

PAPER, VELLUM, BOARD, & SILK



ROBERT SIMON FINE ART

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CATALOGUE BY
Dominic Ferrante
with Robert B. Simon

ROBERT SIMON FINE ART

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Front cover:

Luca Cambiaso, *The Flight into Egypt*, pen and brown ink, brown wash, and traces of black chalk underdrawing on paper, 14 7/8 x 11 1/4 inches (37.8 x 28.6 cm)

Back cover:

Bernardino Lanino, *Head of a Female Saint*, black and white chalk on blue paper, 9 x 6 3/4 inches (22.9 x 17.1 cm)

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

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Photography by Glenn Castellano

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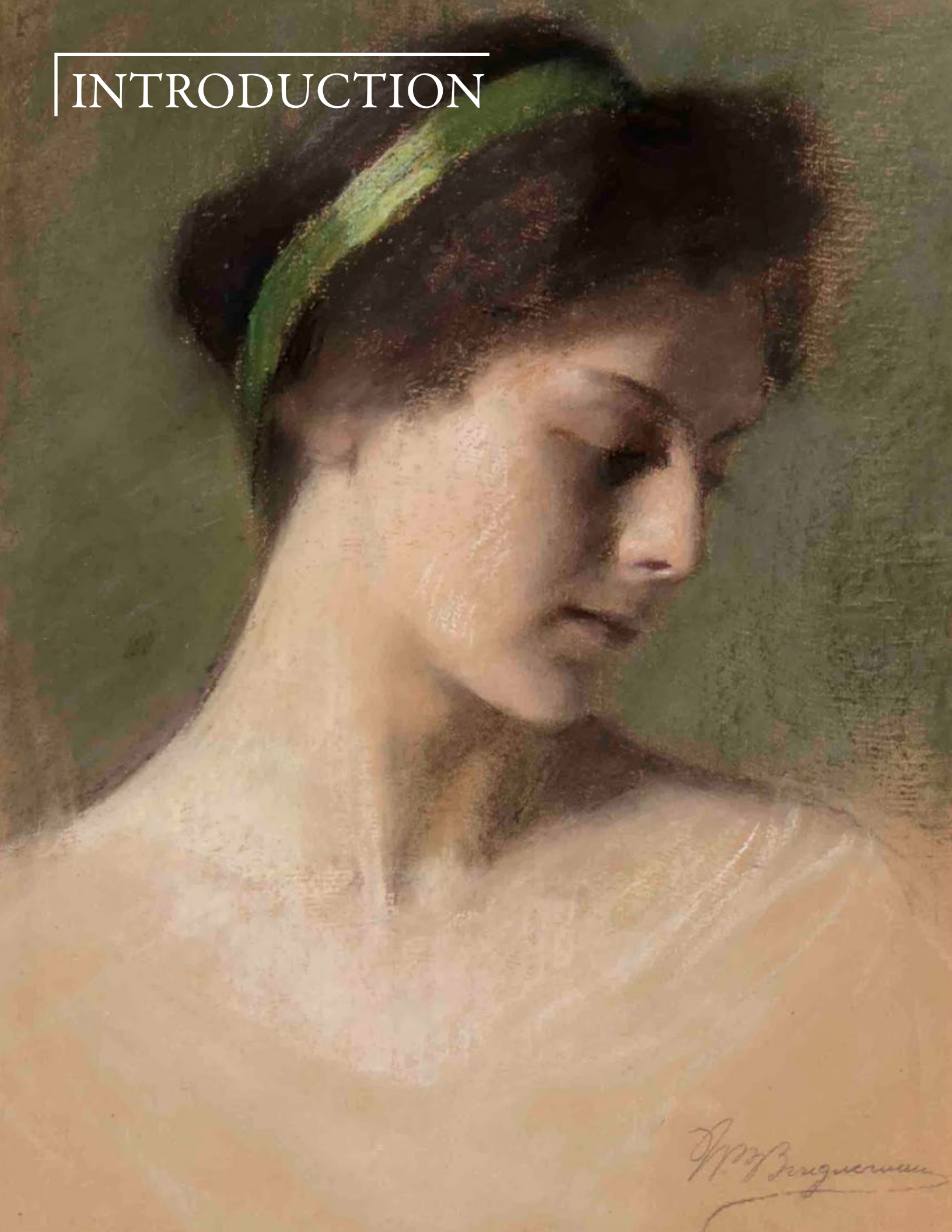
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INTRODUCTION



Perhaps reflecting on our first creative experiences with pencil (or crayon), we tend to associate drawings as being on paper, but the range of supports, just like the range of media is much broader. Our catalogue presents a selection of these. Although most of the works included are indeed on paper, they are variously prepared: natural or colored, unmounted or laid down on canvas, intact or precisely cut with a knife. But some outliers appear—pastel on artist's board, miniatures on vellum, and, perhaps most unusual, watercolor and chalk on silk. Still there is a communality to all: the intimate connection between hand, mind, and eye that is behind the creation of each. It is that personal bond, first between artist and object, and then between object and viewer (or owner) that makes the experience of these works of art so vivid and effective across time.

Robert B. Simon

WORKS





Bernardino Lanino

Head of a Female Saint

Black and white chalk on blue paper
9 x 6 ³/₄ inches (22.9 x 17.1 cm)

\$20,000

Luca Cambiaso

The Flight into Egypt

Pen and brown ink, brown wash, and traces of black chalk underdrawing on paper
14 7/8 x 11 1/4 inches (37.8 x 28.6 cm)

\$45,000





Peeter de Kempeneer, called Pedro de Campaña

Flavius Josephus and Vespasian

Pen, brown ink, wash, pencil, and white chalk on gray-blue paper
9 7/8 x 19 2/3 inches (25 x 50 cm)

\$80,000

Giovanni Battista Paggi

The Assumption of the Virgin

Pen, brown ink, and wash on paper
13 3/8 x 9 1/8 inches (34 x 23.2 cm)

\$7,500





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

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





Jacob Jordaens

Head of a Cheerful Man Wearing a Cap

Red, black, and white chalk on paper
5 $\frac{2}{3}$ x 4 $\frac{1}{2}$ inches (14.3 x 11.3 cm)

\$45,000

Stefano della Bella

A Mother and Child, Two Children, and a Dog

Pen and ink on paper
6 7/8 x 9 5/8 inches (17.5 x 24.4 cm)

\$11,000





Carl Borromäus Andreas Ruthart

A Wolf

Oil on paper laid down on canvas
9 x 11 inches (22.8 x 28 cm)

\$80,000

Anton Domenico Gabbiani

The Martyrdom of the Santi Quattro Coronati

Pen and brown ink, brown wash, and black chalk on paper
10 ³/₈ x 10 ³/₈ inches (26.4 x 26.5 cm)

\$20,000





Circle of **Gian Lorenzo Bernini**

A Pair of Angels

Red chalk and white heightening on paper
6 ¼ x 4 ½ inches (15.9 x 11.4 cm) and
6 ¾ x 5 inches (17.1 x 12.7 cm)

SOLD

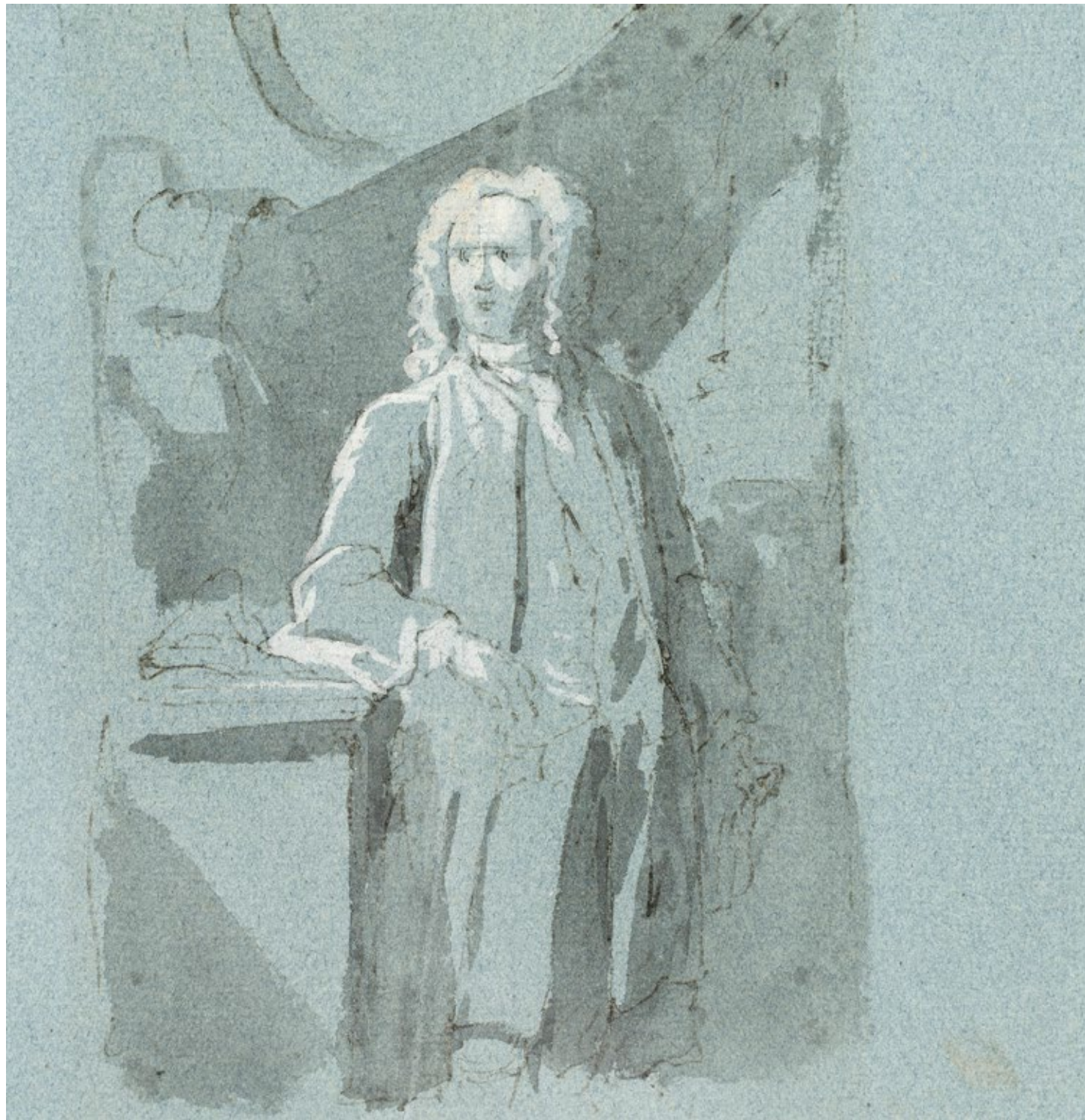


Giovanni Antonio Pellegrini

Alexander Before the Body of Darius

Oil on paper, laid down on canvas
11 ½ x 15 ⅞ inches (29.2 x 39.7 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)

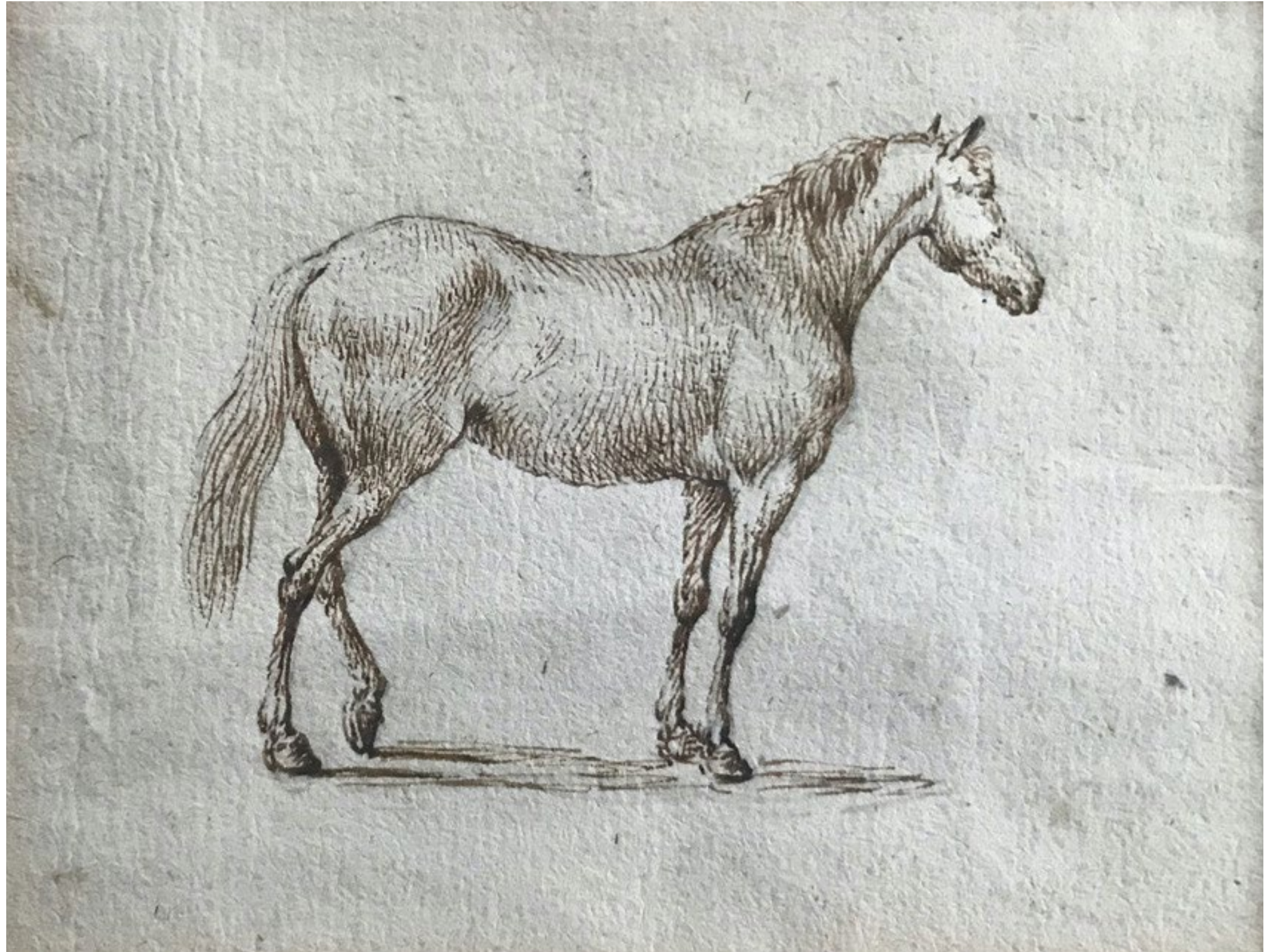
\$4,000

Johann Georg Pforr

Study of A Horse

Pen and brown ink with underdrawing in pencil on paper
3 5/8 x 4 5/8 inches (7.6 x 10.2 cm)

SOLD





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)

SOLD

Giuseppe Cammarano

The Death of Fausta and Crispus (from Donizetti's "Fausta")

Pen and dark brown ink, two shades of brown wash, grey wash, white highlights, and traces of black chalk on light brown prepared paper

19 7/8 x 27 1/8 inches (49.8 x 69 cm)

SOLD





Augustin Edouart

Portrait of Joseph H. G. Anderson

Cut black paper silhouette with white chalk drawing, 8 ¼ x 3 inches
(21 x 7.7 cm), on white paper, 11 ½ x 5 ¼ inches (29.2 x 13.3 cm)

SOLD

William Cave Thomas

The Argument

Pencil and watercolor on paper
23 ½ x 18 ½ inches (59.6 x 47 cm)

\$45,000





William Adolphe Bouguereau

Study of a Woman

Pastel on board
19 ¾ x 15 inches (50 x 38 cm)

