinese by birth but Roman by adoption, was a pupil of Cavalier d'Arpino, a roving artist who completed his training between Bologna and Venice, frequenting the studios of Albani and Guercino. In 1649, he returned definitively to Rome, where he executed the major part of his important works. An excellent draughtsman and lively caricaturist, he practiced in many fields, making decorative works with both profane and sacred subjects, frescoes and portraits. He enjoyed the favour of the Papal families of the Pamphilj and the Chigi, the patronage of Cristina of Sweden, as well as commissions from other important families such as the Costaguti, the Colonna and the Omodei, testifying to his success. He was elected as the *Principe* of the Accademia di San Luca in 1662. Mola's success is also witnessed by the Roman based still life painter Abraham Brueghel, who, a few years after Mola's death, affirmed: "*Qui ha lasciato fama il primo Pictor d'Italia*" (His fame still lasts as the pre-eminent Italian painter). The vast workshop, the considerable number of copies of his work which can still be found on the art market and are present in both private and public collections, as well as his influence on the work of generations of painters up until the 19th century, are a clear reflection of the uninterrupted popularity of his work. Between the 18th and the 19th centuries many of his paintings found their way into prestigious collections of the royal and aristocratic families of France, England and Europe, from Louis XIV to Catherine the Great, the Marchese de Marigny to the Dukes of Sutherland, the Elector of Bavaria to the Dukes of Orléans, the Counts of Exeter to the Dukes of Rutland. His influence on painting continued into the 19th century when Eugène Delacroix advised his pupils to copy Mola just as Turner and Fragonard had done, whereas Gainsborough considered himself unable to paint as well as him.

Translated from a text by Professor Francesco Petrucci



MATTIA PRETI

Taverna, Calabria 1613 - 1699 Valletta, Malta

5 *St. Jerome Reading, in Profile*

Oil on canvas.

135.3 x 102.3 cm (53 ¼ x 40 ¼ in)

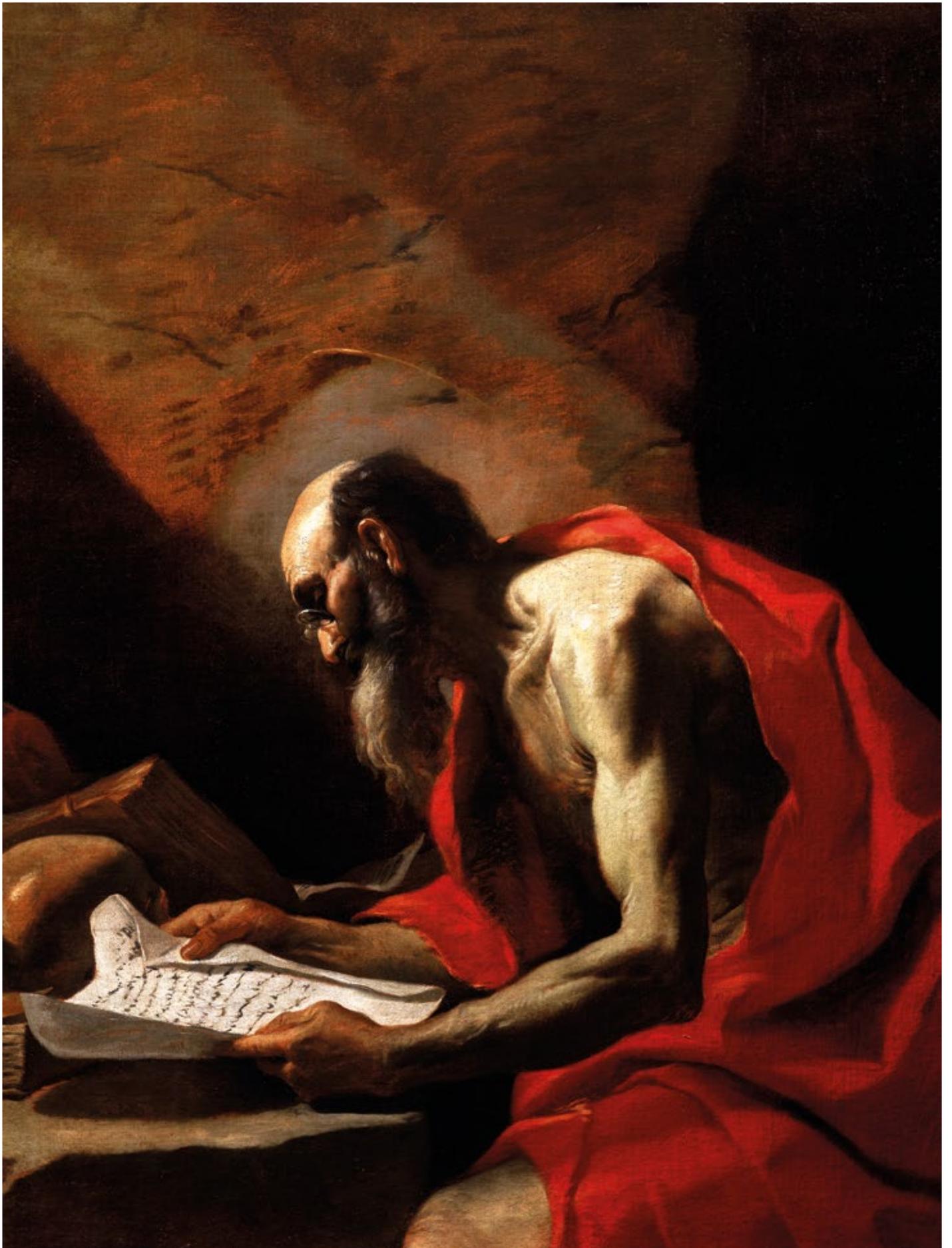
PROVENANCE: Private collection, Barcelona.

LITERATURE: Keith Sciberras, *Mattia Preti, the triumphant manner*, Valletta 2012, p.460, under *St. Jerome** as the painting recorded in the photographic archive of the Fondazione Zeri (location unknown).

The first life of Mattia Preti was written by the Neapolitan biographer Bernardo de Dominici, who had lived on Malta and knew Preti at the end of his life. His account is dramatic, full of duels, narrow escapes and wanderings around Europe. Born and educated in Calabria, Preti's training began in Rome where he went to join his brother, Gregorio (1603-1672) already established as a painter, in the early 1630s. De Dominici records that Mattia was given introductions by his brother to aristocratic patrons of the Borghese and Rospigliosi families. Nevertheless, according to De Dominici, Preti spent a substantial part of his early career only drawing (possibly he came to this conclusion because even then no documented paintings were traced). Preti is then described as travelling: from Rome, to Cento, in order to study with Guercino and on to Bologna and even as far as Antwerp to find Rubens. On his supposed return, Preti does indeed appear to have painted works for the Aldobrandini, and received the support of Olimpia Aldobrandini later Pamphili and Urban VIII Barberini. Already in 1642, he was received into the Knights of Malta and made Cavaliere but the account of these early travels seems to be spurious. What is apparent, however, is that Preti looked at the Venetian masters, Titian and Veronese and studied the Roman works of Lanfranco, Domenichino and Guercino and in particular the latter's *Burial of St. Petronilla* painted for St. Peter's and that his art underwent a significant development at this time in terms of vision, theatrical grandeur and atmospheric effects. In 1650 he undertook the commission to decorate the apse of S. Andrea della Valle and the following year he frescoed the dome of S. Biagio in Modena. By 1653 he had settled in Naples where he met rapid success, receiving commissions from leading collectors for canvases as well as for public projects for decorations. In the summer of 1659 Preti made his first trip to Naples, probably stopping

at Messina on the way. He remained on the island for two months drawn there by the opportunities for patronage from the numerous distinguished families of European nobility based in Valletta and the even more numerous religious orders. Preti had also demonstrated a keen interest in being made a knight of the Order of St. John, an elevation from the 'magistral knight' a position he had been granted in Rome. The Order of St. John was at that time particularly prestigious and widely celebrated for the decisive role its galleys had played in the Christian Armada's 1656 victory over the Ottoman Fleet in the Battle of the Dardanelles. Preti returned to Naples with his elevation to the knighthood still uncertain; he therefore seems to have continued to pursue projects on the mainland as well as in Messina. In March of 1661, Preti received the commission from Prince Camillo Pamphilj to re-start the decorations begun by Pier Francesco Mola in the family palace in Valmontone, near Rome. The grand project for the *Stanza dell'Aria* was the artist's last major fresco. Interventions from Roman cardinals led to the completion of Preti's process of elevation into the Order of St. John and his return to the island in the autumn of that year. As Keith Sciberras writes in his monograph: *The first years on the island was a period during which Preti was at the apex of his career and produced some of his most important works*¹. Although he continued to send paintings produced on the island to patrons abroad his chief work became concentrated on the demands and desires of the local audience and in particular on the triumphant scheme of redecoration for the cathedral of the Order of St. John in Valletta. Preti's artistic sophistication and ambition transformed the island's standing and with the completion of the cathedral project in 1666 he had created with full mastery a baroque *tour de force* of narrative depiction and *trompe l'oeil* grandeur.

As Keith Sciberras also makes clear, Preti's work in Malta was concentrated upon religious subjects. Depictions of individual saints were especially popular, in particular of St. John the Baptist and St. Paul, the patron saints of the island and of the Order of St. John. St. Jerome, the scholar saint and patron of libraries, was also much esteemed, as witnessed by Caravaggio's depiction of 1607-8 in the Cathedral of St. John, Valletta, a horizontal



work with the Saint writing at a table placed on the picture plane, which was commissioned by Ippolito Malaspina, Prior of the Order.

Recorded in a black and white photograph in the Fondazione Zeri, this magnificent picture was published by Keith Sciberras as the fully autograph version of a composition also known from a workshop depiction (Fig.149 in the monograph). Dated by Professor Sciberras to the 1660s or 1670s – and described by him as an *extraordinary work*² – the painting's narrative power, its fine attention to detail and rich evocation of light are in keeping with the best work of his Maltese period. Powerful, multi figure scenes such as the *Doubting St. Thomas* and the *Judith with the Head of Holofernes*, both dated to the 1670s and now in the National Museum of Fine Arts, Valletta, share a number of important features³: the tonality of the present work, its red-brown palette and highlit illumination which creates dramatic *chiaroscuro* and elements of powerful realism in the depiction of light on skin, as well as the energetic and monumental red drapery. The lofty browed, aquiline nosed profile of this St. Jerome is also recognisable as the figure of St. Peter in the *Doubting Thomas* but here the exquisite, balancing lunettes add a surprisingly strong emotive and naturalistic detail to a saintly type. The two paintings mentioned as comparisons come under the chapter in Professor Sciberras's book entitled *Triumphalism Subdued* and this phrase seems to underline much of the energy of the present work in which St. Jerome's intense reflection is expressed through stillness within the dramatic focus of light and the saint's brilliant red cloak is a noble richness in the earthy gloom of his cellar like surroundings.





ADRIAEN VAN DER WERFF

Kralingen Ambach 1659 - 1722 Rotterdam

6 *The Game of Cards*

Oil on panel. Signed and dated: *A. v.der Werff fecit./ A. 1680.*
27.5 x 28.2 cm (10 ³/₄ x 11 ¹/₈ in.)

PROVENANCE: By 1717 in the collection of Count Lothar Franz von Schönborn (1655-1729), Prince Bishop of Bamberg and Archbishop of Mainz, hung in the gallery of the castle at Pommersfelden; by descent to Count Schönborn, his sale, Paris, 17-24 May 1867, lot 129; sale, Paris, Collection Khalil-Bey, 16-18 January 1868, lot 106; sale, Paris, Collection of Mme. Veuve Brooks, 16 April 1877, lot 85; sale, Paris, Courtin Collection, 29 March 1886, lot 22, described in the catalogue '*Cette peinture a bien l'air d'être le chef-d'œuvre de Van der Werff*'; Janssen collection, Brussels; by the end of 1896, collection A. Max, Paris; sale, Paris, Galerie Charpentier, 20 May 1949, lot 66; sale, Paris, Rheims, Drouot, 28-29 May 1952, lot 202; private collection, Paris.

LITERATURE: Catalogues of the Schönborn collection, 1717, and W.-Thoré Burger, *Catalogue de la Galerie de Pommersfelden*, 1867, no. 587; P. de Saint Victor, *Catalogue of the Brooks Collection Paris 1877*, no.14; P. Mantz, *Catalogue of the Courtin collection*, Paris 1886, no. 9F; W. von Bode and Hofstede de Groot, *The Complete Works of Rembrandt*, vol. I, Paris 1897, cat. 159; E. Bénézit, *Dictionnaire des peintres ...*, vol.14, p.548 (listed with references to the sales of 1877 and 1949); Barbara Gaehtgens, *Adriaen van der Werff 1659-1722*, Munich 1987, pp.212-213, cat.13.

Adriaen van der Werff's life is thoroughly documented by contemporary biographers and characterised by hard work and well-earned success. He was born of a Remonstrant family, in a suburb of Rotterdam, a rich trading city with notable art collections but, unlike other Dutch towns, it had no real artistic traditions of its own. At an early age he was apprenticed to Cornelis Picolet (1626-1679) a local portrait painter, before entering the studio of the well-known Eglon van der Neer (1634-1703) who passed on to van der Werff the perfectionist technique of 'fine painting' (*Fijnschilder*), which was traditionally associated with Leiden. The young painter was set to work imitating pictures by Gerard Dou (1613-1675), Gabriel Metsu (1629-1677), Frans van Mieris (1635-1681) and Gerard ter Borch (1617-1681) and in fact his early paintings continue the manner and themes of these

artists but with an even greater elegance and richness of costume and interior.

In 1687, van der Werff, by then a successful artist, married the wealthy Margaretha Rees, whose guardian was Nicolaes Flinck, Govaert Flinck's son and a director of the East India Company. A particularly fine self portrait of the artist holding a small framed portrait of his wife and daughter is in the Rijksmuseum, Amsterdam. Through Flinck, van der Werff gained access to study the Six Collection of Classical Sculpture and Italian drawings in Amsterdam. In 1690 van der Werff was elected to the Rotterdam Guild of St. Luke, serving as its head on more than one occasion. He was considered by contemporaries to be the most important living Dutch painter and his works sold for very high prices. In 1703 he became official court painter to the Elector Palatine Johann Wilhelm von der Pfalz, who had married Anna Maria Luisa de Medici. The couple had first visited Van der Werff's studio in 1696 and had ordered two paintings to be sent to the Medici court for Cosimo III of Tuscany. In 1705, he painted a portrait of the Grand Duke Gian Gastone de' Medici. Van der Werff was paid handsomely by the Elector and pursued his career successfully travelling between Düsseldorf and his studio and home in Rotterdam. Only when the Elector died in 1716, did he lose this post, the court coffers having been emptied.

This exquisite painting, recently rediscovered, has been recorded since 1717 when it hung in Schloss Weissenstein in Pommersfelden, the castle designed for Lothar Franz von Schönborn. Its provenance can then be continuously traced until 1952 when it was sold at auction in Paris and passed out of sight, being published in the 1987 *catalogue raisonné* with an old black and white photograph as 'whereabouts unknown'. When it was described by Paul Mantz in the catalogue of the Courtin collection in 1886 it was with the highest praise: '*Cette peinture qui a bien l'air d'être le chef d'œuvre de Van der Werff ...*'. A further testament to the quality and popularity of the work, is the large number of copies it inspired; of those recorded in the monograph, four are on panel and another on canvas and all are of a slightly larger scale.



Painted at the age of 21, it is a work of great confidence, both playful and allusive. Barbara Gaehtgens illustrates Caravaggio's famous *Cardsharps* to highlight the similar trickery which is playing out here: the young boy on the left, who perhaps has been enticed amongst the ruins to gamble, is being cheated by the other two, one of whom is similarly dressed in a fine slashed jerkin with a velvet hat picked out in gold. He holds up the Ace of Clubs whilst smiling out at us. The duped boy leans on a black fur coat, red cheeked and open mouthed; his opponent, looking thoroughly at ease, has undone his jacket, rolled up his cuffs and thrown off his shoes. Behind, amongst the classical ruins, a *Bamboccianti* setting, a donkey is being led through an arch. Van der Werff seems to be looking both backwards, to the subjects and settings so loved by the Dutch artists who went to Rome in the early 17th century, and forwards to the exquisite cabinet pictures, painted so smoothly in the *fijnschilder* technique; full of elegant clothes, elaborate allegories and the classical references so popular in late 17th century Holland. The soft glow of lighting and extraordinary attention to texture and detail are characteristic of Van der Werff's best work and the painter has proudly signed and dated the picture right in the centre on the block of ancient stone which the young cardsharp leans against.





ROSALBA CARRIERA

Venice 1673 - 1757

7 *Portrait of a Young Gentleman, a member of the Wade family*

Pastel on paper, laid on to a stretcher.
56 x 42 cm (22 x 16 ½ in.)

PROVENANCE: By descent through the Wade family, probably commissioned by The Rt. Hon. Field Marshall Sir George Wade (1673-1748).

LITERATURE: Neil Jeffares, *Dictionary of pastellists before 1800*, online edition, constantly updated: www.pastellists.com/Articles/Carriera/1a.pdf

Rosalba Carriera began her career as a painter of miniatures for snuffboxes. She is thought to have been inspired to use pastels by the works of Benedetto Luti and requested pastels to be sent to her from Rome and from Paris. Rosalba, with well-deserved rapidity became exceptionally famous and influential for her exquisite use of the pastel medium and as her fame grew, prominent figures clamoured to sit for her. Her success only ended with an encroaching blindness which developed when she was in her sixties. Her earliest recorded pastel portrait is of Antonio Zanetti and dates from around 1700. In 1708 she was accepted into the Academy of St. Luke in Rome as *pittrice e miniatrice veneziana*. In around 1710, Rosalba made the acquaintance of the connoisseur collectors Pierre Crozat and Pierre-Jean Mariette and in 1721 Rosalba was invited to Paris; her portrait of the painter Antoine Watteau is now well-known but she was then most celebrated for her series of pastels of French royalty and nobility which resulted in her election to the French Academy of Art. She also visited and worked in Modena, Parma and at the courts of Vienna and Poland. When she settled again in Venice her studio became immensely popular with foreign visitors to the city, and particularly with the English, to the extent that she described herself as being *attaquée par des Anglais*. Her technique with its vaporous evocation of texture is at once naturalistic and highly stylised; her early training probably helped her minutely observed depictions of cloth and lace and the charm and limpidity of her likenesses became the essence of 18th century grace and civility.

Recently rediscovered, this beautiful pastel has been in the Wade family since the 18th century. It can be presumed to be a portrait of one of the natural sons of the Right Honourable Field Marshall Sir George Wade, an eminent and wealthy man who had a long and distinguished army career. He was cultured and well connected in the London worlds of art and music. Field Marshall Wade commissioned Burlington to design his London house and is known to have owned a huge cartoon by Rubens of *Meleager and Atlanta* which was sold to Sir Robert Walpole and went to Houghton Hall. On his retirement, he was elected parliamentary representative for the city of Bath and on moving permanently to London he became governor of the Royal Academy of Music. Though unmarried, he had a number of children and in his will of 1747 he bequeathed the greatest part of his estate to two sons, at that time also active in the army: Captain John Wade (1720-1799) and his brother Captain George Wade (1721-1799); on his death they also became executors responsible for his properties and art collection¹. Given their proximity in age, this pastel could represent either one of these sons and given also the youthfulness of the sitter and the elegant dress it is most probable that the sitter had not yet started his military career. Field Marshall Wade's interest in art and music may have led him to send his sons on a Grand Tour and this work is very much in keeping with the portraits commissioned from Rosalba with such enthusiasm by Englishmen in Venice, such as the portrait of Viscount Edward Coke at Holkham Hall² and that of William Cavendish, Duke of Devonshire³. The most likely dating for the present work is the mid to late 1730s.



FRANCESCO ZUCCARELLI, R.A.

Pitigliano, Umbria 1702 - 1788 Florence

8 *A River Landscape with a Cavalier and his Dogs by a Fountain*

Oil on canvas.

52 x 94 cm (20 ½ x 37 in.)

PROVENANCE: Private Collection, New York.

Zuccarelli made his reputation in Venice as a painter of Arcadian landscapes but he also achieved great popularity in England where he spent two extended periods, becoming in 1768, a founding member of the Royal Academy of Arts. He first studied in Rome, and his style was based upon an understanding of Roman classicism and the 17th century landscape school of Claude Lorrain. Zuccarelli also spent time in Florence where he was commissioned by the connoisseur Francisco Maria Niccolo Gabburi to make a large series of etchings recording the deteriorating frescoes of Andrea del Sarto and Giovanni di San Giovanni. Zuccarelli is said to have been encouraged to paint landscapes by the Roman artist Paolo Anesi and following a stay in Bologna, he moved to Venice continuing in the landscape genre and studying the work of Marco Ricci and Alessandro Magnasco. Ricci's death in 1730 gave Zuccarelli the opportunity to be noticed in this field and collectors such as Consul Smith, Marshal Schulenburg and Francesco Algarotti became eager patrons. In the 1740s he collaborated with Antonio Visentini on a series of works ranging from the grand, large-scale decorative views with Palladian style architectural elements which are now in Burlington House to a set of playing cards. Consul Smith commissioned both projects as well as the series of seven paintings now at Windsor Castle which are considered to be Zuccarelli's greatest achievement.

Zuccarelli spent ten years in England, from 1752 and on returning to Venice in 1762 he only remained there for three years, becoming a member of the Venetian Academy, before being enticed back to London by his friend Algarotti. During this second extended stay, King George III became his most enthusiastic patron. His long career was completed by a further decade in Venice before his final return to Florence. Though his reputation declined in the 19th century, as the taste for realism established itself, during his lifetime Zuccarelli was extremely influential; his graceful, subtly coloured, pastorals with their sophisticated poetry of landscape, figures and architectural detail were the essence of the

refined landscape convention which had begun with Claude Lorrain.

Dr. Federica Spadotto, author of the recent monograph on the artist¹, considers this to be a superb example of the artist's work, datable to the 1750s and typical of his mature style with its atmospheric effect of hazy light². Dr. Spadotto will be publishing the picture in her forthcoming volume dedicated to Zuccarelli's Venetian landscapes. She points out the exquisite softness of touch and light handling. The evidence of Zuccarelli's English period is visible in the depiction of the elegant horseman with his dogs, telling perhaps of the artist's encounter with George Stubbs. The equine subject was particularly appreciated by English collectors while the picturesque washerwomen in the foreground are an element typical of Zuccarelli's own arcadian evocations which as Dr. Spadotto describes are poised harmoniously between reality and dream.





GAETANO GANDOLFI

Bologna 1734 - 1802

9 *A Young Woman in Profile, her Hair Braided, one Hand held to her Forehead (St. Mary Magdalene)*

Oil on canvas.

48 x 37.5 cm (18 ½ x 14 ½ in.)

PROVENANCE: Private Collection, France .

Of superb quality, this intense character study belongs with the small but precious group of works in this vein, which form a fascinating aspect of the great art of Gaetano Gandolfi, the artist who, perhaps better than any other in Italy, represents the style and eloquence of the pictorial culture during the closing years of the *ancien régime*.

Gandolfi's formation took place in Bologna during the 1760s, the lively and stimulating years of the papacy of the Bolognese Pope Benedict XIV. As a result of the latter's reformatory work, this period saw the emergence of a taste and culture refashioned along classical lines, in contrast to the rococo art of the previous decades. Benedict XIV endowed the Academy of Fine Arts of his birthplace, the Accademia Clementina, with the instruments that made it possible to highlight the value of a pictorial art based on the inheritance of the previous centuries, the glorious school of the Carracci,

and of the study of ancient Greek and Roman statuary. Gandolfi, with his extraordinary insight and outstanding talent, was able to make use of all the stimuli provided by the institution, not least the important opportunities offered by contact with the Academicians of the other Bolognese centre of learning, the prestigious Istituto delle Scienze. Gandolfi's well-documented stay in Venice in 1760, backed by a generous patron, allowed him to broaden his culture by becoming acquainted not only with the great art of the painters of the Veneto: Titian, Tintoretto, Veronese and above all Tiepolo, but also with one of the most cosmopolitan centres for the artistic developments of the period¹.

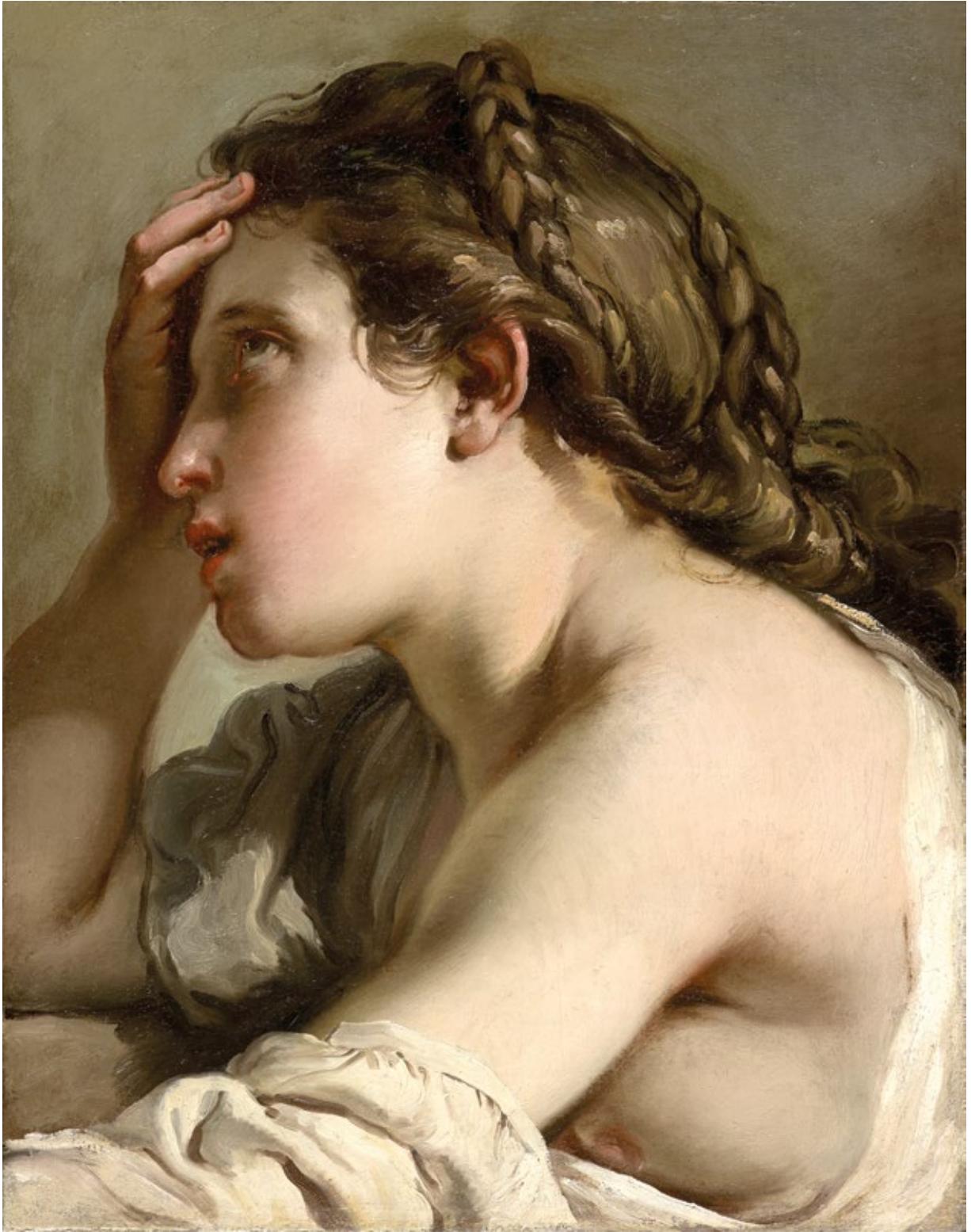
Thanks to his quick-wittedness and unquenchable thirst for knowledge, which were accompanied, throughout his life, by a sort of modesty that never allowed him to give up his desire to learn and improve, he acquired a style that was unique and almost unrivalled, even



1. Gaetano Gandolfi, *Portrait of the artist's children*, Private collection.



2. Gaetano Gandolfi, *Two young women (detail)*, Private collection.



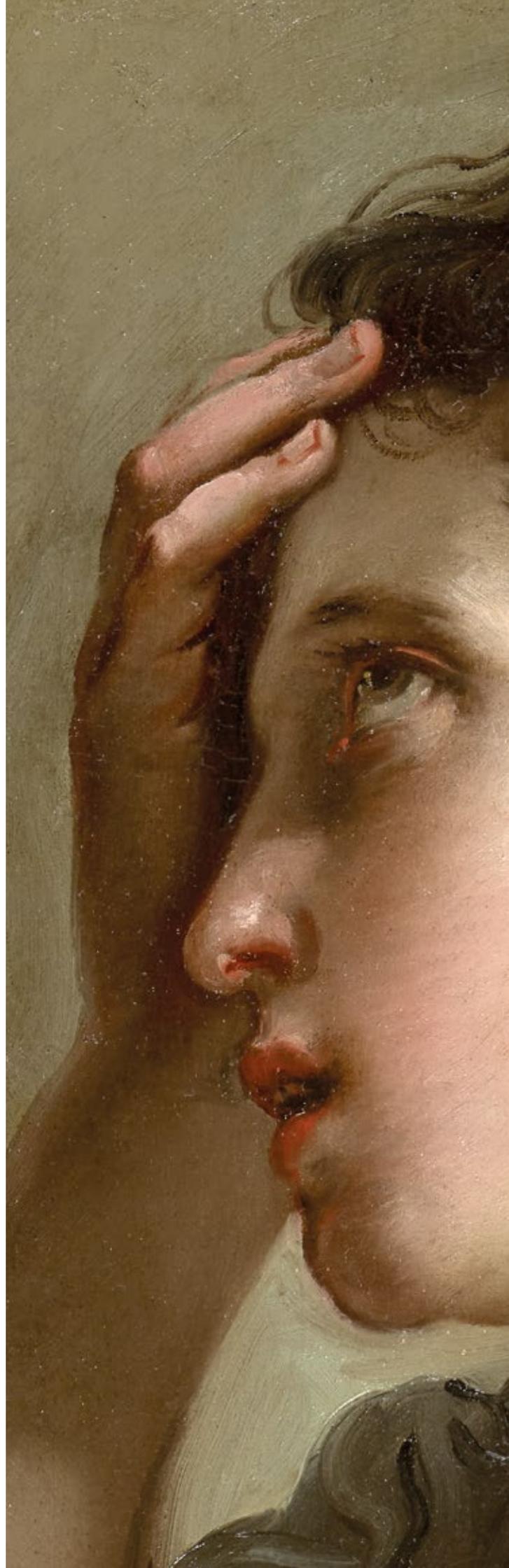
considering the achievements of his pupils and of his son Mauro, also a talented painter who felt the need to distance himself from his formidable father. Gaetano Gandolfi soon became famous in Italy and later just as celebrated in England, Russia and the United States; but he always refrained from adopting the easy solution of having assistants help him in the execution of the enormous number of paintings he was asked to make for churches, palaces, private collections and connoisseurs. To the last, he preserved the purity of his passion for art, in spite of the fact that the events of his time caused him many difficulties and he never swerved from his course as a free man, averse to any sort of servility to wealth or power.

All this is corroborated by the character study presented here: it is an exemplary proof of Gandolfi's attention to veracity. In realising other similar 'portraits' of unknown individuals, rich in psychological and physiognomic observation, and different from the work of his brother Ubaldo, who himself, as early as 1935, in the words of Roberto Longhi², had been identified by the critics as one of the most compelling artists of his time, Gaetano created works of an astounding quality. To name a few: the *Bust of a Youth*, maybe an errand boy, from 1767, presented at the recent exhibition of Gandolfi's portraits held by the Fondazione Franco Maria Ricci³; the *Head of a Man in Profile*, which could be a portrayal of a pensive, abstracted, mournful Christ, exhibited on the same occasion⁴; the double portrait, presumably of Gaetano's own children, titled *Bust of a Young Woman with Coral Necklace and a Little Boy*⁵ (fig.1), from the late 1770s; and the study for the faces of two young mothers⁶(fig.2) for the magnificent painting of 1788, done for the Duomo of Pisa, *The Blessed Vernagalli Founding the Hospital for Orphans*, a fascinating work whose masterly technique and composition show that it is the fruit of cultivated and mature experience.

This lovely canvas belongs to the particular period of the later 1780s. It has been painted with great directness, in the rendering of the sleeve, made from a rich linen, of the long hair which escapes from its braids, of the soft skin of the shoulder which catches the light and the bare breast, a daring feature unusual in this painter's work. The painting recalls another Magdalen figure, the beautiful Magdalen of the *Crucifixion of the Cappuccini*⁷, which in her attitude and in the falling neckline of her dress, is imbued with a similar languid sweetness.

The young woman's posture in the present painting and her disconsolate expression, indeed seem to suggest that this work was conceived as a depiction of the Saint in a state of repentance, in keeping with her hagiography: a poor prostitute who has understood the error of her ways and meditates upon her sins. The particular balance of the colours, expressed in a narrow range of hues which are nevertheless admirably juxtaposed, convey the woman's yearning mood; this palette is lit up only by slight rosy touches in her cheek, ear and fingers, and the bright red of her lips, leading us to realise that this is a work from the period during which Gandolfi showed, in his paintings, that he was aware of the developments taking place in European art: he accepted the challenge of this evolution, remaining fully consistent with the demands of his own culture, and revealing, as always, his extraordinary quality as a painter.

Translated from a text by Donatella Biagi Maino





GIUSEPPE CADES

Rome 1750 - 1799

10 *Sacrifice before a Herm of Pan*

Oil on canvas.

74.3 x 87.6 cm (29 1/4 x 34 1/2 in.)

PROVENANCE: Private collection, France.

Cades revealed a precocious talent as a draughtsman and even at the age of twelve won a prize from the Accademia di San Luca in Rome. He was taken on by Domenico Corvi but his independence of spirit and style caused rivalry and strife and Corvi dismissed his pupil from the studio. In his early twenties, Cades was sponsored by an English patron to travel to Florence where he could study the 16th century masters who were his chief inspiration, indeed his imitations of Raphael were already fetching large sums of money. The first important commissions he received were for altarpieces in Roman churches such as the *Ecstasy of St. Joseph of Copertino* in SS. Apostoli. In these he showed the influence of Maratta and other 17th century Roman masters as well as the great Venetians of the 16th century. In the second half of the 1770s, however, Cades became enthralled with the work of the northern artists then active in Rome, such as Johan Tobias Sergel and Heinrich Füseli. Like them, he was profoundly engaged with the Antique and also with the work of Mannerist artists such as Tibaldi and Daniele da Volterra. With this inspiration, he began to produce magnificent *virtuoso* drawings on Greek and Roman themes. A series of four paintings of Roman historical subjects acquired by the Toulouse collector Baron de Puymaurin show that Cades was also following the stylistic developments of the French neoclassical painters, whilst in addition he worked with the Italian artist and architect Giacomo Quarenghi and clearly admired Giovanni Battista



1. Giuseppe Cades, *Achilles and Briseis*, Musée Fabre, Montpellier.

Piranesi whose portrait he drew. Cades's position as a highly considered artist was consolidated in the 1780s with commissions for ceiling paintings and altarpieces and more extensive decorative schemes in Rome as well as a series of four paintings for Empress Catherine II of Russia. Maria Teresa Caracciolo, author of the monograph on the artist, lists the characteristics of Cades's mature style as the use of light, fresh colours and classically balanced compositions combined with a dramatic neo-Mannerist quality. During the last part of his career, Cades became increasingly focused on religious themes; he was an active Academician for San Luca and also held an official position for the court of Portugal. He married late in life and on fathering a large family, moved to a quiet district of Rome and began to withdraw from public life.

This recently rediscovered, rare painting by Giuseppe Cades may be placed between the artist's early work of the 1770s and the output of his maturity, it therefore dates from the mid-1780s. It can be associated very clearly with the series of canvases which Cades sent to France, to the region of Toulouse, where they were exhibited and received with some success¹. The subject depicted here, *A Sacrifice before a Herm of Pan*, has not so far been mentioned in the literature, but the style and the quality of the brushwork is comparable to the Toulouse canvases which in the 18th century belonged to Baron Nicolas-Joseph Marcassus de Puymaurin (1718-1791). This series of paintings is well recorded and solidly documented both in the sources and in signed and dated preparatory drawings. Originally composed of two pairs of canvases, *en pendant*, the scenes depicted were from Antique history: an episode from *The Iliad* – *Ulysses Summoning Achilles from his Tent*, and two scenes from Roman history, *The Virtue of Lucretia* and *Cornelia Mother of the Gracchi*. The fourth painting from the series which depicted *The Pontifex Maximus watching over the Vestals* is currently lost. The late eighteenth century history of these Toulouse paintings is worth recording; the Baron de Puymaurin's four paintings were exhibited in 1798 at the Académie des Beaux-Arts de Toulouse, together with twelve







drawings also by Cades from the same collection. From that date, all trace of the *Vestals* picture, was lost and it was no longer mentioned in any of the sources. Perhaps the canvas was sold at the time or given away by the Baron to someone in the region. Dating from three years later, 1792, another catalogue testifies to the change in situation of the pictures as they now appear on the art market in Paris. In an anonymous sale catalogue, dated 8 May 1792, published by the dealer Le Brun, the Puymaurin paintings figure amongst 'a number of paintings by old masters of three schools. To wit: Raphael, Subleyras, Gamelin, Denys and others [...]. All coming from a provincial collection'. The paintings in question were described under lots 7 and 8: the description of lot 8 records the following: Cades. Two paintings, pendants: Cornelia Mother of the Gracchi presenting her two young Children to a Campanian Woman with the words, Here are my jewels; a composition of five figures, height: 22 pouces, width 25. The other representing a Sacrifice,



2. Giuseppe Cades, *Bradamante falls in the precipice*, Palazzo Chigi, Ariccia.

composition of a few figures². The *Sacrifice* seems to have substituted *Maximus amongst the Vestals* as the fourth element of the two pairs of pendants. As already happened in Toulouse in 1789, after the exhibition at the Academy of Fine Art, following the Paris sale, three of the Puymaurin paintings returned into the family collection, but all trace of the *Sacrifice* disappeared; it seems most probable that the picture was sold on that occasion. As knowledge stands, the identification of this present canvas with the *Sacrifice* belonging to the 'amateur de province' must remain hypothetical, but as far as the style and the construction of the composition are concerned, the canvas is certainly close to Cades's work in the period of the Puymaurin pictures, even if one cannot exclude that it might be slightly later. A very striking element of the scene is the characteristic position of the left leg of the male figure, with the knee and the foot foreshortened and extended in the direction of the onlooker. This detail is represented in an extremely similar, if not identical, way in a drawing in the Musée Fabre in Montpellier, of *Achilles and Briseis* (fig.1) of 1776 and in a drawing in the Louvre of 1774, which shows (probably for the first time) the composition of *Achilles and Patroclus in the Tent, surprised by the followers of Agamemnon*³. Common to all the paintings and drawings of these years is also the uncertain balance of the principal figure, inspired by Roman and Emilian compositions of the Mannerist period.

