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STANISŁAW KOSTKA POTOCKI'S *CATALOGUE DES DESSINS* AS AN UNKNOWN SOURCE FOR THE HISTORY OF ART COLLECTING

DOI: 10.36155/PLib.9.00003

ABSTRACT

It is widely known that Stanisław Kostka Potocki also collected drawings. Some general or fragmentary information on the topic is available almost in almost all the studies related to his art collecting activity. However, even today it is not specifically known what the collection of drawings he gathered looked like. Almost two hundred years after his death, the time has come to voice the some essential questions: How many drawings did the Count collect? What works were they? And, what do we know about their fate? The present publication is an attempt at a partial response to all those questions. Its goal is to make the text of the *Catalogue des Dessins*, kept in an autograph in the collection of the National Library of Poland, available *in extenso* to researchers. This will allow to provide arguably the most precise information on a certain section of the collection of drawings amassed by Potocki to date and show new research directions as well as the questions and problems that are have been identified here, so that in the future it is be possible to thoroughly evaluate the importance of the collection and its impact on the history of Polish - and possibly also European - art collecting.

KEYWORDS: Stanisław Kostka Potocki, collections of drawings, provenance research, old masters' drawings, National Library of Poland, Print Room of the University of Warsaw Library, Museum of King Jan III's Palace at Wilanów

Count Stanisław Kostka Potocki (1755–1821), one of the most outstanding Polish politicians and thinkers of the Age of Enlightenment, competed in art collecting ambitions against the most prominent European aristocrats. His collection of ancient vases together with gems, paintings, sculptures, prints, manuscripts, and books equalled the collection of the last King of Poland, Stanisław August Poniatowski. Although divided and incomplete, the Count's collection has survived until the present day in a relatively good shape compared to other Polish collections that have been decimated by wars. The majority of the collection remains *in situ* in one of the Count's former estates.¹ Ample family archives accompanying the art collection have also survived.² Although the collection is relatively well-known due to its variety, size, and dispersion, it has never been thoroughly and exhaustively studied as a whole.³ The objects amassed by Stanisław Kostka Potocki

- 1 The ancient vases and gems as well as paintings and sculptures are kept in the collection of the Museum of King Jan III's Palace at Wilanów (housed in the Count's former residence). His collection of drawings and prints is kept in the Print Room of the University of Warsaw (BUW) Library and the National Library of Poland (BN), the latter also containing the Count's rich book collection.
- 2 The documentation is mainly connected with serving the subsequent offices of the Duchy of Warsaw and Kingdom of Poland, as well as strictly personal papers, the Count's own literary pieces, and political and academic documents. A small part is also constituted by documents related to running his estates, current expenditures, and investments. The full archives are completed with about 2,000 letters and are currently kept at the Central Archives of Historical Records (AGAD) in the two largest fonds: Public Archives of the Potockis (AGAD APP) and the Wilanów Household Archives (AGAD AGW). The references to drawings can be found specifically in APP.141, APP.245, APP.249, APP.256, APP.262, APP.263, APP.265, and AGW Anteriora. A small proportion of the archives, related mainly to the book collection, can be found in the collection of the National Library of Poland in Warsaw (BN accession no. 2189).
- 3 Among the partial studies, the major ones include J. Starczuk, 'Les sculptures antiques de Wilanów', *Eos* 32, 1929, pp.389–423; 33, 1930/31, pp.555–571;

'sank' within the collection of the Potocki family from Wilanów, which also included the collections of his brother (Ignacy), son (Aleksander), and grandson (August), as well as within the royal collection in the Print Room of the University of Warsaw (as was the case with a proportion of the prints and drawings). The Count did not mark the majority of his acquisitions with any ownership marks⁴ and most of the preserved prints and drawings were set in a new (19th century) mounting;⁵ therefore, very few framings have been preserved that can be attributed to Stanisław Kostka Potocki's genuine collection. Thus, a separation of the works acquired by Stanisław Kostka Potocki is only possible on the grounds of archival records, which are as yet poorly studied. It is, therefore, worth filling in this gap by presenting one of the most important archival sources on the history of Polish collections, written by Count Stanisław Kostka Potocki with his own hand, and the previously unpublished catalogue of drawings. Not only does the source allow us to outline grounds for the collection of the Potocki family but also, more importantly, it sheds new light on the interests of Stanisław Kostka Potocki as a collector and propagator of the knowledge of art. The Count's ambition was to amass a collection valuable enough to constitute the first publicly accessible Polish museum and representative enough to become the basis for artistic education at the newly-established University of Warsaw.

W. Dobrowolski, *Wazy greckie Stanisława Kostki Potockiego* [Greek Vases of Stanisław Kostka Potocki], Warsaw, 2007; J. Rudnicka, *Biblioteka Wilanowska – dwieście lat jej dziejów (1741-1932)* [Wilanów Library: 200 Years of Its History (1741-1932)], Warsaw, 1967; D. Folga-Januszewska, *Muzeum Pałacu Króla Jana III w Wilanowie. Arcydzieła malarstwa* [Museum of King Jan III's Palace at Wilanów. Painting Masterpieces], Warsaw, 2019.

- 4 Only rare book copies bear the stamp of *Stanisław C. Potocki* with the Pilawa coat of arms, and only some of the paintings feature an owner's sticker.
- 5 Drawings and prints transferred to the collection at the University of Warsaw gained their backing of blue cardboard after being modelled on the mounting of the Mariette Collection. The items that were left in the family collection and incorporated into the Wilanów Library after 1830, gaining a characteristic graphic framing adorned with embossment and frames made of golden and navy-blue stripes of paper.

Another widely known aspect is that Stanisław Kostka Potocki also collected drawings. Some general or fragmentary information on the topic is available in almost all the studies related to his art collecting activity. However, it is not specifically known today what the collection of drawings he gathered looked like.⁶ Almost two hundred years after his death, the time has come to voice some essential questions: How many drawings did the Count collect? What works were they? And, what do we know about their fate? The present publication is an attempt at a partial response to all those questions. The goal is to make the text of the *Catalogue des Dessins*, kept in an autograph in the collection of the National Library, available *in extenso* to researchers.⁷ This will provide arguably the most precise information on a certain section of the collection of drawings amassed by Potocki to date and present new research directions as well as the questions and problems that have been identified here, so that in the future it will be possible to thoroughly evaluate the importance of the collection and its impact on the history of Polish - and possibly also European - art collecting.

From the studies published to date, it is known that the collection of drawings amassed by Stanisław Kostka Potocki can be divided into two major categories: works collected for the owner's own use, as tools for academic and artistic work,⁸ and items connected with public activity, particularly for popularisation and educational purposes. Stanisław Kostka Potocki began the building of his collection of artwork during his first trips abroad. The first mentions

6 Some of the drawings purchased by the Count were published as part of the catalogue of drawings in the Wilanów Library: K. Gutowska-Dudek, *Rysunki z wilanowskiej kolekcji Potockich w zbiorach Biblioteki Narodowej* [Drawings from the Wilanów Collection of the Potockis in the collection of the National Library of Poland], Vols. 1-4, Warszawa, 1997-2015.

7 *Catalogue des Dessins de la Collection du Comte Stanislas Potocki*, BN Rps. akc 2189/66/a.

8 E. Skierkowska, "Warsztat pracy Stanisława Kostki Potockiego" ["Working Tools of Stanisław Kostka Potocki"], *Biuletyn Historii Sztuki*, Vol. 34, 1972, no 2, p.178; A. Pietrzak, "La biblioteca di Stanisław Kostka Potocki come suo strumento di lavoro tra Italia e Polonia", in: *Roma e Varsavia. Tradizione classica e educazione artistica Nell'età dei lumi e oltre*, Roma, 2019, pp. 285-302.

of the purchased drawings (and prints) can be found in his correspondence. Generally, this information is extremely vague, merely signalling the fact that certain purchases were made.⁹ Some of the earliest purchases have been preserved in the collection of the National Library of Poland, *Biblioteka Narodowa* (BN). Among them, there are architectural drawings showing doors and windows of Italian buildings. The Count commissioned these sketches during his studies in Turin and Switzerland in 1774 from the unknown artist Francesco Boarelli.¹⁰ The whole collection of drawings kept at BN is, in essence, connected with the Count's activity in the domain of architecture. As an archaeologist, Potocki dealt with the inventorying and reconstruction of ancient historic monuments,¹¹ while as an amateur architect he designed public buildings.¹² While doing this, he drew inspiration and models from the 16th- and 17th-century architectural treatises that he had collected in his library as well as works of contemporary Italian artists at the time. A significant part of this collection is made up of the drawings the Count received from his brother Ignacy. The most important set among them is formed by the legacy of Francesco Bartolomeo Rastrelli (1700–1771), which was purchased by the Marshal in 1776. It also contained works of the artist's father and other Italian painters-decorators, e.g., Serafino Lodovico Barozzi (1735–1810) and Francesco Fontebasso (1707–1769). An important example of these interests is a set of drawings by the artists from the Galli Bibiena family bound in a notebook.¹³ Donated after 1800 for the collection by Zygmunt Vogel (1764–1826), it is of a training character and contains copied draw-

9 *Grand Tour. The Birth of a Collection of Stanisław Kostka Potocki*, Warsaw, 2006.

10 Some of Boarelli's letters related to the works commissioned by the Count have been preserved, see AGAD, APP.260. It is likely that around 1790 the architect from Turin also worked in the Emperor's Court. See A. Baudi di Vesme, *Schede Vesme: l'Arte in Piemonte dal XVI al XVIII secolo*, Volume 1, Turin, 1963, pp.141–142.

11 J. Miziołek, *The Villa Laurentina of Pliny the Younger in an Eighteenth-century Vision*, Rome, 2016.

12 J. Polanowska, *Stanisław Kostka Potocki. Twórczość Architekta Aamatora* [Stanisław Kostka Potocki. Oeuvre of an Architect-amateur], Warsaw, 2009.

13 The sketches from the first quarter of the 18th century may have been executed by e.g., (1659–1739).

ings of buildings in Rome, designs of cartouches, and various architectural details.¹⁴ Clearly, what ranks among the most precious drawings in the set are those connected with the reconstruction of the Villa of Pliny the Younger called Laurentina by, e.g., Vincenzo Brenna (1745–1830) and Giuseppe Manocchi (1731–1782). The set is completed with sketches and designs by Piotr Aigner (1756–1841) in cooperation with and under the guidance of the Count,¹⁵ as well as works by other architects commissioned by Potocki himself or by other befriended aristocrats. To summarise, apart from several earlier acquisitions (the drawings from Turin), the majority of the works of this set were incorporated into the collection after 1800 and they are mainly works by 18th-century artists, often executed as commissioned by the Count or related to his own activity or patronage (e.g., the works by Brenna, whom the Count invited to Poland and recommended to his relatives and friends, following which he recommended him to the Court of the King of Poland and the Emperor's Court). None of the drawings kept in the collection in the Iconography Department are mentioned in the *Catalogue des Dessins* presented in the current study; thus, none of the works described by Potocki reached the BN collection in 1932.

Instead, almost 30 drawings registered by the Count in the *Catalogue des Dessins* have been identified among the works transferred to the collections of the University of Warsaw. The items that survived 1945 continue to be kept there to this date. Potocki's drawings pertaining to the Print Room of the Library of the University of Warsaw (BUW) essentially differ in character to the fragment of his collection preserved at BN, forming part of the ambitious plans to create a particular canon of 'reliable art models'.¹⁶ In 1818,

14 The sketchbook was first mentioned in the inventory made by Aleksander Kokułar in 1834 (BN accession no. 2189/66c/1).

15 T.S. Jaroszewski, *Chrystian Piotr Aigner, Architekt Warszawskiego Klasycyzmu* [Chrystian Piotr Aigner, Architect of Warsaw Neo-Classicism], Warsaw, 1970.

16 In the introduction to the unfinished study *O Sztuce u Dziejniejszych* [Art at the Contemporaries] (AGAD, APP.257), Potocki outlined the intention to create an artistic collection serving as academic tools for himself and others who wished to become acquainted with the history of art.

Potocki, as the then Minister of the Government Commission for Religious Denominations and Public Enlightenment, made successful efforts to acquire the 'collection of prints' once belonging to King Stanislaus Augustus Poniatowski for the University of Warsaw, which was being established at the time. The collection purchased from the monarch's heirs contained almost 120,000 items, including nearly 2,000 drawings. That very year, the Count decided to donate to the Print Cabinet the collection that formed as the result of this purchase along with a proportion of his own collection of drawings and prints, so that the established collection could reflect the fullest possible overview of (then) modern art. The donation was conducted in three stages: in 1818, 1820, and November 1821. In total, the Print Cabinet collection amounted to 321 drawings and 5,099 prints. In fact, the majority of the drawings (305) were transferred there following the Count's death (he passed away on 14 September 1821). The documents recording the donation of the collection to the University of Warsaw (UW) are very general, limited to a summary of the number of works in respective schools. E Budzińska wrote about it:

“Regrettably, the above-mentioned list of the donation dated 7 November 1821 was far from being specific and precise. It provided only the number of prints pertaining to respective schools, and within them, only some groups of prints were selected, following varied criteria: chronology, authorship, technique, or finally the mounting style. The drawings are similarly vaguely mentioned so that no hints as for respective items can be found.”¹⁷

The detailed content of the collection that reached UW can only be found in the catalogue made over a decade later by Mikołaj Utkin (1780-1863),¹⁸ a professor at the Academy of Fine Arts in St Peters-

17 E. Budzińska, “Tak zwana kolekcja Stanisława Kostki Potockiego w Gabinetie Rycin Biblioteki Uniwersytetu Warszawskiego” [The So-called Collection of Stanisław Kostka Potocki in the Print Room at the Library of the University of Warsaw], *Biuletyn Historii Sztuki*, Vol. 34, 1972, no 2, p.163.

18 M.I. Utkin, *Catalogue Raisonné d'Estampes Composant la Collection du Cabinet d'Alexandre de Varsovie rédigé par...*, Vols.1-27 [manuscript (copy of the original) kept in the BUW Print Cabinet].

burg and curator of the print collection brought from Warsaw. The inventories made in the interwar period were lost during World War II, thus Utkin's catalogue is the only preserved register of the collection acquired for the UW Print Cabinet during 1818–1832, also including the donation given by Stanisław Kostka Potocki. Regrettably, this donation did not survive as one whole. As part of repressions following the November Uprising, the collection of the UW Print Cabinet was transported to St Petersburg and incorporated into the assets of the Academy of Fine Arts.¹⁹ Following the end of the Polish-Soviet War, in harmony with the provisions of the Peace of Riga, the plundered works were returned to the University of Warsaw, though not as one collection. Stanisław Kostka Potocki's collection of drawings had been depleted by almost 60 items. The next stage of destruction happened during the course of World War II. The collection was systematically transported to the German Reich, while a substantial portion of it was purposefully burnt down in October 1944 by the German army in retaliation for the Warsaw Uprising.²⁰ Out of the 321 drawings donated by Potocki in 1818, only 157 survived after World War II (including seven drawings by Rembrandt).²¹ The *Catalogue des Dessins* is thus important for the fact that it confirms the existence of some items recorded by Utkin, while also often containing more extensive entries and completing the provenance information. Foremost, however, the manuscript contains descriptions of the part of the Stanisław Kostka Potocki's collection that we have known nothing about until now, and the vicissitudes of which have remained unknown. Quite a substantial part of the drawings collected by

19 J. Talbierska, "Gabinet Rycin Biblioteki Uniwersyteckiej w Warszawie 1818-1832" [BUW Print Cabinet 1818-1832], in: *Ars et Educatio. Kultura Artystyczna Uniwersytetu Warszawskiego* [Ars et Educatio. Artistic Culture at the University of Warsaw], Warsaw, 2003, pp.399–417, and W. Rudzińska, "Gabinet Rycin Biblioteki Uniwersyteckiej w Warszawie 1832-2002" [BUW Print Cabinet 1832-2002], *ibidem*, pp.418–429.

