

NEW, OLD, & UNEXPECTED



ROBERT SIMON FINE ART

NEW, OLD, & UNEXPECTED
I

CATALOGUE BY
Dominic Ferrante
with Robert B. Simon

ROBERT SIMON FINE ART



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Front cover:

Giuseppe Antonio Pianca, *Mother and Child*, oil on canvas, 9 ¼ x 8 ¼ inches
(23.5 x 21 cm).

Back cover:

Pier Francesco Mola, *Head of a Classical Poet (Homer or Socrates)*, oil on canvas,
19 ½ x 14 ⅜ inches (49.5 x 36.5 cm).

**High-resolution digital photographs and
condition reports of the works included in this
catalogue are available upon request.**

**All prices are accurate as of June 2020 and are
inclusive of the costs of packing, shipping, and
insurance to domestic destinations.**

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Photography by Glenn Castellano

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INTRODUCTION



It is not surprising that an art dealer will focus attention on his rarest, most important, and valuable works. These are the ones featured at art fairs, in advertising, in exhibitions, and in catalogues. But they comprise only a portion of what a dealer—at least this dealer—may acquire and then offer for sale.

The health crisis that we are experiencing has given us the occasion to re-examine some of the works of art that we ourselves have neglected to promote. We do this through this catalogue, the first of what is intended to be a regular series highlighting both recently acquired works and those that have stood in the shadow cast by the major paintings, drawings, and sculpture that we handle. (For a selection please see our recent publication *1380–1830: Important European Paintings*, now viewable online here: www.robertsimon.com/catalogues).

The title for our catalogue is taken from a fondly-remembered radio program on New York's WNYC hosted by Tim Page. In it he sought to enliven the world of classical music by introducing to his listeners an often surprising mix of the celebrated and the obscure, and making what might be unfamiliar or abstruse, accessible and stimulating for established and new audiences. That is our goal as well. There is no unifying theme to the works presented other than what we consider innate quality and interest. And while there are no works that are chronologically new, there will be some names unfamiliar even to the most erudite. For all we provide scholarly entries treating aspects of the works' history, meaning, and context. And since the ability to examine an item in our gallery is at present difficult, if not impossible, we are including the cost of domestic shipping in the prices that we have given for each.

For many of us art is a necessity, whether we see it as a source of inspiration or solace, a tonic for our souls in problematic times, something to adorn our living spaces, educational tools, or treasured artifacts of our culture—all of the above, or for one of hundreds of alternative reasons. Now when we have been denied or have limited access to it, art has become all the more precious. Please enjoy this additional selection, whether on the screen or in your home.

Robert B. Simon

WORKS





Giovanni Antonio Sogliani

The Marys on the Road to Calvary

Oil on panel
20 ½ x 13 ¾ inches (52.7 x 35 cm)

SOLD



Antonio Negretti, called Antonio Palma

Joseph and Potiphar's Wife

Oil on canvas
10 ½ x 35 inches (26.7 x 88.9 cm)

\$25,000



Giovanni Guerra

*The Judgment of Solomon, Design
for a Ceiling Fresco*

Pen, brown ink, and wash on paper
4 ⁵/₈ x 5 ⁵/₈ inches (11.7 x 14.3 cm)

SOLD

Italian School, 16th Century

Study after Michelangelo's "The Last Judgment"

Gouache on paper

16 ¼ x 10 ⅝ inches (40.6 x 27 cm)

\$35,000





Giovanni Battista Viola

Two Scenes of Diana and Actaeon

Oil on copper, oval, a pair
9 x 11 ½ inches (23 x 28 cm)

\$50,000

Bernardino Capitelli

Orpheus and the Animals, A Study after an Ancient Bas-Relief

Pen, brown ink, and brown wash on paper
5 x 6 ¾ inches (17.2 x 12.8 cm)

\$32,500





Lubin Baugin

*Holy Family with the Infant Saint
John the Baptist*

Oil on canvas
22 x 42 ¼ inches (55.9 x 107.3 cm)

\$45,000

Jacob Jordaens

Head of a Cheerful Man Wearing a Cap

Red, black, and white chalk on paper
5 ⅓ x 4 ½ inches (14.3 x 11.3 cm)

\$45,000





Attributed to **Giusto Le Court**

The Infant Saint John the Baptist with a Lamb

Marble

21 ½ x 14 x 11 inches (54.6 x 35.6 x 27.9 cm)

\$27,500

Pier Francesco Mola

Head of a Classical Poet (Homer or Socrates)

Oil on canvas
19 ½ x 14 ⅜ inches (49.5 x 36.5 cm)

\$40,000





Juan Simón Gutiérrez

The Child Virgin Spinning

Oil on canvas
30 ¼ x 22 ¾ inches (76.8 x 57.7 cm)

SOLD

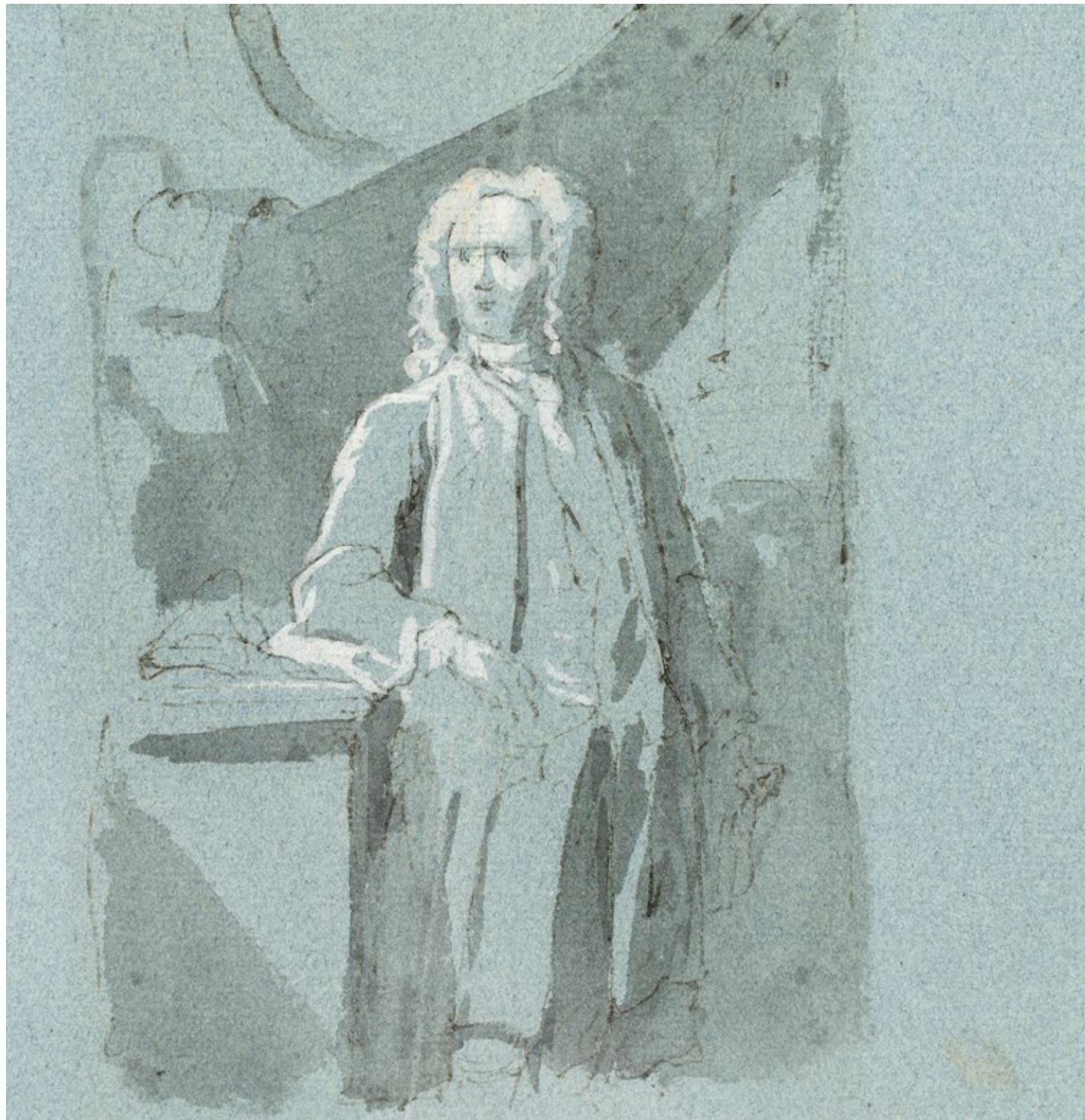
Francesco Trevisani

*Interior with a Man and a Woman
Seated at a Table in Conversation*

Pen, black ink and wash on paper
7 7/8 x 6 7/8 inches (20 x 17.5 cm)

SOLD





Jacopo Amigoni

Portrait of a Gentleman

Pen, black ink, wash, and white
heightening on blue paper
7 ¼ x 8 ½ inches (18.4 x 21.6 cm)

\$4,000

Giuseppe Antonio Pianca

Mother and Child

Oil on canvas
9 ¼ x 8 ¼ inches (23.5 x 21 cm)

SOLD





Vittore Ghislandi, called Fra Galgario

*Portrait of a Bewigged Gentleman, possibly
the Italian castrato Senesino*

Oil on copper, oval
3 x 2 ³/₈ inches (7.6 x 6 cm)

\$20,000

Robert Gardelle

Portrait of Jean-Louis Buisson

Oil on canvas
32 x 25 ¾ inches (81.3 x 65.4 cm)

SOLD





Pietro Bardellino

Joseph Holding the Christ Child

Oil on copper, octagonal
5 ⁵/₈ x 4 ⁵/₈ inches (14.3 x 11.7 cm)

\$15,000

Jean-Michel Moreau, Le Jeune

Joseph Interpreting the Prisoners' Dreams

Pen, ink and wash on paper
14 ¼ x 20 ¾ inches (36.2 x 52.7 cm)

\$20,000





After Lorenzo Ghiberti

Ferdinand Barbedienne

*The Story of Joseph from the Second Baptistery
Doors, Florence ("The Gates of Paradise")*

Nine bronze reliefs set into a wooden frame
27 ½ x 27 ½ inches (70 x 70 cm)

