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DRAWINGS FROM
THE J. PAUL GETTY MUSEUM

The Metropolitan Museum of Art

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CHECKLIST

Introduction by George R. Goldner

The Metropolitan Museum of Art
NEW YORK

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FOREWORD

This exhibition is a kind of debut for The J. Paul Getty Museum's collection of drawings. There have been regular small shows in Malibu, California, since 1985, and many drawings have been lent to exhibitions in the United States and abroad, but never before have so many drawings from the Getty been shown together at one time.

In little more than a decade the Getty Museum has assembled one of the finest collections of Old Master drawings in the United States. This feat is especially remarkable given the fact that works by such artists as Dürer, Raphael, Rembrandt, and Rubens have become exceedingly rare on the art market and increasingly difficult to export from the countries in which they have been most avidly collected. The Getty Museum now has nearly four hundred drawings—a small fraction of the number at either the Metropolitan Museum in New York or the British Museum in London, for example. Item for item, however, the quality of the Getty's collection at least holds its own.

The exhibition is not comprehensive in scope; rather, it reflects the particular strengths of the collection. It includes the first drawing purchased by the Getty—Rembrandt's *Nude Woman with a Snake*, which was bought at auction in 1981—as well as several magnificent sheets that were acquired at the

sales in 1984 and 1987 of drawings from the collection of the Duke of Devonshire at Chatsworth. A number of the drawings on view, such as the *Christ on the Cross, with the Virgin Mary, Mary Magdalene, and Saint John the Evangelist* by Pietro da Cortona and Martin Schongauer's rare and superb *Studies of Peonies*, have entered the Getty Museum since the list of works to be exhibited in New York was first drawn up in late 1991.

The drawings in the show were selected by George R. Goldner, curator of Paintings and curator of Drawings at The J. Paul Getty Museum, and William M. Griswold, assistant curator of Drawings at the Metropolitan Museum. We are also grateful to Lee Hendrix, Nancy Yocco, and Kathy Kibler of the Department of Drawings at the Getty; and to Helen B. Mules, associate curator of Drawings, acting in charge, Calvin Brown and Henrietta Susser, members of the staff of the Department of Drawings, and Helen K. Otis, conservator in charge, Department of Paper Conservation, at the Metropolitan Museum, for helping to make the exhibition in New York a reality.

JOHN WALSH

Director, The J. Paul Getty Museum, Malibu

PHILIPPE DE MONTEBELLO

Director, The Metropolitan Museum of Art, New York



Plate 1. Rembrandt Harmensz. van Rijn. *Nude Woman with a Snake* (see no. 90)

A BRIEF HISTORY OF THE COLLECTION

The J. Paul Getty Museum was founded by its benefactor and namesake in 1953, and since 1974 it has been located in a Roman-style villa in Malibu, California. J. Paul Getty himself collected classical antiquities, paintings (mainly Old Masters), and French decorative arts—a focus that was maintained by the Getty Museum until 1981.

In July of that year Christie's offered for sale in London a red-chalk study by Rembrandt of a woman holding a snake (no. 90 in this exhibition). By that time the Getty Museum had received a large financial bequest from its founder and was in a position to consider new areas of collecting. Drawings made sense for two reasons: They are in many respects the most universal of works of art, providing the basis for all the other arts. On a more practical level, there were no major drawings cabinets west of Chicago, and the Getty Museum was the only institution financially capable of starting one at such a late date. In any event, the Rembrandt was bought at the Christie's sale—the underbidder being that most enthusiastic collector the late Ian Woodner—and became the first drawing in a collection now numbering close to four hundred.

The Getty Museum began adding to the Rembrandt purchase in 1982 and in the following year a Department of Drawings was established. In

its initial stages the department acquired only major drawings by well-known artists, attempting to create a nucleus around which a broader collection could be built. As the collection has progressed, a better balance has been achieved with the acquisition of masterpieces and also of works by secondary artists that are of sufficient aesthetic or historical interest to warrant their inclusion. This has given the collection a more coherent intellectual framework, and the holdings greater visual diversity. We also have made the occasional speculative purchase of an anonymous drawing, and it was in this way that the study for a window, now recognized as by Altdorfer, was bought (see no. 2). We have not attempted to build up a study collection, for this function is best carried out by the great drawings cabinets in Europe and New York with holdings of sufficient depth as well as quality to serve in this capacity.

After a decade of collecting, our holdings are anything but balanced from a historical standpoint. We always have made it our policy to try to acquire the earliest and rarest material first, anticipating that opportunities for assembling a group of late-nineteenth-century drawings will still exist in the future, but one will not find another Mantegna or Holbein. We usually have bought later sheets only when they seemed of such high quality as to make them irresistible—

as with our Cézanne or van Gogh (nos. 24, 51). The somewhat heterodox consequence is that the Getty Museum owns three drawings by Carpaccio, five by Pontormo, and none by either Degas or Gauguin—an imbalance that no doubt eventually will be corrected.

During the last decade opportunities for acquiring superb drawings have been exceptional. This has occurred in part on account of the rise in prices brought on by our entry into the field and the ensuing competition with a number of major private collectors of recent or longstanding reputation such as Eugene Thaw, Ian Woodner, John Gaines, John and Paul Herring, and Leonardo Mondadori. We have approached the market carefully but unapologetically, in the belief that the best justification for wealth is putting it to proper use. It is for others, including visitors to this exhibition, to judge the results.

There are many individuals at the Getty Museum and elsewhere who are owed a debt of gratitude for their role in the development of the collection and the operation of the Department of Drawings. They include Harold Williams, president of the Getty Trust, and the other members of the Board of Trustees; John Walsh, director of the Getty

Museum; Deborah Gribbon, chief curator; and Otto Wittmann, trustee emeritus and former acting chief curator. In the drawings department special thanks are due to Lee Hendrix, associate curator; Nancy Yocco, assistant conservator; and Kathy Kibler, senior secretary.

