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# Master Drawings

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# Reviews

## Giuliano Briganti: *Pietro da Cortona o della pittura barocca.*

Florence, Sansoni Editore (Biblioteca di "Proporzioni"), 1962. 357 pp., 289 pls. and 17 color pls. Lire 18,000.

Giuliano Briganti's fundamental work on the paintings of Pietro da Cortona contains what the author modestly terms a "traccia per un catalogo dei disegni." Far more than this, he has given us in fact the first solid basis which permits an assessment of Cortona's *oeuvre* as a draughtsman. Briganti discusses approximately 340 drawings and I doubt whether at present a complete catalogue of Cortona's drawings could go far beyond 400 entries. However, before a strict census is taken, it should be pointed out that on several occasions Briganti has deliberately introduced border-line cases. And even once the seventy-odd drawings which I feel are not by the artist have been removed from Briganti's catalogue, we are nevertheless given a catalogue which comprises two-thirds of Cortona's available drawings.

The drawings at present attributed to Cortona in the five principal collections—Uffizi, Louvre, Farnesina, Windsor, and Albertina—are fully catalogued and most of the other significant collections are at least represented with token examples. Briganti's method of presentation is convincing. Rather than copying out fruitless lists of ownership, sale notices, and exhibition numbers, or, worse, treating us to dithyrambic passages, he restricts his catalogue entries to the statement that a connection exists between a drawing and a painting, and where necessary gives his opinion on the reliability of the attribution.

The author should not be criticized for not attempting a year-to-year chronology of Cortona's development as a draughtsman—even if this entails the exclusion of the problem of the pupils and imitators—since the scope of his text has been deliberately re-

stricted to the paintings. The author, however, must be criticized for not making use of the available graphic evidence in the specific cases where it can help to elucidate the genesis of individual paintings. What, one could ask, is the point of identifying drawings as studies for the Barberini ceiling or the Pitti Palace, if they are not used, in the text, as the direct stepping stones for the reconstruction of the formal process which resulted in the painted work as we see it? Our criticism, however, should not be too harsh. Giuliano Briganti is, after all, one of the most brilliant members of that Italian school of art history where only what can be controlled visually, and immediately, is taken into consideration and where the tangible result—the finished painting—is the only legitimate document. Paradoxically, in the present case Briganti runs the risk of joining those specialists of drawings who, by not firmly integrating the drawing into the investigation of the final work it has helped to prepare, make of it little more than a precious, but pointless, *jouet de luxe*.

The following comments on individual drawings listed by Briganti can be made:

BESANÇON: not by Cortona. DÜSSELDORF: not by Cortona. Dated on the verso "Agosto 1688," *i.e.*, nearly twenty years after Cortona's death. UFFIZI, 11679: study for the Sala d'Apollo, Pitti Palace. 11690: with verso. 11692: for Sala di Venere. 11695: with verso. 11705: the unrecorded verso can be related to Uffizi 11768, correctly identified as a study for the *Age of Gold* in the Camera della Stufa. 11711: study for *Fausta tenta il figliastro Crispo*, Sala di Venere. 11715: "Venere" should be changed to "Marte." 11717: study for the bed of Venus in the Sala di Venere. 11720: not by Cortona. 11726-27: first ideas for the Sala d'Apollo. 11735: Briganti assumes that the drawing is "possibly a first idea for the Barberini Palace." The drawing is a study for the Sala di Marte. 11737: for Sala d'Apollo. 11739: far from