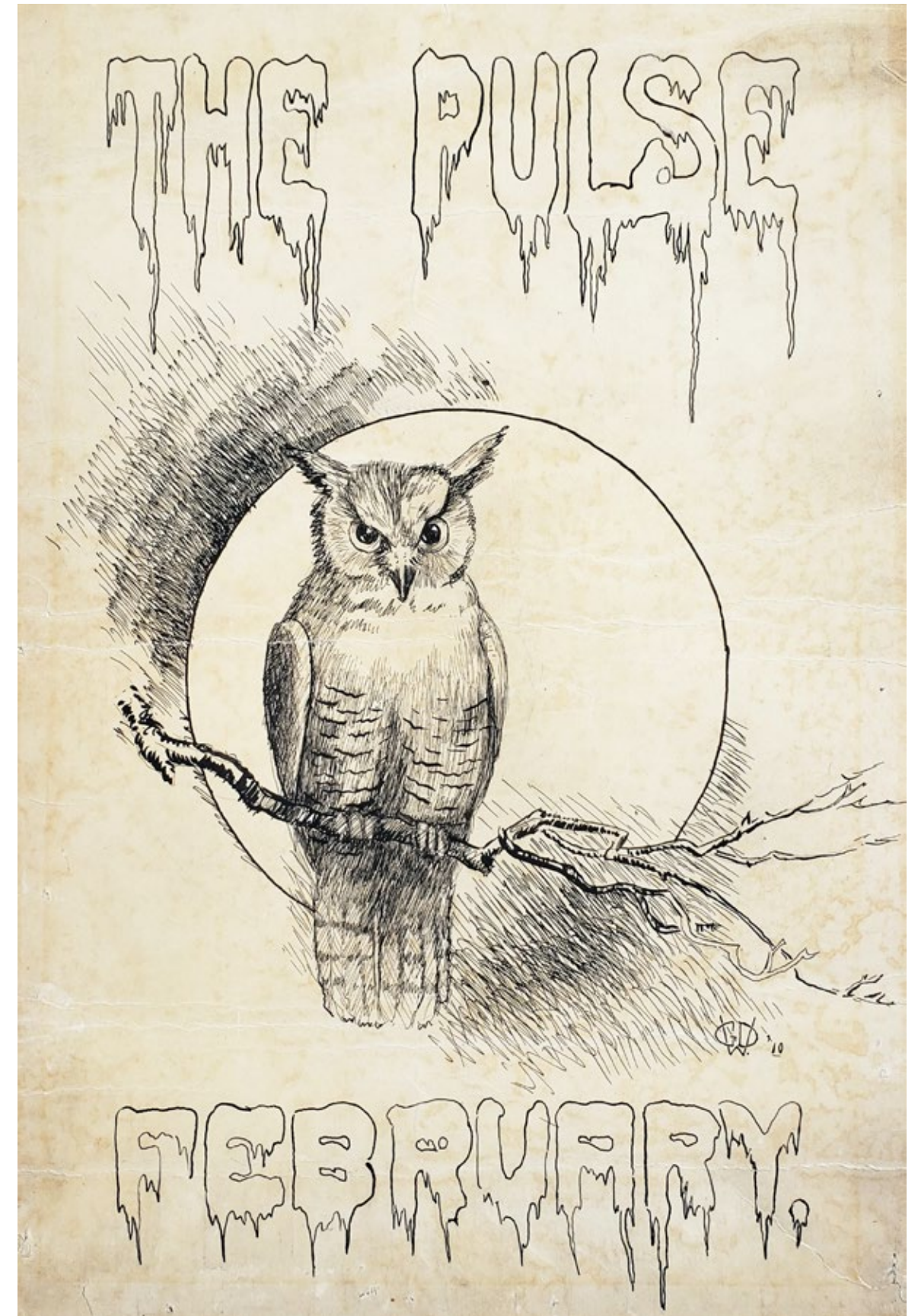
\$45,000

Grant Wood

Cover for "The Pulse" Magazine, February 1907

Pen and ink on paper, laid down
18 ¾ x 12 ⅜ inches (47.6 x 31.4 cm)

SOLD



ENTRIES





**GIOVANNI ANTONIO
SOGLIANI**

(Florence, 1492 – 1544)

The Marys on the Road to Calvary

Oil on panel
20 ½ x 13 ¾ inches (52.7 x 35 cm)

SOLD

INQUIRE

PROVENANCE

Private Collection, Chicago

Giovanni Antonio Sogliani's artistic career mirrored the transition of Florentine art from High Renaissance to early Mannerism. Sogliani trained as a painter in the workshop of Lorenzo di Credi, who himself had studied alongside Leonardo da Vinci in the workshop of Andrea del Verrocchio. After Verrocchio left for Venice around 1480 and Leonardo da Vinci departed for Milan around 1482–1483, Lorenzo assumed control of his master's workshop. He took the workshop in a new direction, focusing less on large ecclesiastical commissions than on more modestly scaled works for private patrons that reflected his own artistic identity. It was precisely in this environment that Sogliani received his artistic formation, and the present painting, once part of a larger private devotional ensemble, is a testament to both the artist's roots and the new directions of his style in the mature phase of his career.

Although he remained close to Lorenzo di Credi, collaborating on commissions with him and later serving as the executor of his will, Sogliani broke

off on his own in 1515. After establishing an independent workshop, he began to cultivate a distinct personal style. He fell under the influence of Fra Bartolomeo and Andrea del Sarto—even finishing a work left incomplete by the latter—and increasingly employed the *sfumato* technique that was in vogue in contemporary Florentine painting. Sogliani's style was so advanced for the time that the Dominican friars at San Marco even rejected his initial plans for the *Supper of Saint Dominic* (1536) as being too modern, resulting in the more conservative design of the final fresco.

The freshness of the artist's manner is wholly felt in this depiction of *The Marys on the Road to Calvary*. Sogliani here presents the Virgin Mary closely-cropped and centered in the pictorial frame. Although she is accompanied by another figure, likely Mary Magdalene, the Virgin is the clear focus of the composition. The painting is an essay on the contrasts of light and shadow. The Virgin's white veil, expressive face, and foreshortened left hand are bathed in soft

light, contrasting with her deep blue robes and dark, tearful eyes that peer knowingly out of the painting at the viewer. Behind the Virgin, Mary Magdalene is cast completely in shadow. Depicted in full profile and with a downward gaze, presumably focusing on the road ahead, she is seemingly unaware of the viewer's presence and our window onto the scene.

This panel once formed part of a devotional diptych with a like-sized painting of *Christ Carrying the Cross* that was formerly on the London art market (Fig. 1). Christ's cross spans across both of these works, with the stipes of the cross separating the two Marys in our painting.¹ Together, these two panels create an evocative image of Christ and the Virgin both engaging with the viewer as if we were physically present in the same space, on the way to the crucifixion.

Dr. Everett Fahy confirmed the attribution of the present painting to Giovanni Antonio Sogliani.



Fig. 1. Giovanni Antonio Sogliani, *Christ on the Way to Calvary*, oil on panel, formerly art market, London.

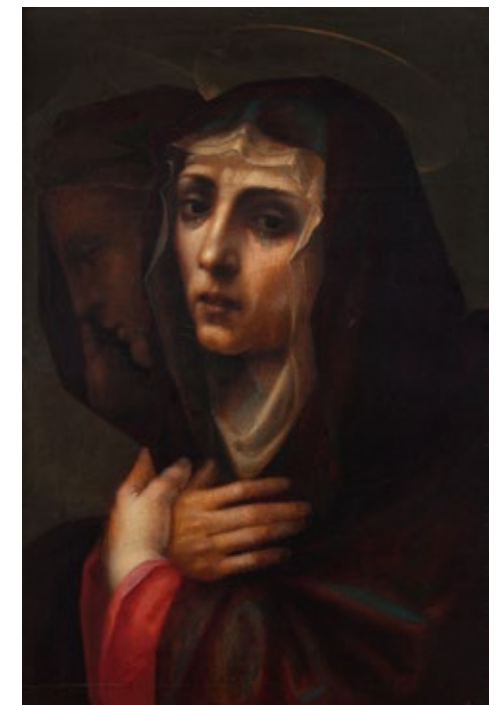


Fig. 2. The present work.

**ANTONIO NEGRETTI, called
ANTONIO PALMA**
(Serina, near Bergamo, 1515 – 1575 Venice)

Joseph and Potiphar's Wife

Oil on canvas
10 ½ x 35 inches (26.7 x 88.9 cm)

\$25,000

INQUIRE



PROVENANCE

Palazzo Pisani, Venice

Mrs. F. Craighead (possibly Mrs. Fay Stinson
Craighead, Evansville, Indiana)

Sale, Sotheby Parke Bernet, New York, 7 June
1978, lot 310, as Bonifazio Veronese

Daniel M. Friedenber, New York, until 2011;
and by descent to:

Russell Friedenber, until 2014

LITERATURE

Giuseppe Pavanello, *Gli Inventari di Pietro Edwards nella Biblioteca del Seminario Patriarcale di Venezia*, Venice, 2006, pp. 132, 140, as no. 10 in Pietro Edwards' inventory of the Palazzo Pisani: "Giuseppe che fugge dalla moglie di Pitifarre" by Bonifazio Veronese.

Philip Cottrell and Peter Humfrey, *Bonifazio de' Pitati*, (forthcoming), cat. no. 166h.

Antonio Palma is the least well-known member of the illustrious Palma family of Venetian painters of the 16th century. He was the nephew of Jacopo Palma—Palma il Vecchio—and upon his uncle's death in 1528, he began to work with Palma Vecchio's principal student and the inheritor of the elder artist's studio, Bonifazio de' Pitati, known as Bonifazio Veronese. Antonio worked with Bonifazio as his principal assistant and right-hand man until Bonifazio's death in 1553, after which he continued his independent career. He married a niece of his master, and their second son, Jacopo, born in 1648, would achieve fame as Palma il Giovane.

The present painting was long considered a work by Bonifazio, but recent scholarship has established that it is in fact by Antonio Palma working in association with his master. The painting formed part of a room decoration, probably painted for the Pisani family, that was recorded in the Palazzo Pisani in Campo Santo Stefano, Venice, in 1802. In their forthcoming monograph on Bonifazio Veronese, Philip Cottrell and Peter Humfrey have associated nine like-sized canvases with the project, including our *Joseph and Potiphar's Wife*. One of these, *Mucius Scaevola before Lars Porsena*, is in the Pinacoteca Egidio Martini at Ca' Rezzonico in Venice. The whereabouts of the remaining seven is at present unknown, although they remained together with the present work until the 1970s. Humfrey and Cottrell date these paintings to ca. 1545–1550 and consider them painted by a single artist active in Bonifazio's workshop, whom they identify as Antonio Palma.

The painting dramatically illustrates the biblical tale of Joseph and Potiphar's Wife. As related in Genesis, Joseph, when captive in Egypt, had been sold to Potiphar, the captain of the Pharaoh's Guard, in whose house he lived and whom he served as a trusted majordomo. Potiphar's unnamed wife repeatedly attempted to seduce the handsome Joseph, who remained loyal to his master. One day while alone in the house with Joseph, "she caught him by his garment, saying, Lie with me: and he left his garment in her hand, and fled" (Genesis 39:15). So rejected, she then accused Joseph of attempted rape, brandishing the cloak he had abandoned as evidence against him. Potiphar then apprehended Joseph and imprisoned him.

The principal part of the composition depicts Potiphar's wife, seated on her large bed, desperately reaching for Joseph and holding the red cloak that Joseph, his arms outstretched in alarm, had draped across him. Just outside to the right, through an open portico, the turbaned Potiphar is seen directing the accused Joseph to prison. He is still attired in his blue garment, but his shoulders are now slumped in resignation as he is being marched by two guards towards the prison, the door to which a helmeted jailer is opening with a key. The story is brilliantly, almost cinematically told with clarity and directness as the narrative plays out across the canvas.

Dr. Peter Humfrey has kindly shared a catalogue entry on the series to which this painting belongs from his forthcoming monograph on Bonifazio Veronese, co-authored with Philip Cottrell, which is available upon request.



GIOVANNI GUERRA

(Modena 1544 – 1618 Rome)

The Judgment of Solomon, Design for a Ceiling Fresco

Pen, brown ink, and wash on paper
4 5/8 x 5 5/8 inches (11.7 x 14.3 cm)

SOLD

INQUIRE

PROVENANCE

John Gere, London

Robert L. and Bertina Suida Manning, New York,
until 1996

Private Collection, USA

This striking design for a ceiling fresco and its architectural surrounds is the work of Giovanni Guerra, an artist from Modena who was active in Rome in the second half of the 16th century. Guerra arrived in Rome in 1562 and had a successful career there. He was a member of both the Accademia di San Luca and the Virtuosi al Pantheon, and collaborated with the painter Cesare Nebbia on several important projects, including commissions from Pope Sixtus V and Clement VIII. Guerra was responsible for the decoration of the Salone Sisto in the Vatican Library, the Scala Santa at Porta San Giovanni, and the Palazzo Cenci—typically providing designs for frescoes that were executed by other painters.

This drawing depicts the episode of the Judgment of Solomon (1 Kings 3:16-28) unfolding outdoors in an urban setting. In this Old Testament tale, King Solomon plays the part of the impartial judge. Two women have claimed to be the mother of a young child, here shown lying on the step beneath Solomon's throne. Solomon tests their emotional connection to the child by threatening to cut it in two with a sword, with each woman receiving a half. While one of the women agrees to this, the true mother of the child, presumably the one shown kneeling, reveals herself by crying out to stop Solomon's order.

