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The Louvre Museum

Drawings by Leonardo da Vinci

ALBERT MORANCÉ
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DOCUMENTS D'ART

The Louvre Museum

Drawings
by Leonardo da Vinci

by

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229624

ALBERT MORANCÉ * PARIS

[1922]

The Louvre Museum

Drawings by Leonardo da Vinci



AMONG the twenty-five drawings catalogued and reproduced hereafter, we think the first nineteen ones must be attributed to Leonardo da Vinci himself. Regarding Nrs. 2, 3, 4, 10, 11, 12, and 13, we will see later that reserves may be observed. Among the last six ones, generally withdrawn from the master's work by modern critics, Nr. 20 appeared to us as executed with such mastery, that we doubt such critics be founded. On

contrary, we think it wise to attribute Nrs. 21, 22 and 23 to the School Leonardo only. Nrs. 24 and 25 have been kept in this album as interesting means of comparison for amateurs. Nr. 25, formerly attributed to master himself, certainly belongs to the Florentine School.

The Louvre Museum still possesses in store two drawings by Leonardo : a sketch folio showing offensive arms, lances, pikes, etc. — Nr. 2260 in Vallardi's selection, dating from 1483 to 1490 ; *see* W. von Seidlitz, I, 292), — and the plan of a mausoleum (Nr. 2386, Vallardi's selection, same date ; *see* W. von Seidlitz, I, 126).

From the list of reference books hereafter, our reader may easily see that it is impossible work to attempt a general study of Leonardo da Vinci from the sole elements given by the drawings, kept in the Louvre. He may

also realize how important are the collections to be seen at Windsor, the British Museum, London, at Oxford, Florence, Venice and Turin. If intends to make the subject clear without being overwhelmed by the so many books written on the question, he may first put aside the well known works by Morelli, Lübke and Frizzoni, in which only a few pieces are criticized, also the one by Uzielli, in which only the drawings of Turin, Venice and Florence are considered. The pages by Berenson, and the two volumes of W. von Seidlitz will be the best references for wisely criticizing authenticity. As concerns the chronological classification, it is attempted only in the book of Müller-Walde. On another hand, our aim, when editing our list of books of reference, has been to enable amateurs to easily find reproductions of the greater part of the drawings of Leonardo, so that they may form a personal idea by studying them.

Regarding the manner of left-hand drawing considered as a criterion of authenticity for the drawings of Leonardo, we refer our reader to the work of Giovanni Poggi, p. XXXVIII. As for the apparatus used (silverstone pencil, pen, bloodstone and blacklead), we trust the indications given in our catalogue, as well as the chronological classification, will afford any desirable information.



WORKS OF REFERENCE

a. — CATALOGUES OF THE LOUVRE MUSEUM

- SET. — *Notice des dessins, cartons, pastels... au Musée National du Louvre*. First part: Italian Schools, German, Flemish and Dutch Schools. Paris, Charles de Mourgues, new print, 1878, 18°.
- UZIA. — *Notice supplémentaire, — Dessins... exposés depuis 1869*. Musée National du Louvre. Paris, Librairie des Imprimeries réunies, 1887, 18°.
- UZIA. — *Deuxième notice supplémentaire. Dessins... exposés depuis 1879*. — Musée National du Louvre. Paris, Librairie des Imprimeries réunies, 1888, 18°.
- BOTH DE TAUZIA. — *Notice des Dessins de la collection His de la Salle exposés au Louvre*. Paris, Charles de Mourgues frères, 1881, 18°.

b. — WORKS ON THE DRAWINGS OF LEONARDO DA VINCI

- ENSON (Bernhard). — *The Drawings of the Florentine Painters... with a copious Catalogue raisonné*. London, John Murray, MCMIII, 2 vols. folio.
- HTER (Jean-Paul). — *The Literary works of Leonardo da Vinci... London, Sampson Low, Marston Searle and Rivington, 1883, 2 vols. 8°.*
- LLER-WALDE (Dr Paul). — *Leonardo da Vinci... Lebensskizze und Forschungen*. München, 8°, 1889, 1890. Müller-Walde tries a chronological classification of Leonardo's drawings.
- OLDEMAR VON SEIDLITZ. — *Leonardo da Vinci, der Wendepunkt der Renaissance*, Berlin, Julius Bard, 1909, 2 vol. small 8.
- US. — *Leonardo da Vinci, Kristiániâ*, 1909.

c. — ADDITIONAL WORKS

- Along the so many books published on the life of the master, we will only mention :
- feuilles inédits de Léonard de Vinci, accompagnés de plusieurs milliers de croquis et dessins*. (Royal Library at WINDSOR) 22 volumes, printed at one hundred copies. Edouard Rouveyre, rue de Seine, 76, Paris.
- For the drawings kept at Windsor, see also; Woldemar von SEIDLITZ. *Arte*, XIV, 1911, p. 269-289, and Grosvenor Gallery Publications, Portfolios, I and II, 1878).
- Manuscrits inédits...* (BRITISH MUSEUM, London). 15 vols. small folio, Edouard Rouveyre.
- Manuscrits inédits*. (FORSTER LIBRARY, SOUTH-KENSINGTON MUSEUM, London). 3 vols. small 4, Edouard Rouveyre.
- ONEY COLVIN. — *Drawings of the Old Masters in the University Galleries and in the Library of the Christ church*. OXFORD, 1907, I, pl. XVI to XXII.
- Disegni di Leonardo et della sua Scuola alla BIBLIOTECA AMBROSIANA* (26 pl.). Text by Luca Beltrami; Milano, Montabone, MCMIV, 4°.
- Disegni di Leonardo da Vinci della Biblioteca di S. M. di TORINO riprodotti in Fototipia da Pietro Carlevaris*. TORINO, 1888.
- (On these last drawings, see UZIELLI. *Ricerche*., II, 269-272.)

FERRI (P. N.). *Disegni antichi e moderni posseduti della R. Galleria degli Uffizi di Firenze*. Roma, 1894, p. 161-165.

FOGOLARI (G). — *I disegni delle R. R. Gallerie dell' Accademia di Venezia*. Milano, 1913.

G. UZIELLI. — *Disegni di Leonardo da Vinci conservati nella Galleria degli Uffizi in Firenze, nella Biblioteca di S. M. in TORINO e nella R. Accademia di B. B. Arti in Venezia* (part II of the *Ricerche intorno a L. D. V.* Roma, 1884, p. 257-282).

Les Manuscrits de Léonard da Vinci publiés en fac-simile... by M. Charles RAVAISSON-MOLLIEN, Paris A. Quantin. 6 vols folio. From MDCCCLXXXI to MDCCCXCI.

Catalogue des reproductions en fac-simile des dessins de Léonard de Vinci, published by the firm of Braun & Co, Paris.

1^{er} vol. 60 drawings folio, no date.

2^{me} vol. 60 drawings folio, no date.

Leonardo da Vinci. La Vita di Giorgio Vasari nuovamente commentata e illustrata con 200 tavole a cura di Giovanni Poggi. Luigi Pampaloni Editore, Firenze, MCMXIX, 8°.

See also the works by Eugène Müntz. Gronau, Mc Curdy, and O. Siren; also Malaguzzi Valeri's « La Corte di Lodovico il Moro : Bramante e Leonardo da Vinci », Milano, Hoepli, 1915.

Description

of the Drawings of Leonardo da Vinci

N.B. — Height and length are given in feet and inches.

1. — *Study for a wide drapery covering the lower part of sitting figure, — perhaps the Virgin, in Annonciation, at the Uffizi.*

Brush drawing on canvass, with white touches. — H. 10"; L. 9".

Inventory, Nr. 2255.

REISET, Nr. 389.

BERENSON, Nr. 1061, and p. 45.

MÜLLER-WALDE, Nr. 18.

Formerly attributed to Albert Dürer.

According to Vasari, Leonardo often tried such studies in his youth (about 1748) The Gallery of Florence belongs some of these, altogether similar to ours. « He thoroughly applied himself to drawing from nature, and sometimes modelled earth figures on which he dropped old wet rags coated with earth; he then began his drawing on very fine linen, or on canvass already used, and finished with a brush touch in white and black. A marvellous thing it was, as may be seen from the drawings of such kind that are in our album... »

There exists a copy of this study in the Malcolm Collection (Nr. 23), at the British Museum. The author is Lorenzo di Credi.

On the question of Leonardo's studies for draperies, see W. von Seidlitz, I, p. 36 and notice 19.

2. — *Study for a drapery covering a kneeling figure, seen from back.*

Brush drawing on canvass, with white touches. — H. 7 1/2"; L. 9 1/4".

