

Genoa
Drawings and Prints
1530-1800

The Metropolitan Museum of Art

Genoa: Drawings and Prints, 1530–1800



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1530–1800

Carmen Bambach and Nadine M. Orenstein,
with an essay by William M. Griswold,
and with the assistance of Allegra Pesenti

The Metropolitan Museum of Art, New York

In memory of Jacob Bean and Lawrence Turčić

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Foreword

Genoa, well known as a seaport established in ancient times and as the birthplace of Christopher Columbus, emerged as a major artistic center toward the middle of the sixteenth century, sparked by the sea lord Andrea Doria's political leadership and ready patronage and the artist Perino del Vaga's arrival from Rome. The technically masterful, even boldly experimental, drawings and prints in this exhibition illustrate Genoa's growth by the early seventeenth century into an important regional artistic school. Some of the drawings were made as independent works of art, as for instance ones by Giovanni Benedetto Castiglione, characterized by rich painterliness and dramatic content. Many sheets are preparatory drawings, which eloquently describe the Genoese tradition of illusionistic fresco painting that unfolded almost in its entirety within the splendid interiors of the new churches and palazzi erected on the Via Balbi and Strada Nuova (now Via Garibaldi). In addition to better-known artists—Luca Cambiaso, Giovanni Benedetto Castiglione, Giovanni Battista Gaulli (Baciccio), Bernardo Strozzi, for example—the exhibition includes less-studied Genoese artists, such as Carlo Alberto Baratta, Giulio Benso, Bartolomeo Biscaino, Bernardo and Valerio Castello, Giovanni David, and Gregorio and Lorenzo de Ferrari,

all of whom significantly influenced other artists both in Genoa and elsewhere in Italy.

A number of years before his death, Jacob Bean, then Drue Heinz Curator, Department of Drawings, envisioned an exhibition of drawings and prints selected from New York collections that would highlight the work of Genoese artists between 1530 and 1800. Not only was Jacob very much the conceptual force behind the present exhibition, but he and the late Lawrence Turčić, then assistant curator, were also noted connoisseurs of Genoese drawings. Their discoveries are attested to by a large, mostly unpublished dossier of attributions to Genoese artists made during the course of more than a decade and kept in the archives of the Department of Drawings and Prints. It is in their memory that this exhibition has been mounted, with works selected by William Griswold, Nadine Orenstein, and Carmen Bambach, the latter two of whom also prepared the catalogue entries.

We are grateful to both public and private lenders for allowing us to borrow their drawings and prints. I also want to acknowledge the generosity of the Gilbert and Ildiko Butler Foundation for its support of the exhibition and catalogue.

PHILIPPE DE MONTEBELLO
Director

Acknowledgments

This exhibition could not have been realized without the encouragement and practical assistance of many individuals: first and foremost, that of our immediate predecessor in this project, William M. Griswold, Charles W. Engelhard Curator, Department of Drawings and Prints, at the Pierpont Morgan Library. Allegra Pesenti, with her characteristic energy and enthusiasm, made an invaluable contribution of research during the project's early stages. Heartfelt thanks are owed to the following for their help with the research and planning of the exhibition: Elizabeth Barker, David Branfman, Ildiko and Gilbert Butler, Cara D. Denison, Carter Foster, Giulia Fusconi, Jak Katalan, J. F. McCrindle, Suzanne Folds McCullagh, Robert Manning, Elizabeth Horwitz Marcus, Phyllis and Robert Massar, Mary Newcome Schleier, Eve Orenstein, Rita Parma, Ann Percy, Evelyn Phimister, Robert Rainwater, Juliette-Jo Saxton,

Marilyn Symmes, Julie and David Tobey, Cecilia Treves, Tiziana Zennaro, and lenders to the exhibition who wish to remain anonymous.

George Goldner, with his astute eye and knowledge of Italian graphic art, guided our efforts, and our colleagues in the Department of Drawings and Prints generously put their talents at our disposal. The conservation treatment on the drawings and prints is due principally to Marjorie N. Shelley, and also to Helen K. Otis, Hubert von Sonnenburg, and Dorothy Mahon. Calvin D. Brown and David del Gaizo have matted and beautifully installed the works, while Henrietta Susser ably managed various administrative matters on our behalf. For production of this catalogue we are much indebted to John O'Neill, Barbara Burn, Margaret Aspinwall, Patrick Seymour, and Rich Bonk, and for the design of the exhibition, to Michael C. Batista and Sue Koch.