Taking its cue from classical architecture found in Rome, the central episode includes several buildings that suggest the ancient world. The tiered steps leading up to the throne creates a strong diagonal from the king in the upper left to the women in the lower right, while also serving as seating for several onlookers, like the soldier

shown lounging on the lowest level with his sword resting against his shoulder. He may be the sham executioner.

Our drawing was likely a preparatory design for a ceiling fresco in a palazzo. The artist has approached the architectural details with careful precision, revealed particularly by the ruled lines and methodical hatching used to create the elaborate geometric design along the bottom. The cornice that frames the narrative scene has been meticulously rendered as well. Especially intriguing are the busts of a girl (on the left) and a boy (on the right) that sit atop corbels on the outer edge of paper, facing away from the central scene.

This work comes from the distinguished Suida-Manning Collection, as do several others in this catalogue. The collection was begun by the Austrian art historian Wilhelm Suida and continued by his daughter Bertina Suida Manning and her husband Robert Manning, both scholars in the field. Our drawing had previously been owned by John Gere, the eminent drawings connoisseur and longtime Keeper of the Department of Prints and Drawings at the British Museum.

Once thought to be by an artist from Verona, the drawing bears an old attribution to Battista del Moro. Philip Pouncey dated the work to the second half of the 16th century, suggesting that it was probably by someone in the generation after Domenico Campagnola. It has only recently been associated with Giovanni Guerra, whose authorship of the drawing has been confirmed by Dr. Stefano Pierguidi (written communication).



Italian School, 16th Century

*Study after Michelangelo's
"The Last Judgment"*

Gouache on paper
16 ¼ x 10 ⅝ inches (40.6 x 27 cm)

\$35,000

INQUIRE

PROVENANCE

Private Collection, New York

This intriguing drawing is a study by an anonymous 16th-century Italian artist after a vignette in Michelangelo's fresco of *The Last Judgment* in the Sistine Chapel. The altar wall of the Sistine Chapel was already richly decorated when Pope Clement VII commissioned Michelangelo to paint his *Last Judgment*, replacing Perugino's frescoed altarpiece of the *Assumption of the Virgin* and other works. Michelangelo's colossal work, which fuses the physical power of nude bodies with the spiritual power of Christ either to damn or to save, made a huge impact in Rome after its unveiling in 1536. It was engraved shortly thereafter by Giorgio Ghisi, which helped quickly circulate the imagery beyond the borders of Rome, making it accessible to artists both near and far. Artists flocked to the Sistine Chapel to learn from Michelangelo's remarkable paintings, and the number of drawings made after the *Last Judgment*, many of which similarly concentrate on small groups of figures, shows the profound effect that Michelangelo's fresco had on the next generations of artists active in Italy.

The present drawing is based on the lower left section of the fresco, where the souls of the dead are being raised up by angels (Fig. 1). The artist has here focused in on two angels battling a demon over the fate of a soul. The human figure, who is shown upside down, is being lifted upwards by the two angels. The figure's legs are draped over the shoulders of the angel in green, who peers out at us from between the human's knees and presses his foot into the head of the demon below, using it as leverage. The angel above works in concert with his partner below to tear the soul away from the grasp of the horned demon, who glances at us with a mischievous look while tugging at the soul's hair, causing him to scream out in pain.

The faithful reproduction of the fresco's colors and minor details in our drawing demonstrates that its author had direct knowledge of Michelangelo's *Last Judgment* and likely executed the drawing in front of it. The fact that Daniele da Volterra was tasked with covering the nudity of the figures in the fresco in 1564 does not help us with dating this sheet, as the unclothed bodies in the lower left segment were left uncovered during both his and subsequent campaigns to sanitize the painting. However, it appears to be drawn by a roughly contemporary hand.

This section of the fresco was frequently copied by artists. Not only was it the most clearly visible and easily studied given its proximity to the ground, but also the compositional arrangement of the figures in this area are particularly dynamic and inventive, undoubtedly exciting Michelangelo's viewers, including fellow artists. Two drawings by another anonymous 16th-century Italian draughtsman after this part of the fresco, showing the neighboring figural group, are in the Royal Collection in Windsor.¹ The passage of the *Last Judgment* depicted here was also copied by Peter

Paul Rubens during his stay in Rome from 1601–1602.² Additionally, Federico Zuccaro made a drawing of his brother, Taddeo, shown drawing a copy after this same section of the fresco in 1595 (Fig. 2), which helps us to envision how our draughtsman would have looked standing at work before the imposing fresco.



Fig. 1. Detail of Michelangelo Buonarroti, *The Last Judgment*, Sistine Chapel, the Vatican.



Fig. 2. Federico Zuccaro, *Taddeo in the Sistine Chapel Drawing Michelangelo's Last Judgment*, The J. Paul Getty Museum, Los Angeles.



GIOVANNI BATTISTA VIOLA

(Bologna 1576 – 1622 Rome)

Two Scenes of Diana and Actaeon

Oil on copper, oval, a pair
9 x 11 ½ inches (23 x 28 cm)

\$50,000

INQUIRE

PROVENANCE

Robert L. and Bertina Suida Manning, New York,
until 1996

Private Collection, USA



This pair of jewel-like paintings on copper are superb examples of Giovanni Battista Viola's intimate essays in landscape. The mythological subjects are almost incidental to the composition. In one Actaeon, accompanied by his dog, is seen firing an arrow at an unseen quarry. In the other he has surprised the naked Diana at her bath and is seen being transformed into a stag. But the real subject for both are the luminous landscapes, romantic evocations of an ideal world with rolling hills, verdant foliage, and distant mountains—all beneath twilight cloud-filled skies.

Giovanni Battista Viola was born in Bologna and studied there with Annibale Carracci, whom he followed to Rome around 1601. He is documented the following year in Annibale's studio and, for the next two decades worked with and for Annibale (who died in 1609), Francesco Albani, and Domenichino. Viola's paintings were closest in spirit and style to Domenichino's and indeed the authorship of many of their landscape paintings have been confused. Viola grew to become a specialist in the genre (Fig. 1), but remained an indifferent figure painter, which lent itself to fertile collaboration with Domenichino in fresco decoration and cabinet paintings. Perhaps most celebrated are the frescoes that once decorated the

Stanza d'Apollo at the Villa Aldobrandini in Frascati—now in the National Gallery, London—in which Viola provided the landscape backgrounds to Domenichino's figures.

Dr. Francesca Cappelletti has confirmed Viola's authorship of these paintings based on firsthand inspection. Besides the clear bonds to Domenichino and Annibale Carracci, she notes the affinities with Northern landscape specialists active in Rome, particularly Paul Bril, with whom Viola collaborated on several occasions.



Fig. 1. Giovanni Battista Viola, *Landscape with a River*, Museum of Fine Arts, Budapest.



BERNARDINO CAPITELLI

(Siena, 1589 – 1639)

Orpheus and the Animals, A Study after an Ancient Bas-Relief

Inscribed, lower right: 55 and 218

Watermark: Heawood 1351

Laid down on historic Cassiano Del Pozzo mount

Pen, brown ink, and brown wash on paper
5 x 6 ¾ inches (17.2 x 12.8 cm)

\$32,500

INQUIRE

PROVENANCE

Commissioned by Cassiano dal Pozzo (1588–1637) for his Museo Cartaceo (Paper Museum) and kept in the library of his palazzo, via dei Chiavari, Rome

Transferred with the entire dal Pozzo collection by fidecommesso to his younger brother, Carlo Antonio dal Pozzo (1606–1689); by descent to his second son:

Gabriele dal Pozzo (d. 1695); by descent to his wife:

Anna Teresa Benzoni and after her remarriage in 1697, the Marchesa Lancellotti de' Ginnetti (d. 1736); by descent to their son:

Cosimo Antonio dal Pozzo (d. 1740); by whom sold with the Dal Pozzo library in 1703 to:

Pope Clement XI for the Vatican Library; by whom transferred as part of the Museo Cartaceo

in January 1714 to his nephew:

Cardinal Alessandro Albani (1692–1779), Palazzo 'alle Quattro Fontane' in Rome; by whom sold in 1762 to:

James Adam, agent for the British Royal Librarian Richard Dalton (1715–1791)

King George III of England, Buckingham House

Among the sheets of the Museo Cartaceo appropriated by Richard Dalton during a reorganization of the drawings, ca. 1786–1788; his estate sale, Greenwood's, London, 11–19 May 1791; where acquired by:

John MacGowan (d. 1803), lawyer and antiquary of Edinburgh; his sale, Thomas Philipe, London, 26 January – 4 February 1804; where acquired by:

Charles Townley (1737–1805); and by descent to:

John Townley (1803–1876); his sale, Sotheby, Wilkinson & Hodge, London, 10–11 May 1865, part of lot 406, purchased by Thorpe (£5.5s)

Sir William Stirling-Maxwell (1818–1878), 9th Baronet of Pollock, acquired by 1871 and bound in an album entitled "Drawings by Italian Old Masters. Sculpture;" and by descent:

Stirling-Maxwell family; their sale, Phillips, London, 12 December 1990, lot 259, where acquired by:

Private Collection, New York

EXHIBITED

"I segreti di un collezionista: le straordinarie raccolte di Cassiano dal Pozzo: 1588–1657," Rome, Galleria Nazionale d'Arte Antica, Palazzo Barberini, 29 September – 26 November 2000, pp. 137-138, cat. no. 147, as Bernardino Capitelli.

LITERATURE

Amanda Claridge and Eloisa Dodera, *Sarcophagi and Other Reliefs*, Part III, 4 vols., in *The Paper Museum of Cassiano dal Pozzo*, ed. Arthur MacGregor and Jennifer Montagu, Series A, *Antiquities and Architecture*, ed. Amanda Claridge, London (forthcoming), cat. no. 508.

This impressive drawing was commissioned by Cassiano dal Pozzo, one of the most significant patrons and collectors in 17th-century Italy. Dal Pozzo was an internationally known scholar of antiquities and natural history, interests that grew out of his connections to the Medici court in Florence and the intellectual circles centered at the University and Botanical Gardens in Pisa. Dal Pozzo achieved considerable success in his lifetime, serving as a secretary to Cardinal Francesco Barberini and accompanying him on several diplomatic missions. He is now remembered and celebrated for his incredibly ambitious project called the Museo Cartaceo, or the Paper Museum, to which this drawing originally belonged. Dal Pozzo employed artists to draw copies after all surviving remnants of Roman civilization, and to a lesser extent, after various types of *naturalia*, creating a visual encyclopedia of the ancient and natural world. Not only was the Museo Cartaceo an important resource for study and research in 17th-century Europe, but after dal Pozzo's death, it also became a treasured possession of popes and kings.

Although this drawing was previously thought to depict an ancient gem or cameo,¹ it was in fact drawn after an ancient marble relief of Orpheus charming the animals, now in the collection of the Louvre (Fig. 1).² While it has often been difficult to identify the whereabouts of ancient objects depicted in Museo Cartaceo drawings at the time that they were made, the location of this relief in the 17th century is well-known. It was purchased from the artist Pietro Tami—who may have restored the work, setting it into its rectangular surround—in 1615 by Asdrubale Mattei, a Roman nobleman and an important patron of Caravaggio. Mattei installed the relief on the eastern wall of the courtyard in his residence, Palazzo Mattei di Giove, above the third ground-floor window from the south wall



Fig. 1. Second century AD, *Orpheus and the Animals*, marble, Paris, Louvre, inv. no. Ma 3683.

(Fig. 2).³ In the 19th century, the relief was acquired by Cardinal Joseph Fesch and was later in the storied collection of the antiquarian Giampietro Campana,⁴ which was eventually purchased by Napoleon III for the Louvre.