The subject of our painting is not, as in the other Puymaurin paintings, an episode from Antiquity with a moralistic or melodramatic tone, but rather a moment of pure physicality and sensuality. Two lovers, embracing in the shade of a garden, make a sacrifice to a herm of Pan, the God of pastoral lovers, incarnation of living nature and of elemental qualities of the senses and of human hearts. The painter sets the scene in a wooded clearing, painted with gusto: verdant foliage and gnarled branches entwined with vines seem to emulate the embraces of the couple. Placed at the centre, in the foreground, the woman, with naked shoulders and a knee resting on the ground, is posed like one of Michelangelo's sibyls, with the steadfast presence of an architectural element. It is she who supports her companion while he makes sacrifice to Pan with a momentum that unbalances his pose, giving it that precarious equilibrium so characteristic of Cades's protagonists who are often carried away by sentiment or passion. The palette underlines the sensuality unleashed in the painting. The vibrant garland of flowers balanced on the curling ringlets of the man, the iridescent green drapery of the woman, these echo the colours of the natural elements that encircle the pair; and it is here that we see most

clearly the artist's free and inventive brushwork. From the purifying water poured on to the fire, enhancing the flame, comes smoke which flows up into the leafy trees making them become now grey-green, now blue green, now yellow. The chromatic harmony of the painting is perfect and nature seems to enfold the lovers in her own embrace.

The description of the landscape and the colour tones are particularly close to those of the frescoes in the Palazzo Chigi at Ariccia (fig.2), painted by Cades for Prince Sigismondo Chigi and illustrating scenes from Ariosto. The Ariccia cycle can be precisely dated to 1788-90. Our painting may therefore date from the middle of the 1780s, forming a link between the artist's youthful and mature periods. By that time, Cades may have been familiar with the ceiling of the Casino Borghese of Porta Pinciana, painted by Tommaso Conca in 1775-8, which included a *Sacrifice to a Herm of Silenus*, perhaps the inspiration for the present work. The ceiling of the eighth and last room on the ground floor of the Casino, called the room of Silenus,

was commissioned from Tommaso Conca to echo the theme of the famous classical sculpture representing *Silenus with the Young Bacchus*, which later went to Louvre with the sale of the Borghese antiquities to Napoleon⁴. The festive hymn to Nature painted by Tommaso Conca on the vaulted ceiling could have fed Cades's imagination. In any case, the subject treated by our artist was already well known in western painting, from the antique examples frescoed on the walls of Pompeian houses, to some of the most famous paintings by Nicolas Poussin which feature the herm⁵, and on to the many 18th century versions painted by numerous artists active from Venice to France.

The rediscovery of this painting by Cades constitutes a notable event and confirms that this Roman artist loved invention as much as innovation. It also demonstrates that the fairly limited catalogue of his paintings can still be enriched by a work which is both unpublished and of very high quality and superb condition.

Translated from a text by Maria Teresa Caracciolo

FRANÇOIS-ANDRÉ VINCENT

Paris 1746 - 1816

11 *William Tell and Gessler*

Oil on canvas

52 x 65 cm (20 ½ x 25 ¾ in.)

PROVENANCE: Possibly the collection of the painter Charles Meynier and identifiable in his posthumous sale, Paris, 20 rue des Fossés-Monsieur-Leprince, 16 November-4 December 1832, as lot 104: *Vincent. Guillaume Tell repoussant la barque que [sic] porte le gouverneur: belle composition, pleine de verve et d'effet*; Private collection.

LITERATURE: Isabelle Mayer-Michalon, *Premières Pensées, Five French Oil Sketches 1790-1850*, Jean-Luc Baroni, London, 2015, cat. 1.

The son of François-Élie Vincent (1708-1790), a miniaturist of Genevan origin, François-André was born in Paris in 1746. Trained initially by his father, he entered the Académie royale and rapidly became the pupil of Joseph-Marie Vien, the 'rénovateur de l'école française'. He was awarded first prize by the Academy in 1768 for his *Germanicus calming the Revolt in his Camp* (École nationale supérieure des Beaux-Arts, Paris) and set out for Rome in 1771 where he remained for four years, drawing copiously – he left an astonishing set of caricatures of his fellow pupils at the Palazzo Mancini, then the Academy's residence. During 1773 and 1774 he spent a great deal of time in the company of Fragonard and Bergeret de Grancourt, travelling with them as far as Naples. Having returned to Paris in 1775, in 1777 Vincent was approved at the Academy; he exhibited in the Salon for the first time that same year with a group of fifteen paintings which included *Belisarius reduced to Begging*, *Alcibiades receiving the lessons of Socrates* (both in the Musée Fabre, Montpellier) and the *Portrait of Bergeret* (Musée d'art et d'histoire, Besançon). He continued to participate regularly in the Salon until the turn of the century, presenting portraits and history paintings, both antique and modern, such as: *President Molé and the Insurgents* (1779, Palais Bourbon, Paris), *The Intervention of the Sabine Women* (1781, Musée des Beaux-Arts, Angers), *The Abduction of Orithya* (1781-82, Musée des Beaux-Arts, Rennes), which was his 'morceau de réception' making him a full academician, *Augustus and Cinna* (1787, Zidlochovice castle, Czech Republic), *Zeuxis Choosing his Models* (1789, Musée du Louvre), *the Leçon d'agriculture (the Ploughing*

Lesson, 1798, Musée des Beaux-Arts, Bordeaux), or *Melancholy* (1801, Chateau de Malmaison). Two large religious compositions, *The Healing of the Blind Man* and *The Paralytic Cured by the Pool* (the Salons of 1779 and 1783) are both still in the church of the Madeleine at Rouen. Professor to the Académie royale de peinture et de sculpture since 1792, his studio became one of the most important in Paris and, along with Regnault's, the only rivals to that of David. He taught generations of pupils, from Charles Meynier to Horace Vernet. After 1801, he began to paint less. His fragile health slowed down his work and he could not properly complete the ambitious painting of the *Battle of the Pyramids* commissioned by the Minister of the Interior in 1800 (now lost). At this point, he dedicated himself mostly to teaching. On his death in 1816, the entire cohort of painters registered as pensioners at the French Academy in Rome were his former pupils. One of the most important artists of the last quarter of the 18th century, a brilliant and protean draughtsman, Vincent was one of the forerunners in the revival of the Antique (his *Belisarius* is earlier than David's by several years) and in his taste for subjects from modern history, such as the series illustrating *The Life of Henry IV*, (1783-87, Paris, Musée du Louvre and the Musée national du Château, Fontainebleau). It is in this domaine perhaps that he was most original, leading the way, along with Durameau, Brenet and Ménageot, in what became a highly important branch of French art of the 19th century. A founding member of the Institut de France which in 1795 replaced the Académie royale and then a member of the Académie des Beaux-Arts after the Restoration, *chevalier* of the Légion d'honneur, and professor of drawing at the Ecole polytechnique, Vincent was one of the most celebrated artists of his time.

At the end of the Salon of 1791, the first Salon 'libre' – open to all – the decision was taken to subsidise those rather numerous artists who lacked commissions and were in grave material need. By decree the Assemblée nationale set up an annual fund 'for the encouragement of artists'. Thus Vincent received a sum of 5,000 *livres*. These subsidies enabled him to undertake the *William Tell and Gessler*, an immense picture (325.5 x 423.5 cm.) which would only be









1. *William Tell and Gessler*, Toulouse, musée des Augustins.



2. *Gessler, study for William Tell and Gessler*, Toulouse, musée des Augustins.

presented at the Salon three years later in 1795, and which is now in the Musée des Augustins in Toulouse (fig.1)¹. Being himself of Genevan origin, this was for him a patriotic picture, illustrating an episode from the life of the hero William Tell. Symbol of Swiss resistance to the Austrian occupation, this more or less legendary figure was of particular resonance in France during the years of the Revolution. As Jean-Pierre Cuzin notes: ‘it came naturally to Vincent, being of Genevan origin, to see William Tell as a hero of national independence, and indeed he became for the Jacobins, together with Brutus, an often represented Republican hero’.²

The subject is taken from the tragedy by Antoine-Marin Lemierre (1733-1793), *Guillaume Tell*, written in 1766 and often staged during the Revolution. For having refused to bow to the hat of Gessler, bailiff to the Austrian emperor, which he had hung on a pole in the main square of the village, William Tell was ordered to fire an arrow at an apple placed on his son’s head. He was successful in this exploit but the bailiff noticed that Tell had concealed a second arrow, intended for killing Gessler himself, if the son had died. Tell was placed in chains and put in a boat with his companion Mechtal heading for a fortress on the other shore of the Lake of Lucerne when a storm blew up. Only Tell was capable of controlling the boat and was therefore freed from his chains, but as he got closer to the bank, he jumped ashore with Mechtal and pushed back the boat into the turbulent waters. Gessler, having also survived the waves, tried to reach the fortress but was killed in the mountains by our hero. In the play by Lemierre, the account of this episode is given to William Tell’s wife by Arnold de Mechtal (act V, scene III) and Vincent cited four verses from this scene in his text for the livret of the 1795 Salon.

The precise date in which Vincent decided on this subject and began work is unknown but the discovery of the present sketch sheds new light on the stages of its development. Given the importance of the project, a great number of preparatory works must have existed, distilled over some years, both for the whole composition and for details, but until now, the known preparation for this large Salon painting consisted only of a drawing for the figure of William Tell (private collection)³ and two oil sketches, a small study for the detail of Gessler upturned in the boat with his henchmen (fig.2: Musée des Augustins, Toulouse)⁴ and a sketch for the entire composition (fig.3; Musée municipal, Guéret, 65 x 77.5 cm.)⁵. Another drawing can be added, since lost, but mentioned in the Grünling sale, in Vienna in 1823 as well as a further ‘étude’ a half-length oil study of William Tell also lost, but mentioned in the inventory made after the death of Vincent in 1816⁶.

Unpublished, the present sketch is particularly interesting because it sheds further light on the huge labour that this project meant for Vincent. Immediately apparent are the light tones and the elongated forms of the figures, which are closer in style to the works executed in preparation for the *Leçon d’agriculture* (the *Ploughing Lesson*) exhibited at the Salon in 1798 (Musée des Beaux-Arts, Bordeaux)⁷ than to either the finished picture of *William Tell and Gessler* in Toulouse or the sketch in Guéret. Excluding the idea that it could be a later repeated treatment of the subject with numerous differences (as Vincent on occasion did with other subjects) it seems clear, as confirmed by Jean-Pierre Cuzin, that stylistically this canvas precedes the other known connected works and testifies to an



3. *William Tell and Gessler*, sketch, Guéret, musée municipal.

earlier beginning to the project than was previously understood. The composition is already in place, following a diagonal which is maintained as the principal axis of the large canvas, and the same figures are present but in different positions; in particular, Gessler does not fall backwards, he is still solid on his feet and posed to lunge at William Tell, his sword raised. The scene from the tale is in fact not exactly the one adopted for the final composition but rather the one just before.

William Tell already wears the yellow and red costume which is traditionally attributed to him, although he is dressed simply, wearing a hose with slashes at the knees and an unlaced doublet over a white shirt. In the final painting the hero wears a much more formal costume with a red coat over his hose, held by a blue belt; in the sketch he is already wearing a red beret but Vincent hesitated over the colour of the feather: blue here, yellow in the sketch in Guéret and white in the final picture. Above all it is his position which completely changes: here he faces the boat, holds his bow and arrows in his left hand and raises his right arm against his enemy. In the Salon painting, Tell, bearded and looking older, is depicted in *contrapposto* as if in response to the fury of the elements, in a composition altogether more turbulent; he seizes his weapon – the bow has become the legendary crossbow – in his right hand and balances himself by pushing against the rocks with his left hand in order to upturn the boat. While the figure of Mechtal has changed little, except for the colour of his clothes and the absence of the beret, that of Gessler has undergone a greater modification, losing his balance as the boat sinks. The colours of his costume remain the same as in the



4. *An Archer and a Gardener*, two figures from the tapestry series '*Les Mois Lucas*', The British Museum, London.

sketch, a red hose, breeches and doublet with blue and red, but the red cape has been replaced with a long belted tunic and a short coat trimmed with fur, to emphasise the tyrant's extravagance. The costumes are not those of the Tell's epoch but rather of the beginning of the Renaissance. In September 1794, while still at work on the *William Tell*, Vincent executed a series of watercolours of costumes copied from the Gobelins tapestries, the *Mois Lucas*, certain details of which might have inspired him early on in the project (fig.4)⁸.

The landscape in the present sketch is a backdrop less elaborate than in the final work, for which Vincent surely looked at known depictions of the lake of Lucerne, transforming it into a wild and highly dramatic scene. Only the left part is already blocked in with mountains and what will become a storm-filled sky crossed with lightning bolts is here a blue sky with clouds amassing. But the 'flattened rock' which rises from the waves in the foreground, as described by Lemierre, is left out of the sketch in Guéret but reappears in the final picture, attached to the rocky shore. The artist also added to the broken mast a sail which has torn loose and flaps in the wind. The variants between the three known compositions are too numerous to be described in detail but above all the essential difference between the present sketch and the other known depictions is that it shows a stage in the realization of the project in which Vincent has not yet decided to present it as a night scene, a transition which emphasised the contrasts between light and shade and eventually gave the work a phantasmagoric slant. That this was not Vincent's idea at the beginning is revealed by the discovery of this splendid preparatory work.

Translated from a text by Isabelle Mayer-Michalon

THÉODORE GÉRICAULT

Rouen 1791 - 1824 Paris

12 *Portrait of Eugène Delacroix: a Young Man with an Open Collar*

Oil on canvas.

54 x 45 cm (21 ½ x 17 ¾ in).

PROVENANCE: Collection of Eugène Delacroix and given by him to Mme. Julie Colin, according to the catalogue of the Charpentier gallery, 1938 (see below); given to the family of the comte de Mandat-Grancey of Dijon; Edouard Napoléon César Edmond Mortier, 5th Duc de Trévise (1883-1946), his sale, Paris, Galerie Jean Charpentier, 19 May 1938, lot 32, *Collection d'Eugène Delacroix qui donna l'oeuvre à Mme Colin, lorsqu'elle était à son service. Celle-ci en fit ensuite don à la famille du comte de Mandat-Grancey, à Dijon*¹; purchased for 100,000 francs by M. Paul Baudoin (1894-1963), thence by descent.

LITERATURE: J. Siegfried, 'The romantic artist as a portrait painter', *Marsyas*, VIII, 1957-1959, p.33, note 13, as *Géricault, portrait de Delacroix*; Lorenz Eitner, '*Géricault: An album of drawings in the Art Institute, Chicago*', Chicago 1960, p.42, under Folio 62; F.H. Lem, 'Géricault portraitiste', *L'Arte*, June-July 1963, pp.91-92 as *Géricault, Eugène Delacroix au col ouvert*; Philippe Grunchev, *Tout l'oeuvre peint de Géricault*, Paris 1978, no. A162 (as *Portrait de jeune homme au col ouvert, dit aussi portrait d'Eugène Delacroix Jeune*); Lorenz Eitner, review of Philippe Grunchev's *Tout l'oeuvre peint de Géricault*, *Burlington Magazine*, vol.122, No.924, March 1980, p.209 (as '*of the highest quality and certainly genuine*'); Germain Bazin, *Théodore Géricault, étude critique, documents et catalogue raisonné*, vol. V, Paris 1992, p.253-4, cat.1755 (as *auteur inconnu*) and p.93; to be included in the *Catalogue raisonné des tableaux de Théodore Géricault*, currently in preparation by Bruno Chenique as *Portrait d'Eugène Delacroix*.

A magnificent and historically important example of Géricault's portraiture, this rediscovered work has long been recorded and is illustrated in black and white on a number of occasions in the artist's literature but has not been seen in the original since 1938. Once part of the exceptional collection of Géricault's works belonging to the connoisseur and '*gericaultien passionné*'², Edouard Mortier, 5th Duc de Trévise, it was included in his sale under the description '*Jeune Homme au col ouvert*' with a note detailing the earlier provenance and an explanation of the traditional

identification of the painting as a portrait of the young Delacroix. The picture was amongst the few works mentioned in the introduction to the catalogue by the critic and museum director Paul Jamot as *Une 'Tête de jeune homme' au profil incisif, à l'œil de feu, évoque le futur auteur des 'Massacres de Scio' et des 'Croisés' d'une manière encore plus saisissante*. Since that sale, it has been in the same private collection in Paris.

The Duc de Trévise owned more than a dozen paintings and numerous drawings by Géricault and is considered to be one of the most important French collectors of the 20th century, who greatly contributed to the revival of Géricault's reputation and was the founder in 1921 of the heritage organisation *La Sauvegarde de l'art français*. Despite recurrent ill health, he was a man of exceptional energy and determination who brought his influence to bear on cultural institutions and patrons of the arts to save architectural monuments whilst also leading an intense life as painter, collector, writer and connoisseur. In 1924, he organised the first public exhibition dedicated to Géricault since the artist's death 100 years earlier, held in Paris at the Galerie Charpentier and in Rouen at the Musée des Beaux Arts. In the years following, he continued collecting, travelling in France and abroad and visiting dealers and collectors constantly. It was most probably in this period that he found the present work, in the possession of the Mandat-Grancey family at their château near Dijon. The archives of the Duc de Trévise contain a quantity of material suggesting that he planned to write a major work on the painters of the early 19th century but perhaps his uncertain health and the increasing tension in European politics undermined his plans and may have contributed to his decision to hold a sale of a considerable part of his collection. The cultural gazette *Beaux Arts* published a series of articles announcing and then reporting on the sale: *There are no doubt serious reasons behind his decision to separate himself from this collection... Because ... he [the Duc] will also sell his incomparable collection of Géricault. Eleven canvases and ten drawings which count among the masterpieces of this artist. Eleven canvases which allow judgment of the range of talent, at some times passionate, at others sweetly romantic, of this too short life*. The sale report





1. Géricault, *Head of a Guillotined Man*, 1818-19, Art Institute of Chicago, oil on panel.



2. Géricault, *Portrait of A Young Man*, Fort Worth, Kimbell Art Foundation.

describes the lively saleroom, full of museum curators and directors, collectors and their advisors, dealers and society figures and after hectic bidding records a total achieved of nearly 2 and a half million francs.

As Philippe Grunhech has proposed, having recently examined the picture first hand, this work may be dated to around 1817-1819. On stylistic grounds, the brushwork and the tremendous confidence of the execution may be compared to various other portraits: the *Portrait of a Shipwrecked Man*⁴ as well as that known as *Mustapha*⁵ (both of which are in the Musée des Beaux Arts, Besançon. Comparable also, is the

larger and more sombre depiction of the *Vendéen*⁶ in the Louvre and the gruesome head of a guillotined man now in the Art Institute of Chicago⁷ (fig.1), in which the brushstrokes of the white cloth are extremely similar to the collar in the present work. Grunhech dates all these paintings to the *Quatrième Période* (1817-1821), immediately following Géricault's return from Italy and including his work on the *Raft of the Medusa*. To this period as well belongs the portrait presumed to be of *Alfred Dedreux*⁸, also owned by the Duc de Trévisse and recorded by Clément, which shows the same treatment of the hair as it catches the light as well as the comparably scumbled background. A further



3. Géricault, *Study of a Figure (Eugène Delacroix) for the Raft of the Medusa*, black chalk, Musée de Beaux-Arts, Besançon.



4. Géricault, detail from *The Raft of the Medusa*, Musée du Louvre.



5. Jean-Baptiste Paulin Guérin, *Self Portrait*, 1815-1820, Sotheby's, 3 July 2013, lot 47.

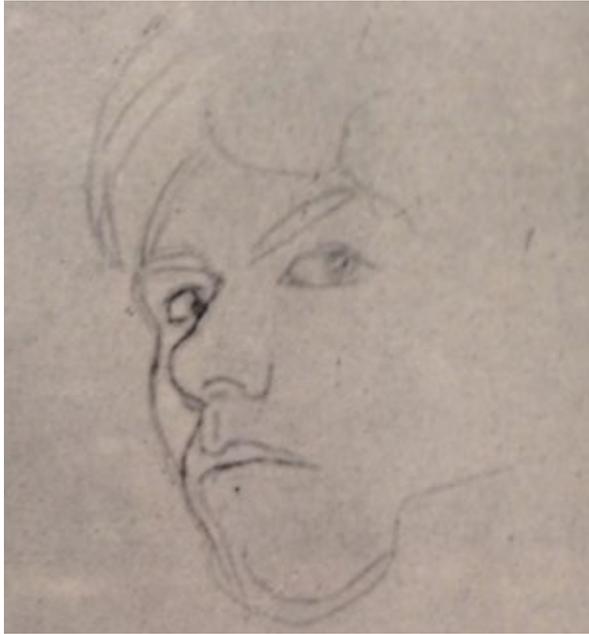
significantly similar work is the seemingly unfinished portrait of a young man, again recorded by Clément and now in the Kimbell Art Foundation, Fort Worth⁹ (fig.2). These two last mentioned works share with the present painting a certain directness and informality indicative of familiarity between artist and sitter.

Géricault was deeply admired by Delacroix who, it is well-known, spent time in the older artist's studio in the period around 1817-1819, and modeled for the figure with a shock of black hair seen from the back in the *Raft of the Medusa*¹⁰ (figs. 3-4). The two men first met in 1815 in Guérin's studio and Delacroix recorded in a notebook that Géricault admitted him into his circle and introduced him to his family¹¹. Delacroix's appearance was described by Théophile Gautier in the following terms: *ses abondants cheveux noirs ... ses yeux fauves à l'expression féline, couverts d'épais sourcils... son menton volontaire et puissant..., lui composait une physionomie d'une beauté farouche, étrange, exotique, presque inquiétante... Cette tête nerveuse, expressive, mobile, pétillait d'esprit, de génie et de passion*¹². Underneath a dark jacket, the present sitter wears a white shirt with a broad collar let loose by the low knot of a colourful scarf, the kind of clothes seen in other portraits of artists of the time such as that of Léon Pallière and a selfportrait by Jean-Baptiste Paulin Guérin (fig.5), both of which date from 1817¹³. Bazin did not take seriously either the attribution or the identification of the sitter, commenting that the portrait

must surely represent some stable boy (*quelque garçon d'écurie*) but Lorenz Eitner described this painting as *...of the highest quality and certainly genuine and possibly representing Delacroix*¹⁴. Alfred Robaut, compiler of the catalogue raisonné of Delacroix's work, in his introduction, lists amongst likenesses of the artist a lost portrait drawing by Géricault of around 1820, (like the present work, unknown to Clément, author of Géricault's first catalogue) which was in the sale of the collection of Achille Déveria (9 April 1858, lot 142). He too affirms that Delacroix posed for Géricault for the *Raft of the Medusa*. Robaut then illustrates an etching by Frédéric Villot (fig. 6) after a self portrait by Delacroix said to date from around 1819 which, with its deep set eyes and somewhat sulky mouth bears an extremely strong resemblance to the present sitter (see also the published self portrait sketch in the Louvre¹⁵, fig. 7), an affinity further supported by the self portrait of circa 1816 in the Musée des Beaux Art, Rouen (fig. 8), showing the artist again in a white shirt, this time tied tightly at the collar with a reddish scarf, a painting once itself thought to be by Géricault.



6. Frédéric Villot, *Portrait of Eugène Delacroix*, 1819.



7. Eugène Delacroix, *Self-portrait*, Musée du Louvre, Paris.

Interesting additional evidence has recently come to light regarding the provenance first recorded by the Duc de Trévisé, on information presumably provided by the Mandat-Grancey family. Michèle Hannoosh, editor of the new edition of Delacroix's journals (published in 2009) gives the record: *Colin, Julie. Bonne de Delacroix...* and recounts the story as told by Léon Riesener, Delacroix's cousin, that Jenny, well-known as Delacroix's servant up until the time of his death, had engineered the departure of her predecessor Julie, although Delacroix himself briefly re-instated her¹⁶. The comings and goings of Julie and the distress of Jenny are recorded in Delacroix's own journal entry of 14 April 1854 and in a note written on a sketch: *Le jour où Julie est revenue. 22 Avril 54. Samedi*'. It is also known that Delacroix left the considerable sum of 10,000 francs to Julie in his will¹⁷. Intriguingly, Géricault also appears to have had a Julie in his household: *la curieuse Julie*, mentioned in a letter of 1822/3¹⁸.

The period 1817-1819 follows on from Géricault's somewhat precipitate return from Rome. Heading north, he passed through Siena and briefly met up with his greatest friend Dedreux-Dorcy before reaching Paris in the autumn of 1817. Countless sketches, drawings and a smaller number of finely worked gouaches testify to his activity during this period and his fascination with what he saw in Rome but Géricault was there for less than a year and returned having apparently suffered extremes of loneliness and depression. He moved back

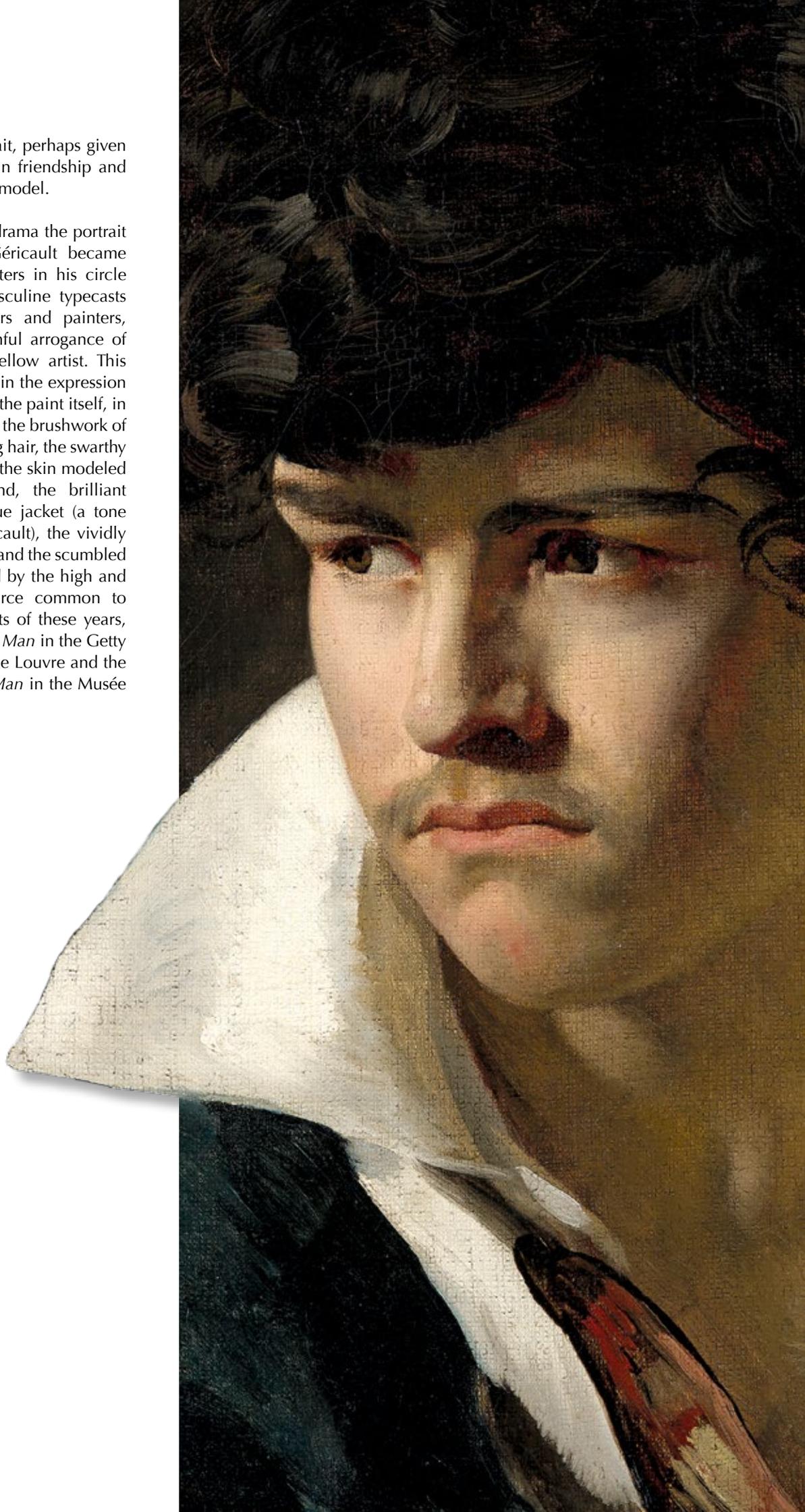
into his father's house on the then outskirts of Paris, in the rue des Martyrs at the foot of Montmartre. This semi-rural bohemian area was known as La Nouvelle Athènes; the rue des Martyrs ran like a village street up towards the hill between gardens and scattered houses. Almost next door to the studio of Horace Vernet and surrounded by painters, sculptors, writers and Bonapartists, Géricault fell back into a hot-house of artistic and political ferment. He also resumed the love-story (which he had partly gone to Italy to escape) with Alexandrine-Modeste de Saint Martin (his aunt by marriage) and in 1818 she bore his child. Géricault spent three years in Paris before leaving for England. In this short period of great personal drama, having spent time painting academy studies (as he did in the studio of Guérin) and re-located to a much larger studio, he created the masterpiece of his career, *The Raft of the Medusa* which was exhibited at the Salon of 1819. He also produced a series of magnificent drawings and easel paintings. In Italy Géricault had absorbed the lessons of Classical Rome and of Michelangelo and back in Paris he turned to the world around him, to contemporary events, both political and literary, but also more specifically to the people before his eyes. As Bazin writes: *It is at this moment that he turned himself into a portraitist, painting sitters from the studio or amongst his circle*¹⁹. Bazin goes on to explain that most plausibly Géricault must have given the portraits he made to their models, which would explain why they only feature in his posthumous sale in an episodic manner²⁰. It can clearly be presumed that this was the



8. Eugène Delacroix, *Self-portrait* (detail), Musée des Beaux-Arts, Rouen.

case with the present portrait, perhaps given to Delacroix by Géricault in friendship and gratitude for his acting as a model.

The considerable sense of drama the portrait exudes underlines how Géricault became fascinated with the characters in his circle in Paris, the seductive masculine typecasts of soldiers, liberals, writers and painters, here captured in the youthful arrogance of Delacroix, his ambitious fellow artist. This drama is apparent not only in the expression and pose of the sitter but in the paint itself, in the mimetic energy given to the brushwork of the densely dark and shining hair, the swarthy but youthful smoothness of the skin modeled against the reddish ground, the brilliant white shirt, deep, slate blue jacket (a tone much appreciated by Géricault), the vividly depicted weave of the scarf and the scumbled background, all illuminated by the high and sharply defining light source common to many of Géricault's portraits of these years, such as the *Head of a Black Man* in the Getty Museum, the *Vendéen* in the Louvre and the *Head of the Shipwrecked Man* in the Musée de Besançon.



THÉODORE CHASSÉRIAU

Peninsula of Samana, Saint Domingo 1819 - 1856 Paris

13 Study of Two Women, Half Disrobed, Seen from the Back

Oil on canvas.

40.4 x 32.5 cm (15 ⁷/₈ x 12 ³/₄ in.)

PROVENANCE: Collection Carré Soubiran, in 1893 (according to Chevillard); M.G. de Barbarin (according to Bénédite's catalogue raisonné); Private Collection.

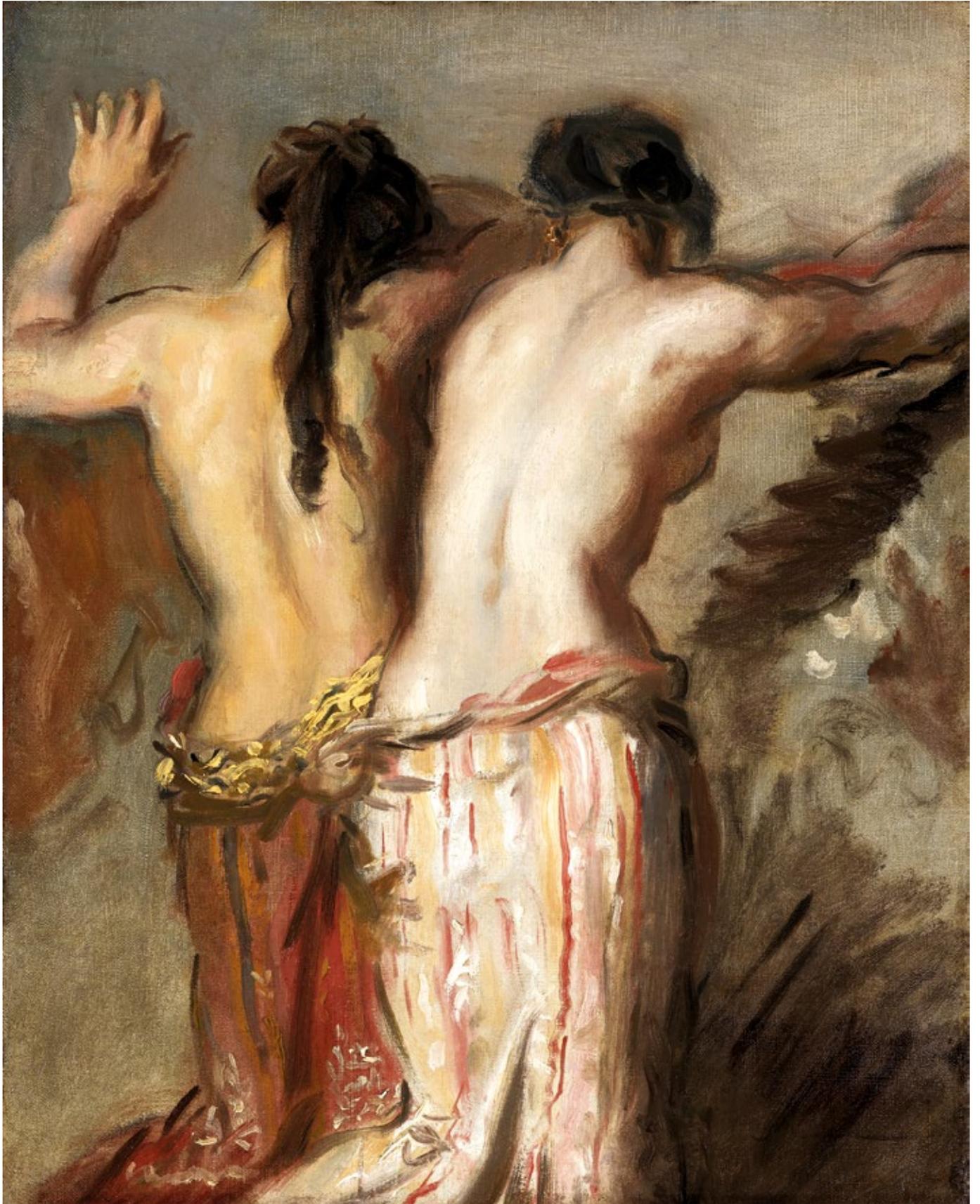
LITERATURE: Valbert Chevillard, *Un peintre romantique, Théodore Chassériau*, Paris 1893, no.100, p.282; Léonce Bénédite, *Théodore Chassériau, sa vie et son œuvre*, published after the author's death, Paris 1931, p.338, illus.; Marc Sandoz, *Théodore Chassériau 1819-1856, Catalogue raisonné des peintures et estampes*, Paris, 1974, cat.114, p.248, fig.CV, p.249; Isabelle Mayer-Michalon, *Premières Pensées, Five French Oil Sketches 1790-1850*, Jean-Luc Baroni, London, 2015, cat.5.

Théodore Chassériau was born in Santo Domingo, (now the Dominican Republic), to a créole mother and a French father, secretary general of the colony, an adventurer and later diplomat, who had begun his career following the French army during the Egyptian campaign¹. In the monographic exhibition catalogue of 2002 *Théodore Chassériau, The Unknown Romantic*, the character of the Chassériau family is described: a dynasty originally from La Rochelle, many members of which married women 'from the islands', audacious and peripatetic, with a 'powerful genetic predisposition' to the sea and distant lands². The family moved back to France in 1821 and settled in Paris although Benoit, the father (who described himself as having 'a strong soul, a resolute character, a love of beauty and [...] a degree of selflessness') continued to travel and was absent for extended periods³. The young Théodore, brought up with four brothers and sisters to whom he remained very close, was of fragile health and with a sensitive temperament but nevertheless displayed a precocious artistic talent. Thanks to his elder brother Frédéric (head of the family in the absence of his father), who rescued the family from their disastrous financial situation, and through the mediation of a distant cousin, the artist Amaury-Duval (1808-1885), Théodore entered the studio of Ingres in September 1830, at the age of eleven. The master painter made much of his young pupil, understanding his exceptional talent, and took the trouble three years later to have him admitted to

the École des Beaux-Arts. When he was appointed director of the French Academy in Rome in 1834, Ingres wished his pupil to accompany him but the financial situation of the family did not allow for this. Confident in his work and having been introduced into Parisian artistic circles, Chassériau was at this point already independent of his master, making his debut at the Salon of 1836. The break with Ingres became definitive some years later when the two met in Rome in 1840. Chassériau, then aged 21, wrote to his brother Frédéric: 'he [Ingres] has lived his best years and has no understanding of the new ideas and changes that have occurred in the arts of our time; he is in complete ignorance of our contemporary poets'⁴.

Chassériau's involvement with the works of the Romantic artists, poets, critics and painters such as Gérard de Nerval, Théophile Gautier and Henri Lehman, contributed to distance him from Classicism. Even at the height of his career, sadly cut short by his premature death at the age of 37, Chassériau was described as occupying the position of the happy medium between the graphic nobility of Ingres and the colour and liquidity of Delacroix. The curators of the 2002 monographic exhibition underline how much Chassériau's reputation suffered by comparison with these two super dominant figures of the 19th century, but offer a new overview of the man and of his work which 'slowly penetrates the soul before becoming haunting and essential' and which so powerfully influenced Puvis de Chavanne, Gustave Moreau and Maurice Denis⁵. Ingres is of course credited with forging Chassériau's exceptional draughtsmanship and as his conductor for the glories of Antiquity and the Renaissance but it was also Ingres who taught him the subtleties of oil painting and Chassériau is now considered one of his generation's greatest practitioners.

