

# The Biron Collection of Venetian Eighteenth-Century Drawings at the Metropolitan Museum

J. BYAM SHAW

*Christ Church, Oxford*

IN AN ESSAY entitled *The Classics*, privately printed for Messrs. Knoedler in 1938 and not as well known as it should be, Campbell Dodgson recalled that he bought for the British Museum in 1907, from a well-known London bookseller, the 1775 edition of the *oeuvre gravé* of the Tiepolo family for £5— more than one hundred prints, including the original etching of *The Adoration of the Magi* by Giovanni Battista (an impression of which fetched over £4,000 at Sotheby's in 1968), as well as those of his sons, original or reproductive, in a contemporary folio binding, and in perfect condition. Dodgson (so he told me himself) was careful to conclude his purchase at the price before asking the bookseller why it was so cheap, to which the bookseller answered: "Well you see, Sir, it was a bad period."

Nothing seems to be reckoned a "bad period" now; the wheel of fashion spins more and more rapidly, and every style in the history of art takes a turn on it. But it is evident that in England at least, under Ruskin's influence, the distaste for Italian baroque and *settecento* art that was apparent throughout the second half of the nineteenth century continued into the twentieth. Two volumes from the Cheney sale, containing three hundred twenty-six Tiepolo drawings, mostly by Giambattista, many of them of great beauty and considerable size, cost the Victoria and Albert Museum

£11 in 1885; and all nine volumes in lot 1024 of that sale, to which those now in the Victoria and Albert belonged, cost the buyer £15.<sup>1</sup> A decade or so later, Herbert Horne bought in London, for an unrecorded but certainly trifling sum, the volume containing the beautiful series of forty-eight drawings by Giambattista that is now in the Museo Horne in Florence.<sup>2</sup> By July 1914, three further volumes of the same sort containing three hundred Tiepolo drawings were bought at Christie's by Messrs. E. Parsons for £120; but even then they were sold without the artist's name. It was only after the First World War that appreciation of one of

1. On the volumes of Tiepolo drawings from the collection of Edward Cheney of Badger Hall, Shropshire, England, sold at Sotheby's on April 29, 1885, see George Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum* (London, 1960) pp. 3–9. To Mr. Knox is due the important discovery that lot 1024 contained *nine* volumes, not *two* as printed in Sotheby's catalogue. It seems likely that the lot was bought at the sale by the London dealers Messrs. E. Parsons, who sold the two volumes to the Victoria and Albert Museum two months later; also that the three volumes sold at Christie's in July 1914 came from the same lot, and were recognized and repurchased by Messrs. Parsons on that occasion.

2. The late Gustavus Mayer, afterward of Colnaghi's, remembered meeting Horne in the King's Road, Chelsea, one night (probably on his way from Parsons' shop) with the parcel under his arm. He was much excited, and invited Mayer to dine with him and examine his bargain.

the greatest Italian draftsmen became general in England. The taste of Edward Cheney, from whose collection all those albums almost certainly came, and who bought these and many other Venetian treasures in the middle of the nineteenth century, was exceptional for an Englishman.

It was a little more characteristic, perhaps, in the second half of that century, of private collectors in France. Even there, recognition was not, so to speak, official: it is remarkable that until a few years ago the Cabinet de Dessins in the Louvre contained only four drawings attributed to Giambattista Tiepolo by Mariette—none of them by the master—and only one drawing by him from another source, classified until recently under the Tiepolo School.<sup>3</sup> Mariette, admittedly, was no great admirer of Tiepolo. The fact is, as Mr. George Knox has recently pointed out, that until the rich contents of the Cheney albums came onto the market, much less was known of the elder Tiepolo as a draftsman; and as late as 1898, Henry de Chennevières, writing the first substantial account of Tiepolo's art, saw fit to say: "Les dessins de Giambattista Tiepolo n'abondent ni dans les musées ni dans les cartons d'amateurs."<sup>4</sup> Certain French connoisseurs, however—to whom, I suppose, the rococo style had always seemed more acceptable than it was to their English counterparts—had already been delighted by the then more accessible drawings of Giambattista's son Domenico: M. Fayet had acquired in Venice in 1833 the great *Recueil* of one hundred thirty-eight large biblical subjects by him, which he bequeathed to the Louvre in 1889 (representing thereby the essential "Tiepolo style"); M. Cormier of Tours had acquired eighty-two more, which were sold in 1921. Of Giambattista himself some fine occasional examples had found their way into the collections of Beurdeley, Rodrigues, and others, probably before the end of the nineteenth century.

The taste for the drawings of Tiepolo's younger contemporary and brother-in-law, Francesco Guardi, followed essentially the same course, with one difference: that drawings by Guardi had been acquired by Eng-

lishmen during his lifetime or soon afterward, and many of them had remained in England until the revival of his reputation in the present century. And for this the reason was to some extent accidental: English collectors had bought them, as they bought his paintings, as the next best thing to their favorite, Canaletto, even supposing them to be by Canaletto himself—or in any case evocative souvenirs of Venice.

By the beginning of the present century, fine collections of Venetian eighteenth-century drawings—which means, of course, principally of Tiepolo and Guardi—had become very much the mode in France. The collection of Tiepolo drawings belonging to the Russian Prince Alexandre Orloff was sold in Paris on April 30, 1920. According to the catalogue it had been preserved in an album until shortly before that date, perhaps in one of those albums that came from lot 1024 in the Cheney sale some thirty-five years earlier. Mme Doucet, Marius Paulme, Vicomte Bernard d'Hendecourt, and among the international dealers especially Messrs. Knoedler, paid what were then high prices, two or three hundred pounds sometimes for a single splendid example. Never, certainly, so much as a thousand; but yet, I suppose, it was the turning point in the market for Tiepolo's drawings.

At what precise moment in this history the Marquis de Biron began to collect oil sketches and drawings by Tiepolo, and drawings by Guardi, as well as some fine examples of the French *dix-huitième*, can no longer be determined. Very few who knew him in his collecting days are still alive. M. Jacques Mathey remembers seeing him before 1914 in Paris, in the studio of his father, Paul Mathey, a distinguished artist and himself a discriminating collector of drawings; and Biron certainly bought drawings from him. M. Frits Lugt tells me that he visited Biron in January 1934, after he had removed from Paris to Geneva, where he died. He was, says M. Lugt, "just the type for a portrait by Boldini, whom he greatly admired, and by whose hand I saw some clever sketches, some of Biron himself." This was at 2, rue des Granges, "a big old house where the

3. Inv. no. 5471, St. Jerome. This situation at the Louvre will be amply rectified if the acquisition is confirmed of the fine collection of Venetian eighteenth-century drawings formed by the late Duc de Talleyrand, the catalogue of which was published by Antonio Morassi (*Dessins vénitiens du dix-huitième siècle de la collection du Duc de Talleyrand* [Milan, 1958]).

4. Henry de Chennevières, *Les Tiepolo* (Paris, 1898) p. 149. And yet Chennevières seems to have known of the existence of the Algarotti-Corniani collection, from which the Victoria and Albert volumes came; for he says on the same page, speaking of Domenico Tiepolo's drawings: "La plupart des dessins de Domenico ont été en la possession du Comte Cornignani Algarotti."

shutters were always closed to protect his Guardi and Tiepolo drawings hung all around.”<sup>5</sup> In 1937 Biron was already in his eighties, and he had by then decided to negotiate the sale of his collection. In the summer of that year George Blumenthal, then president of the Metropolitan Museum (who had already in 1935 been largely responsible for obtaining for the Museum a fine album of Goya drawings), was traveling in France. Biron’s intention was brought to his notice; and the story of the acquisition for the Metropolitan of this magnificent group of Venetian drawings, at a time when money was short and decisions involving large sums were not to be taken in a hurry, provides a remarkable example of public-spirited enterprise and enlightened trusteeship. On July 8 Blumenthal wrote about it to the director, Herbert E. Winlock; he wrote again on the following day and then cabled on July 26, suggesting that he should be empowered to act on the Museum’s behalf in concluding the purchase if he thought it desirable after examining the material. Four days later, having had no definite reply from the Museum, he cabled Winlock again, to say that he had seen the collection, thought it outstanding, and intended to buy it in its entirety on his own responsibility, but offering to the Museum the right to take over from him as much as was thought important. Winlock replied on the following day that he and his other trustees had full confidence in Blumenthal’s judgment and would willingly share responsibility. On August 2 arrangements were made for payment, and the purchase was concluded on Blumenthal’s terms.

