CATALOGUE OF AN EXHIBITION OF DRAWINGS BY OLD MASTERS, LENT BY MR. HERBERT DU PUY OF PITTSBURGH. THE ART INSTITUTE OF CHICAGO. MARCH, 1915
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THE ART INSTITUTE OF CHICAGO ACKNOWLEDGES ITS INDEBTEDNESS TO MR. HERBERT DU PUY OF PITTSBURGH, WHO LENT THIS EXHIBITION OF RARE OLD DRAWINGS AND FURNISHED THE MATERIAL FOR THE CATALOGUE.
CATALOGUE

ALBANO, FRANCESCO. Called Albani.—1578-1660.

1. Sacrifice to Diana.
   Sketching drawing; from the collection of Colonel S. Harrison, Kent, England.
   Albano studied with Guido Reni, under Caravaggio; afterwards the two studied under Lodovico Carracci, and both became members of the Bolognese school. He was a fine draughtsman, and his pencil, pen and bistre drawings, which are rather better than his watercolours, are agreeable to the eye. He died in Bologna in 1660, 'in the area of his pupils—with his brush in his hand—in his 82nd year.'

BANDINELLI, BARTOLOMEO, or Baccio.—1493-1560.

2. Study of a Nude Youth Holding a Book.
   Pen and bistre drawing. On the reverse is a similar work.
   Bandinelli was a distinguished sculptor of Florence, as well as a painter. He was extremely jealous of Michelangelo, being the latter's principal adversary.

BARBIERI, GIOVANNI FRANCESCO. Called Guercino.—1591-1666.

3. The Flagellation of Christ.
   Drawing in red chalk; middle period.
   Guercino was born in Città, Italy, in 1591. He painted many pictures in Rome, but at early 1641 went to Malta. In 1642 he visited Novaglia, where he died in 1666.
BARTOLOMMEO, Fra, 1475-1517.

Black and wash drawing. "Frae Bartolome" is inscribed on the lower margin of the picture.

Bartolomeo di Pacchito del Pazzeroni, called Fra Bartolomeo di Sesto, was born in 1475, but he is called in art "Bartolomeo." He was the son of Gioppono della Rossa, a sculptor and architect of Florence. Born at Sestri Vechio near Pisa, in 1475, he entered the studio of Orsino Rosselli at Florence, at 1484, the year before Orsino was appointed gonfaloniere at the age of 24, hence the name "Il Piazz." He died in Florence in 1517.

BOUCHER, FRANCOIS, 1703-1770.

5. Three Large Female Heads.
Signed "F. B." in lower right corner. Designs in red pencil.

Boucher was born in 1703; in 1727 he went to Italy with Carle van Loo, acquired a taste for painting, and died at the age of 77. His works are still of great importance to his engravings. His works are still of great importance to his engravings. He was one of the greatest painters of the 18th century.

CARACCI, AGOSTINO, 1557-1602.

Showing the infant Jesus with an ecstatic expression on the face, holding the Child in his arms. A red chalk drawing. Signed "Agostino Caracci" in lower left-hand corner.

Agostino Carracci was the elder brother of Annibale Caracci, was one of the most distinguished engravers of his country, and an excellent designer. In 1589 he took up painting, and was employed in the decorative and ornamental work of the Borghese Gallery. In 1590 he went to Venice, where he was the master of the Carracci, the finishing of which he did not long survive.
CARACCI, ANNIBALE, 1560-1609.

7. Italian Landscape.

Showing figures of men on the bank of a river, with
buildings on high ground in the distance. Past drawing.

Caracci was born in Bologna in 1560, his father being a
painter. He worked from the age of 10 in Parma, and
towards the end of 1570 he visited Rome, where
he remained until his death in 1609. Painting with great
success in the leading palaces there. Under him many of
the ablest Italian Masters studied.

8. Full Length Figure of a Nude Man, Seated.

Drawing in red chalk.

9. Nude Figure of a Man in a Crouching Position with

Hands on Head.

The figure is supposed, from the great muscular power
shown, to represent the Roman god depicting the idea of
truth as personified by the figure of Hercules.

In red chalk.

CIGOLI, Lodovico, 1559-1613.