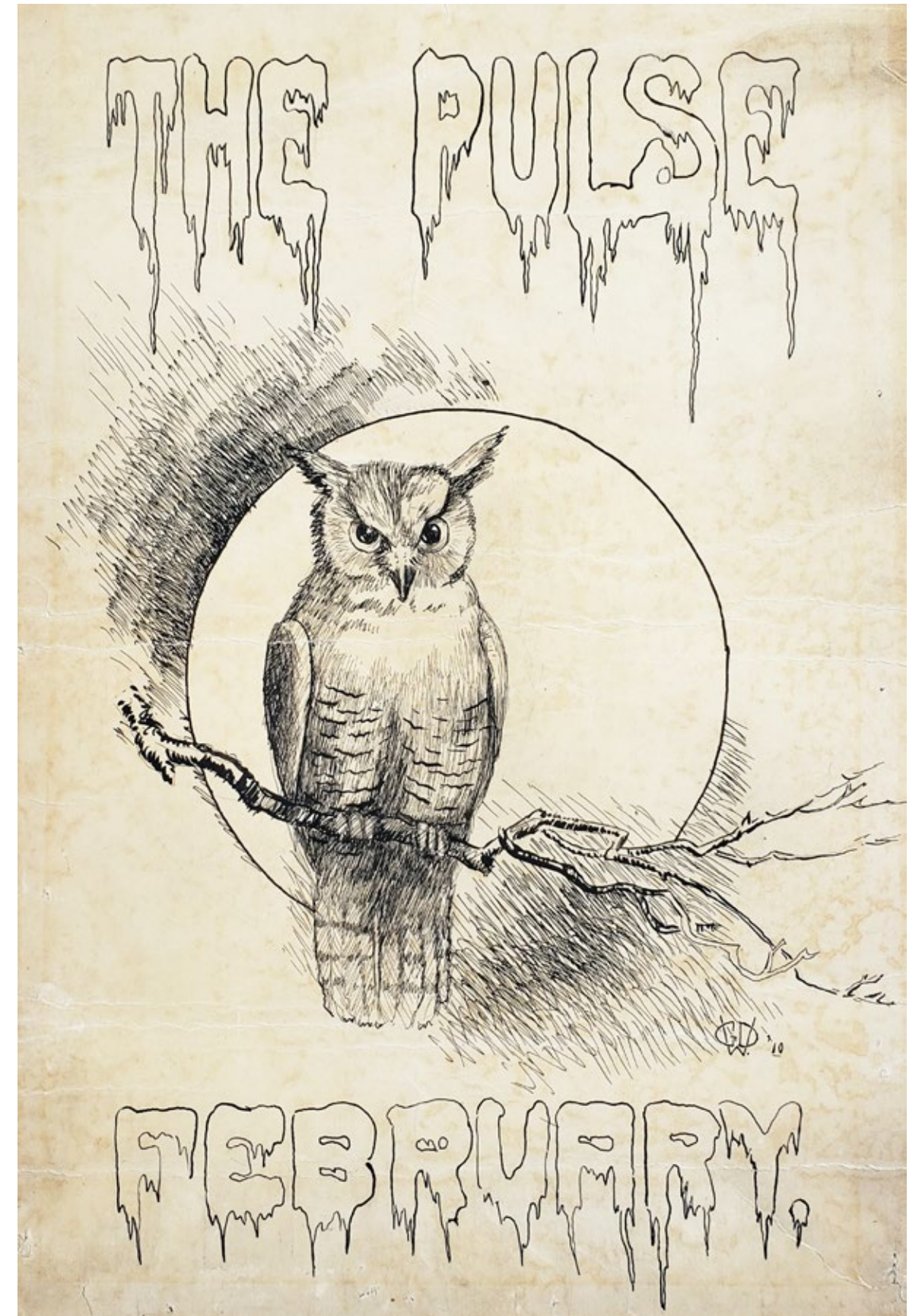
\$60,000

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





The Spanish Forger

*A Courtly Scene with a Maiden Reading to a Prince and Princess and
An Aristocratic Couple Observing the Carving of a Tomb Effigy for a Knight*

Miniatures on vellum

9 ¼ x 9 ¾ inches (23.5 x 25 cm) and 9 ¾ x 9 ¾ inches (23.5 x 25 cm)

SOLD



Joseph Ramanankamonjy

Un Enfant and Petite Fille

Sanguine on silk and watercolor on silk
10 x 8 inches (25.4 x 20.3 cm) each

\$4,500 (each)



ENTRIES





BERNARDINO LANINO

(Vercelli, ca. 1509 – 1582)

Head of a Female Saint

Black and white chalk on blue paper
9 x 6 ¾ inches (22.9 x 17.1 cm)

\$20,000

INQUIRE

PROVENANCE

Duke Vittorio Amadeo I (d. 1637), Turin; by descent in the Library of the Dukes of Savoy

Antonio Abrate (1834–1925), Turin, after 1887; by descent to:

Adele Abrate Carle (d. 1956), Turin, with related inscription “Gaudenzio” on the historic mount

Ernesto Bertarelli (1873–1957), Milan

with Francis Matthiesen (1897–1963), London, after 1940; where probably acquired by:

Wilhelm Suida (1877–1959), New York; by descent to:

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

Private Collection, USA

LITERATURE

Wilhelm Suida, “Contributo alla conoscenza delle pitture piemontesi in America,” *Bollettino della Società piemontese di archeologia e di belle Arti*, vol. 7-11 (1954–1957), fig. 87.

Paola Astrua and Giovanni Romano, *Bernardino Lanino*, exh. cat., Vercelli, Museo Borgogna, 1985, p. 118, under no. 32.

Giovanni Romano, *Bernardino Lanino e il Cinquecento a Vercelli*, Turin, 1986, p. 228.

This elegant head of a female saint is an especially fine work by Bernardino Lanino. Lanino was a pupil and close associate of Gaudenzio Ferrari, the leading painter of Vercelli. Following Gaudenzio’s departure for Lombardy in the mid-1530s, Lanino succeeded him as principal painter of the region. Lanino was greatly influenced by Gaudenzio’s visual language, and both his painted and graphic works reveal his debt to his master’s style.

In the present drawing, the saint’s head is tilted slightly to the right and there is a gentle twist in her neck. She is shown looking skyward, which suggests that she may either be receiving divine inspiration or is a female martyr witnessing a heavenly intervention, like in Gaudenzio Ferrari’s *Martyrdom of Saint Catherine* in the Pinacoteca di Brera.¹ This drawing stands out for Lanino’s masterful handling of the chalk, particularly in the articulation of the curling hair and the careful hatching around the outlines of her face, creating a soft *sfumato* effect.

This sheet is related in style and format to several drawings produced by Lanino in the 1550s and 1560s, including his study for the head of the Virgin in the *Adoration of the Magi* (ca. 1550) in San Giuliano, Vercelli (Fig. 1) and for the head of the Virgin in Lanino’s *Madonna delle Grazie* (commissioned in 1554 and signed and dated 1568) in San Paolo, Vercelli (Fig. 2).² Paola Astrua first associated the present drawing with the study for the *Madonna delle Grazie*, suggesting that they were produced at roughly the same moment.³ Although this drawing has not yet been associated with one of Lanino’s paintings, it is almost certainly a finished study for a religious commission of the 1560s.

The mount for this drawing is inscribed in the upper right with an old attribution to Gaudenzio Ferrari (Fig. 3). It is no surprise that this sheet,



Fig. 1. Bernardino Lanino, *Head of a Virgin*, black and white chalk on blue paper, Private Collection, Santa Barbara.

like many of Lanino’s drawings, was mistakenly attributed to his predecessor. Not only did Lanino emulate Gaudenzio’s style and techniques, but the contract for Lanino’s *Madonna delle Grazie* specified that he must base his altarpiece on Gaudenzio’s *Madonna degli Aranci* in San Cristoforo, Vercelli.



Fig. 2. Bernardino Lanino, *The Head of the Virgin*, black and white chalk on blue paper, Private Collection, New York.

This inscription also reveals the early history of this work. It had not previously been recognized that this drawing was part of the so-called Abrate album, a collection of drawings assembled for the House of Savoy in 1635, which belonged to Antonio Abrate in the early twentieth century.⁴ In his publication on this album, Giacomo Rodolfo noted that “the name of the artist is written above every drawing in a seventeenth-century script.”⁵ Several drawings by Gaudenzio and Lanino that derive from the album bear inscriptions written in the same hand and are mounted on similar paper as the present sheet, including the study for the head of the Virgin in the *Adoration of the Magi* cited above (Fig. 4), which demonstrates that our

drawing originally belonged to this group.⁶ The album was purchased around 1950 by Francis Matthiesen and was split up for sale. It is likely from Matthiesen that Wilhelm Suida acquired this work.

We are grateful to Dr. Robert Coleman for confirming the attribution to Bernardino Lanino on the basis of photographs (written communication, 11 January 2019), and to Antonella Chiodo for confirming the provenance from the Abrate album (written communication, 19 January 2019). Dr. Chiodo will be including this drawing in her forthcoming publication on the drawings from the Abrate album.

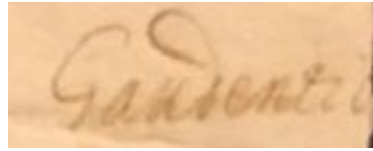


Fig. 3. Detail of the inscription on the mount of the present drawing.

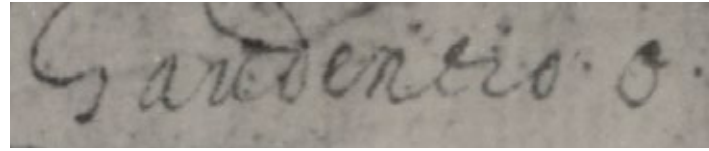
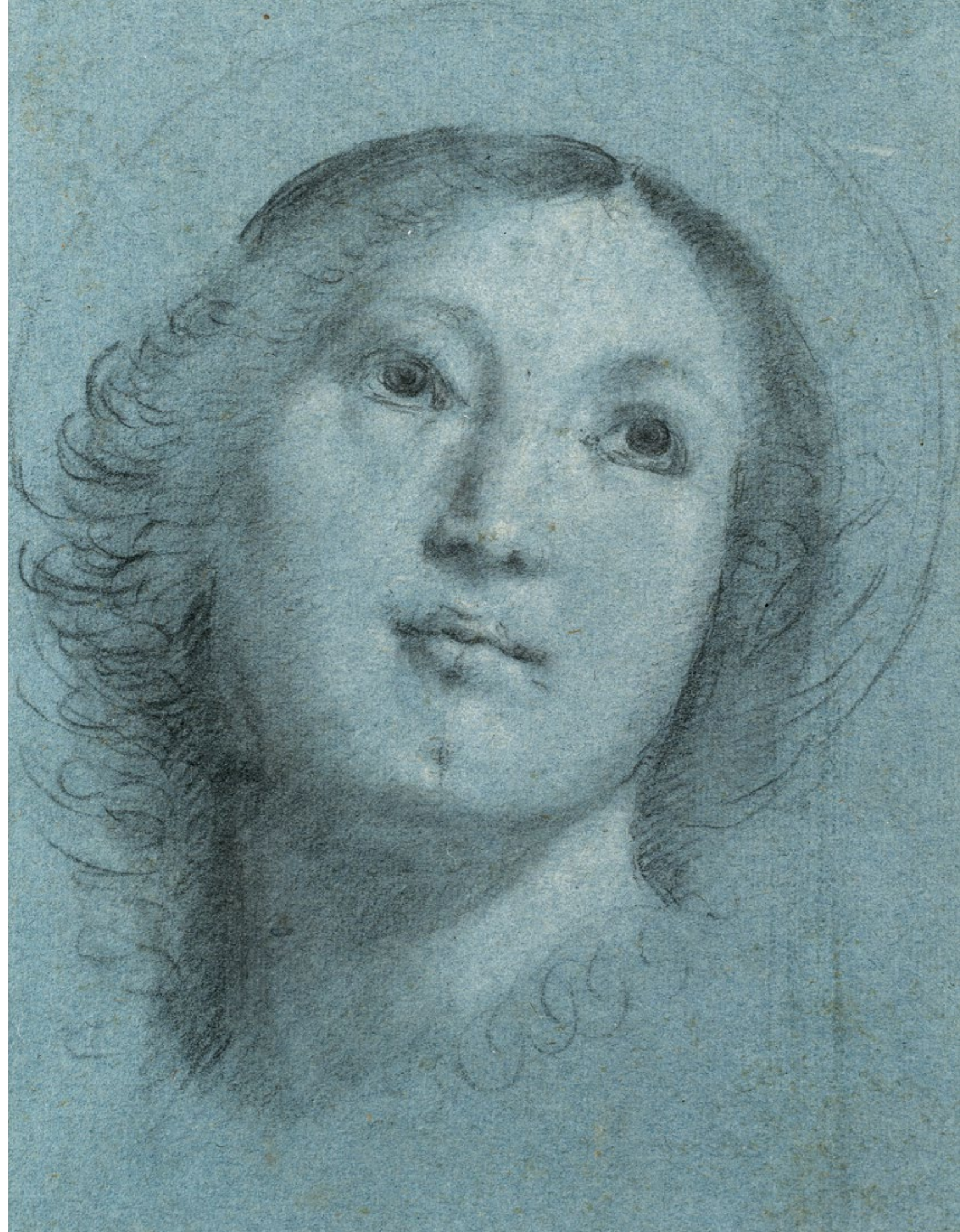


Fig. 4. Detail of the inscription on the mount of Figure 1.





LUCA CAMBIASO
(Moneglia 1527 – 1585 Madrid)

The Flight into Egypt

Inscribed 3. *una Madonna che va in Egitto*, verso,
and *Madonna che va in Egitto*, recto

Pen and brown ink, brown wash, and
traces of black chalk underdrawing on paper
14 7/8 x 11 1/4 inches (37.8 x 28.6 cm)

\$45,000

INQUIRE

PROVENANCE

Private Collection, UK, since 1999

This expressive and boldly executed drawing is the work of Luca Cambiaso, the leading artistic personality in Genoa in the sixteenth century and one of the most dynamic draughtsmen in European art. The drawing dates from the mid-1550s to early 1560s at the height of the artist's power. At this moment in his career, defined by his "serene style," Cambiaso's compositions became more focused and reduced to their essential elements. The mule's hind quarters dominate the visual field and the outdoor setting is indicated by little more than the tree standing along the left edge of the sheet. The large scale of the drawing and the calligraphic penmanship, which lends a motion and drama to the scene, provide significant visual interest and appeal to the modern eye. Cambiaso's spontaneous handling fully exploits the dynamics of the quill pen—the lines are vigorous, animated, and

possess a great suggestive power. Both vibrant and audacious in its depiction of the *Flight into Egypt*, this drawing represents an exceptional addition to Cambiaso's graphic oeuvre.

Cambiaso infuses the otherwise inert biblical narrative with dynamism by placing the figures close to the pictorial plane and orienting them along a steep diagonal, from the upper left to the lower right, giving the appearance that they are about to descend a steep slope and disappear from view. The artist employed a similar vertiginous compositional device in his drawing of the *Chariot of the Setting Sun*, in which the horses are similarly conceived.¹ More explicitly, and using the same media, Cambiaso's drawing of *Saint Martin and Beggar* in the Princeton Art Museum displays a horse almost identically envisaged (Fig. 1).² A horse seen from behind with its right rear leg raised was a leitmotif for the artist, with some details, such as the diagonal hatching to indicate the shadow on the underside of the hoof, closely repeated.³ Regarding the representation of the mule in the present drawing, it is important



Fig. 1. Luca Cambiaso, *Saint Martin and the Beggar*, pen and brown and iron gall ink over black chalk, Princeton Art Museum.

to note Cambiaso's acute sensitivity to the subject matter, even when composing with speed. In contrast to his many drawings that include horses with elaborate tack, such as the *Saint Martin and the Beggar*, our composition shows a plain stirrup and strap across the mule's hindquarters and its tail is not elaborately plaited. The treatment is in keeping with the theme of poverty that underlies this biblical subject (Matthew 2:13-15). The Holy Family were, after all, refugees, and the fact that Herod was intent on killing the child would appear to explain Joseph's somewhat anxious glance over his shoulder.

