17th Century Italian Drawings in The Metropolitan Museum of Art
17TH CENTURY ITALIAN DRAWINGS
IN THE METROPOLITAN MUSEUM OF ART
ON THE COVER:
Annibale Carracci, No. 103

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Preface

The exact chronological boundaries of the seventeenth century are overstepped in this illustrated inventory of Italian baroque draughtsmanship as it is represented in The Metropolitan Museum of Art. Innovative work of the Carracci, dating from the last two decades of the sixteenth century, qualifies for inclusion on stylistic grounds, as do drawings by late baroque masters—Marcantonio Franceschini, Benedetto Luti, Sebastiano Ricci, Francesco Solimena—that were produced in the early eighteenth century.

All drawings in the collection that I feel can be plausibly attributed to known artists of the period are described and reproduced, though some faint, hardly legible sketches by Francesco Allegrini have been omitted. Old copies and sheets of dubious authenticity have on the whole been excluded, but drawings probably produced in the studios of, or within the area of influence of major masters are included. A few drawings of puzzling traditional attribution are reproduced in the hope that their appearance here will elicit new solutions. For the same reason two still anonymous drawings of considerable interest are included at the end of the inventory.

An alphabetical rather than a chronological order has been adopted for convenience in consultation. This means, however, that rather monotonous lowlands—beginning with a dry exercise by Francesco Albani and continuing in the large group of sketches by Allegrini—must be crossed at the beginning of the book. But higher levels of quality and interest are soon attained and maintained. The Metropolitan Museum is fortunate in possessing the largest and, I believe, the most comprehensive group of Italian seventeenth-century drawings outside of Europe. The most draughtsmen of the period—Annibale Carracci, G. B. Castiglione, Pietro da Cortona, Carlo Maratti, Salvator Rosa—are brilliantly represented, and the absence of a drawing by Domenichino (who is rare outside of Windsor, but fortunately exemplified at the Pierpont Morgan Library in New York) might be said to be the exception that proves the rule.

A few statistics may elucidate the history of this part of the Metropolitan’s collection of drawings. Of the 379 sheets illustrated in this inventory, 141 had been acquired (largely by gift and bequest) before 1961, when the Department of Drawings was established as a separate curatorial division of the museum. Many of these early acquisitions came as a gift in 1880 from Cornelius Vanderbilt, who purchased en bloc the large collection of drawings rather haphazardly put together by the American marchand-amateur James Jackson Jarves. A group of drawings was given in 1887 by the successful portrait painter Cephas Giovanni Thompson, who probably bought them in Rome, where he lived and worked from 1852 to 1859; then in
1917 Henry Walters presented an interesting group of Neapolitan drawings, part of a collection that had been formed in Naples by a member of the Spanish royal house in the mid-nineteenth century.

The Museum made its first purchase of Italian seventeenth-century drawings in 1908. Roger Fry chose the nine drawings, the most interesting of which was no doubt the Guercino study for the St. William altarpiece (No. 236). For the next half century baroque drawings were bought very sporadically indeed, and, of the twenty-four drawings purchased in those years, the Annibale Carracci landscape (No. 99, from the Pembroke sale in 1917) was perhaps the most distinguished. Since 1961 a particular effort has been made to enrich this aspect of our collection; thus more than half of the drawings in this inventory were acquired by purchase in the last eighteen years. The recent bequests of Walter C. Baker and Harry G. Sperling brought us some fine drawings, while Mr. Sperling's gift of funds for purchase should enable us further to enrich our collection.

Since the purpose of this publication is to illustrate a relatively little-known but important part of our collection of drawings, notices are brief, except where significant new information can be supplied. These entries offer essential bibliographical references and a record of provenance. Where an artist is represented by a substantial group of drawings, those that can be associated with datable paintings (or sculpture) are arranged in roughly chronological order, while those that are not connectible with finished works have been grouped according to traditional categories of subject matter—Old Testament, New Testament, ancient history, mythology, and so on—following the example of Adam Bartsch. However, exigencies of page layout have occasioned exceptions to this arrangement. A separate catalogue of the Robert Lehman Collection at the Metropolitan Museum is projected; therefore the few Italian seventeenth-century drawings in the Lehman Collection are not included in this inventory.

Lawrence Turčić has participated, as research assistant, in the preparation of this illustrated inventory since its inception; I owe him a great debt of gratitude for his careful verification of descriptions and references, as well as for innumerable pertinent suggestions. I also wish to thank Cynthia Ryan Lambros, assistant curator, for her constant and efficacious assistance. I am grateful to the many scholars whose suggestions and attributions are recorded in the entries that follow, but particular acknowledgment is due to the late Anthony M. Clark, to Dieter Graf, Ann Sutherland Harris, Catherine Johnston, Denis Mahon, Michael Mahoney, Jennifer Montagu, Philip Pouncey, and the late Walter Vitzthum.

Jacob Bean
Curator of Drawings
Works Cited in Abbreviated Form

Bacou, 1967

Baglione, 1642

Bartsch

Bean, 1964

Bean, 1972

Bean, 1973

Bean, 1975-1976

Bean and Stampfle, 1971

Bellori

Betragnò, 1966

Blunt, 1954

Blunt, 1971
*The German Drawings . . . at Windsor Castle by Edmund Schilling and Supplements to the Catalogues of Italian and French Drawings . . . by Anthony Blunt*, London [1971].

Blunt and Cooke, 1960

Bologna, 1958

Borenius and Wittkower, 1937

Boschloo, 1974

Brauer and Wittkower, 1931

Byam Shaw, 1976

Campbell, 1977

Daniels, 1976

De Dominici

Detroit, 1965

De Vesme

Dreyer, 1969

Edinburgh, 1972

Enggass, 1964
Ferrari and Scavizzi  

Gavazza, 1965  
Ezia Gavazza, Lorenzo de Ferrari (1680-1744), Milan, 1965.

Gibbons, 1977  

Graf, 1976  

Gregori, 1973  
Mina Gregori, Gli affreschi della Certosa di Garignano, Milan [1973].

Harriss, 1967  
Kataloge des Kunstmuseums Düsseldorf, Handzeichnungen, Band 1, Die Handzeichnungen von Andrea Sacchi and Carlo Maratta, edited by Ann Sutherland Harris (Sacchi) and Eckhard Schaar (Maratta), Düsseldorf, 1967.

Harriss, 1977  

Harriss, 1978  

Holland, 1961  

Hollstein  

Jacob, 1975  

Johnston, 1971  

Johnston, 1973  

Kurz, 1955  

Lankheit, 1962  

Le Blanc  

Lugt  
Frits Lugt, Les Marques de collections de dessins et d'estampes ... Amsterdam, 1921.

Lugt Supp.  

Mahon, 1963  

Mahon, 1968  

Mahon, 1969  

Malhoney, 1977  

Malafarina, 1976  

Malvasia, 1686  

Malvasia, 1841  

Mancigotti, 1973  

Marchini, 1960  

Martin, 1965  

Metropolitan Museum Hand-book, 1895  
The Metropolitan Museum of Art, Hand-book No. 8. Drawings, Water-Color Paintings, Photographs and Etchings, Tapestries etc., New York, 1895. (An unillustrated, summary checklist of the 882 European drawings then in the Museum's collection; they were all apparently at that time on exhibition. The introductory note warns that "the attributions of authorship are by former owners.")

Mezzetti, 1955  
Milkovich, 1964

Monaci, 1977

Montagu, 1978

Myers, 1975

Newcome, 1972

Newcome, 1977

Noehles, 1970

Parker 11

Pascoli, 1730
Lione Pascoli, *Vite de pittori, scultori, ed architetti moderni*, 1, Rome, 1730.

Percy, 1971

Posner, 1971

Prachoff, 1906

Ratti
*Delle vite de’ pittori, scultori, ed architetti genovesi, tombo secondo, scritto da Carlo Giuseppe Ratti... in continuazione dell’opera di Raffaello Soprani*, Genoa, 1769.

Rizzi, 1975

Roli, 1967

Roli, 1969

Roli, 1974

Salerno, 1963

Salerno, 1975
*Opera completa di Salvator Rosa*, introduction and critical catalogue by Luigi Salerno, Milan, 1975.

Sammlung Schloss Fachsenfeld, 1978

Schaar, 1967

Schiavo
Armando Schiavo, *The Altieri Palace, Rome [1657]*.

Sestieri, 1972

Stampfe and Bean, 1967
*Drawings from New York Collections, II. The 17th Century in Italy*, exhibition catalogue by Felice Stampfe and Jacob Bean, New York, 1967.

Stiftung Ratjen, 1977

Strong, 1900

Thiem, 1977

Tietze, 1944
Van Regteren Altena, 1966

Venturi
A. Venturi, Storia dell’arte italiana, Milan, 1921-1939. 11 vols. from vi onward subdivided into parts.

Virch, 1962

Vitzthum, 1966

Vitzthum, Florence, 1967

Vitzthum, Paris, 1967

Vitzthum, 1971

Waterhouse, 1962

Waterhouse, 1976
17th Century Italian Drawings
In the Metropolitan Museum of Art
FRANCESCO ALBANI
Bologna 1578–Bologna 1660

1. Diana Bathing

Pen and brown ink, brown wash. 20.3 x 17.4 cm.

PROVENANCE: Gosuinus Uilenbroek; probably Uilenbroek sale, Amsterdam, October 23, 1741; purchased in London in 1961.


Purchase, 1961, Rogers Fund 61.162.2

This drawing was reproduced in reverse by Bernard Picart as the work of Domenichino when it figured in the "cabinet de M. Uilenbroek." At Chatsworth there is a related drawing, also traditionally attributed to Domenichino, in which the nude Diana is represented seated (no. 507; Courtauld Institute neg. 309/1/1). The Chatsworth drawing comes from the collection of N. A. Flink (Lugt 959), and thus, like our drawing, was in Amsterdam in the early eighteenth century. Both these drawings would seem to be the work of Albani. The rather dry penwork and the somewhat mannered elongation of the figures are paralleled in a Death of Adonis in the British Museum, traditionally attributed to Albani (repr. Johnston, 1971, fig. 20). Old copies of the Metropolitan Museum and the Chatsworth drawings are preserved in the Cabinet des Dessins at the Louvre (inv. 12,106 and 12,107, both as Albani).
FRANCESCO ALLEGRINI
Gubbio 1624—Rome 1663

2. Adam and Eve Driven from Paradise
VERSÒ. Studies for the Same Composition

Pen and brown ink, over red chalk. 10.4 x 17.0 cm.

Inscribed in pen and brown ink at lower right with a cross within a circle.

PROVENANCE: James Jackson Jarvis; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1880
80.3.138

Francesco Allegri was a prolific draughtsman, and his brittle, spidery pen and chalk figure notations are found on hundreds of sheets, usually quite small in size. Hermann Voss published drawings by Allegri at Leipzig and Berlin (Berliner Museen. Berichte aus den preussischer Kunstsammlungen, XLV, 1924, pp. 15-19). Another sizable group is in Edinburgh (K. Andrews, National Gallery of Scotland. Catalogue of Italian Drawings, Cambridge, 1968, figs. 12-84). In addition, an album containing two hundred and twenty-four drawings said to come from the Odescalchi collection in Rome recently appeared in London (Christie's, March 20, 1973, no. 65; six of the drawings repr.).

The present group consists of seventy-three drawings of which twenty-one are so slight as to be almost illegible. The latter are not reproduced or described here. Though the whole group entered the Metropolitan's collection under a wide variety of highly speculative individual attributions, they may all have formed part of a series of some kind, for almost all have similar brown ink framing lines. Early in this century most of them were classified as school of the Carracci, and in 1958 Philip Pouncey suggested the convincing attribution to Francesco Allegri for about half of these drawings. The rest were apparently not seen by him at that time, but I believe that he now agrees with the ascription of the whole group to Allegri.

The subject of the recto and verso of this drawing, Adam and Eve Driven from Paradise, was also studied by Allegri in a small sheet that was on the German art market in 1976 (sale, Berlin, Galerie Gerda Bassenge, Auktion 27, May 10-15, 1976, no. 5, repr.) said to be from the Odescalchi collection.

The cross within a circle inscribed in pen and brown ink on the recto of this sheet is very similar to a mark placed on drawings by G. L. Bernini, Salvator Rosa, and Pietro Testa from the Odescalchi collection, now in Haarlem, Leipzig, and elsewhere. A typical example of this “Odescalchi” mark can be seen on another drawing in this inventory—Salvator Rosa, No. 341. The mark seems to have been a symbol indicating the presence of a drawing on the reverse of the sheet (see Mahoney, 1977, I, pp. 17-30).

Three other drawings by Allegri in the Metropolitan Museum (Nos. 10, 36, and 41, below) bear similar crosses within circles, presumably calling attention to slight pen sketches on the verso of each sheet.
FRANCESCO ALLEGRI

3. Cain Slaying Abel

Pen and brown ink, brown wash. 8.0 x 6.1 cm. Framing lines in pen and brown ink. Tear at upper center. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 238, as unknown.

Gift of Cornelius Vanderbilt, 1886
80.3.238

4. Lot and His Daughters

Pen and brown ink, brown wash. 7.9 x 11.1 cm. Framing lines in red chalk, and in pen and brown ink on mount. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1886
80.3.99

5. Solomon Receiving the Queen of Sheba

Pen and brown ink. 7.5 x 18.5 cm. Framing lines in pen and brown ink on mount. A number of brown stains. Lined.

Inscribed in pen and brown ink at lower center, di L. Caracci.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1805, no. 256, as Ludovico Carracci.

Gift of Cornelius Vanderbilt, 1886
80.3.256
6. The Arrest of Christ

Pen and brown ink. 9.5 x 13.5 cm. Abrasion at upper center. Lined.

Inscribed in pen and brown ink at lower left, Callot.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 359, as Callot.

Gift of Cornelius Vanderbilt, 1880
80.3.539

7. Christ before the High Priest

Pen and brown ink. 7.0 x 7.9 cm. Framing lines in pen and brown ink on mount. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 315, as Stefano della Bella.

Gift of Cornelius Vanderbilt, 1880
80.3.315

8. Christ Crucified with the Good Thief

Pen and brown ink, brown wash. 12.8 x 9.4 cm. Framing lines in red chalk, and in pen and brown ink on mount. Several stains. Lined.

Inscribed in pen and brown ink at lower margin, Scuola di Guido; at upper center, Mino mei [?].

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 326, as Guido Reni.

Gift of Cornelius Vanderbilt, 1880
80.3.326
FRANCESCO ALLEGRI

9. Group of Figures Copied from Michelangelo’s Last Judgment

Pen and brown ink, over a little black chalk. 9.5 x 13.5 cm. Framing lines in pen and brown ink on mount. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1880
85.3.67

10. The Martyrdom of St. Sebastian

Pen and brown ink. Half figure of a bearded old man blessing, in pen and brown ink on verso. 9.3 x 12.7 cm.

Inscribed in pen and brown ink at lower right with a cross within a circle (see No. 2, above); at lower left, Sf di Guido.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1880
85.3.285

11. Two Monastic Figures Standing before a Church

Pen and brown ink. 6.4 x 7.9 cm. Framing lines in pen and brown ink. Several stains. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 102, as Antonio Tempesta.

Gift of Cornelius Vanderbilt, 1880
85.3.102
12. Battle of the Titans

Pen and brown ink, brown wash. 8.8 x 12.2 cm. Framing lines in black chalk; and in pen and brown ink on mount. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1880
80.3.273

13. The Rape of Europa

Pen and brown ink. 9.1 x 12.0 cm. Framing lines in pen and brown ink on mount. Several stains. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 85, as Antonio Tempesta.

Gift of Cornelius Vanderbilt, 1880
80.3.85

14. The Death of Polyxena

Pen and brown ink, brown wash. 8.9 x 12.9 cm. Framing lines in pen and brown ink on mount. Several stains. Lined.

Inscribed in pen and brown ink at upper margin, hasuha trzsa polisesa morta; at lower center, poliesa.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 252, as Ludovico Carracci.

Gift of Cornelius Vanderbilt, 1880
80.3.252
FRANCESCO ALLEGRI

15. Aeneas Carrying Anchises from Burning Troy

Pen and brown ink, brown wash. 9.7 x 13.0 cm. Framing lines in pen and brown ink on mount. Several stains. Lined.

Inscribed in pen and brown ink at lower right, di Raffaello: numbered at upper right, 1.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 98, as Salvator Rosa, after Raphael.

Gift of Cornelius Vanderbilt, 1880
80.3.98

16. Aeneas and Achates Entering Dido's Palace in a Cloud

Pen and brown ink, brown wash, over black chalk. 8.9 x 12.8 cm. Framing lines in pen and brown ink on mount. Several stains. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 87, as Antonio Tempesta.

Gift of Cornelius Vanderbilt, 1880
80.3.87

17. The Departure of Aeneas Announced to Dido?

Pen and brown ink, brown wash, over black chalk. 8.3 x 11.7 cm. Framing lines in red chalk. Losses at lower margin. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1880
80.3.7
FRANCESCO ALLEGRINI

18. The Death of Dido

Pen and brown ink, brown wash, over black chalk. 9.4 x 13.5 cm. Framing lines in pen and brown ink on mount. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 89, as Antonio Tempesta.
Gift of Cornelius Vanderbilt, 1880
80.3.89

19. Landscape with Figures: The Silver Age

Pen and brown ink, brown wash. 8.7 x 11.8 cm. Framing lines in black chalk, and in pen and brown ink on mount. Lined.

Inscribed in pen and brown ink at upper left margin, actae argenteae; at lower center, tempesta.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 84, as Antonio Tempesta.
Gift of Cornelius Vanderbilt, 1880
80.3.84

20. Scene of Sacrifice

Pen and brown ink, brown wash. 10.3 x 15.5 cm. Framing lines in black chalk, and in pen and brown ink on mount. Several stains. Lined.

Numbered in pen and brown ink at upper margin, 6.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

Gift of Cornelius Vanderbilt, 1880
80.3.284
21. **Group of Five Allegorical Figures**

Pen and brown ink. 15.3 x 13.4 cm. Framing lines in pen and brown ink. Lined.

Inscribed in pen and brown ink at lower margin, *Guide*.

**PROVENANCE:** James Jackson Jarvis; Cornelius Vanderbilt.

**BIBLIOGRAPHY:** *Metropolitan Museum Hand-book*, 1895, no. 254, as school of the Carracci.

Gift of Cornelius Vanderbilt, 1885
80.3.254

22. **The Rape of the Sabines**

Pen and brown ink, over a little black chalk. 8.0 x 17.9 cm. Framing lines in pen and brown ink on mount. Lined.

**PROVENANCE:** James Jackson Jarvis; Cornelius Vanderbilt.

**BIBLIOGRAPHY:** *Metropolitan Museum Hand-book*, 1895, no. 530, as Callot.

Gift of Cornelius Vanderbilt, 1885
80.3.530

23. **The Death of Lucretia?**

Pen and brown ink, brown wash. 9.8 x 17.1 cm. Framing lines in pen and brown ink on mount. Lined.

Inscribed in pen and brown ink at lower right, *Scula Bolog.*

**PROVENANCE:** James Jackson Jarvis; Cornelius Vanderbilt.

**BIBLIOGRAPHY:** *Metropolitan Museum Hand-book*, 1895, no. 259, as school of the Carracci.

Gift of Cornelius Vanderbilt, 1885
80.3.259
FRANCESCO ALLEGRI

24. The Library of Pergamum
Given to Cleopatra

Pen and brown ink, brown wash. 9.4 x 16.5 cm. Framing lines in pen and brown ink on mount. Several stains. All four corners cut off. Lined.

Inscribed in pen and brown ink at upper right, Libris di pergamo donati a la cleopatra.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 267, as school of the Carracci.

Gift of Cornelius Vanderbilt, 1880
80.3.267

25. Two Standing Male Figures
in Antique Military Costume

Pen and brown ink, brown and blue wash. 8.6 x 7.0 cm. Framing lines in pen and brown ink on mount. Lined.

Inscribed in pen and brown ink at upper left, alesandro e . . . ime.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 257, as Ludovico Carracci.

Gift of Cornelius Vanderbilt, 1880
80.3.257

26. Unidentified Subject: Two Falling
Figures and Two Standing Women
in a Landscape

Pen and brown ink. 8.5 x 8.9 cm. Framing lines in pen and brown ink on mount. Several stains. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 100, as Antonio Tempesta.

Gift of Cornelius Vanderbilt, 1880
80.3.100
FRANCESCO ALLEGRINI

27. Group of Gesticulating Figures

Pen and brown ink. 7.9 x 11.7 cm. Framing lines in black chalk, and in pen and brown ink on mount. Several stains. Upper right corner cut away. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 24, as Antonio Tempesta.

Gift of Cornelius Vanderbilt, 1880
80.3.24

28. Unidentified Scene: Figures in a Landscape

Pen and brown ink. 7.8 x 11.5 cm. Framing lines in pen and brown ink. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 23, as Antonio Tempesta.

Gift of Cornelius Vanderbilt, 1880
80.3.23

29. Enthroned Warrior Distributing Crowns

Pen and brown ink, brown wash. 9.0 x 12.8 cm. Framing lines in pen and brown ink. Several stains. Lined.

Inscribed in pen and brown ink at lower left, Scuola di Caracci.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 275, as school of the Carracci.

Gift of Cornelius Vanderbilt, 1880
80.3.275
30. **Supplicants before an Enthroned King and Queen**

Pen and brown ink. 13.4 x 10.7 cm. Several stains. Lined.

**PROVENANCE:** James Jackson Jarves; Cornelius Vanderbilt.

**BIBLIOGRAPHY:** *Metropolitan Museum Hand-book*, 1895, no. 463, as unknown.

Gift of Cornelius Vanderbilt, 1880
80.3.463

31. **Unidentified Subject: Figures before a Palace or Temple**

Pen and brown ink, brown wash, over a little red chalk. 13.4 x 17.9 cm. Framing lines in pen and brown ink on mount. Several stains. Lined.

**PROVENANCE:** James Jackson Jarves; Cornelius Vanderbilt.

**BIBLIOGRAPHY:** *Metropolitan Museum Hand-book*, 1895, no. 554, as Poussin.

Gift of Cornelius Vanderbilt, 1880
80.3.554

32. **Unidentified Scene: Nine Figures and a Horse**

Pen and brown ink, over red chalk. 6.4 x 10.2 cm. Framing lines in pen and brown ink on mount. Several stains. Lined.

**PROVENANCE:** James Jackson Jarves; Cornelius Vanderbilt.

**BIBLIOGRAPHY:** *Metropolitan Museum Hand-book*, 1895, no. 103, as Antonio Tempesta.

Gift of Cornelius Vanderbilt, 1880
80.3.103
FRANCESCO ALLEGRINI

33. Procession of Musicians

Pen and brown ink. 6.6 x 14.5 cm. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 113, as Lorenzo Ghiberti?

Gift of Cornelius Vanderbilt, 1885
80.3.113

34. Group of Standing and Seated Female Figures

Red chalk. Pen sketch of a costumed female figure on verso. 10.4 x 14.1 cm. Several stains.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 327, as Guido Reni.

Gift of Cornelius Vanderbilt, 1885
80.3.327

35. Four Figure Studies, One of a Standing Archer

Pen and brown ink. 11.7 x 8.4 cm. Framing lines in pen and brown ink on mount. Lined.

Inscribed in pen and brown ink at lower margin, di Guido.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1885
80.3.287
FRANCESCO ALLEGRINI

36. Four Flying Angels

Pen and brown ink, brown wash. Two flying figures in pen and brown ink on verso. 6.3 x 14.5 cm. Several stains.

Inscribed in pen and brown ink at lower right with a cross within a circle (see No. 2, above).

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 112, as Lorenzo Ghiberti?

Gift of Cornelius Vanderbilt, 1880
80.3.112

37. Seated Female Nude and Dancing Female Figure

Pen and brown ink. 9.7 x 12.3 cm.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 8, as school of Raphael.

Gift of Cornelius Vanderbilt, 1880
80.3.8

38. Standing Male Figure with Cloak and Staff

Pen and brown ink. 7.8 x 5.7 cm. Framing lines in pen and brown ink on mount. Stain at upper right. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 20, as unknown.

Gift of Cornelius Vanderbilt, 1880
80.3.20
39. Battle Scene

Pen and brown ink, red chalk and red wash. 13.5 x 20.1 cm. Framing lines in pen and brown ink on mount. Margins torn irregularly. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1880
80.3.5

40. Cavalry Engagement

Pen and brown ink. 9.0 x 12.8 cm. Framing lines in pen and brown ink on mount. Much stained. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 27, as Giulio Romano.

Gift of Cornelius Vanderbilt, 1880
80.3.27

41. Cavalry Engagement

Pen and brown ink. Faint pen and brown ink sketch of an angelic concert on verso. 12.7 x 18.4 cm.

Inscribed in pen and brown ink at lower left, P. Giac. Borgognone 1621-1676; at lower right with a cross within a circle (see No. 2, above).

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 509, as Borgognone.

Gift of Cornelius Vanderbilt, 1880
80.3.509
FRANCESCO ALLEGRINI

42. Cavalry Engagement

Pen and brown ink. 7.9 x 13.6 cm. Lined.
Inscribed in pen and brown ink at lower center, dal Callot.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1885
80.3.535

43. Four Horsemen in Battle

Pen and brown ink, brown wash. 10.1 x 13.3 cm. Framing lines in pen and brown ink on mount. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 459, as unknown.

Gift of Cornelius Vanderbilt, 1885
80.3.459

44. Horseman and Three Foot Soldiers in Battle

Pen and brown ink, brown wash. 9.5 x 13.3 cm. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 461, as unknown.

Gift of Cornelius Vanderbilt, 1885
80.3.461
FRANCESCO ALLEGRINI

45. Four Nude Warriors

Pen and brown ink, brown wash. 13.8 x 10.0 cm. Framing lines in pen and brown ink on mount. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 519, as Callot.

Gift of Cornelius Vanderbilt, 1880
80.3.519

46. Group of Horsemen

Pen and brown ink. 8.0 x 11.5 cm. Framing lines in pen and brown ink on mount. Several stains. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 251, as Ludovico Carracci?

Gift of Cornelius Vanderbilt, 1880
80.3.251

47. Mounted Figure and Attendant

Pen and brown ink. 7.9 x 8.4 cm. Framing lines in pen and brown ink on mount. Several stains. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 311, as Stefano della Bella.

Gift of Cornelius Vanderbilt, 1880
80.3.311
FRANCESCO ALLEGRI

48. Boar Hunt

Pen and brown ink. 5.4 x 11.8 cm. Framing lines in pen and brown ink on mount. Stain at upper left. Lined.

Inscribed in pen and brown ink at lower margin, Callot.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 536, as Callot.

Gift of Cornelius Vanderbilt, 1880
80.3.536

49. Horsemen Hunting

Pen and brown ink, brown wash. 6.8 x 12.5 cm. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 538, as Callot.

Gift of Cornelius Vanderbilt, 1880
80.3.538

50. Two Horses

Pen and brown ink. 11.7 x 11.7 cm. Framing lines in pen and brown ink on mount. Several stains. Lined.

Inscribed in pen and brown ink at lower right, Tempesta.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 143, as Antonio Tempesta.

Gift of Cornelius Vanderbilt, 1880
80.3.143
FRANCESCO ALLEGRI

51. *Six Horses*

Pen and brown ink, 7.5 x 24.7 cm. Framing lines in pen and brown ink on mount. Several stains. Lined.

**PROVENANCE:** James Jackson Jarves; Cornelius Vanderbilt.

**BIBLIOGRAPHY:** *Metropolitan Museum Hand-book*, 1895, no. 319, as Stefano della Bella.

Gift of Cornelius Vanderbilt, 1886
80.3.319

52. *Landscape with a Fortified Building*

Pen and brown ink, brown wash, 7.4 x 11.6 cm. Framing lines in pen and brown ink on mount. Several stains. Lined.

**PROVENANCE:** James Jackson Jarves; Cornelius Vanderbilt.

**BIBLIOGRAPHY:** *Metropolitan Museum Hand-book*, 1895, no. 66, as unknown.

Gift of Cornelius Vanderbilt, 1886
80.3.66

53. *Landscape with a Ruined Temple*

Brush and brown wash, 12.5 x 19.2 cm. Framing lines in pen and brown ink on mount. Lined.

**PROVENANCE:** James Jackson Jarves; Cornelius Vanderbilt.

**BIBLIOGRAPHY:** *Metropolitan Museum Hand-book*, 1895, no. 269, as unknown.

Gift of Cornelius Vanderbilt, 1886
80.3.269
GIOVANNI BAGLIONE
Rome 1571—Rome 1644

54. Group of Nude Male Figures Kneeling and Standing in Supplication

Pen and brown ink, brown wash. Squared in red chalk. 17.7 × 19.8 cm.

Inscribed faintly in pencil at lower margin, Zuccaro [?].


Purchase, 1965, Rogers Fund 65.66.2

The nude figures on the right in the drawing are posed in a way that announces the grouping of the saints attendant upon Cardinal Sfondrati in a painting in the Gesù in Rome, representing that prelate in the company of saints whose bodies were disinterred during excavations in 1599. Indeed, the drawing may be an early composition study for the painting, which was attributed to Baglione by Stephen Pepper (Paragone, XVIII, 211, 1967, p. 70, fig. 57).

55. Rinaldo and Armida

Pen and brown ink, brown wash, heightened with white, on brownish paper. 31.2 × 23.5 cm. Many losses. Lined.

Inscribed in pencil at lower right, Caro Baglioni; numbered in pen and brown ink, 99.

PROVENANCE: Harry G. Friedman, New York.

Gift of Harry G. Friedman, 1965
60.66.1

An old, much damaged, but possibly autograph replica of a drawing by Baglione in the Cabinet des Dessins, Musée du Louvre (inv. 2840). The Louvre drawing is a study, with minor variations, for Baglione’s ceiling fresco in the Casino dell’Aurora, Palazzo Pallavicini-Rospigliosi, Rome, for which the artist was paid in 1614 (repr. Bollettino d’Arte, XXXIX, 1954, p. 319, fig. 13). Baglione himself describes the subject of the fresco as “la favola d’Armida, quando trovò Rinaldo addormentato, e sopra il suo incantato Carro il ripose” (Baglione, 1642, p. 403).
GIOVANNI BAGLIONE

56. *Return of the Holy Family from Egypt*  
VERSE. *Studies for the Return from Egypt*

Pen and brown ink, brown wash, over black chalk (recto and verso).  
17.5 × 20.6 cm.


BIBLIOGRAPHY: W. Vitzthum, *Master Drawings*, 1, 3, 1963, p. 60,  
pl. 43b.

Purchase, 1962, Rogers Fund  
62.237

Vitzthum related this drawing to two other studies by  
Baglione of the same subject: one at the Accademia  
Carrara in Bergamo, formerly attributed to Albani, and  
another in the F. Lugt Collection, Institut Néerlandais,  
Paris, once attributed to Guido Reni. Baglione makes no  
mention of such a composition in the list of his own  
painted work (Baglione, 1642, pp. 401-405).
GIOVANNI BAGLIONE

57. The Miraculous Healing of a Young Man through the Intervention of the Virgin or a Female Saint
VERSOS. Studies of Sibyls and Angels

Pen and brown ink, brown wash, over black chalk (recto); pen and brown ink, over black chalk (verso). 19.4 x 20.6 cm.

Inscribed in pen and brown ink at lower left on recto, Una Donna dolente Orig: di Pietro Testa.


BIBLIOGRAPHY: Prachoff, 1906, no. 94, recto repr. p. 33, as Pietro Testa.

Gift of Walter C. Baker, 1961
61.72

The old attribution to Pietro Testa is certainly incorrect; the facial types on both recto and verso are typical of Baglione.
MARIO BALASSI
Florence 1624—Florence 1667

58. Study for a Three-Quarter-Length Portrait of a Gentleman

Red chalk, heightened with white, on red-washed paper. Black chalk studies of drapery on verso which is washed in blue. 37.1 x 24.2 cm. Surface abraded.

Inscribed in pen and brown ink on verso, mario Balassi.


Bequest of Harry G. Sperling, 1975
1975.131.3

The old inscription mario Balassi on the verso is in the same hand as that on a drawing by Balassi in Darmstadt (AE 1649; repr. Thiem, 1977, no. 173). Christel Thiem has identified the Darmstadt drawing as a study for the figure of Peter in a painting by Balassi representing St. Peter in prison, which is known through an engraving in L'Etruria pittrice (1795). In style the two drawings are very similar.

LAZZARO BALDI, attributed to
Pistoia ca. 1624—Rome 1703

59. The Monastic Saint Presented to the Holy Trinity by the Virgin, Study for a Circular Ceiling Decoration

Brush and brown wash, heightened with white, on black chalk, on brown-washed paper. Diameter 35.2 cm. Lined.

PROVENANCE: J. G. H. Winckler (the mount bears a stamp with the same quarterings as Lugt 2702, but with a different ornamental surround); purchased in New York in 1961.

Purchase, 1961, The Elisha Whittelsey Fund
61.256

The soft, painterly, Cortonesque manner of this drawing is suggestive of Baldi, but it cannot be associated with any surviving painted work.
60. Nymphs Bathing

Brush and brown wash, heightened with white oil paint, on brown-washed paper. 14.5 x 19.2 cm. Lined.

Inscribed in pen and gold ink on old mount, Tintoret.

PROVENANCE: Robert Udny (Lugt 2248); P. Huart? (Lugt 2084); sale, London, Christie’s, November 21, 1967, no. 49, repr., purchased by the Metropolitan Museum.

Purchase, 1967, Rogers Fund 68.39

A typical example of Bassetti’s coarse but vigorous figure style, with the usual lavish applications of white paint used to heighten the forms. The largest group of Bassetti’s drawings is at Windsor Castle (see A. Blunt and E. Croft-Murray, Venetian Drawings . . . at Windsor Castle, London, 1957, nos. 1-21); the landscape background in the present drawing is similar to that in a composition study of uncertain subject in the Weld collection at Lulworth Manor, Dorset (Courtauld Institute neg. 504/57/19).
GIOVANNI BATTISTA BEINASCHI
Fossano 1636—Naples 1688

61. Seated Bearded Male Figure
Looking to Upper Left

Black and brown chalk, heightened with white, on blue-gray paper. 38.1 x 25.4 cm. Lined.

Inscribed in pen and brown ink at lower left corner, Lanfr.; numbered at upper right corner, 3.


Purchase, 1966, Rogers Fund
66.49

The old and erroneous inscription to Lanfranco is recorded in the same old hand that is found on a number of Beinaschi drawings once mistakenly given to Lanfranco. A good example is a black chalk study of a standing female figure in the British Museum (Pp 4-51, from the collection of Sir Joshua Reynolds). These sheets bear numbers up to 72, and may have been part of a sketchbook. The confusion between the drawing styles of Lanfranco and Beinaschi is long standing, and De Dominici (1742) says that "Forestieri anche Professori"—especially the English—were guilty of this mistake. The drawing styles of Lanfranco and Beinaschi have been discussed by J. Bean and W. Virzthum (Bollettino d'Arte, XLVI, 1961, pp. 106-122).
62. Design for a Monstrance

Pen and brown ink, gray wash, over black chalk. 39.1 x 24.2 cm. Upper corners rounded; one vertical and two horizontal creases. Lined.

PROVENANCE: Earl Spencer (Lugt 1530); Spencer sale, London, T. Philipe, June 10-17, 1811, no. 236 or 237; Dr. Barry Delany (Lugt 350); purchased in London in 1961.

BIBLIOGRAPHY: Stampfe and Bean, 1967, no. 91, repr. (with previous bibliography).

Purchase, 1961, Rogers Fund 61.131.1

This design for a monstrance is unusually large and complete. At Windsor there is a free pen sketch for a similar monstrance, supported by three angels with upraised arms (Blunt, 1954, p. 95, no. 44).

63. Design for a Cartouche

VERSE. Designs for Frames

Pen and brown ink, over red chalk (recto); pen and brown ink, over black chalk (verso). 25.2 x 18.6 cm.

Inscribed in pen and brown ink on verso, ...di 28 di Gennaio/1656; a number of mathematical calculations, and the word Ama in reverse.

PROVENANCE: Edwin S. Chapin, New York (according to vendor); purchased in New York in 1975.


Purchase, 1975, Phyllis Dearborn Massar and Robert J. Massar Gift and Harry G. Sperling Fund 1975-123

This drawing is only loosely related to the cartouche designs that figure in Stefano’s Raccolta di vari capricci et nove inventioni di cartelze et ornamenti of 1646 (De Vesme, nos. 1027-1044). The free penwork suggests a later date, and indeed the verso of the sheet bears the date January 28, 1656, in the artist’s hand.
GIAN LORENZO BERNINI
Naples 1598 – Rome 1680

64. Study for a Triton
VERS0. Anatomical Studies?

Red chalk, the background tinted with an almost imperceptible pale brown wash, framing lines in pen and brown ink (recto); black chalk (verso). 36.4 x 24.5 cm.

Inscribed in pen and brown ink at lower right of recto, G. L. Bernini; at upper center of verso, Lorenzo Bernini.


This recently rediscovered drawing is the only surviving study in Bernini’s own hand for the Fontana del Tritone in the Piazza Barberini, Rome, datable 1642-1643. A pen and wash design at Windsor (Brauer and Wittkower, 1931, pl. 152c; Blunt and Cooke, 1960, no. 38) appears to be a studio production.

GIAN LORENZO BERNINI, school of

65. Seated Figures of St. Ursula and St. Cecilia

Pen and brown ink, brown wash. 17.2 x 12.5 cm. Arched top; much abraded. Lined.

Inscribed in pencil at lower margin of old mount, Giulio Romano.

PROVENANCE: Cephas G. Thompson.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 783, as Giulio Romano.

Gift of Cephas G. Thompson, 1887 87.12.113

Lawrence Turčić identified this drawing, once attributed to Giulio Romano and then classed among the anonymous Italian material, as a work of the Bernini studio to be associated with the stucco figures of saints that surmount the arches of the nave of S. Maria del Popolo, Rome. These figures were executed by Bernini’s assistants between August and December of 1655. The saints represented here, Ursula and Cecilia, are reversed in the stucco decoration. A black chalk study for the figure of Ursula, by Bernini himself, is preserved in Leipzig (repr. Brauer and Wittkower, 1931, pl. 41).
BARTOLOMEO BISCAINO

Genoa ca. 1632 – Genoa 1657

66. St. Michael the Archangel and Another Figure Recommending a Soul to the Virgin and Child

Red chalk and brown wash. 29.2 x 20.2 cm. Lined.

Inscribed in red chalk at lower right corner on recto, A.S.; in pencil on reverse of old mount, Bartolomeo Biscaino.

PROVENANCE: Cephas G. Thompson.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 695, as Andrea Sacchi.

Gift of Cephas G. Thompson, 1887
87.12.25

FAUSTINO BOCCHI

Brescia 1659 – Brescia 1742

67. The Mock Visit of Ceremony

Pen and brown ink, brown and gray wash, over black chalk. Squared in black chalk. 29.1 x 29.1 cm.

Numbered in pen and brown ink at lower right margin, 1300, 1311, 1592, ...


BIBLIOGRAPHY: Bean and Stampfel, 1971, no. 4, repr.

Purchase, 1962, Rogers Fund
62.119.1

The Brescian Faustino Bocchi made a specialty of comic genre scenes, often of circular format, featuring absurdly costumed dwarfs and hunchbacks. Other drawings, preparatory for such pictures, are in the collection of David Rust in Washington and in the Kunsthau, Zurich (inv. 1943/10, as P. L. Ghezzi).
SEBASTIANO BOMBELLI, attributed to  
Udine 1635—Venice 1716

68. Standing Figure in Oriental Costume

Pen and brown ink, gray wash. 34.2 x 21.2 cm. Upper margin cut irregularly.

