

Italian Renaissance Drawings from Museum Boijmans Van Beuningen

12 October 2024 – 12 January 2025
Frits Lugt Collection, Fondation Custodia
121 rue de Lille
Paris VII

The fifteenth century in Italy was characterized by the rediscovery of classical culture in literature, art and architecture, combined with a renewed interest in nature and the sciences. This ‘Renaissance’ is considered here in broadly chronological terms and includes the sixteenth century. The Italian peninsula was not yet unified at the time: it consisted of a mosaic of territories such as the Republics of Venice and Florence, papal Rome and the ducal courts of Mantua and Ferrara. This geopolitical reality was reflected in the formation of regional artistic traditions. There also was, however, meaningful exchange between regional schools thanks to the circulation of artists and their work and the spread of new practices.

During the Renaissance, the practice of drawing developed greatly and became a central feature of Italian workshops. It became the favoured means of recording compositions and studying figures, before the finished work was realized. The functions and techniques of drawing were established during the fifteenth century and persisted until the end of the modern period. In the first decades of the sixteenth century, the major works produced in Rome by Michelangelo and Raphael constituted the climax of Renaissance artistic creation and made a profound impression on several generations of artists. The so-called Mannerists responded to these influences in diverse ways, according to their own sensibilities. At the end of the century, in the context of the Counter-Reformation, a new generation in its turn found formal solutions that were to lead to the Baroque and Classicism.

The wealth of the graphic collection of Museum Boijmans Van Beuningen in Rotterdam offers a comprehensive overview of the artistic ideas prevalent in the Renaissance in Italy. Containing around 800 Italian Renaissance drawings, it spans the late fourteenth to the early seventeenth centuries. The collection is best known for its almost 400 drawings by the Florentine friar Fra Bartolommeo, originally kept together in two albums. The collection also contains one of only two drawings by the Renaissance polymath Leonardo da Vinci in Dutch collections, and the only drawing that survives by the Venetian painter Giorgione.

Italian drawings were included in the original bequest of Frans Boijmans to the city of Rotterdam in 1847, but most of these drawings perished in a fire in 1864 in the museum’s first building. A few sheets came with the bequest of Adriaan Domela Nieuwenhuis in 1923, but it was the arrival on loan of the collection of the German-born banker Franz Koenigs (1881-1941) in 1935 which truly transformed the quality of the Italian drawings in Rotterdam. Koenigs’s collection was bought and donated to the museum in 1940 by the businessman Daniël George van Beuningen. The vast majority of the works in this exhibition come from Koenigs’s collection.

Koenigs assembled his superb collection in the space of just a decade. He bought drawings at auction in cities across Europe, making use of an extensive network of personal contacts which included Frits Lugt, another major collector of the time. Koenigs’s taste has shaped the character of the collection. He admired many drawings from the earliest beginnings of the Renaissance in Italy, and had a fondness for Venetian artists, especially the expressive, modern-looking draughtsmanship of Jacopo Tintoretto.

I – The Rapid Development of Italian Drawing

In the first half of the fifteenth century, Italian drawing made the artistic transition from the waning of the Middle Ages to the first stirrings of the Renaissance. During this period, artists divested themselves progressively of their status as artisans. New workshop practices co-existed for a time with certain persistent medieval habits. Amongst the latter, model books were still in use – assemblages of pictorial motifs which were studied and repeated by the master and his apprentices. These albums were handed down to the next generation in order to ensure the continuity of the workshop's production, as illustrated here in the works of Pisanello, Benozzo Gozzoli or the so-called Koenigs Drawing Book.

At the same time, a growing preoccupation with the faithful imitation of nature can be observed. To meet the challenge of a more realistic representation of the human body, artists developed new techniques and methods of working and these made a serious impact on the practice of drawing. A greater diversity of graphic media emerged to compete with metalpoint or pen and ink. In some studios, particularly in Florence, artists such as Filippino Lippi favoured the study of the model from life. As was typical of the Renaissance, the fascination with antiquity and the more or less direct evocation of its models are palpable in the majority of drawings. All these experiments conducted by the first generations climaxed in the appearance of one of the major figures of the period, Leonardo da Vinci.

1 – Attributed to Niccolò di Pietro Gerini

Active in Florence c. 1368 – 1415

Three Studies of Crucifixion Scenes and Study of a Standing Figure, c. 1400-15

Pen and ink, wash, on pink prepared paper. – 247 × 174 mm

Inv. I 190

This drawing presents four studies, three of which are related to a Crucifixion. At the foot of the cross, Mary wipes away her tears and John looks up at the heavens. In the left-hand study two saints have been added: Paul, with his sword, and another saint of whom only the halo is visible. On the *verso* of this sheet can be seen the martyrdom of Saint Matthew, who was killed while kneeling at the altar by a fatal blow from the sword of an envoy of King Hirtacus. This drawing is related to the fresco by Gerini in the church of San Francesco in Prato, near Florence. The quality of the execution of the drawing and the differences with the fresco suggest that it was executed by Gerini himself. But, as with many artists of the early Renaissance, his graphic style remains little-known.

2 – Parri Spinelli (Guasparri di Spinello di Luca)

Arezzo c. 1387 – 1453 Arezzo

Study for a Dormition of the Virgin, c. 1430-50

Pen and ink. – 174 × 163 mm

Inv. I 328

The drawings of Parri Spinelli are characterized by the presence of extremely elaborate drapery, falling in cascades, following the medieval fashion. Although this effect is somewhat different here, Parri Spinelli's slightly schematic manner, particularly in the drawing of the figures and faces, is easily recognizable. The architectural sketch on the *verso* and the type of paper used can also be linked to the twenty-seven surviving drawings by Spinelli – a large number for an early fifteenth-century Tuscan artist. The Virgin is on her deathbed, surrounded by the prophets, while her soul is being received in heaven. No painting of the Dormition by Spinelli is known. The theme was frequently represented during the fifteenth century, but was supplanted in sixteenth-century Italy by paintings of the Assumption.

3 – Workshop of Pisanello (Antonio di Puccio Pisano)

Pisa c. 1395 – 1455 Rome

Copies after the Antique: Head of a Wind God, a Lion's Head and Studies of Feet (recto); *A Pietà, with Popes Clement and Anacletus* (verso), c. 1431-38

Metalpoint, pen and ink, wash (*recto*); pen and ink, wash (*verso*), on white prepared parchment (*recto*).
– 179 × 128 mm

Inv. I 521

This drawing is one of five sheets in the Rotterdam collection that were part of what is known as a *taccuino di viaggio* (travel sketchbook). The book of drawings, now dismembered, was given by Gentile da Fabriano to Pisanello, the painter and medallist from Verona who worked for the courts of Mantua, Ferrara and Naples. Drawings were made in the book by Pisanello and members of his workshop during and after his stay in Rome in 1431-32. It is a typical example of the books of models which circulated in artists' workshops in the early Renaissance; these contained copies drawn from classical and Gothic models, as well as studies of figures, religious subjects, animals and ships. The subjects were used by Pisanello or his assistants in their paintings, thus fostering their circulation.

4 – Pisanello (Antonio di Puccio Pisano)

Pisa c. 1395 – 1455 Rome

Four Studies of a Female Nude, an Annunciation and Two Studies of Women Swimming, c. 1431-32

Pen and ink, on parchment. – 223 × 167 mm

Inv. I 520

This sheet, which belonged to the *taccuino di viaggio* by Pisanello (see no. 3) is considered to be one of the most important drawings of the early Renaissance. Indeed, apart from the subjects taken from existing models – in this case the Virgin Mary and the Angel of the Annunciation – it presents us with studies drawn with a freer hand. The six female figures certainly belong among the earliest studies made from a live female model. The anatomical observation and its delicate rendering by Pisanello are remarkable. The context of the creation of these drawings, perhaps during a session in a bath house or in the open air, remains uncertain. The figures seem also to have emerged, at least partially, from the artist's own imagination, evidently nurtured on the influence of classical statuary.

5 – Pisanello (Antonio di Puccio Pisano)

Pisa c. 1395 – 1455 Rome

Tabernacle with the Study of Saint Jerome, c. 1431-38

Metalpoint, pen and ink, on parchment. – 249 × 163 mm

Inv. I 526

On this sheet from Pisanello's *taccuino di viaggio* (see no. 3), Pisanello drew some complex, detailed Gothic architecture, housing an altar and shelves with books. The frontispiece of a *Bible moralisée* suggests that it depicts Saint Jerome's study with the saint seated at his lectern. Made for Philip II the Bold, Duke of Burgundy, the Bible is linked to the workshop of the Limburg brothers. Pisanello's drawings were probably executed from their preliminary studies (now lost) for the frontispiece. The separation of the two elements in the composition – the architecture and the figure, represented on another sheet of the *taccuino* – must have permitted the artist to re-use them with greater ease. Pisanello's interest in this visual source illustrates the ideas and subjects shared by France and Italy at this period.

6 – Attributed to Pisanello (Antonio di Puccio Pisano)

Pisa c. 1395 – 1455 Rome

The Preaching of Saint Bartholomew, c. 1433-48

Pen and ink. – 242 × 196 mm

Inv. I 518

Saint Bartholomew, recognizable by the flayed skin worn over his shoulder, is preaching to a crowd that is part-attentive, part-horrified. The drawing corresponds very closely to the illustration in a martyrology manuscript (Fondazione Giorgio Cini, Venice), but the architectural background against which the scene takes place is omitted. Rather than being a copy of this illustration, it is possible that the drawing was modelled on a common prototype: the cycle of frescoes in the oratory of the church of the Battuti Neri in Ferrara, now lost. Between the years 1433 and 1448, Pisanello visited Ferrara several times to work for the Este family. It is highly likely that, during one of his visits, he made drawings from the frescoes to enrich his own repertory.

7 – Pisanello (Antonio di Puccio Pisano)

Pisa c. 1395 – 1455 Rome

Design for an Arch for Alfonso I of Aragon, King of Naples, c. 1448-50

Black chalk, pen and ink, wash. – 312 × 161 mm

Inv. I 527

When he arrived in Naples in 1448, Pisanello worked mainly for the court of Aragon. This drawing is a plan for a triumphal arch dedicated to King Alfonso I, whose portrait on horseback is visible at the centre. He is also represented in the coats of arms and heraldic devices dotted about the sheet. The drawing has frequently been linked to the huge structure in white marble at the entrance to the Castel Nuovo in Naples. This grand portal differs, however, from the drawing. The drawing may have been conceived originally as a temporary stage arch, painted in *trompe-l'œil*, on the occasion of a royal wedding, its life extended in the present form. The architectural elements in the drawing, taken from the medieval Gothic repertoire, were replaced in Castel Nuovo by a deliberately more classicizing architecture. Inspired by antique models, it appealed to Renaissance taste in a more contemporary fashion.

8 – Circle of Pisanello (Antonio di Puccio Pisano)

Pisa c. 1395 – 1455 Rome

Two Studies of Stags, c. 1440-60

Pen and ink, on parchment. – 134 × 189 mm

Inv. I 186

This drawing belongs to a group of animal studies copied and repeated by various artists active in Modena and Ferrara; some of these artists had worked in Pisanello's workshop. They present strong links with the animals represented in the *Codex Vallardi*, a book of models drawn by Pisanello and his workshop (Musée du Louvre, Paris). Some of them can also be found in the Bible of Borso d'Este, created in Modena between 1455 and 1461. The parallel horizontal lines, drawn with a stylus, are typical of sheets from an illuminator's workshop: they served as a guide for calligraphy. The principal illuminator for the Bible of Borso d'Este was Taddeo Crivelli, a painter who originated from Ferrara. Nevertheless, the style of this drawing does not make it possible to attribute it to him with certainty.

9 and 10 – Benozzo Gozzoli (Benozzo di Lese)

Florence c. 1420 – 1497 Pistoia

Study of a Male Nude Holding a Stick and Wearing a Hat with Three Feathers, c. 1450-60

Pen and ink, wash, heightened with white and red, on red prepared paper. – 170 × 65 mm

Inv. MB 976

Study of a Male Nude Holding a Stick, c. 1450-60

Pen and ink, wash, heightened with white and red, on red prepared paper. – 170 × 65 mm

Inv. MB 977

These two sheets by Benozzo Gozzoli are very close in subject as well as in technique. The use of paper covered with a brightly coloured ground is typical of the early Renaissance. The strange feathered headdress of one of the figures could indicate a commission linked to the Medici family; similar headdresses are worn by the horsemen in a large cycle of frescoes painted by Gozzoli in the Cappella dei Magi in the Palazzo Medici-Riccardi in Florence (1459-63). Reflecting the magnificence of the Medici family, these paintings were an important vehicle for the public image of this powerful Florentine family. None of the painted figures corresponds exactly to these drawings, but it is worth considering whether these studies could have played a role in the preparatory work for the frescoes.

11 – Workshop of Benozzo Gozzoli (Benozzo di Lese)

Florence c. 1420 – 1497 Pistoia

The Gozzoli Album, c. 1450-60

Silverpoint, pen, brush and ink, white heightening, on green prepared paper. – 229 × 160 mm (each drawing)

Inv. I 562, folios 5 verso and 6 recto

The current form of this binding is the work of an eighteenth-century collector. On the pages of the album are affixed about twenty drawings from a former model book from the Gozzoli workshop. The subjects drawn on the pages are varied: human figures, anatomical details, animals, ornaments, etc. The drawings were taken from nature or from sources from different historical periods (Antiquity, the Middle Ages, the Renaissance). Some are copies of existing drawings, details from frescoes, or studies of plaster casts, such as the feet represented here. These repeated studies were executed by apprentices as a practice exercise, in order to be able to reproduce the master's models and to commit them to memory. This group gives a very rare insight into the working practices and the organization of workshops in the early Renaissance.