The drawing displays many of the salient characteristics of Cambiaso's draughtsmanship. In a manner entirely consistent with his working method, he first sketched his preliminary ideas with thin pen lines in a lighter ink over faint traces of black chalk and later confirmed or corrected them with a darker tone of brown.⁴ As is typical of the artist, spare hatching suggests the surrounding space and foreground terrain. Half-moon like circlets indicate pebbles in the foreground, with long looping lines defining the leaves of the palm tree, terminating in hooks as the pen shifts from right to left. Typically,

limbs, hands, lips, noses and eyelids are slightly geometricized with circlets, triangles, ticks and hooks, and quick flicks of the pen indicate knees, muscles and tendons. The articulation of the Virgin's hand and the physiognomy of the infant Christ are nearly identical to those in Cambiaso's *Virgin and Child with Putti*, formerly in the collection of the Rugby School (Fig. 2). Tellingly, so too is the relationship between mother and child, as the Virgin intimately embraces the infant Christ.



Fig. 2. Luca Cambiaso, *Virgin and Child with Putti*, pen and brown ink, Christie's, London, 4 December 2018, lot 34.

Within the context of Cambiaso's drawings, the scale and format of this work, the quality of execution, and above all its striking interpretation of the subject suggest that it was conceived as an autonomous work rather than a preparatory study for a painting. Its monumentality, dynamism, and the clarity of narrative appear to connect it with a number of comparably large drawings illustrating the early life of Christ. These include two versions of the *Holy Family at Rest* preserved in the Rijksmuseum and the *First Steps of the Infant Christ* in Edinburgh.⁵ The early inscription on the verso of this sheet—"3. *una Madonna che va in Egitto*"—suggests it may have been the third in sequence of a series of subjects drawn on a similar scale in the same technique owned by an early collector.⁶

**PEETER DE KEMPENEER, called
PEDRO DE CAMPAÑA**
(Brussels, ca. 1503 – 1580)

Flavius Josephus and Vespasian

Inscribed, lower center: *B*

Pen, brown ink, wash, pencil, and
white chalk on gray-blue paper
9 7/8 x 19 2/3 inches (25 x 50 cm)

\$80,000

INQUIRE



PROVENANCE

Piasa, Paris, 22 March 2002, lot 6; where acquired
by:

Private Collection, New York

LITERATURE

Enrique Valdivieso, *Pedro de Campaña*, Seville,
2008, pp. 182-183, 207, fig. 120.

This impressive monumental drawing is a late
work by Peeter de Kempeneer, better known as
Pedro de Campaña. Campaña was born into a
family of tapestry-weavers in Brussels, the world-
renowned center for tapestry production. He
trained in the workshop of Bernard Van Orley
and was active as a painter and designer of
tapestry cartoons. Campaña spent the majority
of his career in Spain, where he was given his
Hispanicized name. He established himself in

the city of Seville in 1537 and remained there
as the leading painter of the city until 1562. It
was not until the 1980s that the latter part of
his career was reconstructed by Nicole Dacos.¹
Campaña returned to his native Brussels in 1563
and produced designs for tapestry cartoons for
the Brussels tapestry industry, replacing Michel
Coxcie as the leading tapestry designer of the city.

This drawing was first attributed to Campaña
by Nicole Dacos at the time of its sale at Piasa
in 2002.² She proposed a dating for the drawing
towards the end of Campaña's life, around 1580,
and connected it to his activity as a designer
of tapestries following his return to Brussels.
Enrique Valdivieso recently included the drawing
in his monograph on the artist, concurring that
it is linked to Campaña's activity of designing
tapestries during the last stage of his career in
Brussels.³

This sheet is one of the largest and most elaborate
surviving drawings by Campaña. The subject of
the drawing is a scene from the story of Flavius

Josephus and Vespasian. This episode derives from
Flavius Josephus's *The Jewish War*, which includes
an account of Vespasian's military campaigns
against the Jews in Israel. Flavius Josephus led
the Jewish army against the Romans in the First
Jewish-Roman War in the first-century AD. After
surrendering to Vespasian, Josephus served as an
interpreter and advisor to Vespasian's son Titus.
He was later granted his freedom and penned
several histories of the Jewish people. Campaña
here skillfully uses the long, horizontal format of
the sheet to create a richly detailed composition
that plays out along the diagonal receding from
the foreground at left to the background at right.
The scene is populated with a large crowd of
dramatically posed figures and is ornamented with
passages of classical architecture and sculpture
throughout.

Campaña designed a cycle of tapestries executed
around 1570 on the theme of *The Jewish War*,
now conserved in Marsala, Sicily in the Museo
degli Arazzi. These tapestries, which are thought
to have come from the royal collection in Madrid,
include several episodes from the story of Flavius
Josephus and Vespasian (Figs. 1-2).⁴ Dacos
proposed that a drawing by Campaña formerly on
the art market depicting *The Capture of Flavius
Josephus* was originally intended for an abandoned
tapestry commission also on the theme of *The
Jewish War* and was later adapted for one of
the tapestries in Marsala.⁵ In 2002, Dacos also
suggested that our drawing could be related to this
unrealized tapestry project. However, our drawing
is unusually large and detailed, and may have been
another variation on this theme by Campaña for
another project.

Campaña's depictions of the Roman emperor's
triumphs against the Jews allude to the victories of
Charles V and Philip II as sponsors of the wars of
religion against Protestants and Muslims. In these

works, Flavius Josephus represents John Frederick
I of Saxony, the leader of the Schmalkaldic
League, who was captured at the battle of
Mühlberg and later given his freedom by the Holy
Roman Emperor several years later.⁶



Fig. 1. After Pedro de Campaña, *The Capture of Flavius Josephus*, tapestry, Museo degli Arazzi, Marsala, Sicily.



Fig. 2. After Pedro de Campaña, *Liberation of Flavius Josephus*, tapestry, Museo degli Arazzi, Marsala, Sicily.



GIOVANNI BATTISTA PAGGI

(Genoa, 1554 – 1627)

The Assumption of the Virgin

Pen, brown ink, and wash on paper
13 3/8 x 9 1/8 inches (34 x 23.2 cm)

\$7,500

INQUIRE

PROVENANCE

Unidentified collector's mark "D.G.R." lower right
(Lugt 757b)

Wilhelm Suida (1877–1959), New York; by
descent to:

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

Private Collection, USA

This impressive drawing of the Assumption of the Virgin is the work of the Genoese artist Giovanni Battista Paggi. The son of a nobleman, Paggi received a humanist education and was a self-taught artist. According to Paggi's first biographer, Raffaele Soprani, it was only after encountering Luca Cambiaso and being praised by him that Paggi decided to pursue a career as a painter, against the wishes of his father. Paggi was banished from Genoa in 1581 after murdering a patron who had refused to pay for one of his works. He took refuge in Florence under the protection of Francesco I de' Medici, Grand Duke of Tuscany, remaining there until 1599. In Florence, he worked out of a studio in a house owned by Federico Zuccaro and was a member of the Accademia Fiorentina del Disegno beginning in 1586. He undertook numerous commissions in Tuscany during this period, supplying altarpieces for churches in San Gimignano, Pistoia, Lucca, and other minor cities.

This Assumption of the Virgin is a characteristic work by Paggi, whose complex compositional arrangements were frequently divided across several levels. Here, the Virgin is framed by the cloud supported by *putti* that encircles her. Below, the apostles are arranged in a circle around her open tomb, gazing upward with expressions of amazement as she ascends towards heaven. The significance of this moment is expressed through the emphatic gestures of the figures, including the outstretched arm and upturned palm of the

Virgin, the hands clasped in prayer of the angel to her right, and the various gesticulations of the apostles.

One of the most striking details of the drawing is the arrangement of the apostles in the foreground, who, facing away from the viewer, obscure a complete view of the tomb and draw our attention to the Virgin. Paggi has masterfully captured the confusion and wonder of the apostles through the angular lines of the drapery, rendered with quick, nervous strokes of the pen. The liberal application of the wash in the lower half of the composition and its restrained use above is particularly skillful, allowing the white of the paper to highlight the upper portion of the drawing and express the radiance of the light concentrated on the Virgin.

The drawing dates from the latter part of Paggi's stay in Florence, when he was most frequently engaged as a painter of church decorations. Paggi completed two altarpieces depicting the Assumption of the Virgin during his Florentine period—one for the chapel to the left of the high altar in the cathedral of Pistoia (1593–1594) and another for the church of Nostra Signora del Carmine in Genova (1596), which he presumably painted in Florence and shipped back to his native city.¹ Although the present drawing does not correspond exactly to the final composition of either of these paintings, the stylistic relation is apparent especially with the version in Pistoia, for which it might be a preliminary design.



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

This intriguing drawing is a study by an anonymous sixteenth-century Italian artist after a vignette in Michelangelo's fresco of *The Last Judgement* 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.

PROVENANCE

Private Collection, New York

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 sixteenth-century Italian draughtsman after this part of the fresco, showing the neighboring figural group, are in the Royal Collection, 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 Buonarotti, *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.



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 Capitegli.

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 seventeenth-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 seventeenth-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 seventeenth 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 nineteenth 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

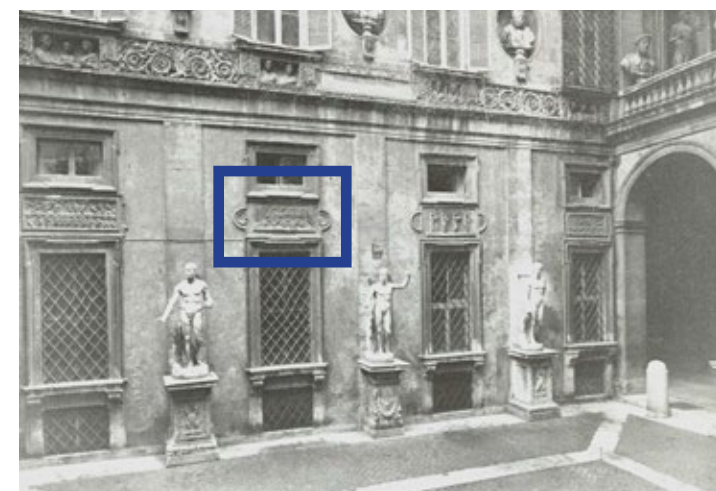


Fig. 2. The east wall in the courtyard of Palazzo Mattei di Giove, Rome, shown after the relief was removed.

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 seventeenth-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 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

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



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



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.



STEFANO DELLA BELLA

(Florence, 1610 – 1664)

A Mother and Child, Two Children, and a Dog

Pen and ink on paper
6 7/8 x 9 5/8 inches (17.5 x 24.4 cm)

\$11,000

INQUIRE

PROVENANCE

Elsie de Woolfe, Lady Mendl, Paris; by whom given in 1950 to:

Arlene Dahl, New York (until 2021)

Inventive, whimsical, and fantastic; delightful, imaginative, and macabre; romantic, critical, and witty—these often-conflicting adjectives can all be used to describe the work of the great seventeenth-century draughtsman and printmaker Stefano Della Bella. But what perhaps most characterizes the entire range of his prolific activity was his quality as a keen observer—whether as a witness to the extravagances of the courts, the battles of soldiers, or the poverty of the countryside.

The present drawing depicts a mother with her child on the ground outside an unidentifiable building, with what seem to be classical columns at the left. The two embrace each other, even seem

to kiss, the child kneeling on his mother's lap, his arms around her shoulders, while she holds him tight against her. Nearby two boys stand. One seems to be eating some food or chewing on a bone, while the other is petting a dog. This is a scene of quiet tenderness and affection—but one drawn with the most exuberant frenetic pen work. There seems little doubt that the artist was recording what he had seen, an episode (or two) from everyday life.

A drawing by Stefano della Bella in the British Museum depicts a similar subject (Fig. 1)—again a mother with her child in her lap outside a classically columned building with another child nearby, also eating, chewing, or perhaps teething.¹ The types in both drawings are the same: the young beautiful mother in a flowing dress and the pudgy children with bushy hair.

Both our drawing and that in the British Museum relate thematically to subjects Della Bella treated throughout his career. A seated mother and child trade the news with a barefoot woman carrying



Fig. 1. Stefano della Bella, *A Seated Woman with Two Children, One on her Lap*, pen and ink with grey wash over graphite, British Museum, London.

two babies in an etching from the series *Diverse figure e paesi* of 1649 (Fig. 2).² An analogous motif also appears in the print of *A Child Teaching a Dog to Sit* (Fig. 3).³ The present drawing is very close in treatment to a print by the artist depicting a mother and child embracing, and while not exactly preliminary for the print, it almost certainly served as the basis for the design (Figs. 4-5).⁴ The more robust figures in this print, dated to the early 1660s, are especially close to our drawing, which would seem contemporaneous in date.

Our drawing was formerly owned by the celebrated interior designer, actress, and taste-



Fig. 2. Stefano della Bella, *Peasant Women Gossiping*, etching, Metropolitan Museum of Art, New York.



Fig. 3. Stefano della Bella, *A Child Teaching a Dog to Sit*, etching, Metropolitan Museum of Art, New York.

maker Elsie de Woolfe (1859–1950) and was gifted to a close friend of hers, the legendary Hollywood actress Arlene Dahl. Then attributed to Ludovico Carracci, the drawing was recently associated with Stefano della Bella by Benjamin Perronet, to whom we are grateful.



Fig. 4. Detail of the present work.



Fig. 5. Stefano della Bella, *Two Children Embracing*, etching, Metropolitan Museum of Art, New York.



**CARL BORROMÄUS
ANDREAS RUTHART**
(Danzig 1630 – after 1703 L'Aquila)

A Wolf

Oil on paper laid down on canvas
9 x 11 inches (22.8 x 28 cm)

\$80,000

INQUIRE

PROVENANCE

The Marchesi Strozzi, Palazzo Strozzi, Florence;
their sale: Christie's, London, 20 May 1993, lot
315; where acquired by:

Private Collection, New York

Ruthart has been called one of the most intriguing artistic personalities of seventeenth-century Europe. He was born and trained in Danzig (now Gdansk), before visiting Rome in 1659. From 1663 to 1664 he was in Antwerp, registered in the painter's guild as "Carlo Routtart," where he studied Flemish animal painting, especially the work of Jan Fyt and Frans Snyders.

Ruthart specialized in the depiction of animals—in particular, wild animals—at rest, in conflict, fighting, and being hunted. His grander compositions incorporated them into the surrounding scenery, as well as depicting them in idyllic settings, mythological episodes, and biblical contexts. Ruthart had a superb understanding of animal anatomy and was adept at depicting animals in motion and at rendering fur with astonishing fidelity. In the present work, the artist created thin lines of texture in the fur by carefully pulling away wet paint either with a single dry bristle or with the handle of his brush. Ruthart's work is also characterized by the restrained, cool colors visible here: silver-grey and brown for rocks, blue-green for vegetation, and vivid colors for the animals themselves.

In the 1660s Ruthart travelled through Regensburg to Vienna, where he worked for Prince Charles Eusebius of Liechtenstein. In 1672 he was in Venice and Rome, where he saw the work of Giovanni Battista Castiglione. That year he entered the Celestine monastery in Rome and painted altarpieces for the monastery church of S Eusebio. He later moved to the Abbey of S. Maria di Collemaggio in L'Aquila, where he was

known as "Pater Andrea" and where he remained until his death.