Inventory, Nr. 2256.

TAUZIA, *Notice supplémentaire*, Nr. 1641.

BERENSON, Nr. 2801 (under the title of : *School of Verrocchio*).

Formerly attributed to Albert Dürer.

When comparing this study with the one preceding, or with the one on green paper which is kept in the Royal Library, Windsor, and dates back to 1491-94 (Jean-Paul Richter, vol. 1, p. 344-345, notice, and plate XLIII), one may understand the doubts expressed in Berenson's work; the wrinkles on this drapery, just as those on the two following ones, are executed much more sharply.

Pl. 3. — *Study for a drapery covering a standing figure, seen in profile to the right.*

Brush drawing on canvass, with white touches. — H. 12 1/2"; L. 6 1/2".
Bequeathed by M. Gatteaux, April 1881.

Inventory, Nr. RF. 1801.

Formerly attributed to Albert Dürer.

Pl. 4. — *Study for a drapery covering the lower part of a figure.*

Brush drawing on canvass, with white touches. — H. 8"; L. 6".
Bequeathed by M. Gatteaux, April 1881.

Inventory, Nr. RF. 1802.

Formerly attributed to Albert Dürer.

Pl. 5. — *The Virgin and Infant Christ.*

The sitting Madonna, seen down to mid-leg, and almost turned in profile to the right, holds the Christ Child on her knees. The latter raises his eyes to his mother's face, and seizes a fruit in a cup with his left hand.

Silverstone drawing overcharged with pen. — H. 1' 2"; L. 10".

Collection of His de la Salle (bequeathed to the Louvre, and given on February 19th, 1878).

Inventory, Nr. RF. 486.

Cat. His de la Salle, Nr. 101.

BERENSON, Nr. 1069 and p. 151.

J. P. RICHTER, I, p. 343, notice.

W. VON SEIDLITZ, I, p. 75.

THIS, p. 163.

CH. EPHRUSSI, *Gazette des Beaux-Arts*, 1882, I, p. 242.

MORELLI, *Die galerien Borghese und Doria Panfili*, (1890), p. 197.

Formerly attributed to Raffaello. (*Passavant*, Nr. 363.)

This drawing dates from the same time as Nr. 8, *The Adoration of the Wise Men*, i. e. from about 1481.

Compare with Leonardo's studies for the Virgin with the cat, kept in the British Museum, especially Nr. 1860-6-16-98, reproduced in *Vasari Society*, I, 1905-06, 1.

6. — *Study for a Holy Family.*

The sitting Madonna, seen in half profile to the right, holds the Christ Child on her knees, and seems to be looking at little Saint John near to herself on the right. — To the left, a small sketch for the face of Infant Christ or Saint John.

Pen drawing. — H. 4" ; L. 3 1/4".

Forms part of Vasari's selection (1), bought on March 18th 1856 of Mrs. Vallardi, Milano.

Inventory, Nr. 2316.

TAUZIA, *Deuxième notice supplémentaire*, Nr. 2023.

BERENSON, Nr. 1066.

J. P. RICHTER, I, p. 343, notice.

Dates from about 1481.

Compare with the drawing kept in the Royal Library, Windsor, reproduced by Richter, vol. I, pl. XL, Nr. 3.

7. — *Sketches for figures.*

Up to the left, a nude man sitting, seen in profile on the left side, and raising his left hand. In the middle, a small dial, bearing the following inscription from left to right : « Modo di pesare laria eddi sapere quando s'a arrompere il tempo », and, up : « Ciera », and at the bottom : « Spugna ». Up to the right, a nude man, seen from back, seeming to draw the bow.

Lower, on the left : two nude men speaking with each other, one seen in front, with his hand leaning upon a stick, and his right leg folded under his thigh ; — the other seen in profile to the left. Also a small black lead sketch, hardly perceivable, of the Virgin with Infant Christ.

At the bottom, half-length sketch of a man covering his face with both hands ; half-length sketch of Christ, stretching his hand towards a plate ; and a group of five apostles, sitting round the table of the Lord's supper.

Left-hand pen drawing upon black-lead sketch. — H. 10 3/4" ; L. 8".

Thomas Lawrence Collection.

Purchased at the Sale of the King of Netherlands (Aug. 1850), Nr. 233 of the Catalogue.

(1) Regarding this selection of 378 studies, formerly attributed to Leonardo da Vinci, though dated, for the greater part, by Pisanello, see the article by Both de Tauzia, published in the *Journal de l'Art*, Vol XXVIII ; the *Catalogue of the His de la Salle Collection* in the Louvre, by de Tauzia, Paris, 1881, 18vo, p. 60 ; — the *Gazette des Beaux-Arts*, I, p. 376 ; and the descriptive catalogue of the selection edited in 1855 at Milano, under the title of : *Disegni originali di Leonardo da Vinci*, by Vallardi, publisher and dealer in antiquities.

Inventory, Nr. 2258.

TAUZIA, *Deuxième notice supplémentaire*, Nr. 2022.

BERENSON, Nr. 1065 and p. 155.

J. P. RICHTER, I, p. 296, Nr. 594.

MÜLLER-WALDE, Nr. 73.

W. VON SEIDLITZ, I, p. 62 and notices 7 to 10.

Date : 1481. The sketch of Lord's supper has no connection with the Lord's supper of Santa-Maria delle Grazie, Milano. (See : Richter, I, p. 335).

Compare at the Royal Library, Windsor, with a drawing similar to those of Christ and the Lord's supper (Richter, vol. I, pl. XLV); also with another sketch at Windsor (Richter, vol. I, pl. LII, Nr. 1).

Back of page : studies for figures in the *Adoration of the Wise Men* of the Uffizi, Florence (Müller-Walde, Nr. 71). See the following.

Pl. 8. — *The Adoration of the Magi*, first idea for the canvass of the Uffizi, Florence.

The Virgin holds on her knees Infant Christ, who seizes a vase from the hands of one of the kneeling Magi. Right and left, numerous personages are prostrating themselves before Jesus. In the back-ground, the attendants to the Wise Men. The greater part of personages are nude.

Left-hand pen drawing, as may be seen from the hatching, executed from left to right. — H. 11" ; L. 8 1/2".

Emile Galichon Collection.

Bequeathed by M. Louis Galichon in 1894.

Inventory, Nr. RF. 1978.

BERENSON, Nr. 1068 and p. 152.

MÜLLER-WALDE, Nr. 69.

W. VON SEIDLITZ, I, p. 62.

THIIS, p. 195-201.

FRIZZONI, *Arte*, VIII, 1905, p. 142.

Exhibited at the Ecole des Beaux-Arts, Paris, in 1879 (Nr. 37 of the catalogue).

Date : 1481.

Several studies for this celebrated picture exist : 1st, at the Ecole des Beaux-Arts, Paris (late Armand and Valton collection) — 2nd, at the Walraff-Richartz Museum, Köln ; — 3rd, at the Louvre (back of folio of the preceding drawing) ; — 4th, at the Bonnat Museum, Bayonne ; — 5th, at the Uffizi, Florence (study for the back ground of this drawing) ; — 6th, at the British Museum, Malcolm of Poltaloc collection (Müller-Walde, Nr. 72).

See on this question : STRZYGOWSKI, *Jahrbuch der Königlich-Preussischen Kunstsammlungen*, 1895, p. 159-175, and EUGÈNE MÜNTZ, *Léonard de Vinci*, Hachette, 1895, p. 65-77.

Etched in the *Gazette des Beaux-Arts*, 1867, II, p. 534.

Back of page : silverstone study for a sitting man.

9. — *Animals fighting*. An allegory.

On the right, a man sitting among rocks, darts the rays of a glowing mirror towards a group of five fighting animals : a bear, a dragon, two panthers, and a unicorn. On the left, the snout of a hog peeping out of its den may be perceived in the back-ground.

Left-hand pen drawing, upon a pencil sketch. — H. 4"; L. 5".
Late Collection of the Crown.

Inventory, Nr. 2247.

TAUZIA, *Notice supplémentaire*, Nr. 1640.

BERENSON, Nr. 1064 and p. 164 (under the title of *Allegory of a an incantation*).

G. FUMAGALLI, *Leonardo prosatore*, Milano, 1915, p. 360-361.

Date : between 1483 and 1490.

The British Museum owns a drawing altogether similar to this one.

