INTRODUCTION

Discovering and Rediscovering Gems of the Midwest:
Drawings from the Age of Bernini, Rembrandt, and Poussin

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This collaborative publication is a labor of love with the ambitious aim of presenting, for the first time, a representative selection of Italian, Dutch, Flemish, and French seventeenth-century drawings from American Midwestern collections. This essay describes the content and basic structure of the catalogue and outlines the history and underlying goals of the project, from its inception and development to the daunting task of selecting the drawings. It also discusses the wide variety of media, techniques, styles, subject matter, and functions that inform these drawings and situates the drawings within the larger cultural, historical, and artistic trends of the Baroque Age in Italy, the Dutch Republic, the Spanish Netherlands, and France. The conclusion lists and categorizes the significant discoveries of the project in terms of issues of attribution, dating, media, function, and iconography.

Seventeenth-Century European Drawings in Midwestern Collections brings together more than one hundred treasures of the Baroque age from eighteen municipal and university museums in Illinois, Indiana, Kansas, Kentucky, Michigan, Minnesota, Missouri, and Ohio: the Allen R. Hite Art Institute (University of Louisville); the Allen Memorial Art Museum (Oberlin College); the Art Institute of Chicago; the Cincinnati Art Museum; the Cleveland Museum of Art; the Dayton Art Institute; the Detroit Institute of Arts; the Indiana University Art Museum (Bloomington); the Indianapolis Museum of Art; the Mildred Lane Kemper Art Museum (Washington University); the University of Michigan Museum of Art; the Minneapolis Institute of Arts; the Museum of Art and Archaeology (University of Missouri-Columbia); the Nelson-Atkins Museum of Art in Kansas City; the Saint Louis Art Museum; the Snite Museum of Art (University of Notre Dame); the Spencer Museum of Art (University of Kansas); and the Thrivent Financial Collection of Religious Art (Minneapolis).1

The catalogue presents each of the selected drawings in a separate and concise entry, with full scholarly

1. A drawing from the Thrivent Financial Collection of Religious Art is included in this catalogue (cat. 34) because the gallery is regularly open to the public. For information on this private corporate collection, especially its impressive print collection, see Reiling Lindell, Faithful Impressions.
apparatus. Four essays, by Babette Bohn, George S. Keyes, Kristi A. Nelson, and Alvin L. Clark, Jr., respectively, introduce the Italian, Dutch, Flemish, and French schools. The present essay by Shelley Perlove introduces, highlights, and offers new insights on the material; it also provides a contextual framework in which to view the drawings. The catalogue is designed to have widespread appeal for art historians, curators, artists, collectors, and students, as well as nonacademic readers interested in art and cultural history. As originally conceived, this catalogue was intended to accompany a traveling exhibition of the drawings. Regrettably, due to insurmountable logistical issues, the show did not materialize. Seventeenth-Century European Drawings in Midwestern Collections nonetheless provides a unique opportunity to present a substantial and significant corpus of such drawings in Midwestern collections. It also publicizes the fact that a surprising number of public institutions throughout the Midwest, both large and small, have acquired distinguished European drawings from the seventeenth century, worthy of full recognition by scholars and students as well as by the broader public.

This gathering of remarkable European drawings by major seventeenth-century masters features the work of 84 artists: 33 of the Italian school, 31 of the Dutch, 4 Flemish, and 16 French. Limited to 109 catalogue entries in all, the catalogue cannot possibly convey the full range of seventeenth-century artists represented in the Midwest, but nonetheless it includes such notable Italian masters as Gianlorenzo Bernini (cat. 4), Ludovico Carracci (cat. 13), Annibale Carracci (cat. 10, 11), Agostino Carracci (cat. 9), Pietro da Cortona (cat. 16, 17), Guercino (cat. 26, 27, 28, 29), Giovanni Benedetto Castiglione (cat. 14, 15), Stefano della Bella (cat. 2), Voluterrano (cat. 42), and Salvador Rosa (cat. 37). It includes such famed Flemish artists as Peter Paul Rubens (cat. 87, 88) and Jacob Jordans (cat. 83, 84, 85, 86). The Dutch school is very rich, with sheets by Rembrandt (cat. 64, 65, 66, 67, 68), Aelbert Cuyp (cat. 55), Hendrick Avercamp (cat. 46), Adriaen van de Velde (cat. 75, 76), Esaias van de Velde (cat. 77), and Jan van Goyen (cat. 59, 60). Sheets by Nicholas Poussin (cat. 104), Jacques de Belange (cat. 90), Jacques Callot (cat. 92, 93), Claude Gellée (cat. 94, 95), Michel Corneille the Younger (cat. 96), and Rigaud (cat. 105) crown the French school. This is an impressive list, but a main goal of the project was also to include lesser-known artists. Among these are the Italians Giulio Benso (cat. 3), Francesco Brizio (cat. 6), Domenico Maria Canuti (cat. 8), and Lorenzo Garbieri (cat. 23), along with the gifted female artists Elisabetta Sirani (cat. 38) and Giovanna Garzoni (cat. 24). Known only to specialists, but worthy of greater attention, are the Dutch artists Pieter Quast (cat. 63), Jacob van der Ulft (cat. 74), Pieter Withoos (cat. 81), Jan Philipsz van Bouckhorst (cat. 52), and Herman van Breckerveld (cat. 53). Highly successful French artists of the second tier include Jacques Stella (cat. 106) and Raymond La Fage (cat. 98). Also of interest are drawings by anonymous or lesser-known artists associated with more famous masters, including such members of Rembrandt’s school as Jan Victors and an anonymous follower of Rembrandt who was influenced by Victors (cat. 69, 79). Others worthy of attention are an Italian follower of Carlo Maratti (cat. 34); an artist in the circle of Pietro da Cortona, possibly Giaquinto Gimignani (cat. 18); and two anonymous Dutch artists (cat. 43, 44).

Selection of the Drawings

As part of a large, ongoing project to publish European drawings in public collections throughout the Midwest, the Midwest Art History Society (hereafter MAHS) embarked on an extensive survey of European drawings of all schools. This task was completed by editors Burton Dunbar and Edward Olszewski in 1996 for drawings of the fifteenth century and, more recently, by Olszewski, Dunbar, and Robert Munman for Italian and northern European drawings of the sixteenth century, resulting in volumes appearing in 2008 and 2012, respectively. The board of directors of MAHS then assigned the project to study seventeenth-century drawings in Midwestern collections to Shelley Perlove and George S. Keyes, with the subsequent addition of Kristi A. Nelson.