20 S. Sawicka and T. Sulerzyska, *Straty w Rysunkach z Gabinetu Rycin Biblioteki Uniwersyteckiej: 1939-1945* [Losses in Drawings from the BUW Print Cabinet 1939-1945], Warsaw, 1960.

21 E. Budzińska, *op. cit.*, p.165; J. Talbierska, *Rembrandt: Prints and Drawings from the Collection of the Print Room of the Warsaw University Library*, Warsaw, 2006.

the Count was not transferred to UW. They remained at Wilanów and have most likely become the property of other private owners through inheritance or sales. When arranging and combining the collections of his father and uncle as part of the Wilanów Library established in 1832, Aleksander Potocki made a new catalogue of drawings.²² It is assumed that the first major purchases of works on paper made independently by Aleksander Potocki come only from 1837 and contain mainly prints,²³ so a supposition can be made that a proportion of the drawings described in his catalogue were purchased by Stanisław Kostka Potocki. Over 30 drawings described by him in the *Catalogue des Dessins* and the catalogue later put up by Aleksander Potocki have been successfully identified. The drawings have remained completely unknown to researchers until today. Regrettably, the records leading to those works end in 1840.²⁴

The *Catalogue des Dessins* is actually a kind of inventory: it was created in 1796 at the earliest or several years later. Finding the date when the document was written down is quite challenging. The general assumption has been that it was created around 1800. Additionally, it can be assumed that the *Notte des Dessins achetés* and *Suite des Dessins achetés* incorporated into the Catalogue were written down immediately following the purchase of the drawings, and thus soon after the return from yet another trip to Italy made together with his wife and son.²⁵ In May 1795, the Potockis were in Verona, from where they went to Mantua, Padoa, Modena, Florence, Lucca, Siena, and Livorno. In June the following year, they spent several months in Rome. They later travelled via Perugia,

22 Preserved in the BN collection (A. Potocki, *Dessins*, BN accession no. 2189, Vol. 66c).

23 E. Skierkowska, op. cit., p.178.

24 Elżbieta Skierkowska wrote the following: "St. K. Potocki's precious collection of drawings of old masters of foreign schools boosting him to the position of a world-ranking collector, was not given to the Polish state in 1932; the history of this collection following 1845 (Aleksander Potocki's death date) is not unknown." See *Rysunki Szkół Obcych, w Zbiorach Polskich* [Drawings of Foreign Schools in Polish Collections], ed. Maria Mrozińska, Warsaw, 1976, p.104.

25 Travel passports have been preserved, AGAD, APP.366, k.21.

Florence, and Cortona, to reach Germany in July 1797. In August 1797, they went to Kraków and stayed with Princess Lubomirska in Łańcut. On that occasion, his mother-in-law offered the Wilanów estate to the Count.²⁶ Officially and formally, it was in October 1799 that Stanisław Kostka Potocki took over the Wilanów Palace and the palace at 15 Krakowskie Przedmieście Street in Warsaw. However, it is highly likely that already as of 1797, Potocki was thinking of organising this estate, its decor, and placing his collection there. Making the catalogue of drawings and the register of other movables allowed him to take control over his possessions. In 1797, the Potockis dwelled mainly in Lviv, Kurów, and Olesin. Specifically, it was to Lviv that they had the artwork purchased abroad transported, including copperplates and drawings, while the shipment of chests with the collection sometimes went on for several months.²⁷ The couple returned to Warsaw and came to live in Krakowskie Przedmieście Street possibly in 1801.²⁸ In parallel, the interiors of the Wilanów Palace were renovated and redecorated; a brick Gothic gallery was raised to house the collected artwork to boost the owner's prestige and educate co-citizens in 1802.²⁹ This move, along with work on the decor of numerous sumptuous interiors, may have also motivated the decision to make the catalogue. Additionally, it is known that Potocki used to take a part of his collection with him when he travelled; mainly the items that served him in developing his activities in the field of architecture at the time. Amid continuous voyages (in June 1799 the Potockis again went to Italy³⁰), moves, renovations, and interior redecora-

26 *Pamiętnik interesów samego J.O. Hrabi Potockiego Senatora i Wojewody* [Diary of the Interests of Count Potocki Himself, Senator and Voivode], AGAD, AGW Anteriora 302, p.1.

27 *Pamiętnik interesów*, *Op.Cit.*, p.4.

28 *Pamiętnik interesów*, *Op.Cit.*, pp.61, 107-108.

29 The museum opened to the public in 1805 was, in a way, a continuation of the 'Myśli względem założenia Museum Polonicum' [Thoughts on Establishing the Museum Polonicum] by Michał Mniszech published, e.g., in the journal *Zabawy Przyjemne i Pożyteczne* 1775, Vol. 11, part 2, pp. 211-226.

30 Travel passports, AGAD, APP.366, k.19.

tion keeping the collection in order may have been the requirement of the moment. The extensive archives of Stanisław Kostka Potocki are exceptionally poor when it comes to the inventory of movables. Teresa Zielińska wrote in 1972 about the existing gap in the archival materials impeding the recreation of the content of the Count's collection:

“The most highly appreciated and most frequently used source of the kind of household character: inventory descriptions of both real estate or even the movables do not constitute such an important item in Potocki's archives as one could expect. This results first of all from the fact that the inventories of his possessions, apart from Olesin, have not actually survived, and those which have been preserved, do not exceed with their thoroughness of descriptions of artworks the average level of the era.”³¹

The *Catalogue des Dessins* presented here fills in this gap to a certain extent and it, therefore, has an enormous impact on illuminating the stages of development of Stanisław Kostka Potocki's collection.³² The manuscript of the Catalogue is made up of nine sheets inscribed *recto* and *verso*, kept in a cardboard binding that possibly came from the period when the Wilanów Library was arranged. Written down in French (a very peculiar 18th-century broken version of the language), the Catalogue is made up of three major parts essentially reflecting the arrangement of drawings according to schools. The first part ‘*Ecole italienne*’ is composed of three elements. On the sheets from ‘1 r.’ to ‘3 r.’, a list of drawings by Italian artists can be found. Page ‘3 v.’ contains a list of drawings purchased in Italy (*Notte des Dessins achetés en Italie en 1795 et 1796*), which is continued on the next two pages: ‘4 r.’ and ‘4 v.’ (*Suite des Dessins achetés en Italie en 1795 et 1796*). However, the draw-

31 T. Zielińska, “Archiwum prywatne Stanisława Kostki Potockiego jako źródło informacji o jego mecenacie kulturalno-artystycznym” [Private Archives of Stanisław Kostka Potocki as the Source of Information on his Cultural and Artistic Patronage], *Biuletyn Historii Sztuki*, Vol. 34, 1972, no 2, p.121.

32 Also, the *List of Wilanów Paintings* (AGAD. Zarząd Muzeum w Wilanowie 167), registering almost 200 canvases and made after the Count's death, has been preserved.

ings purchased in Italy do not exclusively contain works by artists of the Italian school, although they do form its major part. Potocki, therefore, displayed a certain lack of consistency, yet he purposefully connected the two descriptions to form one whole. Part two of the Catalogue contained on pages '5 r.' to '6 v.' encompasses drawings by French artists (*Ecole française*). The third and final part is found on pages from '7 r.' to '9 v.', and refers to three Northern schools: Flemish, Dutch, and German (*Ecoles Flamande, Hollendoise et Allemande*). The Catalogue was prepared in a form of a table featuring three columns. The first and most extensive column contains subsequent catalogue items constituting descriptions of individual drawings. In the other two smaller columns, the value of the drawings is given in thalers and florins. At the bottom of the columns with the values on each page, a total value is calculated and the cumulative total is transferred to the following page. The values of the three main parts of the Catalogue are summed separately. Meanwhile, the value of the first part (*Ecole italienne*) is totalled together with the value of the drawings purchased in Italy (*Notte des Dessins achetés...* and *Suite des Dessins achetés...*) so that they constitute one register. The given values are not identical to the purchase prices (these are occasionally recorded, though most frequently expressed in pounds). Interestingly, the Count's calculations are not always correct and consistent; moreover, several mistakes were made in the numbering of the Catalogue items. Regrettably, some of the figures in the manuscript are blurred, which hampers the recreation of all the values. Another difficulty arises with the deciphering of the artists' names. At moments, the hasty handwriting is poorly legible and, additionally, the Count sometimes wrote down surnames in their phonetic form, entirely omitting the first names. In some cases, particularly when artistic dynasties are concerned, this makes it impossible to unequivocally identify the supposed artist of the drawing.

The most extensive part of the Catalogue is constituted by the register of drawings by the artists of the Italian school (42 items referring to 42 drawings of which one was two-sided) and accom-

panied by a list of drawings purchased in Italy (108 items describing 118 drawings of which one was two-sided). The second most extensive in terms of the number of works is the part registering drawings of the Northern schools. It features 49 items referring to 48 loose drawings and one sketchbook containing 36 drawings. The least numerous is the list of drawings of the French school, which contains 33 Catalogue items referring to 34 drawings. In total, the fragment of Potocki's collection of drawings covered by the Catalogues described 242 loose charts and one sketchbook with 36 works. The proportions of the numbers of drawings of the Italian school versus the French and the Northern schools (German and Dutch) adequately reflect the Count's interests: his love of Italy and its art and culture. He almost depreciated Netherlandish art, writing in the letters to his wife that it required a lot of patience to study and that he would prefer his son Aleksander not to be so passionate about little Dutch and Flemish Masters.³³

The notes in the Catalogue are quite extensive. The Catalogue item number is followed by the author's surname, composition topic, techniques used, its dimensions, and value. In some cases, the Count added a brief commentary on the artist or on the location where the work was purchased. Sometimes, notes appear related to the place where the work was kept (large-format drawings were kept in sizeable portfolios with prints) or on the preservation state (cut corners, rounding of the upper edge, or having been pasted to the same chart). In one case, we even come across a description of a little "accident at work". When the Countess spilt ink onto a drawing by Baciccio, the Count was forced to cut it so much that only a fragment was saved.

The register of drawings purchased in Italy (*Notte des Dessins achetés...* and *Suite des Dessins achetés...*) has a more concise form as if it had been made hastily. The descriptions in this part are limited merely to the artist's family name and a succinctly signalled topic.

33 AGAD, APP 262.

Of particular interest in the context of the research into the development of Stanisław Kostka Potocki's collection is the information that can be found concerning the provenance of respective drawings. Although not complete, it sheds some light on how the collection grew. The *Catalogue des Dessins* confirms preceding information on a certain number of gifts that enriched the Count's collection. Bibiena's sketchbook, presented by Zygmunt Vogel, and Rastrelli's legacy, taken over from the collection of the Count's brother Ignacy, have already been mentioned. The discussed Catalogue also mentions Johann Gottlieb Schön's sketchbook as the work purchased by Marshal Ignacy Potocki in Leipzig from the artist's heirs and was most likely gifted to the Count. Stanisław Kostka Potocki also recorded – not hiding his satisfaction – that the King's nephew Prince Stanisław Poniatowski gifted him a drawing by Charles-Joseph Natoire showing Heracles defeating the Nemean lion. Stanisław Poniatowski (1754–1833) was also a passionate collector, famous particularly for his enormous collection of ancient gems.³⁴ Potocki was critical of the extravagance of Stanisław Poniatowski as he often overspent when paying for works of art “with the generosity of a blood prince”.³⁵ Since the interests of both collectors coincided, this statement unveils a portion of the competition but also concealed admiration.

In the *Catalogue des Dessins* there is only one mention of an exchange, thanks to an *Amateur* of an unknown name who gave a drawing by Pieter van Laer called Bamboche. Regrettably, we do not know what artwork Potocki gave in return. In some cases, the

34 A. Bender, “Książę Stanisław Poniatowski, koneser oraz kolekcjoner dzieł sztuki starożytnej i włoskiej” [Prince Stanisław Poniatowski: Expert on and Collector of Ancient and Italian Art.], *Muzealnictwo*, No 61, 2020, pp.79–88; W. Brillowski, “Valuable and Very Interesting Cabinet of Objects of Taste and Vertu’: kolekcjonerstwo i mecenat księcia Stanisława Poniatowskiego” [‘Valuable and Very Interesting Cabinet of Objects of Taste and Vertu’: Collecting and Patronage of Prince Stanisław Poniatowski], in: *Relacje artystyczne i kulturalne między Italią a Polską w epoce nowożytnej. Studia z historii sztuki i kultury* [Artistic and Cultural Relations between Italy and Poland in the Modern Era. Studies in History of Art and Culture], ed. Albert Boesten-Stengel and Sławomir Cendrowskiego, Warszawa 2016.

35 Letter of 29 March 1786, AGAD, APP 262 I.

sources where Potocki bought the works are described extremely concisely, as is the case of another work by Pieter van Laer showing a man and two horses against a landscape. The Count bought this sanguine from an undefined engraver, although he did not provide any more details. The attribution of this composition preserved in the BUW collection, and assumed by the Count possibly from the anonymous vendor, has recently been questioned.³⁶

The largest group among the 243 items mentioned in the *Catalogue des Dessins* is constituted by the works bought in Italy. In total, there are 131 drawings: in 18 cases the purchases were made in Rome, and in two others they were made in Venice. The Count bought 31 drawings in Germany, 26 in Paris, and 23 in Rome. In some infrequent cases, Potocki registered the fact that a drawing came from a definite collection. It seems the fact that in many such cases they were from the largest European collections evidently boosted the item's worth in his eyes, becoming yet another factor ennobling the ambitious owner. For example, we find out from the *Catalogue des Dessins* that when Potocki was in Leipzig he visited the collection of Gottfried Winckler (1731-1795), a banker, merchant, and collector who had amassed 1,300 paintings, 2,469 drawings, 80,000 prints, and a library with 6,842 volumes. Having seen that it included paintings by Jan van Huysum Oraz Johann Gottlieb Schön, for example, he was really impressed by the collection. This visit may have happened while Winckler was still alive. After the banker's death, his sons divided the collection among themselves and quickly started selling it off, so much so that the collection once considered the largest and the most precious in Leipzig was soon dispersed. Its especially rare works are kept today at the Leipzig Museum der Bildenden Künste.