Paintings by Ruthart are to be found in princely collections and museums across Europe, but the largest holding of the artist's work remains in L'Aquila, exhibited in the Sala Carlo Ruther of the Museo Nazionale d'Abruzzo. A group of Ruthart's oil studies of animals from life were retained by the artist and utilized by him throughout his career as references for his larger compositions. Nine superb examples passed to the collection of the Marchesi Strozzi in Florence and were dispersed at auction in 1993. The present study of a wolf is one of these. It was used by Ruthart in several compositions, including *The Fable of the Fox and the Sick Lion* in the Galleria Nazionale, Rome; *Ulysses and Circe* of 1666 formerly in the Dresden Gemäldegalerie, and in the lower left of the signed *Wild Animals in a Mountain Gorge* in the Nationalmuseum, Stockholm (Fig. 1).



Fig. 1. Carl Borromäus Andreas Ruthart,
Wild Animals in a Mountain Gorge, oil on canvas,
Nationalmuseum, Stockholm.



**ANTON DOMENICO
GABBIANI**

(Florence, 1652 – 1726)

*The Martyrdom of the Santi Quattro
Coronati*

Pen and brown ink, brown wash,
and black chalk on paper
10 3/8 x 10 3/8 inches (26.4 x 26.5 cm)

\$20,000

INQUIRE

PROVENANCE

Private Collection, UK

After initial training under Justus Suttermans and Vincenzo Dandini, in 1673 Anton Domenico Gabbiani embarked for Rome where he spent three years studying at the Medici-sponsored *Accademia per artisti fiorentini*. There he came under the influence of Ciro Ferri, then Director of the *Accademia* alongside Ercole Ferrata. The impulsive handling of this powerful composition was clearly inspired by Ferri's drawings, as well as those of his master, Pietro da Cortona.¹ Gabbiani returned to Florence in 1680 to begin an independent career. The present drawing probably dates from around this time and is preparatory for a now lost painting by Gabbiani that once hung in the tenth-century Oratory of Santa Maria Primerana in Fiesole.²

The subject of the drawing and Gabbiani's *ex-voto* painting is the *Martyrdom of the Santi Quattro Coronati*. Representations of the martyrdom of these four saints, condemned to death in the third century AD by the Emperor Diocletian, are comparatively rare.³ Their images were venerated in Italy, albeit sporadically, since around 1300,

but the late sixteenth century witnessed a long-lasting surge in depictions of their martyrdom, commissioned by the Guilds of stonemasons, carvers, and sculptors. The quarries around Fiesole had been mined since the Etruscan era by generations of highly trained local artisans.⁴ As their patrons and protectors, the Santi Quattro Coronati were of special significance to the city, hence the decision to commission Gabbiani's painting for the Oratory. The Oratory itself was central to civic life and was a place of special devotion for sculptors. It is replete with works in marble, polychrome terracotta, and marble *ex-votos*, notably the portrait relief of the sculptor Francesco da Sangallo thanking the Virgin for her intercession.⁵

Gabbiani's composition in the present drawing shows a mass of writhing bodies as the martyrs—two tied back-to-back to the column and two on the ground—are mercilessly flailed for refusing to sculpt a pagan image. At the upper left, Diocletian presides over the execution. Gabbiani worked freely and rapidly, with great boldness and spontaneity. His handling was heavily influenced by Ferri and Cortona, as is clear in comparison with the latter's *Martyrdom of Saint Erasmus* in the Uffizi (Fig. 1).⁶ Our drawing is similar in figure types, technique, and energy, yet manifestly Gabbiani's in style. Whether presentation drawings, *modelli*, or compositional designs, Gabbiani's drawings share three distinct features: wild chalk underdrawing (as at the right of the present sheet), robust, stocky figure types, and distinctively heavy pen lines in emulation of Ferri and Cortona. His style is at its freest and most animated when, as in the present sheet, he is in his inventive mode. A comparable example is found in his *Rape of the Sabines* (Fig. 2).⁷ Violent movement is conveyed by rapid and spontaneous tangled lines emerging from the web of swirling



Fig. 1. Pietro da Cortona, *Martyrdom of Saint Erasmus*, pen and ink, black chalk, and white heightening, Gabinetto dei Disegni e delle Stampe, Uffizi, Florence.

chalk—the more intense the scene, the denser and more animated his penwork.⁸

Our drawing was at some point cut in half, as is evident from the framing lines surrounding all but the top of the sheet, as well as the shafts of light and cloud formations that finish abruptly at the topmost edge. Crucially, however, what survives is consistent with the information provided by



Fig. 2. Anton Domenico Gabbiani, *Rape of the Sabines*, pen and ink, formerly art market.

Giglioli in his 1933 census of art and antiquities in Fiesole—that Gabbiani’s painting of the *Martyrdom of the Santi Quattro Coronati* was vertical in format. He also recorded that a pair of angels seated on clouds were shown in the upper part of the composition.⁹ The discarded section of the original sheet would doubtless have included the cloud-borne angels that appeared above the martyrdom scene.

The sheer number of early references to Gabbiani’s lost painting testify to its critical acclaim. It originally hung in the Oratory at ground level beneath the organ, making it accessible to worshippers. It was first documented in 1776 by Angelo Maria Bandini, followed by Domenico Moreni in 1792 for whom Gabbiani was “*valente*,” a powerful artist.¹⁰ Filippo Trabalesi’s tract of 1802 confirms that it was relocated above the niche displaying Andrea da Fiesole’s sculpted *Pietà*, adjacent to the High Altar.¹¹ There it remained into the nineteenth century, when it was praised in the early guidebooks of Francesco Fontani and Giuseppe del Rosso.¹² Gabbiani’s *ex-voto* disappeared sometime after 1933, the year in which it was described by Giglioli. It was the property of the Opera of Santa Maria Primerana, the body responsible for its fabric, which

commissioned the *ex-voto*. Sadly, by the 1930s it was in a terrible (“*cattivo*”) state, its surface badly cracked and its pigments discolored.

Fiesole’s quarries were a valuable source of *Pietra serena* of the finest quality, used to decorate major Florentine monuments from Brunelleschi’s Pazzi Chapel to Michelangelo’s Medici Chapel, but the process of extraction was extremely dangerous. Given the dimensions of Gabbiani’s painting and the context in which it was displayed, it evidently functioned as a votive offering in memory of the generations of local stonemasons and quarrymen who had died, and for those who had recovered from injuries sustained as a result of their profession. The present drawing is all that remains of what was obviously an impressive and—especially for Fiesole—a highly meaningful and valued work, before which generations of stoneworkers would have expressed their devotion, given thanks, or prayed for protection. Moreover, it stands as a valuable record of what was among the most dramatic renderings of the subject for this period.¹³

We are grateful to Dr. Simonetta Prosperi Valenti Rodinò for confirming Gabbiani’s authorship of this drawing.





Circle of
GIAN LORENZO BERNINI
(Rome, ca. 1700)

A Pair of Angels

Red chalk and white heightening on paper
6 ¼ x 4 ½ inches (15.9 x 11.4 cm) and
6 ¾ x 5 inches (17.1 x 12.7 cm)

SOLD

INQUIRE

PROVENANCE

Wilhelm Suida (1877–1959), New York; by descent to:

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

Private Collection, USA

When in the collection of Wilhelm Suida and his descendants, this pair of angels was attributed to the great Roman Baroque artist Gian Lorenzo Bernini. While there are some resonances with Bernini's sketches of angels in chalk, the handling and quality of execution of these drawings point towards an artist working in his wake, possibly even a French artist active in Rome, ca. 1700.

Bernini frequently sketched angels in motion and supporting heavy objects, particularly in his designs of frames and other architectural elements (Figs. 1-2).¹ Our drawings of angels, shown in dynamic poses with flowing drapery, were likely similarly intended as architectural details or framing elements. Close parallels can be found in the angels designed by Bernini which hold aloft Pietro da Cortona's *Crucifixion* in Castel Gandolfo in Rome (Fig. 3).² The angels in the present drawings may have been conceived to be placed on either side of an oval frame, rather than to be included in a larger, multi-figure composition.



Fig. 1. Gian Lorenzo Bernini, *Angel Supporting a Cloud*, black chalk, Museum der Bildenden Künste, Leipzig.

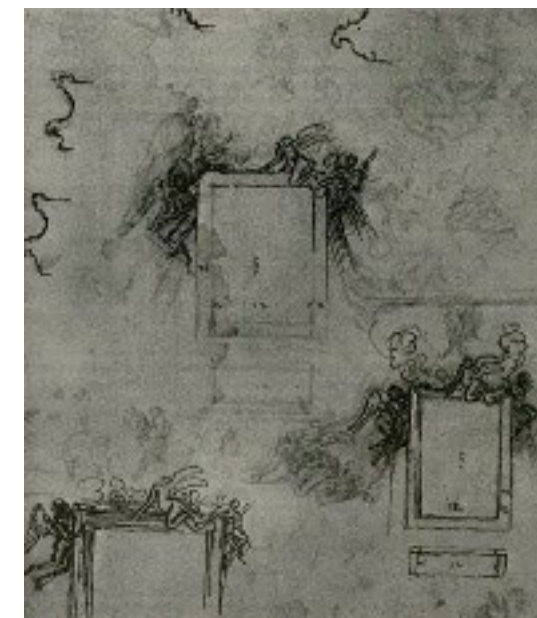


Fig. 2. Gian Lorenzo Bernini, *Sketch for the High Altar of Sant'Andrea al Quirinale*, pen and black chalk, Museum der Bildenden Künste, Leipzig.



Fig. 3. Gian Lorenzo Bernini, frame for Pietro da Cortona's *Crucifixion*, Castel Gandolfo, Rome.



**GIOVANNI ANTONIO
PELLEGRINI**

(Venice, 1675 – 1741)

Alexander Before the Body of Darius

Oil on paper, laid down on canvas
11 ½ x 15 ⅝ inches (29.2 x 39.7 cm)

SOLD

INQUIRE

PROVENANCE

Bartolo Bracaglia, New York, by 1961

with P & D Colnaghi, London, December 1971;
where acquired by:

Dr. John O'Brien

EXHIBITED

“Venetian Paintings of the Eighteenth Century,”
New York, Finch College Museum of Art, 1 Oc-
tober – 16 December 1961, no. 31.

Detroit Institute of Arts, November 1964.

LITERATURE

*A Loan Exhibition of Venetian Paintings of the
Eighteenth Century*, exhibition catalogue, New
York, 1961, cat. no. 31.

Giovanni Antonio Pellegrini was Venetian by birth, but an international artist in life. His extensive travels not only shaped his own artistic development, but through his extremely influential work, provided an essential connection between paintings of the Venetian tradition and the Rococo style throughout Europe. At an early age he followed his first master Paolo Pagani to Austria, remaining there for six years. He returned to Italy in 1696 and traveled to Rome in 1700 before returning to Venice two years later. He remained in Venice and the Veneto until 1708, when Charles Montagu (later Duke of Manchester) invited him to England. His later career took him to Germany, France, Flanders, and Austria.



Fig. 1. Giovanni Antonio Pellegrini, *Alexander with the Body of Darius*, oil on canvas, Musée d'art et d'histoire Saint-Léger, Soissons.

Although the present work was previously considered to be by Giovanni Battista Pittoni, Robert L. Manning and later Federico Zeri properly recognized Pellegrini's authorship of this oil sketch.¹ Our *bozzetto* relates directly to a large canvas by Pellegrini now in Soissons (Fig. 1). Once thought to represent Achilles viewing the body of Patroclus, the painting rather depicts Alexander the Great with the body of the defeated Persian King Darius.

According to Plutarch (33:43), Darius was pursued by the victorious Alexander, but was slain by his own men. Before dying, the Persian King, lying wounded on his chariot, thanked Alexander for caring for his wife and children, who had earlier been captured. In Pellegrini's treatment, the body of Darius, dramatically posed on his back with his head inverted, is revealed before the shocked but still exquisitely composed Alexander. A pendant of the Soissons painting depicts Alexander before the family of Darius. The twin subjects extol the moral probity of Alexander as both king and military leader and serve as

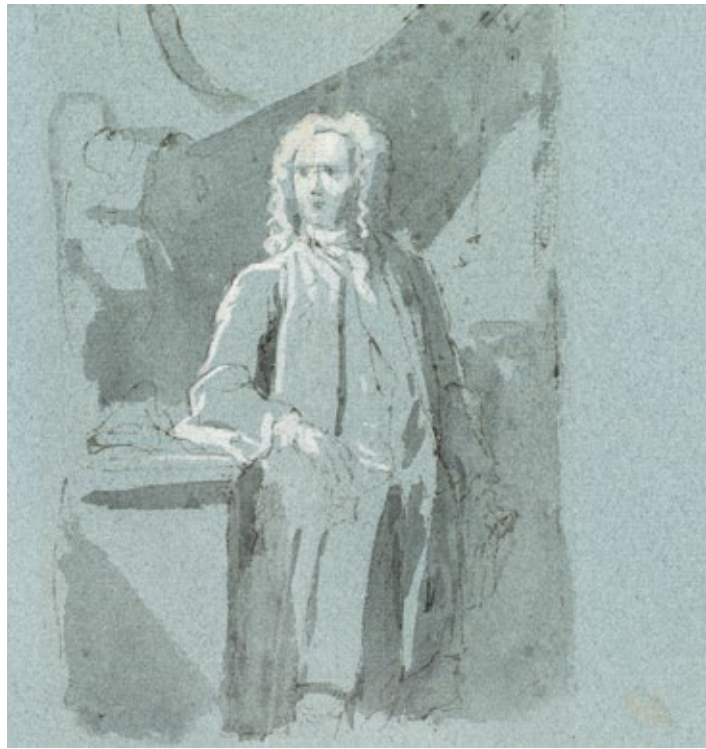
emblems of generosity and honor for any ruler.

The essence of the final composition is present in our oil sketch, brilliantly executed in a kind of bravura shorthand. Elements are conveyed in abbreviated and at times abstract forms, with details indicated by jittery, expressive brushwork, particularly notable in the rendering of drapery. The handling of the paint is rapid and thin, as befits an oil sketch, and the palette is thus more muted than in the final composition.

George Knox has dated the Soissons paintings to 1702–1703, just after Pellegrini's return from Rome.² Our *bozzetto* would thus be of a similar date. Pellegrini later treated the subject in a large canvas now in the collection of the Casa di Risparmio in Padua, for which two preliminary drawings are known.³ An earlier Pellegrini drawing in Düsseldorf may illustrate a first idea for our composition (Fig. 2).⁴



Fig. 2. Giovanni Antonio Pellegrini, *Alexander with the Body of Darius*, pen and ink on paper, Museum Kunstpalast, Düsseldorf.



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 ac-
quired by:

Wilhelm Suida (1877–1959), New York; by
descent to:

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

Private Collection, USA

LITERATURE

Janos Scholz, “Italian Drawings in The Art Muse-
um, Princeton University,” *The Burlington Maga-
zine*, 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
twentieth 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
eighteenth-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.



JOHANN GEORG PFORR
(Ulfen 1745 – 1798 Frankfurt am Main)

Study of A Horse

Signed, verso: *Pforr*

Pen and brown ink with pencil
underdrawing on paper
3 5/8 x 4 5/8 inches (7.6 x 10.2 cm)

SOLD

INQUIRE

PROVENANCE

Private Collection, New Jersey

The eighteenth century witnessed a burgeoning of equestrian paintings and painters specializing in the genre. While England was the main center for horse painters, the taste for works of this kind spread throughout continental Europe. Although a relatively minor practitioner of the field, Johann Georg Pforr achieved success as a horse painter. Before receiving his initial artistic training, Pforr worked in the Richelsdorf mines near Wildeck, where he was seriously injured from a fall in a mineshaft. He was later employed as a porcelain painter before attending the Academy in Kassel in 1778. Pforr settled in Frankfurt in 1785 where spent the remainder of his career. The main repositories of Pforr's works are the Städel Museum in Frankfurt and the Neue Galerie Kassel.