Shelley Perlove, professor emerita of art history, the University of Michigan, and George Keyes, retired chief curator from the Detroit Institute of Arts, selected the vast majority of the drawings and subsequently assumed the roles of co-editors for this catalogue. Perlove wrote entries on Italian, Dutch, and French drawings, as well as the present introduction. She invited esteemed specialists in the field of Italian art to participate in the project: Babette Bohn, professor of art history at Texas Christian University, who supplied the essay on the Italian school; Robert Randolf Coleman, associate professor at the University of Notre Dame; and Judith W.
As the wider MAHS project evolved, and after visiting more than forty Midwestern collections, the core team realized they were dealing with a corpus of well over a thousand drawings. A list of the number of seventeenth-century drawings in Midwestern museums for each school of art gives a general idea of what these collections possess. Babette Bohn’s essay on the Italian school offers a tally of seventeenth-century Italian drawings in Midwest collections. Complementing this tally, Shelley Perlove has compiled a list of the approximate number of seventeenth-century northern European drawings in selected Midwestern repositories, as follows: 

4. Again, these numbers are approximate. I am grateful to the following museum professionals for this information: Suzanne McCullagh (Art Institute of Chicago); Heather Lemonedes and Joan Brickley (Cleveland Museum of Art); Sally Kurtz (Dayton Art Institute); Nicole Myer (Nelson-Atkins Museum of Art); Rachel McGarry (Minneapolis Institute of Arts); Kate Meyer (Spencer Museum); Rebeka Ceravolo and Cheryl Snay (Snite Museum); Andaleeb Badiee Banta (Allen Museum); Esther Bell (Cincinnati Art Museum); Jeffrey Wilcox (Museum of Art and Archaeology of the University of Missouri-Columbia); and Martin Krause (Indianapolis Museum of Art).
while sheets had to be eliminated from consideration.

Despite the constraints, our primary goal was to include works of quality that were unpublished and rarely, if ever, exhibited, but which nonetheless warranted close attention and serious study. This put the emphasis on smaller rather than larger collections and on lesser known rather than more famous works. Works that were especially promising for research were of particular interest. Yet, we realized we would not be offering a true picture of Midwestern collections if we did not include highlights from such truly outstanding drawing collections as those of the Art Institute of Chicago, the Cleveland Museum of Art, and the Snite Museum. Other repositories, such as the Nelson-Atkins Museum of Art, the University of Michigan Museum of Art, and the Minneapolis Institute of Arts, also possess admirable holdings of seventeenth-century drawings. Without question, one hundred drawings selected only from the very top tier of Midwestern collections would be an extraordinary group of seventeenth-century examples; but such a gathering would have precluded lesser-known drawings from smaller collections that also clearly warranted attention. For this reason, some splendid, well-published examples from Chicago, Cleveland, the Snite, and other fine collections regrettably are not included in this catalogue, although they may be mentioned or even included as comparatives. For example, Babette Bohn’s essay and entries discuss the Bolognese drawings in this catalogue and also cite others not included, most of which are in the Art Institute of Chicago.5

The case for selecting the Guercino drawings reveals the considerations underlying difficult choices. Given the many fine examples by this artist in Midwestern collections, excellent drawings such as Venus and Cupid in a Chariot in Cleveland (fig. 1) were not selected.6 Instead, we chose such works as the Snite’s Extensive River Landscape with Figures and a Village in the Distance (cat. 26), which, as a landscape, represents a subject that was long popular among collectors.7 Guercino’s wide range of subject matter is adduced by his unusual and comic Louse Hunters (cat. 27) in the Saint Louis Art Museum.

The Dutch drawings published here are generally representative of what may be found in the Midwest, and therefore our selection also reveals what is lacking. There is a scarcity of Dutch portraiture, low life genre scenes, large-scale topographical views, marines, architectural subjects, and drawings by Jacob van Ruisdael. The selection of Flemish drawings in this catalogue is admittedly sparse, although such major works as Cleveland’s Feast of Herod by Rubens (cat. 87) and Kansas City’s Merry Company by Jordaens (cat. 84) are included, as well as a counterproof from a drawing by Giulio Romano, retouched by Rubens (cat. 88), at the Mildred Lane Kemper Museum at Washington University. Kristi A. Nelson in her essay notes the absence of Flemish portraits and landscapes in this catalogue and, regretfully, of drawings by Jan Breughel I, Frans Snyders, Sebastian Vranx, Anthony van Dyck, and Abraham van Diepenbeeck, who were prolific seventeenth-century drafts-

5. Bohn also mentions Bolognese drawings in the Goldman and Bent collections (the latter two are private collections, excluded from our purview).

6. Fig. 1, Guercino, Venus and Cupid in a Chariot, 1615–17, pen and brown ink and brown wash over red chalk, 255 x 394 mm, Cleveland, Ohio, Cleveland Museum of Art, inv. no. 1925.1188, Dudley P. Allen Fund.

7. There are also landscapes by Guercino in the Nelson-Atkins Museum of Art in Kansas City, Missouri, inv. no. 81-30/31, bequest of Mr. Milton McCreavy; the Allen Memorial Art Museum, Oberlin, Ohio, inv. no. 42.126, Friends of Art Fund. See Stone, Guercino: Master Draftsman, 156–57, 160–61. Four landscapes attributed to Guercino are in the University of Michigan Museum of Art, inv. nos. 1960.2.17, 1960.2.79, 1960.2.80, and 1970.2.28.
men. Nelson was disappointed that the “delicately rendered” Landscape with Travelers (1605, Cleveland Museum of Art) by Jan Brueghel I was not included here as a catalogue drawing (see fig. 3 in the introduction to the Flemish School), but somewhat compensatory is the long list of landscapes from the Dutch school in this catalogue. Alvin L. Clark, Jr., reports that collections of seventeenth-century French drawings in the United States, including the Midwest, are scanty when compared with much richer holdings in Italian art. The situation has improved, however, as a consequence of exhibitions and publications on seventeenth-century drawings by Agnes Mongan, Pierre Rosenberg, Jacob Bean, Hilliard Goldfarb, and others.8

The selection of works for this catalogue, in short, was a delicate balancing act governed by a number of factors. Whether previously published or not, drawings were chosen, first of all, for their quality. Needless to say, they are also diverse manifestations of artistic creativity and demonstrate a wide range of drawing media and technique.

Media and Technique

This selection of drawings reveals how seventeenth-century artists from different schools explored the artistic possibilities of a variety of media and papers to create works of great freshness, beauty, and fascination. These artists worked in pen, often with applied wash in tones of brown and gray; in graphite or black, red, and white chalks and black charcoal; but also in white and yellow gouache and, more rarely, even in oil paint, as in Castiglione’s Travelers with Animals on a Journey (cat. 15), colored in reddish brown, blue, olive green, tan, and red paint. Hendrick Avercamp’s Winter Scene with the Mail Sled (cat. 46) is rare in Dutch art because of its lavish use of colored watercolor and gouache. Jordaens’s Merry Company (cat. 84) employed opaque watercolor in somewhat garish hues, wholly appropriate to this boisterous scene of merrymaking.