At a meeting of the Committee on Purchases on October 18 of the same year, the president, now returned to New York, formally reported his purchase of one hundred seventy-six drawings and nine paintings “by various Italian and French artists” from the Marquis de Biron, on the understanding that the Museum could retain what it needed and the rest could be sold. Harry Wehle, curator of paintings, whose office was then also responsible for the collection of drawings, submitted a list of his choices: only sixteen of the seventy drawings by Giambattista Tiepolo, five of twenty-two by Domenico Tiepolo, eleven of thirty-four by Francesco Guardi, seven of twenty-three by Constantin Guys, and ten of twenty-seven by various other French and Italian artists, besides four of the nine Tiepolo paintings. In the event, it is to the credit of the subcommittee of three trustees,<sup>6</sup> appointed on that occasion

to examine the material and make their own recommendation, that what was retained went far beyond Wehle’s modest list, since they unanimously proposed (after further consultation with the staff) that the Museum should keep one hundred five drawings in all, as well as the four oil sketches that Wehle had already preferred. So it was decided; and the remainder of the collection—five paintings and twenty drawings by or attributed to G. B. Tiepolo, seven drawings by Domenico Tiepolo, thirteen drawings by F. Guardi, thirteen by Guys, and eighteen other drawings—were taken over at an agreed price by Messrs. Seligmann, Rey and Co., who had already been concerned as intermediaries in the transaction.

It would serve no purpose—it might even in some instances lead to recrimination—to attempt to trace the fish that escaped the net, or rather that were thrown back into the sea, on the occasion of this fine haul. Indeed it is impossible to identify most of the rejected drawings from the summary lists in the Museum file.<sup>7</sup> Of the five rejected oil sketches, four have been almost certainly identified, and there it is safe to say that these would have added little to the Metropolitan collection and that the four selected were unquestionably the best. It will be more useful to concentrate attention upon these, and on the superb series of drawings by Tiepolo and Guardi, which so vastly enriched the Museum holdings in Venetian art of the period. It is probably fair to say that the total price then paid for the four oil sketches and one hundred five drawings would be insufficient to buy one—the least valuable one—of the oil sketches today.

Of these four oil paintings—which, whether correctly described as models or sketches, are all of rela-

5. In a recent letter M. Lugt has been kind enough to give me some further reminiscences and information. M. Lachenal of Geneva, the son of Biron’s lawyer, says that the marquis used to visit his father every Sunday morning at ten o’clock, driving up in a calèche. Apparently he had left Paris because of some fiscal trouble—possibly, adds M. Lugt, connected with the sale of the fine Gothic sculptures from the Château de Gonthaud-Biron in the Dordogne. These sculptures were presented to the Metropolitan Museum by J. P. Morgan in 1916.

6. Stephen C. Clark, Maitland Griggs, and R. T. Halsey.

7. Some, possibly a good many, were afterward the property of Biron’s nephew, the Duc de Talleyrand: Morassi, *Collection du Duc de Talleyrand*, nos. 44 and 45, a Leopard and a Camel by Domenico Tiepolo, can be certainly identified; possibly also some Tiepolo head studies and several of the Guardis.



FIGURE 1  
St. Thecla Interceding for the Plague-Stricken of Este, by Giovanni Battista Tiepolo. Oil on canvas. 32 × 17½ in. The Metropolitan Museum of Art, Rogers Fund, 37.165.2

tively small dimensions but of large and decorative design—the St. Thecla Interceding for the Plague-Stricken of Este (acc. no. 37.165.2, Figure 1) is surely the most beautiful; indeed, since such free sketches in oil were hardly produced before the seventeenth century in Flanders or the eighteenth century in France and Italy, and since Giambattista Tiepolo is second to

none in this genre, I should say (not forgetting Rubens and Van Dyck and Boucher) that it is one of the most beautiful sketches ever painted. It is a preliminary for the great altarpiece in the Chiesa delle Grazie at Este that was unveiled at Christmas 1759—probably a sketch rather than the final *modello*, for the variations from the finished work are considerable. Mr. Michael Levey tells me that in his view the altarpiece itself was largely executed by Domenico Tiepolo, and that he came to this conclusion by studying the Biron sketch in the Metropolitan Museum not long after a visit to Este, when he convinced himself of the superiority in quality, and more particularly in color, of the small canvas. I confess that on my own visit to Este some years ago, when I saw for the first and only time that vast, splendid painting (mounted on a slightly concave surface in the apse of the church), such a thought did not cross my mind; and I suppose it is not uncommon even for the greatest artists to reveal their highest qualities as executants on a small scale. Nevertheless, in one of the most strikingly successful systems of family collaboration in the whole history of art, this was the moment when Domenico was closest to his father—in the few years before the Tiepolos departed for Spain—and it would indeed be natural to suppose that he had a considerable part in so large an undertaking. Both Giambattista and Domenico were busy at Udine until the middle of the year in which the Este altarpiece was completed; time was therefore short, and Mr. Levey has some documentary evidence that Giambattista at that very time was suffering much from the gout. I am always respectful of Mr. Levey's opinions; and whatever the truth of this may be, his reaction was a just compliment and appreciation of the supreme quality and exquisite color harmony of the sketch.

The other three small canvases<sup>8</sup>—a rectangular Adoration of the Magi (acc. no. 37.165.1), an oval ceiling design with The Apotheosis of the Spanish Monarchy (acc. no. 37.165.3), and a roundel, again for a ceiling, with Neptune and the Winds (acc. no. 37.165.4)—are also all of masterly quality and all apparently well preserved. The Adoration is sometimes described as a sketch for the large altarpiece, now in the Munich

8. Antonio Morassi, *G. B. Tiepolo, His Life and Work* (London, 1955) fig. 40; Antonio Morassi, *A Complete Catalogue of the Paintings of G. B. Tiepolo* (London, 1962) figs. 320, 255.



Gallery, painted by Giambattista for the abbey of Schwarzach in Bavaria in 1752, when the Tiepolos were at Würzburg. From the style I should guess it to be later, perhaps by as much as a decade; it is very different in shape from the Bavarian altarpiece, simpler and to my mind more effective in composition, with more classical architecture and less of the ruined rustic buildings. One of the two ceiling designs is for the Saleta in the royal palace at Madrid, painted in 1764–1766, for which Mr. Charles Wrightsman has another brilliant oil sketch.<sup>9</sup> In the latter the noble figure of Apollo is introduced as he appears in the finished work; but in other respects, especially in the lower half of the composition, the Metropolitan sketch was followed more closely. Thus it is difficult to decide which of the two sketches preceded the other.

But my concern here is more properly with the drawings, which are now incorporated into what is still a relatively new department of the Museum, and no longer within the province of the curator of paintings as they were when the Biron collection was acquired. Of one hundred five that then entered the Metropolitan, fifty were attributed to Giambattista Tiepolo, and of these one was afterward recognized as a fine example of Domenico adapting a composition of his father's,<sup>10</sup> while another is in my opinion no more than a "family copy" of a lost original.<sup>11</sup> The remaining forty-eight are all of indisputable authenticity, for the most part in brilliant condition, and of the highest quality. With the splendid group of Tiepolo drawings at the Morgan

Library, those in the collection of the late Robert Lehman, and those now in the private collection of Dr. Rudolf Heinemann, they make New York an irresistible, indeed indispensable, field of research for any student of this great draftsman; together with these, and those at Princeton, and in a few European collections (strangely enough, not in the principal museums of the great European capitals), the Biron drawings must rank among the finest Tiepolo material in the world.<sup>12</sup>

It has been suggested by Mr. George Knox<sup>13</sup> that the Biron Tiepolo drawings once formed part of one of the Cheney albums sold at Sotheby's in 1885, to which I have already referred—more particularly of the same album that contained the forty-eight sheets now in the Museo Horne in Florence. It may well be that Biron bought many of his Tiepolos directly or indirectly from this source; indeed I should say that some thirty-six or thirty-seven of the fifty drawings acquired by the Metropolitan in 1937 as by Giambattista have all the appearance of having once belonged to an album of the Cheney sort. The corners show paste marks, as is generally the case with drawings that have been preserved in albums; and the drawings are so fresh that one would suppose they had not been framed and long exposed to the light.<sup>14</sup> That is as much as one can say with confidence; and it would certainly be a mistake to simplify the provenance too far by adding the number of Biron Tiepolos (fifty) to those now in the Museo Horne (forty-eight) and supposing that these once con-

9. The two sketches are juxtaposed in reproduction in Morassi, *Paintings of G. B. Tiepolo*, figs. 320, 321. The ceiling fresco is Morassi, *Tiepolo, His Life and Work*, fig. 59.

10. Acc. no. 37.165.5, reproduced in my book *The Drawings of Domenico Tiepolo* (London, 1962) pl. 12. The early original by Giambattista is at Bassano (L. Magagnato, *I Disegni del Museo Civico di Bassano* [1956] no. 53). A later drawing by Giambattista of similar composition is in the Morgan Library (*J. Pierpont Morgan Collection of Drawings by the Old Masters*, IV [London, 1912] pl. 133).

11. Acc. no. 37.165.8, called *The Elderly Couple*. I understand that Mr. Knox shares my view. The reproduction in Otto Benesch, *Venetian Drawings of the Eighteenth Century in America* (New York, 1947) pl. 39, is flattering. The wash lacks the transparency of Giambattista's, and the penwork is scratchy and of indifferent quality. I suspect this may be a copy by Lorenzo Tiepolo, though the version in the Victoria and Albert Museum (Knox, *Tiepolo Drawings*, no. 311) is certainly inferior. The same two figures were repeated by Domenico in one of the famous *Punchinello* series, no. 93, now the property of Mr. George Cheston in Philadelphia.