An Italian print, perhaps from Milano, dating from the early sixteenth century, classified by Bartsch (VII, p. 515, Nr. 44) and Robert Dumesnil (V, p. 30) in the work of Jean Duvet, a French etcher, represents the same subject with certain alterations. On this print, known as : *Poison and counter-poison*, much larger than the drawing, the man with the mirror is nude, and the group of animals is arranged in a different way. See : *Chalcographical Society*, 1891, fig. 28.

Etched in fac-simile by Count de Caylus (*Chalcographie du Louvre*).

10. — *Head of a Child, turned to the left and seen in profile*.

Study for Infant Jesus in the *Virgin with the Rocks* (original in the Louvre).

Silverstone drawing with white touches on specially fitted paper, formerly light-green. — H. 5"; L. 4".

Late collection of the Crown. Bears the stamp of Robert de Cotte, prime architect of the King, supervisor of Buildings.

Inventory, Nr. 2250.

REISET, Nr. 383.

BERENSON, Nr. 1067.

J. P. RICHTER, I, p. 345, notice.

MÜLLER-VALDE, Nr. 62.

Date : 1491-1494.

According to W. von Seidlitz, I, p. 169, this drawing would have been executed as well as the two ones following by Ambrogio Preda, whose copy of the *Virgin with the Rocks* is kept in the National Gallery, London. — These studies are right-hand drawings.

Pl. 11-12. — *Two faces of Children, seen in profile and turned to the left.*

Studies for Infant Christ in the *Virgin with the Rocks*. There exists slight difference between the two drawings; on the second, the face less sharply sketched, and the lip does not appear.

Silverstone drawing, on specially fitted paper, formerly green.

Size of the first drawing : H. 5 1/2" ; L. 3 1/2".

Size of the second : H. 5 1/2" ; L. 3 3/4".

Vallardi's selection.

Inventory, Nrs. 2350 and 2351.

TAUZIA, *Deuxième Notice supplémentaire*, Nrs. 2025 and 2026.

MÜLLER-WALDE, Nrs. 62 a and 62 b.

See the notice for the above drawing.

Pl. 13. — *Child's face, seen in half profile and turned to the right*

Silverstone and pen drawing, with white touches, upon specially fitted paper. H. 7" ; L. 5 1/2".

Vallardi's selection.

Inventory, Nr. 2347.

TAUZIA, *Deuxième Notice supplémentaire*, Nr. 2024.

J. P. RICHTER, I, p. 342, 344 and 345, notice.

MÜLLER-WALDE, Nr. 63.

Formerly thought to be a study for Infant Christ in Saint Onofrio's fresco, at Rome (now attributed to Cesare da Sesto), this drawing, according to modern critics is connected with Saint John, in the *Virgin with the Rocks*. — It might possibly be the work of Ambrogio Preda, just as the above studies.

Pl. 14. — *Head of a maid, reclining and seen in half profile. At the bottom, left of the picture, a very light sketch of a nude man.*

Left-hand silverstone drawing on special paper, formerly coloured it light-green. H. 7 1/4" ; L. 6 1/2".

Vallardi's selection.

Inventory, Nr. 2376.

MÜLLER-WALDE, Nr. 51.

W. von SEIDLITZ, I, p. 291.

Disegni di L. D. V. posseduti da G. Vallardi, Milano (1855), p. 35, fol. 70.

According to Vallardi, Müntz and W. von Seidlitz, this drawing would be a study for the *Madone Litta*, kept at the Hermitage, Saint Petersburg. However, Seidlitz though attributing this latter painting to Ambrogio Preda, is right thinking the drawing is the work of Leonardo. This study dates back, according with us, to the early time when the master stayed at Milano, that is to about 1491 to 1494.

Compare with the study for a feminine head, perhaps executed for the Angel of the *Virgin with the Rocks*, and kept at the Royal Library, Turin (J. P. Richter, vol. I, p. 344 and plate XLI).

15. — *Architectural study : sketches of towers for Milano castle. At the left upper corner : a machine.*

Left-hand pen drawing. — H. 5 $\frac{3}{4}$ " ; L. 8 $\frac{3}{4}$ ".

Vallardi's selection.

Inventory, Nr. 2282.

Reproduced by J. P. Richter, vol. II, pl. LXXX.

W. VON SEIDLITZ, I, p. 239.

Date : 1494-1496.

Compare with a similar sketch in the B. manuscript of the Institut de France.

Back of page : plan of an octogonal building.

16. — *Head of an old man, seen in half profile and turned to the left.*

Left-hand bloodstone drawing. — H. 3 $\frac{3}{4}$ " ; L. 2 $\frac{1}{2}$ ".

Late collection of the Crown. Probably belonged to Jabach. Bears the stamp of Jean Prioult, expert-commissary at the Châtelet, Paris, who countersigned the drawings sold by Jabach to Louis XIV in 1671.

Inventory, Nr. 2249.

REISET, Nr. 385.

BERENSON, Nr. 1060.

Date : 1494-1497.

Compare with the bloodstone study for the head of Judas in the Lord's Supper at Santa Maria delle Grazie, kept at the Royal Library, Windsor (J. P. Richter, Vol. I, pl. L).

Etched by Count de Caylus (Chalcographie du Louvre).

17-17 bis. — *Cartoon for the portrait of Isabella d'Este, marchioness of Mantova (1474-1539).*

Her head is seen in profile and turned to the right; her curled hair falls down on her shoulders. She wears a robe with stripes and wide sleeves. Her right hand is reclining upon her left arm.

This cartoon, drawn with the utmost care, as executed with black lead pencil and blood-stone, with pastel touches. — H. 2' 1" ; L. 1' 6 $\frac{1}{4}$ ".

It comes from the Calderara Pino Gallery, Milano, and the Vallardi collection. Bought in December 1860 in a public sale.

Inventory, Nr. M. I. 753.

REISET, Nr. 390.

BERENSON, Nr. 1062, and p. 159.

Disegni di L. D. V. posseduti da G. Vallardi, Milano, (1855), p. 66, Nr. 2.

Gazette des Beaux-Arts, February 1888, (Charles Yriarte).

JULIA CARTWRIGHT, *Isabella d'Este, marquise de Mantoue*, Paris, 1912.

LUZIO, *Ritratti di Isabella d'Este* (Emporium, May, June 1900) and, *La Galleria dei Gonzaga venduta all'Inghilterra*, Milano, 1913, p. 183-238.

W. von Seidlitz (II, p. 5 and notice 4) attributes this portrait to Boltraffio, and thinks this latter would have executed it in June 1498, when he stayed at the Court of Mantova. We refer our reader to the study by Yriarte regarding the reasons why Leonardo could himself have executed this cartoon when present at the Court of Mantova at the end of the year 1499.

Copies of this drawing exist in the collection formed by Messrs. Stanley Leighton (reproduced in *Vasari Society*, II, 4) and at the Uffizi, Florence (Cat. II, 419).

Pl. 18. — *Holy Family*.

The Virgin sitting on her mother's knees, holds Infant Christ in her arms. The latter looks to the right at Saint Anna. The composition is framed in by two lightly drawn pillars, and, though its subject be the same as the one of the *Saint Anna* of the Louvre, is executed in a very different style.

Pen drawing on black lead sketch. — H. 4"; L. 5".

Feuchère collection.

His de la Salle Collection, bequeathed to the Louvre in 1878.

Inventory, Nr. R F. 460.

Cat. His de la Salle, Nr. 120.

BERENSON, Nr. 1070.

W. von SEIDLITZ, II, p. 33, notice 34.

Date : 1501.

Similar drawings may be seen at the British Museum, London, and at the Academy of Fine Arts, Venice.

Pl. 19. — *Study for the drapery of the Virgin*, in the painting of *Saint Anna* in the Louvre.

Black lead drawing, washed with Chinese ink, with white, on light-brown paper (entirely drawn over by a less ancient artist). — H. 9"; L. 9 1/2".

A flower with eight leaves as watermark (see Briquet), Nrs. 6596 to 6601 (1). Milan papers of the years 1468 to 1480.

(1) C.-M. BRIQUET, *Les Filigranes*. Dictionnaire historique des marques de papier, Genova, 1907, 4 vols, 8vo.

Late Thomas Lawrence Collection. Nr. 182 of the catalogue at the Sale of the King of Netherlands. Bought of Sir Samuel Woodburn, in December 1851.

Inventory, Nr. 2257.

REISET, Nr. 391.

BERENSON, Nr. 1063, and p. 158.

Date : 1501.

Compare with a similar drawing of the Royal Library, Windsor.

Drawing attributed to Leonardo da Vinci

20. — *Head of an old man.*

The curls of his hair are dressed on both sides of his face, half turned to the right. Down to the right, a very light sketch.