12 to 18 – Attributed to Zanobi Strozzi

Florence 1412 – 1468 Florence

Seven Scenes from The Life of Christ, c. 1450-55

Brush and ink, white (and sometimes orange) bodycolour, on purple prepared parchment. – c. 75 × 60 mm

Inv. I 234 to I 240

These seven miniature drawings belong to a series representing scenes from the life of Christ, consisting originally of a larger number of sheets (two in the Harvard Art Museums, Cambridge, the others lost). The compositions are very similar and appear to be linked to those on the *Armadio degli Argenti* (1451-53), a large wooden chest made to house the silverware of the church of the Santissima Annunziata in Florence. The designs were executed by Fra Angelico and the members of his workshop, including Gozzoli and Zanobi Strozzi, a panel painter and illuminator who was Fra Angelico's close collaborator, and possibly

the author of these drawings. The correspondence with the scenes on the *Armadio* seems to be a derivation rather than a preparatory study. The meticulous execution could indicate that these drawings are based on the painted panels, adapted with another decorative project in mind.

19 – Workshop of Filippino Lippi

Prato 1457 – 1504 Florence

Study of a Seated Youth with a Stick (recto); *Study of a Standing Man* (verso), c. 1475-1500

Metalpoint, heightened with white, on grey prepared paper. – 202 × 150 mm

Inv. I 10

Filippino Lippi was one of the protagonists of the Florentine Renaissance in the second half of the sixteenth century. He produced numerous figure studies executed in metalpoint heightened with white, on brightly coloured prepared paper. These drawings from life models posing in the studio were a regular exercise designed to perfect his mastery of human anatomy and positions of the body; they also provided a means by which he could build up a repertoire of figures to refer to in his painted compositions. They reveal the growing interest shown by artists in the representation of the human form. Although of high quality, this drawing presents neither the fluidity nor the spontaneity that Lippi managed to inject into his studies; it was probably produced by one of the many apprentices in his studio.

20 – Circle of Francesco Squarcione

Padua 1397 – 1468 Padua

Five Standing Nude Warriors and a Beheaded Man, c. 1460-70

Pen and ink, on grey prepared paper. – 189 × 190 mm

Inv. I 181

Squarcione was a painter, sculptor and head of an important workshop in Padua where several artists were trained, including Andrea Mantegna. The strange scene here might be compared with a fresco painted by Mantegna in the Cappella Ovetari in Padua (1448-57). The fresco illustrates the removal of the decapitated body of Saint Christopher, stretched on the ground with a foreshortening effect almost identical to that in our drawing. This does not explain why the soldiers in our drawing are naked. The influence of classical statuary in the stance with hip thrust forward, as well as the anatomy of these figures and the reference to Mantegna imply that this sheet is the outcome of an exercise with no iconographic goal or clearly defined narrative, executed by one of Squarcione's numerous apprentices.

21 – Attributed to Donatello (Donato di Niccolò di Betto Bardi)

Florence c. 1386 – 1466 Florence

Seated Man with an Instrument (an Astrolabe?), c. 1440-60

Pen and ink, on paper prepared with red chalk. – 184 × 138 mm

Inv. I 367

We know of very few drawings that can securely be attributed to the Florentine Donatello, an important Renaissance sculptor. Stylistic analysis of this drawing might lead one to attribute it to him. The circular object held by the man dressed in classical garments could be an astrolabe, one of the principal astronomical instruments of the fifteenth century in Italy. The astrolabe allowed one to tell the time, determine the position of the stars, to predict astronomical events and to establish personal horoscopes. This figure could therefore be an allegory of astronomy or could represent one of its protagonists, such as Ptolemy. The drawing testifies to the interest in science and the development of humanist culture so

characteristic of the Renaissance, particularly in towns such as Padua where the drawing was probably made.

22 – Attributed to Girolamo Mocetto
Murano 1458 – 1531 ?Venice
Personification of the Planet Mercury, c. 1475-1500
Pen and ink. – 196 × 158 mm
Inv. MB 947

This drawing depicts Mercury with his staff, sandals and winged helmet. The globe in his hand and the star that he is standing in front of proclaim him to be the personification of the planet Mercury. This sheet was part of a series illustrating the *Seven Planets* and belongs to a long iconographic tradition originating from illuminated manuscripts. These manuscripts probably provided the visual source for the frescoes painted by Giotto, then Guariento di Arpo, in Padua during the fourteenth century. In these paintings, Mercury in his role as the god of commerce was represented in disguise as a rich merchant. Here, however, his attributes go back to classical mythology, used more frequently in the fifteenth century. Born in Murano, near Venice, Mocetto worked as a painter, engraver and stained-glass maker and was heavily influenced by the art of Mantegna.

23 – Gentile Bellini
Venice 1429 – 1507 Venice
Portrait of Doge Andrea Vendramin, with His Brother Luca and an Unidentified Papal Nuncio, c. 1477-78
Pen, brush and ink, bodycolour and gold, on parchment. – 325 × 232 mm
Inv. I 179

This remarkable sheet, with its brilliant colours and sumptuous decoration is probably an illumination from a precious manuscript. In the foreground to the left, Andrea Vendramin is recognizable by his ermine cloak and his *cornio* (hat) – attributes of the doges, the highest officials in the Venetian Republic. Elected in 1476, Vendramin's coat of arms appears on the rich brocade. Here he is accompanied by his brother Luca and is facing a papal nuncio. Comparison of this drawing with other portraits of Vendramin allows us to appreciate the individuality Gentile Bellini gave to his model's features. This representation in strict profile is a reference to the portraits on classical medallions and corresponds to the conventions of this type of imagery during the Renaissance.

24 – Lazzaro Bastiani
Active in Venice before 1430 – 1512
Study of a Seated Male Saint, c. 1480-88
Pen, brush and ink, wash, heightened with white and pink, on linen. – 183 × 131 mm
Inv. I 475

To judge by the pen and open book, this figure is probably one of the four Evangelists. The technique used here is unusual as it combines pen and brush on a linen support. Lazzaro Bastiani could have made this choice to facilitate his experiments with *chiaroscuro*. His rendering of light and shade and delicate rose-pink highlights presents us with an almost painterly result. This study may be connected with the renovation work on the mosaics in the basilica of Saint Mark in Venice, carried out by Bastiani during the 1480s. None of the mosaics corresponds exactly to the drawing, but the slightly archaic style, particularly in the drapery with its rigid, stylized folds, could be explained by the fact that Bastiani was re-using old cartoons and models for this commission.

25 – Cima da Conegliano (Giovanni Battista Cima)

Conegliano 1459/60 – 1517/18 Conegliano

Study of a Virgin and Child, c. 1490-95

Black chalk, pen, brush and ink, heightened with white, squared for transfer, on blue paper.

– 258 × 161 mm

Inv. I 335

Trained by Giovanni Bellini, Cima da Conegliano was a renowned painter of altarpieces in Venice and the Veneto. This *Virgin and Child* seems to be a preliminary study for the central group of one of these compositions, usually represented on a throne surrounded by saints. The figures are close to those on the altarpiece of the church of San Bartolomeo in Vicenza (1489) and also to the altarpiece executed in about 1495 for San Michele on the island of Murano. But nowhere do they correspond exactly. The drawing reveals the strong influence of Bellini and Mantegna on the work of Cima.

26 – Circle of Andrea Mantegna

Isola di Carturo 1430/31 – 1506 Mantua

Studies of a Head and Other Figures, c. 1479

Pen, brush and ink, wash. – 293 × 193 mm

Inv. MB 945

This astonishing, grotesque head of a man is reminiscent of one of the spectators in Mantegna's *Ecce Homo* (Musée Jacquemart-André, Paris). The two faces are not identical, but the tall headpiece and strong features of this toothless face, with its swollen eyelids, are very similar. The sheet is filled with other sketches of faces which bear no obvious relation. On the *verso* can be seen studies of the Virgin's face, and of the head and foot of a child. Partially visible through the transparency of the paper, these drawings appear to be linked to a painting attributed to Francesco Bonsignori (The National Gallery, London), who joined Mantegna's studio in about 1490. The drawing was therefore probably executed by an artist in Mantegna's entourage, who had access to the master's work.

27 – Circle of Andrea Mantegna

Isola di Carturo 1430/31 – 1506 Mantua

Judith and Her Maid with the Head of Holofernes, c. 1495-1500

Pen, brush and ink, wash, heightened with white. – 339 × 233 mm

Inv. I 488

Judith saved the city of Bethulia from siege by beheading Holofernes, the war-mongering general, handing over the man's head to her serving maid. This work is one of three surviving drawn copies of a lost original by Andrea Mantegna, who approached the subject on numerous occasions. The representation of the servant as a Black woman seems to have been a personal interpretation of the biblical story by Mantegna – she is described as a slave with no reference to her ethnicity. This interpretation coincides with the growing presence of Black enslaved people in Italy in the 1490s, particularly at the court of Isabella d'Este. The monochrome treatment of the pen and ink drawing recalls the grisaille paintings in which Mantegna aimed to imitate classical marble bas reliefs.

28 – Cosmè Tura

Ferrara c. 1430 – 1495 Ferrara

Hercules and the Nemean Lion, c. 1482-84

Black chalk, brush and ink, wash, heightened with white, on ochre prepared paper. – 211 × 150 mm

Inv. I 180

Few drawings by Cosmè Tura survive. This one was cut out or re-worked by an unscrupulous artist or collector during the seventeenth or eighteenth century. Nonetheless, this intervention does not diminish the spectacularly expressive treatment of Hercules battling with the Nemean lion. The complex poses of the figures, their musculature and the aggression emanating from the scene are characteristic of Tura's style. They also recall the celebrated series on Hercules that the brothers Pollaiuolo painted for Piero de' Medici during the same years. Hercules was considered to be the legendary founder of the House of Este. The family reigned over the Duchy of Ferrara and since the early fifteenth century had favoured Herculean subjects for their artistic commissions. This drawing by Tura, who worked for the Este family, may have been linked to such a project.

29 – Jacopo da Bologna

Active in Bologna c. 1490 – 1530

Saint Luke the Evangelist

Pen, brush and ink, heightened with white and red, on blue prepared paper. – 147 × 200 mm

Inv. I 384

Jacopo da Bologna was a painter, goldsmith and niello engraver who trained in Bologna. His drawings have for many years been confused with those of Jacopo Ripanda who was very probably his teacher; recent research however has enabled the identification of about a dozen works by his hand. Amongst these, two *recto-verso* sheets now in Rotterdam are realized in this remarkable pen and ink technique, with white heightening, on an intense blue background. A dazzling touch of red here emphasizes the paint with which the evangelist Luke, patron saint of artists, is preparing to highlight the image of the Virgin Mary which he has just created. On the other side of this sheet is a depiction of Saint John the Evangelist.

30 – Francesco di Giorgio Martini

Siena 1439 – 1502 Siena

Men, Women and a Child Followed by Prisoners, a Soldier and a Horseman, c. 1480-90

Pen and ink, on parchment. – 143 × 236 mm

Inv. I 478

Francesco di Giorgio Martini, the sculptor, painter, architect and engineer, was one of the great figures of Renaissance Siena. The illustrations to his treatises have been thoroughly studied, whereas his figurative drawings, of which there are many fewer, are little known. This series of figures was probably preparatory for a much larger composition. Francesco di Giorgio may have been inspired by the *Flight of the Jews from Egypt*, which illustrates the Bible of Federico da Montefeltro, completed in 1478 in the Florentine workshop of Vespasiano da Bisticci. The Siennese artist could have had access to this masterpiece in the library of the Duke of Urbino, to whom he was in service from 1477. The long and vibrant pleated drapery that accompanies the movement of the figures and the use of a fine, discontinuous line are characteristics of the art of Francesco di Giorgio.

31 – Lorenzo di Credi (Lorenzo d'Andrea d'Oderigo)
Florence 1456/59 – 1537 Florence
or Agnolo di Donnino del Mazziere
Florence 1466 – 1513 Florence
Head of a Young Saint, c. 1480-1500
Metalpoint, heightened with white, on pink prepared paper. – 171 × 142 mm
Inv. I 467

The attribution of this study of the head of an angel or a youthful saint remains a matter of debate. Tradition points to the Florentine Lorenzo di Credi, a painter of religious subjects who was trained in the studio of Verrocchio alongside Leonardo da Vinci. Others have suggested the hand of his less well-known follower, Agnolo Donnino del Mazziere. Both used metalpoint on prepared paper for their studies and both produced delicate figures drawn with a fine but confident line. In the eighteenth century, this drawing belonged to the celebrated collector Pierre-Jean Mariette whose blue mount can still be recognized. During the Second World War it was brutally torn in two and the other half has ended up in Moscow.

32 – Circle of Domenico Ghirlandaio (Domenico Bigordi)
Florence 1449 – 1494 Florence
Study of the Head of a Man Looking Down, c. 1485-1500
Black chalk and bodycolour. – 194 × 133 mm
Inv. I 469

The modelling of the face and the rendering of the skin in this drawing are remarkable. The fine coloured hatching is related to the tempera technique used by fifteenth-century painters. The attraction of this sheet also resides in the desire of its author to capture the individuality of the features and the serious expression of his model: it resembles a genuine portrait. The ultimate aim of the drawing remains something of a mystery. The study could have been made in preparation for one of the portraits of patrons often introduced as spectators into monumental compositions painted by Florentine masters. Domenico Ghirlandaio was admired for the quality and naturalism of his portraits, but no other drawing of this nature is known in the corpus of his work. The complex, refined technique is exceptional in Renaissance draughtsmanship.