Rather than a painter of large portraits of individual horses, he often included them as staffage in multi-figure compositions executed in oil on canvas or panel, as well as in gouache on paper (Fig. 1). This earned him the nickname "the German Wouwerman" among his contemporaries after Philips Wouwerman, the accomplished seventeenth-century Dutch painter of horses who painted similar outdoor scenes.

Our drawing of a solitary horse was most likely sketched rapidly from life. The precise cross-hatching that defines the animal's body both reveals the artist's knowledge of equine anatomy and is a reflection of his facility as a draftsman

and engraver. On the reverse of the sheet, Pforr both signed his name and sketched in pencil the hindquarters of a horse and the lower half of a man in riding boots (Fig. 2).



Fig. 1. Johann Georg Pforr, *Hunters with Horses and Hunting Dogs*, gouache on paper, Städel Museum, Frankfurt.

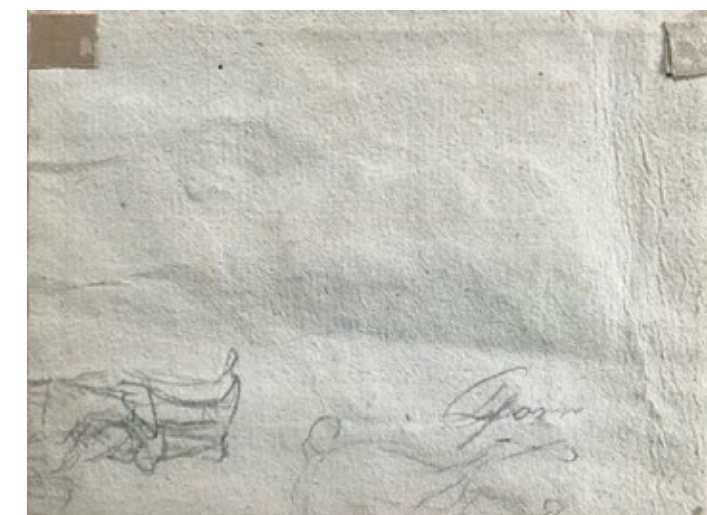


Fig. 2. Detail of the reverse of the present drawing.



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)

SOLD

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 seventeenth and eighteenth 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.



GIUSEPPE CAMMARANO

(Siacca, Sicily 1766 – 1850 Naples)

The Death of Fausta and Crispus (from Donizetti's "Fausta")

Pen and dark brown ink, two shades of brown wash, grey wash, white highlights, and traces of black chalk on light brown prepared paper
19 5/8 x 27 1/8 inches (49.8 x 69 cm)

SOLD

INQUIRE

PROVENANCE

Private Collection, UK

This grand drawing by Giuseppe Cammarano, one of the principal exponents of Neoclassical painting in Naples, depicts the climactic death of Fausta and Crispus in Gaetano Donizetti's opera *Fausta: Melodramma in Due Atti*. Cammarano must have completed this drawing close in date to the premiere of the opera at the Teatro di San Carlo in Naples on 12 January 1832. Not only was the artist closely linked to the Teatro, but the drawing is executed on the reverse of the elaborately engraved title page of Giacomo Giovanetti's encomium of 1832 celebrating the colossal statue of Carlo Emanuele III, Duke of Savoy and King of Sardinia, establishing its earliest possible date of completion.¹ The monumental sheet is a 'folio atlantico massimo' of unusually large dimensions, which allowed the artist to incorporate several moments from Donizetti's libretto. Cammarano here presents the viewers with the deaths of the two principal figures in a sequential narrative, the centerpiece of the composition being Fausta, resplendent and lying seductively yet lifeless on an ancient Roman triclinium.

Cammarano trained under Fedele Fischetti at the Neapolitan *Accademia di Belle Arti* and was renowned for his *pennello facile e fecondo* ("deft and prolific brush"). He worked extensively on projects for the House of Bourbon at the Palazzo Reale, the Reggia di Caserta, and—significantly, with regard to the present drawing—the Teatro di San Carlo in Naples.² Theatrically dramatic in character, this drawing engages the observer as witness to an extraordinary spectacle. The action is intense and the outcome tragic, with scenes of pathos, brutality, and murder. Its dynamic handling contrasts with the more refined and frozen Neoclassical style exemplified by Northern European exponents, and more than likely stems from Cammarano's strong ties to the theatre, coming as he did from a family with a long tradition as artists, musicians and actors, and with strong associations with the Teatro di San Carlo.³ As a youth he worked in this very theatre as a *scenografo*, set designer and painter. Later, after the disastrous fire of 1816 which virtually destroyed the building, he won the commission to decorate its newly constructed cupola with the vast fresco depicting *Apollo Presenting the Pantheon of Poets to Minerva*.⁴

In style and handling, the present sheet is consistent with numerous drawings by Cammarano preserved in the Victoria & Albert Museum, for example *Scylla Holding a Lock of Her Father's Hair* (Fig. 1).⁵ The facial types are identical, from the detailed physiognomies of the protagonists to the summarily sketched faces of the onlookers. Likewise, rhetorical gestures key to the narrative are carefully articulated. The rapid application of white highlights with a fine brush point is identical to that of *Thetis Dipping Achilles into the Styx* (Fig. 2).⁶ Moreover, the drawing is a perfect example of Cammarano's fascination for classical armor and costume. The helmet with



Fig. 1. Giuseppe Cammarano, *Scylla Holding a Lock of Her Father's Hair*, pen and ink, Victoria & Albert Museum, London.

a beaked visor shaped like the head of an eagle, as worn by the soldier at the right, recurs in the *Scylla* composition and again in his *Hector and Menelaus* of 1824.⁷

Cammarano's treatment of this subject is directly linked to the composer and artistic director of the Teatro di San Carlo, Gaetano Donizetti, and the premiere of his opera *Fausta*. The story is based on the historical figure Fausta, the second wife of the Roman Emperor Constantine. In 326 AD



Fig. 2. Giuseppe Cammarano, *Thetis Dipping Achilles into the Styx*, pen and ink, Victoria & Albert Museum, London.

Constantine ordered she be put to death along with Crispus, his son by his first wife, with whom Fausta was rumored to be having an affair. Both were then erased from public memory by *Damnatio memoriae*—their names were removed from inscriptions and they were never to be spoken of again. These events have been shrouded in mystery and contention since antiquity, undoubtedly because Constantine was sanctified as the first Christian Emperor.⁸

Fausta's story was well-known as one of the greatest scandals of antiquity. With cuckoldry, seduction, the alleged rape of a stepmother, uxoricide, and filicide, there was more than enough in this story to gratify the passions and wit of a Neapolitan audience. But Donizetti recast the story using great artistic license, casting Crispus as the innocent object of Fausta's passion. His rejection of her advances had tragic results, leading to both their deaths. In Donizetti's rewriting, Constantine remains blameless. Crispus is assassinated by a Lictor, and Fausta commits suicide by taking poison.

In the present drawing we witness all the drama of Donizetti's version of the deaths of Crispus and Fausta in sequence. The 'sanctified' Constantine is absent, and the centerpiece of the composition is Fausta, shown scantily veiled as though she has just emerged from a bath. In keeping with the libretto her lifeless body bears no signs of violence. To the left we see the assassination of Crispus, who had recently returned triumphant from his military campaign in Gaul, indicated by the laurel

leaves around the rim of his plumed helmet cast on the floor. Horrified onlookers burst into the chamber, some staring at Fausta, others at the Lictor—depicted in a civic toga—who is about to strike Crispus with a fatal blow.

When word of the plot of *Fausta* reached the ears of the Neapolitan authorities, it caused great concern because the plot was seen as highly immoral. The Minister for Police wrote directly to the King in December 1831, urging the production be stopped. Donizetti, however, successfully fought official attempts to postpone the premiere or to prevent the opera being staged, a testimony to his reputation and probably to the influence of the *Primadonna* herself, who was rumored to be the King's mistress. The controversy around the production doubtlessly fueled public interest, and the premiere was such a resounding success that a second season of performances occurred later in the same year.⁹

It is not known whether our drawing was a *modello* for a painting or whether it had a specific purpose connected to the production of Donizetti's *Fausta*, possibly as a proscenium curtain. Its relationship to the runaway success of the opera seems clear, even down to the date of the titlepage on the back of which it is drawn. It is possible that a *memento* of such a popular opera may have been commissioned by or prepared as a gift for a patron, perhaps Donizetti or even the King himself. What it clearly demonstrates, however, is that Cammarano had the theatre and tragic opera in his blood.





AUGUSTIN EDOUART

(Dunkerque 1789 – 1861 Calaid)

Portrait of Joseph H. G. Anderson

Cut black paper silhouette with white chalk drawing, 8 ¼ x 3 inches (21 x 7.7 cm), on white paper, 11 ½ x 5 ¼ inches (29.2 x 13.3 cm)

SOLD

INQUIRE

PROVENANCE

The artist; his gift to:

Thomas Lukis, The Grange, Guernsey, 1850; and by descent to his daughter:

Frederika Lukis Lukens; by descent to her grandson; by whom sold in 1911 to:

Emily Gatliff (Mrs. Frederick Nevill) Jackson, London; by whom consigned to:

Arthur S. Vernay, New York, 1911

Private Collection, Vermont, until 2019

EXHIBITED

The Collection of American Silhouette Portraits Cut by August Edouart, New York, Arthur S. Vernay, 27 October – 13 November 1913, p. 83.

LITERATURE

Arthur S. Vernay, *The Collection of American Silhouette Portraits Cut by August Edouart*, New York, 1913, p. 83. “Anderson, Joseph G.H. of Philadelphia. Leader of Brass Band, in Place of Frank Johnson. Taken at Saratoga, 1 Sept. 1844.”

Emily (Mrs. Frederick Nevill) Jackson, *Ancestors in Silhouette*, London, 1921, p. 192.

Andrew Oliver, *Auguste Edouart’s Silhouettes of Eminent Americans, 1839-1844*, Charlottesville, 1997, Appendix, p. 510.

Inscribed in a later hand on attached label, recto: “Joseph Anderson / of Philadelphia / Sept 1st, 1844 / Leader of Brass / Band of Phila / In place of / F Johnson” and, by the artist, on verso of card: “Joseph H. G. Anderson / of Philadelphia / Saratoga Springs / Sept. ... 1844.”

The genre of silhouettes first appeared early in the eighteenth century in England, where the black cut-outs were initially known as “shades.” They became hugely popular as an effective but less expensive alternative to portrait miniatures, both in England and in France, where they acquired their modern name as a slightly disparaging homage to the French Finance Minister Étienne de Silhouette, noted for his austere economic policies and personal frugality.

Augustin Amant Constance Fidèle Edouart was the most celebrated and prolific silhouette portraitist of the nineteenth century. Born in Dunkerque, he emigrated to England in 1815, but did not cut his first silhouette until 1825. His enormous facility in the medium—it was said that he could produce a silhouette in three minutes—brought him a certain celebrity and acclaim, one sufficient to sustain a successful artistic career. Edouart would seek out and record the most celebrated artistic, political, social, clerical, and military figures of the day, both as tributes to his subjects and as demonstrations of his remarkable ability to memorialize their appearances so succinctly. At the same time he would undertake commissions from members of the burgeoning middle class eager to document themselves and their families in a manner like the great and famous.

In 1839 Edouart came to America, where he was to remain for ten years. In that time he traveled from city to city, portraying thousands of people in profile, celebrated and not. 3800 of them are recorded. Despite the nature of the technique, which rendered all figures as black shapes, nearly all of those portrayed by Edouart were white. Only a few of his silhouettes were of Black subjects. Two in the Metropolitan Museum depict enslaved women in New Orleans—one called “Dalmany” after her enslaver Mrs. Susan

Dalman (Fig. 1), the other labeled by the artist “Slave Belonging to Mrs. Oxley” (Fig. 2).¹ Both are portrayed in elegant attire and with dignified comportment, although it is not difficult to see evidence of their oppressed existence in their noble but downcast profiles. Yet their position was clearly valued, as attested to by the very existence of these silhouettes, each made at the same times that four members of the Dalman family and two of the Oxleys were similarly memorialized.² Five other silhouette portraits of enslaved women, most in New Orleans, are recorded.



Fig. 1. Augustin Edouart, *Dalmany* New York, Metropolitan Museum of Art.

Fig. 2. Augustin Edouart, *Slave Belonging to Mrs. Oxley*, New York, Metropolitan Museum of Art.

Unlike these works depicting Southerners born into servitude, our silhouette depicts an accomplished African American musician from Philadelphia. Joseph H. G. Anderson (1816–1873) was proficient on the flute and violin, but his fame came as a performer on the cornet, which he is seen holding in Edouart’s portrait. He became first a member and later the leader

of Frank Johnson's Band, a Philadelphia-based brass ensemble popular for over fifty years.³ The band was an all-Black ensemble formed by the composer-musician-impresario Francis (Frank) Johnson (1792–1844), one of the seminal figures in the history of African American music, noted as well for being the first native-born North American composer.⁴ Anderson joined the band in the 1830s and took over its leadership on Johnson's death in 1844. He led the group for the next twenty-five years until it was disbanded in 1870. During the Civil War, Anderson, who was also a composer, was employed by the United States Government to train bands of musicians at Camp William Penn, where African Americans who had enlisted in the Union Army were mustered.

Though Frank Johnson's Band was based in Philadelphia, it traveled widely—across the country and even to England, where members performed for Queen Victoria in 1837. One of the Band's principal engagements was an annual one in Saratoga Springs, New York. The group played there every June through September save one between 1821 and 1844—appearing at Congress Hall, the United States Hotel, and Union Hall. For Edouart, an annual visit to Saratoga Springs was a regular event as well. There wealthy vacationers, the perfect audience for the artist, were reliably in attendance.

Our portrait of Joseph Anderson was made in Saratoga Springs on 1 September 1844, as documented by the label affixed to the silhouette and inscription on the verso (Fig. 3). The inscription is written by Edouart himself, while the label is in a later hand. Edouart would finish his silhouettes with free-hand additions in white chalk, both to furnish individual details of the subject's physiognomy and to provide further legibility to the dress. Here delicate highlights

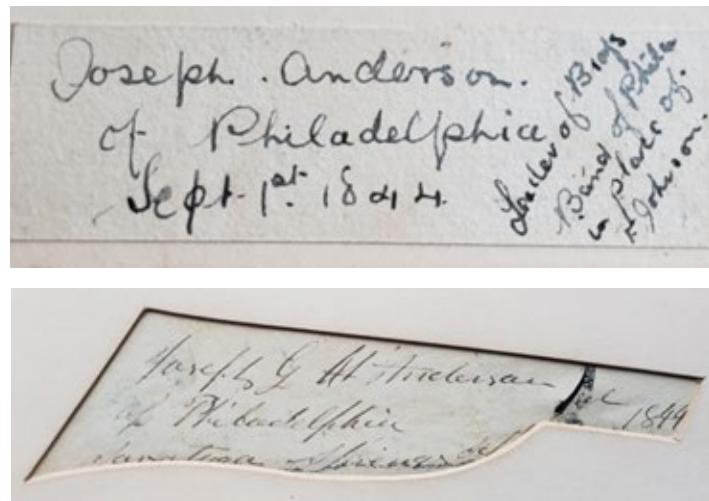


Fig. 3. Label recto and inscription verso. in chalk describe Anderson's hair and beard, while defining his frock coat, waistcoat, shoes, and cornet (Fig. 4). Edouart typically would cut silhouettes of his subjects in duplicate. One would be retained by the artist both as an archival record and as a matrix should another example of the portrait be desired. The second, often affixed to a standard background lithograph, would be given to the sitter. In the present case that second silhouette has survived and recently appeared on the art market (Fig. 6).⁵ Signed and dated 3 September 1844, it, and an 1842 silhouette of Frank Johnson (Fig. 7) may have been owned by Anderson himself. The companion archival portrait of Frank Johnson is, together with one of his wife, in the Metropolitan Museum of Art (Fig. 5).⁶



Fig. 4. Detail of the present work.