Amongst his first successes were the two accepted entries to the Salon of 1839, the *Venus Anadyomène*, a small and exquisitely sensual oil and the *Susannah and the Elders*, an enormous canvas, Venetian in its influences but again showing a particularly refined depiction of the female nude, at once subtle and



voluptuous (both paintings are in the Musée du Louvre). During the summer of 1840, Chassériau travelled to Italy for the first time and remained there for seven months. He stayed first in Naples and drew in the surrounding countryside, before moving with some wariness to Rome: *'where the sublime artifacts are in greater number, like a city in which one must think deeply, but one which also feels like a tomb [...] it is not in Rome that one can see real life'* ⁶. His stay was punctuated by the breakup with Ingres and the execution of the *Portrait of Lacordaire* (Musée du Louvre). Back in Paris, the artist dedicated himself to portraiture, historical subjects and in a new departure, to decorative painting which remains his greatest achievement.

In 1844, Chassériau received the commission from the State to decorate the *escalier d'honneur* of the Cour des Comptes at the Palais d'Orsay. The construction of the building was begun under Napoleon I as the home of the Conseil d'Etat and it stood on the site of the current Musée d'Orsay. It was a huge project for the young artist, which extended to 270 square metres and now survives only in a few sections preserved in the Louvre. The complete cycle, made up of allegories of *War, Power, Order* and *Peace* - themes chosen by Chassériau himself - illustrated the concept of fraternity amongst the peoples. This colossal and solitary work was executed by Chassériau using the help of assistants only for grinding the colours. It occupied him fully for four years, with only a brief interruption in 1846 for a two month visit to Algeria, a revelatory journey during which he painted intensively. Just like Delacroix before him, Chassériau was profoundly affected by the aesthetics of North Africa, under the influence of which, back in Paris, he finished the paintings for the Cour des Comptes.

Inaugurated in 1848 but receiving little notice due to the turbulent political situation following the fall of Louis-Philippe and the advent of the Second Republic, this immense decoration, one of the most important of the 19th century, was almost entirely destroyed twenty-three years later during the Paris Commune. The insurrection, a reaction to the French defeat in the Franco-Prussian war of 1870, was crushed after two months of civil war but on 23rd May 1871, in the middle of the *'Semaine sanglante'* (the week of blood) which saw their defeat, the partisans of the Commune set fire to official buildings, the symbols of power, such as the Palais des Tuileries, the Hôtel de Ville, the Palais de Justice and also the Palais d'Orsay, which housed the Cour des Comptes and the Conseil d'Etat. The rabble covered the walls with



1. *Return of the Captives*, fragment from *La Guerre*, photograph taken in the ruins of the Cour des Comptes, in 1890.

fuel and set them on fire, provoking a huge blaze in which most of Chassériau's work was destroyed. The vestiges remained in the open air, amongst the ruins, continuing to disintegrate for 27 years until the Comité Chassériau finally obtained their removal in 1898 and then gave them in 1903 to the Louvre; there some fragments suffered further damage during the floods of 1910. The restoration campaign carried out on the occasion of the 2002 exhibition has however allowed the rediscovery of *'these superb fragments of pure painting'* ⁷.

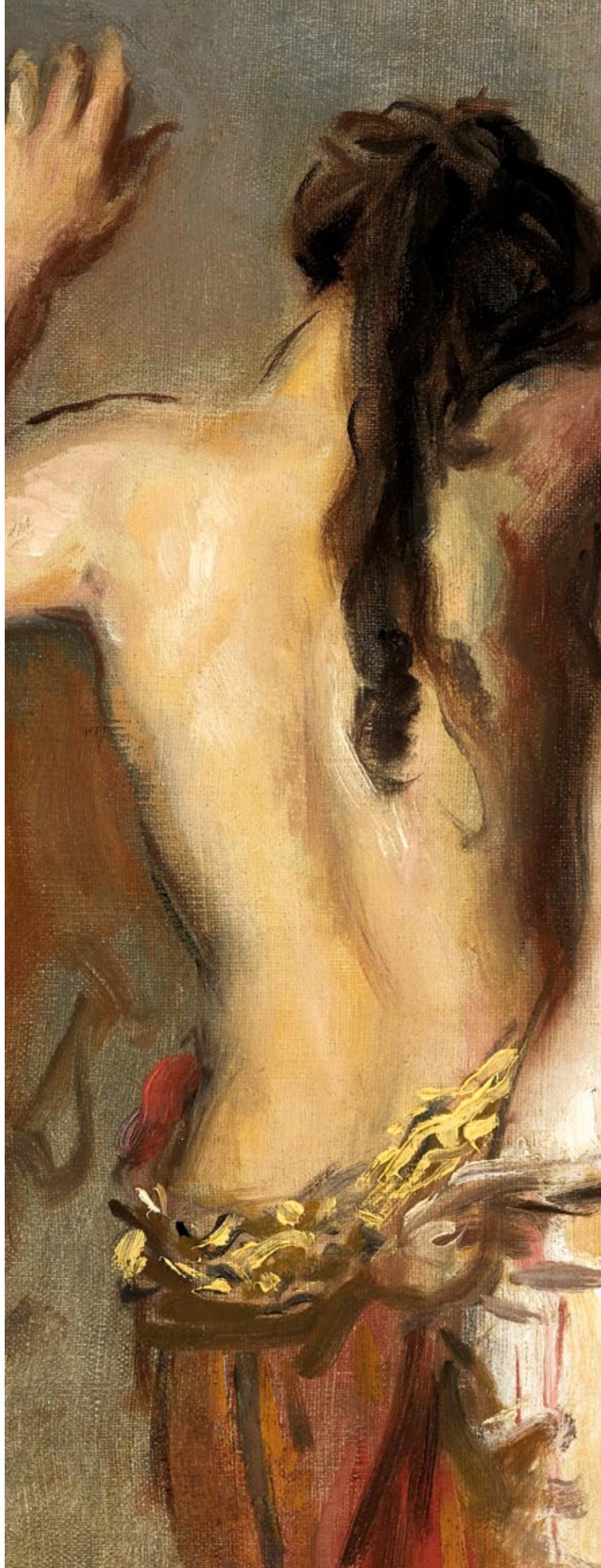
Published in the *catalogue raisonné* by Marc Sandoz, who dates it to the beginning of 1848, the present sketch is a study with some differences for the two female figures, their hands bound, forming part of a group of captives being led by the victorious soldiers in the central part of the *Retour de la Guerre*, a large composition which measured 6 metres by 8. Of exceptional quality, the present sketch perfectly summarises the artistic greatness of Chassériau, his vivid and pictorial style, his high aestheticism, marked by the influence of North Africa and his sensitivity as a painter of nudes. The power of the group and its sensuality, imagined on the scale of the final work, also illustrates his genius as a decorator. Known only from a blurred photograph (fig.1)⁸, this detail of the

decoration struck Théophile Gautier who describes it in the article written on the occasion of his first visit to the Cour des Comptes: *'Two women, the first one dark skinned and lit as if gilded by a sunray, her black hair plaited and tied with pearls, revealing her warm shoulders and her lower back over which slips a sky-blue drapery; the second, white, slender, falling backwards in a painful movement and trying to lift her delicate hands weighed down with chains, compose, with an old man dragged by a foot soldier dressed in armour, a strikingly pathetic and picturesque group. The naked backs of the women are painted in rich impasto, smooth and of a tone which would provoke envy in the proudest colourist'*⁹.

In discussing this group, Sandoz sees the influence of the Italian masters and the echoes of Delacroix's *Sardanapalus* of 1827. The style of the present sketch is particularly free and shows a great sense of observation in the torsion of the two backs (the flesh-tones of which were originally the other way around, as we see when comparing the figures to Théophile Gautier's description), the fall of the drapery, the highlight of a gold earring and the tilt of the heads. Unique amongst the known preparatory works for the decoration of the Cour des Comptes, this sketch, in its handling and its quality, is rarer than one would think in the *oeuvre* of an artist as prolific as Chassériau¹⁰.

The rediscovery of this superb sketch for Chassériau's most important decorative scheme is of great importance in the continuing re-evaluation of his career and of the position he occupies in the history of 19th century French painting.

Translated from a text by Isabelle Mayer-Michalon



CARLO BOSSOLI

Lugano 1815 - 1884 Turin

14 *A Rare View of the Caucasus with Cossacks by the Terek River*

Tempera on canvas.

114.5 x 195.5 cm (45 1/6 x 77 in.)

PROVENANCE: Part of the collection of Bossoli's work formed by Luigi Besnati, Milan; thence by descent.

Although Swiss by birth, Carlo Bossoli grew up in Odessa to where his family had emigrated in the 1820s. From a young age, he worked as an assistant in a shop selling books and engravings and there he learnt to draw, by copying reproductions of the masters. Bossoli came to the notice of Princess Elisabeth Vorontsova, wife of the Regional Governor; quick to appreciate the talents of this young autodidact she encouraged him to enter the studio of Rinaldo Nannini, an Italian artist, pupil to Alessandro Sanquirico (scenographer to La Scala in Milan) who had also moved to Odessa and been appointed as set designer for the Opera there. This apprenticeship was to prove extremely influential for Bossoli's later work, in which he always demonstrated a strong sense of composition and visual surprise.

Rapidly popular amongst the local aristocracy, he was commissioned to produce a series of large views of Odessa for Prince Michael Vorontsov. The prince was so impressed with Bossoli's work that he decided to sponsor a year's study in Italy. In 1839-40, the young artist visited Naples and Rome and, even though he did not ally himself with a particular school or studio, he associated closely with the various English artists he encountered and, under their influence, perfected his watercolour technique. On returning to Russia, he stayed in Alupka on the Vorontsov estate, but four years later, he returned to Italy and settled there permanently. He established his studio at first in Milan but then, fleeing the uprising against the Austrians in 1853, he moved to Turin which then became the base from which he travelled tirelessly throughout Europe.

What distinguished this artist from the beginning of his career were landscapes and large perspective or panoramic views. Assembled in series, reproduced in lithographic prints, and published as albums, they enjoyed enormous success. Thus in 1851 an album of prints of his drawings brought together views of Turin with a large panoramic view of the city. Then the following year, he was commissioned to produce a series of paintings with views of the railway between

Turin and Genoa, from which lithographs were to be made.

Making use of his drawings and early works, he assembled a series of 49 views of the Crimea which were published in London in 1856 by Day & Son with the title *The beautiful scenery and Chief Places of Interest throughout the Crimea* and had a notable success at the time when the Crimean War was raging. This was a turning point in his career. He also produced a series of illustrations of the war in Italy which were made into 40 colour lithographs. Employed by Prince Oddone (Eugenio Maria di Savoia duca di Monferrato), Bossoli followed the Piedmontese army and executed 150 gouaches on the subject of the war, which resulted in his being nominated *pittore reale di storia* to the royal family on 9 May 1862.

Bossoli himself produced a large but incomplete catalogue of his work: *Catalogo dei dipinti eseguiti... in Russia, Italia, Francia ed Inghilterra dal 1833 al 1880*, as well as a list of his clients and patrons (transcribed by M. Farrazzi and conserved in Falconara Marittima). As noted by the Turin scholar, Ada Peyrot, the enormous success the painter achieved in his lifetime, particularly in England and Italy, is clearly due to his talent and also his genius in taking advantage of lithography for the dissemination of his works, but it is thanks too to the remarkable ease with which he was able to enter noble society wherever he went. Thus in October 1856, as evidence of his huge success in England, the artist was received by Queen Victoria at her favourite residence, Balmoral.

Bossoli's views of the Crimea and the southern provinces of the Russian empire are of particular interest today because there are so few depictions of these regions. They combine topographical accuracy with great poetry, the fruit of Bossoli's efforts to capture the atmosphere of this wild and mountainous land. Tempera allows fluidity and a lightness of touch perfect for rendering atmospheric effects, such as the hazy mist which can be observed caught on the rugged outcrops of this mountain range and in its virtuosity reminiscent of Chinese landscape painting. At the same time, the



figures of people and horses are depicted with an extraordinary accuracy, highly impressive in a self-taught artist.

Bossoli here depicts a party of Cossacks travelling on the road alongside the River Terek, a section of the torturous route between Tbilisi and Vladikavkas known as the Georgian Military Highway. It was an ancient track which was first properly engineered by the Russians in the early 19th century during the Caucasian Wars and the purpose of this grand tempera painting was perhaps to celebrate the achievement this route symbolised. The winding progress of silvery water through the river plain, the hillocks and rocky outcrops and the huge screen of mountains in the background are all features of the Terek's topography. From their costumes, the figures may be identified as Cossacks of the Black Sea, a community which settled in this specific area around the end of the eighteenth century and came to play a key role in the Russian conquest of the Caucasus. Their manner of dressing was influenced by the local tribes, particularly the Circassians from whom they borrowed the long, wide sleeved coat, held in place by a belt, and the huge sheepskin hat.

The present work comes from the collections of the Besnati family in Milan. Luigi Besnati, who lived at the end of the 19th century, owned a number of paintings by Bossoli. These were inherited by his two children, who continued to add to the collection: Angelo Besnati was a silversmith and advisor to Buccellati and in 1936 Carla Volpato Besnati donated a painting by Bossoli to the Galleria d'Arte Moderna in Milan.





ALBERT AUGUST ZIMMERMANN

Zittau 1808 - 1888 Munich

15 *A Pair of Views of The Colossi of Memnon, at Dawn and Mid-Morning*

Both oil on panel. Each signed bottom right: *Albert Zimmermann* (with three little stars above the name).
Both 25.5 x 52.8 cm (10 ¹/₈ x 20 ¹/₂ in.)

PROVENANCE: Private collection, Germany.







Zimmermann came from a family of painters and was largely self-taught but he went on to become a professor at the Academies of Fine Art in Munich and Dresden and with his fellow-painter brothers, set up a school for landscape painting in Munich. He specialised in landscape views, mostly of Bavaria and Italy, in a heroic style inspired by the German Romantic movement. There are works by him in the museums of Munich, Stuttgart, Frankfurt, Dresden and Vienna. Though his travels are unrecorded, he does appear to have looked beyond Europe, and with a

small number of particularly fine views of Egyptian monuments and desert travellers shows an imaginative engagement with Ancient life which is an extension of his romantic vision. Another example is the large-scale view of the Pyramids of Giza, which was donated to the Bradford Museum of Art in England in 1879. In the present works however, Zimmermann has used the smaller scale and smooth surface of panels to make exquisite studies of light and, in common with the Italian *Macchiaioli* artists, he chose an elongated width to give a striking, panoramic effect.



Situated in the desert near Luxor, these twin statues depict the pharaoh Amenhotep III with the small figures of his wife and mother at his feet, overshadowed by his great scale. The 14th Century B.C. sculptures face east and originally guarded the entrance to Amenhotep's memorial temple, built during his lifetime, in which he was worshipped as a god. Made of quartzite sandstone set on massive platforms they reach a height of 18 metres (60 feet). Standing on the edge of the Nile floodplain, the annual floods helps cause the collapse of the temple structures and the flood waters are clearly

visible in the present pictures lapping at the bases of the two vast sculptures and reflecting the sky. In the dawn view, a turbaned figure stands on the base of the nearest statue, thereby accentuating the effect of vastness. Shadows have gathered and etch the weathered details of the sculptures more deeply. A small flock of cranes floats in to land on the water. For the mid-morning view, Zimmermann depicts an eel or snake swimming with its head above the water, an evocative and sinister detail and in the background the distant hills and a small village are already hazy in the heat.

HILAIRE-GERMAIN-EDGAR DEGAS

Paris 1834 - 1917

16 *Study of a Female Nude, Seated Cross-Legged, with her Head Held Back*

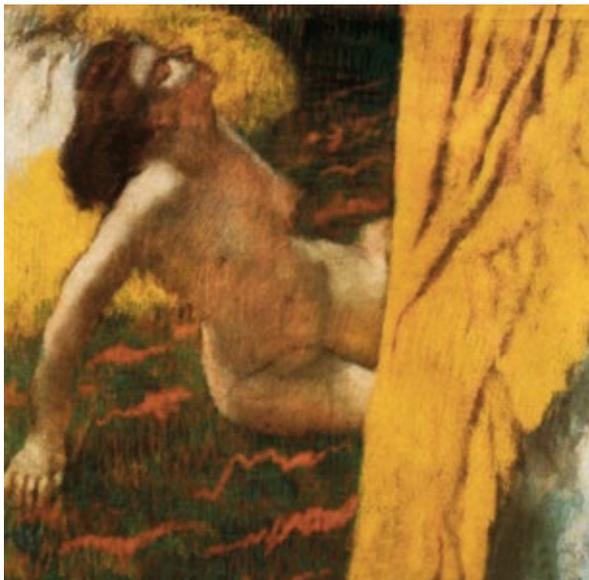
Oil on board. Signed lower right in pale brown paint: *degas*.
34.8 x 26.5 cm (13 ⁵/₈ x 10 ¹/₂ in.)

PROVENANCE: Bears the Atelier stamp verso L.657; Atelier Degas, inventory number: 842 (inventory photograph no.1832; Durand-Ruel photograph no.15344, these numbers confirmed by the Durand-Ruel archive of Durand-Ruel et Cie¹); by descent through the artist's family; Sam Salz, New York; Sale, Sotheby's, London, 6th December 1979, lot 518; Private Collection.

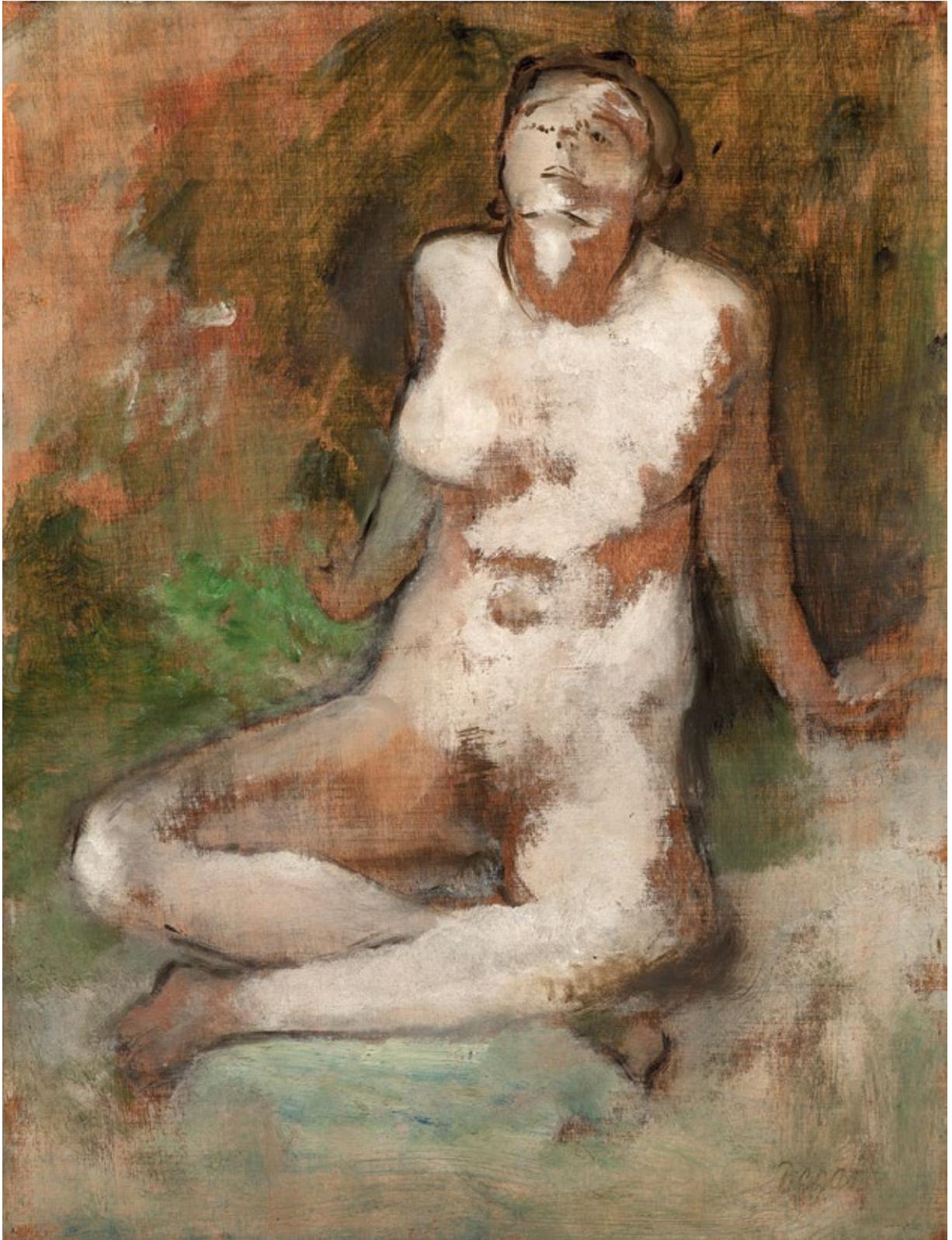
Degas was born into a prosperous and cultivated family. He was educated in Paris in the rigorous Lycée manner and from an early age his father encouraged him to visit the Louvre and study the old masters. At the age of 18 he received formal permission to copy in the Louvre and two years later joined the Ecole des Beaux Arts, where under the direction of Louis Lamothe, a disciple of Ingres, he was able to concentrate on his draughtsmanship. A series of trips to Italy during the 1850s completed his education and his first successful admission to the Salon in 1865 was with a history painting: *The Misfortunes of the City of Orléans*, in which the figures appear in poses redolent of classical friezes and the Italian sixteenth century masters. Degas's focus changed rapidly soon after this and abandoning academic subjects he turned to the world around him for

his subjects: portraits of his friends, scenes from the race course, the life of the cafés and most famously, the ballet. By the 1870s he had become part of the *avant-garde* community of artists which included Edouard Manet, Claude Monet, Renoir and Sisley. Together they formed the *Société Anonyme des Artistes* and from 1874 began exhibiting under the title *Les Impressionistes*, although Degas himself always called himself a '*Réaliste*'. Degas continued to show his work with this group for the next 12 years and in the last exhibition he entered ten paintings of nude bathers which created a public storm. Prolific and experimental, he created series after series of studies in all media, endlessly adapting the angle of his viewpoint and putting the discipline of his youthful training into an unswerving attention to pose and movement. Esoteric and open minded in his interests he formed a considerable collection of the works of old and contemporary masters and absorbed and then expressed in his compositions his fascination with Japanese prints and the advances of photography. The onset of a slow decline in his eyesight made Degas increasingly introverted and misanthropic but it did not stop him working and he maintained his studio until just a few years before his death.

This fascinating and highly spontaneous example of Degas's oil sketch technique, belongs with the studies of nudes and of dancers made in the late 1870s and early 1880s. It combines his instinctive draughtsmanship with an experimental use of oil; the outlines of the figure are sketched with a fine brush and brown paint, most expressively in tracing the angle of the neck as the head tilts back. This is a technique which can also be clearly seen in the portrait of *Hortense Valpinçon* of 1871, now in the Minneapolis Institute of Art, which was illustrated on the front cover of the 1988-9 monographic exhibition catalogue². Scumbling and sweeping zigzags of paint in green and grey and then brown and blue differentiate the ground from the background and, in the white-cream oil he has used to lay out the figure's skin, most remarkably the artist's fingerprints are clearly visible around the chest and stomach and along the calf muscle. Comparisons are obvious with a drawing in charcoal of a seated female figure, which appeared in the 4th atelier sale: her head is also tilted back and she leans on her outstretched arms,



1. Degas, *Seated Nude*, pastel, Stiftung Langmatt.



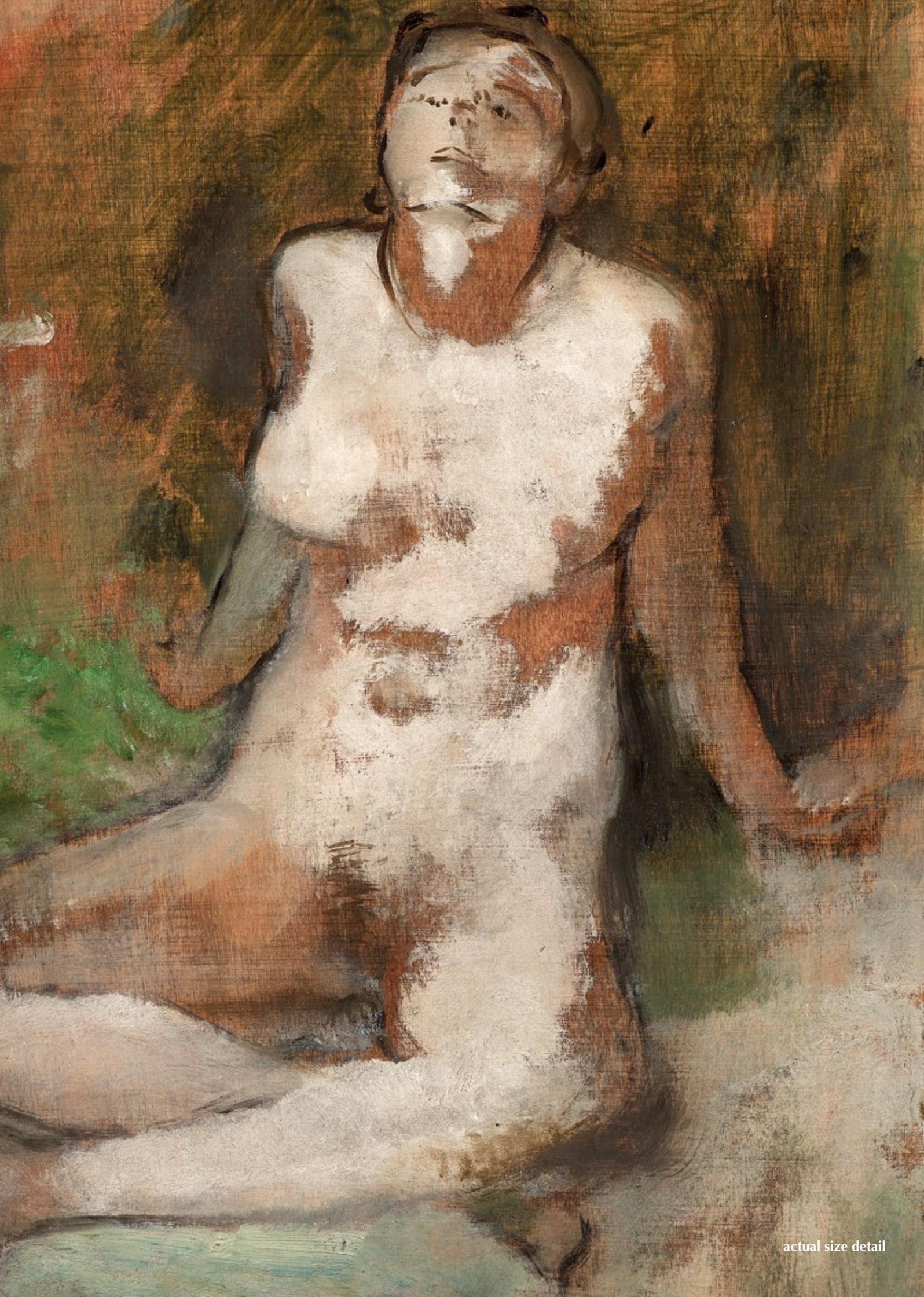


2. Degas, *Sortie du bain*, monotype.

but is studied from the side³ and Degas made a further study, of what could even be the same figure seen from above, in pastel in a work dated to around 1880 from the collection of Sydney Brown, now the Stiftung Langmatt, Baden (fig.1)⁴. Jane Munro has meanwhile pointed out that a figure in the earlier work in the Norton Simon Museum, *Girls Beside the Sea* of circa 1869 prefigures this cross-legged, head thrown back pose⁵. The experimental technique, with its strong outlines and varied texture of paint, and indeed the type of signature also recall the monotypes Degas experimented with in the late 1870s, particularly the *Sortie du bain* (fig.2) in which he again used his finger tips to produce the pale grey tonality of the figure: '*il a tapotée doucement du bout des doigts afin de produire le gris pale de la baigneuse..*' according to the catalogue of the 1988 exhibition⁶.

This oil sketch was to have been included in the 5th sale of the Atelier Degas but after four extremely successful sales, the 4th and last being held in July 1919, it was decided not to hold more and this work, along with the others listed for the 5th sale, was kept by the artist's heirs. The red stamp on the *verso* is the mark placed on all the works by the artist found in the studio in December 1917 and inventoried by Joseph Durand-Ruel and Ambroise Vollard. A second mark, in red or black, with just the artist's name: *degas* was placed on all the works which were actually offered at the atelier auctions.





LUC-OLIVIER MERSON

Nantes 1846 - 1920 Paris

17 *Portrait of the Artist's Sister, Marie-Thérèse Merson*

Oil on canvas, bears an inscription on the back of the canvas : *Ce tableau n'a pas été signé. Il est de Luc Olivier Merson Académicien Prix de Rome frère de ma marraine Marie Thérèse Merson demeurant à Ker Oméga Préfailles. Mme René Juret née Nicole Gangloff*
27 x 21.5 cm (10 ½ x 8 ¼ in.)

PROVENANCE: Marie-Thérèse Merson (1863-1945), Préfailles; Nicole Juret née Gangloff (1908-2010), La Bernerie en Retz; thence by descent.

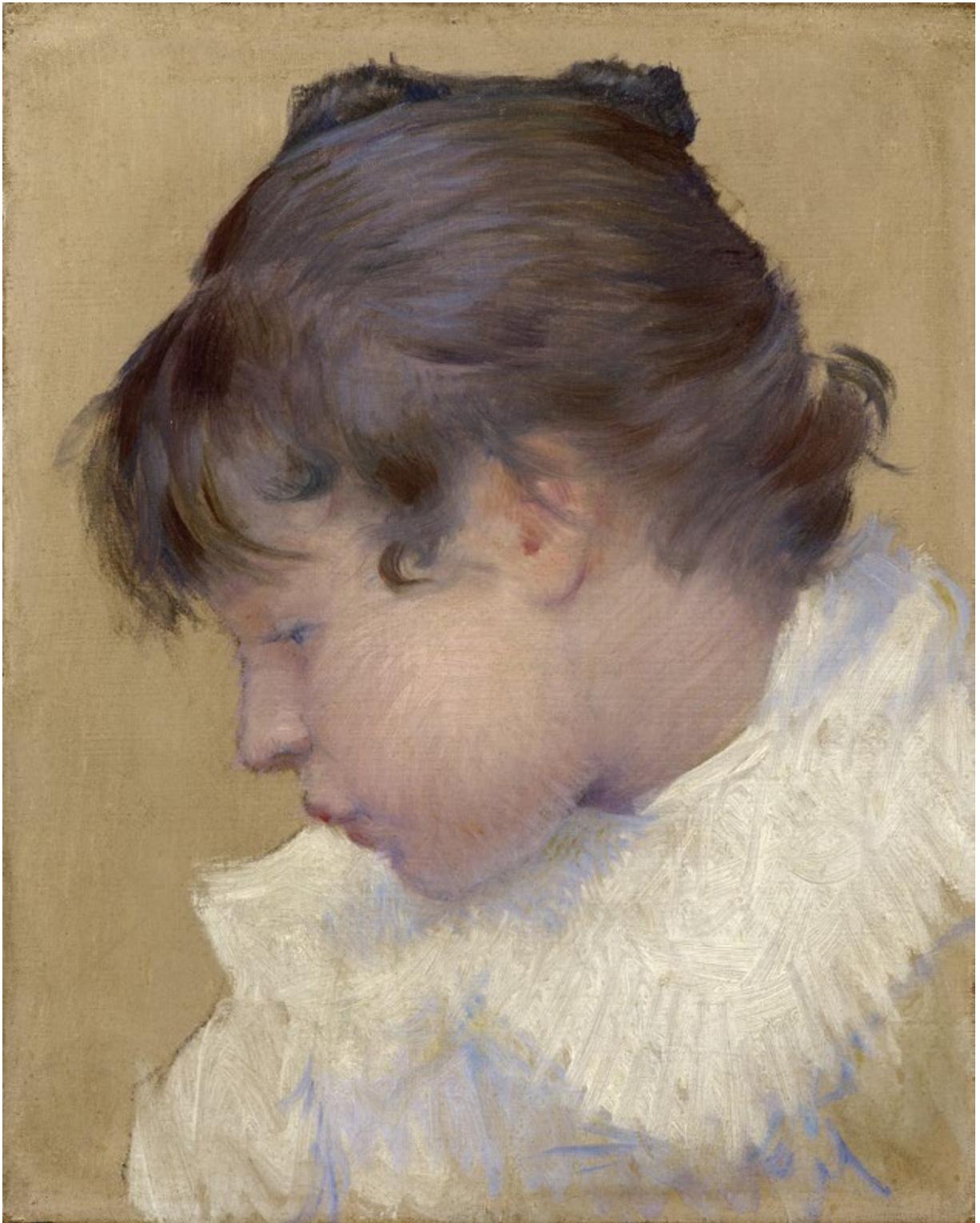
Born into a bourgeois family in Nantes (Brittany), Luc-Olivier Merson went to Paris to study at the École des Beaux-Arts under Lecoq de Boisbaudran and Chassevent, both highly Academic painters. He was also influenced by the theories on art of his father, the art critic, Charles-Olivier Merson (1822-1902), who was a virulent defender of the classical tradition in religious painting. Merson began exhibiting at the Salon in 1867 and won the prestigious Prix de Rome in 1869 with his painting *Soldat du Marathon*.

While at the Villa Medici in Rome, he was especially fascinated with Raphael's art as well as the fresco painting of the Quattrocento. His first successful works were both mystical and poetic, in light, fresh colours over very accomplished and meticulous drawing, such as *Le Loup de Gubbio* (Salon of 1878, Musée de Lille), *le Repos en Egypte* (Salon of 1879, Musée de Nice), as well as *Saint François prêche aux poissons* (Salon of 1881, Musée de Nantes).

Luc Olivier Merson also painted large decorative commissions in Paris, for example for the Palais de Justice in 1877, the Rector's office at the Sorbonne, the main staircase at the Opéra Comique and finally in 1889, the Grand staircase and the cupolas of the antichambers of the newly rebuilt Paris Hôtel de Ville. In 1906, Merson designed a suite of tapestries on the theme of the *Contes de Perrault*. He also illustrated all the best known writers of the time such as Victor Hugo, Flaubert, Mérimée and Alfred de Musset. And finally, he designed banknotes for the Banque de France as well as postage stamps.

In the 1890s, Merson forsook the Italian landscapes he loved so much for those of his native Brittany where he would stay several weeks every year in his family house at Cruaudais. In 1888, he visited Cancale and Préfailles where his mother and sister lived as well as Pornic. In 1891 he stayed in Belle-Île and travelled along the whole coastline. In 1896, he rented Francis Manor between Morlaix and Carantec where he spent his time sketching and painting.

Marie-Thérèse Merson (1863-1945) was his only and much younger sister (born in 1863) who spent her life looking after her mother, Joséphine Félicité Merson, born Talbot, (1824-1913) and remained in their house Ker Omega in Préfailles.



VICTOR PROUVÉ

Nancy 1858 - 1943 Sétif

18 *The Violinist: Louis Hekking*

Oil on canvas.

Signed, dated and dedicated upper left: *V^or. Prouvé à l'ami Hekking/ bien cordialement/ 1886.*
89 x 104 cm. (33 x 41 in.)

PROVENANCE: A gift from the artist to his friend Louis Hekking; thence by descent.

EXHIBITED: Salon of 1888, no.2082; Nancy, Musée des Beaux-Arts, *Rétrospective Victor Prouvé*, May 1947; Nancy, Musée des Beaux-Arts, *Peinture et Art Nouveau*, 1999, cat.10, illus. p.37.

LITERATURE: Exhibition catalogue, Nancy, Musée des Beaux-Arts, *Victor Prouvé. Les années de l'École de Nancy*, 2008, p.64, and note 54, p.124, note.28 (with incorrect measurements).

Prouvé was born in Nancy, a city of textiles and he entered the Design School there before studying at the Ecole des Beaux Arts in Paris and in the studio of Alexandre Cabanel. He became a portrait and landscape painter primarily but also a sculptor and he was active in the decorative arts making designs for leather, embroidery and jewelry, for glass and for posters and book covers. In 1900, he became a founding member of the *Art Nouveau* movement in Nancy, with his friends Emile Gallé and Emile Friant and was made head of the movement in 1904. His paintings were exhibited regularly at the Salons in Paris resulting in numerous public and private commissions including the decorations for the staircase of the Issy-les-Moulineaux hôtel de ville, a large canvas of a *Bacchanale* for the famous brasserie *La Lorraine* and the *Croix de Bourgogne* monument, both in Nancy. From 1919-1940 Prouvé was the director of the Nancy École des Beaux-Arts. He had a large family and very often worked on projects with the assistance of his wife, Marie.

The violinist Louis Hekking (1854-1938) was a professor at the Nancy Conservatoire de musique; he played in the orchestra of the Nancy opera and with a string quartet who often performed for the salons of Nancy society figures. When the critic Emile Hinzelin saw this painting at the Salon of 1888 he commented in the Nancy journal, *La Lorraine-Artiste* (10 June): *This musician artist, in expectation of inspiration, adjusts his bow with his sensitive fingers, entirely accomplished. Nature, the clement benefactress, has granted all his wishes : she has even managed, by unusual caprice, to match his beard and hair to the wood of his instrument.* 1888 was an important year for Prouvé; he had just returned from spending four months in Tunisia when he presented this canvas at the Salon and was emerging from his early academic style with a more liberated and expressive technique. He moved back to Nancy and worked with Gallé on entries for the Universal Exhibition of 1889. Spending time in the generous company of the Republican lawyer Léon Grillon and his wife, he encountered a sophisticated cultural world for which the defence of contemporary art was an important subject.







GIOVANNI BOLDINI

Ferrara 1842 - Paris

19 *The Audience at the Opéra Garnier*

Oil on panel.

87.5 x 39 cm (34 1/4 x 15 1/4 in.)

PROVENANCE: The artist's studio, bears inventory number: *87B at[elier] Boldini/ ... Boldini... / 1931*; his posthumous sale, Paris, Galerie Charpentier, M. Rheims, 16 June 1955, lot 46; private collection, France.

EXHIBITED: Paris, Hôtel Jean Charpentier, 7-31 May 1931, cat.74; Florence, Palazzo Pitti, *La peinture française à Florence*, 1945, cat.138; Paris, sale Galerie Charpentier, 16 June 1955, *Atelier Boldini et à divers amateurs*, cat.46.