33 – Luca Signorelli
Cortona c. 1445/50 – 1523 Cortona
Study for the Head of Saint Simeon, c. 1490-91
Black, red and white chalk, pricked for transfer. – 235 × 175 mm
Inv. I 199

On this sheet are preparatory studies for the *Circumcision* painted by Signorelli for the Compagnia del Santissimo Nome di Gesù in Volterra, near Siena (1490-91). Signorelli studied the head of Saint Simeon, placed behind the Virgin in the painting, concentrating on the expression of the stupefied face, flung backwards. The drawing is carefully heightened with red chalk which serves to emphasize certain details and to vivify the skin tones. The outlines of the drawing have been pricked with a pin, a technique used for transferring the drawing to another surface. However, a number of differences with the painted version indicate that Signorelli did not use this study directly when executing his painting. The *verso* presents a sketch for the completed composition which also differs in several respects from the final work, testimony to the changes made by the artist as he developed his ideas.

34 – Piero di Cosimo (Piero di Lorenzo di Chimenti)
Florence c. 1462 – 1521 Florence
Studies of a Bear and its Cub, Two Deer and The Head of an Ox, c. 1500-05
Pen and ink, on red prepared paper. – 152 × 182 mm
Inv. I 242

The bold line of the pen seems to suggest that these drawings were made from observation. Piero di Cosimo could have studied these animals – and other more exotic ones – at the Medici court. He did not aim for exact anatomical rendering but seized with gusto the positions and movements of the animals. He may have made this drawing for a painting such as the *Forest Fire* of around 1500 (Ashmolean Museum, Oxford). The terrifying spectacle of a forest on fire, sowing panic amongst the animals, was part of a group whose complex iconography, taken from classical literature, stretched back to the origins of mankind. Drawing on a wide range of visual and written sources, Piero di Cosimo was one of the most original painters of the Florentine school during the Renaissance.

35 – Leonardo da Vinci
Vinci 1452 – 1519 Amboise
Leda and the Swan, c. 1505-07
Black chalk, pen and ink. – 128 × 109 mm
Inv. I 466

According to Greek mythology, Leda, wife of the king of Sparta, was seduced by Zeus who had taken on the form of a swan. The two eggs that she conceived and which she is indicating in this drawing gave birth to Helen of Troy, Pollux, Clytemnestra and Castor. Several studies by Leonardo, one of the leading figures of the Italian Renaissance, are preparatory sketches for a painting on the subject which was probably never executed. In this famous drawing, Leonardo used black chalk in two phases: first to sketch the composition and then to re-work certain parts, over the pen and ink drawing. Leda's serpentine kneeling pose is derived from classical statues of Venus. Sketches and copies made by Leonardo's contemporaries show that Leonardo eventually decided to depict Leda standing, in a gracious *contrapposto*.

36 – Attributed to Giovanni Antonio Boltraffio
Milan 1467 – 1516 Milan
Head of an Angel, after Leonardo da Vinci, c. 1500-16
Black and white chalk, on blue-grey paper. – 186 × 158 mm
Inv. I 26

This drawing reproduces the head of an angel in *The Virgin of the Rocks* (The National Gallery, London), a painting begun by Leonardo da Vinci in about 1495-99 then finished between 1506 and 1508. It formed the central panel of an altarpiece which was installed in 1508 in a chapel of the church of San Francesco Grande in Milan. The work gained immediate success, especially among the Lombard painters who drew and painted numerous copies and adaptations. Having worked his way through Leonardo's Milanese studio in the early 1490s, Boltraffio was his most talented follower. The quality of this drawing suggests that it was executed by the artist himself. In it we can identify his mastery of form and volume, rendered by the sensitive application of black chalk and the achievement of a highly refined *chiaroscuro*.

37 – Vittore Carpaccio

Venice c. 1460/65 – 1525/26 Venice

Study of the Head of a Bearded Man, c. 1497-98

Black chalk, brush and ink, heightened with white, on buff paper. – 128 × 123 mm

Inv. MB 1940/T 8

A celebrated painter and head of a large workshop, Carpaccio left a painted output consisting largely of religious paintings for patrons in Venice and the Veneto. The individualized features of this aged and bearded man with his well-brushed curls and prominent nose remind one of a portrait. But the study was used at least twice by Carpaccio in his religious compositions. The same features can be found on Saint Peter in the polyptych in the cathedral of Sant'Anastasia of Zara (now Zadar, in Croatia) painted in about 1497-98, and also in the apostle in the centre of the *Death of the Virgin* (1508) in the Pinacoteca Nazionale, Ferrara. Carpaccio usually preferred blue paper for his figure studies, but used buff paper for another study (Frits Lugt Collection, Paris), a preparatory sketch for the figure of Saint Simeon in the Zara altarpiece (today at the city's Narodni Muzej).

38 – Vittore Carpaccio

Venice c. 1460/65 – 1525/26 Venice

Study of a Kneeling Monk Holding a Taper, c. 1502

Black chalk, heightened with white, on blue paper. – 194 × 140 mm

Inv. MB 1940/T 7

Carpaccio painted a number of narrative cycles for the *scuole* (brotherhoods or confraternities) of Venice. One of the most celebrated is the cycle of the life of Saint Jerome painted for the Scuola di San Giorgio degli Schiavoni, still *in situ*. This is a preparatory drawing of one of the monks kneeling behind Saint Jerome's coffin in the scene showing his funeral (1502). While he was planning this cycle, Carpaccio executed a large number of drawings of different kinds: finished compositions, studies of decorative elements or isolated figures like this one. Although he favoured the use of pen and ink on light-coloured paper for his composition drawings, he was one of the first Venetian artists to make abundant use of blue paper for his figure studies. This choice of technique and support is considered to be the quintessence of artistic culture in Renaissance Venice.

39 – Anonymous Italian

The Koenigs Drawing Book, c. 1490-1510

Metalpoint, pen and ink, watercolour and bodycolour, on parchment. – 121 × 75 × 15 mm (binding)

Inv. St 331, folios 16 *verso* and 17 *recto*

This small drawing book is known by the name of its most recent owner, Franz Koenigs. Created at the end of the fifteenth century, it was used by an anonymous artist who filled it with coloured drawings of animals, birds, insects and plants. He was probably inspired by illuminated manuscripts, herbals or other model books, and in his turn built up a repertoire of subjects for re-use. The draughtsman left blank nearly two thirds of the pages, and on these a second artist, somewhere around the middle of the following century, added further drawings, mostly of landscapes and townscapes. In the opening shown here, drawings by both artists appear on the same pages. Drawing books such as these are rarely found intact, and provide an exceptional insight into Renaissance studio practices.

40 – Attributed to Jacopo de' Barbari

Venice c. 1440/70 – 1516 Brussels

Dead Jay (Garrulus glandarius), c. 1505-15

Brush and ink, on prepared parchment, varnished. – 188 × 325 mm

Inv. D I 238

This spectacular work is attributed to Jacopo de' Barbari. This Venetian painter, engraver and miniaturist made several similar naturalistic drawings in which one can find the same meticulous attention to detail, the same desire to render the bird with the greatest precision. However, the technique of watercolour on paper generally favoured by Barbari gives his other works a transparency not found here, where he uses ink on parchment. If the work is genuinely by him, Barbari could have executed it during or after his visit to Germany (1503-05). It fits completely into the naturalistic genre developed by the great German painters of the Renaissance such as Albrecht Dürer and Lucas Cranach, and indicates the exchanges and shared influences established between German artists and the Venetians.

41 – Marco Basaiti

Venice c. 1470 – after 1530

Rocky Landscape with Hills and a City on a Lake, c. 1505-10

Pen and ink. – 205 × 304 mm

Inv. I 481

The difference of scale and treatment, and the absence of any transition between the foreground and the background give this landscape a sort of disequilibrium. The impression of being in the presence of two independent spaces can also be found in Marco Basaiti's paintings. The rocky foreground usually hosts the principal players, while a more vaporous landscape develops in the background, according to a working practice directly inherited from Basaiti's contemporaries such as Giovanni Bellini or Carpaccio. The influence of German prints – in particular those of Albrecht Dürer – is also perceptible in this imagined landscape, dotted with fortified villages, mountains and a lake. The work of Dürer circulated in Italy, especially after his second stay in Venice in 1506. It had an important impact on artistic production in Italy, notably in Venice, at the beginning of the sixteenth century.

42 – Giorgione (Giorgio Barbarelli da Castelfranco)

Castelfranco Veneto 1473/74 – 1510 Venice

Landscape with a Castle and a Seated Figure, c. 1507-10

Red chalk. – 203 × 290 mm

Inv. I 485

Giorgione was one of the major artists of the Venetian Renaissance. However, very few paintings have been securely attributed to him, and even fewer drawings. This landscape is one of those that most scholars agree is by his hand, and benefits therefore from a certain notoriety, even though it remains mysterious in many respects. It presents an affinity with the famous painting of *The Tempest* (Gallerie dell'Accademia, Venice) in which a seated female figure animates the foreground of a stormy landscape, with a group of fortified buildings in the distance. Attempts to identify the figure in the centre of the drawing – shepherd, pilgrim, biblical character? – have remained doubtful. The same goes for the castle, sometimes designated as San Zeno in Montagnana. The construction of the landscape echoes the approach of Venetian painters of the period, influenced as they were by German art.

43 – Domenico Campagnola
Venice c. 1500 – 1564 Padua
Mountainous Landscape with a Small Town on a Lake, c. 1515-16
Pen and ink. – 169 × 244 mm
Inv. I 339

Domenico Campagnola was a painter and engraver active in Padua and Venice. This sheet bears witness to the way he initially imitated the style of his teacher and adoptive father Giulio Campagnola. In about 1515, he began to make his work more distinctive by his powerful, dynamic line, visible here in the drawing of the trees in the foreground. This drawing, created as an autonomous work of art, is not the result of any detailed observation of nature. Domenico imagined and arranged to his liking the distant peaks, hills and lush vegetation, the rustic buildings and calm waters. The vertical thrust of the trees on the right links together the different distances, in accordance with a technique that Venetian artists had borrowed from German engravings circulating in Italy in the early sixteenth century.

II – Fra Bartolommeo and the *bella maniera* in Florence

One of the important figures of the High Renaissance, Fra Bartolommeo entered the Dominican order in 1500 and produced numerous religious paintings. Taking his artistic inspiration from the great masters Leonardo da Vinci and Raphael, and also from his direct contemporary Andrea del Sarto, he contributed to the definition of the *bella maniera* in Florence.

Like most artists of his day, Fra Bartolommeo planned his paintings meticulously. He produced preparatory sketches either for the whole composition, or for each detail and figure individually. Using his preferred red or black chalk, he drew tirelessly from life models. The importance of the study of the human body and its expressive power is tangible in the forceful, spontaneous drawings of Fra Bartolommeo, Pontormo and their contemporaries.

Fra Bartolommeo's studies remained in great quantity in his studio and then were passed down from generation to generation before being bound together in albums by Niccolò Gabburri in the eighteenth century. Two of these albums, containing nearly four hundred drawings by the artist, were acquired by Franz Koenigs, whose collection joined that of Museum Boijmans Van Beuningen in 1940, considerably enriching the museum's collections, as well as its fame.

44 – Fra Bartolommeo (Baccio della Porta)

Florence 1472 – 1517 Florence

Rocky Landscape with a Ruined Archway, some Buildings and Figures, c. 1505-09

Pen and ink. – 205 × 282 mm

Inv. MB 1958/T 1

About fifty landscape drawings by Fra Bartolommeo dating from between 1505 and 1509 were assembled by the collector Niccolò Gabburri in about 1730. Rediscovered and dispersed only in the mid-twentieth century, the group sheds light on an unknown aspect of this major Florentine painter. The locations of some of these hermitages, monasteries or small villages clinging to wooded or rocky hillsides have been identified, testifying to the topographical nature of the views. Fra Bartolommeo would often draw two versions of a landscape: the first sketchy and probably drawn hastily *in situ*, the other more detailed and painstaking, executed in his studio. Our drawing belongs to the second category and is the finished version of a sketch now in Frankfurt. Although some landscapes can be identified in the artist's paintings, no precise correspondence has been found for this one.

45 – Fra Bartolommeo (Baccio della Porta)

Florence 1472 – 1517 Florence

Study for the Seated Christ in the Last Judgement, c. 1499-1500

Black and white chalk, on buff prepared paper. – 284 × 209 mm

Inv. I 563 N 77

Begun in 1499 in the cloister of the hospital of Santa Maria Nuova in Florence, the fresco of the *Last Judgement* is the most ambitious project undertaken by Baccio della Porta before he entered the Dominican order in 1500 and took the name of Fra Bartolommeo. He abandoned the fresco at this time, having only completed the upper part. Mariotto Albertinelli, with whom he was collaborating, was given the task of finishing the fresco by following the drawings. This brilliant study is a preparatory drawing for the figure

of Christ. The visible *pentimenti* and alterations in the drawing show that Fra Bartolommeo explored different poses for the central figure. He also paid great attention to the rendering of the drapery, treating the play of light and shadow with masterly skill – thanks to the velvety texture obtained from stumped chalk.

46 – Fra Bartolommeo (Baccio della Porta)

Florence 1472 – 1517 Florence

Composition Study for Saint George Slaying the Dragon, c. 1509

Black chalk, heightened with white, on buff prepared paper. – 318 × 272 mm

Inv. I 563 M 88

Painted in the palace of Francesco del Pugliese in Florence, Fra Bartolommeo's *Saint George Slaying the Dragon* was destroyed during renovation work carried out in 1778. Begun in about 1509, the work could not be finished by the time its patron was exiled in 1512. The preparatory studies that remain bear witness to the harmonious composition created by Fra Bartolommeo. On his rearing horse, Saint George slays the dragon that had been terrorizing the village and demanding the sacrifice of young virgins. In our drawing, the artist hesitated about whether to depict the princess whose life had been saved fleeing in the background or trembling on the left-hand side. Apart from the painting of the same subject by Raphael (1505), Fra Bartolommeo seems also to have been inspired by the studies of horses, horsemen and a dragon which Leonardo da Vinci, who returned to Florence in 1500, had probably brought with him.

