

ITALIAN  
DRAWINGS









60. LORENZO LOTTO: Head of a Madonna



# ITALIAN DRAWINGS

## MASTERPIECES OF FIVE CENTURIES

Exhibition

Organized by the Gabinetto Disegni,  
Galleria degli Uffizi, Florence  
and Circulated by the Smithsonian Institution

NATIONAL GALLERY OF ART, WASHINGTON, D. C.

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## ACKNOWLEDGMENTS

The remarkable flowering of artistic and philosophic life that was the Italian Renaissance remains a unique phenomenon in the history of man, one that we admire and profit by even today. The spark struck in the city-states of Northern Italy in the 14th century produced a flame that was passed up and down the peninsula for the next four hundred years, with a brilliance that never diminished. Such major artistic figures as Leonardo, Michelangelo and Bernini are the more remarkable for the company they kept, for the number of gifted and brilliant artists then at work is nothing less than incredible.

This exhibition of 154 master drawings by eighty-five artists of the 14th through 18th centuries has been selected from Italian collections after years of patient study, and has been made possible by the Italian Government. We are deeply grateful for their gracious gesture in making the drawings available for this American tour.

The entire exhibition was organized and directed by Dr. Giulia Sinibaldi, Director of the Gabinetto Disegni e Stampe of the Uffizi Gallery in Florence. Dr. Sinibaldi spent several years planning and selecting the drawings. She is also the author of the scholarly and illuminating catalogue. We are deeply indebted to her and to Dr. Maria Fossi Todorow and Dr. Anna Forlani, who assisted her in all phases of

this work. Our good friends Dr. Michelangelo Muraro of the Soprintendenza ai Monumenti in Venice, and Dr. Terisio Pignatti, Vice-Director of the Civic Museums of Venice, have been most helpful with organizational arrangements, as has John L. Brown, Cultural Attaché of the American Embassy in Rome. To all these we express our gratitude. The Smithsonian Institution also wishes to thank the Italian Museums and private lenders for their generosity in allowing their drawings to come to the United States.

The Italian Embassy has kindly consented to sponsor the exhibition in the United States, and we thank in particular His Excellency Manlio Brosio, the Ambassador, and Gabriele Paresce, Press Counselor, for their assistance. We would also like to thank the directors and curators of the participating American museums for their cooperation.

The very excellent translation of the catalogue was made by Dr. John Freccero, and our gratitude goes to him, and to Kurt Wiener for his thoughtful and tireless efforts on behalf of the catalogue. To the members of the staff of the Smithsonian Traveling Exhibition Service, in particular Gladys E. Acton, Diane Russell and Joan S. Mickelson, we are indebted for their devoted and constant effort.

ANNEMARIE H. POPE  
Smithsonian Institution





## INTRODUCTION

This exhibition represents an attempt to bring together, insofar as is possible, a rich and varied selection from the works of great Italian artists from the 14th to the 18th centuries. For various reasons, however, limits have been imposed upon this program, rendering certain lacunae inevitable. Apart from the impossibility of exhibiting various drawings which are by now too deteriorated or likely to be damaged, and the fact that no drawings of some important artists are to be found in Italian collections, the principal lacunae must be individually explained in various ways. Until the rise of interest in collecting works of art, workshop drawings fell prey to the ravages of time and of use. The older the drawings, the more is this the case; so much so that we are left with almost nothing from the 14th century. Books served to protect miniatures, but nothing protected the drawings of Giotto, Maso, Stefano and the Lorenzetti. For this reason, the recent discovery of a number of working sketches in sinopia, some of them from the 14th century, must be considered a precious acquisition. Nevertheless, it is ex-

tremely rare that such a working sketch, no matter how old, can equal a true drawing in graphic value. While the sinopia is certainly an important documentation of a given moment in the creative process, there is usually between it and the true drawing a great difference in intention as well as in execution. Very often, the sinopia sketch is no more than a trace or a hint of an image, serving sometimes merely to indicate the size, position and relationship of figures on a wall, and rarely does it have a finished quality, precisely because the artist is at that stage already about to achieve (and in a sense *has* already achieved) a final integration of line, color and light.

The true drawing is further from that creative moment, and is related to it in varying ways, depending upon the temperament of the particular artist. It is impossible to define the significance, value and function of the drawing in a general way. A drawing may be an exercise, or a methodical study, or a free and rapid improvisation; it may be impossible to translate into painting, or almost the equivalent, in graphic terms, of projected

pictorial values, or even an artist's preferred and most complete mode of expression.

If we blame the lack of 14th century drawings upon passing time and upon the fact that in the workshop, the master's drawings had to be copied and used by his students as textbooks, how is it that we have not a single drawing (or perhaps only one) by Masaccio? How is it that no drawing by Caravaggio exists? It must be admitted that certain artists found it impossible to capture in their drawings the modes of expression that they wished to achieve in their painting. In this sense, some of the lacunae in this exhibition are significant, for they mark an essential distinction between the painters who were draftsmen and those whose effects could not be translated into drawings. If it is easy to understand why Caravaggio did not draw, the reason may be less obvious in the case of Masaccio, the greatest painter of Florence, a city where drawing was the foundation of art, and where all artists were draftsmen. But what drawing could have preceded the figures of Adam and Eve in the "Expulsion from Paradise"? Underlying those figures, there is certainly a sketch in sinopia, but one may assume that it is merely a scant tracing. Here, as in his other works, the lines of perspective were the first to be drawn.

On the other hand, when the line of perspective is no longer purely the first stage in a natural view which attains its fullness in luminous color, but is rather a precious device for capturing reality perfectly in gem-like facets, the most subtle and finished exercises in drawing are possible. In this exhibition may be seen one of the rare drawings of this type by Paolo Uccello, in which a pure and ideal light shines forth, as in a network of

perfect angles and spatial planes. One perceives in it, even better than in a painting, the incomparable union of magical beauty and proportion with a penetrating understanding of reality.

It is surprising how the majority of the drawings are "luminous". The quality of the strokes of pencil or pen is very often suggested by his sensibility to light, even when an artist studies actions or simply the formal correctness of a figure. No better example of this quality may be found than the drawing by Antonio Pollaiuolo exhibited here. Pollaiuolo's famous knowledge of anatomy is evident in it, but in the repeated studies of the hands of the Baptist, even the fingers tremble with the same pathetic uncertainty visible in the face. Those famous outlines which are usually said to be so full of constructive self-confidence and of willful energy, and those skillful anatomical articulations here seem to tremble in thick and shadowy strokes — hands that would be unable to grasp anything at all, not even the scroll, and a figure which cannot stand on its delicate legs. Masaccio on the other hand is truly "confident", and his figures, full of power, bring their weight to bear on the plane. But the exceptional value of Pollaiuolo's drawing lies precisely in the fact that it is completely traversed by an overt and embattled search for something. It is possible that from secret artistic stages such as this derives much of what is weak and vacillating in the determined and rigid pride of Pollaiuolo's paintings, and much of what is vibrant and resolute in his works in bronze, that material so receptive to light.

A flowing and serene light inspires the graphic modes of Perugino, Pinturicchio and Domenico Ghirlandaio, networks of subtle



strokes which capture light between them on the surfaces of a garment or a face or of spatial planes, constituting a skillfully devised equivalent to the wide luminosity of color in their paintings.

When objects and space itself are viewed in other ways, painters employ graphic modes which are essentially different. I cannot pretend to consider all, or even the most successful of the numerous methods of graphic expression employed by the painters represented in this exhibition. I shall limit myself instead to mentioning just a few.

In the drawings of Carpaccio, a good number of which have fortunately been preserved, the immersion of the figures within a luminous atmosphere is truly extraordinary, almost as if their substance had been condensed from their surroundings: strokes which are broken or which become a series of dots; a gradual condensation of pencil-marks into zones of shadow; figures which turn, advance quickly, or stand without apparent or definite design; a stupendous force of luminous sensations which overcomes the tradition of precise and outlined drawing. The drawings of Carpaccio are most useful for clarifying that which is at the origin of his creative process, before his life-like characters enter into the enchanted mirror of a steady and enveloping light.

Leonardo's profound and psychologically complex desire to immerse reality in shadow is nowhere carried into effect as fully as it is in his drawings and in his unfinished paintings. The shadow, impregnated with a universal vitality, is the principal lyric motif in the work of this strange, archaic yet modern and almost unfathomable artist. The two drawings exhibited here, and especially the

one depicting the Battle for the Standard, a melee of horses and men almost like a nocturnal tempest at sea, are great examples of a vision which was at that time almost untranslatable into painting.

The drawings of Michelangelo are the drawings of a sculptor. A tender shadowing enwinds the powerful outlines of titanic figures in full relief. It seems to spring from within the bodies, and from their very nature, as an ideal light peculiar only to them, and its caressing tenderness is strangely linked, by emotive contrast, to their gigantesque proportions. The outlines are sometimes marked by unexpected angles and vigorous jerks, suggestive of the blows of a chisel. They rough out the figure, whose surfaces will be brought to a subtle softness by innumerable marks of the chisel.

The relationship between Michelangelo and the early Mannerists has often been mentioned, and it is so complex as to preclude discussion in a few words, just as one cannot define the whole difficult phenomenon of Mannerism in a few words. Nevertheless, even in referring briefly to the luminosity of drawings, an observation concerning that relationship must be made. The union of force (or violence) and tenderness (or even extreme sweetness and languor) is among the most typical of the spiritual motifs, so full of contrasts, dear to Mannerists. In the folios of Pontormo exhibited here, we have a good example of his drawing technique, with angular and fitful outlines, suggestive of Michelangelo's geometric line. In fact, there is a folio which brings the relationship to Michelangelo even closer, since it contains studies and variations on certain figures from the Sistine Chapel. Obviously, however, this

drawing technique might have been derived from the study of Michelangelo's drawings even more than from that of his paintings, for Pontormo shows an active knowledge and understanding of the former.

At the same time, the delicate, sentimental and idealizing luminosity in which the figures of Pontormo and of Rosso become almost transparent, springs from the secret tenderness of Michelangelo. In Rosso's work, the line is subtle, bright and delicate; the drawings exhibited here show the union of such a "feminine" lightness with the most violent of psychological motifs, in the gestures and faces of the Damned. The accord with such ideas demonstrated by a folio in this exhibition done by the weird, aged Parmigianino, then becomes completely evident.

The transition to a complete pictorial liberty may easily be traced, it seems to me, in the folios of this exhibition, especially through one of the greatest centers of the transition—Venice—seen at the moment of a triumphal diffusion, wherein elements of vastly different origin are blended together. Even an anatomical study by Titian, which is to say a subject most difficult to separate from Michelangelo's influence, is executed simply with touches of light and shadow. Nevertheless, it is interesting to notice how in a Venetian climate Mannerist motifs seem to escape the "Mannerist drawing" (in the works of Schiavone, for example, and of Tintoretto).

The graphic style of Giulio Campagnola, so subtle and limpid, vibrates with a light that pierces the space and shines upon all things. The two folios of Campagnola shown are beautiful examples of those landscapes which brightened Venetian painting from Giovanni Bellini on, fully capable of containing all of

the rustic and domestic motifs that one might wish, but at the same time pervaded by a singular sense of high enchantment and religious ecstasy. On the other hand, Jacopo Bassano's little rabbits tremble in the corner of a modest rural enclosure, as an example of a day-to-day reality seen up close and experienced without exaltation, that was in the 16th century, among the flowering of splendid idealizations and Mannerist conceptions, one of the greatest discoveries in painting, and one which pointed toward the future.

In the 17th and 18th centuries the luminous quality of drawings, related to various trends in painting, becomes so evident, intense and universal, that I may limit myself to just a few remarks. Since drawings by Caravaggio do not exist, and since even those of the artists formed by him are rare, the exhibition cannot represent the great place held by the "reality" of Caravaggio in the painting of the 17th century. It thus presents instead the Bologna center and the Baroque current. Among the Bolognese, Guercino is the most luminous, with his swirling velvet shadows that shape things amid a diffuse splendor, which although more vivid, approaches his mode of painting so closely. It is especially in the Baroque current, however, that one may discern the brilliance, as of a new-found power, of free, rapid, luminous images, showing a profound change away from the past in the minds of artists. That which is thereby revealed in the realm of feeling and of sensation, the unexpected discovery of the "minor" senses which become more valid, or the lyric quality of isolated moments, moves more closely to the modern spirit.

With the development of such a range of



sensibility, the value of subject matter changes totally, even when the theme is traditional. In one way or another, the meaning of the whole changes, precisely along the mainstream of light. An example is offered by the drawings of Luca Giordano. To what do the drawings of a bishop in adoration or of a martyrdom owe their lyric value, if not to the fact that they are products of flashing imagination? In front of a solitary and broken iron gate, such as the one in the folio by Salvator Rosa, each of us must have at one time stopped in his tracks, struck by a sudden romantic emotion. Such things open the way to the 18th century. Emotions arising from the sensibility, and not the sense of a tragic fact, elicit the splendid folios of Tiepolo, with the martyrdom of tender saints, or those of Guardi, with the Deposition of Christ.

It would seem that precisely from drawing arises the most immediate and swift mode of representation, with "spots" or broken, flying strokes, almost as though the burden of conceptualization and of association with profound and external thoughts were being thereby lifted from all things. On the one hand, in the 18th century, the taste for the imaginative and scenographic is affirmed in the brilliant scenes by Guardi and in the idyllic landscapes to stage scenery properly speaking; on the other hand, the most minute, touching and vivid reality is assimilated in the irony and penetration of Longhi or in the loving exactness of Canaletto.

The exhibition ends with two artists, who exercised a great influence on the 19th century: the Neoclassical Canova and the pre-Romantic Giani.

GIULIA SINIBALDI

## LENDERS TO THE EXHIBITION

BASSANO, MUSEO CIVICO

FLORENCE, CASA BUONARROTI

FLORENCE, GALLERIA DEGLI UFFIZI

GENOA, GABINETTO DEI DISEGNI DEL COMUNE

MILAN, CASTELLO SFORZESCO

NAPLES, MUSEO DI S. MARTINO

PARMA, GALLERIE

ROME, GABINETTO NAZIONALE DELLE STAMPE

TURIN, MUSEI CIVICI

VENICE, ACCADEMIA

VENICE, MUSEO CORRER

VENICE, PROFESSOR GIUSEPPE FIOCCO



# CATALOGUE

(Height precedes width in the measurements)

## ANONYMOUS FLORENTINE OF THE 14TH CENTURY

### 1. THE VISITATION OF THE VIRGIN TO ST. ELIZABETH

Pen, parchment. 8 $\frac{3}{8}$  x 13 $\frac{3}{8}$  in. (215 x 334 mm.).  
*Florence, Uffizi*, no. 9 E.

*Bibliography*: Ferri, 1890, p. 76; Berenson (1903), 1938, I, p. 2; Van Marle, III, 1924, p. 274, fig. 159; Mongan, 1940, I, pp. 3, 5; Grassi, 1956, pp. 58-59, 79, fig. 1.

This precious drawing was once owned by Giorgio Vasari who attributed it to Giotto. The attribution to Giotto, prompted perhaps by Vasari's pride as a collector (he also claimed to possess drawings by Cimabue, Orcagna and Daddi, which were already quite rare in his day), has been refuted by modern criticism, and rightly so. It is certain that this drawing, even if quite difficult to assign, represents the tradition of Giotto quite well: the composition is closely related to that of the "Visitation" fresco by a disciple of the mature Giotto (called the "Painter of the Franciscan Virtues" by Toesca) in the Basilica of Assisi, in the right wing of the transept of the lower church (cf. Berenson and Grassi). Berenson supposes it to be a Sienese derivation of the Assisi fresco; Grassi notes that the style of this composition was inspired by Giotto's late style, more widely distended and spaced, and that therefore the artist is to be sought in the school of the first great disciples of the master. He further believes that the drawing and the fresco are not directly related, and explains their compositional affinity with the hypothesis that both derive from an original Giotto prototype, a drawing now lost. We are dealing here with one of the very rare graphic documents dating from the 14th century, so much so that it may be considered among the oldest of drawings to have survived, along with another partial derivation from the same fresco, a drawing preserved in the Fogg Museum of Cambridge, Massachusetts.

## SCHOOL OF GIOVANNINO DE' GRASSI

### 2. AN ELEPHANT AND A MOUSE

Silverpoint, white lead, yellowish paper. 5 $\frac{7}{16}$  x 3 $\frac{7}{8}$  in. (136 x 97 mm.).

*Venice, Accademia*, no. 8.

*Bibliography*: D'Adda, 1882, p. 85; Toesca, 1912, p. 448; Fogolari, 1913, p. 12; Van Marle, 1926, VII, p. 113, fig. 72; Van Schendel, 1938, pp. 67-8; *Mostra arte lombarda*, 1958, no. 168-178.

This and the following are two folios with drawings of animals from a "notebook" of eleven folios with similar drawings, dating from the end of the 14th or the beginning of the 15th century and attributable to the school of Giovannino de' Grassi because of generic resemblances to models done in miniature by him in the "notebook" now at Bergamo, the most famous and beautiful of these 14th century model repertoires for miniaturists. Giovannino de' Grassi is one of the most eminent personalities of the cosmopolitan Gothic culture which flourished in Lombardy at the end of the 14th century, thanks to the gathering in Milan of artists from all over Europe on the occasion of the construction of the Cathedral (of which Giovannino, architect and sculptor as well, was superintendent [doc. 1389]). The art of the miniature, which under the name of "ouvrage de Lombardie" later spread to all of Europe, also flourished because of the numerous miniaturists who decorated the manuscripts of the Biblioteca dei Visconti at Pavia. The drawings exhibited here well represent the "naturalistic" inspiration of decorative motifs which characterize that art, and are examples of the drawings that miniaturists gathered into notebooks to keep in their workshops. These are the oldest to have survived. Such "models" were not studies from life, but rather were in turn derived from other models, thus maintaining a rather constant typology, in spite of being passed from one workshop to another in different periods of time. Besides this Venetian "notebook" of models, equally rare and valuable examples of the art are preserved for us in three other "notebooks," located in the Pier-

pont Morgan Library of New York, the British Museum and the Biblioteca Casanatense of Rome. Examples such as these were not peculiar to the Lombard miniaturists but they also influenced the taste of artists of the next century, e.g., Gentile da Fabriano and Pisanello.

### 3. Two Dogs

Silverpoint, white lead, yellowish paper.  $5\frac{1}{8}$  x  $3\frac{3}{4}$  in. (136 x 97 mm.).

Venice, Accademia, no. 13.

*Bibliography:* D'Adda, 1882, p. 85; Fogolari, 1913, p. 12; Toesca, 1912, p. 448; Van Marle, VII, 1926, p. 113, fig. 73; Van Schendel, 1938, p. 67-8; Mostra arte lombarda, 1958, no. 168-178.

See no. 2 of this exhibition.

## PARRI SPINELLI

Born in Arezzo about 1397 and died in 1453. He was the son and the pupil of Spinello Aretino (painter of that city, follower of Orcagna) with whom he worked in Siena (c. 1407-10). There remain no perceptible stylistic traces of his apprenticeship with his father, for in the works which are definitely his, all of them late, Parri seems close to Lorenzo Monaco (in whose shop he had worked, according to Vasari), to the younger Ghiberti and to Masolino, and perhaps in contact with Cecchino da Verona (Longhi). After a long absence from Arezzo (Vasari), Parri remained for the rest of his life in his native city, isolating himself from the Renaissance innovations of Florence, and becoming one of the most singular and exquisite exponents of the late Gothic current in Italy. Parri's work is known primarily from several frescoes dating from the thirties and forties, all in Arezzo (the "Crucifixions" in S. Domenico, S. Caterina [1444] and in the Palazzo Comunale; the "Madonnas of Mercy" in the Palazzo della Confraternità [1448?], in the Church of S. Maria delle Grazie in Arezzo [perhaps 1428]), in several fragments of frescoes, also in Arezzo, and in a few paintings (the "Madonna of Mercy" of the Museo di Arezzo [1435-37], the "St. Francis" and "St. Catherine" in the Uffizi). Vasari greatly admired this painter from his own city, who painted "figures which were longer and more graceful than those of any painter before him . . . the edges of their garments were draped fully and most gracefully, falling from above the arm down to around the feet." The same Vasari also values and admires Parri for certain innovations in the fresco technique, whereby "he worked with such polish that one could not ask for more; and his colors are without paragon. . . ." Parri's exasperated late Gothic mannerisms are carried to their ex-

treme consequences in his graphic work, examples of which are exceptionally numerous for so early an artist.

### 4. FORTITUDE (r.)

MADONNA AND CHILD AND ANOTHER  
PARTIAL SKETCH OF THE SAME  
SUBJECT (v.)

Pen, traces of black pencil, unfinished paper.  $10\frac{1}{8}$  x  $6\frac{3}{8}$  in. (273 x 159 mm.).

Florence, Uffizi, no. 35 E.

*Bibliography:* Ferri, 1890, p. 142; Salmi, p. 39; Siren, 1920, p. 156, fig. 44; Van Marle, 1927, IX, p. 237, fig. 152, 153; Golzio, 1931, p. 58; Perkins, 1937, p. 388; Berenson, 1938, II, no. 1837 E-8; Longhi, 1951, p. 56.

This is one of the splendid drawings conserved in the Uffizi (perhaps once part of a notebook), unanimously recognized as the work of Parri Spinelli. The drawing exhibited here, as is the case with all of Parri's drawings (i.e., besides those in the Uffizi, also those in the British Museum) cannot be related to any painting actually extant, and for this reason the chronology of the artist's graphic work is uncertain and most difficult to establish. It may simply be supposed that since the drawings are those of a highly expert artist, they should be assigned to his mature period. A confirmation both of this hypothesis and of the attribution of this group of drawings to Parri has recently been offered by the discovery of the sinopia of Parri's "Crucifixion" in the Palazzo Comunale of Arezzo (from the forties) which bears a stylistic affinity to these folios. Precisely in this group of drawings, rather than in the few pictorial works which have come down to us, Parri expresses the lyricism of a refined and late disciple of cosmopolitan Gothic, showing himself to be the most daring exponent of late Gothic art in Central Italy, equaled only in Verona, by Stefano da Zevio. His exasperated sensibility carries the graphic mannerisms of the late Gothic to their extreme limits: he employs his draftsman's skill with bizarre abandon in the abundant folds of drapery which echo with elegant cadences the undulation of abnormally elongated figures.

## PAOLO UCCELLO

Paolo di Dono, called Paolo Uccello, was born in Florence in 1397 and died there in 1475. After his early education with Starnina and in the workshop of



Ghiberti (documented in 1407), he moved to Venice where he worked as a mosaicist for the facade of San Marco (1425-30). To his experience in the Tuscan late Gothic he thus added the Venetian (in Venice he saw the frescoes of Gentile da Fabriano and Pisanello in the Palazzo Ducale). Upon his return to Florence he found the artistic milieu much changed by the innovations of Masaccio, Brunelleschi and Donatello. Without renouncing his education in the Gothic (see the "Stories from Genesis" in the cloister of Santa Maria Novella), Paolo applied his unique intelligence to the study of perspective. Ignoring all naturalistic effects of movement and atmospheric light, he solved the problems of perspective in a fantastic play of abstract geometric forms, compactly colored and delimited by pure linear profiles (see the "Equestrian Monument to Sir John Hawkwood" fresco in the Duomo of Florence, 1436; the cartoons for the stained glass and the decorations for the dial of the cathedral clock, with the heads of the Prophets (1443-45), for the same Duomo of Florence). In 1445 he went to Padua at the invitation of Donatello and there he painted in "terra verde", the "Giganti" in the courtyard of the Palazzo Vitaliani, which were so much admired by Mantegna and are now no longer extant. Having returned to Florence he painted the "Nativity" of San Martino alla Scala, and began that series of works from the fifties that are today considered his greatest achievements. He then continued his fresco decorations in the Green Cloister of Santa Maria Novella, with the great scene of the "Flood" (Longhi: 1455-60) and painted the three famous scenes of the "Battle of San Romano" (1456-60) for the Medici family (now divided among the Uffizi, the Louvre and the National Gallery of London). To his latest period belong the works of generally small size and exquisite construction: the "Miracle of the Host" of Urbino (for which he was paid in 1467 and 1468), the "Nocturnal Hunt" of Oxford and the Thyssen "Crucifixion" of Lugano, indicating almost a return by the artist to the archaic lyricism of neo-Gothic fables.

## 5. MAZZOCCHIO

Pen. 4½ x 10½ in. (103 x 266 mm.).

Florence, Uffizi, no. 1757 A.

*Bibliography:* Ferri, 1885, p. XLV; Berenson, (1903), 1938, I p. 331, II no. 2771; Kern, 1915, p. 21; Salmi, 1938, p. 109, tav. 57; Böch, 1939, p. 63, 127, tav. 40; Pope-Hennessy, 1949, p. 29, 153; Mostra dei Quattro Maestri, 1954, no. 29, tav. 37; Carli, 1954, p. 65, tav. 120; Parronchi, 1957, p. 7, 19.

Paolo Uccello here uses an elaborate method of geometric projection in 32 surfaces to study the *mazzocchio*, a circular framework of wood or wicker which, when wrapped in

cloth formed the headpiece worn by Florentines of the period. The *mazzocchio* appears quite often in Paolo Uccello's portrayals during the middle period of his life (see the "Flood" in the church of Santa Maria Novella and the "Battle of San Romano" in the Louvre), and for this reason this drawing, held to be authentic by all the critics, is also assigned to the fifties, when he was more involved with his studies in perspective. As has been recently documented (Parronchi), Paolo Uccello dedicated himself to these studies with a theoretic preparation derived from his knowledge of treatises on optics and perspective. The *mazzocchio* was an object often used as a model for study by artists fascinated by perspective (Piero della Francesca also uses it as an illustration in his work "De Prospectiva pingendi"), because the circle was considered "the only elementary figure." With Paolo Uccello, artist as well as theorist, it acquires a meaning as the "measure of all images" (Parronchi). Vasari also owned one of the drawings, which he describes as "drawn only with lines, so beautiful that nothing but the patience of Paolo Uccello would have sufficed for its execution."

## BENOZZO GOZZOLI

Benozzo Gozzoli was born in Florence in 1420 and died in Pistoia in 1497. Documents of 1444 reveal that he was in the workshop of Ghiberti, but his true master was Fra Angelico: Benozzo probably worked with him on the frescoes of San Marco in Florence, and certainly on those of Rome and Orvieto (1447-1449). The results of his association with Angelico may be discerned in Benozzo's first cycle of frescoes, illustrating the "Legends of St. Francis" in Montefalco (Umbria): but whereas in the work of Angelico certain narrative elements inserted in "monastic iconography" (Longhi) remain subordinated to the mystic and religious sense which gives unity to the whole, in Gozzoli's work these narrative aspects tend to predominate. In fact, Benozzo "was gifted with a rare facility not only of execution but of invention, with a spontaneity, a freshness, a liveliness in telling a story that wake the child in us and the lover of the fairy tale" (Berenson). Although during his long life the most profound artistic innovations were going on in Florence (from Paolo Uccello to Verrocchio, to Leonardo, to Perugino), and "in spite of his adopting so many of the 15th century improvements Benozzo is not with the artists of the Renaissance, but with the storytellers and costumed fairytale painters of the transition . . . with Spinello Aretino and Gentile da Fabriano" (Berenson). Such is the



spirit which informs his famous cycle of frescoes in the Chapel of the Palazzo Medici with the "Procession of the Magi" (1459-60), animated by the aulic portraits of the Medici family, who pass in file in rich and imaginative dress. Such also is his mode in the illustration of episodes from the "Life of St. Augustine" in the city of San Gimignano (1463-65), and the episodes from the Old Testament in the cycle of frescoes (destroyed during the last war) in the Camposanto of Pisa. In this cycle, which took twenty years to complete, beginning in 1467, he gave the last and the most compelling proof of his merit, remaining nevertheless "in the realm of genre illustration" (Berenson), in which one still breathes the archaic air of his youthful works.

## 6. A CARDINAL AND HIS ACOLYTE

Pen, unfinished paper.  $4\frac{1}{16} \times 2\frac{7}{16}$  in. (120 x 61 mm.).

*Florence*, Uffizi, no. 1358 F.

*Bibliography*: Ferri, 1890, p. 189; Loeser, 1903, p. 178; Berenson, (1903), 1938, I, p. 11, II n. 537, III fig. 39; Ferri, 1909, p. 374; Papini, 1910, p. 288; Lagaisse, 1934, p. 70, fig. 18.

This exquisite and precious drawing represents the first idea for the figure of a cardinal with his acolyte in one of the scenes from the frescoes of the life of St. Francis in Montefalco. The drawing, whose long-standing attribution to Gozzoli has never been disputed, may therefore be dated around 1450-52. Here, more than in the fresco itself, the young Gozzoli spontaneously reveals his Gothic training in the subtle drawing and in the drapery which echoes the undulating movement of the Cardinal's figure. This drawing, and another related to it now in the Fogg Museum, "has the charm of a graphic, lively, narrative style without affectation or a straining of effect" (Mongan). The figures are informed by that naive sense of archaic religious piety, inspired in Gozzoli by the Franciscan legend, which is easily reducible to the serenely and humanly anecdotal, so congenial to the painter's temperament. In the Montefalco frescoes, in fact, Gozzoli reaches moments of sincere if simple poetry (as he does in this drawing), which he will find difficult to recapture throughout the rest of his life.

## DOMENICO GHIRLANDAIO

Domenico Bigordi, called Ghirlandaio, was born in Florence in 1449 and died there in 1494. He devel-

oped in the workshop of Baldovinetti, and underwent the influence, in his early years, of the works of Verrocchio and of Domenico Veneziano (see the paintings of Madonnas and Saints in Pisa, Lucca and Florence). Even though Ghirlandaio was not pre-occupied with the complicated problems that assailed the great artists of the time, he nevertheless was able to draw from the latter the means whereby in his numerous frescoes he might easily evoke aspects of the life of his day, as had Gozzoli before him, narrating them in a subdued tone with serene clarity. His first cycle of frescoes was in the Collegiata of San Gimignano, illustrating the life of Santa Fina (1475) in a monumental architectonic scheme which recalls that of Filippo Lippi at Prato. In 1480 he did frescoes in Florence for the Church of Ognissanti, a "Last Supper" and a "St. Jerome", in which the realistic presentation of details attests the influence of the Portinari triptych by Hugo van der Goes, which had recently arrived in Florence (1475). In 1481 Ghirlandaio went to Rome in order to participate, along with Botticelli, Perugino and Rosselli, in the decoration of the Sistine Chapel in the Vatican. After returning to Florence, he took part in the decoration of the Sassetti Chapel in Santa Trinità (completed in 1485). There he did frescoes of episodes from the life of St. Francis, against a contemporary Florentine background, animated with portraits of civic personages according to that serene taste for the anecdotal which remains the most characteristic trait of this artist. In the painting containing the "Adoration of the Magi" which completes the chapel, the influence of van der Goes is still evident, as it is also in the great altarpiece on the same subject in the Ospedale degli Innocenti (1489), where the influence of Botticelli is also discernible. Between 1485 and 1490, at the commission of Giovanni Tornabuoni, Ghirlandaio and his workshop frescoed the choir of Santa Maria Novella with illustrations from the lives of the Virgin, St. John and St. Dominic. At Tornabuoni's request members of his family are portrayed in various scenes against a local background, the whole constituting an invaluable documentation of contemporary life and dress. To a real interest in character, which rendered Ghirlandaio an accomplished portraitist in easel painting as well (now in Paris, New York, etc.), the artist here joins a quest for space and a compositional monumentality which constitute a prelude to the full rhythm of the *cinquecento*. Ghirlandaio, because of that narrative tone which is at once domestic and noble, was one of the most popular painters of his day.

## 7. CORONATION OF THE VIRGIN

Pen, bistre.  $10\frac{3}{4} \times 6\frac{3}{4}$  in. (268 x 168 mm.).

*Rome*, Gabinetto Nazionale delle Stampe, no. 127617.

*Bibliography*: Fleres, 1896, p. 144, 147, tav.



VII; Berenson, (1903), 1938, II no. 889; Rusconi, 1907, p. 265.

The theme of the "Coronation of the Virgin" was studied by Ghirlandaio in two other variants (see Uffizi, no. 179 F., and Bayonne, Bonnat Museum, no. 136) and was painted on an altarpiece in Narni, assigned to 1486. The drawing exhibited here, although very different from the painting, may be assigned to the same period. The composition of the figures, disposed in an architectonic scheme limited by the perspective, is still that of the various paintings of Madonnas and Saints executed in his youth (dating from the late seventies to the early eighties). The figures in general, and particularly those of Christ and of the Virgin, show an affinity to Botticelli's, even in the type of linear drawing, delicately highlighted with bistre. This style of drawing is also found in the Berlin drawing for the Sasseti Chapel in Santa Trinità, dating from precisely these years (1481-85). The attribution of this folio to Ghirlandaio is undisputed.

8. ST. FRANCIS APPEARING IN AN ORATORIO (r.)

ROUGH SKETCH OF THE SAME SUBJECT (v).

Pen. 8 x 8½ in. (200 x 219 mm.).

Rome, Gabinetto Nazionale delle Stampe, no. 130495.

*Bibliography:* Fleres, 1896, p. 147; Berenson, (1903), 1938, II n. 890; Rusconi, 1907, p. 264; Van Marle, XIII, 1931, p. 110, fig. 70; Grassi, 1956, p. 66, 80, fig. 16.

This drawing, which Berenson rightly describes as "one of Domenico's most admirable pen drawings, spirited, firm, and clear", represents "The Apparition of St. Francis in an Oratory"; on the *verso* the same composition is sketched out more rapidly. Since the sketch cannot be referred to any work known to us, it is difficult to date. In fact the chronology of Ghirlandaio's drawings is very uncertain, unless we consider those drawings related to dated works. The Franciscan subject would allow us to suppose that this drawing is a study for an episode later omitted in the cycle of the Sasseti Chapel in Santa Trinità. Apart from content, the assignment to that cycle is suggested by a certain analogy between this drawing and those frescoes, with regard to the full division of space, regulated in perspective with limpid precision, without the heavy elements that overcome the subsequent cycle in Santa Maria Novella. The brilliant line, composed of neat strokes and rapid curling mo-

tions, is typical of Ghirlandaio's late drawings, and is a prelude to the drawings made for Santa Maria Novella.

9. ANNUNCIATION

Pen. 5⅞ x 8⅞ in. (136 x 211 mm.).

Florence, Uffizi, no. 287 E.

*Bibliography:* Ferri, 1890, p. 80; Berenson, (1903), 1938, II no. 868, III fig. 318; Ferri, 1912-21, no. see tav. 4; Van Marle, XIII, 1931, p. 113; fig. 72; Lauts, 1943, p. 56, fig. 106.

Berenson, who along with all the critics considers this beautiful drawing certainly the work of Ghirlandaio, notes an affinity in compositional motifs to the "Annunciation" painted by the young Leonardo (c. 1472) now in the Uffizi, but this affinity is surely to be limited purely to iconographic motifs. More persuasive is the comparison (Lauts) with the "Annunciation" that Ghirlandaio executed in mosaic for the lunette of the Mandorla door of the Florentine Duomo in 1490. This late date seems right for the drawing; in fact the skillful line, reminding one of Perugino, is typical of Ghirlandaio's late years, and may be compared to the drawings for the frescoes of Santa Maria Novella. The particularly brilliant lighting effects which animate and move the forms in the drawing, are lost in the mosaic, which turns out to be more firm and conventional.

A. POLLAIUOLO

Antonio Benci, called Pollaiuolo ("poultryman", because he was the son of Jacopo, who sold chickens) was born in Florence between 1426 and 1433, and died in Rome in 1498. As a true Renaissance man, he did not limit himself to one artistic field, but rather excelled as goldsmith, sculptor, painter and even architect. It is supposed that his early training took place in a goldsmith's workshop, because as early as 1457 he was commissioned to do the precious reliquary of the "Cross of Silver" for the Baptistery of San Giovanni (Florence, Opera del Duomo). In 1460, for the same Florence Baptistery, Pollaiuolo began to supply sketches for the embroidery of the "Tapestries of St. John" with the legends of the Saint (executed by Flemish masters, and finished around 1480) in which the uses of perspective reveal the study of Donatello. In 1460 he must also have been famous as a painter, since he produced three canvases on the "Labors of Hercules", (no longer extant, but recalled in the etchings of Robetta and in the two small paintings now in the Uffizi) for the great hall of Lorenzo the Magni-



ficient in the Medici Palace. As a painter he begins to be known from the moment (c. 1467) that he and his brother Piero decorate the chapel of the Cardinal of Portugal in San Miniato al Monte (Florence): it is evident that the roots of his pictorial manner derive from the late phase of Andrea del Castagno. In the 1470's, after a probable voyage to Rome, he attends to his most important works in painting and sculpture. They are for the most part inspired by profane subjects adapted to the exaltation of the vital force, which he feels as dynamic tension and expresses with a powerful line. Among the paintings we may mention the "Dancing Nudes", frescoes in the Villa Gallina of Florence (perhaps inspired by figures painted on Greek or Etruscan vases), the famous etching of the "Battle of Nudes", the small "Labors of Hercules", once in the Uffizi, and the altarpiece of the "Martyrdom of St. Sebastian" of 1475, now in London. Among the works of sculpture the Berlin "Hercules" and the small bronze "Hercules and Antaeus", from the Bargello of Florence, are the masterpieces in which Pollaiuolo, after his Donatellian vision, resolves the new Florentine problem of three-dimensional space. By modeling his metal with the skill of a goldsmith, he obtained vigorous light effects which move the plastic form and render it a pure expression of movement and force. In 1484 he was called to Rome to do the sepulchre of Sixtus IV in St. Peter's (which he took ten years to finish, dividing his time between Rome and Florence). This was our sculptor's most complex work, not derived from the sculptural and architectonic scheme of contemporary Florentine tombs, but inspired rather by Medieval funerary slabs, the sarcophagus rising up out of the ground, constituting a kind of bronze coffin, made more precious by a very rich bas-relief. In 1492, still in Rome, he began the funerary monument of Innocent VIII, finished in 1498, the year in which, on the fourth of February, he died in Rome.

## 10. THE BAPTIST, STUDY OF HANDS AND LEGS (r.)

### TWO STUDIES OF HANDS (v.)

Pen, black pencil.  $11\frac{3}{16} \times 7\frac{3}{16}$  in. (279 x 199 mm.).

Florence, Uffizi, no. 699 F.

*Bibliography:* Ferri, 1890, p. 109; Berenson (1903), 1938, I p. 25-26, II no. 1903; Cruttwell, 1907, p. 213; Ferri, 1912-21, no. and tav. 7; Meder, 1919, fig. 151; Van Marle, XI, 1929, p. 360; Moller, 1935-36, p. 17-21, tav. 20; Sabatini, 1944, p. 87; Ortolani, 1948, p. 169, 221-222, fig. 139; Berenson, 1954, tav. VIII.

This famous drawing of A. Pollaiuolo is one of the very rare genuine autograph folios and

one of his most significant. The drawing cannot be referred to any of Pollaiuolo's sculptural or pictorial works, but it is generally attributed to those same years, around the middle of the seventies, which were the most fruitful in the artist's life. Unlike drawings from the same period (e.g., "Adam" and "Eve" in the Uffizi, or "Hercules" in the British Museum), rendered only in outline, in this folio the force of Pollaiuolo's "functional line" is enriched by a more complex attempt to construct the form by an intense play of light. With an agitated line, the sculptor models and moves the surface of the figure, and obtains those effects of nervous plasticity which are typical of his sculpture (see the group "Hercules and Antaeus" in the Bargello, from these same years). This figure of the Baptist, unlike the majority of Pollaiuolo's other works which express themselves in bursts of energy (one thinks of the "Battle of Nudes" from the same decade), is intoned with dramatic feeling, echoing Andrea del Castagno. The details of the hands and feet attest Pollaiuolo's constant dedication to anatomical research; it is precisely in human anatomy that he finds the most fitting means of expressing his powerful and dynamic vision of reality. The writing at the bottom of the folio contains the names of Antonio's two brothers, and is in the artist's own hand. Möller, on the basis of those names, proposed to attribute the drawing to Silvestro di Jacopo, but his suggestion was never followed.

## SCHOOL OF POLLAIUOLO

### 11. BOY READING

Pen, bistre.  $7\frac{1}{8} \times 5\frac{3}{16}$  in. (191 x 130 mm.).

Florence, Uffizi, no. 66 F.

*Bibliography:* Ferri, 1890, p. III; Colvin, 1898, fig. 40; Giglioli, 1933, p. 380.