Over the past eight or nine years we have shown only a small group of our drawings on a rotating basis at the Getty Museum. This is the first time that we have put on display a large, representative sampling of our collection. The idea for such an exhibition was first suggested five or six years ago by the late curator of drawings at the Metropolitan Museum, Jacob Bean. At the time we had not come far enough to present a major selection to the public. Now that we have, it is a source of particular regret that the greatest of American drawings connoisseurs will not see the exhibition that he initially proposed.

We are grateful to the many individuals at the Metropolitan Museum, especially William M. Griswold, and to those at the Getty Museum who have made this exhibition possible.

GEORGE R. GOLDNER
May 1993



Plate 2. Théodore Géricault. *The Giaour* (see no. 47)



Plate 3. Vincent van Gogh. *Portrait of Joseph Roulin* (see no. 51)

CHECKLIST

1. Niccolò dell'Abate
Italian, 1509/12–1571
Saint Catherine of Alexandria at the Wheel
1547–50
Black chalk and brush and brown ink, heightened with white gouache, on tan paper; irregularly shaped
21 15/16 x 16 9/16 in. (55.7 x 42.1 cm)
84.GG.650
2. Albrecht Altdorfer
German, about 1482/85–1538
Christ Carrying the Cross
About 1510–15
Pen and black ink, gray wash, and black chalk
Diameter, 11 15/16 in. (30.4 cm)
86.GG.465
3. Andrea del Sarto
Italian, 1486–1530
Two Male Figures behind a Balustrade
(recto and verso)
About 1525
Red chalk
6 7/8 x 7 7/8 in. (17.5 x 20 cm)
92.GB.74
4. Hans Baldung Grien
German, about 1484/85–1545
Studies of Heads
About 1512–13
Pen and black ink
4 7/8 x 6 3/4 in. (12.3 x 17.2 cm)
84.GA.81
5. Federico Barocci
Italian, 1535–1612
The Entombment
About 1579–82
Black chalk and oil paint on oiled paper
18 13/16 x 14 in. (47.7 x 35.6 cm)
85.GG.26
6. Fra Bartolommeo (Baccio della Porta)
Italian, 1472–1517
Madonna and Child with Saints
1510–13
Black chalk with traces of white chalk
14 3/4 x 11 1/8 in. (37.4 x 28.2 cm)
85.GB.288
7. Jacopo Bassano (Jacopo da Ponte)
Italian, about 1510–1592
Christ Driving the Money Changers from the Temple
About 1570
Black and colored chalk on blue paper
17 1/16 x 21 3/8 in. (43.3 x 54.3 cm)
89.GB.63
8. Gerrit van Battem
Dutch, about 1636–1684
Figures on a Frozen Canal
About 1670s
Pen and dark brown ink, watercolor, and gouache
10 13/16 x 17 7/16 in. (27.6 x 44.2 cm)
85.GC.222
9. Domenico Beccafumi
Italian, 1486–1551
Study for the Figure of Abraham
1547
Pen and brown ink and brown wash
6 x 3 11/16 in. (15.3 x 9.3 cm)
83.GG.18
10. Giovanni Bellini
Italian, about 1430–1516
Fortitude
About 1470
Pen and brown ink
3 7/16 x 3 1/2 in. (8.7 x 9 cm)
91.GA.36
11. Gian Lorenzo Bernini
Italian, 1598–1680
Portrait of a Young Man
About 1625–30
Red and white chalk
13 1/16 x 8 5/8 in. (33.2 x 21.8 cm)
82.GB.137
(see Frontispiece)
12. Gian Lorenzo Bernini
Italian, 1598–1680
Marine God with a Dolphin
1652–53
Black chalk
13 11/16 x 9 3/8 in. (34.9 x 23.8 cm)
87.GB.142
13. William Blake
British, 1757–1827
Satan Exulting over Eve
1795
Graphite, pen and black ink, and watercolor, over a color print
16 3/4 x 21 1/16 in. (42.6 x 53.5 cm)
84.GC.49