Inscribed in pen and brown ink at lower right corner on recto, Bombelli; on verso, 326 and Bombelli.

PROVENANCE: Giuseppe Vallardi (Lugt 1223); purchased in London in 1976.


Purchase, 1976, Harry G. Sperling Fund 1976.187.2

The old attribution to Bombelli, who is an unknown quantity as draughtsman, is rather surprising, but should not be dismissed as implausible. The mannered, somewhat theatrical pose of the heavily draped and turbanned figure recalls Claude Vignon’s Femmes Fortes, engraved by Jean Mariette as illustrations for a book by Père Pierre Le Moyne that appeared in 1647, and indeed these figures may have inspired the draughtsman here. However, the fine penwork and the transparent gray washes have a distinctly Venetian air to them, foretelling in some ways the drawing style of Francesco Guardi.
FABRIZIO BOSCHI
Florence ca. 1570 – Florence 1642

69. Scheme for an Architectural Decoration with a Standing Male Figure in a Niche

Black and red chalk. 26.6 x 12.8 cm. Stained at upper margin. Lined.
PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.
BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 119, as school of Michelangelo.
Gift of Cornelius Vanderbilt, 1880
80.3.119

The attribution to Fabrizio Boschi of this and the following drawing, both formerly classified as anonymous Italian, was made by Philip Pouncey in 1965.

70. St. Matthew Seated in a Niche

Black chalk. 25.4 x 12.9 cm. Lined.
A partially effaced and illegible inscription in pen and brown ink at lower center.
PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.
BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 120, as school of Michelangelo.
Gift of Cornelius Vanderbilt, 1880
80.3.120

See No. 69 above.
GIAN ANTONIO BURRINI
Bologna 1656—Bologna 1727

71. The Descent from the Cross

Pen and brown ink, brown and red wash, over red chalk. 41.7 x 27.9 cm. Lined.

Drawing fixed to a Mariette mount inscribed, ANTONIUS BURRINI.

PROVENANCE: Count Albergati, Bologna (?); M. Chuberé, Paris; Pierre-Jean Mariette (Lugt 2097); Mariette sale, Paris, 1775-1776, part of no. 258; purchased in London in 1961.

BIBLIOGRAPHY: Stampfe and Bean, 1967, no. 139, repr. (with previous bibliography).

Purchase, 1961, Rogers Fund
61.123.4

According to Mariette (Abécédario, Paris, 1851-1853, 1, p. 236), who owned this drawing, it formed part of a series of twelve studies for paintings on copper executed by Burrini for a certain Count C.P.A.; "Je crois Albergati, pour lequel Burini a beaucoup travaillé," comments Mariette. "Ces dessins lui font assurément honneur. Ils sont pleins de feu. M. Chuberé les avoir apportés à Paris et j'en ai eu quatre à son inventaire, dont je fais cas." In addition to the present drawing, Mariette's group of four included a Birth of the Virgin, now in the Louvre (inv. 7067), an Adoration of the Shepherds, and a Presentation in the Temple, both now in the Hessisches Landesmuseum, Darmstadt (AE 1252 and AE 1253, respectively). Crozat owned an Adoration of the Magi from the original series of twelve, and an Arrest of Christ in the Einar Perman collection in Stockholm may well have formed part of the set.
GUIDO CAGNACCI

S. Arcangelo di Romagna 1601—Vienna 1663

73. Standing Nude Female Figure
VERSOS: Studies of a Kneeling Nude Female Figure and of a Man’s Head

Red chalk on beige paper (recto and verso). 49.4 x 32.0 cm. Horizontal crease at center, several brown stains.

PROVENANCE: Earl Spencer (Lugt 1530); Sir Charles Greville (Lugt 549); Earl of Warwick (Lugt 2600); Hugh N. Squire, London; purchased in London in 1962.

Purchase, 1962, Gustavus A. Pfeiffer Fund 62.120.9

The attribution to Cagnacci, who is almost unknown as a draughtsman, is apparently traditional. However, it has not been possible to identify the drawing in records of the Spencer, Greville, and Warwick collections in which it figured, judging from the collectors’ marks on the recto and verso of the sheet. The physical type and the smooth chalk treatment are rather what one might expect of Cagnacci.

GIAN ANTONIO BURRINI

72. Landscape with Figures near a Tomb

Pen and brown ink. 26.1 x 20.8 cm. Lined.

Inscribed in the hand of Jonathan Richardson, Jr., in pen and brown ink on verso of old mount, Ant. Burri... Scala di Dom... Maria Canuti. nato 1660.

PROVENANCE: Jonathan Richardson, Jr. (Lugt 2170 and 2997); H. M. Calmann, London.

Gift of H. M. Calmann, 1964 64.223

Jonathan Richardson, Jr., attributed this drawing to Burrini, and indeed the style suits the time and place— even the raised sarcophagus has Bolognese prototypes. No other landscape drawings by Burrini seem to have survived, so we must trust the younger Richardson’s connoisseurship. He certainly knew Burrini’s style as a figure draughtsman and owned a drawing by the master representing the Miraculous Appearance of the Image of St. Dominic at Soriano, now in the Cabinet des Dessins of the Louvre (inv. 7071).
GIACINTO CALANDRUCI
Palermo 1646—Palermo 1707

74. The Vision of St. John of Matha

Pen and brown ink, black and red chalk, some corrections in white.
36.2 x 26.5 cm.

PROVENANCE: Sale, London, Sotheby’s, March 26, 1976, no. 152;

Purchase, 1977, Mr. and Mrs. Carl Selden Gift
1977.128

Domitilla d’Ormesson points out that this design by Calandrucci was engraved (in reverse) by Benoît Farjat (Lyon 1646—Rome ca. 1720). An impression of Farjat’s print, which is not listed by Le Blanc, is in the Cabinet d’Estampes of the Bibliothèque Nationale, Paris; in the caption Calandrucci is credited as the inventor of the design. Mademoiselle d’Ormesson has found another pen composition study in the Cabinet des Dessins of the Louvre (inv. 15349, as anonymous Italian). The Metropolitan’s drawing is blackened on the reverse of the sheet for transfer to the engraver’s plate, but there are some minor variations between the drawing and the
Giacinto Calandrucci (No. 74)

Print. In the latter, a biretta replaces the crown on the ground.

On the day of the celebration of his first Mass in Paris, John of Matha, who had been born in Provence in 1160, is said to have had the vision of an angel dressed in white with a cross of red and blue, breaking the chains of two slaves. This inspired him to dedicate his life to the freeing of slaves, and with this intention he founded with Felix of Valois the Order of the Holy Trinity. John of Matha died in Rome in 1213 and was canonized by Urban VIII in 1632.

ANDREA CAMASSEI
Bevagna near Foligno 1622 – Rome 1649

75. St. Sebastian Clubbed to Death

Red chalk. 46.0 x 30.5 cm. Various small spots and tears.

Inscribed in pen and brown ink at lower margin, Giordano ... [rest illegible].

Provenance: Pierre-Jean Mariette (Lugt 1852); Mariette sale, Paris, 1773-1776, part of no. 598, as Falcone; Marquis de Lagoy (Lugt 1710); unidentified collector's mark (Lugt 2508); purchased in Amsterdam in 1965.


Purchase, 1965, Rogers Fund 65.137

P.-J. Mariette attributed this drawing to Aniello Falcone, perhaps influenced by De Dominici’s comment that Falcone’s drawing style was sometimes mistaken for that of Andrea Sacchi. Sacchi’s classicizing influence is indeed evident in this drawing, which, as Ann Sutherland Harris has pointed out, is Andrea Camassei’s study for a painting in the church of S. Sebastiano alla Polveriera, Rome, for which the artist was paid in 1633. In the painting the nude body of Sebastian bears the arrows of the first phase of his martyrdom; in both the painting and the drawing the Colosseum appears in the right background approximately where it actually stands in relation to the church, which is on the Palatine.

GIOVANNI ANGELO CANINI
Rome 1617–Rome 1666

76. Scene of Martyrdom

Pen and brown ink, gray-brown wash, over red chalk. Illegible red chalk notations on verso. 18.7 x 12.7 cm.

Inscribed in pen and brown ink at lower left, io: Agelus Caninius inventor.


Purchase, 1970, Rogers Fund 1970.113.1
The scene may represent the clubbing to death of St. Sebastian, but no such composition by Canini is recorded. He did, however, paint a martyrdom of St. Stephen in S. Martino ai Monti, Rome. There seems no reason to doubt the accuracy of the obviously old attribution, though the penwork is exceptionally free and has something of Lanfranco and Mola about it. The facial types are strikingly similar to those in Canini’s pen sketches for his title page of the 1648 edition of Vasari’s Vite; these drawings are at the Teyler Museum in Haarlem and the Bode Museum in East Berlin (see W. Vitzthum, Master Drawings, iv, 3, 1966, p. 304).

Ann Percy points out that in the Pennsylvania Academy Collection at the Philadelphia Museum of Art there is another pen sketch for the same composition and by the same hand (P.A.F.A. 120).

77. The Virgin and Child Appearing to St. Anthony of Padua and a Hermit

Red chalk and red wash. 34.6 x 23.1 cm.

Inscribed in pen and brown ink at lower left, Ang. Canini.

PROVENANCE: Howard C. Levis (Lugt 565); Alexander Lowenthal, Pittsburgh; Mary Lowenthal Felstiner, Stanford, California.

Gift of Mrs. Mary Lowenthal Felstiner, 1973

1973.126

The physical types and the rather brittle treatment of the drapery may be compared to those in an allegorical composition preserved at Darmstadt, also with a traditional attribution to G. A. Canini (AE 1713).
GIOVANNI ANGELO CANINI

78. Sleeping Eros, after an Antique Sculpture

Pen and brown ink, brown wash. 21.8 x 32.1 cm.

Numbered in pen and brown ink at lower right corner, 171. Inscribed in pencil on old mount, G. Canini.

PROVENANCE: Sir Joshua Reynolds (Lugt 2364); Thomas Banks (Lugt 2423); Ambrose Poynter (Lugt 161); purchased in 1945.

Purchase, 1945, Rogers Fund
45.36

The traditional attribution to Canini is not implausible, for the artist made a specialty of drawn copies of classical antiquities. An ambitious project for a corpus of classical antiquities commissioned by Colbert for Louis XIV was cut short by Canini's death, though a good many drawings by Canini after medals and cameos were engraved by Etienne Picart (Images des héros et des grands hommes de l'antiquité dessinées sur des médailles, des pierres antiques et autres anciens monuments par Jean-Ange Canini, gravées par Picart Le Romain, Amsterdam, 1731).

79. Unidentified Subject: Reclining Nude Male Figure and Cattle

Pen and brown ink. Illegible black chalk notations on verso. 25.2 x 18.5 cm.

Inscribed in pen and brown ink at lower left, Gio Agnolo Canini.

PROVENANCE: Sir Joshua Reynolds (Lugt 2364); Carel Emil Duits (Lugt Supp. 5333); Eric Wunsch, New York.

Gift of Eric Wunsch, 1971
1971.130

The attribution is old and not impossible.
REMIGIO CANTAGALLINA
Borgo S. Sepolcro? ca. 1580 – Florence after 1635

80. Three Figures by a Rustic Dwelling

Pen and brown ink, over a little black chalk. 20.8 x 17.6 cm.
Lower half of drawing, 11.4 cm. in height, pasted on to larger sheet.

Numbered in pen and brown ink at upper right corner, 15.

PROVENANCE: John and Alice Steiner, Larchmont, New York.
Gift of John and Alice Steiner, 1972
1972.271

81. Landscape with a Farm House and a Bell Tower

Pen and brown ink. 14.8 x 21.8 cm. Framing lines in pen and brown ink, probably by the artist himself.

Inscribed in pen and brown ink at lower margin, A di 17 settebre 1632
RC.


Bequest of Harry G. Sperling, 1975
1975.131.15
SIMONE CANTARINI
Pesaro 1612–Verona 1648

82. Half-Figure of a Youth with His Right Arm Raised

Red chalk, a few white highlights, on beige paper. 33.8 x 26.7 cm.


BIBLIOGRAPHY: Mancigotti, 1975, fig. 136.

Purchase, 1969, Rogers Fund 69.1

The high finish of this drawing from life is exceptional for Cantarini. The same model in a similar pose is drawn in a much freer fashion on a sheet at Christ Church, Oxford, which is clearly a study for a seated, youthful John the Baptist (Byam Shaw, 1976, no. 1017, pl. 612). Both these studies may be preparatory for Cantarini’s painting, the Baptist Preaching in the Wilderness, in the Pinacoteca at Bologna (repr. Mancigotti, 1975, pl. III, fig. 24).

83. The Holy Family with Angels Bearing Symbols of the Passion

Red chalk. 16.1 x 21.6 cm. Lined.

Inscribed in pen and brown ink at lower right corner of old mount, Guido Reni.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 313, as Guido Reni; Mancigotti, 1975, fig. 160.

Gift of Cornelius Vanderbilt, 1880
80.3.313

Though this and the following drawing (No. 84) were in the past attributed to Guido Reni, they are typical examples of the loose red chalk style of Cantarini.

84. The Mystic Marriage of St. Catherine

Red chalk. 11.9 x 10.8 cm. Upper left corner replaced. Lined.

Numbered in pencil at lower left corner, 2; inscribed in pen and brown ink at lower left corner of old mount, G. Reni.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 331, as Guido Reni.

Gift of Cornelius Vanderbilt, 1880
80.3.331

See No. 83 above.
SIMONE CANTARINI

85. The Holy Trinity in Glory

Pen and brown ink. 13.3 x 20.2 cm. Lined.

Inscribed in pen and brown ink at lower right, Simone Cantarini da Pesaro.

PROVENANCE: Cephas G. Thompson.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 772, as Simone Cantarini; Mancigotti, 1975, fig. 162.

Gift of Cephas G. Thompson, 1887
87.12.102

DOMENICO MARIA CANUTI

Bologna 1620 – Bologna 1684

86. Two Hermits in the Wilderness

Pen and brown ink, brown wash, on beige paper. 16.5 x 26.7 cm. Stains at lower left and right.

Inscribed in pen and brown ink at lower right corner, Spagnoletto/1588-1659.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1880
80.3.339

The convincing attribution to Canuti was made by Philip Pouncey in 1965. An almost identical drawing in the Royal Collection at Windsor (inv. 6756; Blunt, 1971, p. 59, no. 81) is considered by Ebrirn Feinblatt to be an old copy of the present sheet. Anthony Blunt refers to a third version in the Prado, but Manuela B. Mena Marqués informs me that this drawing cannot presently be found in Madrid.
GIOVANNI ANDREA CARLONE
Genoa 1639—Genoa 1697

87. Old Testament Scene

Pen and brown ink, brown wash, over black chalk. Squared in black chalk. 28.5 x 35.9 cm. Lower left corner made up.

Inscribed in pen and brown ink on a strip of paper pasted at lower left corner, G/io Andrea Carlone.


BIBLIOGRAPHY: Newcome, 1972, no. 107, repr.

Purchase, 1968, Rogers Fund
68.193
GIOVANNI BATTISTA CARLONE, attributed to Genoa 1603–Turin 1677

88. Two Partially Draped Male Figures in a Pendentive

Pen and brown ink, pale gray wash, over black chalk. 29.0 x 22.3 cm.

PROVENANCE: Mrs. Richard Krautheimer.

Gift of Mrs. Richard Krautheimer, 1970
1970.294.1

Trude Krautheimer was the first to point out that, in slapdash figure style, this and the following drawing (No. 89) are strikingly similar to the three angel caryatids studied on a sheet in the Janos Scholz collection. The Scholz drawing was first attributed to Giovanni Battista Carlone by the collector himself, and this attribution was maintained by Mary Newcome (repr. Newcome, 1972, p. 22, no. 52).

89. Two Partially Draped Male Figures in a Pendentive

Pen and brown ink, pale gray wash, over black chalk. 28.7 x 22.5 cm.

PROVENANCE: Mrs. Richard Krautheimer.

Gift of Mrs. Richard Krautheimer, 1970
1970.294.2

See No. 88 above.
GIULIO CARPIONI
Venice 1613—Vicenza 1678

90. Bacchanalian Group with Children Drinking

Pen and brown ink, brown wash. 14.5 x 9.9 cm.

PROVENANCE: Marquis de Lagoy (Lugt 1710); Count Moriz von Fries (Lugt 2903); unidentified collector’s initials in purple ink on mount. J.I.K.; Anton Schmid, Vienna; purchased in Zurich in 1969.

Purchase, 1969, Rogers Fund
69.126.1

91. Figure Studies: Standing Nude Figure, Putti, and a Man’s Head
VERSOS. Figure Studies: A Flying and a Standing Man

Red chalk (recto and verso). 27.7 x 19.5 cm.


Purchase, 1967, Rogers Fund
67.95.2
92. Figure Studies: Men Standing by a Large Vase, a Falling Nude Figure, and Other Figures

Red chalk. 23.5 x 16.0 cm.

Inscribed in pen and brown ink at lower left corner, Salvator Rosa.


The oldish attribution to Rosa may be disregarded; the red chalk style is characteristic of Carpioni.

AGOSTINO CARRACCI
Bologna 1557—Parma 1602

93. Figure Studies for Frescoes in the Palazzo del Giardino
VERSO. Three Amors in the Garden of Venus

Pen and brown ink, over a little red chalk (recto); pen and brown ink, gray-blue wash (verso). 28.2 x 39.9 cm. Partial lining masks all but the center of the verso with the drawing of the Amors (14.1 x 18.8 cm.).

Numbered in pen and brown ink at lower right corner on recto, 100.

PROVENANCE: Pierre-Jean Mariette (Lugt 2097); Sir Thomas Lawrence (Lugt 2445); Lord Francis Egerton, 1st Earl of Ellesmere (Lugt Supp. 2710b); 6th Duke of Sutherland; sale, London, Sotheby's, July 11, 1972, no. 34, recto and verso repr., purchased by the Metropolitan Museum.


Purchase, 1972, Harris Brisbane Dick Fund and Rogers Fund 1972.133.1

The lively pen sketches on the recto are studies for figures in the representation of the story of Peleus and Thetis painted in fresco on the vault of a room in the Palazzo del Giardino, Parma, by Agostino Carracci in the last two years of his life. The reclining female is studied for Thetis as she guides the Argo between Scylla and Charybdis. The male profile at the upper left of the sheet is a study for the figure of Peleus in the Marriage of Peleus and Thetis. There are further pen studies for these frescoes in the Albertina and at Windsor Castle (see Mahon, 1963, nos. 63-64), and the Kunsthalle in Hamburg recently acquired a double-faced sheet of pen sketches by Agostino, with studies for Thetis riding a dolphin (inv. no. 1974/68; repr. Jahrbuch der Hamburger Kunstsammlungen, 20, 1975, p. 138).
AGOSTINO CARRACCI

94. **Figure Studies: Frontal Standing Male Nude, Male Heads, Seated Monkey, and a Long-Beaked Bird**

**Verso. Figure Studies: Back View of Standing Male Nude, Male and Female Heads, a Flying Long-Beaked Bird, etc.**

Pen and brown ink (recto and verso). 27.0 x 19.4 cm.

**Provenance:** Harry G. Sperling, New York.

Bequest of Harry G. Sperling, 1975
1975.131.16

A characteristic example of Agostino’s study sheets, where motifs are artfully scattered on the page.

ANNIBALE CARRACCI

Bologna 1560—Rome 1609

95. **A Domestic Scene**

Pen and black ink, gray and brown wash. 29.0 x 23.3 cm. A horizontal strip 3.4 x 23.3 cm. has been added at upper margin and drawing of drapery (?) continued in another hand. Lined and mounted on a blue Mariette surround from which the cartouche has been cut away.

Inscribed in pencil on reverse of old mount, Collections of C. degli Ochiali, Crozat, Mariette, Count Fries, D’Argenville.

**Provenance:** Carlo degli Ochiali; Pierre Crozat (according to Mariette—see Mahon, 1963, p. 152); Pierre-Jean Mariette (Lugt 2097); Count Moriz von Fries (Lugt 2003); Sir Thomas Lawrence (Lugt 2445); Lord Francis Egerton, 1st Earl of Ellesmere; 6th Duke of Sutherland; sale, London, Sotheby’s, July 11, 1972, no. 46, repr., purchased by the Metropolitan Museum.

**Bibliography:** Holland, 1961, no. 75, pl. xviii; Mahon, 1963, no. 225, pl. 106 (with full bibliography); Baco, 1967, no. 26, repr.; Posner, 1971, fig. 21; Bean, 1973, no. 11; Boschloo, 1974, p. 34, fig. 129; Bean, 1975-1976, no. 9, Malafarina, 1976, no. III of appendix, repr.

Purchase, 1972, Mrs. Vincent Astor and Mrs. Charles Payson Gift, Harris Brisbane Dick Fund and Rogers Fund
1972.133.2

This tenderly observed scene of family life with a mother warming her child’s nightdress before a small fire proba-
bly dates from the early 1580s. When the drawing was in Mariette’s collection it was reproduced in reverse by Vincenzo Vangelisti in a mixed-method engraving and etching printed in bistre. An impression of this bearing the collector’s marks of Moriz von Fries and Thomas Lawrence, two previous owners of the drawing itself, is in the Metropolitan Museum (1972.133.2a). The attribution to Annibale is traditional and entirely convincing. It was once exhibited, in Leicester in 1954, with an attribution to Bartolomeo Schedoni proposed by E. K. Waterhouse. This suggestion has not found acceptance.

96. Kneeling Figures of St. Francis
and Four Studies of His Hands

VERSO. Kneeling Figure of St. Francis
and a Study of the Cord at His Waist

Red chalk for the figure and three of the hands, pen and brown ink for the hand at the lower left (recto); red chalk (verso). 33.5 x 28.3 cm.

PROVENANCE: Marquis de Lagoy (Lugt 1710); Sir Thomas Lawrence (Lugt 2445); Lord Francis Egerton, 1st Earl of Ellesmere (Lugt Supp. 2710b); 6th Duke of Sutherland; sale, London, Sotheby’s, July 11, 1972, no. 49, recto and verso repr., purchased by the Metropolitan Museum.


Purchase, 1972, Rogers Fund
1972.137.1

The sketches on the recto are studies for the kneeling figure of St. Francis, with his arms extended toward the dead Christ but looking out at the spectator, as he appears at the lower left foreground of the Pietà with Saints, an altarpiece painted by Annibale in 1585 for the church of the Capuchin Fathers in Parma and now in the Galleria Nazionale of that city (repr. Posner, 1971, II, pl. 24a). The drawing on the verso shows a kneeling monk with arms crossed; it may be an earlier sketch for the figure of Francis. A red chalk study for the figure of the dead Christ in the center of the picture is preserved in the Uffizi (12418 F, repr. Posner, 1971, II, pl. 24b).
97. Two Studies of a Boy and Two of a Girl

Red chalk, heightened with white, on beige paper. Studies of legs in black and red chalk on verso. 22.8 x 32.1 cm.

PROVENANCE: Marquis de Lagoy (Lugt 1710); Thomas Dimsdale (Lugt 2426); Sir Thomas Lawrence (Lugt 2445); Lord Francis Egerton, 1st Earl of Ellesmere (Lugt Supp. 2710b); 6th Duke of Sutherland; sale, London, Sotheby’s, July 11, 1972, no. 51, recto and verso repr., purchased by the Metropolitan Museum.


Purchase, 1972, Harris Brisbane Dick Fund and Rogers Fund 1972.133.3

The directness of Annibale’s vision and the economy of his use of red chalk give to this marvelously beautiful sheet a strikingly modern air. The drawing probably dates from the late 1580s.
98. The Monster Cacus

Black chalk, heightened with white, on faded blue paper. 38.1 x 49.6 cm. Vertical creases at center; scattered oil and water stains and repairs. Lined with canvas.


Bequest of Walter C. Baker, 1972

Study for the figure of Cacus in a fresco representing Hercules slaying the brigand monster, painted by Annibale above a fireplace in the Palazzo Sampieri-Talon in Bologna about 1593-1594 (repr. Posner, 1971, II, pl. 79). This vigorous drawing was once, not surprisingly, attributed to Rubens, but was correctly returned to Annibale as a study for the Bologna fresco by Michael Jaffé.
ANNIBALE CARRACCI

99. Landscape with Jacob Sleeping

Pen and brown ink, brown wash, over a little black chalk. 41.3 x 26.2 cm.

Numbered in pen and brown ink at upper right, 2; inscribed in pen and brown ink at lower right, di mano di Anniballe Carracci (the original inscription in a pale brown ink has been gone over in a darker ink); in pen and brown ink at lower right of verso, Au: Carratio; in pen and brown ink on the old mount (now detached from the drawing), Jacob asleep y' ladder with angels at a great distance.

PROVENANCE: Sir Peter Lely (Lugt 2092); Earls of Pembroke; Pembroke sale, London, Sotheby’s, July 5-6, 9-10, 1917, no. 376, purchased by the Metropolitan Museum.

BIBLIOGRAPHY: Stampfel and Bean, 1967, no. 10, repr. (with previous bibliography and exhibition listings); Bean, 1973, no. 23; Boschloo, 1974, I, p. 37; II, fig. 142.

Purchase, 1917, Hewitt Fund 19.76.14

But for the light indication, added perhaps as an afterthought, of a ladder rising up to heaven in the background, which identifies the sleeping youth as Jacob, this delightful drawing could be treated as a pure landscape. The verticality of the composition and the pre-dominance given to the foreground place the sheet among Annibale’s Bolognese experiments in landscape. Another version of this composition with a youth asleep at the foot of a clump of trees, but without the ladder and with a considerable number of variations, is in a private collection in Brookline, Massachusetts; that sheet, formerly in the Ellesmere collection, is dated 1595 (repr. sale catalogue, London, Sotheby’s, July 11, 1972, no. 58).

100. Perseus Beheading Medusa
VERSOS. Study of a Child and of Decorative Motifs

Pen and brown ink, brown wash, scribbles in a darker brown ink at upper right (recto); pen and brown ink, a little brown wash (verso). 12.7 x 23.9 cm. Cut to the shape of a lunette, the corners made up.


BIBLIOGRAPHY: R. Bacou, Master Drawings, II, 1, 1964, pp. 40-44, recto pl. 32, verso pl. 33; Martin, 1965, p. 246, no. 30, recto fig. 133, verso fig. 103; Bean, 1973, no. 15.

Purchase, 1962, Rogers Fund 62.204.3
ANNIBALE CARRacci (No. 100)

Before undertaking in 1597 the frescoes of the Gallery of the Palazzo Farnese, Annibale decorated the Camerino, Cardinal Odoardo Farnese's own study in the family palace. The scheme of this ceiling decoration is Virtue, explained allegorically in scenes from classical mythology. In one of the lunettes beneath the cove vaulting Annibale represented in fresco the fable of Perseus and Medusa. The hero, nude except for the helmet of invisibility and the winged sandals lent him by Mercury, is about to decapitate Medusa, and he looks back at her head reflected in Minerva's shield. Mercury watches in the left background, and Medusa's two sisters are seen sleeping at the right. This very rough sketch corresponds in all essentials to the fresco as executed (repr. Martin, 1965, fig. 23). The doodling pen lines at upper right are probably related to the monochrome arabesques in the grisaille ornament of sections of the vault; these arabesques appear on the verso of this sheet.

PROVENANCE: Lionel Lucas (Lagt Supp. 1733a); Claude Lucas; Lucas sale, London, Christie's, December 9, 1949, part of no. 67, as L. Carracci; Hugh N. Squire; purchased in London in 1962.

BIBLIOGRAPHY: Stampfl and Bean, 1967, no. 11, repr. (with previous bibliography and exhibition listings); Bean, 1973, no. 16; Malafarina, 1976, no. 104Z1, repr.

Purchase, 1962, Gustavus A. Pfeiffer Fund 62.120.2

At the four corners of the cove vault of the Farnese Gallery the painted architecture opens to reveal triangular glimpses of painted sky, against which are silhouetted pairs of putti standing on balustrades. These putti are combined to represent contrasts between spiritual and sensuous loves. In one corner Cupid and Anteros are represented struggling for the palm branch; a black chalk drawing in the Louvre is a study for this group (inv. 7305, repr. Martin, 1965, pl. 242). The Metropolitan Museum's drawing represents an early stage of the artist's planning for this corner, a stage at which the artist thought of representing the victorious Anteros holding aloft the dispered palm branch and being carried by two putti.

101. Anteros Victorious

Red chalk. 22.2 x 15.7 cm. Oil stain at top of sheet. Lined.

Inscribed in pen and brown ink at lower left, annibale Carracci.
ANNIBALE CARRACCI

102. Triton Sounding a Conch Shell

Black chalk on blue paper. 38.6 x 24.3 cm.

Inscribed in pen and brown ink at lower right, Annibal; numbered in pen and brown ink, 111 (pagination of one of the Angeloni-Mignard-Crozat albums of Carracci drawings).


Purchase, 1970, Rogers Fund 1970.15

A recently rediscovered study for the triton that appears in the so-called Galatea composition on the ceiling of the Gallery of the Palazzo Farnese in Rome, where work on the frescoed decorations began in 1597. The cartoons and the finished fresco are the work of Annibale Carracci’s less talented elder brother Agostino, but the invention of this robustly baroque figure is Annibale’s, whose hand is here recognizable, as it is in a further study for the triton in the John Winter collection, London.

Technically and stylistically the Metropolitan Museum and the Winter drawings are very close. In fact, they were drawn on the same sheet of paper, for at the upper left margin of the verso of the Winter drawing we find the triton’s left forearm and the tip of the conch shell that have been trimmed off the right margin of the sheet in the Metropolitan Museum. The large sheet was no doubt cut in half to produce two figure drawings when the Angeloni-Mignard albums of Carracci drawings were made up. Both sheets have drawn margin lines and are numbered in the fashion characteristic of the drawings that figured in these albums; the Winter sheet is inscribed 25, the New York drawing 111. On the latter, the old inscription Annibal is further evidence of a French provenance. For this visual evidence see Master Drawings, viii. 4, 1970, p. 391, fig. 1, pl. 27.

The subject of the “Galatea” fresco has been a riddle for art historians since Bellori’s time, but quite recently Charles Dempsey has identified the composition as a representation of Thetis Borne to the Wedding Chamber of Peleus.
103. **Study of an Angel**  
**VERSO. Study of a Cushion**

Black chalk, heightened with white, on blue paper. Several spots of rose-colored paint at lower left (recto); black chalk (verso). 37.2 x 24.4 cm. Margins somewhat irregular and masked by old inlay.

Numbered in pen and brown ink at lower right, 8 (pagination of one of the Angeloni-Mignard-Crozat albums of Carracci drawings).

**PROVENANCE:** Francesco Angeloni, Rome; Pierre Mignard, Rome and Paris; Pierre Crozat, Paris; Hugh N. Squire, London; purchased in London in 1962.

**BIBLIOGRAPHY:** Stemple and Bean, 1967, no. 13, repr. (with previous bibliography and exhibition listing); Bean, 1973, no. 20.

Purchase, 1962, Gustavus A. Pfeiffer Fund 62.120.1

This drawing, a study from a young model in the studio, with wings indicated above his shoulders, was made in preparation for the figure of an angel that appears on the right in an altarpiece representing St. Gregory Praying for the Souls in Purgatory, commissioned from Annibale by Cardinal Antonio Maria Salviati in the very first years of the seventeenth century. The picture was painted for a chapel in the church of S. Gregorio Magno, Rome, and found its way to Bridgewater House in London, where it was destroyed during World War II (repr. Posner, 1971, II, pl. 130a).

Composition studies for this painting are preserved at Chatsworth and at Windsor Castle (repr. Posner, 1971, II, pls. 129b and 130d). Recently David Mctavish has published a sheet in the Musée des Beaux-Arts at Dijon with studies of the standing angel's head and left arm (*Master Drawings*, XIII, 4, 1975, pp. 372-374, pls. 22a, 22b).
104. The Drunken Silenus: Design for the Tazza Farnese

Pen and brown ink, brown wash, over traces of black chalk. Diameter 25.5 cm. Some water staining at left margin. Lined.

Inscribed in pen and brown ink at lower margin, Annibale Carracci.

PROVENANCE: Boutin (according to manuscript inventory of the Lagoy collection); Marquis de Lagoy (Lugt 1710); Sir Thomas Lawrence (Lugt 2445); Lord Francis Egerton, 1st Earl of Ellesmere (Lugt Supp. 2710b); 6th Duke of Sutherland; sale, London, Sotheby’s, July 11, 1972, no. 69, repr., purchased by the Metropolitan Museum.


Purchase, 1972, Harris Brisbane Dick Fund and Rogers Fund 1972.133.4

Finished design for a silver plaque engraved by Annibale himself for his patron Cardinal Odoardo Farnese and intended to be used to decorate the bowl of a standing silver dish, the Tazza Farnese. This plaque, which survives in the Museo Nazionale, Naples, was used for printmaking, and pulls from it were taken from a fairly early date. It was Otto Kurz who rediscovered the silver plaque in Naples, separated from the tazza, which has disappeared (Burlington Magazine, xcvii, 1955, pp. 282-287). However, it is interesting to note that the Marquis de Lagoy in the manuscript inventory of his collection (drawn up before 1829) says of the present drawing: "il a été fait pour une soucoupe qui a appartenu à la maison farnèse et se trouve actuellement à Naples."

Two other studies by Annibale for this silver plaque have survived; one in the British Museum, the other formerly in the Ellesmere collection (see Kurz, op. cit., figs. 14, 22). They represent earlier stages of the design, while the present drawing is reproduced on the plaque with only minor changes.
105. The Virgin and Child Resting
Near a City Gate

Pen and brown ink, a little brown wash, on beige paper. 18.7 x 21.5 cm. Lined and mounted on a blue Mariette surround from which the cartouche has been cut away.

Numbered in pen and dark brown ink at lower right, 93 (a Crozat number?).

PROVENANCE: Count Malvasia; Pierre Crozat (according to Lawrence Gallery, Sixth Exhibition, 1836, p. 22, no. 56); Pierre-Jean Mariette (Lugt 2097); Count Moriz von Fries (Lugt 2903); Sir Thomas Lawrence (Lugt 2445); Lord Francis Egerton, lst Earl of Ellesmere (Lugt Supp. 2710b); 6th Duke of Sutherland; sale, London, Sotheby's, July 11, 1972, no. 72, repr., purchased by the Metropolitan Museum.


Purchase, 1972, Rogers Fund 1972.137.2

The Virgin is seated on the ground in a position of humility. A.W.A. Boschloo suggests that Annibale may have been inspired by Martin Schongauer’s engraving The Virgin Seated in a Courtyard (Bartsch, vi, p. 134, no. 32), where Mary is seated on the ground before walls that converge at right angles behind her.
106. Back View of a Seated Nude Youth Facing Right

Red chalk. 28.1 x 30.1 cm.

Inscribed in pen and brown ink at lower right on recto, Annibale Carracci; numbered in red chalk in lower right corner on recto, 60; inscribed in pen and brown ink on verso, d’Annibale originale, ma non . . . [rest cut off].

PROVENANCE: Cephas G. Thompson.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 753, as Annibale Carracci.

Gift of Cephas G. Thompson, 1887
87.12.83

The old attribution to Annibale deserves respect; the drawing has the vigor of his early studies from life.

107. Back View of a Seated Nude Youth Facing Left

Red chalk. 31.2 x 22.7 cm. All four corners cut. Lined.

Inscribed in pen and red-brown ink at lower margin of Richardson mount, Annibale.

PROVENANCE: Jonathan Richardson, Sr. (Lugt 2183 and 2983); Hon. Edward Bouverie (Lugt 325); Lord Ronald Sutherland Gower; Sutherland Gower sale, London, Christie’s, January 28, 1911, part of no. 17, as A. Carracci, purchased by the Metropolitan Museum.

Purchase, 1911, Rogers Fund
11.66.6

The attribution to Annibale goes back at least to the time of Richardson, Sr., and is very plausible. The drawing comes from the collection of Lord Ronald Sutherland Gower and was in his sale in 1911 in the same lot as the well-known red chalk study of a putto attributed to Giorgione by P.-J. Mariette. This lot was purchased by Langton Douglas acting for the Metropolitan Museum. The Giorgione drawing from Mariette’s collection bears the accession number 11.66.5.
LUDOVICO CARRACCI
Bologna 1555–Bologna 1619

108. The Last Communion of St. Jerome

Pen and brown ink, brown wash, over traces of black chalk. Squared in red chalk. 41.5 x 29.1 cm. Surface abraded, repairs at lower left corner; small brown spots at center. Lined.

PROVENANCE: Unidentified collector (Lugt 1156); purchased in London in 1965.


Purchase, 1965, Rogers Fund 65.111.1

It was Ludovico's cousin Agostino Carracci who received the commission to paint for the Bolognese church of S. Girolamo della Certosa the Last Communion of St. Jerome, now in the Bologna Pinacoteca, but both Ludovico and Annibale Carracci seem to have made a try at obtaining this important assignment. Malvasia (1841, i, p. 284) tells us that Annibale supplied a design for the projected picture, and Ludovico, who in 1592 painted a Baptist Preaching that was hung opposite Agostino's Last Communion, may have made the present drawing in competition with his cousins. Donald Posner has published a drawing in the Louvre as a study by Ludovico for the Certosa St. Jerome (Paragone, XI, 131, 1960, p. 53, pl. 38a), but his attribution has been questioned by Roseline Bacou and Denis Mahon, for whom the drawing is one of Annibale's sketches for the Certosa commission (Dessins des Carrache, exhibition catalogue, Musée du Louvre, Paris, 1961, p. 16). The present drawing, though unfortunately damaged, seems unmistakably to be the work of Ludovico. His manner is apparent in the facial types and in the supple pen line, and these characteristics may also be observed in the Louvre drawing. In Agostino's stately and rather static picture the kneeling St. Jerome receives the last rites in a setting of classical architecture, with a glimpse of landscape beyond. Ludovico here proposes a more animated and informal solution, with a crowd of onlookers gathered in the saint's study. In the Louvre drawing, which is narrower in format, the action takes place against a background of classical columns; below, St. Jerome is seen taking communion, and above he is carried up to heaven by angels.

LUDOVICO CARRACCI, attributed to

109. Head of a Woman Looking to Upper Left

Charcoal, heightened with white, on beige paper. 42.7 x 35.4 cm. Repaired tears and creases at right margin. Horizontal crease just above center. Lined.

Inscribed in pen and brown ink at lower left, L. Carrache.

PROVENANCE: Lionel Lucas (Lugt Supp. 1733a); Claude Lucas; Lucas sale, London, Christie's, December 9, 1949, part of no. 67, as L. Carracci; purchased in London in 1950.

Purchase, 1950, Rogers Fund 50.56

The broad treatment and the scale of this monumental head suggests that it may be a cartoon, and the traditional attribution to Ludovico is not implausible.
GIOVANNI AGOSTINO CASSANA
Genoa 1658—Genoa 1720

or

GIOVANNI BATTISTA CASSANA
Genoa 1668—Genoa 1738

110. Hunters with Dead Game in a Landscape

Black and red chalk, heightened with colored gouache, on blue paper. 24.8 x 40.1 cm. Lined.

Inscribed in pen and brown ink on lower margin of old mount, Cassanini.

PROVENANCE: George Knapton; sale, London, T. Philipe, May 25-June 5, 1807, part of no. 225, as Casanova; Sir Thomas Lawrence (Lugt 2446); the Hon. Mrs. J. Borthwick; sale, London, Sotheby's, November 28, 1962, no. 26, as Italian school, 17th century; purchased in London in 1965.