12. Apart from the Biron drawings, the Metropolitan had only one by Giambattista Tiepolo acquired earlier (from the large gift of Cornelius Vanderbilt in 1880) and two others acquired since (in 1959 and 1964), before the very recent bequest of Robert Lehman. The department also held on long-term loan from Mrs. George Blumenthal a fine, early, pictorially finished *St. Jerome and the Angels*, which, as Linda Boyer Gillies was the first to point out, is the original of a copy in the Correr Museum, Venice, published by George Knox, "A Group of Tiepolo Drawings Owned and Engraved by Pietro Monaco," *Master Drawings* 3, no. 4 (1965) pl. 29.

13. Knox, *Tiepolo Drawings*, p. 5.

14. Many of the familiar caricature drawings by Giambattista, which Mr. George Knox suggests may also have formed one or more of the Cheney albums, have the corners cut—no doubt to eliminate the paste marks when they were detached. The most recent large batch of drawings from the Cheney albums to appear again on the market came from the private collection of Richard Owen after his death in Paris in 1951. A few of these were super-



**FIGURE 2**  
**Chronos and a Child, by Giovanni Battista Tiepolo. Pen and brown ink, brown wash. 10 × 12 ¾ in. The Metropolitan Museum of Art, Rogers Fund, 37.165.7**

stituted a single volume of ninety-eight drawings, comparable to the volume of one hundred eight now in the Morgan Library, or the two volumes of two hundred thirty-seven and eighty-nine respectively in the Victoria and Albert Museum, of which the original bindings survive. The fact is that though thirty-six or thirty-seven, as I say, probably did come from one or other of the Cheney albums, and some or even all of these may have come from the same album as those

acquired by Herbert Horne, we have no means of establishing this with certainty. And the remaining thirteen or fourteen are of various sorts, not commonly found in the former Cheney collections, nor does their present appearance suggest that they were preserved in the same way. Let me refer to some specific examples. More than twenty of the Biron drawings have been connected with the ceiling of the Palazzo Clerici in Milan (1740); two of several Allegories of Time (acc.

nos. 37.165.7, Figure 2, and 37.165.9) are perhaps the outstanding examples.<sup>15</sup> All these, to judge by their appearance and condition, might well have come from one of the Cheney albums, and the same is true of a considerable number of others in the same technique—a technique in which the delicate pen line, scarcely heeding the preliminaries in black or red chalk, skims like a skater's trace over the sized surface of the paper,

enhanced by the lightest and most transparent golden brown wash, and finally accented with a full brush, applied here and there, with perfect judgment, before the light wash was quite dry. These are nearly all allegorical figures: Chronos, Prudence, Truth, represented in the clouds; Apollo, River Gods, Zephyrus and Flora, Satyrs and Nymphs (Figures 3–7); but they include also three figure-groups in the manner of the Scherzi

examples from the Orloff sale of 1920, but the majority came from an album that was broken up for sale at the Savile Gallery, London, in 1928, containing Cheney's bookplate and note of provenance from Tiepolo's time to his. According to the note, this and other volumes were presented to the Sommaschi Monastery of S. Maria della Salute by Giambattista and his son (probably his eldest son Vincenzo, who was a priest at that monastery) before the three painter members of the family left for Spain in 1762. The Owen drawings were sold through Arthur Tooth and Sons, London; some to the late Tomas Harris (whose fine collection of Tiepolo now belongs to Dr. Rudolf Heinemann in New York),

the rest to Colnaghi's. I can vouch for the fact that the drawings that passed through Colnaghi's hands were pasted down at the corners in the same way as is suggested by the present appearance of those here referred to in the Biron collection at the Metropolitan; only in that case the original eighteenth-century album sheets, on which the drawings were pasted, were preserved, whereas in the Metropolitan they have been replaced by modern paper.

15. Closely related to a drawing for the same project in the Morgan Library (*Morgan Collection of Drawings by the Old Masters*, IV, pl. 125).



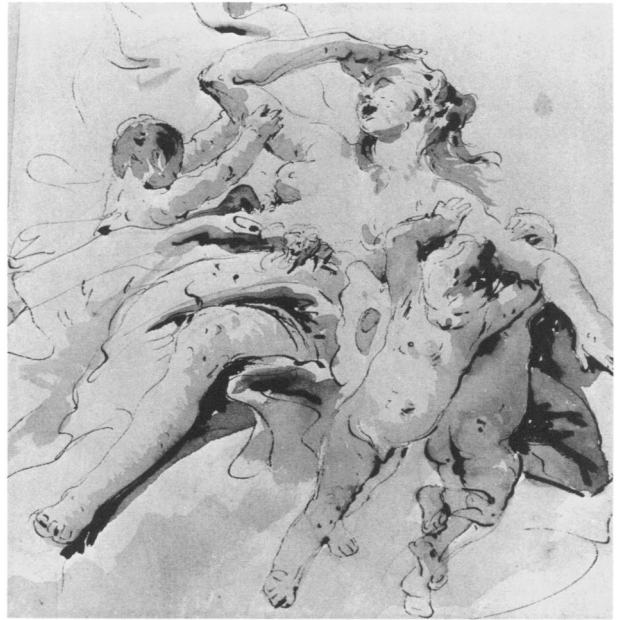
**FIGURE 3**  
Venus Entrusting an Infant in  
Swaddling Clothes to Time, by  
Giovanni Battista Tiepolo. Pen and  
brown ink, brown wash. 12 × 10 in.  
The Metropolitan Museum of Art,  
Rogers Fund, 37.165.11



**FIGURE 4**  
Apollo in his Chariot, by Giovanni Battista Tiepolo. Pen and brown ink, brown wash.  $9\frac{1}{2} \times 9\frac{1}{2}$  in. The Metropolitan Museum of Art, Rogers Fund, 37.165.35

**FIGURE 5**

Allegorical Figure Supported by Putti, by Giovanni Battista Tiepolo. Pen and brown ink, brown wash.  $8\frac{3}{4} \times 8\frac{3}{4}$  in. The Metropolitan Museum of Art, Rogers Fund, 37.165.20



**FIGURE 6**

Nobility and Virtue, by Giovanni Battista Tiepolo. Pen and brown ink, brown wash.  $10\frac{3}{4} \times 9\frac{3}{4}$  in. The Metropolitan Museum of Art, Rogers Fund, 37.165.29



**FIGURE 7**

A Satyr, by Giovanni Battista Tiepolo. Pen and brown ink, brown wash.  $7\frac{1}{2} \times 6\frac{1}{4}$  in. The Metropolitan Museum of Art, Rogers Fund, 37.165.38



di Fantasia (acc. nos. 37.165.13, 17, 18, Figure 8).<sup>16</sup> All must be of the early 1740s. On the other hand, two very large and splendid scenes of martyrdom, called *The Martyrdom of St. Nazarius and St. Celsus* (acc. no. 37.165.14)<sup>17</sup> and *The Martyrdom of St. Cyprian and St. Justina of Antioch* (acc. no. 37.165.15, Figure 9), are of a different type altogether, unrepresented in any of the known Cheney collections—carefully finished in pictorial fashion with the brush over prelimi-

nary drawing in black chalk and pen outline, like the early drawings, at Bassano and elsewhere, that belonged to and were engraved by Pietro Monaco.<sup>18</sup> *The Virgin Enthroned with St. Sebastian and a Franciscan Saint*, a beautifully balanced, sculpturally compact composition in chiaroscuro technique on thick greenish paper (acc. no. 37.165.6), though smaller than these, is in the same early style, perhaps of the middle 1730s, and again is unlike the typical Cheney drawings. A fine

16. Of these, 37.165.17 is recorded as having come to Biron from the Rodrigues Collection. It is identical in style with 37.165.18, but much less fresh in condition. It is possible that Eugène Rodrigues (born 1853) bought this drawing from one of the Cheney albums that were broken up, and had it mounted and framed, and that its freshness was spoiled by exposure to light. Two others, 37.165.12 (called *Time, Present and Future*) and 37.165.45 (*Prudence, with a Putto*) are known to have come from the Ro-

drigues Collection.

17. An old copy of this drawing was exhibited at the Galerie Cailleux exhibition *Tiepolo et Guardi*, Paris, 1952, cat. 1.

18. For this type of drawing, see George Knox in *Master Drawings* 3, no. 4, noted above. Mrs. Larissa Salmina-Haskell has published a red chalk tracing in the *Hermitage of Metropolitan* 37.165.14, no doubt done for the engraver, but apparently not engraved by Monaco or anyone else.



