

“Vademecum – Go Along with Me”

The Collector's Tour of the Exhibition



Anselmi.
to Zuccari

Master Drawings from the
Hoesch Collection

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Taddeo Zuccari

Study of a Group of Women

(after Polidoro Caldara), ca. 1550

Pen in brown ink over black chalk, brown wash, 273 × 204 mm

Henning Hoesch Collection

Photo: Jean Bernard

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Master Drawings from the Hoesch Collection

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Text by Henning Hoesch

GP = Galleria Portatile (Collection Catalogues)

KK = Kupferstich-Kabinett (SKD)

“Vademecum – Go Along with Me”

The
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The visitors to the exhibition are greeted by drawings from widely separated periods of historical creation whose selection reflects on the collector's biography. The *Triumph of Bacchus* by Andrea Boscoli (1560–1608) is an indication of his profession as a wine maker (**GP 1, no. 28**) and his even older love of the country estates of Italy is shown in the choice of a drawing of a house surrounded by trees that cast their shadows on a clearing. The extremely small – but also extremely valuable – sheet was created by the greatest draughtsman of the Italian landscape, Claude Lorraine (1600–1682) (**GP 1, no. 42**), a foreigner who, like the collector, became acquainted with the south of the former Roman Empire in a different provincia.

Entrance

1

3

Trees, shadows, no human beings – they form a counterpoint to a concept of nature in which Girolamo Muziano (1532–1592) filled the landscape with people in a large altarpiece that was, in turn, copied by Boscoli who reduced its size and made the nature depicted appear lush through his intensive use of, well-preserved, ink (**GP 2, no. 21**). Conceive and copy – this introduces us to an overall theme for the collector who has to learn to grasp the autonomy of the lines and medium chosen by the repeating artist when he depicts the same subject and who has to be able to differentiate between their characteristics and quality.

2

Section I
Florence
Tuscany
1500–1550

- I.11** There are no drawings by the greatest names of Italian, sixteenth-century art, Michelangelo and Raphael, in the collection (at the time the collection was being established, there were hardly any more than five drawings by these giants on the market). Instead, a cosmos of names of unknown artists appears; and it is well worth getting to know them better. The contemporary artists, who still worked with Raphael, include Baldassare Peruzzi (1481–1536) (**GP 1, no. 1**), Franciabigio (1484–1525), whose works are difficult to find, and Perino del Vaga (1501–1547). The last mentioned had a group of collaborators whose names are still waiting to be discovered; one example of their work is the study for the decoration of a suit of armour, which has its place in the collection (**GP 2, no. 6**). One of the coincidences of finding, of collecting, is that there is a relationship between Franciabigio's drawing and a painting by the same artist in Dresden that cannot be displayed due to its size. The study of the man in a simple dress observing an object moves the viewer and is an excellent example of the natural depiction of the human figure (**GP 2 no. 2**).
- I.7**
- I.5** The competition among the Italian cities to engage the greatest masters stopped for the time being in the period around the year 1500. One example of this is the dominance of Florence that had restricted the expansion of the political power of its competitor after Siena's victory in the Battle of Montaperti in 1260. In this case as well, the collector's biography and his luck played a role in the discovery of a very small, simple drawing by Domenico Beccafumi (1484–1551). Siena was the first town in the Italian countryside that he became acquainted with, and learned to love, at the age of twenty. Naturally, because of its unique Piazza del Campo that keeps the citizens of the town in movement due to being shaped like a gently curved bowl and is also the place where a horse race, the palio, takes place around its periphery. At the time, his gaze was hardly drawn to the oversized unfinished cathedral. In 1520, the bishop – in agreement with the leading man of the citizenry – decided to replace the old decoration of the cathedral and renew the floor. Beccafumi created a magnificent inlaid mosaic

of white marble for this. It soon became so famous that even the tiniest sketches for its design were collected by visitors and the clergy made a business out of selling sections on paper. The drawing, which is being shown here for the first time, was examined and authenticated by Wolfgang Loseries (**GP 2, no. 3**).