According to Greek mythology, the poet Orpheus was able to charm animals and suppress their instinctive ferocity with the sweet sound of his lyre. Orpheus sits in the center of this relief playing his lyre with a plectrum while a group of

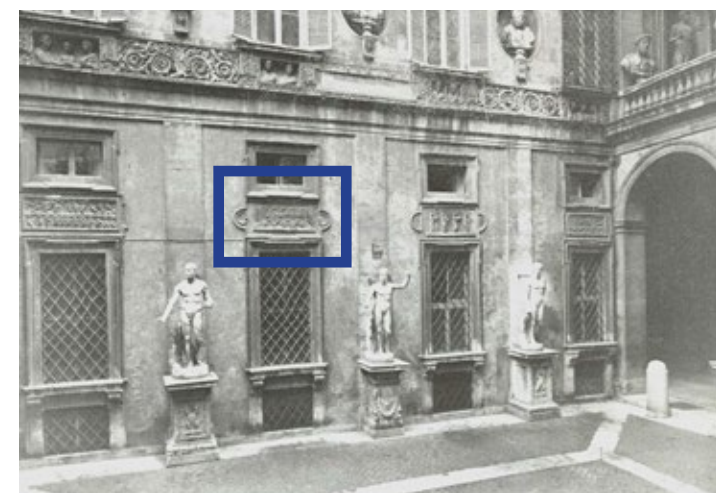


Fig. 2. The east wall in the courtyard of Palazzo Mattei di Giove, Rome, shown after the relief was removed.

docile creatures gather around him. Lions, wolves, and a cow lie at his feet, while horses, deer, birds, and two braying mules stand beside, responding to his song. Our drawing, which is roughly one-fifth the size of the relief, faithfully imitates the oval shape of the stone and the original form of the lyre, which has since been restored. The draughtsman seems to have interpreted the tree on which the bird in the upper right of the relief is perched as a branch being consumed by the horned deer. Two other 17th-century drawings after the relief of Orpheus charming the animals from the Palazzo Mattei di Giove were made for the Museo Cartaceo and are now in the Royal Collection, Windsor (Figs. 3-4).⁵ Our version is the most faithful and accomplished of these drawings.

The present work, which is still on its original Cassiano dal Pozzo mount (Mount Type A, 531 x 402 mm), was drawn by an artist that executed numerous drawings for the Museo Cartaceo in the 1620s. Nicholas Turner attributed the drawings from this group to Bernardino Capitelli, a Siense artist who is known to have been in Rome from 1626–1629 reproducing ancient monuments for dal Pozzo. Capitelli dedicated several of his etchings to the dal Pozzo family, and a surviving letter from the Italian painter Giovanni Battista Giustammiani testifies to his time in the service of Cassiano.⁶ Francesco Solinas accepted the attribution of this sheet to Capitelli in the 2000 Cassiano dal Pozzo exhibition, but the attribution of this group of works to Capitelli has recently been questioned.⁷ However, Amanda Claridge, author and editor of the forthcoming volume on *Sarcophagi and Other Reliefs* from the Cassiano dal Pozzo catalogue raisonné has suggested that the Capitelli's authorship of this drawing remains a possibility.⁸

Our drawing was likely removed from the *Bassi*

Relievi Antichi albums of the Museo Cartaceo (Royal Collection, Windsor, ten albums, RCINS 970364-970373), which comprised drawings of ancient relief sculptures. It was later in the collection of William Stirling-Maxwell along with 221 other drawings from the dal Pozzo collection. Stirling-Maxwell's drawings were either already bound or rebound by him into two albums: "Architecture" and "Sculpture," to which ours belonged. The tiny holes from this binding (or possibly the original one) are still visible along the upper edge of the mount. The drawing also bears two dal Pozzo numbers: the '55' within



Fig. 3. Pietro Testa, *Orpheus and the Animals*, Royal Collection, Windsor.

the drawing of the relief almost certainly refers to its place in the *Bassi Relievi Antichi* album and the '218' outside the border of relief (the normal position for dal Pozzo numbers) fits into sequence of drawings attributed to Bernardino Capitelli and may date from the reorganization of the Museo Cartaceo by Carlo Antonio dal Pozzo following Cassiano's death.⁹

We are grateful to Amanda Claridge for her assistance in cataloguing this drawing. It will be included in her forthcoming volume of the *Paper Museum of Cassiano dal Pozzo* catalogue raisonné.



Fig. 4. Early 17th-century Italian Artist, *Orpheus and the Animals*, Royal Collection, Windsor.



LUBIN BAUGIN
(Pithiviers 1610 – 1663 Paris)

*Holy Family with the Infant Saint John
the Baptist*

Oil on canvas
22 x 42 ¼ inches (55.9 x 107.3 cm)

\$45,000

INQUIRE

PROVENANCE

Marcello and Carlo Sestieri, Rome, August 1967;
where acquired by:

Robert L. and Bertina Suida Manning, New York,
1967–1996

Private Collection, USA

This previously unpublished work is a fine example of a composition known from at least one autograph variant by Lubin Baugin, painted late in his career. With its unmistakable palette of delicate pinks and blues, subtle treatment of the flesh tones, and brilliantly colored sky, this attractive canvas stands out among Baugin's versions of this subject for its high quality.

Although little is known of his artistic training, Baugin likely came into contact early on with the works of Rosso Fiorentino and Francesco Primitaccio at the Château de Fontainebleau, located only a short distance from his native Pithiviers. Baugin was in Paris by 1629, where he joined the painter's guild at the Abbey of Saint-Germain-des-Prés. He left for Italy shortly thereafter, departing sometime in the first half of the 1630s, and eventually settled in Rome. During his travels, Baugin undoubtedly saw works by Raphael, Parmigianino, Correggio, and Guido Reni, which had a profound influence on his stylistic development. In the 18th century he was given the nickname 'Le Petit Guide,' or 'The Little

Guido,' a nod to the influence of Reni on his art. Baugin returned to Paris in 1641 and joined the Académie de Saint-Luc. He completed many important church commissions over the course of the following decade, including eleven altarpieces for Notre-Dame de Paris, many of which were lost or dispersed during the French Revolution. Baugin achieved considerable success during his lifetime, entering the Académie Royale in 1651 and serving as Painter in Ordinary to King Louis XIV in 1657.

Baugin specialized in painting small-scale devotional works, producing many tender depictions of the Virgin and Child or the Holy Family, such as this one. The present painting depicts the meeting of the infant Saint John the Baptist with the Holy Family, an episode that does not appear in the Bible, but rather derives from apocryphal sources. The figures are arranged in a compact group roughly in the center of the canvas. The Virgin is seated on the ground and looks on as Christ offers his hand to Saint John, who, having laid down his cross, kneels before him to kiss it. Whereas the Virgin, Christ, and Saint John are bathed in a bright light, Saint Joseph remains in shadow, unaware of the exchange that is playing out in front of him. Following a common pictorial trope for the period, Joseph is depicted as the old, inactive husband of Mary. Here, he leans on the base of a column and appears to be asleep, a possible reference to his second dream (Matthew 2:13), in which Joseph is warned by an angel to leave Bethlehem and flee to Egypt to escape the massacre of the children planned by Herod. The group is framed on the left by a rocky outcrop, while on the right the composition opens up into an expansive landscape, which reinforces the reading of Joseph experiencing his second dream. The base of a column in the upper left clearly evokes the destruction of the pagan world by the arrival of Christ.

Although the chronology of Baugin's works has not been established, as none of his works are dated and few dates for his commissions are known, our painting is presumed to have been executed late in his career, when he was most under the influence of Raphael and Parmigianino. His indebtedness to these artists is visible in the composition of the figural group, as well as in the elongated slender features of the Virgin—particularly her hand and foot—and the undulating folds of her blue mantle.

This *Holy Family* is a new addition to Baugin's oeuvre and one of three versions known of the composition. A painting at Saltram (Fig. 2), a National Trust property in Devon, is similar in width to the present painting, although the figural group is executed on a larger scale.¹ It is unclear whether the Saltram painting has been cut down—possibly originally showing more of the landscape on outer edges of the painting—or if our version was conceived as a rethinking of the Saltram painting with an extended backdrop. The palette is also slightly different between these two paintings, particularly in the coloring of the Virgin's garments, which in the present work is slightly more acidic, an indication of Baugin's Mannerist tendencies. A third treatment of the subject in a private collection is known from a photograph.²



Fig. 1. Lubin Baugin, *The Holy Family with the Infant John the Baptist*, Saltram, National Trust.



JACOB JORDAENS

(Antwerp, 1593 – 1678)

Head of a Cheerful Man Wearing a Cap

Watermark: the arms of Amsterdam

Red, black, and white chalk on paper
5 2/3 x 4 1/2 inches (14.3 x 11.3 cm)

\$45,000

INQUIRE

PROVENANCE

Christie's, Amsterdam, 1 December 1986, lot 46; where acquired by:

Private Collection, New York

LITERATURE

Roger Adolf d'Hulst, "Jordaens Drawings: Supplement II," *Master Drawings*, vol. 28, no. 2 (1990), pp. 153-156, no. A237a, fig. 17.

Matías Díaz Padrón, *Jacob Jordaens y España*, Barcelona, 2018, vol. 1, pp. 352-354, fig. 7.

This delightful drawing is the work of Jacob Jordaens, a defining figure of northern Baroque painting. Jordaens was a prolific draughtsman, and, like his contemporaries Peter Paul Rubens and Anthony van Dyck, made numerous preparatory drawings for his paintings—a trend that was becoming increasingly popular among Flemish painters of the day.

This spirited study of an old man laughing heartily was likely drawn from life after a model. Jordaens has masterfully alternated between the black and red chalk to accentuate the old man's prominent features—sharpening the lines of his eyes, nose, and mouth with quick strokes of the black chalk, and modelling his cheeks and chin by hatching and shading with the red. This drawing is similar in format and style to Jordaens's study from life for the head of a jester in the Mount Holyoke College Art Museum (Fig. 1),¹ which was used for the figure of the cook in *The King Drinks* in the Royal Museums of Fine Arts of Belgium.



Fig. 1. Jacob Jordaens, *Study for a Cook*, Mount Holyoke College Art Museum, South Hadley, Massachusetts.

The present study served as the basis for several grinning figures in Jordaens's painted oeuvre. The figure is recognizable in the smiling face of Democritus in the artist's *Democritus and Heraclitus* (Fig. 2).² In this painting, as in many representations of these two pre-Socratic philosophers, they are shown in the personae of their opposed philosophical positions. Democritus (the "Laughing Philosopher") laughs at the folly of mankind, while Heraclitus (the "Crying Philosopher") weeps for it. In another work, *Jester, Woman, and Cat in a Window* (Fig. 3), Jordaens's further exaggerated the features of the man in our drawing to create the plump figure of the jester overcome by laughter.³ This work was extremely popular, as evidenced by several autograph variants and



Fig. 2. Jacob Jordaens, *Democritus and Heraclitus*, Collection of Isabel Ibáñez de Milicua, Barcelona.



Fig. 3. Jacob Jordaens, *A Jester, Woman, and Cat in a Window*, Private Collection, Madrid.

workshop versions featuring only the jester and his cat.⁴ Jordaens's image of the jester was also popularized through the print made after his painting by Alexander Voet (Fig. 4). Our model is also found smiling in the upper right of Jordaens's *As the Old Sing, So the Young Pipe* formerly in a private collection in Belgium.

Given the relation of this drawing to these paintings of the 1640s and 1650s, Roger d'Hulst considers it to be a late work of the artist. The drawing may have originally been executed as a preparatory study for one of the paintings cited above. It is clear that the drawing was kept in Jordaens's workshop, and that he referred to and re-elaborated it when designing several of his painted works.



Fig. 4. Alexander Voet after Jacob Jordaens, *Fatuo Ridermur in Uno*, engraved.



Attributed to
GIUSTO LE COURT
 (Ypres 1627 – 1679 Venice)

*The Infant Saint John the Baptist
 with a Lamb*

Marble
 21 ½ x 14 x 11 inches (54.6 x 35.6 x 27.9 cm)

\$27,500

INQUIRE

PROVENANCE

James Byrnes, Los Angeles

Giusto Le Court was born Josse or Justus de Corte in the Flemish city of Ypres. His father Jean was a sculptor and presumably his earliest training was with him before he entered the studio of Cornelis van Mildert. The young artist was clearly influenced by the dominant Flemish sculptor of the time, Artus Quellinus the Elder, with whom he may have worked on the decoration of the Amsterdam City Hall.