This and the following drawing, no. 12, are two examples from a numerous group of folios (conserved mostly in the Uffizi and in the British Museum) with similar drawings. They are generally isolated figure studies, often portraying artisans and boys intent on what they are doing. The particular interest of this group of drawings, assuredly done by different people, consists in their being unsophisticated, simple documentations of typical figures from the artistic workshops of 15th century Florence. Because of a certain affinity to Pollaiuolo's drawing style, especially evident in the definition of the figure with a simple outline and in the light shadowing with bistre,

these folios are generally considered the exercises of pupils in Pollaiuolo's workshop. Rather than studies from life, they are more likely derivations from studies by the master (Beren-son, Giglioli). The presence on one of the folios of the series of 16th century writing containing the name of Maso Finiguerra, the famous etcher active in Pollaiuolo's circle, has led some to believe that these folios might be his, to be identified with the drawings by Maso that Vasari claimed to have possessed in his collection.

## 12. DAVID

Pen, bistre.  $7\frac{9}{16} \times 3\frac{1}{16}$  in. (189 x 98 mm.).

Florence, Uffizi, no. 42 F.

*Bibliography:* Ferri, 1890, p. 59; Colvin, 1898, fig. 50; Giglioli, 1933, p. 380.

See no. 11, preceding.

## ANONYMOUS FLORENTINE OF 1487

### 13. ALTAR WITH CIBORIUM

Pen, Bistre, traces of black pencil.  $17\frac{1}{8} \times 10\frac{1}{16}$  in. (428 x 251 mm.).

Florence, Uffizi, no. 614 Orn.

*Bibliography:* Ferri, 1885, p. 49; Gronau, 1896, p. 72, note 1; Berenson (1903), 1938, I, p. 48, note 3; De Nicola, 1917, pp. 159-160; Di Pietro, 1912-21, no. and tav. 4; Marcucci, 1951, no. 5.

This very finely made drawing was once attributed to Desiderio da Settignano, until it was recognized as part of the so-called "Verrocchio notebook", whose folios are now divided among various museums. Like the rest of the folios from the notebook, this one has had a complex critical history: it has been attributed on one hand to a pupil of Verrocchio, and on the other to Francesco di Simone; later it was referred to the anonymous artist of the Tabernacle of Santa Maria di Monteluce, and finally to an anonymous imitator of the Tabernacle of Monteluce and of various other works, including paintings. The date 1487 appears on one of the folios (now in Chantilly) of the notebook, and for this reason the date has been assigned to the entire notebook. The old attribution to Desiderio da Settignano, although no longer tenable, is nevertheless useful for determining the origin of the style and taste in which this precious altar was executed.

We are in fact dealing here with a rare drawing in which is to be found an example of those numerous works in marble or fine-grained (*serena*) stone done by Florentine "architect-sculptors" of the last decades of the 15th century. In the tombs and altars which they executed in other cities of Italy, as well as in Florence and in Tuscany, these artists echoed, with variations, the works of sculptors active in the middle of the century, such as Desiderio da Settignano and Rossellino. With respect to those works, examples such as this from a decade or two later, reveal the impact of the new Verrocchian inspiration, especially in the figures done in the round.

## BOTTICELLI

Sandro Filipepi, called Botticelli, was born in Florence in 1444 and died there in 1510. In 1470, after his first few years working with Filippo Lippi, whose influence he reveals in numerous Madonnas painted in his youth, he approaches Verrocchio and Pollaiuolo (see "Judith and Holofernes" in the Uffizi and "St. Sebastian" in Berlin, 1473), the Florentine masters who were giving the line a primarily stylistic function. Compared to them, however, Botticelli deprives the line of any naturalistic meaning, since he feels it to be above all a form of rhythmic expression, as a means of abstract stylization. In his famous works of the seventies and eighties, Botticelli's golden period as official painter to the court of Lorenzo the Magnificent ("Primavera", 1478; "Madonna of the Magnificat", c. 1485; "Madonna of the Pomegranate", 1487; "The Birth of Venus", c. 1486; "Minerva and the Centaur", c. 1485; all in the Uffizi, and "Venus and Mars", c. 1486; London) he illustrates mythological fables in neat and succinct forms which correspond to the neoplatonic concepts of beauty and refinement current in the humanistic culture of the Medicean court. These refined stylizations are also typical of the frescoes of these years (among which we may recall those of the Sistine Chapel in Rome [1481-82] and those of the Villa Lemmi, now at the Louvre). After this period of joyful fecundity, a first crisis begins in the late eighties (see the "Pietà" at Munich and that at Milan) and is intensified when, after the death of Lorenzo the Magnificent (1492), the sermons of Girolamo Savonarola against humanistic culture inspired by the pagan myths profoundly strike the sensitive Botticelli, who had until then lived in that intellectual climate. In his numerous paintings from this last period, no longer inspired by the mythologies celebrated in Poliziano's verses but rather by religious subjects experienced in a mystic climate that was at times dramatic and desperate, the painter carries his linear language to its extreme development, reaching



exasperated stylizations that are almost hallucinative (see the "Calumny" in the Uffizi of c. 1495; the "Miracles of San Zanobi" of Dresden; the "Nativity" London, c. 1500, and the "Crucifixion" of the Fogg Museum, c. 1500). It was unlikely that this "disquieting experience" would be understood, and therefore in the works of Florentine artists of this period who underwent the influence of Botticelli (e.g., Raffaellino del Carbo and Botticini) one is aware of how easy it was to reduce Botticelli's vision to mere manner and symbol; only in the case of Filippino Lippi did Botticelli's works provide an impetus for further personal development.

#### 14. ANGEL

Black pencil, pen, bistre, white lead, yellow tinted paper.  $10\frac{1}{4} \times 6\frac{7}{8}$  in. (256 x 161 mm.). Florence, Uffizi, no. 202 E.

*Bibliography:* Ferri, 1890, p. 35; Berenson (1903), 1938, II no. 565, III fig. 190; Ferri, 1912-21, no. and tav. 3; Berenson, 1930, p. 28; Popham, 1930, no. 41, tav. XXXVI; Van Marle, XII, 1931, p. 194, fig. 115; Yashiro, 1925, III, tav. 263; Gamba, 1936, p. 168, tav. 143; L. Venturi, 1937, tav. 7; Berenson, 1954, tav. XIV.

Compared to the great number of his paintings, Botticelli's drawings are very few, and of these, the "Angel" of the Uffizi is among the more famous. It is unanimously ascribed to Botticelli and is by and large referred to the figure of an angel, quite similar to it, which holds open a background curtain in the Tondo Madonna of the Ambrosiana. Berenson suggests that it is also analogous to an angel holding up a curtain in the altarpiece of St. Barnabas, in the Uffizi. The drawing, as well as the above-mentioned works, should be ascribed to the last years of the eighties (which is to say toward the end of Botticelli's "golden" period). As is the case with the more delicate feminine figures of this period, this angel is wrapped in undulating veils, which echo the melody of the dancing movements of the figure. This motif was very dear to Botticelli and was perhaps inspired by some example of Hellenistic sculpture. Apropos of this drawing, Berenson writes: "The same touch of the whimsical, the same dreamy grace, the same subtlety of refinement that we learn to love in his pictures, meet us once more in his sketches; and there is always present the line which envelops, models, and realizes with such a vivacity and speed in communicating itself, that . . . you quickly find yourself not looking at the form, but caressing it with your eyes, not contemplating, but living the action."

#### FILIPPINO LIPPI

Filippino Lippi was born in Prato in 1457 and died in Florence in 1504. As a boy, he worked with his father, Filippo Lippi, on the frescoes of the Cathedral of Spoleto. In 1472 he went to work in the shop of Botticelli, who greatly influenced his artistic formation, as his earliest works reveal (see the "Adoration of the Magi" of London and the Corsini "Stories of Esther" and "Virtues"). While working to finish the frescoes of Masaccio in the Church of Santa Maria del Carmine in Florence, he drew from those works a new and profound inspiration, and became engaged thereafter in a search for volumetric composition. In the various altarpieces painted in the years 1485-89, besides echoes of Lippi and Botticelli, one discerns traces of Verrocchio and of Flemish paintings (see the "Apparition of the Virgin to St. Bernard" in the Badia of Florence, 1486, and the altarpiece of the Tanai de' Nerli altar in Santo Spirito). From 1489 to 1493 Filippino was in Rome to do the frescoes for the "Stories of St. Thomas" in the Carafa Chapel of Santa Maria sopra Minerva. These were four years filled with new experiences (above all because of the discovery of classical art), and they produced in Filippino a violent formal change. Freeing himself from certain traditional forms of the Florentine *quattrocento*, he then arrived at new solutions for stylistic problems, more adaptable to the expression of his bizarre and whimsical decorative taste and his newfound need for grandiose monumentality. Having returned to Florence (1493), he dedicated himself to various works in which are discernible, not only his new Roman experiences, but also his knowledge of Signorelli and of Leonardo (e.g., the "Adoration of the Magi" in the Uffizi). He then began his last monumental work, which is the fresco decorations of the Strozzi Chapel in Santa Maria Novella (c. 1502). In the stories of Sts. Philip and John, the tendency toward monumentality and rich decoration reaches an exasperated height with theatrical effects in the architectural elements, which are laden with grotesques and with classical motifs, anticipating the Mannerism of the *cinquecento*.

#### 15. ALTARPIECE WITH THE CRUCIFIX AND SAINTS

Pen, bistre.  $8\frac{1}{8} \times 9\frac{3}{8}$  in. (201 x 229 mm.). Florence, Uffizi, no. 227 E.

*Bibliography:* Ferri, 1890, p. 94; Morelli, 1893, p. 90; Berenson (1903), 1938, I p. 120, II no. 1305; Scharf, 1935, p. 82, 120, no. 182, fig. 198; Neilson, 1938, p. 40 note; Fossi, 1955, no. 33.

The mystic representation of the "Holy Face" (Santo Volto) was traditional in Lucca.



The *Santo Volto* is a crucifix venerated in the cathedral of that city which, according to legend, is a portrait of Christ painted by his disciple Nicodemus, miraculously brought to Lucca in the time of the Bishop St. Frediano (6th century). For this reason it is supposed that this sketch was done for a work (never executed) destined for that city. The beautiful frame, typical of the taste in Florentine carpentry at the end of the century, indicates that the sketch was for the altarpiece of some chapel. The drawing is generally assigned to the years around 1490, or around the time of Filippino's return from Rome, and is an excellent example of his rapid and pictorial method of sketching during those years. The drawing, once attributed to Piero di Cosimo was recognized as Filippino's work by Morelli, and the attribution has remained undisputed.

## 16. THE DEAD CHRIST AND ANGELS

Black pencil, unfinished paper,  $4\frac{1}{4} \times 9\frac{1}{8}$  in. (106 x 228 mm.).

Florence, Uffizi, no. 148 E.

*Bibliography:* Ferri, 1890, p. 93; Berenson (1903) 1938, II no. 1312; Scharf, 1935, p. 130, no. 316; Fossi, 1955, no. 47.

This second example of Filippino's drawing style reveals an aspect different from anything in the first, even though this drawing is also assigned to the later years of his artistic activity. With skillful shadowing of black pencil, perhaps under the inspiration of Leonardo, Filippino here searches for effects of light to shape the form delicately, maintaining nevertheless in his lines that whimsical and unconventional wavering which anticipates many 16th century mannerisms. This drawing is unanimously held to be Filippino's work, and is probably an idea for a "Pietà", either never executed or else lost. The horizontal composition, punctuated by erect figures, seems to rule out any association with the painting of the same subject in the Housman Collection in New York, for which another drawing is preserved in the Oppenheimer Collection.

## LORENZO DI CREDI

Born in Florence c. 1458 and died there in 1537. Many of his works are extant, but their chronology is uncertain, and little is known about the life of the artist. One fact is however certain, and is confirmed by the works themselves: Credi was a pupil of Verrocchio's, with whom he collaborated between the

years 1480 and 1486 (in c. 1485 he finished the altarpiece of the "Madonna di Piazza" in Pistoia, commissioned to Verrocchio in 1478). In Verrocchio's workshop, also frequented in those years by Botticelli, Perugino and Leonardo, he underwent the influence especially of the last. It was during the period in which he underwent the dual influence of Verrocchio and Leonardo that Credi executed his best works (e.g., the early "Annunciation" in the Uffizi, the various Madonnas and Child of Dresden, London, Turin, etc.; the altarpiece at the Louvre and various others). He also felt the influence of the styles of Perugino and Ghirlandaio, especially in portraiture, a genre in which, both in drawing and painting, Credi's diligent and serene temperament had its felicitous moments. Credi's art quickly became fixed in a formula, which remained constant to the end of his life (see the "Nativity" in the Uffizi [c. 1510], the altarpiece of Santa Maria delle Grazie of Pistoia [1510] and "St. Michael" in the Duomo of Florence [the last dated work, 1523]). This is especially true of the delightful image of the Madonna and Child, repeated with minor iconographic variation in a series of paintings. Credi's crystallization into archaic forms, and his isolation with respect to the innovations of Florentine Mannerist currents may be explained by the fact (documented by Vasari) that he became a fervent follower of Savonarola. In the "Burning of the Vanities" of 1497 he burned all his paintings on profane subjects (all that remains is "Venus" in the Uffizi), shutting himself away, for the rest of his life, in a disciplined and tranquil pietism.

## 17. ALLEGORICAL FIGURE OF ASTRONOMY

Pen, bistre, white lead, black pencil.  $15\frac{1}{8} \times 10\frac{7}{8}$  in. (395 x 261 mm.).

Florence, Uffizi, no. 493 E.

*Bibliography:* Ferri, 1890, p. 48; Berenson (1903), 1938, I p. 76, 89; II no. 681, III fig. 142; Ferri, 1912-21, no. and tav. 9; Berenson, 1932, p. 363.

As is the case with the majority of Credi's drawings, we do not know the work for which this figure study was intended. It is recognizable as an allegory of Astronomy, since it holds an astrolabe in its hand. Berenson rightly remarks on the exceptional, not to say unique, nature of this drawing, since it represents a full figure, whereas Credi usually devoted his drawings to the study of portraits or of clothing. In the upper part of the figure, barely suggested by a delicate and beautiful pencil drawing which remains incomplete, Credi felicitously approaches the style of Verrocchio, maintaining the light touch of the master in the representation of his constant feminine type. The interpretation of the garments, to



which Credi has here, as so often, turned his greatest attention, differs from that of Verrocchio. Although the originality is noteworthy, the minute execution slows the effect, rendering the whole, as is often the case with Credi, a bit static and superficial.

## PIERO DI COSIMO

Documentation for the life and artistic activity of Piero di Cosimo is very scarce. He is believed to have been born c. 1462 and to have died in 1521, but the chronology of his works remains uncertain and in dispute. From Vasari we know that in 1480 Piero was the pupil of Cosimo Rosselli and that he followed him to Rome in order to work on the Sistine Chapel. From the very beginning Piero seems gifted with an imaginative uniqueness and originality in the way that brings together and transforms various elements from the "culture" of Ghirlandaio, Filippino Lippi and Signorelli (e.g., the "Visitation" in Washington) but above all, his contacts with Leonardo, repeated in the first years of the 16th century, were a source of great inspiration for him, as can be seen in works such as the "Conception" in the Uffizi, the "Adoration of the Magi" in Berlin, the Altarpiece of the Innocenti in Florence. Precisely from his relationship to Leonardo, apart from his knowledge of Flemish paintings, there arises in Piero di Cosimo a new sensibility for landscape, which he transforms from mere comment and scenic background into an element having its own peculiar poetic value, thus giving an impetus to the 16th century landscape innovations of Andrea del Sarto (Piero's pupil), Bachiacca, and Fra' Bartolommeo. This sense of landscape is particularly developed in the various very beautiful paintings on mythological subjects in which Piero relives those fables in dreamlike visions, experienced with a 16th century sensibility (see for example the two "Stories of Perseus" in the Uffizi, the two "Stories of Prometheus" in Strasburg and in Munich).

### 18. NATIVITY

Pen, bistre. 5 $\frac{1}{8}$  in. (132 mm.) diameter.

*Florence*, Uffizi, no. 343 E.

*Bibliography*: Ferri, 1890, p. 104; Morelli, 1890, p. 156; Morelli, 1893, p. 88; Knapp, 1899, p. 58, fig. 21; Berenson (1903), 1938, I p. 153, II no. 1854, III fig. 417; Loeser, 1912-21 no. and tav. 2; Degenhart, 1932, pp. 102, 103; Degenhart in Thieme Becker, XXVIII, 1933; Fossi, 1955, p. 32, no. 83, fig. 26.

The Florentine "Tondo" is a typical late 15th century form of painting, made for pri-

vate religious devotion, often to be hung above the head of a bed. We do not know of any of Piero's paintings for which this study was drawn; it is however very close to the Offenheim Madonna in Vienna and the one in Strasburg, and to the Innocenti screen. The elaborate luministic effect of the foreground, unnaturally lighted against a bright background, and the precise sense of the spatial relationships suggest, in the development of Piero's art, a dating of about 1500, the period during which he felt a fascination for the work of Leonardo, who had returned to Florence. It is from this type of Piero's work that Fra' Bartolommeo and Albertinelli drew their inspiration at the beginning of the next century.

## LUCA SIGNORELLI

Luca Signorelli was born in Cortona c. 1450 and died there in 1523. Because of its geographic position, Cortona is the traditional cross-roads of the Tuscan and Umbrian cultures, and Signorelli underwent the influence of both. From Piero della Francesca, who had worked in nearby Arezzo, Signorelli learned the sweeping rhythm of space, and from the Florentine Pollaiuolo, the dynamic tension of the human figure. In his attempt to reconcile the measure of Piero della Francesca with the frenetic energy of Pollaiuolo, Signorelli, in his humorous altarpieces, often employs a rather harsh pictorial language. From his contemporary Perugino, he often draws some of his motifs, and in a few precious inserts of still life, he reveals his interest in Flemish paintings, which were arriving in Florence at about that time. In Rome between 1481 and 1482, he did the fresco "Testament and Death of Moses" (with Bartolommeo della Gatta) in the Sistine Chapel, and in 1497 in the Cloister of Monteoliveto Maggiore (Siena) he began a cycle of frescoes with the "Histories of the Benedictines" (which were later finished by Sodoma). In 1499 at the Cathedral of Orvieto he did the frescoes for the Chapel of San Brizio containing the epic scenes of the "History of the End of the World" which is his most important work. In these scenes, with a Dantesque impetus, he sought the dramatic impact of Medieval apocalyptic visions. It is from these frescoes that Michelangelo derived his inspiration for the "Last Judgment" of the Sistine Chapel.

### 19. THE FLAGELLATION OF CHRIST

Black pencil. 9 $\frac{1}{8}$  x 6 $\frac{3}{16}$  in. (248 x 154 mm.).

*Florence*, Uffizi, no. 224 S.

*Bibliography*: Santarelli, 1870, p. 22; Mancini, 1903, p. 236; Berenson, 1938, I p. 37, II no. 2509 D-11, III fig. 112; Moriondo, 1953, no. 80; Salmi, 1953, p. 69.



This drawing, formerly attributed to Sebastiano del Piombo, is a study for a "Christ at the Column" which was a frequent subject of Luca Signorelli's in various periods of his life, being admirably suited to his love for the nude figure. The drawing has been referred to in the "Flagellations" of Morra, c. 1507, and to the Franchetti "Flagellations" (of the Ca' d'Oro in Venice) from the artist's later years. Berenson rightly admires this drawing, which is one of the most beautiful from Signorelli's late period. "So supple in anatomy, so elegant in proportions, so well fleshed, so pictorial in light and shade." This soft plasticity, which is often lost in his painting, is obtained with a skillful use of the black pencil, very rare in the 15th century, and established largely by Signorelli himself (who sometimes uses a red one with it), because it responded to his need for highlighting the principles of linear drawing learned from Pollaiuolo.

## 20. MYTHOLOGICAL SUBJECT WITH SATYRS AND NYMPHS

Black pencil.  $9\frac{5}{8} \times 9\frac{3}{16}$  in. (241 x 239 mm.). Florence, Uffizi, no. 133 F.

*Bibliography:* Ferri, 1890, p. 140; Berenson, 1938, I p. 35, II no. 2509 D-5, III fig. 104; Moriondo, 1953, no. 81.

The meaning of this mythological composition is unknown, and the drawing itself cannot be referred to any existing painting. Nevertheless, as Berenson correctly observes, it reveals affinities with the *grisaille* "Allegory" in the Uffizi, not only with respect to subject-matter, which strongly suggests the mythological inventions of Piero di Cosimo, but also with respect to the analogous way in which the light, slipping across polished surfaces, accentuates their contrast in *chiaroscuro*, and creates in them a metallic lustre. The felicitous rhythm in the composition of the five figures indicates that this drawing (like the *grisaille* in the Uffizi) was completed in Signorelli's later period, which is to say after his experiments with similar groupings of nudes in the great frescoes of Orvieto. Most probably, as Berenson says with the confirmation of Moriondo, it should be considered as having been completed around 1510.

## PERUGINO

Pietro Vannucci, called Perugino, was born in Città della Pieve around 1445 and died in 1523. As the

principal Umbrian painter of the latter part of the century, in 1479-81 he was invited to do a fresco in the Sistine Chapel, where there still remains his famous "Consignment of the Keys". To Piero della Francesca he owes his ability to give unity and enchantment to his compositions with a terse and firm light, while from his early stay in Florence, in the workshop of Verrocchio (where he probably had Botticelli and Leonardo as companions) he derives his sense of the construction of figures and of the plastic use of *chiaroscuro*. The buildings that he often inserts into his paintings and frescoes are inspired by the new architectural style of Laurana in Urbino. Throughout his creative activity, in his many paintings of primarily religious inspiration there is little stylistic change, although he assimilated color innovations from Flemish painters and from Signorelli. Perugino was often in Florence as well, where the subtle equilibrium which informs his best work (see the "Crucifixion" fresco in Santa Maria Maddalena de' Pazzi, 1493) became very significant for his Florentine contemporaries, who were above all influenced by him in the painting of landscape backgrounds. The "classical naturalness without rhetoric" (Longhi), handed down by Luca della Robbia and characteristic of Perugino's work even toward the end of the century and in the frescoes of the Exchange in Perugia (c. 1500), was very significant for the very young Raphael, who was then Perugino's pupil. The serenity emanating from the works of Perugino made him very popular among his contemporaries who commissioned him to do many works: not always does he succeed, however, especially toward the end of the century and because of his frequent employment of pupils, in achieving a high lyrical level, and sometimes is guilty of a certain mannered sentimentality.

## 21. SIBYL

Pen.  $8\frac{3}{16} \times 3\frac{3}{8}$  in. (204 x 84 mm.).

Florence, Uffizi, no. 399 E.

*Bibliography:* Ferri, 1890, p. 195; Gnoli, 1913, p. 77, fig. 4; Fischel, 1917, p. 46, no. 48, fig. 120; Gnoli, 1923, p. 73; Knapp, 1926, p. 91, fig. 88; Canuti, 1931, p. 392; L. Venturi-Caradente, 1955, fig. a, p. 26.

Perugino has drawn here his first idea for the figure of the Cumaean Sibyl, frescoed in the Exchange in Perugia, about 1500. In this beautiful figure done in simple and sure strokes, the results of his recent contacts with the Florentine painters from Verrocchio's circle may be discerned, while the luminosity surrounding the image is typical of Perugino. From this type of Perugino's late drawing, in which there breathes a serene classicism, the



young Raphael took his inspiration, having come precisely at this moment to work in Perugia at the master's side. The high quality of this drawing seems to demonstrate that many of the other drawings (in the Uffizi, in Frankfurt and in Berlin) related to other figures frescoed in the same room of the Exchange are not, like this one, studies by Perugino himself, but are rather derivations done by his pupils.

works done by the master in Rome (angels in the "Baptism of Christ" in the Sistine, and the angel in the "Glorification of St. Bernardino" in Aracoeli). Compared to the preceding "Sibyl" by Perugino (cat. no. 21), this figure by Pinturicchio, rendered with a noteworthy finesse in the typical Umbrian cross-hatched line, is reduced to a more purely decorative image, to which the rigidity and mechanistic quality of the pose (found also in the paintings), seems well adapted.

## PINTURICCHIO

Of Bernardino di Betto, called Pinturicchio (Perugia, 1454?-Siena, 1513), we know very little up until the moment in 1481 that he went to Rome, following his master and fellow-citizen Perugino, in order to help with the fresco decorations of the Sistine Chapel in the Vatican. Unlike Perugino, Pinturicchio never went to Florence to absorb its culture, and he remained purely Umbrian. Even in Rome, his many contacts with artists from other regions (Filippino Lippi, Botticelli, Signorelli, Melozzo da Forlì, etc.) were not sufficient to draw him out of his quiet provincialism. He thus remained tied to a facile figurative idiom, with a festive narrative vein and a gracious decorative sense. His many frescoes, especially those in Rome, have such a sense about them (among his principal cycles we may recall those of the Stories of St. Bernardino in the Church of Aracoeli, 1486-89, as well as the decorations for the Belvedere Hall and the Borgia Apartments in the Vatican, 1492-95). After a brief and fruitful sojourn in Perugia, he was sent to Siena in 1502 to do the frescoes of scenes from contemporary life in the Piccolomini Library, which made him famous.

### 22. FEMALE FIGURE

Pen, unfinished paper.  $6\frac{1}{2} \times 4\frac{13}{16}$  in. (162 x 121 mm.).

Florence, Uffizi, no. 366 E.

*Bibliography:* Ferri, 1890, p. 198; Morelli, 1893, p. 359; Fischel, 1917, p. 132, no. 114; Marangoni, 1912-21, no. and tav. 5.

This drawing has always been recognized as the work of Pinturicchio, but it is difficult to date it precisely, because it does not seem to be related to any of the master's paintings, and because moving figures in similar attitudes and flowing dress are a recurrent motif in the works of Pinturicchio during various periods of his life. It should be noted that drapery such as this, paper-like in appearance and deliberately decorative, begins to disappear in the later works, whereas it is frequent in the

## GIOVANNI BELLINI

Giovanni Bellini was born in Venice, c. 1430, and died there in 1516. His earliest artistic education was gained in the workshop of his father Jacopo, an artist who attempted to break free of Medieval and Gothic tradition with the aid of the new Florentine Renaissance culture. To his youthful sympathy toward Antonio Vivarini he soon added (from c. 1460) a warm admiration for his brother-in-law Mantegna, whose plastic *chiaroscuro* conception Bellini interpreted in a pictorial sense. In the works of this period (see the polyptychs of the Carità of 1462-64, and the polyptych of San Vincenzo Ferreri of 1464-65) the "unheard-of discovery" of "Giambellino" was the "light skimming the surface from top to bottom". In his many paintings on religious subjects from this period, Giambellino gives warmth to the formal and archeological coldness of Mantegna, abandoning himself more and more openly to his human vein of delicate sentiment, striking a note of pathetic sensibility (see the "Pietà" of Brera, c. 1470). A "shift of capital importance" (Longhi) occurs in Giambellino's art with the "Coronation of the Virgin" of Pesaro (c. 1473), free of Mantegna's influence for its adhesion to the new synthesis in the form-color perspective created by Piero della Francesca. In works such as the "Transfiguration" of Naples, the "Sacred Conversation" in the Uffizi and the "Resurrection" of Berlin, "The maturity of Bellini reveals itself to be at its highest, with a new firm domination of space and color, after the examples first of Piero and then of Antonello" (Longhi), the latter having arrived in Venice in 1475. From this point on, Bellini's landscape will be marked with accents of bucolic poetry and a cosmic breath of religious profundity which is renewed with each of his many versions of the "Madonna and Child" (see the "Madonna of the Alberelli" of 1487), his favorite theme throughout his life. In the altarpieces from the end of the 15th and the beginning of the 16th century (the screen of St. Job, the triptych of the Frari, the Barbarigo screen and the screen of St. Zacharias) Bellini develops the archaic idea of the monumental screen, diminishing volumes with rigorous perspective, and thus points the way for



the great Venetian painting of the 16th century. In his late years the artist tempers his luminous color with fluid and soft gradations according to that transformation in pictorial taste effected in Venice by Giorgione.

## 23. PIETA

Pen.  $5\frac{3}{16}$  x  $3\frac{1}{8}$  in. (129 x 98 mm.).

Venice, Accademia, no. 115.

*Bibliography:* Morelli, 1897, p. 274; Loeser, 1903, p. 180; Gronau, 1909, p. 66, fig. 49; Fogolari, 1913, p. 20, no. 49; Hadeln, 1925, pp. 49-50, tav. 62; Popham, 1931, no. 163, tav. CXLB; Gamba, 1937, tav. 43; Moschini, 1943, p. 17; Tietze, 1944, p. 89, no. 323, tav. XXIX; Pallucchini, 1949, no. 129; Fiocco, 1949, p. 42; Degenhart, 1950, p. 27, fig. 27; Pallucchini, 1959, p. 159, fig. 239; Fiocco, 1960, fig. a, p. 7.

The theme of the "Pietà", sketched rapidly on this folio (which is one of the very few unanimously conceded to Bellini by the critics, following Morelli), recurs frequently in the paintings of the artist in various periods. By and large this drawing, which is of fundamental importance for a knowledge of Bellini's graphic style, has been compared to the famous "Pietà" in the Brera, assigned approximately to the year 1470, which is to say when the artist was under the influence of Mantegna, which he felt strongly even in his drawings. In this drawing, so rich and vibrant with pictorial effects, Bellini "expresses himself with a most sensitive, airy and darting line in order to determine his highly dramatic conception" (Pallucchini).

## 24. A SAINT

Pen.  $8\frac{3}{16}$  x  $3\frac{1}{8}$  in. (205 x 91 mm.).

Venice, Accademia, no. 162.

*Bibliography:* Morelli, 1897, p. 274; Gronau, 1909, p. 66; Berenson, 1913, I, p. 4; Fogolari, 1913, p. 20, no. 48; Exposition de l'Art Italien, 1935, p. 225, no. 515; Gamba, 1937, p. 49; Tietze, 1944, p. 90, n. A. 325; Pallucchini, 1949, n. 130; Fiocco, 1949, p. 42; Pallucchini, 1959, p. 160, fig. 241; Fiocco, 1960, fig. a, p. 21.

In this drawing, too, one may perceive the importance of the influence of Mantegna's drawing style, which was imposing itself with such authority thanks to the rapid diffusion of his etchings. Compared to the preceding drawing, the inspiration from Mantegna is more overt in the papery folds of the drapery. The drawing was once attributed to Man-

tegna, as the writing indicates; but Morelli attributed it to Bellini, and his suggestion has been accepted by nearly all of the critics, although no one has been able to show a direct relationship between it and any of the artist's paintings. Similar to it are the drawings of the two "Saints" in the Bayonne Museum, generally attributed to Bellini.

## CARPACCIO

We have information concerning the life of Vittore Carpaccio from 1472 to 1525, the year of his death. He began his career in the workshop of Gentile Bellini, to whom he owes above all his tendency toward vast narrative and his interest in documenting Venetian life of the times. Along with his experience with Gentile, it is "Certain that the measures of Antonello and the lens-like world of the Northern painters enchanted him" (Longhi), and contributed profoundly to his poetic and stylistic training, rendering him "a lucid spectator who never closes an eye, never participates, but only portrays: whose world is however preordained, its parts already distributed . . ." (Longhi). After a few works in his early period (see the "Salvator Mundi" of the Contini Collection in Florence and the polyptych of the Cathedral of Zara [1480]), Carpaccio devotes himself to the representation on large canvases (*teleri*) of various cycles of complicated events, both sacred and profane, to which he principally owes his fame. The first cycle, and perhaps the most famous, is the one comprising nine canvases (1490-95) dedicated to the "Stories of St. Ursula" (Venice, Accademia). Carpaccio gives coherence to these great compositions, packed with characters and rich in episodes, with an organic sense of space, arising from the unity of light. "From this continual proportional harmony, from this indefatigable out-pouring of colored forms within an unheard-of spatial brilliance derives the enchantment of Carpaccio's narrative" (Longhi). After various altarpieces (see the "Blood of Christ" of 1496 in the Museo di Udine), between 1502 and 1507 Carpaccio turns to his second important cycle, for the oratory of San Giorgio degli Schiavone, dedicated to episodes from the lives of Christ and Sts. George, Tryphon and Jerome. Compared to the cycle of St. Ursula, in this Oriental elements are more frequent (landscapes, architecture and costumes) as is the help of assistants. Of the two minor cycles of Carpaccio, that of the School of the Albanesi was begun in 1504 and portrays six "Stories of the Virgin" (now divided among various museums); that of the School of St. Stephen illustrates five scenes from the life of that saint (also divided among various museums). The latter was executed between 1511 and 1520 and bears witness to the most advanced moment of the artist's career. During these two first



decades of the 16th century, Carpaccio also worked on various altarpieces, in which however one seldom finds the spontaneity of his early cycles of stories.

## 25. CIRCUMCISION

Pen, bistre, traces of black pencil.  $8\frac{3}{4} \times 9\frac{3}{16}$  in. (146 x 219 mm.).

Florence, Uffizi, no. 1691 E.

*Bibliography:* Ferri, 1890, p. 225; Molmenti-Ludwig, 1906, p. 270; Hadeln, 1925, p. 56, pl. 39; Fiocco, 1931, p. 71, pl. 88; Van Marle, XVIII, 1938, p. 348; Tietze, 1944, p. 151, no. 605; Pignatti, 1955, fig. 118; Fiocco, 1958, pl. 44b.

The drawing cannot be referred with any certainty to any of Carpaccio's paintings, since the relationship to the "Presentation in the Temple" in San Giobbe (of 1510, now at the Academy of Venice), suggested by some, is not entirely convincing, because of the diversity in composition between the two works (one horizontal, the other vertical). For this reason, the dating of this drawing is uncertain, although it appears to be a drawing from the artist's mature period, variously assigned to the first or second decade of the 16th century. "The effect of the images' vibration in the light, accomplished primarily by the interrupted, tremulous and at the same time geometrical flow of the line" (Grassi) is typical of Carpaccio's drawing. This is his predominant style when he studies the composition of varying characters (see also the "Adoration of the Magi" in the Uffizi and in the Fogg Museum) or when his interest is essentially directed toward creating a harmonious connection between various figures.

## 26. TWO STANDING MALE FIGURES (r.) MONK KNEELING (v.)

Pen, white lead, blue tinted paper.  $8\frac{1}{2} \times 10\frac{1}{16}$  in. (212 x 274 mm.).

Florence, Uffizi, no. 1471 E.

*Bibliography:* Ferri, 1890, p. 225; Fiocco, 1931, pl. 186, 187a; Hadeln, 1925, p. 55, pl. 41, 42; Van Marle, XVIII, 1938, p. 345; Tietze, 1944, p. 147, 150, no. 601; Fiocco, 1958, p. 37.

The two figures studied by Carpaccio in this folio (universally attributed to him) appear again in the "Judgment of St. Stephen", one of the compositions from the cycle dedicated to the life of that saint (the "Judgment" is now lost, and is known only through

a copy in the Uffizi, drawing no. 1687 F). The drawing, which bears a similar (and equally beautiful) study on the *verso* of "St. Francis Kneeling", can be dated between 1511 and 1520. It is therefore one of the master's rather late drawings. This type of brush drawing, striking the beholder almost as a painting because of its thoroughness, reveals an aspect of Carpaccio's wide and varied graphic art different from that of the other folio, but nonetheless typical. The importance of drawings such as this derives from the fact that through them one is better enabled to intuit the value and intimate significance of Carpaccio's painting.

## LEONARDO DA VINCI

Leonardo was born in Vinci in 1452 and died in Cloux, France, in 1519. As a very young man, he worked in the shop of Verrocchio with whom he seems to have collaborated (see the angel in the "Baptism of Christ" in the Uffizi), where he assimilated the various artistic currents of the time, from the linearism of Verrocchio and Pollaiuolo to the lyricism of Botticelli and the precision of the Flemish painters. Passionately interested in all sciences, he brought his naturalist's sensibility to painting as well and turned at an early age to that study of "the universal light of the air," which was later to develop into the typical *sfumato* technique of his paintings and drawings (the "Annunciation" and the "Adoration of the Magi" of 1481 in the Uffizi; "The Virgin of the Rocks" at the Louvre). In about 1482 Leonardo went to Milan to the court of Ludovico il Moro, for whom he executed works of sculpture, fortification, and engineering, while for the church of Santa Maria delle Grazie he did his famous "Last Supper". In 1499, after various voyages, he returned to Florence and between 1503 and 1506 began the "Battle of Anghiari" for the Palazzo Vecchio, in direct competition with Michelangelo. Both his pictorial technique, informed by atmospheric values, and his interest in nature, midway between the lyric and the scientific, must have manifested themselves in this no longer extant fresco, much as they do in the contemporary "Gioconda" (Louvre), and they were of capital importance for the Mannerists and for Florentine painting of the early 16th century. With his intermittent journeys to Milan and sojourns there (he remained until 1513), and later his voyages to Rome and elsewhere, Leonardo played an important role in all of Italian artistic culture and particularly in Lombardy. His impact was still being felt when, in 1517, he moved to Cloux near Amboise, in the service of Francis I.

## 27. FIGURE STUDIES

Pen.  $4\frac{3}{16} \times 4\frac{1}{8}$  in. (105 x 122 mm.).

Venice, Accademia, no. 259.

**Bibliography:** Berenson (1903), 1938, II no. 1110, III fig. 481; Fogolari, 1913, no. and fig. 11; Popp, 1928, pp. 6, 36, no. 18; Commissione Vinciana, 1930, fasc. II, pl. XLVIII B; Popham, 1946, pp. 51, 52, pl. 40b; Heydenreich, 1949, pp. 5, 9, pl. III; Mostra dei disegni di Leonardo, 1952, no. and fig. 16.

This very precious folio presents various studies for the infant Jesus, one for a shepherd kneeling, and one for an angel flying. It is closely related to another folio in the Accademia of Venice and to two others, one in the Bonnat Museum of Bayonne and the other in the Kunsthalle of Hamburg, all with figures partially similar to these and in the same technique and manner. These various folios are probably Leonardo's studies for an "Adoration of the Shepherds", never actually executed, but perhaps applied contemporaneously to the "Adoration of the Magi" in the Uffizi, of 1481. The idea of the composition was to have been articulated and defined by *chiaroscuro* passages between the figures, as in the "Adoration" in the Uffizi, and it was to present a rather new and original iconographic element in the crowns worn by the angels singing Hosanna. One of these is in fact studied in the present drawing. In it the style is typical of Leonardo's first Florentine period: rapid, with lines scarcely marking the paper in continuous tortuous strokes which, besides individualizing the variant poses, determine a suggestive interplay of black and white.

## 28. BATTLE STUDIES

Pen. 6 $\frac{3}{8}$  x 6 $\frac{1}{8}$  in. (165 x 153 mm.).

Venice, Accademia, no. 215.

**Bibliography:** Berenson (1903), 1938, II no. 1097; Popp, 1928, pp. 24, 47, no. 53; Popham, 1946, pp. 124, 135, pl. 194; Commissione Vinciana, 1948, fasc. VI, pl. CCLVI, 1; Heydenreich, 1949, p. 12, pl. X; Mostra dei disegni di Leonardo, 1952, no. and fig. 57; Pedretti, 1953, p. 282-3; Castelfranco, 1954, p. 457, fig. 12.

Of the rich and important series of Leonardo's studies for the "Battle of Anghiari", this is among the most interesting, because it refers to the culminating point in that battle, the struggle for the flag. The folio in fact depicts in its upper part a knot of horsemen around the banner, while below is a study for a combat of infantrymen. The two groups and several single figures from them recur in vari-

ous other folios preserved in Venice, Windsor (where there is also the richest series of background studies for the "Battle"), the British Museum, Budapest, etc. These drawings, along with a few school copies, are the only testimonies which have come down to us of the famous cartoon executed by Leonardo for the Palazzo Vecchio in Florence, between 1503 and 1506, along with Michelangelo's "Battle of Cascina", two works which were "the world's school" (Benvenuto Cellini). One can easily imagine, even merely from this sketch, what great importance this clump of forms, functioning in completely luminous terms, and this pictorial articulation of planes and figures must have had for the development of not only Florentine art, but art of the 16th century in general.