Purchase, 1963, Rogers Fund 63.103.1

The old inscription Cassanini may be a diminutive referring to one of the three sons of Giovanni Francesco Cassana. According to Ratti both Giovanni Agostino and Giovanni Battista, the youngest of the brothers, specialized in animal subjects (Ratti, 1769, II, pp. 16-17). In any case the drawing is very much in a Genoese tradition that looks back to the example of Giovanni Benedetto Castiglione. This drawing figured in the Knapton sale in 1807, under the name of Casanova, along with two drawings similar in subject, style, and technique now in the Pierpont Morgan Library (IV, 152 and IV, 152a; the former reproduced in C. Fairfax Murray, J. Pierpont Morgan Collection of Drawings by the Old Masters Formed by C. Fairfax Murray. London, 1912, IV, pl. 152, as Francesco Casanova). Another drawing from the Knapton group, “a shepherdess with sheep, an ass, and three piping boys in a landscape,” was sold at Sotheby’s on November 28, 1962, no. 27, and described, like the present sheet, as Italian school, seventeenth century. That drawing was recently on the art market (Disegni Antichi. Galleria del Giudice, exhibition catalogue, Genoa, 1970, no. 5, repr.).
VALERIO CASTELLO
Genoa 1624–Genoa 1659

111. Judith Decapitating Holofernes

Pen and brown ink, brown wash, over black chalk. 18.0 x 14.2 cm. Lined.

Inscribed in pencil at lower right, Salvator Rosa.

PROVENANCE: Purchased in London in 1928.

BIBLIOGRAPHY: M. Newcome, Master Drawings, XIII, 1, 1975, p. 36, no. 16, pl. 20.

Purchase, 1908, Rogers Fund 08.227.7

Formerly attributed to Salvator Rosa, this drawing was recognized as a characteristic example of the draughtsmanship of Valerio Castello by Philip Pouncey in 1961.

112. Presentation of the Virgin in the Temple
VALERIO CASTELLO (NO. 112)

Pen and brown ink, brown wash. 18.2 x 20.1 cm. All four corners cut away.

Inscribed in pencil on verso, L'admission de la Vierge au temple, Ecole italienne XVIe siècle, plume et bistre.


Bequest of Harry G. Sperling, 1975
1975.131.17

The attribution to Valerio Castello was suggested by the compiler of this inventory at the time the drawing was acquired by Harry G. Sperling in 1966, and it entered the collection of the Metropolitan Museum with this attribution in 1975.

FRANCESCO CASTIGLIONE

Genoa ? ca. 1641 – Genoa 1716

113. Young Hunter with His Dogs in a Landscape

Pen and brown ink, watercolor. 21.1 x 30.6 cm. Lined.

Inscribed in pen and brown ink at lower margin, Francesco Castiglione Genovese; in pencil at lower center of old mount, B. West's.

PROVENANCE: "Reliable Venetian Hand" (Lugt Supp. 3005c-d); Benjamin West (according to inscription on old mount); William Esdaile (Lugt 2617); purchased in London in 1908.

BIBLIOGRAPHY: Bettagno, 1966, no. 49, repr. (exhibited); Stampfle and Bean, 1967, mentioned p. 77; Percy, 1971, p. 129, no. 120, repr.
The convincing attribution of this and the following drawing to Francesco Castiglione, Giovanni Benedetto’s son and assistant, is in the “Reliable Venetian Hand.”

114. *A Congress of Animals*

Pen and brown ink, watercolor, over a little black chalk. 20.7 x 30.8 cm. Lined.

Inscribed in pen and brown ink at lower margin, *Francesco Castiglione Genovese;* in pencil at lower margin of old mount, *B. West’s.*

PROVENANCE: “Reliable Venetian Hand” (Lugt Supp. 3005c-d); Benjamin West (according to inscription on old mount); William Esdaile (Lugt 2617); purchased in London in 1908.


Purchase, 1908, Rogers Fund

08.227.25

See No. 113 above.
GIOVANNI BENEDETTO CASTIGLIONE
Genoa 1609 – Mantua 1665

115. Youth Playing a Pipe for a Satyr

Brush, brown, red, green, and blue paint, on beige paper. 42.6 x 53.5 cm. Vertical crease at center. Lined.

PROVENANCE: Sir William Richard Drake (Lugt 736); Drake sale, London, Christie's, May 24-25, 1892, part of no. 415; Dr. Francis Springell; Springell sale, London, Sotheby's, June 28, 1962, no. 39, repr.; purchased by the Metropolitan Museum.

BIBLIOGRAPHY: Stampfe and Bean, 1967, no. 77, repr. (with previous bibliography and exhibition listings); Percy, 1971, pp. 96-97, no. 64, repr., entitled “Marsyas teaching Olympos the Various Musical Modes.”

Purchase, 1962, Gustavus A. Pfeiffer Fund
62.126

The drawing is dated around 1650 by Ann Percy.
116. *Noah Entering the Ark*

Brush, red-brown and blue paint, on beige paper. Framing lines in black chalk, 40.3 x 55.3 cm. Vertical crease at center.

Inscribed in pencil at lower left, *B. Castiglione feci*.

PROVENANCE: Giuseppe Vallardi (Lugt 1223); Giuseppe Pacini (Lugt 2011); purchased in Paris in 1962.

BIBLIOGRAPHY: Detroit, 1965, no. 171, repr. (with previous bibliography); Percy, 1971, pp. 120-121, no. 109, repr.

Purchase, 1962, Rogers Fund 62.121.1

Ann Percy dates this drawing in the early 1660s.
GIOVANNI BENEDETTO CASTIGLIONE

117. *Pastoral Journey with Flocks and Herds at a Stream*

Brush and red-brown paint. 40.2 x 57.6 cm. Lined. Vertical crease at center. Some foxing at upper right.


Bequest of Walter C. Baker, 1972

Ann Percy dates this drawing in the early 1660s.
118. *God the Father Appearing to Jacob*

Brush, red, red-brown, blue, green, and white paint, on beige paper. 38.6 x 52.3 cm. Vertical crease at center; diagonal crease left of center. All four corners replaced. Lined.

PROVENANCE: Unidentified collector’s mark at lower right corner; purchased in London in 1965.


Purchase, 1965, Robert Lehman Foundation Gift 65.176

Ann Percy points out that the subject is taken from Genesis 35:9 and represents God appearing to Jacob, Rachel, and Leah and some of their children at Bethel. There are other versions of the same subject in the West Berlin Print Room (KdZ. 12511) and at Windsor Castle (Blunt, 1954, no. 61, with mention of a version formerly in the Misme collection, Paris).
119. Fantastic Subject: Five Nude Male Figures Punishing Another

Pen and brown ink, brown wash, on beige paper. 25.8 x 38.4 cm. Upper left and lower right corners replaced; repairs at lower left.

Numbered in pen and brown ink at lower center, 15; in another hand at right margin, 24.


Purchase, 1965, Rogers Fund
65.112.4

This drawing is one of a series that may have figured in an album or sketchbook of pen drawings by G. B. Castiglione. Thirteen of these sheets have been identified by Ann Percy; they are numbered in pen and ink at the center of the lower margin, and the highest number recorded is 95. The subjects in this series are landscapes and fantastic allegorical or mythological scenes.
GIOVANNI BENEDETTI CASTIGLIONE, circle of

120. Nativity with Angels

Brush, red, blue, and brown paint, on beige paper. 39.3 x 27.0 cm. Many badly restored losses at margins, lower right corner missing. Lined. Inscribed in pencil on verso of old mount, Van Dyck.

PROVENANCE: James Jackson Jarvis; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1880 85.3.458

Ann Percy convincingly suggests that this is a production of the studio of G. B. Castiglione; it is related in composition to a drawing by Giovanni Benedetto himself in the Nationalmuseum, Stockholm (1605/1605; repr. A. Percy, 1971, no. 48). In the Stockholm drawing the Virgin looks down at the infant Jesus, rather than upward at the angel as she does in the present drawing. The old attribution to Van Dyck is not surprising, since that Flemish artist, who worked in Genoa, had a decisive influence on Castiglione.

121. Animals and Figures before the Ark

Brush, red-brown, brown, and blue paint. 24.4 x 36.9 cm. Lined.


Bequest of Harry G. Sperling, 1975 1975.151.18

122. Pastoral Scene: Nomads with Sheep and Cattle

Brush, brown, red-brown, blue, and white paint, on brownish paper. 25.6 x 36.2 cm. Lined. Numbered in pen and brown ink at lower right, 42 [?].

PROVENANCE: Sir James Knowles; Knowles sale, London, Christie’s, May 27, 1908, part of no. 134; purchased in London in 1908.

Purchase, 1908, Rogers Fund 08.227.22

Another version of this composition is preserved in Dresden (repr. Die Albertina und das Dresdner Kupferstich-Kabinett, Dresden, 1978, no. 43).

123. Pastoral Scene: Shepherds and Their Flock

Brush, brown, red-brown, blue, green, and white paint, on beige paper. 27.3 x 40.8 cm. Lined. Inscribed in pen and brown ink at lower right, Benedetto.

PROVENANCE: Pierre Crozat (?1406 with a paraph: Lugt 2951); François Renuel (Lugt Supp. 1042); Sir James Knowles; Knowles sale, London, Christie’s, May 27, 1908, part of no. 134; purchased in London in 1908.

Purchase, 1908, Rogers Fund 08.227.23

Lawrence Turčić points out that there is another studio (?) version of this composition in the Genoese municipal collection (repr. G. Grosso and A. Pettorelli, I disegni di Palazzo Bianco, Milan, 1910, pl. 55).
GIOVANNI BENEDETTO CASTIGLIONE, circle of
SIGISMONDO CAULA
Modena 1637–Modena 1713?

124. Two Seated Bearded Male Figures

Brush, red-brown and white paint. Varnished. 26.4 x 19.9 cm. Repaired tear at upper right margin.


Purchase, 1961, Rogers Fund 61.143

The attribution to the Modenese Sigismondo Caula is apparently traditional, and the brushwork, the figure types, and the drapery style are closely paralleled in other drawings with old attributions to this artist. Particular mention should be made of a group of drawings formerly in the Benno Geiger collection (B. Geiger, Handzeichnungen alter Meister, Vienna, 1948, pls. 58-61; pl. 60 is now in the British Museum, 1920-12-20-1) and a drawing of two male figures wrestling, in the Ecole des Beaux-Arts, Paris (Ancien fonds no. 99).

GIACOMO CAVEDONE
Sassuolo (Modena) 1577—Bologna 1660

125. The Virgin and Child with Two Male Saints

Charcoal, brush and brown wash, white oil paint, on brown paper. 30.7 x 22.3 cm. Lined.

PROVENANCE: Jonathan Richardson, Sr. (Lugt 2184 and 2983-84); Sir Joshua Reynolds (Lugt 2364); J. B. S. Morritt, Rokeby Park, Yorkshire; purchased in London in 1973.

BIBLIOGRAPHY: Edinburgh, 1972, no. 34, repr. (with previous bibliography and exhibition listing); Bean, 1975-1976, no. 14.

GIACOMO CAVEDONE, attributed to

126. Profile Head of a Youth Looking to
Upper Left, and Study of Clasped Hands

Charcoal, heightened with white, on brownish paper. 41.8 x 27.3 cm.

PROVENANCE: Earls of Pembroke; Pembroke sale, London, Sotheby's, July 5-6, 9-10, 1917, no. 538, as Jacopo Bassano, purchased by the Metropolitan Museum.

BIBLIOGRAPHY: Strong, 1900, part II, no. 13, repr., as Venetian school; Tietze, 1944, p. 57, no. A228, "certainly by Carlo Francesco Nuvolone."

Purchase, 1917, Hewitt Fund
19.76.16

Strong in his publication of the Wilton House drawings gave this chalk study to the Venetian school, and suggested that Tintoretto or "his imitator Leandro Bassano" might be the artist.

For the Tietzes, the drawing was "certainly by Carlo Francesco Nuvolone"; they based this implausible attribution on a suggested but unconvincing connection with a head in Nuvolone's The Painter and His Family in the Brera, Milan. A. E. Popham suggested, much more convincingly, the name of Giacomo Cavedone for this coarse yet vigorous black chalk drawing that is rather clumsily heightened with white charcoal in a manner characteristic of this Bolognese artist.

The Tietzes said that the drawing came from the collection of the Marquis de Lagoy, but it bears no trace of the Lagoy mark.

ANDREA CELESTI
Venice 1637—Venice 1706

127. Allegory of Venetian Power

Pen and brown ink, brown wash, over red chalk. Design proper 37.0 x 28.5 cm.; entire sheet, including an engraved border, not reproduced, 54.5 x 40.0 cm.

Inscribed in pen and brown ink at lower left of design, Celesti inventor.


BIBLIOGRAPHY: Stampfe and Bean, 1967, no. 129, repr.

Purchase, 1964, Rogers Fund
64.13
Eighteenth-century guidebooks to the city of Brescia describe a now vanished picture that hung in one of the principal rooms of the Palazzo Municipale (La Loggia). In this composition Venice, Queen of the Seas, was represented riding over the waves in a silver conch shell encircled by tribute-bearing figures, with Justice, holding scales, close at hand. This recently rediscovered drawing corresponds in almost every detail with the old descriptions, and may well be a preparatory study for the lost picture. The scale of the design and the fact that the artist has used a sheet bearing an engraved architectural border suggest that the drawing may have been made as a modello to be shown to the commissioner of the picture. The arms on the breast of the seated figure of Venice are those of the Contarini; the reference is either to Domenico Contarini, doge from 1659 to 1675, or to Alvise Contarini, doge from 1676 to 1684.
128. St. Charles Borromeo

Pen and brown ink, brown wash, heightened with white, on brown-washed paper. 46.1 x 26.9 cm. Lined with silk.

Inscribed in pen and brown ink at lower right, Jean Baptiste Cerani [de Milan]; in pen and brown ink on verso, Jean Baptiste Crespi, dit il Cerano, nom d’un village près de Novara, del’Etat de Milan, bon peintre et architecte; et tres Entendu dans la prospective, il avoit voyagé a Rome, et a Venice et est mort en 1633; et il Cavaliere Cerani Milanese . . . [rest illegible].

PROVENANCE: Pierre Crozat; Crozat sale, Paris, 1741, part of no. 628 or no. 629, "Ecoles de Milan, de Cremone, de Bresse, et autres Villes de Lombardie. Le Gaudentio, Bernard et Aurelio Luini, le Lomazzo, Figini, Morazone, Cerano, Crespi, et autres peintres milanais"; Count Carl-Gustav Tessin, Stockholm; Baron Jean-Gabriel Sack, Bergshammar (brother-in-law of Count Carl-Gustav Tessin); Baron C. Sack, Bergshammar; Prof. Einar Perman, Stockholm; purchased in Stockholm in 1967.


Purchase, 1967, Rogers Fund 67.134.4

Identified by Nancy Ward Neilson as Cerano’s study for the colossal statue of St. Charles Borromeo at Arona on Lago Maggiore. The San Carlone is seventy feet in height, and stands on a pedestal forty-two feet high. Cerano had designed it by 1614, but the statue was erected only at the very end of the seventeenth century.

129. Portrait of a Man: Self Portrait?

Black chalk. Oval, 11.4 x 9.0 cm.

Faint inscription in black chalk around upper margin, of which only the word Cerano can be deciphered; inscribed in pen and brown ink at lower margin of old mount in the hand of J. Richardson, Sr., Cav. Giovanni Batta: Crespi.

PROVENANCE: Padre Sebastiano Resta; John, Lord Somers (Lugt 2984); 62 as Cerano—Landsdowne Ms., Cav. Gio: Batta Crespi detto il Cerano Milanese gran Competitore de Procaccini, fue maestro del Gerardini e del lento e suave Cornaro; Jonathan Richardson, Sr. (Lugt 2983-84); purchased in London in 1966.

Purchase, 1966, Rogers Fund 66.134.4

Nancy Ward Neilson suggests that the drawing is a self-portrait, and indeed the distinguished, rather ascetic face is close to that in the painted self-portrait in the Testori collection, Milan (reprinted Mostra del Cerano, exhibition catalogue, Novara, 1964, fig. 190). The refinement of this chalk study is exceptional in Cerano’s work, but is in a Milanese tradition that includes the fine portrait drawings of Giovanni Ambrogio Figino.
MICHELANGELO CERQUOZZI, attributed to
Rome 1602—Rome 1660

130. *Four Boats*

Pen and brown ink, brown wash, over a little black chalk. 19.2 x 27.0 cm. Lined.

Inscribed in pen and brown ink at lower margin of old mount, *Michel'Ange Querqozzi Romano, detto delle Battaglie scritto nel catalogo dell'Accademia di S. Luca nel 1650."

PROVENANCE: Pierre Crozat (165 with a paraph, Lurtg 2951); Sir Bruce S. Ingram (Lurtg Supp. 1405a); Carl Winter (his mark “C.W.” on reverse of mount, not described in Lurtg); sale, London, Sotheby's, November 21, 1974, no. 71, repr. purchased in New York in 1975.

Purchase, 1975, Rogers Fund 1975.190

The attribution to Cerquozzi, who is very rare as a draughtsman, is old and certainly plausible for this bambocciantist artist.

GIUSEPPE CHIARI
Rome 1654—Rome 1727

131. *The Adoration of the Magi*

Red chalk. 28.4 x 32.3 cm.

Inscribed at lower left in red chalk, *JOSEPH CLARUS PINGEBAT ANNO MDCCXIV."


Purchase, 1966, Rogers Fund 66.135

A fairly exact and much reduced copy, very possibly by Giuseppe Chiari himself, after the *Adoration of the Magi*, a painting signed and dated 1714 by Chiari, now in Dresden (Gemäldegalerie, no. 444). This drawing was etched in the same direction by Benoît Farjat (1646—ca. 1720).

BACCIO CIARPI
Barga (Lucca) 1578—Rome ca. 1644

132. *The Virgin and Child with St. John the Baptist, Pope St. Dionysius, and Two Other Saints*

Black chalk, heightened with blue wash. 24.9 x 13.4 cm. A number of brown stains. Lined.

PROVENANCE: Count Lanfranco di Campello, Rome; A. Branson, London (according to vendor); purchased in London in 1965.

Purchase, 1965, Rogers Fund 65.66.3

Philip Pouncey, in 1965, identified this drawing as Baccio Ciarpi's preparatory study for an altarpiece in S. Silvestro in Capite, Rome. In the painting, which is datable before 1622, St. Louis, king of France, appears to the left of the Baptist, and Filippo Neri (not yet canonized) appears behind and to the right of St. Dionysius (see J. S. Gaynor and I. Toesca, *San Silvestro in Capite*, Rome, 1963, pp. 90-93, the painting fig. 25).
ANDREA COMMODI
Florence 1560 – Florence 1638

133. Music-Making Angels Seated on Clouds

Pen and brown ink, on beige paper. 18.1 x 27.4 cm. Lower margin of clouds cut out and silhouetted. Lined.

Inscribed in pen and brown ink at upper margin of old mount, Canal* Gaspaso Celio fec.


BIBLIOGRAPHY: Bean, 1972, no. 8

Purchase, 1971, Rogers Fund 1971.66.2

An inscription on the old mount erroneously gives this sheet to Gaspere Celio, but in 1971 Philip Pouncey identified the drawing as the work of the idiosyncratic late Florentine mannerist Commodi. Other drawings by the same spirited hand traditionally attributed to Commodi are in the Louvre, the British Museum, the Uffizi, and the Farnesina in Rome. Many of these pen drawings are studies for a Last Judgment (see Disegni fiorentini 1560-1640 dalle collezioni del Gabinetto Nazionale delle Stampe, exhibition catalogue by Simonetta Prosperi Valentì Rodinò, Rome, 1977, no. 50).
134. The Triumph of Nature over Art
PIETRO DA CORTONA (NO. 134)

Pen and brown ink, brown wash, over black chalk. 19.9 x 14.6 cm.

PROVENANCE: Dr. A. Ritter von Wurzbach-Tannenberg, Vienna (Lugt 2587); Anton Schmid, Vienna (Lugt Suppl. 2330b); sale, Munich, Karl and Faber, May 17-18, 1956, no. 30; Mathias Komor, New York (Lugt Suppl. 1882a); purchased in New York in 1961.

BIBLIOGRAPHY: Stampfle and Bean, 1967, no. 57, repr. (with previous bibliography).

Purchase, 1960, Rogers Fund 61.2.1

Design for one of the illustrations for a treatise on gardening by a Jesuit professor, Giovanni Battista Ferrari. The book, De Florum Cultura, appeared in Rome in 1633, with this design engraved in reverse by Johann Friedrich Greuter. The artist illustrates an allegorical passage in Ferrari's text that tells of a contest between Nature and Art. Art, kneeling at the right with a grafting knife in hand, has produced a rose bush with flowers of three colors, but Flora is about to crown Nature, who stands pointing at the miracle of her own doing. As if by magic a Chinese rose tree has sprung from the ground. Vertumnus dances holding a sistrum aloft, and three boys, Lucifer, Meriggio, and Hesper (identified respectively by a lily branch, a rose, and a bleeding heart, and representing Dawn, Noon, and Evening) circle the tree while its flowers change from white, to pink, to scarlet, as they are said to do in the course of a day. The wonders of Nature are seen to be more marvelous than those of Art. Drawings by Cortona for other illustrations in Ferrari's book are in the P. and N. de Boer Collection, Amsterdam (Cybele before the Council of the Gods), and in the Museo del Prado, Madrid (Allegorical Scene with Barberini Bees; repr. Blunt and Cooke, 1960, p. 76, fig. 57).

135. Allegory in Honor of Cardinal Antonio Barberini the Younger

Pen and brown ink, brown wash, heightened with white, over black chalk, on brown paper. 52.0 x 77.2 cm. Drawing made up of two sheets of paper joined vertically at left of center; pasted corrections at left (including figure of Mercury) and at right (including old man holding book). Repaired hole at lower center; vertical crease at center.

Inscribed in pen and brown ink at lower left, Incidat [and illegible monogram]; at lower right, Incidatur commutato Regno . . . [rest illegible].

PROVENANCE: Helen Elizabeth Harrison, Maiano, near Florence (purchased by her in S. Gimignano, about 1925); Gilbert Barker, Twyford, Berkshire (inherited from his aunt, Miss Harrison, at her death in 1958); purchased in London in 1964.


Purchase, 1964, Rogers Fund 64.50

The high finish of this drawing, as well as the two inscriptions beginning Incidat . . . , in the hand of an ecclesiastical censor, indicate that it was intended for the engraver, and indeed the design was reproduced in the same dimensions but in reverse by a Dutch contemporary of Cortona, Theodor Matham, who was in Rome in the mid-1630s, a date that accords well with the style of Cortona's drawing (repr. Noehles, 1970, p. 18, fig. 2). Unfortunately, the engraving does not bear a dedicatory inscription that might help us in the interpretation of the allegorical message of the subject. Hollstein (XI, p. 252, no. 28) supplies an obviously incorrect title, The Three Fates in a Colonnade, but the always knowledgeable Mariette, in a manuscript description of the Albertina's impression of the print, has given us the key to the subject: "Des femmes représentant les diverses parties des Mathématiciens venant faire hommage de leurs Sciences dans un Temple où au milieu une femme qui a près d'elle les armes de la famille Barberini est assise au-dessus d'un piédestal au pied duquel sont deux figures de Fleuves qui désignent le Tibre et l'Arno; pièce allégorique à la gloire du cardinal Antoine Barberini dont le portrait est soutenu en l'air par des enfants." In the drawing it is difficult to identify the portrait head, a generic Cortonesque type, but in Matham's engraving the medallion contains an easily recognizable portrait of Antonio Barberini the Younger as a man in his late twenties (for portraits of Antonio, created cardinal in 1627 at the age of nineteen by his uncle, Urban VIII, see A. Nava Cellini, Paragone, XVII, 191, 1966). For Karl Noehles the female figure seated on the pedestal is Sapienza-Minerva—at once the Magna Mater and an allegorical figure of Rome. The reclining figures of the Tiber (with Romulus and Remus) and the Arno (with the Florentine lion, il marzocco) are allusions to the Tuscan past and Roman present of the Barberini family whose arms appear on the shield above. In this Temple of Wisdom are statues of Mercury (because all forms of knowledge and art have need of the persuasive force of his eloquence) and of female figures representing the virtues.
The scientific equipment carried by the figures on the right is more readily identifiable in the engraving: the woman leading the procession holds a celestial sphere, her follower bears an armillary sphere, the kneeling female holds tablets inscribed with terrestrial maps, while the old man holds a tablet bearing what appear to be the measurements of a column. Behind them stands Fame, holding a trumpet and a crown of foliage.

This large drawing is made up of two sheets joined vertically somewhat to the left of center. The white highlights employed in the two sections differ; on the right they are softer, on the left harder. It should be noted that the wing and the legs of the flying putto that project over the vertical joining have been reworked in the whites used otherwise only in the left section. This suggests that, the client or ecclesiastical censor having found the original left section of the design unsatisfactory, it was cut off, a new solution supplied, and the joining of the two sheets smoothed over by the reworking of the putto in the white used in the new left half. Such a revision and reconsolidation of the design would account for the presence of the ecclesiastical permissions to engrave that appear at both lower left and lower right.

Volkmar Schauz has recently discovered and published a lively, small red chalk preparatory sketch for the Allegory in Honor of Antonio Barberini that differs in many ways from the definitive composition (Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg, XV, 1978).
PIETRO DA CORTONA

136. Study of Two Figures for the Age of Gold

Black chalk. 32.3 x 24.7 cm. Several repaired holes and small tears; a few oil stains. Lined.

PROVENANCE: Sir Joshua Reynolds (Lugt 2364); William Mayor (Lugt 2799); Henry Oppenheimer, London; Oppenheimer sale, London, Christie’s, July 10-14, 1936, no. 76; Earl of Harewood; sale, London, Christie’s, July 6, 1965, no. 124, repr.; Walter C. Baker, New York.

BIBLIOGRAPHY: Stampfe and Bean, 1967, no. 62, repr. (with previous bibliography); Campbell, 1977, pp. 33, 264, no. 21, fig. 7. Bequest of Walter C. Baker, 1972

In June 1637, Pietro da Cortona, taking a leave of absence from his work on the Barberini ceiling, arrived in Florence and almost immediately began a fresco cycle commissioned by the Grand Duke of Tuscany, Ferdinando II, for the Camera della Stufa in the Palazzo Pitti. The subject of the frescoes, said to have been devised by Michelangelo Buonarroti the Younger, is the Four Ages of Man as recounted in Ovid’s Metamorphoses. However, the pessimistic Ovidian sequence, which moves from the delights of the Age of Gold, through the Silver and Bronze, to the horrors of the Age of Iron, has been reversed in the iconographical program employed by Cortona. History moves forward from the pagan Age of Iron to the Age of Gold; the latter fresco contains a number of symbolic references to a contemporary Florentine event, the marriage of Ferdinando II de’ Medici to Vittoria della Rovere. Only two of the frescoes, the Ages of Gold and Silver, were completed when Cortona left Florence for Venice in the fall of 1637, but the surviving preparatory drawings for all four of the frescoes form a relatively coherent stylistic group, and the whole cycle may have been planned in detail during the summer of that year. The execution of the frescoes representing the Age of Bronze and the Age of Iron had to await Cortona’s return to Florence in 1641, the year in which he began work on the decoration of the state rooms along the façade of the Palazzo Pitti.

This drawing is a study for the couple seated at the left in the Age of Gold. In this fresco the young woman crowns the seated youth with a laurel crown of victory, an allusion to the name Vittoria, while putti, laden with branches of oak (rovere), advance without disturbing a docile lion (the Florentine marzocco)—further references to the Medici-della Rovere marriage symbolized by the youthful couple. In addition to two composition studies, a great many chalk studies for figures in the Ages of Gold and Silver have survived, and they are among the finest Italian figure drawings of the seventeenth century.
PIETRO DA CORTONA

137. Study of a Seated Youth for the Age of Gold

Black chalk. 28.6 x 26.0 cm. Losses at upper margin. Lined.

Inscribed in black chalk at lower right, P. Cortona; numbered in pen and brown ink at lower left, 756 [?].

PROVENANCE: John Skippe; his descendants, the Martin family, including Mrs. A. D. Rayner-Wood; Edward Holland-Martin; Skippe sale, London, Christie's, November 20-21, 1958, no. 40, pl. 6; Walter C. Baker, New York.

BIBLIOGRAPHY: Stampfl and Bean, 1967, no. 61, repr. (with previous bibliography and exhibition listings); Campbell, 1977, p. 264, no. 22.

Bequest of Walter C. Baker, 1972

Preparatory study for the youth seated on the left in Cortona's fresco representing the Age of Gold (see No. 136 above). The position of the youth's right arm is closer in the previous drawing to the solution adopted in the fresco, but in both figure studies his left arm (here only lightly indicated) is raised, while in the fresco it rests across his chest.

138. Study for the Age of Bronze

Pen and brown ink, over black chalk. 23.3 x 17.2 cm. Lined.

Numbered in pen and brown ink at lower margin, n° 57 [?], in the same hand as the number 22 on No. 145; in pencil at lower margin of old mount, Pietro da Cortona.

PROVENANCE: Prof. John Isaacs, London; Isaacs sale, London, Sotheby's, February 27, 1964, part of no. 64, purchased by the Metropolitan Museum.

BIBLIOGRAPHY: Stampfl and Bean, 1967, no. 62, repr. (with previous bibliography); Campbell, 1977, pp. 49, 53-55, 268, no. 45, fig. 17.

Purchase, 1964, Rogers Fund
64.48.2

Pietro da Cortona's Age of Bronze in the Camera della Stufa of the Palazzo Pitti at Florence represents a scene of Roman military triumph. The composition is dominated at the right by an enthroned general, who from a high pedestal distributes crowns to victorious legionaries. In the left foreground three enchained prisoner-
at the center raises his arms to seize the offered crown instead of bending forward humbly; and the captive at the right foreground has been suppressed.

In the following drawing (No. 139), a design for the whole composition, we still encounter the modest attitude of the central soldier and the captive guarded by a lictor in the right foreground, both motifs that disappear in the fresco, but the general is already enthroned, and the seated captives seen at the left in the fresco make their appearance for the first time. In the fresco Cortona made a number of changes in the grouping of the figures and in architectural details. Even more advanced composition drawings must have existed, but for the present No. 139 brings us as close as we can come, in the sequence of drawings, to the finished work.

139. Study for the Age of Bronze

Pen and brown ink, brown wash, over black chalk. 40.5 x 27.0 cm. All four corners replaced; repairs at left and right margins; scattered repaired holes and tears. Lined.


BIBLIOGRAPHY: Stampaie and Bean, 1967, no. 63, repr. (with previous bibliography); Campbell, 1977, pp. 49, 33, 55, 267-268, no. 44, fig. 18.

Bequest of Walter C. Baker, 1972

See No. 138 above.

140. A Wind God

Black chalk, heightened with white, on brownish paper. 18.9 x 33.3 cm. The irregular edges of the sheet have been filled in on all sides. Lined.

PROVENANCE: George Hibbert; Nathaniel Hibbert; Sir Henry Thurston Holland, 1st Viscount Knutsford, and his heirs; sale, London, Sotheby’s, April 11, 1935, no. 78; L. G. Duke, London; purchased in London in 1961.

BIBLIOGRAPHY: Stampaie and Bean, 1967, no. 64, repr. (with previous bibliography and exhibition listings); Campbell, 1977, pp. 118, 276, no. 98, fig. 79.

Purchase, 1961, The Elisha Whittelsey Fund 61.129.1
A study for the figure of a wind god who appears at the edge of the central oval of the frescoed ceiling in the Sala di Apollo, Palazzo Pitti, Florence. It was in 1641 that Pietro da Cortona undertook the decoration of the state rooms of the Pitti, using an iconographic program that dedicated each room to a planet symbolic of the virtues required of a prince, from youth through old age. The Sala di Venere was the first to be finished, then the Sala di Giove and the Sala di Marte. How far work on the elaborate stucco ornament for the Sala di Apollo had come when Cortona left for Rome in 1647 is uncertain, but the frescoes had hardly been begun. Cortona himself was never able to return to Florence to complete the task, and the decoration was finished by his principal assistant, Ciro Ferri, as late as 1661.

The chronology and the respective roles of Cortona and Ferri in the elaboration of the design of the central fresco in the Sala di Apollo is somewhat unclear, but this figure of a wind god was certainly conceived and drawn by Cortona himself. Further studies of the wind god are reproduced by Malcolm Campbell: a small sheet of pen sketches in a private collection (his fig. 77); and a chalk sketch in the Farnesina (inv. 124347 verso; his fig. 78—Walter Vitzthum attributed the sketch to Cortona, while Campbell retains its old attribution to Ferri).

141. Satyrs Supporting an Ornamental Motif

Pen and brown ink. 16.7 x 18.6 cm. Lined.

PROVENANCE: Fagan 7 (Lugt Supp. 919c, the name inscribed in pen and brown ink on recto and verso of old mount); purchased in London in 1962.

Purchase, 1962, Rogers Fund 62.119.2

The free penwork is very similar to that of Cortona’s sketches for the ornamentation in the state rooms of the Palazzo Pitti, and the satyr caryatids and the mascaron decorating the pediment are motifs that are found in the stucco decoration of these rooms. This sheet may be compared with a study in the Uffizi that involves a comparable pediment with mascaron, satyrs, and garlands; the Uffizi drawing is a study for the stucco ornamentation of the Sala di Apollo (no. 18 Orn., repr. Campbell, 1977, fig. 70). Malcolm Campbell in his work on Cortona at the Pitti Palace makes no mention of the present drawing.

142. The Virgin and Child with St. Martina, Another Study of St. Martina, Studies of a Head, and of an Arcade

Pen and brown ink, over black chalk. 16.3 x 18.6 cm. Figure studies in brush and brown wash on verso can be seen in transparency at right on recto. Lined.

Inscribed in blue pencil on verso of old mount, Giulio Romano.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 52; as Giulio Romano.

Gift of Cornelius Vanderbilt, 1880 80.3.52

Once attributed to Giulio Romano, then to the circle of Correggio, this drawing was recognized in 1958 as the work of Pietro da Cortona by Philip Pouncey. The Roman martyr St. Martina, kneeling before the Virgin and about to receive a flower from the Christ Child, was a subject several times painted by Cortona. It was in the course of excavations for the crypt of the church of the Academy of St. Luke in Rome that the body of St. Martina was discovered. Cortona was the architect of the church built on that site between 1635 and 1650 (which was eventually dedicated to both Luke and Martina), and the architectural sketches at the top of the sheet may be related to Cortona’s plans for SS. Luca e Martina.
143. God the Father with Angels Holding
Symbols of the Passion

Black chalk. 46.4 x 36.2 cm. Lined.

Inscribed in black chalk on verso, ventus ferus.


Purchase, 1971, Rogers Fund
1971.146

Recently rediscovered study for part of the central group of figures in Cortona's fresco decoration of the cupola of S. Maria in Vallicella, the Chiesa Nuova, Rome. This fresco was begun in 1647 and unveiled in 1651. The subject is the Trinity in Glory and the Glorification of the Instruments of the Passion. There are many variations between the finished fresco and this preparatory drawing in which angels hold palm branches, Veronica's veil, and the column of the Flagellation.

Walter Vitzthum identified pen and chalk drawings by Cortona for the cupola in Edinburgh, Vienna, and Paris (*L'Oeil*, 83, 1961, pp. 62 ff.). Eckhard Schaar has found a study for the figure of God the Father at Düsseldorf (*Italienische Handzeichnungen des Barock*, Kunstmuseum, Düsseldorf, 1964, no. 34, fig. 8). More recently Nicholas Turner has suggested that a pen sketch in a private collection in London is a study for the figures of Abraham, Isaac, and Adam in the cupola fresco (*Pros- pettiva*, 10, 1977, pp. 62-63, fig. 3).
PIETRO DA CORTONA

144. Angels Sealing the Foreheads of the Children of Israel

Brush and gray wash, heightened with white, over black chalk, on brownish paper. 42.6 x 113.2 cm. The drawing is made up of five sheets of paper joined vertically.


Purchase, 1966, Rogers Fund
66.134.ra-c
In 1652 Cortona was at work on cartoons for the mosaic decoration of the first three bays in the right nave of St. Peter’s. For the elliptical cupolas of these bays he supplied scenes from the Apocalypse—the mosaic of the third cupola representing the Incensing of the Fiery Altar, that of the second the Adoration of the Lamb. These two mosaics had been completed by the time he began, in 1668, the cartoons for the cupola of the first bay, representing Angels Sealing the Foreheads of the Children of Israel (Revelation 7), but the mosaic of this last subject was finished only after Cortona’s death, under the supervision of Ciro Ferri (G. Briganti, Pietro da Cortona. Florence, 1962, pp. 252-253). This large drawing, made up of several sheets of paper joined vertically, gives us the essential narrative passages of Cortona’s dramatic rendering of the apocalyptic vision, and the opening of the oval lantern is indicated in black chalk at the upper center of the design. Here, at the end of his career, the artist abandons pen and chalk; brush with wash suffices to indicate the surging movement of the figures. An engraving of the mosaic cupola in the first bay by F. Aquila, published in 1695, names Ciro Ferri as the designer of the composition, but the testimony of this drawing, certainly by Cortona, makes it clear that Ferri’s role was probably limited to supervising the completion of his master’s project. However, Nicholas Turner has recently identified in Siena (Biblioteca Comunale, vol. S. II. 5, folio 46, recto) a black chalk drawing in Ciro Ferri’s typical, scribbly hand that is a study for a group of figures in the mosaic. Ferri’s figures come closer to the finished mosaic than to the Cortona project at the Metropolitan Museum.
PIETRO DA CORTONA

145. Half-Figure of a Bacchante with Outstretched Right Arm

Red chalk. 12.2 x 18.0 cm. Lower corners missing. Lined.

Numbered in pen and brown ink by the "Double-numbering" collector, 34, and trenta quattro; at lower right, n° 22 in the same hand as the number 57 on No. 138.


Purchase, 1964, Rogers Fund 64.197.3

Not associable with any surviving work by Cortona, but a typical example of his chalk figure draughtsmanship at its freest.

146. Sea Battle

Brush and brown wash. Illegible red chalk notations on verso. 12.1 x 18.0 cm.

Inscribed in pencil on verso, P. da Cortona.

PROVENANCE: Nathaniel Hone (Lugt 2793); Sir Thomas Lawrence (Lugt 2443); Prof. John Isaacs, London; Isaacs sale, London, Sotheby's, February 27, 1964, part of no. 65; purchased in London in 1964.

Purchase, 1964, Rogers Fund 64.197.4

The loose brushwork of this drawing suggests quite a late date in Cortona's career. It may be compared with the designs for mosaics in St. Peter's; see No. 144.
147. St. John the Baptist, St. Benedict, King David, and Other Seated Figures

Pen and brown ink, brown wash. 17.8 x 28.7 cm. Arched top. Losses at top right and at right margin; the sheet made up in both these areas.


Purchase, 1978, Harry G. Sperling Fund 1978.133

Study for the heavenly witnesses who assist, from a bank of clouds, as St. Hugh of Grenoble blesses the newly founded Grande Chartreuse. This is one of the events in the life of St. Bruno painted by Crespi, at the end of his life, in the Certosa di Garegnano, Milan. The narrative scene, one of six lunette-shaped compositions in the church of the Certosa, occurs on the wall of the nave, immediately to the left of the high altar (repr. Gregori, 1973, pl. xxii). In the Ambrosiana there is a pen study for the whole composition (repr. Gregori, 1973, fig. 27).
GIUSEPPE MARIA CRESPI
Bologna 1665–Bologna 1747

148. The Massacre of the Innocents

Red chalk, over traces of black chalk. 43.7 x 59.3 cm.

