

# THE DRAWINGS OF THE FLORENTINE PAINTERS

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reminiscent of Raphael's Spasimo, although no imitation of it. Another study for the same subject, at the Albertina (my 2756<sup>P</sup>), does credit to Tamagni both as draughtsman and as dramatic composer. In both these are reminiscences of Raphael in composition and of Sodoma in type. If we accept as his two pen-sketches for the story of Actaeon that used to belong to the late Gustavo Frizzoni (my 2756<sup>J</sup>, Fig. 369; 2756<sup>K</sup>) we discover a story-teller inspired by the Raphaels of the Loggia and not unworthy of them].

## IV

Francesco Granacci, like Ridolfo, whom he influenced so largely, was active chiefly in the sixteenth century: yet his manner, despite his pilferings from younger contemporaries like Pontormo, was so much either that of a Quattrocentist pure and simple, or of one who was not developing a newer, but merely relaxing on the older, style, that we shall do best to study him here, in connection with his masters, the Ghirlandajo. Were they, however, his only masters? His paintings leave the question undecided, for in them, from the first, Granacci betrays eclectic tendencies which make it possible to assume that, while learning under Domenico and David, he may have strayed to other studios to pick up what crumbs he could. We might thus explain the dose of Credi that we find in his earliest known picture, the Madonna with the Baptist and St. Michael, formerly in the Berlin Gallery and now at Halle.<sup>1</sup> Another story is told by his drawings. True, only a few of these pass under his own name: those which are obviously connected with recognized paintings, and which happen to belong to his maturer, later years. But even these have a certain smoothness and sleekness which point back to a mass of earlier sketches ascribed, some to Pollajuolo, some to Botticelli, others to Ghirlandajo, and yet others to Credi. How the various other ascriptions—of which I have not mentioned all—may have arisen might furnish an interesting chapter in the history of connoisseurship. But the connection with them of the names of Credi, Ghirlandajo, and, in a less degree, of Botticelli, is not without significance; for Granacci's art does, indeed, seem to have been compounded of unequal parts of these three greater masters.

As I have said, his paintings would leave the question of his origin obscure. His sketches, on the other hand, give no uncertain answer. Even when most Ghirlandajesque in form and structure, they tell plainly by their smooth, almost over-nice handling, and by the daintiness of the hatching, that their author was taught drawing by Credi. In the group of studies by Granacci actually ascribed to Credi, the connection with the latter's style is, of course, close, or they never would have been attributed to him. Yet the sheet which in many respects makes the nearest approach to Credi is attributed to Ghirlandajo. It is in the Uffizi (my 942, Fig. 370) and shows a draped figure and two heads of children. They are sweeter, lovelier perhaps, than any of Credi's heads, but otherwise they might pass as his. The close connection between such a sheet as this and many of Credi's (as, for instance, my 674 or, better still, my 713, Fig. 145; and my 726) would be inexplicable, if we could not assume that, in every probability, Granacci had first been taught by Credi. The more one compares the sketches of these two masters, the more plausible must this idea seem.

1. [*Riv. d'Arte*, 1931, p. 111.]

I shall not here argue about the attribution of most of Granacci's studies, leaving that disagreeable task for the briefest possible treatment in the Catalogue. I shall merely add that other sketches which may be assigned to Granacci, like my 912 at the Uffizi, are at first glance scarcely to be distinguished from David's. We are therefore justified in inferring that, of the two brothers, the real schoolmaster was not Domenico but David. Thus, even in Granacci's purely Ghirlandajesque drawings, it is David's rather than Domenico's influence that is felt.

Among the earliest of his drawings<sup>1</sup> which may have served for an extant painting is one ascribed to Domenico, or, to be exact, to his "manner." It is a head in the Uffizi (my 908, Fig. 371), the proportions and features of which are beyond mistake those of Granacci in such an early phase as is revealed by his Ghirlandajesque Madonna with Michael and the Baptist, formerly at Berlin and now at Halle. In fact, between Michael's head in that panel and our drawing there is almost identity. Next in date must be placed the elaborate drawing also in the Uffizi (my 970<sup>B</sup>) for the St. Jerome in that altar-piece in Berlin<sup>2</sup> which, although in part designed by Ghirlandajo, was executed by Granacci to the extent, at all events, of the landscape, the Francis, the Jerome, and most probably the Baptist also. His sketch differs only in materials from the finished head, and has no special interest.

To a much later period belong the three sheets in the Uffizi (my 974<sup>A</sup>, 974<sup>B</sup>, Fig. 381; and 974<sup>D</sup>), containing studies for those two panels, now in the Uffizi,<sup>3</sup> that relate the story of Joseph. It is these panels, if I mistake not, that were seen by Vasari in the house of Pier Francesco Borgherini. The studies are for heads, hands, and arms, and it would be wearisome to go through the account, although there is nothing in the sketches which will not tally with the finished works. Tame and smooth in his paintings and yet not without a certain sweet charm, in his drawings, as these leaflets bear witness, he shows the same character, but happily somewhat mitigated. In place of the too glossy finish, almost resembling that of Leonardo's brood of Milanese, we have here a pictorial handling of white, and a use of the pencil distinguished by considerable vigour. Granacci appears to even better advantage in a large red-chalk design, also in the Uffizi, for a head of Christ (my 974<sup>C</sup>, Fig. 378). Unaccountably ascribed to Franciabigio, it is nevertheless in every touch and in every feature Granacci's. The proportions of the face should be enough to establish his authorship, as anyone who will take the trouble to look through his paintings will see. Here he is to some slight extent, as appears in his use of red chalk, under Andrea del Sarto's influence. Perhaps the emulation of that great painter inspired him to seek and find a quality of modelling which, modest as it is, he but seldom attained.