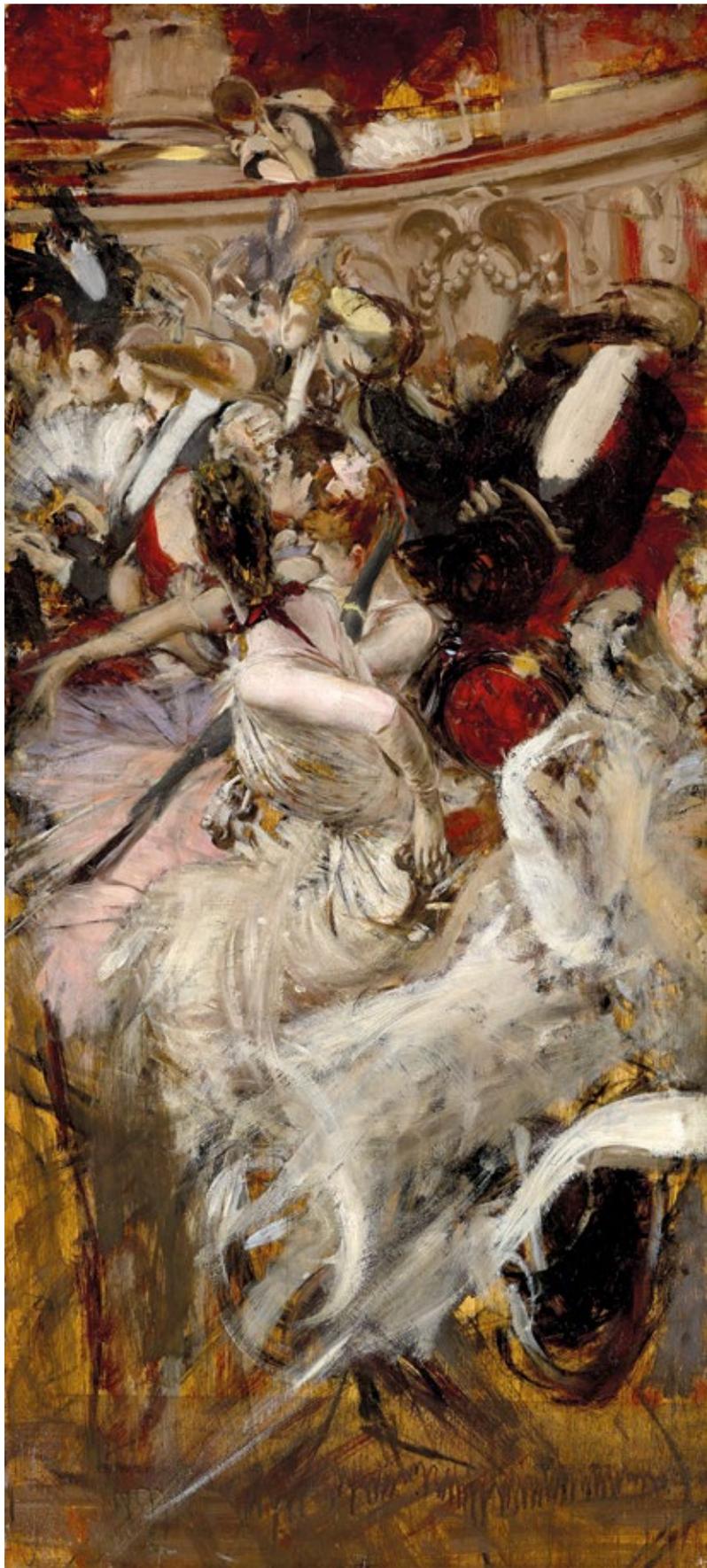
LITERATURE: Carlo Ludovico Ragghianti and Ettore Camesasca, *L'opera completa di Boldini*, Milan 1970, p.102-3, no.148; Bianca Doria, *Giovanni Boldini: catalogo generale dagli archivi Boldini*, Milan 2000, no.203; Piero Dini and Francesca Dini, *Giovanni Boldini 1842-1931. Catalogo Ragionato*, Turin 2002, vol.III (section 1), p.256, no.466; Tiziano Panconi, *Giovanni Boldini. L'opera completa*, Florence 2002, p.268.

Dating from 1886 this picture marks a definitive step from the jewel-like perfectionism of the early Parisian period to the increasing abstraction of Boldini's experimental mid career. This exceptional panel was kept in Boldini's studio, it was exhibited a few months before the artist's death at the Hôtel Jean Charpentier in 1931 as a 'Panneau double', with the verso visible, a much more sketchy and unresolved view of the audience from the opposite side of the Opera (fig.1). The panel was shortly afterwards divided (certainly before 1945 when the present work was exhibited at the Palazzo Pitti in Florence), as has happened on other occasions with a number of Boldini's panel works, and the other section passed into the Fassini collection in Rome¹. The precise area of the auditorium of the Paris Opera which Boldini has focused on here is identifiable from the plasterwork cartouche and gilded balcony rail and columns as the upper few rows of the stalls. The artist presents the scene as if he is right in amongst the mêlée of the audience, part of the jostling and gossip taking place before the curtain rises or in the interval; one woman smooths her hair, one turns away from us, pushing herself forward and craning her neck to see into the crowd. The men seem

more impassive but the women are a whirlwind of silk, feathers, long arms in opera gloves, and lit faces, their gestures perfectly expressing a mood of anticipation, expectation. A pencil drawing of a spectator seen from the back, now in the Museo G. Boldini may date from the same moment². Last seen publicly in the 1955 exhibition and only known from black and white photographs, this superbly preserved and large panel is brilliant, dynamic and highly refined, tonally vibrant and rich in texture. The scale of the painting, over three times the size of his usual works on panel and with a strikingly elongated shape, emphasises the experimental nature of the work. Boldini also drew and painted a number of studies of spectators at the



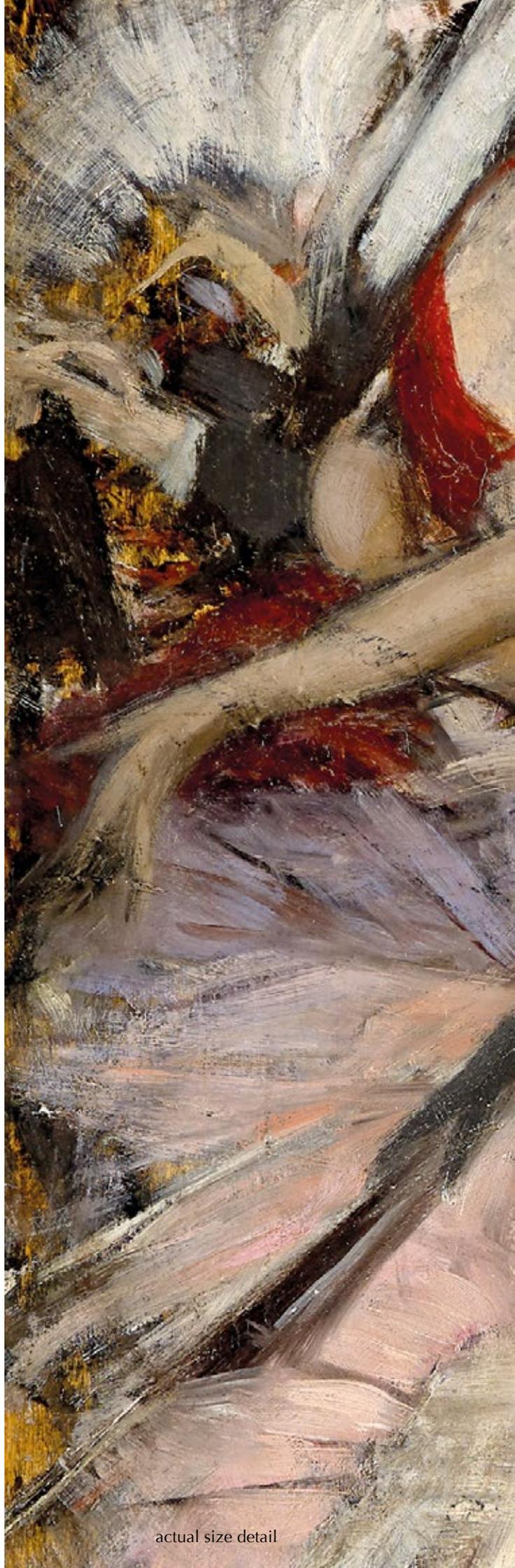
1. Giovanni Boldini, *At the Opera*, oil on panel, formerly Fassini Collection.

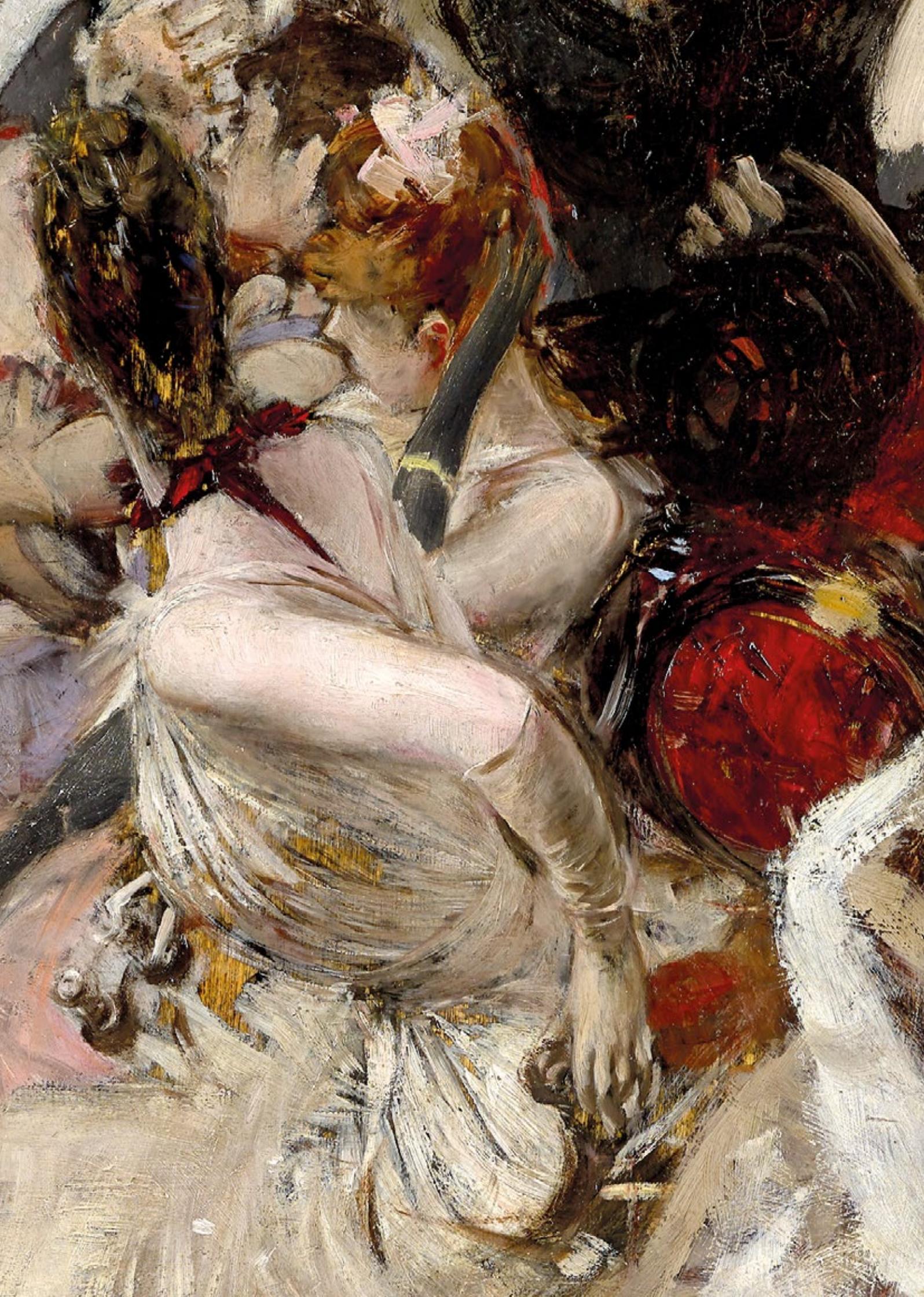


Moulin Rouge but these verged on caricature³ whereas the present work has a seriousness and even monumentality in its study of immediacy, observation and liberation of technique.

The Palais Garnier, as it became known in recognition of its architect Charles Garnier, was completed for the Paris opera in 1875. Lavish and opulent, it rapidly became the central focus of Parisian society, the auditorium being designed in the Italian manner as a horseshoe shape, to house an audience who wished both to see and be seen. Boldini, whilst being passionately interested in the performing arts and particularly opera, was of course fervently aware of the nature and workings of society in late 19th century Europe.

The 1880s was an intensely active decade for Boldini, described as '*these crucial years of experimentation*'⁴. He had been living in Paris since 1872; the demand for his portraits had accelerated and his drawings show that he was studying the depiction of natural movement. The year this panel was painted is also the year that Boldini produced two portraits of Giuseppe Verdi, an oil and a pastel, the composer having recently arrived in Paris to work on the opera *Otello*⁵. Boldini, who had admired Verdi deeply since he was a young man, worked tirelessly to obtain the commission and there were frequent sittings. Tiziano Panconi writes of the intensity of this period and the manner in which Boldini's increasingly rapid and urgent brushstrokes are a response to the unsettled and melancholic character of these years⁶. The energy of this work is surely also his response to the artistic developments of the period: Impressionism had broken through a decade earlier and as Manet demonstrated first, surely inspiring Boldini in the process, along with Degas and, later, Toulouse Lautrec, the world of ballet, opera, theatre and music hall, '*la vita notturna*'⁷ became a nexus for their creativity. The literature on Boldini often describes this period as the point of greatest contact between Boldini's work and that of Degas (they admired each other's work but shared a friendship also); this conjunction being particularly visible in the studies of orchestras and singers⁸. Most striking is the parallel use of cropping and surprising viewpoints by both artists; seen here in the low view of figures studied from the back and side. Just as significant, however, is the variation of focus: in the present work, the eye is drawn to the absolute, almost photographic clarity of the central spectator's arm, elbow and glove while also absorbing the blurred and hectic representation of the surrounding figures. Edgar Degas does something comparable in his pastel *Ballet from an Opera Box* of circa 1884 which lets us peer over the shoulder of a spectator seated in a box looking directly over the stage⁹. A third challenge which occupied these artists is the depiction of artificial light in nocturnal places: the luminous effects cast by the stage lighting and the lamps, candles and chandeliers of the auditoriums and cafés. Here, the effect is subtle, this small section of the audience being lit from above by the famous bronze and crystal chandelier designed by Garnier, hence the strong light cast on the silvery pallor of the spectators raised arm, the resonance of the rich, ruby red of the upholstery and the glints in the background striking off the gilded column bases.





ANTONIO MANCINI

Rome 1852 - 1930

20 *Portrait of the painter Giovanni Trussardi Volpi*

Oil on unlined canvas. Labels of the Lovere and Naples exhibitions on the stretcher.
60 x 100 cm (23 x 39 in.)

PROVENANCE: Private collection, Milan; Private collection, Naples.

EXHIBITED: Lovere, Accademia Tadini, *Antonio Mancini (1852-1930), Il collezionismo del suo tempo in Lombardia*, 1997; Modena, Palazzo Cremonini, *Raccolta di dipinti e sculture dell'Ottocento e del primo Novecento*, 2006; Naples, Galleria Vincent, *Novecento*, 2010.

LITERATURE: D. Di Giacomo, *Antonio Mancini: la luce e il colore*, Pescara 2015, pl.LXIX, p.115.

Although critics have tended to set the painter Antonio Mancini in the context of Neapolitan *Verismo* of the end of the nineteenth century, from the moment of his debut at the Salon of Paris in 1872, his work actually belonged to the wider culture of European art.

Mancini's life was rich in events that have become almost legendary. He was born in November 1852 to a lower-class tailor, in the outskirts of Rome, in Via dei

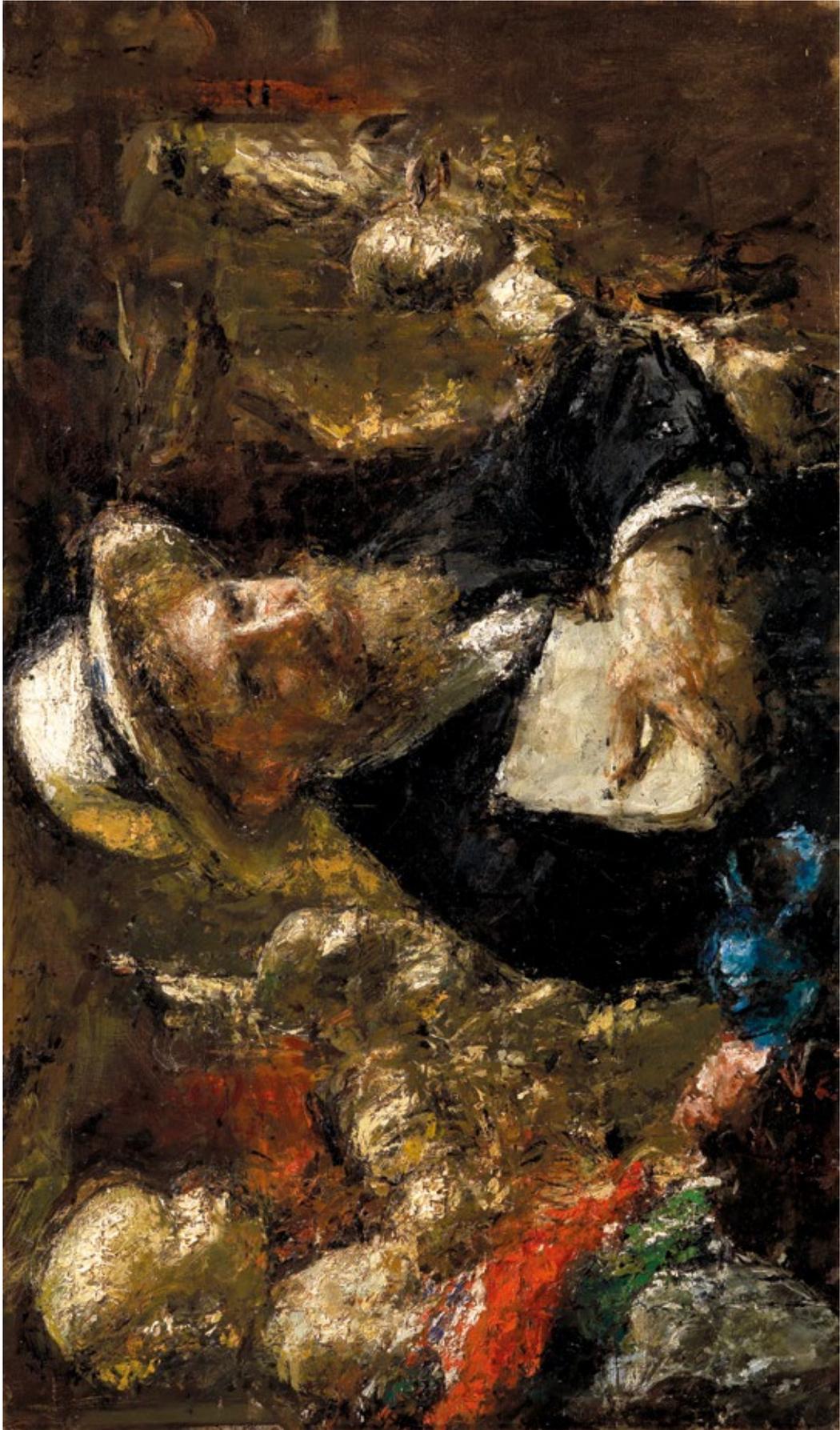


2. Antonio Mancini, *The Painter Trussardi Volpi*, Marzotto collection, Valdagno?

Pianellari, and was baptised in St. Augustine's Church. At the age of thirteen, being a precocious talent, he was enrolled by his parents at the Institute of Fine Arts of Naples, where Domenico Morelli, nicknamed *the despot*, and Giuseppe Palizzi, were teachers. The story goes that Morelli once declared of Antonio, whom he called Totonno, *A stu guaglione io nun aggio cchiù niente da 'mparà* (I have nothing more to teach this youngster).¹

Here Antonio Mancini associated with Vincenzo Gemito, who was the same age, and also with Francesco Paolo Michetti. Mancini's training indeed took place in the context of Neapolitan *Verismo*, and he received considerable praise from painters such as Giuseppe De Nittis, Michele Cammarano and Mariano Fortuny, and showed, in the opinion of some critics, a certain receptiveness, in this early stage, to the delicate work of Gioacchino Toma; but, early on, there began to appear in Mancini's paintings the strongly luminist and plastic quality that later became the unmistakable, original mark of his style, and that some critics trace back to the luminism of the seventeenth century. During his first period in Naples, from 1864 to 1873, Mancini produced his first masterpieces: *Lo scugnizzo (Terzo comandamento)*, 1868, *Dopo il duello*, 1872, *Il cantore*, 1872, *La figlia del mugnaio*, 1872-73, *Bacco*, 1874. In the latter picture, the boy's powerfully lyrical face emerges from a dark background into the light. This painting is a strong confirmation of Mancini's ties to the Old Masters and to Caravaggio in particular, but its lyrical luminism is totally modern, without being naturalistic or literary; it is intimately expressive, and touched with melancholy and wonder, the typical moods of adolescence.

The constant themes of Mancini's poetics already began to appear during this early period: a precocious feeling of the emotional upsets of youth, almost a childhood lost in regret. This appears, for instance, in the superb portrait of a child in *Lo studio*, ca.1875. Mancini's deep psychological sensitivity to the sitter, which has, however, led some critics to classify this picture wrongly as genre painting, lumping it with the many contemporary pictures of Neapolitan street urchins and paupers, has never been equalled in European paintings: not even a Lombard (not Neapolitan) painter









1. Antonio Mancini, *The Fruit Seller*, Dordrechts Museum.

like Tranquillo Cremona, who, during the same years, portrayed Milanese upper-middle-class young women, for instance in the painting *In ascolto*, of 1874, reached the level of Mancini, who probably was the greatest Italian portraitist of the last three decades of the century.

Alongside this psychological penetration, another strong theme emerges: that of the characterisation of the indoor scenes by means of the presence of objects that are not decoration, but convey a symbolic connotation, in order to achieve the definition of the sitter. Consider, for instance, the stock character's costume placed on the table, and the bottles and empty cups on the floor, in *Lo scugnizzo (Terzo comandamento)*; the blood-stained white coat in *Dopo il duello*; and the seemingly jumbled-up objects in *La figlia del mugnaio* and *Lo scolaro povero*, of 1875. Mancini detaches this procedure from Verismo, entrusting to objects an important character-building function that will be constantly present in his paintings, including the one we are presenting here, with the bust of a boy, the book the sitter holds, and the sculptures visible in the background.

Mancini, by then, was already a modern painter, bursting out of the nineteenth century and advancing into the twentieth. After nine years in Naples, in 1873 he travelled to Paris for the first time. There he was engaged by Goupil & Compagnie, who assigned him a monthly stipend while giving him freedom in the choice of subjects, this granted him a living while the gallery was able to promote his fame on an international level.

Only a year before, in 1874, the first official exhibition of the Impressionists had been held in the photographer Nadar's studio; others followed in the Durand-Ruel Gallery, in 1876 and 1877. So Mancini had come to Paris in a very eventful period for painting; but he already had his own, completely independent style, and was not influenced by the impact of these novelties.

In Paris, however, he began to show the first symptoms of a nervous depression that later, in some periods, made it difficult for him to work. He returned to Naples in the grip of nervous fits in which persecution mania and delusion appeared. In 1881 he was sent to the Mental Hospital of the city, from which he was discharged in February 1882, after being declared recovered. During that period he made some portraits of doctors and a great number of self-portraits.

In the same year he moved to Rome, where he was backed financially by Marquis Giorgio Capranica Del Grillo, who also partly acted as his art dealer.

In a diary from that period, Mancini reported that seeing paintings by Velásquez, *Innocent X* in the Galleria Doria and the *Self-portrait* in the Galleria Capitolina, had a deep influence on him².

In 1885 he met Hendrik Willelm Mesdag, a Dutch banker, painter of seascapes and patron, who began to purchase his paintings, having Mancini send them directly to The Hague, a situation which continued until after 1900. Mesdag presented three works of Mancini's,

La jeune mère, L'enfant de chœur (1872) and *Studio di bambina* at the *Exposition des XX* in Brussels. He became a steady point of reference for Mancini, and organised exhibitions of works of his in 1897, 1899 and 1902³.

Most of the aristocracy and upper middle class of that period, the artists Thomas Waldo Story, H.T. Abbot, the families Pantaleoni, Almagià, Ambron, Bondi, Volterra, Sonnino, Charles and Mary Hunter, and the American billionaire Isabella Stewart Gardner, became clients of Mancini. Mrs Stewart Gardner, who had come to Rome in 1895 and already owned a work of his, *Ciocciaretto portastendardo*, asked him to paint her portrait.

In 1901 Claude Pensonby, one of Sargent's friends, invited Mancini to London, where he stayed until 1902. In London Leopold Hirsch asked him to paint a portrait of his wife Mathilde, who at that time was also being portrayed by Sargent. The latter painted the *Ritratto di Mancini* (1902) now in the Gallery of Modern Art of Rome. During his stay in London, Mancini also painted the portraits of Mr and Mrs Hunter and the *Ritratto della signora Wertheimer*, wife of the connoisseur and art dealer Asher Wertheimer.

From 1890 onwards, Mancini's work went through a transformation: the pigment of his colours became increasingly thick, and eventually became a considerably raised surface. During the same years he also began – and he was the only artist to do this in that period – to use a frame with perpendicular threads forming a grid, called a *reticolato*, similar to the one used by the old masters to reproduce a sketch on a larger scale. Mancini, however, used it for a different purpose: that of creating an actual screen between himself and the surface of his painting, so as to be forced to apply the paint between the squares of the grid, thus obtaining a thick layer of colour on which the perpendicular lines left by the threads of the grid are still visible⁴.

This procedure, which was unknown to all the contemporary painters, anticipated some experiments of pictorial language synthesis carried out later by Cubism and abstract painting.

Among the earliest examples of this technique, we wish to point out portraits by Mancini such as *Ciocciara che annusa un fiore*, later in the Du Chène de Vère collection in Milan; *Ritratto di Aurelia Ciommi*, 1897, Rijksmuseum Van Bilderbeek-Lamaison, Dordrecht; and the portrait of a young woman, ca. 1898, in the Gerrit Van Houten collection in Groningen.

The tendency to apply a thick layer of painting with a spatula rather than a brush reappears also in two

horizontal canvases, both of them in the Van Houten collection, that seem to foreshadow the portrait we are presenting here: *Bloemenverkoopster*, ca. 1898, and *Portret van een vrouw*, ca. 1898. And the closest antecedent of our *Ritratto del pittore Trussardi Volpi* (60cm x 100 cm) is an only slightly larger canvas from 1898, *La venditrice di frutta* (72 cm x 102 cm) (fig.1), formerly owned by Mesdag and now in the Dordrecht Museum.

Giovanni Trussardi Volpi (1875-1921) was born in Bergamo and had studied in the Accademia Carrara, later enrolling in the Academy of Fine Arts of Florence. He moved to Rome shortly after 1900 and struck up a friendship with Mancini, who was like a father figure to him. Mancini portrays him here in his studio with a sculpture of the bust of a boy to the left, reflected by mirrors at the centre of the picture and to the left – an invention that recurs in other paintings of this period.

The structure of the composition, with a half-length figure surrounded by objects (although in this portrait the figure is at the centre and in *Venditrice di frutta* it is to the right), the same mechanism of light that is projected on the figure and makes it stand out from the background, and the thick, substantial accumulation of the paint, suggest that the two pictures may have been made in the same period.

Another painting that is close to these two because it shows the same relationship between construction and material is the portrait *Mio padre*, 1904, in which the figure, however, stands out on a light-coloured background.

Mancini also painted another portrait of Trussardi Volpi, who had been introduced to him by Chène de Vère after the death of Mancini's father: the face is in three-quarter profile, with the same straw hat, but on a light-coloured background (as in the portrait *Mio padre*, from 1904). Here the light runs opposite to that of our version, which is closer to that of his 'Flemish-style' paintings. The latter are all based on the idea that the shapes, immersed in darkness, are revealed by a light that comes from an artificial source, not a natural one – a typical feature of Caravaggio's and Rembrandt's paintings⁵.

The present *Portrait of the painter Trussardi Volpi* most likely belongs with the group of portraits executed on a black background, marked by a strongly luminist quality and painted by Mancini chiefly in the years from 1895 to 1905, several of which were purchased by Dutch clients.

Translated from a text by Marco Fagioli





Drawings

HANS BALDUNG GRIEN

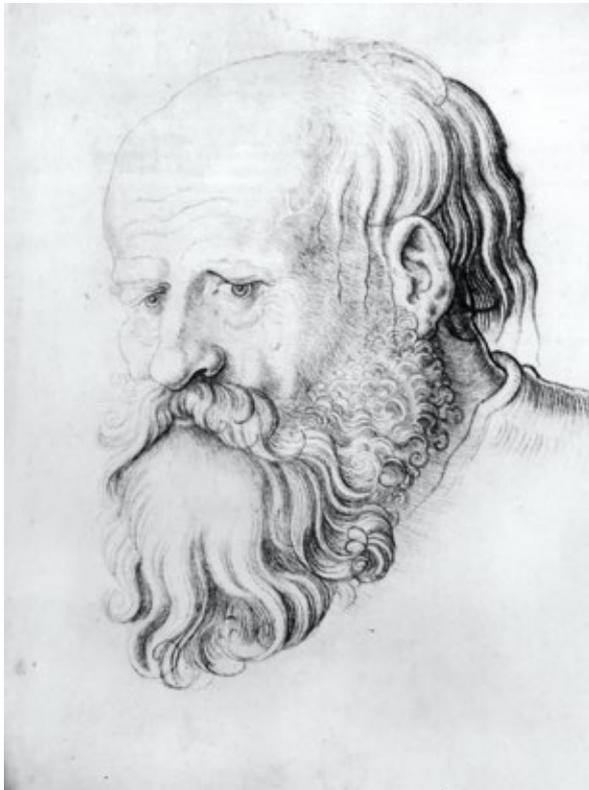
1484/5 - 1545

21 *Head of a Bearded Man in Three Quarter Profile*

Black chalk and stumping.
279 x 206 mm (11 x 8 1/8 in.)

PROVENANCE: From an album of drawings believed to have been assembled by Captain William Henry Shippard RN (1803-1865) and thereafter by descent.

Baldung Grien was active as a painter, printmaker, draughtsman and stained-glass designer. He was one of the few artists to have trained in Durer's studio, though, as John Rowlands persuasively argued, he should be celebrated as a distinct and individual master deserving of far better understanding than just being described as a follower of Durer¹. Famous for his fascination with witchcraft and superstition, he developed much of his subject matter along themes of the supernatural. Hans Baldung belonged to a Swabian family of doctors, lawyers and court bureaucrats; they were extremely well educated and also prosperous. He entered Durer's workshop at the age of 18, around the same time as Hans Schaufelein and Hans Leu II. Baldung was left in charge of the studio during



1. Workshop of Baldung Grien, *Head of a Man*, Basel, Kunstmuseum, Amerbach Kabinett, Inv. U.VI.41.

Durer's second trip to Venice (1505-7) but on his master's return, he moved to Halle where he had received two important commissions, the *Adoration of the Magi* altarpiece, now in the Gemäldegalerie, Berlin, and a *Saint Sebastian*, now in the Nuremberg city museum which includes a self portrait showing the artist dressed in green, indicative of the name he had already acquired in Durer's studio. In Halle, his works hung alongside those of Grünewald and the Cranachs. By the end of the decade he had moved to Strasbourg where he set up his own workshop and two years later began work on his masterpiece, the high altarpiece for the cathedral of Freiburg-im-Breisgau, which consists of eleven huge panels with a central panel of the *Coronation of the Virgin*. The entire group was installed in 1516 and remains *in situ* still. Whilst running this enormous project, Baldung Grien continued to execute smaller commissions for stained-glass and paintings for private patrons who generally came from the learned, humanistic circles established around Strasbourg. He painted portraits, as well as making woodcuts for book illustrations, a technique which he had refined working under Durer. He also created the famous series of drawings of witches on coloured prepared paper. With the Lutheran Reformation, his subject matter in general became less religious and more focused on classical and allegorical themes. His later paintings became intensely coloured and like his drawings show a calligraphic use of line. Baldung Grien appears to have been a dedicated draughtsman; a sketchbook now in the Staatliche Kunsthalle, Karlsruhe is full of fine silverpoint drawings made in preparation for his paintings. Possibly on commission, he also made autonomous works on paper, chiaroscuro drawings over preparation and virtuoso black and red chalk studies such as the present one, while the stained glass designs are generally made in pen and ink².

The facial type of the bearded man studied in this impressive drawing is notably similar to the heads of some of the Twelve Apostles depicted on either side of the central panel of the *Coronation of the Virgin* in Baldung Grien's magnificent altarpiece in Freiburg Cathedral. The two groups of the twelve Apostles are highly individualised as figures and were most probably based on portraits from life. While the present head does not match any of the Apostles in detail, it creates a similar impression of solemnity and realism and therefore has



been associated, despite its clearly superior quality with a published group of portrait drawings also linked with the altarpiece³. Six of these drawings, all executed in black chalk, are in the Kunstmuseum in Basel and superficially, they appear to be drawn in a similar manner with long curving strokes of the chalk and careful shading and stumping. They are, however, uniform in their lack of spontaneity and animation, absences giving them the appearance of being copies or workshop exercises. The same cannot be said of the present drawing in which the subtlety and variation of the handling creates a vivid sense of the person depicted. Intriguingly, the sitter wears a fur-collared coat, which already differentiates him from the Apostles who are dressed in full-length linen robes and from the Basel drawings which mostly show tunics. This difference, combined with the fact that the sitter looks reflectively within rather than at something specific as the Apostles do, highlights the possibility that rather than being a study related to the altarpiece, it is a working likeness either itself done to commission or in preparation for a painted portrait.

The function of Hans Baldung's drawings is often unclear, as has been pointed out by Martha Wolff, and whether the chalk drawings in general are preparatory stages, or part of a broader workshop process has yet to be established⁴. What is clear is that the range of drawings associated with Baldung Grien are widely differing in quality and, presumably, purpose. While the Basel group mentioned above must surely be part of a workshop production, a drawing such as the well-known red chalk study of two male heads in the British Museum must count as an example of the master's most characteristic, virtuoso work in which patterns are created out of the lines of shading and the facial features are given an exaggerated style making the heads into slightly fantastical types⁵. Certainly a good proportion of Hans Baldung's work, both in prints and drawings, have a heightened expressiveness in the tradition of Grunewald who was active around Strasburg at the time. The present head, in comparison, shows a great attention to fine and realistic detail, in the movement of the dense and flowing beard, the shell like whorls of the ear and, most particularly, in the extraordinary subtlety of the treatment of the eyes and eyebrows and the shading of the skin.

While Frits Koreny and Christof Metzger, both of whom have recently examined the drawing, consider it to be of clearly greater artistic merit than the rather static drawings in Basel, Frits Koreny believes the present sheet to be the work of an assistant of Hans Baldung; Christof Metzger, on the other hand, judging the style and fineness of the draughtsmanship and the particular manner in which the eyes, hair and beard are drawn, believes it to be by Baldung Grien himself, suggesting that it was indeed made at the same time as the great altarpiece. The aspects of the drawing which Christof Metzger highlights: its superior quality and expressivity, the fine modelling and characteristic technique of using dark outlines and stumping, the brilliant depiction of the eyes together with the highly effective evocation of the fur coat all support the attribution and, further, argue for this being a work of direct observation, a face to face study with a realistic purpose in mind. In effect it is also an examination of the processes of age and thought acting on a human head and perhaps in this respect it is a step towards one of Baldung Grien's well-known monogrammed woodcuts, the *Head of an Old Man* from 1518/19⁶.

On Durer's death in 1528, Baldung is recorded as having been left a lock of his former master's hair. Joseph Koerner suggested, that this could have acted as *the transmission of an artistic inheritance*, a symbol not only of the relationship of master to former pupil, now himself an established artist, but also of a shared fascination with depicting hair and fur and of the ambivalence and duality which is often at the heart of both their works⁷.



enlarged detail



GIROLAMO FRANCESCO MARIA MAZZOLA, CALLED PARMIGIANINO

Parma 1503 - 1540 Casalmaggiore

22 Profile Head Study of a Man wearing a Mask

Pen and brown ink and wash. Bears old inscription: *Parmig* ..and numbering in another hand: 260.
110 x 72 mm (4 1/3 x 2 1/2 in.)

PROVENANCE: P. Crozat; his numbering in brown ink, bottom right (L.3612)¹, possibly his sale, Paris, 10 April - May 13, 1741; Private Collection, Paris.