One of the unattainable models for all the Enlightenment collectors was the famous collection gathered by Pierre Jean Mari-

36 J. Talbierska, *Rysunki dawnych mistrzów. Wiek XV do lat 20. XIX wieku. Szkoła niderlandzka, flamandzka i holenderska* [Drawings of Old Masters. The 15th Century to the 1920s. The Netherlandish, Flemish, and Dutch Schools], Warszawa 2019, pp. 214-215.

ette (1694–1774).³⁷ A prominent place in his collection was taken by drawings, which numbered over 9,000. Works by grandmasters side by side with works of lesser-known artists composed a collection of an encyclopaedic character, presenting the major accomplishments of artists from all periods. Mariette was considered the grandest art connoisseur and his collection became an object of desire of the French King, who offered the sum of 300,000 pounds for it immediately after the owner's death. Unfortunately, the heirs rejected the offer and instead decided to auction the collection, and thus allowing it to disperse. The auction of the artwork went on for over two months (from 15 November 1775 to 23 January 1776). Interestingly, quite a substantial part of them was acquired for the royal collection.³⁸ Although almost half a century Mariette's junior, Stanisław Kostka Potocki must have heard about Mariette's famous collection during his juvenile travels. It is known that he had the auction catalogue from 1775 in his library.³⁹ He also kept a catalogue there elaborated by Mariette of yet another grand collection; that of the French financier Pierre Crozat (1661–1740), of which Mariette had purchased almost all.⁴⁰ In the catalogue of his own collection of drawings, Potocki mentioned Mariette's name on several occasions. He recalled Mariette's opinion and authority concerning the drawings by Pietro da Cortona. In several cases, he also stated that the purchased works had originally been the property of the great French collector. The issue of these provenances seems particularly interesting but also complex. In the impres-

37 K. Smentek, *Mariette and the Science of the Connoisseur in Eighteenth-Century Europe*, London; New York, 2016.

38 "Documents sur la vente du Cabinet de Mariette", in *Nouvelles archives de l'art français. Recueil de documents inédits publiés par la Société de l'histoire de l'art français*, Paris, 1872, p.350.

39 *Catalogue raisonné des différens objets de curiosités dans les sciences et arts qui composaient le cabinet de feu M. Mariette contrôleur général de la grande Chancellerie de France honoraire amateur de l'Académie royale de peinture, et de celle de Florence par F. Basan, graveur*, Paris, 1775. Surviving work BN SD W. 2.4593.

40 P.J. Mariette, *Description sommaire des desseins des grands maitres d'Italie, des Pays-Bas et de France du Cabinet de feu [...] M. Crozat [...]*, Paris, 1741. Surviving work BN SD W.2.4595.

sive *catalogue raisonné* of the drawings from the Mariette Collection elaborated under the guidance of Pierre Rosenberg⁴¹, we can find descriptions similar to those left by Stanisław Kostka Potocki. However, without any further provenance research, it is difficult to draw any definite conclusions. As an example of an interesting coincidence, let us quote one of the battle compositions by Bourguignon, which Potocki described as a cavalry battle (*Combat de Cavalerie*), purchased at the auction of the collection of Prince Rohan-Chabot.⁴² The agent who purchased items on behalf of the Count assured him that the exact drawing by Bourguignon in the catalogue of Mariette's was listed as No. 1214 in the auction, for which 600 pounds had been paid (the Count paid five Louises for it). Meanwhile, in Rosenberg's catalogue,⁴³ we can read that the battle composition by Bourguignon (*Cavalerie en action*), which was identified in Mariette's auction catalogue under No. 1214 and bought by Lenoir for Lempereur⁴⁴ for 600 pounds, is currently kept at the Louvre. However, the object does not bear Mariette's ownership mark, which is also mentioned in the description by Potocki. The drawing from the Count's collection has been preserved in the collection of the BUW Print Cabinet, and it is slightly smaller than the Paris drawing. This example clearly shows that even if Potocki sometimes fell victim to cheating, it was a meticulously planned fraud while the middlemen were capable of giving an appropriate aura to the objects enshrouding them in an attractive legend. Moreover, it has to be mentioned that Potocki owned at least one drawing in his collection of certain and confirmed prov-

41 P. Rosenberg, *Les dessins de la collection Mariette: École française*. Vols. 1-2, Milano 2011; P. Rosenberg, *Les dessins de la collection Mariette: Écoles italienne et espagnole*. Vols. 1-3, annexes, Paris, 2019.

42 Louis-Antoine-Auguste de Rohan-Chabot (1733-1807). The Prince's collection was auctioned on several times: in 1777, 1780, 1787, and finally after his death in 1808. (*Notice des dessins, gouaches, ... qui composaient la curiosité de feu M. Louis-Ant.-Auguste Rohan-Chabot... Vente 8 déc. 1808*, Paris, 1808).

43 P. Rosenberg, *Op Cit.*, Vol. 1, p.510 (F.1625).

44 Pierre Valery Lenoir (?-1833?), Paris art dealer; Jean Denis Lempereur (1701-1779) purchased artworks for the French court.

enance from the Mariette Collection. It is the sanguine drawing by Hubert Robert also kept in the BUW Print Cabinet, showing the bust of Marie Thérèse Gosset by Edmé Bouchardon.⁴⁵ This drawing, however, is not mentioned in the *Catalogue des Dessins*, since it may have been a later acquisition.

Potocki wrote down in the *Catalogue des Dessins* information about the purchase of a dozen or so drawings at the auction of the above-mentioned Prince Rohan-Chabot. The identification of those works in auction catalogues is challenging owing to imprecise data. However, it can be said with certainty that at the 1787 auction two characteristic compositions by Louis Jean François Lagrenée (1725–1805), featuring the Holy Family and Apollo descending to Thetis, were bought. In the auction catalogue the drawings were described as follows:

“Deux Dessins ; l’un au crayon noir relevé de blanc, sur papier blanc, représente le Repos de la Sainte-Famille en Egypte, composé de trois figures ; l’autre est le Retour d’Apollon chez Thétis, composition riche & agréable de douze figures, dessin lavé de bistre & rehaussé de blanc, sur papier roux.”⁴⁶

The buyer was Jean-Baptiste-Pierre Lebrun⁴⁷, who paid 36 pounds. This is the price recorded by Potocki next to the first of the drawings. He paid 43 pounds for the composition with Apollo, and the sum may have been the profit of the middleman. Importantly, Lagrenée’s drawing showing Apollo and Thetis, corresponding with the description by Stanisław Kostka Potocki’s and featuring the mounting characteristics of the Count’s collection, is currently at the Klassik Stiftung Weimar.⁴⁸ One of the types of mounting

45 P. Rosenberg, *Op. Cit.*, Vol. 2, p.1026 (F.2709).

46 J.B.P. Lebrun, *Catalogue d’une précieuse collection de tableaux, et d’objets rares et curieux, tels que Pietro Perrugin, André Solario, Gobbo des Carraches, Salvator Rosa [...] &c. figures de bronze & de marbre, vases de porphyre, de serpentin, & piédestaux de grand antique, agates, porcelaines, pendule, riches meubles, &c. le tout provenant du Cabinet de M. le duc de Ch****, Paris, 1787, item 254 (Lugt 4230).

47 Jean-Baptiste Pierre Le Brun (1748–1813), a well-known French painter, collector, and art dealer who was involved in e.g., purchases for the Louvre.

48 Inv-Nummer KK 8729; Apollo und Thetis - Digitale Angebote der Klassik Stiftung

used by the Count was composed of a backing of cream paper onto which the drawing was pasted and encircled with a light green watercolour frame, a golden belt, and six lines in brown ink.⁴⁹

According to the notes found in the *Catalogue des Dessins*, the very same auction allowed the Count to purchase six mythological compositions by Raymond Lafage. These drawings and two additional works were described in the auction catalogue as follows: “*Huit Dessins représentant divers sujets historiques & des bacchanales; on remarque la mort de Laocoon étouffé par les serpens, le sujet d’Agar, & c.; dessins à la plume lavés d’encre de la Chine, d’autres de bistre.*”⁵⁰ The auction description thus corresponds quite precisely with the information left by Potocki; two drawings in ink showing Laocoön and his children attacked by snakes and Hagar meeting an angel in the desert as well as two bistre wash bacchanal compositions.

Another important European collection that had an impact on shaping the art collecting passions of Stanisław Kostka Potocki was that of Baron Philipp von Stosch (1691-1757).⁵¹ Among Potocki’s purchases were 26 precious drawings belonging originally to the collection of Baron von Stosch, including, e.g., works by Raphael, Michelangelo, Correggio, Annibale, Parmigianino, Ludovico Carracci, and Rubens. Apart from one of these drawings, the whereabouts of the others remain unknown. Stanisław Kostka Potocki was too young to have been able to visit the Museo Stoschiano during his stays in Florence. Interested in antiquity, the Count had an album in his library with Georg Martin Preisler’s prints of Edmé Bouchardon’s drawings featuring ancient sculptures from von

Weimar (klassik-stiftung.de) [Accessed: 30 March 2021].

49 Such mountings are featured with some drawings from the Potocki Collection kept at BUW.

50 These drawings were also purchased in 1787 by Jean-Baptiste-Pierre Lebrun (for 100 pounds), see J.B.P. Lebrun, *Op. Cit.*, Item 241.

51 A more extensive description of Philipp von Stosch and the drawings coming from his collection that were added to the Stanisław Potocki Collection can be found in: A. Pietrzak, “Fameux Amateur Baron Philipp von Stosch and the Unknown Provenance of Lost Old-Masters. Drawings From the Collection of Count Stanisław Kostka Potocki”, *Polish Libraries*, vol. 6, pp.115-163.

Stosch's collection.⁵² He also bought the catalogue of Stosch's gems compiled by Winckelmann⁵³ during his trip to London in 1787.⁵⁴ Potocki must have met the Baron himself in mid-1783 at the latest, during his stay in Germany. When visiting Potsdam and Sanssouci, Potocki also viewed the collection of medals and gems of Baron von Stosch purchased in 1764 by Frederic II. This happened a few weeks after the Stosch Collection had been auctioned at the Böhme Auction House on 22 April 1783. There is no circumstantial evidence testifying to the fact that Potocki actually knew about the sale of Baron's collection of prints and drawings in Berlin (he did not have a copy of the auction catalogue in his library). Additionally, there is nothing else to suggest that he may have purchased anything at that auction. Nonetheless, despite the enigmatic character of respective descriptions in the Berlin catalogue,⁵⁵ some drawings from the Potocki collection have been identified. However, the Count purchased these drawings later, possibly in Leipzig through the antiquarian Carl Rost,⁵⁶ from whom he bought artworks more than once.⁵⁷ In one case, we know with certainty that the drawing described by Potocki coming from the von Stosch

52 *Philippo L Baroni de Stosch antiqvitatıs amatori bonarvmqve artıvm cvltori statvas hasce antiqvas ab Edmvndo Bovchardon gallo scvptore egregio Romae delieatas Io. Ivstinvs Preisler noricvs pictor a se in aes incisas favtori svo optime merito, Norimbergae, 1732, preserved copy, BN ZZI A.727.*

53 Preserved copy, BN SD W.3667.

54 Potocki arrived in London on 18 May 1787 and returned to Paris on 16 July that year. See: *Grand Tour*, Op. Cit. p. 177, p.181.

55 *Verzeichniss einer Sammlung hauptsächlich zu den Alterthümen, der Historie, den schönen Künsten u. Wissenschaften gehöriger mehrentheils italienischer, englischer und französischer Bücher: auch Landcharten, Zeichnungen, und Kupferstiche von berühmten Meistern, auch einiger Gemähldte, imgl. einer Sammlung Schwefel-Abdrücke von antiken Gemmen &c. welche der verstorbene Herr Heinrich Wilhelm Muzel genamt Stosch Walton hinterlassen und am 22sten April 1783 und folgende Tage Nachmittags von 2 bis 4 Uhr in der Wohnung des Verstorbenen an der Ecke der Linden-Allee und Kirchgasse, im Bastideschen Hause dem Meistbiethenden in öffentlicher Auction gegen baare Bezahlungzugeschlagen werden sollen. Das Verzeichniss wird im Wachsmurhischen Hause bey dem Königl. Auctions Commissarius Herrn Böhme, Vormittags von 9 bis 11 Uhr gratis ausgegeben, Berlin, 1783.*

56 Carl (Karl) Christian Heinrich Rost (1742-1798), an antique dealer and art connoisseur. See Sächsische Biografie online: http://saebi.isgv.de/biografie/Carl_Christian_Heinrich_Rost_%281742-1798%29 [Accessed: 24 April 2021].

57 A. Pietrzak, *Op. Cit.*, pp.137-140.

Collection was offered for sale in 1792. The composition showing *The Adoration of the Magi* is today kept in the collection of the BUW Print Cabinet in Warsaw. Regrettably, it is the only drawing described by Potocki that has been unquestionably identified in the catalogues published by Carl Rost in Leipzig during 1788–1798.⁵⁸

Another collector who also had a great impact on the shape of Stanisław Kostka Potocki's collection of drawings is Aron Joseph de Pinto (1710–1758), a rich merchant and art lover from Amsterdam.⁵⁹ Dealing with trade (particularly with India through the

58 *Anzeige einer ansehnlichen Kupferstich-Sammlung alter, neuer und seltener Blätter berühmter Meister (Band 11): ... nebst einigen Handzeichnungen, Gemälden, Kupferstichwerken und vielen Kupferstichen unter Glas und Rahm: Den 1ten Febr. 1792 wird der Verkauf davon gehalten ... von dem verpflichteten Universitäts-Proclamator Herrn Weigel, im rothen Collegio zu Leipzig ...*, Leipzig, 1791, p.352, <http://digi.ub.uni-heidelberg.de/diglit/kupferstichsammlung1791> [Accessed: 24 April 2021].

59 Aron Joseph de Pinto came from a family of rich Portuguese Sephardi who settled in Holland. In the late 15th century in Portugal, the de Pinto family were forced to convert to Catholicism. Around 1646, Gil Emmanuel Lopez de Pinto (1588–1668), Aaron's great-grandfather, arrived in Rotterdam and assumed the new name of Abraham. Aaron's parents were Joseph Jacob de Pinto (1688–?) and Ribca Franco da Costa. As of 1651, the de Pinto family lived in Amsterdam where the brother of Aaron's grandfather Izaak Abraham de Pinto (1629–1681) bought the first family residence—one of the most beautiful buildings in town that was raised around 1606/1607—the so-called Huis de Pinto at 69 Sint Antoniesbreestraat. In 1686, a second neighbouring property was purchased by Izaak's son David Emanuel de Pinto (1652–1719), who having employed the architect Elias Bouman in 1686, added famous double façade that exists to today. The monumental edifice was rendered in Romeyn de Hooghe's print. The family residence impressed with splendour so much that a certain Englishman, Joseph Shaw, having visited the house in 1654, claimed that one of the rooms had walls lined with golden ducats. Aron's cousin David Aaron de Pinto (1692–1751) raised the Tulpenburg estate, which in 1736 was considered the most beautiful garden of Holland. In 1734, Aaron de Pinto purchased a house in Amsterdam's Nieuwe Herengracht. The de Pintos' residences were eagerly visited by William IV of Orange Stadtholder of the United Provinces of the Netherlands, with whom the family were in close relations as of 1747 and shared some profitable business partnerships (he used to borrow money from the de Pinto brothers). See P. Buijs, I. Faber, "Sources relating to the history of Portuguese-Jewish families: the De Pinto and Lopes Suasso family", *Studia Rosenthaliana*, Vol. 32, No. 2 (1998), pp. 190–194; N. Eliasar (2018), *The Jewish communities of Amsterdam. A separate collective existence*, (PDF) The Jewish communities of Amsterdam. A separate collective existence. | Naomi Eliasar - Academia.edu [Accessed: 27 March 2020]; M.H. Gans, *Memorboek*, Baarn 1971, p.114; C. C. G. Quarles van Ufford, "Het mooiste tuinhuis van Amsterdam staat te ukkel. De achttiende eeuwse bouwactiviteiten van Aron de Joseph de Pinto op Nieuwe Herengracht 103", in: *Vijfenzestigste jaarboek van het genootschap Amstelodamum*, Amsterdam, 1793, pp.109–136. Some of the de Pinto

Dutch East India Company) and banking in the first half of the 18th century, the de Pinto family accumulated extensive wealth and earned a high social status and European renown. The family's fame must have reached Stanisław Kostka Potocki during one of his trips across the Netherlands. Aron Joseph de Pinto was an *Amateur des Beaux-Arts et Sciences*, well-known in his circles. He amassed a sizeable library and a collection of paintings (particularly French, English, and Dutch), drawings, prints, and a collection of precious scientific apparatus, all kinds of *curiosité*, and objects of precious metals and stones (agate, ivory, carnelian, amber), Chinese porcelain, and lacquer. The whole collection was sold at a posthumous auction of the de Pintos held in Amsterdam in 1785, mounted by the art dealers P. van der Schley, C. Ploos, H. de Winter, and J. Jver.⁶⁰ The works from the de Pinto Collection, recorded by Potocki in his Catalogue were most likely not purchased directly at the auction in 1785. In the copy of the auction catalogue from the collection of the Jewish Historical Museum in Amsterdam, featuring some added notes, surnames of the different buyers of the drawings were written down (the names of both de Winter and Iver who bid on behalf of other people - possibly even Potocki - are frequently repeated there). The works may have reached the market again or reached the hands of other middlemen.⁶¹

From the de Pinto Collection the Count purchased, for example, a tiny (ca. 7×10cm) drawing showing monks at a monastery gate, which is preserved in the BUW collection. Bought as a work by Salvator Rosa, it bears an attribution that is possibly handwritten by Stanisław Kostka Potocki. However, as is known from the

family's documents, including the family tree, are kept at the Jewish Historical Museum in Amsterdam.