Fig. 5. Augustin Edouart, *Frank Johnson and Helen Johnson*, Metropolitan Museum of Art, New York.

The history of Edouart's archive collection of silhouettes deserves mention. The artist left America for France in 1849, sailing from Maryland on the cargo ship *Oneida*, traveling with his entire oeuvre of American silhouettes mounted into folio albums and stored in large cases. While nearing the coast of Guernsey, the ship foundered in a storm, but the artist, though injured, was able to make it to land, and one trunk containing much of his work was saved. The experience profoundly affected Edouart, who never produced another silhouette. Out of gratitude to Thomas Lukis of Guernsey, in whose house he recovered, Edouart gifted the surviving folio albums.

The archive descended in the Lukis family until 1911 when Emily Jackson, then researching her book *The History of Silhouettes*, placed an advertisement in *The Connoisseur Magazine* seeking related material. Lukis's great-grandson responded and Jackson eventually purchased the entire collection. Two years later, after cataloguing and photographing the contents, the silhouettes were put up for sale individually through the New York gallery of Arthur Vernay. Our silhouette



Fig. 6. Augustin Edouart, *Joseph Anderson*, 3 September 1844, formerly art market.

appeared on page 83 of the sale catalogue and eventually passed to a private collector in Vermont. Those that were unsold were acquired by the Reverend Glenn Tilley Morse, himself a silhouettist. His collection of silhouettes, said to have been the largest in the world, was bequeathed to the Metropolitan Museum of Art in 1950. Emily Jackson's photographs and negatives of the entire collection were acquired by the New York Historical Society from her son in 1953.



Fig. 7. Augustin Edouart, *Frank Johnson*, formerly art market.



WILLIAM CAVE THOMAS

(London, 1820 – 1896)

The Argument

Signed and inscribed on a label on the verso:
No. 1/ *The Argument*/ W. Cave Thomas/ 203 Camden Rd/ NW

Pencil and watercolor on paper
23 ½ x 18 ½ inches (59.6 x 47 cm)

\$45,000

INQUIRE

PROVENANCE

Christie's, London, 6 November 1995, lot 88

Private Collection, London

This powerful watercolor is a mature work by the little-known Victorian painter William Cave Thomas. Although he is generally considered a fringe member of the Pre-Raphaelite circle, possibly as a result of the rarity of his works, Thomas was a close associate of several leading members of Pre-Raphaelite Brotherhood and is credited with giving the movement's famed periodical, *The Germ*, its name.¹ Thomas here depicts a bearded man dressed in a lavish red velvet costume. The wonderfully coarse beard and fur hat suggest that the figure was inspired by a trip that the artist took to Russia. A label on the reverse of the frame written in the Thomas's hand records the title of this work, *The Argument*. The close-cropping, spirited hand gestures, and penetrating stare of the figure suggests that the

dispute in question is one between the protagonist of the painting and the viewer.

The son of a frame maker and gilder, Thomas studied at the Royal Academy in the 1830s and in 1840 travelled to Munich, where he attended the Academy of Fine Arts. He returned to England in 1843 and achieved modest success as an artist, art instructor, and writer in the nation's capital. Thomas exhibited widely in London, most notably at the Royal Academy between 1843–1862 and at the Exhibition at Westminster Hall in 1845, where he won a £400 prize for a cartoon of an *Allegory of Justice*, which ultimately resulted in the fresco of the subject to adorn the House of Lords (*in situ*).² In addition to working as the Master of the North London School for Drawing and Modelling in Camden, Thomas was a prolific writer and frequent contributor to the contemporary discourse on art and art education of his day. He penned numerous articles, pamphlets, and treatises on the arts, including: “The Influences Which Tend to Retard Progress of the Fine Arts” in the *Builder* (1848),

Pre-Raphaelitism Tested by the Principles of Christianity: An Introduction to Christian Idealism (1860), and *Mural or Monumental Decoration: Its Aims and Methods* (1869).

Thomas's period of study in Germany, where he came into contact with Peter von Cornelius and Johann Friedrich Overbeck, played a crucial role in his stylistic development. His paintings have often been likened to those of the German painters known as the Nazarenes that he encountered in Munich. Despite the hints of “Germanism” detected in his works—including the hard lines and the prevalence of religious subjects—Thomas's oeuvre should be viewed within the context of the main artistic movement of his day in England: Pre-Raphaelitism. Thomas was a friend of Dante Gabriel Rossetti—one of the founding members of the Pre-Raphaelite Brotherhood—and of Ford Madox Brown, with whom he shared a studio in the 1840s.

The dynamic between the subject and the viewer in the present work is paralleled in Thomas's painting *Eliezer Offering the Earring and Bracelets to Rebecca* (Fig. 1). Here, the figure of Eliezer is similarly shown bust-length and peering out of the painting. The viewer implicitly takes on the role of Rebecca, who is being offered the jewelry that Eliezer holds in his right hand. Thomas frequently worked from literary and religious sources when designing his pictures, but no source text has yet been identified for *The Argument*.

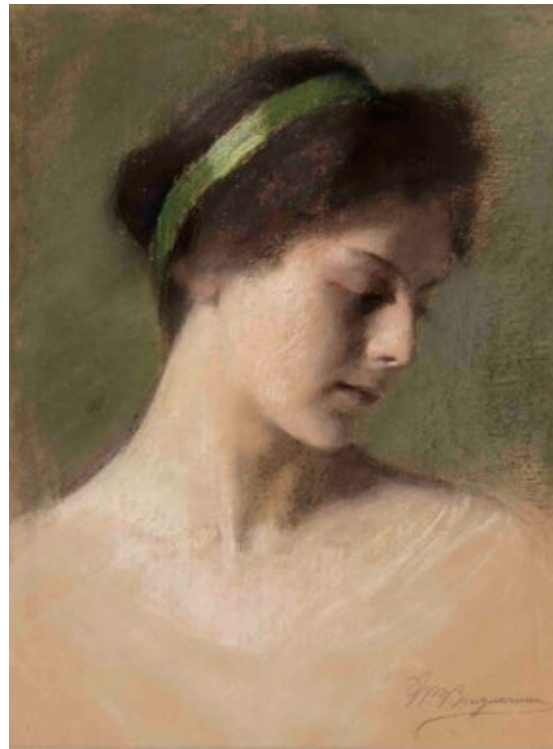
The figure's beard and the fur hat—which resembles a Cossack hat—suggest that the figure may have been inspired by a trip that Thomas undertook to Saint Petersburg in the 1850s. Ford Madox Brown recorded in a diary entry dated 30 August 1854 his response to a work executed by Thomas shortly after his return from Russia: “He [Thomas] showed me a study of a Russian



Fig. 1. William Cave Thomas, *Eliezer Offering the Earring and Bracelets to Rebecca*, Private Collection.

Merchant that quite astonished me, a most noble painting equal to anything modern or ancient.”³ The work seen by Ford Madox Brown was probably *The Russian Dealer of the Gostvinordor*, which Thomas exhibited at the National Institution exhibition the following year.⁴ That picture, which is now untraced, was judged among the best portraits in the exhibition and was described by one reviewer as an “elaborately-painted head...the fur in [which] is the very acme of imitation.”⁵ While it is tempting to associate this reference with our watercolor, it seems more likely that these were different works of closely related theme.

Thomas's handwritten label on the verso describes the painting as “No. 1,” which suggests that it was shown as the first work in an as yet unidentified exhibition. The North West London address inscribed was one that the artist moved to around 1871.⁶ While this may suggest that the watercolor is a relatively late work, Anne Thomas, who is writing a biography of the artist, believes *The Argument* likely dates from the 1850s, close to the time of Thomas's travels to Russia, but was only exhibited later in his life.⁷



**WILLIAM ADOLPHE
BOUGUEREAU**
(La Rochelle, 1825 – 1905)

Study of a Woman

Signed, lower right: *W Bouguereau*

Pastel on paper, laid down on board
19 ¾ x 15 inches (50 x 38 cm)

\$60,000

INQUIRE

PROVENANCE

with Galerie Percier, Paris

with Galerie Drouant-David, Paris

Private Collection, Chicago

Bouguereau was the preeminent academic painter of the nineteenth century and one of the most celebrated artists of his day. Changes in taste caused him to fall out of popular favor for much of the twentieth century, but in the last fifty years appreciation of the artist, at times passionate, has brought about a revival both critical and commercial. Today his work is prized by collectors and museums and serves as a paragon for figurative artists worldwide.

Famously prolific, Bouguereau painted over eight hundred finished works. He would develop his compositions from drawings, then proceed to oil studies from models, before approaching the

full-size canvas. His drawings were predominantly made with graphite and white or black chalk, with the occasional use of watercolor and gouache. Pastel, as seen in the present work, was not part of his normal creative process and is found only in two other works in the artist's output: an unelaborated color study dated 1848 for his *Saint Peter After his Delivery from Prison by the Angel* and a preparatory sketch (Private Collection) for his *Zenobia found by Shepherds on the Banks of the Araxes* (Musée d'Orsay, Paris). Our *Study of a Woman* is unique in Bouguereau's oeuvre as the only finished work executed entirely in pastel, and it is also singular in the use of a textured paper particular to the medium.

The artist produced countless head studies in oil throughout his career, most often in preparation for specific figures in his paintings. The treatment of the figure in our pastel, who is posed with her head turned to the side and slightly downcast, recalls that of several of the women found in Bouguereau's paintings of the 1880s and 90s, such as his *Blessures d'Amour* (Love's Wounds) of 1897

(Fig. 1). The motif of her headband also finds a parallel in the artist's painting *Irene* (Fig. 2) of the same year.¹ However, the fact that the subject of the pastel cannot be associated with any of the recognizable models that the artist regularly employed in his studio suggests that it was made for a collector or friend, whether on commission or as a gift.

The use of pastels, prevalent in eighteenth-century France, fell out of favor after the French Revolution, in part because of its association with the perceived frivolities of the *ancien régime*. But it was revived late in the nineteenth century in France, particularly by Edgar Degas and his fellow Impressionists. Whether the present work was in some way a challenge or a response to Bouguereau's aesthetic rivals is not known, but it clearly demonstrates the artist's mastery of the medium—something for which he was undoubtedly proud of, as indicated by his bold signature at the lower right.

In a written communication, the Association William Bouguereau has stated that “the great quality of the work and the presence of an authentic signature confirm Bouguereau's authorship. While the work is not connected to any dated work by the artist, the figure presents similarities to the women found in Bouguereau's paintings of the mid-1880s when the artist was at the peak of his career... The signature, rendered in cursive writing in pencil, is very similar to signatures found on many other drawings by Bouguereau. The artist employed this form of his signature—with his first two initials and last name—throughout his life, particularly in works dedicated to friends, collectors, and critics. Numerous well-known drawings reproduced in scholarly books and articles on Bouguereau are signed in the identical fashion.”

The early history of the present work is not known. A label on the verso is from the Galerie Percier of 38, rue La Boétie, Paris. The gallery was located at that address between 1923 and 1932. Another label documents the work's presence at the Galerie Drouant-David in Paris, active from 1943 to 1961.

We are grateful to Dr. Louise D'Argencourt, Madeleine Beaufort, Michel Cabotse, Charles Pearo, and the Association William Bouguereau for their assistance in cataloguing this work.

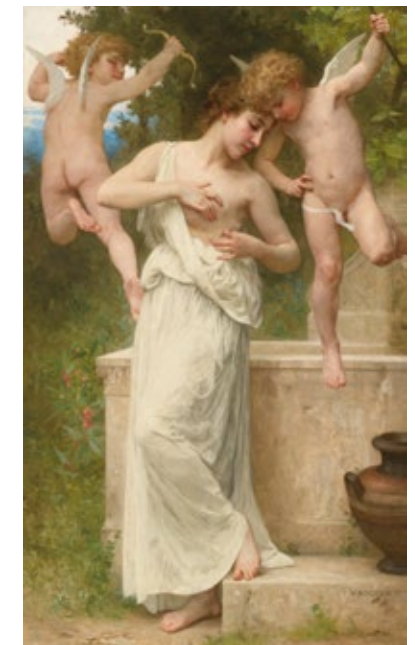


Fig. 1. William Adolphe Bouguereau, *Blessures d'Amour*, oil on canvas, Private Collection.

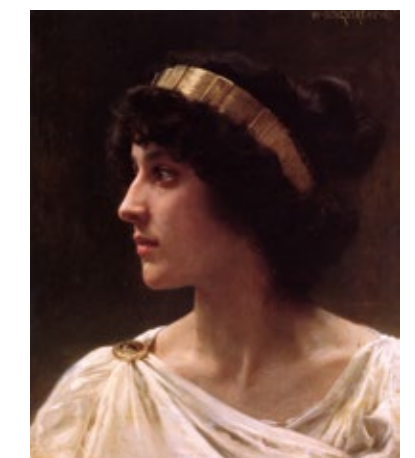


Fig. 2. William Adolphe Bouguereau, *Irene*, oil on canvas, Private Collection.



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; where acquired in 2006 by:

John C. Fitzpatrick, Iowa City, Iowa, and Eastport, Maine

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

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 3/4 x 12 3/8 inches (47.6 x 31.4 cm)

SOLD

INQUIRE

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

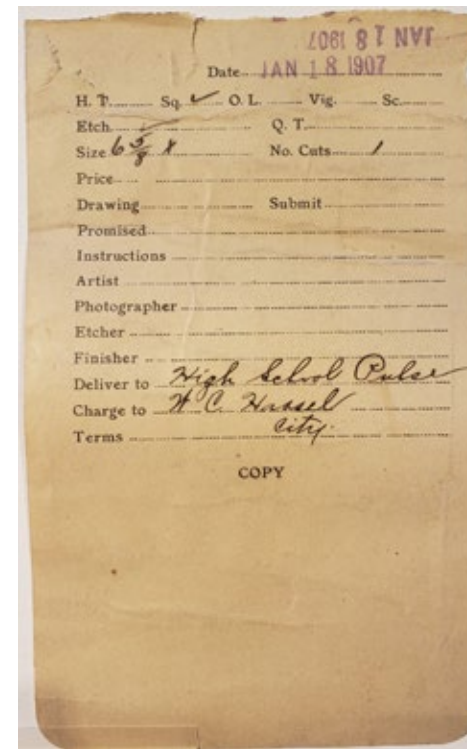


Fig. 1. Printer's receipt stamped 18 January 1907 for Grant Wood's February 1907 cover illustration for *The Pulse*.

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.



THE SPANISH FORGER

(French (?), late 19th – first quarter of the 20th Century)

A Courtly Scene with a Maiden Reading to a Prince and Princess

An Aristocratic Couple Observing the Carving of a Tomb Effigy for a Knight

Miniatures on vellum

9 ¼ x 9 ¾ inches (23.5 x 25 cm) and

9 ⅜ x 9 ¾ inches (23.5 x 25 cm)

SOLD

INQUIRE

PROVENANCE

Gertrude Huston Laughlin (d. 1998), widow of James Laughlin (1914–1997), founder of New Directions Publishing. Meadow House, Norfolk Connecticut; by descent to:

Leila Laughlin Javitch, New York

Private Collection, New York



“The Spanish Forger” is the name given to a still unidentified, extraordinarily talented artist of the late nineteenth and early twentieth centuries who is best known for his imitations of Renaissance illuminated manuscripts and paintings. His style is personal and immediately recognizable today, but at the time he was active, his work so met contemporary expectations of fifteenth-century art, both in style and subject, that his work was considered genuine and sold for considerable sums of money. A superficial similarity to the work of the Spanish painter Jorge Inglés (active, ca. 1450), caused some of the artist’s work to be attributed to him, and led to his designation as The Spanish Forger. However, as the preponderance of his work appeared on the Parisian art market, it is generally thought that the “Forger” was in fact French.