FIGURE 8  
*Warrior and Boy*, by Giovanni Battista Tiepolo. Pen and brown ink, brown wash.  $13\frac{3}{4} \times 10\frac{3}{4}$  in. The Metropolitan Museum of Art, Rogers Fund, 37.165.18

FIGURE 9  
*The Martyrdom of St. Cyprian and St. Justina of Antioch(?)*, by Giovanni Battista Tiepolo. Pen and brown ink, brown wash, heightened with white.  $19\frac{5}{8} \times 14\frac{3}{8}$  in. The Metropolitan Museum of Art, Rogers Fund, 37.165.15







FIGURE 10

Studies of a Spaniel, by Giovanni Battista Tiepolo. Black chalk, heightened with white, on blue paper. 13×9 in. The Metropolitan Museum of Art, Rogers Fund, 37.165.53

Adoration of the Magi,<sup>19</sup> drawn mainly with the brush, is larger than most of the album drawings. Finally, it is certain that the two drawings in black and white chalks on blue paper—the studies of a Spaniel (acc. no. 37.165.53, Figure 10), derived from a painting by Veronese, and the study of an Eagle (37.165.109)—came to Biron from the Wendland Collection; they once belonged to a large assembly of chalk studies owned by the de'Bossi-Beyerlen family in Stuttgart, of which part went to the Stuttgart Printroom in 1882 and part (at a much later date, via the bookseller Baer in Frankfurt) to Hans Wendland at Lugano. Both these Biron drawings have the familiar “Stuttgart numbering” on the back.<sup>20</sup>

Of Giambattista's gifted son and faithful assistant,

Giandomenico Tiepolo, the Metropolitan acquired with the Biron drawings sixteen particularly choice examples. Besides the adaptation of his father's composition of Abraham and the Angels, bought as Giambattista, to which I have already referred, there is another pictorially and gracefully composed religious subject, The Holy Family with Two Female Saints (Figure 11), which is a record of one of his own altar paintings;<sup>21</sup> and there is perhaps the largest and most impressive of the series of the Assumption of the Virgin.<sup>22</sup> Further: an amusing Oriental Lancer on the Outskirts of an Italian Town (acc. no. 37.165.67, Figure 12), in which the lancer is a repetition of the single figure in one of the three drawings by Domenico that were previously in the Museum collection;<sup>23</sup> a fine sheet of Caricatures and Character Heads (acc. no. 37.165.68), which is important (since it bears the familiar signature) for the difficult distinction between Domenico's caricatures and those of his father;<sup>24</sup> and no fewer than eleven examples of one of the most delightful and imaginative of his series, the Satyrs and Centaurs (acc. nos. 37.165.54–64), which echo the little grisaille paintings once in the Tiepolo villa at Zianigo and now in the Palazzo Rezzonico in Venice. With the notable exception of the Punchinellos, not represented in the Metropolitan before the recent announcement

19. Acc. no. 37.165.16, reproduced in Mr. Jacob Bean's selection, *100 European Drawings in the Metropolitan Museum* (New York, 1964) pl. 41.

20. On this “Stuttgart” collection, see my book *Drawings of Domenico Tiepolo*, p. 19, note 2. Since then, in 1967, Dr. Werner Deusch of Stuttgart has discovered a copy of the sale catalogue of 1882 (by Gutekunst of Stuttgart) in the possession of Messrs. Gutekunst & Klipstein (now Kornfeld & Klipstein) of Berne.

21. Acc. no. 37.165.66, from the Rodrigues Collection. I am indebted to Mr. George Knox for pointing out to me that the altarpiece is that now in S. Nicolò at Padua (formerly in S. Agnese), signed and dated 1777; and that the Metropolitan drawing shows the original composition, to which, in the painting, a third saint has been added at the lower left by another hand (see *Inventario della Provincia di Padova*, 1936, p. 9).

22. Acc. no. 37.165.65. Byam Shaw, *Drawings of Domenico Tiepolo*, pl. 24.

23. Acc. no. 35.42.1. The other two were A Turkish Pasha Resting (Byam Shaw, *Drawings of Domenico Tiepolo*, pl. 42) and a Baptism of Christ. Since 1937, four more have been added: two of the charming series of Pagan Gods and Goddesses in 1941, an Elephant in 1960, and in 1968 one of Domenico's masterpieces of c. 1791, The Acrobats.

24. Byam Shaw, *Drawings of Domenico Tiepolo*, pl. 78; Bean, *100 European Drawings*, pl. 49.

FIGURE 11

The Holy Family with Two Female Saints, by Giovanni Domenico Tiepolo. Pen and brown ink, brown wash. 13 $\frac{3}{8}$  × 6 $\frac{1}{2}$  in. The Metropolitan Museum of Art, Rogers Fund, 37.165.66

of the forthcoming gift to the Museum of the Robert Lehman collection, the Museum collection thus included nearly all the best-known categories of drawings by that "bavard du dessin, le plus séduisant et le plus intarissable des bavards,"<sup>25</sup> in specimens of the first order.

The representation of Guardi's drawings at the Metropolitan before the acquisition of the Biron Collection in 1937 was a little better than that of G. B. Tiepolo, but not much. It included a spirited Bull-Baiting sketch (acc. no. 11.66.12) of c. 1782;<sup>26</sup> a very large, early, Canalettesque view of The Grand Canal from the Fabrice Nuove del Rialto to Palazzo Pesaro (acc. no. 12.56.14), which, though it has been doubted in the past, is certainly authentic, indeed of great importance for the problem of Francesco as a "history" painter, since it has figure studies on the back;<sup>27</sup> and a fine free sketch, with a touch of color, of the doge's state barge, The Bucintoro, Rowing towards the Left (acc. no. 19.151.2).<sup>28</sup> Four others are relatively unimportant;<sup>29</sup> and no one would have pretended that this was a really representative group. With the acquisition of twenty-one unimpeachable examples from Biron, the Museum could boast a collection of Francesco Guardi that is, in point of quality and variety, second to none.

Two of the Biron drawings are of exceptional size and brilliance: The Fire at S. Marcuola, of 1789 (acc. no. 37.165.74, Figure 13), and the Villa Loredan near Treviso (acc. no. 37.165.69, Figure 14), which is prob-



25. Chennevières, *Les Tiepolo*, p. 149.

26. Another of exactly the same type belongs to Count Antoine Seilern in London: see J. Byam Shaw, "Unpublished Guardi Drawings," *Art Quarterly* 17 (1954) p. 217, fig. 3.

27. J. Byam Shaw, *The Drawings of Francesco Guardi* (London, 1951) pls. 9, 10.

28. Byam Shaw, *Guardi Drawings*, pl. 52. On the back is another sketch of the Bucintoro, Rowing towards the Right, surrounded by gondolas (Benesch, *Venetian Drawings*, pl. 67). Benesch is surely mistaken in saying that the color on the recto is not original.

29. The Capriccio with an Obelisk is good but faded. For other versions of this, see Byam Shaw, *Guardi Drawings*, p. 69. The Kramarsky drawing is the best.

ably of 1778. The first is perhaps, of all drawings by Guardi, the one that most clearly illustrates his peculiar genius—his flair for recording, with the utmost economy of means, the instantaneous impression of a startling event or a great occasion. It is greatly superior to the drawing of the same subject in the Museo Correr in Venice, which in my opinion was originally no more than a study of the crowd of spectators, to which Francesco's son Giacomo later added the background and the inscription, no doubt in the hope, after his father's