- 60 *Een fraaye collectie uitmuntende gecouleurde en ongecouleurde teekeningen: benevens een groote verzameling prentkonst ... een kabinet konstige schilderyen ... alles in veele jaaren by een verzamelt en nagelaaten door wylen den Heere Aron de Joseph de Pinto*, Amsterdam, 1785 (Lugt 3860).
- 61 This is what happened in the case of the drawing by Bassan, which Potocki recorded that it came from an unidentified Dutch collection yet was purchased in Leipzig.

Catalogue des Dessins, Potocki had his doubts about this attribution, considering the sketch to have been a work by a good Dutch artist. Currently, the attribution to Rosa has also been questioned as the drawing is considered a work by Jan de Bisschop.⁶² It is from the same source that another preserved drawing by Isaac van Ostade, showing the interior of a peasant cottage executed in black crayon, comes.⁶³ One more drawing from that collection has been preserved; showing picturesque ruins in an Italianization style, it was executed by the excellent Dutch landscapist Herman Saftleven.⁶⁴ Regrettably, two other works by the same artist Potocki bought at the same auction have not been preserved. Additionally, Potocki purchased two drawings from the de Pinto Collection (actually one cut into two halves) by the illustrious Dutch painter Jacob de Wit. Jolanta Talbierska questions this attribution, considering the work to be a copy and identifying the composition model in the drawing kept in Frankfurt.⁶⁵ It is true that Jacob de Wit was commissioned by Aaron Joseph de Pinto to design the decoration of the house in Nieuwe Herengracht.⁶⁶ Another artist employed on the job was Dirk Dalens III (1688-1753). Thus, it may be so that the frieze design Potocki bought shows one of the decorative elements of the banker's residence. This question, however, requires further investigation.

Solving all the questionable issues and the development of all the directions of the research and historical motifs exceeds the limits of one article. Unquestionably, much of the information shared by Stanisław Kostka Potocki has to be viewed critically; particularly regarding the attribution of the drawings described in the *Catalogue des Dessins*, a catalogue of drawings. On the other hand, it is clearly possible that they were works of great masters. Furthermore, the collection of drawings amassed by the Count also had to fulfil the role of documenting painterly works that the collector

62 J. Talbierska, *Rysunki dawnych mistrzów...*, op. cit., pp.55-56.

63 Ibidem, pp. 257-258.

64 Ibidem, pp. 317-318.

65 Ibidem, pp. 390-391.

66 A. Staring, *Jacob de Wit 1695-1754*, Amsterdam, 1958, p.154.

wished to have in his collection, yet which remained unattainable. Possibly, at times he had to be satisfied with copies of better or poorer quality. Many of the purchased works may have thus been copies or compositions maintained in the style of known artists. It is also likely that the Count was deceived on several occasions by art dealers hoping to profit from not always providing their clients with genuine works. In the 18th century, with the dynamic development of the collectors' market and demand for beautiful and historical objects, art forgery was carried out on a huge scale. Attribution doubts can be dissolved only once the lost items from the Count's collection have been found. Nonetheless, the *Catalogue des Dessins* - hand-written by Stanisław Kostka Potocki himself - remains an important document of the era, presenting and pointing to new directions in the research into Polish and European art collecting.

Translated by Magdalena Iwińska

[k.l.r.]

Lp. ⁶⁸		Ducats	FL
<i>Ecole Italienne</i>			
1.	^{1^{mo}} <i>Leonardo da Vinci</i> – La vierge tenant l'enfant Jesus entre ses bras. Dessin achevé a la pierre Noir. Mais decoupe de son ancien fond et colle sur un autre. 8 p. et 9 l de h. sur 5 p. 5 l. de L. Achete a Venice. Prix ... ⁶⁹	3.	-
2.	^{2^{do}} <i>Michel Ange Bonarroti</i> – Une Des tetes du dernier Jugement, peinte a Rome dans la chapelle Sixtine. Dessiné avec beaucoup de Soin a la pierre noire. La partie des Cheveux n'est qu'indique. Dessin venant de la collection du fameux Amateur Baron de Stocze, a peu pres 13 p. de h. sur 10 de L. Achete a Leipzig Prix ... ⁷⁰	6.	-
3.	^{3^{io}} <i>Raphael d'Urbino</i> . – Une femme au pied vue par le dos soutenant une corniche en guise de Cariatide. Dessin lavé en bistre, venant de la Collection du Baron de Stocze. 8 p. 9 l. de h. sur 4 p. 10. l. de large. Acheté à Leipzig. Prix... ⁷¹	4.	-
4.	^{4^{to}} <i>André Vanucchi dit del Sarto</i> – Dessin a la Sanguine, Ou l'on voit plusieurs Saints aux pieds de la Vierge assise dans une niche. Il parait que c'est une de ses compositions de tableau d'autel enfanté par les rêves de quelque moine ou de quelque religieuse, ou bien dans l'idée d'y rassembler les patrons du lieu pour le quel Ce tableau a été executé – 11p 7 l. de h. – 10 p.1 l. de L. Il vient de la Collection de Stocze et a été achete a Leipzig. Prix ... ⁷²	6.	-
5.	^{5^o} Autre Dessin achevé du meme maître a la pierre noire, representant la visitation. Il a été gravé, et parait avoir été fait execute a fresque ou a l'huile par Ce maître. – 10 p et ½ de h. 11 p. de L. Il vient aussi de la Collection de Stocze et a été achete a Leipzig – prix ... ⁷³	6.	-

67 The original spelling has been preserved and Potocki's crossing out has been exposed. The dimensions (height and width) of the drawings are presented in the Old-Polish measurement units applied by Stanisław Kostka Potocki: 1 ell = 2 feet (= 24 inches); 1 inch = 12 lines. One Old-Polish inch approx. = 2.4 cm; 1 Old-Polish line = 2 mm. The values of the drawings are defined by Stanisław Kostka Potocki in ducats and Polish zlotys (florins): 1 ducat = 18 Polish zlotys (florins).

68 Item numbers in the first column do not come from Potocki's manuscript. They have been added in order to facilitate the use of the index of artists added in an annex.

69 Drawing last recorded in ca. 1840 ("La Sainte Vierge et l'enfant Jesus, crayé noire"). See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 15r).

70 Lost drawing, see A. Pietrzak, op. cit., pp.144-145.

71 Lost drawing, see A. Pietrzak, op. cit., p.156.

72 Lost drawing, see A. Pietrzak, op. cit., pp.159-160.

73 Lost drawing, see A. Pietrzak, op. cit., pp.160-161.

6.	6 ^o Antoine de Allegris dit le Correge. - Jesus Christ portant la Croix trois quarts de Figure. Dessin achevé a la Sanguine. Quelques Un bon connaisseurs ont a pretendus que ce Dessin est de la main d'un certain Bernard Lovino Artiste peux connu. Cependant il a passé pour etre du Correge dans la Collection de Stocche, et il est certain que tout y indique la touche moelleuse et les graces de ce grand maitre. A peu pres 6 p de H. sur 4 p. 9 l. de L. Prix ⁷⁴ ...	4.	-
7.	7 ^{mo} Titien Vezzezi da Padova. - Tete esquisse a l'huile d'un grand Caracrerre. Il se pourrait que ce fut le portrait du maitre, ou une reminiscence de la tete de S. Barthelemi qui se trouve dans le jugement dernier de Michel Ange. Ce qui a fait prendre	Ducats	29.
[k.iv.]			
Lp.	T.29	#	
	<i>a quelques Connaisseurs cette esquisse pour etre un ouvrage de ce maitre. Mais son coloris semble ne laisser aucun doute a cet egard, et fait voir clairement qu'il est du Titien - a peu pres 9 13 p. de h. sur 9 p. 3 l. de L. Acheté a la mort d'un Connaisseur qui en faisait grand cas...</i> ⁷⁵	10.	-
8.	8 ^{es} Portrait en pied de Philippe II Roi d'Espagne. C'est un Dessin a la pierre noir relevé de blanc, de tableau qui le Titien a peint en grand d'après Nature. Il passait pour etre de la Main du Maitre dans la Collection de Stocche - 14 p. de h: sur 8 p. et 3 l. de L: prix... ⁷⁶	1.	9.
9.	9 ^{mo} François Rossi dit Cechin Salviati - Un aveugle qui porte un boiteux, lavé en bistre. - 12 p. 3 l. de h. sur a peu pres 7. p. de L. Il vient de la Collection de Stocche. Prix... ⁷⁷	1.	9.
10.	10 ^{mo} Timoteo Vitti Eleve de Raphael. La Transfiguration. Dessin croque a la plume et legerement ombre a l'encre de la Chine - a peu pres 6 p. de h. sur 8 p. 10 l. de L. Acheté a Rome... ⁷⁸	2	-
11.	11 ^{mo} François Mazzuola dit le Parmesan. La visitation composition de dessine a la plume et legerement releve de Bistre. Composition de plusieurs figures. - 8 p. 4.l. de h. sur 7 p. 5 l. L. de la Collection de Stocche... ⁷⁹	4.	-

74 Lost drawing, see A. Pietrzak, op. cit., p.148.

75 Drawing last recorded in ca. 1840. See A. Potocki ("Tête, sur papier a l'huile"), *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 12r).

76 Lost drawing, see A. Pietrzak, op. cit., p.161-162.

77 Lost drawing, see A. Pietrzak, op. cit., p.159.

78 Drawing last recorded in ca. 1840 (*Notre Seigneur montant au ciel*). See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 26r).

79 Lost drawing, see A. Pietrzak, op. cit., pp.155-156.

12.	<i>12. Polidore Caldara de Carravage Eleve de Raphael. Frise representant des combats d'hommes a cheval et a pied en deux bandes. La partie superieur de ce Dessin est Ombre a l'Encre de la Chine celle d'en bas est croqué a la plume. – 15 p. 5 l. de L. sur 9 p. 3 l. de H. Ce dessin aussi que le Nr. 13 passaient pour originaux dans la Collection de Stocche. Cependant je le crois eroquis faits par quelque bon peintre plus moderne sur les peintures de ce maitre. Prix...</i> ⁸⁰	1	9.
13.	<i>13. Croquis a la plume en deux bandes representant un elevation dit du meme Maitre. – 15 p. 3 l. de L. sur 9 p. 11 l. de h. Sur le revers de ce dessin l'on voit deux croquis a la plume et au craion...</i>	1	9.
14.	<i>14. Jaques Bassan. – Sujet de menage, acompagne de figures, d'animaux, d'ustancils et d'un paysage qui sert de fond. Dessin assez acheve et meme releve par quelque peux de couleur – 6 p. p l. de L sur 4 p. 10 et ½ l. de H. Venant d'une Collection de Hollande et achete a Leipzig...</i>	3.	–
	Somme – #	25.	

[k.2r.]

Lp.	T 54.	#	Fl.
15.	<i>15. George Vasari. Dessin pour un tableau d'Autel au bistre releve de Blanc. L'on i voit un Saint Eveque qui apparait a une foule de monde rassemble a la porte d'une Chapelle, le fond represente la porte d'une ville d'ou l'on voit sortir une procession. 14 p. 4. l. de H. sur 10 p. 1. l. de L. Dessin achete à Paris Prix ...</i>	3.	
16.	<i>16. L'Assomption de la Vierge a la plume lavé a l'encre de la Chine grande Composition, ou l'on a represente des deux cotés de la tombe les Magistrats d'une ville, tous agenouilles. Ce dessin acheté a Paris, passait pour etre de Grand Peintre de Henri III⁸¹ grand pere du fameux Qeunel de l'Oratoire⁸². Je le crois de quelque bon peintre Venitien du 16 17 Siecle et tres probablement du Tintoret⁸³. – 14 p. 7 l. de L. sur 10 p. 1 l. de H. Prix...</i>	3.	
17.	<i>17. Sobestiano Forli Senese. Allegoire representant douze Princes ou Heros qui rendent homage a l'Eglise. Dessen fait a la plume et lave a l'encre de la Chine. – 10 p. 5 l. de L. sur 6 p. 5 l. de L. Achteté en Italie.</i>	–	

80 Lost drawing, see A. Pietrzak, op. cit., pp.147-148.

81 It is hard to unequivocally identify which artist from the Quesnel family is meant. The information given by Potocki is not precise. The painter Pierre Quesnel (ca.1502-1504-ca.1580) was the grandfather of Pasquier Quesnel. He designed e.g. the stained glass window with the Ascension scene and portraits of Henry II and Catherine de' Medici in the Paris Augustinian Church. While François Quesnel (1543-1619), Pasquier Quesnel's father, was also a painter and the creator of a well-known oil portrait of Henry III.

82 Pasquier Quesnel (1634-1719), a French theologian, Jansenist, and member of the French Oratory: La société de l'Oratoire de Jésus et de Marie in Paris. The painter Pierre Quesnel was his grandfather..

83 Potocki crossed out the 16th century, changing it to the 17th, so it is unknown which Tintoretto he actually meant: the father Jacopo Tintoretto (1519-1594) or the son Domenico Tintoretto (1560-1635).

18.	<u>18. Ventura Sallimbeni. Le Christ de Caprarole peint par Annibale Carrache dans le chateau de Caprarole executé a la plume par Salimbeni. Ce tableau a été plusieurs fois gravé entre autres par le fameux Vorsterman</u> ⁸⁴ – 6 p. 1 l. de L. sur 4 p. 9 l. de H. Ce dessin vient de la Collection de Stocche... ⁸⁵	1.	9.
19.	<u>19. Frederique Baroque. Presentation au temps La Circoncission dessine au Crayon et cintre par le haut. C'est un croquis d'un tableau d'autel, il est cintré par le haut – 8 p et ½ de h. sur 5 p. 4 l. de L. Dessin acheté en Italie. Prix...</u> ⁸⁶	1.	9
20.	<u>20. Annibal Carrache. Susanne avec les Vieillards. Premiere idée du peintre qui n'est que croqué et relevé de blanc. L'on voit de l'autre cote de la feuille la meme idée ebauché d'une autre maniere et encore moins acheve Ce dessin vient du Cabinet de Stocche – 11 p. 7 l de h. sur 8 p 2 l. de L. – Prix ...</u> ⁸⁷	3.	-
21.	<u>21. Louis Carrache La Vierge l'enfant Jesus et S. Joseph. Dessin dont le contour est entierement arrete a la plume. La tete de la Vierge qui est du plus grand Caractere est entierement acheve, dans quelque partis les claires sont mis en blanc de Grecque et les places laisses pour les ombres – 11 p. 8 l. de h. sur 9 p. 4 l. de L. Ce Dessin singulier vient du Cabinet de Stocche. Prix...</u> ⁸⁸	3	-
	<u>Somme.</u>	15.	9

[k.2v.]