Granacci's most spirited drawing, one in black chalk for a Lucretia, at the Uffizi, has the honour to pass as Botticelli's (my 923, Fig. 376). We observe, to begin with, that this sketch, in spite of its obvious Cinquecento character, is the work of a follower of the Ghirlandajo. We see this clearly enough in the way the eyes, the nose, and the mouth are indicated, and in the draperies tending to end up, as among the Umbrians,

1. Still earlier are the sketches for a kneeling Madonna (my 909, 939, 981; Figs. 373, 374), as well as some of the studies in Rome for children (my 999, 1000, 1001, 1002, 1004), all of which may have been done in connection with a Nativity

formerly belonging to M. Emile Richtenberger [*Riv. d'Arte*, 1930, p. 187].

2. [Venturi, *op. cit.*, IX, i, p. 479.]

3. Uffizi Nos. 2150, 2152. [Venturi, *op. cit.*, IX, i, p. 480.]

in tiny folds. From the manner in which these folds blow out to the side, it further appears that the author of this drawing—itself doubtless for a painting—was acquainted with Piero di Cosimo's *cassone* fronts. Proceeding to the type and general character, I think that any one who happens to have in mind such of Granacci's works as the altarpiece in the Florence Academy,<sup>1</sup> the S. Apollonia predella now also there,<sup>2</sup> the various single figures of saints once accompanying the latter and now at Munich,<sup>3</sup> and the Nativity formerly also at Munich,<sup>4</sup> but not to be traced now, will not need to go, as I have done, to less known works, but will readily recognize their singular kinship with this sketch. In the Munich Nativity the Virgin had the exact look of our Lucretia. In the Florence Academy altarpiece the St. Catherine is like our drawing not only in features, but in action. Coming now to minuter considerations, I would invite comparison between the draperies in the sketch and those in Granacci's paintings mentioned above, and also in the Uffizi panels already referred to that tell the Story of Joseph. Compare them, especially, with the draperies of the lightly-clad female, with a boy running beside her, seen in the middle distance of the picture in which Joseph is shown presenting his people to Pharaoh. Compare the left hand of Lucretia to the pointing hand of an old man in the same panel in a group in the foreground, or to the outstretched hand of the officer leading Joseph to prison in the companion picture. With the right hand and the peculiar bend of the forefinger, compare the right hand of Joseph in Granacci's Holy Family at the Pitti Gallery,<sup>5</sup> there, if I am not mistaken, still ascribed to Peruzzi.

Yet another sketch, which much puzzling over, more study, and some reasoning have led me to ascribe to Granacci, is the pretty but feeble study in the Uffizi for the youngest of the Three Kings (my 966, Fig. 375). It is there catalogued as of the school of Ghirlandajo, although the late Dr. Ulmann attributed it to Botticelli.<sup>6</sup> I cannot readily conceive how there could be a greater difference, not only in artistic quality, but also in artistic purpose, than that which exists between the niggling, unfunctional system of draperies here, and the matchless swing of the folds in that one of Botticelli's Adorations—the one in the Uffizi—for which Dr. Ulmann would have us believe this sheet was a study. No proper student of Florentine painting has a right to doubt that this sketch is at all events Ghirlandajesque. But the influence of Credi and Piero di Cosimo is also discernible. The soft, sentimental look, the treatment of the hair, and the technique tend to persuade me that here, again, it is with Granacci we are dealing.<sup>7</sup>

1. [Venturi, *op. cit.*, IX. i. p. 480.]

2. [*Ibid.*, p. 487.]

3. Munich Nos. 1065-1068.

4. Former Munich No. 1065.

5. [*Riv. d'Arte*, 1931, p. 124.]

6. *Sandro Botticelli*, Munich, 1893, p. 60.

7. It is possible that if ever we become better acquainted than we are at present with Raffaele Botticini, we may have to attribute to him some of the drawings that in the appended Catalogue are given to Granacci and David Ghirlandajo. The two authenticated works by Raffaele known at present are a Pietà in the Uffizi, painted in 1508 and a Nativity in the Hermitage, dating from 1512. In the predella to the former work we observe figures which remind us vividly of David and Granacci,

while the landscape betrays the influence of Credi. In the Pietà itself we are still more reminded of Granacci. In the Nativity we see a picture that, at first sight, might be taken for Granacci's. It thus would seem probable that Raffaele, after learning the rudiments of painting from his father Francesco, came into close contact, first with Credi and then with Granacci, and that with the latter the connection must have been lasting. But in the Nativity we meet with still another element, in the exquisitely drawn masonry of the ruin in the middle distance. Now Botticini could have acquired this way of painting from Botticelli only. I find masonry of the same kind in a pretty Nativity which used to belong to M. Gustave Dreyfus of Paris [now in the Museum of Toledo, Ohio (*Mus. Notes*, Dec., 1933;