Color is used in varied ways to evoke the sensuality of flesh. In Seated Female Nude, attributed to Flinck (cat. 58), the artist used black chalk with white and yellow highlights to impart warmth to the flesh tones. Charles de La Fosse used a combination of black, red, and white chalk, later known as the trois-crayons technique, to impart a joyful sensuality to his Sleeping Rinaldo (cat. 99). Strozzi employed different colors of pastel to imitate the warm, lively skin tones of the hands (cat. 40).

The inks used by the artists range from sepia to bistre and East India ink. The counterproof from Giulio Romano’s drawing in this catalogue was retouched by Rubens in red ink (cat. 88). The delicacy and preciousness of Ludovico Carracci’s Holy Family at Table Served by an Angel (cat. 13) are enhanced by the use of pale brown ink over areas of black chalk, with golden brown ink framing lines.

The selected works display a wide variety of graphic techniques in pen, charcoal, and chalk, which range from the delicate, gently quivering, inked lines of Guercino’s Esther before Ahasuerus (cat. 29) to the frenetic, fluttering lines of layered chalk in Volterrano’s Study of a Female Figure Reclining (Allegory of Fame Vanquished by Time) (cat. 42). The poignant Head of Christ Crowned with Thorns (cat. 34), here ascribed to an unknown artist in the orbit of Carlo Maratti, is drawn with gently undulating lines of red chalk that unite the flowing contours of the beautiful head with the outline of the neck, the upturned arc of the eyebrow, and the cascading strands of hair. Bernini used stumping with chalk and charcoal to model the forms and impart atmospheric effects to his drawing of putti carrying the cross (cat. 4). Andries Both is distinctive for his use of tiny fleck marks, which in his Adoration of the Shepherds (cat. 51) adds vitality and charm to the intimate, biblical scene and invokes the earthy, coarse textures of animal skin and fur. In his exuberant Study for an Angel (cat. 30), Giovanni Lanfranco uses brown chalk to establish the contours of the limbs and buoyant drapery of the foreshortened angel. White chalk added to the head imparts a luminous, ethereal quality to the dancing angel, which exudes an effervescent lightness of being, as well as a witty, captivating awkwardness.

Rembrandt drawings in this catalogue demonstrate the master’s inventive use of line as an expressive device in his narratives. The artist employed line in Tobias Healing His Father’s Blindness (cat. 64) to underscore the psychological or mystical involvement of the figures in the healing of Tobit: quick, diagonal, zigzag strokes of the pen connect the spiritually rejuvenated figure of Anna with her son and husband; and vertical lines beneath Tobit’s left arm anchor him in his chair, as he submits in full faith to the eye operation. Only slightly shaded, with white watercolor applied to his face, the angel Raphael is nearly invisible, yet physically present in the composition. The elegant, isolated figure of Sarah at the right is drawn with straight lines, imparting a statuesque dignity to her form; but the single, dark, calligraphic line on her skirt jerks upward to convey her inner excitement.

8. See Bean with Turčić, Fifteenth- to Eighteenth-Century French Drawings in the Metropolitan Museum of Art; Goldfarb, From Fontainebleau to the Louvre; Mongan, One Hundred Master Drawings; and Rosenberg and Prat, Nicolas Poussin, 1594–1665.
as she witnesses the miraculous event. In *Noah’s Ark* (cat. 65), Rembrandt employs jagged, jerky lines for the drapery of the man in the foreground, imparting tension in his interaction with the woman beside him.

Many drawings executed in wash invoke brilliant contrasts of light and dark that are characteristic of Baroque art. Among them, Jacques Courtois (Giacomo Cortese), in his *Battle between Cavalry and Foot Soldiers* (cat. 19), employs tones of brown wash to suggest a stormy sky, map out space, and punctuate such exciting details as the flag and the warrior on a rearing horse, all adding to the excitement of the military charge. Jan de Bisschop’s *Fall of the Titans* (cat. 50) effectively employs contrasting tones of wash to accentuate the grandeur of the figures and separate the dark chiaroscuro of the foreground from the light-filled spaces in the distance. The lavish use of brown wash in Claude Gellée’s *View of the Tiber at Rome* (cat. 94) simplifies the imposing rocky outcropping in the foreground and also conveys the subtle, impressionistic effects of light playing over trees and their blurred reflections in the river, seen from a distant prospect.

The papers selected by these artists offer a fascinating range of color and texture. Tan wove paper in Simon de Vlieger’s *A Beach Scene* (cat. 80) exploits the coarse weave of the paper to suggest an overcast sky. The smooth texture of Japanese paper creates a luminous sheen that softens some of the precisely drawn lines of Dusart’s highly finished *Hurdy-Gurdy Man Facing Right* (cat. 36). Other sheets are drawn on prepared, colored papers, including blue, as in Lanfranco’s *Study for an Angel* (cat. 30); Ottavio Leoni’s *Portrait of a Young Man* (cat. 31); Carlo Maratti’s *Studies for the Martyrdom of Saint Andrew* (cat. 32); Flinck’s *Seated Female Nude* (cat. 58); and La Fosse’s *Sleeping Rinaldo* (cat. 99). Canuti used a gray-green paper in *Divine Wisdom and Human Wisdom* (cat. 8). Some works in the catalogue were drawn on vellum, which is an expensive support suitable for finished works.

### Artistic Training and Issues of Style

The art of drawing, valued by artists and collectors alike, played an important role in culture and society in the Renaissance and the Baroque age. The act of drawing itself was highly esteemed by such famous Italian Renaissance artists and writers as Cennino Cennini, Leon Battista Alberti, and Giorgio Vasari, who viewed drawing not only as the very basis of painting but as an expression of the intellect and imagination (genius) of the artist. For these reasons, Cennini advised artists to draw “things not seen” every day. Renaissance artists assembled albums of drawings for use in the studio, and such artists as Vasari and Barocci were known to collect drawings. Rubens amassed drawings for his own collection as well as for studio use. Retouched by Rubens, the counterproof after Giulio Romano (cat. 88) may have been intended for his studio. Other sixteenth-century drawings retouched by Rubens were in his collection. Rembrandt also collected drawings, many of which were produced by his students. Such renowned collectors as Cardinal Leopoldo de’ Medici (1617–75), Pierre-Jean Mariette, Roger de Piles, Everard Jabach, and Antoine Dezallier d’Argenville amassed large collections of seventeenth-century drawings.