10. The Execution.

Drawing in ink.

Lodovico Cardi, called "Cigoli," was born at Cigoli in
Tuscany, in 1559. He was a student of Alexandre Allori,
and later was instructed by Banto di Vitt at Florence.
The great Bibbo encouraged him to paint many works for
the Sistine Chapel, and in 1588 he was commissioned
to paint a picture for St. Peter's, Rome. He died at Rome in 1613.
CIPRIANI, Giovanni Battista, 1727-1785.

11. The Magdalen.

Showing a full length figure of a female seated on the ground, with a small boy at her side. Signed "Cipriani." Circa 1740.

Cipriani was born in Florence, Italy, of a good family.
He studied with Bartolomeo, uncle Ignazio (a copyist), and Frescobaldi who settled in Florence. He went to Rome
under Andrea Lapparelli, on whose death he entered the service of the king of Naples.
He returned to Naples and London, where he died in 1784.

12. Cleopatra.

A drawing in red chalk, showing the almost full-length figure of the Queen, in which right hand is grasped the

COLLAERT, Adrienn, 15 -1618.

13. Vulcan Forging Cupid's Darts.

A wash drawing with numerous figures.

Collaert was born in Antwerp but in what year is un-

CRESTI, Domenico. Called Il Passignano.—1558-1638.


A study for the Holy Family and St. John, one of the

Passignano was born near Florence, Italy, in 1558, stud-
ied under Federico Barocci, afterwards under Paolo Ver-

[The text continues with other entries not fully visible in the image.]
15. The Risen Christ, Showing the Stigmata.
A magazine drawing. Signed "Del Pianigino" in upper left corner. Verified by the gold star of the British Museum.
From the collection of Colonel S. Harrison, Kent, England.

DELLA BELLA, STEFANO, 1610-1664.

16. Series of Sketches of Heads, Male and Female, and Full Length Figure of an Old Woman.
Ten sepia drawings on four mounts, from the Windsor collection, with the recto of each mount signed "Stefano". In Italy, in 1618, the son of a goldsmith, giving up the art of painting, he became an engraver, and his engraver's art, having the point of his life, he used his engravings. His fine work is popularly known as "the manner of Delacroix". All of his drawings are done with infinite care and a sense of proportion. All of his drawings are executed with infinite taste. He died in the city of his birth in 1664.

DEL SARTO, ANDREA, 1487-1531.

17. Bishop Reading.
A full length bearded figure in full robes, seated with hands on knees. One single item of books in lower left corner, another in lower right corner. Andrea del Sarto's family name was d'Agolo. He was a famous Florentine picture painter. He is known for his frescoes, many of which remain in his native city. He received the name of "del Sarto" because his father, Agolo, was a tailor. His frescoes were mostly religious, and through the excitements of the year, he painted the blue and green colors of such a picture as "the Garden of Eden" in Florence. The next year the painter's wife persuaded him to return to Florence, where he spent, in painting Mary, his native city, and the "Biblia" the second part of his life. The "Biblia" is by far worthy of art. He died in Florence from the plague in his 44th year, namely in 1531.
18. Decorative Ornament.
In segmental form, in pen washed with sepia.

De Vrient was born at Antwerp, where, until his nine-
teenth year, he studied under his uncle, Claudius De
Vrient. He afterwards visited Italy, where he studied
the works of Raphael and other artists. He returned
shortly after to Antwerp, and there painted his draw-
ings and copies of the Old Masters. Later, he was
employed by the Prince of Mantua to decorate and
finish the Philipps' Palace at Mantua. He is said to
have painted the triumphal arches celebrating the acces-
sion. On one of these he is said to have finished seven life-
sized figures in one day. He died in Antwerp in 1578.

DUBOURE, LODEWEYK FABRICIUS, 1603-1745.

19. Roman Soldier Carrying Away a Sabine Woman.
Large going line drawing. Authenticated by the gold star
of the British Museum.

Doubourg was born in Amsterdam in 1603; studied under
Jacob van Haysen; died 1745.

GELLE, CLAUDE, Called Claude de Lorraine.—1600-1682.