## MICHELANGELO BUONARROTI

Born in Caprese in 1475, died in Rome in 1564. He was a pupil of Ghirlandaio, but from the beginning he studied the works of Giotto, Masaccio and Donatello, searching them for the fundamental principles of the Florentine tradition. From the works which are surely his, we may conclude that he began as a sculptor, revealing a revolutionary personality who knew immediately how to face up to the most varied artists with whom he came in contact (with the old Bertoldo in the Garden of Lorenzo, with Jacopo della Quercia, and the Ferraresia at Bologna). A first voyage to Rome (1496-1501) inspired him to search for a precious and complex idealization to bestow upon the most pre-determined forms (one thinks of the "Bacchus" of the Bargello and of the "Pietà" of St. Peter's) and destined to ripen in the svelte limbs of "David" (1501-04) and in the nudes from that "Battle of Cascina" which was to appear alongside of Leonardo's "Battle of Anghiari" in the Council Room of the Palazzo Vecchio. The "Doni Tondo" (c. 1504) still attests to the skillful articulations which, studied by the artists of at least two generations, strengthened the Mannerist problematic. The Sistine frescoes (1508-12) then engaged the artist in an "animated architecture" which succeeded in meeting the challenge presented by the walled structure of a vault in a completely new way and at the same time affirmed a powerful formal fullness which attracted the interest of his contemporaries and of posterity (from Raphael to Rubens, to Annibale Carracci and beyond). Later the unhappy vicissitudes concerning the Tomb of Julius II (the project was drawn out, with repetitious variations from 1505 to 1545) and the never executed facade of San Lorenzo forced Michelangelo to undertake numerous journeys into the mountains of Carrara to supervise the quarrying of his marble. Only the



"Slave Figures" in the Louvre (1513), "Moses" (1513-16) and "David-Apollo" in the Bargello (1525-26) remain as testimony of the phases along an arc leading from the vault of the Vatican to the Laurentian works. In these the complex classicism of the sculpture seems to suggest the interests of contemporary Mannerists, and at the same time direct them towards a rich meditation, in the same way that the dynamic articulation of structures in the tradition of Brunelleschi asserts a "license" which will later influence Florentine architecture of the second half of the 16th century. Having been called back definitively to Rome (1534), Michelangelo had to resign himself to doing the *pastiche* of the Tomb of Julius II and to preparing himself for the last pictorial ventures of the "Last Judgment" (1536-41) and of the Pauline Chapel (1542-50) where, although an old man, he instituted revolutionary innovations which provoked the scruples of the counter-reformers. Then, having abandoned the "fatiguing" art of painting for the more abstract one of architecture, he developed his Laurentian "license" in the Campidoglio, in the cornices and the last two floors of the courtyard of the Farnese Palace with the original attachment to the garden, in the ordering of Santa Maria degli Angeli and in the plans for St. Peter's, all of which provoked the censure of academicians. At the same time, his last sculptures, the "Pietà" in the Cathedral of Florence (c. 1546-1561) and above all the Rondanini "Pietà", upon which he worked until the eve of his death, confirm the incessant activity of an artist who, no longer content with a definitive formal solution after the absolutistic affirmations of his youth, went on to try new ways.

## 29. CLOAKED MALE FIGURE

Red ochre.  $17\frac{3}{8}$  x  $11\frac{1}{4}$  in. (430 x 282 mm.).  
 Florence, Uffizi, no. 620 E.

*Bibliography:* Berenson (1903), 1938, I p. 189, II no. 1399, III fig. 581; Thode, 1908-13, no. 214; Valentiner, 1942, p. 37ss, fig. 22; Dussler, 1959, no. 288, fig. 253.

Possibly a drawing for one of the twelve Apostles commissioned by the Opera del Duomo on April 24, 1503. Of these only the "St. Matthew" (1505-06, Florence, Accademia), was ever begun, to which this figure does not seem to have any iconographic resemblance, although it seems to be stylistically related (in the *chiaroscuro* experimentation with the drapery folds and in the still somewhat rigid flesh), suggesting an analogous dating. Here, Michelangelo, after his studies for the Cascina cartoon and the "Doni Tondo" (c. 1504), seems to revise his idea on plasticity before confronting his work on the Sistine Chapel; the Pitti (1504-05, Florence, Bargello) and

Taddei Tondos (1505-06), London, Royal Academy) also testify to this artistic experience, although they seem more concerned with Leonardesque problems.

## 30. STUDY OF LEGS

Silverpoint.  $11\frac{3}{8}$  x  $13\frac{1}{4}$  in. (280 x 343 mm.).  
 Florence, Uffizi, no. 18719 F.

*Bibliography:* Thode, 1908-13, no. 219; Berenson, 1938, I p. 221, n. 1, II n. 1399 C.; Wilde, 1953, p. 85; Dussler, 1959, no. 291, fig. 223.

The studies on the *recto* and *verso* of this folio have been generally referred to the "Night" (1526-31) in the Medici Chapel of San Lorenzo. The artist, still unsure of what angle to give to the knee of the statue's left leg, seems chiefly concerned with the limits of the pose, which gradually defines itself. The patient, skillful handling of similar problems may be discerned in other drawings for the same sacristy (Oxford, Haarlem), which suggest the same dating: probably 1524-26, the years during which the artist began working on the "Hours", fashioning his models.

## 31. STUDY FOR THE STALLS SEEN IN THE LAURENTIAN LIBRARY

Pen and red ochre.  $6\frac{5}{8}$  x  $7\frac{1}{8}$  in. (158 x 199 mm.).

Florence, Casa Buonarroti, no. 94 A.

*Bibliography:* Berenson (1903), 1938, no. 1446; Frey, 1909-11, no. 269; Thode, 1908-13, no. 140; Wittkower, 1934, p. 199; Dussler, 1959, n. 126, fig. 150.

The principle sketch on this folio (on the left may still be seen traces of ochre probably anterior to the pen) is a study of volume accomplished with simple outlines, which enable the artist to delineate the proportions. The sculptor, accustomed to marking off the limits of marble necessary for his figures, seems here to be ascertaining the spatial limits of the stalls in the Laurentian (1525-33) bearing in mind human proportions. The functionality of the drawing justifies its sketchiness, characteristic of other drawings from the same period, especially those for the walls of the New Sacristy, in which the artist plans structures directly related to the articulation of the statuary. It is a procedure typical of the late Michelangelo, who first delineates an outline and then shapes it with long and patient effort (cf. no. 30 exhibited here).



## RAPHAEL

Raffaello Sanzio was born in Urbino in 1483 and died in Rome in 1520. He had for his teachers his father, Giovanni Santi, and the mediocre Evangelista da Pian di Meleto and Timoteo Viti. Nevertheless, a very precocious youth, Raphael ascended in his own right to the bright luminosity of Piero della Francesca, and perhaps had sufficiently long contacts with the Florentine circle, made possible by his apprenticeship under Perugino from the end of the 15th century to the beginning of the 16th. In 1500 Raphael received his first commission on his own for Città di Castello and slowly evolved his first manner in the style of Perugino, which culminated in the famous "Marriage of the Virgin" at Brera in 1504. In the same year he went to Florence and there, meditating even longer upon the balanced spacing of Perugino and the pure classicism of Luca della Robbia, rediscovered the secret of ancient beauty and transformed the other precious elements of Florentine culture into the supreme harmony of his nature. Leonardo's "shadow" [*sfumato*] and "distance" [*lontani*], Michelangelo's articulated forms, the extended classical construction of Fra' Bartolommeo, all of these led him from the idyllic little canvases of his youth ("St. George" in the Louvre, "The Three Graces" of Chantilly, etc.), from his pristine Madonnas, from the noble simplicity of the first portraits to the almost Mannerist intellectualism of the "Deposition" in the Borghese (1507) and to the more complicated spatial groupings of the Esterhazy (Budapest) and Alba (Washington) Madonnas, from the Roman period. Raphael arrived in Rome in 1508, having been called by Bramante to work for Julius II on the *Stanze* of the Vatican, which, in their long development (1508-17), are a compendium of the artist's complex Roman experience; from the skillful architectonic orchestration of the *Segnatura* (1508-11) to the greater sensibility of color and composition in the *Stanza di Eliodoro* (1511-14), determined not only by Sebastiano del Piombo, but perhaps also by Lotto and Dosso, to the dramatic plasticity of the last *Stanze*, done with the help of Michelangelo's example and then left to be completed by assistants. Interspersed with the work of the *Stanze* was his aulic and very human portraiture, his architecture, a long series of altarpieces ("Madonna of Foligno", c. 1511; "Sistine Madonna", c. 1512; the unfinished "Transfiguration"), and his frescoes: in those of the Farnesina antiquity lives again with the limpid princeliness of Greek statues; in those of Santa Maria della Pace one discovers an elaboration of Michelangelo's skillful constructions, while the decoration of the Logge (c. 1517-19) seems to recapture a world unburdened by intellectualism or sin; and this is true even if in the last works Raphael's ideas are often distorted or changed by the new orientation of his students.

## 32. FIGURES IN COMBAT (r.)

### NUDE WITH BANNER (v.)

Pen. 10 $\frac{1}{4}$  x 8 $\frac{3}{8}$  in. (257 x 209 mm.).

Venice, Accademia, no. 16.

*Bibliography:* Fischel, 1898, no. 535; Gronau, 1902, p. 44, pl. XVI; Fogolari, 1913, no. and fig. 75; Fischel, 1913-28, no. and pl. 97-98; Popham, 1930, no. 122, pl. CIV; Middeldorf, 1945, no. and fig. 29; Suida, 1948, no. and fig. 21.

Among the many drawings in the Accademia of Venice traditionally attributed to Raphael, this one, which is not a part of the famous "Book" of that collection, is ascribable to the master because of the Attic purity of the graphic line of the young Raphael. The folio depicts a battle of horsemen and infantrymen certainly inspired by the cartoon or perhaps even a drawing for Leonardo's "Battle of Anghiari" and is most probably purely a study, with no particular work in view. It is part of the "large Florentine sketchbook" identified by Fischel, and if indeed it is suggestive of Leonardo in its theme and its luminous broken strokes, it nevertheless also reveals many of Raphael's other interests during his Florentine period, about 1503-05. Among these are the study of linear anatomy reminiscent of the *quattrocento* from Pollaiuolo to Signorelli, the taste for *contraposto* in Michelangelo's manner, the purity of space and of line studied from Luca della Robbia and Perugino, and even some of the linear whimsy of Pinturicchio.

## 33. STUDY FOR AN ALTARPIECE

Red ochre. 10 $\frac{1}{4}$  x 10 $\frac{9}{16}$  in. (268 x 264 mm.).

Florence, Uffizi, no. 524 E.

*Bibliography:* Passavant, 1860, no. 120; Cavalcaselle (1882), 1890, II, p. 262; Ferri, 1890, p. 202; Fischel, 1898, no. 319; Frizzoni, 1912-21, no. and pl. 17; Fischel, 1913-28, no. and pl. 371; Fischel, 1948, p. 139, fig. 150.

The date of this drawing is considerably later than that of the preceding, marking what is perhaps the most interesting moment of Raphael's Roman period—the time of his meeting with the Venetians and that of his interest in monumentality, contemporaneous with the *Stanza di Eliodoro*. It is in fact a study for the "Madonna del Pesce", painted for San Domenico in Naples and now in the Prado, dated, according to general opinion, c. 1513.



Whereas the more complex study in London is very probably the work of a pupil, the authenticity of the present drawing, although disputed by some, is proven both by the variants with respect to the final painting and by the rapid first draft touch of the ochre line. Both the pictorial treatment, with soft and blended lines, and the typology of the figures in the fresco "Mass of Bolsena" have been justly compared to those of the present drawing. The drawing is in fact more consonant, especially in the beautiful figures of the angel and of Tobias, with the fluent technique of the Vatican fresco, than it is with the "statuesque formal idolization" latent in the Prado painting.

(Detail: *Cover Illustration*)

## GIULIO ROMANO

Born in Rome, 1499, and died in Mantua in 1556. At a very early age he was in Raphael's school and was a collaborator, along with the master and with Penni, Perino del Vaga, Giovanni da Udine and Raffaellino del Colle, in many of the late works of Raphael's atelier. Among these most famous are the decorations for the Logge in the Vatican and the frescoes of Psyche in the Farnesina (c. 1517-19). At the death of Raphael he became his heir and the leader of the school, along with Penni. He executed a few architectural works, paintings for churches and the frescoes in the Sala dei Papi (or of Constantine) in the Vatican (1520-23), fully demonstrating his classical culture, founded upon the study of monuments and of the sculpture of ancient Rome. In 1524 he went to Mantua, at the court of Frederick II Gonzaga, and remained there, somewhat isolated, for the rest of his life. For Frederick II he directed the construction and the decoration of the Palazzo del Te (c. 1526-35) and that of the Palazzo Ducale, and executed works of architecture and easel painting both for that prince and for his successor, Cardinal Ercole Gonzaga. Giulio Romano was the first to bring to Mantua a classical culture, linked to the late school of Raphael and to the early Roman Mannerism, which was of noteworthy importance for certain aspects of North-Central Italian art in the second half of the 16th century.

### 34. MADONNA AND CHILD

Red ochre. 13½ x 8½ in. (338 x 215 mm.).

*Florence*, Uffizi, no. 535 E.

*Bibliography*: Fischel, 1913-28, no. and fig. 377; Middeldorf, 1945, p. 52; Popham, 1946, p. 315-16; Hartt, 1958, pp. 28, 287, no. 18, fig. 30.

This is a most important drawing for illustrating the relationship of Giulio Romano to Raphael, a study for the altarpiece called the "Madonna of Francis I" commissioned to Raphael and signed by him in 1518, but executed in great part by Giulio Romano. For the same work are the drawings no. 317 of the Louvre and no. 534E of the Uffizi, which were once, along with this drawing, attributed for a long time to Raphael himself. Now, however, the majority of the critics ascribe this drawing in the Uffizi to the hand of Giulio Romano, for the hard plasticity of the figure and for the almost metallic effect of the lighting, especially on the drapery, which is done in strong *chiaroscuro*.

### 35. FAME

Pen. 5½ x 8¼ in. (140 x 222 mm.).

*Florence*, Uffizi, no. 1492 E.

*Bibliography*: Hartt, 1950, p. 181, fig. 46b; Hartt, 1958, pp. 149, 299, no. 199, fig. 320.

A typical drawing of Giulio Romano's Mantuan period, when he drew his figures purely in outline, with a classical taste and an echo of Raphael. This allegorical figure of "Fame" who writes the name of the celebrated person on her shield, was recognized by Hartt as the study for the left-hand figure in a lunette of the Sala degli Stucchi in the Palazzo del Te in Mantua. The name "CAROL(US)" inscribed on the shield permits us to connect the decoration of that room with the entrance into Mantua of Charles V in 1530: it was for that occasion that Giulio Romano was probably commissioned to decorate the room with a stucco frieze on a triumphal subject, directly inspired by ancient bas-reliefs on the Trajan column.

## SEBASTIANO DEL PIOMBO

Sebastiano Luciani, called Sebastiano del Piombo ("lead") because in 1531 he headed the Office of the Pontifical Seal, was born in 1485 and died in Rome in 1547. In Venice he was educated under Giovanni Bellini and then Giorgione, whose "grand manner" inspired the altarpiece of St. John Chrysostom and the organ doors of San Bartolommeo (c. 1509-10); in these there is also an echo of the constructive sense of Fra' Bartolommeo, who passed through Venice in 1508. The Venetian sense of color, above all as luminosity of the material, remains very much alive in Sebastiano even when, in 1511, he moves to Rome and undergoes all of the fascination of the



Rome of Raphael and Michelangelo. In Rome he studied ancient art a great deal, and for a time approached the decorative classicism and perspectivism of Baldassarre Peruzzi (frescoes in the Farnesina, 1511). Then the progressive influence of Michelangelo, whose friend he became, led Sebastiano to make his forms and his compositions more robust, at once strengthening his chromatic possibilities and reaching a kind of abstract naturalism, with a purely Mannerist taste, even in his very beautiful portraits ("Raising of Lazarus", 1517-19, now in London; frescoes in St. Peter's in Montorio, 1516-24). After another voyage to Venice, which intensified his pictorialism, Sebastiano returned to Rome in a period of artistic crisis. He resolved it by using a more and more unreal luminosity over gray tones and wide, heavy volumetric forms, becoming more and more sensible to the impassioned melancholy of the mature Michelangelo and of the early Counter-Reformation ("Nativity" in Santa Maria del Popolo, after 1532; portraits of Clement VII; "Pietà" of Ubeda, c. 1537-39).

### 36. SEATED NUDE

Pen.  $8\frac{1}{8} \times 6\frac{3}{8}$  in. (201 x 154 mm.).

Rome, Gabinetto Nazionale delle Stampe, no. 125854.

Unedited.

This drawing has not as yet been noticed by the critics, although it is one of the typical examples of Sebastiano's graphic art during his first Roman period. The heavy and webbed line still has the Venetian pictorialism of Giorgione's drawings, and as a matter of fact, the whole group of Sebastiano's folios similar to this, many of which are in the Uffizi, have been for a long time ascribed to Giorgione or to the young Titian. However, the short and softened strokes tend toward a plastic result that is not so much Venetian as reminiscent of Michelangelo, or rather, linked to Roman classicism from Michelangelo to Raphael, and of this classicism Peruzzi was a typical representative. He was then working at the Farnesina along with Sebastiano. This folio of Sebastiano's must be from his first years in Rome, around 1511, since its theme is analogous to that of the frescoes in the Farnesina, and since it reveals an enthusiastic attempt to approach the art of antiquity. It is in fact probably Sebastiano's study of a classical relief or statue, much like the torso of the Belvedere, from which he made other drawings.

### 37. CHRIST FLAGELLATED

Black pencil, gray paper.  $15 \times 10\frac{1}{8}$  in. (375 x 270 mm.).

Rome, Gabinetto Nazionale delle Stampe, no. 125515.

*Bibliography:* Fleres, 1896, II, p. 154; D'Achiaroli, 1908, p. 308, fig. 28; Bernardini, 1908, p. 42, fig. 27; Dussler, 1942, p. 197; Pallucchini, 1944, p. 193; Grassi, 1956, pp. 98, 108, fig. 78.

According to some scholars, this is one of Sebastiano's studies for the "Flagellation" in St. Peter's of Montorio, executed between 1521 and 1524, but the opinion is not unanimously shared, in spite of the high quality of the folio and its interpretation in a Venetian key of a subject and a style which are suggestive of Michelangelo. The imitation of Michelangelo in the drawing "appears in terms which are still non-reflective, but rather immediately aggressive" (Grassi), which suggests a dating of around 1525, thus confirming the relationship to the work in St. Peter's of Montorio. Many other drawings of Sebastiano, some of which were once attributed to Michelangelo himself (such as the famous drawings for the "Raising of Lazarus") are executed with thread-like, pictorial lines, similar to those of this folio, and with an accentuated Mannerist elongation of the figures and planes having an abstract and isolated sense.

## PERIN DEL VAGA

Born in Florence in 1501, died in Rome in 1547. Piero Bonaccorsi, called Perin del Vaga, should be considered as one of the most important divulgators who prepared the way for the so-called "second Mannerism". Of fundamental importance in his life was his journey to Rome in 1515, where he worked in Raphael's *atelier*, along with Giulio Romano and especially Giovanni da Udine, who directed him toward an imaginative taste for "grotesques" (decorations of the Logge in the Vatican, c. 1517-19, for which Perino was in great part responsible). He also felt the fascination for Michelangelo's spacious forms, which he interpreted in decorative modes, while the Venetians working in Rome suggested to him effects primarily of brilliant color (frescoes in San Marcello al Corso and in Santa Trinità dei Monti). During a stay in Florence in 1523 Perino came in contact with Florentine Mannerism and especially with Rosso, who led him toward an elegant style that he was later to find again in Rome with Parmigianino. In 1528 he was in Genoa working for the Doria family, particularly on the fanciful decorations of the Fassolo palace, for which Perino was, however, more contractor than executor, importing for the first time into Liguria the Roman decorative taste inspired by Raphael. Between 1534 and 1535 he worked in the Cathedral of Pisa, beginning a cycle that was



later continued by Beccafumi and Sodoma. In 1539 he returned to Rome to stay and became the principal director of decorative undertakings (Castel Sant' Angelo), having as his workers and helpers almost all of the painters of the second generation of Mannerism. Perino taught them a decorative style which blended the illustrative classicism originated by Raphael with the formal skill of Michelangelo, both refined by the elegance of the School of Parma and the pictorial quality of the School of Venice.

### 38. COSTUMED FIGURE

Pen and touches of black pencil.  $12\frac{3}{16} \times 7\frac{3}{16}$  in. (275 x 180 mm.).

*Florence*, Uffizi, no. 481 F.  
Unedited.

In the lower right of the folio there is some writing, probably an autograph, bearing the name "Perino", which confirms the traditional attribution to the artist, and which also appears in two other drawings in the Uffizi. These all depict analogous warriors in fantastic dress, but the work for which they were intended is unknown. The signature might lead one to suppose that Perino submitted a series of theatrical costumes to some company, and signed them in order to distinguish them from other possible sketches by other artists, drawn for the same purpose. We know from Vasari that Perino often worked for festivals and ceremonies (as was the practice in his day). This drawing in particular has the typical generic pose and the fanciful dress of theatrical "figurines", while the delicate style of drawing and shadowing, as with veils of bistre, suggest that the bizarre figure was done in a relatively late period of Perino's career.

### 39. A MIRACLE OF STS. PETER AND JOHN

Pen, bistre and white lead, brown-colored paper.  $11\frac{1}{4} \times 7\frac{5}{16}$  in. (282 x 183 mm.).

*Florence*, Uffizi, no. 1501 E.

*Bibliography*: Ferri, 1890, p. 150; Voss, 1920, I, p. 71; Voss, 1928, p. 45, fig. 2; Popham-Wilde, 1949, p. 342.

According to Vasari, Perino drew "eight stories about St. Peter taken from the Acts of the Apostles . . . so that a cope might be embroidered for Pope Paul III." This folio, which represents Sts. Peter and John the Evangelist healing a cripple on the steps of the Temple, is precisely one of this series, as may be easily gathered from the frame, a typical tapestry border, and from the etching of it done by Bonasone (Bartsch, XV, 73). Bona-

sone also etched other stories from the cope, one of which bears the date 1545, which might more or less accord with the date of the present drawing and of the others from the series. The drawing is typical of Perino, minutely finished with a precise composition in mind. The technique is very robust, and appears to be competing, for its "fine prickings of the outlines" (Popham), with the etching technique itself, but with all of the expressive richness of the classical Mannerism of the late Perino.

### FRA' BARTOLOMMEO

Baccio della Porta, called Fra' Bartolommeo, was born in Florence in 1475, and died there in 1517. He entered the Dominican Order in 1500 and was a follower of the ideas of Savonarola. He was a co-worker of Mariotto Albertinelli and in 1505 founded with him the Scuola di San Marco, a school which imparted its teaching of drawing and of equilibrated classicism to at least two generations of Tuscans, and of which Fra' Bartolommeo became the actual head. He was a pupil of Cosimo Rosselli, but he also felt the influence of the classicism of Luca della Robbia and of Perugino ("Last Judgment" in San Marco) and the influence of the light techniques of Leonardo and Piero di Cosimo. From these two above all he drew inspiration for his delicate and lyric landscape effects, which often exist in their own right, especially in several very beautiful drawings and in works such as the "Apparition of the Virgin to St. Bernard" in the Accademia. In 1508 he went to Venice, and was one of the first to bring back to Florence some notable elements of a more fluent color (altarpiece of Lucca, 1509). In these years he reached the height of his artistic activity, which manifested itself in various places throughout Tuscany, often in close collaboration with Albertinelli or with his studies. In 1514 he went to Rome where he was very much impressed with the frescoes in Raphael's *Stanze* and especially by those of Michelangelo in the Sistine Chapel. There followed a brief period of crisis which Fra' Bartolommeo quickly overcame in his last works (the "Salvator Mundi" of 1516 in the Pitti), through a slightly rhetorical classicism which was to become important for Andrea del Sarto and for the Florentine scholastic tradition of the middle of the 16th century.

### 40. CHRIST IN JUDGMENT

Black pencil and white lead, brownish-colored paper.  $10\frac{1}{8} \times 7\frac{7}{8}$  in. (270 x 191 mm.).

*Florence*, Uffizi, no. 455 E.

*Bibliography*: Ferri, 1890, p. 60; Berenson (1903), 1938, II no. 238; Knapp, 1903,



pp. 22, 284, fig. 10; Gabelentz, 1922, II, no. 118, pl. 9; Fischel, 1929, p. 33.

This is a drawing of the artist's youth, intended for the figure of Christ in Judgment of the "Last Judgment" which Fra' Bartolommeo began in 1498-99 for Santa Maria Nuova in Florence and of which Albertinelli later finished the lower part. Other drawings for the same figure are in the Museum of Weimar and another, similar in technique to this one, but done on canvas, is in the British Museum. A typical characteristic in these folios is the attention given to light effects on the drapery, reminiscent of the studies of textiles done by Leonardo and Lorenzo di Credi. The frontal pose in classical equilibrium is typical of the 15th century, and the gesture of the figure has an energy which recalls Signorelli, also because the line is broken and moved in the same fashion. However, the shadows are gradual and the white lead has a beautiful softness, anticipating the more pictorial modes of Fra' Bartolommeo's later drawings.

#### 41. MAN STANDING

Black pencil and white lead, brownish-colored paper.  $10\frac{3}{8} \times 7\frac{7}{8}$  in. (270 x 191 mm.).

Florence, Uffizi, no. 517 E.

*Bibliography:* Ferri, 1890, p. 63; Berenson (1903), 1938, II no. 272; Knapp, 1903, p. 288; Gabelentz, 1922, II, no. 158.

This is a study for the figure on the stair on the left of the altarpiece of Santa Anna in the Museo di San Marco, Florence, c. 1510-13. With respect to the figure in the painting there are a few variants in the movements of the leg and of the left hand, but there is above all a notable difference in taste between the academic painting, stylistically uncertain and in the various preparatory drawings for it. In this folio, as in others for the same painting, the line is soft and intermittent, made up of short, very pictorial strokes, which show Fra' Bartolommeo's trip to Venice to have been still recent. The pose is almost pre-Mannerist, because it is as if the figure were bent backward and elongated; but the full drapery has a classical flavor and anticipates the studies of drapery by Andrea del Sarto.

#### 42. TWO FIGURES AND A SKETCH OF A CHILD (r.)

FIGURE STUDIES (v.)

Red ochre.  $11\frac{1}{8} \times 7\frac{1}{4}$  in. (277 x 182 mm.).

Florence, Uffizi, no. 481 E.

*Bibliography:* Ferri, 1890, p. 62; Berenson (1903), 1938, II no. 258; Knapp, 1903, p. 287; Gabelentz, 1922, II, no. 113; Mostra dei primi manieristi, 1954, no. 12.

This is generally considered to be Fra' Bartolommeo's study of the *Stanze* of Raphael or of several figures, later modified, in the "Madonna della Misericordia" of Lucca. Gabelentz has also quite rightly recognized in this, either on the *recto* or the *verso*, the study for different figures in the "Ratto di Dina" in the Museum of Vienna, a work for which there exist other drawings by Fra' Bartolommeo but which was executed by Bugiardini in 1531. This and the other drawings by the friar for the painting are from his last years, as may be seen from the style; the rapid foreshortening of the figures is already in Mannerist taste and the light fluidity of the line is linked to the first experiments in the diffuse and magic light of Rosso and of Alonso Berruguete.

#### ANDREA DEL SARTO

Born in 1486 in Florence and died there in 1531. He was a pupil of Piero di Cosimo and then the collaborator of Franciabigio in the Chiostrino of Santissima Annunziata. In the early frescoes for this church, with stories from the life of San Filippo Benizzi, Andrea del Sarto in fact draws landscape elements from Piero di Cosimo, with the shadowy lighting of Leonardo, and from Franciabigio a certain taste for the naturalistic, especially in the figures. A fundamental element in his work is also the evocation of the Florentine narrative tradition of the late 15th century which he combines with the noble academic touch of Fra' Bartolommeo. Although from a very early age he had studied the cartoons for the Battle of Cascina, the echo of Michelangelo does not appear in his work until later, in the frescoes for the Cloister of the Discalced (Chiostrino dello Scalzo), about 1515. He was also much interested in Raphael, but especially in the interpretation of Raphael's classicism given by Fra' Bartolommeo, from whom Andrea del Sarto drew elements of Venetian color ("Madonna of the Harpies", 1517). In the last frescoes for the Cloister of the Discalced (lasting until 1526), he appears to remember elements of Northern prints and to have undergone the influence of Michelangelo's strong plasticity, but with the classical interpretation of Sansovino, his friend, and further of Fra' Bartolommeo (the two "Assumptions" now in the Pitti, and the late screens). Especially in his drawings, more than in his paintings, he appears to have taken note of the Manneristic sensibility of Pontormo, above all for a greater intensity of line and purity of form.



#### 43. FIGURE STUDIES (r.)

##### NUDE FIGURE AND HEAD OF A WOMAN (v.)

Red ochre.  $10\frac{3}{8} \times 14\frac{1}{2}$  in. (253 x 362 mm.).

Florence, Uffizi, no. 664 E.

**Bibliography:** Vasari-Milanesi, 1880, V, p. 48, no. 1; Ferri, 1890, p. 133; Berenson (1903), 1938, I p. 281, II no. 106, III fig. 862; Di Pietro, 1910, pp. 66, 67, 105, fig. 50, 51; Knapp, 1928, p. 117; Fraenckel, 1935, p. 150, 178; Mostra dei primi manieristi, 1954, p. 18; Becherucci, 1955, p. 12, tav. 22; Marcucci, unedited form.

On both the *recto* and the *verso* of this folio there are studies for the refectory of the convent of San Salvi, executed by Andrea del Sarto between c. 1526-27. On the *recto* are studies for the second, third and fourth Apostles on the right. For the same composition and for the various figures there exist many other drawings, among which is no. 44 of this exhibition. The typical characteristics of Andrea del Sarto's graphic style (confident movements, long and soft line, very skillful study of the human figure) are in this drawing already infiltrated by some elements peculiar to Pontormo's drawing: the bald heads, the repeated curved lines on the shoulders and faces, the pensive intensity of the expressions, all in fact demonstrate that Pontormo's Mannerism had in part shaken the habitual academicism of Andrea del Sarto.

#### 44. STUDY OF A MAN'S PROFILE

Black pencil.  $8\frac{1}{8} \times 7\frac{3}{8}$  in. (218 x 178 mm.).

Florence, Uffizi, no. 289 F.

**Bibliography:** Ferri, 1890, p. 135; Di Pietro, 1910, pp. 64, 99, fig. 47; Knapp, 1928, p. 113; Fraenckel, 1935, pp. 150, 169, 170; Berenson, 1938, I p. 293, II no. 110 D, III fig. 907; Mostra dei primi manieristi, 1954, no. 22; Becherucci, 1955, p. 12, tav. 21.

Andrea del Sarto has studied here, with particular intensity, the head of St. Zacharias, second Apostle on the left in the Last Supper of the convent of San Salvi of c. 1526-27. This type of head however also recurs in two other works, which demonstrates that Andrea del Sarto had a sort of repertoire of human types that he studied with a great deal of attention, because of that interest in the "real" which links him to the major portraitists of the Florentine tradition. The line of complicated movement and the strongly plas-

tic rendering of this vigorous head indicate Andrea del Sarto's interest in Michelangelo. The soft *chiaroscuro* and the studied nobility of the pose are typical of Andrea's idealizing tendency, and this drawing is therefore one of the most efficacious examples of portrait study among the numerous and famous works of the artist's graphic production.

#### 45. HANGED MAN

Red ochre.  $9\frac{1}{8} \times 4\frac{1}{8}$  in. (245 x 118 mm.).

Florence, Uffizi, no. 330 F.

**Bibliography:** Vasari-Milanesi, 1880, V, p. 54, no. 1; Ferri, 1890, p. 137; Di Pietro, 1910, pp. 93, 94, 102, fig. 81; Knapp, 1928, p. 116; Fraenckel, 1935, p. 174; Berenson, 1938, I p. 294, II no. 118 C; Mostra del '500 toscano, 1940, p. 144, no. 5E; Marcucci, unedited form.

This is part of a series of other drawings for the same subject: the traitors to the Florentine Republic condemned in contumacy in 1529, that Andrea del Sarto was commissioned to fresco as hanging in effigy on the facade of the palace of the Podestà. The fresco itself was later destroyed, but the drawings executed by Andrea, perhaps from real life and later elaborated, have survived. As a matter of fact, it would seem that because of an even greater need for realism, he had Tribolo model in wax the figures to be painted, so that he might study them at his leisure. A drawing exists in the Uffizi of this same subject, which is here clothed and there nude, demonstrating the evolution of Andrea's naturalistic study. This naturalistic taste in Andrea is however combined with academic tendencies, so much so that even here there results a certain dryness of line and coldness of inspiration, caused by too long a study of the same subject.

#### PONTORMO

Jacopo Carucci, called Pontormo, was born in Pontorme near Empoli in 1494 and died in Florence in 1557. He was for a little while in the workshops of Leonardo, Piero di Cosimo and Albertinelli, then between 1512 and 1514 he studied with Andrea del Sarto. In different ways and at different times, Pontormo was influenced by the most subtle and individual elements of the works of each of these painters, idealizing those elements in plastic and tormented forms reminiscent of Michelangelo. In his earliest works ("Stories of Joseph" for the Camera of Pier Francesco Borgherini, c. 1516-19; "Visitation" in

Santissima Annunziata, 1516) the Leonardesque *sfumato* is united to a vivid narrative ability, learned from Andrea del Sarto, within the wide architectonic framework and the modulated landscape of Fra' Bartolommeo, with the formal whimsy of a genial Mannerism. The frescoes of Poggio a Caiano (1520-21) represent a serene interlude, but the drawings from that period still betray a tormented fascination for the articulations of Michelangelo, whose works Pontormo perhaps saw during his first journey to Rome c. 1520-23 (he made a second and more certain journey there in 1539). Very soon thereafter he was captured by a more anti-classical Northern taste, when Pontormo discovered the powerful expressive values of the line in Dürer's etchings (frescos in the Certosa, 1522-25). Thereafter, Pontormo's lighting reaches such a brilliance as to suggest almost the effects of naturalism ("Supper at Emmaus" in the Uffizi, and many portraits) along with those of an enchanted abstraction ("Deposition" of Santa Felicità, c. 1526-28). Later the stimulus of Michelangelo becomes more and more obsessive and determines the exasperated and at the same time most calculated formal experiences in the frescoes of Careggi and of Castello (c. 1536-42) and in those of the choir of San Lorenzo (1546-56). These have now been lost, but we are left with the very beautiful, tormented drawings, where the refined luminous technique of Leonardo flows once more, but upon the attenuated and gigantesque forms of the later Michelangelo.

#### 46. SEATED NUDE (r.)

##### STANDING NUDE AND STUDIES (v.)

Red ochre. 16 x 10 $\frac{3}{8}$  in. (400 x 255 mm.).

Florence, Uffizi, no. 6676 F.

*Bibliography:* Berenson (1903), 1938, II no. 2161; Clapp, 1914, p. 226-7; Clapp, p. 117; fig. 4 (v.); Marcucci, 1956, no. 90, tav. CXXIV.

It is not known for which work the *recto* of this folio was intended, but the *verso* contains a study for the "Virgin" in the chapel of St. Luke in Santissima Annunziata, dated 1514, a date which might also accord with the style of the *recto*. The figure from the latter might have been intended by Pontormo as a study for a spectator in the "Visitation" of Santissima (1516) or for the first Borgherini story, formerly at Panshanger (c. 1516-17). There is an echo of Fra' Bartolommeo both in the way the form is shadowed, although it is drawn as if completely in the round, and in the head, which is treated with delicate and sparse transitions of shadow. The various parts of the body, on the other hand, are welded together with bright and confident strokes, almost as if they were leaps in bronze—a way

of suggesting the skin which betrays Pontormo's interest in Michelangelo's youthful sculpture, when it is more luminous and polished.

#### 47. SEATED NUDE (r.)

##### STUDY OF A HEAD (v.)

Red ochre (r.), black pencil (v.). 13 $\frac{1}{8}$  x 10 $\frac{1}{8}$  in. (343 x 270 mm.).

Florence, Uffizi, no. 6514 F.

*Bibliography:* Ferri, 1890, p. 117; Berenson (1903), 1938, I p. 310, II no. 2019, III fig. 949; Clapp, 1914, pp. 123-4; Clapp, 1916, pp. 31, 176, fig. 56.

The relationship suggested by Clapp, between this drawing and a figure in the lunette of Poggio a Caiano, together with other drawings by Pontormo for the same figure and the variants related to it, is a clear indication of the value of this drawing. It is clearly identifiable with a figure later done in fresco for the famous lunette: that of a woman in the right-hand corner, the only difference between them being that in the fresco the position of the legs is different. Berenson had already surmised that Pontormo's drawings for Poggio a Caiano were studied from real life, and the fact that this is a male nude, changed into a female figure in the fresco, confirms it. The exceptional naturalness of the pose and the freshness of the line also confirm it, as if the style were no longer Mannerist, with the strokes rapidly evoking a direct impression of the light and of the "foreshortening". Also typical is the variation of feeling and of posture, especially with respect to their heads, between the figures in the fresco and those in the drawings for Poggio a Caiano. In this case too, the phantom face, clearly cut and made angular by the light, becomes more relaxed in the woman in the fresco, precisely because in the drawing the torment of the search for form and the Mannerist anguish of Pontormo are more readily detectable.

#### 48. FIGURE STUDIES (v.)

##### SEATED NUDE AND STUDIES (r.)

Red ochre and traces of black pencil. 16 $\frac{1}{8}$  x 11 $\frac{7}{8}$  in. (406 x 286 mm.).

Florence, Uffizi, no. 6726 F.

*Bibliography:* Berenson (1903), 1938, II no. 2209; Clapp, 1914, pp. 259-61; Marcucci, 1956, no. 116, tav. CLVI.



The *verso* of this folio, which is shown here because it is more interesting and important than the *recto*, contains various figure studies copied or varied from the ceiling of Michelangelo's Sistine Chapel; among the most recognizable are the copy of Aman (above) and a variant of Jeremiah (right). It is concluded from this drawing, and from the existence of others with analogous motifs drawn from the Sistine, that Pontormo probably journeyed to Rome, possibly in the thirties. The style of the drawing still seems linked to the studies for Poggio a Caiano, because of the taste for geometrically dividing the form and for polishing surfaces, but the torment of the deep and clearly marked line already show the effects of Pontormo's insistent study of Dürer's etchings, which are present in the period of the frescoes for the Certosa (1522-25).

49. MAN ON HORSEBACK (r.)

HORSE AND STUDY OF HORSEMAN (v.)

Black pencil.  $16\frac{1}{4} \times 10\frac{1}{8}$  in. (407 x 271 mm.). Florence, Uffizi, no. 6722 F.

*Bibliography:* Ferri, 1890, p. 119; Berenson (1903), 1938, I p. 315, II no. 2205, III fig. 964; Gamba, 1912-21, no. and pl. 6; Clapp, 1914, pp. 256-7; Clapp, 1916, pp. 24, 135-6, fig. 34; Becherucci (1944), 1949, p. 15; Mostra dei primi manieristi, 1954, no. 49.

On both the *recto* and the *verso* of this folio is the same study for the horseman, in almost frontal position, which appears on the left in the second plane of the "Adoration of the Magi" executed for the antechamber of Giovan Maria Benintendi and now in the Galleria Palatina of Florence, dating from about 1523. There exist other drawings in the Uffizi for this figure and for others of the Benintendi "Adoration", which have also been referred to the "Martyrdom of St. Maurice" in the Uffizi, which is however a later work with elements of extenuated linear elegance, far removed from the energy of this folio. The folio is on the other hand directly related to the sure, geometrical style, full of abstract luminosity, characteristic of no. 48 as well and typical of the time during which Pontormo most assiduously studied the etchings of Dürer, applying himself to doing the frescoes for the Passion in the Certosa (1522-25). It is one of Pontormo's most fascinating drawings, for the vitality of its line which is broken and yet linked together in various circularly moving transitions. The use of black

pencil, which will become more frequent in his later years, accentuated the pictorial, luminous effect of the robust plasticity of the form.