The role of drawing in artistic training and in the preparation of other works of art increased exponentially in the seventeenth century because of the wide-ranging influence of the Carracci academy in Bologna, founded in 1582. The founders of the academy, Ludovico, Annibale, and Agostino Carracci, placed great emphasis on drawing after the natural world, including...
scenes of quotidian life. The Carracci and their followers produced a large quantity of drawings based on direct observation, and particular emphasis was placed on drawing in chalk after the male model, directly from life. The assumption underlying this method, however, was that the direct encounter with the model would ultimately lead to the creation of ideal forms suitable for religious works. Thus the direct experience of the natural world, which came to characterize and invigorate seventeenth-century art, was launched in Bologna.\(^\text{18}\)

Other centers of art outside Italy also emphasized the primacy of drawing in artist practice. Especially in France, where the arts were controlled by the state, young artists were compelled to draw from the living model, but only after years of copying statues and other works of art; the goal of the classicist artist was to extract the ideal form hidden within the nude model, as in Louis de Boulogne's *Double Académie* (cat. 91). The Dutch also used drawings to train artists. The writer and artist Karel van Mander (1548–1606), the “Dutch Vasari,” wrote a poem in the beginning of his *Schilder-Boeck* of 1604, in which he advised young artists to find a good master to teach them how to “compose, sketch, shade,” using charcoal, chalk, or pen; and to copy prints and drawings and draw from plaster casts.\(^\text{19}\) Rembrandt kept a collection of plaster casts in his studio for teaching purposes and had his students draw after the living model.\(^\text{20}\) His drawing of a female nude (cat. 68) may derive from a studio session with students, which featured drawing directly from the living model. This practice was also followed by Dutch artists under Rembrandt’s influence, as in the seated female nude (cat. 58) attributed to Govert Flinck. In these Dutch drawings, the female models were not idealized. Other figure drawings in this catalogue were also drawn directly from life, for example, Cecco Bravo’s academic study of a young male nude (cat. 5) and Jordaan’s nude old man (cat. 83).

As a period that stressed art instruction, the Baroque age also witnessed the production and proliferation of drawing books, designed as aids for professional artists but intended primarily to instruct young artists and nonprofessionals (amateurs).\(^\text{21}\) The Dutch biographer of artists, Karel van Mander, encouraged young artists to produce a drawing book as part of their training.\(^\text{22}\) The earliest known drawing book of the seventeenth century was Odoardo Fialetti’s *Il vero modo et ordine per disegnare tutte le parti et membra del corpo humano*, published in Venice in 1608.\(^\text{23}\) The Dutch engraver and writer Crispijn van de Passe produced an extremely popular book on drawing and painting in 1643/44 (originally in Latin) with the title, in its Dutch translation, ‘t Light der teken en schilderkonst (The Light of Drawing and Painting), which was also immediately translated into German, French, and Italian.\(^\text{24}\) Stefano della Bella produced three drawing books: *Livre pour apprendre à dessiner, Recueil de diverses pièces, and I principii del disegno*.\(^\text{25}\) As was typical of these drawing books, his illustrations demonstrated a step-by-step progression from a simple contour drawing to a finished form, fully modeled in light and shade, with added details.

While not directly related to drawing books, *A Black Cavalier*, attributed to della Bella or copied after him (cat. 2), may reflect della Bella’s instruction or a copying exercise based on the artist’s work. The drawing in the Dayton Art Institute is executed in pen and brown ink, but is unfinished, with the rest of the figure and the horse sketched only lightly in contour with graphite. In its unfinished state, the drawing resembles the method employed in drawing books, demonstrating, in this case, the stages in creating a drawing in preparation for an etching.

The art of drawing was taken very seriously in the seventeenth century and was considered a leisurely pursuit fit for aristocrats and intellectuals. Van Mander held that drawing was a skill suitable for princes and captains.\(^\text{26}\) Constantijn Huygens, Jr., secretary to the Stadhouder William III, was an amateur draftsman of landscape drawings.\(^\text{27}\) Jan de Bisschop, a lawyer and intellectual, produced drawings based on Renaissance masters (cat. 49, 50). The art critic Giovanni Pietro

\(^{18}\) Other factors in the city such as the Counter-Reformation ideas on art advocated by Cardinal Gabriele Paleotti, led to the reform of art. See Paleotti, *Discourse on Sacred and Profane Images*.

\(^{19}\) Van Mander, *Het Schilder-Boeck*, vol. 1, chapter 2, stanzas 9–10, fol. 9.

\(^{20}\) On Rembrandt’s studio, see Bevers, “Drawing in Rembrandt’s Workshop.”

\(^{21}\) The Renaissance background for drawing books of the Baroque age lies with such artists as Cennini, who advised beginning artists to produce sketches for a portfolio to provide ideas for paintings. For Cennini, and on Jacopo Bellini’s drawing books, see Rosand, *Drawing Acts*, 34–44.

\(^{22}\) Van Mander, *Den gendt der edel vry schilder-cost*, 1:100.

\(^{23}\) On drawing books, see Amornpichetkul, “Seventeenth-Century Italian Drawing Books.”

\(^{24}\) See Veldman, *Profit and Pleasure*.

\(^{25}\) Ibid., 116–17.

\(^{26}\) Van Mander, *Het Schilder-Boeck*, 1, chapter 2, stanza 22, fol. 10.

\(^{27}\) For information on Constantijn Huygens the Younger, see the exhibition catalogue, Heijbroeck, *Met Huygens op Reis*. 

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Bellori (1613–96) offered a revealing description of Agostino Carracci’s academy and the noble persons who frequented it: “He [Agostino] organized the opening of the academy of design in Bologna, in which many noble intellects in the various sciences and gentlemen of the City assembled and enrolled. In the Academy attention was principally focused on drawing human forms, and on symmetry and perspective and the reasons for light and shade.”

Critics such as Bellori were involved in debates on style that resonated throughout the seventeenth century. It is not surprising, therefore, that the varied styles of drawings represented in this catalogue may be associated with these issues. Discussions of style originated in the Renaissance, when critics such as Vasari considered the drawing of contours (line) a manifestation of the mind, and modeling in darks and lights (color) an expression of the senses. Debates on style continued in great force in the seventeenth century, not only in Italy but also in France.

In a call for the reform of painting in the 1580s, Cardinal Gabriele Paleotti of Bologna rejected the contrived figures and virtuosic displays characteristic of Mannerism in favor of a simpler, more understandable art suitable for religious works. His efforts for artistic reform were paralleled by the Carracci academy, with its emphasis upon the direct study of nature. While this catalogue lacks examples of Italian Mannerist drawings, works by Jacques-Charles de Bellange (cat. 90), Jacques Callot (cat. 92), and, to a certain extent, Claude Vignon (cat. 108a, 108b) represent the Mannerist style that continued well into the seventeenth century in France.