20. Two Landscapes with Arcadian Shepherd.
Small drawings in the master's best style. Circa 1642.
Claude Lorraine was born in 1600 in Champagne, France;
joined Rome in 1614, and in 1615 returned to his native
Lorraine. In 1621, he returned to Rome in 1621, where he
died in 1682.

LUTI, BENEDETTO, 1666-1724.

21. Female Figure of a Sybil.
A masterly drawing. Verified by the British Museum’s
gold star. From the collection of Jonathan Richards,
Jr., and Colonel R. Harrison, Kent, England.

Luti was born in Florence, Italy, in 1666; painted for
Pope Clement XI the picture of the “Prophet Isaiah” in
St. John Lateran, Rome. Was engaged by the Sienese.
He died in Rome in 1724.
MARATTA, CARLO, OR MARATTI. 1625-1713.

22. Adoration of the Magi. Representing the Virgin seated with the Child standing on her knee, while Joseph stands behind her, and all four the Magi who are presenting their gifts. Other persons appear in the background, while three of a horse, led by a groom, fill the left foreground of the picture. Penill and sepia wash sketch.

Marattia was an eminent painter and sculptor. At eleven years of age he showed such a strong propensity for drawing that his father enrolled him in the studio of Marcantonio Benefialdi. He was highly regarded in the quarters of the nobility for his skill in painting the Holy Family and the Virgin and female saints. Under Pope Alexander VII he became the court painter and was given the commission of decorating the palaces of the Pope. He was also engaged in the decoration of Palazzo Madama. Mazzuoli is considered to be the most important pupil of Caravaggio. He was invited to Rome by Pope Clement XI to decorate the papal apartments, and was also engaged in the decoration of the Vatican. Afterward he visited France, where, under Louis XIV, he was received with great honor. Later he returned to Rome, where he died in 1712.

MAZZUOLI, FRANCESCO. Called Parmigianino. 1504-1540.

23. St. Luke, the Evangelist, with an Angel, Holding an Ink-Stand. Penill and sepia drawing with the signature. "Paesigianino fecit, 1603," is inscribed by the artist. The drawing was acquired by the British Museum, as indicated by the gold star, the work need not be credited to Parmigianino. The reverse of the sheet shows a charcoal sketch, which is also in the British Museum, with a large head of a figure of the Virgin. The original drawing is in the collection of the Hon. Stewart Macomber, of London, England.

Mazzuoli: born in Parma, Italy; his father, dying when he was young, his uncle gave him his first knowledge of art. His earliest work shows the influence of Correggio. At twenty years of age he made copies of paintings by Raphael, Van Dyck, and Caravaggio. He was considered a master of the "Circumcision" for the Vatican. His work was improved by Raphael, and his putting by Mazzuoli. In 1551, with the death of his uncle, he divided his studio with his pupils. In 1552, he went to Rome, where he painted the "Annonciation" in the church of SS. Quattro Coronati, and the "Liberation of St. Peter" in St. Peter's. He returned to Parma, where he taught in the Convent of St. Mary of St. Joseph. He is one of the greatest masters of the 16th century, and his influence was felt in the work of his pupils. His style is characterized by a softness of form and a delicate coloring. He is represented by a number of fine works in the Louvre, including "St. Luke, the Evangelist," and a number of works in the Gallery of the Louvre. Returning to Parma, he painted "Adam and Eve," and his famous representations of "Joseph" and "David" in the Florentine Gallery.
24. The Infant Saviour with St. John.

A large and important red crayon drawing done in the best manner by the artist. The infant Christ lies at full length, while St. John, in bust, faces him.

MOREAU, J. M. Called Moreau le Jeune.—1741-1814.

25. Landscape.

Highly finished pencil drawing. On the lower margin are the words: "A la main de l'artiste. 1761. " Jan. 3. 1 Feb. 1761."

Moreau was born in Paris in 1741. He was a painter, designer and engraver, who was appointed "Directeur du Cabinet du Roi" in 1772. Towards the end of his life he recovered a favor of respect, and at his death were presented with 100,000 livres. Some 100 of his works are illustrations for the works of Voltaire and Rousseau.

MURILLO, BARTOLOME ESTEBAN, 1617-1682.