CARMEN BAMBACH
Associate Curator

NADINE M. ORENSTEIN
Assistant Curator

Lenders to the Exhibition

The Art Institute of Chicago, cat. nos. 56, 87, 88

The Cooper-Hewitt, National Design Museum,

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Painting and Drawing in Genoa: An Overview

WILLIAM M. GRISWOLD

Despite Genoa's antiquity and immense wealth, the city did not emerge as a major artistic center until the second quarter of the sixteenth century, when, under the leadership of the admiral and statesman Andrea Doria (1466–1560), it attained internal political stability as well as a degree of independence from foreign powers.¹ Prior to that time, painting as well as sculpture had been dominated by artists from elsewhere in Italy, at first predominantly from Tuscany and later from Lombardy and Piedmont. When Andrea Doria required the talent of painters of the first rank to decorate the newly constructed Palazzo Doria a Fassolo, on the outskirts of the city, he summoned to Genoa three of Italy's most accomplished living artists: Perino del Vaga from Rome, Domenico Beccafumi from Siena, and Giovanni Antonio da Pordenone, a native of Friuli. Perino del Vaga, who remained in Genoa for nearly a decade, stayed the longest and played the most important part in the decoration of the palace. (The frescoes that Beccafumi and Pordenone executed for Andrea Doria have been lost.) Florentine by birth, Perino became famous in Rome as an innovative follower of Raphael. Like many of his contemporaries, he fled following the sack of the city by the troops of the Holy Roman emperor Charles V in 1527, and in 1528 he arrived in Genoa. There, Perino's aristocratic and highly refined style was to have enormous impact upon the work of local artists (see cat. nos. 111, 112).

The presence in the city of Perino, Beccafumi, and Pordenone, as well as the arrival in 1530 of *The Stoning of Saint Stephen*, a major altarpiece by Raphael's pupil Giulio Romano, and the tremendous demand on the part of the local aristocracy for pictures and frescoes to decorate their splendid new palaces on the Strada Nuova (now Via Garibaldi) encouraged the development of a Genoese school of painting. The first great Genoese painter and the leading artist in the city during the third quarter of the sixteenth century was Luca Cambiaso, whose early works owe much not only to the Mannerist sophistication of Perino del Vaga, but also to the bolder, more dramatic style of Pordenone. During the 1550s, Cambiaso frequently collab-

orated with Giovanni Battista Castello, called Il Bergamasco after his birthplace, Bergamo in present-day Lombardy. Their characteristic use of ornate stuccoed decoration in combination with *quadri riportati*—ceiling frescoes in which figures and setting are not foreshortened to take into account the fact that they will be seen from below—seems to have been inspired by Perino del Vaga's work in the Palazzo Doria and was immediately taken up by Cambiaso's principal followers. The abstraction of form that is typical of Cambiaso's frescoes and easel paintings is even more evident in the artist's numerous extant drawings, in which the human figure is reduced to simple geometric shapes (see cat. nos. 11–16). Among the artist's greatest achievements, Cambiaso's drawings were often copied, and their style was emulated to a greater or lesser degree by most of the next generation of Genoese artists.

In 1583, Cambiaso was called to Spain by King Philip II to work at El Escorial. Although the artist died there two years later, the impact of his style upon the work of later Genoese painters can scarcely be overstated. The most talented of Cambiaso's immediate followers were his pupil Lazzaro Tavarone, who had accompanied his master to Spain and did not return to Genoa until 1594 (see cat. nos. 108–10); Bernardo Castello, who was a fresco painter as well as an able illustrator of books (see cat. nos. 20–22); and Giovanni Battista Paggi, who was not only a gifted artist, but also an important theorist in defense of the nobility of his profession (see cat. nos. 89–91). About 1579, Paggi was banished from Genoa for having killed a man, and he spent most of the next two decades in Tuscany. During that period and in response to the work of his Florentine contemporaries Ludovico Cardi, called Il Cigoli, and Domenico Cresti, Il Passignano, he adopted a more luminous palette and developed a style characterized by greater pathos than that of his Genoese predecessors. The black-chalk study of an archer included in the present exhibition is suggestive of the enthusiasm with which he responded to Florentine art, for were it not for the inscription, *Paggi*, on the recto of the sheet, it might easily be

mistaken for the work of a Tuscan draftsman of about 1600. When Paggi returned to Genoa in 1599, he assumed Cambiaso's role as *caposcuola*; among his pupils were Domenico Fiasella, Sinibaldo Scorza (see cat. nos. 100, 101), and Giovanni Benedetto Castiglione (see cat. nos. 29–57).