In Seicento Italy, the ideals of classicism were set forth by such critics as Giovanni Battista Agucchi (1570–1632) and Bellori, who promoted the search for ideal beauty in nature and in other works of art, especially ancient statuary and Renaissance masters like Raphael. Agucchi upheld the primacy of drawing (finezza del disegno) over color and called for even lit compositions with figures posed in graceful poses, whose stately demeanor would appeal to a dignified public.

Agucchi and Bellori despised the heightened chiaroscuro and naturalism of Caravaggio and his followers, and they particularly admired the art of Annibale Carracci (cat. 10, 11, 12) and Domenichino. Guercino abandoned the earlier, dynamic Caravaggism of his paintings of the 1620s, thereafter creating pictures in brighter colors in a quiet, classical style, as in his painting Esther before Ahasuerus (see fig. 2 under cat. 29); but this was not entirely true for his drawings. The drawings An Angel Sheathing the Flaming Sword (cat. 28) and Esther before Ahasuerus (ca. 1639 (cat. 29) both exhibit an energetic graphic style.

The well-known debate on style between Andrea Sacchi and Pietro da Cortona that took place in the Accademia di San Luca in Rome around 1636 attracted attention in the Seicento. Sacchi bemoaned the down-grading of the high ideals of Raphael, Michelangelo, and Annibale Carracci in the art of the present day. He called for the use of only a few, dignified figures, dressed in simple rather than extravagant draperies. Cortona advocated the use of many dynamic figures, with an abundance of ancillary incidents and lush details designed to delight the senses.

Cortona’s characteristic style may be seen in the Gathering of Manna (cat. 16), where many figures react to the miracle with varied, dynamic poses; the stormy sky is aglow with cascading, white manna; and elaborate vessels decorated with festoons and witty masks suggest the antique world and delight the viewer. Other artists in the catalogue who also pursued an energetic, Baroque style include Castiglione, Ciro Ferri, Bernini, Baciccio (cat. 1), Lanfranco (cat. 30), Volterrano (cat. 42), and Elisabetta Sirani (cat. 38). Baciccio uses flowing forms, pockets of dark shadow, and emphatic gestures to produce a dynamic composition that moves the viewer from one figure to another; Bernini and Sirani explore the dramatic effects of chiaroscuro; and Ferri, Lanfranco, and Volterrano use rapid, emphatic lines and animated draperies to energize their drawings.

Carlo Maratti followed a classical, Baroque style in the late Seicento that was immensely pleasing to critics and patrons alike. A prime example of his approach is Apollo and Marsyas (cat. 33), which features a few figures arranged in a symmetrical, evenly illuminated composition. Using antique statuary as a model, as advocated by classicists, Maratti’s Apollo, including his drapery, is based on the Apollo Belvedere in the Vatican. Maratti’s figure in the drawing elegantly gestures towards Marsyas, who is about to be flayed alive. The restrained classicism of Smith, and Theory, 20–37, especially 24–32, 247, and also discussion by Mahon, 403–10. For art criticism in Italy from 1500 to 1800, see Boschloo, Limits of Artistic Freedom.

29. Paleotti, Discourse on Sacred and Profane Images.
30. See the text of Agucchi’s Trattato, which survives in Mosini’s Preface of 1646, published in Mahon, Studies in Seicento Art and Theory, 240–58, especially 247–50, 252, and also discussion by Mahon, 100–54. For art criticism in Italy from 1500 to 1800, see Boschloo, Limits of Artistic Freedom.
32. Missirini, Memorie per servire alla storia della romana Accademia di S. Luca, 111–13, titolo 59.
33. Ibid. See also Wittkower, Art and Architecture in Italy, 171–73.
Maratti’s approach is also evident in Dolci’s refined and delicately shaded *Head of Christ, in Profile* (cat. 20).

In France, similar debates on style were in full force within the Academy founded in 1648 and reorganized under Charles Lebrun in 1663. Led by Lebrun and the theorist André Félibien, the Academy promoted the classical style of Poussin and Raphael (*Poussinistes*) and emphasized line over color. The followers of the style of Rubens (*Rubenistes*), led by the critic Roger de Piles, favored the sensuality of color over line. Both sides of the controversy are represented by artists in this catalogue. While Poussin’s robust *Triumph of Bacchus* (cat. 104) was produced before he evolved his classical Grand Manner based on Raphael, works by Charles Errard the Younger (cat. 97) and Louis de Boulogne (cat. 91) demonstrate the style of the *Poussinistes*, while Charles de La Fosse, in his colorful *Sleeping Rinaldo* (cat. 99), allies himself with the *Rubenistes*.

**Ideas, Subject Matter, and Function**

As envisioned by the co-editors, this catalogue offers a fascinating glimpse into the creative thinking of one of the most extraordinary periods of Western European culture. The selected drawings, with their broad range of subject matter, express the glorious age of Bernini, Rembrandt, and Poussin in all its variety. The drawings convey the essence of the seventeenth century as an age of religious fervor, but also as one of intellectual and scientific curiosity and of intense political and economic rivalry.

The Reformation in the Protestant nations, as well as the Counter-Reformation in Catholic Europe, provided new challenges and opportunities for artists of religious works. The expansion of the world through trade and colonization also inspired religious orders such as the Jesuits and Franciscans to travel to distant, exotic lands to gain new Roman Catholic converts. The Jesuit (Gesù) church in Rome, for which Bernini provided drawings for the dome (cat. 4) and sculptures of the nave, offers a global vision of the world under the authority of the Catholic faith. Scenes of the martyrdoms of saints were popular in the Counter-Reformation, as may be seen here in Maratti’s *Studies for the Martyrdom of Saint Andrew* (cat. 32) and Ribera’s *Study for the Martyrdom of Saint Sebastian* (cat. 36). Many saints were canonized during this period, among them, Saint Teresa of Avila, whose famous ecstatic vision of an angel is dramatically conveyed here in a chalk drawing by Ciar Ferrí (cat. 22). Many churches were built in the seventeenth century, and the demand for altarpieces in Catholic Europe greatly increased. A traditional subject for altarpieces was the *sacra conversazione* that represented Jesus and/or Mary in the company of saints, acting as intercessors. Executed for an altarpiece, the drawing attributed to Francesco Brizio (cat. 6) typifies this type of subject in its depiction of Mary being crowned by Christ in the company of Saints Anthony and Francis.