I.4

Correggio (c. 1489–1534) from Parma (**KK, Inv. C 1896-31**) is one of the early masters who were not influenced by Michelangelo or Raphael. His enigmatic drawing, which does not deal with any known subject, is one of the main sheets in the Dresden collection. The woman trying to steer two horses from her chariot cannot be precisely interpreted; it is possible that she represents antagonistic emotional reactions. Standing high above the graceful steeds, she seems to refer to Parmigianino (1503–1540) and his wise virgins. After time spent in Rome – where he was considered the new Raphael – and Bologna, this greatest of Correggio’s pupils had been granted the commission to paint the newly-constructed *La Steccata Church* in Parma, while the older artist was still alive. The preliminary studies for the wise and foolish virgins bear witness to the artist’s motivation to make the figure, which is intricately linked to the vase in the sketch and drawn as a *figura serpetinata*, represent the ideal of feminine beauty by omitting the meaning of the biblical allegory. Sensual elegance triumphs over making sense (**GP 1, no. 5** and **GP 2, no. 1**).

I.1

I.3

Section II
Rome
1525–1600

The collector's interest in the study of individual figures grew quite naturally along with his collection. One of the drawings he purchased at an early stage showing fleeing Sabine women by Taddeo Zuccaro (1529–1566) provided the impetus for looking for other sheets by this artist. This led to establishing focal points in this collection connected with the names of the Zuccari in Rome, the Carracci family of artists in Bologna and Rome, and the painters Guercino and Mola in Rome and Bologna, as well as Giovanni Battista Tiepolo in Venice.

- II.2 While he was still a young artist, Taddeo Zuccaro had studied Polidoro Caravaggio's decoration of Roman houses and became a façade painter himself who came to the attention of Michelangelo. One fine example of his work is the Sabine woman striding forward with "grace and determination" (Heiko Damm) (GP 1, no. 13). In the works he was commissioned to execute in churches and palaces shortly thereafter, he looked for new forms of expression with the aim of overcoming the slick excessive Mannerism that was dominant in Rome and experiment with new forms in great freedom. One only has to consider the preliminary study for the depiction of a bizarre exchange of the skin of a goat (*capra*) for the fresco in the rural Caprarola Palace of the noble Roman family of the Farnese (GP 2, no. 7).
- II.3 Taddeo, the painter of a time of change, died too young to enter into an exchange with the Bolognese Carracci family. Much later, his younger brother Federico Zuccaro – the much in demand but more conventional painter who, with the exception of a single landscape (GP 1, no. 16), the collector omitted in his search for individual drawings – achieved this.

At the end of the 16th century, the Carracci family appeared on the scene in Bologna. The two brothers Agostino and Annibale, and their cousin Ludovico were passionate draughtsmen who did not seek personal fame in the works they created together. Annibale, in particular, was a natural talent. However, when differentiating between the two brothers, the collector, favoured by his changing fortunes, came to attribute the replication of an antique torso of Venus to Annibale's workshop due to its lack of female models (**GP 1, no. 48**).

Annibale was inspired by the antique sculpture and its material of skin-like shining marble in Bologna even before he discovered the works in the Farnese collection in Rome. This impressive drawing was created in his workshop. The Italians call this technique of making the surface of a figure appear to be alive *sfumato*. Annibale's criticism, voiced in marginal notes made when reading Vasari's vita of Titian, that the *ignorante* author (Vasari) had not understood that the old masters worked on the *living thing and not second-hand (on painted) models* testifies that stonemasons, in particular, worked after nature. Research rejects this and believes that this is affect turned against antiquity. Annibale's most beautiful drawings would be inconceivable without the study of antiquity, which he encountered in sculpture. Art history that blindly followed Vasari turned Annibale into a classicist painter and labelled him a *peintre pompier* in the 19th century. The liveliness of Annibale's drawings takes place on the surface with the crayon; the skin of his figures is just as artistic as the pure form.