By the beginning of the seventeenth century, so great was the demand for paintings to decorate the palaces of the leading Genoese families and so cosmopolitan was local patronage that numerous artists from other parts of Italy and from elsewhere in Europe came to live and work in the city. Aurelio Lomi from Pisa was in Genoa from 1595 until 1604, and Pietro Sorri and Ventura Salimbeni of Siena were there in 1595–97 and 1610, respectively. Caravaggio visited the city in the spring and summer of 1605, the Lombard painter Morazzone was there in 1617, and Giulio Cesare Procaccini—the most talented of a family of artists that had settled in Milan during the late sixteenth century—was in Genoa from 1618 until 1621. In 1620, Simon Vouet, one of the most important French artists of the seventeenth century, was summoned to Genoa, where he executed a major altarpiece, *Christ on the Cross with the Virgin Mary, Saint Mary Magdalen, and Saint John the Evangelist*, still in its original place in the church of the Gesù.

During the same period, contact with artists from northern Europe stimulated the interest of the Genoese in landscape, still-life, and genre painting. Peter Paul Rubens, who was in Italy from 1600 until 1608, supplied a number of pictures to Genoese patrons and painted two altarpieces for the Gesù. The Antwerp genre painters Lucas and Cornelis de Wael settled permanently in Genoa about 1613; Jan Roos, who specialized in pictures of animals, lived there from the 1610s until his death in 1638; Jan Brueghel the Younger was there in 1622–23; and Goffredo Wals, who had been a pupil in Rome of Agostino Tassi, arrived in 1623. The most significant of these foreign visitors to Genoa may well have been Anthony van Dyck, who was in the city off and on between 1621 and 1627, and whose many portraits of Genoese aristocrats were widely emulated by local artists.

Despite all this competition, and no doubt in part because of it, native talent continued to flourish. One of the most accomplished Genoese artists of the first quarter of the seventeenth century was Bernardo Strozzi (see cat. nos. 103–7). A pupil of Pietro Sorri, Strozzi was greatly influenced by the work of Morazzone and Giulio Cesare Procaccini as well as by that of Rubens, and his numerous extant pictures are distinguished by their chromatic rich-

ness and remarkable freedom of handling. The latter quality is even more evident in the works that Strozzi executed after he moved to Venice about 1630. The artist's drawings are rare. Most are in black or red chalk, and many, including the *Saint Peter* in the Metropolitan Museum and the *Head of Christ* in the Pierpont Morgan Library, were formerly part of the vast collection of drawings, now widely dispersed, that is thought to have been assembled about 1700 by the Venetian connoisseur Zaccaria Sagredo.

Strozzi's younger contemporary Giovanni Benedetto Castiglione was a pupil of Paggi and of the animal painter Sinibaldo Scorza, whose work was inspired by that of the Flemish expatriate Jan Roos. Castiglione's earliest known pictures are in much the same vein as those of his teacher, and animals were to be the real subject of much of his oeuvre—including numerous paintings that ostensibly represent such Old Testament themes as Noah entering the ark, the sacrifice of Noah, or the journey of Isaac. Later works by Castiglione reveal his admiration for his great contemporaries Nicolas Poussin, Pietro da Cortona, and Gianlorenzo Bernini, whose paintings and sculpture he had the opportunity to see in the course of two long sojourns in Rome. About 1651, Castiglione was summoned to Mantua, where he died in 1664. A prolific draftsman and an innovative printmaker much influenced by the etchings of Rembrandt, Castiglione executed both pen sketches intended for his own use and oil sketches on paper, clearly indebted to comparable works by van Dyck, that were presumably made for sale to collectors.

Although Castiglione's activity was for the most part restricted to the production of easel pictures destined for the walls of Genoese palaces, other artists perpetuated the tradition of frescoed decoration brought to Genoa by Perino del Vaga at the beginning of the preceding century. Paggi's pupil Giulio Benso is known primarily for his illusionistic frescoes (see cat. no. 2), in which both figures and architecture are sharply foreshortened, while Bernardo Castello's son Valerio achieved spectacular results in the same medium in the Palazzo Balbi Senarega and elsewhere (see cat. nos. 23–25). Like Strozzi before him, Valerio Castello was greatly impressed by the pictures of Giulio Cesare Procaccini, but even more significant for the development of his bold, painterly style was a stay in Parma, where he learned much from the work of Correggio and Parmigianino. Castello's pupil Bartolomeo Biscaino died young during the plague that ravaged Genoa in 1657. Few paintings by Biscaino have been identified, but he was a gifted draftsman and printmaker (see cat. nos. 3–10),

whose works, like those of his teacher, betray an interest in the elegant, highly refined style of Parmigianino.