The Calvinist interdiction on the use of art for worship in the church adversely affected the demand for religious art in the Protestant Dutch Republic. Religious prints and paintings, however, continued to be favored by collectors, as may be seen in the drawings of biblical subjects by Rembrandt and his school in this catalogue (cat. 64, 65, 69, 79). Old Testament subjects as well as narratives from the Apocrypha enjoyed popularity in the Dutch Republic. The selection of Dutch subjects here includes biblical subjects from the story of Noah (cat. 65), Joseph (cat. 79), Moses (cat. 49), David (cat. 82), and Esther (cat. 69), and from the Apocryphal narrative of Tobias (cat. 64).

This period also witnessed a flourishing and expanding market for secular subjects in the Dutch Republic, including scenes based either on direct observation (*naer het leven*) or from the imagination (*uit den geest*), or a combination of the two. There are numerous examples in this catalogue depicting quotidian subjects (cat. 25, 27, 37, 43, 55, 56, 60, 61, 63, 70, 71, 75, 76, 78, 84, 89).

Science played a major role during the seventeenth century. New modes of discovering the world of sight were inspired by such inventions as the telescope and microscope. In *Moths, Flies, and a Butterfly* (cat. 81), the Dutch artist Withoos draws the specimens on a very small scale, necessitating his use of a magnifying lens, just as in studying actual insects. The expansion of trade in the New World ignited a curiosity for natural science. The woman artist Maria Sibylla Merian studied insects in the Dutch colony of Surinam and produced an illustrated book on the subject, *Metamorphosis Insectorum Surinamensium*, in 1705. The drawings in this catalogue mirror interests in science in the acute observation of the natural world, as in Garzoni’s *Still Life with Birds and Fruit* (cat. 24) and Withoos’s *Moths, Flies, and a Butterfly* (cat. 81).

The Baroque age was also characterized by nearly incessant warfare. One of the most momentous conflicts of the century was the Eighty Years War (Dutch War of Independence). In 1568, led by William of Orange, the Dutch (who were Protestants) revolted against the Spanish Crown, which was Roman Catholic and famously hostile to Protestants. The reasons behind the revolt had to do with religious freedom, but were also political and economic. One of the most famous events
of the war occurred at Breda, a Dutch fortified town besieged by the army of Flanders (Philip IV of Spain). Callot’s Soldiers Pillaging a Peasant’s House (cat. 93) studies the disastrous effects of the war upon the peasantry, who were compelled to provision violent, marauding soldiers. This drawing was used to prepare the framing vignettes for Callot’s large print, the Siege of Breda of 1627–28. While Callot’s print offers a view of the suffering endured during the Siege of Breda, Courtois’s Battle between Cavalry and Foot Soldiers (cat. 19) unequivocally celebrates the glory of a military charge, without connecting it to a specific battle.

The forging of national and political identities in the newly formed Dutch Republic was expressed through visual recreations of historical events, such as Jan de Bisschop’s Departure of Charles II from Scheveningen for England, which actually took place in 1660 (cat. 48). The Dutch also expressed great interest in the distinctive topography of their land and its seasonal occupations, as in Jacob van der Ulft’s pair of landscape tondos (cat. 74); Allart van Everdingen’s Assemblage of Twelve Landscapes (cat. 57); and Pieter Melyn’s Travelers Crossing the Dunes (cat. 62). The kings of France attempted to enhance the power and prestige of the kingdom through painting, sculpture, and the decorative arts. Such patronage of the decorative arts is expressed by Simon Vouet’s elegant Design for a Wall Decoration at Fontainebleau (cat. 109).

Clearly then, the period of the Baroque was a diverse age of contrasts and contradictions, and the selections of drawings here demonstrate a full range of subjects. The demand for portraits was great, and portraiture is represented here in its most formal, pompous form in Rigaud’s Samuel-Jacques de Bernard (cat. 105); but in a more intimate fashion in Leoni’s Portrait of a Young Man (cat. 31). Although based on direct observation, Jan Philipsz van Bouchkorst’s close view of a peasant’s head (cat. 52) is more a light-hearted character study than a traditional portrait.

This selection of works features a variety of approaches to landscape, ranging from the imaginative, alpine terrain drawn by Herman Saftleven (cat. 72), to an accurately portrayed urban topographical view like Jan Asselyn’s View of Buildings in Rome (cat. 45). Other landscapes follow a classical approach, with rolling hills, a structured, steady progression, and an Italianate setting, as in Annibale Carracci’s light-filled Landscape with a Rider Watering a Horse (cat. 10), in which the direction of the hatch marks reinforces the planes of recession. Other examples of the Italianate type include Breckenfeld’s pastoral Shepherds with a Herd of Cattle and Goats before Antique Ruins (cat. 53); Guercino’s Extensive River Landscape with Figures and a Village in the Distance (cat. 26), executed with lively, repetitive hatching; and Claude Gellée’s poetic landscapes (cat. 94, 95), set within or near Rome.

Dutch landscapes, however, were often executed in a realistic mode, directly from life, as in works by Jan van Goyen (cat. 59), Pieter Melyn (cat. 62), and Rembrandt (cat. 66, 67). Many drawings were produced to assemble a body of ideas, later recycled into other works, which was the case for various Dutch landscapes in this catalogue. Unlike Italian drawings, Dutch landscapes were signed (cat. 47, 59, 60), and many were finished works created for collectors, as in drawings by Avercamp (cat. 46), Berchem (cat. 47), Jan de Bisschop (cat. 48, 49, 50), Pieter Melyn (cat. 62), Jan van Goyen (cat. 59), and Esaias van de Velde (cat. 77).

Genre scenes are well represented in the catalogue, including those that may be classified as scenes of country life, such as Van Goyen’s Village Fair (cat. 60), which portrays two charlatans or actors on a platform amidst the crowd. Also included are scenes of peasants removing lice from their bodies (cat. 27), drinking from a flask (cat. 37), or sitting quietly and wistfully beside a large hat (cat. 43). Another subject in the catalogue represents the courtship of well-dressed couples (cat. 63). Family life is also a favorite theme, as in Jordaan’s Merry Company (cat. 84), which portrays a lively, boisterous family having a good time; other familial scenes are more decorative, with well-mannered people politely conversing (cat. 44). Koninck’s tavern scene shows two men acquiring drinks from a barrel—the very essence of quotidian life from the viewpoint of the noble, leisured class (cat. 61).