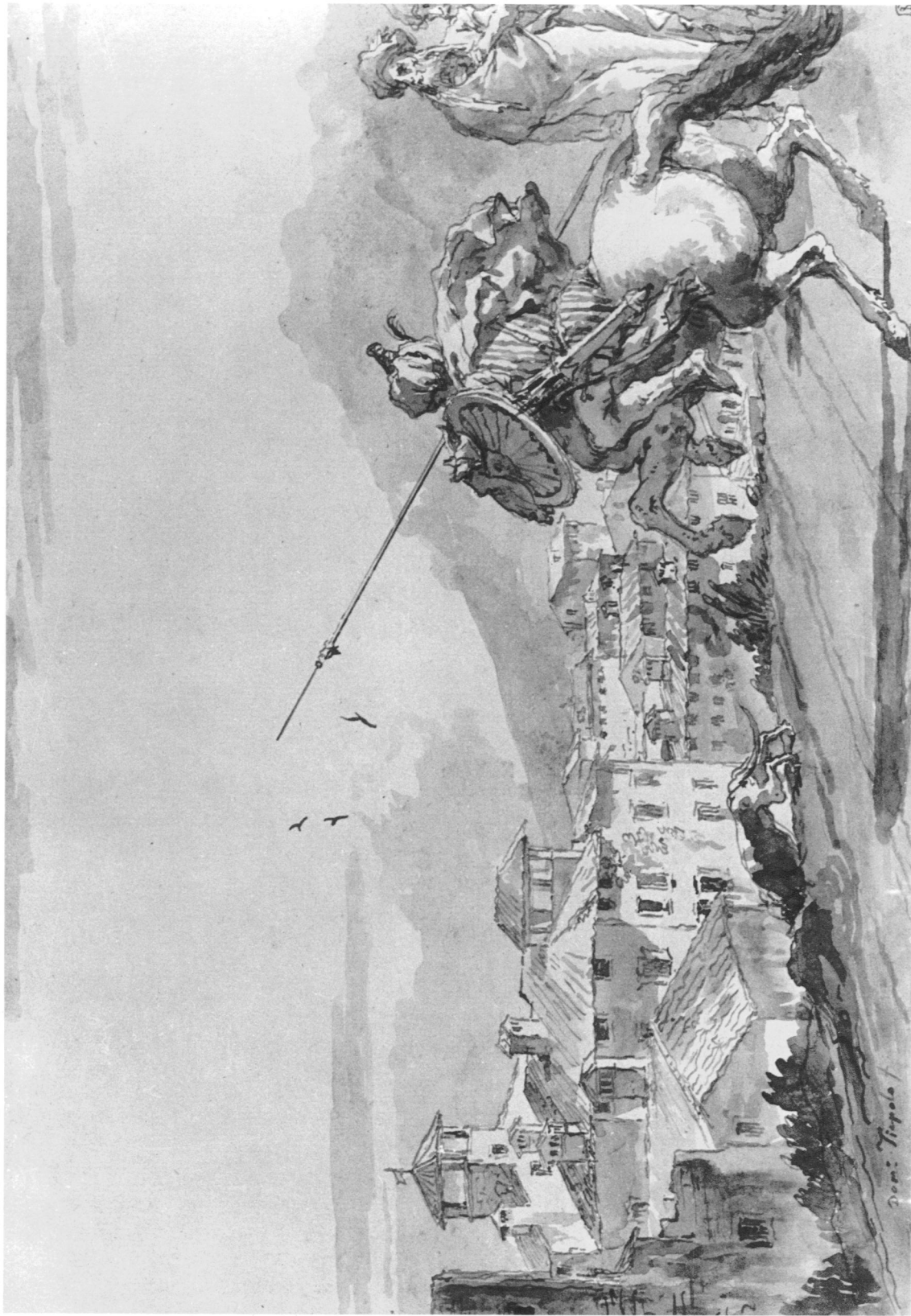


FIGURE 12

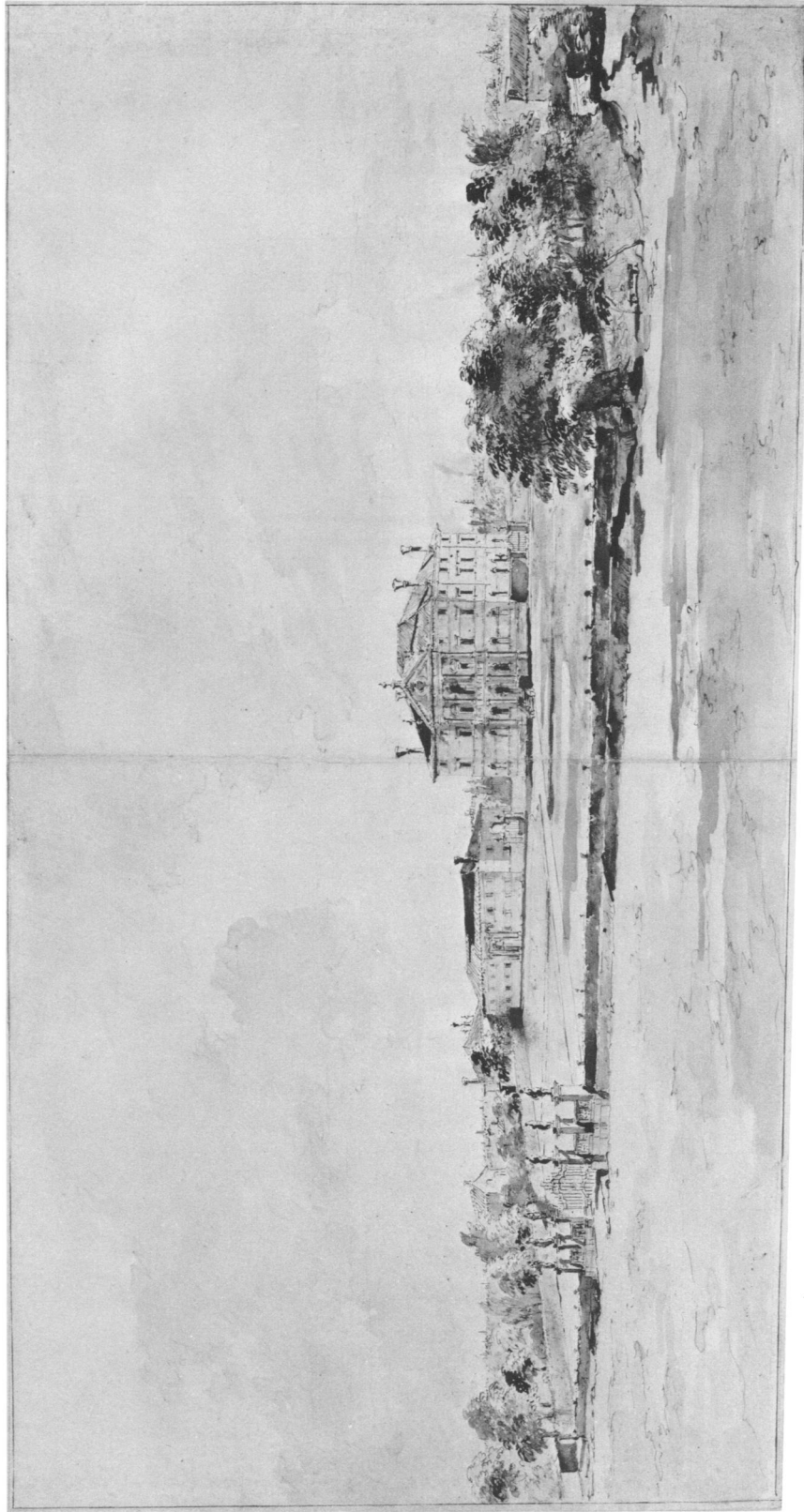
Oriental Lancer on the Outskirts of an Italian Town, by Giovanni Domenico Tiepolo. Pen and brown ink, brown wash.  $11\frac{1}{4} \times 16\frac{1}{8}$  in. The Metropolitan Museum of Art, Rogers Fund, 37.165.67

FIGURE 13

The Fire at S. Marcuola, by Francesco Guardi. Pen and brown ink, brown wash.  $12\frac{1}{2} \times 17\frac{3}{4}$  in. The Metropolitan Museum of Art, Rogers Fund, 37.165.74







**FIGURE 14**  
 Villa Loredan near Treviso, by Francesco Guardi.  
 Pen and brown ink, brown wash.  $15\frac{3}{4} \times 30$  in. The  
 Metropolitan Museum of Art, Rogers Fund,  
 37.165.69

**FIGURE 15**  
 The Island of Anconetta, by Francesco Guardi.  
 Pen and brown ink, brown wash, over red chalk.  
 $4\frac{1}{2} \times 11\frac{1}{8}$  in. The Metropolitan Museum of Art,  
 Rogers Fund, 37.165.84



death, of making it more saleable to some foreign visitor.<sup>30</sup> The view of the Villa Loredan<sup>31</sup> I was able to identify many years ago from a corresponding view in the Ashmolean Museum, Oxford, which is inscribed below the margin in the handwriting of John Strange, British Resident in Venice from 1773 to 1790: "View of the Seat of S. E. Loredano at Paese near Treviso, at present in the possession of John Strange Esq<sup>r</sup>. N.B. grass ground within the Fence; without, the post road from Treviso to Bassano." This must have been the road that Francesco Guardi took when he made his last journey to the Guardi property in the Val di Sole, beyond Trento, in 1778;<sup>32</sup> he made several other large drawings on the way,<sup>33</sup> and there are no fewer than two paintings and five drawings of the Villa Loredan,<sup>34</sup> some of them no doubt done for Strange (either on the outward or the return journey), as well as others done in the neighborhood. One of the paintings seems to have been done directly from the present drawing, with the figures added; whereas a smaller, freer drawing of the same composition, which Mrs. Murray Danforth presented to the Rhode Island Museum some years ago, was probably a preliminary, and the Ashmolean drawing to which I have referred was perhaps made by Guardi himself as a record of the painting. Of this considerable group of drawings, inspired by that journey on the Venetian mainland in 1778, the Biron-Metropolitan view of the Villa Loredan is surely the most important.

Besides these, six other of the Biron Guardis are real views (*vedute prese dai luoghi*, in Canaletto's phrase), though in some of them, as often with Guardi, the topography is erratic. There is a view of the Piazzetta towards S. Giorgio (acc. no. 37.165.78), with the Cam-

30. See Byam Shaw, *Guardi Drawings*, pp. 68–69, pls. 40–41.

31. Byam Shaw, *Guardi Drawings*, pl. 30; Bean, *100 European Drawings*, pl. 46.

32. Not 1782, as supposed by George Simonson (*Francesco Guardi* [London, 1904]) and repeated by myself (*Guardi Drawings*). The proper date of the journey was established by Fernanda de'Maffei, *Gianantonio Guardi* (Verona, 1951) p. 42.