Right-hand silverstone drawing, with delicate touches in white, upon light-green paper. — H. 9"; L. 6 1/4".

Vallardi's selection.

Inventory, Nr. 2416.

TAUZIA, *Deuxième notice supplémentaire*, Nr. 2027.

May be the work of Ambrogio Preda (see : W. VON SEIDLITZ, *Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, vol. XXVI, part I, p. 10 and 28).

Wrongly attributed by Morelli to Bernardino dei Conti (see : *Die Galerien Borgese und Doria Panfili in Rom*, p. 225-227).

Compare with the head of an old man in the British Museum, reproduced on page 45 in the above work by W. von Seidlitz.

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21. — *Head of young man seen in profile, with a cap on. — Left, Three sketches of faces, of which one in caricature.*

Right-hand washed pen drawing. — H. 7 1/4"; L. 6".

Jabach collection, sold to the King in 1671. Bears the stamp of Antoine Coypel, Keeper of the King's drawings and pictures from 1710 down to 1722, — and of Robert de Cotte.

Inventory, Nr. 2248.

REISET, Nr. 382.

MÜLLER-WALDE, Nr. 10.

W. VON SEIDLITZ, *Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, vol. XXVI, part I, p. 31.

This drawing hardly appears as Leonardo's work, but may be compared with his first ones.

Etched by Count de Caylus (*Chalcographie du Louvre*) and in fac simile by Chenay.

Pl. 22. — *Head of young man seen in profile and turned to the right with a wreath of oak leaves round.* This drawing appears to have been executed after the same model as the above one.

Right-hand silverstone or hard charcoal drawing, upon special paper. — H. $7\frac{1}{4}$ "
L. 5".

Jabach collection. Bears the stamp of Robert de Cotte.

Inventory, Nr. 2251.

REISET, Nr. 384.

Wrongly attributed by Morelli to Boltraffio.

Pl. 23. — *Half-length portrait of a woman.* Her eyes are turned to the right; a drapery covers her head and falls down into a knot on each side.

Washed silverstone drawing with white touches, upon light-green paper. — H. $9\frac{3}{4}$ " ; L. $6\frac{3}{4}$ ".

Late collection of the Crown. Bears the stamp of Robert de Cotte.

Inventory, Nr. 2254.

REISET, Nr. 388.

Attributed by Morelli to Bernardino dei Conti, and by W. von Seidlitz to a pupil of Ambrogio Preda (*Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses*, vol. XXVI, part I, p. 30). — Probably the work of Boltraffio.

Compare with a drawing attributed to Leonardo and kept at Rome in the Borghese Gallery.

Pl. 24. — *Half-length drawing of a long-haired young man, turned to the right.*

Bloodstone drawing. — H. 4" ; L. $3\frac{1}{4}$ ".

Late collection of the Crown.

Inventory, Nr. 2252.

REISET, Nr. 386.

At the upper corner, written by an unknown hand : *del... Lionar^{do} 110.*

Formerly attributed to Leonardo da Vinci

25. — *Bald head of a beardless old man, seen in half profile to the left.*

Black-lead, silverstone and pen drawing, with white touches, upon green paper.
H. 8"; L. 6 1/2".

Vallardi's selection.

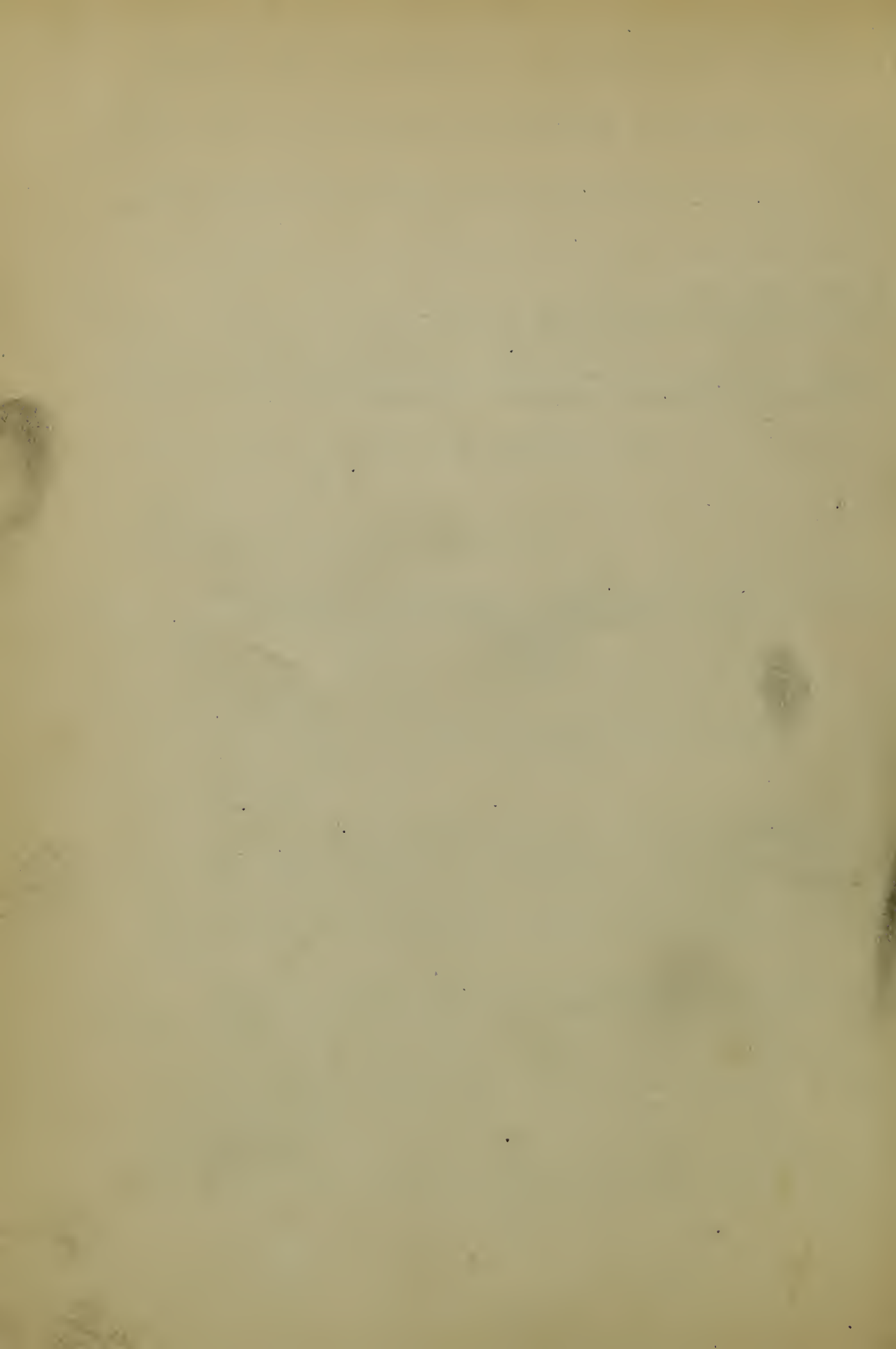
Inventory, Nr. 2345.

TAUZIA, *Deuxième notice supplémentaire*, Nr. 2028.

BERENSON, Nr. 1860.