14. Abraham Bloemaert
Dutch, 1564–1651
Three Studies of a Woman
About 1620s
Red chalk heightened with white gouache
9 7/8 x 6 3/4 in. (25.1 x 17.2 cm)
83.GB.375
15. François Boucher
French, 1703–1770
Reclining Male Figure
1736
Black, red, and white chalk on blue paper
11 x 17 3/8 in. (27.9 x 44.1 cm)
83.GB.359
16. Jörg Breu the Elder
German, about 1475/76–1537
Bridal Scene
About 1520–25
Pen and black ink and brown and orange wash
Diameter, 7 13/16 in. (19.8 cm)
89.GG.17
17. Agnolo Bronzino
Italian, 1503–1572
Study of a Male Hand
About 1542–45
Black chalk
3 x 6 in. (7.5 x 15.3 cm)
92.GB.40
18. Jacques Callot
French, about 1592–1635
An Army Leaving a Castle
About 1632
Brush and brown wash over black chalk
4 x 8 9/16 in. (10.1 x 21.8 cm)
85.GG.294
19. Canaletto (Antonio Canale)
Italian, 1697–1768
Warwick Castle: The East Front from the Courtyard
About 1748
Pen and brown ink and gray wash
12 1/2 x 22 1/2 in. (31.6 x 57 cm)
86.GG.727
20. Vittore Carpaccio
Italian, about 1460–1526
Study of the Virgin (recto)
Study of the Virgin and of Hands (verso)
About 1505
Brush and brown wash and black chalk, heightened with white gouache, on faded blue-gray paper
9 7/8 x 7 3/8 in. (25.1 x 18.7 cm)
87.GG.8
21. Agostino Carracci
Italian, 1557–1602
Sheet of Studies
About 1598–1600
Pen and brown ink
15 15/16 x 12 1/8 in. (40.5 x 30.8 cm)
86.GA.726
22. Annibale Carracci
Italian, 1560–1609
Study of a Triton Blowing a Conch Shell
About 1600
Black and white chalk on blue paper
16 x 9 1/2 in. (40.7 x 24.1 cm)
84.GB.48
23. Annibale Carracci
Italian, 1560–1609
Three Studies of Men and a Study of Saint John the Evangelist
About 1585
Black chalk
10 7/8 x 8 1/8 in. (27.7 x 20.7 cm)
85.GB.218
24. Paul Cézanne
French, 1839–1906
Still Life
About 1900–1906
Watercolor and graphite
18 15/16 x 24 7/8 in. (48 x 63.1 cm)
83.GC.221
25. Jean-Baptiste-Siméon Chardin
French, 1699–1779
Study of a Seated Man
About 1720–25
Charcoal and white chalk
10 1/16 x 6 9/16 in. (25.6 x 16.7 cm)
85.GB.224
26. Claude Lorrain
French, 1600–1682
Figures in a Landscape before a Harbor
Late 1630s
Pen and brown ink and reddish brown wash, heightened with white gouache, on blue paper
9 3/8 x 13 5/16 in. (23.8 x 33.9 cm)
82.GA.80
27. Claude Lorrain
French, 1600–1682
Landscape in Latium with Farm Laborers
About 1660–63
Pen and brown ink, brown wash, and black chalk
8 13/16 x 14 1/4 in. (22.4 x 36.1 cm)
91.GG.70
28. Pieter Coecke van Aelst
Flemish, 1502–1550
Scenes from the Life of the Prodigal Son
About 1540
Pen and brown ink, gray wash, and black chalk
7 9/16 x 20 1/4 in. (19.2 x 51.4 cm)
90.GG.7
29. Cornelis Cornelisz. van Haarlem
Dutch, 1562–1638
Two Male Nudes
About 1590
Oil paint on paper
10 11/16 x 7 9/16 in. (27.2 x 19.2 cm)
84.GG.32
30. Correggio (Antonio Allegri)
Italian, 1489/94–1534
Christ in Glory
1524
Red chalk and brown and gray wash, heightened with white gouache, on a pink ground; inscribed circle in brown ink; squared in red chalk
5 3/4 x 5 3/4 in. (14.6 x 14.6 cm)
87.GB.90
31. Antoine Coypel
French, 1661–1722
The Crucifixion
1692
Red and black chalk heightened with white
15 15/16 x 22 7/8 in. (40.5 x 58.1 cm)
88.GB.41
32. Frans Crabbe van Espleghem
Flemish, about 1480–1552
Esther before Ahasuerus
About 1525
Pen and dark brown ink, with touches of gray wash, over black chalk
9 5/16 x 7 5/8 in. (23.7 x 19.4 cm)
90.GA.4
33. Lucas Cranach the Elder
German, 1472–1553
Portrait of a Man
About 1530
Oil paint on paper
10 5/16 x 7 7/8 in. (26.2 x 19.9 cm)
92.GG.91
34. Aelbert Cuyp
Dutch, 1620–1691
A Milkmaid
About 1642–46
Black and white chalk, graphite, and gray wash
4 3/4 x 5 13/16 in. (12 x 14.7 cm)
86.GG.672