Within the traditional hierarchy of subject matter, history themes are the most prestigious, with representations of political, religious, and mythological subjects, as well as ancient legends and allegories. The most important historical event of Grandduke Ferdinand de’ Medici’s reign, a victory over the Barbary pirates, is commemorated in Jacques Callot’s Admiral Inghigliani Presenting Berber Prisoners to Ferdinand I of Tuscany (cat. 92). As noted above, Jan de Bisschop’s Departure of Charles II from Scheveningen for England documents an actual event in Dutch history. The vast majority of religious subjects in the catalogue are based upon the New Testament or the lives of saints (cat. 3, 6, 7, 9, 11, 13, 17, 20, 21, 22, 23, 32, 34, 35, 36, 41, 51, 87, 90, 96, 102, 106). Most of the mythological subjects are from the French School, such as Raymond La Fage’s Juno Commanding Aeolus to Release the Storm Winds (cat. 98); Poussin’s dynamic Triumph of Bacchus (cat. 104); and Eustache Le Sueur’s Juno on Her Chariot Drawn by Peacocks (cat. 107). The most ambitious allegory in the catalogue is Canuti’s large study for the convent library of San Michele in Bosco, Bologna, Divine Wisdom and Human Wisdom (cat. 8).
Works with similar subject matter from different schools were especially sought for this catalogue, since they provide comparisons of great interest. Male nude figure studies in an academic style by Cecco Bravo (cat. 5) and Louis de Boullogne (cat. 91) offer a striking contrast to the more earthy, male nudes of Jordaens (cat. 83), and the un-idealized female nudes of Rembrandt (cat. 68) and his follower Govert Flinck (cat. 58). An unusual subject for Italian art, Guercino’s Head of Christ, in Profile (cat. 20), when considered with the Head of Christ attributed to the orbit of Maratti (cat. 34), stimulates thoughts on the devotional function and iconography of these drawings.

Some sheets in the catalogue were chosen for their odd subject matter or unusual approach to traditional iconography. Offering a jarring note to an otherwise charming scene, Francesco Vanni’s Return of the Holy Family from Egypt (cat. 41) includes a pile of dead infants carelessly strewn on the grass in the foreground of the lush landscape. Benso’s study for an altarpiece (cat. 3) is unusual in its iconography, since the figure of Saint Christopher carries an adult Christ rather than an infant Christ, and the lower part of his composition is crowded with many figures of various sizes that fill every inch of space. Another odd drawing is Dolci’s Head of Christ, in Profile (cat. 20), which portrays one half of Christ’s disembodied head floating in air: A drawing attributed to Luca Giordano (cat. 25) treats the curious subject of a brash, naked dwarf in a huge hat, holding a truss. Rembrandt’s superb late drawing, Noah’s Ark (cat. 65), could be mistaken for an ordinary Dutch port scene, since the usual parade of animals for this subject is oddly missing. The ark is under construction, much like the contemporary ships in Amsterdam’s boat yards, but the magnificent looming ark also draws our attention to the lone, hunched figure of Noah standing beside it.

These remarkable drawings, as well as others in the catalogue, offer a unique glimpse into the investigatory mind of seventeenth-century artists as they embraced their subjects to create a compelling visual language, conveyed through the spontaneity of creative thought and expressed through the drawing medium. Each drawing included here offers a rare opportunity to enter into an intimate one-on-one relationship with the creative process of each artist, so the reader may experience firsthand the vitality and inventiveness of the Baroque artist at work.

One major aspect of these drawings, which infuses them with a tremendous presence, is their range of functions. Many of the selected Italian drawings were used to prepare major commissions. These range from altarpieces to frescoes, and include bold preliminary sketches as well as detailed drawings of segments of larger compositions or programs. The most spectacular of these are drawings for ambitious architectural projects, including Bernini’s study (cat. 4) for the dome fresco of the Jesuit (Gesù) church in Rome, in which he explores various ideas for the perspective of the cross held by putti. In the drawing for a fresco in the Palazzo Lanfredini in Florence (cat. 42), Volterrano consulted Bernini’s Saint Teresa and ancient statuary for the postures of his sensual figures of Fame. Perseus Decapitating Medusa (cat. 12), drawn by a member of Annibale Carracci’s workshop, is significant because it records an early idea for Cardinal Odoardo Farnese’s camerino for the Palazzo Farnese in Rome. Canuti’s large drawing (cat. 8) for the illusionistic ceiling fresco of the convent library in San Michele in Bosco, Bologna, studies the entire composition, with multiple figures in foreshortened perspective, di sotto in sù.

Many drawings in the catalogue were prepared for canvases, frescoes, and altarpieces, as in studies by Sirani (cat. 38); Guercino (cat. 28, 29); Strozzi (cat. 39); Cortona (cat. 16); Dolci (cat. 20); Ferri (cat. 21); Vanni (cat. 41), Annibale Carracci (cat. 11), Benso (cat. 3); Rubens (cat. 87); Jordaens (cat. 84); and Poussin (cat. 104). In some cases, such as Guercino’s Esther before Ahasuerus in Ann Arbor, Michigan, and Poussin’s Triumph of Bacchus in Kansas City, the paintings related to the sketches are located in the same repositories as the drawings. Ann Arbor also possesses another drawing by Guercino, prepared for the same painting.

A number of drawings in the catalogue are studies for prints; these include sheets by Callot (cat. 92, 93), Vignon (cat. 108 a, b), Stella (cat. 106), and Agostino Carracci (cat. 9). Some of these studies were created for print series like Callot’s Life of Ferdinand I and Stella’s Life of the Virgin. Callot’s dramatic Soldiers Pillaging a Peasant’s House (cat. 93), as mentioned above, was used as a vignette in the artist’s large and famous print, Siege of Breda; and Agostino Carracci’s Studies of Saint Jerome and the Lion (cat. 9) is a sketch for a magnificent, reproductive engraving after Tintoretto. The Virgin Appearing to Saint Jerome. Bocchhorst’s drawing of the Old Testament subject, King David, the Prophet Gad, and the Angel of Death (cat. 82), was used to prepare the engraved frontispiece of the Brevirarium Romanum.

34. Pen and ink, inv. no. 2008/1.161, museum purchase in honor of Professor Marvin Eisenberg, made possible by funds contributed by colleagues, friends, and former students.
published by the Plantin-Moretus press in Antwerp in 1655.

Two drawings in this catalogue were executed for architectural decoration (cat. 107, 109). Vouet’s study for a wall panel in Fontainebleau (cat. 109) conveys the sensuous materiality of marble or stucco relief. Jordaeus’s vulgar satyrs, with their expressive faces, were designed for tapestry borders (cat. 85 a, b).