47 to 49 – Fra Bartolommeo (Baccio della Porta)

Florence 1472 – 1517 Florence

Two Studies for Saint Peter's Right Arm and a Study for Saint Catherine of Siena, c. 1511

Black chalk, heightened with white, on buff prepared paper. – 279 × 221 mm

Inv. I 563 M 27

Study for the Head of Saint Catherine of Siena, c. 1511

Black and yellow chalk, on ochre prepared paper. – 324 × 245 mm

Inv. I 563 N 166

Study for a Baldachin, c. 1511

Black chalk, heightened with white, squared for transfer, on buff prepared paper. – 216 × 290 mm

Inv. I 563 N 55

When he returned to Florence in 1504, Fra Bartolommeo entered the monastery of San Marco. Now that the three great masters Leonardo da Vinci, Michelangelo and Raphael had left the city, Fra Bartolommeo became the dominant personality on the artistic scene in Florence in the 1510s. These three drawings are part of the large number of studies for the *Mystic Marriage of Saint Catherine of Siena*, painted in 1511 by Fra Bartolommeo for the church of San Marco (now in the Musée du Louvre, Paris). They are preparatory sketches for the figures of Saint Peter and Saint Catherine. The gesture made by Saint Peter, indicating the saint who is turning towards the central group of the Virgin and Child, guides the spectator's gaze and plays an important role in the narrative. Fra Bartolommeo studied every detail of his painting carefully, concentrating on the lost profile of this figure and paying due attention to the drapery wound around the

solid volume of her head. For this type of study, he may have worked from a life model, a wooden mannequin or a plaster cast. His taste for natural, meticulously observed drapery can also be seen in the study for the *baldaccbino*. This motif, inspired by the examples of Giovanni Bellini, Sandro Botticelli or Raphael, would emphasize the effect of depth in his finished painting.

50 – Fra Bartolommeo (Baccio della Porta)

Florence 1472 – 1517 Florence

Two Studies for Mary Magdalene (recto); *Study for the Virgin* (verso), c. 1511-13

Black chalk, heightened with white, on buff prepared paper. – 275 × 187 mm

Inv. I 563 M 121

Fra Bartolommeo was a disciple of the Dominican friar Girolamo Savonarola, who preached against the moral corruption of the Catholic clergy and led the Republic of Florence at the end of the fifteenth century. The artist was interested in the *Pietà*, the episode in which the Virgin Mary receives the body of her son after his descent from the cross. The pose of this Mary Magdalene is a bold one, illustrating her painful grief and her need to embrace all the parts of Christ's body that she could reach. Fra Bartolommeo repeated the figure with several variations. He reused it in the *Pitti Pietà*, painted for the church of San Gallo in about 1511 (Palazzo Pitti, Florence). Placing the body of Christ directly on the ground, he diverged from the accepted iconographic conventions and accentuated the pathos of the scene. On the back of the sheet, Fra Bartolommeo drew a female figure with arms outstretched in an energetic movement towards the sky. No direct link has been found between this study and any painted composition. However, the figure evokes both the Virgin of the *Assumption*, painted for the Compagnia dei Contemplanti (1508, formerly in the Kaiser Friedrich Museum, Berlin) and Saint Anne in the *Pala del Gran Consiglio* (1510; Museo di San Marco, Florence). This double connection shows the way Fra Bartolommeo reused figurative solutions that he deemed successful.

51 to 53 – Fra Bartolommeo (Baccio della Porta)

Florence 1472 – 1517 Florence

Composition Study for the 'Madonna della Misericordia', c. 1515

Black chalk, heightened with white, on buff prepared paper. – 293 × 218 mm

Inv. I 563 M 197

Two Studies for Christ, c. 1515

Metalpoint and red chalk. – 205 × 287 mm

Inv. I 563 M 5

Study of a Man Walking to the Right (recto); *Studies of a Young Man Leaning on a Pedestal, and Five Heads* (verso), c. 1515

Red chalk. – 287 × 197 mm

Inv. I 563 M 3

The iconography of the Virgin of Mercy presents the Virgin spreading her cloak to shelter the family or community of the person who commissioned this work. In the imposing altarpiece executed for the church

of San Romano in Lucca in 1515, Fra Bartolommeo developed a new, moodier style, combined with a sense of movement which he had discovered in the large frescoes created by Michelangelo and Raphael to decorate the Vatican. The new burst of energy is palpable in this busy group study in which the figures are disposed in a vortex, culminating in the figure of the Virgin and calmed by the dominating presence of Christ. Christ's spreading pose is worked out twice in another drawing. On both sides of a third sheet, Fra Bartolommeo drew studies for complete figures, as well as some heads of the people occupying the lower register of the painting. These studies betray the mutual influence of Fra Bartolommeo and his contemporary Andrea del Sarto, other great artist of the Florentine Renaissance. Subjects depicted by one seem to appear regularly in the repertoire of the other. But Fra Bartolommeo preferred to work from a life model rather than copy directly from the work of Sarto, in order to make the motif his own. The man turning towards the right on the *recto* of the sheet, for example, recalls a figure painted by del Sarto in the Chiostrro dei Voti in the Santissima Annunziata in Florence (1510).

54 – Fra Bartolommeo (Baccio della Porta)

Florence 1472 – 1517 Florence

Study for the Prophet Isaiah, c. 1515-16

Black chalk, heightened with white, on buff prepared paper. – 281 × 213 mm

Inv. I 563 M 149

This is the preparatory study for the prophet Isaiah represented on a panel of the monumental altarpiece of *Salvator Mundi* – Christ Saviour of the World – painted by Fra Bartolommeo in the church of the Santissima Annunziata, Florence, in 1516. Its pendant depicted the prophet Job. The group was presented in a remarkable framework of marble, made by Piero Rosselli and, perhaps, Michelangelo. There are several studies for this figure, testimony to the meticulous preparatory process generally worked through by Fra Bartolommeo. The artist was a peerless draughtsman who never hesitated to explore different solutions for any number of figures at the same time, or to reuse a pose developed for a particular figure for a protagonist in another painting. The pose of the prophet Isaiah was thus reused for the Virgin in the *Incarnation of Jesus* (Musée du Louvre, Paris), painted at the same date.

55 et 56 – Fra Bartolommeo (Baccio della Porta)

Florence 1472 – 1517 Florence

Composition Studies for The Holy Family with the Infant Saint John and The Virgin and Christ Child, c. 1515-16

Black chalk, heightened with white, on buff prepared paper. – 271 × 209 mm

Inv. I 563 M 177

Study for a Virgin with Christ Child and the Infant Saint John, c. 1515

Red and black chalk. – 274 × 205 mm

Inv. I 563 M 11

In his later years, Fra Bartolommeo drew and painted several Holy Families. These were less formal than his earlier paintings of this subject, and were characterized by a new warmth and intimacy. By representing a maternal bond that was closer to reality, they matched the naturalistic style of the artist at this period. Although these studies are set out on the sheet as separate, framed, compositions, and were therefore

probably intended for a painting, none of them has been linked to a specific work. Fra Bartolommeo here explores various figurative alternatives, some of them inspired by examples from Michelangelo and Raphael. Beneath the large study in red chalk, Fra Bartolommeo made a first sketch in black chalk, in which the Virgin's breast was more clearly delineated. This detail would seem to suggest the image of a *Madonna Suckling Her Child (Madonna lactans)*. In spite of Savonarola's warnings, the artist had thus planned to paint this most intimate of subjects.

57 – Mariotto Albertinelli

Florence 1474 – 1515 Florence

Study for Two Flying Angels, c. 1505

Black chalk, heightened with white, on blue prepared paper. – 282 × 205 mm

Inv. I 563 M 201

This drawing, from the same Gabburri album as many of the sheets by Fra Bartolommeo now in Rotterdam, was for many years erroneously considered to be by that artist. In fact, it is the work of his collaborator and friend, Mariotto Albertinelli. Trained in the workshop of Cosimo Rosselli, the two painters often worked together and their style is very close. This drawing is a preparatory study for the angels at upper left in the *Annunciation* painted by Albertinelli in 1510 (Galleria dell'Accademia, Florence). The blue paper served as an intermediate shade between the shadows in black chalk and the highlights in white chalk. The diaphanous approach to forms and volumes, less sharply defined than in the drawings of Fra Bartolommeo, is characteristic of the art of Albertinelli. A second, similar drawing, also in Rotterdam, is preparatory to the angels on the right-hand side of the altarpiece.

58 – Jacopo Pontormo (Jacopo Carucci)

Pontormo 1494 – 1557 Florence

Study for the Archangel Gabriel in the Annunciation, c. 1514

Red chalk, pricked and indented for transfer, blackened on the *verso*. – 385 × 257 mm

Inv. I 265

This energetic study in red chalk, formerly attributed to Andrea del Sarto, has recently been given to his pupil, Pontormo. Pontormo was an important Florentine artist of the first half of the sixteenth century who developed a personal style that was to influence his whole generation. The angular, lively treatment of the contours, redrawn in several places, gives this figure enormous vitality – typical of Pontormo's graphic style. The drawing is a first thought for the Archangel Gabriel, recognizable by his raised finger, a gesture announcing the Virgin Mary's pregnancy. The fact that the lines are pricked with a pin to transfer the drawing to another support suggests that it was a preparatory drawing for a painting. However, no painting in Pontormo's corpus has been linked with the drawing.

59 – Jacopo Pontormo (Jacopo Carucci)

Pontormo 1494 – 1557 Florence

Studies of a Seated Male Nude, c. 1517-18

Red chalk, heightened with white. – 372 × 253 mm

Inv. I 285

Jacopo Pontormo was a prolific and talented draughtsman, covering sheet after sheet with powerful figure studies in red chalk. These clearly demonstrate the rapidity with which his hand followed his gaze, fixed on the model posing in the studio. Pontormo built up the characters in his paintings via numerous preliminary studies, experimenting endlessly with different formal alternatives. He drew poses and attitudes from his own repertoire, working and reworking the figures at leisure through his drawings. This sheet is preparatory for the young Saint John seated in the centre of the *Pala Pucci*, an altarpiece painted in 1518 for the church of San Michele Visdomini in Florence and still *in situ*. In this masterpiece, Pontormo combined a number of influences – in particular, those of Raphael and Andrea del Sarto – reinterpreting them in his own personal language. He thus made his contribution to the definition of the *maniera moderna* that dominated Florence at the time.

60 – Jacopo Pontormo (Jacopo Carucci)

Pontormo 1494 – 1557 Florence

Two Seated Young Men, c. 1525

Red chalk. – 277 × 379 mm

Inv. I 117

Two boys, dressed as sixteenth-century apprentice painters, are sliding their fingers between the pages of large albums. The scene is striking for its immediacy, even incongruity: at the time, as today, to pick one's nose was bad manners. Pontormo probably had no particular plan in mind when he drew this scene from life. Nevertheless, there is a relationship between the pose of the two boys and that of the disciples in the foreground of the *Supper at Emmaüs* from 1525, painted by Pontormo for the Certosa di Galluzzo (now Gallerie degli Uffizi, Florence). This link, indirect though it is, suggests that the artist referred to this sheet when preparing the painting. This scene from everyday life, and its immediate nature, remind us of the search for naturalism that characterized the art of Pontormo at this period.

61 – Giovanni Antonio Sogliani

Florence 1492 – 1544 Florence

Study of the Head of a Bearded Man, c. 1536

Black and white chalk, on buff prepared paper. – 285 × 204 mm

Inv. I 563 N 189

Sogliani was a pupil of Lorenzo di Credi and a follower of Fra Bartolommeo; he was an eclectic artist who belonged to the *maniera moderna* in Florence. The almost complete absence of contours, the dynamic lines defining the curls and beard, the network of cross-hatching and the accents in white chalk are all characteristic of his graphic style. The model for this study can be recognized in four other sheets by Sogliani. His features can also be found in the figure of Noah in the *Sacrifice of Noab*, the first of the three paintings executed by Sogliani for Pisa Cathedral in 1531. Our drawing may therefore be linked to this project.

III – The High Renaissance

Between 1510 and 1520, the two great rivals Michelangelo and Raphael were both in Rome working at the Vatican, where both produced major works. This marked the peak of the Italian Renaissance. Both artists were also brilliant draughtsmen. A major part of the history of sixteenth-century Italian drawing could be written in terms of response to their art.

Certain artists such as the pupils of Raphael (Giulio Romano, Perino del Vaga), or the followers of Michelangelo (Sebastiano del Piombo, Pellegrino Tibaldi) were profoundly influenced by these great masters. Others such as Correggio or Parmigiano in Emilia avoided the dominance of this art but were able to incorporate some of its characteristics in their elegant personal graphic language. These artists distanced themselves from classical beauty and from the naturalistic representation of the human figure by Michelangelo and Raphael. In doing so, they laid the foundation of what became known as Mannerism.

62 – Michelangelo Buonarroti

Caprese 1475 – 1564 Rome

Bust of a Man Wearing a Plumed Helmet and a Study of a Head, c. 1504-06

Pen and ink. – 140 × 115 mm

Inv. I 185

Michelangelo was a draughtsman, painter, sculptor, architect and poet and a major figure of the Renaissance. This drawing is part of a small group of studies of heads wearing decorative helmets, executed by Michelangelo in about 1504-06. The artist's rapid, expressive pen makes quick work of sketching the profiles with their elaborate headdresses. These small studies are not known to have fulfilled any function and were probably sketched for themselves – an exercise in skill and inventiveness. No proven connection has been found between these drawings and the *Battle of Cascina*, a huge fresco commissioned from Michelangelo in 1504 to stand opposite Leonardo's *Battle of Anghiari* in the Salone dei Cinquecento in the Palazzo Vecchio in Florence. The two large frescoes were never finished; they are known thanks to copies executed by artists who came to admire them.