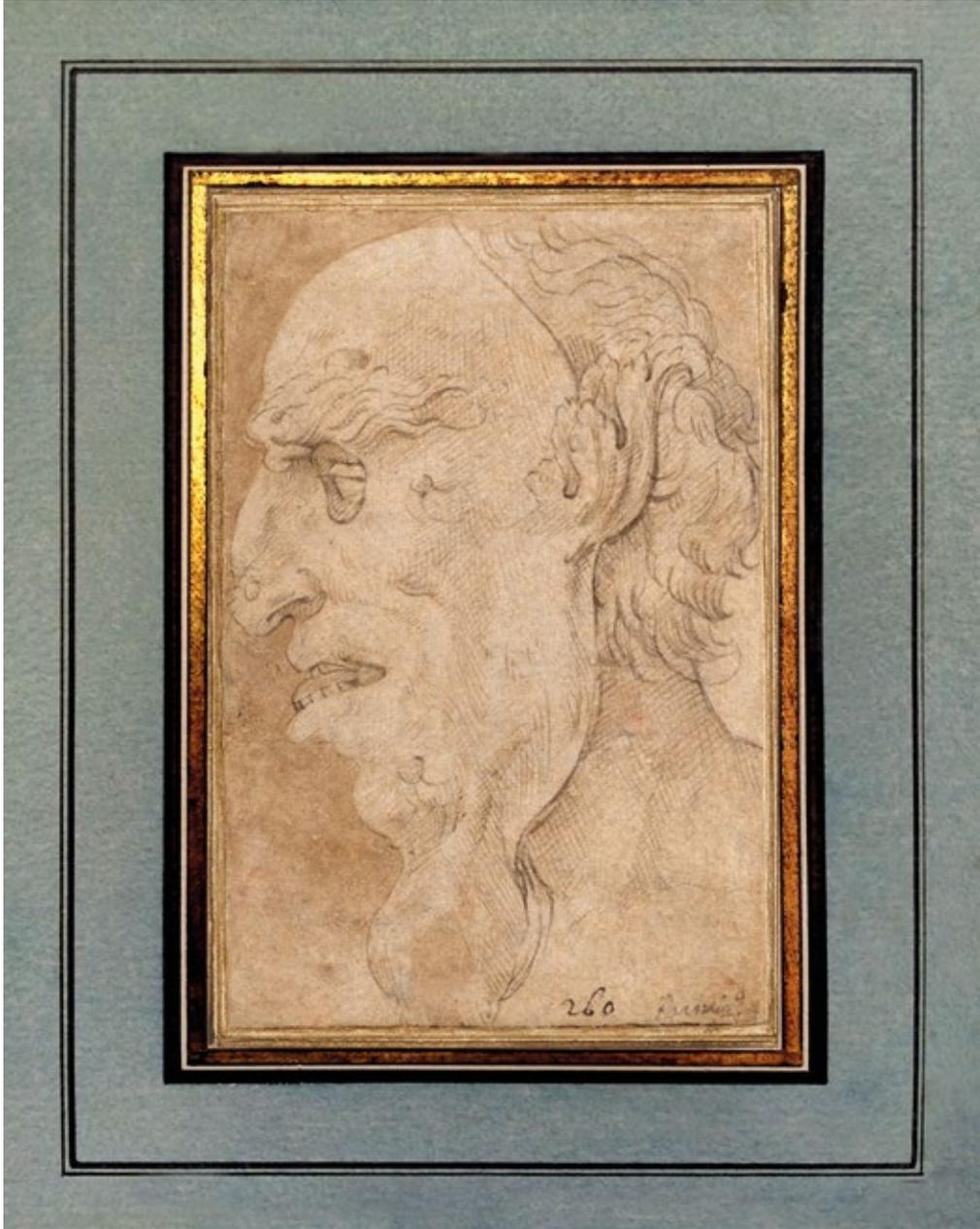
Parmigianino's career though abruptly ended by fever at the age of 37 was extraordinarily influential, especially considering that he showed a certain lack of ambition and great difficulty in completing work. He developed a style rich in grace and refinement which deeply affected succeeding generations of artists, through his paintings and engravings and particularly through his prolific draughtsmanship; from Bedoli to the Carracci and on to Creti: in Vasari's estimation: *his manner has therefore been studied and imitated by innumerable painters, because he shed on art a light of grace so pleasing, that his works will always be held in great price and himself honoured by all students of design*². He achieved a high reputation quickly; at the age of sixteen he completed a fresco cycle at Fontanellato and an altarpiece of *The Baptism of*



1. Parmigianino, *A Naked Young Man Hiding behind a Gigantic Mask*, pen and brown ink, Musée du Louvre, Paris, inv.6652.

Christ for the Santissima Annunziata church in Parma. Returning from a year in Viadana during the siege of Parma, he received commissions to decorate the transept of the cathedral, San Giovanni Evangelista. A year later he left for Rome and was given patronage by the then pope, Clement VII. Fleeing from the Sack of Rome in 1527, Parmigianino took himself to Bologna where he worked in the church of San Petronio and for patrons both secular and religious. His panel painting *The Madonna of the Rose* painted for Pietro Aretino was praised by Vasari and given to the Pope. 1530 was spent in Venice and Verona; Parmigianino returned to Parma at the end of that year and was commissioned to execute within eighteen months the decorations of the apse and the vault of Santa Maria della Steccata. On the intervention of his patron, Francesco Baiardo, Parmigianino agreed to paint an altarpiece in the church of Santa Maria dei Servi to commemorate Baiardo's deceased brother in law. This work, the *Madonna of the Long Neck*, remained unfinished, like the Steccata decorations, on the artist's death. The Steccata commission was twice extended before the confraternity finally sued Parmigianino for the delays. He was briefly imprisoned before fleeing to Casalmaggiore where he died some months later. According to Vasari Parmigianino played the lute most excellently and loved poetry but his chief obsession became alchemy and *would to God that he had always pursued the studies of painting and not sought to pry into the secrets of congealing mercury .. for then he would have been without an equal*.

At once playful and slightly bizarre, this fascinating drawing has a remarkable vitality. With a single line of the pen locating the iris, Parmigianino lends the eye an expression of alarm, especially when taken with the open mouth of the mask. The features of the mask are realistic, with its rotting teeth and moles, wild eyebrows and long, straggling beard, but also fantastic, the ear being given a foliate form. The conceit is of the face of a young man looking through the mask of an old one. This combination of fantasy and reality compares very closely with a drawing in the Louvre of a naked young man with his arms and head thrust into another mask which this time, is giant in scale and finer in feature, and thought, hypothetically, to



actual size

be a form of self portrait³. These two sheets are similar in scale and graphic style and probably date from the same period. Gnann lists the Louvre drawing amongst the works executed in Rome 1524-1526, but, more likely, Popham and to Dominique Cordellier place it in the later Parmese period, around 1535 onwards⁴. A third sheet formerly at Chatsworth, is also of interest for its scale and style; although a larger sheet as a whole, it shows a profile of a handsome, bearded man⁵ exactly the size of the present head which itself, by the comparison with the Chatsworth drawing, seems like a cautionary tale of the progress of age.

Parmigianino's fascination with profile heads is evident from the wider group of such studies of single, double and multiple heads, all dated to the Roman period by Achim Gnann⁶, and mostly considered to be later by Cordellier and Popham. These heads of course reflect the artist's engagement with the Antique with their echoes of Roman coinage and medals but are also reminiscent of late 15th and early 16th century portrait medals, occasionally feeling Leonardesque. A small sheet in the Nationalmuseum Stockholm⁷, like this drawing also from the Crozat collection, shows two heads which with their scroll like beards and strong expressions have elements of the present head; the same is true of two further single heads at Chatsworth, which have a similarly strange and fanciful spirit, one has a foliate ear and the other, a man in a feathered hat, the same curly hair⁸. David Ekserdjian in his article *Parmigianino and the Antique* wrote of the way that his drawings *reveal an almost omnivorous interest in the art of contemporaries* whilst also demonstrating that he was *passionately and inventively interested in the antique*⁹. This

dialogue is clearly one of the animating forces behind the profile drawings, together with a fascination with *comparative physiognomy* which Martin Clayton refers to as perhaps being, as it was for Leonardo, a *displacement activity, a substitute for real work*¹⁰. In the present case, the mask also suggests an awful transmutation, something magical and ancient, perhaps alluding to Parmigianino's unsuccessful alchemical experiments; as Dominique Cordellier writes in the recent exhibition catalogue: *It would seem that unlike Dürer and Raphael, Parmigianino was one of those artists who, on reaching maturity, took on a manner that appeared strange to other people*¹¹. While Vasari, in his biography, described him as losing, under this obsession, all that he had been earlier; he writes of a beard long and uncombed, hair overgrown and the impression given of a wild man, half crazed¹². Though speculative, the dating of this fascinating drawing to Parmigianino's very last years could make it vividly self-illustrative of the artist's mercury-fuelled decline into madness.

The small numerals inscribed in an 18th century hand on the bottom right of the sheet, just to the left of the older attribution to Parmigianino, are identifiable as an inventory number from the collection of Pierre Crozat (1665-1740), the best known *amateur* of drawings of the 18th century, treasurer to the King, patron of Watteau and purchaser, as agent, of the collection of Queen Cristina of Sweden. Relevant to the present work is the artist and collector Jonathan Richardson's description of Crozat's collection as cited in 1820 by the historian Henry Reveley, *Mr. Richardson has observed, that though many [drawings] were slight, and others small, all were good*¹³.



RAFFAELLINO MOTTA DA REGGIO

Codemondo (Reggio Emilia) 1550/1 - 1578 Rome

23 *Portrait of a Young Woman*

Pen and brown ink and wash, over black and red chalk. Bears inscription in red chalk:

Federigo Zucchari.

203 x 144 mm (8 x 5 ¾ in.)

PROVENANCE: the artist Giulio Piatti (1816-1872), Villa Piatti, Florence and by descent through the Giuliana family.

LITERATURE: Marco Simone Bolzoni, 'The Drawings of Raffaellino Motta da Reggio', *Master Drawings*, vol.54, no.2, Summer 2016, p.196, cat. A58 (A signifying 'Autograph'), fig.86.

With the benefit of two recent studies of Raffaellino da Reggio's career as a painter and draughtsman, his place as a *rising star on the Roman art scene* before his premature death at the age of 28 has been made abundantly clear. John Marciari analysed his formation and described his activity in the Vatican under the patronage of the Bolognese Pope Gregory XIII in an article published in the Burlington Magazine in 2006.¹ Reggio Emilia, his birth place, is directly between the cities of Parma and Bologna and Raffaellino was trained as a painter in the studio of his fellow Emilian, Lelio Orsi. Marciari describes him as falling under the spell of Parmigianino but spending most of his career in Rome, where he is thought to have arrived by 1570. Raffaellino is generally labeled as a follower of the Zuccaro brothers, to the extent that his drawings have often been confused with Taddeo's. In fact, Taddeo had himself died prematurely, in 1566, a few years before Raffaellino arrived in Rome and by the time he began to work with Federico in 1572, Raffaellino had already established himself through independent commissions and collaborations with other artists such as Lorenzo Sabatini. John Marciari sums up his artistic personality as that of a *largely self-formed eclectic ... whose own manner was forged from the study of many others*, a description which concurs with that given in the biography by Giovanni Baglione: *a Roma se ne venne, come a vera scuola di virtù, e studio di ottimi Maestri ripieno*, a biography which the author summed up by saying that if he had lived longer, Raffaellino would have painted amazing things: *cose di stupori nella pittura*.²

The election of a Bolognese pope was an event of critical importance to Bolognese artists who were

immediately given favour: though Vasari was asked to continue the decorations in the Sala Regia of the Vatican he employed an entirely Bolognese team of assistants for the work. Raffaellino benefited from this pro-Bolognese patronage for the rest of his career collaborating on projects in the Sala Regia, the Sala Ducale, the Sala del Concistoro Segreto, the Cappella Commune and the Papal Loggia. He also singlehandedly painted two large frescoes above the entrance of the old St. Peter's, which were destroyed during subsequent building projects. This and other losses of Raffaellino's work of course contributed to the diminishment of his fame; his activity as a façade painter both in Reggio Emilia, under the training of Lelio Orsi and independently in Rome appears to have made him in Baglione's eyes the heir to the Roman tradition of façade decoration epitomised by Polidoro da Caravaggio. Of the easel paintings made for residences of the Roman nobility, a number of which are recorded in old sources, only the *Tobias and the Angel* in the Galleria Borghese survives; therefore as Marco Simone Bolzoni has pointed out in his 2016 assessment of the artist's work: *The many drawings attributed to him, however, provide crucial evidence of Raffaellino's artistic personality and enable us finally to restore to him the title of 'caposcuola' or master, a designation that he rightly deserves in the context of late Cinquecento art in Rome*³. All the façade decorations have been destroyed and only the preparatory drawings remain as evidence of their virtuosity, while a number of studies exist of pastoral, mythological or allegorical subjects which were surely intended as preparatory for domestic paintings⁴.

The present sheet, a vivid portrait study of a woman shown in strong light, gently smiling, is a characteristic example of a very particular group of Raffaellino's drawings, made from life, drawn with spontaneity and character and perhaps made within the artist's domestic circle. Other comparable works are the *Kneeling Noble Woman* (location unknown) and the *Woman Nursing a Child*, a *recto/verso* sheet in the Castello Sforzesco which shows the same calligraphic line, hatching and use of red chalk as the present sheet⁵. The sympathy of this likeness, the precision with which the features are



actual size

captured and the informality of the visible part of the woman's dress make it improbable that this is a study for a formal portrait and most likely it is a depiction of a woman Raffaellino held in his affection. The curious manner in which the hair is depicted, in tight ringlets by the ears and with a peaked element of curls above the forehead, appears as an oft repeated feature in Raffaellino's drawings of women, a *Morellian* convention highly typical of the artist.

Bolzoni describes Raffaellino as combining *diverse artistic experiments with élan: the elegant formal refinements of Correggio and Parmigianino, ... and the compositional manner of the brothers ...Zuccaro*. He identifies a method in Raffaellino's draughtsmanship: the silhouettes being sketched in chalk and then gone over in pen and ink to define and give greater detail, *...with the use of wash to define shadows, often applied in broad bands of colour, the confidently rounded pen strokes; and the long, distinctive crosshatching that recurs in all the artist's autograph works, almost as a signature*. Raffaellino's drawings were clearly admired and preserved during and after his lifetime; the architect Ottaviano Masarino, who probably worked alongside the artist in the Vatican, gathered together an album of Raffaellino's drawings some years after his death and bequeathed it, with part of his estate to the Accademia di S. Luca, although at the time the will was executed the album was in the house of the painter Lavinia Fontana to whom Masarino had lent it. The album is now considered lost but record of it demonstrates the esteem in which Raffaellino's preparatory work was held. The present work was clearly also lost from Raffaellino's *oeuvre*, believed, as the inscription in red chalk testifies, to be a drawing by Federico Zuccaro. Its recent discovery amongst a group of Italian 16th century drawings owned by the Florentine painter Giulio Piatti, adds a highly distinctive and fascinating sheet to the drawn works of this remarkable artist.





PETER DE WITTE, KNOWN AS PETER CANDID

Bruges circa 1548 - 1628 Munich

24 *Drapery Study for a Pietà or Lamentation*

Pen and brown ink over extensive black chalk, heightened with white, on blue paper. Laid down.

Bears later monogram in black ink: AD.

237 x 143 mm (9 ⁵/₈ x 5 ³/₄ in.)

PROVENANCE: Private Collection, Munich.

Trained in the workshop of Giorgio Vasari, Peter Candid became a quintessential court artist, working for more than forty years as the chief painter and designer in Munich. He was born in Bruges but by the age of about ten had moved to Florence where his weaver father, Peter de Witte, was given work in the Medici tapestry factory. The family name was changed to Candido. Peter Candid is already recorded as painting frescoes in the church of Santissima Annunziata in 1569 and further biographical information is given by Karel van Mander I who was attached to the same circle of Netherlandish artists living in Florence frequented by Candid. Van Mander describes him as being proficient in oil as well as fresco and also able to model in clay. Before 1574, he is said to have collaborated with Vasari on the decoration for the Sala Regia in the Vatican and the cupola of the Duomo in Florence whilst, in addition, making designs for tapestries for Cosimo I de' Medici. Amongst the most important works of his early career is the altarpiece of the *Lamentation* painted for the Abbey of St. Just (the Badia di San Giusto) in Volterra which shows that Candid was closer in spirit to Bronzino and Alessandro Allori than Vasari and that he allied himself to the school of Michelangelo. The *Lamentation* is described as a masterpiece of his Italian period in the recent exhibition catalogue dedicated to the artist.¹

Candid's move to Munich was instigated by a recommendation to William of Bavaria from the sculptor Giambologna. He began work there under the direction of Friedrich Sustris, by then a highly successful artist who shared Candid's nationality and training. Though he painted decorations, Candid's main work was in producing altarpieces for William V and other noble patrons. His colouring was much admired and his inventions were widely imitated, a number of compositions being recorded in engravings. Candid also made drawings to be engraved directly by Aegidius Sadeler. Sustris died in 1599, soon after Maximilian I of Bavaria came to power and when the new duke set up a tapestry factory, Candid was given

the commission for four series of designs to incorporate about fifty hangings. With his knowledge of weaving acquired in Florence, Candid was able to transpose the beautiful colouring of his altarpieces into the tapestries which are now thought of as being amongst the best of their kind from the 17th century. His duties under Maximilian also included charge of the painted decorations for the hugely enlarged Residenz; these were executed on canvas and inserted into the ceilings above the tapestry-encased walls. In preparation, Candid is known to have made studies from models for the main figures and planned all details of the compositions, in many of which is displayed a love of realistic detail and landscape painting, an aspect of work for which he was well-known although no independent landscape works seem to have survived. He ran a large workshop for his court projects and despite ill-health continued to paint altarpieces (revealing of his Florentine training) and small scale works on copper as well as acting as an art dealer.

This newly discovered drawing is a preliminary study for a *Pietà* or *Lamentation*, a subject which seems particularly to have occupied the artist in the mid 1580s. Beautifully wrought and entirely characteristic of Candid's densely layered technique it focuses on the drapery of the seated Madonna. Christ's body is outlined as a form balanced on her knees recalling, of course, the *Pietà* of Michelangelo in St. Peter's (fig.1). Either a second study of the Virgin's veiled head or the figure of one of the three Marys is sketched in behind. The positioning of Christ's body would suggest that this work is preliminary to the two known painted versions of the subject and their related composition drawings, in all of which, Christ's body rests on the ground. In the recent monograph by Brigitte Volk-Knüttel (2010) these works are dated to the years 1585/6: an oil on copper² (57.5 x 42 cm) now in the Archbishop's Diocesan Museum in Breslau, its squared up *modello*³ in the Prado, Madrid and a sheet of studies for the central figures in Berlin (fig.2)⁴; the magnificent altarpiece⁵ mentioned above



actual size



1. Michelangelo, *Pietà*, St. Peter's, Rome.



3. Peter Candid, *Lamentation of Christ* Pinacoteca Civica, Volterra.



2. Peter Candid, *study for Pietà*, Berlin, Kupferstichkabinett.



4. Peter Candid, *Lamentation of Christ*, pen and brown ink and wash, over black chalk, heightened with white, on blue paper, squared in red chalk, 538 x 41 mm, Musée du Louvre, Paris, inv. 19 853.



5. Peter Candid, *Pietà*, pen and black ink and wash, heightened with white, 242 x 190mm., Albertina, Vienna, inv.1183.



which is now in the Pinacoteca Civica, Volterra (fig.3) and its related, worked-up composition study in the Louvre (fig.4)⁶. In the cataloguing for the latter, Volk- Knüttel points out that the modeling of the figure of Christ derives from Michelangelo's *Pietà* and that the drawing style also recalls that of early Michelangelo. The present previously unknown drawing serves to emphasise this link further still by echoing Michelangelo's composition, while its style and handling have exactly the same spirit as the Louvre and Prado drawings. A slightly later work on the same theme, which has a *terminus ante quem* of 1595 is the preparatory drawing by Candid, now in the Albertina, Vienna (fig.5), for Sadeler's engraving of the *Pieta*⁷. This latter drawing has a more Northern character, the figures are somewhat elongated and the effect created by the ink and white heightening is less sculptural. One further drawing by Candid of the *Pietà*, now in the Metropolitan Museum, New York (fig. 6), was discussed by Stijn Alsteens in a recent exhibition catalogue⁸. It shows the figure of Christ, as if kneeling, balanced against the Virgin's knees as she supports his outflung arms. The motif is similar to that studied in the Berlin drawing mentioned above and to the related copper in Breslau but the style is distinctly later, closer to Sustris, and the Metropolitan's drawing must date from after Candid's summons to Munich. It is unique amongst Candid's surviving sheets for being an architectural study - a design for an entire altar - and it was later turned into a print by Jan Sadeler I. Alsteens notes that the position of Christ seems to have been inspired by Michelangelo's *Pietà* and goes on to speculate: *Could Michelangelo's sculpture have inspired Candid to design his own Pietà while he was still in Italy and, after moving to Munich, did he continue developing the idea ...* The present, newly discovered work, gives further evidence that this was indeed the case with its eloquent and monumental examination of form and drapery.

6. Peter Candid, *Design for an Altar with a Pietà*, pen and black ink and grey wash, 254 x 138 mm, New York, Metropolitan Museum of Art, Inv. 2003.509.

GIOVANNI BAGLIONE

Rome circa 1566 - 1643

- 25 *The Holy Family with St. John the Baptist and the Christ Child playing with a Bird* (recto); *Studies for a Figure of a Martyr Saint or St. Jerome* (verso).

Pen and brown ink and wash over traces of red chalk (recto); pen and brown ink (verso).
156 x 125 mm (6 1/4 x 5 in.)

PROVENANCE: Private Collection, USA.

Giovanni Baglione is described as *one of the great success stories of the seventeenth century* by Maryvelma O'Neil in her study of the artist.¹ Widely known for his authorship of the biographical collection *Le Vite de' pittori, scultori et architetti...*, published in 1642 and still greatly revered for its connoisseurship and thoroughness, Baglione is also both notorious and unjustly reviled for the lawsuit he pursued against Caravaggio, Gentileschi and others following their circulation of libelous insults in a set of scurrilous verses. O'Neil gives an alternative view of the court case and a vivid description of Baglione's achievement: *Swarms of artists could quickly turn aggressive in the tempestuous political and social climate which the 'Lives' records. Surviving, let alone making it to the top and staying there, as Baglione did, was a constant struggle that demanded tremendous internal fortitude in the face of capricious patronage, cut-throat rivals and insalubrious working conditions.*²

A Roman native, Baglione lived in the fashionable area of the Via del Corso amongst many of the most successful artists of his generation such as Turchi, Tassi and Arpino; the latter was a mentor with whom Baglione worked, early in his career, in the Certosa di San Martino, in Naples. His very first master was a Florentine painter, now rather forgotten, called Francesco Morelli and Baglione quickly developed a practice of drawing, from life and particularly from Antique sculpture. *A thoughtful and prolonged study of Raphael*³ helped him to become a mature artist and before the end of the century he had had his first successes in Rome with the fresco cycle in Santa Maria dell'Orto, altarpieces for Santa Cecilia in Trastevere and a monumental fresco in the transept of San Giovanni in Laterano of the *Gift of Constantine*. Baglione perfected a powerful narrative style full of observational detail, wide ranges of colour and strong light effects. In 1603 he completed the huge *Resurrection* in the Gesù which caused Caravaggio's revilement; the Jesuits may have lighted on the criticism as a pretext not to keep their payment contract. A subsequent commission to paint

another vast altarpiece for St Peter's in 1604 shows, however, that his career was not seriously undermined by the scandal. He was knighted in 1606 and in 1619 made *principe* of the, by then, powerful Accademia di San Luca. The three decades of the seventeenth century in which he was active saw Baglione working for Pope Paul V in the Cappella Paolina of the Basilica di Santa Maria Maggiore, for Cardinal Scipione Borghese in the Casino dell'Aurora of the Palazzo Pallavicini-Rospigliosi and in the villa of Cardinal Alessandro Peretti-Montalto. He also worked in Mantua for Duke Ferdinando Gonzaga who commissioned the ensemble of paintings which in 1624 were delivered to Marie de' Medici for the new Luxembourg Palace. In 1630 he was still receiving important commissions such as that to fresco an entire chapel in San Luigi dei Francesi, a project only interrupted by a sudden deterioration in the artist's eyesight. In 1638 Baglione declined the honour of a second election to the office of *principe* of the Academy in order to devote himself to completing his descriptions of Rome and its artists.

In his lifetime, Baglione's drawings were already admired, commended by Karel van Mander and sought after by collectors. All through the biographies



Giovanni Baglione, verso



actual size



1. Giovanni Baglione, *Studies for a Holy Family and a Martyrdom*, pen and brown ink, Budapest, Museum of Fine Arts.



2. Pieter Paul Rubens, *Holy Family with St. John the Baptist, St. Elizabeth and a Dove*, 1608-9, Metropolitan Museum.

Baglione advocates drawing from life⁴ and he was himself a versatile and dedicated draughtsman, working in both chalks and pen and ink. The surviving works on paper include academy studies mostly in chalk, single figure studies for paintings, rapid pen sketches and more finely worked pen and wash studies. As Andrea Czére described in a long article in *Master Drawings* 'New Drawings by Giovanni Baglione'⁵, the influences that played upon Baglione are often more visible in his drawings than his paintings, in which the effect of Caravaggio has often been overplayed. Raphael, Correggio, Barocci and Cavaliere D'Arpino all had a marked effect on his style of drawing.

The present work, which shows one of his most charming compositions for a *Holy Family* probably dates from the late 1590s. The most obvious points of contact are with a sheet of pen and ink studies in the Albertina, Vienna, which has on the *recto* a *Holy Family with St. Elizabeth, St. John the Baptist and an Angel* and a rapid copy of Correggio's *Madonna del Latte* and on the *verso*, studies for a *St. Jerome* and, even more strikingly, with a composition study in the Budapest Museum of Fine Arts for a *Holy Family with St. Elizabeth, St. Zaccharia and St. John the Baptist* (fig.1) and studies relating to a *Martyrdom* on the *verso*. The latter's *recto* shows the Christ Child seated on the Virgin's knee showing something, which, with the

benefit of the present drawing, we now know to be a bird, to the kneeling St. John the Baptist. This motif is portrayed again in reverse in the present work and the Virgin turns away to read. Andrea Czére describes the Budapest drawing as containing most of the features that characterise Baglione's draughtsmanship, and this is true of the present sheet also. Here, an attention to formal composition whilst upholding naturalism plus the addition of a more powerful use of wash adding a rich tonality of light and shade suggest perhaps that it is a slightly later work, close to 1600 and, in Czére's words, the arrival with Caravaggio of *the new realism and emotionalism as conveyed through the dramatic use of chiaroscuro*⁶.

The bird motif, particularly a bird quite as large as this one, different in scale to the more commonly seen goldfinch, is an unusual one. The outstretched wing and fine head and beak show it to be a dove, symbol of the Holy Spirit. Piero di Cosimo painted a gentle and beautiful *Madonna and Child with the Dove* which was in the Farnese Collection but this iconographic model in which the dove is being handled, even roughly, by the children is an unusual one and only seems to have appeared in these immediate years close to the century's turn. Baglione's composition is the earliest of the three so far described, the other two being a dramatic painting



3. Orazio Borgianni, *The Holy Family with St. John the Baptist and a Dove*, circa 1609, Galleria Nazionale d'Arte Antica, Rome.

by Rubens, now in the Metropolitan Museum (fig.2), showing the Christ Child snatching the dove away from St. John the Baptist and a more serene example by Orazio Borgianni in the Galleria Nazionale d'Arte Antica in Rome (fig.3) in which the Baptist presents the dove to the Christ Child. Both the Borgianni and the Rubens are thought to date from around 1610. Walter Liedtke in discussing the motif suggested that these two paintings might share a literary source⁷. This might be true of the present work also, but it is tempting to speculate in addition that the paintings are actually responses to a lost work by Baglione, now identified by this delightful, beautifully realised and highly characteristic drawing.

CAMILLO PROCACCINI

Bologna 1551 - 1629 Milan

26 *A Study for St. Joseph*

Black chalk, heightened with white chalk, on blue paper.
244 x 178 mm (9 ⁵/₈ x 7 in.)

PROVENANCE: Private Collection, United Kingdom

Though born in Bologna, like his father Ercole Procaccini, Camillo is known mainly for his work in Milan. He trained in his father's Bolognese workshop and is mentioned in 1571 at the painter's guild in Bologna where his father was director. In 1580 he travelled to Rome in the company of Conte Pirro Visconti, an eminent Milanese patron who was later instrumental in the family's move to Milan. In 1582, Camillo was back working in Bologna and his work shows the influence of Taddeo Zuccaro in particular. By the late 1580s Ercole Procaccini had set up the so-called Academy of the Procaccini in Milan and Camillo had begun work for Camillo Visconte Borromeo. Two years later he received the important commission to contribute to the decorations of the Milan Duomo. Some years after this project, he returned to his Bolognese roots to work with Ludovico Carracci on the frescoes of the nave of the cathedral in Piacenza.

This smiling figure, with his elegant hands and tightly belted coat is a newly recognized study for the *Visitation* (fig.1), one of the two organ shutters Camillo painted in 1600-1602 for the Duomo, Milan, the other showing the *Annunciation*. The confident vertical shading in the coat, heightened with white chalk, is very characteristic of his mature drawing style while the sympathetically drawn head has a softness somewhat anticipating the later style of his brother, Giulio Cesare Procaccini who also worked in Milan at this time.

Catherine Monbeig Goguel has kindly pointed out a group of four other drawings by Camillo Procaccini in the Louvre, clearly studies for an *Annunciation* scene, also in black chalk heightened with white on blue paper. In her article identifying the drawings, the first of which had earlier been attributed to Camillo by Philip Pouncey, Catherine Goguel suggests that though the Louvre figures do not appear in any of Procaccini's paintings, a connection may be made with the *Visitation* and *Annunciation* organ shutters which are still in place in the cathedral, painted during a period in which Camillo enjoyed great success in Milan, the city where he had become a citizen in 1594¹. One other surviving drawing by Camillo has been connected to the *Visitation*;

a sheet in the collection of the Ambrosiana, Milan (inv. 235), it is of squarer proportions to this present one, in red chalk, and for an entire but differently conceived *Visitation* scene². This finely drawn and elegant study of *St. Joseph* is therefore a rare and important record of Camillo's preparatory work for one of his most significant commissions.



1. Camillo Procaccini, *The Visitation*, oil on panel, Milan, organ shutter in the Duomo.



GIOVANNI DOMENICO FERRETTI

Florence 1692 - 1768

27 *The Harlequins remonstrating with the Doctor*

Black chalk and brown wash.
172 x 215 mm (6 ¾ x 8 ½ in.)

PROVENANCE: Bears two brown ink paraphes on the old backing which also bears the inscription in black chalk: *Ferretti* and in another hand: *Mr Zamy (?) qui a... furini*; Marianne C. Gourary, New York.

Ferretti spent much of his career in and around Florence but he was versatile and eclectic in the mediums in which he worked as well as in his style and choice of commissions. His Florentine masters were Tommaso Redi and Sebastiano Galeotti although he also spent five years in Bologna in the studio of Felice Torelli, returning again to Florence by the age of 23 where he received minor commissions to paint frescoes both in churches and *palazzi* and already in 1717 was made a member of the Accademia del Disegno. His first important commission, however, was to fresco the cupola of the cathedral of Imola, the native city of his father. With a letter of introduction from the archbishop of Imola, Cardinal Ulisse Gozzadini addressed to Cosimo III de' Medici, Ferretti returned to Florence but for the meantime he continued to work on projects elsewhere, in Pistoia and Impruneta. His contacts with the Medici became established with the commission from Grand Duke Gian Gastone, the next Grand Duke of Tuscany, to design tapestries for the Medici workshop, for which payments began in 1728. In 1731, he was welcomed amongst the twelve *Maestri di Pittura* at the Florentine Accademia, a signal of his, by then, high standing as a painter; he became Console of the same institution the following year, a post which he filled until shortly before his death. Soon after this, he began work on the major project of his career in Florence, the frescoes of the choir and apse of the Chiesa della Badia di Firenze (signed and dated 1734) which are now considered as the highest expression of Florentine Rococo. From this time, his services were in constant demand. The 1740s were spent on major projects both in and beyond Florence, a great altarpiece for the cathedral depicting *The Death of St Joseph*, a cycle of frescoes in the refectory of the convent of SS. Annunziata, a series of frescoes in the Palazzo Sansedoni in Florence and an ambitious fresco project in the church of SS. Prospero and Filippo in Pistoia. In the mid 1750s Ferretti executed the frescoes in the church of Santa Maria del Carmine in Florence,

as well as an altarpiece for one of its chapels. By the early 19th Century, although a good part of his work had already been destroyed, Ferretti was considered by Luigi Lanzi (1732-1810) in his *Storia Pittorica d'Italia* as the principal fresco painter of his generation in Florence and by Francesca Baldassari, in her 2003 monograph, as the greatest protagonist of Tuscan painting in the 18th century¹.

As Francesca Baldassari describes, one of the most delightful aspects of Ferretti's work is the group of paintings and drawings dedicated to caricatures and masques. Continuing in the tradition of Florentine satire established by artists of the 17th century, such as Baccio del Bianco and Stefano della Bella, during the 1740s, Ferretti painted two well-known series of *Harlequinades*²; one, a group of 16 paintings, is now in the Cassa di Risparmio di Firenze, the other, comprising 14 pictures formerly belonging to the Max Reinhardt collection at Schloss Leopoldskron, Salzburg, is now in the Ringling Museum of Art, Sarasota. These works show the influence of Giuseppe Maria Crespi (1665-1747) who was deeply admired by, and came under the close protection of, Ferdinando de' Medici.

In an article of 2008 about Ferretti's *Disguises of Harlequin*³, Fabio Sottili publishes the discovery of new documents which show that Ferretti's interest in the Commedia dell'arte and the choice of the subjects for these paintings were the result of specific commissions from two members of one of the oldest Sieneese families, namely Orazio Sansedoni (1680-1751) and his nephew Giovanni di Ottavio (1711-1772), rather than, as previously thought, of the Florentine theatrical environment - most notably, the *Accademia del Vangelista*, at one time a religious confraternity but by then, a society for enthusiasts of the dramatic arts - which in 1742 was enlivened by the presence in Florence of Carlo Goldoni. Sottili explains that between 1742 and 1746, Ferretti was working



actual size



1. Giovanni Domenico Ferretti, *Harlequin and Trivelino, Soubrette and Harlequin*, The Ashmolean Museum, Oxford.



2. Giovanni Domenico Ferretti, *Arlecchino ghiottone*, Cassa di Risparmio, Florence.

for the Sansedoni family in both Orazio's Florentine residence near the Ponte Vecchio, and in the family palace on the Piazza del Campo in Siena. Sottili further explains that the series of Harlequinades in the Cassa di Risparmio was commissioned by Orazio Sansedoni to decorate his Florentine residence, whereas the group of pictures in Sarasota were destined for Giovanni di Ottavio Sansedoni's new residence, the villa di Basciano, near Siena.

Until the reappearance of the present sheet, only eight drawings of *Harlequinades* were known, of which six are in the Ashmolean Museum, Oxford³, there are also four engravings by Francesco Bartolozzi. The drawings all share roughly the same measurements and exactly the same medium, and two of the sheets in Oxford⁴

(fig.1) were used for the paintings of *Arlecchino cuoco* (Harlequin cook) and *Arlecchino ghiottone* (Harlequin glutton) (fig.2).

In this newly identified drawing, the scene appears to show the lover character, sometimes called Colombina or Soubrette with her particular hair arrangement and dress, being protected from the railings of the *Dottore*; this same character appears identically with Pulcinella in a number of the Ashmolean sheets, as well as in the paintings. Ferretti's draughtsmanship in these sheets is extremely distinctive and as Francesca Baldassari notes: *The drawings are executed with a lightness of touch and the figures are given lively and characterful expressions which are much more vivid than those of the painted versions...*⁵.



enlarged detail

GIOVANNI DOMENICO TIEPOLO

Venice 1727 - 1804

28 A Scene from 'Everyday Life': Two Ladies with their Cavaliers Beside a Fountain

Pen and brown ink and wash, within brown ink framing lines. Signed: *Dom° Tiepolo f.*
375 x 506 mm (14 3/4 x 19 7/8 in.)

PROVENANCE: S. H. Weathrall King, part of a group of Giandomenico drawings sold, Sotheby's, London, 11 November 1965, lot 25, £4,000 to Regina Shoolman Slatkin; Vincent Price; Mrs Douglas Williams.

EXHIBITED: New York, Metropolitan Museum of Art and The Morgan Library, *Drawings from New York Collections, The Eighteenth Century*, 1979, cat.266.

LITERATURE: D. Succi, 'Ironia e delizia comica', *I Tiepolo. Virtuosismo e ironia*, exhib. cat. Mirano, Barchessa -Villa, XXV, no.46; G. Pavanello, 'Tutta la vita dal principio alla fine è una comica assurdità', *Tiepolo: ironia e comica*, Fondazione Giorgio Cini, 2004, p.41; A. Gealt and G. Knox, *Giandomenico Tiepolo: Scene di vita quotidiana a Venezia terraferma*, Venice 2005, pp.41-41, no.45.

This magnificent sheet belongs to Giandomenico's elegant depictions of scenes from contemporary Venetian life, his masterpieces of invention, style and draughtsmanship which date from the early 1790s. The series is a unique evocation of Venetian society and the present example belongs specifically to the group known as *la villeggiatura*, variations on the theme of fashionable excursions in and around Venice. Here, Giandomenico presents his figures, decoratively dressed, enjoying the gardens of a simulacrum of Palladio's Villa Rotunda. With its garden setting depicting a group of two women and two men by a sculpture, this work is described as having a pendant in another drawing from the same series entitled *In front of the Statue of Acteon*; dogs again form part of the company and the figures are dressed in a very similar way, particularly the women with their matching hats. The architecture and the straight lines of the box hedges forming an *enfilade* make the setting more formal in the present work but the brutal fight depicted in the sculpture and the dog with its head in the fountain add characteristically earthy touches. Giandomenico very often repeats motifs in his drawings and from the present drawing, the figure of the lady seated on the left, turned in profile with one arm raised, reappears in an example from the

Divertimenti Veneziani entitled *La bottega del caffè* and in another known as *Conversazione con pappagalli*, while the two statues, the *Hercules and Antaeus* and the section visible of a sculpture of a standing draped figure on the left hand side both recur in other sheets¹; the villa itself can be seen again in a slightly more vertical manner in one of the grand drawings from the important series of Biblical drawings, dating from 1786-1790, *Jesus Rebukes the Unclean Spirit*, a sheet which is now in the Louvre².

Giandomenico was in his mid sixties when he made this drawing and the whole extraordinary series to which it belongs. The Biblical series had formed his first huge undertaking after retiring from life as a painter of grand decorative projects. Where the Biblical drawings are all vertical in format, the *Scenes from Contemporary Life* are all horizontal but on similarly large sheets of fine paper, drawn within framing lines. A third important series of such highly finished, narrative drawings, on the life of Pulcinella, entitled *Divertimento per li ragazzi*, belongs to the next decade. There is no indication that the *Contemporary Life* drawings were commissioned, nor that they were intended to be published as engravings and we do not know when and by whom they were first dispersed; only that they began to appear in sales towards the end of the 19th century, the first of which was the sale of parts of the collection of Louis Auguste, baron de Schwit-ter in 1883. A small number of the scenes bear some relation to the frescoes painted by Giandomenico in the Villa Tiepolo at Zianigo, to where Giandomenico had moved more permanently in 1785 and this project may have been the inspiration for the series. There are thirteen surviving sheets in the section devoted to *La Villeggiatura*, which rather than depicting any kind of rural pursuits such as hunting or harvesting, focus on the pleasures of high society, walking and conversing in villas and gardens, a theme which Giandomenico made very much his own. Unlike some scenes from the *Contemporary Life* series, there is no element of caricature or exaggeration in the *Villeggiatura* drawings, the figures are elegant, modish and, more often than not, youthful.