Many drawings were created as finished works in their own right. A number of Dutch drawings, especially the landscapes, are compelling studies from life intended as collectors’ items (cat. 46, 47, 48, 49, 50, 59, 60). Drawn on the expensive support of vellum in pale brown ink reminiscent of the color of burnished gold, Ludovico Carracci’s Holy Family at Table Served by an Angel (cat. 13) is a precious work of art that would have appealed to drawing collectors. Other drawings on vellum may have also served as finished works in their own right. Garzoni’s Still Life with Birds and Fruit (cat. 24) and Withoos’s Moths, Flies, and a Butterfly (cat. 81) would have been appealing to collectors with interests in natural science. Pieter Quast’s large Elegantly Dressed Couples Promenading on a Terrace (cat. 63), which features two romantic couples in the background, and Jan Thomas’s Couple in a Garden (cat. 89), on vellum, also depicting a scene of elegant courtship, would have been especially appealing to a wealthy, amorous collector.35

Artists also produced drawings for their own enjoyment, which was the case for Guercino’s Loose Hunters (cat. 27), as well as his pleasant, sunlit landscape consisting of a shaded plateau with figures and a distant river busy with human activity (cat. 26). The joy of experimentation may well lie behind Simone Cantarini’s Sketches of the Virgin and Child and Holy Family (cat. 7), with its many permutations of figural groupings. One last category is also important and has already been discussed—drawings done for tutelage, such as creative copies or works produced in the studio as teaching exercises (cat. 58, 68, 91, possibly cat. 2).

In summary, the drawings for this catalogue were selected for their high quality and wide range of media, styles, subject matter, and functions, as well as their capacity to embody the spirit of the Baroque age. Many were also included because of the possibilities they presented for research and the discoveries of new attributions, new connections with other works of art, and new ideas on function, style, provenance, and iconography. The concluding section of this essay lists the new findings that resulted from this “journey of discovery.”

Contributions: In Brief

The many new “discoveries” that emerged from this project involved not only little-known, unpublished works but also several well-published drawings. The following is a list organized by categories of findings. The reader is encouraged to consult the discussion in the present essay and the catalogue entries for more information.36

Italian School

Unpublished Italian Drawings: Stefano della Bella or copy after Stefano della Bella (cat. 2); Giulio Benso (cat. 3); Francesco Brizio, attributed to (cat. 6); Annibale Carracci (cat. 11); Annibale Carracci, workshop of (cat. 12); Pietro da Cortona (cat. 16); Circle of Pietro da Cortona (cat. 18); Jacques Courttois (Giacomo Cortese) (cat. 19); Ciro Ferri (cat. 21); Lorenzo Garbieri, attributed to (cat. 23); Luca Giordano, attributed to (cat. 25); Carlo Maratti (cat. 33); Carlo Maratti, late Seicento follower of (cat. 34).

New Attributes for Italian Drawings: Stefano della Bella or copy after Stefano della Bella (cat. 2); Giulio Benso (cat. 3); Francesco Brizio, attributed to, formerly attributed to Francesco Albani (cat. 6); Annibale Carracci, workshop of, formerly attributed to Annibale Carracci (cat. 12); Pietro da Cortona, formerly attributed to Stefano della Bella (cat. 2); Giulio Benso (cat. 3); Francesco Brizio, attributed to, formerly attributed to Ludovico Carracci (cat. 23); Luca Giordano (cat. 25); Carlo Maratti, late Seicento follower of, formerly attributed to IVolterran (Baldassare Franceschini) (cat. 34); Giuseppe Passeri, circle of, formerly attributed to Domenichino (Domenico Zampieri) (cat. 35).

Italian Drawings: New Connections with Other Works: Baciccia (cat. 1); Stefano della Bella or copy after Stefano della Bella (cat. 2); Giulio Benso (cat. 3); Cecco Bravo (cat. 5); Annibale Carracci, workshop of (cat. 12); Carlo Dolci (cat. 20); Guercino (cat. 28); Ottavio Leoni (cat. 31); Bernardo Strozzi (cat. 40).

Italian Drawings: New Ideas on Function, Style, and Iconography: Stefano della Bella or copy after Stefano della Bella (Perlove essay and cat. 2); Bernini (Perlove essay on the Italian School, and cat. 4); Ludovico Carracci (Perlove essay and cat. 13); Pietro da Cortona (Perlove essay and cat. 16); Jacques Courttois (Giacomo Cortese) (Perlove essay and cat. 19); Carlo Dolci (Perlove essay and cat. 20); Guercino (Perlove essay and cat. 26).

35. Nelson posits that the drawing may have served as a study for a print or painting.
36. Drawings that were merely listed or reproduced, without further discussion, in a publication are considered unpublished for the purpose of this list.
28, 29); Giovanni Lanfranco (Perlove essay and cat. 30); Carlo Maratti (Perlove essay and cat. 33); Elisabetta Sirani (Perlove essay and cat. 38); Bernardo Strozzi (Perlove essay and cat. 40); Il Volterrano (Perlove essay and cat. 42).

**Dutch School**

*Unpublished Dutch Drawings*: Dutch, Anonymous (cat. 43); Dutch, Anonymous (cat. 44); Jan Asselyn (cat. 45); Jan Philipsz van Bouckhorst (cat. 52); Herman van Breekeriveld, attributed to (cat. 53); Aelbert Cuyp (cat. 55); Cornelis Dusart (cat. 56); Govert Flinck, attributed to (cat. 58); Cornelis Saftleven (cat. 70); Herman Saftleven (cat. 72); Adriaen van de Velde (cat. 76); Willem van de Velde the Elder, attributed to (cat. 78); Simon de Vlieger (cat. 80); Pieter Withoos (cat. 81).

*New Attributions for Dutch Drawings*: Dutch, Anonymous (cat. 43); Jan Asselyn (cat. 45); Herman van Breekeriveld, attributed to (cat. 53); Govert Flinck, attributed to (cat. 58); Rembrandt, School of, formerly attributed to Arent de Gelder (cat. 69).

*Dutch Drawings: New Connections with Other Works*: Nicolaes Berchem (cat. 47); Cornelis Dusart (cat. 56); Herman van Swanenvelt (cat. 73); Willem van de Velde the Elder, attributed to (cat. 78); Rembrandt, School of (cat. 69); Jan Victors, attributed to (cat. 79).

*New Ideas on Style, Iconography, Function, and Provenance*: Jan de Bisschop (cat. 48); Andries Both (Perlove essay and cat. 51); Cornelis Dusart (Perlove essay and cat. 56); Rembrandt (cat. 64, 65); Rembrandt, School of (cat. 69); Simon de Vlieger (Perlove essay and cat. 80); Pieter Withoos (Perlove essay and cat. 81).

**Flemish School**

*Flemish Drawings: New Connections with Other Works*: Jacob Jordaens (cat. 85 a, b).


*Flemish Drawings: New Function and Iconographical Interpretations*: Jan Thomas van Yperen (Perlove essay and cat. 89).

**French School**

*French Drawings: New Identification of Prospect and Buildings of the Site*: Claude Gellée (Le Lorrain) (Perlove essay and cat. 94).