During the second half of the seventeenth century, much of the enormous demand for the frescoed decoration of the sumptuous palaces that were still being erected by Genoa's wealthy aristocracy was satisfied by the very large, highly organized, and exceedingly busy workshop of Domenico Piola and his son-in-law Gregorio de Ferrari (the "Casa Piola"; see cat. nos. 92–94 and 73–75). A pupil of his brother Pellegro, Domenico Piola studied the works of Castiglione and Valerio Castello as well as those of Rubens and van Dyck, developing a spirited Baroque style of decoration that combines painting and stucco, and in which large numbers of gracefully posed figures are integrated into elaborate feigned architectural settings. Gregorio de Ferrari, who married Piola's daughter in 1674, studied painting in Genoa but later traveled to Parma, where he was dazzled by the turbulent, light-filled compositions of Correggio's frescoes in the cathedral and San Giovanni Evangelista. During the last quarter of the seventeenth century, Gregorio de Ferrari frequently collaborated with Domenico Piola, but Gregorio's paintings are distinguished from those of his father-in-law by the spirited complexity of the younger artist's compositions and by the liveliness and grace of his elongated figures, perched atop cornices or soaring through space. Domenico Piola, Gregorio de Ferrari, and their team of assistants executed numerous preparatory drawings in connection with each of the projects that the workshop undertook. Many sheets by artists associated with the "Casa Piola" are preserved in the museums of Genoa and Stuttgart, but a number of fine examples are in the Metropolitan Museum, and these evoke something of the brilliance of their achievements.

After Domenico Piola's death, the activity of the workshop was carried on by his sons, of whom the best known is Paolo Gerolamo (see cat. nos. 95, 96), who visited Rome in 1690–94 and was deeply affected by the monumentality and restraint that distinguish the paintings of Carlo Maratti and his innumerable Roman followers. Gregorio de Ferrari's son Lorenzo similarly perpetuated the work of his father well into the eighteenth century (see cat. nos. 76–80). Meanwhile, during the 1650s, another gifted Genoese painter, Giovanni Battista Gaulli, called Baciccio, had moved permanently to Rome (see cat. nos. 82–84), where, with the encouragement of Gianlorenzo Bernini, he became one of the leading exponents of an exuberant High Baroque style that is epitomized by Gaulli's most famous

work, the frescoed vault of the church of the Gesù, executed in 1674–79.

The idiosyncratic, emotionally charged work of the early eighteenth-century painter Alessandro Magnasco has little in common with that of his Genoese contemporaries. The son of Stefano Magnasco, who had been a pupil of Valerio Castello, Alessandro was a student in Milan of Filippo Abbiati and spent much of his life in Lombardy. There he befriended the Venetian painter Sebastiano Ricci, with whose nephew Marco Ricci he collaborated during a brief sojourn in Florence at the court of Cosimo III de' Medici. Magnasco's disquieting paintings and drawings, in which sketchily rendered figures of monks and hermits populate phantasmagoric landscape and architectural settings, are among the most eccentric and disturbing images created during the entire settecento (see cat. nos. 86–88).

The eighteenth century was nevertheless a period of economic, political, and artistic decline in Genoa, as it was elsewhere in Italy. Such painters as Carlo Alberto Baratta continued the local tradition of large-scale frescoed decoration into the early nineteenth century (see cat. no. 1), while his somewhat older contemporary Giovanni David, who had been a pupil in Rome of Domenico Corvi and later worked briefly in Venice, was not only a gifted painter and draftsman, but also an accomplished and highly original printmaker (see cat. nos. 59–71). David's delicate calligraphy and taste for esoteric subjects set his works apart from the efforts of the followers of Domenico and Paolo Gerolamo Piola. David and Baratta were, however, the last major protagonists in the history of Genoese painting, and with the death of the latter in 1815, three hundred years of sustained artistic achievement drew to a close.