GIOVANNI DOMENICO TIEPOLO

Venice 1727 - 1804

29 *Caricature of a Man in a Long Cloak, Kneeling at the End of his Bed to Pray*

Pen and dark brown ink and wash.

178 x 154 mm (7 x 6 1/8 in.)

PROVENANCE: John Winter, Florence.

Giandomenico Tiepolo inherited his father's love of making caricatures, in a playful and gently satirical but sometimes also poignant manner. Single figures such as this perhaps make fun of actual characters. Here, Giandomenico's sure thick-nibbed pen traces with few lines and vibrant dabs of wash the faintly absurd figure of a small man in a voluminous cloak: large feet, small head, hands clasped in prayer as he kneels at the foot of his capacious and empty bed. It belongs to a group of such figures, often seen from the back and with slightly ludicrous appearances; long feet, thin legs or large bewigged or hatted heads. Some of these single figure caricatures have been considered the work of Giambattista, however, comparison with a caricature now in the Metropolitan Museum, of a gentleman in profile with other head studies¹, which is actually signed by Giandomenico, allowed for certain single figures to be reassigned to the son, including several such sheets in the Museo Civico at Trieste². The present work may be compared to the Metropolitan drawing, particularly in the application of wash. Many of Giambattista's caricatures were bound in an album referred to as the *Tomo terzo di caricature*³. This collection - and possibly other similar albums, presumably *Tomo uno* and *secondo* - was certainly in the possession of Giandomenico for a considerable time as a number of his own large scale drawings contain figures copied from it.

Between 1780 and 1783, Giandomenico acted as President of the Venetian Academy but after this, he began to retire from life as a painter of grand decorative projects and of the religious paintings which had become his chief work in Venice. The next

two decades were devoted to drawing and the creation of various magnificent series. The Large Biblical series had formed his first huge project in the 1780s followed by the *Scenes from Contemporary Life*, to which this, and other single figure caricatures, compare most obviously⁴. The third series of highly finished, narrative drawings, belonging to his final decade focused on the life of Punchinello and was entitled *Divertimento per li ragazzi*. Giandomenico's delight in depicting contemporary figures began with the frescoes in the Villa Valmarana which date from 1757 and continued in a number of wonderful easel paintings with genre subjects. In the single figure caricatures and the *Scenes from Contemporary Life*, as James Byam Shaw described, he could explore *the life and amusements of the Bourgeoisie* and *would-be fashionable society* to his heart's content, continuing, in the lightly mocking style established by the Carracci, Guercino, Mola and Bernini, and on to Ghezzi, Zanetti and Giambattista⁵.



actual size

PIETRO ANTONIO NOVELLI

Venice 1729 - 1804

30 *Study of a Philosopher: Portrait of an Old Man Reading a Book*

Pen and brown ink and black and brown wash, heightened with white. Bears inscription:

Pierantonio Novelli Veneziano.

381 x 267 mm (15 x 10 ½ in.)

PROVENANCE: The collector known as '*The Reliable Venetian Hand*' (L. 3005 c-d); the Strawberry Hill sale (according to a note on the *verso*); Paul Sandby (L.2112); Cranbrook Academy of Art, Michigan.

EXHIBITED: London, Colnaghi, *Pictures from the Grand Tour*, November - December 1978, cat.65.

Now best known as a draughtsman, Novelli had a highly successful career as a painter of large scale works, in both oil and fresco, for the Church and the Italian nobility; he also received commissions from patrons further afield, including Catherine the Great of Russia. Apprenticed to Giovanni Battista Pittoni, he had an archetypal Venetian training and was greatly influenced by the works of Francesco Guardi and Giovanni Battista Tiepolo. Towards the end of the century, Novelli moved to Rome and there quickly developed a more neo-classical style. Still receiving commissions from the north for religious works, he also continued to paint frescoes in Padua and Venice, but began to show a more academic style less dominated by the so-called Venetian *colorismo*. Novelli was a prolific book illustrator and, closely connected to the Venetian book world, he became a member of the Venetian Literary Academy and his own memoirs were published posthumously in 1834. Novelli's skill and versatility as a draughtsman made him greatly in demand as a designer and illustrator; his *virtuoso* penmanship led him to make independent drawings done for their own sake as well as series much in the manner of the Tiepolos.

This impressive head of a philosopher, dressed in the sixteenth century manner with a ruff collar and slatted

sleeve, clearly reflects the influence of the paintings and etchings of noble heads by Giambattista and Giandomenico Tiepolo. Executed in pen and point of the brush and wash this is a bravura work, full of light and energy and painterly in its technique. The philosopher type is a conceit which became particularly popular in 18th century Venice but the popularity of the *genre* began earlier: Giambattista Tiepolo certainly knew Rembrandt's prints of bearded old men in costumes as well as those of Castiglione and amongst Venetian artists of the previous generation, Pietro della Vecchia and Giuseppe Nogari, were both similarly influenced¹. With varied touches of wash and line and the brightness added by white heightening, Novelli has created a *tête d'expression* giving the old man with his fine beard and learned-looking skullcap the furrowed brow and vivid eyes of a sceptic.

The exceptional quality and dynamic style of this work caught the eyes of an interesting series of collectors: the so-called *Reliable Venetian Hand*, a still anonymous *amateur* of fine Venetian drawings², Horace Walpole, the author and *dilettante* who built Strawberry Hill and Paul Sandby, the watercolourist and connoisseur, who also had an excellent collection of drawings.



Pierantonio Novelli Veneziano.

MAURO GANDOLFI

Bologna 1764 - 1834

31 *A Wayfarer Seated on a Block of Stone with his Dog Looking up at Him*

Point of the brush and black ink and watercolour, heightened with white gouache.
292 x 210 mm (11 ½ x 8 ¼ in.)

PROVENANCE: Private Collection

This superb drawing of a young man, perhaps depicting a shepherd but more probably a wayfarer caught in a moment of repose with his attentive dog beside him, is a welcome addition to the catalogue of works by this truly excellent Bolognese artist. Mauro Gandolfi was active during the 18th and 19th centuries in Italy, France and America and showed himself to be thoroughly conversant with the prevailing taste for Neoclassicism as well as other diverse and fascinating artistic currents¹. He was the son and heir to the great and widely celebrated artist, Gaetano Gandolfi, who encouraged him to paint and with whom Mauro collaborated even while he was studying at the Accademia Clementina di Pittura, Scultura e Architettura in Bologna. This was an extremely prestigious and pre-eminent institution at the beginning of the Enlightenment, amongst the best in Europe, and where it was possible to encounter many of the painters who, in the next century, would come to dominate the stage of European art.

Mauro's was a complex and forthright personality; he became almost vainglorious in telling of his own career² and though dominated by an ardent wish for success, he chose a different path to those of his contemporaries, Felice Giani, Pelagio Palagi and Bartolommeo Pinelli, whose company he had kept in the halls of Palazzo Poggi, seat of the Academy, and who all elected to move to Rome. Paris and not Rome was Mauro's choice, and then America where, with his difficult and melancholic character, he set himself in passionate pursuit of fortune and a life of liberty and freedom of thought.

Mauro often measured himself against the creativity and culture of his more famous father, Gaetano. Commissioned by an unidentified donor believed to be the composer Gioacchino Rossini (1792-1868), he executed a number of watercolour portraits of scientists of the past, which were inspired by those executed by Gaetano for the famous botanist Ferdinando Bassi (1710-1774), and now in the museum named after its patron, the Pinacoteca Bassiana in Bologna. Amongst these works by Mauro are the portrait of Giambattista Della Porta, now in the collection of the University of Bologna, and that of Joseph Pitton De Tournefort, now in the Metropolitan Museum and recently shown in an

exhibition at the Pinacoteca Bassiana⁴. Both drawings share the same fluid way in which the watercolour is applied as well as the confident draughtsmanship which characterises the highly refined style of the present *Traveller*. These works are all datable to the 19th century part of Mauro's career.

This magnificent drawing is almost like a response to the work of Mauro's former companion at the Accademia, Bartolomeo Pinelli, who whilst in Bologna during the years from 1792 to 1799 made a collection of watercolour costume studies, which he later published in 1809 under the title *Raccolta di cinquanta costumi pittoreschi ... all'acquaforte*, a masterwork in the field of engraving in terms of invention and reproduction. Here, Gandolfi, takes pleasure in depicting a humble figure, bull-necked, wearing a shapeless hat and simple clothes, a character of the people but shown in a pose deriving from a canon learned through long study of antique sculpture, a nobility of posture that speaks strongly of his high culture. It is likely that the block of stone on which the wayfarer sits, given the fine perspective of the angles and its substance, itself belonged to the Academy and was in use by the school of life study which Mauro frequented first as a student and then afterwards as a professor. What is striking in this truly beautiful watercolour is the dignity of the pose (quite different to the tone Pinelli set in his popular images which show a more anthropological than artistic sensibility): to depict his *Wayfarer*, Mauro chose a moment and an emotion of calm, giving an almost melancholic effect and underlining the sincerity of his wish to understand the inner workings of the character he portrays.

It should be said, that even in his more sensual depictions, unlike Pinelli or Giani and their contemporary, Fuseli, whose works are overtly erotic, Mauro is never explicit; rather his sensibility depends above all on his culture and learning which he reveals in an illusive manner, with subtle representations. Works such as the present one show him to be one of the most intriguing and fascinating artists active at the time of the fall of the *Ancien Regime*, the ideals of which were still important to him although he looked beyond it to portray the new world.

Translated from a text by Donatella Biagi Maino



GIOVANNI BATTISTA PIRANESI

Mogliano 1720 - 1778 Rome

32 *A Study of Four Figures in Various Attitudes (recto); pen experiments and sketches of eyes (verso)*

Pen and reed pen and brown ink and wash with red chalk. Inscribed in pen and brown ink: *M.P. M. aureli. Severi. alexandri. Valerius. Primitius. fecit.*
147 x 322 mm (5 ¾ x 12 ½ in.)

PROVENANCE: Private Collection, France.

Piranesi had a highly individual approach to studying the human figure. With little interest in academic presentation, he seems hardly to have studied from the studio model. His method appears to have been to draw from life around him in the streets and workshops and although his etchings are full of small figures working or gesturing, it is unusual to find one of his study sheets actually connected to a print. Piranesi seems to have drawn figures to feed his imagination, to stock his mind with examples and to train his hand and perhaps as well, simply out of fascination with the toings and froings of the people around him, whether in the city or the country. In a recent article, Andrew Robison summarised Piranesi's activity as a figure draughtsman and noted the changes in style and treatment over the decades of his career¹. Those dating from the 1740s until the early 1760s are often very small in scale, the actual figures measuring between 40 and 90 mm. During the 1760s, both the study sheets and the figures themselves become larger and more sturdy and in the next decade they grow even more. In concentrating on certain drawings of the 1760s which Robison has interestingly identified as showing assistants in a printing workshop, he describes Piranesi's style at this point in time: the figures are *swiftly drawn in brownish black ink with a reed or other broad-nibbed pen heavily emphasizing their outlines with minimal interior delineation, their faces likewise minimally delineated – just a triangle for a nose, and dots and splotches for eyes. The drawings of the late 1760s show Piranesi's characteristically nervous stroke and swift zigzag hatching*. The present work is particularly close in style and figure type to one of the two pen and ink studies described and illustrated by Robison, a horizontal sheet in the École des Beaux Arts (inv.267), *A Crouching Man and Two Workman*

(198 x 397mm) dated to the mid 1760s and identified by Alessandro Bettagno (to whom Andrew Robison's article is dedicated) as being *amongst the master's most brilliant and important drawings*². Another highly comparable work is the study of *Four Men* formerly in the Janos Scholz collection, New York, which must date from the same period³.

Piranesi often used whatever paper came to hand for his figure drawings, thus many of them are sketched onto the margins of pages from books and documents and fragments cut from larger sheets already used. Perhaps as a sign of increasing success and access to materials, the drawings of the 1760s and 1770s can sometimes be on entire sheets of a significant size and quality. This drawing with its considerable size and unusual shape is probably cut from an even larger sheet, possibly before the figure studies were made. The delicate straight lines which appear to have been made first, in fine pen and ink, possibly had some architectural or perspectival purpose and the classical inscription is presumably copied from a Roman monument, perhaps one which Piranesi owned and may be part of a list of Roman Emperors. Piranesi often made annotations or notes on his drawings and the handwriting here may be compared with another autograph inscription on a drawing in the Pierpont Morgan Library, New York⁴. The rich red chalk used for the series of firm lines like shading under the second figure from the left is of a type often seen in Piranesi's studies, see for example the drawing of two figures in the Louvre (inv. RF29003)⁵. In style and technique the present study sheet compares closely with another datable to 1765-1770 formerly in the collections of E. Calando and Alfred Norman showing four figures in various attitudes (250 x 173mm)⁶.

M. P. M. aureli. seren. alexandi.
Valerius. Primitius. fecit



JEAN-HONORÉ FRAGONARD

Grasse 1732 - 1806 Paris

33 A Seated Male Academy crowned with a Laurel Wreath, in a Voluminous Coat with one Arm Raised

Red chalk. Laid down on an old blue mount, inscribed in pen and brown ink: *par Fragonard*.
510 x 340 mm (20 1/8 x 13 3/8 in.)

PROVENANCE: Sale, Paris, Hôtel Drouot, 31 March 1914, lot 30, 200fr. to Leclerc '*Etude probablement pour la figure principale de la composition du maître: 'A la gloire de Franklin'*'; Georges Bourgarel, sale, Paris, 15-16 June 1922, lot 86, where acquired by Sacha Guitry, Paris; thence by descent to Lana Marconi Guitry, sale, Paris 24 November 1972, lot 37 (as French School); Private collection.

EXHIBITED: Tokyo, The National Museum of Western Art and Kyoto, Municipal Museum, *Fragonard*, 1980, cat.159.

LITERATURE: S. Guitry, *Cent merveilles*, Paris 1954, ill. P.130; G. Wildenstein, *The paintings of Fragonard*, Paris 1960, p.27, no.2; A. Ananoff, *L'œuvre dessinée de Jean-Honoré Fragonard (1732-1806), catalogue raisonné*, Paris 1961-70, vol. I, p.117, cat.245, vol. II, under *Addenda et Corrigenda*, p.303, cat.245; exhibition catalogue, Pierre Rosenberg, Paris, Grand Palais and New York, Metropolitan Museum of Art, *Fragonard*, 1988, under cat.12.

The grand scale of this impressive drawing demonstrates something of Fragonard's ambitions as a young artist. While the sheet is entirely in keeping with the restricted academic tradition, which demanded the study of single, posed figures it has an amiability and liveliness of expression and style redolent of his inventive technique and independent character. In size and conception, the drawing compares extremely closely with the few known academy studies from Fragonard's early career, mostly of figures in ecclesiastical dress¹, considered to have been made whilst he was a *pensionnaire* at the French Academy in Rome. Pierre Rosenberg, in discussing the dating of these drawings in the early pages of the catalogue for his monographic exhibition of 1988 cites an annotation on one of the associated drawings, now at Orléans, which dates the sheet to Fragonard's stay at the Palazzo Mancini, then the Académie de France. He also reports that Natoire, the director of the Academy, had revived the practice of encouraging the academicians to draw *during the holidays .. draped figures, of various kinds and different dress, but above all in ecclesiastical type habits which produce the most excellent folds ...*

Natoire also specified that the exercises should only last an hour as the models would need to rest². After some initial disapproval, Natoire came to appreciate the academy studies of his protégé, Fragonard, certain of which had a second life on their return to France, being used as models for engravings to illustrate the chapter on *dessein* in Diderot's *Encyclopaedie*³.

Fragonard arrived in Rome in December 1756; he remained there for four years but in the first year he was struck by a profound crisis of confidence despite having been warned by Boucher that he would be 'a lost man' if he dwelt too seriously on the works of Raphael, Michelangelo and their followers⁴. We are told that he fell into an indolent state, unable to work for months after seeing the beauty of Raphael's work



1. Jean-Honoré Fragonard, *Study for Drapery: Standing Bishop*, Stockholm, Nationalmuseum.





2. Jean-Honoré Fragonard, *To the Glory of Benjamin Franklin*, collection of the White House, Washington DC.

and it was only on forcing himself to study the paintings of artists such as Barocci, Cortona, Solimena and Tiepolo that he was able to revitalise himself. Natoire was at first angry and then disappointed by Fragonard's inactivity and his hesitant attempts to work again (his entrance presentations for the Academy *les dispositions brillantes*, having been so remarkable) but gradually, Natoire's reports to Paris improve and the work sent for approval regains respect; a letter of 31 July 1759 sent to the Marquis de Marigny notes that he is more satisfied with the Fragonard's drawings which are made with delicacy and clarity and by 1760: *Fragonard travaille avec success .. et promet beaucoup*⁵. Jean-Pierre Cuzin discusses the academy drawings noting that of the six or seven believed to be by Fragonard, those which are more purely academic such as one in the Musée des Beaux-Arts, Orléans of a *Deacon holding a Book* might date from the autumn of 1758 while a more energetic example, such as the *Study of a Bishop*, in the Nationalmuseum, Stockholm (fig.1), might date from the following year⁶. In 1760, Fragonard passed months working at Tivoli, in the company of the Abbé de Saint-Non and travelled to Naples with Ango before beginning the slow return journey to France, studying constantly, as his drawings of paintings, monuments, views and people record.

A testament to this study's grandeur is the fact that it was formerly considered to be a preparatory study for Fragonard's composition of 1778, *Au Génie de Franklin* known from a drawing now in the collection of the White House, Washington D.C. (fig.2) which was used for an etching by Marguérite Gérard (498 x 315mm. (21 ½ x 17 ¼ in.) The similarity in the figure's glorified pose is, however, more probably an echo rather than an actual connection as the present drawing must be roughly twenty years earlier. As so little of Fragonard's early academic work survives, this present work, with its powerful style and particularly lively character, is an important record of Fragonard's development in these intense and formative years, the luminous effects of the shading and eccentric face an early illustration of his brilliant draughtsmanship and quick development.



actual size detail



JACQUES-LOUIS DAVID

Paris 1748 - 1825 Brussels

34 Landscape with Houses on the right and on the left, a Church behind a group of Trees

Pen and black ink and point of the brush and grey wash over traces of black chalk.

173 x 261mm (6 ⁷/₈ x 10 ¹/₄ in.)

PROVENANCE: Included in the posthumous inventory of Madame David, dated 27 June 1826: 'Douze grands livres contenant des dessins & des calques Etudes de M. David en Italie ...', in folio 17; by descent to Eugène and Jules David (L.839) and (L.1437); the artist's studio sale, Paris 17 April 1826, part of lot 66, an album: 'Douze grands livres de croquis composés d'études d'après l'antique, de paysages, presque tous sites d'Italie, et de calques..' (unsold); the Second David sale, Paris, 11 March 1835, part of lot 16, an album: 'Douze grands volumes in-folio... provenant de la vente faite après le décès de ce célèbre artiste'. (unsold); sale, Paris, 4-5 April 1836, part of lot 164; Monsieur Chassagnoles, Paris; Jules David, Paris in 1882; marquis et marquise de Ludre, Paris; by descent to marquise du Lau d'Allemans and to comtesse de Chaumont-Quitry, Versailles; sale, Galerie Charpentier, 15 March 1956, part of lot 11 (not listed by P. Rosenberg and L.-A. Prat, see *Literature*); the album purchased intact by Germain Seligman (L.3863 and his additional stamp: A10 (not in Lugt), the album was then photographed and dismembered and the drawings sold individually by Jacques Seligmann and Co., New York, the present work was included in the catalogue *Master Drawings*, 1959, lot 10; Mrs Douglas Williams, Long Island; Private collection, New York.

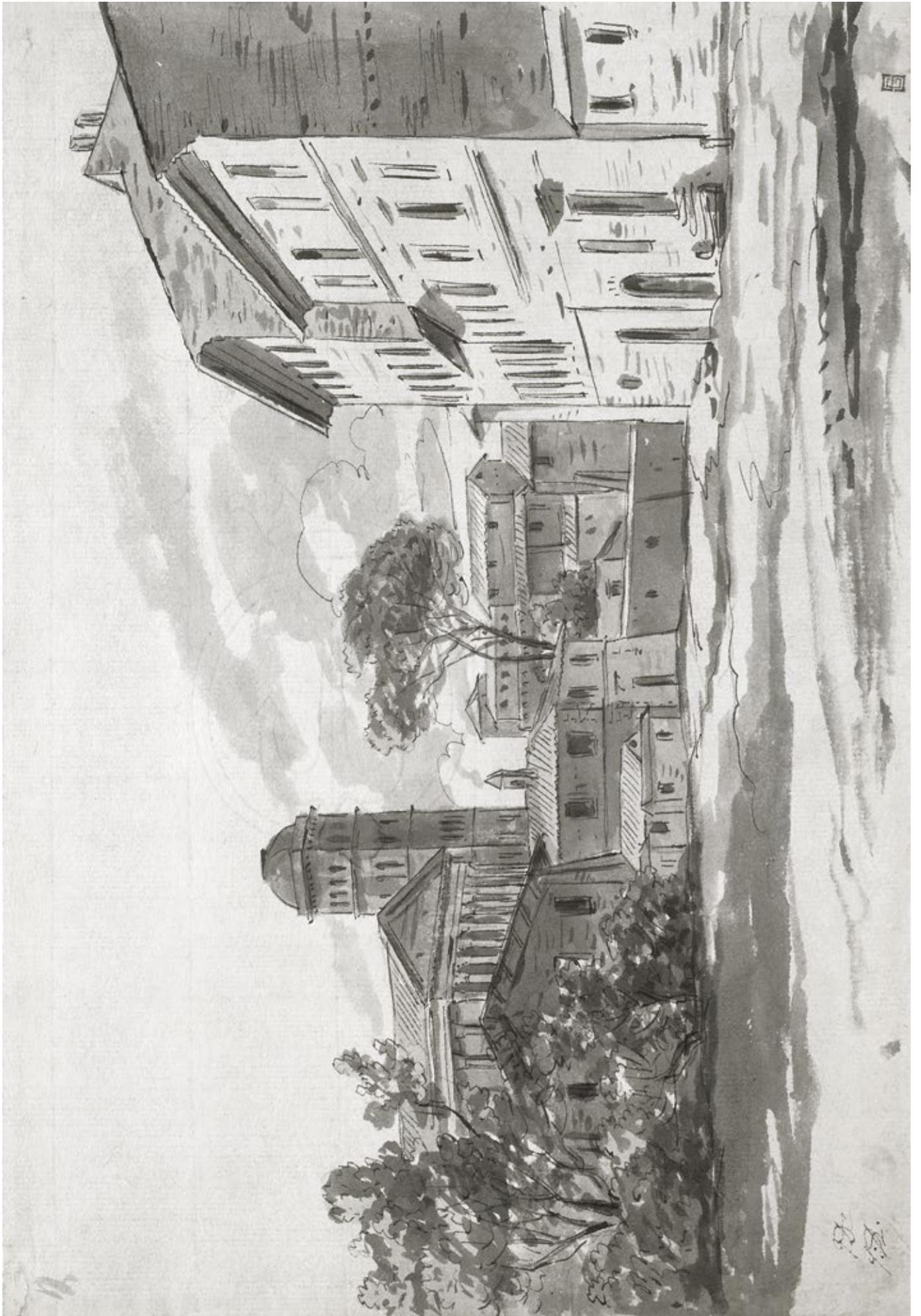
LITERATURE: A. Cantaloube, 'Les dessins de Louis David', *Gazette des Beaux Arts*, September 1860, p.285, note 1 (the album); R. Cantinelli, *Jacques-Louis David*, Paris-Brussels, 1930, p.120 (the album); Calvet-Sérullaz, 'Un album de croquis inédits de Jacques-Louis David', *Revue de l'Art*, no.5, 1969, p.68, note 4 (the album); S. A. Nash, *The Drawings of Jacques-Louis David: selected problems*, doctoral thesis, Stanford University, 1973, p.201, note 75A (the album); A. Sérullaz, *David e Roma*, exhib. cat., Rome, Académie de France, Villa Medici, 1981, pp.58, 66 and 70, fig.24; A Sérullaz, *David*, exhib. cat., Paris, Grand Palais, 1989, pp.70-71, fig.38; Agnes Mongan,

David to Corot, French Drawings in the Fogg Art Museum, Cambridge-London 1996, p.36 (the album); P. Rosenberg and L.-A. Prat, *Jacques Louis David 1748-1825, Catalogue raisonné des dessins*, Milan 2002, p. 673 and p.700, no.1079 – (17a.)

A note attached to the preceding lot in the 1826 sale catalogue of David's posthumous sale (see Provenance, *op. cit.*), concluded with the words: 'These landscapes and the many others which adorn the sketchbooks, prove how a painter, so excellent in the historical genre, is also ready to capture and then render the beauties of landscape. These perfectly classical drawings are of the greatest interest ..' Indeed this sheet, as with others of its kind, has the air of having been done for pleasure and illustrates David's sensitive response to Rome and its Campagna. Dating from the sojourn of 1774-1780, and employing a painterly use of wash, like other foreign artists working in the Eternal City, David demonstrated an interest in capturing the sense of light, more specifically sunlight and shade and his landscapes have qualities both of restraint and luminosity.

David's individual Roman studies were carefully transferred into a number of albums, owned by his widow and then their two sons, before being included in the studio sale of 1826. The specific album folio to which this sheet was attached also contained an unusual black chalk view of a mountainous landscape and two rough pencil sketches of Roman monuments: the Castel Sant'Angelo and the Capitoline²; all three of these latter drawings are now in the collection of the Pierpont Morgan Library.

Some of the Roman and Campagna views are thought to be *capricci*, loosely based on certain monuments and landmarks. The present drawing, however, has the appearance of an actual view, probably taken from the outskirts of Rome or a small town in the region.



FELICE GIANI

San Sebastiano Curone 1758 - 1823 Rome

35 *Christ Driving the Traders from the Temple*

Pen and dark brown ink and wash over black chalk, within framing lines. Bears number in pen and ink: 55 and bears attribution in pencil: *Giani*.
542 x 802 mm (21 ³/₈ x 31 ¹/₂ in.)

PROVENANCE: Mary Brandagee (L.1860c), probably amongst the large collection purchased from Giovanni Piancastelli in 1904; Private Collection, Germany.

Born near Genoa, Felice Giani studied in Pavia with the architect Antonio Galli Bibiena before continuing his training in the studios of Ubaldo Gandolfi and Domenico Pedrini in Bologna. In 1780 he came to Rome, was given lodging by Prince Doria Pamphilj and enrolled at the Accademia di San Luca in Rome, where he was a pupil of Pompeo Batoni. Soon thereafter he embarked on a career as a decorative fresco painter. In such projects as the decoration of the Palazzo Altieri in Rome, arguably his masterpiece as a mural painter, Giani developed a manner of ornamental decoration which incorporated classical elements inspired by Roman wall paintings, executed in fresco or tempera and often combined with stucco work. He also worked at the Palazzo Chigi and the Villa Borghese in Rome before returning to Bologna in 1784. For the next ten years he worked mainly in Faenza (Giani is sometimes known as *Il Faentino*) as well as Bologna, though he travelled widely throughout Northern Italy and continued to work in Rome. Between 1790 and 1796 Giani hosted a series of informal drawing sessions at his house in Rome; a *salon* – open to both Italian and foreign artists – which became known as the Accademia dei Pensieri. Among the many artists who attended the academy were Luigi Sabatelli, Vincenzo Camuccini, Giuseppe Bossi, Bartolomeo Pinelli and François-Xavier Fabre. Giani's most important fresco commission of the early years of the 19th century was the decoration of several rooms in the Palazzo Milzetti in Faenza, executed between 1802 and 1805. Later Roman commissions included work in the Palazzo di Spagna and the Palazzo del Quirinale, the residence of the French viceroy in Rome. In 1803 Giani visited Paris, where he is thought to have decorated rooms at the Tuileries and at Malmaison for the Empress Josephine. He also completed the decoration of the Villa Aldini at Montmorency, near Paris, in 1813, although the villa was destroyed five years later. While Giani travelled frequently between Paris and Italy, little of his French work survives today. His last and fatal commission was the decoration of the Bolognese palace of Prince Felice

Baciocchi (widower of Napoleon's sister, Elisa); nearly completed in the Autumn of 1822, Giani fell from the scaffolding injuring his hand and died of gangrene in January the following year.

The years following his arrival in Rome until he was summoned to Faenza are considered crucial in Giani's development. Like Cades, he was deeply influenced by sixteenth century masters, particularly Michelangelo and Tibaldi and developed a Neoclassicism full of imagination and theatricality, which allied him with certain French exponents working in Rome, such as Vien and Peyron¹. Roberta Olsen, in her review of Ottani Cavina's monograph, describes Giani as overcoming his *innate eclecticism by stylistic innovation via his unifying expressive calligraphy, which he translated into painted media*².

This magnificently bold drawing is the preparatory study, focusing on the disposition of the figures, for Giani's entry in the 1783 prize, *concorso clementino di pittura*, of the Accademia di San Luca, for which he was awarded second prize. The entry drawing itself survives in the present day Academy and a formal study, identical to the latter, has also recently come to light³. Anna Ottani Cavina exhibited and published the Academy drawing as an important early work and noted the influences of Annibale Carracci (particularly striking in the figure bending to the ground at bottom left) and also the painting of the same subject by Cecco del Caravaggio, which then hung in the Galleria Giustiniani, before being sent to Paris and later purchased by the Berlin State Museum. The Carracesque figure is already delineated in the present work which otherwise shows differences in detail such as the architecture on the left hand side, the angle of the rope in Christ's hand, the Raphaellesque woman holding her basket with outstretched arms who here turns her head more earnestly and the arrangement of the doves; the space is also less formally defined, the sketched-in planks becoming, as would be expected, a strict grid of paving in the final work.







JAN VAN HUYSUM

Amsterdam 1682 - 1749

36 Two Still Lives: *Grapes on the Vine and other Fruits Spilling out of a Basket onto a Ledge*: *Peaches, Plums and Grapes in and around a Vase standing on a Draped Ledge*

Both pen and black ink and grey wash, within framing lines. Both signed in grey ink: *Jan van Huysum/ fecit*. One bears pencil inscription *verso Van Huysum*.

The former: 202 x 154 mm (8 x 6 ³/₈ in.); the latter: 202 x 146 mm (8 x 5 ³/₄ in.)

PROVENANCE: Private Collection, Germany

Van Huysum was the most revered Dutch still-life painter of the 18th century. He belonged to a family of painters and spent his entire career in Holland, essentially in Amsterdam. Trained by his father Justus van Huysum the Elder (1659–1716), he became a master of both accuracy and invention. Although he liked to think of himself as a landscape painter, his most appreciated works by far were and are his elaborate and exuberant flower paintings of which there are examples in all the great museum collections. Connoisseurs and collectors were forced to wait for his works, one, on impatiently asking for progress was told it would be at least a year until the next season's particular yellow rose appeared for Van Huysum to paint from. Van Huysum was reportedly secretive about his technique, forbidding entry to his studio for fear that his methods of purifying and applying colour would be copied. He spent a portion of each summer in Haarlem, already a major horticultural center in his day, in order to study flowers in bloom. The remarkable similarities in the shapes and character of individual blossoms in different still-life paintings indicate, however, that he also used drawn or painted models to satisfy pictorial demands.

Van Huysum worked in various mediums: oil most famously but also pen, watercolour and gouache. Some of the drawings and watercolours appear to be preparatory for, or possibly records of, paintings, such as a chalk study in the Metropolitan Museum of Art¹, which relates to paintings in the Wallace Collection, London and on loan to the Stedelijk Museum, Amsterdam. This could also be true of the present works which have a subtle liveliness characteristic of the artist's experience and skill and particularly remarkable in monochrome. A comparable example in grey ink and wash, and of a similar size, is again in the Metropolitan Museum², but the present sheets are otherwise relatively unusual in being on the subject of fruit alone. The detailed attention to natural form and the dynamic manner in which plants grow, together with a love of profusion, are the characteristics which made Van Huysum's work so much in demand and which are certainly in evidence here.



actual size detail



HILAIRE-GERMAIN-EDGAR DEGAS

Paris 1834 - 1917

37 *Deux Études Pour Danseuses*

Charcoal heightened with white on green paper. Stamped *Degas* at lower left and further stamped with the *Atelier* mark on the reverse.

468 x 295 mm (18 ³/₈ by 11 ⁵/₈ in.)

PROVENANCE: Estate of the artist (sold: Galerie Georges Petit, Paris, Atelier Degas, 2ème Vente, 11th-13th December 1918, lot 227); Jules Strauss, Paris (sold: Galeries Georges Petit, Paris, 15th December 1932, lot 10); M. Bellier, Paris (purchased at the above sale); Wildenstein & Co. Ltd., New York (acquired by 1949); Edwin C. Vogel, New York (acquired by 1959); Acquavella Galleries, New York; Acquired from the above by Jan Krugier in December 1988; The Jan Krugier sale, Sotheby's, London, 5th February 2014, lot. 1.

EXHIBITED: New York, Wildenstein & Co., *A Loan Exhibition of Degas for the Benefit of the New York Infirmary*, 1949, no. 50, illustrated in the catalogue (titled *Dancer, Study for the 'Rehearsal'* and as dating from 1879); New York, Wildenstein & Co., *Drawings Through Four Centuries*, 1949, no. 53; Toledo, Museum of Art, *Degas Exhibition*, 1950, no. 67; London, Wildenstein & Co., *The Art of Drawing: 1500-1950*, 1953, no. 90, illustrated in the catalogue; New York, M. Knoedler & Co., *Great Master Drawings of Seven Centuries*, 1959, no. 73, illustrated in the catalogue (titled *Dancers*); New York, Jan Krugier Gallery, *The Presence of Ingres*, 1988, no. 8, illustrated in the catalogue; Martigny, Fondation Pierre Gianadda, *Degas*, 1993, no. 35, illustrated in colour in the catalogue; Saint-Paul-de-Vence, Fondation Maeght, *La Sculpture des Peintres*, 1997, no. 14, illustrated in colour in the catalogue; Berlin, Kupferstichkabinett, Staatliche Museen zu Berlin - Preussischer Kulturbesitz,

Linie, Licht und Schatten. *Meisterzeichnungen und Skulpturen der Sammlung Jan und Marie-Anne Krugier-Poniatowski*, 1999, no. 102, illustrated in colour in the catalogue; Venice, The Peggy Guggenheim Collection, Solomon R. Guggenheim Foundation, *The Timeless Eye. Master Drawings from the Jan and Marie-Anne Krugier-Poniatowski Collection*, 1999, no. 118, illustrated in colour in the catalogue; Madrid, Museo Thyssen-Bornemisza, *Miradas sin Tiempo. Dibujos, Pinturas y Esculturas de la Colección Jan y Marie-Anne Krugier-Poniatowski*, 2000, no. 129, illustrated in colour in the catalogue; Paris, Musée Jacquemart-André, *La passion du dessin. Collection Jan et Marie-Anne Krugier-Poniatowski*, 2002, no. 114, illustrated in colour in the catalogue; Vienna, Albertina Museum, *Goya bis Picasso. Meisterwerke der Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, 2005, no. 63, illustrated in colour in the catalogue; Munich, Hypo-Kulturstiftung, *Das Ewige Auge - Von Rembrandt bis Picasso. Meisterwerke aus der Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, 2007, no. 114, illustrated in colour in the catalogue; London, Royal Academy of Arts, *Degas and the Ballet: Picturing Movement*, 2011, no. 8, illustrated in colour in the catalogue.

LITERATURE: Daniel Catton Rich, *Degas*, New York, 1953, no. 32, illustrated; François Daulte, *Le dessin français de Manet à Cézanne*, Lausanne, 1954, illustrated pl. 8; 'Drawings of Seven Centuries at Knoedler's New York', in *Burlington Magazine*, 1959, no. 54, illustrated p. 351; The Pierpont Magazine Library, *Drawings from the Collection of Mr. and Mrs. Eugène-Victor Thaw*, New York, 1985, vol. II, pp. 65-66; Robert Gordon & Andrew Forge, *Degas*, Paris, 1988, illustrated p. 189 (as dating from circa 1878-79).



1. Edgar Degas, *The Rehearsal*, The Fogg Art Museum, Massachusetts.

As a young apprentice at the *École Nationale Supérieure des Beaux-Arts* in Paris Degas dreamed of drawing in the style of Michelangelo and Raphael but, like his contemporaries, Manet, Cézanne, Renoir, and Morisot, he lived in a very different age, imbued with rapid socio-economic change and industrial expansion. Through copious paintings, drawings, pastels, sculptures, prints and photographs, Degas sought to discover, or recover a more complete reality, one that would encompass



the inner world of mind and spirit as well as the outer world of physical substance and sensation. A shrewd chronicler of the brothels, slums, and cafés of contemporary Paris, it was the theatre ballets and bohemian cabarets, an integral part of voguish Parisian culture, that gave Degas unequalled opportunities for the exercise of his brilliant skill as a draughtsman, for the exploration of artificial light and for creating often essentially abstract compositions from the costumes and motions of the dancers.

Far from being an arcane pursuit enjoyed by a privileged few, ballet had by the nineteenth century become a popularized art form. Ballerinas were increasingly publically revered and relentlessly scrutinized as embodiments of erotic desire. Photographs of dancers were widely distributed, stage performances were regularly critically reviewed, and tales of salacious backstage antics fuelled the voracious public predilection for rags to riches stories and scandalous gossip. In reality, the life of a dancer was one of ceaseless hard work and infinite dedication. The *École de Danse*, the legendary Paris Opéra dance school, was one of the most demanding ballet academies; young girls joined at the tender age of six and eight, often to help support their families, working six day weeks whilst existing in the poorest and most squalid areas of the city. Most of these '*petits rats*' endured many years of intensive training for very little benefit, victimized not only by poverty but also by the sexual exploitation suffered by them at the hands of the *abonnés*, the capricious desires of whom could single-handedly determine a young dancers' fate.

From the early 1870's onwards, Degas frequently adopted ballet themes as a primary vector for his art. He produced a prodigious number of sketches devoted to the subject of dancers, in a variety of media, often working from live models in his Montmartre studio, exploring the human form in meticulous detail, both clothed and nude, between rest and movement, from every angle, oblique and distorted, and always at close hand. Encouraged by his close friend the author and playwright Ludovic Halévy, a rather melancholic chap referred to by his friends as '*la pluie qui marche*', Degas was also a regular visitor to the Opéra, where he recorded countless images of the backstage hiatus and fatigue of the rehearsal rooms - young dancers exhausted with limbs aching, every sinew strained, fixing their hair, adjusting their tutus, waiting for instruction from the *Maître de Ballet* or simply gazing catatonically into space in interminable boredom. With a gimlet eye, Degas developed a huge repertoire of poses that he then recycled, repeated and reversed in his paintings to create choreographic patterns of his own invention.