PROVENANCE: Unidentified collector’s mark, D.F., in violet at left margin of verso (not in Lugt); purchased in Paris in 1970.


Purchase, 1970, Rogers Fund
1970.258

This drawing was recognized as the work of G. M. Crespi by Luigi Dania; it is very closely related to Crespi’s painting of the Massacre of the Innocents presented by the artist to Ferdinando de’ Medici and now in the Uffizi in Florence. The elaborate, rather academic draughtsmanship of this large sheet is characteristic of G. M. Crespi, and it may well be the artist’s study for an etching to be made after the painting. Crespi painted at least three other representations of the Massacre of the Innocents, each differing in some way from the Uffizi picture (Ferratini collection, Bologna; Alte Pinakothek, Munich; National Gallery of Ireland, Dublin), and yet another version is recorded in an etching after G. M. Crespi by Ludovico Mattioli (Bartsch, xix, pp. 398–399, no. 4).
149. *Marcosfa Discovers Bertoldino*

*Trying to Hatch Eggs*

Red chalk. Faint black chalk sketch of Bertoldino on verso. 22.6 x 14.6 cm.

**PROVENANCE:** Purchased in London in 1953; transferred from the Department of Prints, 1976.

**BIBLIOGRAPHY:** J. Bean, *Master Drawings*, IV, 4, 1966, p. 421; Roli, 1974, fig. 18a.

Purchase, 1953, The Elisha Whittelsey Fund 1976.57.1

A study for one of Crespi's twenty etchings (in this case Bartsch, XIX, p. 408, no. 31, in reverse) illustrating the old Bolognese burlesque histories of Bertoldo, Bertoldino, and Cacasenno. The Metropolitan Museum possesses two further studies for these etchings: see Nos. 150 and 151 below. In the Musée des Beaux-Arts in Orléans, are preserved red chalk studies for four further illustrations: Bartsch, 23, 29, 36, and 40 (repr. Roli, 1974, figs. 15a, 15b, 16a, and 16b). Unpublished studies for Bartsch 35 and 41 are in the Kunsthalle, Hamburg (inv. 52450 and 52449, respectively). A series of twenty watercolor drawings attributed to G. M. Crespi, corresponding in reverse to the etchings but with a number of variations, appeared on the Italian art market in 1973. They were acquired by the Cassa di Risparmio in Bologna and are reproduced in color in Andrea Emiliani's catalogue, *Le collezioni d'arte della Cassa di Risparmio in Bologna. I disegni. I. dal Cinquecento al Neoclassicismo*, Bologna, 1973.
GIUSEPPE MARIA CRESPI

150. Menghina Coming from the Garden Meets Cacasenno

Red chalk. 10.3 x 14.0 cm. The sheet made up of two pieces of paper joined horizontally 2.8 cm. from the lower margin.

PROVENANCE: Purchased in London in 1953; transferred from the Department of Prints, 1976.

BIBLIOGRAPHY: J. Bean, Master Drawings, IV, 4, 1966, p. 421; Roli, 1974, fig. 17a.

Purchase, 1953, The Elisha Whittelsey Fund 1976.57.2

Study for Bartsch, XIX, p. 409, no. 37, which is in reverse. See No. 149 above.

151. Marcolfsa Persuades Cacasenno to Mount a Horse

Red chalk. 20.1 x 14.6 cm.

PROVENANCE: Purchased in London in 1953; transferred from the Department of Prints, 1976.


Purchase, 1953, The Elisha Whittelsey Fund 1976.57.3

Study for Bartsch, XIX, p. 409, no. 39, which is in reverse. See No. 149 above.
DONATO CRETI
Cremona 1671—Bologna 1749

152. *Thetis Dipping the Infant Achilles into the Waters of the Styx*

Pen and brown ink. 16.9 x 27.6 cm. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1880. 80.3.369

Renato Roli identified this drawing as a preparatory study for a painting of the same subject in the Pinacoteca Nazionale, Bologna, a painting that he dates in the second decade of the eighteenth century (repr. Roli, 1967, no. 36, fig. 45, pl. vi).

153. *The Virgin Bringing the Habit to the Seven Founding Fathers of the Servite Order*

Pen and brown ink. 29.1 x 20.9 cm. Brown and green stains. Lined.

Inscribed in pen and brown ink at lower left corner of old mount, Donato Creti.


Purchase. 1967, Rogers Fund 67.93.1

Renato Roli has suggested that a small painting in the convent of S. Maria dei Servi, Bologna, representing the Virgin Bringing the Black Habit to the Servites (repr. Master Drawings, xi, 1, 1973, p. 29, fig. 1) is a reduced copy of a lost and unrecorded original by Creti, and that the present drawing is Creti's study for the composition.
DONATO CRETI

154. Bathers in a Wooded Landscape

Pen and two shades of brown ink. 35.6 x 24.0 cm. Lined.


BIBLIOGRAPHY: Bean, 1972, no. 11.

Purchase, 1971, Rogers Fund
1971.58

The seated youth in the foreground also appears in a landscape drawing at Windsor that was attributed by Otto Kurz to Domenico Maria Fratta but which appears to be the work of Fratta’s master, Creti (Kurz, 1955, no. 268; repr. L. van Puyvelde, The Flemish Drawings . . . at Windsor Castle, London, 1942, no. 269, attributed there to Gillis Neyts).

PIETRO DAMINI

Castelfranco 1592—Padua 1631

155. St. Louis of France, St. Francis, and a Female Monastic Saint

Pen and brown ink, brown wash. 21.6 x 14.8 cm. Arched top. Lined.

Inscribed in pen and brown ink at lower right, di Pietro Damini; in another hand, 1592-1631.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 182, as Pietro Damini; Tietze, 1944, no. 690.

Gift of Cornelius Vanderbilt, 1885
85.3.182

The old inscription to Pietro Damini is certainly plausible, and the drawing may be usefully compared to a sheet in the British Museum representing the Virgin and Child with Angels, given to Damini by the “Reliable Venetian Hand” (Pp.4-64; repr. Bettagno, 1966, fig. 23).
CESARE DANDINI
Florence 1596–Florence 1656

156. Allegorical Figure of Painting

Pen and brown ink, over red chalk. 26.1 x 27.5 cm.

Inscribed in pen and brown ink at lower margin, C.D.


BIBLIOGRAPHY: Thiem, 1977, no. 158, repr.

Gift of Eric Wunsch, 1970
1970.244.1

The monogram C.D. occurs on many of Cesare Dandini’s drawings. This figure of Painting is related to, and perhaps inspired by, that allegorical figure in La Pittura e la Poesia, a painting by Francesco Furini, signed and dated 1626, in the Reserves of the Uffizi in Florence. Interestingly enough, the painting was engraved as the work of Cesare Dandini for L’Etruria pittrice (II, Florence, 1795, pl. LXXXII; the engraving repr. in Thiem, 1977, fig. 297).

157. Standing Draped Male Figure, His Left Arm Resting on a Pedestal

Black chalk, a little lead pencil, on dark brown washed paper. 49.0 x 26.2 cm. Lined.

Inscribed in pen and brown ink at lower left, Dandini; in lead pencil, Cesare Dandini; inscribed in black chalk on verso of old mount, Cesare Dandini.

PROVENANCE: Cephas G. Thompson.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 793, as Cesare Dandini.

Gift of Cephas G. Thompson, 1887
87.12.123
PIETRO DANDINI
Florence 1646—Florence 1712

158. Design for a Ceiling Decoration with Neptune and the Four Continents

Pen and brown ink, over black chalk. 24.8 x 39.2 cm. A number of brown stains.

Inscribed in pen and brown ink at lower margin, E.Europa/N. Nettuno/A.Americha/AF Africha/AS Asia (the letters appear above the corresponding figures in the composition); in lead pencil at lower margin, P.D.

PROVENANCE: James Hazen Hyde (a smaller version of Lugs 1320 is stamped in black on the verso).

Gift of the Estate of James Hazen Hyde, 1959
59.208.93

The monogram P.D. and stylistic evidence give weight to the traditional attribution of this drawing to Pietro Dandini.
GIOVANNI BATTISTA DISCEPOLI
Castagnola 1590 – Milan? 1660

159. Joseph Sold by His Brethren

Brush and red wash, heightened with white, over red chalk, on red-washed paper. 28.2 x 43.6 cm.

Inscribed in pen and brown ink at lower left, G.b. discopi f.; numbered in pen and black ink at upper left corner, 3; inscribed on verso, Batt* Discoli datto... [Zug]po di Lagano.

PROVENANCE: Giuseppe Vallardi (Lugt 1223); James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Handbook, 1895, no. 333, as Giovanni Battista Discepoli; StAMPFLE and BEAN, 1967, no. 35, repr.

Gift of Cornelius Vanderbilt, 1880
80.3.333

Few examples of Discepoli’s draughtsmanship have survived; those attributed to him in the Ambrosiana (see E. Spina Barelli, Disegni di maestri lombardi del primo seicento, Milan, 1959, nos. 84-87) are slight, while the present drawing shows him to be a vigorous if somewhat retardataire practitioner of a mannerist tradition that in Lombardy was prolonged well into the seventeenth century.

PIETRO FACCINI
Bologna 1562 – Bologna 1602

160. Seated Female Figure

Brush and red wash, over red chalk. Framing lines in pen and brown ink. 34.1 x 26.0 cm. A number of brown and white stains. Lined.

Inscribed in pen and brown ink at lower right, f. Barstius.


Purchase, 1975, Harry G. Sperling Fund and Rogers Fund 1975-130
Study for the central figure of the Virgin in Faccini's altarpiece, *Virgin and Child Enthroned with Saints*, from the Pellicani chapel in S. Francesco, Bologna (Malvasia, 1686, pp. 120-121), and now in the Pinacoteca of that city (repr. Venturi, IX, 6, fig. 477). Red-washed studies for the whole composition are preserved in the Ashmolean Museum, Oxford (Parker II, no. 218, pl. LIII) and the British Museum (1938-11-4-1).
161. Christ and the Virgin Appearing to St. Francis

Pen and brown ink, brown wash, heightened with white, on gray-green paper. 40.7 x 26.0 cm. A number of repaired tears and holes. Spots of red pigment. Lined.

Inscribed in pen and brown ink at lower right margin, Pietro Facini a Cento (in part trimmed away); in pencil on reverse of old mount, Ciro de Congeliano [sic].

PROVENANCE: Sir Peter Lely (Lugt 2092); Jonathan Richardson, Jr. (Lugt 2184); Thomas Hudson (Lugt 2432); mark mistakenly associated with Pierre Crozat (Lugt 474); Sir Charles Greville (Lugt 549); Earl of Warwick (Lugt 2600); Warwick sale, London, Christie’s, May 20-21, 1806, probably part of no. 130, "Sketch for a St. Anthony of Padua, by Facini"; sale, Paris, Hôtel Drouot, February 25, 1924, no. 7, repr., as "Ciro de Congeliano"; purchased in Paris in 1964.

Purchase, 1964, Rogers Fund 64.132.1

The old attribution to Faccini is entirely convincing, and how it came to be given to "Ciro de Congeliano" in a 1924 sale in Paris defies explanation. The composition was utilized with slight variations in a small painting on panel in the Louvre that Pierre Rosenberg has recently attributed to Faccini. The painting had previously figured in Louvre inventories under the name of Annibale Carracci, then of Ludovico Carracci, and more recently as G. A. Donducci (L. Hautecoeur, Musée National du Louvre. Catalogue des peintures . . . II. Ecole italienne et école espagnole, Paris, 1926, p. 55, no. 1271).

ANIELLO FALCONE

Naples 1607–Naples 1656

162. Ruth and Boaz

Red chalk and red wash. 16.7 x 17.4 cm. Cut irregularly to a kidney shape. Several brown stains. Lined.

Inscribed in pen and brown ink at lower margin, A F; on recto of old mount, Aniello Falcone/Maestro di Sal. Rosa, d'Andrea/de lione, del Coppola e d'altri batisteri; numbered at upper right corner of old mount, 16 [?].
The drawing was identified at the time of its sale at Christie’s in 1973 as a study for Falcone’s fresco, representing Ruth and Boaz, in the dome of the St. Agatha chapel in S. Paolo Maggiore, Naples. E. Saxl has discussed Falcone’s decorations in this chapel, which can be dated 1640 (Journal of the Warburg and Courtauld Institutes, III, 1939-1940, pp. 78-80). Vitzthum identified a red chalk drawing at Windsor, formerly attributed to Sacchi, as Falcone’s study for the oval fresco in the chapel dome representing Deborah and Barak (Blunt, 1971, p. 82, no. 169). Saxl had already identified a red chalk drawing in the Museo di Capodimonte, Naples, as a study for the head of Barak (repr. Vitzthum, 1966, cat. 15, fig. 11).

163. Ruins of the Roman Arena at Pozzuoli

Pen and brown ink, brown wash. 18.8 x 27.0 cm. A number of brown spots. Lined.
Inscribed in pen and brown ink at lower left, A. Fa Pozzuoli; on the old mount, falcone; numbered on the old mount, 69 [?].


BIBLIOGRAPHY: Bean, 1975-1976, no. 16.

Purchase, 1973, Rogers Fund

1973.71

This landscape is rare in being executed in pen; all Falcone’s other surviving landscape studies are in red chalk. H. M. Calmann possesses a red chalk view of the ruins of the arena at Pozzuoli seen from the same point of view (repr. Christie’s sale catalogue, London, March 20, 1973, no. 28).
164. Male Nude with Left Arm Upraised, and a Further Study of His Head

Red chalk, 26.7 x 16.9 cm. A good many repaired losses. The heel of the left foot has been drawn in by another hand.

Inscribed in pencil on verso, *A. Sacchi 0*.

**PROVENANCE:** Don Sebastián Gabriel de Borbón y Braganza (1811-1875); Don Pedro Alcántara de Borbón y Borbón, Duke of Dúrcal (1862-1892); Dúrcal sale, New York, American Art Galleries, April 10, 1889, part of no. 249, as Sacchi; Henry Walters.

**BIBLIOGRAPHY:** Vitzthum, Paris, 1967, p. 15, mentioned and attributed to Falcone.

Gift of Henry Walters, 1917

17.236.19

This academy figured in the Dúrcal collection under the name of Andrea Sacchi, but was given to Falcone by Walter Vitzthum, who connected it with a group of red chalk figure studies in the Louvre and in West Berlin. Lawrence Turčić points out that another red chalk figure study also from the Dúrcal collection, but now in the National Collection of Fine Arts, Washington, D.C. (*Hercules Holding a Club*, attributed to Giuseppe Cesari, 1926.7.188, gift of John Gellatly), is very probably by the same hand as the present drawing.

GREGORIO DE FERRARI
Porto Maurizio 1647—Genoa 1726

165. The Assumption of the Virgin

Black chalk, a little pen and brown ink. Architectural notations in black chalk on verso. 28.2 x 20.3 cm. Brown stain at upper margin.

Inscribed in pen and brown ink at lower left, *Gregorio D. Ferrari*.

**PROVENANCE:** Purchased in London in 1962.


Purchase, 1962, Rogers Fund

62.119.3
166. Achilles and the Daughters of Lycomedes

Pen and brown ink, heightened with white, over black chalk, on brownish paper. 24.5 x 34.4 cm.


Purchase, 1964, Rogers Fund 64.284

167. Design for an Overdoor Decoration

Pen and brown ink, brown wash, over a little black chalk; rinceaux in red chalk on verso. 28.8 x 20.4 cm. A number of brown stains.


Purchase, 1967, Rogers Fund 67.95.9
GREGORIO DE FERRARI

168. Glorification of the Name of Jesus
VERSOTO. Aurora and Cephalus

Pen and brown ink, brown wash, heightened with white, on blue-gray paper (recto); pen and brown ink, brown wash, heightened with white, over black chalk (verso). 38.8 x 26.3 cm.

Inscribed in pen and brown ink at upper right corner of recto, B. 8; in pencil on verso, G. Ferrari; and No. 54.


BIBLIOGRAPHY: Gavazza, 1965, pp. 38-39, 93-94, verso fig. 39, as Lorenzo de Ferrari; Newcome, 1972, no. 143, the verso exhibited and repr. as Lorenzo de Ferrari.

Purchase, 1962, Rogers Fund
62.119.11

The drawing on the recto, with the Glorification of the Sacred Monogram, which owes a good deal to the example of Gauli’s Gesù ceiling in Rome, is a very spirited example of the draughtsmanship of Gregorio de Ferrari. On the other hand, the drawing on the verso of the sheet, somewhat awkward and dry, has been given by Ezia Gavazza to Gregorio’s son Lorenzo and connected with the latter’s fresco of the Hunt of Diana on the ceiling of the Salotto con la Caccia di Diana in the Palazzo Grimaldi, Piazza S. Luca, Genoa (repr. Gavazza, 1965, fig. 36). The same author identified a pen drawing in the Uffizi as a further study by Lorenzo for the Cephalus and Aurora group (op. cit., fig. 37).

169. Ceiling Design with the Presentation in the Temple

Pen and brown ink, brown wash, heightened with white, on blue-gray paper. 52.7 x 41.3 cm.


Purchase, 1955, The Elisha Whittelsey Fund
55.628.8 (Department of Prints and Photographs)

The attribution to Gregorio de Ferrari is due to Mary L. Myers, who discovered this design among the anonymous architectural drawings in the Print Department of the Metropolitan Museum.
170. **Heraclius Carrying the Cross into Jerusalem**

Pen and brown ink, brown wash, over black chalk. 37.3 x 51.0 cm. The design continued on a small fragment approximately 8.0 x 4.0 cm. attached to the right margin. Top margin arched; lower left and right corners cut away.

**Provenance:** Rudolf Wien, Vienna and New York (according to vendor); purchased in New York in 1967.


Purchase, 1967, Rogers Fund 67.205

Gregorio de Ferrari began the fresco decorations of the church of S. Croce e S. Camillo, Genoa, toward the end of his life; the work was finished only after his death by his son Lorenzo (Ratti, 1769, II, pp. 116-117, 264). This very spirited design for a composition that appears in a lunette above the altar of the church is surely in the hand of the more inventive Gregorio. Walter Vitzthum has pointed out that a drawing in the Palazzo Rosso, Genoa, for the same lunette composition is also by Gregorio, though it has an old attribution to Lorenzo (W. Vitzthum, *Master Drawings*, VI, 3, 1966, pp. 312-313, pl. 39). The lunette as executed by Lorenzo is a much staider composition, with fewer and larger figures (repr. Gavazza, 1965, fig. 3, where the author follows Ratti in mistakenly describing the subject as the *Invention of the Cross*). The present design was attributed by its previous owner to Sébastien Bourdon.

**Ciro Ferrri**

Rome 1634—Rome 1689

171. **The Last Supper**

Brush and brown wash, heightened with white, over black chalk, on brownish paper. 35.0 x 22.6 cm. Upper and lower margins cut to contours of the decorative cartouches. Lined.

Inscribed in pen and brown ink at lower margin of old mount, *Pietro da Cortona*.

**Provenance:** Hon. Edward Bouverie (Lugt 325); sale, London, Christie’s, July 20, 1859, no. 24, as Pietro da Cortona; sale, London, Christie’s, November 21, 1967, no. 142, repr., as Pietro da Cortona, purchased by the Metropolitan Museum.

Purchase, 1967, Rogers Fund 68.38
Study for one of the illustrations in the missal of Alexander VII Chigi, published in Rome in 1662. Ferri’s design was engraved in reverse by Cornelis Bloemaert without the decorative cartouche at the top and the Chigi arms below. The missal of Alexander VII has a frontispiece by Pietro da Cortona and fifteen full-page illustrations after designs by Carlo Cesè, Guglielmo Cortese, Pietro da Cortona, Ciro Ferri, Carlo Maratti, Jan Miel, and Pier Francesco Mola. Ferri, who made something of a specialty of designs intended for engraving, supplied five illustrations for the missal. In addition to the Last Supper he drew the Circumcision, the Crucifixion, the Resurrection, and Peter and Paul in Prison. Ferri’s drawing for the Circumcision is in a private collection in New York (Stampfle and Bean, 1967, no. 126, repr.), and an old studio copy of this latter drawing is preserved in the Metropolitan Museum (61.166.2).

172. The Death of St. Francis Xavier

Black chalk. 51.0 x 32.0 cm. Arched top; all margins torn irregularly. Lined.


Purchase, 1966, Mrs. Carl Selden and Florence and Carl Selden Foundation Gifts 66.9

The most celebrated seventeenth-century representation of the death of St. Francis Xavier is Carlo Maratti’s painting (commissioned 1674, completed 1679) on the altar dedicated to that saint in the Gesù, Rome. The architectural and sculptural elements of this altar were designed by Pietro da Cortona, but work on the altar was not begun until three years after his death. Cortona’s early involvement with this enterprise makes it possible that his principal assistant, Ciro Ferri, may have hoped to obtain the commission for the painted altarpiece. Though Maratti’s composition has a square top and Ferri’s a rounded one, they have a number of figural elements in common, especially the pose of the dying saint in the foreground, and it is hard to say if Ferri was influenced by Maratti or vice versa. Ferri’s interest in this composition is evidenced in two rapid pen sketches for the figure of the dying Francis Xavier holding a cross in the Farnesina in Rome (nos. 124465 and 124469; Langheit, 1962, pp. 107, 213, note 166). Another episode from the life of Francis Xavier, The Baptism of the Heathen, was drawn or painted by Ciro Ferri; this scene was engraved by Jean Mariette (not listed by Le Blanc; an impression is in the Print Department of the Metropolitan Museum).

Manuela B. Mené Marqués points out that in the Roberto Longhi Archives in Florence there is a photograph, classed as school of Maratti, of a painting that corresponds in almost every detail, including the arched top, to the Metropolitan drawing. In the painting, however, two male spectators appear behind the standing turbanned figure on the right.

Though the drawing has no traditional attribution to Ferri, in style it is typical of him. Its high finish suggests it may be a study for an engraving, but the print does not seem to have been issued.

173. The Virgin Immaculate Appearing to Four Saints

Black chalk. Squared in black chalk. 27.3 x 21.8 cm. Considerable foxing. Lined.

Inscribed in pencil on reverse of old mount, Carlo Maratti.

PROVENANCE: Purchased in Zurich in 1962.

Purchase, 1962, Rogers Fund 62.129.4

The monastic saints kneeling at the right may be Carmelites (St. Angelus of Jerusalem and St. Mary Magdalen de’ Pazzi?), and the drawing could be a study for an oval relief. It should be remembered that Ciro Ferri was responsible for the design of the choir of the church of S. Maria Maddalena de’ Pazzi in Florence (executed 1675-1701); however, no such composition occurs among the reliefs here.

A black chalk drawing by Ferri in the Kunstmuseum, Düsseldorf (II g 2), is a study for the same oval relief; the figures are posed in the same way, but there is a greater expanse of landscape background seen beyond the balustrade.
174. *Design for an Altar with Kneeling Angels Supporting a Crucifix*

Pen and brown ink, brown wash, over black chalk. 31.0 x 27.4 cm. Several brown stains.

Partially effaced inscription in pen and brown ink on verso, *Pietro da Cortona [?]*.

**PROVENANCE:** Count Lanfranco di Campello, Rome; A. Branson, London (according to vendor); purchased in London in 1965.


Purchase, 1965, Rogers Fund 65.66.4

Hanno-Walter Kruft compared the kneeling angels and standing putti in this drawing with similar figures on a monumental silver and gilded bronze reliquary in the Museum of the Co-Cathedral of St. John, Valletta, Malta, which he convincingly argues was designed by Ciro Ferri.

175. *Head of a Bearded Man Looking to Upper Left*

Black chalk, heightened with white, on blue paper. 22.0 x 22.9 cm. Brown stain at left of center. Lined.

Inscribed in black chalk at left margin of old mount, *Ciro Ferri*.

**PROVENANCE:** J. Byam Shaw, London.

Gift of J. Byam Shaw, 1962
62.149

176. *Head of a Bearded Man Looking to Upper Right*

Black chalk on blue paper. 17.5 x 15.8 cm. Lined.

Inscribed in pen and brown ink at lower margin of old mount, *Ciro Ferri*; in pen and brown ink in another hand on verso of old mount, *Ciro Ferri in . . . Huds M D Robt Bruce's Collect . . . /1726*.

**PROVENANCE:** Hon. Robert Bruce (according to old inscription); Curtis O. Baer, New Rochelle, New York.

Gift of Curtis O. Baer, 1963
63.118
177. *Landscape with Mountains in the Distance*

Brush and gray wash, over a little black chalk. 22.6 x 35.1 cm. Considerably foxed, losses at lower left. Lined.

**PROVENANCE:** James Jackson Jarvis; Cornelius Vanderbilt.

**BIBLIOGRAPHY:** *Metropolitan Museum Hand-book*, 1895, no. 266, as school of the Carracci.

Gift of Cornelius Vanderbilt, 1880
80.3.266

The same landscape composition, with the addition of a few figures and slightly different cloud formations, was etched by Francesco Bartolozzi and published by J. Boydell with the title, "From an Original Drawing by Pietro da Cortona" (A. de Vesme and A. Calabi, *Francesco Bartolozzi*, Milan, 1928, p. 608, no. 2498). The rather hesitant brushwork in the present drawing suggests Giro Ferri rather than his master, and the drawing may well be a copy by Ferri after a lost original by Cortona. Other such copies exist—Walter Vitzthum has pointed out that a landscape drawing by Ferri at Haarlem is a copy after an original by Pietro da Cortona at Windsor Castle (the two drawings repr. *Master Drawings*, iv, 3, 1966, p. 303).
GIOVANNI BATTISTA FOGGINI
Florence 1652–Florence 1725

179. The Sabine Women Pleading for Peace

Pen and brown ink, brown wash, over black chalk, on brownish paper. 49.1 x 55.6 cm. Vertical crease at center. Lined.

Inscribed in pen and brown ink on verso of old mount in Jonathan Richardson, Jr.'s hand (Lugt 2997), Sabina Mullerus, quorum ex Injustia Bellum ortum erat, . . . [passage from Livy identifying the subject]; in another hand, Luca Giordano d' Fa Pietro per la volatia nel dipingere . . .

PROVENANCE: Jonathan Richardson, Jr. (Lugt 2170); William Bates (Lugt 2604); David Rust; purchased in New York in 1961.

BIBLIOGRAPHY: Stemple and Bean, 1957, no. 136, repr. (with previous bibliography); Monaci, 1977, mentioned under no. 15.

Purchase, 1961, Rogers Fund 61.52

The drawing was acquired with a traditional attribution to Luca Giordano, and it was Walter Vitzthum in 1965 who supplied the correct name, Foggini. There are two further studies for this composition at Windsor (Blunt, 1971, no. 174, pl. 60, and no. 175).

180. Apollo and Coronis

Pen and brown ink, brown wash, over black chalk. 26.5 x 34.6 cm. Several brown stains. Lined.

Inscribed in pen and brown ink at lower margin, Ciro Ferris (canceled); and Gio. Batt. Foggini.


Purchase, 1961, The Elisha Whittelsey Fund 61.174

Jennifer Montagu has pointed out that a rough sketch for this composition is to be found in the Farnesina in Rome (128798; repr. Monaci, op. cit., 1976, p. 28, fig. 7). The composition was used for a wax relief in the Museo di Doccia.
NOTE: Some sixty designs by Foggini for ornament and architecture are preserved in the Department of Prints and Photographs of the Metropolitan Museum. Nine of these drawings are reproduced by Mary L. Myers in her catalogue, *Architectural and Ornamental Drawings: Inveraray, Vanvitelli, the Bibiena Family, and Other Italian Draughtsmen*, The Metropolitan Museum of Art, New York, 1975, nos. 23a-28.

FRANCESCO FRACANZANO, attributed to
Monopoli 1612—Naples 1656

181. Abraham about to Sacrifice Isaac

Pen and brown ink, over traces of black chalk. 20.6 x 28.5 cm. Lined.
Inscribed in pencil on reverse of old mount, *Fracanzana (?—upper part of the first letters cut off)*.

PROVENANCE: Don Sebastien Gabriel de Borbon y Braganza (1811-1872); Don Pedro Alcantara de Borbon y Borbon, Duke of Dureal (1862-1892); Durcal sale, New York, American Art Galleries, April 10, 1889, lot no. undetermined; Henry Walters. Gift of Henry Walters, 1917 17.236.49

The attribution to Fracanzano in the hand that correctly identifies so many of the artists from the Dureal collection should be seriously considered. The brittle, somewhat awkward penwork, which owes something to the example of Ribera, is paralleled in a study of two male figures in the British Museum traditionally attributed to Fracanzano (1965-4-10-1). Nonetheless, Fracanzano is rather elusive as a draughtsman; Walter Vitzthum lucidly summed up the situation in his exhibition catalogue of Neapolitan drawings at the Uffizi (Vitzthum, Florence, 1967, pp. 36-37).

Baldassare Franceschini,
called Il Volterrano

Volterra 1611—Florence 1689

182. Allegorical Figure of Purity with a Unicorn and Putto
VERS. Study of a Nude Boy

Red chalk on beige paper. 39.7 x 26.2 cm. Two brown stains.
Numbered in pencil at lower right corner of recto, 67.


Purchase, 1969, Rogers Fund 69.172
Baldassare Franceschini (no. 182)

Study for the figure of Purity with a unicorn that appears to the right above the entrance arch of the Orlandini chapel in S. Maria Maggiore, Florence, the decoration of which Volterrano undertook in 1642. The putto on the verso may be studied for one of the attendants of the figure of Humility that appears above the entrance arch to the left.

183. Allegorical Figure of Purity with a Unicorn and Two Putti

Red chalk and red wash, on beige paper. Faint red chalk sketches for the same group on verso. 25.7 x 26.3 cm. Some foxing.

Inscribed in pen and brown ink in Gabburri’s hand on verso, di Baldassar Franceschini detto il Volterrano / Originale de sua mano dell’ opera da lui med.mn / dipinta a Fresco nella, chiesa di Santa Maria / Maggiore dei P.P. Carmelitani della Congregazione / di Mantova della Città di Firenze; numbered on verso, no. 391; in paler brown ink, no. 5.

Provenance: E. M. N. Gabburri (Lugt Supp. 2992b); Sir Joshua Reynolds (Lugt 2364); Dr. Edward Peart (Lugt 891); sale, London, Christie’s, June 23, 1970, no. 22. repr.; purchased in London in 1970.

Bibliography: Bean, 1972, no. 18; J. Bean, Master Drawings, x, 2, 1972, p. 164, pl. 44b; J. P. Cooney, Master Drawings, xii, 4, 1974, p. 373.

Purchase, 1970, Rogers Fund 1970.282

Another study for the figure of Purity with a unicorn and attendant putti on the right side of the lunette-shaped fresco above the entrance arch of the Orlandini chapel in S. Maria Maggiore, Florence (see No. 182 above). This design comes very close to Volterrano’s final solution, and the outline of the window that pierces the lunette is indicated at upper left. The connection between drawing and fresco was noted by Gabburri, who once owned the drawing. Further studies for the Purity group are in the Louvre and the Uffizi (see J. Patrick Cooney, op. cit.). Red chalk studies for the fresco on the vault of the chapel that represents Elijah in his Fiery Chariot are in the National Gallery of Scotland, Edinburgh (4937 and 4939; repr. Thiem, 1977, figs. 216 and 305, respectively).

184. Allegorical Figure of Purity with a Unicorn

Red chalk, heightened with white, on beige paper. 29.9 x 21.8 cm. Several brown stains. Lined.

Provenance: J. Cantacuzène, Paris (on verso of old mount, mark JC in a circle, not described by Lugt); J. Cantacuzène sale, Paris, Hôtel Drouot, June 4-6, 1969, no. 421; purchased by the Metropolitan Museum.

Bibliography: Bean, 1972, no. 20; J. P. Cooney, Master Drawings, xiv, 4, 1974, p. 375, pl. 45.

Purchase, 1969, Rogers Fund 69.115
J. Patrick Cooney identified this drawing as a study for one of the frescoed pendentives in the chapel of St. Lucy in SS. Annunziata, Florence. He also identified a red chalk drawing of Faith in Vienna as a study for another pendentive in the chapel (Albertina, Beschreibender Katalog, III, 1932, no. 683). The decoration of this chapel was commissioned from Volterrano in 1650.

185. Hercules in the Garden of the Hesperides

Red chalk. 27.0 x 17.1 cm. Lined.

PROVENANCE: Mathias Komor (Lugt Supp. 182a); Walter C. Baker, New York.

Gift of Walter C. Baker, 1961
61.6

The golden apples of the Hesperides that Hercules holds may allude to the palle of the Medici arms. A modern German inscription on the verso of the mount suggests that this is a study for Franceschini's decorations of the apartment of Vittoria della Rovere in the Palazzo Pitti, but no such composition occurs in these frescoes.

186. Design for a Catafalque

VERSO. Female Saint Kneeling on Clouds under an Arch, and a Design for the Pinnacle of the Catafalque

Red chalk. 37.2 x 25.9 cm. (overall). A horizontal strip 8.2 cm. in height has been added at top, where the drawing is continued in the artist's hand.

Numbered in pencil at lower right corner, 94.


Purchase, 1975, Harry G. Sperling Fund 1975.120

In the Albertina there is preserved a design by Volterrano for a sarcophagus supported by three kneeling figures, very similar to that in the present drawing. The Vienna drawing was identified by Klaus Lankheit as a study for the sarcophagus made for the canonization of St. Mary Magdalen de' Pazzi, which was celebrated in Florence in 1669 (Albertina, Beschreibender Katalog, III, 1932, no. 691; Lankheit, 1962, p. 43, p. 208, note 16). The final appearance of the catafalque for this Theatrum Sacrum is
recording in a print by Theodor Verkruys that illustrates Lodovico Adimari’s *Prose sacre contenenti il compendio della vita di S. Maria Maddalena de' Pazzi . . .*, Florence, 1706. There the sarcophagus is surmounted not by an elaborate architectural crown, as in the present design, but by an apparition of the saint kneeling on clouds. This solution is in fact adumbrated in a sketch that appears on the verso of the drawing.

The sarcophagus and its architectural surround are also studied on a sheet in the Steiner collection which proposes solutions that come closer to the catafalque as executed (S. J. Cooke, *op. cit.*., no. 37, repr.).
187. **Half-Figure of an Angel Looking Upward**

Red chalk, on beige paper. 16.2 x 21.4 cm. Several brown stains. Lined.

**PROVENANCE:** Purchased in London in 1964.

Purchase, 1964, Rogers Fund
64.197.5

188. **Studies of Architectural Moldings, of the Virgin and Child with a Kneeling Saint, and of Two Angels Supporting Frames**

Pen and brown ink, red chalk, a little black chalk. Further studies of moldings in red chalk and pen and brown ink on verso. 28.5 x 20.7 cm.

**PROVENANCE:** Mrs. Richard Krautheimer.

Gift of Mrs. Richard Krautheimer, 1966
66.35
189. The Birth of Adonis

Pen and brown ink, brown wash. 24.3 x 40.5 cm. Hole at right margin. Lined.


Gift of The Drawing Shop, 1961
61.156

Study for a small painting on copper now in the Staatliche Kunstsammlungen, Dresden (repr. D. Miller, op. cit., fig. 5); in the painting the positions of the standing putto at left and of the infant Adonis at center differ from those in the drawing. Miller identifies the painting as one commissioned from Franceschini in October 1684. A reversed, red chalk copy of this drawing (and not of the painting) is in the Cabinet des Dessins at the Louvre (inv. 3292, as Filippo Lauri).
190. Allegorical Figure of Purity with a Unicorn

Pen and brown ink, gray wash, heightened with white, over black chalk, on brown-washed paper. 42.5 x 29.8 cm. Some foxing.


Purchase, 1963, Rogers Fund 63.89

Like Nos. 191 and 192 below, a study for one of Marcantonio's now destroyed pendentives for the cathedral in Piacenza, which were finished by August 1689. Dwight Miller has published four drawings in the Davia-Bargellini Collection, Bologna, that are related to these pendentives (Bollettino d'Arte, XLI, 1956, pp. 318-325).

191. Allegorical Figure of Faith

Pen and brown ink, gray wash, heightened with white, on brown-washed paper. 39.8 x 29.8 cm. Considerable foxing.


Bequest of Harry G. Sperling, 1975 1975.131.26

See No. 190 above.

192. Allegorical Figure of Charity

Pen and brown ink, gray wash, heightened with white, on brown-washed paper. 40.2 x 29.8 cm. Considerable foxing.


Bequest of Harry G. Sperling, 1975 1975.131.27
MARCHANTO.FRANCESCHINI (NO. 192)

This drawing and Nos. 190 and 191 above were part of a group of four studies for pendentives that were together on the London market in 1963; the present whereabouts of the fourth drawing, which represented Humility, is not known.

Another study for the Charity pendentive is at Windsor Castle (Kurz, 1955, no. 219, fig. 37).

193. St. Lawrence Standing and Holding the Grill, Instrument of His Martyrdom

Pen and brown ink, gray wash, heightened with white, on beige paper. Squared in black chalk. 35.6 x 19.1 cm. Lined.

Inscribed in pen and brown ink at lower left, Franciscini; in another hand, from vol. i st: no. 40 (indicating the drawing’s place in the Pembroke albums).


Purchase, 1962, Rogers Fund
62.173.2
MARCANTONIO FRANCESCHINI

In 1963 Dwight Miller pointed out that this drawing is a study for Marcantonio's altarpiece in the church of S. Lorenzo, Turin. The painting, which follows the drawing quite closely, is reproduced by Renato Roli who dates it 1715 (Pittura bolognese, 1650-1800, dal Cignani ai Gandolfi, Bologna, 1977, fig. 121d).

194. St. Luke Holding a Painting of the Virgin and Child

Pen and brown ink, brown wash. 22.7 x 10.5 cm. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1880
80. 3.168

This drawing, formerly classed as anonymous Italian, was attributed to Marcantonio Franceschini by Philip Pouncey in 1965.

MARCANTONIO FRANCESCHINI, attributed to

195. Head of a Young Woman

Brush and brown wash, heightened with white, over dotted contours in black chalk. 45.9 x 35.4 cm. Made up of four pieces of paper joined vertically and horizontally; losses at right center. Lined.

Inscribed in pen and brown ink at lower right, Marc . . . Franceschini.

PROVENANCE: Sir Joshua Reynolds (Lugt 2364); purchased in New York in 1966.

Purchase, 1966, Rogers Fund
66.44

The drawing was no doubt part of a cartoon. Dwight Miller does not accept the apparently old attribution to Marcantonio Franceschini. The artist could, however, be Bolognese, and Lawrence Turčić points out a very striking similarity in facial type to the head of a young woman in a drawing traditionally attributed to Carlo Cignani at Chatsworth (repr. Roli, 1969, no. 55).
ANTON DOMENICO GABBIANI
Florence 1652—Florence 1726

196. Design for a Ceiling Decoration: A Gathering of Mythological Figures

Pen and brown ink, over black chalk (recto). Faint red chalk design of a dancing siren and two seated figures on verso. 36.0 x 29.7 cm.


Purchase, 1971, Rogers Fund 1971.222.1

Mina Gregori has identified this drawing as a study for a ceiling fresco by Gabbiani completed in 1697 in the Palazzo Orlandini, Florence (details repr. by L. Ginori Lisci, I Palazzi di Firenze, Florence, 1972, II, p. 831, and M. Mosco, Itinerario di Firenze barocca, Florence, 1974, p. 107). The drawing differs in many ways from the fresco, and most of the groups are reversed in the latter. In another pen study in the Uffizi (9931 F), most of the figures appear in the same direction as in the finished fresco.

197. Flying Putto Supporting a Crown

Red chalk. 27.0 x 18.9 cm. Repaired losses at upper left corner, and at center of left and right margins. Some foxing.