1. The author wishes to acknowledge his debt to Mary Newcome Schleier, without whose fundamental contribution to the study of Genoese art this essay and the catalogue of the present exhibition could not have been written. In addition to the innumerable articles on Genoese draftsmanship that she has published in art-historical journals, see her *Genoese Baroque Drawings*, exh. cat., University Art Gallery, State University of New York at Binghamton, and Worcester Art Museum, 1972; *Le dessin à Gènes du XVI^e au XVIII^e siècle*, exh. cat., Musée du Louvre, Paris, 1985; *Disegni genovesi dal XVI al XVIII secolo*, exh. cat., Gabinetto Disegni e Stampe degli Uffizi, Florence, 1989. For the work of Castiglione, see also *Giovanni Benedetto Castiglione: Master Draughtsman of the Italian Baroque*, exh. cat. by Ann Percy, Philadelphia Museum of Art, 1971.

Printmaking by Genoese Artists

NADINE M. ORENSTEIN

Though few in number, the Genoese artists who practiced printmaking during the sixteenth through eighteenth centuries were a diverse and accomplished group. Several were better known as painters and draftsmen and produced only modest and little-recognized printed oeuvres. Yet, from this city also hailed Giovanni Benedetto Castiglione, the greatest and technically most inventive Italian printmaker of this period.

Only a very few printmakers can be associated with Genoa before the seventeenth century. Among the earliest is Luca Cambiaso, active primarily as a painter and draftsman. Nine spirited woodcuts (see cat. no. 17) were done either by Cambiaso himself or possibly by a printmaker closely connected with the artist. The unusually spare handling of the woodcut medium in these prints, some heightened with colored wash, admirably succeeds in translating the lively nature of his distinctive linear drawing style.

In the early years of the seventeenth century, Girolamo Imperiale etched four prints (see cat. no. 85). Their even and controlled manner is reminiscent of contemporary reproductive engravings after paintings. Imperiale, however, imbued this technique with a certain vivacity, a result of the relative freedom of draftsmanship which etching allowed. He was apparently taught to etch by his teacher Giulio Benso, whose own printed oeuvre remains unknown.

Bernardo Strozzi made only one print that we know of today (cat. no. 107). Much like Imperiale, Strozzi's manner of etching is even and controlled in order to approximate the variations in light and tone that he had achieved in painting. Yet his technique is unusual; omitting all outlines, Strozzi defined his forms instead with a fluid delineation of concentric curves. He clearly perceived the considerable tonal range that can be achieved in etching by varying the depth and width of the lines.

During the mid-seventeenth century, printmaking in Genoa was dominated by the prolific and idiosyncratic, although only intermittently present, figure of Giovanni Benedetto Castiglione (see cat. nos. 43–57). Castiglione not only mastered printmaking but also explored its further

potential for producing the painterly effects he was able to achieve in oil sketches and drawings. His experiments culminated in the invention of two new techniques, monotype and soft-ground etching. For many of his most impressive prints, Castiglione drew inspiration from an unlikely pairing of artists—the Frenchman Nicolas Poussin, whom he may have met in Rome, and the Dutch artist Rembrandt van Rijn, whose prints must have made their way south of the Alps by the 1640s. As a result, we find in Castiglione's prints classical friezelike compositions, inspired by Poussin, combined with striking chiaroscuro effects, characteristic of Rembrandt. In monotype, Castiglione explored many of the same subjects he had previously etched but treated them with a bravado and vivacity that could only be achieved by literally painting on the printing plate.

Castiglione left his stylistic influence on succeeding Genoese printmakers, but none emulated his remarkable technical innovations. Salvatore Castiglione, for example, etched a single print (cat. no. 58), which reflects only his brother's intense interest in the work of Rembrandt and his circle. In fact, monotype and soft-ground etching were not used with any frequency until the late eighteenth century.

One of the most prolific of the printmakers following Castiglione was Bartolomeo Biscaino, whose early death cut short what might have been an even more productive printmaking career. Though Castiglione's imagery inspired some of Biscaino's etchings (see cat. no. 8), Biscaino's prints are infused with a bright vibrant light quite different from the somber and moody atmosphere found in Castiglione. Many of Biscaino's sweet-faced images of the Virgin and Child, a dominant theme in his oeuvre, reflect the work of his teacher Valerio Castello, who apparently made no prints himself.