Lp.	T 69. 9f.	#	Fl.
22.	<u>22. Lucas Cambiasi. Sujet de menage, ou l'on voit un homme et une femme assis au coin de leur feu. Hardement croque avec une grosse Plume a la maniere de ce maitre. H. 15 p. L 9 p 11 l. Dessin acheté a Rome ainsi que le suivant...</u> ⁸⁹	1.	-
23.	<u>23. Du meme maitre et de la meme maniere represantant une femme assise au pied d'un arbre avec quatre enfants. H 13 p. 2 l. L. 6 p. 41 et ½ prix ...</u> ⁹⁰	1	-
24.	<u>24. Cavalier d'Arpino. La vierge, S. Michel, et S. Francois au pied de la Croix, dessiné a la plume et lavé a l'encre de la Chine H. 12 p. L. 8 p. 4 l. Acheté a Venice prix...</u> ⁹¹	1.	6.

84 The only known drawing by Annibale Carracci engraved by Vorstermann is the composition showing Christ in the Garden of Gethsemane. See H. S. Hymans, *Lucas Vorsterman: Catalogue raisonné de son oeuvre, précédé d'une notice sur la vie et les ouvrages du maître*, Brussels, 1896, urn:oclc:record:1049622027 [Accessed: 17 Jan 2021].

85 Lost drawing, see A. Pietrzak, op. cit., pp.158-159.

86 Drawing last recorded in ca. 1840, see A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 31r).

87 Lost drawing, see A. Pietrzak, op. cit., pp.145-146.

88 Lost drawing, see A. Pietrzak, op. cit., pp.146-147.

89 Drawing last recorded in ca. 1840. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 8r).

90 Drawing last recorded in ca. 1840. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 8r).

91 Drawing last recorded in ca. 1840. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 37v).

25-26.	<u>25 et 26. Francesco Barbieri dit Guercino da Cento. Deux tetes colles sur la meme feuille, l'une dessine a la plume l'autre croque a la plume et relevée au bistre. La premiere h. 6 p. 5 l. – L. 5 p 8 l. La seconde h. 7 p 2 l – L. 6 p. 2 l. Toutes deux venantes de la Collection du Baron de Stocche. Prix ...</u> ⁹²	3	3.
27.	<u>27. Francois Albano. La Vierge S. Joseph et l'Enfant Jesus assis sous un arbre, dessin au crayon noire releve d'un peu de couleur mais fort rembruni. H. 7 p – L. 5 p. 10 l. Achete a Rome prix...</u> ⁹³	1	9.
28-29.	<u>28 et 29. Guido Reni. Deux dessins au crayon rouge colés sur la meme feuille. Le premier represente la tete du Christe Couronné d'épines⁹⁴. H. 5 p. 2 l. – L 5 p. 11 l. Le second represente un Ange qui porte une espece de Cartel. H. 5 p. 5 l. – L. 7 p. 5 l. Aquis a Rome prix...</u>	3	
30.	<u>30. Dominique Zampieri dit le Dominiquin. Une Sainte que trois Bourreurs semblent vouloir enlever au supplice. Dessin acheve a la Sanguine, releve de blanc h 9 p. 4 l. – L. 7 p. 1 l. Achete a Rome ...</u>	6	–
31-32.	<u>31 et 32 Salvator Rosa. Deux Dessins colées sur la meme feuille. Le premier qui est croque a la plume et lave a l'encre de la Chine represente un soldat qui semble lever quelque poids avec effort. H 5. p. 10 l. – L. 4 p. 10 l. – Le second represente un homme armé appuyé sur sa masse d'arme. H. 8 p. 4 l. – L. 5 p. 11 Lignes. Achetes a Rome...</u>	2	–
	Somme.	19.	3.

[k.3r.]

Lp.	88– 12 f.		
33.	<u>33. Quelques Moines a la porte d'un Couvent dessin a la plume et au bistre. Il passait pour etre de Sal: Rosa dans la Collection du Chevalier Pinto. Il pourrait etre du quelque bon maitre Hollandais. a peu pres 2. p. 8 l. de H – sur 3 p 8 l. de L – Prix...</u> ⁹⁵	1.	9
34.	<u>34. Carle Maratte. La Chute de Faeton croquis a la Sanquine. H. 9 p. 6 l – L. 14 p. 4 l. – Acheté a Rome. Prix ...</u> ⁹⁶	4.	–
35-36.	<u>35 et 36. Paduanino Vecchio. Deux portraits de femmes dessines a la pierre noire et relevés d'un peu de blanc, dans le gout de Titien et colées sur la meme feuille. Le premier h. 7 p 5 l – L. 4 p. 9 l. – Le second 6 p. 9 l. de h. sur 4 p. 10 l. de L. Venants de la Collection de Stocche...</u> ⁹⁷	1.	5

92 Lost drawing, see A. Pietrzak, op. cit., pp.150–151.

93 Drawing last recorded in ca. 1840 (*La fuite en Egipte*). see A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 21r).

94 Drawing possibly identical to the composition *Tête du Christe* registered in Aleksander Potocki's catalogue. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 21r).

95 Drawing preserved in the BUW Print Cabinet collection. See J. Talbierska, *Rysunki dawnych mistrzów...*, op. cit., item 16, pp.55–56.

96 Drawing last recorded in ca. 1840. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 34r).

97 Lost drawing, see A. Pietrzak, op. cit., pp.153–154.

37.	37. Ottavio Leoni peintre. C'est son portrait, ce dessin dans le gout des precedens peut etre de Lui ou du padouan. H. 5 p. 9 l. – L. 4. p. 10 l. Il vient egalement de la Collection de Stocche... ⁹⁸	-	1
38.	38. Etienne de la Bella. Fuite en Egypte dessiné a la plume. La partie droite de ce Dessin est fortement endomagé. H. 8 p. 8 l. L 7 p. 2. l. Acheté a Rome. Prix... ⁹⁹	1.	-
39.	39. Pierre da Cortone. Dessin cintre par en haut fait a la plume releve de bistre et de blanc. C'est autant que je m'en rappelle le dessin du tableau d'autel qui se trouve de lui aux Capucins de Rome ¹⁰⁰ . L'on peut voire dans le Catalogue de Mariette de quelle rarete sont les dessins de ce maitre ¹⁰¹ , c'est bien domage que celui ci soit en peux endomage de deux cotés. H. 9 p. 10. L 7 p. 1 l. Achete a Rome...	4	-
40.	40. Baccio. Ce n'est qu'un fragment d'un beau Dessin de ce maitre representant Loth et ses filles, que j'avais achete a Rome et que j'ai eu la Maladresse de sallire avec de l'encre ce qui m'a obligé de le reduire dans l'etat ou il est h. 13 p. 1 l. L. 9 p 4. L. Il m'avait coute...	3	-
41.	41. Cirro Ferri Grand dessin representant un Sacrifice ancien il se trouve entre mes estampes dans les caisses de Dresde sa grandeur m'a empeché de le tenir dans ce portefeuille. Acheté a Rome...	3.	
42.	42. Bataille de Constantin peinté par Jules Romain, l'on m'a vendu ce Dessin pour etre de Lui, ce don't je doute quoique il soit beau. Je l'ai laisse a cause de sa grandeur dans un portefeuille d'estampes a Varsovie. Achete a Rome. Prix ¹⁰²	3.	6
	Somme #	22	6

98 Lost drawing, see A. Pietrzak, op. cit., pp.154-155.

99 Drawing last recorded in ca. 1840, see A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 16r).

100 Most likely the church in question is that of Santa Maria della Concezione where the famous painting by Pietro da Cortona showing Ananias restoring Saul's sight can be found.

101 Indeed, in Mariette's catalogue *Description sommaire des desseins des grands maistres d'Italie, des Pays-Bas et de France, du Cabinet de feu M. Crozat* (Paris 1741, pp. 26-27) the following can be read: "Rien n'est si rare en Italie, que les Desseins de Pietre de Cortone: on ne rencontre le plus souvent que de croquis de ce Peintre. Ses Dessins finis & arrêtés n'ont point de prix; surtout quand ce sont des Grandes Compositions, telles qu'on en voit plusieurs dans la collection de M. Crozat. Pietre de Cortone n'est pas fort résolu dans ses Desseins, il y paroît même un peu lourd ; mais la richesse & la nouveauté de ses ordonnances, sont d'oparoître ces legers défauts."

102 Drawing last recorded in ca. 1840. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 41r).

Notte des Dessins achetés en Italie en 1795 et 1796

[k.3r.]

Lp.	T.111	#	fl.
43.	1 ^{me} Grand dessin Jules Romain, grand dessin représentant l'allocution de Constantin, au moment où la Croix lui apparaît dans les aires, dessin capital du même Sujet peint par ce peintre dans une des chambres du Vatican dites vulgairement de Raphael.....	36	-
44.	2 ^{de} Michel Ange Flagellation, grand dessin acheté dans la Maison Buonaroti descents de ce maître... ¹⁰³	12	-
45.	3 ^{de} Dominiquin Jesus Christ qui donne un Rosaire a St. Dominique il paraît que c'est une idée pour le tableau qui se trouve a Rome a la Victoire...	3	-
46.	4 ^{de} Pierre de Cortone. Une bacchante qui danse... ¹⁰⁴	2	-
47.	5 ^{de} Rubens. C'est un Groupe copié de la Transfiguration de Raphael...	5	-
48-49.	6 ^{de} Vanni un Ange ¹⁰⁵ 7 ^{me} Demie figure de Turini sur la même feuille... ¹⁰⁶	1	-
50-57.	8 ^{vo} jusqu'un Nr. 16 ^{me} [sic !] Albano huit dessins colées sur quatre feuilles... ¹⁰⁷	8	12.
58-59.	17 Salimbeni JC. qui apparaît a la Magdalene 18. Tintoret un Ange s u f ¹⁰⁸ ...	1	6.
60-61.	19. Aug. Carrache Vierge. ¹⁰⁹ 20. Jules Romain trois fois le même sujet s u f....	4	-
62-63.	21. Guide Portrait d'un Cardinal 22. Luca Giordano demi figure s u f...	2	15.
64-65.	23. Annibal Carrache un Ange 24. Differentes Esquises dites Tintoret...	2	3.
66.	25. Christe demie figure du Barroche...	2	9.
67-68.	26 et 27. Des Etudes d'Amours et Ange de Jean de St. Jean s u f. ...	1	-

- 103 Drawing last recorded in ca. 1840 ("Flagellation, en bistre"), see A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 15r).
- 104 Drawing last recorded in ca. 1840 (*Danseuse de l'antiquité*), see A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 8r).
- 105 Drawing last recorded in ca. 1840 ("Flagellation, en bistre"), see A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 26r).
- 106 Drawing possibly identical to the composition *Demie figure* described in Aleksander Potocki's catalogue. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 19r).
- 107 They may be drawings described in Aleksander Potocki's catalogue. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 21r).
- 108 s u f. = sur une feuille.
- 109 Drawing possibly identical to one of two compositions by Agostino Carracci showing Madonna described in Aleksander Potocki's catalogue. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 20r).

69-70.	<u>28.</u> <i>Simon du Pesaro Groupe d'Enfants</i> ¹¹⁰ <u>29.</u> <i>Ditto de Leonello Spada s u f.</i> ¹¹¹	2	-
71.	<u>29.</u> <i>Schidone double Esquisse de la S. famille...</i>	1	6.
72.	<u>30.</u> <i>Raphael Vierge et l'enfant Jesus...</i>	5	-
73-74.	<u>31.</u> <i>Callot une fuite en Egypte.</i> <u>32.</u> <i>André del Sarto Vierge s. l. m. f</i> ¹¹² ...	3.	-
75.	<u>32.</u> [sic!] <i>Josphin. un pere Eternelle. Ce dessin est de Cades</i> ¹¹³	2	-
76-77.	<u>33.</u> <i>Lanfranc deux prophetes</i> ¹¹⁴ . <u>34.</u> <i>Plusières figures dites Parmesan...</i> ¹¹⁵	1.	9.
78.	<u>34.</u> [sic!] <i>Nicole del Abate. Un homme que l'on precipite...</i> ¹¹⁶	2	9.
79.	<u>35.</u> <i>Correge [nieczytelne] pour des virges dites du Correge...</i>	1.	12.
80.	<u>36.</u> <i>Salimbeni Une Vierge dans la gloire et quelque Saints...</i> ¹¹⁷	1.	6.
81.	<u>37.</u> <i>Pietro Testa premieres idées Grifonnées ...</i> ¹¹⁸	1	-
82.	<u>38.</u> <i>Perin del Vaga predication de St. Jean...</i> ¹¹⁹	2	9.

110 Drawing transferred to the UW collection in 1818. Taken to Russia by the Tsarist authorities (see M.I. Utkin, op. cit., T.1159 item 8) and returned in harmony with the provisions of the Peace of Riga of 1921. Lost during World War II.

111 Drawing transferred to the UW collection in 1818. Taken to Russia by the Tsarist authorities (see M.I. Utkin, op. cit., T.1159 item 8) and returned in harmony with the provisions of the Peace of Riga of 1921. Preserved.

112 *s. l. m. f = sur la même feuille.*

113 Drawing possibly identical to the composition *Personnages de l'écriture Sainte* described in Aleksander Potocki's catalogue. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 13v).

114 Drawing possibly identical to the composition *Sujet de l'histoire sainte*, one of the two works by Lanfranco described in Aleksander Potocki's catalogue. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 12v).

115 Drawing last recorded in ca. 1840 r. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 13r).

116 Drawing last recorded in ca. 1840. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 6r).

117 Drawing possibly identical to the sketch *La Sainte Vierge du Rosaire* listed by Aleksander Potocki. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 7r).

118 Drawing last recorded in ca. 1840 ("*Differens sujets griffonage, à la plume*"). See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 17r).

119 In the Graphische Sammlung collection of the Albertina Museum several sketches for frescoes designed by Perino del Vaga for the Oratorio di San Giovanni Decollato in Rome have been preserved. Possibly, Stanisław Kostka Potocki had one of such sketches. Aleksander Potocki mentions in his catalogue the composition *St Jean baptisant le peuple assemble au nom de Jesus Christ*, accompanied by a print that documented it. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 27r).

83.	39. Cavedone un St. Francois... ¹²⁰	1.	9.
84.	40. Barroche la Vierge et deux Saints...	2.	3.
85.	41. Lairesse. Une Bacchante un sorcier....	1.	15.
86-87.	42. Tien Une St. Famille. 43. Lanfranc S. Jacques....	1	-
88-89.	44. Tintoret une femme. 45. Bassano deux figures agenouilles...	1	16.
90-91.	46. Parmesan 3 petites figures. 47. Tintoret un Ange...	2.	2.
92-93.	48. Leonardo Vinci Ecce Homo. 49. Luini le meme sujet...	3.	
94-95.	50. Romanelli tete d'Enfant. 51. Donato Creti un St. Francois... ¹²¹	1.	12.
96.	52. Schidone Fuite en Egipte...	3	9.
97.	53. Barroche Un Amour...	2.	9.
98.	54. Guerchin. Un homme appuie Guerchin...	4	-
99.	55. Vasari. Une double Esquisse de Vasari...	1.	6.
100-101.	56 et 57. Piranese deux ruines.... ¹²²	2.	12.
	Somme #	130	15

Suite des Dessins achetes en Italie en 1795 et 1796

[k.4r.]