The present two illuminations are painted on the versos of illuminated sheets cut from genuine Choir Books of the fifteenth century, thus supplying the Forger with the proper aged vellum on which to create his miniature paintings. Here as in other works by the artist, he has created secular fantasies of the sort that would not have appeared in works of the fifteenth century, but which would appeal to the less-religious audience of the modern era. In the first a royal couple, so designated by their crowns, sit on a throne with a diminutive white dog at their feet. They are set within a gothic architectural loggia above a landscape with a turret at the extreme right. A falcon patiently sits on the prince’s hand as he glances affectionately towards his beloved. A maiden stands before them, reading from a book.

The second scene presents an aristocratic couple,

perhaps identical to the last, though disparately attired, having descended a path from the almost Disney-like castle seen on the distant hilltop. They have come to observe two sculptors working outside a chapel, carving the effigy of an armored knight, portrayed recumbent with his loyal dog at his feet. Again the couple look towards each other, their expressions and postures indicating their mutual love, while the gentleman’s gesture to the effigy indicates his homage to the deceased knight who has defended them.

In both of these we see the Renaissance as viewed from the period of the Renaissance Revival, an ahistorical invention no doubt designed to deceive its audience, but one intended to delight it as well with its sweet and idealized vision of ages past.

Unlike most forgers of the past, who tend to be reviled by scholars and collectors, the Spanish Forger has acquired a new-found respect for his inventiveness, his creation of a personal style, the high quality of execution and technique, and the charm of his work. He has been the subject of a monographic exhibition (*The Spanish Forger*, The Morgan Library, 1978) and is the continuing subject of the exhibition’s curator William Voekle, who will be including these works in the Corpus of the Spanish Forger’s work as numbers L289 and L290 and to whom we are grateful. He believes the two miniatures may have been conceived as a pair and originally sold as such.

As is typical, these two cuttings were intentionally distressed by the artist to give additional credence of their antiquity. Thus minor abrasions and the naturally uneven surface of the vellum are present in both works.



JOSEPH RAMANANKAMONJY

(Anjohy, Madagascar, 1898 – 1984)

Un Enfant

Signed and inscribed, lower center:
Joseph / Ramanankamonjy / un enfant / Madagascar / "sanguine sur soie"

Sanguine on silk
10 x 8 inches (25.4 x 20.3 cm)

Petite Fille

Signed and inscribed, lower center:
Joseph / Ramanankamonjy / Madagascar / Petite fille / "aquarelle sur soie"

Watercolor on silk
10 x 8 inches (25.4 x 20.3 cm)

\$4,500 (each)

INQUIRE



PROVENANCE

Private Collection, Paris

Private Collection, Florida

Sometimes one comes across an artist almost completely divorced from the mainstream of critical attention, but whose work reveals a quality and interest that demands appreciation. Such a figure is Joseph Ramanankamonjy, a painter locally revered in his native Madagascar, but virtually unknown outside of it.

The subjects of Ramanankamonjy's works were exclusively drawn from his homeland—landscapes, dwellings, scenes of everyday life,

and portrait drawings, of which the present works are particularly fine examples. But while he was educated in Madagascar—training with local artists, then attending the School of Fine Arts at Andafiavaratra Palace in the capital city of Antananarivo (Tananarive)—he exhibited frequently in France, first showing his work in Paris in 1928 and later in 1948, 1949, and 1959. In 1931 he was part of the Malagasy Delegation to the *Exposition Coloniale Internationale* held in the Bois de Vincennes in Paris. This massive exhibition, controversial in its day, attempted to extoll the beneficent aspects of colonialism, particularly among French possessions, of which Madagascar was one from 1897 until its independence in 1960.

By the time of the Colonial Exhibition, Ramanankamonjy had developed his signature mode of portraiture, painting intense images on small pieces of silk. One of these, now in the Musée du Quai Branly in Paris, is dated 1930 (Fig. 1). It depicts a young Malagasy woman—her face, hair, and pendant earrings meticulously delineated—while the balance of her body is only summarily indicated. She is designated as a *Hova*,



Fig. 1. Joseph Ramanankamonjy, *Jeune fille hova*, sanguine on silk, Musée du Quai Branly, Paris.

the free commoner caste of the Merina people, the largest ethnic group in Madagascar.

Our works are undated but clearly somewhat later in date given their more sophisticated modelling and focus on the subject. In *Petite Fille* Ramanankamonjy has introduced a more varied palette, rendering the tonalities of the girl's face in a succession of fine brushstrokes ranging from yellows to browns to blues, while giving great attention to her hair, articulated with variations in grays. A detail photograph gives some indication of the remarkable technique employed by the artist (Fig. 2).

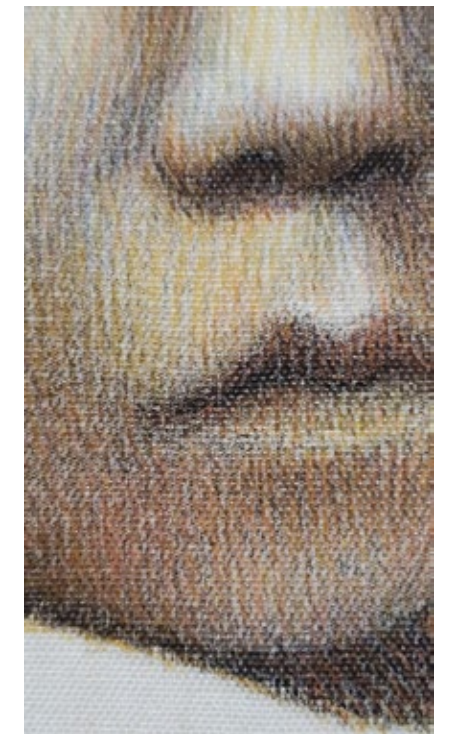


Fig. 2. Detail of *Petite Fille*.

Un Enfant, executed in sanguine, dwells on the soft forms of the child's face, revealed by lambent light from above. The young girl's hair is depicted with equal care, with special emphasis given to the braids—proud hallmarks of Malagasy culture. There is a directness and honesty in the artist's portraits—most of which are of children—which, while veering towards the sentimental, maintain the integrity and dignity of the sitters. A

review of the artist's 1949 exhibition at L'Agence des Colonies in Paris stressed the humanity and sympathy with which Ramanankamonjy approached his subjects, the finesse of his technique, and the uniqueness of his watercolor-on-silk medium (Fig. 3).

LA CROIX
Types et sites de la France d'outre-mer

AQUARELLES SUR SOIE
d'un grand peintre malgache

L'AGENCE DES COLONIES, 20 rue La Boétie, qui est un organisme officiel dépendant du ministère de la France d'outre-mer, déploie depuis des années un zèle admirable, s'attachant, non seulement, à faire mieux connaître nos lointains territoires et à donner aux jeunes Français le goût des choses coloniales, mais aussi, en mettant à la disposition de tous ceux qui le désirent, une documentation abondante et de premier ordre, sur toutes les questions économiques, sociales, artistiques, y compris l'ethnologie, la préhistoire, le folklore, la musique.

En outre, sous l'impulsion de son directeur, M. Santoni, administrateur des colonies, l'Agence des Colonies organise périodiquement, dans sa galerie, les Expositions les plus variées. Elle permet ainsi à des artistes de classe, mais souvent, hélas ! méconnus en Europe, de prendre contact avec le Paris des arts, de se faire connaître. Pour beaucoup d'entre eux, ce fut le seul moyen de pénétrer, les galeries privées étant des entreprises commerciales généralement trop onéreuses.

L'Exposition qui se tient actuellement rue La Boétie est tout entière consacrée à l'œuvre d'un grand peintre malgache : Ramanankamonjy.

C'est la première fois que cet artiste expose en Europe.

Ramanankamonjy, chef incontesté de l'école traditionaliste malgache, a une réputation qui s'étend à tout l'hémisphère austral.

Doué d'un talent inné, qui s'est manifesté dès sa plus tendre enfance, il entra, à quatorze ans, — reçu premier au concours d'admission — à l'École des Arts de Tananarive. La formation

classique qu'il y reçut, Ramanankamonjy ne la renia jamais. Mais il enrichit considérablement ses connaissances de la nature, de la plastique notamment, au cours des voyages qu'il fit.

L'île de la Réunion, ce joyau de l'Océan indien, fut pour lui une révélation et une source pleine d'enseignements.

Ramanankamonjy pratique peu la peinture à l'huile. Il a consacré sa vie à créer et à porter à la perfection un genre spé-



Un beau type malgache.

cial : l'aquarelle sur soie. Il y excelle et produit des tableaux d'une rare finesse de coloris.

Mais, c'est surtout dans le portrait qu'il est un grand maître.

On demeure saisi devant ces visages d'hommes, de femmes, d'enfants : mouvements et attitudes des sujets sont analysés et traités avec une délicatesse extraordinaire, témoignant d'une connaissance approfondie de l'humain.

Grâce à lui, les types les plus variés de la grande île sont fixés à jamais sur la soie. Les ethnologues pourront y puiser des leçons et faire des études. Quant aux artistes, s'ils sont des modernes, ils gagneraient à voir ces œuvres : elles sont pures, vraies, ne laissent que peu de place aux effets du hasard, si tant est, où l'artiste médiocre dissimule son manque de talent derrière des formules « abstraites » parce que faciles.

Les Parisiens qui aiment l'exotique se doivent de visiter cette Exposition.

RAYMOND HERMANN.

Qui donne aux pauvres...

En septembre dernier s'est ouverte la nouvelle « Maison diocésaine d'Action catholique de Beauregard », à Saint-Péray (Ardèche). Perché sur une colline dominant la ville et la plaine, en plein cœur de l'Ardèche, à 4 kilomètres de Valence, ce château, par sa situation géographique, sa chapelle, ses salles spacieuses, ses chambres confortables, son parc, réunit toutes les conditions pour une maison de retraite idéale. Pour lui permettre de vivre et de développer son rayon d'action, elle a besoin d'être connue et aussi d'être soutenue matériellement et financièrement. C'est pourquoi elle se permet de lancer ce modeste appel aux catholiques de France. Envoyer les offrandes, si petites soient-elles, à « Association de Beauregard », quartier de Beauregard, Saint-Péray (Ardèche). C. c. p. LYON 2 677-54.

Fig. 3. Raymond Hermann, "Aquarelles Sur Soie d'un Grand Peintre Malgache," *La Croix*, 13 April 1949.

Besides exhibitions in France, Ramanankamonjy showed his work on the Indian Ocean islands of Mauritius and Réunion. Otherwise he worked and exhibited exclusively in Madagascar (Fig. 4). He received numerous honors and awards in his homeland, becoming the first artist member of the Malagasy Academy, leading to his induction into the French *Legion d'honneur*, first as a *Chevalier* in 1950, then as *Officier* in 1960. He was the subject of retrospective exhibitions in Antananarivo, most recently in 2014, the thirtieth anniversary of his death. Nonetheless, other than locally, he remains largely an unknown figure.



Fig. 4. Joseph Ramanankamonjy in his studio at Anjohy, Madagascar.



ENDNOTES



- 1 <https://pinacotecabrera.org/en/collezione-online/opere/martirio-di-santa-caterina/>.
- 2 A variant of this drawing is in the Morgan Library & Museum in New York (1993.325), and a weaker version is in the Biblioteca Reale in Turin (inv. no. 14646).
- 3 Paola Astrua and Giovanni Romano, *Bernardino Lanino*, exh. cat., Vercelli, Museo Borgogna, 1985, p. 118, under cat. no. 32.
- 4 For a discussion of this album, see: John Marciari, “Janos Scholz and His Era: Forming a Study Collection in the Twentieth Century,” in *A Demand for Drawings Five Centuries*, ed. John Marciari, New York, 2018, p. 126. This album has been reconstructed by Antonella Chiodo. See: Antonella Chiodo, “Riscoprendo L’Album Abrate: Dalla Formazione alla dispersione di un album di disegni del Seicento,” in *Libri e Album di Disegni: 1550–1800: Nuove prospettive metodologiche e di esegesi storico-critica*, ed. Vita Segreto, Rome, 2018, pp. 139–148.
- 5 Giacomo Rodolfo, *Disegni di Gaudenzio Ferrari e di Bernardino Lanino già nella Galleria dei Duchi di Savoia in Torino*, Carmagnola, 1927, p. 7. “In alto a ogni disegno, in carattere del principio del secolo XVII è scritto il nome dell’artista che l’esegui.” The hand responsible for the inscriptions has more recently been associated with Adele Abrate Carle by Antonella Chiodo.
- 6 For a list of drawing by Gaudenzio and Lanino from the Abrate album, see: Giovanni Romano, *Bernardino Lanino e il Cinquecento a Vercelli*, Turin, 1986, pp. 228, 289.

LUCA CAMBIASO, *The Flight into Egypt*

- 1 Christie’s, New York, 24 January 2017, lot 2.
- 2 Felton Gibbons, *Catalogue of Italian Drawings in the Art Museum, Princeton University*, Princeton, 1977, vol. 1, cat. no. 100.
- 3 Identical hatching is also found in the hooves of Diana’s horses in the larger drawing in the Morelli Collection, Castello Sforzesco. See: Giulio Bora, *I disegni della collezione Morelli*, Milan, 1988, no. 46.
- 4 For a discussion of Cambiaso’s technical practice, see James Byam Shaw’s perceptive analysis of his *Conversion of Saint Paul* executed in two shades of brown ink (*Drawings by Old Masters at Christ Church, Oxford*, London, 1976, vol. 1, cat. no. 1226). Byam Shaw suggested that the Christ Church *Flagellation* also appears to have preliminary underdrawing in hard black chalk (or possibly light penwork) which Cambiaso subsequently erased (vol. 1, no. 1219). Faint chalk underdrawing is visible in numerous autograph sheets.
- 5 Rijksmuseum RP-T-1898-A-3610, RP-T-BR-1948-10, and Edinburgh D 661.
- 6 The drawing is inscribed “3. una Madonna che va in Egitto” in a late sixteenth-century hand (verso) and “Madonna che va in Egitto” (recto).

PEETER DE KEMPENEER, called PEDRO DE CAMPAÑA, *Flavius Josephus and Vespasian*

- 1 Nicole Dacos, “Pedro Campaña dopo Siviglia: arazzi e altri inediti,” *Bollettino d’arte*, vol. 65, no. 8 (1980), pp. 1–44.
- 2 For her treatment of Campañas drawings, see: Nicole Dacos, “Peeter de Kempeneer/Pedro de Campaña as a Draughtsman,” *Master Drawings*, vol. 25, no. 4 (1987), pp. 359–389, 422–443.
- 3 Enrique Valdivieso, *Pedro de Campaña*, Seville, 2008, pp. 182–183, 207, fig. 120.
- 4 For a discussion of this tapestry cycle, see: Valdivieso, *Pedro de Campaña*, pp. 171–172.
- 5 Dacos, “Peeter de Kempeneer,” pp. 366–368, plate 7.
- 6 Dacos, “Peeter de Kempeneer,” p. 368; and Valdivieso, *Pedro de Campaña*, p. 172.

- 1 For a discussion of these altarpieces, see: Peter M. Lukehart, *Contending Ideals: The Nobility of G. B. Paggi and the Nobility of Painting*, PhD dissertation, Johns Hopkins University, Baltimore, 1987, pp. 76–79.

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 Capitelli: 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 Capitelli.
- 9 Solinas, *I segreti di un collezionista*, pp. 137–138, no. 147.

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.

- 1 British Museum inv. no. 1889,0603.243.
- 2 Alexandre de Vesme and Phyllis D. Massar, *Stefano della Bella: Catalogue Raisonné*, New York, 1971, cat. no. 75.169. The title of the etching is here given as: *A woman seated to left holding a child, facing right in profile, conversing with a standing woman in center, carrying one child on her back and another in her arms, a church to left in background and boats to right in background.*
- 3 De Vesme and Massar, *Stefano della Bella*, cat. no. 68.98.i.
- 4 De Vesme and Massar, *Stefano della Bella*, cat. no. 67.94. This drawing is commonly titled *Two Children Embracing*, but as our drawing makes clear, the figures are in fact a mother and child. See: <https://www.metmuseum.org/art/collection/search/375932>.