The collector recognised Agostino as a solid worker who achieved a convincing form of realism in his drawings. However, his main affection was for the younger brother Annibale whose most beautiful drawn works, which will hopefully remain in the cabinets in Windsor, and the Louvre, as well as in the collection of the former Habsburg empire in Vienna and Prague for ever, achieved their highest level of expression through his encounter with the Farnese family's collection of sculptures in their palaces

- in Rome. It seems likely that he drew the touching sketch for a *Madonna and Sleeping Child with the Infant Baptist* (also known as *Il Silenzio*), which the collector was even able to acquire from the holdings of an American museum (GP 2, no. 27), while he was completing his work in the *Galleria Farnese* and was already severely ill. The highlight of the Dresden collection, a red-chalk study by Agostino (KK, Inv. C 1910-36), and the collector's recently discovered study for an uncompromisingly naked Magdalena (GP 2, no. 24), with its brilliant charcoal contours, enhance the image of the versatility of the drawing skill of this family of artists. Recently, this Magdalena was joined by another charcoal study by Annibale that is unknown in research (GP 2, no. 26). It shows the figure of a man bending forward and provides Annibale with the possibility of sketching the back like a preliminary study to a sculpture. The figure belongs to the most famous of the three frescos devoted to the story of Romulus and Remus that the Carracci worked on together in the Palazzo Magnani in Bologna. In the picture, which depicts the drawing of the boundaries of the city of Rome, this figure is easily recognisable pressed to the left side of the fresco in a way that it loses the character of a sculptural drawing. How this connects with the other activity in the fresco remains to be investigated. This is particularly valuable for the collector because it allows to make a comparison between the various drawing styles of the two brothers at the peak of their career shortly before moving from Bologna to Rome.
- In addition to these studies, Guido Reni (1575–1642), who studied at the Carracci academy, occupies a prominent position in the collection with his drawing because it documents his ability to deal with a fundamental function of a drawing – that of solving a set problem – with exemplary self-assurance. Here, it is shown in five approaches to a relaxed seated figure. The fact that an attempt of this kind and its result is also considered to be beautiful makes the drawing one of the most precious sheets for the collector. It is the quintessence of the art of drawing (GP 1, no. 50).
- III.9
- III.7
- III.6
- III.5
- III.11

Just how much the coincidence of finding, and one's own search, complement each other can be seen in the drawings inspired by sculptures. Both finding and immediately understanding motivated him to make a closer investigation of drawings that appeared on the market that could be attributed to the circle around an artist or a city (Bologna, Venice). In the case of El Greco, the authorship became the subject of a second attribution and was confirmed by the most recent exhibition devoted to the artist in Europe (Paris, 2019). The extensive analysis of the drawing exhibited there (**GP 1, no. 20**) offered the opportunity to deal with the influence of Michelangelo – the greatest genius of sculptural art since antiquity – that reached as far as Venice. Together with the only known drawing after *Il Giorno* (Medici Chapel in Florence) that was created while he was still in Italy and is now in Munich, the two drawings bear witness to the heritage of Michelangelo that El Greco received in Venice and took with him to Spain where he ceased drawing in favour of spontaneous painting.

V.3

The Carracci were also magnetically drawn to Venice and the impressions made by the works of Titian, Veronese, and Tintoretto found their way into their painting in the 1580s. The major gaps in the collection are drawings by these Venetian artists, as well as older artists such as Bellini, Carpaccio, and Lotto.

Similar to Annibale Carracci in Rome, the most productive artist in the lagoon city Palma il Giovane (1548–1628) had an intense feeling for sculpture. A newly discovered drawing, which has so far not been able to be placed in the context of one of the many altarpieces by Palma that can be found in almost every church in Venice, was recently recognised as being a magnificently free study of Saint Sebastian after Alessandro Vittoria, Palma's outstanding sculptor colleague and friend (**GP 2, no. 15**). This artist created a sculpture of his painter friend Palma; it is an expressive image of the draughtsman who worked with a fine pen and chalk schooled on Veronese and Titian (**cf. GP 1, nos. 21–24**). The bust became so famous that,

V.9

see
Section IX

in the 18th century, the Tiepolo family was inspired to continually train drawing on it, as we will see at the end of our tour. (**GP 2, no. 46** and **GP 1, no. 95**).