Lp.		Tr # 130	#	fl
102.	58. Giovanni de S. Giovanni Son propre portrait... ¹²³		2	-
103.	59. Louis Carrache Neptune...		5.	-
104.	60. George Vasari Un fleuve...		2	-
105.	61. Sasso Ferato Une Vierge... ¹²⁴		1.	-
106.	62. Annibal Carrache un paysan qui compte et une Esquisse au revers...		1.	-

- 120 Drawing last recorded in ca. 1840 ("Flagellation, en bistre"), see A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 25r).
- 121 Drawing transferred to the UW collection in 1818. Taken to Russia by the Tsarist authorities (see M.I. Utkin, op. cit., T.1159 item 16) and returned in harmony with the provisions of the Peace of Riga of 1921. Preserved.
- 122 Drawings last recorded in ca. 1840. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 28r).
- 123 Drawing possibly identical to the composition *Tête de jeune homme*, one of the several works by the artist described in Aleksander Potocki's catalogue. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 13v).
- 124 Drawing possibly identical to the composition *Jeune femme portant un voile*, one of the three works described by the artist in Aleksander Potocki's catalogue. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 25r).

107.	63. <i>Stephano della Bella Lettre en rebus.</i> ¹²⁵ .	3.	-
108-109.	64. <i>Raphael Schaminozzi Tobie 64. [sic !] Groupe d'Enfants...</i>	1.	-
110.	65. <i>Bataille d'Alexandre...</i>	1.	-
111.	62. [sic!] <i>Fuite de Darius pendant...</i>	1.	-
112.	63. [sic!]. <i>Salvator Rosa, Un faune...</i>	1.	9
113.	64. [sic!] <i>La Magdaleine Guido Cagnaci...</i>	1.	9.
114.	65. [sic!] <i>Simon de Pesaro Enfant Couché ...</i>	1.	-
115.	66. <i>Ditto pendant...</i>	1.	-
116.	67. <i>Michel Ange. Calque representant la St. Famille...</i>	3.	-
117.	68. <i>Carlo Maratte. Une venus. L'on dit que c'est la farnese...</i>	3.	-
118.	69. <i>Andre Sacchi. Premiere esquisse de son fameaux tableau de St. Romuald</i>	8	-
119.	70. <i>Baroque. Un Vieillard Couche...</i>	2	-
120.	71. <i>Anni Carrache Homme vu par deriere fig. academique...</i>	4.	-
121.	71. [sic!] <i>Muzziano S. Gerome</i> ¹²⁶	2	9
122.	72. <i>L'Adoration des Rois Giuseppe dal Sole...</i>	2	9
123.	73. <i>Pontormo. Plusieurs Saints...</i> ¹²⁷	4	-
124.	74. <i>Un torse de Leonardo Vinci...</i>	8	-
125.	75. <i>Lanfranc. Une Esquisse pour quelques fig: en grisaille de la villa Borghese</i>	1.	9.
126.	76. <i>La Conception de la Vierge id....</i>	1.	9.
127.	77. <i>La Vierge et plusieurs Saints Cades dans le Gout de Cambiasi...</i> ¹²⁸	3	-

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- 125 Drawing last recorded in ca.1840 ("*Dessin d'une lettre en rebus de Giacomo Lima Inquisiteur General composé à Florence le 7 Janvier 1654 à la plume*"), see A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 16r). Possibly a composition close to known print rebus dedicated to love and fortune. See A. Vesme, *Stefano della Bella. Catalogue Raisonné*, New York, 1971, items 688 i 689; see. J. Talbierska, *Stefano Della Bella, 1610-1664. Akwaforty ze zbiorów Gabinetu Rycin Biblioteki Uniwersyteckiej w Warszawie* [Stefano Della Bella. Etchings from the Collection of the Print Cabinet of the University Library in Warsaw], Warsaw, 2001, pp.145-146.
- 126 Drawing last recorded in ca. 1840 (*Le Prophet Jeremias*). See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 28r).
- 127 Drawing possibly identical to the composition *Fragment de la Scene* described in Aleksander Potocki's catalogue. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 18r).
- 128 Drawing possibly identical to the composition *La Vierge et l'enfat Jesus* described in Aleksander Potocki's catalogue. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 29v).

128.	78. <i>Figure de Guerchin au Lapis...</i>	6	-
129.	78 [sic!] <i>Un St. qui ecrit Gennaro...</i>	2	-
130.	79. <i>Differentes Esquises du Dominiquin...</i> ¹²⁹	3	-
131.	80. <i>La Vierge Guido Reni...</i> ¹³⁰	8	-
132.	81. <i>Une tete de la Serani...</i>	2	-
133.	82. <i>Tintoret esquisse pour un plat-fond...</i>	4.	-
134.	83. <i>Raffaelin da Regio le Massacre des Innocents...</i> ¹³¹	5.	-
135.	84. <i>Cav: d'Arpino Bacchantes...</i>	1.	9.
136.	85. <i>La presentation au temple Paul Veronese...</i>	4.	9.
137.	86. <i>Grand dessin de Salviati representant un Triomphe...</i>	4.	-
138.	87. <i>Grand dessin de Bartolozzi un éventail gravé par lui...</i> ¹³²	6	-
139.	88. <i>Grand dessin de Jami representant d'Anciens philosophes...</i>	4	-
140.	89. <i>Annibal Carrache l'annonciation...</i>	6	-
141.	90. <i>Correge. Esquisse pour le martire de St. Placide que j'ai trouve a Parme</i> ¹³³	12	-
142.	91. <i>Van Dyck Un Crucifix la Vierge et plusieurs figures...</i> ¹³⁴	3	-

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- 129 Drawing possibly identical to the compositions described in Aleksander Potocki's catalogue. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 24r).
- 130 Drawing possibly identical to the composition *La Vierge et l'enfant Jesus* registered in Aleksander Potocki's catalogue. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 21r).
- 131 Drawing last recorded in ca. 1840. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 31r).
- 132 Francesco Bartolozzi belonged to a group of well-known artists who, among others, decorated fans, e.g., Giovanni Battista Cipriani, Angelica Kauffmann, Pompeo Batoni, and Rosalba Carriera. Apart from the utility value of those designs, they served to decorate interiors when framed. Bartolozzi's fans painted with antiquitising motifs had many followers, in the late 18th century popularizing 'fan à la Bartolozzi'.
- 133 Correggio's oil painting *Martyre des saints Placide, Domitilla, Eutichio et Vittorino* from 1524-1525 kept at the Galerie Nationale de Parme; drawing for the painting at the Musée du Louvre. In Aleksander Potocki's catalogue, three multi-figure compositions attributed to Correggio were noted. However, owing to the brevity of the descriptions, it is hard to judge if any of them presented martyrdom of saints. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 12r).
- 134 Drawing possibly identical to the composition *La Passion de Notre Seigneur* listed in Aleksander Potocki's catalogue. See A. Potocki, *Dessins. Ecoles Flamande et Française. 2me Portefeuille* (BN accession no. 2189, vol. 66c, f. 48r).

143.	92. Cambiasi des Cavaliers rangés en presence... ¹³⁵	2	-
144.	93. Guerchin l'Esquisse de l'Amour qui je trouve a la villa Ludovisi...	6.	-
145.	94. Poliódore de Carravage. Bas relief du Cheval et du Lion qui je trouve... ¹³⁶	2.	-
146.	95. Van Dyck. Etude pour le portrait du Cte de Berg que je possède... ¹³⁷	1	9.
147-151.	96 jusqu'a 100. Cinq Esquisses Etudes differentes de Battoni... ¹³⁸	5.	-
152.	101. Canova. Etude d'une figure qui se trouve sur le tombeau de Ganganelli ¹³⁹	2	9
153-154.	102 et 103. Etudes d'Ornements de Vicentino s. la m f...	1	-
		140	3

[k.4v.]

Lp.			
155.	104. Bega. Paysans qui boivent... ¹⁴⁰	1	9.
156.	105. Une Vierge avec l'Enfant Jesus Cipriani... ¹⁴¹	2.	9.
157.	106. S. Jerome Titien...	2	-
158-159.	107 et 108. L. Bassano tete ¹⁴² et Croquis de P. Veronese...	1.	9.

- 135 Drawing possibly identical to *Chevaux et Cavaliers* described by Aleksander Potocki in 1840. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 8r).
- 136 Drawing last recorded in ca. 1840. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 33v).
- 137 The gallery of paintings at Wilanów was adorned by the *Portrait of Count Henrik von der Bergh*, attributed to Van Dyck and purchased by the Count in Leipzig. Preserved (Wil. 1022) and today regarded to be a 17th-century copy. See I. Voisé, "Kilha uwag o galerii Stanisława Kostki Potockiego w Wilanowie" [Some Remarks on Stanisław Kostka Potocki's Gallery at Wilanów], *Biuletyn Historii Sztuki*, Vol. 34, 1972, no 2, p.159. The original by Anthony Van Dyck is at the Museo del Prado. Drawing last recorded in ca. 1840. See A. Potocki, *Dessins. Ecoles Flamande et Française. 2me Portefeuille* (BN accession no. 2189, vol. 66c, f. 47r).
- 138 Drawings last recorded in ca. 1840. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 33r).
- 139 Antonio Canova designed the tomb of Clemens XIV raised between 1783-87 in the Basilica dei Santi XII Apostoli. Thus, Potocki acquired an entirely contemporary work for his collection. Drawing last recorded in ca. 1840. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 28r).
- 140 Drawing preserved in the BUW Print Cabinet (inv. no. 4227). See J. Talbierska, *Rysunki dawnych mistrzów...*, op. cit., item 197, pp.414-415.
- 141 Drawing last recorded in ca. 1840 ("*Flagellation, en bistre*"). See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 27r).
- 142 Drawing last recorded in ca. 1840. See A. Potocki, *Dessins. Ecoles Italiens. 1r Portefeuille* (BN accession no. 2189, vol. 66c, f. 8v).

Catalogue des Dessins de la Collection du Cte Stanislas Potocki

[k.5v.]

Lp.		#	fl.
<i>Ecole Française</i>			
160.	<i>1^{mo} Charles le Brun. L'Entré de Jesus Christ a Jerusalem dessiné a la Sanguine. Il parait que c'est d'après ce Dessin qu'a été gravé l'Estampe qui se trouve avec lui que j'ai placé a Coté . Le tableau est au Roi de France, je l'ai vue au Luxembourg. J'ai laisse ce beau Dessin, a cause de la grandeur, dans un portefeuille d'estampes a Varsovie. Acheté a Paris de Mr Milloti. pour 10 Louis...</i> ¹⁴³	21	
161.	<i>2^{do} Nicolas Poussin. Un groupe de six personnes priantes avec ferveur et admiration, a la plume et en bistre, les deux coins d'embas sont coupes. L. 8 p. 3 l. – h. 6 p. Dessin achete dans une vente particuliere a Paris. 40 Liv. ou a peu près.</i>	4.	–
162.	<i>3^{io} Dessin d'après Polidore de Carravage a la pierre noire un peux ombre d'encre de la Chine, il represente un Jeune homme qui tient un cheval. On me l'a vendu a Rome pour etre du Poussin. H. 11 p. 1 l. – L. 7p. 11 l. ...</i>	2	–
163.	<i>4^{mo} Gaspre Dughet dit Poussin, fameux paysagiste. Un paysage montueux dessiné a la pierre rouge L.13 p. – H. 10 p. 3 l. et ½. Il vient du Cabinet de Stocche...</i> ¹⁴⁴	4	–
164.	<i>5^{te} Claude Gelée dit le Lorain. Paysage dessiné a la plume et lavé a l'encre de la Chine, il represente un soleil levant. L'on sait combien les Dessins de ce Maitre sont rares. Toutes ses etudes ayant passé entre les mains du Duc de Devonschire. Acheté d'un Emigré de distinction, qui en-faisait grand savait en faire cas...</i> ¹⁴⁵	12	–
165.	<i>6^{te} Sebastien Bourdon. Le mariage de Rebecca a la plume lavé de Bistre. L.18 p. 5 l. –h 7 p. 8 l. Venant de la Collection de Stocche...</i>	3	–
166-167.	<i>7^{mo} et 8^{mo} Jacques Callot. Graveur et dessinateur. Deux figures de Geux dessinés a la plume de celles qu'il a gravés je crois en 12 planches et qui sont connus sous ce nom. Je les possède dans l'oeuvre de ce grand graveur. Ces deux dessins sont colées sur la meme feuille. h 6 p. – L. 3p. Je les ai achetées a Rome – prix...</i>	2	
	Somme #	48.	

- 143 Drawing last recorded in ca. 1840. See A. Potocki, *Dessins. Ecoles Flamande et Française. 2me Portefeuille* (BN accession no. 2189, vol. 66c, f. 55r).
- 144 Lost drawing, see A. Pietrzak, op. cit., pp.148-149.
- 145 Aleksander Potocki's catalogue enumerates four landscapes by Calude Lorraine. See A. Potocki, *Dessins. Ecoles Flamande et Française. 2me Portefeuille* (BN accession no. 2189, vol. 66c, f. 54r).

[k.5v.]

Lp.	#	48
168.	9 ^e Laurent La Hyre. <i>Le pere Eternelle qui soutient le Corps de Jesus Christ accompagnes des plusieurs anges, ou plus tot la Trinite dessin a la pierre noir, legerement lavé de bistre. Il est cintré par en haut et parait avoir été fait pour un tableau d'Autel. H. 12. p. 3 l. - L. Sp. 3 l. Il vient de la Collection de Stocche. Prix...</i> ¹⁴⁶	2.
169.	10. Jaques Courtois dit Le Bourguignon. <i>Combat de Cavalerie lavée en bistre. Acheté a Paris a la vente du Duc de Chabot. 5 Louis ou a peu pres. L. 16 p. H. 7 p. 10 l. Ce dessin a ce que l'on m'a assuré est le meme qui a été payé a la vente de Mariette 600 l. ~ Nr 1214. Mais je n'y trouve pas le chiffre de cet Amateur...</i> ¹⁴⁷	11 -
170.	11 ^{mo} Raymond la Fage. <i>Josué qui arete le Soleil fait a la plume et legerement ombre de au bistre. Ce dessin est gravé dans son oeuvre c'est un des meilleurs de ce dessinateur hardi. Il vient de la Collection de Stocche; les suivants venant de celle du fameux Mariette, d'ou ils sont passe dans le Cabinet du Duc de Chabot a la vente du quel je les ai achetes a Paris - H. 10 p. 10 l. L.7 p. 10 l. Prix...</i> ¹⁴⁸	5 -
171.	12 ^{mo} Laocou et ses enfants etranglés par des Serpents, au milieu d'un Sacrifice qui se fait au pieds de la Statue de Neptune. <i>La ville de Troye sert de fond a cette composition executé la plume - L. 14. p - H. 8 p. 3 l. L'on voit sur ce Dessin ainsi que sur les suivants le Chiffre de Mariette a la vante du quel ils furent payes 401. L ~ Nr 1234 de son Catalogue. NB Je l'ai acheté a la vente du Duc de Chabot 3 Louis 2 liv. ou a peu pres. NB Il est gravé ainsi que presque tous les suivants dans l'oeuvre de ce maitre)...</i> ¹⁴⁹	7 -
172.	13. Agar a la quelle un Ange apparait au desert, a la plume du meme maitre acheté a la meme vente 1 Louis ou a peu près. H. 10 p. 7 l. et ½ - L. 7 p. 6 l...	2 -
173.	14. <i>Figure de femme agenouillé ayant un chien a coté d'elle il parait que c'est la fidelite, dessin a la plume du meme maitre et acheté a la meme vente 1 Louis. H. 5 p. 8 l. - L. 4 p. 5 l.</i>	
174.	15. <i>Sujet historique, il n'a été impossible de deviner jusqu'a present ce qu'il represente dessiné a la plume. Acheté a la meme vente pour 1 L. 3 liv: H. 11p. 4 l. - L. 8 p. 1 l. Prix a peu pres...</i> ¹⁵⁰	2 6
	Somme	29 6

146 Lost drawing, see A. Pietrzak, op. cit., pp.152-153.

147 Drawing preserved in the BUW Print Cabinet collection, see M.I. Utkin, op. cit., T.1157, item 16.

148 Lost drawing, see A. Pietrzak, op. cit., pp.151-152.

149 Drawing possibly identical to the composition *Sacrifice à Neptun* described in Aleksander Potocki's catalogue. See A. Potocki, *Dessins. Ecoles Flamande et Française. 2me Portefeuille* (BN accession no. 2189, vol. 66c, f. 51r).150 Drawing possibly identical to the composition *Sujet historique* described in Aleksander Potocki's catalogue. See A. Potocki, *Dessins. Ecoles Flamande et Française. 2me Portefeuille* (BN accession no. 2189, vol. 66c, f. 51r).