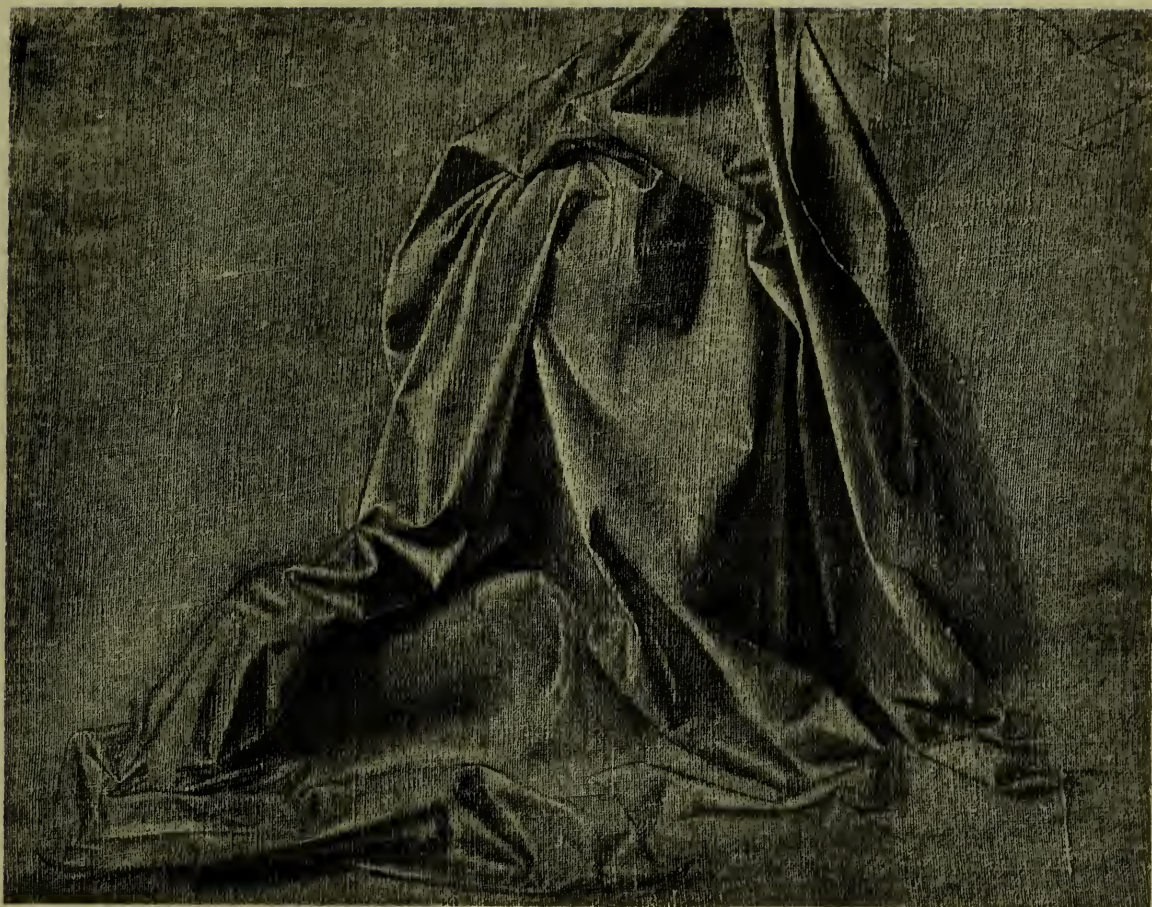
Attributed by Morelli to Lorenzo di Credi, and by Berenson to Piero di Cosimo.
Probably to be attributed to the school of Ghirlandajo.







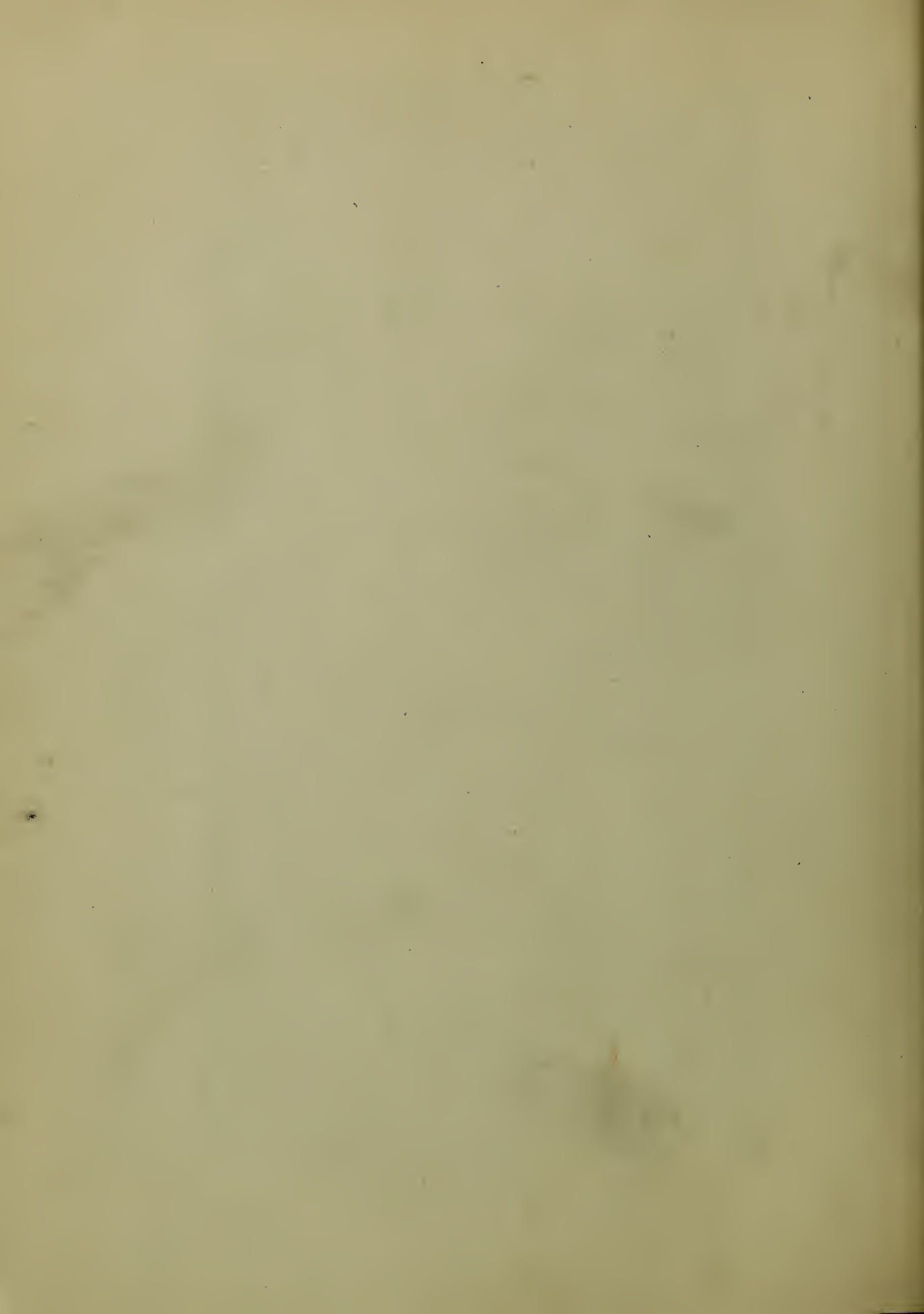
Drawings by Leonardo da Vinci.