V.6

V.5

The painter Farinati (1524–1606), who originated from the hometown of Palma and Veronese and was also much in demand on the mainland, is the author of an unusually complex drawing of great artistic quality that is in the holdings of the Dresden cabinet (**KK, Inv. C 131**). In addition to Farinati's typical drawing of three saints captured in their individual movements (**GP 2, no. 11**), this painter also testifies to the appeal the lagoon city exerted on artists from the north as well. In this case, it is necessary to mention Pieter de Witte (Pietro Candido) from Flanders who visited both Venice and Rome (see below). Another prominent example is the Bavarian Johannes Rottenhammer who created a long, animated drawing with a very special charm that is not only original because it comes from the most famous English private collection – that of the Duke of Devonshire – that still exists today. Its special appeal is also owed to the fact that it was inspired by the largest woodcut by Titian that required several blocks to depict the parted sea that the Israelites were able to pass through without getting their feet wet before the waves engulfed the pharaoh and his army. The magnificent drawing captures the event on a space that is many times smaller than Titian's woodcut (**GP 1, no. 26**).

V.4

II.1

On the other hand, Rome also attracted Venetian artists as the most recent acquisition of an unconventional copy of a famous drawing by Michelangelo by Battista Franco (1510–1561), who declared that he wanted to copy no other artist but Michelangelo (that's how Vasari's *Vita* of Franco begins), while he was still in Venice, shows (**GP 2, no. 5**). It is the ideal-typical study of the profile of a woman. Her elaborately braided hairstyle bears witness to the adoption of the mannerist style of the master and offered a challenge for the younger artist in the 1530s. Franco's copy was created in contact with pupils and collectors of Michelangelo; he added additional studies of heads after Michelangelo and, in this way, provided an extremely interesting example

of how artists evolved and dealt with their models. The sheet fits in very well with the collection in the Dresden cabinet that includes many drawings after paintings and will be handed over to the Staatliche Kunstsammlungen Dresden on the occasion of the presentation of this collection.

At the end of the 16th century, artists such as Boscoli (GP 1, no. 28 and GP 2, no. 21) and d'Arpino (Rome) (GP 1, no. 31, not on display), Luini (Milan), (GP 1, no. 11) and Casolani (Siena) (GP 2, no. 19), who are all represented in the collection, attempted to respond to the religious programme demanded by the reform Council of Trent (1559) and go beyond the style of mannerism inherent in it.

Francesco Montelatici (1601–1661), who was known as Cecco Bravo, dealt with the antique tale of the fall of Phaethon, the son of Apollo, and captured the tragic sequence of events with his red chalk (GP 2, no. 59). In this case as well, the draughtsman was faced with the task of being only able to capture a single moment in the action while still narrating the entire drama. It is the moment when Aurora, the goddess of dawn, arises and her light crosses with the lightning hurled by Jupiter to prevent the sun chariot crashing to earth and setting fire to the world. This seems to be a timeless warning in this age of nuclear weapons. Cathérine Goguel writes: "This crossing of the light is depicted in the narrative. Regardless of how unreal the picture may seem; it nevertheless creates a vivid sensation of speed and horror. There is something dreamlike in the contrast between the graceful forms of the horses and the force of their impetuosity." The chariot of the sun falls into the River Eridanus so that the world does not burn. However, this does not happen on account of the crossed light, but because Phaethon has left the determined trajectory of the chariot. Cecco Bravo, who finally worked at the imperial court in Innsbruck where he also died, depicted many other dreamful moments (GP 2, no. 35, not on display) that are still waiting to be

Section IV

Rome

Tuskany

Genoa

Lombardy

1550–1650

1/2

IV.4

IV.1

IV.3

researched on account of his great sensitivity. It appears as if the dream and clairvoyance become united in his work.

Another Flemish artist who studied in Florence and was recommended to the Wittelsbach court in Munich by his teacher was – the extremely rare – Pieter de Witte (1548–1628), whose name was changed to Pietro Candido in Italy. He visited Rome, as well as Venice, on his travels, and also studied in Florence. For this reason, he is shown among the Florentine draughtsmen with an impressive Pietà for which he studied the fall of the folds that is reminiscent of the Michelangelo's famous sculpture in St Peter's Basilica in Rome (**GP 2, no. 17**). The omission of the body is tantamount to composing the void, something that can only be achieved by a draughtsman who has the completed figure in his mind's eye.