Lp.	T. #	77	f.6
175-176.	<i>16 et 17. Deux sujets de bachanales dessines d'une plume legere et ombres de quelque peux de bistre. Ils sont colées sur la meme feuille. Le premier est oblong le seconde ovale. J'avais aussi acheté a la ditte vente la feuille qui servait de pendant , qui s'est egruré en passant de main au main parmi les acheteurs. Le premier de ces dessins a 7p de L. 7 p. 11 l. et ½ – H. 4 p. 10 l. – Le second qui set ovale 4 p. et ½ de h. sur 3 p. 9 l. de L. – Je les ai payé les quatres 56 Livres, ou a peu près...</i>		
177.	<i>18. Edme Bouchardon fameux sculpteur. Un homme que l'on descend au tombeau, c'est probablement le corps de J.C. bien que l'on ne voye aucune playe sur son corps. Dessin a la pierre rouge et lave de bistre. Ce beau dessin vient de la vente du duc de Chabot, ou je l'ai achte pour 100 L. et quelques sous. H. 12 p. 1 l. – L. 8 p. 11 l. Prix a peu pres...¹⁵¹</i>		
178.	<i>19. Une figure de femme drapé dessiné a la Sanguine par le meme. Elle vient de la Collection de Stocche. H. 15. 4l. – L.8 p. 6 l. Prix...¹⁵²</i>		
179.	<i>20. La Ruë – Grand Goupe d'amours, subdivise en plusieurs autres. L'on voit d'un cote des amours qui entourent de de girlandes de pampre au ferme. Ce jolie dessin est fait a la plume et ombre de bistre. Achete a la vente du Duc de Chabot pour 54 Liv. – H. 8 p. 2 l – L 12 p. 8 l. Prix a peu pres....</i>		
180.	<i>21. Robert peintre moderne. La naissance de J C représenté, dans un ancienne galerie ruyné. On connait le talent de ce maitre en ce genre. Dessin fait a la plume et au bistré – H. 6 p. 9 l. L. 10 p. 7 l. et ½ . Acheté a la vente du Duc de Chabot pour 75 L ou a peu pres¹⁵³</i>		
181.	<i>22. Lagrenée. Le couchant du Solleil. Ou Tetis qui recoit Apollon descendant de son char, soignesement dessiné a la plume ombre de bistre et releve de blanc. Ce dessin est un de ceux que ainsi que le precedant et plusieurs autres sont du nombre de ceux que le duc de Chabot fit executer aux Meilleurs artistes de France de son tems, pour en orner sa collection. de maitres francais aussi parait-il qui'ils y ont mis tous leurs soin. L. 11 p. 3 l. H. 7 p. 7 l. et ½. – Prix 43 L. ou a peu pres...¹⁵⁴</i>		
182.	<i>23. Sainte famille dans un paysage par le meme a la pierre noire et releve de blanc. – L 12 p. 4 l. et ½ – H. 8 p. 7 l. et ½ . Achete a la meme vente pour 36 Liv: ou a peu pres...¹⁵⁵</i>		
	<u>Somme</u>	34.	

- 151 Drawing possibly identical to the sketch preserved in the BUW Print Cabinet. See M.I. Utkin, op. cit., T. 1156, item 17.
- 152 Lost drawing, see A. Pietrzak, op. cit., p.144.
- 153 Drawing transferred to UW in 1818. Taken to Russia by the Tsarist authorities. See M.I. Utkin, op. cit., T.1156 item 8. Returned in harmony with the provisions of the Peace of Riga of 1921. Lost during World War II.
- 154 Drawing purchased at the Rohan-Chabot Collection's auction. See J.B.P. Lebrun, op cit., poz.254. Currently lost.
- 155 Drawing purchased at the Rohan-Chabot Collection's auction. See J.B.P. Lebrun, op cit., item 254. Transferred by Potocki to UW in 1818. Taken to Russia by the Tsarist authorities, see M.I. Utkin, op. cit., T.1156 item 6. Returned in harmony with the provisions of the Peace of Riga of 1921. Lost during World War II.

[k.6v.]

Lp.	Tr #	111	f 6
183-184.	<i>24 et 25. Casanova peintre de batailles. Il faut le distinguer de son ne faut pas le confondre avec son frere directeur de l'Academie de Dresde artiste mediocre. Ce sont deux dessins a la pierre noire qui font pendant. Le premier represente un Combat de Cavalerie. Le second un guerrier a cheval, armé en partie a l'ancienne qui entre a la tete de quelque infanterie et Cavalerie dans la porte d'une forteresse gothique. Le premier a de h. 11 p. 2 l. de L. 8 p. 5 l. – Le second L. 10 p. 8 l. de H. 7 p. 1 l. – Je les ai acheté d'un Marchand de Paris pour 5 Louis ou a peu près...</i>	11	–
185-186.	<i>26 et 27. Pau peintre de Batailles moderne, celui qui a peint celles du Palais Bourbon. Ces deux dessins executes a la pierre noire representent des Marches militaires ils sont pendant. Le premier a 14 p. de h. sur 8 p. 9 l. de L. – Le second a 14 p. 2 l. de L. sur 8 p. 6 l. de L[sic !]. Je les ai acheté du meme marchand pour 44 Liv: ou a peu pres...</i>	4	–
187.	<i>28. Watteau. Petit dessin colorié representant une jolie fontaine au milieu d'un paysage. H. 8 p. 10 l. – L. 7 p. Achete a Paris du meme Marchand pour 36 Liv: ou a peu pres...</i>	3.	6.
188-189.	<i>29 et 30. De Fontaine dessinateur moderne. Deux dessins faits executés au bistre et faisant pendant. Le premier semble represente une foire. Le second une Course. J'ai achete ces jolis dessins chés le meme marchand pour 2. Louis. Le premier a de L. 11 p. et 7 p. 11 l. de H. Le second a de L. 11 p. 2 l. – de H. 8 p. Prix a peu pres...</i>	4.	6.
190-191.	<i>30 [sic !] et 31. Deux dessins a la plume de la Rué ombrés de bistre. Ils representent des Sacrifices, je les ai acheté a Paris du meme Marchand pour 36 Livres. Laissés dans mes caisses de Dresde avec leurs cadres [sic ! cadres] prix a peu pres...¹⁵⁶</i>	3.	
192.	<i>32. Natoire esquisse a la sanguine representant . Hercule qui etrange le Lion de la foret de Nemée. Dessin dont le Pr: Stanislas Poniatowski m'a fait present.</i>		
193.	<i>33. Deux dessins a la plume sur papier gris relevés de blanc ce sont quelques antiquités Romaines. Achetés a Paris pour 6 Liv.....</i>	–	10
	<u>Somme</u>	26.	4.

Total # 137 f 11

156 Drawings recorded for the last time in ca. 1840. See A. Potocki, *Dessins. Ecoles Flamande et Française. 2me Portefeuille* (BN accession no. 2189, vol. 66c, f. 54r).

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[k.6v.]

Lp.		#	Fl.
	<u>Ecoles Flamande, Hollendoise et Allemande</u>		
194.	<u>1. A. Glocker</u> ¹⁵⁷ . Ancien peintre Allemand, sa maniere tient beaucoup du Gothique, comme on le voit par le dessin de l'adoration des trois rois fait a la plume. Il est rond, son diametre est de 7 p. 10 l. Il vient de la Collection de Stocche. Prix... ¹⁵⁸	1.	
195-201.	<u>2 jusqu'a 8. Henri Goltzius</u> . Peintre dessinateur et sur tout fameux graveur. Ce sont sept petits sujets tires de la bible, dessines sur parchemin a la plume et relevés d'encre de la Chine. Trois font croquis avec beaucoup d'esprit. Les quatres autres sont plus acheves, sur tout celui de la prison de S. Pierre. Toutes ces petites pieces ont a peu pres 2 p. 2 l. de H sur 2 p. 5 l. de L. hors le mariage de la Vierge qui a 3 p. 9 l. et ½ de L. sur 1 p. 6 l. de H. Je les ai achetes a une vente de Leipzig...	1.	[9]
202.	<u>9. Jean van Huisum</u> , peintre moderne, celui qui jusqu'a nos jours a peut-etre le mieux reussi a peindre des fleurs. Les tableaux sont d'un fini prodigieux mais qui n'ote rien a leur naturel et a leurs fraicheur. Il n'est par rare de les voir payes 1000# la piece. Les dessins se vendent des prix exorbitans. J'en ai vue un ches Mr Winckler ¹⁵⁹ de Leipzig que cet amateur en paye au de la de 600 f. de Hollande. Celui ci n'est qu'une esquisse hardi faite au crayon noir et relevé de bistre, elle represente un vase rempli de fleurs. H. 14 p. 9 l. - L. 11 p. 9 l. Il vient de la Collection du Chevalier Pinto ¹⁶⁰ , prix... ¹⁶¹		[12]
203.	<u>10. Pierre Paule Rubens</u> . Portrait de Ferdinand II [sic !] ¹⁶² Grand Duc de Florence Pere de Marie de Medicis. La meme que ce grand peintre a peint ensuite a la Gallerie du Luxembourg et qui est grave par Edelinck ¹⁶³ . Ce dessin fait sur papier huile au craion noir et relevé dans quelque endroits d'encre ou de noir de fumée est de la plus grande force, il passait dans la Collection du Baron de Stocche pour etre du Titien, mais il est impossible de s'y meprendre [wyraz niezbytelný] il se peut que Rubens l'ait fait d'apres un tableau ou un dessin de ce maitre don't le nom se voit ecrit un bas. H. 12 p. 6 l. - L. 8 p. 2 l. Prix... ¹⁶⁴	8.	9
	<u>Somme #.</u>	23	

- 157 Contemporary dictionaries of artists (e.g., the most extensive *Allgemeines Künstlerlexikon: die bildenden Künstler aller Zeiten und Völker*) do not record a painter or engraver called A. Glocker living at the turn of the 16th century.
- 158 Drawing preserved, see A. Pietrzak, op. cit., p.142-144.
- 159 Gottfried Winckler (1731-1795), a Leipzig merchant and collector.
- 160 Drawing possibly identical to one of the two flower bouquets executed in black crayon, sold together with the whole de Pinto Collection in 1785. Both put up for auction were purchased by Hendrik de Winter (1717-1790), a painter, draughtsman, and art dealer active in Amsterdam known for selling Rembrandt's works. (<https://rkd.nl/nl/explore/artists/84993>). He was one of the organisers of the posthumous auction of the de Pinto Collection.
- 161 Lost drawing, see Talbierska 12.
- 162 Actually, the portrait showed Francis I de'Medici, father of Marie de Medicis.
- 163 Gérard Edelinck (1640-1707), Flemish engraver active in France.
- 164 Lost drawing, see A. Pietrzak, op. cit., pp.156-157.

[k.7v.]

Lp.	T #	23
204.	<i>11. Antoine van Dyck. Portrait de femme dessiné a la Sanguine et relevé de blanc, venant de la Collection du Ch: Pinto¹⁶⁵. H. 9 p. 7 l. L. 7 p. 5 l. Prix...</i> ¹⁶⁶	3
205.	<i>12. Rembrandt Van-Ryn fameux peintre et Graveur Hollandais. Abraham adorant les Anges, esquisse heurté et Raboteuse mais d'un grand effect, elle est plus tot grifoné que dessine a la plume et plus tot salis qu'ombre de bistre. L'on y voit cependant cette singuliere intelligence de clair obscure qui distingue les ouvrages de ce maître. Ce Dessin vient d'une vente de Hollande. H. 7 p. 3 l. – L. 10 p. 2 l. Prix...</i>	6
206.	<i>13. Gover Flinck. Eleve de Rembrandt. Croquis fait a la pierre noire et legerement ombré d'encre de la Chine. Il represente une femme assise avec trois enfants, il se peut que ce soit une idee d'un tableau de Vierge. H. 7 p. et a peu pres 9 l. – L. 5 p. et a peu pres 9 l. Prix...</i> ¹⁶⁷	1
207.	<i>14. Francois Quesnoy dit Flamand fameux sculpteur qui excella surtout a representer des groupes d'enfans. Quatre enfans dessin a la pierre noire pour un bas-relief. L. 13 p. et 3 l. a p. p. H. 8 p. 6 l. Il vient de la Collection de Stocche. Prix...</i> ¹⁶⁸	2.
208.	<i>15. Autre a la Sanguine du meme maître. C'est une esquisse representant quelques trois anges qui tiennent la croix sur des nouages. L'on en voit deux autres en bas. H. 15 p. L. 9 p. 9 l. Ce dessin vient egalement de la Collection de Stocche. Prix...</i> ¹⁶⁹	1.
209.	<i>16. Isaac Ostade Peintre celebre Allemand d'origine, mais qui passe pour Hollandois par ce qu'il taravaiilla toute sa vie dans ce pays et entierement dans la maniere des maîtres hollandois. L'interieur d'une Chaumiere delabré¹⁷⁰, ou l'on voit une vieille assise et un homme devant elle qui tient un verre a la main. C'est un espece se mandiant, au fond un enfant assis qui mange. Dessin fait avec soin a la pierre noire et ombre legerement d'encre de la chine. Il vient de la Collection de Pinto. L. 8 p. 9 l. – H. 7 p. 1 l. et ½. Prix...</i> ¹⁷¹	8.
210-211.	<i>17 et 18. Paysan et Paysanne dansant et pris du vin figures grotesques du meme maître, dessinées a la plume et coloriés avec beaucoup d'intelligence. Ils ont été graves par Mr graveur de Dresde. Ces deux dessins font pendant, ils viennent du Cabinet Pinto. La premiere a de L. 2 p. 10 l. et ½ de H. 4 p. 10 l. et ½. Le second a de L. 3 p. 4 l. de H. 4 p. 10 l. Prix ...</i> ¹⁷²	[4]
	<u>Prix</u>	[25]

165 Two drawn male portraits were auctioned at the de Pinto Collection (see Catalogue items 42 and 43).

166 Drawing last recorded in ca. 1840. See A. Potocki, *Dessins. Ecoles Flamande et Française. 2me Portefeuille* (BN accession no. 2189, vol. 66c, f. 47r).