64 – Michelangelo Buonarroti

Caprese 1475 – 1564 Rome

The Virgin and Child and a Donor, c. 1516-17

Red chalk. – 128 × 98 mm

Inv. I 198

In the context of his rivalry with Raphael, Michelangelo gave drawings to Sebastiano del Piombo, his close friend and protégé in Rome, so that paintings could be made from them. Drawn by Michelangelo himself, this sheet was sent to Sebastiano so that he could paint the *Virgin and Child with Saint Joseph, Saint John the Baptist and a Donor* (The National Gallery, London). It is not known whether Michelangelo gave Sebastiano other, more finished studies besides this one, or whether Sebastiano developed the composition from this single sketch in which a certain number of elements are already in place. Identifiable are the pose of the Virgin, turning towards the donor, the gesture of the Christ Child and the heavy curtain that locates

the scene within an interior. The final work can be distinguished, however, by the presence of the two saints in the background, possibly the invention of Sebastiano himself.

65 – Sebastiano del Piombo (Sebastiano Luciani)
Venice c. 1485 – 1547 Rome
Studies of a Standing Old Man and Other Figures, c. 1520
Black chalk. – 351 × 253 mm
Inv. I 378

Thanks to the quality of their finish, scale and strange arrangement on the page it is difficult to determine whether the figures drawn here by Sebastiano del Piombo are intended as a single group or are unrelated studies drawn on the same sheet. The hooded male figure, reminiscent of Venetian models such as those by Giorgione or Giovanni Bellini, is similar to a figure in the *Judgement of Solomon* (about 1506-09). This monumental painting was executed by the young Sebastiano when he was still in Venice. The two other figures clearly show the influence of Michelangelo, as much by their physiognomy as by their style. The function of this remarkable sheet of studies is still unclear. At the peak of his artistic maturity in Rome, under the wing of the great Michelangelo, Sebastiano seems to be going back to his Venetian roots.

66 – Anonymous Venetian
Study for a Pilgrim with a Large Hat, c. 1510-20
Black, white and coloured chalks, on grey paper, blackened on the *verso*. – 371 × 262 mm
Inv. I 16

This striking drawing is the work of an experienced draughtsman: the face is subtly modelled in black chalk, the highlights achieved in white chalk. Touches of colour bring life to the model's face. The necklace and the circular badges pinned to the broad-brimmed hat suggest that the model was a pilgrim. This is probably Sebaldus, the patron saint of Nuremberg. One of the very rare representations of the saint in Italy was painted by Sebastiano del Piombo in about 1511 for the organ loft in San Bartolomeo near the Rialto Bridge in Venice (today at the Gallerie dell'Accademia), commissioned by the city's community of German merchants. The iconography corresponds in all respects, but the angle and features of the face are different. The author and purpose of this drawing therefore remain unknown, even if the artist seems to have been familiar with the paintings of Sebastiano.

67 – Raphael (Raffaello Sanzio)
Urbino 1483 – 1520 Rome
Study for the Kneeling Infant Saint John, c. 1509-11
Metalpoint, on cream-coloured prepared paper. – 115 × 104 mm
Inv. I 110

The Alba Madonna (National Gallery of Art, Washington) was painted by Raphael in about 1510, two years after he arrived in Rome. This is one of the many Virgin and Child subjects which the great Renaissance painter executed as private commissions while he was working on the decorations for the *Stanza della Segnatura* in the Vatican. The drawing is the smallest of the surviving preparatory studies for

the famous *tondo*. Raphael here is concentrating on the figure of Saint John, the Virgin being identifiable only by the contour of her right knee. This study is very close to the painting, differing only in the position of Saint John's hand, partly hidden behind the Infant Jesus in the painting. Our study was executed in metalpoint, a technique inherited by Raphael from his training in the studio of his master Perugino in Florence.

68 – Giulio Romano (Giulio Pippi)

Rome 1492/99 – 1546 Mantua

Study for Moses and the Brazen Serpent, c. 1530-31

Black chalk, pen and ink, blackened on the *verso*. – 218 × 269 mm

Inv. I 19

This sheet by Giulio Romano, Raphael's closest pupil, could almost be substituted for the lower half of a drawing now in the Louvre, more developed in its upper part. The subject, from the Old Testament, is the brazen serpent erected by Moses to cure the sinners attacked by snakes for their lack of faith. The figures, writhing in agony, are showing their wounds to the serpent, only visible in the second drawing, on top of the pole sketched on the left. Drawn with rapid pen strokes, and displaying a number of *pentimenti*, the drawing was blackened on the *verso* to transfer its lines with a stylus on to another sheet, possibly one in the Musée du Louvre, Paris, which, under the wash, displays traces of charcoal. This technique was frequently used by Giulio Romano to clarify and develop his compositions.

69 – Giulio Romano (Giulio Pippi)

Rome 1492/99 – 1546 Mantua

Study after an Antique Fountain, c. 1532-46

Pen, brush and ink, wash. – 379 × 250 mm

Inv. MB 979

On this sheet, Giulio Romano copied a fountain consisting of two antique elements: a statue of Silenus – master of Bacchus, god of wine – and the crater or cup of Torlonia. As was common practice in the sixteenth century, they had been reassembled and transformed into a fountain to adorn the garden of Cardina Cesi (now in the Villa Albani, Rome). Giulio Romano himself owned a collection of antiques, and made numerous drawings based on or inspired by antique objects, using them as a source of subjects or forms. Here he has taken certain liberties with his model, adding a hint of the Mannerism which characterized his style, in particular after the 1520s when he entered the service of the Gonzaga family in Mantua. He worked on many and varied projects for their court, including architecture, painting and decorative art.

70 – Perino del Vaga (Pietro di Giovanni Buonaccorsi)

Florence 1501 – 1547 Rome

Figure Studies, c. 1527-41

Pen and ink, wash. – 289 × 205 mm

Inv. I 48

This drawing bears witness to the tendency of Perino del Vaga, a pupil of Raphael in Rome, to return to the same sheet of paper several times to make studies for different projects, sometimes with several years' interval. The two seated women at lower right are related to decorative figures such as the Muses below the *Blinding of Elymas* in the Castel Sant'Angelo in Rome. To their left a study for the *Sacrifice of Isaac* may have been destined for the vault of the Capella Pucci in Trinità dei Monti. The *putti* in grey wash can be compared with studies for the *Spalliera del Giudizio*, a painted wall hanging intended to hang below Michelangelo's *Last Judgement* in the Sistine Chapel. The lines of text, in the artist's handwriting, describe the drapery – illustrated on the back of the sheet by thirteen studies of women dressed in various fashions.

71 – Pordenone (Giovanni Antonio de' Sacchis)

Pordenone c. 1483/84 – 1539 Ferrara

Study of a Young Man Moving to the Right, c. 1520-21

Red chalk. – 279 × 188 mm

Inv. I 37

This is a preparatory study for a figure in Pordenone's *Crucifixion*, a celebrated fresco in Cremona Cathedral; the fresco established Pordenone's reputation as one of the great innovators of his generation in northern Italy. After the death of Christ, the ground trembled with a great shock and the virtuous and penitent were separated from the unbelievers. The character here is one of the latter. He flees the scene in terror, looking back over his shoulder and gripping the cloak of a Pharisee. In this study the artist captures the youth's movement with rapid strokes of red chalk, making him balance on one leg. The figure in the drawing resembles a German foot soldier, taken from prints by artists such as Hans Beham who inspired Pordenone.

72 – Pordenone (Giovanni Antonio de' Sacchis)

Pordenone c. 1483/84 – 1539 Ferrara

Study for Mary Magdalene, c. 1530-32

Black chalk, heightened with white, indented for transfer, on blue paper, blackened on the *verso*.
– 193 × 142 mm

Inv. I 292

We only know of a few black chalk drawings by Pordenone, including this one of Mary Magdalene, identifiable by the presence of the jar of ointment. Her pose recalls representations of Venus sensually touching her hair, and bears a strong resemblance to Titian's representation of the goddess now in the National Galleries of Scotland, Edinburgh. Pordenone was familiar with Venetian art, combining it in his work with references to central Italian painting, especially Michelangelo and Raphael. The pose of this figure, the enigmatic expression and long tapering fingers recall, but do not exactly correspond to, the features of Mary Magdalene painted in about 1530-32 for the decoration of Santa Maria di Campagna in Piacenza. This page may be a first idea for the painting, ultimately abandoned.

73 – Correggio (Antonio Allegri)
Correggio c. 1489 – 1534 Correggio
Study for the Coronation of the Virgin, c. 1520-22
Red chalk, pen, brush and ink. – 196 × 203 mm
Inv. I 381

Correggio was the most celebrated painter in Emilia in the early sixteenth century. He developed his own style characterized by a certain sensuality. Between 1519 and 1524 he executed one of his largest commissions: a great series of frescoes in the church of San Giovanni Evangelista in Parma. This is a preparatory study for the fresco showing the *Coronation of the Virgin* in the apse; the fresco was replaced by a copy in 1587 when the church was enlarged. All that remains of the original today is a fragment of the central portion (Galleria Nazionale, Parma). This dynamic study for a composition is apparently the first idea for the scheme. The contours of the figures – Christ in particular – were first drawn in red chalk and then finished in ink.

74 to 77 – Correggio (Antonio Allegri)
Correggio c. 1489 – 1534 Correggio
Four Studies for Seated Prophets and Sibyls, c. 1522-23
Red chalk, wash, heightened with white, squared for transfer, sometimes on red prepared paper. – all approximately 77 × 117 mm
Inv. I 288 to I 291

At the end of 1521, Correggio received a commission for a frieze 60 metres long which would cover three walls of the nave in San Giovanni Evangelista in Parma. Each of the thirteen horizontal compartments included a scene of sacrifice in the centre, either pagan or Jewish, framed by a sibyl on the left and a prophet on the right. A number of preparatory drawings for this scheme are known. Among these are the four small drawings from Rotterdam which must originally have been part of a larger sheet. As Correggio was much in demand elsewhere, the frescoes were executed by his assistants according to the master's drawings.

78 – Parmigianino (Francesco Mazzola)
Parma 1503 – 1540 Casalmaggiore
Portrait of Valerio Belli in Profile, c. 1520-25
Giorgio Vasari or his workshop
Arezzo 1511 – 1574 Florence
Architectural structure with a Caryatid and a Persian Telemon, c. 1550-75
Red chalk; mount in pen and ink, wash. – 158 × 127 mm (portrait); 273 × 246 mm (mount)
Inv. I 392 and I 392 di.

The delicate portrait in red chalk in the centre of this sheet represents Valerio Belli, a noted medallist and hard-stone engraver of the Renaissance. His features are well known thanks to a number of effigies made during the sixteenth century (including one by Raphael), where he is always seen in profile in the manner of the classical medal – a reference to his profession. This drawing is remarkable for the subtle handling of the red chalk, developed by Parmigianino in some of his rare portrait drawings. This portrait served as a model for a woodcut to illustrate the biography of Belli in Vasari's *Lives of the Artists*. Vasari kept the page

in his collection of drawings, known as the *Libro de' disegni*, as evidenced by the decorative mount, executed by Vasari or by one of his assistants.

79 – Parmigianino (Francesco Mazzola)

Parma 1503 – 1540 Casalmaggiore

Study of a Half-figure of a Man with a Musical Score, c. 1521-24

Pen and ink, wash. – 98 × 113 mm

Inv. I 131

The abundant corpus of drawings by Parmigianino consists today of a large number of fragments which have been cut from larger pages and dispersed by collectors. The lower part that completes this figure of a bearded man, seen from behind and holding a musical score, has recently been identified (The Courtauld Gallery, London). The study of the legs was considered to be a preparatory sketch for Saint John the Baptist on the altarpiece designed for the church of San Pietro in Viadana (1521-22). Although the animal skin matches the iconography of the saint, there is no known work in which he is associated with music. Possibly Parmigianino, an inventive and sometimes fantastical draughtsman, returned to the pose of his Saint John the Baptist but was already thinking of the musical universe of Saint Cecilia and David – whom he was preparing to paint for the organ in Santa Maria della Steccata, before he left Parma for Rome in 1524.

80 – Parmigianino (Francesco Mazzola)

Parma 1503 – 1540 Casalmaggiore

Seated Virgin Reading with the Christ Child and the Infant Saint John, c. 1534-35

Pen and ink, wash, heightened with white, on red prepared paper. – 94 × 70 mm

Inv. I 30

This drawing is one of the fifty studies so far identified as preparatory sketches for Parmigianino's most famous painting, the *Madonna with the Long Neck* (Gallerie degli Uffizi, Florence). Commissioned in 1534 by Elena Biardi Tagliaferri for her family chapel in Santa Maria dei Servi in Parma, this altarpiece is the work in which Parmigianino expressed his Mannerism in its most extreme form. The final composition is only slightly discernible in our small drawing. Borrowing from the tradition of the *sacra conversazione*, in each of his studies Parmigianino changed the layout, the composition of the groups and the architectural background until he arrived (in the painted version) at a highly original solution. The result is remarkable for the frontal elegance of the Virgin Mary, who holds on her lap the sleeping Jesus, of an unusual size.

81 – Andrea Schiavone (Andrea Meldolla)

Zara (Zadar) c. 1510/15 – 1563 Venice

Study of a Standing Bellona, c. 1540-50

Black chalk, brush, brown and white bodycolour, on brown prepared paper. – 200 × 138 mm

Inv. I 36

Schiavone was a painter and printmaker who was mainly active in Venice; in this drawing he reveals his mastery of *chiaroscuro* with his spontaneous but subtle brushwork, enriched with delicate white highlights.