Following the lead of many northern artists he travelled to Rome, perhaps more than once, before settling in Venice around 1655. It was there, as one of a colony of expatriate artists, that he made his name as a sculptor. One of his first Venetian commissions was for the monument to Alvise Mocenigo in the Church of San Lazzaro dei Mendicanti, where Le Court sculpted the marble figures of *Strength* and *Justice*. He also collaborated with the celebrated architect Baldassare Longhena, most famously for the high altar of Santa Maria della Salute, where he carved the multi-figured altarpiece depicting the *Queen of Heaven Expelling the Plague*.

The present marble sculpture depicts the infant Saint John the Baptist, reclining, wearing his traditional hair-shirt, embracing a lamb, and holding the bottom of his attribute, a reed cross. Attached to his shirt is a baptismal cup, with which he would become associated later in his life. Veneration of the infant Saint John the Baptist was prevalent throughout Italy and images of the saint in childhood—often called “Giovannino,” or little John—are to be found in both domestic and ecclesiastic settings. Sculptures of the infant saint served as adornments for baptisteries, as devotional objects, as personal emblems for men named Giovanni, or simply as gifts commemorating the birth of a child.

The attribution of our sculpture to Giusto Le

Court is based on the close resemblance in type and features to other depictions of infants by the artist. Among these are the *Allegory of Winter* at Ca’ Rezzonico, in Venice (Fig. 1); treatments of the *Infant Bacchus* in Padua and on the art market (Figs. 2-3); and, perhaps most of all, the pair of putti likely representing Hercules and his brother Iphicles, recently offered at Sotheby’s Paris (Fig. 4).

The sculpture comes from the collection of James Byrnes (1917–2011), the first curator of modern art at the Los Angeles County Museum of Art, and later Director of both the North Carolina Museum of Art and the New Orleans Museum of Art. The white marble sculpture is presented atop a later red variegated marble base.



Fig. 1. Giusto Le Court, *Winter*, Ca’ Rezzonico, Venice.



Fig. 2. Giusto Le Court, *Infant Bacchus*, Padua.



Fig. 3. Giusto Le Court, *Bacchus*, Florence, art market.



Fig. 4. Attributed to Giusto Le Court, *Putti*, Sotheby’s, Paris, 4 May 2016, lot 26.



PIER FRANCESCO MOLA

(Coldrerio 1612 – 1666 Rome)

Head of a Classical Poet (Homer or Socrates)

Oil on canvas
19 ½ x 14 ⅜ inches (49.5 x 36.5 cm)

\$40,000

INQUIRE

PROVENANCE

(Possibly) Antonio Amici Moretti,¹ Rome, 1690

Roy Clyde Gardner, Union, Mississippi, 1970s
until 2004; by whom given to:

Mississippi Band of Choctaw Indians, 2004–2010

LITERATURE

Francesco Petrucci, *Pier Francesco Mola (1612–1666): Materia e colore nella pittura del '600*, Rome, 2012, p. 390, cat. no. B118.

Although born in Ticino, in a town now part of Switzerland, Pier Francesco Mola was definitively a Roman artist, his family having moved to Rome in 1616 when his father was appointed architect to the Camera Apostolica, the papal treasury. Other than two extended trips outside the city, one a two-year stay in Bologna where he worked with Francesco Albani, Mola remained in Rome for his entire life.

Mola's oeuvre ranges from ambitious religious compositions to evocative landscapes, often with diminutive figures providing only a suggestion of subject matter. Among his most attractive and memorable paintings, however, are half-length and bust-format depictions of ancient literary figures. These vary in identity but have in common the depiction of an elderly bearded figure, often in contemplative or ecstatic attitude, his head crowned with laurel. These figures are characterized by a vigorously executed, richly nuanced physiognomy. Some with vacant eyes and a stringed instrument are traditionally called Homer (Rome, National Gallery; Dresden Gemäldegalerie, Moscow, Pushkin Museum; Ariccia, Palazzo Chigi (Fig. 1)); others Virgil (Milan, Koelliker Collection), Archimedes (Dresden), or Euclid (Private Collection). Many have only generic titles, such as an "Old Man," a "Mathematician," "Astronomer," "Poet," or a "Philosopher."

The subject of the present work has traditionally been considered Socrates, a figure that Mola treated in his multi-figure composition of *Socrates Instructing the Young on Self-Knowledge* (Lugano, Museo Civico), but there is little internal evidence in the present painting to confirm that. Francesco Petrucci has suggested that he may be Homer,

although the fixed eyes of the subject would be unusual in the depiction of the blind writer. In any case he is very much an ancient literary type, and certainly a Mola type—that of the wise, authoritative, somewhat romantic poet. Mola's brilliant handling of the paint can be seen in both the bold delineation of features, such as the ear, and the fine elaboration of details, as in the beard. Petrucci believes that the scale of the head suggests that this work may have been conceived as preliminary for a larger composition rather than being an independent study.

The attribution of the present work to Pier Francesco Mola has been confirmed on firsthand inspection by Dr. Erich Schleier and by Dr. Francesco Petrucci, who considers the painting a late work dating from the 1660s.

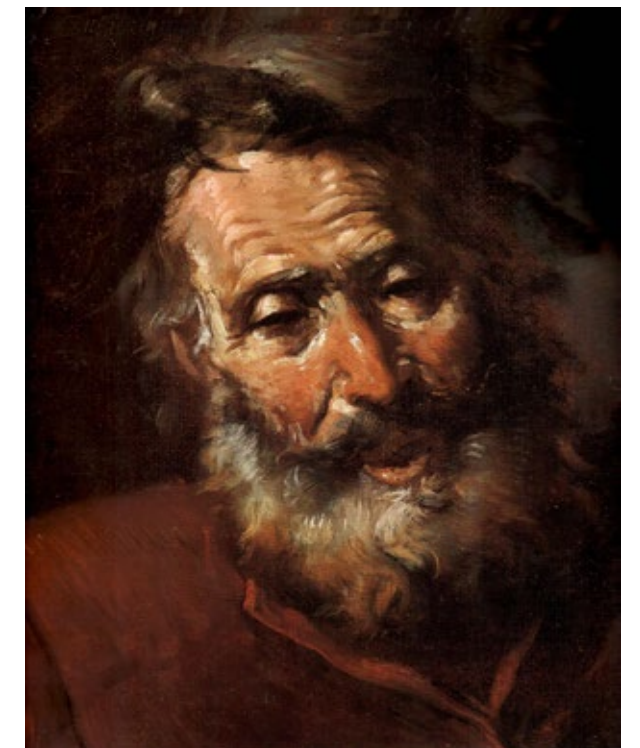


Fig. 1. Detail of Pier Francesco Mola, *Homer*, oil on canvas, Palazzo Chigi, Ariccia.



JUAN SIMÓN GUTIÉRREZ

(Medina-Sidonia 1643 – 1718 Seville)

The Child Virgin Spinning

Oil on canvas

30 ¼ x 22 ¾ inches (76.8 x 57.7 cm)

SOLD

INQUIRE

Murillo's active in Seville from the 1660s until his death in 1718.

The present work may well be the prototype of the *Child Virgin Spinning*; it certainly is among the finest and most elaborate of known examples. A smaller and less expansive version by Gutiérrez is in the Museo del Prado in Madrid (Fig. 1). That work shows the Virgin in a simpler dress, without the table holding the book, bowl, and flowers, and lacking the accoutrements of her sewing basket below. Later treatments of the theme, both in Spain and the New World, follow the model of our painting (Figs. 2).

In our painting, the Virgin is shown at a young age, no older than three or four, looking out of the canvas and engaging directly with the viewer with a sweet and expressive gaze. She sits in a red-upholstered chair beside a small table, on which a closed book and bowl with flowers rest. Her body is posed in three-quarter view in the chair as she gracefully spins wool from a distaff. The

Virgin is lavishly dressed in a skirt embroidered with a beautiful floral pattern, a red bodice that is laced in the front, and a short mantle that is fastened with a decorative clasp. Her jewelry and accessories are similarly opulent: she wears impressive pearl earrings and red beaded bracelets made of coral, and her curly locks are tied with a soft-pink bow and a studded hairband.

The origin of this iconography of the young Virgin spinning, which was treated in images as early as the medieval period, is tied to the texts of the apocryphal Gospels. The Gospel of James, otherwise known as the Protoevangelium of James, describes how the priests of the Temple of Jerusalem asked the young Virgin, who spent her childhood as one of the virgins of the temple, to make a veil for them, which she executed by spinning and weaving wool. Similarly, the Gospel of Pseudo-Matthew reports that the young Virgin passed much of her early days in the temple working wool. Paintings of this subject were often paired with representation of the Christ child pricking one of his fingers with a thorn, evoking the passion. Both individual depictions of the

Virgin and those coupled with an image of the young Christ were highly sought after by churches and religious individuals for private devotion. Gutiérrez's drew on the expressive kindness, sweetness, and grace of his master Murillo to create his own highly personal visual language. Although Gutiérrez was active in his native city over several decades, few of his paintings are known today, making this an especially rare work.

Dr. Enrique Valdivieso has confirmed the attribution to Juan Simón Gutiérrez and authored a catalogue entry on the painting, which is available upon request. Valdivieso has written of this work: "This beautiful image of the *Child Virgin Spinning* is one of the most suggestive representations created by the religious culture of the city of Seville in the Baroque period, at a time of increased devotion to the cult of the Holy Childhood. The technical characteristics of this work fully coincide with the style of Juan Simón Gutiérrez, who was one of the most faithful followers of Bartolomé Esteban Murillo, and who continued the creative spirit of the master through the second decade of the 18th century."

PROVENANCE

Edward Samuel Moss, Esq.; his estate sale, Christie's, London, 28 March 1952, lot 11, as Cano, Portrait of a Child, in richly embroidered gown and red dress, seated by a table: Angels heads above; sold for £45 gns to D. Koester

Private Collection, Florida, until 2015

The image of the young Virgin Mary spinning wool was one of the most popular devotional images of the 17th and 18th centuries, not only in Spain, but throughout the Spanish possessions of the New World. It achieved great currency in Viceregal Peru, and in particular in Cuzco, where many highly ornamented variations of the composition were painted. But the origin of the type was clearly in Seville in the wake of the Spanish Baroque master Bartolomé Esteban Murillo. The most distinguished of these were painted by Juan Simón Gutiérrez, a student of



Fig. 1. Juan Simón Gutiérrez, *Child Virgin Spinning*, oil on canvas, Madrid, Museo del Prado.



Fig. 2. Cuzco School, 18th century, *Child Virgin Spinning*, Lima, Museo Pedro de Osma.



FRANCESCO TREVISANI

(Capodistria 1656 – 1746 Rome)

Interior with a Man and a Woman Seated at a Table in Conversation

Inscribed, lower center, *Trevisano*,
and lower right, 18

Pen, black ink and wash on paper
7 7/8 x 6 7/8 inches (20 x 17.5 cm)

SOLD

INQUIRE

PROVENANCE

Sir Robert Ludwig Mond, London (Lugt 2813a)

Robert L. and Bertina Suida Manning, New York,
until 1996

Private Collection, USA

LITERATURE

Tancred Borenius assisted by Rudolf Wittkower,
*Catalogue of the Collection of Drawings by the Old
Masters, formed by Sir Robert Mond*, London,
1937, p. 63, no. 258.