33. See Byam Shaw, *Guardi Drawings*, pp. 65–66.

34. One of the paintings is now in the collection of Mr. Charles Wrightsman. It belongs to a set of four once in the possession of the first Lord Rothermere, and originally in that of John Strange. Strange probably owned at least some of the drawings too; but the many Guardi drawings in the Strange Sale in London of 1799 are not individually described in the catalogue.

panile on the right running up out of the composition—in this respect recalling a favorite device of Carlevarij's sixty or seventy years before, though the drawing is clearly very late, scribbly, and impressionistic; there is also a view of the Fenice Theatre (acc. no. 37.165.73), which may be later still, since the theatre was opened only in 1792, less than a year before Guardi's death.<sup>35</sup> The others are: a very pretty little sketch of the lagoon Island of Anconetta (acc. no. 37.165.84, Figure 15), in pen over red chalk; a brilliant but capricious rendering of the Scala dei Giganti in the Doges' Palace, with the giants replaced by more elegant sculptured figures (37.165.85);<sup>36</sup> an unusual glimpse, over the wall of a small *campo*, of the side of the great Basilica of SS. Giovanni e Paolo (acc. no. 37.165.70, Figure 16);<sup>37</sup> and a view of the gardens with the cut hedges and ornamental architecture of the Villa Correr at Fiesso d'Artico, near Strà, on the mainland of Venice (acc. no. 37.165.77).<sup>38</sup> This last, though rather scratchy in the penwork and not of the highest quality, must certainly be by Francesco, but the inscription *Guardi f.* below the margin line is in Giacomo's hand. On the back are an interesting figure study in black chalk of a female saint (St. Teresa?) and a study of praying hands,<sup>39</sup> presumably by Francesco also, perhaps copied from some composition of his brother-in-law G. B. Tiepolo.

Twelve of the remaining drawings are *capricci*, imaginary views or *vedute ideate* (as Canaletto called them on the frontispiece of his etchings); and of these only one belongs to the category that I have called Romantic *Capricci*, or idyllic landscapes, imaginary scenes set by the still, shallow waters of the Venetian lagoon.<sup>40</sup> But it is a particularly good and characteristic example (acc. no. 37.165.75, Figure 17), the best I know, among drawings, of a composition that Guardi repeated sev-

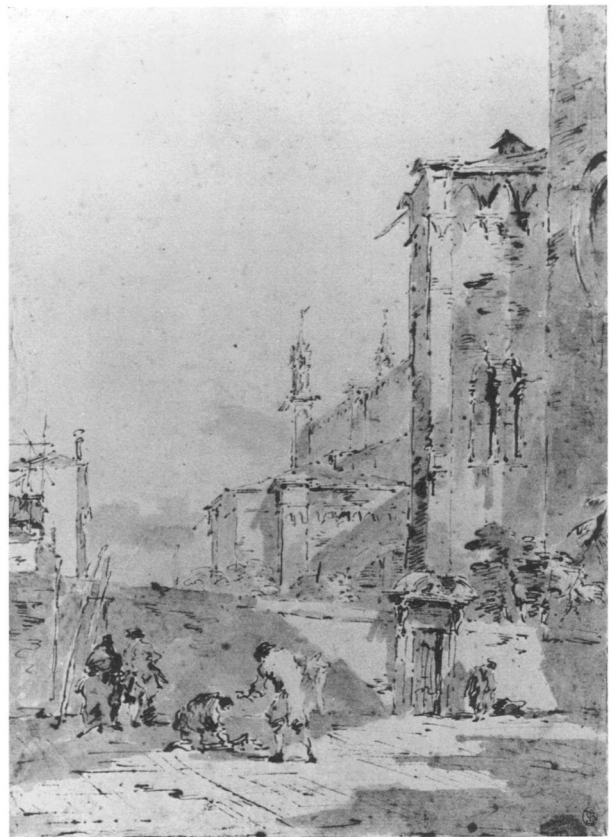


FIGURE 16

The Side of SS. Giovanni e Paolo, by Francesco Guardi. Pen and brown ink, brown wash. 14¾ × 10½ in. The Metropolitan Museum of Art, Rogers Fund, 37.165.70

eral times, and of which the best painting, perhaps, is one that belonged to the late Francis Stonor.<sup>41</sup> The other eleven form an incomparable group of what I call Architectural or Venetian *Capricci*, consisting of the combination of motives from existing Venetian

35. The Metropolitan drawing is reproduced by Max Goering, *Francesco Guardi* (Vienna, 1944) fig. 151; the other of the same subject, in the Correr Museum, Venice, is R. Pallucchini, *Die Zeichnungen des Francesco Guardi im Museum Correr zu Venedig* (Florence, 1943) 87. This is the second case in which New York and Venice each have a version of an unusual subject (see above, The Fire at S. Marcuola); but in this case I prefer the drawing in Venice and suspect that Giacomo Guardi may have done a little touching-up in India ink (contrasting in quality with the clear bister wash on the figures) on his father's drawing now in New York. There is an architectural fragment on the verso that is certainly by Giacomo.

36. Bean, *100 European Drawings*, pl. 48.

37. Mr. Leslie Parris drew attention to a corresponding painting in the Loyd Collection at Lockinge Park, Berkshire, England (catalogue [London, 1967] no. 29).

38. Another view of the Correr gardens is in the Correr Museum, Venice (Pallucchini 93).

39. For the verso, see M. Muraro, "An Altar-piece and other Figure Paintings by Francesco Guardi," *Burlington Magazine* 100 (1958) p. 8.

40. Byam Shaw, *Guardi Drawings*, pp. 31–32.

41. Other versions are reproduced in Goering, *Guardi*, figs. 64, 65.



architecture, some of which recur with variations again and again. Several, of courtyards or staircases, seem to be reminiscences of the Doges' Palace (acc. nos. 37.165.71, 72, 80, 82, 86); others combine with unreal surroundings a reminiscence of the Clock-Tower Arch (acc. no. 37.165.79) or the Colonnade of the Libreria (acc. no. 37.165.88). One (acc. no. 37.165.76, Figure 18) is particularly interesting as a derivation from Canaletto's Diploma work, the painting that Canaletto presented to the Venetian Academy on his election, so

long delayed, to that institution in 1765—not, significantly enough, one of his familiar views of Venice but an architectural *capriccio*. All these exhibit Guardi's strange but characteristic disregard of the function of the architecture that he depicts and of the spatial relationship of one part to another.<sup>42</sup>

Thus the Biron Guardi drawings now in the Metropolitan Museum exemplify nearly all the familiar categories that I attempted to distinguish in my book of 1951,<sup>43</sup> and at the same time illustrate several other

42. Several of these fine architectural *capricci* in New York are reproduced in Goering, *Guardi*; and two more by myself, *Guardi Drawings*, pls. 59, 64.

43. One characteristic type of drawing, not included in the Biron series, has been supplied since by the acquisition in 1940 of two excellent sheets of *macchiette*, or small independent figure

sketches, from the Hochschild Collection, (one reproduced in Bean, *100 European Drawings*, pl. 47). Such sketches were used piecemeal in innumerable paintings; see Byam Shaw, *Guardi Drawings*, pls. 50–51, where both New York examples are reproduced. The Metropolitan also acquired by bequest in 1958 six typical small views of Venice by Francesco's son Giacomo, all in pen and

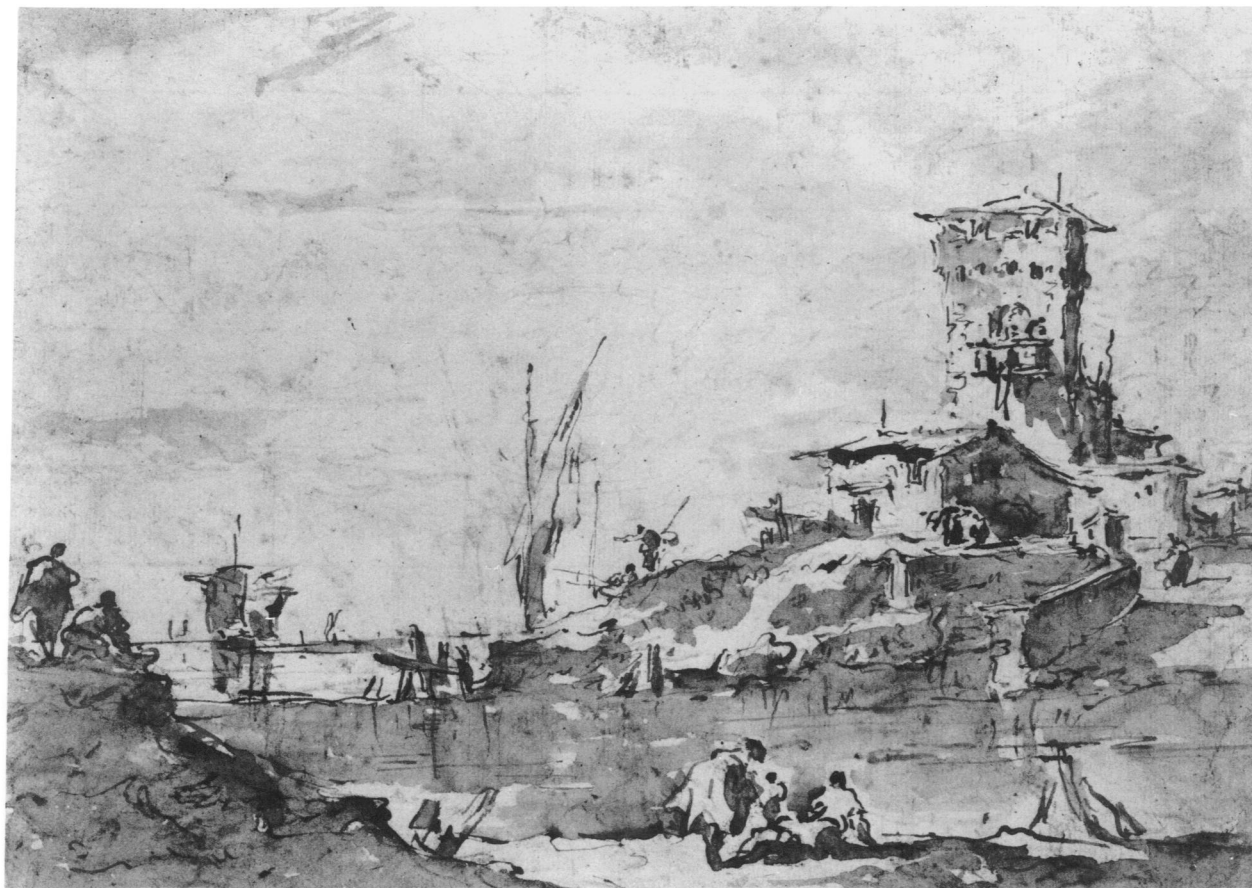


FIGURE 17

Lagoon Capriccio, by Francesco Guardi. Pen and brown ink, brown wash.  $7\frac{7}{8} \times 10\frac{5}{8}$  in. The Metropolitan Museum of Art, Rogers Fund, 37.165.75