Inscribed in pen and brown ink on verso, Gabbiani / n° 997.

PROVENANCE: Cephas G. Thompson.


Gift of Cephas G. Thompson, 1887 87.12.20

The old attribution to Gabbiani is quite acceptable, and in style the drawing may be compared to a black chalk study of a flying putto holding a sheaf of wheat in the Hessisches Landesmuseum, Darmstadt (AE 1944, from the collections of P.-J. Mariette and the Marquis de Lagoy). The Darmstadt drawing has an old attribution to Gabbiani in a hand very close to that on the verso of the present drawing.
DOMENICO GARGIULO,
called Micco Spadaro
Naples 1612—Naples 1675

198. Sheet of Studies: A Horse Above, a
Seated Man and a Reclining Man Below

Pen and brown ink, brown and red-brown wash. 21.3 x 13.8 cm. Lower left corner replaced.

Dated on recto in pen and brown ink in shadow to right of horse, . . .
8bre 1639; numbered at upper right on recto, 5e; on verso, 25;
inscribed in pencil on verso, Francaschi.

PROVENANCE: Don Sebastien Gabriel de Borbón y Braganza (1811-
1875); Don Pedro Alcántara de Borbón y Borbón, Duke of Dúrcal
(1862-1893); probably Dúrcal sale, New York, American Art Gal-
leries, April 10, 1889, lot no. undetermined; Pratt Institute, Brook-
lyn; purchased in New York in 1964.

Purchase, 1964, Gustavus A. Peiffer Fund 64.156.7

This and No. 199 below appear to have formed part of a
dismembered sketchbook containing rapid pen and wash
notations of scenes of popular life. Other sheets from this
sketchbook are in American collections: eight in the
Cooper-Hewitt Museum, New York (1888.4425-
4432; four of these drawings were reproduced in the
catalogue of the exhibition Baroque Painters of Naples,
Ringling Museums, Sarasota, 1961, nos. 53-56) and
eight more in the National Collection of Fine Arts,
Washington, D.C. (1929.7.151-158, gift of John Gel-
latty). Three of the drawings from this book are dated:
Cooper-Hewitt 1938.44.428 is dated Xbre 1638 (repr.
Baroque Painters of Naples, op. cit., no. 55), National
Collection of Fine Arts 1929.7.153, maj. 1639, and
the present drawing, 8bre 1639. All of the sheets are
numbered at upper right; no number is repeated, and
the highest is 74. All of the pages in the Cooper-Hewitt
Museum and one in Washington were given to Micco
Spadaro at least from the time they figured in the Dúrcal
collection, and this provenance gives considerable
weight to the attribution. The sheet in Washington just
mentioned (1929.7.156) bears on the verso a sev-
eteenth-century (?) inscription, Spadaro (Mahoney,
1977, II, fig. 3.11E). Furthermore, a sheet of red chalk
sketches of low-life figures at the Cooper-Hewitt
(1939.88.4437) that is close in style to the sketchbook
pages, though not necessarily from the book, has an old
inscription, m. Sp. féc. Though he did not know the
present drawing or No. 199 below, the late Walter
Vitzthum accepted the sketchbook pages at the Coop-
er-Hewitt and in Washington as early works by Mic-

It is very probable that Nos. 198 and 199 came from
the Dúrcal collection, but it is not possible to identify
these two drawings in the catalogue of the 1889 Dúrcal
sale in New York. In any case they have been in this city
since at least the beginning of the century.

199. Sheet of Studies: Three Figures Above,
Studies of Horses Below

Pen and brown ink, brown and a little red-brown wash. 21.2 x 13.7
cm. Numerous brown stains.

Numbered in pen and brown ink at upper right on recto, 51 (?); on
verso, 26.
DOMENICO GARGIULO (NO. 199)

PROVENANCE: Don Sebastien Gabriel de Borbon y Braganza (1811-1875); Don Pedro Alcántara de Borbon y Borbon, Duke of Durcal (1862-1892); probably Durcal sale, New York, American Art Galleries, April 10, 1889, lot no. undetermined; Pratt Institute, Brooklyn; purchased in New York in 1964.

Purchase, 1964, Gustavus A. Pfeiffer Fund 64.136.5

See No. 198 above.

200. Two Standing Men

Pen and brown ink, brown wash. 17.8 x 13.4 cm. Lined.

A pen inscription at lower margin has been canceled with pen and brown ink; inscribed on verso of old mount, S. Rosa.

PROVENANCE: Don Sebastien Gabriele de Borbón y Braganza (1811-1875); Don Pedro Alcántara de Borbón y Borbón, Duke of Durcal (1862-1892); Durcal sale, New York, American Art Galleries, April 10, 1889, part of no. 200, as Salvador Rosa; Henry Walters.

BIBLIOGRAPHY: Mahoney, 1977, II, p. 799, the old attribution to Salvador Rosa rejected.

Gift of Henry Walters, 1917 17.236.44

The scratchy penwork in these figure studies is close to that in Gargiulo's sketchbook sheets reproduced as Nos. 198 and 199 above. Furthermore, the inscription is canceled in the same way as that on one of the sketchbook sheets in Washington, D.C., at the National Collection of Fine Arts (1929.7.151). The latter drawing and six further sketchbook sheets in Washington (1929.7.152-155, 157-158) were all, like the present drawing, attributed to Salvador Rosa in nineteenth-century pencil inscriptions on the reverse of the old mounts. Michael Mahoney quite rightly rejects this attribution to Rosa.

This drawing is somewhat smaller than the pages of the Micco Spadaro sketchbook discussed above, and bears no characteristic page number at upper right. However, the sheet may have been trimmed down.
201. *Two Nude Male Figures, One Seated and One Reclining*

Pen and brown ink. 13.0 x 18.9 cm. Upper left corner replaced; a number of brown stains at left.

Numbered in pen and brown ink at lower right, 2.; inscribed in pencil on verso, *Spadaro*.

**Provenance:** Don Sebastien Gabriel de Borbon y Braganza (1811-1875); Don Pedro Alcantara de Borbon y Borbon, Duke of Durel (1862-1892); Durel sale, New York, American Art Galleries, April 10, 1889, part of no. 195, as Domingo Gargiolo; Henry Walters.

Gift of Henry Walters, 1917

17.236.12

This drawing and the following fourteen pen sketches (Nos. 202-215 below) all figured in the collection of the Duke of Durel under the name of Micco Spadaro. The loose, assured, and ornamental pen line of these sheets distinguishes them from the hesitant earlier drawings by Gargiulo reproduced above, and the present group must be works of the artist's maturity. Micco Spadaro was a prolific draughtsman, and pen drawings in this rapid and stylish manner are to be found in many other collections here and abroad. Walter Vitzthum identified a large group of them among the anonymous drawings in the Kupferstichkabinett in West Berlin; these come from the Pacetti collection, and one sheet found its way to the Berlin Kunstbibliothek (Vitzthum, 1971, p. 89, fig. 17; also S. Jacob, *Italianische Zeichnungen der Kunstbibliothek Berlin*, Berlin, 1975, no. 525, repr.). Other drawings in this manner are in the Victoria and Albert Museum, the Cabinet des Dessins of the Louvre, the Copenhagen Print Room, the Uffizi, the Museo di Capodimonte in Naples, the National Collection of Fine Arts, Washington, D.C., the Cooper-Hewitt Museum, and the Janos Scholz collection in New York (see Vitzthum, Paris, 1967, pp. 24-25; also Stampfe and Bean, 1967, no. 103). The subjects of these drawings range from scenes of popular life to free copies after antique sculpture, and include religious compositions.
Domenico Gargiulo

202. Reclining River God, a Goat's Head, and Studies of Heraldic Emblems

Pen and brown ink. Pen study of cavalier standing on a globe supported by a kneeling giant on verso (this drawing visible through transparent lining). 19.6 x 26.7 cm. A number of repaired losses. Lined.

Provenance: Don Sebastien Gabriel de Borbón y Braganza (1811-1873); Don Pedro Alcántara de Borbón y Borbón, Duke of Dúrcal (1862-1892); Dúrcal sale, New York, American Art Galleries, April 10, 1889, part of no. 193, as Domingo Gargiolo; Henry Walters.

Bibliography: Mahoney, 1977, I, p. 148, II, fig. 3-1G.
Gift of Henry Walters, 1917
17.236.10

203. Standing Draped Female Figure

Pen and brown ink. 19.0 x 10.4 cm. Lined.

Provenance: Don Sebastien Gabriel de Borbón y Braganza (1811-1873); Don Pedro Alcántara de Borbón y Borbón, Duke of Dúrcal (1862-1892); Dúrcal sale, New York, American Art Galleries, April 10, 1889, part of no. 193, as Domingo Gargiolo; Henry Walters.

Gift of Henry Walters, 1917
17.236.7
DOMENICO GARGIULO

204. Male Figure Running

Pen and brown ink. Three pen studies of male heads on verso. 25.6 x 18.4 cm. Upper right corner replaced; upper left corner torn off.

Inscribed in pencil on verso, Spadaro.

PROVENANCE: Don Sebastien Gabriel de Borbón y Braganza (1811-1875); Don Pedro Alcántara de Borbón y Borbón, Duke of Dúrcal (1862-1892); Dúrcal sale, New York, American Art Galleries, April 10, 1889, part of no. 194, as Domingo Gargiolo; Henry Walters.

Gift of Henry Walters, 1917
17.236.39

205. Unidentified Subject: Scene of Martyrdom?

Pen and brown ink. 24.2 x 19.1 cm. Small losses at upper right; stains at center and upper margin.

Numbered in pen and gray ink at lower left, 6.

PROVENANCE: Don Sebastien Gabriel de Borbón y Braganza (1811-1875); Don Pedro Alcántara de Borbón y Borbón, Duke of Dúrcal (1862-1892); Dúrcal sale, New York, American Art Galleries, April 10, 1889, part of no. 195, as Domingo Gargiolo; Henry Walters.

Gift of Henry Walters, 1917
17.236.6
206. Virgin and Child Appearing to St. Paul

Pen and brown ink. 24.8 x 19.5 cm. Lower margins irregular. Lined.

PROVENANCE: Don Sebastien Gabriel de Borbon y Braganza (1811-1875); Don Pedro Alcantara de Borbon y Borbon, Duke of Durcal (1862-1892); Durcal sale, New York, American Art Galleries, April 10, 1889, part of no. 193, as Domingo Gargiolo; Henry Walters.

Gift of Henry Walters, 1917
17.236.8

207. Nude Female Riding on a Triton's Back

Pen and brown ink, brown wash, on brownish paper. 15.2 x 22.7 cm. Upper left corner replaced.

Inscribed in pencil on verso, "Mino Spadaro, and Arpino (the latter crossed out)."

PROVENANCE: Don Sebastien Gabriel de Borbon y Braganza (1811-1875); Don Pedro Alcantara de Borbon y Borbon, Duke of Durcal (1862-1892); Durcal sale, New York, American Art Galleries, April 10, 1889, part of no. 198, as Salvador Rosa; Henry Walters.


Gift of Henry Walters, 1917
17.236.24
208. Charioteer

Pen and brown ink. 14.7 x 13.8 cm. Lined.
Inscribed in pencil on verso, Spadaro.

PROVENANCE: Don Sebastien Gabriel de Borbon y Braganza (1811-1875); Don Pedro Alcántara de Borbon y Borbon, Duke of Dúrcal (1862-1892); Dúrcal sale, New York, American Art Galleries, April 10, 1889, part of no. 194, as Domingo Gargiolo; Henry Walters.

Gift of Henry Walters, 1917
17.236.36

209. A Crouching Man Defecating and a Standing Man Urinating

Pen and brown ink, masking "corrections" in lighter brown ink. 15.2 x 18.4 cm.
Inscribed in pencil on verso, Spadaro.

PROVENANCE: Don Sebastien Gabriel de Borbon y Braganza (1811-1875); Don Pedro Alcántara de Borbon y Borbon, Duke of Dúrcal (1862-1892); Dúrcal sale, New York, American Art Galleries, April 10, 1889, part of no. 194, as Domingo Gargiolo; Henry Walters.

Gift of Henry Walters, 1917
17.236.32

210. Standing Figure and Figures Bending Over

Pen and brown ink, black chalk. 15.0 x 17.9 cm. Lined.
Inscribed in pencil on verso, Spadaro.

PROVENANCE: Don Sebastien Gabriel de Borbon y Braganza (1811-1875); Don Pedro Alcántara de Borbon y Borbon, Duke of Dúrcal (1862-1892); Dúrcal sale, New York, American Art Galleries, April 10, 1889, part of no. 195, as Domingo Gargiolo; Henry Walters.

Gift of Henry Walters, 1917
17.236.11
DOMENICO GARGIULO

211. Abraham about to Sacrifice Isaac

Pen and brown ink, violet wash. 13.8 x 25.6 cm.

PROVENANCE: Don Sebastien Gabriel de Borbón y Braganza (1811-1875); Don Pedro Alcántara de Borbón y Borbón, Duke of Dúrcal (1862-1892); Dúrcal sale, New York, American Art Galleries, April 10, 1889, part of no. 195, as Domingo Gargiolo; Henry Walters.

Gift of Henry Walters, 1917
17.236.13

212. God the Father Appearing to a Kneeling Figure

Pen and brown ink, violet wash. 13.8 x 25.7 cm.

PROVENANCE: Don Sebastien Gabriel de Borbón y Braganza (1811-1875); Don Pedro Alcántara de Borbón y Borbón, Duke of Dúrcal (1862-1892); Dúrcal sale, New York, American Art Galleries, April 10, 1889, part of no. 195, as Domingo Gargiolo; Henry Walters.

Gift of Henry Walters, 1917
17.236.14
DOMENICO GARGIULO

213. Seated Figure Receiving an Object Presented by a Smaller Figure

Pen and brown ink. 16.6 x 15.3 cm. Several losses (the head of the seated figure almost entirely gone). Lined.

PROVENANCE: Don Sebastien Gabriel de Borbon y Braganza (1811-1875); Don Pedro Alcantara de Borbon y Borbon, Duke of Durcal (1862-1892); Durcal sale, New York, American Art Galleries, April 10, 1889, part of no. 194, as Domingo Gargiulo; Henry Walters.

Gift of Henry Walters, 1917
17.236.51

214. Studies of a Group of Seated Figures and of a Flying Figure

Pen and brown ink. 19.2 x 25.5 cm. Losses at upper left and right; margins irregular. Lined.

PROVENANCE: Don Sebastien Gabriel de Borbon y Braganza (1811-1875); Don Pedro Alcantara de Borbon y Borbon, Duke of Durcal (1862-1892); Durcal sale, New York, American Art Galleries, April 10, 1889, part of no. 193, as Domingo Gargiulo; Henry Walters.

Gift of Henry Walters, 1917
17.236.9
DOMENICO GARGIULO

215. The Baptism of Christ

Pen and brown ink, brown wash, over red chalk. Pen sketch of a kneeling figure (?) in a landscape on verso. 19.7 x 15.4 cm.

Partially effaced inscription at lower right of verso, . . . ameo[?] ; in pencil on verso Spadaro and Ignote (the latter inscription crossed out).

PROVENANCE: Don Sebastien Gabriel de Borbon y Braganza (1811-1875); Don Pedro Alcántara de Borbon y Borbon, Duke of Dureval (1862-1892); Dureval sale, New York, American Art Galleries, April 10, 1889, probably part of no. 194, as Domingo Gargiolo; Henry Walters.

Gift of Henry Walters, 1917
17.235.31

216. Standing Nude Putto and Study of a Helmeted Head

Black chalk, heightened with white, on blue paper. 19.3 x 11.5 cm.

Inscribed in pencil on verso, Mico Spadaro, and Cav Arpino (the latter crossed out).

PROVENANCE: Don Sebastien Gabriel de Borbon y Braganza (1811-1875); Don Pedro Alcántara de Borbon y Borbon, Duke of Dureval (1862-1892); Dureval sale, New York, American Art Galleries, April 10, 1889, part of no. 197, as Domingo Gargiolo; Henry Walters.

Gift of Henry Walters, 1917
17.236.48

The old attribution to “Domingo Gargiolo” is acceptable on stylistic grounds, though the drawing is unusual in being executed in chalk. Something of the influence of the Cavaliere d’Arpino is evident here, and indeed his name has been inscribed on the reverse of the sheet and then crossed out.
LUIGI GARZI
Pistoia 1638—Rome 1721

217. Marcus Curtius Leaping into the Chasm

Pen and brown ink, brown wash, heightened with white, on brownish paper (recto). Red chalk study of a seated, crowned female figure on verso. 27.7 x 42.8 cm. Lower left corner missing.

Inscribed in pen and brown ink on verso. Luigi [sic] Garzi.


Purchase, 1961, The Elisha Whittelsey Fund 61.142

Study for a painting by Garzi now in the Glasgow Art Gallery and Museum (repr. Sestieri, 1972, p. 107, fig. 20). There are considerable variations between the drawing and painting, not only in the pose of figures, but in the architectural and landscape background.
LUIGI GARZI

218. St. Francis Renouncing His Worldly Goods

Pen and brown ink, brown wash. Squared in black chalk. 53.0 x 31.2 cm. Lined.

Inscribed in pencil at lower right, Andrea Sacchi / D; numbered in pencil at upper left, 102.
This drawing came to the Metropolitan Museum in 1887 under the name of Garzi’s master, Andrea Sacchi, and it was not until 1966 that the correct identification was supplied by Philip Pouncey. He recognized the drawing as a study for a painting by Luigi Garzi that forms part of the decoration of the Cappella di S. Francesco in S. Silvestro in Capite, Rome. The painting (repr. Sestieri, 1972, p. 97, fig. 8) differs in a number of details from this squared drawing, but it retains the arched top outlined here. Garzi supplied two lateral canvases for this chapel and painted the small cupola in fresco with a representation of St. Francis in Glory; payments for this work were made in 1695 and 1696. Pouncey also pointed out that at Holkham Hall there is a similarly large study for the other lateral canvas, which represents St. Francis Preaching (repr. Sestieri, 1972, the painting fig. 9, the drawing fig. 11).

James Draper in 1968 recognized Garzi’s manner in this drawing, which had previously been called anonymous. The artist painted several versions of the Finding of Moses, and in composition this drawing comes closest to a painting in the Reserves of the Uffizi, first published by Giancarlo Sestieri as the work of Garzi (Sestieri, 1972, p. 104, fig. 16; the painting had been previously attributed by Vittorio Moschini to Benedetto Luti). A red chalk drawing on blue paper in the collection of the late Herbert List (repr. Stiftung Ratjen, 1977, no. 89) may be related to the Uffizi painting; it differs in a number of details both from the picture and the Metropolitan's sketch. Our drawing is rather awkward in execution and may be an old copy of a design by Garzi.
220. Reclining River God

Black chalk, heightened with white, on gray paper. 26.5 x 39.8 cm. Lined.

Inscribed in black chalk at lower margin, Luigi Garzi; in pen and brown ink at upper right corner, L. Garzi; in pencil on verso of old mount, Marquis of Aberdeen Collection.

PROVENANCE: Marquess of Aberdeen (according to inscription on verso of mount); purchased in New York in 1961.

Purchase, 1961, The Elisha Whittelsey Fund 61.215.1

221. Sheet of Studies: Heads, Hands, and Doves

Red chalk (the heads and hands) and black chalk (the doves), on blue paper. 39.8 x 27.1 cm. Surface somewhat abraded. Lined.

Inscribed in pen and brown ink at lower right corner, m 143.


Purchase, 1966, Rogers Fund 66.54.2

This very Marattesque sheet of studies was on the London market in 1966 with another similar sheet of studies that bore an old and plausible attribution to Garzi. This latter sheet was numbered m 141, while the present drawing is numbered m 143. Anthony Clark pointed out that such inventory (?) numbers preceded by a lower-case m occur on drawings by Batoni, Cades, Ghezzi, Masucci,
GIOVANNI BATTISTA GAULLI, called Baciccio

Genoa 1639—Rome 1799

222. Allegorical Figure of Faith

Pen and brown ink, brown wash, heightened with white, over a little black chalk, on brownish paper. 23.1 x 16.3 cm. The figure cut out in silhouette and pasted onto a sheet of brownish paper.

Inscribed in pen and brown ink at lower right corner, il [?] Baciccio; on verso of old mount, Sì da per discepolo del Cav.° Bernino.

PROVENANCE: Count Lanfranco di Campello, Rome; purchased in London in 1965.

BIBLIOGRAPHY: M. V. Brugnoli, Paragone, xvii, 1966, p. 72, fig. 64.

Purchase, 1965, Rogers Fund 65.131.2

The drawing was identified by Maria Vittoria Brugnoli as Gaulli’s study for the figure of Faith that appears in a triangular section of the vaulting in the church of S. Marta al Collegio Romano in Rome. Gaulli was responsible for the overall design of the frescoes in the vault.

LUIGI GARZI (NO. 221)

and other eighteenth-century Roman artists; the highest number noted is m 1014 on a drawing by Masucci. A pen study by Masucci, in the collection of the Metropolitan Museum (1972.118.12, Bequest of Walter C. Baker, 1972), for his Education of the Virgin in SS. Nome di Maria, Rome, is inscribed m 231.
but only executed the central tondo with St. Martha in Glory and the Virtues in the four surrounding pendentives (ca. 1672). The other two and the remaining eight pendentives, including that with Faith, are said to have been painted by Paolo Albertoni and Girolamo Troppa (see Enggass, 1964, pp. 146-147, the frescoes reproduced figs. 23-26). Visual evidence that Gauilli was responsible for the design of the whole ceiling was supplied by Maria Vittoria Brugnoli, who published a sheet formerly in a private collection in Vienna with sketches by Gauilli for all three of the circular compositions (Paragone, vii, 81, 1956, pp. 23-24, fig. 17a). Other drawings by Gauilli for the S. Marta decorations are in the Kupferstichkabinett in West Berlin (Dreyer, 1969, no. 78, pl. 41; no. 79).

223. Prophets, Saints, and Music-Making
Angels in Glory

Pen and brown ink, gray wash over black chalk. 41.3 x 52.8 cm.
Vertical crease at center; losses at upper margin. Lined.

Several illegible, erased inscriptions at lower margin.

PROVENANCE: Antonio Barboza? (collector’s mark in red at lower right corner which is close to Lugt 77); purchased in New York in 1961.

BIBLIOGRAPHY: D. Graf, Pantheon, XXXI, 2, 1973, p. 175, fig. 27; Graf, 1976, 1, p. 111.

Purchase, 1961, The Elisha Whittelsey Fund 61.178.1
Dieter Graf identified this drawing as a study for part of a scheme for the decoration of the cupola of S. Agnese, Piazza Navona, Rome, where Gaulli had already painted allegorical Virtues in the four principal pendentives (ca. 1666-1672). The cupola fresco, which was to represent the Virgin presenting St. Agnes to the Trinity in the presence of the Heavenly Host, was commissioned from Ciro Ferri in 1670, but it is not certain how far the project had advanced by Ferri’s death in 1689. At that time Gaulli attempted to obtain the cupola commission and prepared a bozzetto, which is now in the Kunstmuseum, Düsseldorf (repr. Graf, op. cit., 1973, p. 173), as are a number of preparatory drawings (repr. Graf, 1976, nos. 312-317). Gaulli’s attempt to secure the commission was unsuccessful, and the frescoes were finished by a feeble follower of Ciro Ferri, Sebastiano Corbellini.

224. Allegory of the Immaculate Conception

Pen and brown ink, gray wash. Squared in black chalk. 24.7 x 15.1 cm. Lined.

Inscribed in pen and brown ink on old mount, Baciccio.


Gift of Peter Palumbo, 1977
1977-13

The subject is unusual; St. Joachim kneels while God the Father appears to St. Anne and the youthful Virgin, who crushes a serpent writhing on top of a globe. No painting by Gaulli of this subject is recorded, but Lawrence Turčić points out that a very similar theme occurs in a painting by Guglielmo Cortese in S. Prassede, Rome, which Ellis Waterhouse dates 1661-1663. There, both St. Joachim and St. Anne kneel before an apparition of the girlish Virgin standing on a crescent moon, while God the Father appears above (Waterhouse, 1976, p. 69, fig. 22).
225. Christ Giving the Host to a Holy Abbess

Pen and brown ink, gray wash. Squared in black chalk. 39.9 x 23.3 cm. Lined.


BIBLIOGRAPHY: Graf, 1976, i, p. 146, ii, fig. 791.

Purchase, 1968, Rogers Fund 68.106.1

No painting of this subject has survived, but the style of the drawing is that of Baciccio’s full maturity. Another pen and wash study for this composition, with a good many variations, was formerly in the collection of C. R. Rudolf (sale, London, Sotheby’s, July 4, 1977, no. 119, repr.). Studies for the figure of Christ, for the kneeling abbess, for the angel kneeling at the right, and for the angel holding up a paten at left of center are in Düsseldorf (Graf, 1976, nos. 455-457, repr.). An old copy of the present drawing is preserved at the Metropolitan Museum (87.12.43, Gift of Cephas G. Thompson, 1887).

226. Allegorical Composition: Music and Justice with the Spinola Arms

Pen and brown ink, pale brown wash, heightened with white, over black chalk, on rose-washed paper. Framing lines in pen and brown ink. 39.9 x 13.5 cm. Repaired holes at upper left and lower right.

Inscribed in pencil at lower margin, Design for the well known picture. A. Vandyck.

PROVENANCE: Pierre-Jean Mariette (Lugt 2597); Mariette sale, Paris, 1775-1776, no. 431: “Jean-Baptiste Gaulli, Un joli Sujet Allégorique, d’une composition très-agréable, où se voit la Justice, etc. fait à la plume et au bistre, rehausé de blanc”; John Barnard (Lugt 1420); Dr. Barry Delany (Lugt 350); Lord Nathan of Churston; sale, London, Sotheby’s, May 21, 1963, no. 148, as Flemish school, seventeenth century; purchased in London in 1963.

BIBLIOGRAPHY: Graf, 1976, i, p. 112.

Purchase, 1963, Rogers Fund 63.103.2

Robert Enggass pointed out in 1964 that this design was engraved in the same direction by Robert van Audenaerd, who credited Gaulli with the invention (Le Blanc, 1, p. 68, no. 77). The drawing figured in the collection of P.-J. Mariette as the work of Gaulli, but at a later date Mariette’s identifying cartouche was trimmed away, and the drawing acquired a fanciful attribution to Van Dyck, which it still carried when it appeared at Sotheby’s in 1963. The smoking volcano in the background may be Vesuvius, and this composition, where Justice brandishes the arms of the Genoese Spinola family, could be an allegorical homage to Cardinal Giulio Spinola (created 1664) who was for a time Papal Nuncio in Naples. However, a cardinal’s hat does not surmount the arms, and the allegorical allusion was perhaps intended for some other member of the Spinola family which actively patronized Gaulli.

Another design for this composition is at Düsseldorf (Graf, 1976, no. 320, repr.).
design for an allegorical frontispiece, but the print does not seem to have been issued. On stylistic grounds the old attribution to Gherardini seems quite justifiable.

LEONA GIORDANO
Naples 1634–Naples 1705

228. The Abduction of Helen

Pen and brown ink. 19.9 x 26.7 cm. Brown stains and a loss at lower center.

Inscribed in pencil at lower left, Luca Giordano born 1626 [3].


On stylistic grounds the drawing may be said to antedate Giordano’s departure for Spain; the line is free and meandering, rather decorative in comparison to the formal abbreviations of the drawings of Giordano’s Spanish period.

229. The Holy Trinity

Red chalk. Faint red chalk studies of a seated female figure on verso. 26.6 x 38.4 cm. Vertical crease at center; scattered brown stains.

Inscribed in pen and brown ink at lower left corner, L. Giordano; on verso, Apparire ad Ales. Maggiorgi il quale lo comprò in Roma nel 1809.

PROVENANCE: Unidentified Neapolitan collector—the paraph DL in pen and brown ink at lower left also appears on No. 285 and No. 286 (Paolo de Matteis); Alessandro Maggiori (Lugt Supp. 3005b); sale, Geneva, Nicolas Rauch, June 18-19, 1962, no. 255; purchased in Zurich in 1962.


Purchase, 1962, Rogers Fund 62.129.1

Ferrari and Scavizzi consider this drawing to date from Giordano’s first years in Spain.

ALESSANDRO GHERARDINI
Florence 1655–Livorno 1723

227. Allegorical Homage to an Architect?

Pen and brown ink, brown wash, over black chalk. Squared in black chalk. 27.0 x 19.0 cm. Lined.

Inscribed in pen and dark brown ink on banderole above medallion, OMNIBUS UNA QUIES; in pen and brown ink at lower left corner, d Alessandro Gherardini.

PROVENANCE: Prof. John Isaacs, London (according to vendor); purchased in London in 1961.

Purchase, 1961, Rogers Fund 61.130.13

A female figure (Architecture?) is seated on a section of a fluted column and draws geometrical figures on a sheet held up by two putti. The winged and helmeted figure of Virtù, with the image of the sun on her breast, points upward at a portrait of an unidentified man and downward to the geometrical drawings. This may well be a
LUCA GIORDANO

230. The Triumph of Cybele

Brown wash over black chalk. 37.5 x 53.0 cm. Vertical crease just left of center; missing passage replaced at center of lower margin.

Inscribed in brush and gray wash at right margin, Jordan... in pen and brown ink at lower margin, No. 72, 324P 3. 4...Rt [?].

PROVENANCE: Sale, London, Sotheby’s, February 27,63, part of no. 21, as Italian school, seventeenth century, purchased by the Metropolitan Museum.


Purchase, 1963, Rogers Fund 63-76.4

It was Walter Vitzthum who identified this drawing as a study for part of Giordano’s ceiling fresco celebrating the legend of the Order of the Golden Fleece, painted about 1697 in the Casón del Buen Retiro in Madrid (repr. Ferrari and Scavizzi, 1966, iii, figs. 435-436).

231. The Virgin Intervening during a Siege of Madrid

Brown wash over black chalk. 26.6 x 35.6 cm. Brown stains at upper left and lower right.

PROVENANCE: Purchased in Zurich in 1962.

BIBLIOGRAPHY: Milkovich, 1964, no. 37, repr.; W. Vitzthum, Master Drawings, iii, 2, 1965, p. 178; Ferrari and Scavizzi, 1966, i, p. 203, fig. XXXIII, ii, pp. 266, 279.

Purchase, 1962, Rogers Fund 62-129.2

Walter Vitzthum pointed out that this drawing is a study for a now-lost painting by Giordano representing the Intervention of the Virgin of Atocha in a battle against the Moors, executed about 1699 for the old shrine of Our Lady of Atocha in Madrid. The standing bear attempting to climb a tree, a feature of the arms of the city of Madrid, is just discernible on the shield supported by angels above the city walls at the right in the drawing.

232. Moses Striking the Rock

Pen and brown ink, over black chalk. 25.7 x 41.2 cm. Losses at all margins. Lined.

Inscribed in pen and brown ink at lower right, L. Gior... [?]; at lower left, no. 70.


Purchase, 1967, Rogers Fund 67-99

233. Prelate with Crosier Standing on a Cloud Supported by Putti

Black chalk. 36.9 x 25.9 cm. Scattered brown stains.

Inscribed in pencil on verso, Giordano.

PROVENANCE: Don Sebastián Gabriel de Borbón y Braganza (1811-1875); Don Pedro Alcántara de Borbón y Borbón, Duke of Durcal (1862-1892); Durcal sale, New York, American Art Galleries, April 10, 1889, part of no. 169, as Luca Giordano; Henry Walters.

Gift of Henry Walters, 1917 17.236.21
GIOVANNI FRANCESCO GRIMALDI
Bologna 1626 – Rome 1680

234. Landscape with a Bridge and Two Figures

Pen and brown ink, over a little black chalk. 33.8 x 44.4 cm. Vertical crease at center, several brown stains. Lined.

PROVENANCE: Unidentified English collector (Lugt Supp. 416a); purchased in London in 1962.

BIBLIOGRAPHY: Stampfle and Bean, 1967, no. 86; repr. (with previous bibliography).

Purchase, 1962, Rogers Fund
62.204.1
IL GUERCINO (Giovanni Francesco Barbieri)
Cento 1591 – Bologna 1666

235. The Raising of Lazarus

Pen and brown ink, brown wash. 20.0 x 27.0 cm. Considerable foxing. Lined.


BIBLIOGRAPHY: Borenius and Wittkower, p. 27, no. 103; Mahon, 1969, no. 43, repr.

Purchase, 1968, Folsburgh Fund, Inc., and Rogers Fund 68.68

Identified by Denis Mahon as one of Guercino’s preparatory studies for the Louvre Raising of Lazarus, a painting he dates in 1619 (repr. Mahon, 1968, no. 35). Another composition study, with conspicuous differences from both this drawing and the finished painting, is in the Teyler Museum, Haarlem (no. H 45).
236. Youth Kneeling before a Prelate  
VERSOS. Another Study of a Youth Kneeling before a Prelate

Pen and brown ink. 23.5 x 19.1 cm.

PROVENANCE: William Russell (Lugt 2648); purchased in London in 1908.

BIBLIOGRAPHY: Stampsle and Bean, 1967, no. 37, repr. (with previous bibliography); Mahon, 1969, no. 63, recto and verso repr.

Purchase, 1908, Rogers Fund 08.227.29

A free sketch for the principal figures in Guercino’s altarpiece representing St. William, Duke of Aquitaine, receiving the monastic habit, painted in 1620 for the church of S. Gregorio in Bologna and now in the Pinacoteca of the same city (repr. Waterhouse, 1962, fig. 96). Guercino’s preparations for this justly celebrated early work are recorded in a number of composition sketches. In the painting, St. William, kneeling before St. Benedict of Aniane who is seated at the left, pulls a monastic cowl over his head; a drawing at Windsor (inv. 2475) gives this solution. In the three drawings at the Louvre (inv. 6884, 6885, 6886) and one in Frankfurt (Städel inv. 3922) St. William, kneeling or standing before the prelate, already wears the habit. On both the recto and verso of the Metropolitan sheet the kneeling saint, still clad in armor, holds a cross in hand, and this scheme is elaborated in reverse with the addition of other figures in a further Louvre drawing (inv. 6883); drawings in West Berlin (K.d.Z. 16362) and Dresden (inv. c 1913-7) show St. William, clad in armor, standing before the bishop. A complete composition study with notable variations that once belonged to Vivant Denon is now in the collection of Pierre Rosenberg, Paris. Denis Mahon has identified a number of studies for other figures and groups in this composition, including a beautiful black chalk study for the drapery of the Virgin in the Koenig-Fachsenfeld collection.
GUERCINO

237. Seated Old Man with 
    Right Arm Upraised
    VERSO. Seated Nude Youth

Red chalk on blue paper. 25.3 x 31.7 cm. Lower margin cut diagonally; several brown stains.


Purchase, 1970, Rogers Fund
1970.168

First recognized by Walter Vitzthum, when the drawing was on the art market in Florence in 1968, as a study for the figure of Tithonus, the aged and abandoned lover of Aurora, in Guercino’s ceiling fresco in the Casino Ludovisi, Rome, which represents Aurora crossing the
heavens in her chariot (retr. Waterhouse, 1962, fig. 98). The nude youth on the verso is no doubt studied for the figure of Day in a lunette below one end of the ceiling fresco (this detail retr. Mahon, 1968, fig. iv). These decorations date from the second half of 1621.

238. **Endymion Sleeping**

Pen and brown ink, brown wash. 21.1 x 24.8 cm. Lined.

**Provenance:** 1st Earl of Gainsborough; sale, London, Christie’s, July 27, 1822, lot no. uncertain; A. G. B. Russell (Lugt Supp. 2770a); purchased in New York in 1968.


Purchase, 1968, Rogers Fund 68.171

It was Denis Mahon who pointed out that this drawing is a study for the now lost “Endimione figura intera” painted for Don Antonio Ruffo of Messina, a painting that was paid for in March of 1650 (Malvasia, 1841, II, p. 331).
239. Two Studies of a Kneeling Male Figure

Pen and brown ink. 17.7 x 16.9 cm. On the verso of the sheet is a letter which can be seen in transparency. Upper and lower left corners replaced. Lined.

PROVENANCE: Jonathan Richardson, Jr. (Lugt 2170); William Young Ottley (Lugt 2665); purchased in London in 1963.

Purchase, 1963, Rogers Fund 63.37

Denis Mahon has suggested that this figure may be studied for the kneeling St. Bartholomew in the 1652 Madonna and Child with the Infant Baptist, John the Evangelist, and Bartholomew, now in the Palazzo Rosso, Genoa (repr. N. Grimaldi, Il Guercino, Bologna, n.d., pl. 143). In the painting the apostle kneels like the figure at the right, and looks upward toward the enthroned Virgin. The apostle's attributes, a knife held to the chest in the right hand and a book in the left, are conspicuous features of the painting, but they do not occur in this very rough sketch.

240. The Virgin Immaculate

Pen and brown ink, brown wash. 26.0 x 12.3 cm. Lined.

PROVENANCE: MacDonald sale, near Rotherham, 1961; Dr. Jacob Bauer (according to Sotheby's); sale, London, Sotheby's, July 9, 1968, no. 30, repr., purchased by the Metropolitan Museum.

Purchase, 1968, Rogers Fund 68.172.2

Denis Mahon has identified the drawing as a study for the figure of the Virgin in Guercino's Immaculate Conception, now in the Pinacoteca Comunale at Ancona (repr. Marchini, 1960, p. 76). In the painting, payments for which are recorded in 1656 (Malvasia, 1841, II, p. 337), the Virgin attended by two putti glances downward, and God the Father appears above with outstretched arms.
GUERCINO

241. The Adoration of the Magi

Pen and brown ink, brown wash. 27.1 x 34.6 cm.

PROVENANCE: Jean-Denis Lempereur (Lugt 1740); Lempereur sale, Paris, May 24, and following days, 1773, no. 173; Sir James Knowles; Knowles sale, London, Christie's, May 27, 1908, no. 145 or 146, purchased in London in 1908.

Purchase, 1908, Rogers Fund
08.227.30

On stylistic grounds this drawing may be assigned to the 1620s.
GUERCINO

242. St. Cecilia Playing the Organ

Red chalk. 29.0 x 19.1 cm. Lined.


BIBLIOGRAPHY: C. Rogers, A Collection of Prints in Imitation of Drawings, London, 1778, II, opposite p. 113 (facsimile by W. W. Ryland dated 1764, in the same direction as the drawing); Bean, 1972, no. 27.

Purchase, 1971, Rogers Fund 1971.221.1

243. Youth in a Chariot with Attendant Young Woman

Pen and brown ink, brown wash. 16.6 x 19.8 cm. The acidity of the ink has corroded the paper, and the heads may have been retouched in brown wash by a later hand. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 294, as Guercino.

Gift of Cornelius Vanderbilt, 1885 85.3.294

This sketch is perhaps connected with Guercino's planning for the ceiling painting in the Palazzo Costaguti, Rome, which represents the sleeping Rinaldo abducted by Armida in a chariot (Mahon, 1968, fig. vii). However, the youth in this drawing certainly does not appear to be asleep. A pen drawing in the Fitzwilliam Museum, Cambridge, has been identified by Denis Mahon as a study for the Palazzo Costaguti painting, which dates from the second half of 1621 (Mahon, 1969, no. 77, repr.). In style the Cambridge sketch is quite close to the present drawing.
GUERCINO

244. *A Sibyl Holding a Scroll*

Pen and brown ink. 19.7 x 15.0 cm. Lined.

PROVENANCE: Thomas Hudson (Lugt 2432); Hon. Edward Bouvier (Lugt 325); J. P. Richter; purchased in London in 1912.