Bellona, goddess of war, is depicted armed and wearing a breastplate in a three-quarters pose which has a lively, Mannerist feel. The drawing is directly linked to an etching of the same format, made by Schiavone himself. The appearance of Bellona is inspired by the elegant imagery and style of Parmigianino, whom Schiavone admired and whose drawings he possessed. The movement of the goddess's robe recalls for example the figure of Circe in Parmigianino's *Circe and the Companions of Ulysses*.

82 – Attributed to Pellegrino Tibaldi
Puria di Valsolda 1527 – 1596 Milan
Standing Nude Woman, c. 1550
Red chalk. – 380 × 178 mm
Inv. DN 132/29

This large drawing has recently been attributed to Pellegrino Tibaldi, an architect, sculptor and fresco painter who worked in Bologna. The solid stance of the woman expresses a kind of submission. Her legs, which seem to be enclosed in a sheath, suggest that the figure may have been conceived as a caryatid, a classical figure used as an architectural support. The powerful musculature and constrained position indicate a Mannerist work, in the manner of the monumental figures by Michelangelo that Tibaldi admired. Although no link has been established, this figure betrays a certain relationship with those painted in *grisaille* by Tibaldi in the Sala di Susanna in Palazzo Poggi, Bologna in about 1550, after his return from Rome. The very controlled manner with which the modelling in red chalk is carried out is also characteristic of this artist.

83 – Francesco Primaticcio
Bologna 1504 – 1570 Paris
Ulysses and Telemachus on Their Way to Laertes, c. 1555-59
Red chalk, heightened with white, on red prepared paper. – 221 × 288 mm
Inv. I 297

This drawing represents Ulysses and his son Telemachus on the way to the orchard of Ulysses' father, Laertes. It is a preparatory sketch for one of the scenes in a lost cycle of frescoes in the Galerie d'Ulysse in the Château de Fontainebleau, painted between 1541 and 1570. With this huge 150m long fresco comprising 58 scenes from the *Odyssey*, Primaticcio hoped to rival the frescoes in the Galerie François I^{er} painted in the same palace by Rosso Fiorentino. Primaticcio was entrusted with all the decorations in Fontainebleau after Fiorentino's death. He supplied the preliminary designs for his frescoes which were executed by his collaborators, including Niccolò dell'Abate. Still surviving are about thirty preparatory studies for the scheme, all drawn on a red chalk prepared ground. The elongated figures and their complex posture testify to Primaticcio's Mannerist style.

84 – Giovanni Battista Franco (Semolei)
Venice c. 1498/1510 – 1561 Venice
The Descent from the Cross, c. 1537
Pen and ink. – 260 × 191 mm
Inv. I 118

Battista Franco, also known as Semolei, worked in Florence with Raphael and studied the drawings of Michelangelo. This drawing is one of three surviving studies for *The Lamentation of Christ*, executed in about 1537 (Museo Nazionale di Villa Guinigi, Lucca). The young artist chose a highly original composition for the work. His Mannerist approach is characterized by the elongation of the figures and exaggerated movements and expressions, particularly marked in this drawing. The composition of *The Lamentation* was first explored in an earlier sheet now in Milan, before being revisited in our drawing. It was modified again in the painted version in which all the figures, with the exception of Christ, present slight variations. This youthful drawing demonstrates the innate talent of Battista Franco.

85 – Alessandro Allori

Florence 1535 – 1607 Florence

Christ Between Saints Cosmas and Damian, c. 1559-60

Black chalk. – 409 × 308 mm

Inv. DN 117/14

This sheet is typical of the early years of the Florentine painter Allori, when he was still working with his master Agnolo Bronzino. It is preparatory for a painting of around 1559-60 (Musées Royaux des Beaux-Arts de Belgique, Brussels) which he executed around the time of his return from Rome. The context or destination of the painting is unclear: it could have been a commission from the Montauto family for a chapel in the church of San Giovanni dei Fiorentini in Rome, or from the Medici family of Florence whose patron saints were Cosmas and Damian. In Rome, Allori had copied the works of Michelangelo and his admiration for the great master is manifest here in the representation of the musculature and the posture of Christ, reminiscent of the statue of *Christ the Redeemer* carved by Michelangelo for the basilica of Santa Maria sopra Minerva.

IV – Venice

In the fifteenth and sixteenth centuries, the powerful Republic of Venice extended its control over the broad territories of northern Italy, from Verona to the gates of Ferrara. Venetian art developed at the heart of the city, in particular around the great decorative schemes of the Doge's palace and the commissions made by the confraternities for their *scuole*. In mainland Veneto, in spite of certain minor differences, the artistic centres also shared a common visual culture.

During the period, Venice was home to a number of important dynasties of painters. The Caliari (the family of Paolo Caliari, known as Veronese), the Robusti (the family of Jacopo Tintoretto) and the Bassano family relied on family members to organize their workshops. Drawing was used as an educational tool for the development of the skills of observation and analysis and played a vital role in the training of young artists. In their quest for an art that privileged colour and tone, the Venetians favoured the use of brown ink for sketches, whether of their own invention or for composition, black chalk and sometimes coloured chalks on blue paper for figure studies. The approach to the process of preparing paintings was more flexible in the Veneto than in the rest of Italy, and often relied on the reuse or appropriation of studies kept in the workshop.

86 – Jacopo Tintoretto (Jacopo Robusti)

Venice 1518/19 – 1594 Venice

Study of a Standing Male Nude (recto and verso) and *Compositional Sketch* (verso), c. 1545-55

Black chalk, heightened with white, on discoloured blue paper. – 426 × 261 mm

Inv. I 225

The confident execution of this drawing, with its strong contrasts, is typical of Tintoretto's manner. Both sides of the sheet contain studies taken from the same sculpture. Three other drawings show the same model from different angles. The model, probably a *bozzetto* (sketch) made of wax or clay, adopts an exaggerated, almost Mannerist posture. Although it is not certain, the author of this sculpture is possibly the great Michelangelo, whom Tintoretto greatly admired. On the *verso* of the sheet, shown here, the composition sketch with three rather indistinct figures seems to be unconnected with the sculpture, but could be one of Tintoretto's ideas for a painting.

87 – Jacopo Tintoretto (Jacopo Robusti)

Venice 1518/19 – 1594 Venice

Study after a Bust of Julius Caesar by Simone Bianco, c. 1570-80

Black and white chalk, on discoloured blue paper. – 340 × 229 mm

Inv. I 205

As the head of a large family workshop, Tintoretto subjected his apprentices – including his children – to drawing lessons. They worked from plaster casts of classical and contemporary sculptures, placed under a bright light to accentuate the forms. They were also expected to copy the master's drawings. These exercises explain the large quantity of studies of this nature found in the workshop. This sheet, taken from a bust of Julius Caesar, is evidence of the practice. On the *recto*, the quality of the drawing points to the hand of the master, Tintoretto, who handled the black chalk with confidence, rendering the highly

contrasted chiaroscuro with absolute accuracy and giving the figure a strong presence. On the *verso* of the sheet the study taken from the same model, much feebler, is a copy drawn by a member of the workshop.

88 – Jacopo Tintoretto (Jacopo Robusti)

Venice 1518/19 – 1594 Venice

Study of a Man with a Stick and a Sponge on a Ladder, c. 1565

Black chalk, heightened with white, squared for transfer, on blue paper. – 288 × 238 mm

Inv. I 206

During his brilliant career, Tintoretto fulfilled a number of prestigious commissions for the Doge's palace and the Scuola Grande di San Rocco in Venice. In 1565, he painted for San Rocco a large *Crucifixion* measuring more than 12 metres long and populated by a crowd of figures in various poses. Only five of the numerous studies that Tintoretto must have made for these figures have survived. This page is a preparatory study for a man who, perched precariously on a ladder leaning against the cross, offers the sponge to assuage Christ's thirst. The squaring, confused in places with the rungs of the ladder, allowed the artist to transfer the study on to another support.

89 – Jacopo Tintoretto (Jacopo Robusti)

Venice 1518/19 – 1594 Venice

Study of a Male Nude, Seen from Behind, Seated on a Horse, c. 1578-79

Black chalk. – 399 × 264 mm

Inv. I 82

This large study, characteristic of Tintoretto's graphic style in the 1570s, depicts a man seen from behind, mounted on a horse whose hindquarters are indicated by a simple sphere. In a complex twisting movement, the horseman is trying to restore his balance. After so many years spent ceaselessly drawing, Tintoretto was able to execute such a drawing from his imagination rather than from a model. This figure is not to be found in any of Tintoretto's paintings, but his son Domenico used it, reversed, in his *Vision of Saint Bridget* (Musei Capitolini, Rome) – testimony to the circulation and reuse of studies and designs within the Venetian workshops.

90 – Jacopo Tintoretto (Jacopo Robusti)

Venice 1518/19 – 1594 Venice

Study of a Man Swinging His Sword, c. 1579-82

Black chalk, squared for transfer. – 309 × 205 mm

Inv. I 76

The ceiling of the Sala del Maggior Consiglio in the Doge's palace in Venice is decorated with four large battles that marked the history of Venice. The paintings were executed between 1579 and 1582 by Tintoretto's workshop, after designs drawn by the artist. This is a preparatory study for one of the main figures in *The Defence of Brescia*. Twisting energetically, the man is brandishing his sword. Dressed in a suit of armour in the painting, he stands out in the middle of a scene of violent combat. Tintoretto must have asked an assistant to pose on a platform in the workshop so that he could capture the attitude and the

foreshortening resulting from the low-angled view. The anatomy and almost lumpy musculature of the figure are characteristic of the *sacco di noce* (bag of nuts) style developed by Tintoretto in his figure drawings.

91 – Jacopo Bassano (Jacopo da Ponte)

Bassano del Grappa c. 1510 – 1592 Venice

Study of a Bearded Man Wearing a Turban and Looking Up, c. 1550-60

Black and coloured chalks, heightened with white, on discoloured blue paper. – 175 × 143 mm

Inv. I 516

Jacopo Bassano belonged to a celebrated dynasty of painters from the Veneto. On the death of his father, Francesco, he became head of the family workshop and in his turn trained another generation of artists. This page is typical of his drawing method with its use of coloured chalks on blue paper, a technique that was associated with the Bassano family and their workshop. This figure is linked to King David depicted in *The Triumph of Christ*, an immense woodcut measuring more than 2.5 metres long. Realized in 1508-16 after a drawing by Titian, it depicts a procession of biblical and ecclesiastical characters. Bassano must have owned a copy of the print. The motif was also used by him in the fresco of Santa Lucia at Tezze sul Brenta in about 1536.

92 – Jacopo Bassano (Jacopo da Ponte)

Bassano del Grappa c. 1510 – 1592 Venice

or his circle

Recumbent Lion, c. 1570-80

Black, yellow and red chalk, on grey paper. – 156 × 373 mm

Inv. I 57

This lion appears at the feet of Saint Mark, the patron saint of Venice, in a painting by Titian known as *La Fede (Faith)*, located in the Sala delle Quattro Porte in the Doge's palace in Venice (1555-76). In this drawing, the bottom of the saint's cloak is left blank, splitting the animal in a curious fashion. The sheet seems therefore to have been copied from the painting, rather than being made in preparation for it. The use of coloured chalks indicates the workshop of the Bassano family. The drawing may have been realized by Jacopo himself or by a member of his workshop who had access to the work of Titian. The figure of the lion aroused the interest of numerous Venetian painters: it appears again in a canvas executed by Tintoretto, also for the Doge's palace, in the same period.

93 – Attributed to Francesco Bassano (Francesco Giambattista da Ponte)

Bassano del Grappa 1549 – 1592 Venice

after Jacopo Bassano (Jacopo da Ponte)

Altar Boy with a Candle, c. 1575-90

Black, white and coloured chalks, on discoloured blue paper. – 270 × 149 mm

Inv. I 56

As head of the family workshop, Jacopo Bassano was responsible for the conception and composition of works of art whilst his sons Francesco, Giambattista, Leandro and Girolamo carried them out. Because of

this close collaboration between workshop members, the identification of the different hands is today problematic, in particular in a drawing such as this one. Seen from behind, holding a candle, this altar boy appears in *The Circumcision*, a painting that has disappeared but is known through an eighteenth-century print. Jacopo was probably the artist, but the drawing does not seem to be by him. It was probably executed after the painting by Francesco, who also produced a number of painted copies of his father's composition.

94 – Paolo Veronese (Paolo Caliari)

Verona 1528 – 1588 Venice

Studies for the Mystic Marriage of Saint Catherine of Siena and the Holy Family with Saints Elizabeth, John the Baptist and Catherine, c. 1568-69

Pen and ink, wash. – 306 × 199 mm

Inv. I 40

These dynamic sketches are drawn on the back of a letter whose text can be read through the sheet; it was sent by Francesco Sadinello to Veronese on 11 August 1568. The artist was in the habit of making very lively and varied pen drawings on the back of documents. These bear witness to the fertility of his imagination and his need to put his brimming ideas down on paper. Many groups of figures can be seen on this sheet, designed for religious compositions such as the Annunciation, the Visitation, the Holy Family and the Mystic Marriage of Saint Catherine. Veronese seems to be seeking the best way of placing and linking the figures one to another, probably pausing at the central composition which he framed rapidly with a few strokes of his pen. It is difficult to connect the studies here with any specific painting by Veronese.