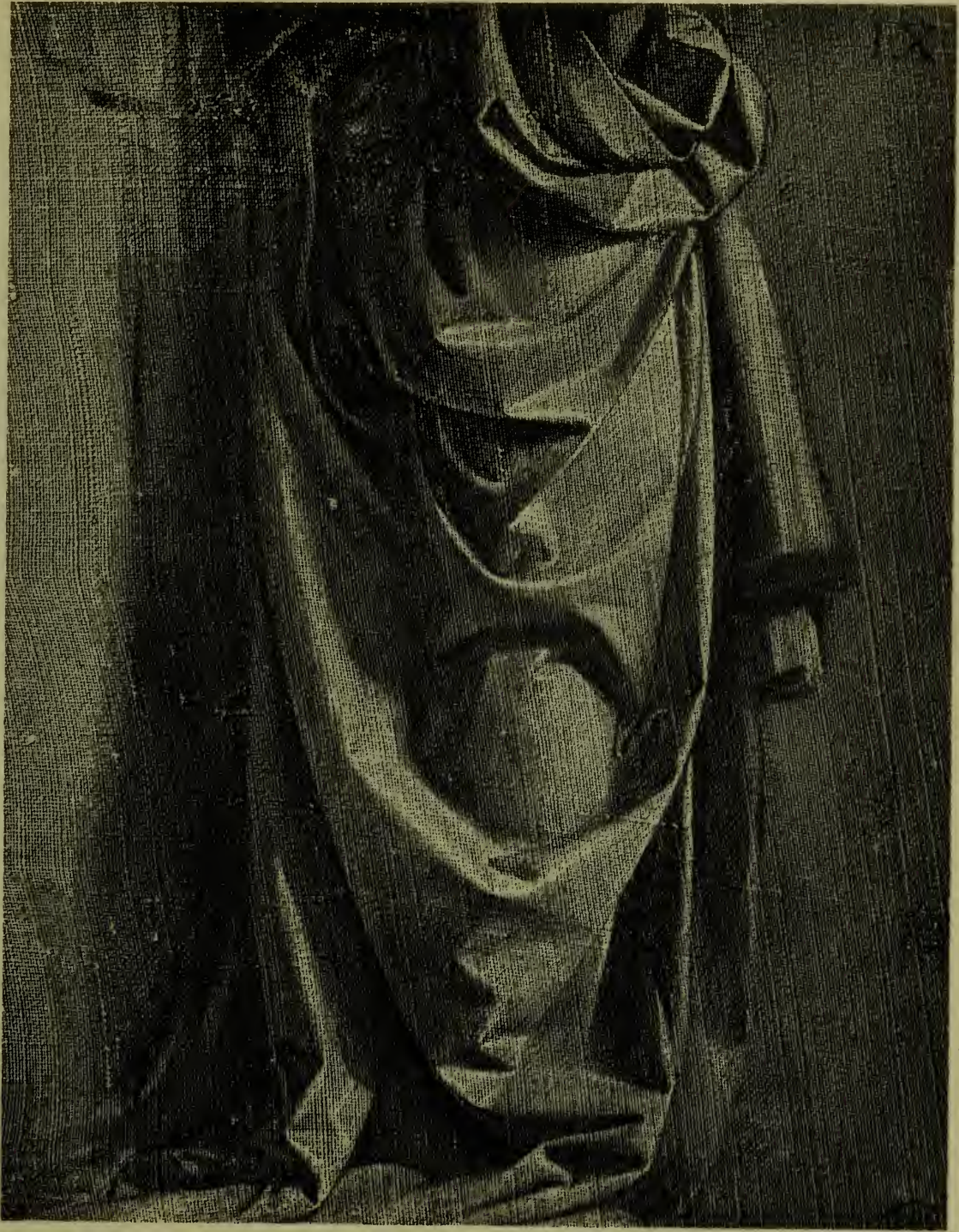


Drawings by Léonardo da Vinci.



Drawings by Léonardo da Vinci.





Drawings by Léonardo da Vinci.



Drawings by Leonardo da Vinci.





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Drawings by Léonardo da Vinci.

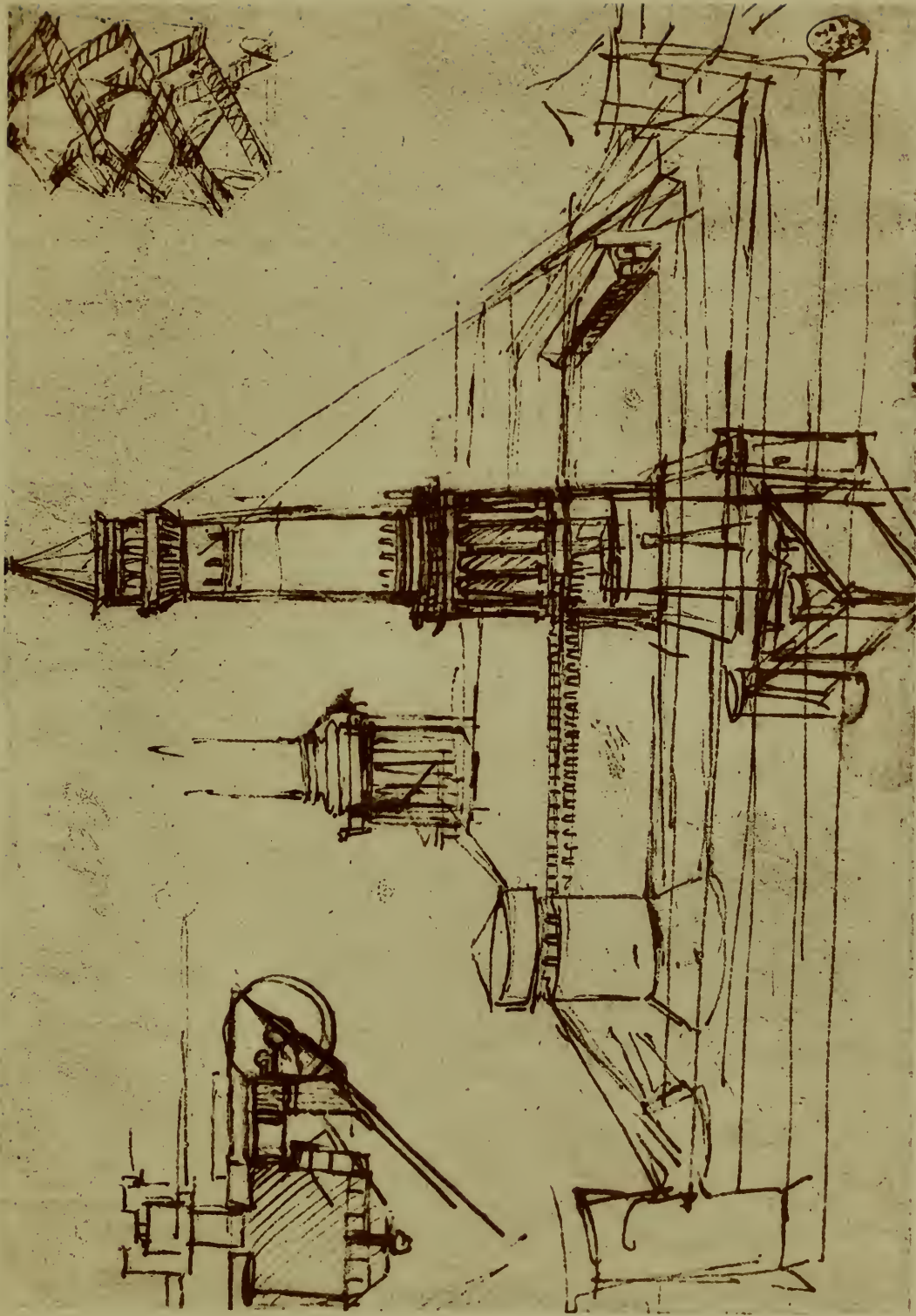
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Drawings by Leonardo da Vinci.



Drawings by Leonardó da Vinci.



Drawings by Léonardo da Vinci.





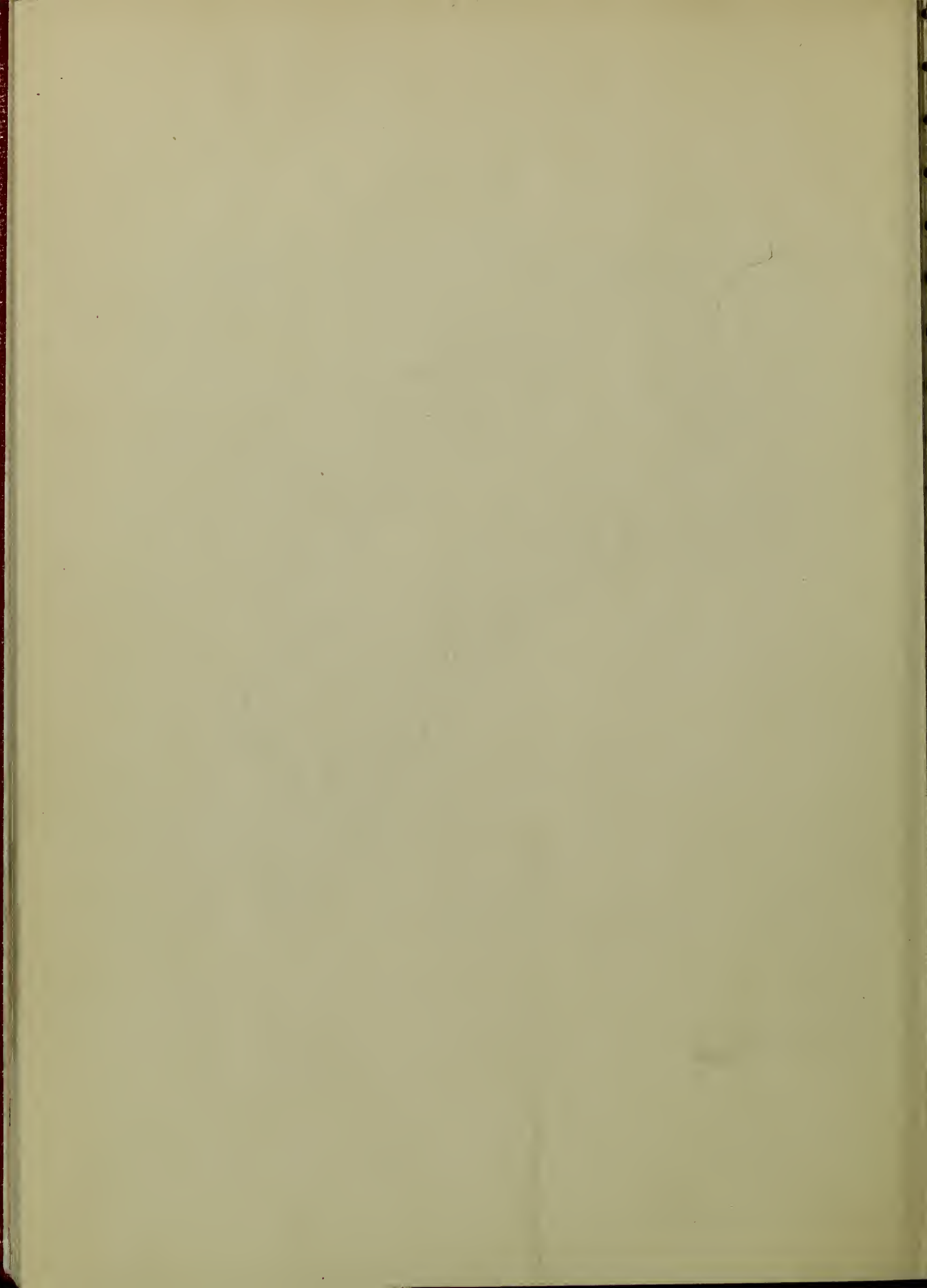
Drawings by Léonardo da Vinci.