26. Two Female Figures.

Holding up between them a model of the Giraffe, at Seville, Spain, with the inscription on the lower margin, "Murillo's house. July 1681. At Seville, 1681."

Murillo was born in Seville, Spain, in 1617. He visited Madrid in 1644, where he worked with Velasquez. Died in 1682. His best-known work is the fresco in the Church of the Convent of San Antonio el Real, Seville. His painting, "The Marriage of St. Catherine," is at Cadiz, Spain.
PAZZI, GIOVANNI BATTISTA, 1556-1627.

27. The Martyrdom of St. Gregory.
   Design in sepia, signed "G. R. Pazzi." Verified by the British Museum's gold star.
   From the collection of Colonel R. Harrison, Kent, England.

PENNI, GIANFRANCO, 1488-1538.

28. Antique Frieze.
   Showing Tritons, Centaurs, Dolphins and Cupids. Drawing in black ink. From the collection of Thomas Hudson and Colonel R. Harrison, Kent, England.
   Penni was the favorite pupil of Raphael and painted parts of many of his master's works.

PERINO DEL VAGA, whose real name was BUONACCORSI, PIERO, 1500-1547.

29. Shipwreck.
   A fine pen and wash drawing representing a storm at sea, with one of the sailors being thrown from a boat into the angry waves; very spirited and strong.

Perino del Vaga was born near Florence, Italy, of poor parents. At an early age he showed decided inclination toward art, and when eleven years of age was placed under a master, who was an artist in metal-embroidery. He was soon his assistant and helped design designs for embroidery. When eight years old, he was taken to Rome, where he studied under the Sienese. His ability was soon apparent, and through the influence of his master, who was then at Genoa, was placed by Raphael in the Library of the Vatican. Perino del Vaga is famed after Michaelangelo as the greatest of his contemporaries. After Raphael's death in Rome in 1520, he returned to Genoa, where Prince Doria assured his services to decorate his palace. He remained at Genoa for several years, then returned to Rome, where he was rewarded by the Pope for his services. He afterward traveled in Italy, and in 1539, was again in Genoa working for Prince Doria. He was selected, after the death of Raphael, and other great masters, to decorate the Pantheon.
POUSSIN, NICOLAS, 1594-1665.

30. The Laocoon.
Representing a priest dressed in robes, attacked by a serpent while shaving inside an altar. The two main figures are in a state of struggle, attendants and soldiers are coming through the back wall.

Michelangelo and Poussin were both born in Nemi, Italy, in 1544, and were both important figures in the French School of painting. Poussin is known for his classical paintings, which influenced the policies of his country. He spent a number of years in Italy, where he worked for Duke of Mantua, and in the great gallery of the Louvre. After his fatigues at the command of Louis XIV, he returned to Rome in 462, and died there in 1665.

RAPHAEL, 1483-1520.

31. The Descent from the Cross.
A finely executed pen drawing, heightened by Chinese white, on grey paper.

Raphael, the foremost of the Renaissance Masters: born at Urbino, Italy, was son of a painter and went at the Court of The Montefeltro Princes. The father died when Raphael was three years of age, but the boy, richly endowed by nature with all the qualities of a great painter, was early placed in the school of the great painter, Perugino, who was the most popular painter in Italy. His talent was soon discovered, and in 1490 he was called to Mantua. The decoration of the Palazzo della Signoria in Florence was afterwards given by his grand才能s to Henry VII of England. Pope Julius II afterwards named him as chief of the Madonnas, whom he painted many subjects. The picture is executed by himself, an original, which through the influence of his works, was established the first in Italy, and was soon afterwards place among Raphael's works. In 1514 Pope Leo X appointed him Chief Architect of St. Peter's, and a few years later, he was named as Chief Architect of the great church of St. Peter's. Through overwork his health gave way, and on March 29, 1520, in his thirty-eighth year, he died of fever, to the grief and consternation of all Rome.

REMBRANDT, (Rembrandt Harmens van Ryn) — 1608-1669.

32. Cimon Nourished by His Daughter.
Sketch showing the interior of a prison with male and female figures, coming in the rear. Pen and sepia drawing by the master.
33. Head of the Virgin.