## ROSSO FIORENTINO

Giovan Battista di Jacopo, called "il Rosso", was born in Florence in 1495 and died at Fontainebleau, France, in 1540. Youthful works of his dating from as early as 1513 have now been lost, and for this reason it is not clear whether or not he was educated in the school of Andrea del Sarto. It is more likely that he studied above all on his own, perhaps from Andrea's youthful works, but more from Michelangelo's cartoon for the "Battle of Cascina" and from the prints of Dürer, without forgetting Fra' Bartolommeo's classical and Leonardesque teaching: a typical example is the "Assumption" in the Chiostrino of Santissima Annunziata (1517). In his earliest works, he alternates the taste for a delicate shadowing ("Holy Family" in the Borghese) with the unreal and often harsh forms to which he was brought by the study of the Northerners and of anatomy, enriching them with lively, transparent and Mannerist color, inspired in part by Piero di Cosimo (drawing for the "Skeletons", 1517; "Deposition" of Volterra, 1521; "Marriage of the Virgin" in San Lorenzo, 1523). From 1523 to '27 Rosso was in Rome where, after having overcome a moment of artistic crisis resulting from the sight of Michelangelo's Sistine Chapel (frescoes in S. Maria della Pace), he approaches the elegant taste of Parmigianino. After the Sack of Rome, he fled to Perugia and worked in the province of Arezzo, conserving an echo of the robust quality of Michelangelo, but with refined elements of abstract lighting and of stylization of forms ("Resurrection" of Città di Castello). In 1530 he was called to the court of Francis I of France, where he worked together with Primaticcio on the fantastic decoration of the castle of Fontainebleau, thereby beginning the important current of international Mannerism, at once refined and bizarre, which goes by the name of "School of Fontainebleau".

50. CLOAKED WOMAN

Red ochre.  $11\frac{1}{8} \times 8\frac{1}{8}$  in. (293 x 217 mm.). Rome, Gabinetto Nazionale delle Stampe, no. 125028.

Unedited.

The drawing is unedited, and carries an ancient attribution to Rosso, but none of the studies of the artist have mentioned it. It is a drawing of high quality and the reference to the name of Rosso is suggestive: the red ochre



line has a most refined development, which is nevertheless robust in its *chiaroscuro*, with almost reticular effects. It is the same mode that may be observed in Rosso's painting, when seen up close, for example, the "Deposition" of Volterra, especially in the head of Christ. The drapery, so abundant and hollowed, trembling as if made of paper, appears again in the clothing of the saints in the Dei altarpiece and in the "Marriage of the Virgin" in San Lorenzo (in this last painting, the St. Ann on the left has a gesture very similar to that of the drawing) and reveals Rosso's study of the Northern etchings, parallel with Pontormo and with Beccafumi. With the last, and with Bandinelli, Rosso often shows points of resemblance in the hatched line of certain drawings, sensitive as in the former, incisive as in the latter. Dr. Sinibaldi is not opposed to suggesting that it is a first study, although later to be significantly changed, for one of the two feminine figures in profile, in the upper part of the "Transfiguration" of Città di Castello.

## 51. MALE NUDE

Red ochre. 14 $\frac{9}{16}$  x 10 $\frac{3}{8}$  in. (364 x 259 mm.).

Florence, Uffizi, no. 6926 F.

*Bibliography:* Berenson, 1938, II no. 2430 B; Becherucci (1944), 1949, p. 26, fig. 65a; Barocchi, 1950, p. 219, fig. 189; Mostra dei primi manieristi, 1954, no. 36.

It is interesting to observe that this drawing was once attributed to Bandinelli, until Berenson restored it to Rosso. It has been considered a study for a "St. Jerome", it being a characteristic of Rosso's imagination to transform even the figures of saints into hallucinating phantasms, similar to the demons of Northern mythologies. Although it is not known for what work the drawing was intended, it must certainly be collocated with the taste and the period of the famous drawing of the Skeletons, dated 1517, and with the angular and complicated rhythms peculiar also to the drawings of Bandinelli of these years, who, as a draftsman, is often very close to Rosso. This is a very summary sketch, so much so that certain parts of it, for example, the folded leg, are treated almost brusquely, because the artist is above all interested in the bizarre idea of this angular and macabre old man, clearly inspired by Dürer.

## 52. SHOUTING NUDE

Red ochre. 16 $\frac{5}{8}$  x 8 in. (416 x 200 mm.).

Florence, Uffizi, no. 6497 F.

*Bibliography:* Ferri, 1890, p. 125; Berenson (1903), 1938, II no. 2427; Kusenbergh, 1931, p. 141, no. 33; Barocchi, 1950, p. 204, fig. 181; Longhi, 1951, p. 59.

It is typical of Rosso to draw his figures with a very subtle outline, as if with dry point, and then to fill in the interior with refined *chiaroscuro*, creating almost abstract effects of light on the neat surface of the figure. This manner sometimes leads Rosso to a certain dryness, as in this drawing, which some have denied belongs to him, but such an effect is caused by an almost too subtle search for linear purity, as if Rosso had wished to compete with the burin-line of the engravers who were then working for him, such as Caraglio. Even the theme of the drawing, which combines a burning, almost demonic Mannerist fantasy with a profound knowledge of the human body, is among those which are typically Rosso's, perhaps executed a little before his trip to Rome.

## BECCAFUMI

Domenico Beccafumi was probably born in 1486 at Valdibiena, near Montaperti, and died in Siena in 1551. Although Beccafumi was educated in Siena and remained linked to certain neo-Gothic and quattrocentesque Siennese influences, his culture was from the beginning oriented toward Florence and Rome. To Florence he became attracted primarily to the pre-Mannerist elements of the circle of Fra' Bartolommeo and the stimulating luminism of Leonardo and Piero di Cosimo. In Rome, where it would appear that he was from about 1510-12, returning in 1519, he was among the first Tuscans to see the almost finished Sistine and the Stanza della Segnatura, but he was certainly also struck by the noble decorative interpretation of Michelangelo and Raphael attempted by the Siennese painter and architect Peruzzi. Having returned to Siena, in 1512 Beccafumi receives his first official commissions (Cappella del Manto, 1512; frescoes in the Oratory of St. Bernardino, 1517-18): he becomes interested in the glittering Leonardesque interpretations of Sodoma, but he alternates them with moments of formal and luminous unreality ("Nativity" of San Martino, c. 1523; "Archangel Michael" of 1525), with a reprise of classicism (Chigi altarpiece, 1528) and with decorative-illustrative fantasies (Bindi-Sergardi Palace, Palazzo Pubblico, c. 1525-30). Called to Genoa to continue the work of Perin del Vaga for the Doria family in 1537 or '41 (if not perhaps in '34), he stops at Pisa, and leaves the paintings in the apse of the Cathedral (c. 1539) and again goes to Rome in 1540-43. The fruit of these renewed cultural exchanges is a progressive monumental virtuosity, with



echoes of Michelangelo rendered irrational by luministic solutions. In his last years, at Siena, he also became interested in etchings and in sculpture.

### 53. MADONNA AND CHILD WITH ANGELS

Pen.  $4\frac{1}{8} \times 4\frac{1}{8}$  in. (101 x 105 mm.).

Florence, Uffizi, no. 1267 F.

*Bibliography:* Ferri, 1890, p. 171; Judey, 1932, no. 89; Mostra dei primi manieristi, 1954, no. 68; Sanminiatielli, 1955, p. 96, fig. 37.

The use of the tondo composition for the theme of the "Holy Family" is typical of Beccafumi, who derived it from the Siennese *quattrocento* tradition, and exploited it in many works, even in his small religious compositions, such as that which appeared in a sale in 1924 in Brussels, to which this drawing is related and which may be dated a little earlier than 1530. The luminous effect of this folio is similar to the drawings related to the "Nativity" of San Martino (1523); but the echoes of Leonardo and above all of Piero di Cosimo do not succeed in completely hiding the somewhat rigid, Sodoma-like forms, while the graphic technique recalls Peruzzi, with its scarce, hatched strokes. In Beccafumi, however, the effect is purely luminous and the line, which becomes more and more rarefied toward the top, where the heads are very nearly about to disappear, is typical of his now Mannerist taste. Mannerist too, recalling Sebastiano del Piombo and Parmigianino, is the idea of having the Madonna bring forward her right hand in such a way that the proportions are out of balance, a decorative carriage that shows Beccafumi was influenced by the Gothic as well.

### 54. STUDY OF AN ANGEL

Red ochre.  $7\frac{3}{8} \times 5$  in. (191 x 125 mm.).

Florence, Uffizi, no. 1270 F.

*Bibliography:* Dami, 1919, p. 26, no. 51; Judey, 1932, no. 92; Gibellino-Krasceninnicowa, 1933, p. 124.

The drawing bears the traditional attribution to Beccafumi and the line, perhaps a bit hasty and clipped in the drapery and in the hand, has the typical luminous and light touch of his best drawings. The head, with its fleeting expression, is a typical Beccafumian touch, which reappears in more than one of his works, whether on decorative *putti* or on angels for altarpieces, or on some youthful St. John. The light stroke on the left, as of a reed, and the mantle clasped in an ancient fashion, might suggest the last of

these themes, but one should not exclude a possible relationship either to the child on the left in the "Killing of the False Prophets" (one of the first commissioned for the floor of the Cathedral) or to one of the *putti* reading among the clouds in frescoes of the Bindisergardi palace. It is in any case a youthful drawing, as seems to be indicated by a vague echo of both Raphael and perhaps Correggio, and by the similarity of technique and of tremulous movement of the pencil to the drawings in the Briscoe Collection, all of which are rather early (see *Riv. d'Arte*, 1935).

## CORREGGIO

Antonio Allegri, called Correggio after the place where he was born, near Parma, in 1489 and where he died in 1534. The early course of his art is rather complex and not always well understood. In his very early youth he became oriented toward the classicist line of Mantegna, which inspired his first surely dated work, the "Madonna with St. Francis" in Dresden, 1514, in which, however, traces of Leonardo's soft luminosity and of the Emilian classicism from Francia are not lacking. Then Correggio seems to turn more and more toward the complex "proto-Mannerism" of Ferrara ("Adoration of the Magi", of Brera), reaching in '15 a critical point which was surpassed only in '18, with the frescoes in the Camera of San Paolo in Parma. The obvious echoes of Raphael and Michelangelo in these frescoes and the "Grecian" classicism which matures in the work of Correggio from this time, suggest the possibility of the artist's having visited Rome in about 1518. With the frescoes in the cupolas of San Giovanni Evangelista (1520-22) and of the Cathedral of Parma (c. 1526-30), he amplifies his Roman reminiscences with echoes of Mantegna's "upside-down" experiments and perhaps of Melozzo da Forlì's work, creating for the first time that "aerial perspective" which became so important for the Carracci and later for the Baroque. In many altarpieces (the "Holy Night" of Dresden, the "Madonna with St. Jerome" of Parma, c. 1530) and in various profane subjects ("Danae" in the Borghese; "Leda" of Berlin, etc.) he often attains an ambiguous co-existence of religious conformism and of soft sensuality, by means of delicate forms which are nevertheless manneristically knotted, colored with a gentle luminosity, with mobile shadows that create a fusion of figures and surroundings in a way suggesting both Raphael and Leonardo.

### 55. TWO SAINTS ON CLOUDS

Red ochre.  $5\frac{1}{4} \times 7\frac{3}{8}$  in. (143 x 190 mm.).

Florence, Uffizi, no. 1953 F.



*Bibliography:* Ricci, 1929, p. 164; Popham, 1957, p. 41, 153, no. 19, tav. XXV.

Almost all of Correggio's drawings have a hasty look about them, which only his color could serve to complete with its illusory effects of atmosphere. This is true for this rapid sketch which represents Sts. Matthew and Jerome, later worked in fresco by Correggio onto one of the clouds in the cupola of San Giovanni Evangelista in Parma, between 1520 and 1522. Altogether, four drawings exist for the same subject: this and one in the British Museum have a vivacious line and contain a few variants which are slight with respect to the fresco, but which seem to suggest a dating anterior to that of another drawing (in the Rasini Collection in Milan), perhaps immediately preceding the fresco itself. The fact that there exist many analogous drawings for the same subject has caused some people to doubt the authenticity of many of Correggio's drawings. However, when as in this case the quality is high and the softness of the surface maintains all of the suffused luminosity typical of Correggio, the quantity of many analogous drawings demonstrates another fact—in his diligent search for sensuous effects, upon forms as disposed as possible to the reception of light and to atmospheric variations, Correggio was in the habit of re-copying his own sketches many times over, in order to study particular areas and the slightest details of the pose.

56. STS. JOHN THE BAPTIST, ANTHONY,  
AGATHA AND ROCCO

Red ochre and pen.  $8\frac{1}{8} \times 7\frac{1}{2}$  in. (220 x 188 mm.).

*Florence*, Uffizi, no. 678 E.

*Bibliography:* Meyer, 1871, p. 509, no. 759; Ferri, 1890, p. 213; Ricci, 1896, p. 300; Venturi, 1926, p. 426, tav. 176; Ricci, 1929, p. 136, tav. CCXLII; Brandi, 1935, no. 4, fig. p. 129; Popham, 1957, p. 88, 165, no. 78, tav. XCIV, XCIIIa.

This is a typical drawing of the mature Correggio, even with regard to technique, red ochre later done over with wide strokes of the pen. To some, this working over in pen has seemed an extraneous addition; actually it only reaffirms, with a greater and more lively effect, the already soft line of ochre, and helps at the same time to fuse together the figures and the background with a sense almost of "panic". It is not known whether the drawing was intended for a painting actually

executed, but rarely did Correggio ever plan out a group of figures for an altarpiece without a specific work in view, so that it is possible that this is a drawing for a later painting, unfinished and therefore not mentioned in our sources. The theme shows some affinity to the screen with the four saints now in the Metropolitan Museum of New York, which is however very much anterior and does not have the "classic", eurhythmic conception of space, so skillfully captured in this drawing and peculiar to Correggio in his late period, after his experience with aerial but balanced perspective in the cupola of the Cathedral of Parma.

PARMIGIANINO

Francesco Mazzola, called Parmigianino, was born in Parma in 1503 and died in Casalmaggiore in 1540. He very early became oriented toward Correggio, without thereby neglecting Beccafumi's innovations in luminosity (brought to Parma in 1520 by Michelangelo Anselmi), or Pordenone's singular vehemence (frescoes in San Giovanni Evangelista, c. 1522). During his residence in Parma, Parmigianino reaches the height of his art in the rustic idyls frescoed in Fontanellato in '23 where is felicitously expressed his tendency "to harmonize the grace and beauty of Correggio with the unquiet and whimsical conquests of Tuscan Mannerism" (Grassi). Parmigianino came into closer contact with Tuscan Mannerism when in 1524 he moved to Rome and met Rosso Fiorentino, but his artistic culture became entangled with the disconcerting suggestions of the works of Raphael and of Michelangelo, and with the various Roman currents surrounding them. The experience of the work of Sebastiano del Piombo was a great stimulus for him especially in the portraits, as were the elegantly decorative arabesques of Perin del Vaga ("Vision of St. Jerome" in London). In 1527 Parmigianino went to Bologna, and after a perilous compositional disharmony in his "St. Rocco", a foretaste of the hollow pietism of the Counter-Reformation, he extended his Roman experiences toward a most refined, virtuoso technique and a romantic classicism, laden with all of the morbid senses of over-refined manner ("Madonna of the Rose"; "Madonna of St. Zacharias"). Having returned to Parma in '31, he continued in this vein ("Madonna of the Long Neck" in the Uffizi), achieving, by means of the exquisite but apparent classicism of the frescoes of the Steccata, c. 1532-39, the hieratic Counter-Reformation austerity of the "Madonna of St. Stephen" (Dresden), around 1540.

57. THE VIRGIN GENUFLECTING

Pen and watercolor, lightly-tinted paper. 5 x 4 in. (125 x 100 mm.).



Parma, Gallerie, no. 510/5.

*Bibliography:* Inventario Sanvitale, 1834, no. 28; Brandi, 1935, no. 26, p. 143; Quintavalle, 1948, pp. 91, 121, 197, 236, tav. 41; Freedberg, 1950, pp. 198, 262, fig. 114; Quintavalle, 1956, p. 9.

This is a study, slightly variant especially in the inclination of the figure, for the Virgin in the painting depicting the "Holy Family and the Young St. John" in the Pinacoteca of Naples. The painting, which had been assigned to Parmigianino's Bolognese period, after 1535, has more recently been moved back to the last years of his Roman sojourn, around '27. The sweet and sensual classicism of the image still bears an echo of Correggio, whose drawings are also recalled by the wide stroke of the pen, treated in a pictorial mode. The more complex technique, however, and the wispy sheen of the white lead, together create a vivacious luminosity, at once abstract and coherent, which is in accord with his Roman period. Parmigianino seems here to recall above all the elegant sketches of Perin del Vaga and more generally the wide pictorial mode of Raphael's graphic art, touched by a Mannerist taste, however, in the lack of proportion and in the serpentine form.

#### 58. CARYATID

Pen, watercolor and white lead, rose-tinted paper. 6 $\frac{1}{2}$  x 3 $\frac{3}{8}$  in. (166 x 85 mm.).

Parma, Gallerie, no. 510/2.

*Bibliography:* Inventario Sanvitale, 1834, no. 1; Froelich-Bun, 1921, pp. 64, 192, fig. 55; Brandi, 1935, p. 146, no. 35; Quintavalle, 1948, pp. 141, 164, 199, 236, tav. 68; Freedberg, 1950, pp. 196, 262, fig. 106c; Quintavalle, 1956, pp. 11, 12.

The mature personality of Parmigianino perhaps best expresses itself in the frescoes of the Church of the Steccata in Parma, between 1531 and 1539, and the many very beautiful drawings for them, rich as they are in Roman and Emilian echoes, brilliant of line and liquid with light, demonstrate the fact very well. This is a study for one of the caryatids of the ceiling, where the particular Mannerist classicism of Parmigianino is best displayed: "The classicizing regularity of feature (especially of the heads in profile), the headdresses, the style of the garments, and even the considerable measure of statuesque gravity of the figures, all recall the characteristics of antique art" (Freedberg). The line constantly broken with

light, however, the exquisite grace of the pose and of the body, clothed in Grecian drapery but elongated with the elegance of a decorative arabesque, demonstrate how Mannerist Parmigianino's spirit remains, even in his approach to antiquity, as in a Beccafumi or a Perin del Vaga.

#### 59. ST. ANTHONY ABBOT

Pen. 7 $\frac{3}{8}$  x 4 $\frac{1}{8}$  in. (185 x 120 mm.).

Parma, Gallerie, no. 510/24.

*Bibliography:* Inventario Sanvitale, 1834, no. 22; Brandi, 1935, p. 148, no. 42; Quintavalle, 1948, pp. 157, 188, 200, 237, tav. 103; Quintavalle, 1956, p. 13.

The subject of this very original drawing has been variously interpreted either as "St. Anthony as an Abbot" or as "Diogenes", but the pilgrim's stick and the halo around the head of the figure render the first interpretation more likely. However, this thematic ambiguity is typical of Parmigianino's Mannerist mentality, also in his most mature years, if not even in his latest period, to which this folio may be referred. There is here in fact a clear reflection of his Bolognese period, in the pathetic interpretation of the subject and the accentuated landscape taste, vibrant as is that of the "Madonna of St. Zacharias", around 1530. But there is also the characteristic hatched and powerful line of etchings, due precisely to the interest that Parmigianino showed for the etching technique after his sojourn in Rome. As a matter of fact, one cannot rule out the possibility that the accuracy of the strokes and the neat diversification of the various planes by means of *chiaroscuro* effects are attributable to the fact that the drawing may have been intended for some print or etching. The hallucinative figure of this old man, a hermit or a misanthrope, may perhaps suggest the strange humor of the later Parmigianino, dedicated to alchemy and having become difficult and "almost a savage" (Vasari).

#### LORENZO LOTTO

Lorenzo Lotto was perhaps born in Venice, around 1480, and died in Loreto in 1556. Only recently appreciated fully, he is ranked with the best Venetian painters of the period, with highly personal traits that are always varied and always nobly intense. He was basically influenced by Giambellino, even if he was not directly one of his pupils, but he rather



assimilated the master's style through Vivarini and the painters of Murano. As a very young man he was in the Marches, and there he became familiar with the works of Melozzo da Forlì (altarpiece of Recanati, 1508); in Venice and in Lombardy he did not fail to assimilate the penetrating spirituality of Northern artists (Grünwald and Dürer) and assumed the various experiences with an absorbing luministic sensibility, constantly renewed also through his journeys to various parts of Italy. In 1509 he was in Rome, where he worked on the Stanze of the Vatican, and felt fully the impact of Raphael's wide spaces, he himself perhaps giving some impetus to the Venetian revival of Raphael ("Deposition" of Jesi, 1512). The most felicitous period of his activity begins in 1513 in Bergamo (altarpieces of Santo Spirito and of San Bernardino, 1521; frescoes at Trescore and in San Michele at Pozzo Bianco). After 1526 he takes up his travels with intensity and also works in Venice (altarpiece for the Carmini), where the secret poetry of Lotto was however never understood, remaining suffocated by the art of Titian. Between 1532 and '49 Lotto alternates between Venice and Treviso, living in solitude and in difficult economic straits which are documented in an account book he began keeping in Ancona in 1538. To this period belong other works of the highest quality ("Crucifixion" of Monte S. Giusto, 1531; "Madonna of the Rosary" of Cingoli, 1539), but his activity becomes more and more restricted to the provinces until finally, now an old man, he retires to the Santa Casa of Loreto as an oblate friar.

## 60. HEAD OF A MADONNA

Brush, white lead and gray watercolor.  $7\frac{1}{16} \times 5\frac{1}{8}$  in. (177 x 145 mm.).

Rome, Gabinetto Nazionale delle Stampe, no. 130462.

*Bibliography:* Parker, 1935, pp. 44, 45, tav. 43; Grassi, 1947, no. 20, tav. XVIII; Grassi, 1954, pp. 54-57, fig. 28; Berenson, 1955, p. 25, fig. 21; Grassi, 1956, pp. 100, 109, fig. 83.

This very beautiful folio, only recently established as Lotto's, is among the few drawings almost unanimously ascribed to the artist, and is one of the most significant. The very fact that the drawing was at one time ascribed to a Lombard, first to Solario and then Civerchio, and that Venetian elements were then detected in it, reveals the divergent poles of Lotto's formation. The Lombard effect of "real" and tender lighting, only apparently Leonardesque, is wedded to a Venetian pictorial compactness of form that suggests Alvise Vivarini, Montagna and above all the mature Bellini. But the "translucent face, somewhat

asymmetrical and cartilaginous" (Grassi) and the disquieting rhythm of incisive lines, especially in the veil and in the outline of the face and eyelids, clearly suggest the Nordic sensibility of a Dürer. The same is true of certain paintings of Lotto in the period 1505-08, the approximate period of this drawing, which has certain iconographic resemblances to the Madonna in the "Marriage of St. Catherine" now in Munich.

## TITIAN

Tiziano Vecellio was born in Pieve di Cadore, according to recent scholarship more probably around 1488-90, rather than in 1477, the date handed down by tradition, and died in Venice in 1576. Having entered as a young man into the school of Gentile Bellini, he very quickly approached, perhaps through the mediation of his brother Francesco, the styles of Giovanni Bellini and of Carpaccio, and drew from them the archaic intabulation of his earliest works (altarpiece of Antwerp). In 1508 he works at the Fondaco dei Tedeschi alongside of Giorgione, and assimilates the tonal and "grand manner", subsequently overcoming its inherent timidity in the "wide chromatic" of the frescoes in the Scuola del Santo in Padua (1511) and in the calm classicism of some allegorical compositions ("The Three Ages" of the Ellesmere Collection, "Sacred and Profane Love" in the Borghese). The "Assumption" of Frari marks the culmination of his youthful experiences, with the metered exuberance of color and movement and with the bold, somewhat theatrical composition, which will find a more solemn equilibrium in the colored orchestration of the "Madonna di ca' Pesaro" (1519-26). Already in 1518 Titian enters into an association with the Este family (the two "Bacchanals" of London and of the Prado) and from 1529 with the Emperor Charles V, for whom he becomes the official portraitist — the greatest of Titian's many portraits should probably be dated between 1530 and 1540. Bound in friendship to Aretino and to Sansovino, from 1530 Titian had become interested in Mannerist culture and in 1540 he reaches an artistic crisis which culminates in the ceiling of the Salute in 1543. The crisis has already been overcome when he journeys to Rome in 1545, having become world-famous. From 1553 he is the official painter to Philip II of Spain and works tirelessly for Venice and for the greatest lords of Italy. His forms gradually dissolve into a more and more spacious and direct color ("Education of Love" in the Borghese, "Annunciation" in St. Salvatore in Venice, c. 1560), until he reaches the almost monochromatic and dramatic luminosity of his latest works ("St. Sebastian" in Leningrad, the unfinished "Pietà" in Venice).



# 61. STANDING WARRIOR

Pen, ruled paper. 9 $\frac{3}{8}$  x 5 $\frac{1}{8}$  in. (240 x 143 mm.).

*Florence*, Uffizi, no. 20767 F.

*Bibliography*: Frizzoni, 1886, tav. 27; Loeser, 1912-21, no. and tav. 5; Hadeln, 1924, pp. 49, 50, tav. 11; Popham, 1930, no. 264, tav. CCXXI; Tietze, 1936, pp. 186, 191; Tietze, 1944, no. 1911, tav. LXV; Tietze, 1950, pp. 28, 407, fig. 101; Dell'Acqua, 1955, p. 118.

The pen drawings of Titian are more frequent in his early years, in the climate created by Giorgione, whereas pencil drawings, such as no. 62 in this exhibition, are more typical later, being more consonant with the pictorial quality of the master in his maturity. This drawing, dating from 1536, is therefore quite rare, so much the more for being the only Titian portrait study extant. It is in fact a kind of "small cartoon", probably a draft to show to the commissioner rather than a study properly speaking, for the portrait of Duke Francesco Maria of Urbino, painted by Titian between 1536 and 1538, and now in the Uffizi. The variants between the drawing and the painting are very slight, except that the painting was later reduced to half-figure, either at the request of the Duke himself, or in order to be a pendant to the portrait of the Duchess of Urbino, which is also in the Uffizi. The drawing therefore bears witness to Titian's original idea, far more sumptuous and adhering to the importance of an official portrait of the Duke, who was about to assume command of the League against the Turks, and who wanted to be portrayed in his most precious full-dress armor.

# 62. STUDY OF LEGS (r.)

## FIGURE SKETCHES (v.)

Black pencil and white lead, blue paper. 16 $\frac{3}{8}$  x 10 $\frac{1}{8}$  in. (409 x 253 mm.).

*Florence*, Uffizi, no. 12907 F.

*Bibliography*: Hadeln, 1924, p. 48, tav. 31; Popham, 1930, no. 263, tav. CCXX; Suida, 1933, p. 174; Tietze, 1936, pp. 186, 192; Tietze, 1944, no. 1906, tav. LXXII (1); Tietze, 1950, pp. 38, 406, fig. 208; Tietze, 1955, p. 18.

Among the most beautiful and authentic of Titian's drawings is this study for the legs of the executioner on the right of the "Martyrdom of St. Lorenzo" in the Venetian church of the Jesuits. The painting was hung in place

around 1557-59 but it had been begun in 1548, and the drawing should therefore be referred to the earlier date. The style also demonstrates this, for the pictorial treatment in black pencil, thick as charcoal and extended in an impetuous line open to light, is typical of Titian's late style, while the interest in purposely plastic forms is typical of the works slightly posterior to the Mannerist "crisis" of the forties. It is interesting to compare the drawing on the one hand to Michelangelo's and on the other to Tintoretto's, in order to show with how much more awareness and meditation on his own completely pictorial skills Titian was able to reconcile, compared to Tintoretto, the formal culture of Central Italy with Venetian coloring.

## GIULIO CAMPAGNOLA

Giulio Campagnola was born in Padua in 1482, and died after 1515, the last year in which a document mentions him as still living. He is famous above all for his etching, but he was also a painter and a literary figure. As a very precocious young man, he was at the court of Ercole of Ferrara and quickly acquired a learned culture, from which he would profit in his etchings, which draw elements from Mantegna, Jacopo de' Barbari, Dürer and above all from Giorgione. As a painter, the frescoes in the Scuola del Carmine in Padua have been attributed to him, testifying to the influence of Mantegna, with echoes of Dürer; some paintings with Giorgione-like atmosphere have also been attributed to him, but the critics are not agreed. In 1507 Giulio is in Venice and works as an etcher. The print of the "Astrologer" is dated 1509, and it bears the Northern echoes of Dürer and Bosch, with a "calculated and skillful clarity" (Fiocco) reminiscent of Giorgione. The intention to imitate Giorgione even in his "tonal" effects becomes more and more obvious in his etchings done in a *pointillist* technique, such as the "Old Shepherd" (Bartsch: XIII, 7) or the "Young Flutist" (Bartsch: XIII, 6). The fame and wide diffusion of Campagnola's prints were a determining element for the knowledge of "Giorgionism", even in the following centuries.

# 63. LANDSCAPE WITH A MILL

Pen. 6 $\frac{1}{2}$  x 10 $\frac{1}{2}$  in. (162 x 263 mm.).

*Florence*, Uffizi, no. 463 P.

*Bibliography*: Kristeller, 1907, p. 14, tav. XXVI; Fiocco, 1915, p. 156, fig. 15; Hadeln, 1925, p. 30, tav. 6; Tietze, 1944, no. 574, tav. LI (2); Middeldorf, 1958, p. 149.

This very delicate landscape, which was once attributed to Basaiti, is clearly Giorgion-

esque in intonation, and is typical of Giulio Campagnola for the similarity of its technical modes and its conception to both his etchings and his drawings, such as the famous one in the Louvre, representing shepherds in a landscape. This type of landscape, with broad leaves on the trees and the pictorial setting of the plain in the foreground, the whole moving in restful planes of luminosity, is certainly reminiscent of Giorgione, but the houses done in sharp lines and the water which assumes an almost silky sheen have a strong echo of the prints of Dürer.

#### 64. ST. JEROME IN A LANDSCAPE

Pen and traces of white lead.  $5\frac{7}{16}$  x  $6\frac{1}{16}$  in. (136 x 168 mm.).

Florence, Uffizi, no. 14284 F.

*Bibliography:* Middeldorf, 1958, p. 141-152, fig. 89.

The drawing was once attributed to Rembrandt, which fact is if nothing else at least indicative of a Nordic element in the minute interpretation of the landscape and in the accentuation of light and shade in the scene, obtained by means of the broken line. This is however typical of Campagnola (to whom the drawing has been recently attributed) when he was trying to attain the "tonal" effects of Giorgione with a purely graphic line. The same composition returns in an etching of Marcantonio Raimondi (Bartsch: XIV, 102) which was in turn copied by Agostino Veneziano, and it is very probable that the present drawing was the prototype which directly inspired Raimondi.

### JACOPO BASSANO

Jacopo da Ponte, called Bassano after the place where he was born, probably in 1515, and where he died in 1592. In his long career he gathered together diverse artistic elements with a lively dedication and a consistent high quality. Between 1530 and 1535 he was in Venice at the school of Bonifacio de' Pitati, also turning his attention, however, to the earliest experiences of Titian and of Lotto (canvases in the Civic Museum of Bassano). In 1540 or thereabouts he underwent a first Mannerist crisis, precipitated by the infiltration into Venice of the culture of Central Italy (both of Michelangelo and of Parmigianino) and by his contacts with Pordenone ("Way of the Cross", in New York; "Last Supper", in the Borghese). The period around 1550 is his most beautiful and personal ("Repose in Egypt", in the Ambrosiana; "Epulones" in

Cleveland), with echoes of the luminosity of Tintoretto and a reprise of elegant Mannerism, until finally in 1562 ("Crucifixion" of St. Teonisto in Treviso) Jacopo finds a precious new key and a more dramatic vein, little by little approaching the atmospheric color of Titian. In 1574 (altarpiece of Morositta) he begins an intense collaboration with his sons, especially Francesco, and Jacopo's interest in landscape and in atmospheric light increases, with a capacity for grasping the minor aspects of reality, giving an impetus to the so-called "genre painting" later made famous by his school.

#### 65. HEAD OF AN OLD MAN (v.)

##### TWO SHEPHERDS (r.)

Charcoal, traces of white lead, blue paper.  $11\frac{5}{16}$  x  $7\frac{3}{8}$  in. (283 x 196 mm.).

Florence, Uffizi, no. 1893 F.

*Bibliography:* Hadeln, 1926, p. 16, tav. 72-73; Arslan, 1931, p. 190; Bettini, 1933, p. 127; Tietze, 1944, p. 50, no. 135; Zampetti, 1957, p. 248, no. 5.

The *verso* of this noteworthy folio is here exhibited both because it is less well known and because it can with more certainty be referred to one of Jacopo's extant works, this being a study for the head of St. Joseph on the left of the "Adoration of the Magi" in Vienna. This painting, dating from about 1560, marks an important point in Bassano's development, because in it the "luminism is quieted and becomes transformed into a silvery and cold chromatism, magic and surreal" (Zampetti), so much so that it was once actually attributed to El Greco. The drawing also has an *impasto* quality and the charcoal outlines mark off the elongated and vibrant forms, pasting together, as it were, by means of luminous insertions, the subject matter with the blue-gray background of the folio. There is also an extraordinary power in the portrait-like individuation of this head, almost certainly studied from real life and perhaps even inspired by the style of the late Titian, to whom Jacopo turned about 1562.

#### 66. TWO RABBITS

Black pencil and crayons, gray paper.  $6\frac{3}{8}$  x  $9\frac{3}{8}$  in. (159 x 241 mm.).

Florence, Uffizi, no. 811 Orn.

*Bibliography:* Mostra, 1915, CXIV; Muraro, 1953, no. 4, fig. 5.

Jacopo's affectionate interest in the simplest aspects of reality naturally carried him



to the study of objects, landscapes, and animals, and blossomed into that "genre painting" which was however produced more by his school than by his own activity. In his later years especially Jacopo accentuates the naturalistic and rustic motifs, and it is precisely to his final phase that this delicate folio belongs: the forms are scarcely hinted at by light and color with a polychromatic crayon technique which is out of the ordinary in the 16th century, but typical of Bassano. The outlines scarcely exist, all interspersed with soft and broken lines, just as in the old Jacopo's brushwork (one thinks of the "Terrestrial Paradise" in the Galleria Doria, where there appears a rabbit similar to these). A reflection from the style of his son Francesco, to whom the drawing has been ascribed, is also not unlikely; it is to him that he owes the impetus toward the representation of animals, and it was he who helped his father, often adding naturalistic particulars to the late compositions.

## SCHIAVONE

Andrea Meldolla, called Schiavone, was born in Sebenico in Dalmatia, probably around the first years of the 16th century, not in 1522 as the oldest traditions suggest, and died in Venice in 1563. The development of his art is still uncertain, but he is historically very interesting for having been among the first in Venice to have fused the Venetian pictorial tradition with the new formal elegances of Mannerism, especially of the Emilian variety. He was at the school of Bonifacio de' Pitati, and some of his works in the Bellunese (the altarpiece for the Arcipretale di Mel) still show an influence in the awkward composition, which however still echoes the first luminous solutions of Bassano and a "rapid impressionism" (Fiocco) that is even more fantastic. In about 1540 Schiavone was commissioned by Vasari, who was passing through Venice, to execute a work for Ottaviano de' Medici, a sign that the artist must already have been rather well known. Shortly afterward he became acquainted with Parmigianino's prints (although he probably already knew the paintings) and from that moment begins his most Mannerist period. From Parmigianino Schiavone draws many of his etchings, and assimilates the exuberant flow of the former's line, technical elements and his fantastically Mannerist forms (etching of "The Rape of Helen", 1547; "Holy Family" in the Louvre; "Pietà" of Dresden; the Cassoni of Vienna). However, there remains in his paintings a "coloristic liquidity" typical of the Venetian school and especially of Titian, notwithstanding some relationship also with the early Tintoretto, with

respect to a taste for the luministic and rapid sketch ("Samson" in the Pitti; doors of the organ in the Carmini, from the fifties; works in the library of San Marco, 1556).

## 67. ALLEGORICAL FIGURE

Bistre and white lead, brown-colored paper. 9 $\frac{3}{8}$  x 5 $\frac{1}{4}$  in. (230 x 147 mm.).

Florence, Uffizi, no. 1847 F.

*Bibliography:* Ferri, 1890, p. 250.

This delightful allegorical figure (perhaps "Purity") is not recalled in the scanty Schiavone bibliography and cannot even be identified with one of the artist's famous etchings. It is nevertheless typical of the moment of the artist's graphic life which is most reminiscent of Parmigianino, that of the "Holy Family" in the Uffizi or of the "Judith" in the British Museum. It has the same soft rhythms, the same extenuated grace of attitude, the same luminous and loose brushstrokes that dissolve the most acute Mannerist linearism of Parmigianino. Thus in Schiavone Mannerism "becomes painting even in drawing which is realized little by little, figure by figure, with the same vividness dear to the brush" (Fiocco) and thus becomes linked to the typical traditions surrounding the Lagoon.

## TINTORETTO

Jacopo Robusti, called Tintoretto, was born in Venice in 1518 and died there in 1594. He worked continually in his city and underwent the influence of the cultural currents of his day only insofar as they arrived in Venice, except perhaps for a probable voyage to Rome in the 40's. Tintoretto entered the school of Titian during the period of the latter's Mannerist crisis (c. 1543) and, while still adhering to the chromatic vision of the master, he became very interested in the study of drawing and of Mannerism in Central Italy, through an approach to Sansovino and to Giuseppe Salviati, and by copying the plastic works of Michelangelo. Thus in his best work he attains that fusion of "Michelangelo's drawing and Titian's coloring" that he seems to have used as a motto over the door of his study ("Last Supper" in S. Marcuola, 1547; "Miracle of the Slave", 1548). Little by little he resolves the dualism of plasticity and color by accentuating lighting effects and by means of a truly extraordinary inventive power (canvases in the School of San Rocco, 1564-87, which represent probably his most dedicated and most famous work). His paintings of a religious character and his portraits are innumerable, and they rendered him "Venice's official



painter for the entire second half of the 16th century. Especially in his last years, and partially because of his use of many assistants, Tintoretto falls into a facile and hasty style (decorations for the Sala dello Scrutinio del Gran Consiglio, and Sala del Collegio, "Paradise" for the Ducal Palace, between c. 1578 and '88), but he also finds more moving accents, thanks especially to unexpected and hallucinating flashes of light (canvas in San Giorgio Maggiore, 1594).

#### 68. NUDE AND FORE-SHORTENED HEAD

Black pencil, ruled paper.  $11\frac{1}{16} \times 7\frac{1}{8}$  in. (277 x 199 mm.).

Florence, Uffizi, no. 12932 F.

*Bibliography:* Waldmann, 1921, p. 76, fig. 16; Hadeln, 1922, pp. 34, 48, 57, tav. 42; Pittaluga, 1925, p. 233; Tietze, 1944, pp. 272, 281, no. 1593; Forlani, 1956, no. 45.

This is very probably a study for the flag-bearer in the "Battle of Gallipoli" in the room of the Great Council in the Ducal Palace, executed by Tintoretto about 1581-84. As is the case with almost all of the figures drawn by Tintoretto, here too, perhaps, he used a little clay model, foreshortened in his sketch, which he also used for other works (for example, in the figure of the oarsman in "St. Mark Freeing a Saracen" in the Accademia in Venice). This drawing, like the following, has the typical drawing style of the late Tintoretto: a broken stroke, made up solely of lines, without *chiaroscuro*, which gives movement and insistent plasticity to the nude figure, Tintoretto's almost exclusive theme in his drawings.

#### 69. ARCHER

Black pencil, brownish ruled paper.  $14\frac{3}{16} \times 8\frac{1}{2}$  in. (355 x 219 mm.).

Florence, Uffizi, no. 12929 F.

*Bibliography:* Waldmann, 1921, p. 76, fig. 10; Hadeln, 1922, pp. 34, 43, 48, 58, tav. 47; Pittaluga, 1925, p. 233; Coletti, 1940, p. 33, tav. 22 (c); Tietze, 1944, p. 280, no. 1590; Tietze, 1948, p. 383, tav. 239; Forlani, 1956, no. 50.

We have here a study for one of the archers in the "Battle of Zara" painted by Tintoretto in the Sala dello Scrutinio, in the Ducal Palace in Venice, between 1584 and c. '87. It is part of a series of other drawings in the Uffizi, either for archers in the same battle, or for other figures in the same Sala dello Scrutinio. They are typical drawings from his late period, with moving and

broken lines in a recurring movement: Tintoretto transferred these figures directly onto canvas, adding color later, but always with the effect of a luminous first draft which is full of suggestion. A true meditation seems lacking, however, as is almost always the case with his facile paintings or drawings.