II.9

Among the genuine Florentine masters represented by numerous figural drawings in the Dresden collection for which there are still some questions concerning their attribution (for example, Fabrizio Boschi), artists such as Giovanni Bilivert (1585–1644), and Jacopo Chimenti, known as Jacopo da Empoli (1551–1640), must be considered masters of the city. The drawings exhibited here prepared their paintings and the stories they tell with them. The drawing *Scylla and Glaucus* (**GP 2, no. 18**),

IV.8

which was not ascribed to the painting until 1995, probably presented quite a challenge to Chimenti seeing that he made a number of nude studies after male models, many of which have still been preserved. Although actually revolted, the seductively reclining Scylla leans towards the beastly Glaucus; this paradox contradicts the tragic conclusion of the mythical story and makes the drawing appear incomparably more attractive than the painting. Similarly nimble and with a light pen and red chalk, Bilivert tells the biblical story of Bathsheba being bathed by her servants (**GP 2, no. 33**). The hand rubbing her naked back, and the balance of the other hand on the vessel with the essences is a showpiece of the art of drawing that was dear to two of the most renowned academic drawing experts of

IV.2

the 20th century – the English *connoisseur* and attribution pioneer Philip Pouncey, and Mario Chiarini, the prominent representative of the young generation of Italian specialists who died in 2015.

However, the dominating artist when it came to decorating Florentine churches and houses of the nobility in the 17th century was Baldassare Franceschini, known as Volterrano (1611–1690), from Volterra. His drawing oeuvre is correspondingly varied and stands out on account of his meticulous preparation with always novel approaches that create miniatures of great charm drawn with a light hand (GP 2, no. 37). This was part of the methodical procedure.

For example, a single figure in a fresco was sketched academically as a nude, before being preserved clothed in its final form. Even the figure of a drummer in a suit of armour with his head resting on his hand and his legs placed on his unshown instrument was already anticipated as a nude and is therefore not simply an empty academic exercise.

Like every other major city in Italy, Genoa is an artistic centre in its own right; however, it profited more from the cross-fertilisation with other cultural towns than from its own great artists and their immortal works. Rubens and Van Dyck were here, and Perino del Vaga spent a lengthy period in the city. However, it was not possible to create a connection between the study for a breastplate from his workshop (GP 2, no. 40) and the ephemeral architecture and its figural decoration that was erected in honour of a visit by Charles V. On the other hand, Genoese travelled to Florence – and even to Madrid – to study. That shows itself in the evaluation of an artist like Lazzaro Tavarone (1556–1641) that Jonathan Bober dedicated to him. Similar to fifteenth-century draughtsmen in Florence, he prepared his paper in a dazzling red colour on which the charcoal and a few white highlights achieved a stunning effect (GP 1, no. 36). The only representative of north-western Italy in the collection is Tanzio d'Enrico, known as Tanzio de Varallo, (1580–1633) from Lombardy, who learned from the Roman-Neapolitan genius Caravaggio. He used red chalk to develop an art of drawing of the most precise and

IV.6

II.14

IV.7

IV.10

festive kind; this was astonishing in the cold alpine valley above Vercelli (GP 2, no. 30 and GP 1, no. 35, not on display). The simple detail of putting on a belt, and the resulting drapery of the garment (the simple term “folds” hardly does it justice) reveals something of his great model’s manic obsession with doing justice to reality.

Section VI

Bologna
Rome
Naples
1600–1675

The fascination with narrative drawings led to another major focus of the collection. From the very beginning, the aesthetic of pure expression and inwardness in the drawings of Giovanni Francesco Barbieri (1591–1666), better known as Il Guercino (the squinter), appealed to the collector (cf. introduction to GP 1, p. 7). He is represented by six drawings in the exhibition in which he uses red chalk, pen strokes and ink with *maestria* without always making it possible to say why he chose one medium over the others. Two important drawings from the Dresden exhibition from his early period dealing with the history of Saint William of Aquitania (KK, Inv. C 1913-7 and KK, Inv. C 1913-8), and the ethereally beautiful refinement of the study of John the Baptist from his late creative period (GP 2, no. 28), accompany the unique ink drawing in which various legends concerning Saint Francis are merged with each other. The unusual defensive gesture reflects the fear of a supposed demon and should not be interpreted as resistance to the seductive power of the music the angel draws from his instrument (GP 1, no. 54).