Full face looking upward, with drapery about the head. Drawing in chalk, with greenish background. Circa 1610. Signed by Caravaggio, April 13, 1610.

"As he was the best the paintings of Guido are admirable. As a draftsman, the purity of his early colouring, the dramatic effect of his compositions, his simple and harmonious style, are all his own day. Guido was one of the most popular artists.

He was the son of a musician, but declined to follow that profession. From ten years of age he studied under Caravaggio, the artist of that period who created, until this day, the first impression of the Italian Baroque style. In 1630 he accompanied the two Garzati brothers to Rome to help decorate the walls of the Parma palace, and with great talent by years, troubles and debts, he died in 1643, very poor.

34. Study of a Monk.

Half length, turned towards the left, with head to front and thrown back a little. Red chalk drawing.

From the Rosco and Crosser collections.

RICCIARELLI, DANIELE. Called "DANIELE da VOLterra."—1509-1566.

35. "Justice and Cupid."

Class drawing, executed in design. In red and sepia. Ricciarelli was born in Volterra, Italy, studied under Peruzzi, from there he went to Rome. He was associated to Peruzzi del Vaga in the Vatican, and in Capelle Maestranza di Santi Tommaso e Giacomo. He was associated to Michelangelo Buonarroti, who assisted him in most of his important productions.

Ricciarelli's chief fame was secured through the series of frescoes he painted in the Cappella de Monza, which were painted in the year 1530. The principal picture of the series is the "Justice," which was formerly considered as the last of the frescoes in Rome after Raphael's "Transfiguration," and Domenichino's "Saturn." It left at Michelangelo's death the works at the Vatican. He died in Rome in 1566.
36. A Battle on the Bridge.
From the collection of Nathan Howe.
Giovan de Giovanni, called "Giovan Romano," was born in Rome, in 1492, assisted Raphael in the Vatican and in many other places; he was engaged to paint the ceiling of the Salone dei Cinquecento in Florence and died in Rome, 1546. He was a pupil of Raphael. He was succeed to him at his death all of his implements and works of art. Romano died in Mantua, in 1534, upon receipt of a commission as architect to St. Peter's Cathedral, Rome.

ROMBOU, THEODOR, 1597-1637.

37. Flagellation of Christ.
Pen and brown. Signed "Theodor Rombout." Theodor Rombout was born in 1597 in Antwerp; he studied under Abraham Janssens. In 1611 he traveled to Italy, where he received distinction by his work both in Rome and Florence. After an absence of early years he returned to Antwerp and remained there until his death in 1637.

SALVIATI, FRANCESCO, 1510-1563.

38. Ceres Bearing Her Torch Into the Kingdom of Pluto.
Pen and brown, drawing signed "F. Salviati" in lower right corner. Varnished by the British Museum's gold plan. From the collection of Colonel A. Harrison, Esq., England.
Francesco del Rosal, called "Il Conchile del Salviati," or "Il Salvito," the son of a weaver of velvets, was born in Florence, 1510. He was a pupil of Giuseppe Arcimboldi and afterwards under Baccio Bandinelli. He worked in Rome for his patron, Cardinal Salviati; was made Designer of Flemish tapestries for the palace. From Rome he went to Venice and Ferrara where he painted portraits, lent pictures and frescoes, while his talents were exercised in publica works, and scenes. His style was very florid, and his character is defined by "History of Persia" in the Palazzo Grassi, which is called by Vasari, the first painting in Venice; after which he painted "Ceres Bearing Her Torch Into the Kingdom of Pluto," originally in the tears of costume and armor, and costumes of ancient Rome, accepting the invitation of the Cardinal de Lorraine to accompany him to Paris, there engaged in the frescoes decorating the palace of Fontainebleau; returned to Rome; soon after, in 1540, he died in Florence.
39. Incredulity of St. Thomas.

A study for the picture of the same name now in the Louvre. There are also three drawings of previously unidentified figures. The initial "J. F." is oval.

This was referred to in the Life of Vivarini by Vasari. "For the Knight of Rhodes, Master Giovanni de’ Medici, with whom Fransesco always lived in terms of national pride." The painting was later taken to Paris by the Medici. The painting was also taken to France by Pomponio bridal, and was placed in the Chapel of the Fiorenza, in a certain church in London.