### BRAMANTINO

Bartolommeo Suardi, called Bramantino for having been a pupil of Bramante in painting and in architecture, was born in Milan about 1465 and died there in 1530. He received a practical education in Lombard culture, either as a possible disciple of Butinone, from whom he may have taken Paduan and Ferrarese elements, or through an assimilation of the plasticity and color of Foppa ("Adoration of the Shepherds" in the Ambrosiana). Bramantino's association with Bramante was a determining element in his formation; the latter suggested to him the "rectangulated" solemnity of the human figure and of architecture "in a highly poetic view" ("Argus", in the Sala del Tesoro in the Sforza Castles; "Philemon and Baucis" in the Cologne Museum; "Christ" in the Thyssen Collection; "Adoration of the Magi" in London). In 1508 Bramantino's stay in Rome, where he came into contact with Perugino, Pinturicchio and Sansovino, is mentioned in documents, as are his works in the Vatican. In 1509, however, he is back in Milan and carries on, with a visionary imagination, "the grafting of Florentine protoclassicism onto the older Bramantine and Lombard plant" (Longhi), with echoes of Leonardo and even of Fra' Bartolommeo on a solemn form that is kept in ferment by a continual play of unnatural light (Madonnas and "Crucifixion" in Brera; triptych of "St. Michael" in the Ambrosiana, c. 1500-15; tapestries of "The Months" for the Trivulzio).

#### 70. JOACHIM AND THE ANGEL

Watercolor and white lead, sepia paper.  $12\frac{1}{8} \times 8\frac{1}{8}$  in. (321 x 222 mm.).

Venice, Accademia, no. 164.

*Bibliography:* Suida, 1905, p. 34, tav. V; Fogolari, 1913, no. and fig. 31; Van Schendel, 1938, pp. 106, 134, fig. 91; Suida, 1953, pp. 70, 233, fig. 99; Gengaro, 1955, p. 131.

The theme is very probably the angel's announcement to Joachim of the birth of the Virgin, even though some have also suggested "The Incredulity of Thomas". The Lombard quality of the typical interpretation of light may easily be grasped in the technique itself, with luminous threads of white lead on the



more somber background of the folio, in the manner of Gaudenzio Ferrari and of Morazzone. On the other hand, the clear, regulating cadences of figures, like erect architectonic structures, reveal his direct relationship to Bramante, even if the harsh, dashing and linear underscoring of the planes is a Paduan and Ferrarese echo. The Renaissance solemnity of the whole is indicative of Bramantino's knowledge of the culture of Central Italy, such as is revealed in the suggestive "rectangular" forms and the wide spaces of the "Adoration of the Magi" in the National Gallery in London.

## 71. MALE FIGURE

Pencil and white lead.  $15\frac{1}{2} \times 8\frac{3}{16}$  in. (397 x 204 mm.).

Venice, Accademia, no. 349.

*Bibliography:* Ragghianti, 1940, p. 19, fig. 12; Suida, 1953, pp. 113, 223, fig. 183; Gengaro, 1955, p. 131.

Since the mantled figure solemnly carries a large urn in its hand, this may be a study for a King in some "Adoration of the Magi", a theme very dear to Bramantino, perhaps because of the opportunity it presents for almost ritually rhythmic attitudes. The technique and lightening with white lead are analogous to those of the preceding drawing, but here the softer fusion of shadows and of light, and also the solemn flow of both drapery and figure are now in full accord with the culture of the Florentine-Roman Renaissance. Besides the usual Leonardesque *sfumato* or shadowing, there appears a trace of the luminism of Gaudenzio, as in Bramantino's paintings from about the same period, such as the Holy Families of Brera and of the Contini Bonaccorsi Collections, or the small paintings in the Kress Collection, of a classicism so suggestively combined with the Lombard visionary imagination.

## BERNARDINO LUINI

Bernardino Luini was perhaps born in Milan, in what year is not precisely known, although very probably about 1480, and died in Milan in 1532. He has often been confused with the flock of Leonardo's followers, but his training was more complex and resolves itself in uneven but delicate painting, more especially poetic in the frescoes than in the very famous Madonnas. If indeed the "Madonna and Saints" of 1507 (Jacquemart-André Museum) reveals a link with Veneto-Vero-

nese culture, Luini quickly begins tempering it with the more typically Lombard elements, such as the archaic, bright perspective of Foppa, the clear rhythms of Bramantino and the iconographic simplicity of Borgognone, interspersed with echoes of Dürer ("Annunciation" of Brera, 1510) and an intermittent and incidental Leonardism. Perhaps more stimulating was the example of the young Raphael, leading scholars to suppose a voyage of Luini to Central Italy, around 1508. After 1512 ("Madonna and Angels" in the Abbey of Chiaravalle) details concerning his life become more numerous and many of his works are documented, in which we find a progressive, pathetic naturalism and a search for new spatial rhythms, which culminate in the calm foreshadowings of the frescoes in the Villa della Pelucca (now in Brera) and in the Casa Rabia (now divided between Berlin and Washington) around 1520, and in the wide architectonic scansions of the frescoes in Santa Maria dei Miracoli in Saronno (1525) and in San Maurizio in Milan, divided into two periods, between 1522-24 and 1530.

## 72. ADAM AND EVE EXPELLED FROM PARADISE

Pencil and watercolor.  $9\frac{1}{2} \times 7\frac{1}{8}$  in. (237 x 195 mm.).

Venice, Accademia, no. 269.

*Bibliography:* Williamson, 1899, p. 134; Beltrami, 1911, fig. p. 592; Fogolari, 1913, no. and fig. 32; Ottino Della Chiesa, 1956, p. 148, no. 39.

This is among the most beautiful and typical of Luini's drawings, even if it is improbable that the drawing was ever translated into painting: the neat but soft line reveals a subtle searching for landscape with very little *chiaroscuro*, which permits Luini to remain foreign to the truly Leonardesque *sfumato*. Even when he uses the fused shadowing of Leonardo, as he does here, he does not tend toward the master's involved lighting, but rather attains more closed rhythms and more real, almost archaic forms, similar to those of Foppa; these forms break away, thanks to an outline subtly interspersed with light, from the poetic landscape background, in a way analogous to the more beautiful frescoes of the Pelucca or of the Casa Rabia.

## CESARE DA SESTO

Cesare da Sesto was born in Sesto Calende on Lake Maggiore in 1477 and died in Milan in 1523. He entered the sphere of Leonardo by studying the *sfu-*

*mato* technique and the compositions of the master, from whom he directly derived, among others, the "Madonna and Child" in the Museo Poldi Pezzoli. Between 1507 and 1512 he was in Milan, no doubt associated with Leonardo ("Baptism", Scotti Collection, in which the Nordic landscape seems to have been done by Bernazzano, who was perhaps Flemish). Vasari speaks of a Cesare da Milano, collaborator of Peruzzi at Ostia, that attempts have occasionally been made to identify with Cesare da Sesto; however, he seems to have been in Rome, where he would have undergone the influence of Raphael, progressively abandoning Leonardesque elements ("Madonna of the Bas-relief", "Madonna and Saints" of Leningrad). In 1514 Cesare went to Southern Italy with his pupil Aliprandi and worked in Messina ("Adoration of the Magi", now in Naples), Salerno and Naples ("Madonna and Saints", Cook Collection), leaving a certain echo there. It is likely that he was in Rome in 1520, so obvious is the influence of the late Raphael in his last Milanese works, such as the altarpiece of St. Rocco of 1523, now in the Castello Sforzesco.

### 73. STUDIES OF A MADONNA

Red ochre, pink paper.  $10\frac{5}{16}$  x  $8\frac{1}{8}$  in. (257 x 203 mm.).

Venice, Accademia, no. 141.

*Bibliography:* Gerli, 1784, tav. VII; Fogolari, 1913, no. and fig. 22; Heydenreich, 1949, pp. 19-20, tav. XXIX.

The drawing is a variation, rather than a true copy, of a Leonardo drawing at Windsor for the so-called "Madonna of the Spindle" and the smaller sketches on the left are also variations on the same figure. That this drawing is by the hand of Cesare da Sesto now seems certain, although it has also been ascribed to Luini and to Giampietrino. The purist form of Cesare's Leonardesque style may be appreciated in the tender shadowing in ochre, in the typology, and in the delicately turned pose of the figure, very similar to the imitations of the master's works that Cesare also did in painting, such as the copy of the "St. Ann" and the "Madonna and Child" of the Museo Poldi Pezzoli.

### 74. ADORATION OF THE MAGI

Red ochre.  $8\frac{3}{8}$  x  $6\frac{7}{8}$  in. (210 x 161 mm.).

Venice, Accademia, no. 268.

*Bibliography:* Malaguzzi-Valeri, 1908, p. 22, fig. p. 23; Fogolari, 1913, no. and fig. 25.

We have here an interesting study for the "Adoration of the Magi" painted by Cesare da Sesto in Messina and now in the Naples Mu-

seum, dated therefore in the period of the painter's sojourn in Southern Italy, between 1515 and c. 1520. The drawing contains some variations with respect to the painting, especially in the disposition of the Magi and in the child's pose; but in both drawing and painting may be discerned the importance of Cesare's acquaintance with the works of Raphael. In fact, the line of the drawing, knotted in pure linear whorls, no longer maintains anything of Leonardo's shadowing, and the interest is entirely turned to the grouping in various planes of the figures and in the reciprocal rapport of the gestures, measured and counterpoised as in the Raphaellesque works of about 1520.

## BOLTRAFFIO

Giovanni Antonio Boltraffio was born in Milan in 1467 and died there in 1516. From 1491 he attends the school of Leonardo, who mentions him in a note from the Second Notebook on Anatomy, and he seems to have remained with the master until about 1498-99. In 1500, after the fall of Ludovico il Moro, he took refuge in Bologna, and there executed a "Madonna and Saints" for the Casio family (Louvre), to which Leonardo seems also to have contributed. Boltraffio's Leonardism, which seems above all to be directed toward polishing the forms by means of dense shadows upon bright, with an almost pre-Romantic effect, quickly receives the Venetian compact and vivid color, inspired by Solario. In 1502 we have record of a "St. Barbara", now in Berlin, in 1508 we know that Boltraffio executed an altarpiece at Lodi, now in Budapest, and shortly thereafter it seems that he took part in the fresco decorations of San Maurizio in Milan. It is not however possible to outline a clear chronological development in his art, which reached a particular originality in a series of Madonnas and Child and in a few beautiful portraits, often interpreted in an allegorical key.

### 75. HEAD OF BACCHUS

Silverpoint, gray paper.  $6\frac{1}{4}$  x  $5\frac{3}{8}$  in. (170 x 134 mm.).

Venice, Accademia, no. 263.

*Bibliography:* Uzielli, 1884, II, 3; Rosenberg, 1898, p. 112, fig. 108; Fogolari, 1913, no. and fig. 28; Suida, 1929, p. 194, 326, fig. 229; Heydenreich, 1949, p. 22, tav. XXXVIII.

Among the drawings of Leonardo's circle, one often finds heads of this type—youths crowned with vine leaves or with other alle-



gorical particulars, drawn with a fineness of luminous passages, in the wake of the master's work. The present drawing, which has also been attributed to a lesser imitator of Leonardo, Salai, and to the conjectural figure of the pseudo-Boltraffio, has a direct relationship with some of Boltraffio's portraits, such as the young "Ephebus" of the Borromeo palace, the "Young Girl with Fruit" in the Metropolitan, or the "Christ in Benediction" in the Accademia Carrara. Given the frequency of heads similar to this in Leonardo's drawing and painting, it is possible that this figure was copied from, or at least directly inspired by, some now lost drawing by Leonardo himself, but the lucid *chiaroscuro* disguise of the solid form and the languid and rough typology are characteristic of Boltraffio.

## GAUDENZIO FERRARI

Born in Valduggia in Piedmont between 1475 and 1480, and died in Milan in 1546. According to old tradition he is supposed to have been Perugino's pupil, and it is certain that he had contacts with the culture of Central Italy, enough to suppose a voyage to Rome at the beginning of the 16th century. From his very earliest works (Chapel of Santa Margherita in Santa Maria delle Grazie in Varallo, 1507; polyptych of Arona, 1511), but above all in his paintings, and in parallel with Sodoma, one finds in Gaudenzio a strong echo of Perugino and of Leonardo active in nearby Lombardy, who suggested to him flowing compositional cadences and a shadowed and softened coloring technique. However, especially in the architectonic background of his scenes and in the insistent linearity of the figures, Gaudenzio shows a relationship to the Lombard Bramantino, discernible above all in the frescoes. Strongly impressed by Dürer's prints, and perhaps through the knowledge of Lotto's color in Bergamo and of Lombard "Romanism" in Cremona, Gaudenzio attains a more personal manner in about 1520. This expresses itself with particular geniality in his frescoes, with tumultuous compositions, thick with lines and very vivid color, of a clearly popular character (frescoes in Sacro Monte of Varallo, c. 1523, where Gaudenzio probably also executed works in sculpture; in San Cristoforo of Vercelli, c. 1529-32; cupola of the Sanctuary of Saronno, 1534). After 1540, Gaudenzio moves to Milan and his vein becomes exhausted, due also perhaps to the intervention of many collaborators.

### 76. ANGEL OF THE ANNUNCIATION

Bistre and white lead, blue paper. 11 $\frac{3}{8}$  x 3 $\frac{5}{8}$  in. (284 x 90 mm.).

Florence, Uffizi, no. 1925 F.

*Bibliography:* Ferri, 1890, p. 269.

This is certainly a study for an "Annunciation", even if it is not possible to determine for which work in particular Gaudenzio had conceived this figure: in fact his drawings were always directed toward some precise work, which confers upon this drawing too, a noteworthy sureness of attitude and of spatial arrangement. This sureness betrays the skillful fresco-painter in him as well, capable of modeling the figure on the folio with direct strokes of bistre, rendering at the same time both the intense linear knot of the figure and the brilliant shape of the color and light. An angel in a pose similar to this, but reversed, is in the "Annunciation" of the polyptych of San Gaudenzio in Novara (1514-16), but the completely pictorial and fiery makeup of the drawing seems to suggest a later date, around the time of the flying angels in the "Crucifixion" of the Pinacoteca of Turin.

## SODOMA

Giovanni Antonio Bazzi, called Sodoma, was born in Vercelli in 1477 and died in Siena in 1549. Between 1490 and '97 he was in the workshop of Martino Spanzotti in Vercelli, and something of the minute naturalism of the Piedmontese artists remained with him even when, having gone to Siena in 1500, he found himself working in a completely different cultural environment (frescoes in Santa Anna in Camprena and in Monte Oliveto, 1503-05). Very quickly, however, Sodoma becomes oriented toward a narrative and landscape painting like Pinturicchio's, with the more plastic forms of Signorelli and the architectonic frame of Roman echo. He was in Rome upon several occasions, in 1508 and '12, finding himself in contact with Raphael's culture, which he however interprets in graceful and decorative modes ("Marriage of Roxane" in the Farnesina, 1512). He was above all a skillful fresco painter, with soft effects, slightly heavy with the *sfumato* of Leonardo and with more and more hasty forms (frescoes in San Bernardino, San Domenico and in the Palazzo Pubblico in Siena, between 1518 and 1529, and then until 1537). He also worked in Pisa, in the Cathedral in 1540-43 and in part took over the luministic interpretations of Beccafumi, without however reaching his fascinating poetry.

### 77. FIGURE STUDIES

Pen. 10 $\frac{7}{8}$  x 8 $\frac{3}{8}$  in. (261 x 204 mm.).

Florence, Uffizi, no. 1479 E.



*Bibliography:* Ferri, 1890, p. 279; Morelli, 1897, p. 155; Priuli-Bon, 1900, p. 109; Cust, 1906, p. 139, 363; Jacobsen, 1910, p. 42; Marangoni, 1912-21, no. and tav. 2; Carli, 1950, no. 1, tav. 54; Marciano-Agostinelli Tozzi, 1951, p. 191.

The singularity of the theme, which seems to portray the "Marriage of Roxane" and the concomitant chronology between the style of this sketch and the time of the fresco on the same subject in the Farnesina (c. 1512), are enough to convince us that this is Sodoma's first thought for his very famous painting, notwithstanding the variations in the pose of the figures. The long-stroked technique of the sketch is Peruzzian in origin, and accords with the classic-decorative flavor of the fresco; the obvious echo of the equilibrated compositions of Raphael, the softened and almost hollowed forms, nevertheless full of plastic intention, the superficial flow of light, are typical of Sodoma, who here, as almost always in his drawings, finds a fresher vein than in his paintings. The folio bears an old rubric which reads "from Raphael of Urbino", perhaps written by Sodoma himself to indicate his inspiration from a composition on the same subject by Raphael, which we know to have existed, but which is now lost.

## 78. RISEN CHRIST

Red ochre. 10 $\frac{5}{8}$  x 7 $\frac{1}{8}$  in. (266 x 177 mm.).  
Florence, Uffizi, no. 1743 F.

*Bibliography:* Ferri, 1890, p. 280; Cust, 1906, p. 364; Carli, 1950, no. 11, tav. 57; Marciano-Agostinelli Tozzi, 1951, p. 192.

The relationship of the style of this drawing to other late drawings by Sodoma suggests a probable link between this study and the two "Resurrections" painted by the artist in 1535, the fresco in the Palazzo Pubblico of Siena and that of the Pinacoteca of Naples. The soft shadowing is obtained by use of a network of fine pencil lines, as was done by Beccafumi, but without the luministic suggestion of the latter. Sodoma handles in the same way his later drawings for the famous "St. Catherine's Faint" and those for the "Saints" in the Palazzo Pubblico, of around 1529.

## LUCA CAMBIASO

Born in Moneglia (Genoa) in 1527 and died in Madrid in 1585. His father Giovanni, also a painter

and interested in the Mannerism of Perin del Vaga and of Beccafumi, taught him to draw and used him as a collaborator on many works (frescoes in the Doria-Spinola palace in Genoa, 1544; "Resurrection" in Taggia, 1547). In these works Cambiaso translates his father's style into plastically exciting modes which evoke Michelangelo with the luminous contrasts of Beccafumi. In about 1547 he possibly went to Rome, where by studying Michelangelo and Daniele da Volterra, he might have acquired his "too fiery and strong manner." After 1550, in Genoa, he became the friend of the architect Alessi and of the architect-painter Castello. From this point Cambiaso's scenes acquire a rigorous perspective and a lighter coloring (canvases in San Bartolommeo degli Armeni, frescoes at the Imperiale and in San Matteo in Genoa, c. 1560). Apart from his studies of Veronese and Correggio (Lercari Chapel, altarpieces of Santa Maria della Cella and of San Lorenzo), Cambiaso was also interested in *chiaroscuro*, in nocturnal scenes artificially illuminated, but he is always Mannerist in taste, and not a pre-Caravaggio naturalist, as is evident from his drawings, among the most famous of which are those with cubic figures. In about 1570 he collaborates with Andrea Semino, turning to an impassioned Mannerism, which later emerges into the sentimental gravity of his last works ("Pietà" in Santa Maria in Carignano, c. 1571), before his voyages to Rome in '75 and in Spain in '83, where he labors in the Escorial with his pupil Tavarone, on facile, routine works.

## 79. HOLY FAMILY

Pen and watercolor. 7 $\frac{3}{8}$  x 10 $\frac{1}{8}$  in. (178 x 252 mm.).

Milan, Castello Sforzesco, no. 514/2; 140/2.

*Bibliography:* Nicodemi, 1943, no. 3.

The theme of the "Holy Family" interpreted as a genre scene, intimate and popular, is typical of Cambiaso (many canvases on the subject are to be found in private American collections; a characteristic example is in the Johanneum in Graz, Austria). Cambiaso often draws suggestive effects of light and shadow, inserting precise light sources (candles, fires, or, as in this case, a small stove) and creating around his always somewhat mechanically constructed figures a domestic atmosphere. Among the many drawings of this type in the Uffizi, the British Museum, etc., which may be assigned to the period 1560-70, this folio too may be inserted. It is a period during which Cambiaso manages to combine his two manners: that of "cubic" figures and that more traditional one with lines and shadows spread out in balanced groups of geometric forms.



## 80. TWO FIGURES

Pen and watercolor.  $5\frac{3}{4} \times 4\frac{1}{8}$  in. (143 x 121 mm.).

Milan, Castello Sforzesco, no. 524/6; 1402/6.

*Bibliography:* Nicodemi, 1943, no. 23.

The subject of this drawing is not readily identifiable, but it seems to be a particular study for some more complex composition in which these two figures function as "extras"; perhaps they are soldiers for a Resurrection or for a Conversion of St. Paul (one thinks of the painting in Montalto Ligure or of the Princeton drawing for the St. Paul), or perhaps protagonists of some historical or mythical scene (similar gestures are to be found, for instance, in the "Return of Ulysses" fresco in the Palazzo della Meridiana in Genoa). The wide and summary graphic style, the cubic form reduced to simple frame, the essential lines and the highlights scarcely touched by watercolor, seem to indicate a rather late date, around 1570. The figure with his back toward us, for example, returns on the right of the "Giants Struck Down" in the palace of Ambrogio Doria, frescoed after 1570.

## GIORGIO VASARI

Born in Arezzo in 1511 and died in Florence in 1574. He is perhaps more famous as the author of the "Lives of the Most Excellent Painters, Sculptors and Architects" (published in 1550 and in 1568), rather than as a painter. Precisely because of his manifold activity and because of the indissoluble link between the theorist-historian and the artist, Vasari occupies a very important position in the history of the culture of the 16th century. He embodies the cultivated, conceptual aspects, skillful in execution and often cold in quality, peculiar to the Second Mannerism, and because of his extensive travels throughout all of Italy, he was a typical eclectic and a facile divulgater. Educated in Florence on the works of Michelangelo, who would always remain his idol and point of reference for his criticism, Vasari then turned, after studying with Andrea del Sarto and Bandinelli, to the imitation of Rosso ("Depositions" for Cardinal Ippolito and for Arezzo) and to the study of antiquity and of contemporary art, along with Salviati. From 1532 he is in Rome, and on his continual voyages to Bologna, Venice, Mantua, Parma, Rimini and Ravenna, he leaves behind innumerable easel paintings and decorations. In 1554, in Florence, he enters into the service of Cosimo de' Medici for whom he works in architecture and in painting. The most noteworthy of all is the construction of the Uffizi, begun in 1560, and

the repair and decoration of the Palazzo Vecchio, which remains his most programatically ambitious and best pictorial work.

## 81. CAPTURE OF VICO PISANO

Pen, bistre and white lead, blue paper.  $15\frac{1}{8} \times 7\frac{3}{8}$  in. (378 x 180 mm.).

Florence, Uffizi, no. 1184 E.

*Bibliography:* Ferri, 1890, p. 153; Baldini, 1950, no. 79; L. Parigi, 1951, no. 1186; Mostra di Palazzo Vecchio: 1957, no. 71, p. 22.

Speaking of the decorations that he did on the ceiling of the Hall of the Five Hundred in the Palazzo Vecchio, Vasari himself describes the scene thus: "there follows . . . the capture of Vico Pisano . . . which is in this painting next to the octagonal one, where I have done a band of Swiss troops with cavalry and other soldiers; and the castle and the landscape I have painted naturalistically, and also the battery, as it was disposed when it was captured . . . and the large river god poised on that rudder . . . is my representation of the Arno and then I did the lion." The description, which clearly describes the painting, is exact for the drawing as well, which should therefore be dated between 1563 and c. 1565, when Vasari was working on the immense ceiling. It is a typical example of Vasari's epic illustrations, exact in its disposition of the land and of the battle, and vivid in its representation of the action. The technique of the drawing is particularly conducive to a fresh and pictorially realistic effect, similar to the technique of monochromatic painting, with violent contrasts of black and white.

## 82. THE INCREDULITY OF THOMAS

Pen and bistre, traces of black pencil, unfinished paper.  $10\frac{3}{8} \times 8\frac{3}{8}$  in. (272 x 204 mm.).

Florence, Uffizi, no. 630 F.

*Bibliography:* Ferri, 1890, p. 155.

This is the first draft, with few variations, for the painting of "The Incredulity of St. Thomas", done by Vasari in about 1566 in the Guidacci Chapel in Santa Croce. It is a lovely painting with "good composition and good coloring", but quite a bit less immediate than this sketch, in which are combined with consummate ability the components of Vasari's figurative style. First, the great illustrative capacity of the scene, in the wide scenography that demonstrates Vasari's architectonic mas-



tery; then the easy flowing of the drawing technique, consisting of a single line as in the Raphaelesque tradition of Perin del Vaga; finally, a knowledge of form worthy of a fanatic admirer of Michelangelo such as Vasari was. Further, there appear to be elements of Pontormo, in the rotary movement of the figures (the man in the second plane center is taken directly from the fresco of "Christ Before Pilate" by Pontormo in the Certosa), perhaps particularly appealing to Vasari at this point, given the fact that he was working with Naldini, a follower of Pontormo. Also not to be overlooked are the elegances of certain curved poses, reminiscent of Parmigianino, and the Venetian pictoriality of the touch on human types close to those of Schiavone. The whole is tied up into an academic narration, in which the propriety of the action and the decorum of the ensemble, prescribed by the Counter-Reformation, begin to assert themselves.

## BAROCCIO

Federico Fiori, called Baroccio, was born in Urbino in 1535 (or in 1528) and died there in 1612. He studied ancient reliefs, perspective and the works of Titian, first with Battista Franco, an imitator of Michelangelo, and then with his uncle Genga in Pesaro. He went to Rome in his twentieth year, and there he drew in the style of Raphael and of Polidoro da Caravaggio which left him with Raphaelesque and Venetian echoes in his work ("St. Cecilia," 1556, and "St. Sebastian," c. 1557, in the cathedral of Urbino). The frescoes in Rome in the Casino of Pius IV, 1561-63, and in the Belvedere, testify to an approach to the plasticity of Michelangelo, but softened in the colors and in the sweet style of Raphael, in rapport with the manner of the Zuccari. In 1563 Baroccio returns to Urbino definitively, where, favored by Duke Guidobaldo, he works intensely sending paintings to the most diverse patrons, even outside of Italy. Linked to his great pictorial production is enormous graphic output, which reveals noteworthy echoes of Correggio, although the historical relationship between the two artists is not clear. Often his complicated and many-planed compositions correspond to a softening of light and material, with diaphanous and dissonant colors ("Madonna del Popolo", 1579, in the Uffizi; "Martyrdom of St. Vitale" in Brera, 1583), but Baroccio's best vein is expressed in idyllic-religious themes, which interpret nature with delicate ingenuousness, completely anti-Mannerist. In his late years Baroccio undergoes the influence of the Counter Reformation and by simplifying his compositions he intensifies the sentimentality of his figures ("Last Supper", 1607, in

Urbino; canvases in the Chiesa Nova in Rome; "Blessed Michelina" in the Vatican, c. 1606).

### 83. FIGURE SEEN FROM BEHIND

Black pencil and white lead, ruled paper.  $10\frac{1}{8} \times 7\frac{3}{8}$  in. (270 x 185 mm.).

*Florence*, Uffizi, no. 11553 F.

*Bibliography*: Schmarsow, 1909, I, p. 11; Ferri, 1913, p. 59; Olsen, 1955, p. 131.

With delicate attention, as was his custom, Baroccio here studies a figure from the second plane of one of his large paintings. This is in fact a drawing for the boy next to his mother on the left of the "Madonna del Popolo" now in the Uffizi, ordered from Baroccio in 1575 and dated 1579. Already in 1576 Baroccio had prepared all of the drawings for the cartoon of the painting, and therefore this drawing too should be assigned to that year, because the squared-off paper and the figure reversed with respect to that of the painting demonstrate that it immediately preceded the execution of the cartoon. Typical of his style is the delicate and shadowed treatment of white lead as though it were crayon; typical too is the widening of the planes of the figure, softening them with light and flaking shadows, similar to the paintings (more than to the drawings) of Correggio. The reversed pose of the figure which is nevertheless very natural, still hides Baroccio's training, which is draftsman-like and Mannerist, tempered by Michelangelo. He studied his figures from draped clay mannequins, in order to find a "good style used in the flow of the garments and in perfectly ordering the folds to the movement of the figures" (Bellori).

### 84. FLIGHT INTO EGYPT

Pen, bistre with traces of red ochre.  $6\frac{1}{8} \times 4\frac{1}{8}$  in. (173 x 117 mm.).

*Florence*, Uffizi, no. 11471 F.

*Bibliography*: Schmarsow, 1909, I, p. 30; Ferri, 1910, fig. p. 29; Gamba, 1912-21, no. and tav. 19; Olsen, 1955, p. 181.

Baroccio studied this composition in two other drawings in the Uffizi, but we do not know whether it corresponds to a drawing actually executed. At any rate, the theme, which readily lends itself to an idyllic and tenderly familial intimacy, is typical of Baroccio's religious taste. In similar pen drawings, rather than those in pencil, an echo of Correggio's graphic style is recognizable, both in the broad outlines which are almost like brush



strokes, and for the suggestive counterpoise between areas of light and shadow provided by the watercolor. The equilibrated composition and the free gestures of the figures demonstrate that Baroccio, assimilating Raphaellesque classicism, rendered it more approachable with a diligent study of the natural. Baroccio becomes of great importance in this direction for the painting of the Counter-Reformation and above all for a few Tuscans of the end of the 16th century, such as Cigoli and the Sienese artists Vanni and Salimbeni.

## FEDERICO ZUCCARI

Born in Sant'Angelo in Vado between 1542 and '43 and having died at Ancona in 1609, Federico Zuccari is, along with his brother Taddeo, a typical representative of the eclectic Mannerist culture of the late 16th century, and an exemplary figure of the artist-courtier, literary figure, writer of treatises and tireless traveler. He was taught to draw by Taddeo, his senior, and worked beside him in Rome, both in collaboration and, after 1560, on his own (in the Casino of Pius IV and at the Belvedere). In 1561 Federico goes for the first time to Venice and begins a long series of travels, interspersed with his works, to Rome, Florence (frescoes in the cupola of the Cathedral, 1574-79), again to Venice ("Life of Frederick Barbarossa" in the Hall of the Great Council, 1582) and to Loreto, 1582-83. He alternates with these several trips abroad, to Lorraine, Holland, England, until in 1585 he goes to Spain to work at the Escorial. Zuccari left many interesting notes and letters concerning these voyages, testifying to his eclecticism and illuminating the often generic and international character of his art. He also wrote various art treatises, theoretical and didactic, and was among the promoters for the foundation of the Academy of Painters of St. Luke in Rome, begun in 1593. At the beginning of the 17th century he sojourned especially in Northern Italy, where he worked for the Savoia family and for Cardinal Borromeo (frescoes in the Collegio Borromeo in Pavia, c. 1604), identified completely to the artistic directives of the Counter-Reformation.

### 85. ANANIAS BAPTIZING PAUL

Black pencil, red ochre and white lead. 12½ x 9½ in. (306 x 243 mm.).

*Florence*, Uffizi, no. 11008 F.  
Unedited.

The subject of the drawing may be reasonably identified with the "Baptism of St. Paul by Ananias", even if it is not possible to find a

scene with that subject painted by Federico. Nevertheless the stories of St. Paul interested him several times, when he finished those frescoes by his brother in San Marcello and when in his youth he did the "Three little stories of St. Paul" in the Cathedral of Orvieto (Vasari). The style of drawing, although it conserves the polish and the able narrative technique also characteristic of his brother, seems to belong to Zuccari's early maturity, approaching the style of several sketches in the Louvre, executed by him during his stay in Florence, 1575-79. Among the more typical elements are the skillful disposition of the spacing of the figures, the generic nature of their attitudes and the simplicity of the narration, which often renders Federico's drawings and smaller works superior to his greater decorative undertakings, which are often pompous.

### 86. TADDEO ZUCCARI COPYING THE LAOCOÖN

Pen, bistre and traces of black pencil. 7½ x 17 in. (183 x 425 mm.).

*Florence*, Uffizi, no. 11010 F.

*Bibliography*: Ferri, 1890, p. 167; Koerte, 1935, p. 69, no. 17; Briganti, 1945, fig. 99; Heikamp, 1959, p. 210, no. 18, fig. 20.

While Federico Zuccari was attending to the decoration of his house in Rome, he thought of inserting panels that would represent the exemplary life of his brother Taddeo, and especially scenes from his initial career, in order to provide a lesson for young students. Several of these panels (there seem to have been 24 scenes in all) are conserved in the Palazzo Venezia in Rome and for almost all of them there exist drawings in various places among which only a few are originally Federico's, the others being copies by his students or replicas by Federico himself. All of the scenes might easily serve as illustrations for the text on the life of Taddeo Zuccari written by Vasari and annotated by Federico. This drawing too, which is among the most brilliant from the series of originals, has its counterpart in the "Life" by Vasari, when the biographer describes Taddeo's long study to master the art of drawing. Taddeo is in fact here portrayed in the act of copying ancient statues, near the Loggia of Raphael, from which he also drew, and it is therefore one of the most typical of the series, documenting the tiring apprenticeship of the painter toward the achievement of good technique and fame.



## LUDOVICO CIGOLI

Ludovico Cardi, called Cigoli from the place where he was born, near Pisa, in 1559, died in Rome in 1613. As a young man he went to Florence to study drawing and anatomy with Alessandro Allori, but he also became the friend of Buontalenti, and of Santi di Tito, both of whom led him to the study of architecture. At the same time he applied himself to drawing from the works of Pontormo and from the statues of Michelangelo, searching at length for a style peculiarly his own. Cigoli "does not accept the exquisite limpidity and serenity of Santi di Tito, and searches elsewhere, outside of Florence, for the pictorial and shadowy modes which correspond to his sensibility. He finds them in Venetian works . . . the intercalated experiences of Baroccio and of Correggio are dear to him and useful until his last years for similar elements: sweetness of color and sentimental shadowing" (Sinibaldi). If the youthful "Noli me tangere" of San Miniato does in fact preserve the rigidity of Allori, and if the "Raising of Lazarus" of Montopoli in 1592 has the simple naturalness of Santi di Tito, one also discerns Venetian fluidity ("Supper" of Empoli, c. 1590), the "slightly acid and unreal" note of Baroccio ("Pietà" in Santa Croce) and the blended sensibility of Correggio ("Madonna of the Rosary" of Pontedera and of Cortona, 1596-97). Among the fundamental works is the "Martyrdom of St. Stephen" in the Pitti, 1597, which reveals a Cigoli already matured by his voyage to Rome and his meeting with the Carracci. He goes to Rome for the first time in 1604 and several times thereafter. He does architectonic projects for San Pietro and works for the Vatican basilicas of San Paolo and of Santa Maria Maggiore. In 1606 he competes with Caravaggio on the "Ecce Homo" for Monsignor Massimi, without however undergoing the influence of Caravaggio's revolution, while in 1612 he executes frescoes with the stories of Psyche in the Casino Rospigliosi, once attributed to Ludovico Carracci and clearly inspired by the Carracci's spacious painting.

### 87. FIGURE SEEN FROM BEHIND AND SKETCHES (r.)

#### ARCHITECTONIC SKETCHES (v.)

Red ochre and black pencil.  $15\frac{1}{8} \times 10\frac{1}{8}$  in.  
(395 x 274 mm.).

Florence, Uffizi, no. 8918 F.

*Bibliography:* Ferri-Di Pietro, 1913, p. 17;  
Mostra dei bozzetti, 1952, p. 23; Forlani,  
1959, no. 51.

The little pen sketches are rapid notes, put upon paper immediately according to the birth of the compositional idea for the pro-

centum figures on the left of the "St. Eraclio Carrying the Cross", in San Marco in Florence, executed by Cigoli in 1594 and for which there exist other rapid sketches. On the other hand, we do not know the work for which the mantled figure was intended, completed in a noble academic manner which utilizes as completely as possible the pictorial capabilities of red ochre and which reveals the various strata of Cigoli's artistic development. The softness of luminous passages on the material and the fusion of the figure with the atmosphere testify to Cigoli's study of Venetian coloring and the drawings of Baroccio and of Correggio, the calibrated and simple pose of the figure recall that Cigoli was at the "reformed" school of Santi di Tito, while the undulating and solid drapery has an affinity with the style of Empoli and Alessandro Allori.

## EMPOLI

Jacopo Chimenti, called Empoli from the birthplace of his father, was born in Florence in 1554 and died there in 1640. He was at the school of the Mannerist Maso da San Friano and perhaps it was from him that he received his interest in the older Florentine painting of the 16th century, from Pontormo to Andrea del Sarto and Fra' Bartolommeo. Pontormo above all fascinated him with his geometric vision of forms, and from his works Empoli executed copies in drawing and in painting. The "Madonna and Saints" in the Louvre (1579) seems captured in a moment of indecision between echoes of the early 16th century and the intellectual manner of Vasari, but already in the "Martyrdom of St. Sebastian" in San Lorenzo, from about the same year, one notices a similarity to the simpler style of Santi di Tito and to the blended tones of the Venetians, imported into Florence by Ligozzi. Empoli never left Tuscany, except for a brief sojourn in Genoa, and for this reason his development is uniform and completely attached to Florentine culture. Already in about 1590 he has found his typical "solid manner", which has its origin in Pontormo and in Bronzino, not without a certain elegance of action reminiscent of Parmigianino. His aristocratic forms are however always joined together with simplicity and in natural attitudes, fixed in a firm and clear light, from the "Conception" in San Remigio (1591), to the "Betsabea" of Vienna (1600), up to the works for the Collegiata of Empoli and the still later altarpieces, where the fusion of tones inspired by Cigoli assumes a greater sweep of a Caravaggesque echo. Empoli perhaps underwent the influence of Caravaggio, especially through Gentileschi, and in his last years seemed also to have naturalistic interests ("Still Lifes", in the Pitti).



## 88. YOUNG MAN STANDING

Pen and bistre, traces of black pencil. 16½ x 9½ in. (412 x 239 mm.).

Florence, Uffizi, no. 3389 F.

*Bibliography:* De Vries, 1933, pp. 375, 393, fig. 30; Mostra del 500 toscano, 1940, p. 211, no. 10 b.

A small group of drawings of this type exist in the Uffizi, in Frankfurt, etc., all representing young men in contemporary costume, in various poses, treated with the same wide dab of bistre and with analogous, synthetic strokes of the pen. We do not know the ultimate destination of these drawings, but they are without a doubt among the most beautiful by Empoli, who was one of the best Florentine draftsmen of his time. The essential simplicity of the pose and of the dress recalls the taste of the "reformed" Florentines in the circle of Santi di Tito, but typical of Empoli's education in the style of Pontormo is the cylindrical interpretation of the form and the *chiaroscuro*. The shadows and the neat and unified light which underscore the plumb-line fall of the folds do not however have the tormented quality of Pontormo or the cold aristocracy of Bronzino; if anything, they reveal the natural firmness of Gentileschi, the follower of Caravaggio. This is in fact a late drawing, from a period well into the 17th century, when Empoli had received echoes from the luministic manner characteristic of that century.

## GIOVANNI DA SAN GIOVANNI

Giovanni Mannozi, called Giovanni da San Giovanni from his birthplace in the Valdarno, was born in 1592 and died in Florence in 1636. Until about 1610 he was a student of Matteo Rosselli, but more than to the flourishing taste of the master, he is bound to the decorative-narrative taste of the late Florentine 16th century, in the wake of Poccetti and of Cigoli (frescoes in the villa of Casale and in the tabernacles of Via Cennini and Via Ghibellina in Florence, c. 1616). Close to the more capricious spirits of his time, such as the Frenchman Callot, active in Florence, and the etcher Cantagallina, there prevail in his works vivid modes and types of brilliant craftsmanship. He worked particularly in fresco (cupola and cloister of the Church of Ognissanti, Guicciardini and "Pozzino" villas, near Florence) but his witty and popular vein is also pressed with freshness in easel, almost "genre", paintings ("The New Bride" in the Pitti). In 1623 Giovanni da San Giovanni went to Rome, where he perhaps became interested in Guercino and in the first

"bamboccianti" and especially in Reni and in the neo-Venetian wave (frescoes in the Palazzo Rospigliosi and in the Santi Quattro Coronati, where there nevertheless remains a still Tuscan narrative rhythm). Returning to Florence, he begins a vast decorative activity, which culminates in the frescoes of the "Glories of the House of Medici" in the Sala degli Argenti of the Pitti (1635-36), finished by his various assistants.

## 89. FLIGHT INTO EGYPT (r.)

SKETCH FOR THE SAME COMPOSITION (v)

Bistre, traces of black pencil and red ochre. 10⅝ x 7⅝ in. (265 x 190 mm.).

Florence, Uffizi, no. 888 E.