Purchase, 1912, Rogers Fund 12.56.11

245. *Standing Youth Holding a Bowl*

Red chalk. 26.5 x 18.9 cm. Glue stains at margins. Lined.


BIBLIOGRAPHY: Stampfle and Bean, 1967, no. 46, repr. (with previous bibliography).

Purchase, 1963, Rogers Fund 63.75.2
GUERCINO

246. Bust of a Man Facing Right

Pen and brown ink, brown wash. 13.7 x 15.2 cm.

Inscribed in pencil on verso of old mount, Guercino/ B.23 – Parsons 1920.

PROVENANCE: Dan Fellows Platt (Lugt Supp. 750a); purchased in New York in 1938.

Purchase, 1938. Harris Brisbane Dick Fund 38.179.4

247. Half-Figure of a Nude Man Facing Right

Pen and brown ink, brown wash. 16.2 x 18.3 cm.

Inscribed in pen and brown ink at lower left corner of “Casa Gennari” mount, 2 S F9. [?].

PROVENANCE: Casa Gennari (Lugt Supp. 2858c); Francesco Formi, Bologna; Hon. Edward Bouverie; Dr. A. P. McMahon, New York; Mrs. A. P. McMahon; purchased in New York in 1970.


Purchase, 1970, Rogers Fund 1970.40
Guercino

248. Boy Wearing a Plumed Hat, Arms Upraised

Pen and brown ink. 19.4 x 11.1 cm. Losses at upper margin.


Claus Virch pointed out that what appears to be an old copy of the present drawing was in the Adrien Prachoff collection in St. Petersburg in 1906 (repr. Prachoff, 1906, pl. 46).

249. Fireworks in a Piazza

Pen and brown ink, brown wash. 18.5 x 26.4 cm.

Provenance: Sir Charles Greville (Lugt 549); Earl of Warwick (Lugt 2690); J. P. Richter; purchased in London in 1912.


Purchase, 1912, Rogers Fund 12.56.12
GUERCINO, attributed to

250. St. Joseph with the Christ Child
Holding a Flowering Rod

Red chalk. 25.7 x 23.1 cm. Vertical ruled line in red chalk at left; considerable foxing. Lined.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 280, as Guercino.

Gift of Cornelius Vanderbilt, 1880
80.5.280

The draughtsmanship reveals certain weaknesses, but nonetheless the drawing may be autograph. Or it is an old copy of a lost drawing dating from Guercino's maturity.

251. St. Jerome Writing

Pen and brown ink, on brownish paper. 34.2 x 29.4 cm. (overall). A strip 2.7 cm. has been added at bottom and the design continued in the same (?) hand. Considerably abraded. Lined.

PROVENANCE: John, Lord Northwick; Northwick sale, London, Sotheby's, November 1-4, 1920, no. 16, as Guercino; Harry G. Friedman, New York.

Gift of Harry G. Friedman, 1960
65.66.9

The sheet has suffered considerably from abrasion, and the penwork has a rather mechanical quality. Nonetheless, the drawing probably emanates from the immediate circle of Guercino.
GUERCINO, imitator of

252. Rocky Landscape with Eight Figures

Pen and brown ink. 24.2 x 42.2. Lined.

Inscribed in pen and brown ink on reverse of old mount, Barbieri (Giovanni Francesco) detto il Guercino né a Cento... Desin acheté 20f à Paris le 25 avril 1860... C. Gasc.

PROVENANCE: Charles Gasc (Lugt 544 and 1068); James Jackson Jarves; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1885
80.3.292

This landscape and the three following (Nos. 253-255) are typical and competent examples of the work of the forger or forgers of drawings by Guercino—especially of landscapes—who were presumably at work in Italy in the second half of the eighteenth century. All four are executed in a thick, pasty, dark red-brown ink that is the mark of such forgeries. Such drawings are sometimes direct copies after drawings by Guercino or facsimile reproductions thereof, but the four landscapes here seem rather to be pastiches, composite compositions utilizing motifs borrowed here and there from Guercino's landscapes.

253. Landscape with Figures and a Two-Arched Bridge

Pen and brown ink. 19.9 x 28.7 cm. Lined.

PROVENANCE: Commendatore Gelosi (Lugt 545); A. Donnadieu (Lugt 98).

Purchase, 1917, Harris Brisbane Dick Fund 17.97.17
GUERCINO, imitator of

254. *Landscape with Figures and a Farm House*

Pen and brown ink. 33.7 x 48.4 cm. Lined.

PROVENANCE: Marquis de Biron, Paris and Geneva; purchased in Geneva in 1937.

Purchase, 1937, Rogers Fund 37.165.99

255. *Landscape with Figures and Fortified Buildings*

Pen and brown ink. 35.8 x 47.3 cm. Lined.

PROVENANCE: Marquis de Biron, Paris and Geneva; purchased in Geneva in 1937.

Purchase, 1937, Rogers Fund 37.165.108
LUDOVICO LANA, attributed to  
Codigoro near Ferrara 1597—Modena 1646

256. Allegory of Religion: God the Father  
above, Faith, Hope, and Charity below

Pen and brown ink, brown and rose-brown wash, heightened with  
white, on brownish paper. 43.0 x 28.9 cm. The figure at upper right  
is on a separate sheet with irregular edges that has been pasted to the  
old support. Lined.

Inscribed in blue pencil on reverse of old mount, L22-1/Lana—  
Modena.

PROVENANCE: James Jackson Jarens; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 152, as  
unknown, Modenese school.

Gift of Cornelius Vanderbilt, 1885  
80.3.152

The nineteenth-century (?) attribution to Lana must be  
taken with a certain caution, since we have no point of  
reference for his style as a draughtsman. The figure types  
in his paintings and prints are quite different from those  
in this interesting drawing, which might well date from  
the second half of the seventeenth century. The figure  
style and the use of colored wash are paralleled in the  
work of another, later Modenese draughtsman, Sigis-  
mondo Caula (see No. 124 above).

The allegorical representation of Charity is unusual.  
The Virtue is represented as a winged, nude youth  
opening his chest to reveal his heart.
GIOVANNI LANFRANCO
Parma 1582 – Rome 1647

257. Design for a Wall Decoration with the Sacrifice of Abraham and the Flight into Egypt

Pen and brown ink, brown wash, over a little red chalk, heightened with white, on blue paper; architectural moldings above and below indicated in ruled black chalk lines. 15.9 x 45.6 cm. (overall). A piece of blue paper 9.8 cm. wide has been added at left.

Inscribed in pen and brown ink on a slip of white paper pasted to verso, ducati 2 – / Lanfranco.

PROVENANCE: W. Pitcairn Knowles (Lugt 2643); Dr. A. Ritter von Würzbach-Tannenberg (Lugt 2587); purchased in Düsseldorf in 1968.


Purchase, 1968, Walter C. Baker Gift 68.51

Identified by Eric Schleier as a project for the decoration of a section of the frieze in the Sala Regia of the Quirinal Palace. The drawing differs from the fresco, as executed by a team of artists including Agostino Tassi, Carlo Saraceni, Alessandro Turchi, and others. Lanfranco worked on this project in 1616-1617.

258. Seated Apostles and Putti

Red chalk, 13.1 x 24.5 cm. Lined.

Illegible inscription in pen and brown ink on verso.

PROVENANCE: Count Lanfranco di Campello, Rome; A. Branson, London (according to vendor); purchased in London in 1965.

BIBLIOGRAPHY: Stampfle and Bean, 1967, no. 33, repr.

Purchase, 1965, Rogers Fund 65.66.6

One of Lanfranco’s major commissions in Naples was the painting in fresco of the rib-vaulted nave of the church of the Certosa di S. Martino. In the circular spaces along the center of the vault Lanfranco painted Christ appearing in a glory of angels, and in the triangular vaulted spaces above the windows he inserted groups of apostles, prophets, sibyls, and putti. Walter Vitzthum identified this drawing as a scheme for one of these triangular areas. The broad-based triangular composition takes into consideration the whole area to be painted, while the faint red chalk indications of a narrower triangle suggest the area of the steeply rising vault that would be visible to the viewer standing directly below.
259. The Martyrdom of the Apostle Matthias

Pen and brown ink, brown wash, spots of red wash at upper right and left. 17.4 x 15.6 cm.


BIBLIOGRAPHY: Stannard and Bean, 1967, no. 34, repr. (with previous bibliography).

Gift of Walter Lowry, 1956
56.219.4

Study for a fresco at the right of a window in the inner façade of SS. Apostoli, Naples. Lanfranco decorated the interior of this church with scenes of the Apostles' deaths by martyrdom. A good many preparatory drawings for this commission have survived, and at Capodimonte in Naples, Windsor Castle, and the Uffizi there are further studies for this particular scene, the Martyrdom of Matthias. See also No. 260 below.
GIOVANNI LANFRANCO

260. Male Figure Running

Pen and brown ink. 20.5 x 11.8 cm. Vertical and horizontal creases at center.

Numbered in pencil at lower right, 734.

PROVENANCE: Cephas G. Thompson.

BIBLIOGRAPHY: Metropolitan Museum Handbook, 1895, no. 734, as Raphael; Stampaflie and Bean, 1907, under no. 34.

Gift of Cephas G. Thompson, 1887
87.12.64

Study for a terrified witness to the martyrdom of St. Matthias. This figure also appears, lightly indicated, at the upper right in No. 259 above, which is a study for Lanfranco’s fresco of this subject in SS. Apostoli, Naples. At the Nationalmuseum in Stockholm there is a larger study for the same figure, very similar in pose, but different in technique (D 972, black and white chalk on faded blue paper; deposited at the Nationalmuseum by the Institut Tessin, Paris).
GIOVANNI LANFRANCO

261. *The Miraculous Mass of St. Martin of Tours with the Apparition of a Ball of Fire above His Head*

Pen and brown ink. 18.2 x 10.5 cm.

Unidentified paragraph (?) in pen and brown ink at lower left and right.

PROVENANCE: King Philip V of Spain; sale, London, Christie’s November 22, 1966, no. 102, as Carlo Maratta; Philip Pouncey, London; Eric Wunsch, New York.


Gift of Eric Wunsch, 1968
68.123.2

The correct attribution to Lanfranco of this drawing, which had been given in the past to Carlo Maratta, is that of Philip Pouncey. The abbreviated penwork of this drawing is typical of Lanfranco’s mature, Neapolitan years; and indeed the subject, the Mass of St. Martin of Tours, would have been appropriate to the Certosa di S. Martino, where Lanfranco worked (see No. 258 above). He is not, however, recorded as having painted this subject.

262. *Putti and a Young Satyr at Play*

Red chalk. 18.7 x 25.7 cm. Vertical and horizontal creases at center; several brown stains. Lined.

Inscribed in pencil at lower left, *Lanfranco*.


Purchase, 1966, Rogers Fund
66.53.1

This drawing, which is Correggesque both in style and mood, may be a design for an engraved illustration. However, no such print seems to have been issued.
OTTAVIO LEONI
Rome ca. 1578 – Rome 1630

263. Portrait of Giovanni Battista Rossa

Black chalk, a little red and white chalk, on faded blue paper. 24.3 x 16.3 cm. A loss at lower left margin.

Inscribed in black chalk at lower left on recto, 1571/aprile; at lower center, f20; in pen and brown ink on verso, S. Gio. Batt. Rossa.


Purchase, 1963, Rogers Fund 63.91.2

This and the following portrait (No. 264) are part of a series of more than four hundred portrait drawings that bear dates ranging from 1615 to 1629. The drawings are numbered at the lower left-hand corner; the youngest figure I have so far encountered is 6 (dated genato 1615) and the highest 454 (dated sitinbre 1629). This numbering may be that of the enormous collection of Leoni’s portrait drawings said to have belonged to Prince Borghese (Baglione, 1642, p. 521). P.-J. Mariette reported that the Borghese drawings passed to M. d’Aubigny and were sold in Paris in 1747. Mariette states that the d’Aubigny album contained a number of portraits of artists dated 1614, but 1615 is the earliest date noted in the series to which the present drawing and No. 264 belong.

Neither the subject of the present portrait nor that of No. 264 is a figure of any note at all, but then Mariette assures us that Leoni recorded a full social gamut, “depuis la tiare... jusqu’à la houlette.”

264. Portrait of Piermarino Bernabo

Black chalk, heightened with white, on faded blue paper. 21.5 x 14.7 cm. Considerable foxing.

Inscribed in pen and brown ink at lower left on recto, iio/giugno; at lower center, 1618[?]; on verso, Piermarino Bernabo.


Bequest of Harry G. Sperling, 1975 1975.131.34

See No. 263 above.
GIOVANNI MARIA LUPOFOLI
Pesaro, notices 1665–1707

265. Design for a Title Page

Pen and brown ink, over red chalk. 25.3 x 14.8 cm.

Inscribed in pen and brown ink at lower left, del Luffoli; numbered on a sticker attached at upper left corner, 378; inscribed on verso, Belli.*


Purchase, 1952; The Elisha Whittelsey Fund 1977-311

A young ruler is shown enthroned, holding an orb in his right hand; around him are grouped, clockwise from upper right, allegorical figures of Justice, Wisdom, Charity, Magnanimity, Prudence, and Strength. An eagle with spread wings surmounts the empty cartouche.

Luffoli, recorded as a pupil of Simone Cantarini and active in Pesaro, is otherwise unknown as a draughtsman. The old attribution on the present sheet is plausible, since the scratchy but elegant penwork reflects the drawing style of his master Cantarini.
BENEDETTO LUTI
Florence 1666 – Rome 1724

266. St. Benedict on a Bed of Thorns

Black chalk, brown wash, heightened with white, on brownish paper. 49.7 x 36.3 cm. Some foxing.

Numbered in pencil at lower left, 200; inscribed in pen and brown ink at lower right, Benedetti Ludi; on verso, Benedetti Ludi.

PROVENANCE: Jan Pieters. Zoomer (Lugt 1511); Cephas G. Thompson.


Gift of Cephas G. Thompson, 1887
87.12.79

The nineteenth-century attribution of this drawing to Giampietro Zanotti was based on a misreading of Zoomer's mark, I.P.Z., as Zanotti's initials. The older attribution to Luti, on the other hand, is convincing, and Francis H. Dowley has suggested a connection with the artist's lost reception piece for the Roman Accademia di San Luca in 1695, which is recorded as representing "San Benedetto denudato nell'eremo." For Dowley the drawing is either an original by Luti, or a studio replica by some gifted pupil. Though the washes have faded and the white highlights may have been reworked, this rather elaborately finished drawing seems quite characteristic of Luti in style and handling.

267. Pius V and the Ambassador of the King of Poland

Black and red chalk, brown wash, heightened with white. 39.2 x 55.2 cm. Lined.

Inscribed in pen and brown ink on old mount, Benedetti Ludi.

PROVENANCE: Thomas Brand Hollis; Mr. Disney and his descendants (according to Christie's); sale, London, Christie's, July 1, 1969, no. 128. repr., purchased by the Metropolitan Museum.

BIBLIOGRAPHY: Bean and Stampfl, 1971, no. 12, repr.

Purchase, 1969, Rogers Fund
69.169

The Dominican pope, St. Pius V, is here represented blessing a sample of the soil of Rome, to be taken as a relic to the King of Poland by his ambassador, who kneels before the pope. The late Anthony Clark pointed out that this elaborately finished sheet is very probably the drawn modello for a picture commissioned in 1712 by the master general of the Dominicans as a gift to Clement XI Albani, on the occasion of the canonization of Pius V. The picture, praised by Luti's biographer, Lione Pascoli, as "per verità superbissima" (Pascoli, 1730, p. 231), and pronounced a "chef-d'œuvre" by Dezallier d'Argenville, hung in the eighteenth century in the Palazzo Albani alle Quattro Fontane in Rome, but its present whereabouts is unknown (V. Moschini, L'Arte, XXVI, 1923, p. 112).

Luti has attempted an historically accurate representation of an event that took place a century and a half earlier during the reign of Pius V (1559-1565). The façade and square of St. Peter's are represented as they appeared in the 1560s; Lafreri's engraving in the Speculum was very possibly Luti's guide for this reconstruction. In the background, at right of upper center, may be discerned part of the dome of St. Peter's, still unfinished at Michelangelo's death in 1564.
BENEDETTO LUTI

268. Portrait of a Man

Red chalk. 42.8 x 33.2 cm. Horizontal crease at center. Lined.

Inscribed in pencil on reverse of old mount, Marco Benefial—
Autoritratto/Roma—1684—1764.

PROVENANCE: Sale, London, Sotheby’s, October 21, 1963, no. 108,
as Marco Benefial; Harry G. Friedman, New York.

Gift of Harry G. Friedman, 1964
64.14

This drawing was at one time given to Benefial, but in 1964 Anthony Clark supplied the convincing attribution to Luti, suggesting that it might be a self-portrait.
BENEDETTO LUTI

269. Seated Nude Male Figure

Red chalk. Slight red chalk sketch of a seated figure on verso. 53.4 x 39.8 cm. Made up of two sheets joined horizontally at center.

Inscribed in pen and brown ink at lower right, Benedetto Luti; on verso, Bened. Luti.


Purchase, 1970, Rogers Fund 1970.108

There are comparable large chalk academies by Luti in the Uffizi, and at Christ Church, Oxford (Byam Shaw, 1976, nos. 662 and 663, pls. 377 and 376, respectively).

CARLO MARATTI

Camerano 1625 – Rome 1713

270. Allegorical Figure of Divine Wisdom

Red chalk. 44.7 x 36.7 cm. Lined.

Numbered in pen and brown ink at upper left, no. 28; inscribed on a piece of the old mount pasted onto the verso, Carlo Maratti.

PROVENANCE: Thomas Hudson (Lugt 2432); Sir Joshua Reynolds (Lugt 2364); Prince Wladimir Nikolaevitch Argoutinsky-Dolgoroukoff (according to inscription on verso of old mount); Alexandre Benoit, Paris (according to vendor); purchased in Paris in 1966.


Purchase, 1966, Rogers Fund 66.137

During the pontificate of Clement X Altieri (1670-1676) the family palace on the Piazza del Gesù in Rome was enlarged and extensively redecorated. A major addition to the palace was the Great Hall on the piano nobile, and Maratti received the commission to decorate this room. Payments are recorded from 1674 to 1677 (Schiavo, pp. 98-99), but only the fresco that fills the rather long and narrow central section of the vault was executed. This central area is filled with an elaborate allegorical compo-

sition dominated by the figure of Clemency, an allusion to the name and virtue of Clement X (repr. Schiavo, pl. xxxix). The rest of the vault—i.e. the steeply curved sections pierced by windows that run from the stucco frame of the allegory of Clemency down to the cornice—was left blank (see Schiavo, figs. 71-72), but we know from Bellori that Maratti intended to decorate these spaces. Bellori further tells us that he himself supplied Maratti with the subjects of these projected frescoes, and that the artist prepared drawings and cartoons for every part of the expanded scheme.

The undecorated portions of the vault are divided by real or feigned windows. According to Bellori’s Vita ed opera di pitture del Signor Carlo Maratti, the four sections of the vaulting at the opposite ends of the Hall were to contain allegorical figures representing Religion, Faith, Divine Wisdom, and Evangelical Truth, respectively. The six spandrels between the windows on the two long sides of the room—three to a side—were to contain representations of Rome with the Tiber, Peace, Heroic Virtue, Europe, Africa, and Asia with America (Bellori, pp. 597-598).

In recent years some twenty-two drawings in collections here and abroad have been identified as preparatory studies by Maratti for the decoration of these spandrels; the most recent and complete listing of the drawings is supplied by Jennifer Montagu. Miss Montagu has also discovered in the Vatican Library a manuscript that gives full descriptions of the iconography of each one of the spandrel subjects. However, this text, which appears to be a scribe’s copy of Bellori’s original program, speaks of twelve spandrel spaces, giving to Asia and America separate spaces and allotting a fourth spandrel on the other side to a representation of Time. In spite of the miscalculation about the number of spaces available, this manuscript offers iconographic descriptions that are more complete than those in Bellori’s life of Maratti.

In the Vatican text the present subject is described in the following way: “La Divina Sapienza sarà sedendo stabile sopra un cubo; hæverà il petto armato, e’l volto scintillante di raggi solari. Terrà nella destra il libro suggellato con l’sette suggelli, di cui parla l’Apocalisse, interpretato per gli arcani della sapienza divina. Poserà l’altra mano, e’l braccio sopra un Agnello; poiche il principio della sapienza è il timore di Dio, e l’Innocenza. Sotto di essa apparirà l’Ignoranza fra’ l’ombre, con un lume spento, con gli occhi chiusi, e con gli orecchi asinini” (Montagu, 1978, p. 338). On the other hand the subject is described in Bellori’s Vita as follows:
“divina Sapienza . . . quella tiene lo scettro come governatrice dell' universo ed insieme il libro con i sette signacoli dell’Apocalisse continentè i divini misterii, ed appresso di lei un amorino celeste in sembianza crucioso discaccia l'Ignoranza infida” (Bellori, p. 598). The present composition involves elements mentioned in both descriptions; the lamb mentioned in the Vatican text can just be discerned at the right, and the angry putto described in Bellori’s *Vita* appears at the left.
271. Allegorical Figure of Peace

Pen and brown ink, heightened with white, over red chalk, on brown washed paper (the form of the spandrel is indicated in brown wash). 24.1 x 23.1 cm. Lined.

Inscribed in pen and brown ink at upper left, PAX; in pen and brown ink at lower right, N. 15.; in pencil on reverse of old mount, Design for a Spandrel / "Peace" (Pax) / Original drawing by Domenichino.

PROVENANCE: Sir Karl Parker; purchased in London in 1966.


Purchase, 1966, Rogers Fund 66.53.3
CARLO MARATTI (NO. 271)

Study for one of the projected but never executed spandrel frescoes in the Great Hall of the Palazzo Altieri. See No. 270 above. The following description of the subject is supplied in Bellori’s life of Maratti: “Siegue la Pace apportato al mondo con l’umanità di Cristo, a’ cui piedi gilace il Furore d’Averno incatenato; tiene ella in una mano il ramo dell’olivo e con l’altra addita un angiolino che spiega il motto: ET IN TERRA PAX” (Bellori, p. 598). This comes closer to the present drawing in iconographical terms than does the description in the Vatican manuscript, which reads: “Appresso si vedrà la Pace col caduceo in una mano; con l’altra estinguerà la face sopra un cumulo d’armi, e sotto di se terrà legato il Furore bendato, e cieco versando un vaso di sangue, fra teste tronche, e membra intrise; per simbolo dell’imperio della Chiesa fondato su la Pace annunciata da Giesù X’ po’” (Montagu, 1978, p. 338).

272. Virtue Crowned by Honor

Pen and brown ink, over red chalk, heightened with white, on blue paper. 14.9 x 13.3 cm. Upper margin repaired. Lined.

Numbered in pen and brown ink at lower left, 9; inscribed in pencil on reverse of old mount, La ferme â couronnée par l’Abondance; in pen and brown ink, 1741.

PROVENANCE: Richard Houltitch (Lugt 2214); purchased in London in 1961.


Purchase, 1961, Rogers Fund 61.169

This and No. 273 below are studies for another of the projected spandrel frescoes in the Palazzo Altieri (see Nos. 270 and 271 above). The subject, Virtue Crowned by Honor, is elaborately described in the Vatican manuscript as “la Virtū, e l’Honore: questo giovine alato, e risplendente terrà con una mano il cornucopia, con l’altra porgerà una Corona, et un ramo di palma alla virtū; la quale si dipingerà armata con pelle di Leone sopra il capo, e con la destra mano stringerà la clava col sole a mezzo il petto, ed in terra legato il trifauce cane” (Montagu, 1978, pp. 338-339).

In the present drawing Virtue wears the lion’s skin over her head, and Honor holds a cornucopia, as the text dictates. These features are missing in the second study, but there, lightly indicated in chalk at the bottom of the sheet, appears the “trifauce cane.” Other studies for Virtue Crowned by Honor are in the Albertina in Vienna, the National Gallery of Scotland, Edinburgh, and the Academia de San Fernando, Madrid.

273. Virtue Crowned by Honor

Red chalk. 34.3 x 26.8 cm.

Inscribed in pen and brown ink at lower left, Carlo Maratti.

PROVENANCE: Sale, London, Sotheby’s, December 1, 1964, no. 37, repr., purchased by the Metropolitan Museum.


Purchase, 1964, Joseph Pulitzer Bequest 64.295.1

See No. 272 above.
274. **Nude Male Figures Supporting a Frame; Plan of a Ceiling**

Pen and brown ink, over black chalk. 18.9 x 25.7 cm.

**Provenance:** Purchased in London in 1965.


Purchase, 1965, Rogers Fund
65.206

It was in 1965 that Walter Vitzthum related the sketches on this sheet to Maratti’s plan for the decoration of the vault of the Great Hall in the Palazzo Altieri; on the London market the drawing had been attributed to Pietro da Cortona. The nude male figures are studies for those that appear painted in grisaille and supporting the corners of the frame of the central fresco composition, the *Allegory of Clemency* (see Schiavo, pl. XXXIX). The frame of this central panel is indicated to the right, as are—in a very summary fashion—the spandrels of the vault.
275. *Jael Slaying Sisera*

Red chalk, heightened with white, on blue paper. 22.3 x 27.2 cm. Lined.

**PROVENANCE:** John, Lord Northwick; Northwick sale, Sotheby’s, London, November 1-4, 1920, no. 64; Henry Oppenheimer; Oppenheimer sale, London, Christie’s, July 10-14, 1936, part of no. 120, purchased by the Metropolitan Museum.

**BIBLIOGRAPHY:** Stampfle and Bean, 1967, no. 115, repr. (with previous bibliography).

Purchase, 1936, Harris Brisbane Dick Fund 36.101.2

About 1677, Maratti was commissioned to supply cartoons for the mosaic decoration of the vault of the second bay of the left nave of St. Peter’s in Rome, immediately adjacent to the chapel of the Presentation. Work on the cartoons and on the mosaics progressed slowly; the four pendentives with representations of Aaron, Noah, Gideon, and Isaiah, and the six half-lunettes representing Judith and Holofernes, Jael and Sisera, Joshua, Elijah, Moses, and Miriam were completed between 1686 and 1695. The cupola with its representation of St. John’s vision of the Immaculate Conception was still unfin-
Carlo Maratti (No. 275)

ished at Maratti’s death in 1713 (Mezzetti, 1955, p. 344). The artist’s cartoons for the six half-lunettes are preserved in the Loggia della Benedizione of St. Peter’s. The cartoon for the Jael and Sisera composition (repr. Mezzetti, 1955, p. 288) reveals Maratti’s final solution for the pose of the biblical heroine Jael: as in the present preparatory study, she holds the hammer in her right hand, but instead of holding up the tent spike in her left hand she points down at the body of the Canaanite general Sisera, whose head she has already pierced with the spike. Preparatory studies for the Jael and Sisera group, offering alternative compositional solutions, are to be found in West Berlin, Düsseldorf, the Academia de San Fernando, Madrid, in Melbourne, and at Windsor Castle.

276. Judith Holding up the Head of Holofernes

Pen and brown ink, over red chalk. 25.5 x 18.0 cm.

Inscribed in pencil on verso, cb. maratti.


Bibliography: W. Vitzthum, Master Drawings, III, 2, 1965, p. 175, pl. 37b; Stampfle and Bean, 1967, p. 76, mentioned under no. 115; Skaar, 1967, p. 117.

Purchase, 1962, Rogers Fund 62.133

Study for one of the mosaic half-lunettes in the second bay of the left nave of St. Peter’s (see No. 275 above). In the finished cartoon, preserved in the Vatican, Judith looks downward at the headless body of Holofernes, which appears at the right, instead of gazing triumphantly upward as she does in this drawing. Many other studies for this composition have survived, and those at Düsseldorf and at the Academia de San Fernando in Madrid deserve particular notice.

277. The Virgin Immaculate with Four Male Saints

Pen and brown ink, red chalk, and a little red wash. 45.6 x 25.7 cm. Arched top, torn irregularly; slight repairs in bluish and gray wash at top of arch. Lined.

Inscribed in pen and brown ink at lower left, C. Maratti.

Provenance: William Mayor (Lugt 2799); C. R. Rudolf (Lugt Supp. 2811b).

Bibliography: Stampfle and Bean, 1967, no. 117, repr. (with previous bibliography); Skaar, 1967, p. 126.

Purchase, 1963, Rogers Fund 63.18

For the Cybo chapel of S. Maria del Popolo in Rome, Carlo Maratti painted an altarpiece representing St. John the Evangelist, St. Gregory, St. John Chrysostom, and St. Augustine anachronistically grouped together and engaged in a discussion of the Immaculate Conception, which is symbolically represented above them. The painting was commissioned by Cardinal Alderano Cybo and was finished in 1686 (Mezzetti, 1955, p. 337, no. 110; repr. E. Lavagnino et al., Altari barocchi in Roma, Rome, 1959, p. 159).

In the finished painting St. John the Evangelist stands at the left, his right hand raised, while with his left he points to the open book held by the seated figure of St.
Gregory. Composition drawings that differ in many ways from the painting are preserved at Chatsworth, the Uffizi, the Academia de San Fernando, Madrid, at Düsseldorf and the Pierpont Morgan Library. The composition of the Morgan Library drawing is reversed in a red chalk drawing in the Codice Resta in the Ambrosiana, Milan, described by Resta himself as a copy by a certain Giuseppe Macagno after an original (modello?) by Maratti (repr. G. Bora, I disegni del Codice Resta, Milan, 1976, no. 250). Studies for individual figures in the altarpiece are in the British Museum, the Berlin Print Room, the Kunstmuseum at Düsseldorf, the Biblioteca Nacional, Madrid, and in the collection of Sir John Pope-Hennessy.
278. The Virgin Immaculate and Four Male Saints

Red chalk on beige paper. 36.5 x 20.7 cm.


Purchase, 1962, Rogers Fund
62.137

Another study for the altarpiece of the Cybo chapel, S. Maria del Popolo, Rome; see No. 277 above. The composition proposed here, with St. John the Evangelist pointing with his right hand to the book held by the seated St. Gregory on the left, is reversed with some changes in a red chalk composition sketch at Chatsworth (no. 569; Courtauld Institute neg. B 62/1059A).

279. The Virgin and St. Rosalia Interceding with Christ

Pen and brown ink, over black chalk. 26.2 x 22.7 cm. Lined.

Inscribed in pen and brown ink at lower right border of the Mariette mount, In disign N. 130.

PROVENANCE: Pierre-Jean Mariette (Lugt 2097), the cartouche on the Mariette mount inscribed, CAROLUS MARATTA; purchased in New York in 1961.

Purchase, 1961, The Elisha Whittelsey Fund
61.212.2

Christ, the Virgin, and St. Rosalia appear grouped in much the same way at the upper left in a drawing, also attributed to Maratti by P.-J. Mariette, preserved in the Cabinet des Dessins of the Louvre (inv. 3356, as Maratti). This compositional study represents St. Rosalia interceding for the city of Palermo. A flying angel with a sword (just discernible at the lower right margin of the present sketch) drives off figures of War and Pestilence. Protection is also invoked against earthquakes, symbolized by a subterranean god derived from Raphael. A view-plan of Palermo and its harbor with Mount Pellegrino appears in the left background of the Louvre design, which must be the project for a major altarpiece. There is no record of such a commission, which would have presumably come from Palermo. For that city, however, Maratti did, in the 1690s, paint a Madonna del Rosario for the Oratorio di S. Zita (Mezzetti, 1955, p. 331, no. 84) that has no connection with the composition in the Louvre drawing. Prince Maffeo Barberini commissioned from Maratti a painting for the church at Palestrina near Rome, representing St. Rosalia interceding for the plague-stricken of that town in 1656 (now in Florence, Corsini collection; Mezzetti, 1955, p. 323, no. 49); again the composition is quite different from that in the Louvre drawing.

Domitilla d’Ormesson calls attention to two drawings in Düsseldorf (FP 2044 and FP 2217), traditionally and convincingly attributed to Maratti’s Palermitan disciple, Giacinto Calandrucci. These represent St. Rosalia interceding for Palermo and include some of the elements of the Louvre composition, notably the view of Palermo and the Raphael-inspired earthquake god. The Düsseldorf drawings are rather coarse in execution, and they lack the brilliance of the penwork of the Louvre.
drawing and the present sketch. If the latter are the work of Calandrucci, they show him in an exceptionally brilliant and entirely Marattesque vein. We can find no trace of a painting of this subject by Calandrucci, and indeed the Düsseldorf drawings may be derivations from a scheme elaborated by Maratti.
280. Allegory of the Old and New Dispensations

Pen and brown ink, over black and red chalk, heightened with white, on beige paper. 30.2 x 21.1 cm. Lined.


Purchase, 1967, Rogers Fund 67.95.10

Peter Dreyer identified this late drawing by Maratti as that reproduced in reverse by Giovanni Girolamo Frezza in an engraving dated 1708. A dry replica of the present drawing is in the Royal Collection at Windsor Castle (Dreyer, op. cit., pl. 13). Dreyer published the Windsor drawing as an original by Maratti, but Anthony Blunt suggests that it is an old copy of the Metropolitan's sheet.
CARLO MARATTI, attributed to

282. The Virgin Appearing to Four Male Saints

Pen and brown ink, gray wash, over red chalk. 25.0 x 15.0 cm. Lined.

Inscribed in pen and brown ink on recto of old mount, Carlo Maratti; in Richardson's hand on the reverse of the old mount, Study for the Immaculate Conception, the Great Altarpiece of the Chappel of Card. Alder and Cibo in 3 Ch of the Madonna del Popolo. The Picture was finished in 1686, when Carlo was 67 y. old.

PROVENANCE: Jonathan Richardson, Jr. (Lugt 2170 and 2997); A. P. Story (according to Sotheby's); sale, London, Sotheby's, December 1, 1964, no. 131, repr., purchased by the Metropolitan Museum.

Purchase, 1964, Joseph Pulitzer Bequest 64.295.2

An eighteenth-century owner of this drawing, Jonathan Richardson, Jr., suggested that it is a study by Maratti for the altarpiece of the Cybo chapel in S. Maria del Popolo, Rome (see Nos. 277 and 278 above). However,

CARLO MARATTI

281. Head of a Bearded Man Looking to Upper Left

Red chalk on blue paper. 20.2 x 16.3 cm. Lower right corner replaced.

Inscribed in red ink at lower margin of old mount, Carlo Maratti; numbered in pen and brown ink on reverse of old mount, Gln 52.

PROVENANCE: Earl Spencer (Lugt 1531); Spencer sale, London, T. Philipe, June 10-17, 1811, part of no. 434; purchased in London in 1963.


Purchase, 1963, Rogers Fund 63.98.2

Study for the head of St. Ambrose in an altarpiece representing the Virgin with Sts. Francis of Sales, Nicholas of Myra, and Ambrose, painted by Maratti during a visit to the Marches in 1672 and intended for the high altar of S. Nicola in Ancona (Mezzetti, 1955, p. 318, no. 10). This altarpiece is now in the Pinacoteca Comunale, Ancona (repr. Marchini, 1960, p. 84).
CARLO MARATTI, attributed to (No. 282)

one of the principal figures in the Cybo composition is St. John the Evangelist, and he is absent here. The four male participants—two prelates standing, another sear- ed, and a monastic saint kneeling—bear no particular similarity to the Doctors of the Church in the altarpiece. In the latter, the Immaculate Virgin appears above, while here she is attended by a kneeling female saint holding up a branch. Furthermore, the drawing does not bear much stylistic resemblance to Maratti’s many studies for the Cybo altar, and this sketch may indeed be the work of some close follower of Maratti.

CARLO MARATTI, circle of

283. Rome and the Tiber Doing Homage to a Pope

Pen and brown ink, brown wash, heightening with white, over black chalk, on beige paper. 23.4 x 16.0 cm. Lined.

Inscribed in pen and brown ink at lower left, carlo maratti; illegible inscription in pen and brown ink at lower center.


Purchase, 1949, The Elisha Whittelsey Fund 1977-312

Rome garbed as Minerva and holding a figure of Victory on an orb stands at the right, and the river god Tiber with Romulus and Remus reclines at left. The pope portrayed in the medallion may be Clement XI Albani, one of Maratti’s patrons. The sheet appears to be a design for an engraving, but the print does not seem to have been executed. The draughtsmanship, though Marat-
tesque, is somewhat awkward, dry, and impersonal; it is not at present possible to assign the sheet to any specific Maratti pupil or assistant.

FRANCESCO DI MARIA

Naples 1625–Naples 1690
284. **Head of a Man Wearing a Helmet, Looking to Upper Left**

Red chalk, heightened with a little white. Black chalk studies of arms on verso. 17.7 x 18.5 cm. Several brown stains and small losses; all four corners replaced.

Inscribed in pencil on verso, f. di M...[?].

**PROVENANCE:** Don Sebastien Gabriel de Borbón y Braganza (1811-1875); Don Pedro Alcántara de Borbón y Borbón, Duke of Dúrcal (1862-1892); Dúrcal sale, New York, American Art Galleries, April 10, 1889, part of no. 182, as Francisco de Maria; Henry Walters.

Gift of Henry Walters, 1917

17.236.30

The drawing was given to Francesco di Maria in the Dúrcal collection, and this ascription is supported stylistically by comparison with a very similar red chalk head of a youth in Darmstadt, which came from Mariette’s collection with the attribution to Francesco (Vitzthum, 1971, fig. 22).

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**PAOLO DE MATTEIS**

Cilento 1662 – Naples 1728

285. **Flying Figure Appearing before an Enthroned Figure**

Red chalk. 20.3 x 31.0 cm. Lined.

Inscribed in pencil at lower center, ...mattei[?]; in pen and brown ink at lower right, P.M.

**PROVENANCE:** Unidentified Neapolitan collector—the paraph DL in pen and brown ink at lower left also appears on No. 229 and No. 286; purchased in London in 1965.


Purchase, 1965, Rogers Fund

65.111.2

Identified by Walter Vitzthum in 1967 as an exercise by Paolo de Matteis, very much in the manner of Mattia Preti.
PAOLO DE MATTEIS

286. Galatea Triumphant
VERSOS. Another Study for
the Same Figure

Brush and brown wash, over black chalk (recto); black chalk (verso).
26.7 x 19.8 cm.

Inscribed in pen and brown ink at lower left, P. Matteis.

PROVENANCE: Unidentified Neapolitan collector—the paraph DL
in pen and brown ink at lower right also appears on No. 229 and No.
285; purchased in London in 1968.

BIBLIOGRAPHY: Bean and Stampfle, 1971, no. 10, recto repr.

Purchase, 1968, Rogers Fund
68.172.1

This drawing may be a study for De Matteis’s painting
the Triumph of Galatea, in the Brera, Milan (no. 610).
Another chalk and wash study of Galatea and her attend-
ants was sold in London at Christie’s, November 26,
1973, no. 290, repr.
GIOVANNI BATTISTA MERANO
Genoa 1632 – Genoa 1698

287. The Holy Spirit Surrounded by a Wreath of Flowers Held up by Infant Angels

Pen and brown ink, brown wash, over black chalk. 19.0 x 20.7 cm.

Inscribed in pen and brown ink at lower margin, Gio Batt. Merano.


Purchase, 1965, Rogers Fund 65.66.7

The penwork and the facial types of the putti are closely paralleled in a drawing traditionally attributed to G. B. Merano in the Hessisches Landesmuseum, Darmstadt, God the Father with the Dead Christ (AE 1794; repr. Newcome, 1972, no. 104). Mary Newcome suggested in 1975 that the present drawing may be related to Merano’s decoration over a doorway in the fourth chapel on the right in S. Giovanni Evangelista, Parma.
AURELIANO MILANI
Bologna 1675—Bologna 1749

288. Christ Healing a Possessed Man

Pen and brown ink, brown wash, heightened with white, over traces of black chalk, on light brown paper. 29.8 x 34.9 cm. Lined.