VI.12 & VI.13

VI.10

VI.9

VI.5

Pier Francesco Mola (1612–1666), who studied under Guercino in Rome for a period, used the ink in an even freer manner to assay the gestures of the figures of Joseph and his brothers (GP 1, no. 64). He created a plethora of drawings for what is considered to be his major work, the fresco in the Palazzo Quirinale in Rome showing Joseph approaching his unsuspecting brothers and revealing himself to them. This is also a moment of stark drama that the artist was able to depict more emphatically in the drawing than in the completed fresco. His subsequent commission from Count Pamphilj was for a ceiling painting with literary themes to decorate a hall in

the castle at Nettuno near Rome. Mola then read Vergil to prepare himself for the iconography of the scenes to be depicted. With the help of a drawing, we can get an idea of the alternative programme Mola suggested to the Count. It is that story from the beginning of the Aeneid dealing with Venus' visit to the stranded Aeneas (GP 1, no. 65).

VI.7

Sublimely drawn with the pen and red chalk, Mola emerges this scene into the pink atmosphere inspired by the text: *rosea cervice refulsit*, when Aeneas recognises his mother who disappears in the mist after having first emerged from the sea like Aphrodite to bolster his courage: "Everything had come to an end, and Jupiter looked down on the sea from the ether". The complex drawing includes a picture puzzle; the viewer is intended to look for the profile of Aeneas's protector Jupiter the surface of the water. Juno caused Aeneas' misfortune and his ships sinking in a tempest when she made Eolis, the god of the winds, send a storm to destroy the fleet of the Trojans. The goddess' intention is depicted in an unpublished drawing that the collector discovered. This makes it possible to reconstruct a variant of the cycle that Mola had already completed but was rejected by his client on account of financial difficulties (GP 2, no. 39). New life was breathed into the ancient texts by the graphic arts just as composers turned to them for their operas a short time thereafter. The little-known Mola later developed a preference for portraits, and one has been borrowed from the Gemäldegalerie as a homage to the artist.

VI.6

Drawings that tell a story need to develop a form of dynamism to get to the heart of the matter and make the viewers hold their breath. Time seems to stand still in the dramatic moment. Two completely different drawings are fully successful in capturing this suspense: One of them is Aniello Falcone's (1607–1656) warrior who has fallen to the ground waiting for the final blow from his adversary (who is not shown); all he can do is scream, and we seem to hear it (GP 2, no. 32). We do not know the outcome; the viewers have to invent it for themselves. What aspiration and power in the depiction in this – literally – timeless art

VI.14

that captures a single moment before, suddenly, another action bursts onto the scene. As a painter of battle scenes, Falcone seems to have specialised in screams coming out of wide-open mouths that can be traced back to the crude naturalism of his teacher Jusepe de Ribera. However, Ribera's detailed drawing of a gaping mouth, going as far as a study of the teeth and palate, lack the excitement of Falcone's rapidly sketched study of the fallen warrior (cf. GP 2, no. 32, fig. 4).

While the Bible had provided the source for narrative artistic works in the Middle Ages, reprints of ancient literature and commentary editions increased the spectrum of subjects starting in the Renaissance period. The artist Giovanni Battista Castiglione (1609–1663/65) from Genoa seems to have thrown light on the subject of the relationship between the written word and the man of letters or artist searching and inventing with the pen, with a certain humour (GP 2, no. 40). The collector feels that this drawing, which has passed through the hands of several collectors in recent years, is emblematic for the art of drawing that is inspired by a narrative.

There is no drawing connected to the name of Michelangelo Merisi da Caravaggio (1571–1610). As one of the most exceptional artists, he is also an exception for being a “non-drawer” and can only be compared with El Greco for whom almost no drawings have been preserved.

Caravaggio has nothing in common with Boscoli, Arpino, and Casolani, who were all born hardly a decade before him and are all represented in the collection, except for the fact that they attempted to comply with the religious programme demanded by the reform Council of Trent (1559). However, they found completely different ways in their attempted to overcome the Mannerism that still carried their work. As a lover of drawings and admirer of the non-drawing painter, the collector finds himself in a dilemma. Caravaggio’s actual contemporary and a passionate draughtsman who made Mannerism forgotten, was Annibale Carracci; and that in Rome, where they avoided each other. The collector is reluctant to use this period term that covers what both artists did. The similar, but different, approach to reality cannot be described here, but it differs from those artists who spread out the dazzling, crowded festivities in the new churches with their vaulted ceilings like architects and painters, represented by the names of Cortona and Bernini.