*Bibliography:* Ferri, 1890, p. 82; Giglioli, 1912-21, no. and tav. 2; Giglioli, 1949, p. 158.

Along with a similar drawing in the Museo Horne of Florence on the same subject, this is among the most typical of youthful folios of Giovanni da San Giovanni, drawn with the wide line of a Cigoli and of a Baroccio, but with a popular and personal note. This is a study for the fresco once in the Cappella della Crocetta and then transported to the Accademia di Belle Arti in Florence, executed by Giovanni in about 1621. The variations with respect to the fresco are minimal; the drawing only lacks a part of the fluid landscape and the familiar particular of a woman looking out from a balcony, which Giovanni however drew on the *verso* of this same folio. The facility of the style and of the conception, and the naturalness of the action bear witness to Giovanni's position as the best heir of the long narrative and graphic tradition of the late Florentine 16th century, from Santi di Tito to Poccetti and Cigoli.

## STEFANO DELLA BELLA

Born in Florence in 1610 and died there in 1664. Having been trained first as a goldsmith in his father's workshop and then as a painter, he found his authentic inspiration while attending the school of etching which flourished in Florence contemporaneously with the rise of melodrama, thanks to the scenographers at the court of the Medici (Tempesta, Parigi and Cantagallina). This school was also frequented by Callot for a number of years (1604-21), and Stefano dedicated himself to copying the etchings of the great Frenchman, who thus became the determining artistic influence in his education. He quickly became one of the principal exponents of Medicean scenography, and as such was invited to Rome in 1633, where he re-



mained for six years. In 1639 he went to Paris and spent eleven years there working intensely, publishing his most famous etchings of scenery, decorative motifs and figure studies, which won him great fame in the French capital. In 1647 he journeyed to Holland in order to visit Rembrandt and perhaps also to become better acquainted with the various Dutch landscape artists whom he already knew (Berghem, Adriaen van de Velde, Breenberg, Swanevelt, etc.). The influence of Dutch artists, and in particular of Rembrandt and of Swanevelt, was reflected not only in Stefano's scenery, but also in his way of drawing thereafter. He moves away from his youthful imitation of the linear style of Callot, in search of a new fluid pictorialism. Before leaving Paris he must have already finished some of his theatrical costumes, and he dedicated himself more and more to that kind of work after his return to Florence in 1650. He was then appointed to the Medicean Court as scenographer, decorator and costume designer for the festivals at the court of the Grand Duke, as well as tireless inventor of decorative motifs (frontispieces, posters, etc.). He spent the last years of his life in Florence.

90. TOURNAMENT IN THE THEATER OF THE BOBOLI GARDENS (r.)

AN OBELISK (v.)

Pen, black pencil, bistre, traces of red ochre.  $12\frac{1}{8} \times 18\frac{7}{8}$  in. (301 x 461 mm.).

Florence, Uffizi, no. 8068 F.

*Bibliography:* Marcucci, 1951, p. 27, no. 100.

This is one of the three drawings (Uffizi nos. 5944 S, 296 F) for the prints entitled, "The World in Festival: Ballet on Horseback . . .", published in 1661. They commemorate the famous tournament held in Florence in that year in the Theater of the Boboli Gardens behind the Pitti Palace, on the occasion of the wedding of Cosimo III of Tuscany to Marguerite Louise of Orleans (de Vesme nos. 70-72). According to the rubric of the print, around the central figure of Atlantis holding the world on his shoulders, there moves a procession with the Prince of Tuscany representing Hercules, accompanied by the Chariots of the Sun and the Moon, and followed by Knights of Europe, America, Asia and Africa. The obelisks in the background are temporary supports for the lamps which provided the illumination (a more detailed study is found on the *verso* of the folio), and the great arch of triumph on the right, barely indicated in the drawing but most prominent in the etching, is also temporary. Thus we have here one of the precious documents which reveal the grandiose proportions of the scenery and the richness of the

choreography for these Medicean festivals. In contrast to the creations of Buontalenti and Parigi, we observe here a scenographic ordering and a spatial fullness that now reflect the liberty, the vastness of environment, and the unity of light characteristic of "the Baroque air" of the period. Gone is the regular and delicate stroke of Callot: the line indicating the background and the figure of Atlantis moves rapidly and is lightly illuminated with bistre, while the one used for the small figures is incisively drawn.

91. CARRIAGE WITH A HUNTER AND OTHER FIGURES

Pen, bistre, traces of black pencil.  $10\frac{1}{4} \times 16\frac{9}{16}$  in. (256 x 414 mm.).

Florence, Uffizi, no. 8067 F.

*Bibliography:* Di Pietro, 1912-21, no. and tav. 25.

This exquisite note of daily life reveals a typical aspect of Stefano's art, which went about portraying the Medicean society in festival with artistic exuberance and a keen spirit of observation. He delighted in taking note of the countless curiosities and details of life (hunting scenes, costumed figures, groups of animals, children's games, etc.), and these remain as enchanting testimonies of the life of his time. This is evidently a sketch which may be referred to his later years, as is demonstrated by the soft and vaporous pictorialism (compare the Windsor drawings referred by Blunt to the period c. 1650, plates 5, 6-15, 26), an effect which the artist achieves also in the etchings from this period, since Stefano etched in his drawing and drew in his etching.

LUDOVICO CARRACCI

Born in Bologna in 1555 and died there in 1619. He studied with Prospero Fontana between 1570 and '80, although he did not share his master's Mannerist interests, turning instead to the intimate severity of the Counter-Reformist Cesi, to the naturalness of the Cremonese painters Campi, and to the chromatic vividness of Camillo Procaccini. The "studious course" of his life also ran in the traces of the Emilians (Correggio and Parmigianino) and of the "reformed Mannerism" of the Florentines (Santi di Tito, Poccetti, Cigoli and Passignano). These suggestions are already visible in the fresco frieze of the Palazzo Fava (1584, executed in collaboration with Agostino and Annibale), and they aspire, through a "modernly luministic" painting technique, to a sincere and severe re-



ligiosity ("St. Paul's Fall"; 1587-89; "Madonna of the Bargellini", 1558), which sometimes reaches a "pathetic eloquence", a deep declamation, a proto-Baroque oratory (frescoes in the Palazzo Magnani-Salem, these too executed in collaboration with his cousins, between 1588 and 1591; "Cento Screen", 1591; "Martyrdom of Sant' Angelo", 1598-99). In spite of some oscillation, favored also by the classicism of Annibale (frescoes in the Palazzo Sampieri, 1593-94, also in collaboration) and by a voyage to Rome in 1602, Ludovico remained faithful in substance to his impassioned religious inspiration, and succeeded, as did no other, in translating the problems of the Counter-Reformist Bishop of Bologna, Paleotti, into accents of fervid poetry (as the frescoes in the Cathedral of Piacenza [1606-09] testify, and as perhaps also testified by the frescoes of San Michele in Bosco, now destroyed). Ludovico was thus the least aulic and the most sensitive of the Carracci and of the Incamminati academicians, reacting against Mannerist styles as a prelude to aspects of Baroque rhetoric.

## 92. INFANT JESUS

Red pencil.  $8\frac{1}{2} \times 7$  in. (213 x 175 mm.).

Florence, Uffizi, no. 1548 Orm.

*Bibliography:* Ferri, 1890, p. 289; Mostra Seicento Bolognese, 1947, no. 4; Gernsheim-Lauke, 1956, p. 8.

The complex articulation of the *putto*, the studied luminism, the elegant modulation of the hand, all reveal the artistic preoccupations, probably suggested by Annibale, which link this drawing to those works executed after the voyage to Rome, such as the "Providence" of the Pinacoteca Capitolina or the "Assumption" of the Galleria Estense in Modena.

## 93. MADONNA AND A SAINT

Pen.  $10\frac{5}{8} \times 7$  in. (265 x 175 mm.).

Florence, Uffizi, no. 12427 F.

Unedited.

The confidence with which Ludovico maps out his figures, drawing only the rapid outline and summarily watercoloring in the shadows, suggest a late date for this drawing, possibly in the last decade of the artist's life. This suggestion is confirmed by a comparison of this with drawings such as the "Crucifixion" of Vienna (Albertina no. 2072) or the "Madonna" of the Ellesmere Collection (no. 4) and with paintings such as the "Madonna" of the Lansdowne Collection or the "Martyrdom of St. Margaret" in Mantua, all of which reveal the same genial liberty in resolving the problems posed by the great ceilings of the Counter-Reformation.

## ANNIBALE CARRACCI

Born in Bologna in 1560 and died in Rome in 1609. Presumed to be a student of Ludovico, he demonstrated from the beginning his completely different inclinations, aligning himself to the local late-Mannerist taste (B. Passarotti) and trying himself out, between 1584 and 1588, as an independent, in more stimulating experiences (Correggio, Barocci). In 1584 he collaborates with his cousins on the frescoes of Palazzo Fava, where he reveals new Emilian tendencies (Tibaldi, Niccolò dell' Abate) which grow stronger in his "Deposition" of '85, of Correggesque inspiration, and in his "Assumption" of '87. 1588 seems to mark for him the beginning of a "second spiritual period", which strengthened his "wild love for the truly great Italian painting" and when his relationship to tradition becomes "intimately romantic, and not doctrinal or archeological; evocative, and not retrospective" (Longhi). The Dresden altar done in that year, in fact, reveals a neo-Venetianism which, allied to echoes of Parma and Ferrara, will have a powerful influence on the anti-Mannerist reform of the Incamminati Academy. Annibale again collaborates with Ludovico on the Palazzo Magnani-Salem in Bologna (1588-91) and, experimenting with the most varied genres—from caricature to learned allegory, from portraiture to mythology—he develops a new classicism which seems to rediscover the forms of nature in history (see "The Samaritan Woman" of Brera, 1595, and the frescoes, again done in collaboration with Ludovico, in Casa Sampieri, 1593-94). It is finally and especially in the famous Galleria Farnese (c. 1597-1604) that the Bolognese artist succeeds in reliving all of his Roman experience and at the same time leading the way for the most varied artists of the 17th century: from Bernini to Pietro da Cortona, from Domenichino to Poussin, from Albani to Guido Reni. The restless, versatile, sensuous Annibale is thus clearly distinguished from his cousin Ludovico, but both of them, albeit in different ways, foreshadow many aspects of Baroque art.

## 94. STUDY FOR A ST. SEBASTIAN

Red pencil on white paper.  $15\frac{7}{8} \times 6\frac{1}{16}$  in. (397 x 152 mm.).

Florence, Uffizi, no. 1530 F.

*Bibliography:* Ferri, 1890, p. 288.

This is a study which, in the firm solidity of its shapes, in the nervous approximation of the drapery, in its slightly static articulation, reveals a certain affinity to the sketches of the artist's youth, such as "Europa and the Bull" of the Gernsheim Collection, the "Dwarf" of the Oppé Collection, suggesting a date of around 1585, which is to say anterior to the



predominance of his meditation on the works of Correggio.

#### 95. BOUND NUDE

Black pencil, highlighted with white lead, gray paper.  $9\frac{3}{8} \times 10\frac{1}{4}$  in. (234 x 268 mm.).

Florence, Uffizi, no. 12425 F.

*Bibliography:* Wittkower, 1932, no. 310; Mahon, 1956, no. 180; Gernsheim-Lauke, 1956, no. 8.

Study for the Atlas on the right of "Venus" and Anchises" in the Farnese Gallery. The confident modeling still vibrates within its restless outline and with its delicate highlighting, before giving way to the neater stylization of the fresco. This transition of an idea, sometimes fresh and always original, from the preparatory studies to the perfect harmony of the frescoes, confirms the complexity of Annibale's classicism.

### GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO

Born in Cento di Ferrara in 1591 and died in Bologna in 1666. His imaginative "felicity", praised by Ludovico, at the same time surely drew upon the complex experiences of the Carracci ("Cento Screen", 1591, by Ludovico) and those of Guercino's compatriot, Scarsellino. It was above all, however, in Venice, where he went in 1618, that the anti-literary Guercino matured his vigorous luminism, his Baroque "dabbling" (see the "St. William of Aquitaine" of 1620). After his sojourn in Rome from 1621 to '23 (the years during which he painted the Ludovisi "Aurora" and the "Tomb of St. Petronel"), his inspiration successively changes, first to a more disciplined style, then, under the influence of Reni's idealization (Guercino went to Bologna in 1642), to a dignified compromise, far removed from the youthful vigor which also fascinated Crespi.

#### 96. ST. SEBASTIAN

Pen.  $7\frac{3}{8} \times 10\frac{3}{8}$  in. (185 x 260 mm.).

Florence, Uffizi, no. 12475 F.

*Bibliography:* Marangoni, 1959, no. 2.

A youthful sketch, which has the creative ardor of Guercino's first works, and in which the artist relives the teachings of the Carracci (see no. 95 exhibited here) according to his own vigorous exigencies of lighting. The very fine stroke of the pen rapidly suggests the outlines of the figures and their *chiaroscuro*

effects, masterfully reinforced by judicious touches of bistre.

#### 97. PUTTI SEATED ON CLOUDS

Red ochre.  $8\frac{1}{2} \times 7\frac{1}{8}$  in. (213 x 178 mm.).

Florence, Uffizi, no. 20190 F.

*Bibliography:* Marangoni, Dis. Uffizi, 1912-21, IV, 2, tav. 23; Marangoni, 1920, fig. 47; Giglioli, 1922, p. 45; Rusconi, 1923, p. 600; Marangoni, 1959, no. 44.

Although abandoning the energy of the youthful conceptions, the complicated compositional texture of this sketch displays so acute a sensitivity for the essence of pictorial counterpoint that it appears to be opposed, although episodically, to the more compromising accents and to the more static effects of the contemporary works painted by the mature Guercino.

### GUIDO RENI

Born in Bologna in 1575 and died there in 1642. He studied the Counter-Reformation painting of Cesi and of Ludovico, but a first trip to Rome (1601-02) seemed to disturb his Bolognese experience and to direct him temporarily toward the Cavalier d'Arpino. It was the contact, or rather the impact, with Caravaggio that awakened him to a new meditation, source of the metaphysical idealization which seems to culminate (upon his return to Bologna in 1611-12) in the "Samson" and in the "Slaughter of the Innocents" and then (upon his return to Rome, from 1611 to 1614) in the Pallavicini "Aurora". Thereafter, having returned to Bologna almost definitely, Guido approaches the style of the Carracci (as in the "Assumption of the Virgin" of Genoa), but above all he distills a cold chromaticism which prepares the way for his so-called "Silver Period" (already present in the "Plague altarpiece", c. 1631). By this path, Reni's idealism strikes "paradisiac notes" ("Atalanta and Hippomenes" of Naples), becoming more sensitive with a timid and tenuous pictorialism and in precociously neo-classical images, which were to influence French painting until Ingres.

#### 98. WOMAN KNEELING

Black pencil and white lead, prepared paper.  $10\frac{3}{16} \times 7\frac{3}{16}$  in. (255 x 180 mm.).

Florence, Uffizi, no. 1429 E.

*Bibliography:* Ferri, 1890, p. 306; Marangoni, Dis. Uffizi, 1912-21, IV, 2, tav. 14; Giglioli, 1922, p. 36; Mostra Seicento Bolognese, 1947, no. 75; Cavalli, 1954, no. 1, p. 135, tav. 1.



Sketch for the woman on the right of the "Slaughter of the Innocents" in the Pinacoteca of Bologna (1611). The monumentality of the figure and the gentle *chiaroscuro* transitions testify to evident Roman influences (from Raphael to the Medici "Niobe"), refined in the painting by a stylistic meditation aspiring to a more rarefied and crystalline luministic play, to a marble-like dramaticity.

## GIAN LORENZO BERNINI

Born in Naples in 1598 and died in Rome in 1680. The son of a Florentine sculptor, he moved with his father to Rome in 1605, where the study of the Carracci's mythology and of the Venetian color of the sculptor Mariani and of Rubens, quickly dissolved the remaining Mannerist traits of the early works and led him toward an energetic Baroque pictorialism, destined to renew the Roman environment with grandiose works of architecture and sculpture. From 1625 on, after the sculptures in the Villa Borghese (c. 1617, '18-24), Bernini planned enormous ecclesiastical structures (the Baldacchino of St. Peter's, the colossal Cathedra or chair, in the same church, 1657-66; the monument of Alexander VIII), the dynamic colonnade of St. Peter's Square (1656-65), fantastic fountains (the Old Boat in the Piazza di Spagna, 1627-29; the Triton in Piazza Barberini, 1632-37; the Fountain of the Rivers in Piazza Navona, 1648-51) and grandiose chapels, in which he managed to combine architectonic scenography with warm, expanded sculptured forms ("St. Theresa and the Angel", 1644-52). His psychological penetration and a consummate skill succeeded moreover in giving life to a new type of portraiture from the most famous examples of which we may recall the busts of Urban VIII, Innocent X, Francesco d'Este and Louis XIV. His great fame as a sculptor and an architect caused him to be summoned also to France (1665), but his fantastic projects for the Louvre were never executed for being too remote from the traditional French *mesure*. He ended his artistic life with the architectonic-sculptural complex "Blessed Ludovica Albertoni" (1674-75), which marks the culmination of his religious sensibility and that of Italian Baroque sculpture in general.

### 99. SKETCH FOR THE FRONTISPIECE OF THE "COMMENTATIONES" OF FATHER OLIVA

Charcoal. 9 $\frac{1}{8}$  x 8 $\frac{1}{4}$  in. (227 x 206 mm.).

Rome, Gabinetto Nazionale delle Stampe, no. 127485.

*Bibliography:* Brauer-Wittkower, 1931, no. 94, pp. 175s., 178s., tav. 139; Grassi, 1945, p. 48.

One of the most interesting studies for the "Multiplication of the Loaves", which decorates the frontispiece of the third volume of Father Oliva's sermons, published in Lyons in 1677 with the title "In selecta scriptural loca ethicae commentationes". After having determined the compositional pattern of the figure in other sketches (see nos. 127487, 127482 and 127484 of the same collection), the artist here concentrates on the dynamic rendering of the foreshortening and on his pictorial modulations, which remind us of the vibrant lightness of his mature sculpture (from "St. Theresa and the Angel" to the "Blessed Albertoni"). Precisely these most characteristic elements of Bernini's imagination were lost in the accurate but cold reproduction executed by the etcher, who was preoccupied with filling in the background with minute ornamentation, extraneous to the artist's intention.

## PIETRO BERRETTINI, CALLED PIETRO DA CORTONA

Born in Cortona in 1596 and died in Rome in 1669. He was probably directed toward art by the Florentine Andrea Commodi, who worked in Cortona between 1609 and 1612. After a hypothetical stay in Florence, he joined Commodi in Rome (1613) and found lodgings with Baccio Ciampi. The study of antiquity, of the Carracci, Lanfranco, Rubens, and the contact with Bernini, all reveal themselves in the exuberant "facility" of the "Rape of the Sabine Women" (1630). There follow the great fresco decorations of the Palazzo Barberini in Rome (1633-39), the Pitti Palace in Florence (1637, 1640-47) and, again in Rome, of the Chiesa Nuova (1647-65) and of the Palazzo Pamphili (1651-54), in which Pietro used grandiose illusionistic devices and daring Baroque myths which, much more than the easel paintings, greatly influenced Luca Giordano, Bacciaccia, and Andrea Pozzo. As architect, Berrettini preferred to return to the tradition of Bramante's classicism rather than to the innovations of Bernini; the Roman churches of Santa Maria in Via Lata and of Santa Maria della Pace in fact aim at the creation of a measured, harmonic environment. As a theorist, he published in Florence in 1652, together with the Jesuit Giovanni Ottomelli, the "Treatise on Painting and Sculpture: Their Use and Abuse", in which he was particularly concerned with defining the religious and social "propriety" of the work of art.

### 100. BATTLE OF THE CENTAURS AND THE LAPITHS (r.) VARIOUS SKETCHES FROM ANTIQUITY (v.)

Black pencil and pen with a few cancellations in red ochre.  $11\frac{1}{4} \times 17\frac{1}{8}$  in. (281 x 428 mm.). Rome, Gabinetto Nazionale delle Stampe, no. 128780.

*Bibliography:* Below, 1932, p. 8, no. 7; Bianchi, 1956, no. 49, tav. LIII.

The slightly scholastic scrupulosity in evoking antiquity, evident not only in the copies from the Trajan column, but also in many of Pietro da Cortona's youthful mythological works (at least up to the confident swirls of the "Rape of the Sabine Women", 1630), also appears in these studies. The artist, caught up in the compositional scheme, insists upon strong outlines which, in the absence of the more mature play of *chiaroscuro* to come, do not confer an illusionistic effect upon the Baroque swirl, and even admit one or two Mannerist reminiscences (the running warrior, the inverted foreshortening of the fallen figure). In short, we are here dealing with a slightly stereotyped mythology, which will, however, quickly come to life in Florentine and Roman ceilings.

#### 101. MADONNA AND SAINTS

Black pencil.  $12\frac{1}{2} \times 10\frac{3}{8}$  in. (313 x 260 mm.). Florence, Uffizi, no. 1412 F.

*Bibliography:* Ferri, 1890, p. 184.

The vibrant *chiaroscuro* of this sketch recalls altarpieces such as the "Madonna Enthroned" in the Pinacoteca of Brera (1631); but a more heavily accentuated composition swirling is about to break the traditional parallelisms with more daring strokes (see the "Annunciation" of San Francesco in Cortona). The artist is in fact already fleeing the solidity of architectonic stage-sets and, in the luministic variations of the sky, prepares himself for illusionistic foreshortening.

#### 102. BUST OF A WOMAN

Black pencil and charcoal, touches of white lead, gray paper.  $13\frac{1}{8} \times 10\frac{5}{8}$  in. (333 x 257 mm.).

Rome, Gabinetto Nazionale delle Stampe, no. 124329.

*Bibliography:* Bianchi, 1956, no. 56, tav. LX.

During his first stay in Florence in 1637 Pietro da Cortona painted two walls in the Sala della Stufa of the Pitti Palace with the theme of the "Golden Age and the Silver Age", according to the erudite conceptions of Michelangelo Buonarroti the Younger. The cartoons are now lost, but this study for the feminine

figure on the left of the "Golden Age" is certainly one of the most notable of the artist's early maturity. It should be noted how the probable influence of Correggio serves to graduate the form in felicitous *sfumature* (shadowings) which prepare the way for the reception of the soft color of the frescoes, and how the vigorous outlines of the preceding classicist drawings (compare "The Centaurs and Lapiths" exhibited here) become attenuated in a delicate lightness, which will not fail to inspire many artists to come.

### CARLO MARATTA

Born in Camerano in 1625 and died in Rome in 1713. A faithful student of Andrea Sacchi, he studied the works of Albani, Lanfranco, Annibale Carracci and, above all, those of Correggio and (through Reni and Domenichino) Raphael, whose frescoes in the Vatican he restored (see, among the large altarpieces, that of the "Death of St. Francis Xavier" in the Church of Gesù, and, among the frescoed ceilings, those of the "Triumph of Clemency" in the Palazzo Altieri in Rome and the "Birth of Venus" in the Villa Falconieri in Frascati). A moderator of the Baroque emphasis, and as such praised by the classicist Bellori, he enjoyed a wide fame, especially in England, also for his refined and aristocratic portraiture. He had numerous students (Chiari, Luti), who opened the way to the neo-classical taste.

#### 103. MADONNA

Black pencil and white lead on gray paper.  $17\frac{1}{2} \times 11\frac{7}{8}$  in. (437 x 286 mm.).

Florence, Uffizi, no. 9681 S.

*Bibliography:* Santarelli, 1870, p. 660.

This is an unedited study for the "Visitation" in Santa Maria della Pace in Rome (1656), of which there exist other versions in the Print Museum in Berlin and in the British Museum in London. The echo of Pietro da Cortona's *sfumato* is evident (see also no. 101) exhibited here), but Maratta translates its compositional vehemence into attenuated and refined modulations, which show the influence of Sacchi's teaching.

### ANDREA POZZO

Born in Trento in 1642 and died in Vienna in 1709. He finished his early education in the Veneto (decorations of San Francesco Xavier in Mondovì, 1676) and in 1681 was called to Rome. For the most part, he worked in Jesuit churches, to which order he him-



self belonged: the Church of Gesù in Frascati, Sant' Ignazio in Rome, and then in Vienna, where he went in 1704, in the church of the Jesuits and in the Liechtenstein palace. His experience in Cortona led him to the problem of monumental decoration, but in a structurally more complex sense. He in fact created illusory and gigantesque scenography, which, annulling the concrete space of the building, substituted for it bold architectonic frames including clusters of foreshortened figures. Besides being a painter with this new spatial illusionism, Pozzo was also a theorist and in 1693 published in Rome his illustrated "Perspective for Painters and Architects".

104. PLAN FOR AN ALTAR (r.)  
PERSPECTIVE SKETCH (v.)

Pen and watercolor on white paper, black pencil. 16½ x 11½ in. (407 x 278 mm.).

*Florence*, Uffizi, no. 7782 A.

*Bibliography*: Santarelli, 1870, p. 417; Muraro, 1953, no. 42, fig. 27.

Interesting example of a study for those grandiose structures which are found in the work of the Trentine painter. To promote the illusion, the expert draftsman uses his consummate, luministic *chiaroscuro*, which creates a complicated and imaginative space and also succeeds in capturing the subtle accuracy of detail.

MATTIA PRETI, CALLED CALABRESE

Born in Taverna in 1613, died in Malta in 1699. He was probably in contact first with the Caravaggesque Neapolitan environment (Battistello) and then, in around 1630, with that of the Roman Caravaggisti (Serodine, Valentin, Sandrart), taking stock in the course of his numerous voyages in Northern Italy, of Venetian touches, even those filtered through Guercino and Lanfranco (from the frescoes of Sant' Andrea della Valle, 1650-51, to those of the choir and of the cupola of San Biagio in Modena, 1653-56). In Naples, to which he returned in 1656 and remained until 1660, Preti comes into contact with the art of Luca Giordano, holding however to the local Caravaggio style in order to express his desolate, flashing melancholy (as in the "Banquet of Absalom" in Capodimonte, in the "Return of the Prodigal Son" in the Palazzo Reale, in the sketches for the scenes of the Plague, again in Capodimonte). From 1661 the artist is in Malta, where he works for more than thirty years (executing, among other things, the frescoes for the Cathedral of San Giovanni della Valetta, 1661-66), but his works, repetitious and hasty, no longer reach the vitality of his youth, but harken sadly back to the past.

105. ANGEL

Red ochre and black pencil. 8½ x 5½ in. (204 x 135 mm.).

*Naples*, Museo di S. Martino, no. 20715

*Bibliography*: Ivanoff, 1959, no. and tav. 98.

Probable study for the frescoes in the cupola of San Domenico Soriano of Naples (c. 1656), one of the highest works of the "homeless" Calabrese, who, upon his return from voyages to Central Italy, seems already abreast of the virtuosity of Luca Giordano. Even in his decorative foreshortening, Preti certainly does not indulge in exterior graces, and his lighting technique, drawn from Caravaggio, still guides the outline, which becomes most mobile, relevant and dramatic, never for a moment giving in to the more elementary and schematic graces of Luca.

LUCA GIORDANO

Born in Naples in 1634 and died there in 1705. He was the disciple of his father and a follower of Ribera, Lanfranco and Reni. He exercised his eclectic spirit by imitating the works of the most diverse artists, so that he was famous as a forger. In 1650 and again in 1654 he went to Rome, where he came into contact with the circle of Cortona; in 1667 he went to Venice where, in the canvases of the church of the Salute, he skillfully imitated the great Venetians of the past. From 1670 he dedicated himself to large-scale decoration and filled with "a flood of color and light" the churches and palaces of Naples, Montecassino, Florence and Bergamo. In Spain, where he was from 1692 to 1702, he frescoed the ancient chapel of the Royal Palace, the cupola of the sacristy of the Cathedral of Toledo, the antechamber of the Good Retreat, the great staircase of the convent and the church of St. Laurence in the Escorial. His inventive vivacity and his keenness of execution in these undertakings brought to maturity the influences of Lanfranco and Pietro da Cortona, and he demonstrated a predilection for clear atmospheric color that foreshadows 18th century painting. In 1704, having finally returned to Naples, Luca brought into being the most luminous of his airy fantasies in the fresco of the Cappella del Tesoro in San Martino.

106. ST. SEBASTIAN

Pen on ashen paper. 11½ x 8½ in. (290 x 210 mm.).

*Florence*, Uffizi, no. 6685 S.

*Bibliography*: Santarelli, 1870, p. 430; Ivanoff, 1959, no. and tav. 101.

This is a sketch of the artist's youth for the "St. Sebastian" of Dresden, a painting strongly influenced, as is the drawing, by the teachings of Ribera. Graphically speaking, Luca attempts to react against the rigor of the master with an abundance of strokes and dots which tends to quicken the composition and to render it more vibrant. Thus the outline becomes extremely unsteady and approximate, and seems to prepare the way for the later, more mechanical "dabbing" effect. The signature at the bottom should be noticed, in the same ink as is used in the drawing, and surely authentic.

#### 107. BISHOP IN PRAYER

Pen and watercolor.  $10\frac{3}{16}$  x  $7\frac{1}{2}$  in. (255 x 188 mm.).

Rome, Gabinetto Nazionale delle Stampe, no. 124831.

*Bibliography:* De Rinaldis, 1910, p. 153; Ivanoff, 1959, p. 150.

This drawing, too, like the others from a series of 22 folios, all in the same collection, reveals so self-confident a use of the "dab" as to suggest a relatively late period in the life of Luca Giordano. The by now expert fresco-painter indulges himself in unexpected flicks of the pen, in masterful, incisive strokes, in rapid and suggestive hints which prefigure the colorful clarity of his airy crowds. The present Bishop plants his pastoral emblem on the curve of a cloud and his summarily sketched face is enraptured with flashing heavenly illumination.

### SALVATOR ROSA

Born in Arenella near Naples in 1615 and died in Rome in 1673. His beginnings center in the environment of Ribera and of Aniello Falcone, a painter of genre scenes and of battles. After visits to Rome (1635, 1637), during which he came into contact with Cerquozzi, Bamboccio and Grechetto, in 1640 he went to Florence, where he met the poet-painter Lorenzo Lippi, and with him he founded the literary academy of the "Percossi" ("The Stricken Ones"). From 1649 he was active in Rome, sacrificing in his last years his more authentic vocation as landscapist to narrative painting. Taking his point of departure from the Neapolitans, from Annibale Carracci and Claude Lorrain, Rosa succeeded in creating a "characteristic" landscape (which is to say picturesque, as opposed to heroic), wild and pre-Romantic, destined to influence Magnasco and the English landscapists. It was in fact the Romantics who created the myth of the painter's patriotic and conspiratorial personality.

#### 108. GATE AT VILLA MADAMA

Watercolor.  $10\frac{1}{4}$  x  $8\frac{3}{4}$  in. (257 x 219 mm.).

Rome, Gabinetto Nazionale delle Stampe, no. 125155.

*Bibliography:* Ivanoff, 1959, no. and tav. 92.

In search of an "extravagant mixture of the horrid and of the domestic, of the plain and of the precipice", as he wrote in a famous letter, Salvator lingers over this rustic corner of 17th century Rome. A particular freshness in his search for light causes each detail to come to life, and captures it in a precise moment of daylight. It is perhaps because his inspirations came to him on precise occasions that he enjoyed identifying the concrete locations of his studies (as in this drawing: "gate, near Villa Madama"), and sometimes even the exact day and hour. At any rate, this is one more testimony of the fact that the heroic landscapes of his contemporaries did not interest him.

#### 109. LANDSCAPE WITH FIGURES

Pen.  $5\frac{3}{16}$  x  $10\frac{5}{8}$  in. (130 x 265 mm.).

Florence, Uffizi, no. 452 P.

Unedited.

The line of the drawing, which vivaciously delineates the outline in search of an achievement foreign to the suggestive vivid luminosity of his earlier studies (see no. 108 exhibited here), reveals obvious affinities to numerous folios of his Florentine period, in which Rosa seems to be sensitive to the influence of Stefano della Bella and of Callot. According to B. De Dominici ("Vite de' pittori . . .", III, 486, Naples, 1745), it was precisely during these years that the artist "in order not to remain idle, began etching . . . and his genius increasing, or rather becoming perfect with practice in etching, he executed many copperplates, the ink-drawings for which he had done excellently with graceful and beautiful lines and with an almost eccentric originality of conception".

### JACQUES COURTOIS, CALLED BORGOGNONE

Born in 1621 at St.-Hippolyte in Franche-Comté, died in Rome in 1675. He was a disciple of his father Jean Pierre, and in 1636 came to Italy with his brother Guillaume, and in Milan enrolled in the Spanish army for three years. In 1639 he went to Bologna, where he came into contact with the painter Jerome from Lorraine, with Reni and with Albani. From there he



went to Florence for a brief stay with the Dutch painters Grabat and Monsù Montagna, and finally reached Rome, where he underwent the influence of Michelangelo, Cerquozzi, Bamboccio and Salvator Rosa. His fame is based especially upon the numerous "Battles" which he painted in Bergamo (1647-49), Florence (for Mattia de' Medici) and Rome, to which city he returned in 1657 and became a Jesuit, without however abandoning his preferred vocation.

#### 110. BATTLE OF HORSEMEN

Pen and watercolor.  $4\frac{3}{8} \times 11\frac{5}{8}$  in. (110 x 290 mm.).

*Florence, Uffizi, no. 1032 F.*

*Bibliography:* Ferri, 1890, p. 185.

A composition study, whose somewhat schematic equilibrium suggests a date anterior to Borgognone's arrival in Rome, where he underwent the influence especially of the vigorous pictorialism of Salvator Rosa and consequently thereafter articulated his battle scenes in more decisive sections and in more rapid flights.

#### PIER FRANCESCO MAZZUCHELLI, CALLED MORAZZONE

Born in Morazzone (Varese) in 1571 and died in Piacenza in 1626. After some unspecified Lombard training he was in Rome, where he met Federico Zuccari and painted his first frescoes in San Silvestro in Capite. After his return to Milan, he enjoyed the favor of Cardinal Federico Borromeo, and executed vast religious cycles. Between 1602 and 1605 he did the frescoes for the chapel of the Ascent of Calvary, between 1609 and 1612 the chapels of Sacro Monte in Varallo and Varese; finally in 1620 the macabre chapel of Pia Mortis Sodalitas in San Gaudenzio of Novara. In these Counter-Reformation cycles he manifests the influence of Gaudenzio Ferrari's dramaticity, whereas in the canvases he reveals instead Mannerist anxieties and preciousness which contrast with his violent "tenebrous" paintings. He died unexpectedly while decorating along with Guercino the cupola of the Cathedral of Piacenza, where he left his paintings of the prophets David and Isaiah.

#### 111. CHRIST VILIFIED BY THE JEWS

Red ochre with highlighting in white lead.  $10\frac{3}{8} \times 9\frac{3}{8}$  in. (259 x 235 mm.).

*Milan, Castello Sforzesco, P.B. 1671/1-4579/1.*

*Bibliography:* Baroni, 1944, p. 75, fig. 4; Ivanoff, 1959, p. XXVIII, no. and tav. 36; Spina Barelli, 1959, no. 52.

This is a sketch for "Christ before Pilate", painted by Morazzone in Sacro Monte in Varese (c. 1609), which proposes significant variations with respect to the fresco. While in the painter the affinity to the religious pathos of Gaudenzio de' Ferrari is evident, the draftsman subordinates the same characters from the Counter-Reformation scene to delicate and penetrating highlighting, to subtle compositional passages (Christ in the center, whose folds irradiate the figures of the bystanders), of a decidedly Mannerist inspiration. It is precisely this stylistic diversity, however, between the artist's canvases and his frescoes, and even between his sketches and his paintings, that confirms in him the existence of diverse possibilities and makes of him one of the most interesting personalities of the complicated Lombard circle at the beginning of the century.

#### DOMENICO FETTI

Born in Rome probably about 1589, and died in Venice in 1623. A pupil of Cigoli, he appreciated in the master from the beginning his neo-Venetianism, while nevertheless also approaching the circle of Caravaggio (Borgianni, Serodine). From 1613 he was in Mantua as painter to the court of Cardinal Ferdinando Gonzaga, who sent him to Venice in 1621 for the purchase of paintings. This Venetian experience was of fundamental importance to him, for it decided him to settle there in 1622. Through the influences of Bassano and Tintoretto, of Veronese and even of Rubens, the Roman was enabled to elaborate a manner which became more and more "picturesque" and luminous, concentrating his efforts upon small compositions (among the most beautiful of which are "The Flight into Egypt", "Andromeda and Perseus", "Hero and Leander" and the "Triumph of Galatea" in Vienna). His artistic freedom was not without its influence on the formation of important artists, such as Maffei of Vicenza and Sebastiano Mazzoni of Florence.

#### 112. ST. AGATHA

Black pencil, prepared paper.  $13\frac{7}{16} \times 8\frac{1}{16}$  in. (336 x 224 mm.).

*Florence, Uffizi, no. 8220 S.*

*Bibliography:* Santarelli, 1870, p. 340; Muraro, 1953, no. 48, fig. 31.

One of the mature studies of the artist, who in Venice returns to the study of the motifs of Correggio and of the Roman painters, sometimes indulging in veiled *chiaroscuro* transitions, which more often become vivid and brilliant. This is one of Fetti's preoccupations, which will inspire local painters such as Mar-

cantonio Bassetti, and will also have repercussions on Venetian painting of the 18th century.

### 113. STUDY OF THE APOSTLES (r.)

#### THE ASSUMPTION OF MARY AND AN ANGEL (v.)

Black pencil. 13 x 15½ in. (325 x 390 mm.).  
*Florence*, Uffizi, no. 13038 F.

*Bibliography*: Ferri, 1890, p. 188; Muraro, 1953, no. 47; Pignatti, 1954, p. 310; Michelini, 1955, p. 134; Pignatti, 1959, p. 163, no. and tav. 20.

These are probably studies for the "Assumption" of the Pinacoteca of Munich, one of the most significant works of the late Fetti, in which an energetic chromatism, full of iridescent and unexpected light, powerfully transfigures influences from his training which are much cruder in his sketches. In the Apostles (on the other side of this folio), the artist recalls the shapes of Tintoretto (even in the outline, more schematic than the figure in the center), but he quickly resolves them in a more dynamic and less theatrical movement, in a darting of outlines which foreshadow the vitality of execution in the painting. The same may be observed in the sketch of the Virgin, still reminiscent of his Roman experiences and about to be changed in the painting with the Venetian archaic touch, almost as if to balance the wispy border of angels.

### JOAN LISS

Born in Oldenburg (Germany) in about 1595 and died in Venice in 1629-30. From his youth he underwent the most diverse influences: from 1616 to 1619 he was in Holland, then in Paris and then Venice (1620-21), to which he returned in 1624, after having become acquainted with the Caravaggio circle during a brief visit to Rome. A major factor was his contact with the pictorial liberty of Fetti, along with the influence of the great Venetian painters of the 16th century (such as Veronese) and that of Rubens, all of which contributed to his abandonment of the vivacious and youthful genre scenes (such as the "Game of Morra" in the Kassel Gallery), to reach the mature coloristic vitality ("Venus before the Mirror" in the Uffizi, "St. Jerome and the Angel" in San Niccolò dei Tolentini in Venice) which will influence 18th century painting (Ricci and Tiepolo).

### 114. BANQUET

Pen and brush, brown and red ink. 9¼ x 13⅞ in. (231 x 339 mm.).

*Florence*, Uffizi, no. 10564 S.

*Bibliography*: Santarelli, 1870, p. 722; Henkel, 1931, p. 114; Steinbart, 1940, pp. 66, 164, tav. 25; Schilling, 1944, p. 30; Steinbart, 1946, p. 60, tav. XXIV; Muraro, 1953, p. 31; Magagnato, 1956, p. 34; Pignatti, 1956, p. 374; Pignatti, 1959, p. 168, no. and tav. 34.

In this sketch Liss elaborates upon the composition of the Kassel painting, of which there exist many versions; the strokes of shadowing in particular testify to this, for in their determination they presuppose a prototype. The luminosity derived from Caravaggio however remains lively and reveals to us how the artist, while still young, reconsiders his own stinging genre scenes, orienting himself toward Italian art.