being a "disegno confuso" the subject-matter can be read as an *Allegory of Florence*, a composition of which we have no other record. 11747: for Sala di Giove. 11755: with verso. 11766: rightly connected with Mr. Mahon's picture. There is no reason, however, why it should be later than the picture, as Briganti assumes. 11768: with verso. 11770: for *Age of Gold*. 11775: Briganti rightly introduces an element of doubt by calling the drawing "forse autografo." It is by Lazzaro Baldi. 13909: for *Age of Gold* (see Campbell, *Burlington Magazine*, March, 1962, p. 123). 15272: not by Cortona. 15277: for Sala di Marte. 15278: described by Briganti as "forse di scuola." The first word can be safely omitted. 19 O.: for Sala di Giove and not, as Briganti assumes, Sala d'Apollo. 833 O.: "Venere" should be changed to "Marte." 3007 S.: described by Briganti as "Venere scoperta dagli amori." The opposite is true: Venus is unsuccessfully being covered to hide her from approaching Divine Love. 3008 S.: it is difficult to follow Briganti when he describes this excellent drawing as "non di altissima qualità." 3009 S.: treated on a par with the preceding drawing, it is, in reality, no more than a weak copy. The inscription on the verso *Sig. Raffaello Vanni* gives the name of the copyist. 3015 S.: by Ciro Ferri for Sala d'Apollo. GWEN (INGHILTERRA) LADY MELCHETT: "Gwen" is not a locality in England as Briganti's heading suggests. It is Lady Melchett's first name. The drawing, in any case, was sold in 1954 at Colnaghi's where it was first identified as the work of Cortona. HOLKHAM HALL, *Allegoria delle fatiche d'Ercole*: by Ferri. *Assemblea di Dei*: early project for the Galleria Pamphili. LILLE, *Studio di uomo seduto*: not by Cortona. LONDON, BRITISH MUSEUM, *Ercole al Bivio*: by Ferri. VICTORIA AND ALBERT MUSEUM, *Daniele*: copy. *Giove*: the drawing is actually in the British Museum (No. 5212-45). COLL. L. G. DUKE: the drawing is now in the Metropolitan Museum. The line "proviene dalla collezione G. Hibbert a Knutsford" should read: "proviene dalle collezioni G. Hibbert e Lord Knutsford." COLL. A. L. HOBHOUSE: study for the relief in the first chapel on the right in S. M. della Pace, executed by Cosimo Fancelli. COLL. ROBERT RUDOLF: the comment Briganti intended for the

drawing at Holkham Hall, *Paesaggio con bagnanti e lavandaie*, appears by mistake here. MALVERN (già): now in the collection of Mr. Walter C. Baker, New York. MILAN, AMBROSIANA: Padre Resta's attribution, accepted by Briganti, is without foundation. BRERA: a school drawing in the widest sense of the term. In execution no connection with Cortona. MUNICH, 2624: by Ferri. 2622: as Mr. Philip Pouncey was the first to see, by Volterrano. NEW YORK, COLL. JANOS SCHOLZ, *La Regina di Saba*: not from the Converse collection. *Apoteosi di Ercole*: there appears to be no trace of this drawing in the Scholz collection. OXFORD, ASHMOLEAN MUSEUM, 828: not by Cortona. 829-30: copies after, not studies for, the Barberini ceiling. 834: not by Cortona. LOUVRE, 475: by Ferri, based on Cortona's picture in Bristol. 477: by Ferri for an engraving in Alexander VII's *Missale Romanum*. 479: by Romanelli. 480 and 482: not by Cortona. Ferresque. 484: not by Cortona. 485: not by Cortona. Possibly by Ferri. 488: by Ferri for Sala di Saturno. 495: at best a school drawing. 496: by Ferri. Related to Windsor 4501 and Dahlem 25146. 497: not by Cortona. 500: by Ferri. 512: not by Cortona. 532: not by Cortona. In analogy to Louvre 14789 possibly by Canini. 534: evidently the inventory number has been copied wrongly and should read 535. Briganti's information, based on a Cabinet des Dessins catalogue (xxiii, 1959, no. 26), is wrong. In the meantime the drawing has been identified as a study for the cupola of the Chiesa Nuova (see *L'Oeil*, Nov., 1961, p. 67). 550: copy. ROME, GABINETTO NAZIONALE, 124322: "Oro" should be changed to "Ferro." 124327: Voss has never discussed this drawing. 125982: should read 125892. 125905: with verso. Neither side is by Cortona. 126854: with verso. By Guglielmo Cortese after Cortona. 126966 to 127117: these drawings either come from or are still in the Corsiniana volume 157-II-4 marked *Cortese e scolari*. The fifteen drawings from this volume listed by Briganti bear subsequent attributions to Cortona. None of these drawings is by Cortona. 126962 and 127014 are by Guglielmo Cortese; 127015 is certainly not for the Barberini ceiling; and 127090 is not a study for, but a copy after, the picture in S. Salvatore in Lauro. 128571: Copy by Ferri after Cortona's

**J. Byam Shaw: *The Drawings of Domenico Tiepolo.***

London, Faber and Faber, 1962. 101 pp., 96 pls.  
\$12.50.