Even before this Baroque Rome fully blossomed with the painting of Maratti and Gaulli, the city exerted an attraction that three French artists succumbed to. Nicolas

VII.14

see
Section V

see
Entrance and
Section IV

see
Section III

Poussin (1594–1665), and the previously mentioned Claude Lorrain (1602–1688) remained and died in the city, while the third Claude Mellan (1598–1668) returned to France. They were almost the same age as Cortona (1596–1669) and Bernini (1598–1680). It would be justified to ask what Poussin was looking for in Rome, but it should be borne in mind that the church was the most important commissioner of works from young artists. However, this young man was especially interested in the writings of ancient times, in mythological stories, as well as in archaeology that friends introduced him to in Rome. His drawings are exceedingly rare, and the collector therefore decided to acquire a contemporary copy of a drawing whose original is in Stockholm and represents the first sketch for a preserved painting. It shows the young Jupiter being nourished with the milk of a goat. The scene is captured with delicate strokes of the pen that exude a bucolic charm (GP 1, no. 43). Poussin became acquainted with his compatriot Claude Lorrain in Rome and showed his appreciation for his lighter, more poetic, way of drawing. They explored the historical landscape in and around Rome in the company of Poussin's brother-in-law Gaspard Dughet, an industrious but less inspired landscape artist. The extremely fine drawing of a monk by Claude Mellan seems to be taken from real life. Mellan later became one of the finest engravers in Paris, but this uncompromising drawing of the attentive monk was created while he was still in Rome. It looks like he had just met him on the street (GP 2, no. 33). The engraving *The Sudarium of Saint Veronica* in the Dresden cabinet is a fine example of Mellan's great skill in his profession (KK, Inv. A 67865). The drawings of Giovanni Battista Gaulli, better known as Il Baciccio, have only a hint of Baroque Rome (GP 1, no. 80). This is much more animated in the wonderful study by Carlo Maratti in which the artist envelopes Saint John, who is merely hinted at, in a billowing, airy cape (GP 1, no. 78). He is just as successful in capturing the flow of the garment of the seated saint as that of the standing figure in the painting.

VII.4

VII.7

VII.6

VII.8

VII.11

When a study is detached from its context in this way, the drawing comes into its own and becomes a subject transcending its actual purpose that delights the viewer. Recognising this does not occur very often but it is achieved in these two examples of Roman art. The same Gaulli was just as able to draw the profile of a Pope in a methodically serious manner; this is a work that only appealed to the collector because it showed the distinguished gentleman with a sympathetic smile on his lips (GP 2, no. 42).

VII.9

This section also ends with the regret that it is not able to show any examples of the drawing art of the mentioned Cortona and Bernini. The happiness inherent in the collector's lament is that he still does not possess a sheet by one or the other artist. The joyful anticipation of being able to discover a drawing by those artists still missing provides the stimulation for collecting.

When the collector now turns to Venice of the 18th century, he willingly admits that – similar to many collectors in the Anglo-Saxon world – he was attracted to the towering figure of Giovanni Battista Tiepolo (1696–1770) at an early age and has remained so to the present day. The ceiling painting in the staircase of the Würzburg Castle, which he became acquainted with during a two-week school trip to Franconia, played a significant role in this. With no hesitation, he felt that this fresco was superior to all Roman ceiling painting from the 17th and 18th centuries in terms of invention and artistic execution. This made it a revelation for him in 1986 when he was able to acquire a black-chalk study by Giovanni Battista Tiepolo showing the head of his older colleague Palma il Giovane after a bust by Alessandro Vittoria in Italy (GP 1, no. 95). He was happily made aware of the quality of this genius of drawing when he recently discovered the previously unknown red chalk drawing with the same subject (GP 2, no. 48). The vivid bust of the painter who looked like a gnarled peasant found its place in the workshop of the Tiepolo family, where it served as a model for numerous studies, in the 18th century. Giovanni Battista Tiepolo