TINTORETTO, Jacopo, 1518-1594.

40. Study of a Downward Flying Figure.

Sketch for a figure appearing in the "Last Judgment" in the Church of Santa Maria dell’Orto, in Venice. Black chalk on dark background. From the collection of Sir Joshua Reynolds.

Tintoretto studied under Titian for a short period. Later, he painted the most important work, "The Miracles of St. Mark," in Venice. He became court painter to the Pope, the emperor, and the king. It was said of Tintoretto, "he never colored for a king." He was later painted in 1588. He died in Venice in 1594.

VAN DYCK, Sir Anthony, 1599-1641.

41. The Entombment.

The Mary (The Virgin, Mary wife of Cephas, and Mary Magdalene) bewailing Christ. Reposing them female figures supporting the body of Christ rocks in the foreground.

A drawing in black chalk washed with India ink heightened with white on brown paper. Sketch for the picture in the Madrid Gallery. Circa 1636.

42. Madonna and Child with the Wreath.

The Virgin holds the Child in her arms, who, in turn, holds a wreath in his hand.

Drawing in black chalk heightened with white and touched up with a pen.
VANNI, FRANCESCO, 1565-1609.
43. A Saint in Prayer.
Gouache drawing.
From the collection of Colonel S. Harrison, Kent, England.
Vanni was born at Siena, Italy, in 1661; painted a Simon Magus for St. Peter's Cathedral in Rome. Died in Siena, 1665.

VINCI, LEONARDO DA, 1452-1619.
44. Head of a Man.
Pencil sketch.
From the collections of Jonathan Richards, Jr., and Dr. Ballington Smith.
Da Vinci was a famous Italian painter, sculptor, architect, scientist, engineer, mechanician, and mechanic. He worked under his father, in company with Lorenzo di Pierfrancesco de' Medici, and with Andrea del Sarto. His first work was the fresco of the "Last Supper," on the wall of the refectory in the Convent of Santa Maria delle Grazie, in 1495. After he returned to Florence, he painted the "Madonna of the Rocks," principally of women. In 1501 he completed his best known work, "Mona Lisa," which was stolen from the Louvre in 1911, and in 1912 recovered in Italy and returned to Paris. In 1517, he went to France at the invitation of Francis I, where he worked on the Bargello. He died at the Château de Cloux, 1519.

WATERLOO, ANTHONIS, 1609-1676.
45. Wooden Landscape with Two Female Figures.
Large sepia drawing; circa 1640. From the Versterk collection.

ZAMPIERI, DOMENICO, Called "Il Domenichino."—
1581-1641.
46. Study of Two Figures.
In red chalk on green paper. From the collection of Colonel S. Harrison, Kent, England.
Domenichino was born at Bologna, 1581; studied under Veronese and Tintoretto; produced a series of frescoes at the Jesuitic Abbey of Udino Ferrara; near Rome was afterwards principal painter and architect in the Pontifical Palace; died 1641.
ZELOTTI, BATTISTA, 1532-1592.

47. Christ and the Centurion.

Red chalk drawing, heightened with white, on blue paper: signed "Selotti."

An authentic drawing by Selotti, the collaborator of Paulus Moretus, the pupil of Dürer, and his work is similar to that of his master. The drawing is admired for its beauty and precision. It was acquired by the National Gallery in London.

ZUCCHERO, FEDERICO, 1543-1609.


The sketch represents the Pope standing in the center of the group, holding the hand of the bride. The sketch, signed "Selotti," shows the Pope's influence on the style of the artist. The group includes various figures, including a gentleman and a lady, who stand around the Pope.

Washi drawing in sepia. Circa 1559.

This drawing was originally drawn for the picture of the same name, but another was executed afterwards in the chapel of the church of St. Peter's in Rome. From this drawing, others were made by the artist.

Zuccheri, though born in St. Angelo, Italy, after a few years residence in his native land, went to France, then to Antwerp, afterwards to Amsterdam, and then to England. Being dissatisfied with the work in all of these countries, he returned to Italy and settled in Rome. He died at Arezzo in 1609.