### BERNARDO STROZZI

Born in Genoa in 1581 and died in Venice in 1664. Directed toward painting by the Sienese Mannerist P. Sorri, he was for a time influenced by the painters Vanni and Salimbeni, who were followers of Barocci (frescoes in Palazzo Carponetto in Sampierdarena), but he soon became oriented toward the Flemish school (especially Rubens and Van Dyck), the Caravaggio-like style of Gentileschi, and the Lombards (Procaccini, Cerano, Morazzone), thus breaking the heavy Genoese late-Mannerist tradition. Thereafter, he went to Venice and worked there from 1631, his "frank and resolute manner" finding new and useful inspiration in Venetian 16th century painting, enabling him to arrive at an inventive liberty and a pictorial openmindedness (we may recall, for example, the altarpiece of "St. Sebastian" in San Benedetto of Venice, and the "Charity of San Lorenzo" in the Kress Foundation of New York) which, in the last phase of his activity, seem to "sweeten" into a greater delicacy ("Allegory of Summer and Fall" of Dublin). In this way, Strozzi renewed the Venetian environment in an active exchange of influence with Liss and Fetti, attracting the most talented young personalities, such as Mazzoni and Forabosco.

### 115. JUSTICE

Pen and sepia, gray paper. 5¼ x 3¼ in. (132 x 92 mm.).

*Genoa*, Gabinetto dei disegni del Comune, no. 2912.

*Bibliography*: Grosso-Petorelli, 1910, no. and tav. 62; Muraro, 1953, p. 22; Ivanoff, 1959, no. and tav. 52; Pignatti, 1959, p. 170, no. and tav. 39.

This is a lively sketch from the painter's youth (no later than the 1610's) in which he



studies a typically Mannerist compositional form, probably inspired by a Vanni or a Salimbeni through the intermediary of Sorri. The admirably mobile line shuns facile effects of outline or light, seeking instead those subtle and dense pictorial transitions which will remain fundamental in all of Strozzi's production. In this way the allegorical mannequin achieves new vitality, which vibrates in the wrinkles of the dress, in the vivacious ramification of the drapery, and already assures that his encounter with the exuberant pictorialism of Rubens will be profitable.

# 116. PUTTI AND THE FIGURE OF A SAINT (I.) STUDIES OF HANDS (v.)

Charcoal and red ochre.  $10\frac{1}{8} \times 15\frac{3}{4}$  in. (252 x 393 mm.).

Genoa, Gabinetto dei disegni del Comune, no. 2918.

*Bibliography:* Pignatti, 1959, p. 171, no. and tav. 41.

The fluid rotundities and the flow of the drapery reveal obvious echoes of Rubens, which call into action (in a way that is different from that of the preceding drawing) all of Strozzi's vivacious pictorial sensibility. Here he indulges in a *chiaroscuro* fullness that is less restless, foreshadowing the "happy melodiousness" of color characteristic of the works executed around 1623, the artist's most Flemish period. It is natural that in this phase, detail acquires a particular importance; one need only notice how fleetingly the artist delineates the John the Baptist in the background, while his attention is concentrated on the cheeks of the *putto* in the foreground.

## BENEDETTO CASTIGLIONE, CALLED GRECHETTO

Born in Genoa about 1600, died in Mantua in 1665. A student of the late Mannerist Giovanni Battista Paggi and of Giovanni Andrea de Ferrari, he turned to the Flemish artists (among whom we may mention Jan Roos and Van Dyck) and to Sinibaldo Scorza, a painter, like him, of animals. In 1634 he went to Rome, where he became susceptible to the Venetianism of Poussin; in 1635 he was in Naples and in about 1648 in Mantua, where he felt the influence of Fetti, turning himself thereafter, in about 1650, toward Rubens and Bernini. A famous etcher and the inventor of monotype, his graphic works confirm his initial Nordic inspiration, and probably exert an influence upon Salvator Rosa. They were particularly

admired by the French and the English in the 18th century.

# 117. CHARITY

Brush, with touches of yellow, green and red.  $10\frac{1}{8} \times 7\frac{3}{8}$  in. (253 x 185 mm.).

Milan, Castello Sforzesco, no. P-D 65/3-2008/2.

*Bibliography:* Niccodemi, 1944, p. 26 ss., tav. II.

The particular compositional solidity of this study, in which distant echoes of Van Dyck and Rubens are translated into a new essentiality, suggests a date certainly posterior to the Roman and Neapolitan experiences of the artist. Perhaps Poussin himself suggested to Grechetto such a simplification, which, however, aspires to personal pictorial accents, strengthened by vivid coloring.

# 118. BACCHANAL

Brush with yellow pigment and green veining, touches of red ochre and black pencil, gray paper.  $11\frac{1}{8} \times 15\frac{3}{8}$  in. (295 x 390 mm.).

Milan, Castello Sforzesco, P-D 657-2008/6.

*Bibliography:* Niccodemi, 1944, p. 26 ss., tav. VI.

The confidence with which Grechetto rapidly traces out with his brush the characters and particulars of this "Bacchanal" turns up again in numerous allegorical scenes of Windsor, dating from the thirties. A new exuberance, nourished by the Roman and Venetian experiences, causes the artist to abandon the analytic naturalism of his youthful studies, and to plunge into mythological and pastoral subjects with a perfectly keyed technique: "The method seems to have been to take a fairly coarsely ground pigment without any binding medium, mixing it with linseed oil, and using a lesser or greater quantity of oil according as the paint was to be more or less opaque" (Blunt). At the same time the artist sought for rather similar effects in his monotype.

## ALESSANDRO MAGNASCO

Born in Genoa in about 1667 and died there in 1749. He was trained in Milan, at the school of the Venetian Filippo Abbiati, and began as a portrait painter, with a great deal of success. From 1703 to 1711 he was first in Genoa and then in Florence, with Gian Gastone de' Medici, where he was able to study the prints of Callot and of Stefano della Bella and the landscapes

of Salvator Rosa. Returning to Milan, he remained there until 1735, the year in which he made a definitive move to Genoa. His long sojourn in Lombardy made possible his contact with Morazzone, who inspired him to studies of light, which thereafter became more and more vibrant and hallucinating. From the arabesques of the "Stories of Pulcinella" to the strained and diabolic convent scenes, the artist brings to maturity a pictorialism which nullifies the corporeality of figures and resolves itself in flicks of color; a musical analogue of the style has been proposed in the *scherzi* of Arcangelo Corelli. After returning to Genoa, Magnasco seemed to content himself periodically in the "Garden Scene" of Palazzo Bianco, with an 18th century grace that was strengthened by his pupil Sebastiano Ricci, and carried to its ultimate conclusions by Tiepolo and Guardi.

#### 119. FIGURE STUDIES

Pen, bistre and white lead.  $12\frac{1}{8} \times 8\frac{1}{8}$  in. (317 x 220 mm.).

Milan, Castello Sforzesco, P-B 1454-4157. Unedited.

These are probably youthful studies, with strong affinities to the early works of his second stay in Milan, in which the artist reveals a freeness of style and a sensitivity to *chiaroscuro* which are already confident. The draftsman, concerning himself above all with the compositional forms cast in a grazing light, foresees their animation with recapitulative touches of white lead, dramatizing the classical elements, and giving a suggestion of the furious touches characteristic of the paintings to come. It should be noticed how the shade of the trees, scarcely hinted at in the background, prepares to invade the compositional field and to overcome the figures.

#### 120. FIGURE STUDIES

Pen, bistre and white lead.  $8\frac{1}{8} \times 12\frac{3}{4}$  in. (217 x 318 mm.).

Milan, Castello Sforzesco, P-B 1455-4156. Unedited.

See the preceding entry. The companions of this sketch also have a formal solidity, which will later give way to violent effects of light, in darting flashes of color arranged in dazzling compositions.

### FRANCESCO SOLIMENA

Born in Serino (Avellino) in 1657, died in Barra (Naples) in 1747. The student of his father Augusto, who was in turn a disciple of Francesco Guarino, he

was then at the school of Francesco de Maria, but he especially studied the works of Mattia Preti and of Luca Giordano. Making himself over in the Neapolitan tradition, therefore, Solimena revealed, from the very first of his decorative undertakings (as in the frescoes of San Giorgio in Salerno and those in Santa Maria Donnaregina in Naples), his inclination toward a vigorous plasticity, heavily chiaroscuroed, which does not become lost with the luminosity of color. In this manner, he set forth a decorative mode which reached its highest point in the great Neapolitan frescoes of the sacristy of San Paolo Maggiore (1685-90) and in the canvases of San Niccolò alla Carità (1697), and was destined to attain success throughout all of Europe, thanks to paintings sent to Vienna, Spain and France. Especially in his fresco painting (as in "Heliodorus Expelled from the Temple" in the church of Gesù Nuovo in Naples, 1725), Solimena maintained a clarity of tone that gives life to his plasticism, while in his oil painting he sought, in the latest phase, to achieve an *impasto* technique. To the great fame of the artist there corresponded a great influence, which he exercised especially over Francesco de Matteis, Conca, Giaquinto, as well as over Domenico Antonio Vaccaro and Giuseppe Bonito.

#### 121. DEBORAH AND BARAK

Pen and watercolor.  $10 \times 7\frac{1}{4}$  in. (250 x 181 mm.).

Florence, Uffizi, no. 6746 S.

Bibliography: Santarelli, 1870, p. 433; Bologna, 1958, pp. 253, 281, fig. 174.

Drawing for the painting of "Deborah and Barak", once in the Harrach Collection of Vienna, for the chronology of which the most recent studies propose a date not earlier than 1728. It should be noticed how, notwithstanding the predetermined streak of light which insists upon a feature derived from Preti, the line is nevertheless still able to skim over the outlines, especially in the vagueness of the background (as in the cascade of the tree and in the angels circling in the sky). In the foreground, on the other hand, the mythological apparatus seems to take over the artist who, in the painting, simplifies it with a more contrasting light.

### SEBASTIANO RICCI

Born in Belluno in 1660, died in Venice in 1734. He came in contact with the Florentine Sebastiano Mazzoni and with the Milanese Federico Cervelli, but his education was completed above all in Bologna, with the study of the works of Guido Reni and at the school of the painter of mythological subjects, Gioseffo del Sole. He was successively in Parma, Piacenza and



Rome, where he studied the great decorations of Annibale Carracci, Pietro da Cortona and G. B. Gaulli; in Florence (1695), where he saw ceilings by Luca Giordano and again by Pietro da Cortona; in Milan (1695-98), where he underwent the influence of Alessandro Magnasco. Thanks to his "incredible cultural rapacity" Ricci was able to exploit so wide a range of contacts and from the beginning of the century, after a fleeting return to Venice (1700), he succeeded in "inaugurating the so-called 'rococo' in the hall of the Pitti Palace or in ceilings in the Palazzo Marucelli" during his stay in Florence in 1706. His travels abroad were also important for the development of 18th century painting, and this is true especially of his stay in England from 1712 to 1716, where he also had as his collaborator his nephew. He returned to Venice and remained there until his death; his rediscovery there of the airy color of Veronese induced Tiepolo, among others, to abandon the manner of Piazzetta for more vivid and serene solutions.

## 122. LANDSCAPE WITH FIGURES

Pen, sepia and watercolor, 8 x 11½ in. (200 x 281 mm.).

Venice, Galleria dell' Accademia, no. R 17.

*Bibliography:* Morassi, 1926, p. 259, fig. 3; Blunt-Croft Murray, 1957, no. 392.

This, like the other studies by Ricci exhibited here, is part of a volume of 95 pages in the Accademia of Venice which gathers together drawings variously dated, like those which go to make up a completely similar volume in the Royal Library of Windsor. This landscape is probably an already mature work, posterior to the voyage to England. The delicate figures are now subordinated to the wide landscape aperture, which gives them a new dimension, while a soft *chiaroscuro* attenuates the flashing spaces of his youthful works. Sketches such as this, of which there exist similar versions on page 54 of the Venetian book and on page 5 of the English book, exercised a great influence on his contemporaries; Francesco Zuccarelli, among others, testifies to this (see no. 139 exhibited here).

## 123. WOUNDED WOMAN WITH AN ARCHER

Pen and watercolor. 5½ x 8 in. (145 x 200 mm.).

Venice, Galleria dell' Accademia, no. 84.

*Bibliography:* Morassi, 1926, p. 265; Blunt-Croft Murray, 1957, no. 386.

The fleeting line and the luminous *chiaroscuro* reveal a spirited and confident stylization, which proposes a more advanced date in

Ricci's life (c. 1720; see, for example, some of the studies for the "Adoration of the Magi" of Hampton Court, dated 1726). The artist, after his return from his European voyages, seems to immerse himself once more in Venetian artistic culture (Veronese), and in the fanciful conception of this mythological scene (probably Apollo killing Coronides, according to Ovid's story) the artist seems clearly the forerunner of Piazzetta and Tiepolo.

## 124. RUSTIC SCENE

Pen and watercolor. 4½ x 6½ in. (104 x 153 mm.).

Venice, Galleria dell' Accademia, no. 84.

*Bibliography:* Morassi, 1926, p. 265.

The full modeling of the figures abandons the neat vigor, of an international flavor, of no. 122 exhibited here, for a more warm and self-possessed imagination, certainly of a more Venetian character. The classical little figures now seem to grow larger and to acquire individual characteristics (note the old man, who already foreshadows the more aulic "character heads" of Piazzetta), just as the tree abandons all traces of an outline in order to become a pure play of *chiaroscuro*. Details such as these, similar to those in the preceding mythological sketch, suggest a dating contemporary with it.

## GIOVANNI ANTONIO PELLEGRINI

Born in Venice in 1675 and died there in 1741. A follower of Paolo Pagani, he was trained especially by studying the works of Luca Giordano and of Sebastiano Ricci and was one of the most successful divulgators of Venetian painting throughout all of Europe. In 1708 he was in England, where he did frescoes and paintings for Castle Howard, in 1713-14 in Düsseldorf and in Bensberg Castle in Bavaria, in 1716-18 in the Low Countries, in 1719 once more in England. After a brief stay in Venice, in 1720 he went to Paris, where he painted a now-destroyed ceiling in the Banque Royale ("probably decisive for French taste of the 18th century"), and where he returned in 1722; in 1724 he went to Austria and finally in 1736-37 he painted in the castle of Mannheim.

## 125. ALEXANDER BEFORE THE BODY OF DARIUS

Pen, white paper. 10½ x 11½ in. (274 x 398 mm.).

Venice, Fiocco Collection.

*Bibliography:* Fiocco, 1955, no. and tav. 12;

Martini, 1959, p. 137s.; Bettagno, 1959, no. and tav. 64.

This is an idea for a painting once in the Albettone villa of which the Museo di Ravenna possesses a lively draft, strengthening the animated conception of the drawing with corresponding color. This animated inventiveness is proper to the painter's maturity; the reminiscence of Ricci is in fact subordinated to a more pictoric articulation, which was perhaps influenced by Luca Giordano.

## GIOVANNI BATTISTA PIAZZETTA

Born in Venice in 1683 and died there in 1754. Having been initiated to sculpture in the workshop of his father, a wood carver, he then became the student of the mediocre "naturalist", A. Molinari. His training was accomplished especially in Bologna, from 1703 to 1711, in contact with Giuseppe Maria Crespi, whose vibrant pictoric effects enabled Piazzetta to strengthen the results he had gleaned, not only from the early Guercino, but also from the renewers of Venetian colorism, such as Fetti, Liss and Strozzi. These motifs appear in the works from his first Venetian period, especially in the altarpiece of "San Jacopo" in San Stae, of 1717, in which the teaching of Guercino is manifested by the compositional balance, overshadowing the echoes of Crespi and of Liss. Piazzetta's concern with Crespi becomes predominant in the "Glory of St. Domenic" in San Zanipolo (1725) and is singularly wedded to some of Veronese's accents, only to give way, in the works from 1735 to 1743, to the influences of Sebastiano Ricci, which lead the artist to brighten his palette with a more pointed and nervous brushstroke ("Ecstasy of St. Theresa", Venice, private coll.; "Rebecca at the Well", Milan, Brera; "Soothsayer", Venice, Accademia). Later, during his first years of the forties, the artist returns to post-Bolognese modes, but his compositions become loose and flabby and reveal an ostentatious theatricality. Meanwhile, precisely in his last year, his school becomes more numerous and his graphic production becomes wider, facilitating the formation of an academic classicism, into which his less gifted students stumbled.

### 126. HEAD OF A BOY WITH A BOOK

Charcoal and white lead on gray paper.  $14\frac{1}{8} \times 10\frac{1}{8}$  in. (374 x 270 mm.).

Venice, Accademia, no. 300.

**Bibliography:** Fogolari, 1913, no. 65; Pallucchini, 1934, pp. 59, 99; 1942, fig. 54; 1956, p. 54, fig. 154.

This and the following study are among the most famous of Piazzetta's portraiture. The

artist, already expert in the use of Ricci's bright palette (see the "Self Portrait" of Vienna, 1735), here reduces his own vigorous idiom to a delightful mastery and is content with typical images, the so-called "character-heads" (such as "Country Boy", "Old Man", "Turk", "Old Man with a Snuff-box", "Musician", "Farmers", in the same collection), destined for wide divulgation through the prints done by more than 40 etchers in Italy and abroad.

### 127. PROFILE OF A WOMAN

WITH SMALL VASE

Charcoal and white lead on gray paper.  $14\frac{1}{8} \times 10\frac{1}{8}$  in. (374 x 270 mm.).

Venice, Accademia, no. 301.

**Bibliography:** Fogolari, 1913, no. 66; Pallucchini, 1934, p. 99; 1956, fig. 159.

See no. 126.

## GIOVAMBATTISTA TIEPOLO

Born in Venice in 1696, died in Madrid in 1770. A pupil of the mediocre Lazzarini, he felt the influence especially of Piazzetta's vigorous *chiaroscuro*, F. Ben-covich's convulsed forms ("Madonna del Carmelo", Milan, Brera), and the drawings and etchings of Rembrandt, yielding later to the influence of Sebastiano Ricci (as in the "Temptations of St. Anthony" of Brera, and in the frescoes in Udine of 1726). From then on, his work is characterized by a luminous and transparent coloring, without shadow, tending to lighten the paintings. These paintings, by means of illusory architectonic frameworks (executed for the most part by his collaborator Mengozzi-Colonna), aim at any airy spaciousness *ad infinitum*, and at an imaginative inventiveness, similar in a certain sense to those of Guardi, because they are "poetically removed from reality in the same measure that those of Canaletto are poetically faithful to it" (Longhi). His inexhaustible fantasy was exercised in grandiose decorations executed in Milan ('31-32, '37, '40), Bergamo ('32-33), Vicenza ('34), Venice ('37, '39, '43-44, '54, '58), Würzburg in Franconia ('50-53), Udine ('59), Verona ('61), Stra ('61-62). For the most part in these works, Tiepolo attempts to achieve spectacular effects, sometimes indulging, as in Valmarana, in a "new intimacy of expression, full of high passion and feeling". From 1762 the artist is in Spain where, perhaps stimulated by his son Giandomenico, he dedicates himself to a more humble and less pompous painting destined to impress, notwithstanding the popular preference for the early neo-classicism of Mengs, the young Goya.



128. MARTYRDOM OF A SAINT

Pen and sepia.  $15\frac{5}{8} \times 10\frac{5}{16}$  in. (390 x 258 mm.).

Bassano, Museo Civico, no. Riva 465.

*Bibliography:* Moschini, 1929-30, p. 326; Magagnato, 1956, no. and fig. 55.

With the vivacious inventiveness of his mythological decorations, executed in Lombardy and in the Veneto between 1730 and 1740, Tiepolo quickly sketches in this martyrdom scene. His line summarily traces the scenic volumes and the theatrical set, while the sepia dabs in the desired luministic effects, so as to give a glimpse in anticipation of the entire complex right from the very first inspiration.

129. MARTYRDOM OF A SAINT

Pen and bistre.  $13\frac{1}{2} \times 9\frac{1}{8}$  in. (337 x 246 mm.).

Florence, Uffizi, no. 7847 S.

*Bibliography:* Santarelli, 1870, p. 512; Giglioli, 1922, p. 60; Rusconi, 1923, p. 601s.

The vivacious and thick luminism, the compositional freeness with which Tiepolo skillfully articulates the figures of this mythological martyrdom recall the studies in the volume "Solitary Figures Dressed" of the British Museum, and suggest a date immediately anterior to his felicitous Würzburg period. The artist, now at the height of his artistic experience, indulges in bizarre fantasies and in an illusionistic *chiaroscuro*, skillfully exploiting the touches of bistre and even the grain of the paper.

130. FIGURE IN PROFILE

Red ochre and white lead.  $18 \times 11\frac{5}{8}$  in. (450 x 290 mm.).

Venice, Museo Correr, no. 7141.

*Bibliography:* Lorenzetti, 1946, no. and tav. 17 v.

This and the following study are part of a Tiepolo notebook, which includes "original drawings, all from real life . . . by Gio. Batta. and his son Tiepolo. Painters in the year 1770", as an 18th century notation attests. The great mastery of *chiaroscuro*, which abandons the more schematic effects of the pen in favor of pasty ochre, heavily gone over in white lead, suggests a rather advanced date in the artist's life, probably toward the middle of the century, as is also suggested by evident affinities with the "Portrait of the Procurator Giovanni Querini" (Venice, Fondazione Querini Stampalia), or with the "Grand Council of the Order of Malta" (Udine, Museo Civico).

131. FIGURE OF A GENTLEMAN

Red ochre and white lead.  $18 \times 11\frac{5}{8}$  in. (450 x 285 mm.).

Venice, Museo Correr, no. 7116.

*Bibliography:* Lorenzetti, 1946, no. and tav. 50 v.

See no. 130, exhibited here.

GIANDOMENICO TIEPOLO

Born in Venice in 1727 and died there in 1804. Son and pupil of Giovambattista, he collaborated with him in many decorative undertakings (from 1751 to 1755 in Würzburg, in 1757 in Villa Valmarana, from 1762 in Spain), but he quickly became opposed to his father's taste for fable and for mythology, choosing more realistic and "popular" subjects, rich in accents of the grotesque and caricature, more in accord with the contemporary sensibility (we may recall, among his more famous works, the frescoes now in Ca' Rezzonico, after 1770). In 1780 he was named president of the Academy of Painting and Sculpture in Venice.

132. MYTHOLOGICAL SUBJECT

Pen and watercolor.  $7\frac{1}{8} \times 11\frac{5}{8}$  in. (198 x 284 mm.).

Milan, Castello Sforzesco, no. 2492-6657.

Unedited.

The ironic self-possession with which Giandomenico plunges into the mythological scene, entrusting himself to a stroke which tends to create mobile and capricious outlines, recalls the very similar compositions of the frescoes in Villa Valmarana. In them the young Tiepolo confirms the validity of his own imagination, abandoning the magistral *mise-en-scène* of his father in favor of less aulic and more lively solutions.

133. FAMILY OF SATYRS

Pen and watercolor.  $7\frac{5}{8} \times 11\frac{5}{16}$  in. (190 x 283 mm.).

Florence, Uffizi, no. 7808 S.

*Bibliography:* Santarelli, 1870, p. 510.

Compared to no. 132 exhibited here, this drawing strengthens even further Giandomenico's independence from his father. One need only notice how the mythology of this folio, rustic with a vigorous simplicity of line not given to embellishment, is framed in the unadorned landscape aperture, among humble, popular objects.

## FRANCESCO GUARDI

Born in Venice in 1712 and died there in 1793. He began as a "figurist" under the guidance of his brother Giovan Antonio, with whom he collaborated until the latter's death in 1760, and he studied especially the works of Maffei, Bazzani, Sebastiano and Marco Ricci and Magnasco (see the parapet of the organ with Arcangelo Raffaele, Venice, 1750-53), all artists with an imaginative sensibility. As a painter of views, he copied the works of Canaletto, but he remained stylistically quite different from him, rejecting perspective frameworks for freer compositions, for magical evocations of color and luminous vibrancy, made up of suggestive touches which become more and more essential (see the four canvases depicting the "Visit of Pius VI to Venice", 1782; the "Rialto Bridge" and the "Brook of the Mendicants" in the Accademia Carrara of Bergamo). Thus the "view" became for him a subtle and suggestive "caprice" (see the "Fantastic View" in the Uffizi in Florence, or the "Tempest" in the Castello Sforzesco of Milan), which had little popularity among his contemporaries: Guardi was in fact accepted into the Academy of Painting and Sculpture of Venice only in 1784, eight years after the nomination of the much younger Canova.

### 134. DEPOSITION

Pen and watercolor, grayish paper.  $17\frac{1}{4} \times 11\frac{1}{8}$  in. (432 x 298 mm.).

Bassano, Museo Civico, no. Riva 469.

*Bibliography:* Göring, 1938, p. 302ss., fig. 12; Pallucchini, 1943, no. 1; Göring, 1944, pp. 15, 17, fig. 14; Shaw, 1949, p. 58; Moschini, 1952, fig. 18; Ragghianti, 1953, p. 23; Magagnato, 1956, no. and fig. 73.

A study which, along with another in the Museo Correr, takes up the motif of a "Deposition" painting in a private collection in Munich and of a "Pietà" in the De Brandis Collection, but which reveals, much better than these paintings, the high quality of Guardi as "figurist" polemically directed against any conventional "grace". The line becomes obliterated in the intense lighting, pictorially slashed, and acquires that magical evocative power which reappears in the brushstrokes of the more mature landscapist.

### 135. CAPRICIOUS ARCHITECTONIC VIEW

Pen, watercolor on white paper.  $6\frac{5}{8} \times 4\frac{1}{8}$  in. (158 x 120 mm.).

Venice, Museo Correr, no. 888P. 114.

*Bibliography:* Fiocco, 1923, fig. 88; Lorenzetti, 1936, no. 41; Pallucchini, 1943, no. and fig. 114.

The dramatic architectural setting in the foreground (which has suggested an echo of Piranesi) is dissolved in the imaginative pictorial caprices of the background, whose fleeting accents are particularly vibrant even when compared to the more finished outlines of the small figures nearby.

### 136. LANDSCAPE WITH TENANT HOUSES

Pen and watercolor, white paper.  $5\frac{1}{8} \times 9\frac{1}{8}$  in. (145 x 226 mm.).

Venice, Museo Correr, no. 708 P. 126.

*Bibliography:* Damerini, 1912, tav. XXXV; Moschini, 1932, fig. 80; Lorenzetti, 1936, no. 137; Pallucchini, 1943, no. and fig. 126.

In this rustic landscape Guardi avoids all formulae, intellectual or literary, and searches instead for lighting effects that bring every particular to life (from the shadow of clouds on the water to cracks on the walls) and confers a suggestive validity to them. From this point of view of the more noteworthy "caprices", this sketch seems particularly significant, inasmuch as it reveals a less stylized imagination, but remains no less pleasing and profound.

### 137. COURT OF THE RIDOTTO

Pen, watercolor, black pencil, white paper.  $6\frac{1}{2} \times 8\frac{1}{4}$  in. (166 x 219 mm.).

Venice, Museo Correr, no. 705 P. 48.

*Bibliography:* Fiocco, 1923, fig. 82; Moschini, 1932, fig. 196; Lorenzetti, 1936, no. 30; Pallucchini, 1943, no. and fig. 48.

The black-pencil *chiaroscuro* is reinforced here by the bright areas of watercolor and by a restless and lively outline. The reminiscences of Canaletto and Strozzi are thus fused into a new idiom, which rapidly sketches out imaginative architectural scenes and exceedingly mobile figures.

## FRANCESCO ZUCCARELLI

Born in Pitigliano (Florence) in 1702 and died in Florence in 1788. A student of the Roman landscapist Paolo Anesi, he went to Venice in 1732, where he underwent the influence of Marco Ricci, which remained prevalent in his work in spite of his contacts, during his voyages to Paris and to London (1751-52, 1768), with English and French landscapists (especially Claude Lorrain). His compositions, in the arcadian and pastoral taste, often exhibit a tiresome preciousness of an international flavor, which corresponded



to the requirements of collectors and amateurs of the time, as is testified by the numerous copies made by engravers and etchers (such as F. Bartolozzi and F. W. Wagner).

### 138. LANDSCAPE

Pen, sepia and green watercolor.  $10\frac{9}{16}$  x  $14\frac{5}{16}$  in. (264 x 374 mm.).

Milan, Castello Sforzesco, P.E. 939-6964 bis.  
*Bibliography:* Rosa, 1952, s.p.; Chiarelli, 1953, p. 112.

More than in the polished and minute mythological evocations of an international flavor, Zuccarelli reveals his delightful mastery in rustic backgrounds such as this, still favoring (as did those of the Bergamo Album of 1748) transparent chromatic transitions in a clearly Venetian tradition. Later his line will become more minute, his speckling more precious and calligraphic.

### 139. LANDSCAPE WITH FIGURES

Pen, sepia and green watercolor.  $8\frac{13}{16}$  x  $14\frac{3}{8}$  in. (220 x 360 mm.).

Venice, Museo Correr, no. 5379.

*Bibliography:* Pignatti, 1956, p. 178, fig. 192.

This landscape too confirms the importance to Zuccarelli of his Venetian experience, with the whimsically chic dress of its figures and the soft, luminous vivacity of the backgrounds. Besides the examples of Ricci, he seems here to recall as well those of a Strozzi and of a Liss, before assimilating the suggestions gleaned from his English and French experiences.

## PIETRO LONGHI

Pietro Falca, known as Longhi, was born in Venice in 1702 and died there in 1785. He was a student and collaborator of Antonio Balestra and was sent by him to Bologna and recommended to G. M. Crespi. Having returned to Venice and experiencing the failure of an attempt at monumental painting ("The Fall of the Giants" in the Palazzo Sagredo, 1734), he dedicated himself to the representation of scenes from daily life which are too often admired simply as documentary illustrations, but in fact present the complexities peculiar to a subtly ironic and self-possessed artistic idiom. This is confirmed especially by his "penetrating and formidable" preparatory drawings, which later, in the paintings, seek to be tempered by a precious and delicate coloring, achieved sometimes by a pointillist use of the brush. They were in fact admired in the last century by the De Goncourt brothers who, like

Mariette, compared the acuteness of Longhi to that of Watteau.

### 140. PEASANT WITH A GUITAR

Charcoal, white lead.  $16\frac{13}{16}$  x  $11\frac{3}{8}$  in. (420 x 285 mm.).

Venice, Museo Correr, no. 557.

*Bibliography:* Ravà, 1823, fig. 126; Lorenzetti, 1936, no. 43; Moschini, 1956, p. 36, fig. 213.

This is a study for the musician of the "Woman Spinning" in the Ca' Rezzonico in Venice, which takes up again the motifs of the famous canvases of the "Hunt in the Valley" and conserves its rustic purity. In the painting, however, Longhi abandons the substantial presentation of the figure and the vigorous modeling for a childish caricature.

### 141. SEATED MAN IN A MANTLE

Charcoal, white lead.  $11\frac{3}{8}$  x  $14\frac{3}{16}$  in. (285 x 355 mm.).

Venice, Museo Correr, no. 484.

*Bibliography:* Lorenzetti, 1936, no. 67; Moschini, 1956, fig. 105.

A thorough investigation minutely examines the objects and characters which will be later summed up in the subtle irony of the scenes from Venetian life (such as the "Visit" and the "Reading" in the Crespi Collection and the "Rhinceros" of 1751 in the Ca' Rezzonico).

### 142. PEASANT GIRL DANCING

Charcoal, white lead.  $13\frac{3}{8}$  x  $10\frac{3}{8}$  in. (330 x 270 mm.).

Venice, Museo Correr, no. 485.

*Bibliography:* Lorenzetti, 1936, no. 71; Moschini, 1956, fig. 104.

One of the most vivacious of the mature Longhi's sketches, studying the mobility of the dance by means of applications of white lead and especially by using a tremulous and rapid line. In this way the artist confirms his pure vigor and, passing from a delicate *chiaroscuro* (such as those in the "Seated Man in a Mantle") to a summary luminism, reveals a vastness of interests and an expressive variety not easily to be found in the paintings.

### 143. SEATED PEASANT GIRL

Charcoal, white lead. 13 x  $10\frac{13}{16}$  in. (325 x 270 mm.).

Venice, Museo Correr, no. 445.

*Bibliography:* Lorenzetti, 1936, no. 45; Moschini, 1956, fig. 171.

This is a sketch for the "Picnic in the Gardens by the Lagoon" of the Ca' Rezzonico (c. 1759). The painter keenly studies the rustic attire and depends upon flowing high-lighting with white lead, which later in the painting will turn inward in more minute proportions, almost as if to hide so deep and evident an analysis.

## ANTONIO CANAL

Known as Canaletto, he was born in Venice in 1697 and died there in 1768. He studied perspective with his father Bernardo, a painter of theatrical scenes, and learned the rudiments of "view-painting" from Luca Carlevaris of Friuli, who taught him the system of the *camera oscura*. He perhaps also had contacts which were stimulating for his art with Giovanni Richter, a Swedish painter living in Venice. In Rome during the year 1719, he studied Vanvitelli and Pannini, but at the same time strengthening his own "illuministic certitude of absolute truth", expressed in a warm and golden luminosity. This imaginative *chiaroscuro* vivacity, completely foreign to a methodical and documentary representation, tends to slacken after his second stay in Rome, at the beginning of the forties ("Colosseum" of Hampton Court, 1743), and becomes more polished in the time of his stay in England (1746-50, 1751-53) perhaps under the influence exercised upon him by the Flemish painter, Jan van der Heyden, among others (Fiocco). Canaletto's crystalline atmospheres in turn influenced the English landscapists, while his nephew Bernardo Bellotto transferred "this same poetry" to the representation of the streets and squares of Turin, Dresden and Pirna (Longhi).

### 144. BUILDING IN CONSTRUCTION

Pen on white paper.  $3\frac{3}{8} \times 6\frac{1}{8}$  in. (85 x 152 mm.).

Venice, Fiocco Collection.

*Bibliography:* Fiocco, 1955, no. and tav. 72.

Antonio Canal's neat, precise and constructive line seeks, even in this little sketch, to delimit clearly the structural components, without indulging in minute *chiaroscuro* play. For this reason his sky remains imperturbable and does not venture to detract from the crystalline appearance of the architecture.

## GIAN PAOLO PANNINI

Born in Piacenza in 1691-92, and died in Rome in 1765. After his early education in his native city,

studying the examples of architectonic theatrical perspective of Bibbiena, he goes to Rome in 1715. He studies "figure" with Benedetto Luti, who was head of the most important school of the time in Rome, a school dominated by French taste. One of his fellow students here is the landscape painter Locatelli (c. 1660-1740), whose painting, along with that of Giovanni Ghisolfi (1623-83) was certainly instrumental in leading Pannini toward the taste for decorative landscaping. In Rome, which remained his residence throughout his life, he quickly became famous, thanks to the success that greeted his fresco decorations of the Villa Patrizi (1718-26; now lost), with which he began a new genre of decorative painting, consisting of dissolving walls between pilaster partitions which frame distant imaginary landscapes under bright skies. Next he obtained various important commissions for frescoes (in the Palazzo Quirinale, Palazzo Alberoni and various others now lost), and was also engaged in architectural activity. He owes his fame above all, however, to two genres of painting which particularly satisfy the taste of his contemporaries, some of whom, such as the Cardinal de Polignac, were his important protectors. One of the genres was that which commemorated historic facts, official functions and ceremonies centered, for the most part, in Rome: a worldly anecdote made up of picturesque groups of small figures and little spots which move, full of exuberance, within wide scenic environments. The other genre was that of the "imagined view" of ruins, mannered landscapes with Roman ruins fantastically arranged and animated by small elegant figures. With Pannini, these ancient buildings become elements in a delicate scenography, corresponding to the archeological taste of the 18th century. Pannini was a member of the French Academy since 1732 and was therefore in frequent contact with the French artistic circle. In 1755 he was "Prince" of the Accademia di San Luca, which is to say that he was given the highest official recognition that could be bestowed on an artist in 18th century Rome.

### 145. VIEW OF RUINS WITH FIGURES

Pen, bistre, white lead, blue-colored paper.  $8\frac{7}{8} \times 6\frac{1}{4}$  in. (211 x 156 mm.).

Florence, Uffizi, no. 6422 S.

*Bibliography:* Santarelli, 1870, p. 414; Ozzola, p. 22.

The two "imagined views" exhibited here represent very well that aspect of Pannini's art that made him famous and with which he led the way to a new style of 18th century landscape. In this first example, we have the ruins probably of a basilica or perhaps of baths (even if imaginary). The large amphora decorated in bas-relief is one of the motifs most frequently employed by Pannini for his facile



decorative effects in the foreground around which light circulates. The three figures in elegant moving attitudes, almost French in flavor, are also a recurrent element by means of which Pannini animates his scenes and makes their decorative effects more precious. The beautiful proportions of the slim arch which reveals part of the sky, gives to the scene a pre-Romantic flavor, rather frequent with Pannini. The effects of light in this folio have refined silvery reflections, also attributable in part to the blue color of the paper. In this folio is revealed the refined coloring technique of Pannini, who especially in the middle of the century had a palette of serene halftones with a prevalent, monochromatic and clear blue-gray.

#### 146. VIEW OF RUINS WITH FIGURES

Pen, bistre, white lead, blue-colored paper.  $6\frac{7}{16} \times 8\frac{1}{8}$  in. (161 x 224 mm.).

Florence, Uffizi, no. 6416 S.

*Bibliography:* Santarelli, 1870, p. 413; Ozola, 1921, p. 22.

See the preceding drawing. Pannini's compositional ability is revealed in the skillful equilibrium of the scene, wherein the cloaked figure in the foreground, in oratorical pose, accentuates the note of classical evocation. The ruin composed of architraved columns is among the most frequent in Pannini's paintings (views in Madrid, Naples, etc.), perhaps because it is particularly adapted to the creation of a perspective scene without interrupting a wide view of the sky, and without risking a diminution of the mobile and luminous transparency. Compared to the preceding drawing, here the more free and fluid stroke creates an effect of greater contrast of light, which suggests a slightly later date.

#### FERDINANDO GALLI BIBBIENA

Ferdinando Galli Bibbiena, son of Giovanni Maria, was born in Bologna in 1657 and died there in 1743. Along with his brother Francesco (1659-1739), he was the head of the large family of famous Baroque scenographers who dominated the taste of architectonic scenography in all of Europe from the end of the 17th century until after the middle of the 18th. After a brief education with the painter Cignani, Ferdinando quickly found himself attracted to architecture. He decorated both religious and secular buildings, but above all he preferred scenography, in which he carried to their extreme consequences those theatrical "mechanisms" which had their distant origin in the

work of Buontalenti. With respect to Florentine scenography of the beginning of the century, Bibbiena abandons the Renaissance principle of defining and enclosing a space, because he participates in the new Baroque spatial concept of multiplying spatial movements *ad infinitum*. In 1711 he published his treatise, "Civil Architecture Prepared by Geometry and Reduced to Perspective", illustrated with many explanatory drawings, as always in his treatises (e.g., "Instructions to Young Students on Civil Architectural Drawing"; "Theoretical Perspective", 1731-32), in which the most noteworthy section concerns "scenes viewed from an angle". This Baroque realization of freeing the scene from 16th century central perspective, corresponds to the analogous and daring spatial articulations current in contemporary painting. Ferdinando Bibbiena worked particularly in Parma, where he stayed for about twenty-eight years at the court of the Farnese (1683-c. 1711), but he also worked in Modena, Reggio, Mantua and Piacenza. In 1708 he was invited to Barcelona to supervise the decorations for the wedding celebration of Charles III and Elisabeth Christine of Braunschweig. In 1714 he was called to Vienna as "principal architect and painter for festivals and theaters". He then returned to Bologna, which was his headquarters for the rest of his life. There he dedicated himself to the writing of treatises with the results of his genial and felicitous work and he continued to work as scenographer for many Italian cities (Venice, Turin, Milan, Rome, Naples, Florence).

#### 147. SCENOGRAPHIC VIEW OF THE GRAND STAIRCASE OF A PALACE

Pen, bistre.  $9\frac{5}{16} \times 15\frac{5}{16}$  in. (232 x 382 mm.).

Florence, Uffizi, no. 6464 S.

*Bibliography:* Santarelli, 1870, p. 412; Maruccci, 1951, p. 16, no. 47, fig. 26.