Inscribed in pen and brown ink at lower left, [A]ureliano Milani; numbered in red chalk at lower right, 101.

PROVENANCE: Major A. Merz, Ambleside, Westmoreland (according to vendor); purchased in London in 1961.

BIBLIOGRAPHY: Bean and Stampfe, 1971, no. 21, repr.

Purchase, 1961, Rogers Fund
61.130.18

This may well be a preparatory study for a picture mentioned by Luigi Crespi in a list of works painted by Aureliano Milani before his departure for Rome in 1719: “per un altro signore, un Redentore, che libera l’inde-moniato” (Vite de’ Pittori bolognesi non descritte nella Felsina Pitture, Rome, 1769, pp. 147-148). The scene represents Jesus healing the Gerasene demoniac (Luke 8: 26-33); in the background can be seen the herd of swine, possessed in its turn by the legion of devils expelled from the man, racing toward death by drowning in the lake. A local note is struck by the tabernacle-topped tomb at left, typically Bolognese in style and suggestive of that of Egidio Foscherari outside S. Domenico in Bologna.
AURELIANO MILANI

289. Hilly Landscape with Three Figures

Red chalk. 28.6 x 43.0 cm. Crease at upper right corner.

Inscribed in pen and brown ink at lower left, Aurelio Milani; on verso, Di Aurelio Milani Bolognese 1696 [?]; on old mount, Di Aurelio Milani Bolognese Pittore in Roma.

PROVENANCE: Dr. J. R. Wells; Mrs. E. A. Wells (according to Sotheby's); sale, London, Sotheby's, March 27, 1969, no. 37, repr.; purchased in London in 1969.


Purchase, 1969, Rogers Fund 69.293

Similar in style and technique to a red chalk landscape drawing traditionally attributed to Milani in the British Museum (Ef. 3-205).
GIUSEPPE MARIA MITELLI
Bologna 1634—Bologna 1718

290. Allegorical Figures of Experience and Time

Red chalk. 26.1 x 18.3 cm. Lined.

Inscribed in red chalk on tablet held by Experience, RERUM MAGISTRA; on pedestal, PROVERBI/ FIGURATI/ INVENTIONE/ DISEGNO ET/ INTAGLIO/ DI ME [crossed out] GIUSEPPE M°/ MITELLI/ PITTONE/ BOLOGNE/ MDCLXXVII.

PROVENANCE: Purchased in Florence in 1949; transferred from the Department of Prints, 1977.

Purchase, 1949, The Elisha Whittelsey Fund 1977.313

Study for the title page of the Proverbi figurati published in Bologna in 1678 (Bartsch, xix, pp. 293-300, nos. 67-116, the title page is no. 67). In the etched title page the figures are reversed and the inscription differs in including a dedicatory reference to Francesco Maria de' Medici. The etching is dated 1678, while the drawing seems to be inscribed 1677 (unless the last numeral has been effaced in this somewhat damaged sheet). The Morgan Library possesses red chalk preparatory drawings for fourteen of the forty-eight proverbs illustrated by Mitelli (see Stampfe and Bean, 1967, no. 127).

PIER FRANCESCO MOLA
Coldrerio 1612—Rome 1666

291. Caricature of a Seated Man Reading

Pen and brown ink, brown wash. 24.6 x 18.7 cm.


Purchase, 1960, Rogers Fund 61.2.2
PIER FRANCESCO MOLA

292. Artists Drawing and Painting in a Studio

Pen and brown ink, brown wash. 7.3 x 20.0 cm. Lined.

PROVENANCE: Richard Cosway (Lugt 628); E. A. Wrangham (according to Sotheby’s); sale, London, Sotheby’s, July 1, 1965, no. 23, purchased by the Metropolitan Museum.

Purchase, 1965, Rogers Fund 65.131.6

PIER FRANCESCO MOLA, circle of

293. Four Caricatured Heads

Pen and brown ink. 8.3 x 26.0 cm. Lined.

Inscribed in blue crayon on reverse of old mount, Guercino.

PROVENANCE: James Jackson Jarvis; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 298, as Guercino.

Gift of Cornelius Vanderbilt, 1880
80.3.298

These caricatured heads were formerly attributed to Guercino, but J. Q. van Regteren Altena suggested in 1968 that this sheet would be more appropriately classified in the circle of P. F. Mola.
GIUSEPPE NICOLA NASINI
Castel del Piano, near Grosseto 1657—Siena 1736

294. Abraham Dismissing Hagar and Ishmael

Pen and brown ink, brown wash, heightened with white, over black chalk, on brown paper. 24.3 x 17.4 cm.


Purchase, 1961, Rogers Fund
61.130.9

The attribution to Giuseppe Nasini is apparently traditional. In any case the facial types, with their pointed noses, and the heavy, florid drapery are paralleled in drawings traditionally given to Nasini in the British Museum (Old Testament Scene with a Caravan, Ef. 3-193) and the Städelisches Kunstinstitut, Frankfurt (Death of Dido, no. 4224), as well as in a group of drawings in the National Gallery of Scotland, Edinburgh (Studies for Pendentives, and Scenes from the Legend of Dido, nos. D 4958–4965).

CRESCENZIO ONOFRI
Rome 1652—Florence after 1712

295. Landscape with a Castle on a Hill

Pen and brown ink. 19.9 x 28.5 cm.

Inscribed in pen and brown ink on strip of paper pasted along lower margin of sheet, Di Crescenio Onofri; on verso, Al Sigº Ferdinando Maria Nelli Crescenio Onofri dona l’anno 1705 Genoa.


Purchase, 1963, Rogers Fund
63.222

PAOLO PAGANI
Castello Valsolda 1661—Milan 1716

296. The Discovery of Romulus and Remus

Pen and brown ink, brown wash, on brownish paper. 19.4 x 29.1 cm. Several brown spots. Lined.

Numbered in pencil at upper right, 23.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1880
80.3.466

The drawing was exhibited in 1895 with an attribution to Rubens, and more recently Walter Hugelshofer has proposed the name of Johann Liss. It is, however, a characteristic example of the draughtsmanship of Paolo Pagani, whose drawings have on occasion been wrongly given to Liss.
ROMOLO PANFI
Florence 1632-Carmignano 1690

298. Hilly Landscape with Two Cavaliers and Other Figures in the Foreground

Brush, black and gray wash. 33.2 x 37.8 cm. Vertical crease at center. Lined.
Inscribed in pen and brown ink at lower margin of old mount, Romolo Panfi.
Purchase, 1972, Rogers Fund 1972.134

The attribution to the little-known Romolo Panfi, inscribed in what appears to be an early eighteenth-century hand on the old mount, deserves serious consideration, though Marco Chiariini points out that two drawings ascribed to him in the Uffizi are different in style. In any case, this spacious view looks back to the example of the brush and wash landscapes of Pietro da Cortona, and predicts in some ways the landscape style of the Tuscan Francesco Zuccarelli.
GIUSEPPE PASSERI
Rome 1654 – Rome 1714

300. The Judgment of Solomon

Pen and brown ink, red chalk, and red wash, heightened with white. 13.2 x 17.7 cm. Lined.

Inscribed in pen and brown ink at lower right, Passeri.

PROVENANCE: Cephas G. Thompson.


Gift of Cephas G. Thompson, 1887 87.12.103

Dieter Graf very kindly informs me that this drawing is a composition study for a painting by Giuseppe Passeri in the reserves of the Galleria Nazionale d’Arte Antica, Rome (inv. 595; photograph GFN E85612). He further calls attention to two studies for the same subject in the Uffizi (10872 F recto and verso, with an old attribution to Giuseppe Chiari). In the Uffizi studies Solomon is enthroned at the center of the composition and faces forward. Dr. Graf has furthermore identified a group of red chalk figure and drapery studies by Passeri at the Kunstmuseum, Düsseldorf, that are connectible with the painting in Rome, where Solomon is enthroned at the left, as he is in the Metropolitan’s drawing. These Düsseldorf drawings will be published in Dr. Graf’s forthcoming catalogue of the large groups of drawings by Giuseppe Passeri and Giacinto Calandrucci preserved at Düsseldorf.

LORENZO PASINELLI
Bologna 1629 – Bologna 1700

299. Winged Putti with Open Music Books

Red chalk. 24.9 x 17.8 cm. Repaired losses at left, right, and lower margins. Lined.

Inscribed in pen and brown ink at lower margin, Lorenzo Pasinelli: on verso of old mount, Frammento di Lorenzo Pasinelli/ per l’opera alle stampe intitolata la ||Musica.

PROVENANCE: Cephas G. Thompson.

Gift of Cephas G. Thompson, 1887 87.12.32

In this red chalk drawing of angel-musicians Pasinelli reveals himself the faithful disciple of his first master Simone Cantarini. The old Italian inscription on the reverse of the mount is correct, and these putti were used, differently grouped and reversed, in Ippolito Marmoracci’s etching after Pasinelli, Concert de musique exécuté par plusieurs anges assis sur un nuage (Bartsch, XXI, pp. 210-211, no. 1).
GIUSEPPE PASSERI

301. The Nativity

Pen and brown ink, red chalk, and red wash, heightened with white, on beige paper. 18.9 x 14.0 cm.

PROVENANCE: James Jackson Jarvis; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1885
80.3.215

The convincing attribution of this drawing to Passeri was made by Anthony Blunt in 1958. Dieter Graf points out that there is a red chalk study in Düsseldorf for a similar vertical Nativity composition (FP 2552). There, the Virgin kneels as here on the right, but St. Joseph stands at left foreground in front of the manger, and his hands are clasped at the top of his staff.
GIUSEPPE PASSERI

302. The Virgin Immaculate with the Christ Child in Glory
VERSE. Rinaldo and Armida

Pen and brown ink, red chalk, and red wash, heightened with white (recto); pen and brown ink, over red chalk (verso). 22.7 x 18.6 cm.


Purchase, 1975, Harry G. Sperling Fund
1975.440

The Christ Child holds a long cross, which he presses down on the head of the serpent below; this motif is derived from Passeri’s master Maratti, who seems first to have used it in his Immaculate Conception of ca. 1663 in S.

The incident from Tasso’s Gerusalemme Liberata studied on the verso does not occur in a surviving painting by Passeri, but he made other studies for scenes from this romance—Rinaldo Reclaimed by his Comrades (sale, London, Christie’s, June 27, 1967, no. 56, repr.), an Olindo and Sofronia at the Stake at Holkham Hall (Old Master Drawings from Holkham, exhibition catalogue, Agnew, London, 1977, no. 97), and an Ermenia and the Shepherds at Windsor Castle (Blunt and Cook, 1960, no. 584).

Dieter Graf courteously points out that there is a red chalk study by Passeri in Düsseldorf (FP 2397) for the composition on the recto of the present drawing, the Virgin with the Christ Child spearing the serpent. He also calls attention to a red chalk study in the Gabinetto Nazionale delle Stampe, Rome (FC 127356) for the Rinaldo and Armida group on the reverse of the Metropolitan sheet, and in addition he has identified several individual figure studies at Düsseldorf for this scene from Gerusalemme Liberata.

303. The Archangels Gabriel, Michael, and Raphael

Pen and brown ink, red chalk, and red wash, heightened with white. Faint figure studies in red chalk on verso. 24.2 x 13.8 cm.

Inscribed in pen and brown ink at lower right, L 145 [?].

PROVENANCE: Purchased in London in 1928.

Purchase, 1928, Rogers Fund 08.227.37

The drawing has very recently been identified by Dieter Graf as a study for the altarpiece of the second chapel on the left in S. Caterina a Magnanapoli, Rome; this painting is given in old guidebooks to Fabio della Corgna, but was attributed to Passeri by Dr. Graf. Serena Romano, who independently recognized the altarpiece as the work of Passeri, pointed out that already in 1765 P.-J. Mariette had accounted for the confusion over authorship by suggesting that Passeri’s altarpiece was substituted for an earlier painting by Della Corgna (Ricerche di Storia dell’Arte, 6, 1977, p. 161, the painting fig. 9). Mariette thought that the Three Archangels was one of Passeri’s best pictures and he commissioned a copy of it from Louis Durameau, then a pensionnaire at the French Academy in Rome (G. Bottari and S. Ticozzi, Raccolta di lettere, v, Milan, 1822, p. 423).

A much freer red chalk study for the three archangels is in the Kunstmuseum, Düsseldorf (FP 2637) and will appear in Graf’s soon-to-be-published catalogue of Passeri drawings at Düsseldorf.
Pietro de Pietri for this engraving are preserved in Berlin (West Berlin, Kupferstichkabinett, KdZ 18227, recto and verso, and KdZ 24645, repr. Dreyer, 1969, nos. 146-147; West Berlin, Kunsthistorische, Hdz. 6450, recto and verso, and Hdz. 6451, recto and verso, repr. Jacob, 1975, nos. 509-510). None of the preparatory drawings corresponds exactly to the composition as it was engraved by Frezza.

DOMENICO PIOLA

Genoa 1627–Genoa 1703

305. The Egyptians Overwhelmed by the Red Sea

Pen and brown ink, brown wash. 28.9 x 42.3 cm.

Inscribed in pencil on verso, No 15. Beau dessein de Luc Jordane.


BIBLIOGRAPHY: Newcome, 1972, no. 91, repr.

Purchase, 1964, Rogers Fund 64.180.2

Mary Newcome assigned this drawing to the circle of Domenico Piola, suggesting that it might be the work of one of his sons, Antonio Maria or Giovanni Battista, or of his daughter Margherita. Since their styles as draftsmen are "still undefined," it seems more reasonable to list this drawing under the name of Domenico himself, so characteristic of this minor master are line and facial type. An earlier attribution to Luc Jordane is to be rejected, with the comment that the drawings of Piola and Giordano have often in the past been confused.

306. St. Jerome in the Wilderness

Brush and brown wash, heightened with white, over some black chalk, on brownish paper. 39.8 x 26.8 cm. Lined.


PIETRO ANTONIO DE PIETRI

Premia 1663–Rome 1716

304. Allegorical Composition with Figures of Painting and Fame

Pen and brown ink, heightened with white, over black chalk, on blue paper. Slight architectural sketches in red chalk on verso. 27.6 x 20.4 cm.


Purchase, 1972, Rogers Fund 1972.173

Design for the title page of a volume that reproduces Francesco Albani's frescoes in the Palazzo Verospi, Rome. This frontispiece, engraved by Giovanni Girolamo Frezza and dated 1704, bears the title Picturae Francisci Albani in Aede Verospi. Seven other designs by
DOMENICO PIOLA (NO. 326)

Purchase, 1971, Rogers Fund
1971.67

This good and characteristic example of Piola’s draughtsmanship appeared on the English market with an attribution to the circle of Girolamo Muziano. Another drawing by Piola of the penitent Jerome, with many variations, was sold in Paris at Drouot—Rive Gauche on June 16, 1976 (no. 61, repr., entitled “Saint Antoine”).

307. Venus and Cupid in Vulcan’s Forge

Pen and brown ink, brown wash, over black chalk. 18.4 x 27.4 cm. Some foxing. Lined.

Inscribed in pen and brown ink on reverse of old mount, Bouée [sic]; in blue crayon, Piola P.

PROVENANCE: James Jackson Jarves, Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1885
80.3.192
DOMENICO PIOLA (NO. 307)

In the nineteenth century the drawing was attributed to Pellegro Piola, elder brother of Domenico, who is rather an unknown quantity as a draughtsman. It seems simpler to list the drawing under the name of the prolific Domenico Piola.

308. Bowman Shooting at a Ball on the Head of a Blindfolded Figure

Pen and brown ink, brown wash, over black chalk. 26.0 x 38.6 cm. Repaired losses at upper right. Lined.

PROVENANCE: Gustav Grunewald (Lugt Supp. 1155b); purchased in New York in 1947.

Purchase, 1947, Harris Brisbane Dick Fund 47.155.1

The subject, possibly the representation of a classical myth, has yet to be identified.
DOMENICO PIOLA

309. *Putti with the Attributes of the Arts*

Pen and brown ink, brown wash, over a little black chalk. 14.2 x 18.8 cm.

PROVENANCE: James Jackson Jarves; Cornelius Vanderbilt.

BIBLIOGRAPHY: Metropolitan Museum Hand-book, 1895, no. 515, as François Boucher.

Gift of Cornelius Vanderbilt, 1882. 80.3.515

310. *Wooded Landscape with Two Figures*

Pen and brown ink, brown wash. 14.5 x 21.4 cm. Several brown stains at upper left. Lined.

Inscribed in pen and brown ink on reverse of old mount, *Piola.*


Purchase, 1968, Rogers Fund 68.54.1
PAOLO GEROLAMO PIOLA
Genoa 1666 – Genoa 1724

311. *Mary Magdalen Purchasing Ointment*

Pen and brown ink, brown wash. 19.7 x 17.0 cm.

PROVENANCE: Sir Thomas Lawrence (Lugt 2445); James Jackson Jarvis; Cornelius Vanderbilt.


Gift of Cornelius Vanderbilt, 1880
80.3.471

There is no record of the attribution of this drawing when it was in the collection of Thomas Lawrence, but
PAOLO GEROLAMO PIOLA

James Jackson Jarves attributed it to Rubens. In recent years it has been assigned generically to the Genoese school, then to Domenico Piola, and quite recently and convincingly by Mary Newcome to Domenico’s son Paolo Gerolamo who studied another, differently arranged version of the same subject in a black chalk drawing in the Janos Scholz collection (repr. Newcome, 1972, no. 124).

Purchase, 1978, David L. Klein, Jr., Memorial Foundation Gift, Emma Swan Hall Gift, Mr. and Mrs. Carl Selden Gift, Pace Editions, Inc., Gift, Rogers Fund, Mr. and Mrs. David T. Schiff Gift 1978.143

Mary Newcome points out that Paolo Gerolamo was actively involved in sculptural projects, and this figure of Apollo has the air of having been studied for a sculpture complete with base. The drawing appeared on the London market in 1976 with a study for a figure of Janus.

312. Four Monks Discoursing: One Standing with a Book, the Others Seated or Reclining

Brush and brown wash, heightened with white, over a little black chalk, on blue-gray paper. 12.8 x 14.9 cm.

Monogram in pen and brown ink at upper left, P.G.P.


Purchase, 1973, Rogers Fund 1973.91

Paolo Gerolamo Piola not infrequently monogrammed his own drawings; the letters P.G.P., in the same hand, appear on a Bacchanal in the Uffizi (repr. Newcome, 1977, p. 56, fig. 33), on a Preaching of the Baptist sold not long ago in London (Sotheby’s, November 25, 1970, no. 13), and on a Pastoral Subject that was on the London market in 1968 (repr. Old Master Drawings, Yvonne Tan Banzl, exhibition catalogue, London, 1968, no. 47, pl. 8).

313. Standing Figure of Apollo with a Lyre

Brush and brown wash, heightened with white, over a little black chalk, on blue paper. Traces of squaring in black chalk. 28.2 x 14.4 cm.


BIBLIOGRAPHY: Newcome, 1977, p. 49, note 82 (with previous bibliography).
Red chalk and red wash (recto and verso). 15.1 x 18.1 cm. Lower right corner replaced.


Purchase, 1970, Rogers Fund 1970.113.6

Walter Vitzthum associated this sheet with Preti’s planning for the decoration of the choir and apse of S. Biagio in Modena, executed 1653–1656. The figures on the recto are studied for the Paradiso in the cupola of the choir, while the sketches on the verso are related to the representation of St. Luke in one of the pendentives below the cupola. Other designs for this decorative scheme are preserved in the Museo di Capodimonte, Naples (Vitzthum, 1966, nos. 21, 22).

315. Seated Bishop with Arms Extended and Four Attendant Figures
VERS O. Head of a Lion and Perspective Diagrams

Red chalk and red wash (recto); red chalk (verso); on beige paper. 31.1 x 29.4 cm.

Inscribed on verso in the same red chalk as the drawing, 04 4 / 26 / colors here 332.


BIBLIOGRAPHY: Bean, 1972, no. 43.

Purchase, 1971, Rogers Fund 1971.221.5

An old copy of the drawing on the recto, with two additional heads in the background, is preserved in the Royal Museum of Fine Arts, Copenhagen, where it is classified as anonymous Italian, seventeenth century.
ANDREA PROCACCINI
Rome 1671—San Ildefonso (Spain) 1734

316. The Death of St. Joseph

Pen and brown ink, brown wash, over a little black chalk. Lightly squared in black chalk. 18.0 x 10.7 cm.

Inscribed in pen and brown ink at lower margin, Omne 55 1/2 [?]; at right margin, Omne . . . ; in another hand at lower right, Andrea Procaccini.

PROVENANCE: Harry G. Friedman, New York.
Gift of Harry G. Friedman, 1956
56.225.5

The subject, Christ and the Virgin attending the dying St. Joseph, was a popular one in the circle of Maratti. The draughtsmanship here is also clearly Marattesque, and though not much is known of Andrea Procaccini as a draughtsman, the old attribution to him is quite plausible.
GUIDO RENI

Calvanzano 1575 – Bologna 1642

317. The Headless Body of Holofernes

Black chalk on brownish paper. 38.1 x 26.1 cm. A sketch of a female figure in black chalk on blue paper (17.9 x 8.5 cm.) has been pasted down at the lower left of the larger sheet. Lined.

Numbered in pen and brown ink at lower left, 12[?]; inscribed at lower right, donatomi del Sig. Paolo Albertonio o del S. F. Zignani; at lower margin of old mount, Guido Reni.

PROVENANCE: The Roman painter Paolo Albertonio (? the Paolo Albertonio of the inscription); purchased in London in 1962.

BIBLIOGRAPHY: Stampfe and Bean, 1967, no. 21, repr. (with previous exhibition listing).

Purchase, 1962, Rogers Fund 62.123.1

A study, probably made from life, for the left arm and shoulder of the headless body of Holofernes in Judith and Holofernes, a painting in the Spada Gallery, Rome (repr. E. Zeri, La Galleria Spada in Roma, Florence, 1954, p. 110, no. 97, pl. 146). Zeri dates the picture, in which Judith stands beside the corpse looking up to heaven and holding the head of Holofernes in her left hand, about 1625-1630. The delicately drawn study of a half-draped female figure at lower left, also by Reni, is a separate sketch that has been pasted by a collector onto the larger sheet.

SEBASTIANO RICCI

Belluno 1659 – Venice 1734

318. Studies for an Education of the Virgin: St. Anne Teaching the Virgin to Read

Pen and brown ink, over black chalk. 23.3 x 15.7 cm. Repaired loss at upper right. Lined.

Inscribed in pen and brown ink on reverse of old mount, disegno distinto / Proviene dalla Raccolta di disegni della Galleria Corniani d’Algarotti in Venezia.

PROVENANCE: Corniani-Algarotti, Venice; A. de Burlet, Berlin and Basel (according to vendor); purchased in New York in 1967.

SEBASTIANO RICCI (NO. 318)


This charming composition does not occur in any surviving picture by Ricci, but the subject was used in 1732 by Giambattista Tiepolo for his altarpiece in the Chiesa della Fava, Venice.

319. Allegory with Figures of Hope, Time, and Death

Pen and brown ink, gray wash, over red and black chalk. 27.3 x 19.5 cm. Lined.

Inscribed in pen and brown ink at lower right, Seb. Ricci; on verso, R. Willett's old" WE P 86 N 164.

PROVENANCE: R. Willett (according to Esdaile's inscription); William Esdaile (Lugt 2617); purchased in Paris in 1967.

BIBLIOGRAPHY: Bean and Stampfe, 1971, no. 6, repr.; Rizzi, 1975, no. 118, repr.

Purchase, 1967, Rogers Fund 67.65

The old French inscription on the mount, Entre le Temps et la Mort, l'Homme invoque l'Espérance, gives a satisfactory explanation of the subject. The design was not used in a painting and may have been intended for a book illustration.
SEBASTIANO RICCI

320. Figure Studies

Pen and brown ink, gray wash, over red and a little black chalk. 28.2 \times 19.0 \text{ cm.} Lined.

Inscribed in pen and brown ink at lower margin of old mount, \textit{Sebastian Ricci}.

PROVENANCE: John Barnard (Lugt 1419, 1420); Hugh N. Squire, London; purchased in London in 1962.

BIBLIOGRAPHY: Bean and Stampfle, 1971, no. 5, repr. (with previous bibliography); Rizzi, 1975, no. 72, repr.

Purchase, 1962, Gustavus A. Pfeiffer Fund 62.120.6

Similar sheets of figure studies with comparably elegant \textit{mise en pages} are preserved in the Louvre and the British Museum (inv. 14.271 and register no. 1960.4.9.114; repr. Rizzi, 1975, nos. 69 and 71, respectively). None of these figure studies is clearly related to a painting by the artist, and they seem to have been done as graphic exercises in their own right.
GIOVANNI FRANCESCO ROMANELLI
Viterbo ca. 1610—Viterbo 1662

321. Aeneas and the Cumaean Sibyl
Entering the Infernal Regions

Pen and brown ink, blue wash, heightened with white, over black chalk, on blue-gray paper. 22.9 x 32.0 cm. Lined.

Inscribed in pen and brown ink on reverse of old mount, Aeneas... Circe; in pencil, Romanelli.


Purchase, 1977, Mr. and Mrs. Carl Selden Gift 1977.134

The story of Dido and Aeneas as told in Virgil’s Aeneid was the subject of a series of eight tapestries produced in the 1630s by the Barberini tapestry manufactory after cartoons supplied by Romanelli. Six of these cartoons have survived (sale, London, Sotheby’s, March 26, 1969, nos. 3-8, repr.), and preparatory drawings for three of the cartoons are preserved in English collections. A design for the Banquet of Dido is in the British Museum, one for the Sacrifice of Dido to Juno in the Witt Collection, Courtauld Institute of Art, and one for the Building of Carthage in the Ashmolean Museum, Oxford (see R. Rubinstein, in Art at Auction, The Year at Sotheby’s & Parke-Bernet, 1968-69, New York, 1969, pp. 106-119, where the first two drawings are reproduced).

The present design represents an incident drawn from quite another part of the Aeneid and would not have
logically formed part of the Dido and Aeneas story (Book VI, as opposed to Books I and IV). It may have been intended for a narrative sequence involving Aeneas’s visit to the underworld. A Barberini connection is in any case implied by the bees in formation that appear on the shield held by Aeneas’s companion at right (albeit in reversed formation). A drawing by Romanelli in the Albertina represents another incident related by Virgil in Book VI, *Aeneas Plucking the Golden Bough* (Roli, 1969, no. 149, repr.). The Vienna drawing was engraved in reverse by Cornelis Bloemaert (Hollstein, ii, p. 76, no. 203). Both drawing and print bear the arms of the Raggi family, which was closely allied to the Barberini. The presence of the arms of Roman families in both the Metropolitan and Albertina drawings makes it unlikely that these scenes from the Aeneid could have been associated with Romanelli’s late commission from the king of France, a now lost decorative scheme for an “appartamento de’ bagni” with representation of “i fatti più illustri dell’ Eneide di Virgilio” (Pascoli, 1730, p. 101).

322. *Five Music-Making Figures*  
Pen and brown ink, blue-gray wash. 4.8 x 11.6 cm. Lined.  
Purchase, 1966, Rogers Fund 66.134.5

The figures are seen in a steep perspective, which suggests that this and the following drawing (No. 323) may have been designs for ornamental friezes painted high on a wall. In both, the facial types are characteristic of Romanelli.

323. *Six Music-Making Figures*  
Pen and brown ink, blue-gray wash. 5.3 x 11.6 cm. Lined.  
Purchase, 1966, Rogers Fund 66.134.6

See No. 322 above.

**SALVATOR ROSA**  
Naples 1615 – Rome 1673

324. *A Large Tree*  
Pen and brown ink, on brown paper. 61.5 x 41.8 cm. A number of repaired losses; horizontal crease at center. Lined.  
Signed in pen and brown ink at lower left, *Rosaf*.  
Provenance: Lord Ronald Sutherland Gower; purchased in London in 1911.  
Bibliography: Mahoney, 1977, i, p. 285, no. 23.5 (with previous bibliography), ii, fig. 23.5.  
Purchase, 1911, Rogers Fund 11.66.7

This early landscape drawing is exceptional in its size; it fills a double sheet.
325. Witches' Sabbath

Pen and brown ink, brown wash. 27.2 x 18.4 cm.

PROVENANCE: Sir Charles Greville (Lugt 549); Earl of Warwick (Lugt 2650); J. P. Richter, London; purchased in London in 1912.

BIBLIOGRAPHY: Stampfle and Bean, 1967, no. 105, repr. (with previous bibliography); Mahoney, 1977, i, p. 335, no. 28.4 (with additional bibliography), ii, fig. 28.4.

Purchase, 1912, Rogers Fund 12.56.13

Study for the Witches’ Sabbath in the Corsini collection, Florence, that was no doubt painted during Rosa’s Florentine stay, between 1640 and 1649 (repr. Mahoney, 1977, ii, fig. 28.4A).

326. The Prodigal Son Kneeling
Repentant among Swine

Pen and brown ink, brown wash, on brownish paper. 38.7 x 27.8 cm. Lined.

Inscribed in pen and brown ink on the Mariette mount, SALVATOR ROSA NE...LI...; on reverse of mount, R. Willett’s sella 1808 WE; Formerly in the coll of Mariette at Mariette’s Sale cost 450 francs.

PROVENANCE: Pierre-Jean Mariette (Lugt 1852); Mariette sale, Paris, 1775-1776, no. 666; R. Willett (according to Esdaile’s inscription on reverse of mount); William Esdaile (Lugt 2617); Alfred A. de Pass (Lugt Supp. 1084); presented by him to the Royal Institution of Cornwall, Truro (Lugt Supp. 2040); sale, London, Christie’s, November 30, 1965, no. 192, repr., purchased by the Metropolitan Museum.

BIBLIOGRAPHY: Stampfle and Bean, 1967, no. 106, repr. (with previous bibliography and exhibition listings); Mahoney, 1977, i, p. 378, no. 34.2, ii, fig. 34.2.

Purchase, 1966, Rogers Fund 66.1

Study for the Prodigal Son Herding Swine, a painting now in the Hermitage in Leningrad that is generally assigned to the first half of the 1650s (repr. Salerno, 1975, pl. II). In the painting the middle ground between the kneeling Prodigal and the clump of trees that rises on the right is crowded with animals; these were studied in a pen drawing formerly in the Odescalchi collection (repr. Mahoney, 1977, ii, fig. 34.3).

When the present drawing was in William Esdaile’s collection it was reproduced in reverse, with a few variations, in a chiaroscuro woodcut by John Skippe dated 1809. An old copy of the drawing is at Princeton (repr. Gibbons, 1977, no. 566).

327. Turbaned Warrior Holding a Mace

Pen and brown ink, brown wash, over a little black chalk. 13.2 x 8.2 cm.

PROVENANCE: William Esdaile (Lugt 2617); Prof. Einar Perman, Stockholm; purchased in Stockholm in 1970.

BIBLIOGRAPHY: Bean, 1972, no. 48; Mahoney, 1977, i, p. 440, no. 45.7, ii, fig. 45.7.

SALVATOR ROSA (NO. 327)

Rosa used this figure for one of the sixty-two etchings in the series of *Diverses figures* (Bartsch, XX, p. 281, no. 42), a project on which the artist was at work in 1656. In the etching the figure appears in reverse, and the spiked head of the mace has been omitted. In the drawing, light black chalk indications at the top of the mace suggest that Rosa thought of treating the weapon as a double-headed halberd.

328. Landscape with Hills and a Lake, Trees in Right Foreground

Pen and brown ink. 5.3 x 14.5 cm. A number of gray spots.


BIBLIOGRAPHY: Bean, 1972, no. 47 (with previous bibliography); Mahoney, 1977, I, p. 508, no. 55.10, II, fig. 55.10.

Purchase, 1970, Rogers Fund 1970.101.16

This landscape is assigned by Michael Mahoney to the late 1650s.

329. Seascape with Sailing Vessels and Figures

Pen and brown ink, light brown wash. 6.6 x 13.0 cm.

Inscribed in pen and brown ink at lower right of old mount, S. Rosa; on verso, 1802 WE p 80 N 131.

PROVENANCE: William Esdaile (Lugt 2617); Prof. Einar Perman, Stockholm; purchased in Stockholm in 1970.

BIBLIOGRAPHY: Mahoney, 1977, I, pp. 508-509, no. 55.11, II, fig. 55.11.

Purchase, 1970, Rogers Fund 1970.101.18

Like the landscape above (No. 328), this drawing is dated by Mahoney in the late 1650s.

330. Two Men Seen Three-Quarter Length

Pen and brown ink, brown wash. 8.8 x 8.2 cm.

Inscribed in pen and brown ink on verso, N° 39.

Mahoney suggests that this sketch offers an early idea for the two principal figures standing on the left in *St. John the Baptist Preaching in the Wilderness*, a painting formerly in the Walter Chrysler collection and now in the St. Louis Art Museum (repr. Salerno, 1963, pl. xviii). This picture can be assigned to the end of the 1650s.

**331. Studies for a Figure Lifted from a Grave or Pit by Cords**

_Verso. Further Study of the Same Figure_

Pen and brown ink (recto and verso). 15.7 x 12.4 cm. Upper margin very irregular; upper corners filled in; a number of gray spots.

Inscribed in pen and brown ink on old mount, _Studio di un quadro al Popolo_.

**Provenance:** John MacGowan, Edinburgh; Sir William Forbes, Firsligo (sale, January 1804); Mrs. Peter Somervell, Kincardinshire (according to Sotheby’s); sale, London, Sotheby’s, March 28, 1968, no. 77(vi); purchased in New York in 1969.

**Bibliography:** J. Bean, _Master Drawings_, VII, 1, 1969, pp. 56-57, fig. 1; Bean, 1972, no. 46; Mahoney, 1977, i, p. 581, no. 66.7, ii, fig. 66.7 (both recto and verso repr.).

Purchase, 1969, Rogers Fund and Walter C. Baker Gift 69.20

Very probably a study for the figure of the prophet in Rosa’s _Jeremiah Freed from the Pit_, now in the Musée Condé, Chantilly (repr. Salerno, 1975, pl. LIV). The _Jeremiah_ was shown to the Roman public at S. Giovanni Decollato in 1662, and after Rosa’s death was placed by his patron Carlo de’ Rossi in the church of S. Maria in Montesanto, Piazza del Popolo—thus the old inscription on the mount of this drawing, “un quadro al Popolo.” The painting was removed from S. Maria in Montesanto in 1802.
SALVATOR ROSA

332. The Raising of Lazarus

Pen and brown ink, brown wash, over a little black chalk. 20.1 x 27.5 cm. A number of brown stains at left. Lined.

Inscribed in pencil on reverse of old mount, H.-19-Salvador Rosa, 1615-1673—Parsons 1929 / 60 drawings, mostly his, all attributed to him.

PROVENANCE: Dan Fellows Platt (Lugt Supp. 750a and 2066b); purchased in New York in 1938.

BIBLIOGRAPHY: Mahoney, 1977, I, p. 582, no. 66.8 (with previous bibliography), II, fig. 66.8.

Purchase, 1938, Harris Brisbane Dick Fund 58.179.2

These are composition sketches for the Raising of Lazarus painted for Carlo de’ Rossi about 1662 and now in the Musée Condé, Chantilly (repr. Salerno, 1975, p. LVI).

333. Studies of Kneeling Figures

Pen and brown ink, brown wash. 20.2 x 14.1 cm. Lined.

Inscribed in pencil on reverse of old mount, H-6 S.Rosa/ Parsons 1929/ [most]ly his all attributed to him.

PROVENANCE: Dan Fellows Platt; purchased in New York in 1938.

BIBLIOGRAPHY: Mahoney, 1977, I, p. 592, no. 66.27, II, fig. 66.27.

Purchase, 1938, Harris Brisbane Dick Fund 58.179.1
Mahoney points out that the kneeling male figures are studies for Tobit in the *Angel Leaving the House of Tobit* painted for Rosa’s patron Carlo de’ Rossi and now at the Musée Condé, Chantilly (repr. Salerno, 1975, no. 178). The kneeling female at the center may have also been sketched with the same picture in mind, or for a witness in the related *Raising of Lazarus* composition (see No. 332).

334. **Old Man Kneeling Facing Upper Left**

Pen and brown ink, brown wash. 11.1 x 8.2 cm. Repaired tear at upper right.

Inscribed in pen and brown ink on verso, No. 14.

**Provenance:** Prof. Einar Perman, Stockholm; purchased in Stockholm in 1970.

**Bibliography:** Mahoney, 1977, I, p. 594, no. 66.32, II, fig. 66.32.

Purchase, 1970, Rogers Fund 1970.101.15

Study for the figure of Tobit in the Chantilly *Angel Leaving the House of Tobit*. See No. 333 above.

335. **Two Standing Men Gesticulating**

Pen and brown ink. Pen scribbles on verso are indistinctly visible on recto. 13.3 x 7.7 cm. Right margin cut irregularly. Lined.

**Provenance:** Harry G. Friedman, New York.

**Bibliography:** Mahoney, 1977, I, p. 596, no. 66.36, II, fig. 66.36.

Gift of Harry G. Friedman, 1960 60.66.13

On stylistic grounds, Mahoney groups this and the following sketch (No. 336) among the figure studies for the Chantilly biblical scenes which are datable around 1662.
336. *Two Standing Soldiers and Six Other Figures*

Pen and brown ink. Canceled and illegible pen inscriptions on verso. 11.1 x 19.0 cm. Repaired loss at left.

**Provenance:** Prof. Einar Perman, Stockholm; purchased in Stockholm in 1970.

**Bibliography:** Mahoney, 1977, i, p. 597, no. 66.39, ii, fig. 66.39.


See No. 335 above.

337. *The Fall of the Giants*

Pen and brown ink, over charcoal. 26.1 x 19.5 cm. Lined.

**Provenance:** Purchased in London in 1964.

**Bibliography:** Stampfle and Bean, 1967, no. 108, repr.; M. Rotili, *Salvator Rosa, Incipitum*, Naples, 1974, p. 230, fig. 106c; Mahoney, 1977, i, p. 620, no. 70.5 (with additional bibliography), ii, fig. 70.5.

Purchase, 1964, Rogers Fund 64.197.6

Study for Rosa’s large etching the *Fall of the Giants* (Bartsch, **XX**, p. 276, no. 21), which was completed by July 1663. Mahoney catalogues four further drawings that can be connected with this project; three of them (Rome, Farnesina; Dijon, Musée des Beaux-Arts; London, British Museum) are large designs nearly on the scale of the etching itself, which measures 72.0 x 47.3 cm.

338. *St. Paul, Hermit*

Pen and brown and black ink, brown wash, over black chalk, corrected and heightened in gray gouache. 29.2 x 19.4 cm. Several gray spots at center. Lined.

**Provenance:** Probably Queen Christina of Sweden; Decio Cardinal Azzolini; Marchese Pompeo Azzolini; Prince Livio Odescalchi and then by descent to Prince Ladislao Odescalchi; first drawing in Odescalchi Album A (according to Mahoney); purchased in Berlin in 1976.