95 – Paolo Veronese (Paolo Caliari)

Verona 1528 – 1588 Venice

Study for a Seated Figure, c. 1575

Black and white chalk, on blue paper. – 266 × 210 mm

Inv. I 95

This is a preparatory figure for Vigilance, one of the allegories that Veronese, one of the great masters of the Venetian Renaissance, painted on the ceiling of the Sala del Collegio in the Doge's palace in Venice (1575-76). A year earlier, a fire had completely destroyed the paintings by Giovanni Bellini and Titian that adorned the room. In Veronese's new project, the Virtues were represented in an ambitious iconographical programme which incorporated an idealized vision of the government of Venice. In this drawing we can identify the loose, rapid strokes that characterize Veronese's style; with them he was able to reproduce the movement and texture of crumpled fabric. The slight differences between the final version and the drawing illustrate Veronese's habit of putting the finishing touches to his figures as he painted them.

96 – Paolo Farinati

Verona c. 1524 – 1606 Verona

Study for the Companions of Proserpina, c. 1573

Black chalk, pen and ink, wash, squared for transfer. – 130 × 265 mm

Inv. MB 2019/T 45

These four young women are not dancing joyfully, as one might surmise at first glance – they are fleeing in panic having witnessed Pluto abducting Proserpina. The goddess and her companions were surprised while they were picking flowers on the banks of Lake Pergusa. This is one of the preliminary studies for a frieze in the Palazzo Giuliari in Verona. The frieze was painted in about 1573 by Farinati who dominated the local artistic scene after the departure of Paolo Veronese for Venice. In the fresco, Farinati replaced the caryatid that masked the figures of Pluto and Proserpina with two horses attached to Pluto's chariot. The dynamic and inventive poses of the figures, plus the lightness of Farinati's technique mean that this drawing gives a good account of his Mannerist style, influenced by Parmigianino and Schiavone.

97 – Palma il Giovane (Jacopo Negretti)

Venice 1548/50 – 1628 Venice

Studies for a Crucifixion and Putti, c. 1589-90

Pen and ink, wash. – 277 × 189 mm

Inv. I 71

Palma il Giovane, who belonged to a dynasty of artists, was initially trained by his father before he began attending drawing lessons in Tintoretto's studio. During his career he obtained some important commissions and was one of the participants in the decoration of the ceiling in the Sala del Maggior Consiglio in the Doge's palace, on which Tintoretto was also employed. A prolific draughtsman, Palma drew five small studies of Christ on the cross on this sheet, accompanied by *putti* in flight, in all likelihood as preparation for one or more painted versions of the Crucifixion. One of these, painted for the collegiate church of Sant'Elpidio a Mare in 1589-90, is probably the closest to these studies.

98 – Palma il Giovane (Jacopo Negretti)

Venice 1548/50 – 1628 Venice

Study of a Seated Male Nude, c. 1589-95

Black chalk, heightened with white, on blue paper. – 228 × 169 mm

Inv. I 84

In about 1590-95 Palma painted an allegorical composition (private collection) whose meaning is difficult to determine. Apollo in the centre is surrounded by a number of figures, among them the personifications of the four seasons. This drawing is preparatory for the aged figure sitting in the foreground, the personification of winter. The two positions of the left arm demonstrate hesitation on Palma's part as to the position of this figure. The exaggerated, almost lumpy musculature and the use of black chalk on blue paper echo the lessons of Tintoretto. But Palma developed his own graphic style, characterized by a firmer line and the use of regular parallel hatching to indicate light and shade.

99 – Leandro Bassano (Leandro da Ponte)
Bassano del Grappa 1557 – 1622 Venice
and Francesco Bassano (Francesco Giambattista da Ponte)
Bassano del Grappa 1549 – 1592 Venice

Two Studies of a Page, c. 1592

Black chalk and oiled black chalk, on buff paper. – 298 × 168 mm

Inv. I 60

Francesco was one of the sons of Jacopo Bassano. When his father died, he took over as head of the family workshop. The two studies of pages here are part of the retinue of Doge Ziani, represented during his encounter with Pope Alexander III on the ceiling of the Sala del Consiglio in the Doge's palace in Venice. Francesco Bassano died by suicide in 1592, only a year after being commissioned to paint this long frieze; he had only completed the left-hand portion. The project was taken over by his younger brother Leandro. This study was executed by Francesco when he was preparing figures for his composition. It was re-worked a second time by Leandro who used an oil crayon, with a more intense black, to redefine the figure and the upper part of the clothing.

100 – Carlo Caliari
Venice 1570 – 1596 Venice

Study for Saint Jerome, c. 1594

Black, white and coloured chalks, on blue paper. – 232 × 300 mm

Inv. I 54

Throughout his life, Carlo Caliari, the son of Veronese, relied on the examples in the family workshop for the composition of his paintings. He did this for the altarpiece of the *Coronation of the Virgin with Saints* painted for the cathedral of Cologna Veneta, near Vicenza. This elegant study is preparatory for Saint Jerome in the painting. After drawing the outline in black chalk, Caliari heightened his drawing with white chalk to model the muscles of the back of his figure. The addition of touches of colour, with a more pictorial intent, was in fact characteristic of the Bassano dynasty. In the 1580s, Caliari visited the Bassano workshop and was evidently influenced by their technique and the naturalism of their figure studies.

101 – Domenico Tintoretto (Domenico Robusti)
Venice 1560 – 1635 Venice

Study of a Seated Man seen from Behind, c. 1588-89

Black chalk, heightened with white, squared for transfer, on blue paper. – 289 × 205 mm

Inv. I 405

This study of a seated man is a preparatory drawing for the figure of an apostle, an oarsman asleep in the foreground of the *Dream of Saint Mark*. Painted in 1588-1589, the work was part of a series of five episodes from the life of Saint Mark, patron saint of Venice, intended for the Scuola Grande di San Marco in Venice. There was much deliberation about whether the painting should be attributed – and as a result the drawing as well – to Jacopo Tintoretto or to his son Domenico, their manner and their techniques were so close. The fluidity and subtlety of Jacopo's style – seemingly lacking here – could indicate that Domenico was

the author of this drawing. Domenico was in any case inspired by the compositions of his father, and a figure similar to this one can be found in work that pre-dates the son.

102 – Domenico Tintoretto (Domenico Robusti)

Venice 1560 – 1635 Venice

Allegorical Scene with a Kneeling Doge, c. 1615

Oil on paper. – 237 × 377 mm

Inv. I 545

This work belongs to a group of about one hundred oil sketches on paper by Domenico Tintoretto, six of which are now in Museum Boijmans Van Beuningen. With his fluid pictorial technique, the artist used these materials to test out a composition with great rapidity. This allegorical scene is linked to the painting depicting Giovanni Bembo on his knees before Venice, intended for the Doge's Palace (1615). Recognizable by his fur cloak, the Doge is being crowned and given the doge's hat, the *cornio*. The figure in the foreground could personify Venice, while the group on the right may allude to a decisive victory by Bembo in Croatia. The sketch and the painting differ from each other in their details, but the subject seems to be the same. Domenico has clearly radically altered his composition between the first sketch and the final painting.

103 – Alessandro Maganza

Vicenza 1556 – 1632 Vicenza

Composition Study for the Ascension of Christ, c. 1600-10

Pen and ink. – 210 × 259 mm

Inv. S 21

This drawing is part of a group of thirteen sheets now in Rotterdam thanks to the collector Franz Koenigs, all executed in a similar technique and style. They are in fact typical of the fluid, energetic manner of Alessandro Maganza. Leader of a dynasty of painters in Vicenza, Maganza mainly produced religious paintings for the region of his birth. The sketch here is a study of a painting representing the Ascension. Welcomed into heaven by God and the Holy Spirit, Christ is surrounded by a swirling vortex of angels and figures. A vertical fold can be detected in the centre of the page, which may indicate that the drawing was sent to the person who commissioned the painting for his approval.

104 – Circle of Antonio Aliense (Antonio Vassilacchi)

Milo 1556 – 1629 Venice

The Resurrection of Christ

Black chalk, wash, heightened with white, squared for transfer. – 411 × 277 mm

Inv. I 394

This drawing depicts the Resurrection of Christ. Supported by angels, Christ dominates the composition with his arms outspread. Around the open tomb some of the disciples are expressing their surprise while others are still asleep. The iconography of Christ hovering over his tomb was developed in the sixteenth century. In this drawing, the figures are drawn with great plasticity. The artist went over the outlines

several times, modifying the poses. He used white bodycolour to correct mistakes as well as to represent light. His busy mind seems to hunt for the best solution. This large study is the work of a Venetian painter who was evidently familiar with work of Tintoretto and in particular of his pupil, Antonio Aliense. The attribution to Aliense is still in doubt.

105 – Antonio Maria Viani

Cremona 1555/57 – 1629 Mantua

The Fall of the Rebel Angels, c. 1594-95

Graphite, pen and ink, wash. – 305 × 220 mm

Inv. MB 2011/T 1

Dominating the composition and brandishing his lance in the shape of a cross, the Archangel Michael is chasing Lucifer out of Heaven and towards Purgatory. As he falls, Lucifer is transformed into a demon. Around him, other rebel angels are being pushed back. This subject enjoyed great popularity during the Counter-Reformation, the movement for Catholic reform launched after the Council of Trent. This is a preliminary study for the altarpiece painted by Antonio Maria Viani for the church of Sant'Agnese in Mantua (1594-1595). Viani was a Mannerist artist who trained in Verona; at the time of this drawing, he had come back from a spell in Munich where he worked for Friedrich Sustris, a painter at the Bavarian court. His experience in Germany had a great influence on his style and propelled him towards Baroque art in the early seventeenth century.

V – the Last Flicker of Mannerism

The sixteenth century was marked by political rivalries that dominated the peninsula, as well as being a period of artistic soul-searching. In Rome and Bologna respectively, the Zuccari and the Carracci created academies which reaffirmed the importance of drawing in the practice and teaching of art. This triumph of drawing made itself manifest in the development of a graphic style that was vigorous and generous, as demonstrated by the examples shown here.

After the Sack of Rome in 1527, the Counter-Reformation popes threw themselves into an intense programme of reconstruction and building works that attracted innumerable artists to the Eternal City. Alongside the Zuccari, these artists worked together on huge decorative schemes, adopting a shared Roman *maniera* full of energy and vitality. In other artistic centres, the final flickers of Mannerism were sometimes interpreted in original ways. Barocci's drawings reflect the elegant line and refined use of light that was to infuse all of his art, heralding the Baroque. The Carracci rejected Mannerism and promoted a return to nature in the style of the great Renaissance masters. Indefatigable draughtsmen and major players in the artistic scene at the turn of the seventeenth century, they laid the foundations for the classicism that was to develop during that period.

106 – Taddeo Zuccari

Sant'Angelo in Vado 1529 – 1566 Rome

Studies of Groups of Figures, c. 1553-56

Pen and ink, wash. – 261 × 189 mm

Inv. I 496

On this sheet, Taddeo Zuccari has drawn various groups of figures probably in preparation for the minor characters who populated his frescoes and were often spectators of the main action. A protagonist in the Mannerist movement in Rome, Taddeo was one of the most inventive artists of the second half of the sixteenth century and was a talented draughtsman. These pen sketches are highlighted with wash, liberally applied. Some of the studies of figures on the *verso* of this sheet can be connected more or less directly with other drawings or paintings by Zuccari, in particular *The Last Supper* in the Cappella Mattei in the church of Santa Maria della Consolazione, Rome (1553-1556). This link has allowed the drawing to be situated chronologically in his brief career.

107 – Federico Zuccari

Sant'Angelo in Vado c. 1540/41 – 1609 Ancona

Study of Christ with His Hands Bound, c. 1571

Black chalk on red prepared paper. – 179 × 129 mm

Inv. I 261

With hands together and eyes lowered, Christ is depicted here just after his arrest. This study has very recently been related to the Christ captive between two armed men painted by Federico Zuccari on one of the four pilasters in the Cappella Ruiz in Santa Caterina dei Funari in Rome (1571). The younger brother of Taddeo, Federico was equally one of the great representatives of the *maniera moderna* developed in Rome in about 1600 and he influenced many artists of his generation. Before it was trimmed on some of its sides, this drawing must certainly have depicted the figure standing, as in the painting. There are only a few differences between the study and the final work: Federico slightly changed the tilt of the head and gave Christ a more serious expression, suited to the iconography.

108 – Federico Zuccari

Sant'Angelo in Vado c. 1540/41 – 1609 Ancona

Polidoro da Caravaggio as the Roman God Mars, c. 1595

Black chalk, pen and ink, wash. – 285 × 140 mm

Inv. MB 1958/T 35

In about 1595, Federico Zuccari produced a celebrated series of drawings illustrating the artistic beginnings of his brother Taddeo (J. Paul Getty Museum, Los Angeles). They trace Taddeo, still a small boy, from his departure from the village where he was born to his first successes as a painter in Rome. These drawings were in fact preparatory studies for decorations in the Palazzo Zuccari in Rome. The group also included four portraits of artists bearing the features of a famous artist: Michelangelo, Raphael, Polidoro da Caravaggio and Taddeo himself. The sheet in Rotterdam is therefore a preparatory study for Polidoro, depicted as the god Mars. Known for his frescoes painted on the façades of palaces, the painter holds a roll in his hand on which a project of this nature can be seen. This study is remarkable for the sheer quality of Federico Zuccari's drawing.

109 – Attributed to Raffaellino da Reggio (Raffaello Motta)

Codemondo 1550/51 – 1578 Rome

Study of a Standing Figure with a Baton, c. 1569-70

Black chalk, pen and ink, heightened with white, squared for transfer, on blue paper. – 284 × 155 mm

Inv. I 116

Raffaellino da Reggio was one of the many artists who trained in central Italy but were attracted to Rome by the grand projects in the Vatican. He went there in 1569-1570 and worked in particular alongside Federico Zuccari, who exerted a great influence on him. The firm lines that define the powerful face of this figure and the deep areas of wash that contrast with broad highlights in white seem to correspond to Raffaellino's manner. Redrawn on a scrap of stuck-on paper, the left arm was radically reworked by the artist. The squaring and the letters scattered here and there (detailing the colours) indicate that this is a preparatory drawing for a painting. In the absence of any link to a specific painting, however, its attribution to Raffaellino remains in dispute.