The notation in the lower right "F.G.B. Inv. 1709" is in the artist's hand and the style of the drawing is Ferdinando's, who reaches exceptionally high quality here. It is the great inventive liberty, achieved by rapid and sure penstrokes vivaciously lightened with bistre that provides the fascination of this drawing. Ferdinando Bibbiena does not always maintain the freshness and immediateness of effect evident here, for often the exigencies of precise construction forced him to elaborate his first composition, thus making them more and more heavy. In this folio, assignable almost to the end of his stay in Parma and after his voyage to Barcelona, the effect of Ferdinando's perspective innovation "angle perspective", is readily discernible. The angle in this case is concave, and the view spreads from the center to the right and to the left, with a multiplication of articulated planes, which suggests



vast distances. The grand staircase is a typical Bibbiena motif, easily adaptable to his taste for foreshortening and for intersecting planes. The brilliant composition is realized in sober structures reflecting the architectonic sense of the 17th century, which will gradually disappear in the scenographic compositions of the later members of the Bibbiena family. In the Santarelli Catalogue the drawing is erroneously ascribed to Giovanni Maria.

## GIOVANNI MARIA GALLI BIBBIENA

Giovanni Maria Galli Bibbiena the Younger was the son of Ferdinando and was active in Prague as painter and architect between 1739 and 1769. In that city he interpreted the scenographic tradition of his father, inserting in it the decorative preciosities which reflect the innovations of Rococo. Information concerning his life is very scant, and it is supposed that his activity was rather limited, given the very comfortable financial position of his wife.

### 148. SCENOGRAPHIC VIEW OF THE SALON OF A PALACE

Pen, watercolor. 6 x 6 $\frac{9}{16}$  in. (150 x 164 mm.).  
*Florence, Uffizi, no. 91577.*

*Bibliography:* Marcucci, 1951, no. 52.

Typical of Giovanni Maria Bibbiena's style is the oblique point of view of the scene and the curling line, which leads to a lightening of the structures, compared to those of Ferdinando. This interrupted and moving line is also enjoyed in the search for pictoric effect, particularly successful in this folio. "In these luminous and complex perspectives the sun seems to enter triumphantly from the arcades that, with their clarity, are counterbalanced against the first 'sets' or 'principals' of the foreground." (Mariani). The abundance of curls, volutes and festoons, in the richness of an almost Rococo flavor, do not diminish the perfect equilibrium of the whole, the unity of which is supported by a luministic coherence. The drawing has neither date nor signature, but the traditional attribution to Giovanni Maria is convincing.

## GIUSEPPINO GALLIARI

Born in Adorno (Piedmont) in 1752, and died in Milan in 1817. He was the youngest of a family of Piedmontese and Milanese scenographers, who worked from 1730 on in the most important cities of Northern Italy, and were also famous abroad. The Galliari were the regular scenographers for the Teatro Regio of

Turin (from 1748) and for the Teatro Carignano (from 1756); among other important assignments, they were given the task of preparing the scenes for the inauguration of the Teatro della Scala of Milan in 1778. To the Galliari goes the credit for having taken up, in the middle of the 18th century, the dying heritage of Bibbiena's scenography, and for having created a famous school whose taste was influenced by the boldness of Rococo scenery, which it reduced to sober and correct proportions. Giuseppe in particular, artist of the ornate and of the figurine, as well as of perspective, after having worked with his father Fabrizio (1709-90) and with his uncle Bernardino (1707-94), the most eminent members of the family, in 1778 executed scenes for the Theater of Geneva and in 1787 for a theater in Marseilles.

### 149. SCENE OF A HALL PREPARED FOR A BANQUET

Pen, watercolor. 8 $\frac{1}{2}$  x 11 $\frac{5}{8}$  in. (212 x 290 mm.).  
*Turin, Musei Civici, no. 207.*  
Unedited.

In the center, below, we read "Hall for . . . prepared for the Banquet." This is a rapid sketch for a scene in an Opera Buffa, not identified, presumably performed in the Teatro del Principe di Carignano in Turin, to be dated between 1780 and 1785. Giuseppino was still working with his father Fabrizio during that period, and he takes up his father's sober surroundings, limiting the ornamentation and searching rather for well-defined balance. The Rococo caprices, indicated with a neat and rapid line, are proportioned to a domestic scene apt for suggesting the atmosphere of comic opera.

### 150. VIEW OF A FIELD WITH RUINS

Pen, watercolor. 8 $\frac{3}{4}$  x 12 $\frac{1}{8}$  in. (218 x 302 mm.).  
*Turin, Musei Civici, no. 99.*  
Unedited.

The inscription "Field with the ruins of an aqueduct and tombs—Teatrino" underscores the aulic intention of the picturesque scene, in which Giuseppino Galliari revives the traditional motif of ruins with an almost pre-Romantic sensibility. The confidence with which the artist marks the structures and the trees reveals a technique which, although taking its departure from his father's skill, seeks more summary solutions, showing a freedom from the traditional schemes of scenic structure. The "Teatrino" (little theater) mentioned in the rubric, is perhaps the little theater of the Prince of Carignano in Turin, and the drawing, for an unidentified work, should



probably be dated somewhere between 1789 and 1792.

## ANTONIO CANOVA

Born in Possagno (in the Veneto) in 1757, and died in Venice in 1822. As a very young man he was the pupil of the sculptor Bernardi Toretto, first in Passagno and then in Venice, where he also frequented the public Accademia. His youthful sculpture reflects the influence of Venetian culture of the 18th century, while after his move to Rome (1779), where he studied classical antiquity intensely, he adhered to the canons of neo-classicism, becoming its most famous exponent both in Italy and abroad, but an 18th century grace very often flowers in his works and gives them life. Very soon he received important commissions such as the Monument of Clement XIV in the SS. Apostoli Church (1787) and that of Pope Clement XIII in St. Peter's (1792), with which he gained such fame as to be considered the most famous European sculptor of his time. After a brief absence from Rome for political reasons (1797-99), in 1802 he was invited to Paris where he did the first portrait of Napoleon. He did the portraits of many of the Emperor's court, often making them heroic. In 1803 in Rome, he is commissioned to do the monument to Alfieri, and in 1805 in Vienna he completes his monument to Maria Christina (commissioned in 1798). In 1811 he casts in bronze the colossal monument to Napoleon in Milan, and in 1814 he is made president of the Accademia di S. Luca (Academy of St. Luke). After the fall of the French domination in 1815, he is sent by the Pope to Paris in order to bring back to Italy the works of art that had been carried off to France during the campaign. In the same year he went to London to see the bas-reliefs of the Parthenon, which greatly moved him. On the basis of his drawings, the majestic temple of Possagno was begun in 1819, a typically neo-classical construction, but Canova was not able to see it completed, because on his way to Rome he died in Venice in 1822. In his numerous and very famous statues done to the norms of "sublime execution", the supreme domination of the plastic material and the absolute lordship over the technique sometimes attenuate that genuine spontaneity of his inspiration, which is however always to be found in his "invenzioni", which is to say in his preliminary clay models and in his numerous drawings.

### 151. CLOAKED LADY SEATED IN THE SCULPTOR'S STUDIO

Charcoal and white lead, gray paper. 10 $\frac{3}{16}$  x 10 $\frac{5}{8}$  in. (255 x 265 mm.).

Bassano, Museo Civico, no. E. 13. 882.

Bibliography: Bassi, 1952, pp. 7-8, 13, no.

23; Magagnato, 1956, p. 94, no. 107; Ragghianti, 1957, p. 31, fig. 1; Borioli, 1957, p. 23, no. 75; Bassi, 1957, pp. 9-10, 14, tav. 11; Bassi, 1959, pp. 96, 99.

Among the very numerous drawings (jealously conserved by Canova himself and now collected in the Museum of Bassano) this "drawing from life" represents a "unicum": i.e., Canova expresses his inspiration in the freest, most immediate and generous way. In no other of the rare charcoal and white lead drawings does the artist reach the pathos of this one, dated about 1808, in which he draws a lady who has come into his studio (perhaps to be identified as Paolina Bonaparte), thus handing down to us an unemphasized report on his work environment and on his social relations. Even as indicative of Canova's cultural makeup, the drawing is of noteworthy interest: in it are fused "certain elements of Piranesi and Goya, giving rise to a study original in its tone and monumentality, obtained with a soft line and a vivacious luminous division, which is nevertheless controlled—the cut, the material used for the composition, the care with which the atmosphere is shadowed around the figures, lead us to suppose that this time the artist had a painting in mind . . ." (Bassi).

### 152. SKETCH FOR THE ITALIC VENUS

Pen. 8 $\frac{1}{8}$  x 6 $\frac{5}{8}$  in. (217 x 165 mm.).

Bassano, Museo Civico, E.a. 34.947.

Bibliography: Bassi, 1943, p. 47, tav. 103b; Bassi, 1952, p. 14, no. 31; Magagnato, 1956, p. 98, no. 114; Ragghianti, 1957, p. 96, fig. 62; Borioli, 1957, p. 24, no. 87; Bassi, 1957, pp. 12, 15, no. and tav. 57; Bassi, 1959, pp. 107, 109.

Rather than a sketch from real life as is the preceding drawing, this is one of the most significant of the many drawings and preparatory studies done by Canova for the statue of "Italic Venus", for which he was commissioned in 1812 to substitute for the Florentine "Venus de' Medici", taken away by Napoleon. Canova was accustomed to the theme of a statue on a classical subject, and this rapid sketch denotes a mature experience, but it is also capable of expressing pure and essential values. "The nude is seen from the rear, and rapid lines, dense or rare, subtle or thick, defined or done in gradations, go to make up a dynamic, robust, decisive and intelligent interpretation of the ancient and to make up a convinced neo-classical statement, drawing from every artistic problem" (Bassi).

## FELICE GIANI

Born in Piedmont in San Sebastiano Monferrato in 1758, and died in Rome in 1823. His early training was in Pavia and in Bologna, on the works of the late Bibbiena and of M. Gandolfi (which is to say on the works of the Baroque scenographic tradition). He did not remain indifferent to the Emilian tradition from the 16th to the 18th centuries (from Pellegrino Tibaldi to Ludovico Carracci and Guercino) as his first dated painting indicates—the “Samson and Delilah” of 1784 (Pinacoteca of Parma). His first trip to Rome took place in 1780; there he frequented the school of Batoni and Unterberger, and the works of Michelangelo and of Raphael contributed to his plastic sense, to his *chiaroscuro* force and to his compositional broadness. Of the various works executed in Rome in the 80's, the most important is the fresco decoration of the neo-classical apartment of Palazzo Altieri (signed and dated 1789). In 1794 he returns to Faenza (where he had already been in 1786 to decorate the Galleria dei Cento Pacifici) and he decorates, among others, the Galleria of the Palazzo Laderchi (1794), of Palazzo Gessi (1797), where, in the still 18th-century decorations, one may perceive accents of an already pre-Romantic tone. In 1803, he was invited to Paris, the only Italian so honored, to work on the decorations for the apartments in the Tuilleries and in the Castle of Malmaison (for Josephine Bonaparte). He returns to Paris once more in 1812-13 to decorate the Villa Aldini in Montmorency, and it would seem that his impassioned modes were not without resonance on the first French Romantics (for example, Gericault and Delacroix). Between his two sojourns in France he was once more in Rome and decorated the neo-classical apartment in the Palazzo di Spagna (1806-07) and the apartment in the Palazzo del Quirinale, intended to house Napoleon on the occasion of his projected visit to Rome (which however never took place). The frescoes in the Quirinale (1811-12) are among the most important testimonies of the activity of Giani as decorator of Imperial and Vice-Regent palaces, which is to say of Giani as a “monarchist” painter, after a period of Jacobin sympathies. A great part of his late works have fallen into ruin or have been lost.

### 153. ALLEGORICAL COMPOSITION

Pen, bistre.  $13\frac{1}{2} \times 18\frac{9}{16}$  in. (338 x 464 mm.).  
*Florence*, Uffizi, no. 9901 S.  
*Bibliography*: Santarelli, 1870, p. 676.

The rapid, almost fulminating execution of this drawing, with strongly contrasting *chiaroscuro* and wide strokes which give it vigorous highlighting, very well represent the position of Giani, who distinguished himself from his neo-classic contemporaries with certain “tasteful and new notes” with which he breaks the neo-classical calm. In the complex compositional interplay of the figures, possessed of a “Rubens and Cortona-like corpulence” (Faldi) one notices how this uneven but pleasing decorator carries us to the “confluence in ferment of a precocious Romanticism with as much as was still vital in late Baroque painting” (Golfieri). Much more than in his frescoes, in drawings such as this (of which we have numerous examples), and in his rough sketches, Giani freely indulges in creative theatrical accents which sometimes border upon the grotesque in the gods and heroes for which he always had to give an allegorical justification to his erudite neo-classical commissioners. Here he abandons himself to his *chiaroscuro* caprice, and to a free, typically pictorial interpretation of his mythological subject; an interpretation which, while remaining essentially classical, nevertheless is new in his day and expresses itself in a way that foreshadows Romantic developments, significant for French painters such as Gericault and Delacroix.

### 154. MAN WITH A HAT OVER HIS EYES

Pen.  $10\frac{3}{8} \times 7\frac{3}{16}$  in. (260 x 180 mm.).  
*Turin*, Musei Civici, Cart. 5010, fol. 8.  
*Bibliography*: Longhi, 1952, p. 62, tav. 27;  
 Servolini, 1952-53, p. 32.

This drawing of a “type of literary Bohemian” (Longhi), achieved with rapid strokes of the pen and with sharp contrasts, represents, with respect to the preceding, the other typical aspect of Giani's wide graphic work. The folio is part of a rather numerous group of other drawings of similar “genre” figures, felt in a humorous and caricatural vein, with a modernity almost suggesting Goya. Drawings such as this may probably be assigned to Giani's last Roman period (Longhi), and probably were not without influence on the artist's friend and Roman contemporary, Bartolommeo Pinelli (1781-1835).



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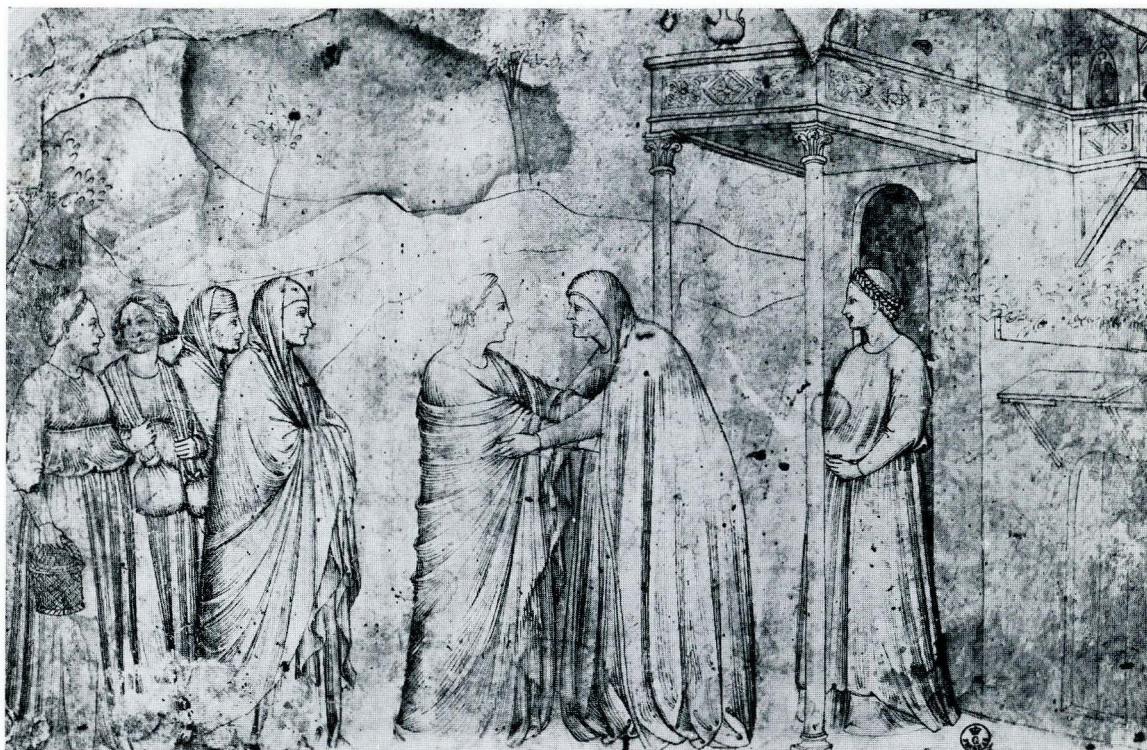


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## ILLUSTRATIONS







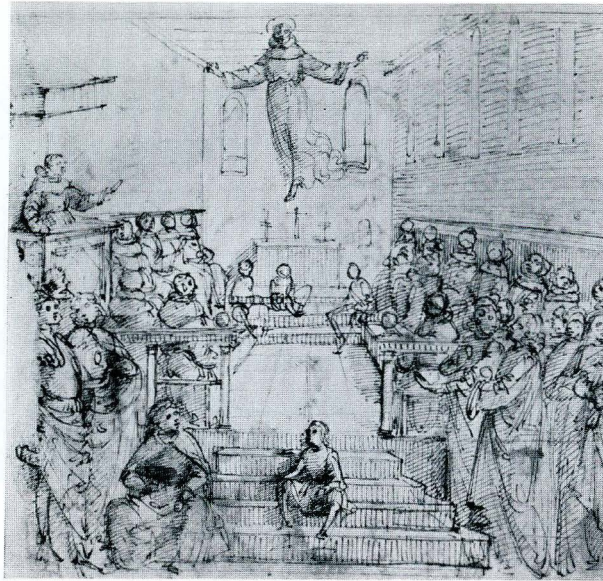
1. ANONYMOUS FLORENTINE OF THE 14TH CENTURY:  
The Visitation of the Virgin to St. Elizabeth





4. PARRI SPINELLI: Fortitude





8. DOMENICO GHIRLANDAIO:  
St. Francis Appearing in an Oratorio



9. DOMENICO GHIRLANDAIO: Annunciation





16. FILIPPINO LIPPI: The Dead Christ and Angels



10. A. POLLAIUOLO:  
The Baptist, Study of Hands and Legs





21. PERUGINO: Sibyl





14. BOTTICELLI: Angel



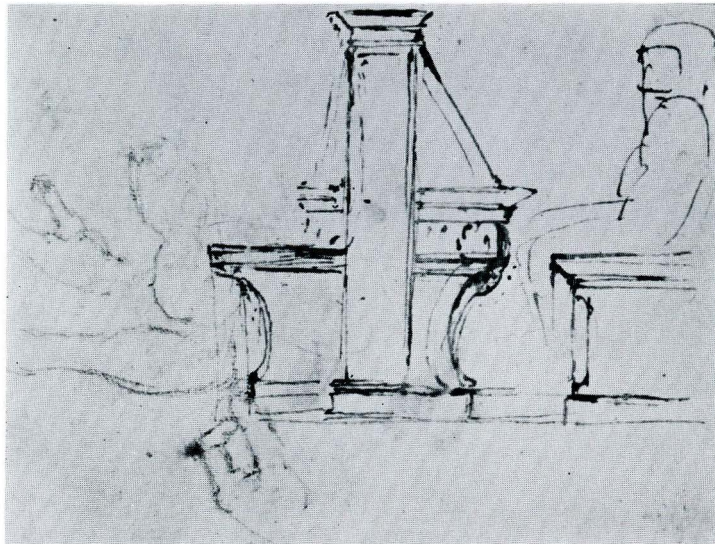


20. LUCA SIGNORELLI: Mythological Subject with Satyrs and Nymphs





28. LEONARDO DA VINCI: Battle Studies



31. MICHELANGELO BUONARROTI:  
Study for the Stalls Seen in the Laurentian Library





29. MICHELANGELO BUONARROTI: Cloaked Male Figure





32. RAPHAEL: Figures in Combat





33. RAPHAEL: Study for an Altarpiece





44. ANDREA DEL SARTO: Study of a Man's Profile





49. PONTORMO: Man on Horseback





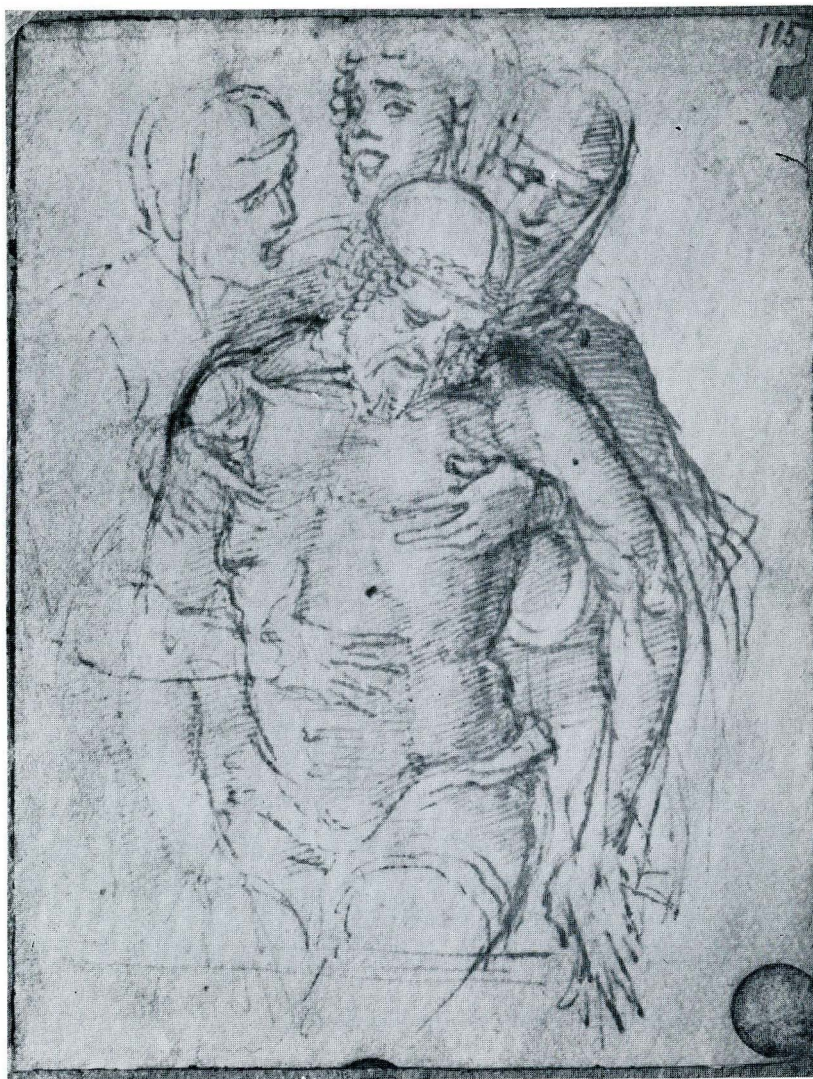
51. ROSSO FIORENTINO: Male Nude





57. PARMIGIANINO: The Virgin Genuflecting





23. GIOVANNI BELLINI: Pietà



25. CARPACCIO: Circumcision



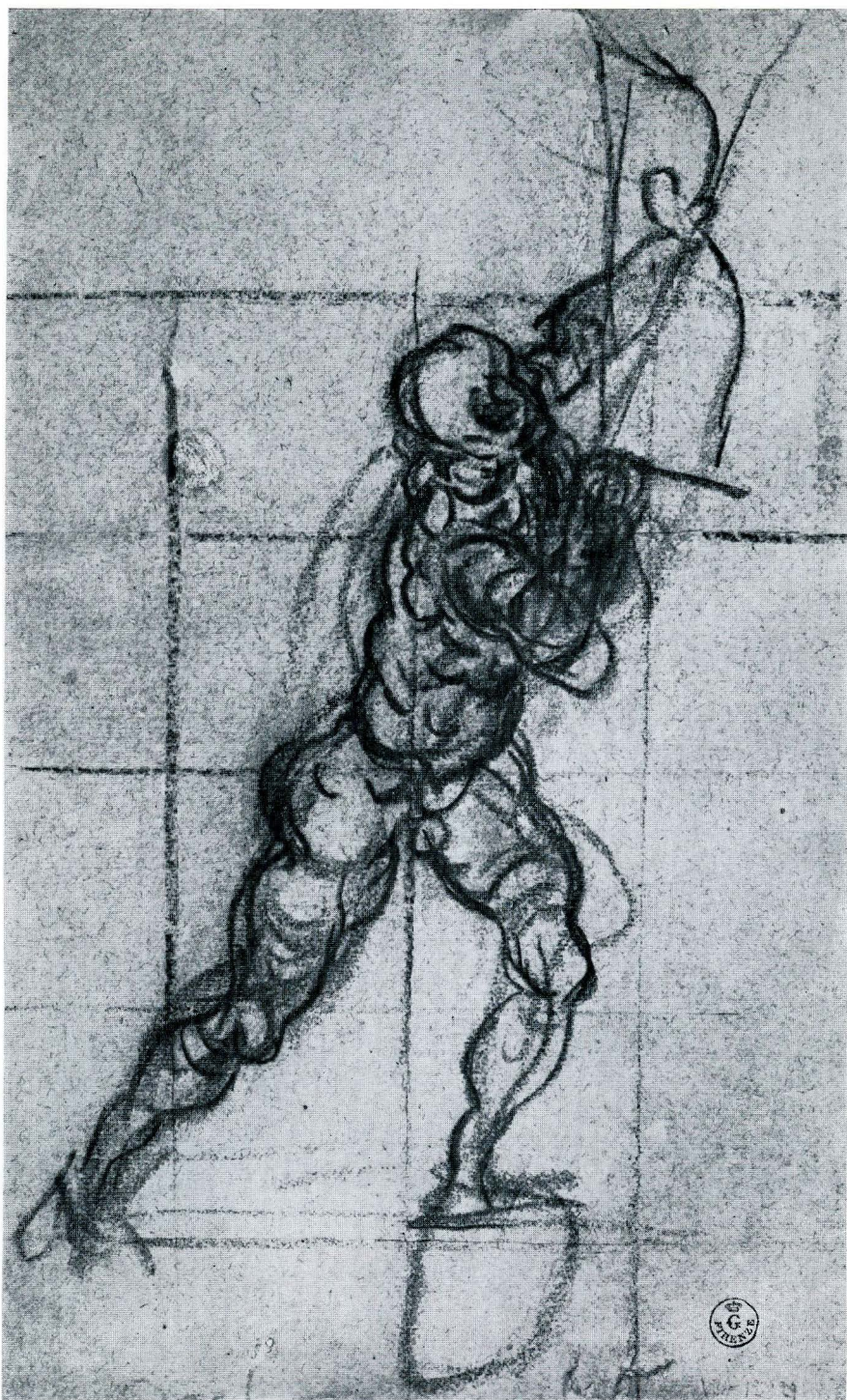


56. CORREGGIO: Sts. John the Baptist,  
Anthony, Agatha and Rocco



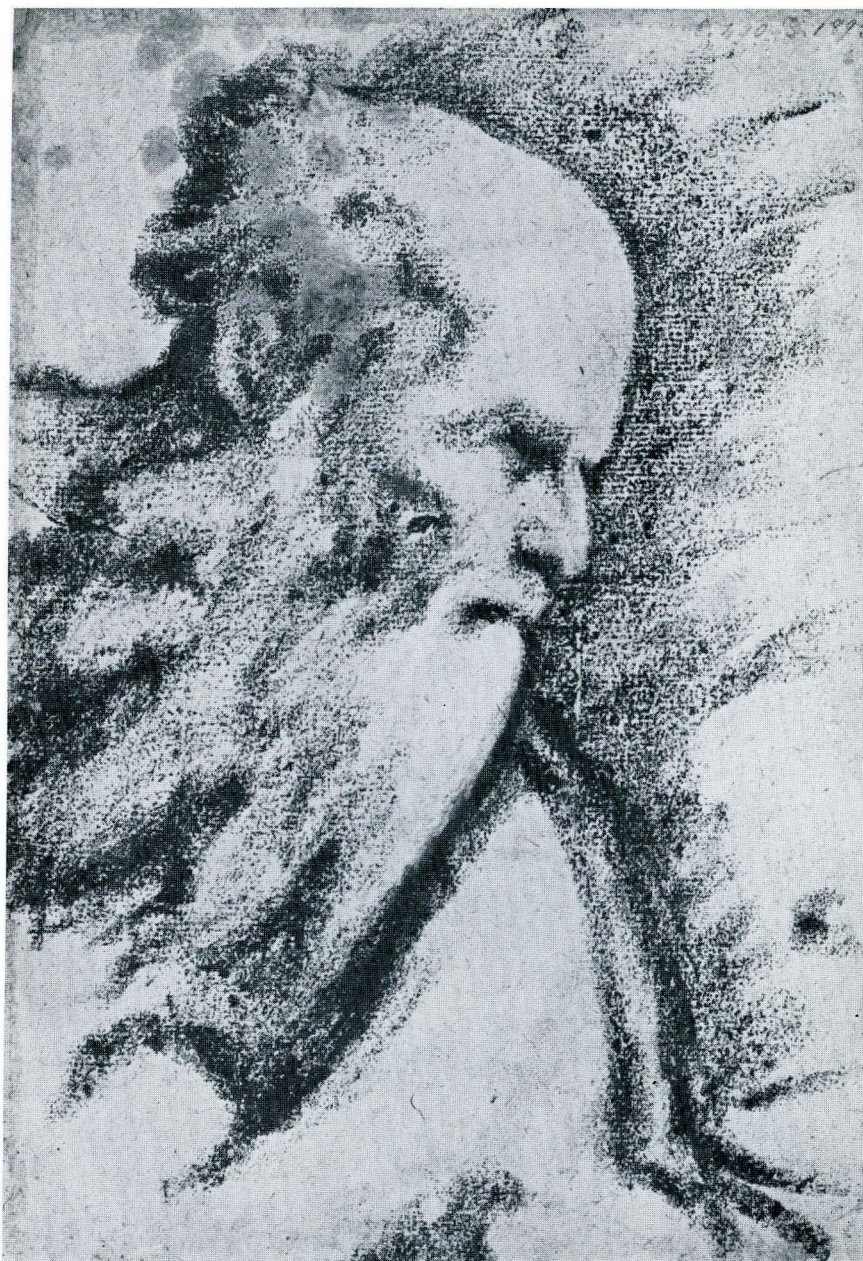
55. CORREGGIO: Two Saints on Clouds





69. TINTORETTO: Archer





65. JACOPO BASSANO: Head of an Old Man





62. TITIAN: Study of Legs





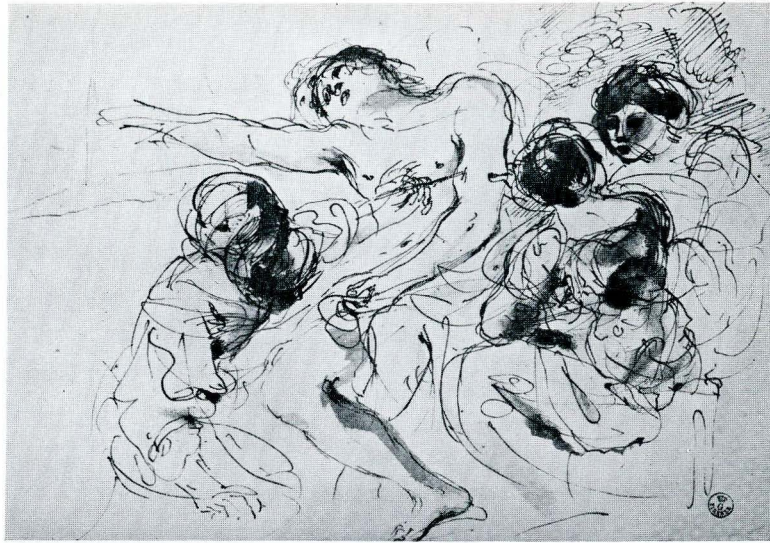
94. ANNIBALE CARRACCI: Study for a  
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93. LUDOVICO CARRACCI: Madonna and a Saint





96. GIOVANNI FRANCESCO BARBIERI, called Guercino:  
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84. BAROCCIO: Flight into Egypt





105. MATTIA PRETI, called Calabrese: Angel



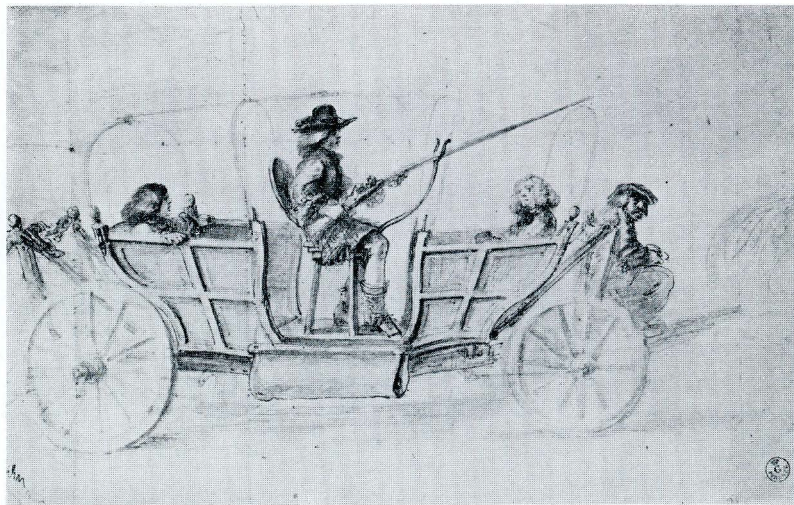


102. PIETRO BERRETTINI, called Pietro da Cortona: Bust of a Woman





99. GIAN LORENZO BERNINI: Sketch for the Frontispiece of the "Commentationes" of Father Oliva



91. STEFANO DELLA BELLA: Carriage with a Hunter and Other Figures





114. JOAN LISS: Banquet





125. GIOVANNI ANTONIO PELLEGRINI: Alexander before the Body of Darius





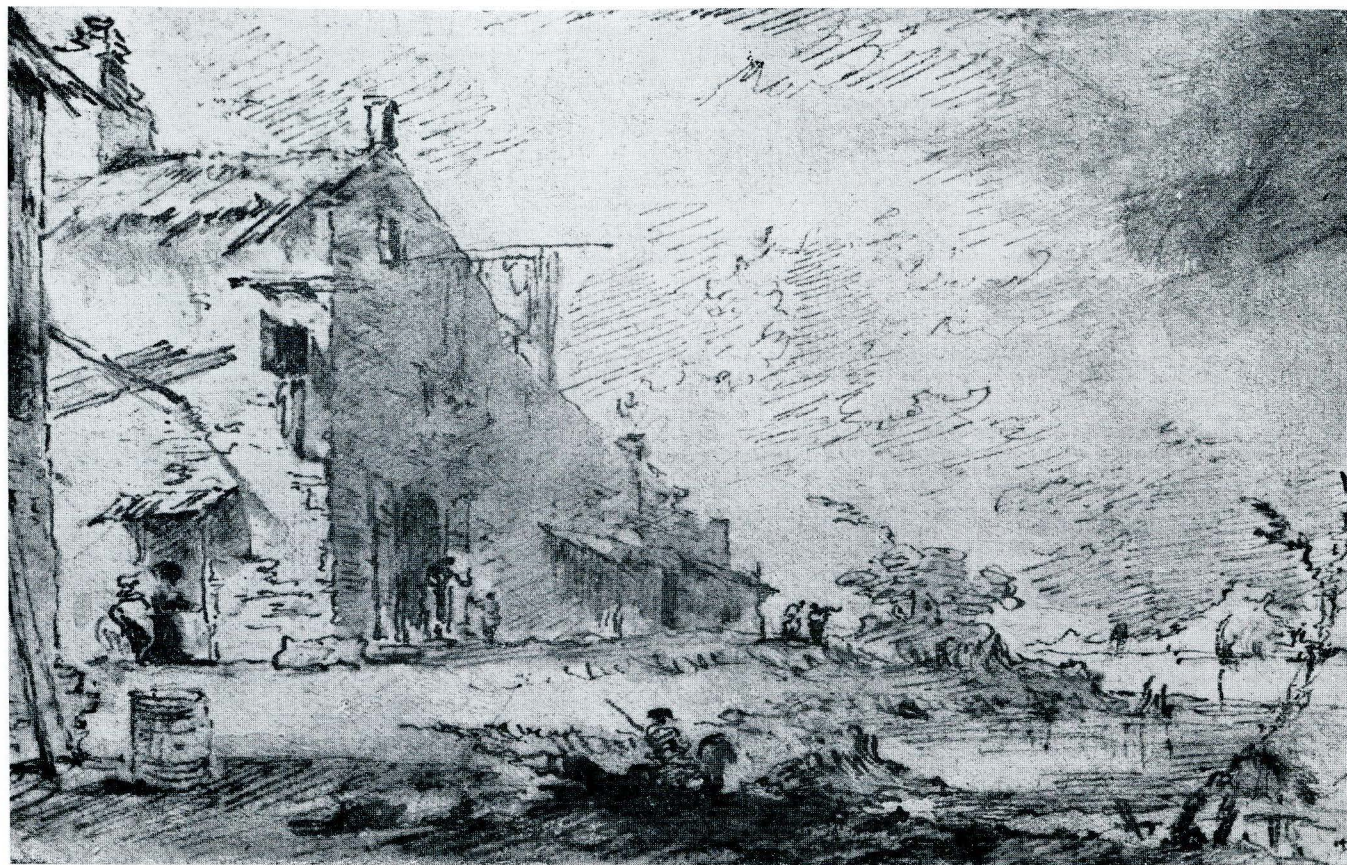
131. GIOVAMBATTISTA TIEPOLO: Figure of a Gentleman





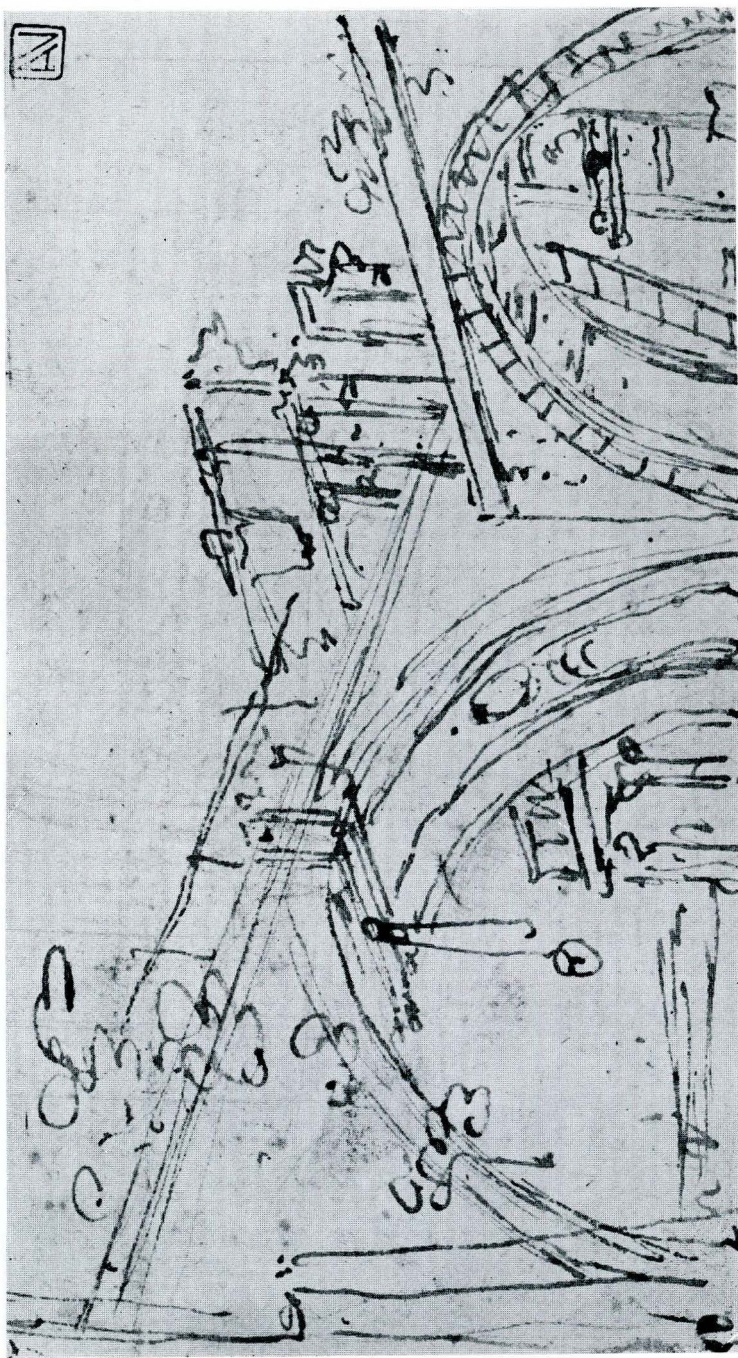
134. FRANCESCO GUARDI: Deposition





136. FRANCESCO GUARDI: Landscape with Tenant Houses





144. ANTONIO CANAL, called Canaletto: Building in Construction





142. PIETRO LONGHI: Peasant Girl Dancing