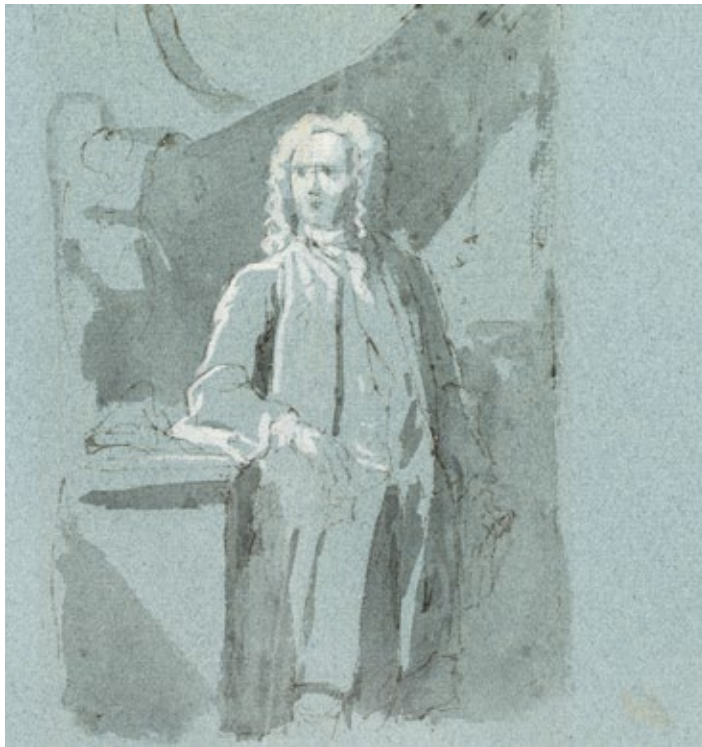
The subject of this attractive drawing is intriguing and elusive. A man and a woman are seated at an elegant, baroque table, rapt in conversation. The bearded man leans forward, gesturing with his right hand, perhaps inquiring, perhaps pleading. The woman raises her left arm and points off to the right, apparently answering his query. Both figures are classically robed and enlivened through the careful articulation of the flowing garments that they wear. Light and shadow play across the protagonists, the heavy curtain above, and the architectural elements behind them, convincingly defining the space in which this drama takes place. The discussion between the two seems at once specific and universal—which brings us no closer to considering whether the subject might be literary, mythological, or religious.

If the theme of the drawing remains unknown, its authorship has been long established. Early inscriptions on the drawing and its mount give its author as Francesco Trevisani, an attribution confirmed by Tancred Borenius and Rudolf Wittkower. The artist first trained in Venice under Antonio Zanchi then with Joseph Heintz the Younger before moving to Rome, where he began to associate with the members of the Accademia

degli Arcadi. In the Eternal City, Trevisani developed a style that united both Roman classicism and his Venetian roots, as exemplified by his *Banquet of Antony and Cleopatra* in the Spada Collection, Rome (Fig. 1), a work that compositionally echoes the present drawing. While most of Trevisani's identified drawings are executed in red or black chalk, several are drawn in pen and ink, with rich washes, as in the present work.



Fig. 1. Francesco Trevisani, *Banquet of Antony and Cleopatra*, oil on canvas, Spada Collection, Rome.



JACOPO AMIGONI
(Venice ca. 1685 – 1752 Madrid)

Portrait of a Gentleman

Pen, black ink, wash, and white heightening on blue paper
7 ¼ x 8 ½ inches (18.4 x 21.6 cm)

\$4,000

INQUIRE

PROVENANCE

with F. R. Meatyard, London, ca. 1925; where acquired by:

Dan Fellows Platt, Englewood, New Jersey; by descent to his wife:

Ethel Bliss Platt; by whom given to:

The Princeton University Art Museum; by whom consigned to:

Schaeffer Galleries, New York, 1944; where acquired by:

Wilhelm Suida; thence by descent to:

Robert L. and Bertina Suida Manning, New York, 1959–1996

Private Collection, USA

LITERATURE

Janos Scholz, “Italian Drawings in The Art Museum, Princeton University,” *The Burlington Magazine*, vol. 109, no. 770 (May 1967), pp. 296, 299.

Elaine Claye, “A Group of Portrait Drawings by Jacopo Amigoni,” *Master Drawings*, vol. 12, no. 1 (Spring 1974), p. 47, no. 25.

Felton Gibbons, *Catalogue of Italian Drawings in The Art Museum*, Princeton University, Princeton, 1977, p. 5.

Annalisa Scarpa Sonino, *Jacopo Amigoni*, Soncino, 1994, pp. 32-33, 94-95.

Mimi Cazort, *Italian Master Drawings at the Philadelphia Museum of Art*, Philadelphia, 2004, unpaginated, in the entry for cat. no. 37.

This charming portrait sketch is the work of Jacopo Amigoni, one of the leading proponents of the Venetian Rocco style on the international stage. Amigoni was a peripatetic artist. After completing his training in Venice, he spent the majority of his career abroad, with long sojourns in southern Germany (1715–1729), England (1729–1739), and, in the final part of his life, in Spain (1747–1752). This sheet was originally part of a sketchbook, dismembered in the early 20th century, which the artist used during his time in England.

Although Amigoni enjoyed great success as a decorative painter throughout his career, changes in taste away from ambitious decorative schemes in England compelled him to take on an increased number of portrait commissions during this period. He became a fashionable portrait painter, particularly at the royal court, where he received regular commissions from King George II, Queen Caroline, and their entourage.

The forty-four portrait drawings from Amigoni’s sketchbook, now dispersed among museums and private collections, were executed in the same technique, typology, and style (Fig. 1). Several of these sheets have been connected with known paintings by the artist, and the costumes in each are consistent with English fashion in the 1730s. However, their original purpose remains unclear. Some scholars consider them to be preparatory studies or presentation pieces for commissioned portraits.¹ Others have suggested that they served as a repertoire of portrait types—a kind of 18th-century “lookbook”—showing varying positions

and environments that Amigoni could present to patrons as possibilities when developing their individual portraits.²

Regardless of their intended function, these Amigoni portrait studies are, as Janos Scholz aptly put it, “fun to look at [and] of very high artistic quality.”³ The gentleman in our portrait is shown three-quarter length in a relaxed pose, his right arm resting on the corner of a piece of furniture. He sports a formal wig and wears a frock coat, while in the background a swag of drapery hangs before a column. The drawing has been rapidly executed in a variety of media, and the mix of controlled and nervous handling of the pen, white heightening, and wash make this drawing a delight to behold.



Fig. 1. Jacopo Amigoni, *Portrait of a Gentleman*, pen, black ink, brown wash, and white heightening on blue paper, Princeton University Art Museum.



GIUSEPPE ANTONIO PIANCA
(Agnona di Borgosesia 1703 – ca. 1762 Milan)

Mother and Child

Oil on canvas
9 ¼ x 8 ¼ inches (23.5 x 21 cm)

SOLD

INQUIRE

PROVENANCE

Private Collection, Vercelli, Italy, until 2014;
where acquired by:

Private Collection, Italy

At first glance, this charming painting presents as an image of the Virgin and Child. However, closer examination reveals that, while steeped in the tradition of religious imagery, this is a secular depiction of a mother with her baby. The presentation of the figures is especially intimate and naturalistic. The mother is depicted in full profile and three-quarter length, cropped just below her arm, which runs along the lower edge of the canvas. She holds the sleeping child tenderly in her arms, inclining her head forward and gently resting her face against its forehead. The uncommon arrangement of the figures and the striking, pink background of the painting are clear indications of the inventiveness of its author, the 18th-century Italian painter Giuseppe Antonio Pianca.

Pianca was born near the northern border of Italy, and his artistic formation centered on the study of Lombard painters. He was particularly influenced by the 17th-century Milanese painters Francesco Cairo and Pier Francesco Mazzucchelli, called Morazzone. Although he worked across several cities in northern Italy, he found considerable success in the city of Novara, and came to be known as Pianca Novarese.

Pianca is known best for the dense and agitated brushstrokes that characterize his works, probably influenced by contact with the works of the Genoese painters Valerio Castello and Domenico Piola. The present painting is closely comparable both in manner and style to Pianca's *Holy Family* formerly in the Costa Collection (Fig. 1). Our exquisite *Mother and Child* stands out among Pianca's works for its bold coloration and the balanced palette of the dark-blue cloak, soft-pink dress, alabaster skin, and dark and light-gray shawls.



Fig. 1. Giuseppe Antonio Pianca, *Holy Family*, oil on canvas, formerly Costa Collection, Genoa.



**VITTORE GHISLANDI, called
FRA GALGARIO**
(Bergamo, 1655 – 1743)

*Portrait of a Bewigged Gentleman,
possibly the Italian castrato Senesino*

Oil on copper, oval
3 x 2 3/8 inches (7.6 x 6 cm)

\$20,000

INQUIRE

PROVENANCE

Robert L. and Bertina Suida Manning, New York,
ca. 1966–1996

Private Collection, USA

EXHIBITED

“Eighteenth Century European Paintings from
the Collection of Robert L. and Bertina Suida
Manning,” The Gallery, Dept. of Art, Duke Uni-
versity, Durham, 1966, no. 19.

“Baroque Portraiture in Italy: Works from North
American Collections,” John and Mable Ringling
Museum of Art, Sarasota, 7 December 1984 – 3
February 1985; and Wadsworth Atheneum, Hart-
ford, 20 March – 20 May 1985, no. 25.

LITERATURE

John T. Spike, *Baroque Portraiture in Italy: Works
from North American Collections*, Sarasota, 1984,
pp. 92-93, cat. no. 25.

Fra Galgario is the author of some of the most astonishing portraits of the late Baroque period. Full of character and remarkable for their expressive poses, these images, usually life-size, are both dramatic and sympathetic. The present work shows the artist working on an unusually small scale, with no loss of impact. The sitter, sporting a stylish wig and an a richly decorated doublet, gazes at the viewer with a frankness and intimacy that are perhaps lost in portraits of a larger format. The tilt of his head, the turn of his body, the placement of his arm akimbo – all are subtle indications of character that underscore the personality conveyed in the depiction of the subject’s features.

Recently, James Middleton has suggested that the subject of this portrait may be the celebrated Italian contralto *castrato* Francesco Bernardi, called Senesino (1686–1758). Senesino began his career in Venice, but is best known as the *primo uomo* in George Frederic Handel’s company, the Academy of Music, in London. There he created seventeen leading roles for Handel, including those in *Giulio Cesare*, *Rodelinda*, and *Orlando*. He returned to Italy in 1736.

Portraits of Senesino, such as Alexander van Haecken’s print after a portrait by Thomas Hudson (Fig. 1), show a man of great physical similarity to the sitter in our portrait, with a

square brow, cleft chin, and wearing an almost identical costume and wig. Van Haecken’s print is dated 1735, presumably also the date of Hudson’s portrait and the year before Senesino’s return to Italy, where Fra Galgario would have painted him.

The attribution of the present work to Fra Galgario was first proposed by Robert Manning and seconded by John T. Spike. It has also been confirmed by Dr. Mina Gregori upon firsthand inspection.



Fig. 1. Alexander van Haecken after Thomas Hudson, *Senesino*, mezzotint, 1735.



ROBERT GARDELLE

(Geneva, 1682 – 1766)

Portrait of Jean-Louis Buisson

Signed, dated, and inscribed on the verso:
*J. L. BUISSON/ âgé de 29 ans/ mort en 1777./
 peint par Gardelle en Fevrier 1737.*

Oil on canvas
 32 x 25 ¾ inches (81.3 x 65.4 cm)

SOLD

INQUIRE

PROVENANCE

Robert Naville, Geneva, Switzerland, by 1942

Private Collection, Switzerland, until 2017

Private Collection, USA

LITERATURE

Waldemar Deonna, “Le peintre Robert Gardelle (1682–1766), avec une liste de portraits par Nicolas Largillière et conservés en Suisse,” *Bulletin de la Société d’histoire et d’archéologie de Genève*, vol. 8 (1943), p. 25, cat. no. 17.

As the inscription on the reverse of the canvas reveals, this handsome portrait by the Swiss painter Robert Gardelle depicts the military officer Jean-Louis Buisson (1708–1777) at the age of 29. The sitter here appears in a fashionable three-quarter profile, set against a brooding sky. He proudly flaunts his gold-trimmed military garb, the sleeve of his armor gleaming with a flash of light. His high status is made clear by the red velvet coat that adorns his armor and his Louis XV-style wig, tied with a prominent blue bow.