ANTON DOMENICO GABBIANI, *The Martyrdom of the Santi Quattro Coronati*

- 1 See: Jörg Martin Merz, *Pietro da Cortona und sein Kreis: die Zeichnungen in Düsseldorf*, Munich, 2005, pp. 240-244.
- 2 Dr. Maria Pia Zaccheddu of the Musei di Fiesole has confirmed that the painting is now nowhere to be found in Fiesole, nor is there any memory of it among members of the local curia. It was last recorded in 1933. See footnote 9.
- 3 The martyrs (named Claudio, Nicostro, Semproniano, and Castorio) were rock carvers in the quarries of Pannonia. Their skill enraged their fellow quarrymen who accused them of performing magic rituals before taking up their tools, and reciting prayers and psalms as they carved. Shortly after their martyrdom, their remains were transported to Rome where the basilica of the Santi Quattro Santi Coronati was dedicated to their memory. Their legend is complex and was conflated with that of the Quattro Martiri di Roma, anonymous Roman soldiers also put to death by the same Emperor. See: Lia Barelli, *Il complesso monumentale dei SS. Quattro Coronati a Roma*, Rome, 2009, pp. 7-10; and Renzo Dionigi, *SS. Quattor Coronati: Bibliography and Iconography*, Milan, 1998, p. 16.
- 4 The quarries also served as workshops and schools where craftsmen were trained, ensuring the continuity of local tradition. See: Patricia Lee Rubin, *Images and Identity in Fifteenth-Century Florence*, New Haven & London, 2007, p. 65.
- 5 Signed and dated 1542, along with the *ex-voto* of Francesco del Fede of ca. 1575. For the Oratory's role in civic life, including swearing-in ceremonies of the *Podestà* and *Gonfalonieri*, see: Amanda Lillie, "Fiesole: *Locus amoenus* or Penitential Landscape?" *I Tatti Studies. Essays in the Renaissance*, vol. 11, 2007, p. 37.
- 6 Gabinetto Disegni e Stampe degli Uffizi, inv. 3032 S.
- 7 Sold at Christie's, London, 29 November 1977, lot 18. Compare also his *Allegorical Figure seated in Clouds* (Munich, Staatliche Graphische Sammlung, inv. 9912).
- 8 Compare his *Allegory of 'Fortuna' Triumphant over 'Caso'* (Aldo Bartarelli, "Antonio Domenico Gabbiani e i Medici," *Rivista d'Arte*, vol. 27 (1951-1952), fig. 1) and his more finished *Death of Saint Peter Martyr* (Thomas Williams Fine Art, 2004, cat. no. 14).
- 9 Odoardo Hillyer Giglioli, *Catalogo delle cose d'arte e di antichità d'Italia: Fiesole*, Rome 1933, pp. 253-254 (published by the Direzione generale delle Antichità e delle Belle Arti). By this time the painting had been moved from its original location (see footnote 11) to the *Cantoria* opposite the organ. He wrote: "In alto sulle nuvole, due angeli."
- 10 Angelo Maria Bandini, *Lettere XII. ad un amico nelle quali si ricerca, e s'illustra l'antica, e moderna situazione della città di Fiesole ...*, Florence, 1776, col. 123: "La Tavola dei Santi quattro Coronati, che resta sotto l'organo, è opera del Gabbiani." Domenico Moreni, *Notizie storiche dei contorni di Firenze*, vol. 3, Florence, 1792, p. 177: "La Tavola dei Santi quattro Coronati, che rimane sotto l'Organo è del valente Gabbiani." It hung alongside

- a painting then attributed to a student of Cristofano Allori, the subject of which is not known. Bandini was *Bibliotecario* of the Laurentian Library; Moreni, the Canon of San Lorenzo, Florence.
- 11 Filippo Trabalesi, *Memorie relative alla chiesa e alla miracolosa immagine di S. Maria Primerana di Fiesole...*, Florence, 1802, p. 17: "Sopra di questa Nicchia vedesi la Tavola de' Santi Quattro Coronati Opera del valente Gabbiani."
 - 12 Francesco Fontani, *Viaggio pittorico della Toscana*, vol. 2, Florence, 1827, pp. 19-20: "Merita lode pure...la Tavola rappresentante i Santi quattro Coronati opera del Gabbiani." Giuseppe del Rosso, *Guida di Fiesole e suoi dintorni*, Florence, 1846, pp. 124-125 (with parallel texts in Italian and French): "Qui vi stava collocata una pietà, opera rarissima di Andrea da Fiesole...i si osservano ancora due altri quadri, che uno è del Gabbiani, l'altro della scuola degli Allori."
 - 13 Compare the static earlier rendering by Jacopo Ligozzi (Lucilla Conigliello, *Jacopo Ligozzi. Le vedute del Sacro Monte della Verna, i dipinti di Poppi e Bibbiena*, Poppi, 1992, p. 31, pl. 37), and that by Gabbiani's contemporary, Filippo Abbiati (Castiglione Olona, Museo Civico Branda S27). Representations by artists from Cortona's circle appear to have set the conventions for representing the subject, all of which are evident in Gabbiani's drawing: an arena with Diocletian presiding over the execution from an elevated throne, angels descending in an aura of light, and the distinctive column surmounted by an iron ring. See: James Byam Shaw, *Drawings by Old Masters at Christ Church, Oxford*, Oxford, 1978, no. 655 (attr. Lenardi); Catherine Loisel in *Rome à l'apogée de sa gloire. Dessins des XVIIe et XVIIIe siècles*, Toulouse, 2006-2007, cat. no. 25 (incorrectly described as the *Age of Iron*). Similar formulae are found in a print of 1684 attributed to Giovanni Battista Mercati (Bartsch XX, 1, 146) and in Francesco Trevisani's altarpiece of 1688 for the stonemasons' chapel in the Duomo, Siena (See: Frank R. Di Federico, "Francesco Trevisani and the Decoration of the Crucifixion Chapel in San Silvestro in Capite," *Art Bulletin*, vol. 53 (1971), p. 53).

Circle of GIAN LORENZO BERNINI, *A Pair of Angels*

- 1 Heinrich Brauer and Rudolf Wittkower, *Bernini's Drawings*, New York, 1970, plates 82b and 84b.
- 2 Francesco Petrucci, *Bernini Pittore: Dal Disegno al "Maraviglioso Composto"*, Rome, 2006, p. 223.

GIOVANNI ANTONIO PELLEGRINI, *Alexander Before the Body of Darius*

- 1 Robert Manning, in *A Loan Exhibition of Venetian Paintings of the Eighteenth Century*, exhibition catalogue, New York, 1961, no. 31; Federico Zeri, as recorded in the Fototeca Zeri, Fondazione Zeri, Università di Bologna, scheda 72494.
- 2 George Knox, *Antonio Pellegrini: 1675-1741*, Oxford, 1995, p. 27.
- 3 Knox, *Antonio Pellegrini*, no. P337, pl. 34; Alessandro Bettagno, *Disegni e dipinti di Giovanni Antonio Pellegrini: 1650-1714*, exh. cat., Venice, 1959, nos. 64 and 65.
- 4 Düsseldorf, Museum Kunstpalast, inv. no. 3650; illustrated in Bettagno, *Disegni e dipinti di Giovanni Antonio Pellegrini*, no. 27. Two drawings also associated with the subject (*ibid.*, nos. 64 and 65) date from the 1710s and depict the related subject of Alexander and Porus.

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.

JEAN-MICHEL MOREAU, LE JEUNE, *Joseph Interpreting the Prisoners' Dreams*

- 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>.

GIUSEPPE CAMMARANO, *The Death of Fausta and Crispus*

- 1 Giovanetti was Consigliere to Duke Carlo Alberto of Savoy. See: See Carlo Morbio, *Storia della città e diocesi di Novara*, Milan, 1841, p. 379. The title page on which this drawing is executed is from Giovanetti's *Disegno della statua colossale, decretata da' Novaresi in onore del Re Carlo Emanuele III*, Milan, 1832.
- 2 Even aged 14, as assistant to Fischetti at the Basilica of Santa Maria a Pugliano, Cammarano was allowed to execute several sections of fresco. He was next assigned to Jacob Hackert, for whom he added figures to enliven his landscapes at the Reggia di Carditello. Thanks to Hackert he received funding to travel to Rome, where alongside studying Raphael, Annibale, Poussin and Sacchi, he discovered the works of Mengs and Batoni. He also befriended the greatest exponent of Neoclassicism, Luigi Sabatelli. Upon his return to Naples Cammarano met the major representatives of German Neoclassicism, Füger and Tischbein, and in 1806 succeeded Domenico Mondo as Vice-Director of the *Accademia* where he served as *Maestro di Pittura*, and later held the *Cattedra di nudo* and the *Cattedra di disegno*. See: Raffaello Colucci in *Albo artistico napoletano*, ed. Mariano Lombardi, Naples, 1853, pp. 17-24, especially p. 23; and Oreste Ferrari in *Dizionario Biografico degli Italiani*, vol. 17, Rome, 1974.
- 3 Theatre was truly embedded in the family genes. Cammarano's father, Vincenzo, was a famous actor in the Southern Italian genre of *Teatro comico dialettale* (performed entirely in regional dialect) first in Sicily and then in Naples. Remarkably, Giuseppe, like his father, reveled in performing the role of Pulcinella; so good was he that he rivalled none other than the very *re dei Pulcinella* ("king of Pulcinellas"), Antonio Petito (see: Federico Frascani, *Le burle atroci di Antonio Petito: autobiografia del leggendario Pulcinella*, Naples, 1998, p. 101). Giuseppe passed the passion for theatre, music and art onto the next generation. His sons, Vincenzo and Giovanni, won fame as miniaturists, and Luigi was a composer. Yet another son, Salvatore was to become a celebrated and prolific librettist, writing 48 librettos for operas performed at the Teatro di San Carlo. Among his first was *Lucia di Lammermoor* for Donizetti, which premiered in 1835.
- 4 Colucci in *Albo artistico napoletano*, pp. 21, 23. Cammarano was assisted by his brother Antonio and his eldest son Giovanni. Together they were also responsible for the new stage curtain.
- 5 Victoria & Albert Museum, D.128-1888. See: Peter Ward-Jackson, *Victoria and Albert Museum Catalogues. Italian Drawings, Volume II, 17th–18th Century*, London, 1979, cat. no. 941.
- 6 Victoria & Albert Museum, D.716-1887. See: Ward-Jackson, *Victoria and Albert Museum Catalogues*, cat. no. 943.
- 7 Marcello Aldega and Margot Gordon, *Italian Drawings 1700–1863*, New York, 1989, cat. no. 73.
- 8 The fourth-century "Father of Church History," Eusebius of Caesarea, made no mention of Crispus or Fausta in his *Ecclesiastical History* or his *Life of Constantine*. See further: David Woods, "On the Death of the Empress Fausta," *Greece and Rome*, vol. 45, no. 1 (1998), pp. 70-86, especially pp. 71-74.
- 9 John Stewart Allitt, *Gaetano Donizetti – Pensiero, Musica, Opere*, Bergamo, 2003, p. 339.

AUGUSTIN EDOUART, *Portrait of Joseph H. G. Anderson*

- 1 Metropolitan Museum of Art, Acc. nos. 50.607.703 and 50.602.832. The name of Mrs. Oxley, as inscribed by

Edouart on the verso, was transcribed onto the label recto as Mrs. "Oyley" and is thus mis-labeled. See: <https://www.metmuseum.org/art/collection/search/655078>.

- 2 Arthur S. Vernay, *The Collection of American Silhouette Portraits Cut by August Edouart*, New York, 1913, pp. 55-56, 130 (Dalman), and pp. 57, 159-160 (Oxley).
- 3 Eileen Southern, *Biographical Dictionary of Afro-American and African Musicians*, Westport, 1982, pp. 12-13. Martin Robison Delany, *The Condition, Elevation, Emigration, and Destiny of the Colored People of the United States*, Philadelphia, 1852, pp. 123-124.
- 4 John M. Cromwell, "Frank Johnson's Military Band," *The Southern Workman*, vol. 29 (1900), pp. 532-535; reprinted in *The Black Perspective in Music*, vol. 4, no. 2 (July 1976), p. 210. James M. Trotter, *Other Musical People*, Boston, 1880, pp. 304-307. Charles K. Jones, *Francis Johnson (1792–1844): Chronicle of a Black Musician in Early Nineteenth-Century Philadelphia*, Bethlehem, 2006. See also: <http://chevalierdesaintgeorges.homestead.com/JohnsonF.html>.
- 5 Formerly with James E. Arsenault & Company, Arrowsic, ME. <https://www.jamesarsenault.com/pages/books/5021/auguste-edouart-artist/silhouette-portraits-of-african-american-band-leaders-francis-frank-johnson-and-joseph-anderson?soldItem=true>.
- 6 Metropolitan Museum of Art, Acc. no. 1976.652.3–4.

WILLIAM CAVE THOMAS, *The Argument*

- 1 Paola Spinuzzi and Elisa Bizzotto, *The Germ: Origins and Progenies of Pre-Raphaelite Interart Aesthetics*, Oxford, 2015, p. 22.
- 2 Frederick Knight Hunt, *The Book of Art: Cartoons, Frescoes, Sculpture, and Decorative Art, as Applied to the New Houses of Parliament and to Buildings in General*, London, 1846, pp. 169, 175-176; and *The Houses of Parliament. A Description of the Houses of Lords and Commons in the New Palace of Westminster*, London, 1850, p. 27, no. 4.
- 3 Virginia Surtees, *The Diary of Ford Madox Brown*, New Haven, 1981, p. 88.
- 4 *The National Institution of Fine Arts*, London, 1855, no. 86.
- 5 *The Spectator*, London (24 March 1855), p. 319. See other references to the painting in: *The Athenaeum*, London (17 March 1855), p. 328; and *The Standard*, London (12 March 1855), p. 1.
- 6 William Cave Thomas, "Ornament: Form and Colour—Music Without Words," *Journal of the Society of Arts*, vol. 19 (17 March 1871), p. 353. He was still living at this address in 1873, see: "Minor Topics of the Month," *The Art Journal*, vol. 35 (1873), p. 350.
- 7 Written communication, 20 October 2019.

WILLIAM ADOLPHE BOUGUEREAU, *Study of a Woman*

- 1 Damien Bartoli and Frederick C. Ross, *William Bouguereau: Catalogue Raisonné of his Painted Work*, New York, 2010, p. 314, cat. no. 1897/01 and p. 317, cat. no. 1897/05.

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.



Endnotes

1 Alexandre de Vesme and Phyllis D. Massar, *Stefano della Bella: Catalogue Raisonné*, New York, 1971, cat. no. 75.169. The title of the etching is here given as: *A woman seated to left holding a child, facing right in profile, conversing with a standing woman in center, carrying one child on her back and another in her arms, a church to left in background and boats to right in background.*

2 Alexandre de Vesme and Phyllis D. Massar, *Stefano della Bella: Catalogue Raisonné*, New York, 1971, cat. no. 75.169. The title of the etching is here given as: *A woman seated to left holding a child, facing right in profile, conversing with a standing woman in center, carrying one child on her back and another in her arms, a church to left in background and boats to right in background.*

3 De Vesme and Massar, *Stefano della Bella*, cat. no. 68.98.i.

4 De Vesme and Massar, *Stefano della Bella*, cat. no. 67.94. This drawing is commonly titled *Two Children Embracing*, but as our drawing makes clear, the figures are in fact a mother and child. See: <https://www.metmuseum.org/art/collection/search/375932>.