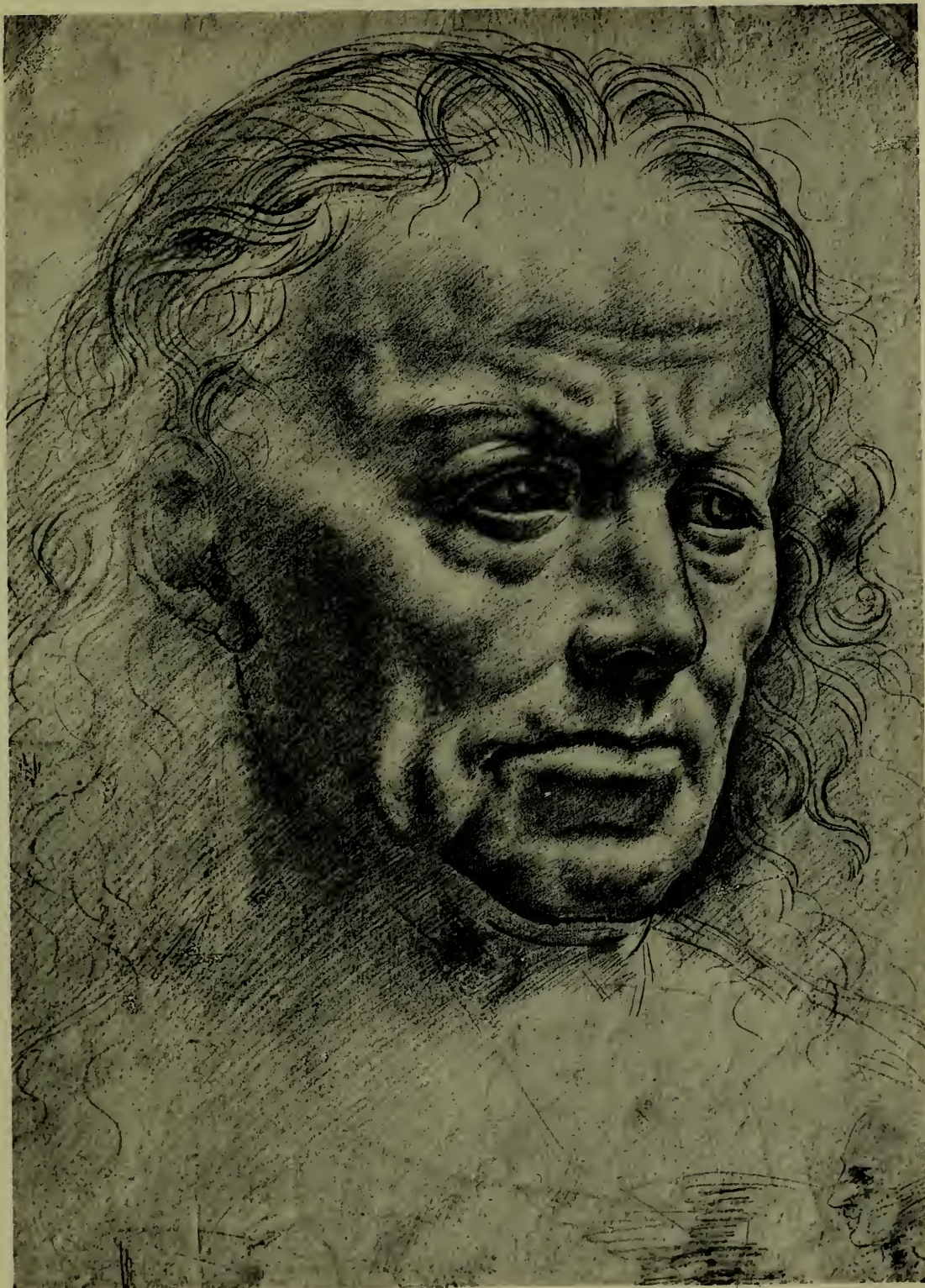


Drawings by Leonardo da Vinci.



Drawings by Leonardo da Vinci.





Drawings by Leonardo da Vinci.





Drawings by Léonardo da Vinci.



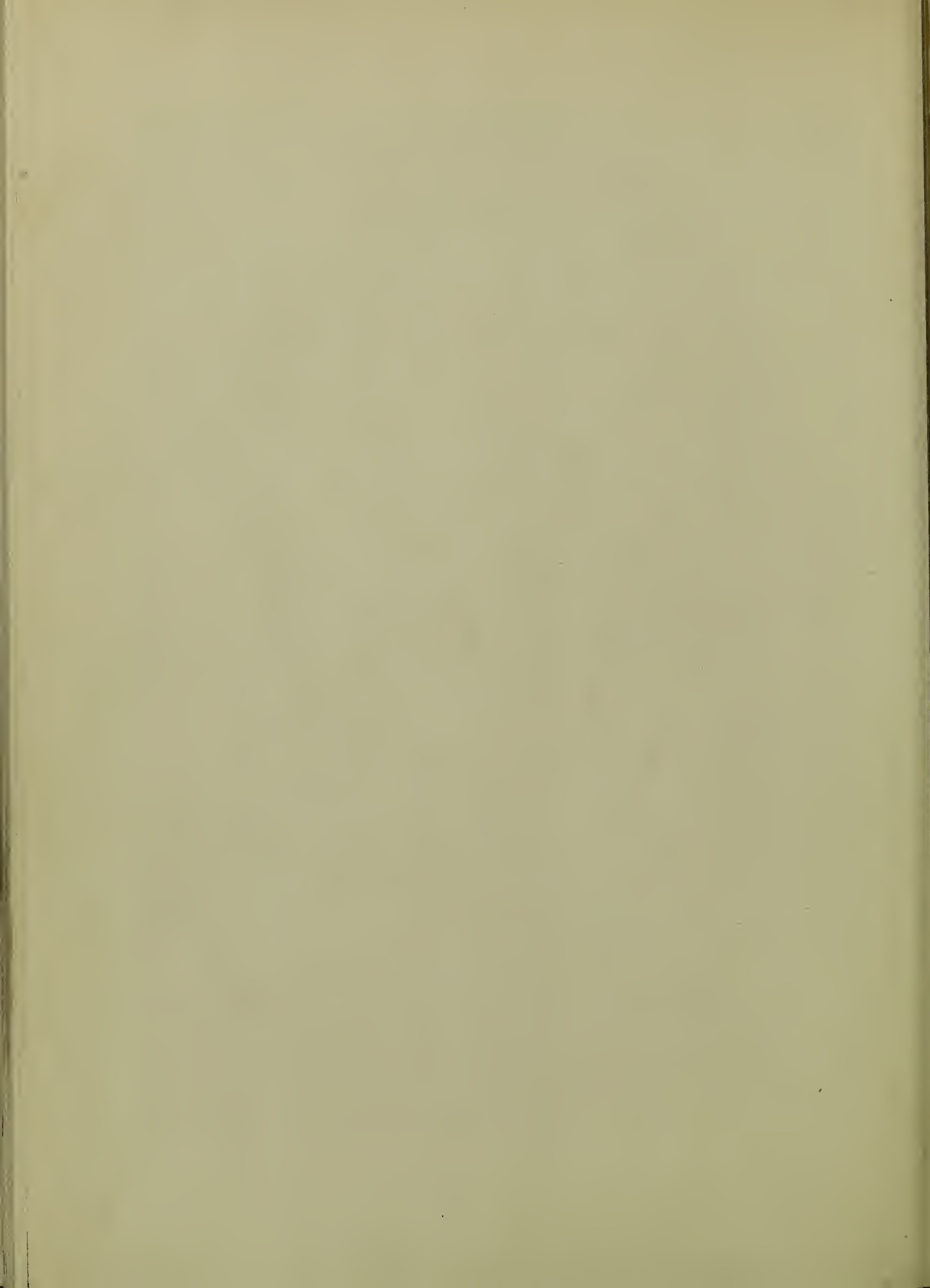


Drawings by Leonardo da Vinci.