Several members of the Buisson family of Geneva had distinguished careers in the French army. Jean-Louis began his service as an auxiliary major (*aide major de brigade*) under Louis XV. This portrait, which was painted in February 1737, may have been commissioned to commemorate his promotion to major (*major de la garrison*) and entrance into the Conseil des Deux Cents de la République, a legislative assembly of the bourgeoisie of Geneva, in that year.¹

Our portrait is a mid-career work by Robert Gardelle, a significant but little-known portrait painter in Geneva during the 17th century. Gardelle was born into a family of artists in Geneva that originally hailed from Lyons in the Rhône region of France. His artistic training brought him to Berlin in 1702, where he undertook commissions for Baron Gustaf von Marefeld. In 1714 he entered the studio of the portrait painter Nicolas Largillière in Paris. Gardelle later returned to Geneva and became the principal portraitist of his native city, taking

on numerous private commissions. Many of his portraits are today in public institutions (Fig. 1), especially the Musée d’Art et d’histoire de Genève in Switzerland. His series of panoramic views of the city of Geneva are among the treasures of the Bibliothèque de Genève.

Although Gardelle’s oeuvre has mainly been examined within a Calvinist context, one of the most salient aspects of his portraits is their relation to French portraiture of the day. As is wholly evident in our work, Gardelle absorbed the influence of his teacher in Paris, as well as that of other portrait painters in Largillière’s circle, including Hyacinthe Rigaud, Jean-Marc Nattier, and his compatriot Jacques-Antoine Arlaud.



Fig. 1. Robert Gardelle, *Portrait of Albrecht Friedrich von Erlachs*, oil on canvas, Schloss Jegenstooft, Switzerland.



PIETRO BARDELLINO

(Naples, 1728 – 1819)

Joseph Holding the Christ Child

Oil on copper, octagonal
5 5/8 x 4 5/8 inches (14.3 x 11.7 cm)

\$15,000

INQUIRE

PROVENANCE

Private Collection, Argentina

A work of great delicacy and intimacy, this small painting on copper by Pietro Bardellino treats a subject which grew in popularity during the Baroque period: Saint Joseph and the Christ child. The pairing of these two holy figures, with Joseph gently cradling the sleeping child in his arms, serves as a kind of paternal version of the Madonna and Child.

Bardellino was a student of Francesco de Mura, but his style, influenced by that of Corrado Giaquinto and Giacomo del Pò, is somewhat freer and more decorative than that of his master. Among his significant early works is his *Last Supper* in the Cathedral of Bitonto and the ceiling painting *Machaon Curing Menelaus in the Ospedale degli Incurabili* in Naples. While noted for his grand decorative projects, Bardellino's delicacy of touch is evident in his preparatory *bozzetti*—such as those in the Cleveland Museum of Art and the Gemäldegalerie, Berlin—as well as in his small-scale works (Fig. 1).

Bardellino's oeuvre varies in scale and subject from large decorative genre paintings to intimate

devotional cabinet pictures, such as the present work.

Dr. Nicola Spinosa has confirmed the attribution of this painting to Bardellino (written communication) and dates the present painting to around 1760, when Bardellino's style is especially close to that of de Mura.



Fig. 1. Pietro Bardellino, *Madonna and Child*, oil on copper, formerly art market, London.



JEAN-MICHEL MOREAU,

LE JEUNE

(Paris, 1741 – 1814)

Joseph Interpreting the Prisoners' Dreams

Pen, ink and wash on paper
14 ¼ x 20 ¾ inches (36.2 x 52.7 cm)

\$20,000

INQUIRE

PROVENANCE

Princely Collection Isenberg-Birstein, Germany (according to the inscription on the mount: “son altesse le prince Ysemburg-Birstein,” not in Lugt)

John Boyd Thacher, New York (according to an inscription on the mount, not in Lugt)

Private Collection, California

This impressive drawing is a new addition to the oeuvre of Jean-Michel Moreau, Le Jeune. The artist is primarily known for his activity as a draughtsman, and his compositions were immensely popular and successful, especially his illustrations for literary works and his drawings of fashionable society in the last years of the ancient régime. Another facet of his production focused on classical, literary, and biblical subjects, of which this large sheet is a fine example. It is characteristic of the artist's interior settings and figural arrangements in such scenes (Fig. 1). The masterful handling of light and shadow, carefully modulated through the application or absence of the fine ink wash, also bespeaks the artist's hand.

Moreau Le Jeune trained under the painter and engraver Louis-Joseph Le Lorrain, with whom he traveled to Russia, spending a year at the Academy of Fine Arts in Saint Petersburg. After return-

ing to Paris in 1759, he abandoned painting and began producing drawings, especially for engravers. He held several highly prestigious positions within the arts, including Dessinateur des Menus Plaisirs du Roi (Designer to the King) in 1770 and Dessinateur et Graveur du Cabinet du Roi (Designer and Engraver to the King) in 1781, and was reappointed to the latter position after the French Revolution. He joined the Académie Royale in 1789. Moreau is also known for having been the grandfather of Horace Vernet.

Our drawing depicts the biblical episode of Joseph interpreting the dreams of prisoners (Genesis 40). The life of the Old Testament hero was a frequent source of inspiration for works of art in the 17th and 18th century. After being sold into slavery by his brothers, Joseph became a servant to Potiphar, the captain of Pharaoh's guard in Egypt. Falsely accused of attempted rape by Potiphar's wife, Joseph was imprisoned and later joined by the Pharaoh's baker and butler, who had offended their master. Each was plagued by disturbing dreams, which Joseph interpreted for them: the butler would be restored to his position in three days, while the baker would be hanged—as eventually would transpire.

The setting of our drawing is clearly a subterranean prison, indicated by the low arched ceilings and the raised portcullis visible at the top of the stairs. The young Joseph stands prominently on the left side of the composition, pointing at the two figures, each of which reacts differently to his predictions. The seated figure with a turban is the butler, who appears relatively relaxed as he gently holds the end of a broken chain, presaging his release in three days. The figure to the left, partial-

ly kneeling, is startled by the bad news he receives; he grasps the arm of his companion, raising his left hand in alarm. Above his head looms a gibbet, foretelling his imminent death. We are grateful to Dr. Jennifer Montagu, Don Francesco Saracino, and Dr. Jérôme Montcouquiol for independently identifying the subject of this work.

Benjamin Peronnet has confirmed Moreau le Jeune's authorship of the present drawing, which had previously been attributed to Nicolas Pous-sin, as evidenced by the large inscription on the mount. Our sheet was formerly in the princely collection of the Isenberg-Birstein family in Germany. At least one other drawing from that collection, attributed to Primaticcio, passed with ours into the hands of the collector, Mayor of Albany, and US Senator John Boyd Thacher (1847-1909).¹ The inscriptions on both drawings are clearly in the same hand and the mounts of both drawings indicate a common, as yet unidentified, source which likely predates the Isenberg-Birstein collection.



Fig. 1. Jean-Michel Moreau, Le Jeune, *Family in an Interior*, Städel Museum, Frankfurt.



After **LORENZO Ghiberti**

(Florence, 1378 – 1455)

Ferdinand Barbedienne

(Saint-Martin-de-Fresnay 1810 – 1892 Paris)

The Story of Joseph from the Second Baptistery Doors, Florence

Signed at the lower right of the principal relief: *F. BARBEDIENNE FONDEUR*

Nine bronze reliefs set into a wooden frame
27 ½ x 27 ½ inches (70 x 70 cm)

\$45,000

INQUIRE

PROVENANCE

Private Collection, France

The present work is a half-size reduction of nine panels from the famous Gates of Paradise by Lorenzo Ghiberti, made for the Baptistery of Florence and now housed in the Museo del Opera del Duomo. The central scene is one of the most remarkable, *The Story of Joseph*, comprised of seven episodes from the Biblical narrative integrated into one composition: Joseph cast by his brethren into the well, Joseph sold to the merchants, the merchants delivering Joseph to the pharaoh, Joseph interpreting the pharaoh's dream, the pharaoh paying him honor, Jacob sending his sons to Egypt, and Joseph recognizes his brothers and returns home. The surrounding reliefs—two vertical figures in niches, two recumbent figures, and four portrait heads in roundels—are as well faithful reductions of Ghiberti's original bronzes on other parts of the doors.

The maker of these casts was the renowned 19th-century French *fondeur* Ferdinand Barbedienne. Gary Radke has recently written of this great enterprise:

“The Parisian bronze caster Ferdinand Barbedienne began making half-sized copies of ancient and Renaissance sculpture in the 1830s. His firm benefitted enormously from the collaboration of Achille Collas, whom Meredith Shedd has shown was one of numerous pioneers in the mechanical reproduction of sculpture. Their competitors largely devoted themselves to reproducing relief sculpture, but Collas devised a process for creating fully three-dimensional copies. A tracing needle, powered by a treadle, moved over the surface of a full-sized plaster cast or bronze of the original and triggered a complementary action in a cutting stylus set over a soft plaster blank...He signed an exclusive contract with Barbedienne on November 29, 1838, and won medals for his inventions in 1839 and 1844.

Barbedienne's half-sized copies of the Gates of Paradise were famous not only for their fidelity to the original, but also for the way their gilding... suggested the glimmering surface that was hidden under centuries of dirt. Some critics even saw Collas's and Barbedienne's work as ‘philanthropic, an exemplary adaptation of industry to the requirements of art, the artist, the workers, and the public alike.’

At 25,000 francs, Collas's and Barbedienne's reduction of the Gates of Paradise was singularly more expensive than any other item for sale in their shop. All the reliefs, individual statuettes, and busts were cast separately and could be purchased either by the piece or as an ensemble. Fittingly, Barbedienne's accomplishment earned him the Grand Prix at the 1878 Paris Exposition Universelle, along with numerous other medals.”¹

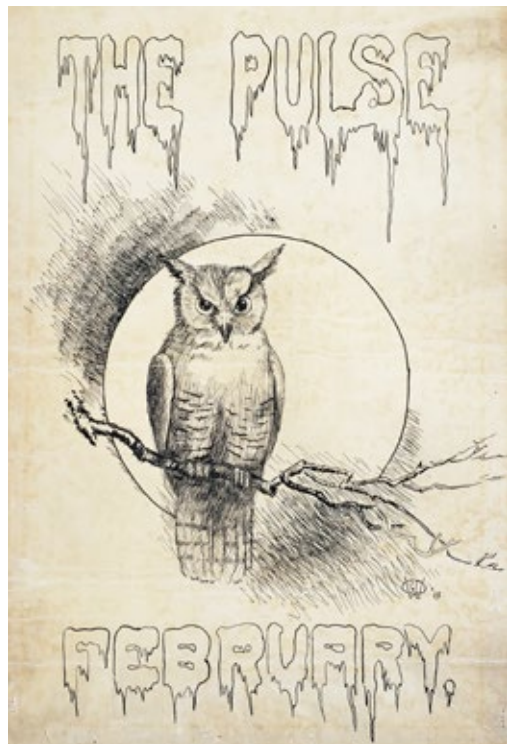
Three complete examples of the Barbedienne-Ghiberti doors are known. One, first installed in a chapel in the Villa Demidoff of San Donato

near Pratolino, was later acquired by William Vanderbilt and installed in his mansion on Fifth Avenue in New York (Fig. 1). Following the demolition of that house in 1946, the doors were gifted to the University of Nevada in Reno, where they now form the entrance to the Special Collections of the Mathewson-IGT Knowledge Center. A second set appeared at auction in London in 2017, while a third brought the extraordinary amount of €337,500 at a sale at the Hôtel Drouot sale in Paris in 2014.

Individual scenes, such as the present framed bronze ensemble, were cast to order, but it would seem that few were actually made. Only one other example is known. As Radke stated, these were available from Barbedienne's studio directly. Both the 1886 and 1893 editions of the *Catalogue des Bronzes d'art* of the Barbedienne Atelier list the “Histoire de Joseph” from the “Porte principale du Baptistère de Florence par Lorenzo Ghiberti” for sale at 700 francs.