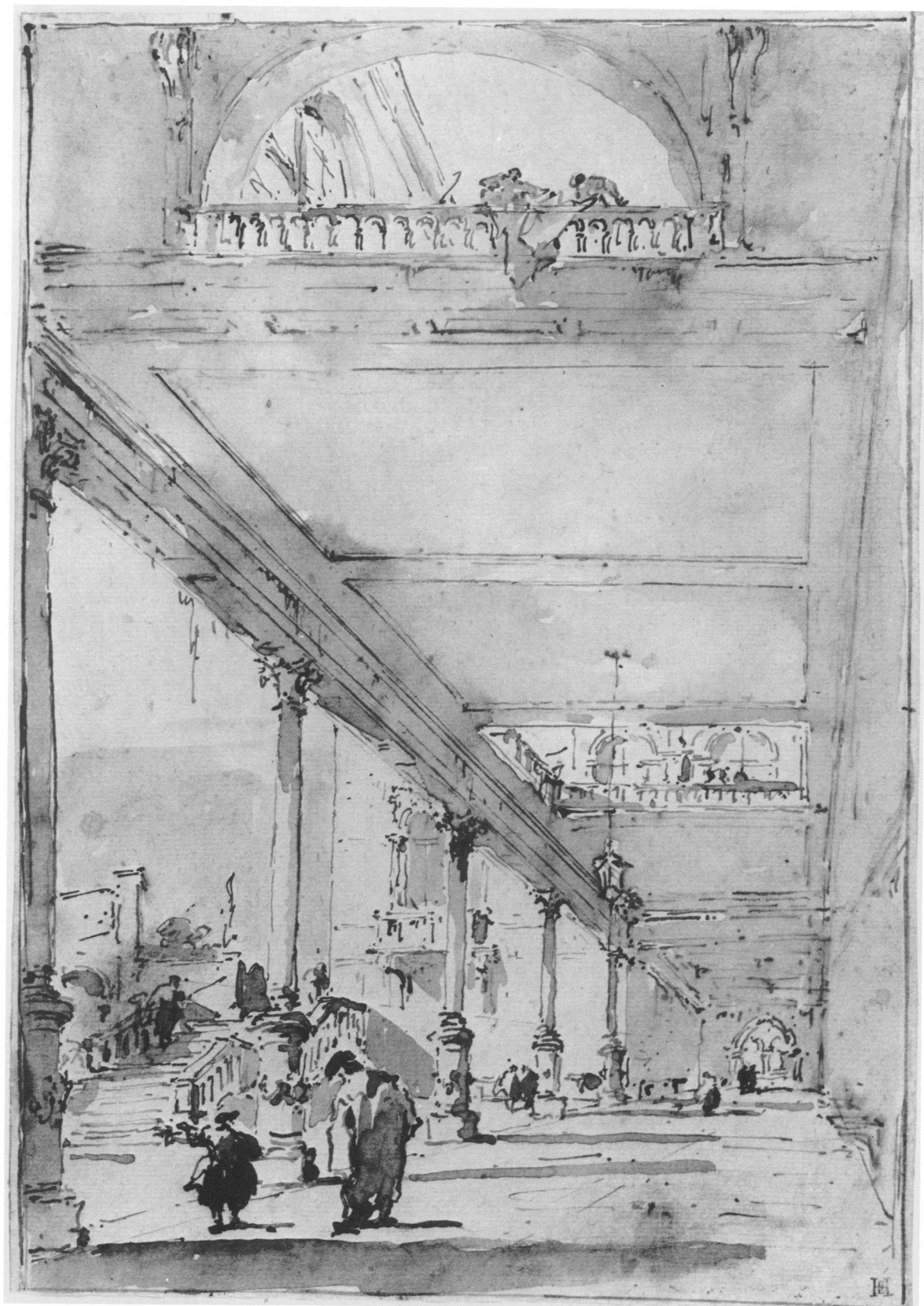


FIGURE 18

Capriccio Based on a Painting by Canaletto, by Francesco Guardi. Pen and brown ink, brown wash.  $10\frac{3}{8} \times 7\frac{7}{8}$  in. The Metropolitan Museum of Art, Rogers Fund, 37.165.76

points of interest to which I drew attention there: his economy, for instance, in the use of paper, and the frequent employment by his son Giacomo of the backs of his father's drawings. Two of the courtyard *capricci* (37.165.71, 72) are drawn on the backs of old letters, one including the date 1761, though the drawing must be many years later than that. Three drawings, the Fenice Theatre, the Island of Anconetta, and one of the best of the *capricci*, the Garden Entrance to a Palace (acc. no. 37.165.81, Figure 19), have crude studies on the backs that are evidently by Giacomo;<sup>44</sup> and in the last case it appears that it was Giacomo who used the sheet first and that Francesco cut up his son's childish effort for his own purpose. Three others have sketches on the back by Francesco himself: one (acc. no. 37.165.77), to which I have already referred, has the figure of a female saint and a pair of hands; one (acc. no. 37.165.80) has a slight black-chalk sketch after an oval painting by Tiepolo;<sup>45</sup> and the third, The Fire at S. Marcuola, has a delicate study of Roman ruins, used in more than one of Guardi's paintings.<sup>46</sup> Finally I must mention an authentic Guardi drawing of an unusual sort that was rightly attributed to Francesco when the Biron collection was acquired, but was subsequently relegated to the anonymous Italians—a large unfinished design in pen and watercolor for an Ornamental Frame (acc. no. 37.165.101, Figure 20),<sup>47</sup> a fine piece of Venetian rococo, evidently intended for a looking glass. A smaller but more elaborate design for a similar purpose is on the back of one of the Guardi drawings from the Koenigs Collection (no. 344) in the Museum Boymans-van Beuningen at Rotterdam.

gray wash and all signed and inscribed on the back in his familiar way (though without the usual address in the Calle del Parruchier). To complete the representation of the Guardi family, a figure subject by the newly rehabilitated Gianantonio has lately been acquired.

44. For other examples of this combination, at Rotterdam, Oxford, Vienna, and in the Morgan Library, see Byam Shaw, *Guardi Drawings*, note to pl. 63.

45. S. Luigi Gonzaga, Half-length, Holding a Crucifix. The original painting was at Colnaghi's in London in 1968.

FIGURE 19

Garden Entrance to a Palace, by Francesco Guardi. Pen and brown ink, brown wash.  $7\frac{3}{8} \times 4\frac{1}{2}$  in. The Metropolitan Museum of Art, Rogers Fund, 37.165.81



The number of Guardis acquired from Biron in 1937 is therefore twenty-one. It is a group of drawings worthy of a great museum, chosen with characteristic French connoisseurship, carefully preserved, and (like most of

46. The verso is reproduced in Goering, *Guardi*, fig. 143. For a related drawing and the paintings, see Byam Shaw, *Guardi Drawings*, note to pl. 40.

47. Mrs. Larissa Salmina-Haskell recognized this when she was exploring the anonymous Italian drawings in the department in January 1969 and kindly drew my attention to it. It has a contemporary mat, with lines and dark coffee-colored wash, of exactly the same type as pls. 5, 7, 60, and 61 of my book on Guardi's drawings, and must have been once in the same collection.