**Bibliography:** L. Salerno, *Storia dell’arte*, V, 1970, fig. 62; Mahoney, 1977, i, p. 625, no. 70.16, ii, fig. 70.16.

Purchase, 1976, Harry G. Sperling Fund 1976.331.1
A study for the *St. Paul, Hermit* now in the Pinacoteca di Brera, Milan (repr. Salerno, 1963, pl. 52). This painting was commissioned from Rosa in Rome by Cardinal Luigi Alessandro Omodei for his chapel in the church of S. Maria della Vittoria, Milan. For this chapel Omodei also commissioned from Rosa an *Assumption of the Virgin*, which is now in the church of St-Thomas-d’Aquinn, Paris (repr. Salerno, 1975, no. 156). As a pendant to Rosa’s *St. Paul, Hermit*, he commissioned a *St. John the Baptist in the Wilderness* in which the figure of the Baptist was painted by Pier Francesco Mola and the landscape by Gaspar Dughet (repr. R. Cocke, *Pier Francesco Mola*, Oxford, 1972, pl. 127). In these pendants, landscape plays an exceptionally important role. The present drawing, an extraordinary virtuoso performance full of whirlwind *repentirs*, is dated by Mahoney on stylistic grounds to the early 1660s, which is a plausible date for the painting as well.

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339. *Studies of a Man’s Head in Profile, and of a Standing Male Figure*

Pen and brown ink, pale brown wash. 17.1 x 18.4 cm.


PROVENANCE: Robert Udny (according to Esdaile’s inscription on verso); William Esdaile (Lugt 2617); Sir Thomas Lawrence (Lugt 2445); Harry G. Sperling, New York.

BIBLIOGRAPHY: Mahoney, 1977, 1, p. 639, no. 73.1, II, fig. 73.1. Bequest of Harry G. Sperling, 1975 1975.131.47

Michael Mahoney identified these pen sketches as studies for one of the principal conspirators in Rosa’s *Oath of Catiline*. The painting was exhibited in Rome in 1663 and found its way to the Martelli collection in Florence, where it is still said to be preserved (repr. Salerno, 1975, no. 180). In the Pitti there is an old copy of the painting, attributed by some to Niccolò Cassana.
340. Three Figures around a Globe

Pen and brown ink, brown wash, over some black chalk. 23.5 x 19.7 cm.

Inscribed in pen and brown ink at lower center, mi gratto; at upper right, scortica; at upper left, suemo [?]

PROVENANCE: Earl Spencer (Lugt 1531); Spencer sale, London, T. Philipe, June 10-17, 1811, no. 685; Prof. Einar Perman; purchased in Stockholm in 1968.

BIBLIOGRAPHY: Mahoney, 1977, I, p. 712, no. 84.7 (with previous bibliography), II, fig. 84.7.

Purchase, 1968, Rogers Fund 68.56

The allegorical subject is unclear, and in the 1811 Spencer sale the drawing was tentatively described as "Three figures—geographers studying the globe." The female figure to the right of the terrestrial globe seems to be tearing off the epidermis of the earth, and, in fact, Rosa's inscription above her reads "scortica" (she flays). The inscription above the figure standing at the upper left is not clear, but the kneeling figure at left is described by an inscription "mi gratto" (I scratch myself). Another drawing for this mysterious composition is in the Musée des Beaux-Arts at Orléans (repr. Mahoney, 1977, II, no. 84.6). No painting of the subject is known.
341. *Witches’ Sabbath*

**VERSO. Figures Gathered around a Tree**

Pen and brown ink, brown wash (recto and verso); framing lines in black chalk. 21.8 x 31.7 cm.

Inscribed in pen and brown ink at upper left of recto with a cross within a circle.

PROVENANCE: Probably Queen Christina of Sweden; Decio Cardinal Azzolini; Marchese Pompeo Azzolini; Prince Livio Odoscalchi and then by descent to Prince Ladislas Odoscalchi; the sixth drawing in the Odoscalchi Album *A* (according to Mahoney); purchased in Berlin in 1976.

BIBLIOGRAPHY: Mahoney, 1977, 1, pp. 698-699, no. 82.12, 11, fig. 82.12 (both recto and verso repr.).


The *Witches’ Sabbath* on the recto, sketched at an almost delirious speed, can be assigned to the late 1660s; thus it is some twenty years later than the somewhat more staid *Stregoneria* that is a study for a painting in the Corsini collection (see No. 325 above). The present drawing cannot be connected with a picture.

The scene on the verso—a crowd watching with amazement or dismay as a figure chops a tree—is mysterious. Mahoney records the suggestion of Prof. James Bradley of Trinity College, Hartford, that the subject might embody a theme of moral transgression upon primeval innocence: the felling of the tree from which the Argonauts fashioned their ship—an episode used as a symbol of man’s corruption of the natural order through the introduction of seafaring.
ANDREA SACCHI
Rome? 1599/1600 – Rome 1661

343. The Drunkenness of Noah

Red chalk. 18.6 x 25.9 cm. Repaired losses at left margin.

Inscribed in pen and brown ink at lower left, Andrea Sacchi f. 1625.; numbered at upper left and right, 52.; inscribed on verso, Coll. Lawrence.

PROVENANCE: Sir Thomas Lawrence? (according to inscription on verso; there is no trace of the Lawrence mark); purchased in New York in 1977.


Finished study for the Drunkenness of Noah, a Sacchi composition so popular that eleven versions are recorded. Two of these are dated 1644-1648 by Ann Sutherland Harris on documentary and stylistic grounds. She reproduces three: the versions in the Staatliche Museen in East Berlin, the Kunsthistorisches Museum in Vienna, and the Museo Provinciale in Catanzaro (repr. Harris, 1977, pl. 145, 146, and 147, respectively); she also reproduces a red chalk study for the figures of Noah and Ham at Windsor Castle and lists a red chalk composition sketch in Düsseldorf, which differs in several ways from the painting (Harris, 1977, pl. 144; the Düsseldorf drawing is reproduced in Master Drawings of the Roman Baroque from the Kunstmuseum Düsseldorf, exhibition catalogue, London, 1973, no. 139).

342. Milo of Crotona

Pen and brown ink. 14.1 x 8.4 cm. Several brown stains at upper right. Lined.


BIBLIOGRAPHY: Mahoney, 1977, 1, p. 675, no. 79.8 (with previous bibliography), 11, fig. 79.8.

Purchase, 1966, Rogers Fund 66.133

Mahoney points out that this drawing is one of a group of four studies for a Milo of Crotona, a subject that does not seem to have been actually painted by Rosa. On stylistic grounds Mahoney dates these drawings about 1666.

344. Two Warriors, One Standing,
The Other Clinging to a Tree

Pen and brown ink, brown wash, over red chalk, on brownish paper. 23.7 x 15.1 cm. Irregular margin at right made up. Verso rubbed in red chalk for transfer.

Inscribed faintly in red chalk at lower left corner, S. Rosa.


BIBLIOGRAPHY: Bean, 1972, no. 49; Harris, 1977, p. 102 under no. 85, fig. 169.
These two figures appear in a scene from ancient history engraved by Charles Audran (repr. Harris, 1977, pl. 171). The subject was recently described by Ann Sutherland Harris as *Romulus Decorating the Sacred Oak Tree on the Capitol*, while Le Blanc identifies the scene as “Xerxes faisant attacher des couronne et des colliers aux branches d’un arbre” (Le Blanc, 1, p. 89, no. 324). The conspicuous presence of camels and emblems of the sun in the engraved composition would seem to give weight to Le Blanc’s identification of the subject as Xerxes adorning the plane tree (Herodotus, *History*, VII, 31).

A design for the whole composition is in the Witt Collection, Courtauld Institute, while a study for the kneeling and standing soldiers and the camels’ heads, which appear on the left in the engraving, is preserved in the Cabinet des Dessins of the Louvre (repr. Harris, 1977, pls. 168 and 170, respectively). All these drawings are clearly in Sacchi’s hand, and identify him as the author of the design engraved by Audran. The print bears only the engraver’s name, and Le Blanc lists the design as an invention of Sacchi’s pupil, Camassei.
ANDREA SACCHI, attributed to

346. Portrait of Cardinal Antonio Barberini the Younger

Red chalk. 12.9 x 10.2 cm. Lined.

Inscribed in pen and brown ink at upper right, A. Sacchi [sic]; on reverse of old mount, L'eminenzinno Signo" Signo" Cardinale Barberini.

PROVENANCE: John Barnard (Lugt 1419); purchased in London in 1966.

BIBLIOGRAPHY: Harris, 1977, p. 93 under no. 67-2.

Purchase, 1966, Rogers Fund 66.51

For Ann Sutherland Harris, this drawing is not by Sacchi himself, but rather a derivation from Cornelis Bloemaert’s engraved portrait of Cardinal Antonio Barberini the Younger in Teti’s Aedas Barberinae of 1642. It was one of a series of engraved Barberini portraits said by Baldinucci to have been based on drawings by Sacchi. The present drawing is indeed in the same direction as Bloemaert’s engraved portrait, though the latter is oval.

345. Portrait of a Man: Francesco Albani?

Red and black chalk. 9.5 x 7.0 cm.

Inscribed in pen and brown ink at lower margin, Ritratto di Fran:° Albani d'A. Sacchi; numbered at upper margin of verso, 9 (this number has bled through to the recto).


BIBLIOGRAPHY: Old Master Drawings: P. and D. Colnaghi and Co., exhibition catalogue, London, 1951, no. 9; Harris, 1977, p. 77, mentioned under no. 44; Harris, 1978, p. 601, fig. 84.


This finely executed and penetrating portrait may not represent Francesco Albani, but it seems to be correctly attributed to Andrea Sacchi on stylistic grounds. The prime version of Sacchi’s painted portrait of his master Albani, datable 1635, is in the Prado (repr. Harris, 1977, no. 44, pl. 74). The Madrid portrait represents a younger man with larger eyes and more prominent nose. Ann Sutherland Harris, who had originally rejected the present drawing, now accepts it as an autograph work by Sacchi.

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in format (repr. Harris, 1977, pl. 139). The quality of the drawing is high, and it does not appear to be a mere copy after the engraving. Furthermore, it is executed with a delicacy and precision that characterize a number of Sacchi’s red chalk drawings—thus the old attribution of this portrait to Sacchi should have a considerable weight. The artist is known to have painted at least two portraits of Cardinal Antonio the Younger.

Karl Noehles has suggested that a black chalk oval portrait drawing in West Berlin is Sacchi’s study for Bloemaert’s engraved representation of Cardinal Francesco Barberini in Aedes Barberinae (KdZ 25044; repr. Noehles, 1970, p. 90, fig. 73). The Berlin drawing (which is in the reverse direction from the engraving) is looser in handling than the Metropolitan’s portrait of Cardinal Antonio, but they are by no means stylistically incompatible.

ANDREA SACCHI, circle of

347. **Back View of a Seated Male Nude**

Red chalk on beige paper. 39.7 x 26.5 cm. Brown stain at upper left. Lined.

Inscribed in pen and brown ink at lower margin of old mount, *Andrea Sacchi*.

**PROVENANCE:** Jonathan Richardson, Sr. (Lugt 2184); Prof. John Isaacs; Isaacs sale, London, Sotheby’s, February 27, 1964, part of no. 67, purchased by the Metropolitan Museum.

Purchase, 1964; Rogers Fund 64.48.4

A good example of the sort of red chalk academy traditionally associated with Andrea Sacchi and his circle.
FABRIZIO SANTAFEDE
Naples ca. 1555—Naples ca. 1630

348. St. Andrew, Apostle, with Transverse Cross, Book, and Fish

Pen and brown ink, gray-brown wash, over red chalk. Design for a frame in red chalk on verso. 24.4 x 14.0 cm. Repaired losses at upper margin and at lower right.

Inscribed in pencil on verso, S°Fede.

PROVENANCE: Don Sebastien Gabriel de Borbon y Braganza (1811-1873); Don Pedro Alcantara de Borbon y Borbon, Duke of Dureal (1862-1892); Durcal sale, New York, American Art Galleries, April 10, 1889, part of no. 220; Henry Walters.

Gift of Henry Walters
17.236.28

The attribution to Santafede is traditional and is not in any way inconsistent with the style of a drawing in the Louvre (Kneeling Saint, inv. 9772) and another in Darmstadt (Artists at Work, AE 1575, repr. Stift und Feder, 1928, no. 37), both attributed to Santafede by Mariette. For comments on Santafede's draughtsmanship, see Vitzthum, Paris, 1967, under no. 7.

IL SASSOFERRATO (Giovanni Battista Salvi)
Sassoferrato 1659—Rome 1685

349. The Holy Family with the Infant St. John the Baptist

Black chalk and a little white chalk, on blue paper. Squared in black chalk. 25.3 x 35.7 cm. Lined.

Inscribed in pen and brown ink at lower margin of old mount, Sassoferrato: on reverse of old mount, . . . Udny's coll. 1803 WE. P93. N27.

PROVENANCE: Robert Udny (Lugt 2248); William Esdaile (Lugt 2617); William Mayor (Lugt 2799); purchased in New York in 1974.


Purchase, 1974, Rogers Fund
1974.73

Squared composition study for a painting on copper of almost exactly the same size as the drawing, formerly in the collection of the Earl of Northbrook, that was sold at
Christie’s on June 11, 1937, no. 17. The painting, the present whereabouts of which is unknown, was described in J. P. Richter’s *A Descriptive Catalogue of the Collection of Pictures Belonging to the Earl of Northbrook*, London, 1889, no. 212.

350. *Studies of Two Flying Putti and of Drapery*  
VERS0. *Seated Virgin and Child, and Kneeling Child*

Black chalk on blue paper. Recto partially squared in black chalk.  
18.5 x 23.8 cm.

Bequest of Harry G. Sperling  
1975.131.48

Dean Walker has pointed out that the Virgin and Child with attendant putto on the verso corresponds to the figures in the upper part of Sassoferrato’s painting the *Virgin and Child Appearing to St. Francis of Paola*, in the sacristy of S. Francesco de Paola, Rome (repr. Waterhouse, 1976, fig. 69). In the painting the Christ Child holds a disk inscribed with the motto *Charitas*. 
351. The Last Supper

Red, blue, yellow-brown, brown, green, and mauve oil paint on paper, pasted onto canvas. 23.7 x 36.8 cm.

PROVENANCE: F. D. Lyceet Green; Lord Derwent (according to vendor); purchased in New York in 1961.

Purchase, 1961, Rogers Fund
61.27

Very possibly a bozzetto for Schedoni’s Last Supper painted for the refectory of the Capuchins at Fontevivo, and now in the Gallery at Parma (no. 132; see V. Moschini, L’Arte, XXX, 1927, pp. 145-146). Payment for the transportation of the painting to Fontevivo is recorded in 1608. There are slight differences between the oil sketch and the finished painting, particularly in the physiognomy of Christ. No other such oil sketch on paper by Schedoni has to my knowledge survived, but the vigorous brushwork, the chiaroscuro, and the color scheme seem characteristic of him. The strong influence of the Veneto, and especially of the art of Jacopo Bassano, is apparent here.

Another version of the painting is preserved in the Parma Gallery; this differs in the addition of an architectural background and the continuation of the composition at the bottom to include the lower legs and feet of the apostles in the foreground (no. 905; repr. A. Ghidigia Quintavalle, Tesori nascosti della Galleria di Parma, Parma, 1968, no. 55, fig. 32). A small painting of the Ultima Cena in the Viezzoli collection in Genoa differs considerably from the two versions in Parma, and its fragile, mannered forms suggest an earlier date (repr. Maestri della pittura del Seicento emiliano, exhibition catalogue, Bologna, 1959, no. 104).
ELISABETTA SIRANI
Bologna 1638—Bologna 1665

352. The Finding of Moses

Brush and brown wash, heightened with white, over black chalk, on
gray-blue paper. 49.9 x 33.1 cm. Framing lines in black chalk.
Lined.


BIBLIOGRAPHY: Stampfl and Bean, 1967, no. 130, repr.; Roli,
1969, p. 38, no. 49, repr.

Purchase, 1962, Rogers Fund
62.21

GIOVAN GIOSEFFO DAL SOLE
Bologna 1654—Bologna 1719

353. Christ and the Canaanite Woman

Brown and cream oil paint, on a sheet imprinted with a Latin text.
37.5 x 26.4 cm. Lined.

Inscribed in pencil at lower margin of old mount, Giov Gios dal Sole
1654-1719.

PROVENANCE: Purchased in Zurich in 1965.

BIBLIOGRAPHY: M. Gregori, in Kunst des Barock in der Tsckana,
Munich, 1976, p. 381, fig. 26; Sammlung Schloss Fachsenfeld, 1978,
mentioned under no. 41.

Purchase, 1965, Rogers Fund
65.128

Dal Sot often used printed pages as supports for his oil
sketches, and when these were fresh the printing was,
presumably, almost entirely masked by the pigment.
The letters seem to have “bled through” in the course of
time. Other examples by Dal Sot of this practice are at
Windsor Castle and the Louvre (see Kurz, 1955, pp.
100–101), in the Uffizi (Johnston, 1973, pp. 91–92), the
Koenig-Fachsenfeld collection (Sammlung Schloss Fachsen-
feld, 1978, no. 36, repr.), and in the Pinacoteca Nazionale,
Bologna (The Finding of Moses, no. 1837). A stylistic-
similar oil sketch on a printed page is in the Kunsthalle,
Hamburg (inv. 21175). It represents a saint in ecstasy supported by an angel and has an old attribu-
tion to G. G. dal Sot’s pupil Antonio Consetti (Modena
1686–1766).

The subject here has been described as Christ and the
Adulteress, but Dr. Christel Thiem is no doubt right in
suggesting that the scene represents the Canaanite woman imploring Jesus to exorcize her daughter (Mark
7:24–30). The figures of Christ, with his left arm
dramatically extended, and of the kneeling Canaanite are
strikingly similar in pose to those in an oil sketch in the
Koenig-Fachsenfeld collection (repr. Sammlung Schloss
Fachsenfeld, 1978, no. 41). This sketch is traditionally
and very plausibly attributed to Dal Sot’s master,
Lorenzo Pasinelli, but Christel Thiem has proposed an
alternative—and not very convincing—attrtribution to
Felice Torelli (Verona 1667-Bologna 1748).

Mina Gregori suggests that Dal Sot’s composition
may have inspired a painting of the same subject by
354. **Standing Countryman Holding a Staff**

Red chalk. 20.1 x 21.0 cm. Repaired tear at upper right. Lined.

Inscribed in pen and brown ink on a piece of paper formerly attached to old mount, *A. di 27 Sottim 1672 / è di Giov. Jospe filio di M° Antonio M° dal Sole d° Il Monchino / da li Passi...è un gar- zone...sosia d'un contadino a terra di me / Alest Fava.*

**PROVENANCE:** Alessandro Fava, Bologna; purchased in London in 1962.

**BIBLIOGRAPHY:** Roli, 1969, p. 45, no. 59, repr. (with previous bibliography).

Purchase, 1962, Rogers Fund 62.132.5

Alessandro Fava’s inscription on the old mount is dated September 1672; thus the drawing is quite an early work by Dal Sole. The model is said to have a striking likeness to a peasant on one of Fava’s estates.

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**FRANCESCO SOLIMENA**

Canale di Serino 1657 – Barra 1747

355. **The Prophetess Deborah Ordering Barak to Take Arms against Sisera**

Brush and black ink, gray wash, over black chalk. Small black chalk sketch of a nude male figure on verso. 37.9 x 30.3 cm. Horizontal crease near upper margin.

Numbered in brush and gray wash at lower right, 8; in pen and brown ink on verso, 6 [7] 8.

**PROVENANCE:** Purchased in London in 1963.
Study for a painting by Solimena executed in Naples during the vice-regency of Alois Raimund von Harrach, which extended from 1728 to 1733, and now in the Harrach palace in Vienna (repr. Bologna, 1958, pl. 175). A drawing in the Uffizi (6746 Santarelli; repr. Bologna, 1958, pl. 174), less pictorial and more calligraphic in character, is closer to the picture, and Walter Vitzthum pointed out that the two drawings represent the extreme poles of Solimena's stylistic gamut as a draughtsman. His technique is extraordinarily loose and free in his first sketches, while his finished drawings are elegantly elaborated.
FRANCESCO SOLIMENA

356. The Triumph of David

Black chalk. Design for a door or window frame on verso. 16.2 x 22.2 cm. Horizontal crease above center.

Numbered in pen and brown ink at lower left, 31; at lower right, 282 [?].


Purchase, 1976, Harry G. Sperling Fund 1976.236

De Dominici records a Triumph of David “che entra glorio a Cavallo con la testa di Golia,” painted by Solimena and given to King Philip V of Spain (De Dominici, 1742, III, p. 593). Such a painting cannot presently be traced in Spain, but a version of the subject, corresponding in many ways to the drawn composition, was in the A. Geri sale, Settignano, April 25–May 2, 1930, no. 31, repr., mistakenly described as “Incontro di Salomone con la Regina di Saba.”

357. Allegorical Figure of Study

Pen and brown ink, gray wash, over black chalk. 14.5 x 19.7 cm. Spots of blue and red pigment at right; all four corners cut away. Lined.

PROVENANCE: Prof. John Isaacs; sale, London, Sotheby’s, January 28, 1965, part of no. 162, as Italian school, seventeenth century; purchased in London in 1965.

Purchase, 1965, Rogers Fund 65.66.11

This drawing, certainly very close in style to Solimena if not by the master himself, was formerly described as a representation of John the Evangelist. Lawrence Turčić has supplied the correct identification. The figure is Studio with his attributes: a book, a lamp, and a cock.

358. The Continence of Scipio

Pen and brown ink, gray wash, over black chalk. 42.0 x 56.6 cm. Upper left corner made up. Lined.


BIBLIOGRAPHY: Bean, 1972, no. 51.
The Continence of Scipio is also the subject of a Solimena-esque black chalk drawing in the Royal Museum of Fine Arts, Copenhagen ("Collection de Solimène," II, 17; Gernsheim photo no. 73750). There are differences between the two composition studies; for example, in the Copenhagen version the fiancée kneels, and the repoussoir figure in the right foreground holding a vase is omitted. No painting is known, but the frieze-like grouping of the massive figures is very similar to that in the Dido Receiving Aeneas in the National Gallery, London (no. 6397), which also includes a very similar half-figure in the foreground. The London picture is generally dated in the 1720s.

De Domenici does not mention the Continence of Scipio as a subject treated by Solimena in a painting, and the hopes elicited by an etching of this subject by Karl Mathias Ernst (1758-1830) entitled "La Continence de Scipion l'Africain, d'après le tableau original de Fr. Solimène qui se trouve dans la Galerie Royale de Munich [sic]" prove to be illusory. The etching reproduces a composition by Sebastiano Ricci, the best version of which is in the English Royal Collection (repr. Daniels, 1976, pl. 111). The painting engraved by Ernst is no longer in the Bavarian State Collections.
FRANCESCO SOLIMENA, attributed to

359. Draped Female Figure Reclining by a Globe, and a Study of Her Head

Black chalk, heightened with white, on brownish paper. 29.3 x 37.8 cm. Upper margin irregular and made up; the head study at upper left may have been originally attached to the upper margin at right, then pasted to the present sheet. Lined.

Inscribed on the Mariette mount within a cartouche, FRANCISCUS SOLIMENA.

PROVENANCE: Pierre-Jean Mariette (Lugt 2097); not identifiable in catalogue of 1775-1776 Mariette sale; purchased in London in 1970.

Purchase, 1970, Rogers Fund 1970.242.1

This drawing appears at first glance to be the work of a French artist of the seventeenth century, very close to Simon Vouet. It is included here with the attribution to Solimena that was supplied by P.-J. Mariette, who knew Neapolitan drawings remarkably well, and had a particular penchant for the elegant draughtsmanship of Solimena. It is to be hoped that the illustration of this drawing may elicit a new attribution or a confirmation of Mariette’s identification.

TANZIO DA VARALLO (Antonio d’Enrico)

Riale di Alagna ca. 1580—Novara? 1635

360. Priest with Upraised Arms Wearing a Two-Horned Tiara

Red chalk on red-washed paper. 21.7 x 12.9 cm. Several brown stains.


Bequest of Walter C. Baker, 1972 1972.118.17

Claus Virch reported that the correct attribution to Tanziö is due to Janos Scholz; the drawing had formerly been ascribed to the young Watteau.
361. The Triumph of Galatea

Pen and brown ink, over black chalk, on blue paper. Squared in black chalk. 27.1 x 37.9 cm. Brown stains at lower left and right; repaired loss at upper left.


Purchase, 1968, Rogers Fund
68.54-5

Composition study for Testa’s painting the Triumph of Galatea, formerly in the Galleria Civica at Lucca (repr. L’Arte, XXIV, 1921, p. 14, fig. 5). There are a number of variations between drawing and painting.

362. The Presentation of the Virgin in the Temple
VERS. Another Design for the Same Composition

Pen and brown ink, brown wash, on beige paper (recto); pen and brown ink (verso). 36.7 x 26.2 cm. Repaired losses at lower left.

Inscribed in pen and brown ink at lower left of recto, P Testa; at upper left of verso in the artist's hand, più sic; at upper margin of verso in another hand, Orig' di Pietro Testa. Il dipinto è in Roma nella Chiesa dei Lucchesi.

PROVENANCE: Thomas Hudson (Lugt 2432); Uvedale Price (Lugt 2048); Price sale, London, Sotheby’s, May 3-4, 1854, no. 240, as Testa, "The Saviour received at the Gates of the Temple"; Major S. V. Christie-Miller, Clarendon Park, Salisbury; purchased in London in 1971.
PIETRO TESTA (NO. 362)

BIBLIOGRAPHY: Bean, 1972, no. 52; H. Brigstoke, Paragone, XXVII, 321, 1976, pp. 21-22, pl. 41 (recto), pl. 42 (verso).

Purchase, 1971, Rogers Fund
1971.241

As the old inscription on the verso correctly suggests, both the recto and the verso offer composition designs for the *Presentation of the Virgin in the Temple*, Testa's most important altarpiece, painted for the church of S. Croce dei Lucchesi, Rome, and now in the Hermi-
tage, Leningrad (repr. Paragone, XXVII, 321, 1976, fig. 39). Both designs differ in detail from the painting, but the drawing on the verso comes closer to, and is in the same direction as, the composition of the altarpiece. Before the rediscovery of this double-faced sheet, Ann Sutherland Harris had identified two drawings in the Teyler Museum at Haarlem as studies for the Leningrad picture (D31 and D32, the former repr. Paragone, XVIII, 213, 1967, fig. 57b; the latter repr. Paragone, XXVII, 321, 1976, fig. 40).
PIETRO TESTA

363. The Virgin Lamenting over the Dead Christ

Pen and brown ink, on beige paper. 32.5 x 23.0 cm. Lined.

Numbered in pen and dark brown ink at lower right, 30; inscribed in pencil on reverse of old mount, Pietro Testa.


Purchase, 1964, Rogers Fund 64.38.2

364. Standing Male Figure Supporting a Shield

Pen and brown ink, over a little black chalk, on beige paper. 23.5 x 14.5 cm. Lower margin irregular and made up. Lined.

Inscribed in pen and brown ink in the artist’s hand at right margin center, piu... / +I; in another hand at lower margin, Pietro Testa.

PROVENANCE: Richard Cosway (Lugt 628); E. A. Wrangham (according to Sotheby’s); sale, London, Sotheby’s, July 8, 1964, no. 18; purchased in London in 1964.


Purchase, 1964, Rogers Fund 64.201

In the British Museum there is another study for the same youthful standing male figure wearing armored shoulder plates; there the band across the shield bears the motto [LIBERTAS (1946-7-13-810). This figure appears standing at the right in a composition representing the Virgin enthroned and attended by saints, which is studied in a drawing at the Teyler Museum, Haarlem (D28; repr. Van Regeren Altena, 1966, fig. 107), and in another at Darmstadt (AE 1746; repr. Stift und Feder, 1928, no. 16). The inscription Libertas, motto of Testa’s native Lucca, also appears on the shield held by the same standing male figure in the Haarlem composition.
sketch. Elizabeth Cropper suggests that this figure is St. Martin of Tours, to whom the cathedral in Lucca is dedicated. The presence of a panther in the foreground of both the Darmstadt and Haarlem composition studies is another local reference, for this animal is emblematic of Lucca. No painting by Testa that can be associated with these four drawings is recorded.

365. Nude Youth Running  
VERSOS. Standing Draped Old Man  
with Left Hand Upraised

Black chalk on gray paper. 34.5 x 23.0 cm.

Inscribed in pen and brown ink at lower right on recto, Pietro Testa; on verso at lower left, Testa.


BIBLIOGRAPHY: A. S. Harris, Paragone, XVIII, 213, 1967, p. 52, note 27, pl. 49 (recto), pl. 50 (verso).

Purchase, 1965, Rogers Fund 65.131.8

Ann Sutherland Harris has pointed out that both the running youth on the recto of this sheet and the standing old man on the verso correspond (in reverse, of course) to figures just right of center in Testa’s etching The Death of Sinorix, and that these chalk figure studies were no doubt made in preparation for the print (Bartsch, XX, p. 220, no. 19). Composition studies for the etching are preserved in the Kupferstichkabinett, West Berlin, in the British Museum, London, in the Pierpont Morgan Library, New York, and in the National Museum, Stockholm (see Stampfie and Bean, 1967, under no. 84).
PIETRO TESTA

366. Allegory of Penance and Death

Pen and brown ink, over a little black chalk. 13.6 x 35.7 cm.

Inscribed in pen and brown ink at top center in the artist’s hand, *qui un tantino di carnevole.*

PROVENANCE: Richard Cosway (Lugt 629); C. R. Rudolf, London (according to vendor); purchased in London in 1973.

Purchase, 1973, Rogers Fund 1973.117

In the right foreground a priest goes about the Ash Wednesday ceremony of the imposition of ashes, while belated carnival revellers are seen in the background. At left, Death, gesticulating toward a common grave, underlines the mortality of human flesh.

ALESSANDRO TIARINI

Bologna 1577 – Bologna 1668

368. Travelers on a Road

Pen and brown ink, brown wash, over a little black chalk. 18.6 x 12.7 cm. Lined.

Inscribed in pen and brown ink at lower margin of old mount, *Antitale Caravati.*


Purchase, 1967, Rogers Fund 67.95.5

The sharp-nosed facial types and the wiry pen contour lines seem characteristic of Tiarini.

367. A Seated Female Figure

*Surrounded by Nude Infants*

Pen and brown ink, some black ink, gray wash, on brownish paper. 18.5 x 25.7 cm. A number of repaired losses. Lined.

Illegible and partly effaced inscription in pen and brown ink, in the artist’s hand, at lower margin beginning, *la carità . . . .

PROVENANCE: Sir Robert Mond (Lugt Supp. 2813a); purchased in London in 1959; transferred from the Department of Prints, 1977.

BIBLIOGRAPHY: Bornien and Wittkower, 1937, p. 61, no. 248, pl. XLIII; Stampfle and Bean, 1967, under no. 83.

Purchase, 1959, The Elisha Whittelsey Fund 1977.314

Study for Testa’s etching usually called *Charity* (Bartsch, XX, p. 222, no. 27). The composition is reversed in the etching, and there are slight variations. An impression of this rare print is preserved in the Metropolitan Museum. Testa also engraver a similar but larger and vertically composed *Charity* (Bartsch, XX, p. 223, no. 28), a preparatory drawing for which is in the Pierpont Morgan Library (repr. Stampfle and Bean, 1967, no. 83).
369. Allegory of the Trinitarian Order

Pen and brown ink, brown wash, over red chalk. Squared in red chalk. Arched framing lines above in pen and brown ink. 20.7 x 16.6 cm.

Inscribed in pencil on verso, Tiarini.

PROVENANCE: Lionel Lucas (Lugt Supp. 17338); Claude Lucas; Lucas sale, London, Christie's, December 9, 1949, part of no. 102; purchased in London in 1961.

Purchase, 1961, Rogers Fund 61.130.17

In the right foreground stand two members of the Order of the Most Holy Trinity for the Redemption of Captives (identifiable by the cross on the long scapular) negotiating with a turbaned oriental for the release of Christian prisoners. The group on the altar in the middle ground, an angel in glory wearing the Trinitarian habit and flanked by kneeling captives, refers to the vision of St. John of Matha, one of the founders of the Trinitarian order (for this subject see a drawing by Calandrucci, No. 74 of this inventory). The relief on the altar, representing two religious kneeling before a stag with a cross on its breast, is a reference to a vision of St. Felix of Valois, reputedly the co-founder of the order. Above, the Holy Trinity crowns the Blessed Virgin who, as Our Lady of Good Remedy, is principal patroness of the Trinitarians. The female saints kneeling on clouds at left and right are not identified by attributes.

370. Seated Male Nude Facing Right

Red chalk on beige paper. 29.2 x 18.4 cm. Vertical tear repaired at center, and horizontal tear repaired at upper left. Lined.

Inscribed in pen and brown ink at lower margin, Originale del Tiarini [the lower part of the last word cut off]; in pencil on reverse of old mount, Marquis of Aberdeen Collection.

PROVENANCE: Marquess of Aberdeen (according to inscription on old mount); purchased in New York in 1961.

Purchase, 1961, The Elisha Whittelsey Fund 61.215.2
ALESSANDRO TIARINI

371. Head of a Young Woman Wearing a Turban

Red chalk, a little black and white chalk, on blue paper. 26.4 x 18.6 cm. Small loss at upper right margin. Lined.

Inscribed in pen and brown ink on reverse of old mount, Alessandro Tiarini.

PROVENANCE: Robert Udny (Lugt 2248, stamped in gold on old mount); Sir Thomas Lawrence (Lugt 2445); purchased in London in 1966.

Purchase, 1966, Rogers Fund 66.56.2

The traditional attribution is confirmed by comparison with a group of black chalk head studies by Tiarini in the Louvre, in which the features are indicated in much the same fashion as here (inv. 9045 a-d from Mariette’s collection). Lawrence Turčič points out that a black chalk head of a youth in a turban in the Royal Collection at Windsor Castle could be added to this group because of the strong similarity of facial indications (Kurz, 1955, no. 725, as anonymous Bolognese).

FLAMINIO TORRI

Bologna 1621 – Modena 1661

372. The Virgin Appearing to St. Jerome Verso. Head of a Young Woman with Braided Hair

Red chalk on brownish paper. 39.9 x 14.0 cm.

PROVENANCE: A.-P.-E. Gasc (Lugt 1131); Charles Gasc (Lugt 544); Sir Robert Mond (Lugt Supp. 2813a); purchased in New York in 1960.


Purchase, 1960, Rogers Fund 61.3

Preparatory study for the left half of a painting by Torri representing the Virgin and Child with the Baptist, Sts. Jerome, Charles Borromeo, and Nicholas of Tolentino, formerly in the church of the Carità at Bologna (Malvasia, 1686, p. 139, lines 8 ff.). Kurz reproduced a bozzetto or smaller version of the composition in the Galleria Estense, Modena; in this painting Carlo Borromeo stands at the left and Jerome is seated at the center. A red chalk study for the Virgin and Child who appear at the top of the composition is in the Koenig-Fachsenfeld collection (repr. Unbekannte Handzeichnungen alter Meister, 15.-18. Jahrhundert, Sammlung Freiherr Koenig-Fachsenfeld, exhibition catalogue, Staatsgalerie, Stuttgart, 1967, no. 51); this appears to be superior in quality to an almost identical drawing at Windsor published by Kurz.

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FLAMINIO TORRI
ALESSANDRO TURCHI
Verona 1578—Rome 1649

373. Allegory of the Immaculate Conception with the Fall of Man

Pen and brown ink, brown wash, over a little black chalk. 53.9 x 29.2 cm. Lined.


BIBLIOGRAPHY: E. Schleier, Master Drawings, IX, 2, 1971, p. 150, no. 16b (with previous bibliography); Bean, 1972, no. 55.

Purchase, 1971, Rogers Fund 1971.64.2

COSIMO ULIVELLI
Florence 1625—Florence 1704

374. Truth Removing Blinders from the Eyes of Ignorance

Red chalk and red wash, heightened with a little white, on beige paper. Red chalk designs for frames on verso. 26.0 x 22.9 cm.

Inscribed in red chalk at lower left, M. Cornelius f: in pen and brown ink on verso, Ulivelli.


Bequest of Harry G. Sperling, 1975 1975.131.54

J. Patrick Cooney has pointed out that the composition here derives from the ceiling fresco representing La società della mente umana illuminata dalla Verità, painted by Ulivelli’s master, Volterrano, in the Palazzo della Gherardesca, Florence, in the early 1650s, when Ulivelli was probably working in his teacher’s studio.
COSSIMO ULIVELLI

375. Martyrdom of Two Female Saints

Brush and gray wash, heightened with white gouache, over black chalk, on beige paper. 41.6 x 25.7 cm. Lined.

Inscribed in pen and brown ink at lower margin of old mount, Cosimo Ulivelli; on reverse of old mount in Jonathan Richardson, Jr.'s, hand, Cosimo Ulivelli, born in Florence, about 1622, was Disciple of Baldassare Franceschini, the Volterrano, and both left innumerable Fine Works in the Churches, Convents, Palaces and Private Houses of his native city, and elsewhere. Orlandi.

PROVENANCE: Jonathan Richardson, Jr. (Lugt 2170 and 2997b); purchased in New York in 1962.


Purchase, 1962, Rogers Fund 62.61

OTTAIO VANNINI

Florence 1585 – Florence 1643

376. Half-Figure of a Male Nude with Arms behind Back

Red chalk on beige paper. 32.9 x 27.4 cm. A few brown stains at lower left; upper left and right corners replaced.

Inscribed in pen and brown ink on old mount, Di Ottavio Vannini.


Purchase, 1967, Rogers Fund 67.195
ANONYMOUS TUSCAN (?) ARTIST,
first half of the 17th century

377. The Swearing In of a Knight of
the Tuscan Order of St. Stephen ?

Pen and brown ink, brown wash, over red and black chalk. Squared in
black chalk. 31.9 x 25.3 cm. Arched top. Lined.

Inscribed in pen and brown ink at lower margin, Domenich.®


Purchase, 1964, Rogers Fund
64.180.3

The draughtsmanship here seems distinctively Tuscan,
but the artist responsible for this charming narrative
scene has yet to be identified.
ANONYMOUS ROMAN (?) ARTIST, 
end of the 17th century

378. Study for a Ceiling Decoration: 
Coronation of the Virgin

Red chalk, brush and brown wash, heightened with white, on brownish paper. Red chalk study of a female head on verso. 43.9 x 37.2 cm. Vertical and horizontal creases at center; a number of water stains.

Inscribed in pencil at lower left, Cat. 104 (?); on verso, Ciroferri.

PROVENANCE: Don Sebastián Gabriel de Borbón y Braganza (1811-1875); Don Pedro Alcántara de Borbón y Borbón, Duke of Dúrcal (1862-1892); Dúrcal sale, New York, American Art Galleries, April 10, 1889, no. 250, as Ciro Ferri; Henry Walters.

Gift of Henry Walters, 1917
17.236.4

This ceiling design figured in the Dúrcal sale under the name of Ciro Ferri, an attribution based on an oldish inscription on the reverse of the sheet. Ferri’s name can be excluded. The artist, still to be identified, must have been someone strongly influenced by the example of Gaulli.
Addendum

PIETRO DA CORTONA

142* The Virgin and Child with St. Martina

Pen and brown ink, brown wash, over black chalk. 24.5 x 31.5 cm. Spots of red wash at upper left.

Inscribed in pen and brown ink at lower right, n... and P. de Corno... (rest of inscriptions cut off).

PROVENANCE: Benjamin Sonnenberg, New York.

BIBLIOGRAPHY: Stampaflé and Bean, 1967, no. 65, repr. (with previous bibliography).

Bequest of Benjamin Sonnenberg, 1978

St. Martina receives from the Infant Jesus the palm branch of martyrdom, and in her left hand she holds the long, curved, two-pronged fork which is said to have been one of the instruments of her martyrdom. Cortona often painted this devotional subject and the drawing comes closest to a small painting belonging to Mr. and Mrs. Harold M. Landon in New York that has often been exhibited at the Metropolitan Museum (G. Briganti, Pietro da Cortona, Florence, 1962, p. 242, no. 103).
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