Dated to around 1873, this superb drawing depicts two young dancers from the Opéra's *corps de ballet* engaging in their daily routines, one performing a *battement* or *developpé à la seconde*, and the other with her back turned from the viewer, adjusting her corset, at rest and seemingly unaware of her audience. The stance of the figure performing the *battement* establishes a powerful axis through the composition; the tension in the pose of her lithe body with arms taut and legs flexed creates an elegant fluid classical line displaying the influence of the draughtsmanship of Ingres. With short, robust, parallel strokes of pastel, Degas skilfully defines forms. Limbs are drawn at first tentatively with transitory, ephemeral lines and then articulated more decisively with a stronger charcoal contour. Rather than eliminate his first impressions, the artist leaves them untouched thus imbuing the sheet with the animation and vitality of the human figure in motion. With optical veracity Degas here deploys pastel strokes in a way that is as much autonomous as descriptive. The virtuoso dashes of white chalk, like strings of glimmering pearls against the vibrant green coloured paper, serve to animate the rumpled surface of the dancers' dresses and the shimmering satin ribbons of their pointe shoes adding an almost lyrical atmospheric sensibility to the entire composition.

The present sheet is a preparatory study for the figures of two of the dancers in the painting, '*The Rehearsal*', c. 1873-1878, now in the Fogg Art Museum, Massachusetts (fig.1). A further comparable drawing of circa 1874 can be found at the Norton Simon Art Foundation, California. As with the present sheet, the Norton sketch is drawn in white pastel and charcoal, the dancer is in *battement* pose, and the figure is similarly encased within a linear framework. As Richard Kendall and Jill DeVonyar have stated, Degas used the same technique for both drawings – that of transferring the images of the dancers to the canvas of the painting by way of a superimposed grid: '*Almost every dancer in The Rehearsal was first studied by Degas in one or more drawings that he then carefully transferred to his canvas. This process often involved superimposing a grid of lines on the drawn sheet that was subsequently repeated on the picture surface [...]. Another sheet of this kind is Two Studies of Dancers [the present work], for which Degas has chosen a rich green paper in order to explore the light and shadow on his young model. [...] Almost reverting to his earlier classical manner, in his drawing Degas specified the outlines of her body and tutu – again containing them within a grid for ease of transfer to canvas – and added delicate highlights in white chalk*'.¹



PIERRE BONNARD

Fontenay aux Roses 1867 - 1947 Le Cannet

38 *Family Scene: Mother and Baby*

Watercolour heightened with white gouache, over graphite. Signed top left with a monogram in graphite, emphasised with blue watercolour, and again with a larger monogram in graphite alone in the top left corner. Image: 285 x 172 mm (11 ½ x 6 ¾ in.). Sheet: 318 x 198 mm (12 ½ x 7 ¾ in.)

PROVENANCE: Maurice Terrasse.

LITERATURE: Francis Bouvet, introduction by Antoine Terrasse, *Bonnard, the complete graphic work*, London, 1981, p.18, under cat.4; Exhibition Catalogue, Metropolitan Museum, New York, Colta Ives et al., *Pierre Bonnard, The Graphic Art*, 1989, p.214; Galerie Berès, *Les Peintres Graveurs 1890-1900*, Paris 2002, p.9, fig.10.

EXHIBITED: Paris, Galerie Berès, *Bonnard Illustrateur*, 1970, cat.2, 'Mère et Enfant'.

Bonnard, who had been an excellent student at the prestigious Lycée Charlemagne in Paris obtained his *license* at the law school, the Faculté de Droit, in 1888. During this same year, he enrolled at the École des Beaux-Arts, promising his father not to give up law but devoting more and more time to art. Forming friendship with Paul Sérusier and Maurice Denis, he helped found the group known as the Nabis (Hebrew for prophets) and the following year he met Edouard Vuillard with whom he quickly forged a close artistic and personal allegiance. Bonnard's first success was to win a competition for a poster to advertise champagne, for which he was paid and the design noticed and admired by Toulouse Lautrec. In 1891, he was part of the first group exhibition of the *Nabis* which was titled *Peintres impressionnistes et symbolistes* and that year too he participated in the Salon des Indépendants. Over the next ten years, he associated closely with the Symbolist avant-garde and fell under the influence of Paul Gauguin. Although he resisted the convoluted theories of his fellow *Nabis*, Paul Sérusier and Maurice Denis, he was moved by the currents of interest in subjectivity and universality above naturalism. Ambitious but shy, in Paris he immersed himself in diverse artistic activity and challenging society and to recover from the anxiety this way of life induced, he retired regularly and for extended periods to the family home, Le Clos, in the Isère. Here he immediately became absorbed into the rural domestic world gathered around his ageing father and animated by his sister Andrée, her husband the musician Claude

Terrasse, their babies and their friends. Bonnard let free his passionate enjoyment of family life to become a dominant theme in his paintings and graphic art of the early 1890s. However, this was in fact part of what appears as a small current movement focusing on domesticity and, particularly, maternal love. Renoir

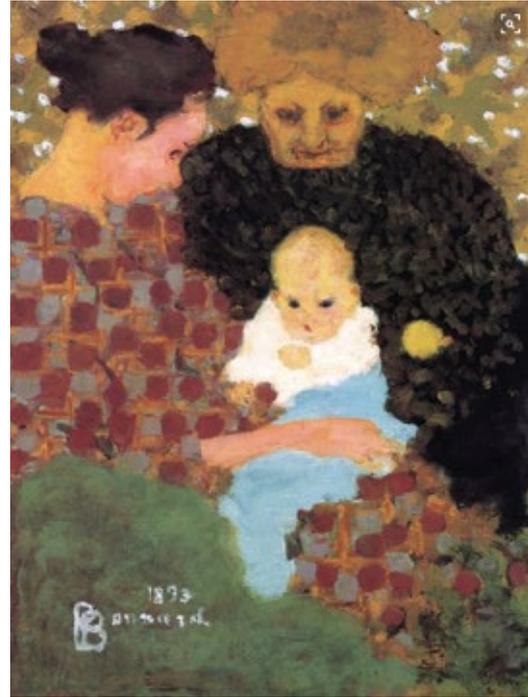


1. Pierre Bonnard, *Family Scene*, watercolour, Private collection.





2. Pierre Bonnard, *Andrée Terrasse and her son Jean*, Alice Mason collection, New York.

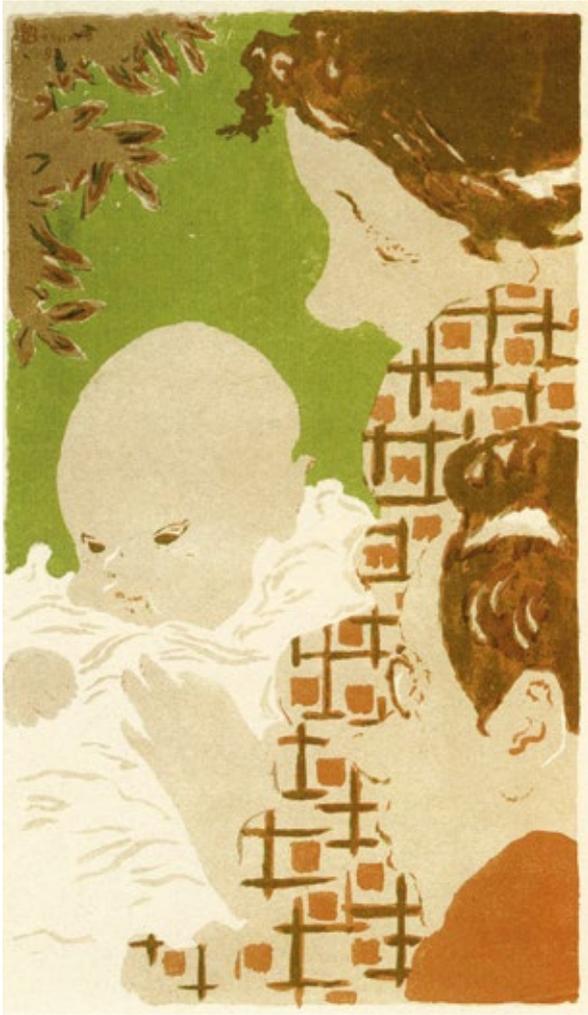


3. Pierre Bonnard, *Les Trois Ages or Maternité*, oil on canvas, Private collection, USA.

painted his wife feeding their child under blossoming apple trees and Bonnard seems to have encountered Mary Cassatt's colour etchings of women in domestic environments which were much inspired by Japanese prints. Bonnard was certainly greatly impressed by the exhibition of Japanese prints held at the École des Beaux Arts in April 1890¹ and himself was known by his artist friends as the *Nabis très japonard*². He found something *tremendously alive and extremely clever* in the popular Japanese prints he could thereafter buy so cheaply³. His work of this period reveals that he was inspired not only by the flattened, decorative surface of Japanese woodblocks but also by their strong colours and tenacious grip on realism; Bonnard focused on the world around him and was not drawn to the esoteric symbolism Gauguin and other Nabis figures played with, although of course his own images of domesticity do achieve a universal power.

This tender depiction of a mother and baby is an archetype of Bonnard's artistic experiments in the early 1890s. It shows the artist's sister, Andrée, wife of the composer Claude Terrasse (1867-1923), and his nephew, Jean. The close focus on the baby's momentary movement and the intimate detail of the mother's raised shoulder and inclined head create a sense of the instantaneous becoming permanent. The unshaded, simplified features of the two heads float

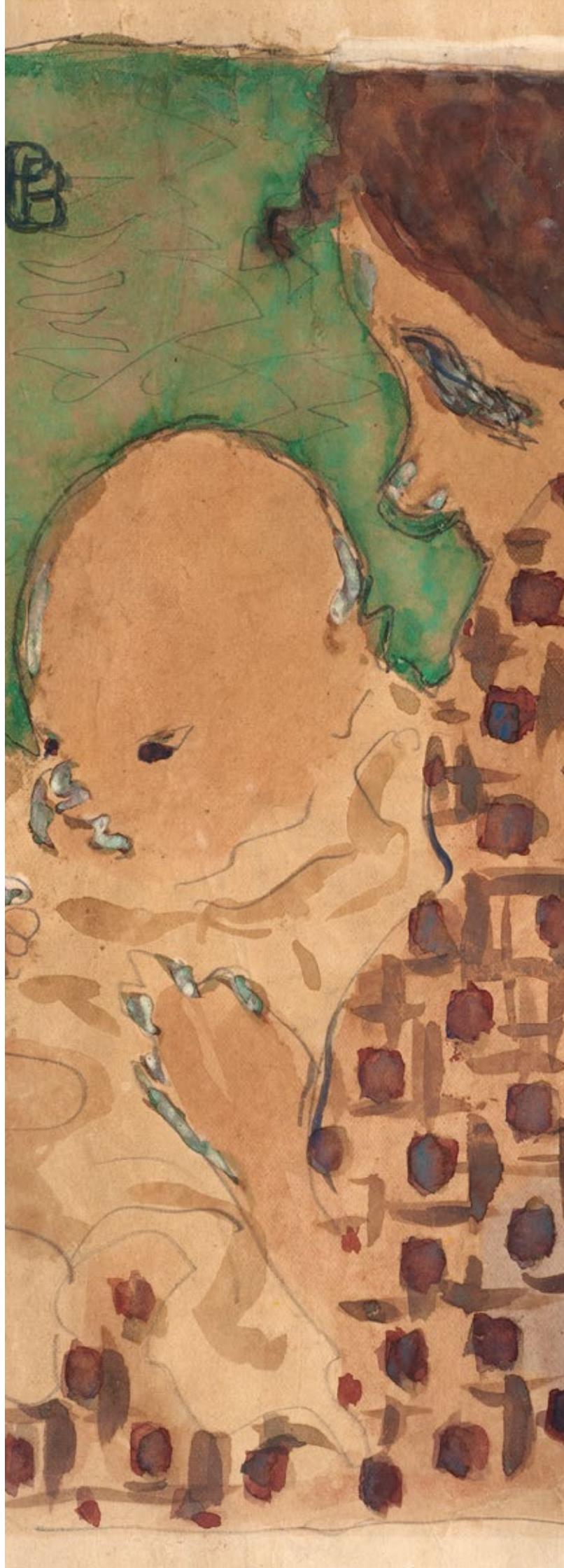
against the green background and are animated by the chequered pattern of the mother's sleeve. This latter *motif* is a quintessential Nabis effect of the kind also executed by Vuillard but, here, both the *Japonism* in the graphic style and the benign emotional intensity are distinctly Bonnard's. The artist studied this motif a number of times in an effort to perfect it: in a drawing in chalk and pastel⁴, in a second watercolour (fig.1)⁵, of a similar size but slightly more sketchy in effect and without the elaborate monogram seen here, as well as in a small painting on canvas (fig.2)⁶. A second painting dated 1893 entitled *Les Trois Ages* or *Maternité* (fig.3), shows the mother and child, in reversed direction, with the grandmother beside them⁷. He then transposed the present image into the colour lithograph entitled *Family Scene* of 1893, including in the foreground his own profile head looking on (fig.4)⁸. This is the second of two lithographs with the title *Family Scene*, the first, dating from the previous year, being horizontal in format and showing a somewhat pugilistic looking baby being presented to his grandfather. The monogram *PB* appears also on a watercolour of a *Woman with a Dog*, now in the Museum of Fine Art, Springfield, Massachusetts, which is dated to 1892 and appears to show Andrée Terrasse wearing the same checked dress as in the present work. It is then used again, at the beginning of the signature on the two *Family Scene* lithographs. Bonnard had an



4. Pierre Bonnard, *Family Scene*, lithograph.

extremely close relationship with his sister and her husband and was influential in introducing Claude Terrasse to the *avant garde* artistic world. Bonnard also illustrated, with charming scenes from everyday life, two of Terrasse's publishing projects, a primer for children and a collection of piano pieces: *Petit Solfège illustré* and *Scènes familiares*.⁹

In the same year this watercolour was made, Bonnard met Ambrose Vollard and began a very fruitful collaboration on projects for book illustration. Bonnard later declared that *the editions he [Vollard] made will remain and few men will have the courage to make such masterpieces*¹⁰. The lessons in style and technique learnt through the invention of the present watercolour and its related lithograph are surely central to this aspect of Bonnard's career.



PAUL-CÉSAR HELLEU

Vannes 1859 - 1927 Paris

39 *Portrait of Suzanne Neret in Profile, Wearing a Pink and Black Hat*

Pencil and pastel. Laid down on card. Signed and inscribed: *Helleu/ à..m.lle Suzanne.*
600 x 460 mm (23 ⁵/₈ x 18 ¹/₈ in.)

PROVENANCE: Giancarlo Baroni, Switzerland.

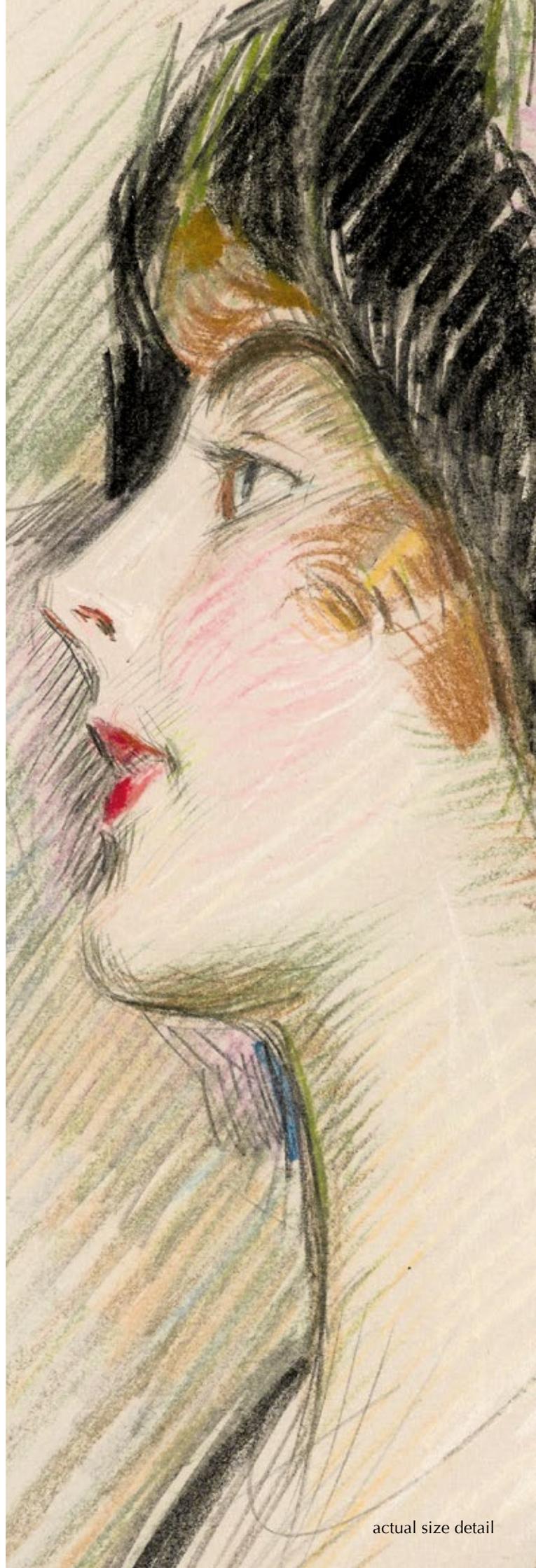
LITERATURE: This work will be included in the forthcoming *catalogue raisonné*, now in preparation by l'Association des Amis de Paul César Helleu, as no. DE-1896.

Helleu trained at the École des Beaux Arts under Gérôme but was more in sympathy with *plein air* artists than those of the academic tradition. He became friends with Degas and Monet and also with the American born painters Whistler and Sargent and in Giovanni Boldini, found a kindred spirit. Early in his career as a portraitist he met Alice Guérin, daughter of one of his sitters and she became his wife and favourite model. Helleu lived amongst the *beau monde*, and partly inspired the figure of the dashing painter Elstir in Marcel Proust's *À la recherche du temps perdu*. An instinctively brilliant draughtsman and pastellist, he also became a *virtuoso* etcher; his greatest flair was as a society portraitist and indeed he was hugely successful not only in Paris but in London and New York. The sea and sailing became, after art, his chief occupation and with his work in such demand, he was able to own four fine yachts. In 1912, on his second visit to America, he was commissioned to design the ceiling of the Great Hall of Grand Central Station in New York which he turned into an extraordinary vision of the night sky with the signs of the zodiac.

This superb example of Helleu's pastel technique has all his customary brilliance and probably dates from around 1915. The relaxed pose, limpid eye and cool skin of the sitter, Suzanne, the curls of her red hair contained by the brim of her velvet edged hat, are all captured with Helleu's particular energy. Helleu was a friend of Gaston Neret, Suzanne's father. He was a regular visitor at the Neret family's private villa (*hôtel particulier*) in the Villa Dupont (an exclusive address in the aristocratic 16ème arrondissement of Paris). There, Helleu frequently portrayed Suzanne, as well as her sisters Marie and Henriette.

We are grateful to Maître Neret-Minet for providing the information concerning the sitter.

Translated from a text by Mario Fagioli





VINCENZO GEMITO

Naples 1852 - 1929

40 *Portrait of a Boy*

Point of the brush and watercolour and gouache over black chalk, with plentiful white heightening. Signed, inscribed and dated: *V. Gemito/1915/ Genazzano*.

274 x 186 mm (10 ½ x 7 ¼ in.)

PROVENANCE: Private Collection, Florence.

Vincenzo Gemito holds a unique position in Italian art of the turn of the 19th and 20th centuries; broadly famous as a sculptor he was also a draughtsman of exceptional brilliance. Mostly self-taught, his sculptures, both in terms of quality and technique belong, nevertheless, to the tradition of classical statuary and the great Renaissance masters and are characterised by a fusion of naturalism and grace. Rebellious and independent by nature, he also had a voracious appetite for culture and learning. Gemito was abandoned as a child, left on the doorstep of a Foundling Hospital in Naples. At the age of 9, he pleaded with a local sculptor to be allowed into the workshop as an apprentice, using the churches of Naples as museums in which he could absorb the work of the 17th and 18th Century painters and the Museo Arcologico as his greatest source for learning.

Gemito's first success came at the age of 16 when he sold a sculpture to the King of Italy, Vittorio Emanuele II. Ten years later, he moved to Paris, where he met Giovanni Boldini (who lent him money) and made particular friends with Ernest Meissonier. He began exhibiting at the Paris Salons, winning the *Grand Prix* in 1889. Gemito returned to Naples in 1880 whilst continuing to send work to Paris, but from 1887 he suffered bouts of mental illness and increasingly and for most of the next twenty years, limited himself to drawing. He spent almost a year on Capri, his chief model being his wife, Anna Cutolo.

Drawing was at the heart of his realistic and detailed approach to sculpture and over time, he produced an enormous number of figure and portrait studies in various media: pen, chalk, pastel and watercolour and sometimes a combination of all of these. His work on paper was often the structure on which his sculptures were based but his drawings are also of exceptional aesthetic quality in their own right¹.

The present work, dating from 1915, has a specific medium common to a small number of other beautiful portrait heads dating to around the same period, some of which Gemito made during the second half of the year while he was living in Genazzano, a small hill-top town outside of Rome. The painterly use of white heightening, strong ink, and the colours red and blue are at once striking and harmonious and can be seen again in a profile portrait of a young girl with a headscarf dating from the same moment and with the same inscription, *Genazzano*², as well as in a fine depiction of a *Young Woman with an Urn* dating from 1913⁴. Gemito is known to have spent six months in Genazzano resting, away from the demands of the city, but still intensely active and taking inspiration from the young people of the town whom he drew with sympathy and tenderness. Another study of a young boy, possibly even the same depicted here, is in the Mazzotta collection; it is drawn in pen and ink only, just with touches of white heightening and has the inscription: *Genazzano* and the specific date: *27 Agosto*³.







Sculptures



VINCENZO GEMITO

Naples 1852 - 1929

Head of a Young Fisherman

41 Bronze.
Height: 41.7 cm With base: 45.8 cm

PROVENANCE: Private collection, USA

Vincenzo Gemito, an important figure in the history of Italian sculpture, marked the transition from nineteenth-century naturalism and impressionism to a modern mode of expression. Born in Naples in 1852 he was abandoned at the 'foundling wheel' immediately after his birth and received during the night by a nun, as the writer Salvatore Di Giacomo related (1928)¹. Together with Medardo Rosso (1858-1928), who was six years younger, Gemito was one of the greatest and most original innovators in sculpture of the 19th century, which by then was mired in academic clichés: he asserted the pre-eminence of emotion over academic rules.

The painter Antonio Mancini (1852-1930) was the same age and a close friend of his: they both frequented the studio of the sculptor Stanislao Lista when they were boys, from 1864 to 1868. At that time Lista, together with Filippo Palizzi and Michele Cammarano, was at the cutting edge of the Neapolitan schools of *Verismo* and *Plasticismo* (Domenico Morelli, twenty-nine years older than Gemito and Mancini, later became its main exponent). The story goes that the two boys were in the habit of running together all over Lista's studio, shouting and joking, and that Gemito was 'rowdy and domineering'².

The world of Neapolitan *Verismo*, was the cultural atmosphere in which Gemito began his career and this movement depended upon close connections between painting, sculpture and literature. Undoubtedly, the subjects and themes chosen by literature to give a realistic picture of Naples described a hard, meagre life, with its everyday habits and humble characters and stories. These same people were depicted by painters and sculptors and this was the ambience in which the art of Mancini, Gemito and Migliara developed. Gemito's whole work essentially moved between two poles: the immediate expression of truth or veracity, on the one hand, and on the other the quest for a classicism that was not academic.

In 1868, Gemito made two terracotta and bronze heads of boys. One was *Scugnizzo* (Neapolitan street urchin), in the Museo di Capodimonte, Naples, a boy with a hat, his mouth open as if he were shouting, and perforated pupils that give him a lively expression. The other was *Testa di ragazzo* (head of a boy), which was donated by the painter Giuseppe De Nittis to the Real Casa dell'Annunziata, the institution that had taken in

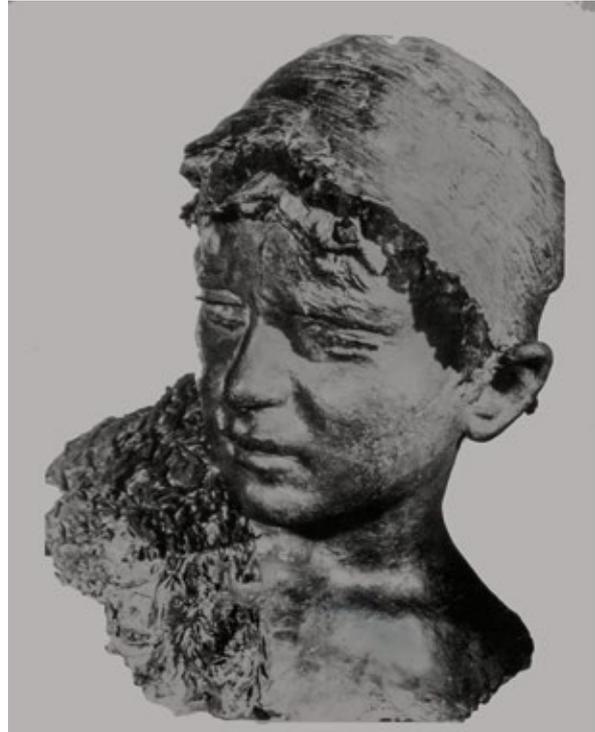




1. Vincenzo Gemito, *Pescatore*, Museo del Bargello, Florence.

the foundling Gemito. With lyrical naturalism, these heads anticipate the portraits of some twentieth-century Italian sculptors such as Libero Andreotti and Giacomo Manzù.

The portrait of a child, from that time onwards, became a constant theme in Gemito's sculpture, in many different versions: fisherboy, water vendor, harpoonist, potter, gypsy girl, and archer, all subjects that sprang from the same idea, that of realistically depicting these urban children, the *scugnizzi*, who, by growing up in the streets, had acquired a poetic understanding of life. Indeed in those years, the theme of the young boy dominated Neapolitan and Italian artistic culture: boys were described in a masterly way by Matilde Serao within their social ambience, in order to create a picture of a grim, miserable life that however was imbued with great poetic qualities. These portraits by Gemito also correspond to the paintings made by Mancini during the same years, such as the *Carminella* in the Galleria d'Arte Moderna, Rome,



2. Vincenzo Gemito, *Giovane pastore degli Abruzzi*, Museo di Capodimonte, Naples.

the *Prevetariello* (the little seminarian), in the Museo di Capodimonte and *Una povera bimba* (a poor little girl) in the Rijksmuseum, Amsterdam³.

Gemito's real epiphany in sculpture took place in 1875, when he made the bronze figure of the *Pescatore* (fisherboy) (fig.1), which turned out to be not only his masterpiece, but also one of the most beautiful sculptures of the entire century, raising him to the level of the great, celebrated Auguste Rodin and of his statue of a nude man, *L'Âge d'airain* (the age of bronze), which was exhibited in 1878 at the Salon of Paris. In comparison with Rodin's nude, Gemito's *Pescatore*, which the sculptor brought directly to Paris and exhibited in 1877 at the Salon, where it was awarded an honourable mention, is an anti-rhetorical celebration of the pure, genuine beauty of adolescence. It wrecks havoc with both academic naturalism and literary romantic sentimentalism, shattering the aesthetic vocabulary of a classicism of graceful, lifeless forms, and, with its pureness, heralding modernity.

Another work that confirmed the powerfully innovative force of Gemito's sculpture was a terracotta he made in 1876, *Il Cinese* (the Chinese Boy), formerly in the Minozzi Collection: a young acrobat is lying on the floor, captured in a moment in which he is raising his hips and legs in the movement of an exercise. It is a unique, fascinating work, formally just as innovative as Edgar Degas's *Petite danseuse de quatorze ans* (also called *Grande danseuse habillée*), which was made a few years later⁴.



3. Vincenzo Gemito, *Pescatore*, Museo del Bargello, (detail).



Vincenzo Gemito, *Head of a Young Fisherman*, (detail).

Pescatore, bought in 1879 by the painter Jean-Louis-Ernest Meissonier, one of Gemito's friends, who had helped him during his stay in Paris, became, after 1891, as a consequence of Meissonier's death, part of the collection of Achille Minozzi, who in turn donated it to the Museo Nazionale di Scultura del Bargello of Florence, thus consecrating Gemito's fame as a sculptor.

The present *Testa di giovane pescatore* (head of a young fisherman) is one of the finest examples of Gemito's everyday-life portraiture. The bust, with the head slightly inclined to the left in order to balance the flask resting on the right shoulder, which is covered by a net, is an original, unique invention for this type of subject.

Here Gemito has joined two humble objects, symbols of his favourite themes: the flask, called *mùmmulu* in the dialect of Campania, a little terracotta jar with a narrow neck and slightly rounded body for carrying drinking water which is the symbol of the water vendor; and the piece of net draped on the figure's shoulder, which is the symbol of the fisherman. Besides this bronze specimen of the sculpture, only two others are known. One of these is in the Museo di Capodimonte, known as *Giovane pastore degli Abruzzi* (young shepherd from Abruzzi) (fig.2); in this sculpture there is no flask. The other specimen is another bronze bust, identical to the present one, except that the base has been moulded in Art Nouveau style described as *Neapolitan Boy with a Flask*⁵.

We should also point out that in Naples, in a private collection, and before that in the Minozzi Collection, there is a bronze copy of a flask like ours, held by a hand with forearm⁶. This flask is described as a *mummarà* (a Hispanic term that derives from late Latin and means 'breast' or 'suckling'). Both these two types of jars, the *mummarà* and the *mùmmulu* of the dialect of Campania, appear together, the former as a large container and the latter as a small one, in Gemito's *Acquaiolo*, of 1880⁷. This accurate distinction between the two vessels is undoubtedly a mark of Gemito's closeness to working-class culture.

The modelling of the *Testa di Giovane Pescatore*, (in which the signature *Gemito* has been made in the casting wax and not carved later in the bronze) reveals a higher standard of quality and refinement than is usually found in the bronze sculptures of the time. The modelling of the boy's eyes and nose in this sculpture compares closely with the features of the *Pescatore* of 1875 in the Bargello. The shaping of the tufts of hair, eyebrows and eyelashes has the same expressive force in the two sculptures (figs. 3-4). Another typical feature of Gemito's technique are the strokes made with modelling tools to the eyes, which achieve an effect of pictorial shading. Undoubtedly the resemblance between these two faces is very strong and the similarities in style, suggest that the present sculpture also dates from around 1875.

Translated from a text by Marco Fagioli



FRANCESCO PAOLO MICHETTI

Tocco da Casauria 1851-1929 Francavilla al Mare

42 *Head of a Young Boy*

Terracotta.

Height: 27.9 cm; with base: 38.6 cm.

PROVENANCE: Private collection, USA

Francesco Paolo Michetti was born at Tocco da Casauria (in the Province of Chieti, now Pescara) in 1851. His father was a band conductor. At a very early age he began to show a natural talent for painting: in 1868 he was awarded a study grant that made it possible for him to move to Naples and be admitted to the Accademia di Belle Arti. There he studied under the guidance of Domenico Morelli and Filippo Palizzi, met Edoardo Dalbono, and was influenced by Mariano Fortuny.

During his stay in Naples he was approached by several major European art dealers, including Goupil and soon after, Reutlinger, who introduced him to the international market and competed for his works. The brothers Paolo and Beniamino Rotondo purchased many of his early paintings which still belong to the Rotondo Collection, now housed in the Museo Nazionale di San Martino, in Naples.

In 1871 he was already back in his native region, Abruzzo, although he travelled frequently: in 1872 he went to Paris for the first time, and took part in the Salon. What fascinated him particularly in Abruzzo were the ancestral, living folk traditions which were rich in pathos and pregnant with a magic, pagan heritage. Michetti's painting *Lo sposalizio in Abruzzo*, of 1876, is a witness to this fascination.

In 1877, at the Esposizione Nazionale di Belle Arti of Naples, he exhibited his *Corpus Domini*, which aroused much interest in the art world and was as highly praised as it was bitterly criticised, for instance by Adriano Cecioni. The painting passed through several distinguished collections before being acquired by William II, Emperor of Germany.

At the beginning of the eighteen-eighties, Michetti married Annunziata Circignani, who became his chief model and features in numerous paintings and photographs. He also purchased the Convent of Santa Maria Maggiore at Francavilla al Mare, where he settled in 1883.



The 'Conventino', as it was called, became the meeting place of the artistic coterie of Francavilla, and was frequented by Gabriele d'Annunzio (who had been a close friend of Michetti's since 1880 and wrote many of his works there, including *Il Piacere* and *Trionfo della morte*), the sculptor Costantino Barbella, the composer Francesco Paolo Tosti, and a younger sculptor, Nicola D'Antino.

1883 was also the year he painted *Voto*, which was shown at the Esposizione di Belle Arti in Rome and was much admired and immediately purchased, together with a great number of preliminary drawings, by the newly established Galleria Nazionale d'Arte Moderna.

In 1895 Michetti exhibited, at the Biennale of Venice, *La Figlia di Jorio*, a large tempera painting, on which he had been working for more than ten years, and for which he had made countless studies: it was awarded the first prize.

In 1900 he took part in the Exposition Universelle in Paris with paintings titled *Le serpi* and *Gli storpi*. In the first years of the twentieth century, Michetti's pictorial production underwent an extremely original evolution: it became chiefly focused on landscapes, seascapes, and black-and-white tempera paintings. The latter depicted young women and bathers, and were characterised by extremely modern brushstrokes that were abstract, light, almost monochromatic: the practice of photography, in which Michetti had been interested for a long time, almost got the upper hand over traditional painting. The last exhibition in which Michetti took part was the Venice Biennale of 1910, where he exhibited a series of tempera landscapes. In 1909 he became a Senator of the Kingdom of Italy. He died of pneumonia at the Conventino on 5 March 1929.

This *Head of a Boy* belongs with a particularly fine, small group of works made by the artist during a short period, 1877 to 1880, although the oldest biographies attribute earlier dates to some of them¹. Sometimes they were intended to be used as models for figures in his most complex paintings, for example the *Corpus Domini* of 1877 and the *Primavera* of 1878; in other cases they were independent sculptures, described by the art historian Emilio Lavagnino as *remarkable works, for the emotion and spontaneity that animates them*².

In actual fact, to this day, besides the present head, only nine small sculptures are known: four of them are preserved at the Museo Barbella of Chieti (formerly the Puglielli Collection), while the others were scattered amongst the collections of some of the artist's friends (formerly the Nuccio, Bossi, and Lucà Dazio Collections). Although the initial inspiration for Michetti's sculptural style was the work of his friend Costantino Barbella, Michetti's work is distinguished by a lighter, more nuanced and less realistic touch. His poses are also more original, in contrast to the more conventional sculptural tradition followed by Barbella. Michetti's soft, sensitive depiction of skin was, in some cases, enhanced by a patina of a subtle film of oil brushed onto the dry surface. Michetti was also interested in the roughness of the early sculptures of Gemito (who made a splendid portrait of Michetti), but in comparison with Gemito's solidity, he preferred a more impressionistic airiness, an interplay of masses and void in which the volumes are lighter and the contours less regular.

The painters' practice of creating a sculptural representation in wax or clay in preparation for the compositions of their own paintings was quite well-established and had already been adopted by Poussin for example. In the world of Michetti, undoubtedly the most significant parallel that can be made is with Degas and his practice of making preparatory sculptures and photographs. In both cases the little sculptures were not meant to be exhibited, but constituted an intimate study – sometimes, but not always, in preparation for a painting – whose exquisite shape achieved a highly poetic independence of expression.

The small number of surviving works of this kind may be explained by the bombing that destroyed most of his studio during the Second World War. Michetti was in the habit, however, of giving works of this kind to his friends and therefore some have survived in private collections rather than in museums.

This small, beautiful head, with its mouth slightly open, comes from an American collection and might have been used for the figure of a child on the left half of the painting *La pesca delle telline*, 1878 (Rome, Palazzo Margherita, Embassy of the United States).

Translated from a text by Fabio Benzi



actual size



NOTES

2 BARTOLOMEO MANFREDI

- 1 See Annick Lemoine, *Nicolas Régnier, (alias Niccolo Renieri) ca. 1588-1667, Peintre, collectionneur et marchand d'art*, Paris 2007, under *Principales oeuvres rejetées, Scènes de genre*, R.77, *Un Chasseur*, oil on canvas, 38 x 31 cms., Karlsruhe, Staatliche Kunsthalle (inv.302), Provenance: Collection of the Margravine Caroline Louise de Bade (1723-1783), in her posthumous inventory, no.82 as by Domenico Fetti. Literature: Parthey (1863-1864), vol.1, P.431, no.34; Lauts 1966, p.241, as a copy after Poelenburgh; Rosenberg and Mandrella, 2005, no.939 (ill.) as circle of Regnier.
- 2 We are grateful to Pierre Etienne for alerting us to this painting.
- 3 See, exhibition catalogue, *Luce e ombra nella pittura italiana tra Rinascimento e Barocco. Da Tiziano a Bernini*, San Paolo and Rio de Janeiro, 2006, pp.100-102.
- 4 See Herwath Roettgen, *Il Cavalier Giuseppe Cesari D'Arpino*, Rome 2002, p.48 and cat.41, fig.32 and Exhibition catalogue, *Copper as Canvas, Two Centuries of Masterpiece Paintings on Copper, 1575-1775*, Phoenix, Arizona; Kansas City and The Hague, 1999, p.24, fig.1.7.
- 5 *Ibid.*, Introduction by Edgar Peters Bowron, 'A Brief History of European Oil Paintings on Copper', 1560-1775, pp.9-44.
- 6 Email correspondence, 9 September 2013. Dr. Taylor cites Shakespeare's 1592-3 poem as an example: Venus exhorting Adonis to hunt the fox rather than the boar, *Venus and Adonis*, line 675.
- 7 Email correspondence, March-May 2016. The painting attributed to Hieronymus Francken is in the Musées des Beaux Arts de Belgique (inv.6853), see the museum website: <http://www.fine-arts-museum.be/fr/la-collection/hieronymus-francken-ii-attribue-a-cabinet-damateur?artist=francken-hieronymus-ii-1&string=Francken> or Ursula Härting, *Frans Francken der Jüngere (1581-1642). Die Gemälde mit Kritischem Oeuvrekatalog*, Freren 1989, cat.155, that attributed to Frans Francken is whereabouts unknown and the panel attributed to Cornelis de Bailleur is in the Harrach collection at Schloss Rohrau in Austria.
- 8 Recently purchased by the Tokyo Museum of Western Art and recorded in Teniers's *Theatrum Pictorum*. For another depiction of a real collection see the well known painting by William van Haecht of *The Cabinet of Cornelis van der Gheest*, in the Rubenshuis, Antwerp.
- 9 For a thorough discussion of the nature and purpose of the Gallery paintings, see Zirka Zaremba Filipczak, *Picturing Art in Antwerp 1550-1700*, Princeton 1987.
- 10 Bert Schepers has kindly also pointed out Erik Duverger's publication of archival documents relating the 17th Century Antwerp art collections: the *Antwerpse Kunstinvenarissen uit de Seventiende Eeuw*, Brussels 2004, vol. 13, pp.74, 75, 272 and 294.