110 – Cavaliere d'Arpino (Giuseppe Cesari)

Arpino 1568 – 1640 Rome

Judith with the Head of Holofernes, c. 1602-03

Black and red chalk. – 189 × 127 mm

Inv. MB 1989/T 4

Cavaliere d'Arpino was an influential painter in Rome at the turn of the seventeenth century. He received important commissions from Pope Clement VIII and his nephew Cardinal Aldobrandini. The study here is a preliminary study for the fresco painted for Aldobrandini in the Villa Belvedere in Frascati near Rome (1602-1603). It was part of a series of frescoes on the subject of the virtuous women of the Old Testament, whose courage and intelligence helped them triumph over powerful men. A few differences separate the drawing from the painting: the adjustment of Judith's position redirects the spectator's gaze towards the heroine, making the final composition more dynamic. The combined use of black and red chalk is very characteristic of the graphic style and technique of the artist.

111 – Federico Barocci (Federico Fiori)

Urbino c. 1535 – 1612 Urbino

Study for the Entombment, c. 1579-82

Black and white chalk, squared for transfer, on blue paper. – 257 × 373 mm

Inv. I 428

This striking representation of Christ's lifeless body is a preliminary study for Barocci's *Entombment*, a celebrated altarpiece in the church of Santa Croce in Senigallia, infused with the emotional power for which this painter was renowned. A skilled and prolific draughtsman, Barocci followed a meticulous procedure when preparing his paintings. First establishing the composition, he would then work out each individual figure in black chalk before carrying out one or several oil sketches. Barocci was a painter of the Counter-Reformation and one of the greatest masters of colour and light in central Italy. This quality can be found in his drawings; he uses blue paper, highlights of white chalk and, on occasion, colour.

112 – Attributed to Aurelio Lomi

Pisa 1556 – 1622 Pisa

Joseph of Arimathea with the Body of Christ, c. 1590-1610

Black chalk on blue paper, indented for transfer. – 530 × 401 mm

Inv. I 175

A number of stylistic elements have led to the attribution of this page to Aurelio Lomi, a painter trained by two Florentine Mannerists, Bronzino and Allori. Lomi explored the subject of the Descent from the Cross several times during his career, often choosing a composition tightly packed around the characters. This allowed intensification of the dramatic impact. The body of Christ, having been taken down from the cross, is here supported by Joseph and Nicodemus before it is placed in the tomb. This large drawing, with contours incised for transfer to another support, is probably a preliminary study for a devotional painting, intended to encourage the viewer to meditate on Christ's sufferings and his own mortality.

113 – Andrea Lilio (Andrea d'Ancona)

Ancona 1560/65 – after 1631 Ascoli Piceno

Study of a Male Nude, c. 1596

Black chalk, heightened with white, squared for transfer. – 279 × 225 mm

Inv. I 188

The painter Andrea Lilio was initially influenced by Florentine Mannerism, but later adopted a more realistic style that can be detected in this drawing. Mainly active in Rome, in 1596 he painted a *Pietà* at the request of the Marchese d'Ancona, his birthplace (today at the Museo Civico delle Cappuccine, Bagnacavallo). This preliminary sketch is squared to assist its transferral to canvas. The artist was interested in Christ's lifeless body after his descent from the cross. He managed to render the foreshortening necessitated by this complex pose, as well as convey the weight of the head slumped on the shoulder. At the lower right the reworking of the face presents a strong contrast of light and shade, suggesting that the model may have been lit by a candle. The *chiaroscuro* in the drawing corresponds to that in the painting.

114 – Ventura Salimbeni
Siena 1568 – 1613 Siena
Saint John the Baptist Preaching in the Wilderness, c. 1600-13
Black chalk, pen and ink, wash. – 262 × 347 mm
Inv. MB 1976/T 12

Salimbeni spent the major part of his career between Siena and Rome. With Alessandro Casolani and Francesco Varini, in the years around 1600, Salimbeni developed an idiosyncratic Siennese Mannerist style. It can be recognized here in the angular contours and faceted planes achieved with wash, particularly in the rendering of fabrics and landscape. The crowd of people with their varied attitudes and expressions are listening to the preaching of John the Baptist. Although Salimbeni produced a number of fresco cycles on the life of Saint John, no painted work can be found with a direct relationship to this drawing. Its intended use remains unknown. Elements in it demonstrate however that Salimbeni was familiar with Flemish models, widely available all over Europe thanks to prints and engravings to which the painter must have had access.

115 – Giovanni Ambrogio Figino
Milan 1548 – 1608 Milan
Studies for The Nativity, c. 1590-95
Graphite, heightened with white, on blue paper. – 241 × 208 mm
Inv. I 506

Figino was one of the leading Milanese painters of the Counter-Reformation at the end of the seventeenth century. In 1590 he received the prestigious commission for four large paintings to decorate the organ in Milan Cathedral. This drawing is linked to one of these, *The Nativity*. It is typical of Figino's preparatory work. The artist was in the habit of filling his pages, repeating and re-drawing his figures in a near-obsessive manner. The Virgin bent over her child, the drapery and Saint Joseph are repeated here several times, and developed further on other sheets, now all in different collections. The number of surviving drawings gives a hint of the importance Figino gave to this preliminary phase. The white highlights clarify these sketches, made with very light strokes – sometimes almost illegible on the blue paper.

116 – Camillo Procaccini
Parma 1561 – 1629 Milan
The Rest on the Flight into Egypt, c. 1590-93
Red chalk, heightened with white, on grey paper. – 234 × 212 mm
Inv. I 266

The energy of the intertwining lines would appear to indicate the graphic style of Camillo Procaccini. This sketch may reflect the regard in which the artist held the art of Correggio before his departure for Bologna and during his early years in Milan, where he pursued his career. The influence of the Emilian master can be observed in the compact composition within a landscape, and the gentleness conveyed by the figures. It was also during the early 1590s that Procaccini started to devote himself to printmaking, but his production was very limited and touched on only three subjects, one of which was (as here) the *Holy Family in Egypt*. Although no direct link with our drawing can be proved, the drawing might be considered as a preliminary idea for the first print in the series.

117 – Anonymous Lombard or Venetian
Study of a Figure with a Bare Shoulder, c. 1575-1600
Black and white chalk, on grey-brown paper. – 423 × 202 mm
Inv. I 372

The loose and unfinished nature of some parts of this drawing suggest that it was made during the preparation of a painting or fresco, probably for one of the secondary figures who, turning towards the spectator, obliterates the space separating the spectator from the painted scene. Using a combination of black and white chalk, the artist has achieved admirably delicate modelling of the arm and shoulder. The generous use of these techniques and the sensitive handling of light may indicate a Lombard or a Venetian artist. Interest in the bold, realistic depiction of the human form permits us to date the drawing to the late sixteenth century.

118 – Attributed to Bernardino Poccetti (Bernardino Barbatelli)
Florence 1548 – 1612 Florence
The Stoning of Saint Stephen, c. 1575-1600
Black chalk, pen and ink, wash. – 274 × 232 mm
Inv. I 86

This composition depicts the martyrdom of Saint Stephen, who was accused of blasphemy by the authorities in Jerusalem, and hounded out of the city before being stoned. The drama of the scene is accentuated here by the energetic use of contrasting washes. The drawing conforms with the aesthetics of the Counter-Reformation, according to which art should be both theatrical and educational. Bernardino Poccetti, a Florentine artist, participated in this artistic genre alongside Jacopo Empoli. A number of stylistic features seem to suggest that the drawing is by his hand, although the attribution is not certain. The crowd of characters and wealth of detail indicate that this could be a preparatory drawing for a large, possibly ephemeral work, but nothing has so far been identified.

119 – Jacopo da Empoli (Jacopo Chimenti)
Florence 1551 – 1640 Florence
Study for Saint Sebastian, c. 1615-19
Black chalk, heightened with white, on brown prepared paper. – 426 × 261 mm
Inv. I 420

Jacopo da Empoli was one of the most important representatives of Counter-Reformation art in Florence. He was also a prolific draughtsman and a number of his ambitious studies have come down to us. This one, like the rest, was drawn from a life model posing in the studio. Once again, we recognize the confident line used by Empoli to draw his figures. Combined with paper prepared with brown wash (as was the artist's habit), parallel hatching delineates the shadows and white highlights indicate the light. The page is a preparatory drawing for the *Martyrdom of Saint Sebastian*, painted by Empoli for a chapel in the church of San Lorenzo in Florence (1615-1619). The saint faces in the opposite direction to the saint in the final painting. The artist often modified the posture or the orientation of his figures during his preliminary work.

120 – Ludovico Carracci
Bologna 1555 – 1619 Bologna
Study for a Seated Harpy, c. 1585-93
Red chalk. – 208 × 197 mm
Inv. I 430

The brothers Annibale and Agostino Carracci and their cousin Ludovico established a drawing school in Bologna where a number of artists received their training. Rejecting the exaggerations of Mannerism and promoting drawing from life and the examples of Emilian (Correggio) and Venetian predecessors (Titian, Veronese) they contributed to the earliest development of Baroque art. This harpy is a preliminary idea for one of the scenes in the Palazzo Fava, Bologna. The cycle of frescoes illustrating the *Aeneid* was painted by the Carracci between 1585 and 1593. This figure is a preliminary study for one of the harpies who sullied the banquet of the Trojans and was overpowered by Aeneas. Although the episode was painted by Annibale on the walls of the palace, the study of the harpy is the work of Ludovico – demonstrating the close collaboration that linked the three artists.

121 – Annibale Carracci

Bologna 1560 – 1609 Rome

Study of a Seated Male Nude, c. 1595-1600

Black chalk, heightened with white, on blue paper. – 336 × 221 mm

Inv. I 183

Celebrating the *Triumph of Love*, the decoration of the vault in the Sala Grande in Palazzo Farnese, Rome, is Annibale Carracci's most ambitious work. The artist developed his new style, based on the naturalism he took up as a reaction against Mannerism. These frescoes also revived the popularity of large decorative works and were an inspiration to other artists for many years. This drawing is one of many preliminary studies. It depicts one of the satyrs framing the scene of *Polyphemus and Acis*. The firm, fluid lines which outline the musculature of the figure bear witness to Carracci's familiarity with drawing from nature. Most likely drawn from a life model, it is not until a later version that the man was transformed into a mythical creature with goat's hooves and pointed ears.

122 – Annibale Carracci

Bologna 1560 – 1609 Rome

Study of a Woman Sitting on the Ground, c. 1594-95

Black chalk, heightened with white, on discoloured blue paper. – 350 × 475 mm

Inv. I 447

This drawing is one of the few surviving studies relating to the painting by Annibale Carracci showing *Saint Roch Giving Alms* (Gemäldegalerie, Dresden). The youthful saint is shown distributing money to the victims of plague. This large, complex work was commissioned in 1587-1588 for the oratory of the Confraternità di San Rocco in Bologna. Painted over the space of several years, the artist modified the composition several times. The present drawing, representing the woman seated at the lower centre of the painting, was added to the composition quite late, when it had already been prepared on the canvas but was subsequently completely reversed. Our figure is facing in the same direction in both works, demonstrating its late conception. Conforming to the precepts of his education, Carracci probably drew this figure from a life model.

This visitor guide accompanies the exhibition *Naissance et Renaissance du dessin italien. La Collection du Museum Boijmans Van Beuningen, Rotterdam*, on view at the Fondation Custodia from 12 October 2024 to 12 January 2025.

Exhibition Curators: Maud Guichané and Rosie Razzall

Texts: Maud Guichané and Rosie Razzall

Translation: Caroline Beamish

Editing: Stijn Alsteens, Rhea Sylvia Blok, Juliette Parmentier-Courreau

© Frits Lugt Collection, Fondation Custodia, Paris, 2024

Provenance for all the works is Collection Museum Boijmans Van Beuningen, Rotterdam. Loan Stichting Museum Boijmans Van Beuningen (former Koenigs collection), with the exception of the following works:

- nos. 9, 10 and 26: Collection Museum Boijmans Van Beuningen, Rotterdam. From the bequest of F.J.O. Boijmans
- nos. 23 and 108: Collection Museum Boijmans Van Beuningen, Rotterdam. Acquired with the collection of D.G. van Beuningen (former Koenigs collection)
- no. 40: Collection Museum Boijmans Van Beuningen, Rotterdam. Loan Cultural Heritage Agency of the Netherlands (former Koenigs collection)
- no. 44: Collection Museum Boijmans Van Beuningen, Rotterdam. Purchased with the support of Vereniging Rembrandt
- nos. 69, 105, 110 and 114: Collection Museum Boijmans Van Beuningen, Rotterdam
- nos. 82 and 85: Collection Museum Boijmans Van Beuningen, Rotterdam. Gift Dr. A.J. Domela Nieuwenhuis
- no. 96: Collection Museum Boijmans Van Beuningen, Rotterdam. Purchased with the support of VriendenLoterij

Exhibition catalogue available in English: Maud Guichané and Rosie Razzall (eds.), *Italian Renaissance Drawings from Museum Boijmans Van Beuningen*, London, Paul Holberton Publishing, 2024

The exhibition has been made possible by the generous loan from Museum Boijmans Van Beuningen, Rotterdam.

**museum van
boijmans beuningen**

Frits Lugt Collection, Fondation Custodia
121, rue de Lille
75007 Paris
Tel: +33 (0)1 47 05 75 19
coll.lugt@fondationcustodia.fr
www.fondationcustodia.fr