Having to admit, with pleasure or rancor according to his temperament, that his colleague's book is without fault, is probably the greatest compliment one art historian can pay the work of another who is active in his own field of specialization. Such is the case with J. Byam Shaw's recent publication of the drawings of Giandomenico Tiepolo, the most recent monograph on old master drawings in the series edited by Sir Karl Parker and published by Faber and Faber. One could have postulated the likelihood of Mr. Shaw's splendid performance on the basis of his earlier volume in the same series on the drawings of Francesco Guardi, also excellently written and thoroughly satisfactory in the exposition of its subject.

A brief introduction summarizes the relatively little that is known of Domenico's life; it includes a discussion of the few dated or datable paintings in his career, with incisive comments on his style in these works insofar as it differs from that of his father. The author then proceeds to an analysis of Domenico's early drawings, in the period covering roughly 1745 to 1770, when he was usually active in close association with his father in the family studio. The remainder of the book, treating the years after Domenico's departure from Spain and his return to Venice, until his death there in 1804, is devoted to the artist's mature and late drawings, the ones generally known and now so passionately sought after. These Mr. Shaw treats in large groups according to subject—sacred themes; profane subjects, often mythological; contemporary scenes; and his *chef-d'oeuvre*, the series on the life of Punchinello. A logical reason for this pattern exists, as Mr. Shaw explains. Domenico's style did not change much after 1770 and he concentrated, in the large number of drawings from these years, on sequences of variations upon a dozen or so themes. The body of the book ends with a discussion of Domenico's methods of drawing. The ninety-six plates are pre-

drawing at Holkham Hall. I doubt whether these and similar related drawings are as early as Briganti seems to think. 127980: Briganti rightly hesitates to endorse the attribution of this drawing, frequently reproduced as a key work by Cortona. He proposes it instead as a work of Cortona's teacher Commodi. Attractive as this hypothesis is, I feel one has to argue the other way around. The drawing does not prepare Cortona's style but derives from it. It is in fact a typical work by Foggini (Pl. 44); compare the drawing of the same subject in Munich (Pl. 45). 129759: rather than "disegno della maturità del Cortona," the drawing should have been described as "pessima copia di bottega." 129814: feeble and not by Cortona. COLL. PALLAVICINI, *Aurora rapisce Cefalo*: Briganti uses Bartolozzi's etching of 1776 as confirmation of the attribution. This is inadmissible since Bartolozzi gives no more than a facsimile etching of the drawing in question. When Briganti supposes that the drawing is the study for a lost fresco in Elpidio Benedetti's villa near Porta S. Pancrazio, he rightly states that this fresco must date from Cortona's late period. This alone would exclude the proposed identification of the drawing. It reflects Cortona's style of ca. 1635 and should be assigned to his most faithful follower at that time, Romanelli. *Scena di battaglia*: by Romanelli. *Sant'Ivo*: a *bozzetto* to be classed with the paintings. COLL. BRIGANTI: a copy of a drawing by Cortona at the Ashmolean Museum (Parker 846) where it is wrongly catalogued as Ferri (Pls. 46 and 47). ALBERTINA, 881 and 883: as Briganti rightly feels, by Ferri. 884 and 899: by Ferri. 898: the correct number is 879. It is too weak for Cortona or even Ferri. 896: the correct number is 898. Briganti rightly feels hesitant. By Ferri. 902: the correct number is 903. Briganti's description of the subject-matter needs a drastic revision. 14222: by Ferri. S. R. 997: copy. WINDSOR, 4446: following Blunt-Cooke, Briganti connects this drawing tentatively with the Sala di Venere. In fact the drawing is a design for the stucco decoration of the Sala di Saturno. 10121: the correct number is 01121.

Walter Vitzthum