Section IX
Venice
1650–1775

see
Section V
IX.2

IX.1

- was in charge of a large workshop of painters made up of members of his family of whom Domenico attempted to emulate and assist his father with a number of imitative drawings. This has triggered frequent debates over the attribution of their works among art historians and somewhat degrades the originality of the son that can easily be seen in the study of a winged genius and a mask in the Dresden cabinet – although, this is not as freely vibrant as his father’s work (**KK, Inv. C 1899-46**). Giovanni Battista Tiepolo provided proof of his freedom of invention that was linked with creative elasticity in all of his commissions when he set out to work on painting of three holy women including – for the first time – Saint Rose of Lima. He was informed that the Virgin Mary would have to be added. He achieved this in the preserved painting with his own natural ease and left the masterpiece of his first sketch behind for the lucky collector (**GP 2, no. 47**). His self-portrait in black chalk is strangely reserved; it shows him looking without any sign of inner emotion at the work he created in the Palazzo Labbia. Stephan Moret’s description of this reads like a mystery novel (**GP 1, no. 96**). His 37-year-younger contemporary Sebastian Ricci (1659–1734), who would also have been able to teach a Giovanni Battista Tiepolo a thing or two, is represented in the collection with a drawing in which the subject and its artistic elaboration competes with each other (**GP 2, no. 44**). It depicts the story in the life of Saint Dominic when he and Mohammedan scholars debated the validity of the Bible and their writings. After the test to see which of the holy books could withstand fire, the Bible sprung out of the flames. This is the moment captured in the drawing, but it is difficult to recognise because it constructed like a generous architectural landscape beginning with the staircase. The sheet by Gaspare Diziani (1689–1767) that turns the stable where Christ was born into a sketch of a landscape open to all sides is also arranged architecturally. The open woodwork rises up into the sky to the height of the angel of the annunciation (**GP 2, no. 45**). Together with another large-format drawing of a scene
- IX.8**
- IX.6**
- IX.4**
- IX.10**
- IX.11**

of martyrdom by Francesco Fontebasso (1707–1769) (GP 2, no. 46), the three drawings bear witness to the desire for greatness in Venetian painting of the 18th century that, from today's perspective, reached an undreamt-of pinnacle in the work of Giovanni Battista Tiepolo that would never be attained again.

IX.9

We return to the starting point of our tour through the exhibition with pure landscape drawings. The small intimate format, without any human presence, dominates, and, especially in the work of Claude Lorrain (1600–1682), with its view of the spacious landscape that is unspoiled by the hand of man, provides us with a feeling that touches the soul and can still be experienced in some places today, despite modern reshaping with wind turbines. (GP 1, no. 40 and KK, Inv. C 1876-5). It seems most likely that the six-year-old contemporary – and fellow émigré – Cornelis van Poelenburg (1594–1667) from Utrecht met Claude in Rome, but we have no definite information on this matter. The collector was also attracted to this artist at an early stage without knowing that, in addition to Florence, the largest stock of work by the draughtsman he considered to be Italian could be found in Dresden. His drawings of Roman ruins were usually surrounded by many bushes, but in the exhibited drawing (GP 1, no. 38) he transforms an almost deserted site into a place of human activity by adding a forgotten ladder to the stonewall.

Section VIII
17th/18th
century
landscape

VIII.1
VIII.4

A more well-known Dutchman, who spent the major portion of his life in Italy, italianised his name, and died in Rome is Gaspar van Wittel (1652–1736), who is better known as Vanvitelli. He attempted to capture atmospheric views of Tivoli from a distance (GP 1, no. 84) but was also a valuable witness of the urban landscapes that were frequently changing during this period. The view, seen from below, of the town of Ronciglione (north of Rome, near Viterbo) on the sunny side of mountain ridge is still possible today. As a precise draughtsman of the reality in front of him, he must have been annoyed that he could not draw the dome of the cathedral proportionately

VIII.3

VIII.5

VIII.4

on the recto and, therefore, drew it on the right scale on the verso (GP 2, no. 43). With this demonstrated respect for what was, in the artist's eye, necessary total reality we end our itinerary with the collector's wish that all the visitors discover the reality that the artist has – consciously or subconsciously – convinced them of, for themselves. This could lead to that moment in art that, since the coloured line drawings of the prehistoric cave painting, has opened the eyes of humanity to the beauty and inscrutability of the world.