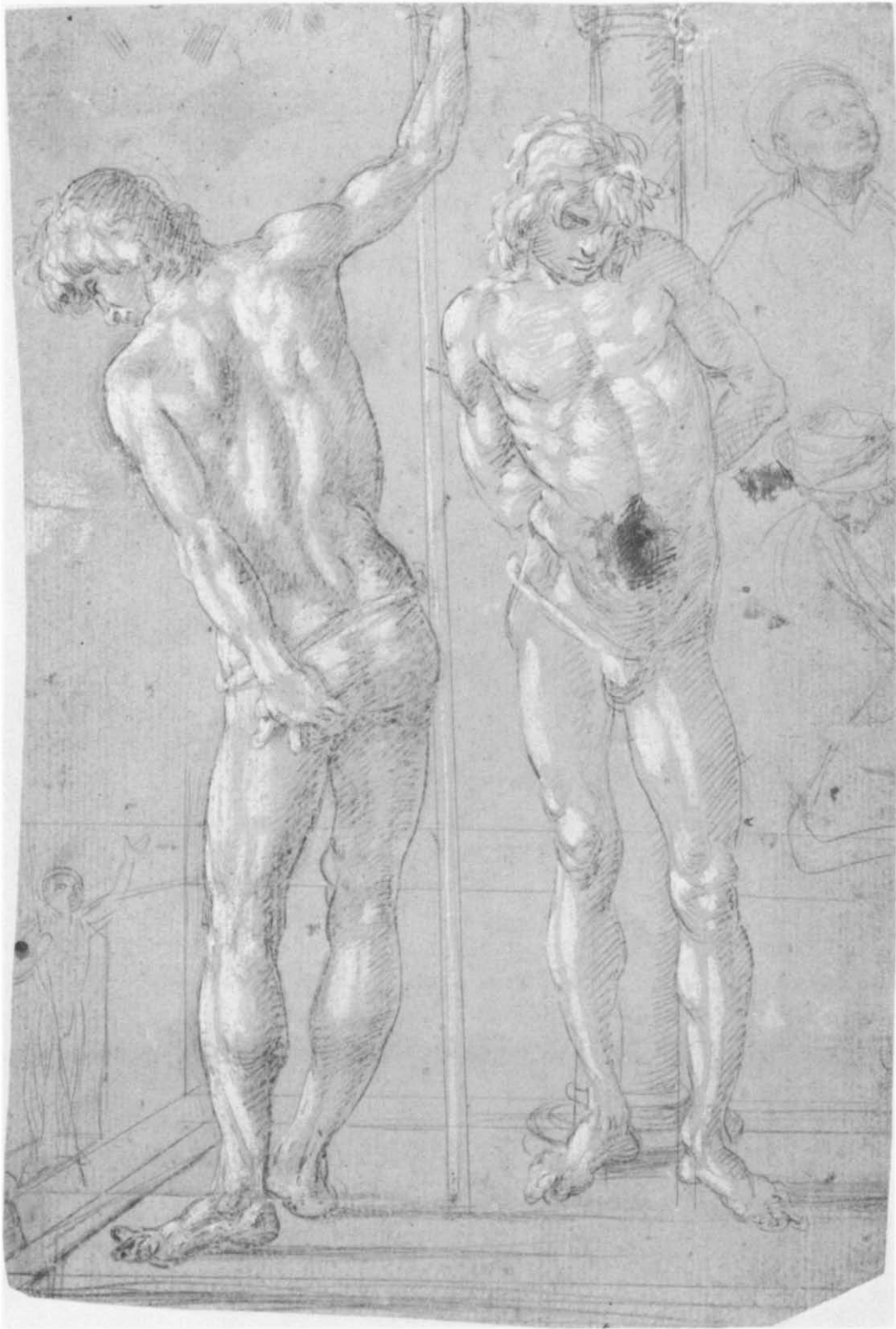


Plate 4. Filippo Lippi. *Studies of Christ at the Column, a Nude Seen from Behind, and Various Figures* (verso) (see no. 68)



Plate 5. Giovanni Battista Piranesi. *Study for the "Parte di ampio magnifico Porto"* (see no. 84)



Plate 6. Raphael (Raffaello Sanzio). *Saint Paul Rending His Garments* (see no. 88)



Plate 7. Peter Paul Rubens. *A Korean Man* (see no. 96)

35. Aelbert Cuyp
Dutch, 1620–1691
View of the Rhine Valley
1651–52
Black chalk, graphite, and gray wash
5 3/16 x 9 5/16 in. (13.2 x 23.7 cm)
86.GG.673
36. Honoré Daumier
French, 1808–1879
A Criminal Case (Une cause criminelle)
About 1860
Pen, watercolor, gouache, and black chalk
15 1/8 x 12 13/16 in. (38.4 x 32.6 cm)
89.GA.33
37. Jacques-Louis David
French, 1745–1825
The Lictors Carrying the Bodies of the Sons of Brutus
1787
Pen and black ink and gray wash
12 7/8 x 16 9/16 in. (32.7 x 42.1 cm)
84.GA.8
38. Domenichino (Domenico Zampieri)
Italian, 1581–1641
Saint Cecilia
About 1612–15
Black and white chalk on gray paper; pricked for transfer
18 7/16 x 13 1/2 in. (46.7 x 34.2 cm)
92.GB.26
39. Albrecht Dürer
German, 1471–1528
A Stag Beetle
1505
Watercolor and gouache; top left corner added; tip of left antenna painted in by a later hand
5 9/16 x 4 1/2 in. (14.2 x 11.4 cm)
83.GC.214
40. Albrecht Dürer
German, 1471–1528
Study of the Good Thief
1503–5
Pen and brown ink
10 9/16 x 5 in. (26.8 x 12.6 cm)
83.GA.360
41. Anthony van Dyck
Flemish, 1599–1641
Portrait of Hendrick van Balen
About 1627–32
Black chalk
9 5/8 x 7 3/4 in. (24.4 x 19.7 cm)
84.GB.92
42. Cornelis Engelbrechtsz.
Dutch, about 1465–1527
Salome with the Head of John the Baptist
About 1490
Brush and dark gray ink and gray wash, heightened with white gouache, on gray prepared paper; corners cut
7 13/16 x 6 1/8 in. (19.9 x 15.5 cm)
87.GG.119
43. Domenico Fetti
Italian, 1588/89–1623
David with the Head of Goliath
About 1620
Red, black, and white chalk
11 3/8 x 8 in. (28.9 x 20.4 cm)
90.GB.119
44. Jean-Honoré Fragonard
French, 1732–1806
Oh! If Only He Were as Faithful to Me!
About 1770–75
Black chalk and brush with brown wash
9 3/4 x 15 1/8 in. (24.8 x 38.3 cm)
82.GB.165
45. Jean-Honoré Fragonard
French, 1732–1806
The Ruins of an Imperial Palace, Rome
1759
Red chalk
13 3/16 x 18 3/4 in. (33.5 x 47.6 cm)
90.GB.138
46. Thomas Gainsborough
British, 1727–1788
Study of a Seated Woman
About 1765–70
Black and white chalk, stumped, on blue paper
12 1/2 x 9 3/8 in. (31.8 x 23.8 cm)
86.GB.620
47. Théodore Géricault
French, 1791–1824
The Giaour
About 1822–23
Watercolor over graphite underdrawing
8 5/16 x 9 3/8 in. (21.1 x 23.8 cm)
86.GC.678
(see Plate 2)
48. Jacques de Gheyn II
Dutch, 1565–1629
Bust of a Boy in a Turban, a Winged Angel, and Three Old Men
About 1600
Pen and brown ink on light brown fibrous paper; framing line in brown ink
4 11/16 x 8 1/8 in. (11.8 x 20.7 cm)
88.GA.134
49. Anne-Louis Girodet de Roucy Trioson
French, 1767–1824
Phaedra Rejecting the Embraces of Theseus
About 1800
Graphite, pen and brown ink, and brown wash, heightened with white gouache
13 1/4 x 8 7/8 in. (33.7 x 22.6 cm)
85.GG.209
50. Giulio Romano (Giulio Pippi)
Italian, about 1499–1546
An Allegory of the Virtues of Federico II Gonzaga
About 1530s
Pen and brown ink, and black chalk, heightened and corrected with white gouache
9 13/16 x 12 1/2 in. (24.9 x 31.8 cm)
84.GA.648
51. Vincent van Gogh
Dutch, 1853–1890
Portrait of Joseph Roulin
1888
Reed pen and quill pen and brown ink and black chalk
12 5/8 x 9 5/8 in. (32 x 24.4 cm)
85.GA.299
(see Plate 3)
52. Hendrick Goltzius
Dutch, 1558–1617
Venus and Mars Surprised by Vulcan
1585
Pen and brown ink, brown wash, and black chalk, heightened with white gouache; folded into squares; incised for transfer; lower right corner replaced
16 3/8 x 12 5/16 in. (41.6 x 31.3 cm)
84.GG.810
53. Francisco de Goya (Francisco José de Goya y Lucientes)
Spanish, 1746–1828
Contemptuous of the Insults
1803–12
Brush and India ink
10 1/4 x 7 3/16 in. (26 x 18.3 cm)
82.GG.96
54. Urs Graf
Swiss, about 1485–1527/29
Dancing Peasant Couple
1525
Black ink
8 1/8 x 5 13/16 in. (20.6 x 14.7 cm)
92.GA.72

