



Bandinelli, Baccio

Florence 1488 – 1560 Florence

Hercules with the head of the Nemean lion, holding his club in his right hand in a lowered position and holding aloft the head of the lion in his left hand.

[Florence? publisher unknown] 1548

ENGRAVING (354 × 227 mm platemark, 530 × 385 mm sheet), by an anonymous Italian printmaker, the matrice lettered *Bacivs Bandinelli Florentinvs In ventor* | 1548.

PAPER Indistinct watermark (a bow?).

PROVENANCE Reiss & Sohn, Auktion 83, Königstein im Taunus, 26 April 2002, lot 3352

Insignificant printer's crease, light staining along sheet edges, a fine and superbly preserved impression on a virtually untrimmed sheet.

Hinged on a museum mount.

THIS PRINT reproduces in the same direction and nearly same size a drawing by the Florentine sculptor, painter, and draughtsman, Baccio Bandinelli, which is now in the Cabinet des Dessins, Musée du Louvre, in Paris (Inv. No. 190, 384 × 220 mm sheet).¹ Another drawing in the Louvre, 'Hercules with the apples of the Hesperides' (Inv. No. 189) and one of 'Hercules standing, with a club' (private collection) are technically related, and the three sheets may be from a series depicting all the Labours of Hercules.²

Bandinelli was obsessed by Hercules and conceived many projects for monumental statues of the demigod carved in marble, of which only a few were executed, and a few more modelled in stucco or cast in bronze. The drawing reproduced by our print is described by Ward as a highly finished *modello* executed between 1535 and

¹ Reproduced in *The Dictionary of Art*, 3 (New York & London 1996), p.157.

² Roger Ward, *Baccio Bandinelli 1493–1560. Drawings from British Collections*, catalogue of an exhibition, Fitzwilliam Museum (Cambridge 1988), no. 42.

1540.³ The prominent inscription on the print proclaiming Bandinelli's authorship suggests that the artist, a tireless self-promoter, who carefully monitored the printed reproduction of his drawings, played some role in its creation. The absence of a printmaker's or a publisher's name suggests that the engraver was more probably a studio assistant or protégé of Bandinelli, than one of the commercial printmakers, such as Nicolas Beatrizet, Nicolò della Casa, and Enea Vico, who customarily engraved his designs.⁴

Six other impressions are known to us • Graphische Sammlung Albertina, Vienna⁵ • Bibliothèque Nationale, Paris⁶ • Los Angeles County Museum of Art⁷ • Berlin art market⁸ • German art market, with Antiquariat Konrad Meuschel⁹ • German art market (a mutilated impression).¹⁰

³ Roger Ward, 'Baccio Bandinelli as a draughtsman', unpublished PhD thesis, Courtauld Institute of Art, University of London, 1982, no. 362.

⁴ For other prints reproducing drawings and sculpture by Baccio Bandinelli, see *Allgemeines Künstler-Lexikon* (Leipzig 1872–1885), II, pp.671–677.

⁵ Detlef Heikamp, 'In margine alla "Vita di Baccio Bandinelli" del Vasari' in *Paragone* 17 (January 1966), pp.55, 62 (note 6).

⁶ Evelina Borea, 'Stampe da modelli fiorentini nel cinquecento' in *Firenze e la Toscana dei Medici nell'Europa del Cinquecento. Il primato del disegno* (Florence 1980), p.264.

⁷ Gift of Mary Stansbury Ruiz, 1988; see *Mannerist Prints: International Style in the Sixteenth Century*, catalogue by Bruce Davis (Los Angeles 1988), fig. 20b. The impression was offered in William H. Schab Gallery, *From Michelangelo to Rosso* (New York 1986), item 19 (reproduced; watermark: star with a circle and lozenge – Briquet 6097).

⁸ Galerie Gerda Bassenge, Auktion 79, Berlin, 31 May 2002, lot 5009 (reproduced).

⁹ Antiquariat Konrad Meuschel, 'Katalog 85: Italienische Kupferstiche, Radierungen und Einblattdrucke des XVI. Jahrhunderts' (Bad Honnef an Rhein circa 1997), item 7 (reproduced; watermark: anchor in a circle).

¹⁰ Reiss & Sohn, Auktion 94, Königstein im Taunus, 24 April 2004, lot 5454.