167 Drawing preserved in the BUW Print Cabinet collection (inv. no. 4270), see J. Talbierska, *Rysunki dawnych mistrzów...*, op. cit., item 52, pp.137-138, repr.

168 Lost drawing, see A. Pietrzak, op. cit., pp.149-150.

169 Lost drawing, see A. Pietrzak, op. cit., p.150.

170 It is not R.534, KGD 1952.

171 Drawing preserved in the BUW Print Cabinet collection (inv. no. 4248). See J. Talbierska, *Rysunki dawnych mistrzów...*, op. cit., item 119, pp.257-258.

172 Drawings transferred to the UW collection in 1818. They were taken to Russia by the Tsarist authorities (see M.I. Utkin, op. cit., T.1158, items 6-7) and returned in harmony with the provisions of the Peace of Riga of 1921. Lost during World War II.

[k.8r.]

Lp.	T #	48
212.	19. <i>Le Maître d'Ecole dit du meme Maître, a la plume et lavé d'Ancre de la Chine. Ce dessin passait pour original dans la Collection de Pinto et fut vendu pour tel. H. 6 p. 10 l. - L. 6 p. 1l et ½</i>	4
213-215.	20, 21 et 22. <i>Gerard Lairesse peintre réputé nommément Flammand quoique natif de Liege. Trois jolis petits sujets de nuit dessines a l'encre de la Chine et relevés de blanc. Ils sont tous le trois colées sur la meme feuille. Ils viennent du Cab: Pinto. Leurs longueur est a peu pres de 3 p e 6l. La Largeur a peu pres de 2 p. Celui d'en haut a de largeur 3 p. 4 l. de plus. Prix...¹⁷³</i>	3
216.	21. [sic!] <i>Pieter van Laer dit le Bamboche. Trois Houssards ou Pendours a cheval qui boivent a l'entré d'un Cabaret. L'hote leurs presente le vin. L'on voit sur le devant une femme assise qui tient un enfant sur ses genoux. Dessin fait avec beaucoup de hardiesse a l'encre de la Chine sur papier gris. Je l'ai eu en echange d'un Amateur qui en faisait comme de raison grand cas. L. 11 p. 3 l. - H. 8 p. 1 l. Il me revient a peux près a...¹⁷⁴</i>	8
217.	22. <i>Autre dessin du meme Maître fait a la Sanguine, l'on y voit un homme assis sur le devant et deux chevaux. Le fond est orné d'arbres et de ruines. J'ai achete ce dessin d'un graveur. H. 7 p. 2 l. - L. 8 p. 9 l. Prix...¹⁷⁵</i>	4
218.	23. <i>Autre Dessin du meme fait a l'Encre de la Chine. Il represente une mesure a demie ruine et une petite Cabanne Italienne qui y est colé. Achete de Mr Rost¹⁷⁶ a Leipzig. L. 8 p. 1 l. - H. 6 p. 8 l. Prix...¹⁷⁷</i>	2
219.	24. <i>Verschuring. Deux Chevaux qu'un homme abreuve a une fontaine accolé a une entré de Caverne, l'on voit de l'autre coté un paysage montieux. Dessin fait a la plume et lavé a l'Encre de la Chine. L'on voit sur l'abrevoir da datte de 1675 et ½. Il vient de la vente de Pinto. L. 10 p. 9 l. - H. 7 p. 3 l. Prix...¹⁷⁸</i>	4. 6.
220.	25. <i>Van de Ulft. Vué interieur d'un jardin au quel des collines servent de fond, a la plume et a l'ancre de la Chine. L'on y voit sur le devant la datte de 1662. H Ce dessin vient aussi de la Collection Pinto. H. 7 p. 5 l. et ½. - L. 10 p. 2 l. Prix...¹⁷⁹</i>	2 9.
	Somme	27.

- 173 Drawings transferred to the UW collection in 1818. They were taken to Russia by the Tsarist authorities (see M.I. Utkin, op. cit., T.1158, items 20-22) and returned in harmony with the provisions of the Peace of Riga of 1921. Lost during World War II.
- 174 Drawing transferred to the UW collection in 1818. Taken to Russia by the Tsarist authorities (see M.I. Utkin, op. cit., T.1158 item 14) and returned in harmony with the provisions of the Peace of Riga of 1921. Lost during World War II.
- 175 Drawing preserved in the BUW Print Cabinet collection (inv. no. 4236) see J. Talbierska, *Rysunki dawnych mistrzów...*, op. cit., item 93, pp.214-215, repr.
- 176 Carl (Karl) Christian Heinrich Rost (1742-1798), an antiquarian and art connoisseur.
- 177 Drawing transferred to the UW collection in 1818. Taken to Russia by the Tsarist authorities (see M.I. Utkin, op. cit., T.1158 item 16) and returned in harmony with the provisions of the Peace of Riga of 1921. Lost during World War II.
- 178 Drawing transferred to the UW collection in 1818. Taken to Russia by the Tsarist authorities (see M.I. Utkin, op. cit., T.1158 item 23) and returned in harmony with the provisions of the Peace of Riga of 1921. Lost during World War II.
- 179 Drawing transferred to the UW collection in 1818. Taken to Russia by the Tsarist authorities (see M.I. Utkin, op. cit., T.1158 item 25) and returned in harmony with the provisions of the Peace of Riga of 1921. Lost during World War II.

[k.8v.]

Lp.	Tr. #	75
221.	26. <i>Van Goyen. Vue d'une plaine. Paysage fait avec beaucoup d'intelligence, au crayon et legerement colorie. Il vient du Cabinet Pinto</i> ¹⁸⁰ . L. a peu pres 7 p. - H. 4 p. 3 l. et ½ Prix... ¹⁸¹	3 6
222.	27. <i>De Vlieger. Assambles de Paysans et paysans, au milieu des quels l'on voit une femme singulierement mise, qui parait leur faire des contes, ou leur dire la bonne aventure. Dessin fait a la plume et lavé d'encre de la Chine acheté a Paris. L. 4 p. 9 l. - H. 3 p. et a peu p. 6 l. Prix...</i>	1
223.	28. <i>A. Cuip. Vue de plaine d'un effect singulier, elle est legerement colorié. Venant de la Collection Pinto</i> ¹⁸² . - L. 10 p. 1 l. - H. 6 p. 2 l. Prix... ¹⁸³	2 9
224.	29. <i>H. Van der Neer. Effect de nuit ou de Clair de Lune, execute a l'encre de la Chine sur papier bleu. H. 6 p. 8 l. et ½. - L. 5 p. 7 l. et ½. Prix...</i> ¹⁸⁴	2 9
225-226.	30 et 31. <i>Moucheron. Une fontaine au Milieu de quelques arbres dessine avec legerte au Crayon noir. Je ne sais de qui est le second dessin colée sur la meme feuille, bien qu'il soit touche avec esprit. Je les ai achetes a Rome. Le premier a de H. 5 p. 1 l. et ½ de L. 3 p. 9 l. Le second a 5 p. 6 l. de L. sur 3 p. 3 l. de H...</i>	1
227-228.	31 et 32. <i>De Witte fameux peintre Hollandais renomé pour ses grisailles a l'encre obscure. C'est le dessin d'un bas relief representant plus diferents petits pieces fait a la plume sur papier peint a la plume ombré d'encre de la Chine et relevé de blanc. Au reste Ce n'est qu'une seule piece coupée en deux a cause de sa longueur et colée sur la meme feuille. Ce dessin vient de la Collection du Ch: Pinto. L. 19 p. 1 l. et ½ - H. 2 p. 5 l. Les deux pieces ensemble. Prix...</i> ¹⁸⁵	2

- 180 Three works by Jan van Goyen were put up for sale at the auction of the de Pinto Collection; however, the descriptions do not allow them to be identified from the discussed landscape (see the auction catalogue *Een fraaye collective...*, op. cit., Items 493, 610, 611).
- 181 Potocki donated four Jan van Goyen drawings to the UW collection. Two have been preserved (*Marine* and *Voyageurs*), the third, defined as *Chaumière* was lost during World War II. The coloured drawing described by Potocki is most likely identical to the work *Paysage avec figures*, which also disappeared during World War II. See M.I. Utkin, op. cit., fond 158, item 29.
- 182 At the 1785 auction of the de Pinto Collection, three countryside landscapes by Aelbert Cuyp were put up for sale; however, their descriptions do not coincide with the description made by Potocki (see the auction catalogue *Een fraaye collective...*, op. cit., items 44 and 191).
- 183 Drawing transferred to the UW collection in 1818, taken to Russia but not returned in compliance with the provisions of the Peace of Riga, see I. Utkin, op. cit., 2985 portfolio 1158, Item 30.
- 184 Drawing transferred to the UW collection in 1818. Taken to Russia by the Tsarist authorities (see M.I. Utkin, op. cit., T.1158 item 24) and returned in harmony with the provisions of the Peace of Riga of 1921. Lost during World War II.
- 185 Drawings preserved in the BUW Print Cabinet collection (Inw. zb. d.4259-4260). See J. Talbierska, *Rysunki dawnych mistrzów...*, op. cit., items 183-184, pp.390-391, repr.

229-230.	<u>32 et 33. Guillaume Bauer</u> peintre et dessinateur Allemand. Deux dessins a la sanguine coles sur la meme feuille. On voit trois tetes d'enfans sur le premier ¹⁸⁶ . L. 7 p. 3 l. – H. a preu pres 5 p. – Le second qui est un dessin pour un tableau d'Autel, represente la presentation au temple. H. 10 p. – L. 7p. 1 l. J'ai achete ces deux dessins du Graveur Holtzman ¹⁸⁷ a Dresde. Prix...	3
231.	<u>34. Du meme maitre. Un homme a cheval a la Sanguine</u> ¹⁸⁸ . Le Cheval est entierement achevé, la figure du Cavallier n'est que legerement contourne – H. 7 p. 3 l. – L. 5 p. 8 l. et ½. – Acheté à Dresde du meme graveur. Prix...	1
	<u>Somme</u>	16

[k.9r.]

Lp.	Tr. #	91	f 9
232.	<u>35 Rugendas</u> peintre de batailles et Graveur Allemand. Un Officier qui court a Cheval, on en voit un autre dans un plan plus bas dessin fait a la Sanguine – L. 5p. 5 l. – H. 6 p. 4 l...	1.	9
233-234.	<u>36 et 37. Dietrich</u> peintre Allemand. Deux paysages ornées de figures, ex-cutes au pinceau et a l'Encre de la Chine, ils font pendant et l'on voit au haut de tous les deux la Datte de l'Année 1730. Je les ai achetes a Dresde d'un eleve de ce maitre habile. Le plus grand a de L. 12 p. sur 7 p. 2 l. de h. Le second a de L. 11 p. 10 l. sur 6 p. 10 l. de L. prix...	7	
235-236.	<u>38 et 39. Saftleven.</u> Habile paysagiste flamand. Deux Esquises de paysages montueux, dessinés legerement au crayon, laves, d'encre de la chine, les avants plans d'un de deux sont relaves d'un peu de blanc et de bistre. Ils ont peu pres de L. 11 p. 8 l. sur 6 p. 10 l. de H. – les deux dessins viennent du Cabinet Pinto. Prix... ¹⁸⁹	2	9
237.	<u>40. Du meme. quelques masures et ruines dessinés avec beaucoup esprit a la pierre noire et ombrés de bistre.</u> L. 9 p. 9 l. – H. 6 p. 5 l. et ½ – De la meme vente. Prix... ¹⁹⁰		[?]
238.	<u>41. Woher.</u> Peintre Allemand Moderne ¹⁹¹ . J. C. au milieu des Docteurs. Jolie dessin fait a la plume lavé au bistre et a l'encre de la Chine. H. 7 p. 4 l. – L. 5 p. 9 l. Achete a Leipzig...	2	

- 186 Drawing transferred to the UW collection in 1818 (see M.I. Utkin, op. cit., T.1157 item 40). Preserved.
- 187 Carl Friedrich Holtzmann (1740-1811), Dresden copperplate engraver.
- 188 M.I. Utkin, op. cit., T.1157, item 38.
- 189 Drawings transferred to the UW collection in 1818. Taken to Russia by Tsarist authorities (see M.I. Utkin, op. cit., T.1158 items 33-34) and returned in harmony with the Peace of Riga of 1921. Lost during World War II.
- 190 Drawing preserved in the BUW Print Cabinet (inv. no. 4257). See J. Talbierska, *Rysunki dawnych mistrzów...*, op. cit., item 148, pp. 317-318.
- 191 Marquard Woher was actually a Swiss painter, however, older dictionaries (e.g., *Manuel du courieux...* by Rosta and Huber, which Potocki used) inform that he was born in Seckingen in Swabia.

239-240.	<i>41. [sic!] 42. #3. Nade [sic !] paysagiste Moderne Allemand. Trois Deux paysages de grandeur Moyenne, laves a l'encre de la Chine et au bistre avec beaucoup d'intelligence et de Goust. Achètes a Leipzig chez Mr Rost. Le plus grand de H. 8 p. 3 l. - de L. 10 p. 6 l. Le moindre 8 p. l. de L. sur 5 p. 9 l. et ½ de H...</i>	5	9
241.	<i>43. Klengel, Habile dessinateur et peyntre de paysage a Dresde. Paysage montueux fait au bistre. Acheté de lui meme. H 6 p - L. 9 p. 1 l. Prix...</i>	1	9
242.	<i>44. Hackert, C'est le frere de celui l'habile paysagiste Allemand qui se distingue a Rome et a Naples. Il est mort jeun et prometaut autant que le vivant. Quelques beaux arbres dessines a la plume et colories. Le fond est un paysage. Achete chez Mr Rost a Leipzig. H. 11 p. 8 l - L. 14 p. 4 l. Prix...</i>	3	
	<u>Somme</u>	24	9
<hr/>			
[k.9v.]			
	<u>Lp.</u>	<u>Tr. #</u>	116
243.	<i>45 Jean Gottlieb Schoen, fils d'un avocat dans la Haute Lusace née en 1717 a Oberoderwitz village près de Zittau. Il aprit la peynture chès Allexandre Thiele, bon paysagiste attache au Service du Roi de Pologne Ellecteur de Saxe, qui tout jeune qu'il etait se servait de lui pour le staffage de ses paysages. Les talents distingués le firent envoyer en Italie aux depens de la Cour ou il mourut assez jeune. Condisciple et Encule de Dietrich, il est probable qu'il l'eut surpasse pour le paysage, comme l'on peut voir par deux de ses tableaux qui se trouvent dans la Collection de Mr Winckler a Leipzig. Je possede son livre d'etude pendant son voyage d'Italie. L'on y voit 36 vuës de la Saxe du Tirol, de l'Italie, dont 26 lavés au bistre, le reste n'est que legerement esquisée au crayon ou a l'Encre de la Chine. Ce livre a été acheté a Leipzig de ses heritiers par mon frere le Marechal pour le prix modique de 36 Ecus ou 12 # C'est de lui que je le tiens en present - Prix...</i>		12
<hr/>			

ANNEXE

List of artists¹⁹²

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192 Forms of the surnames of the artists and dates of birth and death follow the Union List of Artists Names Online.

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