55. El Greco (Domenicos Theotocopoulos)
Spanish, 1541–1614
Saint John the Evangelist and an Angel
About 1600
Pen and pale brown ink, and gray-brown wash, on off-white paper
13 1/4 x 8 1/4 in. (33.7 x 21 cm)
82.GA.166
56. Jean-Baptiste Greuze
French, 1725–1805
The Father's Curse: The Ungrateful Son
About 1778
Brush and gray wash; squared in pencil
19 3/4 x 25 3/16 in. (50.2 x 63.9 cm)
83.GG.231
57. Francesco Guardi
Italian, 1712–1793
A Theatrical Performance
1782
Pen and brown ink, and brown wash, over black chalk
10 13/16 x 15 1/8 in. (27.5 x 38.4 cm)
89.GG.51
58. Guercino (Giovanni Francesco Barbieri)
Italian, 1591–1666
Study of a Seated Young Man
About 1619–20
Oiled black chalk, heightened with white chalk, on gray-brown paper
22 9/16 x 16 3/4 in. (57.2 x 42.6 cm)
89.GB.52
59. Joseph Heintz the Elder
Swiss, 1564–1609
The Toilet of Venus
1594
Red and black chalk
8 1/2 x 5 15/16 in. (21.5 x 15.1 cm)
91.GB.66
60. Hans Hoffmann
German, about 1530–1591/92
Flowers and Beetles
1582
Tempera over black chalk on vellum prepared with a thin layer of white chalk
12 5/8 x 15 1/4 in. (32.1 x 38.7 cm)
87.GG.98
61. Hans Holbein the Younger
Swiss, 1497–1543
Portrait of a Scholar or Cleric
About 1535
Point of brush, black ink, and black chalk, on pink prepared paper
8 5/8 x 7 1/4 in. (21.9 x 18.5 cm)
84.GG.93
(see Cover)
62. Wolf Huber
German, about 1480/85–1553
The Conversion of Saint Paul
1531
Pen and black ink
7 3/16 x 5 1/16 in. (18.3 x 12.9 cm)
85.GA.415
63. Jean-Auguste-Dominique Ingres
French, 1780–1867
Portrait of Lord Grantham
1816
Graphite
15 15/16 x 11 1/8 in. (40.5 x 28.2 cm)
82.GD.106
64. Jacob Jordaens
Flemish, 1593–1678
Head of a Woman
About 1635
Black and red chalk, and dark brown wash, heightened with white gouache
9 15/16 x 7 3/8 in. (25.2 x 18.8 cm)
85.GG.298
65. Georges Lallemant
French, about 1575–1636
Reclining Old Man
About 1625
Black ink and gray wash heightened with white
10 7/16 x 7 1/2 in. (26.5 x 19 cm)
90.GG.136
66. Leonardo da Vinci
Italian, 1452–1519
Three Sketches of a Child with a Lamb (recto)
A Child with a Lamb, Head of an Old Man, and Studies of Machinery (verso)
About 1503–6
Black chalk and pen and brown ink
8 1/4 x 5 9/16 in. (21 x 14.2 cm)
86.GG.725
67. Jacopo Ligozzi
Italian, 1547–1632
A Soldier with a Leopard
About 1575
Brush, pen and brown ink, tempera, and painted gold
11 1/16 x 8 3/4 in. (28.1 x 22.3 cm)
91.GG.53
68. Filippino Lippi
Italian, 1457/58–1504
A Standing Saint (recto)
Studies of Christ at the Column, a Nude Seen from Behind, and Various Figures (verso)
About 1490
Metalpoint, heightened with white, on gray prepared paper
10 11/16 x 6 7/8 in. (27.1 x 17.4 cm)
91.GG.33
(see Plate 4)
69. Pietro Longhi
Italian, 1702–1785
A Standing Woman Holding a Muff and Facing Right
About 1755–60
Black and white chalk
11 x 6 15/16 in. (27.9 x 17.6 cm)
90.GB.30
70. Lorenzo Lotto
Italian, about 1480–1556
Saint Martin Dividing His Cloak with a Beggar
About 1530
Brush and gray-brown wash and black chalk, heightened with white and cream gouache, on brown paper
12 3/8 x 8 9/16 in. (31.4 x 21.7 cm)
83.GG.262
71. Andrea Mantegna
Italian, 1431–1506
Study of Four Saints: Peter, Paul, John the Evangelist, and Zeno
1456–59
Pen and brown ink, with traces of red chalk on the book held by Saint Zeno
7 11/16 x 5 3/16 in. (19.5 x 13.1 cm)
84.GG.91
72. Niklaus Manuel Deutsch
Swiss, 1484–1530
The Mocking of Christ
About 1513/14
Pen and black ink and gold, heightened with white gouache, on red-brown prepared paper
12 5/16 x 8 9/16 in. (31.2 x 21.7 cm)
84.GG.663