3 CLAUDE VIGNON

- 1 See Jacques Thuillier in Paola Pacht Bassani, *op. cit.*, under Literature, 1992, p.54.
- 2 See Paola Bacht Bassani, *op. cit.*, under Literature 1992, pp.392-3, under cat.358.

4 PIER FRANCESCO MOLA

- 1 For a general description of the artist's work, see R. Cocke, *Pier Francesco Mola*, Oxford 1972; *Pier Francesco Mola 1612-1666*, exhibition catalogue, edited by M. Kahn-Rossi, Lugano, Museo Cantonale d'Arte, and Rome, Musei Capitolini, 1989-1990, Milan 1989; *Mola e il suo tempo. Pittura di figura dalla collezione Koelliker*, exhibition catalogue edited by F. Petrucci, Ariccia, Palazzo Chigi, Milan 2005; F. Petrucci, *Pier Francesco Mola (1612-1666). Materia e colore nella pittura del '600*, Rome 2012.
- 2 See F. Petrucci, *op. cit.*, 2012, p.31, fig.13, cat.B29.
- 3 See F. Petrucci, *ibid.*, pp.112-114, fig. 73, cat.B122.
- 4 See L. Ficacci, 'Giovannin de Pio: notizie su Giovanni Bonati pittore del cardinal Carlo Francesco Pio di Savoia', in *Quadri Rinomatissimi. Il collezionismo di Pio di Savoia*, edited by J. Bentini, Modena, 1994, pp.208, 223, fig.70; V. Casale, G. Sapori, *La Collezione d'arte della Cassa Depositi e Prestiti*, 2008, cat.42, p.107; F. Petrucci, *op. cit.*, 2012, cat.E.76.
- 5 See F. Petrucci, *op. cit.*, cats. B.51, B70, B91, B93, B97, B130, C2, C3 and D17.
- 6 See F. Petrucci, *op. cit.*, cat.D23, fig.55.
- 7 See F. Petrucci, *op. cit.*, cat. B94, fig.75.
- 8 See J. Garms, *Quellen aus dem Archiv Doria-Pamphilj zur Kunsttätigkeit in Rom unter Innocenz X*, Rome and Vienna 1972, p.77; M.N. Boisclair, *Gaspard Dughet*, Paris 1986, cat.117-123; M. Fagiolo dell'Arco, *Pietro da Cortona e i 'cortoneschi'*, Gimignani, Romanelli, Baldi, il Borgognone, Ferri, Milan 2001, pp.135-6, fig.80.

5 MATTIA PRETI

- 1 See Keith Sciberras, *op. cit.*, under Literature, p.28 'Life and Work'.
- 2 Email communicated dated 13 December 2015
- 3 See Keith Sciberras, *op. cit.*, cats. 58 and 59, pp.296-299.

7 ROSALBA CARRIERA

- 1 Information taken from Denise Chantry, *George Wade 1673-1748*, published digitally, Great Britain, 2012.
- 2 See Bernardina Sani, *Rosalba Carriera*, Turin 1988, cat. 328, fig.287.
- 3 See *op. cit.*, cat.318, fig.278.

8 FRANCESCO ZUCCARELLI, R.A.

- 1 See F. Spadotto, *Francesco Zuccarelli*, catalogue raisonné of the paintings, Milan 2007.
- 2 See extensive descriptive letter from the author Francesca Spadotto

9 GAETANO GANDOLFI

- 1 Cfr. D. Biagi Maino, Gaetano Gandolfi, Torino 1995.
- 2 R. Longhi, in R. Longhi, G. Zucchini, *Mostra del Settecento bolognese*, catalogue, Bologna, p. 55.

- 3 D. Biagi Maino, Gaetano Gandolfi e i volti della scienza. La Pinacotheca Bassiana di Bologna, catalogue of the exhibition, Parma 2016, p. 19.
- 4 Ibidem, p. 20.
- 5 Biagi Maino, Gaetano Gandolfi, cit., 1995, p. 372, fig. 120.
- 6 Biagi Maino, Gaetano Gandolfi, cit., 1995, p. 394, fig. 209.
- 7 Cfr. D. Biagi Maino, editor, Gaetano e Ubaldo Gandolfi. Opere scelte, catalogue of the exhibition (Cento), Torino 2002, p. 100, fig. 40.

10 GIUSEPPE CADES

- 1 Maria Teresa Caracciolo, *Giuseppe Cades, 1750-1799, et la Rome de son temps*, Paris 1992, nos. 16, 17 and 18, pp.184-188, and pp.56-58 and 444 and pl.2 and 3.
- 2 'plusieurs tableaux de quelques grands maîtres des trois écoles. Savoir: Raphaël, Subleyras, Gamelin, Denys, et autres [...]. Le tout venant du cabinet d'un amateur de province'; / 'Cadèse. Deux tableaux pendants: Cornélia, mère des Gracques présentant ses deux enfants encore jeunes à une dame Campanienne [sic, per Campannienne] en lui disant voilà mes bijoux; composition de cinq figures; hauteur 22 pouces, largeur 25. L'autre représentant un Sacrifice, composition de plusieurs figures'.
- 3 M. T. Caracciolo, *Giuseppe Cades...*, op. cit., nos.104, 105, 106, 107, pp.310-322; pp. 115-137.
- 4 In 1787, Cades was working on a ceiling of the first floor of the Casino Borghese in Porta Pinciana illustrating *Il Riconoscimento di Gualtieri d'Anversa*, a protoromantic composition quite ahead of its time. See M. T. Caracciolo, op. cit., no.93, pp.292-295 and pp. 103-106. The work by Tommaso Conca, done in collaboration with Giovanni Battista Marchetti, in the room known as the Sala del Sileno, is earlier by a decade than the canvas in the Casino by Cades. It is known, however, that before this Casino ceiling, Cades made other works for the Borghese prince: in 1778, he painted a canvas for the Casino dei Giochi d'acqua in the villa and in the same year he painted the beautiful pastel portrait of Princess Anna Maria and the children of Marcantonio, Camillo and Francesco. It may also be recalled that Silenus is the son of Pan (or perhaps, like him, a son of Hermes (Mercury)); the iconography of the two classical divinities is very similar.
- 5 See most of all, the *Bacchanal* (so-called *Bacchanale Richelieu*) painted by the master (versions in the Louvre and the National Gallery, London) which Roman painters would have known from engravings.

11 FRANÇOIS-ANDRÉ VINCENT

- 1 J.-P. Cuzin, with I. Mayer-Michalon, *François-André Vincent 1746-1816, entre Fragonard et David*, Paris 2013, p.196-199 and 534 P, 476-477 illus.
- 2 Op. cit., p.198 and E. C. Mansfield, *The Perfect Foil, François-André Vincent and the Revolution in French Painting*, Minneapolis, 2012, pp.173-185.
- 3 J.-P. Cuzin, op. cit., 530 D, p.196, illus. and p.476.
- 4 Op. cit., 2013, 531 P, p.476, illus.
- 5 Op. cit., 2013, 533 P, p.196-197, illus. and p.476. The only sketch for the entire composition known to this date, this study had been identified as that mentioned in Meynier's posthumous sale of 1832 (voir I. Mayer-Michalon, *Charles Meynier (1763-1832)*, Paris, Arthena, 2008, p. 288). In fact, the present sketch may well be that in Meynier's collection.
- 6 Op. cit., 2013, *529 D and *532 P, p.476.
- 7 Op. cit., 2013, 533 P, p.214-219, illus.
- 8 Op. cit., 2013, 521 D to 523 D, p.195 and 474, illus..

12 THÉODORE GÉRICAULT

- 1 According to Philippe Grunhech 'renseignement que nous n'avons pu vérifier. Nous avons retrouvé la trace de ce portrait dans la collection du comte de Mandat-Grancey à Dijon. According to the catalogue of the collection of the Duc de Trévise, the provenance of the portrait entitled *Portrait de Jeune Homme au col ouvert* 'viendrait corroborer' the hypothesis, repeated a number of times, that the portrait represents the youthful Delacroix (born 1798)
- 2 See Loïc Vadelorge, '... le rôle de Fernane Guey', *Les Musées de Province dans leur environnement*, Rouen, no date, pp.50 and 51.
- 3 See *Beaux-Arts*, reports for May 1938. *La collection du duc de Trévise* and *Ventes: La Vente de la collection du duc de Trévise: 'On se doute donc qu'il faut de sérieuses raisons pour se séparer de cette collection ... Car, ... il vend aussi son incomparable ensemble de Géricault. Onze toiles qui permettront de juger du talent divers, parfois fougueux, parfois doucement romantique de celui dont on la trop courte vie ...'*.
- 4 See exhibition catalogue, *Géricault*, Grand Palais, Paris 1992, cat. 172, fig.278 (46 x 37 cm).
- 5 *Ibid.* cat.281, fig.308, 60 x 48 cm.
- 6 *Ibid.* cat.140, fig.198, 81 x 64.5 cm.
- 7 *Ibid.* cat.180, fig.217, 41 x 38 cm.
- 8 *Ibid.* cat.129, fig.182. See Provenance, lot 31 and Clément, p.308, cat.124. (45.5 x 37.5 cm)
- 9 *Ibid.*, cat.128, fig.181, 47 x 38 cm.
- 10 See Charles Clément, *Géricault, A biographical and critical study with a Catalogue raisonné of the Master's works*, (reprint of 3rd edition of 1879) New York 1974, p.301, 'celui qui est tombé, la tête en avant, et appuyé au bord du radeau, Eugène Delacroix.' And Louis Batissier, *Géricault* a section from *La Revue du dix-neuvième siècle*, Rouen [1841], pp.10-11. See also, the preparatory drawings now in a private collection, kindly brought to our attention by Asher Miller, Bazin, op. cit., vol.VI, p.137, cat.2016 and that in the Musée des Beaux Arts, Besançon, cat.2017.
- 11 See Louis Véron, *Mémoires d'un bourgeois de Paris*, Paris 1854, vol.1, pp.233-238.
- 12 Quoted by Alfred Robaut in '*L'oeuvre complet de Eugène Delacroix, peintures dessins gravures lithographies...*, Paris 1885, p. XLV. [his thick black hair ... feline eyes covered by thick eyebrows.. his willful, powerful chin giving him a physiognomy of a wild beauty, strange, exotic, almost unsettling]
- 13 See the portrait of Léon Pallière by Jean Alaux painted in 1817 or the self portrait by Paulin Guérin thought to date from the same year. (See comparative illustrations)

- 14 See Literature,
- 15 See Robaut, *op. cit.*, p.XLVI, no.9 and p.IX, no.20. See also a drawing by Delacroix of the same period in the Louvre, see Luigina Rossi Bortolatto, *L'opera pittorica completa di Delacroix*, Milan 1972, p.83, fig.2. and the study in the Chicago sketchbook of a young man (Folio 62)– described by Bazin as wearing a police bonnet – but described by Eitner as a likeness of Delacroix (Bazin, *op. cit.*, vol.V, p.254, no.1757). [The cap could perhaps be of the Phrygian type worn by revolutionaries and liberals].
- 16 See Eugène Delacroix, *Journal, nouvelle édition intégrale*, edited by Michèle Hannoosh, Paris 2009, vol.II, 'Répertoire biographique', p.2144.
- 17 As above: Delacroix, 2009, vol. I, p.751 and note 86 and also vol.II, p.1711 and note 6.
- 18 See Bazin, *op. cit.*, 1987, vol.I, p.71, doc.228.
- 19 See Bazin, *op. cit.*, vol. V, *Le Retour à Paris: Synthèse d'expériences plastiques*, Paris 1992, p.79. 'C'est à ce moment-là qu'il se fait volontiers portraitiste, peignant ses modèles à l'atelier ou dans son entourage.'
- 20 See Bazin, *ibid.* 'Vraisemblablement, Géricault a dû remettre le plus souvent les portraits qu'il avait faits à leurs modèles, ce qui explique qu'ils ne paraissent à la vente après décès que d'une façon épisodique.'

13 THÉODORE CHASSÉRIAU

- 1 Exhib. cat., *Chassériau: un autre romantisme*, or *Théodore Chassériau, The Unknown Romantic*, S. Guégan, V. Pomarède and L.-A. Prat, Paris, Strasbourg and New York, 2002-3, p.163 (biographical chronology by B. Chenique).
- 2 See exhib. cat., *op. cit.*, p.57.
- 3 See exhib. cat., *op. cit.*, p.58.
- 4 Letter from Chassériau to his brother Frédéric, from Rome, 9 September 1840 (see exhib. cat., *op. cit.*, p.61).
- 5 See exhib. cat., *op. cit.*, p.19-20.
- 6 See letter from Chassériau, *loc. cit.*
- 7 See V. Pomarède, exhib. cat., *op. cit.*, p.217.
- 8 Photograph taken at the request of the *Comité Chassériau* in 1890 in the ruins of the Cour des Comptes by Maison Braun, Clément & Cie., (Musée d'Orsay PHO 2001: 7 1) published by L. Bénédict, *op. cit.*, p.337.
- 9 Théophile Gautier, 'Palais du quai d'Orsay. Peintures murales de M. Théod. Chassériau', *La Presse*, no.4552, 12 December 1848, p.1-2 (le groupe des *Captifs* described p.2). This article, which includes some very precise descriptions of the project, is reproduced in entirety or in part in all the later publications about the project.
- 10 Another notable example is the sketch for the *Venus Anadyomene* which was in the painter's studio until his death and was included in the 2002 exhibition (*op. cit.*, cat. no.14, p. 81, illus).

16 HILAIRE-GERMAIN-EDGAR DEGAS

- 1 See email dated 28 September 2015 from Paul-Louis Durand-Ruel and Flavie Durand-Ruel: 'Further to our research, we can confirmed [sic] that: DEGAS, Edgar, "Femme nue, jamba croisées, esquisse" Panneau, 35 x 26.5cm. Is n°842 of the Degas inventory made by Messieurs Durand-Ruel and Vollard in December 1917 and January 1918. It is photographed in our archives under photo n°15344 and was intended for the 5th Degas sale that, however, did not take place.'
- 2 See exhibition held at the Grand Palais, Paris, the Musée des Beaux Arts du Canada, Ottawa and the Metropolitan Museum of Art, New York, 1988-9.
- 3 See *catalogue des Tableaux, Pastels et Dessins par Edgar Degas et provenant de son atelier dont la 4^e et dernière vente ...*, Paris, Galerie Georges Petit, 2, 3 and 4 July 1919, lot 290, p.253.
- 4 *Etude de Nu* dated vers 1880 in pastel, see Paul-André Lemoisne, *Degas et son oeuvre*, vol.II, 1984, p.344, cat.606 (now in the Stiftung Langmatt, Baden).
- 5 Inventory number: M.1996.2.P; see Norton Simon Art Foundation website: http://www.nortonsimon.org/collections/browse_special.
- 6 See, exhibition catalogue, *Degas*, Paris, Ottawa and New York, 1988-9, p.304, cat. and fig.191.

17 LUC-OLIVIER MERSON

- 1 *This painting was not signed. It is by Luc Olivier Merson, Academician, Prix de Rome, brother of my godmother, Marie Thérèse Merson living at Ker Omega, Préfailles*, the inscription signed Mme. René Juret, née Nicole Gangloff. According to her son, Nicole Gangloff (1908-2010) was brought up by her godmother Marie-Thérèse Merson who gave her favourite godchild this portrait of herself.

18 VICTOR PROUVÉ

- 1 *La Lorraine-Artiste*, no.20, p.73 'Cet artiste, attendant la fougue inspiratrice, assurant son archer entre ses doigts nerveux, c'est un être accompli. Clémente bienfaitrice, la nature d'avance a comblé tout ses vœux: elle a même assorti, par un rare caprice, au bois de l'instrument sa barbe et ses cheveux.'

19 GIOVANNI BOLDINI

- 1 See *Giovanni Boldini 1842-1931. Catalogo Ragionato*, *op. cit.*, Literature, p.156, cat.467.
- 2 See *Museo Giovanni Boldini, Catalogo generale completamente illustrato*, Ferrara 1997, p.206, *Spettatori* (150 x 93 mm.), inv.1931 no.62 i.
- 3 See *Giovanni Boldini 1842-1931. Catalogo Ragionato*, *op. cit.*, 2002, vol.III, cats 447-450.
- 4 See exhibition catalogue, Sarah Lees, *Giovanni Boldini in Impressionist Paris*, Ferrara and Williamstown, 2009, p.143.
- 5 The oil portrait of Giuseppe Verdi (118 x 96 cm) is now in the Casa di Riposo per Musicisti, Fondazione Giuseppe Verdi and the much admired pastel (65 x 54cm) is now in the National Gallery of Modern Art, Rome. See exhibition catalogue, Francesca Dini, Fernando Mazzocca and Carlo Sisi, *Boldini*, Padua 2005, cats. 61 and 62. Boldini made a drawing of Verdi, sitting in the audience at the Vaudeville theatre, alongside Giuseppina Strepponi; the composer is viewed in profile.
- 6 Tiziano Panconi, *Giovanni Boldini, L'uomo e la pittura*, Pisa 1998, p.51.

- 7 *Loc. cit.*, p.40
- 8 See *op. cit.*, exhibition catalogue, *Giovanni Boldini in Impressionist Paris*, p.142 and p.143, note 1.
- 9 See exhibition catalogue, Jill DeVonyar and Richard Kendall, *Degas and the Dance*, Detroit and Philadelphia, 2003, p.88, fig.94.

20 ANTONIO MANCINI

- 1 *05 opere di Antonio Mancini*, Mostra commemorativa sotto gli auspici della Reale Accademia d'Italia, nel decennale della morte, Turin, March 1940, p. 6.
- 2 *Antonio Mancini 1852-1930*, a cura di Bruno Mantura e Elena di Majo, XXXIV Festival dei Due Mondi, Spoleto, 28 June-1 September 1991, Leonardo-De Luca, Rome, 1991, p. 124.
- 3 Hanna Pennock, *Le opere in Olanda di una "Mente geniale"*, in *Antonio Mancini 1852-1930*, 1991, pp. 13-25.
- 4 Hanna Pennock, *Antonio Mancini en Nederland*, Dordrechts Museum, 30 May - 20 July 1987, Enschede-Zonen, Haarlem, 1987, pp. 19-26.
- 5 Dario Cecchi, *Antonio Mancini*, Unione Tipografica Editrice Torinese, UTET, Turin, 1966, plate. 43, p. 280.

21 HANS BALDUNG GRIEN

- 1 See John Rowlands, review of *Hans Baldung Grien*, exhibition Washington and Yale, *Burlington Magazine*, April 1981, vol. 123, no.937, p.263.
- 2 See Christiane Andersson in the Dictionary of Art. See also Carl Koch, *Die Zeichnungen Hans Baldung Griens*, Berlin 1941.
- 3 Tilman Falk, *Hans Baldung Grien im Kunstmuseum Basel*, exhib. cat., Basel Kunstmuseum, 1978, cats.35-40 and figs. 37, 41, 44-47. The Basel drawings are all watermarked with either a small crown or a bull's head, while the present sheet bears a watermark of a bunch of grapes, consistent with a pre 1639 date, according to Peter Bower, (Feldkirch 1539 being a similar example).
- 4 See Martha Wolff, review of '*Hans Baldung Grien, Prints and Drawings*, Chicago 1981, in *Renaissance Quarterly*, Summer 1983, vol.36, no.2, p.253.
- 5 See John Rowlands, *Drawings by German Artists ..., The Fifteenth and Sixteenth Century ...*, British Museum, 1993, vol. I, cat.61, p.32 and vol. II, pl.61.
- 6 See Matthias Mende, *Hans Baldung Grien, Das Graphische Werk*, Unterschneidheim 1978, cat.70.
- 7 See Joseph Leo Koerner, *The Moment of Self-Portraiture in German Renaissance Art*, Chicago and London, 1993, pp. 250-251.

22 GIROLAMO FRANCESCO MARIA MAZZOLA, CALLED PARMIGIANINO

- 1 See for comparison, Dominique Cordellier *et al.*, *Parmigianino, Dessins du Louvre*, exhibition catalogue, Musée du Louvre, 2015, cats. 21 and 55 and the website of the Lugt Foundation for L.3612: <http://www.fondationcustodia.fr/english/merkenboek/default.cfm?gr=menu2>.
- 2 See *Vasari's Lives*, translated by C. Gaston de Vere, Everyman edition, vol.I, p.933.
- 3 See exhibition catalogue, *op. cit.*, cat. 61 and introduction by Dominique Cordellier, *Parmigianino dans l'œil du miroir*, p.18. See also, Achim Gnann, *Parmigianino Die Zeichnungen*, Petersburg 2007, cat.308.
- 4 See A.E. Popham, *Catalogue of the Drawings of Parmigianino*, Cambridge 1971, cat.498; Dominique Cordellier, *op. cit.*
- 5 See Achim Gnann, *op. cit.*, cat.591 and *Correggio and Parmigianino, Master Draughtsmen of the Renaissance*, London 2000, cat.96 (where dated to 1526-7).
- 6 See Achim Gnann, *op. cit.*, cats. 261 to 274.
- 7 See *loc. cit.*, cat.272.
- 8 See *loc. cit.*, cats.276 and 277.
- 9 David Ekserdjian, 'Parmigianino and the antique', *Apollo*, July 2001, pp.42 and 48.
- 10 See exhib. cat., *op. cit.*, *Correggio and Parmigianino, ...*, London 2000, cat.125.
- 11 See note 3.
- 12 *Loc. cit.* and p.19. 'In the end, having his mind still set on his alchemy, like every other man who has once grown crazed over it, and changing from a dainty and gentle person into an almost savage man with long and unkempt beard and locks, a creature quite different from his other self, Francesco went from bad to worse, became melancholic and eccentric...' See, *Vasari's Lives*, *op. cit.*, p.942.
- 13 Henry (Hugh) Reveley, *Notices Illustrative of the Drawings and Sketches of some of the most Distinguished Masters in all Principal School of Design*, London 1820, see website of the Lugt Foundation, reference given above in note 1.

23 RAFFAELLINO MOTTA DA REGGIO

- 1 See John Marciari, 'Raffaellino da Reggio in the Vatican', *Burlington Magazine*, Vol.148, no1236, March 2006, pp.187-191.
- 2 See Giovanni Baglione, *Le Vite de' Pittori...*, Rome 1642, ed. J. Hess and H. Röttgen, Vatican City, 1995, pp.25-27.
- 3 See Marco Simone Bolzoni, 'The Drawings of Raffaellino Motta da Reggio', *Master Drawings*, vol.54, number 2, Summer 2016, p.147.
- 4 A number of such drawings are included in Marco Bolzoni's catalogue of autograph drawings, see the *Young Man about to Sacrifice to Flora* in the Nasjonalgalleriet, Oslo (cat. no. A35) and the *Orpheus and Eurydice* in a private collection (ccat. No. A48) may be compared with the preparatory drawing for the Borghese *Tobias and the Angel* in the Gabinetto Disegni e Stampe degli Uffizi (cat.no. A7).
- 5 See Bolzoni, *op. cit.*, A55, fig. 84 and A29, figs.78 and 79.

24 PETER DE WITTE, KNOWN AS PETER CANDID

- 1 See exhibition catalogue, *Pieter de Witte, Pietro Candido, Un pittore del cinquecento tra Volterra e Monaco*, Volterra 2009, Mariagiulia Burrelli, p.123.
- 2 See, Brigitte Volk-Knüttel, *Peter Candido (um 1548-1628), Gemälde – Zeichnungen – Druckgraphik*, Berlin 2010, cat. G13, fig.84.
- 3 *Ibid.*, Z5, fig.128.

- 4 *Ibid.*, Z6, fig. 129.
- 5 *Ibid.*, G12 and pl. 8.
- 6 *Ibid.*, Z3, pl.55..
- 7 See Volk-Knüttel, *op. cit.*, 2010, cat. Z.28, fig. 155 and D15, fig.295
- 8 Stijn Alsteens and Freyda Spira, *Dürer and Beyond, Central European Drawings in The Metropolitan Museum of Art, 1400-1700*, New York, 2012, cat.52. See also Volk- Knüttel, *op. cit.*, 2010, cat.Z31 and fig.158.

25 GIOVANNI BAGLIONE

- 1 See Maryvelma Smith O'Neil, *Giovanni Baglione, Artistic Reputation in Baroque Rome*, Cambridge, 2002, p.1
- 2 *Loc. cit.*, p.2.
- 3 *oc. cit.* p.57.
- 4 See Marybelma Smith O'Neil, 'Giovanni Baglione: "Il Modo Eccellente di Disegnare"', *Master Drawings*, Vol.36, No.4 (Winter 1998), p.362.
- 5 See, Andrea Czére, 'New Drawings by Giovanni Baglione', *Master Drawings*, Vol.36, No.4 (Winter 1998).
- 6 See, Andrea Czére, *op. cit.*, pp.381 and 382, figs. 4-7 and p. 393.
- 7 See the discussion of the Rubens by Walter Liedtke in *Flemish Paintings in the Metropolitan Museum of Art*, 1984, vol.I, pp.209-211 and vol.II pls.79 and 80.

26 CAMILLO PROCACCINI

- 1 See Catherine Monbeig Goguel, 'Four Drawings in the Louvre for a *Visitation* by Camillo Procaccini', *Master Drawings*, vol.31, No.4, Essays in Memory of Jacob Bean (1923-1992), Winter 1993, pp.399-404.
- 2 http://italnet.library.nd.edu/ambrosiana/webpubsql_ambros_ita.

27 GIOVANNI DOMENICO FERRETTI

- 1 See Francesca Baldassari, *Giovanni Domenico Ferretti*, Milan 2003, p.9.
- 2 See Edward A. Maser, *Gian Domenico Ferretti*, Florence 1968, pp.220-221, figs. 163-167 and pp.90-91 and 110; and Baldassari, *op. cit.*, p.236 and figs. 5,6 and 7.
- 3 See Fabio Sottili, *Le "Arlecchinate" di Giovanni Domenico Ferretti e la committenza Sansedoni*, in *Paragone*, vol.81, 2008, pp. 32-54.
- 4 Baldassari, *op. cit.*, nos.6-7, p. 238, illustrated p. 236.
- 5 Francesca Baldassari, *op. cit.*, p.238, under no. 7.

28 GIOVANNI DOMENICO TIEPOLO

- 1 See A. Gealt and George Knox, *op. cit.*, 2005, under cat.45, and also cats.44, 65 and 80 and James Byam Shaw, *The Drawings of Domenico Tiepolo*, London 1962, p.94, .
- 2 See, A. Gealt and George Knox, *Domenico Tiepolo A New Testament*, Indiana, 2006, cat. 143.

29 GIOVANNI DOMENICO TIEPOLO

- 1 See James Byam Shaw, *The Drawings of Domenico Tiepolo*, London 1962, p.49 and cat.78.
- 2 *Ibid.*, cat.79
- 3 See exhibition catalogue, George Knox, *Tiepolo A Bicentenary Exhibition 1770-1970*, Harvard University, Fogg Art Museum, 1970, under cat.87.
- 4 See for example exhibition catalogue, *Scene di vita quotidiana a Venezia e nella terraferma*, Venice 2005, p.127, cat.33 and 30.
- 5 See James Byam Shaw, *op. cit.*, p. 51.

30 PIETRO ANTONIO NOVELLI

- 1 See Keith Christiansen, *Giambattista Tiepolo*, exhibition catalogue, Metropolitan Museum of Art, New York, 1996, p.259.
- 2 See Terence Mullaly, review, 'The Reliable Venetian Hand', an exhibition in Venice and some additions', *Burlington Magazine*, vol. 109, No.766, January 1967, pp.48-51.

31 MAURO GANDOLFI

- 1 For Mauro Gandolfi's biography, see D. Biagi Maino in *Dizionario Biografico degli Italiani*, vol.52, Rome 1999 as well as in 'Talento di famiglia. La pittura di Ubaldo, Gaetano e Mauro Gandolfi' in *Da Bononia a Bologna. Percorsi nell'arte Bolognese: 189 a C. -2011*, Torino 2011, pp.301ff.
- 2 See Mauro Gandolfi's autobiographical record of his voyage to America, written in 1816, the manuscript of which is divided between the Biblioteca Comunale di Bologna and the Ambrosiana in Milan.
- 3 See, D. Biagi Maino, *Gaetano Gandolfi e I volti della scienza, La Pinacoteca Bassiana di Bologna*, exhibition catalogue, Parma 2016.
- 4 See preceding note and also exhibition catalogue, *Old Master Drawings presented by Jean-Luc Baroni*, Colnaghi, New York, 1987, cats. 36 and 38. Also Jacob Bean and William Griswold, *Eighteenth Century Italian Drawings in the Metropolitan Museum*, New York 1990, cat.60, where this and the other related portrait drawings are given to Gaetano Gandolfi on the attribution of Mimi Cazort.

32 GIOVANNI BATTISTA PIRANESI

- 1 Andrew Robison, 'Piranesi's Printers', in *Venezia Settecento, Studi in memoria di Alessandro Bettagno*, Milan 2015, pp.167-171.
- 2 See Robison, *op. cit.* 2015, p.167. And Alessandro Bettagno, *Disegni di Giambattista Piranesi*, Venice 1978, p.56, cat.58.
- 3 See Jacob Bean and Felice Stampfle, *Drawings from New York Collections III, The Eighteenth Century in Italy*, New York 1971, p.97, cat. and fig. 237.

- 4 See Felice Stampfle, *Giovanni Battista Piranesi, Drawings in the Pierpont Morgan Library*, New York, 1978, cat.123, *Sketches of Ornament*.
- 5 See the website: Inventaire du department des Arts graphiques: PIRANESI Giovanni Battista 'Deux etudes d'une même figure d'himme dansant, tourné vers la gauche'. <http://arts-graphiques.louvre.fr/detail/oeuvres/2/228379-Deux-etudes-d'une-meme-figure-dhomme-dansant-tourne-vers-la-gauche-max>
- 6 See Sale, London, Christies, 6 July 1999, lot 124. *Study of Four Figures, Three Standing and one Seated Pointing to the Left, with a Study of a Bead and Reel Frieze*. Black chalk, pen and brown ink and brown wash.

33 JEAN-HONORÉ FRAGONARD

- 1 See exhibition catalogue, Pierre Rosenberg, Paris, Grand Palais and New York, Metropolitan Museum of Art, *Fragonard*, 1988, cats. 11 and 12 and associated figs.; and Jean-Pierre Cuzin, *Fragonard, Vie et œuvre, catalogue complet des peintures*, Paris 1987, figs. 45-50.
- 2 'dans le temps de vacances ... des figures toutes drapées, variées dans toutes sortes de genre et differents habits, surtout des habits d'église qui occasionnent de fort beaux plis' in P. Rosenberg, *Fragonard, op. cit.*, p.74, quoted from a letter of 18 October 1758. And, Jean-Pierre Cuzin, *op. cit.*, p.45
- 3 See Rosenberg, *op. cit.*, pp.73-74.
- 4 'Tu vas voir là-bas, mon cher Frago, les ouvrages des Raphaël, des Michel-Ange et de leurs imitateurs: mais je te le dis en confidence, et bien bas, si tu prends au sérieux "ce-gens là" tu es un homme perdu', a warning reported by Fragonard's grandson: see Rosenberg, *op. cit.*, p.61.
- 5 See Rosenberg, *ibid.*, p.63. and Jean-Pierre Cuzin, *Fragonard, Vie et œuvre, catalogue complet des peintures*, Paris 1987, p.42.
- 6 Cuzin, *op. cit.*, p.45.

34 JACQUES-LOUIS DAVID

- 1 See Rosenberg and Prat, *op. cit.*, p.772, under cat 1244, from lot 65 of the David sale 'Ces paysages et beaucoup d'autres qui ornent les livres de croquis, prouvent combien un peintre supérieur dans le genre historique, est propre à saisir et à rendre les beautés du paysage. Ces dessins parfaitement classiques sont du plus grand intérêt.'
- 2 See, Rosenberg and Prat, *ibid.*, (nos. 1080 (17b), 1081 (17c) and 1082 (17d).

35 FELICE GIANI

- 1 See, Anna Ottani Cavina, *Felice Giani, 1758-1823, e la cultura di fine secolo*, Milan 1999, p.15.
- 2 *Master Drawings*, p.426
- 3 See Anna Ottani Cavina, *op. cit.*, pp. 15 and 19, fig.12 and exhibition catalogue, *L'età neoclassica a Faenza, 1780-1820*, Faenza, Palazzo Milzetti, 1979, p.10, cat.6, ill. 7, Accademia di San Luca, *Christ and the Moneychangers*, pen and brown ink and wash, with white heightening, squared in pen and ink, 605 x 790 mm. and Pandora Old Masters, *Christ and the Moneychangers*, pen and brown ink and wash, heightened with white, 590 x 798mm.

36 JAN VAN HUYSUM

- 1 See exhibition catalogue, *The Temptations of Flora*, Zwolle, Delft and Houston, 2006, cat. F19. Fig.2.
- 2 <http://www.metmuseum.org/art/collection/search/335597>

37 HILAIRE-GERMAIN-EDGAR DEGAS

- 1 R. Kendall & J. DeVonyar: *Degas and the Ballet: Picturing Movement* exhibition catalogue, *op. cit.*, pp. 42-43.

38 PIERRE BONNARD

- 1 The introduction by Antoine Terrasse to *Bonnard, the Complete Graphic Work*, London 1981, p.6.
- 2 See exhibition catalogue, Colta Ives et al., *Pierre Bonnard, The Graphic Art, Metropolitan Museum, New York*, 1989, p.45.
- 3 See exhibition catalogue, *Pierre Bonnard, early and late*, Washington and Denver 2002, p. 28-29.
- 4 See exhibition catalogue, Royal Academy of Art, London, *Pierre Bonnard, 1867-1947*, 1966, cat.262, p.67. See also exhibition catalogue 1989, *op. cit.*, under cat.17, p.214.
- 5 See Galerie Beres, *op. cit.*, 2002, ill. P.9, fig.9.
- 6 See exhibition catalogue, 1989, *op. cit.*, p.51, fig.63
- 7 See Galerie Marcel Guiot, *Bonnard et son Époque*, Paris 1960, cat.2.
- 8 See exhibition catalogue 1989, *op. cit.*, fig.58, cat.13.
- 9 See *ibid.* p.11
- 10 See *ibid.*, note 3, p.31.

40 VINCENZO GEMITO

- 1 See Bruno Mantura, *qualche considerazione sui disegni di Gemito*, essay in exhibition catalogue, *Gemito*, Naples, Museo Diego Aragona Pignatelli Cortes, 2009, p.49.
- 2 See exhibition catalogue, *loc. cit.*, cat.48, *Ragazza di Genazzano* and p.275 of the biography.
- 3 See exhibition catalogue, *loc. cit.*, cat. 49, *Ragazzo con berretto*.
- 4 With Jean-Luc Baroni in 2015, and now in a Private Collection, New York.

41 VINCENZO GEMITO

- 1 Salvatore Di Giacomo, *Vincenzo Gemito. Vita e opere*, Edizione dell'Amministrazione Provinciale di Napoli, Stampa A. Rizzoli & Co., Milan-Naples, 1928, p. 11.

- 2 Fortunato Bellonzi, *Antonio Mancini*, Sisar Edizioni, Milan, 1978, p. 7.
- 3 Fortunato Bellonzi, op. cit., Plates III, IV, VII, X, XI, XII.
- 4 *Onoranze a Gemitto nel primo centenario della nascita, MCMLIII*, with texts by Mattia Limoncelli, Carlo Siviero, Fortunato Bellonzi, Carlo Barbieri, Vincenzo Ciardo, Alfredo Schettini, Roberto Minervini, Pietro Girace, Costanzo Di Marzo, and Armando Miele, exhibition catalogue, Naples, 1953, p. 17. Richard Kendall, "L'art peut-il tomber plus bas?", in *Degas sculpteur*, Roubaix, Musée d'art et d'industrie André Dilligent, 8 October 2010 - 16 January 2011, Gallimard, Paris, 2010, pp. 63-71.
- 5 Maria Simonetta De Marinis, *Gemitto*, Japadre Editore, L'Aquila-Rome, 1993, pp. 99-102, plate 286. (see sale, Sotheby's, New York, 13 October 1993, lot no. 192).
- 6 Maria Simonetta De Marinis, *Gemitto*, cit., plate 291. *Temi di Vincenzo Gemitto*, edited by Bruno Mantura, cit., no. 9, p. 114.
- 7 *Temi di Vincenzo Gemitto*, edited by Bruno Mantura, XXXII Festival dei Due Mondi, Spoleto, Soprintendenza per i Beni Artistici e Storici di Napoli, Spoleto, Palazzo Racani Arroni, 2 July - 3 September 1989, Rome, De Luca Editore, 1989, cat. 8 and 8 bis, 9, pp. 114-115.

42 FRANCESCO PAOLO MICHETTI

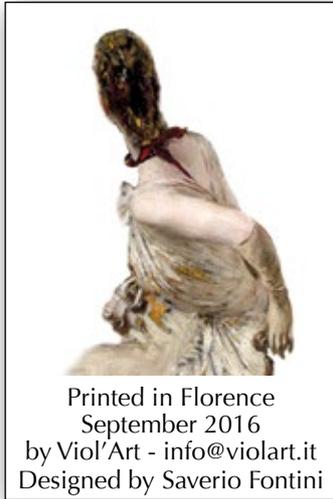
- 1 See for example, T. Sillani, *Francesco Paolo Michetti*, Milan-Rome 1932)
- 2 E. Lavagnino, *L'arte moderna dai neoclassici ai contemporanei*, II vol., Turin 1956.





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