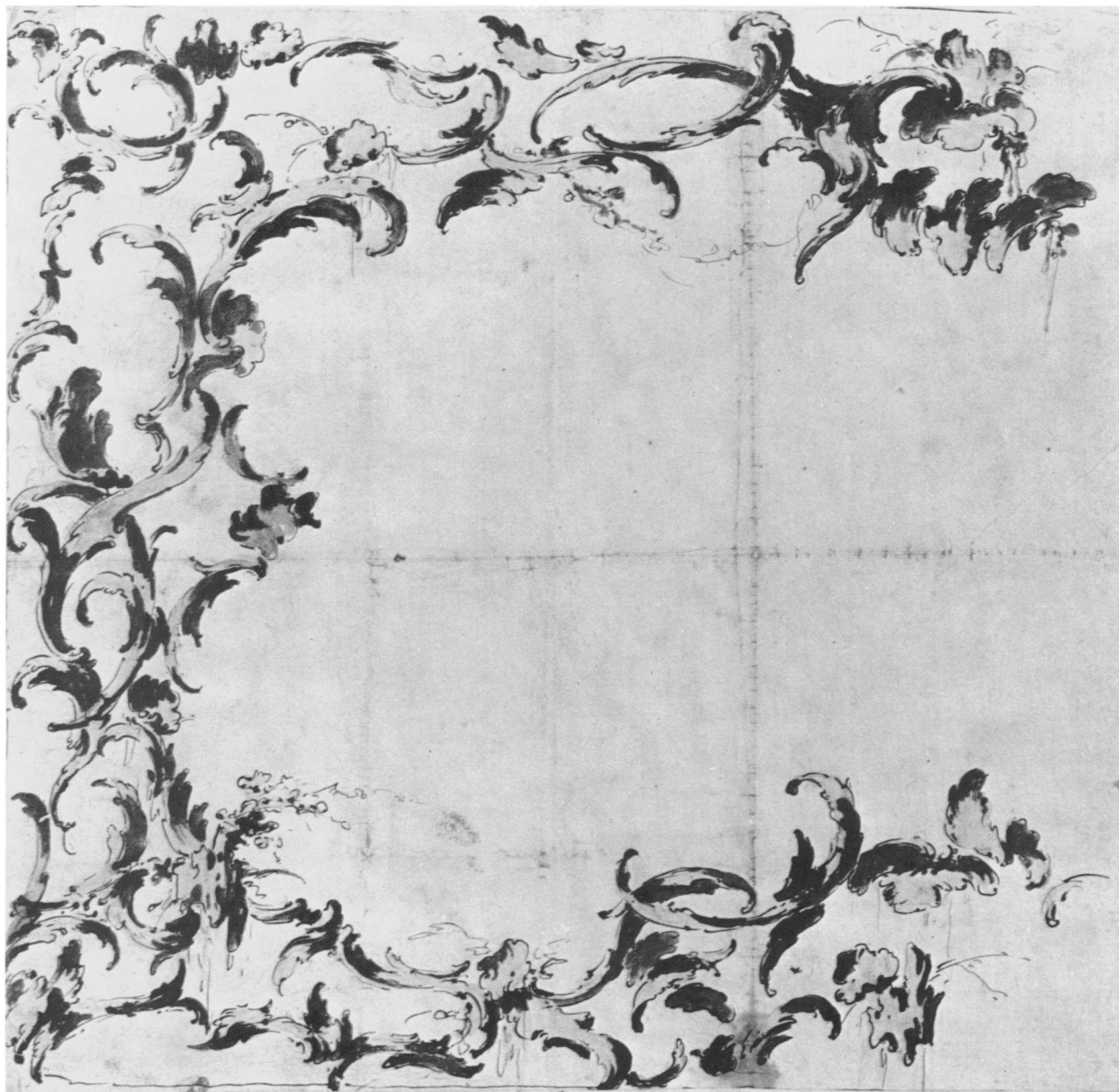


FIGURE 20  
Ornamental Frame, by Francesco Guardi. Pen  
and brown ink, green wash.  $17 \times 16\frac{1}{4}$  in. The  
Metropolitan Museum of Art, Rogers Fund,  
37.165.101



FIGURE 21  
Head of Mezzetin, by Antoine  
Watteau. Red and black chalk.  $5 \frac{7}{8}$   
 $\times 5 \frac{1}{8}$  in. The Metropolitan Mu-  
seum of Art, Rogers Fund,  
37.165.107

the Tiepolos from the same collection) in brilliant condition. They were bought by Biron from various well-known sources—Paul Mathey, Beurdeley, Habich, Gasc, Warneck, and the Earl of Warwick. Perhaps the finest, *The Fire at S. Marcuola*, once belonged to Miss Lucy Cohen, who with her sister owned many beautiful *settecento* paintings, some of which are now in the National Gallery in London.<sup>48</sup>

I have confined my attention in detail to the Venetians, but I must refer briefly to the remaining nineteen drawings acquired with the Biron purchase. The pair of large landscapes attributed to Guercino are now recognized as no more than school copies; the remainder are French, seven of them of the eighteenth or early nineteenth century and ten by Constantin Guys. Of the earlier group, the exquisite *Head of Mezzetin* by Watteau (acc. no. 37.165.107, Figure 21) is outstanding and has been more than once reproduced.<sup>49</sup> An

ornamental design signed by Augustin Pajou, from the celebrated *Goncourt Collection* (acc. no. 37.165.104),<sup>50</sup> an *Assumption of the Virgin* by Prud'hon for the altarpiece of the chapel of the Tuileries, finished in 1819 (acc. no. 37.165.105),<sup>51</sup> and a late drapery study by Ingres (acc. no. 37.165.100) are the best of the others. Guys in his time was perhaps better known in England

48. The late Duc de Talleyrand told me that Miss Lucy Cohen sold twenty-five sheets from her album of one hundred Guardi drawings, to which Simonson refers, after the appearance of the Simonson monograph in 1904. Eleven of these were bought by Seligmann, who sold them to the Marquis de Biron, Talleyrand's uncle, in 1909. Four of them were given by Biron to Talleyrand.

49. K. T. Parker and J. Mathey, *Catalogue de l'oeuvre dessiné d'Antoine Watteau, II* (Paris, 1957) no. 726; Bean, *100 European Drawings*, pl. 56.

50. Bean, *100 European Drawings*, pl. 60.

51. Bean, *100 European Drawings*, pl. 63.



than in France, as a draftsman for the *Illustrated London News* and as drawing master in the family of Dr. Thomas Girtin, the son of the famous watercolor artist; and it is from these two sources that a large number of Guys' drawings have lately come to the public notice.<sup>52</sup> Many more were on the market in Paris in Biron's time. As spontaneous records of high life in London and of gay (and low) life in Paris in the second half of the nineteenth century, they have gradually gained a reputation that some may think out of proportion to their merit as works of art. But Biron chose well, and the group acquired by the Metropolitan in 1937 represents the draftsman at his best and most entertaining.

It was always the hope of James Rorimer, whose directorship ended so sadly with his death in 1966, that a separate Department of Drawings should be established in the Metropolitan Museum; and in his time that hope was realized. In December 1960 Mr. Jacob Bean was appointed to take charge of the collection, and since then a new and commodious *cabinet de dessins* has been built. Mr. Blumenthal's great coup of 1937, which I have recounted here (to say nothing of the acquisition, two years earlier, of an album of fifty splendid drawings by Goya), might suggest to the uninitiated that the old system was satisfactory enough. The Museum had been fortunate in having trustees who were specifically interested in drawings; and it is so still—I am thinking for instance of Mr. Walter Baker among the trustees today. But those who are familiar both with the machinery of a great museum and the present condition of the art market know that nowadays such a system is not the best. Apart from the problem of accommodation (which in itself was no doubt overriding in this case) there are two compelling arguments. First, it is impossible for a curator who is chiefly concerned with paintings to keep a sufficient eye on the future possibilities, or the actual demands for action, in the present extravagant market for old-master drawings—to study the private collections that

might one day be available, to read the sale catalogues that so urgently present themselves, and to do the necessary research that is involved. And second, it is imperative in forming a great national collection of drawings to obtain not only masterpieces of the most famous artists, but also an adequate representation of their entourage, as an historical background and an aesthetic foil. When Campbell Dodgson was asked by a visitor to the British Museum Printroom what prints he bought for the museum, he replied that he bought, within the funds available, any print that was not already in the collection. With drawings no one would suggest that the case is quite as simple as that, but for a truly metropolitan collection something of the same principle applies: such a collection should be, so far as possible, historically representative of the practice of drawing in all schools. Since December 1960 over seven hundred drawings have been added to the New York collection, more than five hundred by purchase. There are among them masterpieces of famous artists; there are fine examples of artists who, as the wheel of fashion turns, may be famous (and more expensive) tomorrow; and there are those of the sort, invaluable to the historian of art, that in Cassio's phrase "fills up the cry." At this late season, when so much that is desirable is no longer available, the business of acquisition is a difficult and highly specialized assignment; and the acquisitions of the last decade in the new Department of Drawings at the Metropolitan Museum are surely a sufficient justification of its separate establishment.

#### ACKNOWLEDGMENTS

I must thank the following friends for help they have given me on various points: Mr. Jacob Bean; Mrs. Linda Boyer Gillies; M. Frits Lugt; M. Jacques Mathey (through Sir Karl Parker); Mr. Michael Levey; Mr. George Knox; and Mrs. Larissa Salmina-Haskell.

52. The *Illustrated London News* drawings came into the possession of the late Sir Bruce Ingram, son of the founder of that periodical and its editor for more than sixty years, and were dispersed after his death. The Ashmolean Museum, Oxford, acquired by gift a large group from a member of the Girtin family.