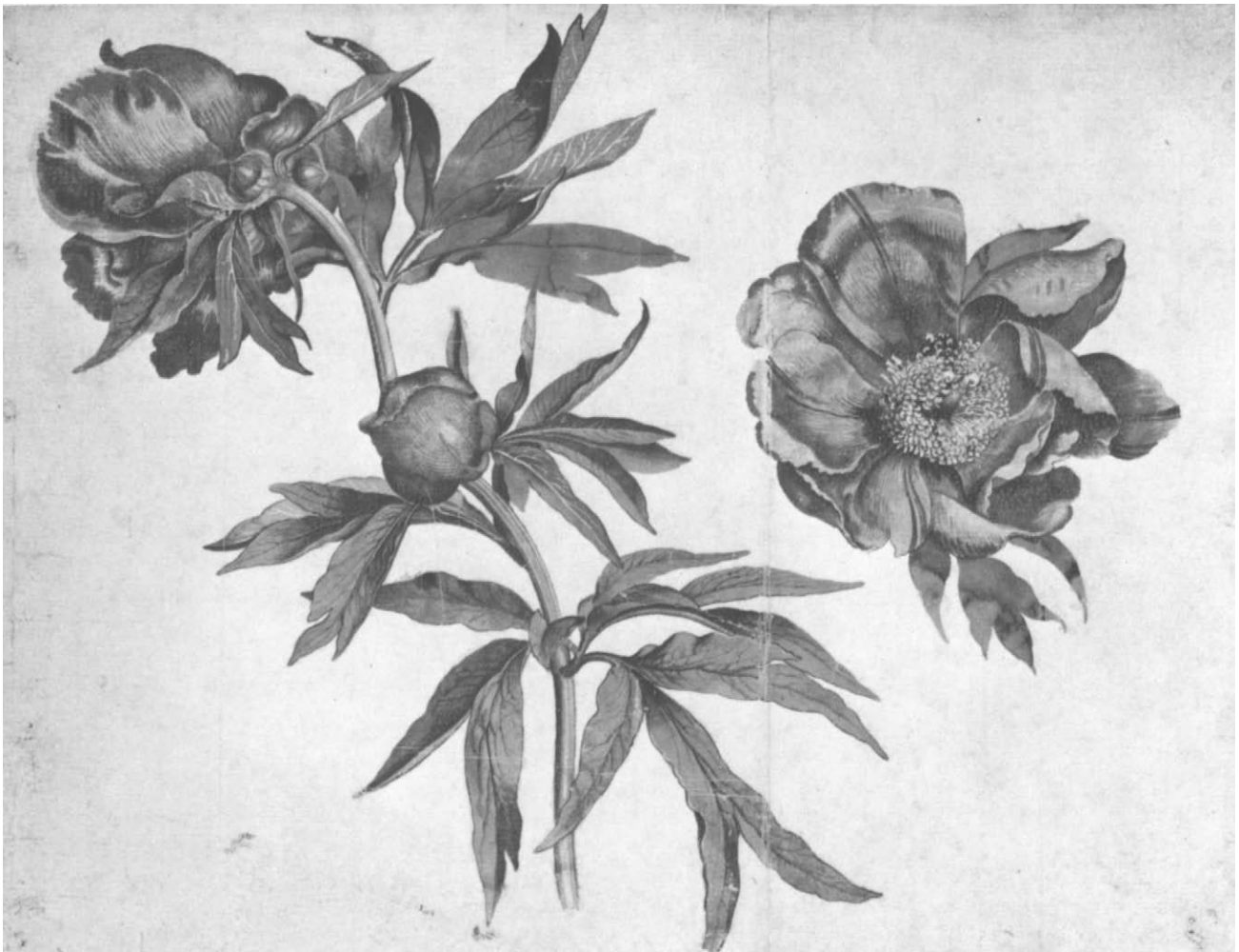


Plate 8. Martin Schongauer. *Studies of Peonies* (see no. 104)



Plate 9. Titian (Tiziano Vecellio). *Pastoral Scene* (see no. 111)