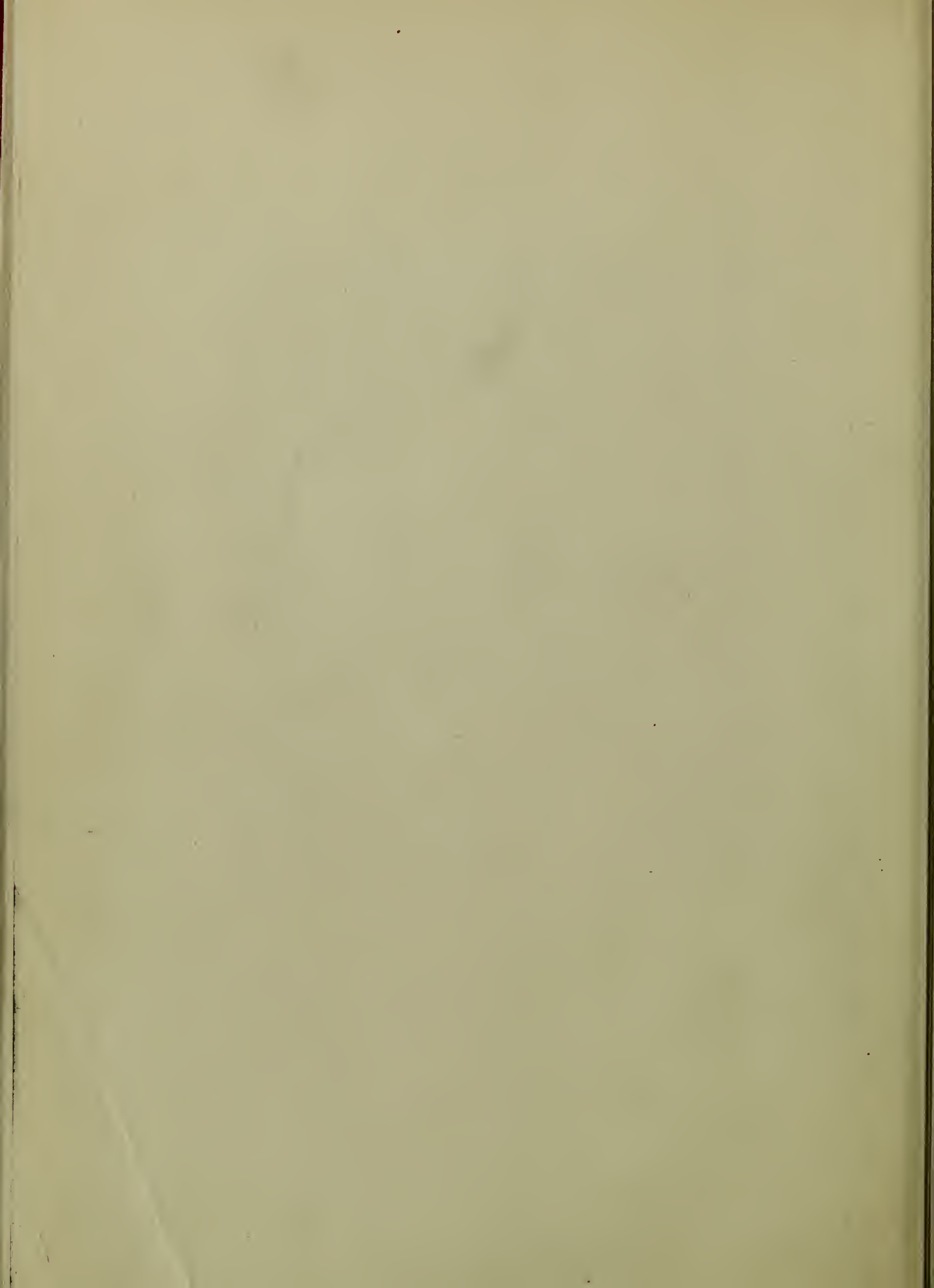


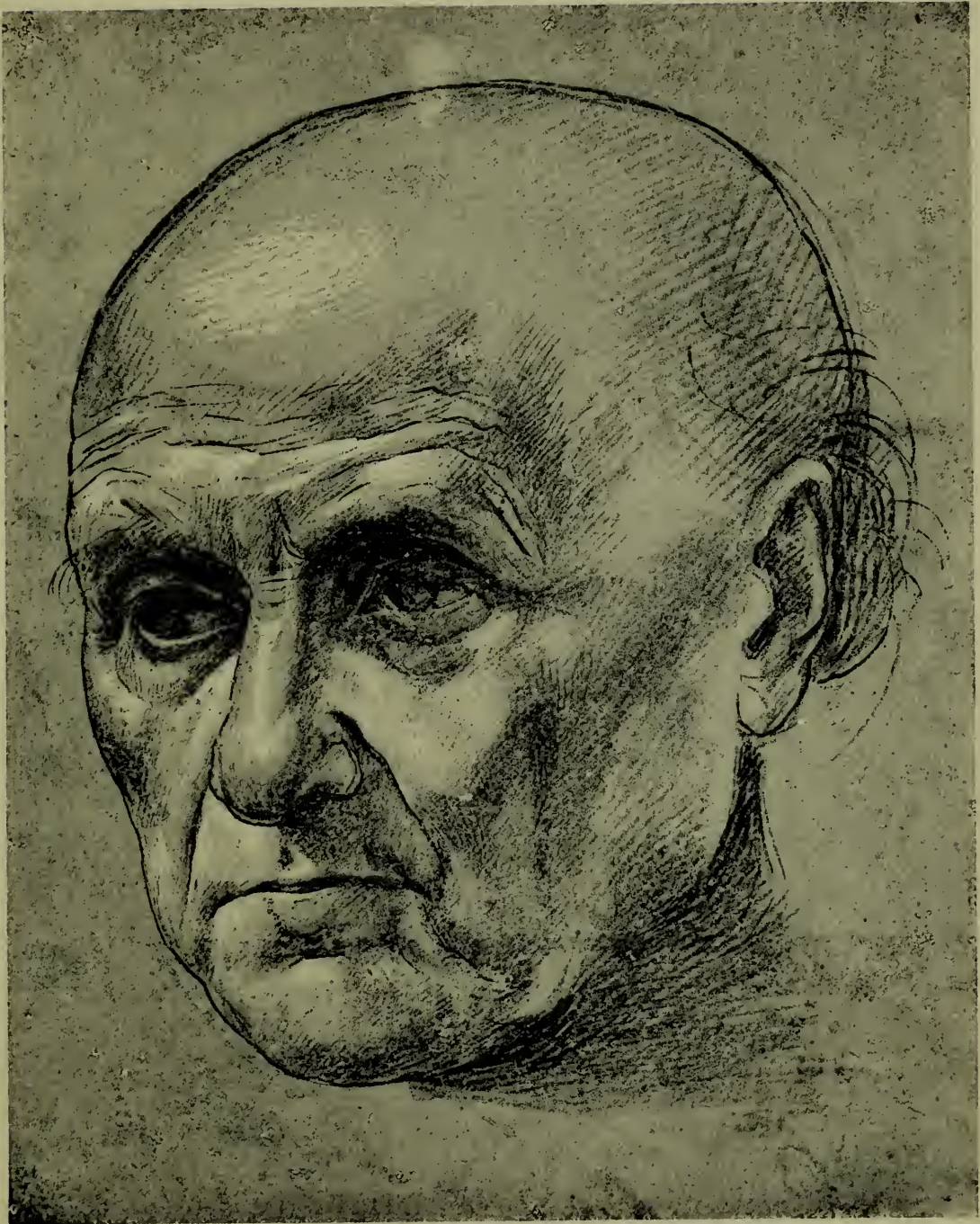
Drawings by Leonardo da Vinci.





Drawings by Leonardo da Vinci.



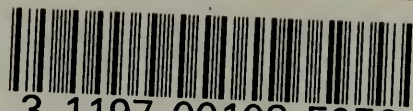


Drawings by Léonardo da Vinci.

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