Fig. 1. Ferdinand Barbedienne, *The Second Baptistery Doors, Florence* (“*The Gates of Paradise*”), bronze, as installed in the Vanderbilt Mansion, New York, 1883.



GRANT WOOD

(American, 1891 – 1942)

Cover for “*The Pulse*” Magazine,
February 1907

Signed and dated with monogram, *GDV*,
and graduation year '10, center right

Pen and ink on paper, laid down
18 ¾ x 12 ¾ inches (47.6 x 31.4 cm)

SOLD

INQUIRE

PROVENANCE

The artist; from whom acquired by:

Mr. and Mrs. Gordon Fennell, Cedar Rapids,
Iowa; his estate sale, Leslie Hindman, Chicago, 11
May 1986; where acquired by:

Private Collection, Chicago; by whom consigned
to:

Thomas French Fine Arts, Akron, Ohio; from
whom acquired in 2006 by:

John C. Fitzpatrick, Iowa City, Iowa, and East-
port, Maine, 2006–2020

Sold for the benefit of the Tides Institute and
Museum of Art, Eastport, Maine

Long before there was *American Gothic*, before *Paul Revere*, *Daughters of Revolution* and *Parson Weems' Fable*, before the rhythmic landscapes, witty and frightening character studies, and evocative lithographs of the Midwest, the precocious talent of Grant Wood was already in evidence. Wood was essentially self-taught, but precious little of his earliest works survive. The beginnings of his artistic career are to be found at Washington High School in Cedar Rapids. There he and Marvin Cone, who would be his lifelong companion-in-arms, produced posters, sets, and scenery for the school's drama program—as well as illustrations for school publications, including the student magazine *The Pulse*. In January 1907 Grant Wood submitted the present drawing, among his earliest surviving works, as a cover illustration for the February issue of *The Pulse*. Wood was then but fifteen years of age and in his freshman year of high school, but even within the illustrative context of the project, the focus and intensity of his vision is evident.

An owl grasps a branch and is seen before a full moon, while the title and date of the publication are displayed in icicle-covered letters, a witty acknowledgment of the famously cold Iowa winters. The young artist drew with confidence and vigor, ably rendering the subject with pure line that could be translated into print with ease. We do not know whether Wood drew his owl from life, from a preserved specimen, or from an illustration such as might be found in a textbook. Many years later the artist wrote “In high school... botany and zoology helped because of the illustrations I had to make for notebooks.”

The drawing is signed with a GDW monogram that references the artist's full name, Grant DeVolson Wood, followed by his graduating class year '10, for 1910. Accompanying the drawing is a printer's receipt stamped 18 January 1907, confirming the destination of the printed copies

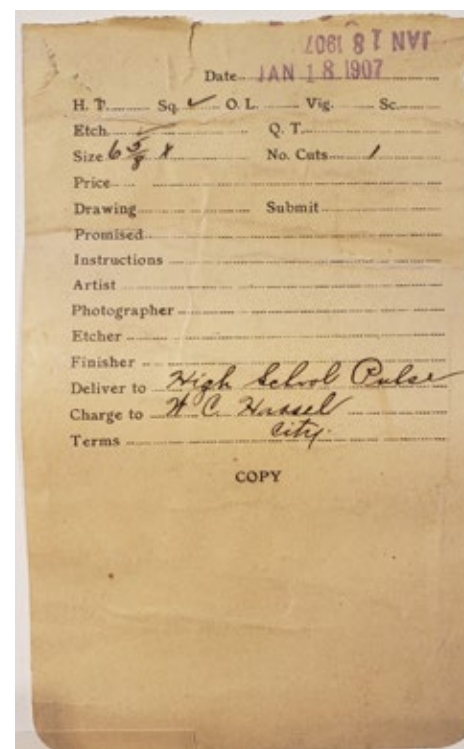


Fig. 1. Printer's receipt stamped 18 January 1907 for Grant Wood's February 1907 cover illustration for *The Pulse*.

as “High School Pulse” (Fig. 1). A year later Wood drew a fashionable woman accompanied by aesthetic lettering for the February 1908 cover of *The Pulse*, but in that case only the printed version and not Wood's original design, appears to have survived (Fig. 2).

Our drawing was formerly in the collection of Dr. Gordon Fennell (1898–1985), a professor at Coe College and a friend of the artist, who in 1929 commissioned Wood to paint a portrait of his son (*Young Gordon—Age 3*, Cedar Rapids Museum of Art). Fennell likely acquired the drawing directly from the artist, and it remained with him until his death in 1985.

Grant Wood's authorship of the present drawing has been confirmed on firsthand inspection by Dr. Wanda Corn, Dr. James Dennis, and Dr. Henry Adams.



Fig. 2. Grant Wood, *Cover for “The Pulse” Magazine, February 1908*, Cedar Rapids Community School District.

ENDNOTES



Г. ПАРКОВИЧЪ. ПОНДИСЪ

GIOVANNI ANTONIO SOGLIANI, *The Marys on the Road to Calvary*

1 Attributed to Domenico Puligo, Phillips, London, 4 July 2000, lot 119.

Italian School, 16th Century, *Study after Michelangelo's "The Last Judgment"*

- 1 Paul Joannides, *Michelangelo and His Influence: Drawings from Windsor Castle*, London, 1996, pp. 172-175, nos. 56 and 57.
- 2 Jeremy Wood, *Corpus Rubenianum XXVI. Copies and Adaptations from Renaissance and Earlier Artists. Italian artists*, III, *Raphael and his School*, London and Turnhout, 2010, vol. 1, p. 67; and Jeremy Wood, *Corpus Rubenianum XXVI. Copies and Adaptations from Renaissance and Earlier Artists. Italian artists*, III, *Artists working in Central Italy and France*, London and Turnhout, 2011, vol. 1, pp. 182-194, nos. 189-191.

BERNARDINO CAPITELLI, *Orpheus and the Animals, A Study after an Ancient Bas-Relief*

- 1 Francesco Solinas, *I segreti di un collezionista: le straordinarie raccolte di Cassiano dal Pozzo: 1588–1657*, Rome, 2000, pp. 137-138, no. 147.
- 2 For a discussion of this relief, see: Henri Stern, "Un relief d'Orphée du Musée du Louvre," *Bulletin de la Société Nationale des Antiquaires de France* (1971), pp. 330-341.
- 3 Lucia Guerrini, *Palazzo Mattei di Giove: Le antichità*, Rome, 1982, pp. 48-49, fig. 17.
- 4 The relief is presumably no. 323 in Class VII of the Campana collection catalogue: Giampietro Campana, *Cataloghi del Museo Campana*, Rome, 1858. "No. 323: Bassorilievo rappresentante Orfeo seduto nel mezzo colla lira, intorno a cui accorrono animali da ogni parte incantati dalla sua musica."
- 5 For these drawings, see: Cornelius Clarkson Vermeule, "The Dal-Pozzo Albani Drawings of Classic Antiquities in the Royal Library at Windsor Castle," *Transactions of the American Philosophical Society*, vol. 56, 1966, cat. nos. 8100 and 8709; and Amanda Claridge and Eloisa Dodera, *Sarcophagi and Other Reliefs*, Part III, 4 vols., in *The Paper Museum of Cassiano dal Pozzo*, ed. Arthur MacGregor and Jennifer Montagu, Series A, *Antiquities and Architecture*, ed. Amanda Claridge, London (forthcoming), cat. no. 509 and 950.
- 6 Fabio Bisogni, *Bernardino Capiteli: 1589–1639*, Siena, 1985, pp. 13-16.
- 7 Elena Vaiani, *Egyptian and Roman Antiquities and Renaissance Decorative Arts*, 2 vols., Part A.VIII of *The Paper Museum of Cassiano dal Pozzo: A Catalogue Raisonné*, London, 2018, vol. 1, pp. 258-259, 269, under cat. no. 113.
- 8 Amanda Claridge, *Sarcophagi and Other Reliefs* (forthcoming), cat. no. 508. Claridge has also referred to the author of this homogeneous group of drawings as the *Codex Ursinianus Copyist*/Bernardino Capiteli.
- 9 Solinas, *I segreti di un collezionista*, pp. 137-138, no. 147.

LUBIN BAUGIN, *Holy Family with the Infant Saint John the Baptist*

- 1 Jacques Thuillier, *Lubin Baugin*, exhibition catalogue, Paris, 2002, pp. 202-203, cat. no. 73.
- 2 Eric Coatalem and Nathalie Delosme, "Lubin Baugin: Oeuvres religieuses et mythologiques provenant de collections privées," exhibition catalogue, Paris, Galerie Eric Coatalem, 30 September 30 – 28 October 1994, p. 46 under no. CP 27. The authors report that the work is painted on canvas and measures 89 x 119 cm (35 x 46.8 inches). Thuillier states that this photograph and the painting it reproduces are unknown to him. See: Thuillier, *Lubin Baugin*, p. 202.

JACOB JORDAENS, *Head of a Cheerful Man Wearing a Cap*

- 1 Adolf d'Hulst, *Jordaens Drawings*, New York, 1974, cat. no. A 164.
- 2 Matías Díaz Padrón, *Jacob Jordaens y España*, Barcelona, 2018, vol. 1, pp. 304-306, cat. no. 47.
- 3 Díaz Padrón, *Jordaens y España*, pp. 348-355, cat. no. 57.
- 4 Ibid.

PIER FRANCESCO MOLA, *Head of a Classical Poet (Homer or Socrates)*

- 1 Francesco Petrucci has associated our picture with a painting of like size and subject listed in the inventory of the art dealer Antonio Amici Moretti dated 1 March 1690: "Un quadro in tela di palmi due, e mezzo, e due dipintovi una testa di vecchio coronate di lauro rappresenta Omero di mano di Francesco Mola con sua cornice larga mezzo palmo scannellata intagliata, e tutta dorata." See: Alessandro Giammaria, in *Archivio del collezionismo romano*, ed. Luigi Spezzaferro, Pisa, 2009, p. 54.

JACOPO AMIGONI, *Portrait of a Gentleman*

- 1 Elaine Claye, "A Group of Portrait Drawings by Jacopo Amigoni," *Master Drawings*, vol. 12, no. 1 (Spring 1974), p. 42.
- 2 Annalisa Scarpa Sonino, *Jacopo Amigoni*, Soncino, 1994, pp. 94-95. She has argued this on the basis that the figures in the drawings are devoid of specific physical characteristics—all of the faces are done similarly.
- 3 Janos Scholz, "Italian Drawings in The Art Museum, Princeton University," *The Burlington Magazine*, vol. 109, no. 770 (May 1967), p. 296.

ROBERT GARDELLE, *Portrait of Jean-Louis Buisson*

- 1 Jacques A. Galiffe, *Notices généalogiques sur les familles genevoises, depuis les premiers temps, jusqu'à nos jours*, vol. 6, Geneva, 1829, p. 516.

JEAN-MICHEL MOREAU, LE JEUNE, *A Classical Scene*

- 1 Francesco Primaticcio, *A Wise Ruler or Poet Acclaimed and Crowned with Laurel*, formerly in the collection of Antoine du Bourg. <https://digitalcollections.frick.org/digico/#/details/bibRecordNumber/b10931892/Photoarchive>.

After LORENZO GHIBERTI, *The Story of Joseph from the Second Baptistery Doors, Florence*

- 1 Gary Radke, "Ghiberti on Fifth Avenue: The Vanderbilt Copy of Lorenzo Ghiberti's Gates of Paradise," in *The Historian's Eye: Essays in Italian Art in Honor of Andrew Ladis*, ed. Hayden B. J. Maginnis and Shelley E. Zuraw, Athens, Georgia, 2009, pp. 235-246.

GRANT WOOD, *Cover for "The Pulse" Magazine, February 1907*

- 1 In 1940, as quoted in: *This is Grant Wood Country*, ed. Joan Liffing-Zug, Davenport, 1977, p. 12.