73. Carlo Maratta
Italian, 1625–1713
Faith and Justice Enthroned
About 1676
Pen and brown ink, brown wash, and red chalk, heightened with white gouache, on brown paper; cut in an irregular shape
19 x 11 1/4 in. (48.3 x 28.6 cm)
85.GG.41
74. Adolf von Menzel
German, 1815–1905
Figure Studies
1872
Pencil
14 15/16 x 10 5/16 in. (37.9 x 26.3 cm)
84.GB.6
75. Jean-François Millet
French, 1814–1875
A Shepherdess and Her Flock
1862–63
Charcoal and pastel
14 5/16 x 18 11/16 in. (36.4 x 47.4 cm)
83.GF.220
76. Morazzone (Pier Francesco Mazzuchelli)
Italian, 1573–1626
The Marriage Feast at Cana (?)
About 1623
Black chalk, brown wash, and brown ink, heightened with white; squared in black chalk
14 x 33 1/4 in. (35.6 x 84.5 cm)
90.GG.117
77. Moreau le Jeune (Jean-Michel Moreau the Younger)
French, 1741–1814
Have No Fear, My Good Friend!
1775
Pen and brown ink and brown wash
10 1/2 x 8 1/2 in. (26.7 x 21.6 cm)
85.GG.416
78. Parmigianino (Francesco Mazzola)
Italian, 1503–1540
Figure Study
1526–27
Pen and brown ink, and brown wash, heightened with white gouache
8 1/2 x 9 9/16 in. (21.5 x 24.2 cm)
84.GA.9
79. Parmigianino (Francesco Mazzola)
Italian, 1503–1540
Studies of Saints John the Baptist and Jerome, a Crucifix, and Various Heads (recto)
Studies of the Christ Child, a Crucifix, and a Dog (verso)
About 1525–27
Red chalk
5 5/16 x 8 11/16 in. (13.5 x 22.1 cm)
87.GB.9
80. Georg Pencz
German, about 1500–1550
Study for a Stained-Glass Window with the Coat of Arms of the Barons von Paar
About 1540
Pen and brown ink and gray wash
Diameter, 9 11/16 in. (24.7 cm)
83.GA.193
81. Perino del Vaga (Pietro Buonaccorsi)
Italian, about 1500–1547
Studies of Figures and Architecture (recto)
About 1542–45
Pen and brown ink, brown wash, and black chalk, over a stylus underdrawing
Figure Studies (verso)
Pen and brown ink and brown wash
12 7/8 x 8 3/4 in. (32.7 x 22.5 cm)
88.GG.132
82. Baldassare Peruzzi
Italian, 1481–1536
Odysseus and the Daughters of Lycomedes
About 1520
Pen and brown ink, and black chalk, heightened with white gouache; squared in black chalk
6 15/16 x 9 1/2 in. (17.6 x 24.2 cm)
85.GG.39
83. Pietro da Cortona (Pietro Berrettini)
Italian, 1596–1669
Christ on the Cross, with the Virgin Mary, Mary Magdalene, and Saint John the Evangelist
About 1661
Black chalk, pen and brown ink, gray wash, and red chalk (the oval), heightened with white, on light brown paper; squared in black chalk
15 7/8 x 10 7/16 in. (40.3 x 26.5 cm)
92.GB.79
84. Giovanni Battista Piranesi
Italian, 1720–1778
Study for the "Parte di ampio magnifico Porto"
1749–50
Red and black chalk and brown and reddish wash; squared in black chalk
15 1/8 x 20 13/16 in. (38.5 x 52.8 cm)
88.GB.18
(see Plate 5)
85. Pontormo (Jacopo Carrucci)
Italian, 1494–1557
The Dead Christ
About 1517–18
Black and white chalk
15 15/16 x 11 3/16 in. (40.5 x 28.4 cm)
83.GG.379
86. Pordenone (Giovanni Antonio de'Sacchis)
Italian, 1483/84–1539
Study for "The Martyrdom of Saint Peter Martyr"
1526–28
Red chalk
9 5/8 x 8 1/8 in. (24.4 x 20.7 cm)
87.GB.91
87. Nicolas Poussin
French, 1594–1665
Apollo and the Muses on Mount Parnassus
About 1626/27 or 1631/32
Pen and brown ink and brown wash; a small, irregular section at the right margin is made up
6 15/16 x 9 11/16 in. (17.6 x 24.5 cm)
83.GG.345
88. Raphael (Raffaello Sanzio)
Italian, 1483–1520
Saint Paul Rending His Garments
About 1514–15
Metalpoint, heightened with white gouache, on lilac-gray prepared paper
9 1/16 x 4 1/16 in. (23 x 10.3 cm)
84.GG.919
(see Plate 6)
89. Raphael (Raffaello Sanzio)
Italian, 1483–1520
Studies for "The Disputa" (recto and verso)
1509
Pen and brown ink
12 1/4 x 8 3/16 in. (31.2 x 20.8 cm)
84.GA.920

90. Rembrandt Harmensz. van Rijn
Dutch, 1606–1669
Nude Woman with a Snake
About 1637
Red chalk heightened with white chalk
9 11/16 x 5 7/16 in. (24.7 x 13.7 cm)
81.GB.27
(see Plate 1)
91. Rembrandt Harmensz. van Rijn
Dutch, 1606–1669
Landscape with the House with the Little Tower
Early 1650s
Pen and brown ink and brown wash
3 3/16 x 8 7/16 in. (8.2 x 21.4 cm)
83.GA.363
92. Rembrandt Harmensz. van Rijn
Dutch, 1606–1669
Shah Jahan and Dara Shikoh
About 1654–56
Pen and brown ink and brown wash, heightened with white gouache, on Japanese paper
8 3/8 x 7 in. (21.2 x 17.9 cm)
85.GA.44
93. Hyacinthe Rigaud
French, 1659–1743
Portrait of a Man
About 1710–20
Black chalk and gray wash, heightened with white gouache, on blue paper
14 x 11 in. (35.6 x 28 cm)
86.GB.612
94. Salvator Rosa
Italian, 1615–1673
The Dream of Aeneas
About 1663
Black and white chalk
11 13/16 x 8 13/16 in. (30 x 22.3 cm)
83.GB.197
95. Rosso Fiorentino (Giovanni Battista di Jacopo di Gasparre)
Italian, 1494–1540
Study of a Male Figure (Empedocles)
About 1538–40
Red and black chalk; stylus marks throughout
9 7/8 x 5 13/16 in. (25.1 x 14.8 cm)
83.GB.261
96. Peter Paul Rubens
Flemish, 1577–1640
A Korean Man
About 1617
Black chalk with touches of red chalk in the face
15 1/8 x 9 1/4 in. (38.4 x 23.5 cm)
83.GB.384
(see Plate 7)
97. Peter Paul Rubens
Flemish, 1577–1640
A Man Threshing beside a Wagon, with Farm Buildings Behind
1615–17
Red, black, blue, green, and yellow chalk, and touches of pen and brown ink, on pale gray paper
10 x 16 5/16 in. (25.5 x 41.5 cm)
84.GG.693
98. Peter Paul Rubens
Flemish, 1577–1640
Three Groups of Apostles in a Last Supper
About 1600–1604/about 1611–12
Pen and brown ink
11 11/16 x 17 1/4 in. (29.6 x 43.9 cm)
84.GA.959
99. Jacob van Ruisdael
Dutch, about 1628/29–1682
A Dead Tree by a Stream at the Foot of a Hill
1650–60
Black chalk, point of the brush, and light and dark gray wash
5 11/16 x 7 7/16 in. (14.4 x 18.9 cm)
85.GG.410
100. Pieter Jansz. Saenredam
Dutch, 1597–1665
The Choir and North Ambulatory of the Church of Saint Bavo, Haarlem
November 1634
Red chalk, graphite, pen and brown ink, and watercolor; stylus incising throughout
14 13/16 x 15 7/16 in. (37.7 x 39.3 cm)
88.GC.131
101. Carlo Saraceni
Italian, about 1579–1620
Allegorical Figure
1616
Black chalk, heightened with white, on blue-green paper
12 15/16 x 9 13/16 in. (32.9 x 25 cm)
83.GB.263
102. Giovanni Girolamo Savoldo
Italian, 1480–1548
Saint Paul
1533
Black, white, and red chalk on blue paper
11 3/16 x 8 7/8 in. (28.4 x 22.6 cm)
89.GB.54
103. Hans Schäufelein
German, about 1480/85–1540
Christ Taking Leave of His Mother
1510
Pen and brown ink and black chalk
10 13/16 x 8 5/16 in. (27.5 x 21.2 cm)
85.GA.438
104. Martin Schongauer
German, 1450/53–1491
Studies of Peonies (Paeonia officinalis L.)
About 1472/73
Gouache and watercolor
10 1/8 x 13 in. (25.7 x 33 cm)
92.GC.80
(see Plate 8)
105. Sebastiano del Piombo
Italian, about 1485–1547
Cartoon for the Head of Saint James
About 1520
Black and white chalk on two joined sheets of tan paper; silhouetted; pricked for transfer
11 7/8 x 12 in. (30.2 x 30.5 cm)
82.GB.107
106. Bernardo Strozzi
Italian, 1581–1644
Saint Francis
About 1610–20
Black chalk heightened with white chalk
15 5/16 x 10 3/16 in. (38.9 x 25.9 cm)
91.GB.40
107. Tazio da Varallo
Italian, about 1575–1635
Study of the Kneeling Virgin
About 1625
Red chalk with traces of white-chalk highlights; squared in black chalk
12 9/16 x 9 1/2 in. (31.9 x 24.1 cm)
90.GB.115
108. Giovanni Battista Tiepolo
Italian, 1696–1770
View of a Villa
1757–59
Pen and brown ink and brown wash
6 x 10 1/4 in. (15.3 x 26.1 cm)
85.GA.297
109. Giovanni Battista Tiepolo
Italian, 1696–1770
The Flight into Egypt
1725–35
Pen and brown ink, brown wash, and black chalk
12 x 17 13/16 in. (30.4 x 45.3 cm)
85.GG.409



Plate 10. Jean-Antoine Watteau. *Two Studies of a Flutist and a Study of the Head of a Boy* (see no. 118)

110. Giovanni Domenico Tiepolo
Italian, 1727–1804
Punchinello Is Helped to a Chair
About 1791
Pen and brown ink, brown wash,
and black chalk
13 15/16 x 18 1/2 in. (35.3 x 47 cm)
84.GG.10
111. Titian (Tiziano Vecellio)
Italian, about 1480/90–1576
Pastoral Scene
About 1565
Pen and brown ink, and black
chalk, heightened with white
gouache
7 11/16 x 11 7/8 in. (19.6 x 30.1 cm)
85.GG.98
(see Plate 9)
112. Joseph Mallord William Turner
British, 1775–1851
Long Ship's Lighthouse, Land's End
About 1834–35
Watercolor and gouache
11 1/4 x 17 5/16 in. (28.5 x 43.9 cm)
88.GC.55
113. Lucas van Uden
Flemish, 1595–1672/73
A Forest Road at Evening
About 1640–50
Pen and brown ink and
watercolor; framing line in brown
ink
7 3/8 x 11 3/8 in. (18.7 x 28.9 cm)
89.GG.39
114. Francesco Vanni
Italian, 1563–1610
The Nativity
About 1600
Red wash, and black chalk, height-
ened with white; squared in black
chalk
11 3/8 x 7 11/16 in. (28.9 x 19.5 cm)
91.GG.52
115. Paolo Veronese (Paolo Caliari)
Italian, 1528–1588
*Sheet of Studies for "The Martyrdom of
Saint George"*
About 1566
Pen and brown ink and brown wash
11 3/8 x 8 9/16 in. (28.9 x 21.7 cm)
83.GA.258
116. Paolo Veronese (Paolo Caliari)
Italian, 1528–1588
The Martyrdom of Saint Justina
1575
Pen and gray ink and gray wash,
heightened with white gouache,
on blue paper; squared in black
chalk
18 1/2 x 9 7/16 in. (47 x 24 cm)
87.GA.92
117. Jean-Antoine Watteau
French, 1684–1721
The Remedy
About 1716–17
Red, black, and white chalk
9 3/16 x 14 5/8 in. (23.4 x 37.1 cm)
86.GB.594
118. Jean-Antoine Watteau
French, 1684–1721
*Two Studies of a Flutist and a Study of
the Head of a Boy*
About 1716–19
Red, black, and white chalk
8 7/16 x 13 3/16 in. (21.4 x 33.6 cm)
88.GB.3
(see Plate 10)
119. Federico Zuccaro
Italian, 1540/41–1609
*The Submission of the Emperor
Frederick I Barbarossa to Pope
Alexander III*
About 1585
Pen and brown ink, brown wash,
and black chalk, on two joined sheets
of paper
21 3/4 x 21 1/4 in. (55.4 x 53.9 cm)
83.GG.196
120. Taddeo Zuccaro
Italian, 1529–1566
Figure Studies
1553–56
Red and black chalk
10 3/8 x 13 7/8 in. (26.3 x 35.3 cm)
91.GG.58
121. Jacopo Zucchi
Italian, 1541/42–about 1590
The Age of Gold
About 1565
Pen and brown ink, and brown and ocher
wash, heightened with white gouache
18 7/8 x 14 7/8 in. (48 x 37.8 cm)
84.GG.22