In the eighteenth century, Giovanni David stands out as the most intriguing Genoese printmaker (see cat. nos. 62–71). Though the stylistic influence of Castiglione's work of a century earlier is visible in some of David's etchings (cat. no. 62), they have a decidedly late eighteenth-

century Romantic air. His inventive handling of aquatint tone in a number of prints created subtle effects of light and atmosphere. David's series *Divers Portraits* (see cat. nos. 67–70), published in 1775, can be counted among the early examples of the use of aquatint in Europe. This group of single figures paired with satirical verses is thought to have influenced Goya's series *Los Caprichos*, published in 1799. Most of David's prints were published in Venice for his Genoese patron Giacomo Durazzo.

It is worthwhile at this point to pose the question of why printmaking in Genoa, as opposed to painting and drawing, was practiced by such a limited number of artists. Only a few more names can be added to those discussed above: Giovanni Andrea Podestà, Domenico Piola, Antonio Travi, Giovanni Battista Merano, and Luciano Borzone were all responsible for a small number of prints. Why, on the other hand, are there no known prints by certain prominent Genoese artists such as Valerio Castello, Sinibaldo Scorza, and Lazzaro Tavarone?

Genoa does not seem to have been an environment that stimulated the making of prints. While the city bustled with native and foreign artists painting elaborate palace and church decorations, relatively few of these artists produced prints. Furthermore, though the city's production of printed books flourished during the sixteenth and seventeenth centuries, the Genoese publishers seem to have worked with engravers from other cities rather than with their native etchers. For example, Bernardo Castello's numerous designs for the best-known Genoese illustrated book of this period, Torquato Tasso's *Gerusalemme Liberata*, were engraved by Camillo Cungi for the 1617 edition published for Castello by the Genoese publisher Giuseppe Pavoni. Cungi, an engraver active primarily in Rome, was brought in from the outside for the project.

By contrast, inscriptions on prints indicate that some of the Genoese etchers had their prints published outside Genoa. Many of Castiglione's etchings, for example, were published by the de Rossi family of publishers in Rome. Of course these could have been done during the artist's two

stays in that city, but even some of the prints Castiglione is considered to have made while in Genoa were published in Rome. *The Genius of Castiglione* (cat. no. 48), for example, was printed by the de Rossi in 1648 but, as Percy (1971, no. E16) has suggested, may have been etched in Genoa. At least one, if not all, of Imperiale's four known prints was etched and published in Parma, and many of David's prints were published while the artist was in Venice. Thus native Genoese printmakers appear to have lacked at home a strong tradition of etchers to look to as teachers, and print publishers to produce and sell their work.

A further answer may lie in the patronage for prints. The powerful Genoese families, who played such a central role in stimulating the city's thriving production of palace decoration and church altarpieces, appear to have had little interest in commissioning prints. In fact, their names rarely appear as dedicatees on prints by Genoese artists. Giacomo Durazzo, who compiled a large print collection for Duke Albert von Saxe-Teschen (which later became the basis of the Albertina collection in Vienna), is one of the few. Yet again, those prints by Giovanni David made under the patronage of Durazzo (see cat. nos. 63–71) were published while Durazzo and David were in Venice.

Could it be that only a portion of the old master prints produced in Genoa still survives? While it seems unlikely that a great quantity of work by Genoese artists has been lost over time, it is intriguing to consider the possibility that our view of Genoese prints may be a partial one. The command of the etching medium demonstrated by such artists as Strozzi and Imperiale suggests that they may have produced more prints than the few that have been catalogued under their names. And what of Giulio Benso, who clearly knew printmaking and taught the medium to his students but by whom apparently no recognized prints exist? Perhaps such work was destroyed early on, or it may be that some prints do survive—unattributed—in print rooms and archives. Clearly there remain many questions for scholars of this remarkable and unusual facet of the history of printmaking in Italy.

Catalogue of the Drawings and Prints



CARLO ALBERTO BARATTA
GENOA 1754—GENOA 1815

1. *Study for the Decoration of a Vault*

Brush with gray wash and gouache, heightened with white and traces of light yellow, partly over traces of black chalk, on blue-green prepared paper, now faded.

10 x 16 in. (25.3 x 40.7 cm)

The Metropolitan Museum of Art,
Purchase, Gifts in memory of Lawrence
Turčić, 1988 (1988.250)

In Baratta's work toward the end of the eighteenth century, the exuberance of the Genoese Baroque experienced a last flowering. As is particularly evident in this carefully constructed ceiling design, Baratta's steeply foreshortened figures, grouped airily within framing architectural elements, follow an earlier tradition of illusionistic fresco painting in Genoa. Mary Newcome Schleier has suggested that this study may relate to the *Saint Anne Transported to Heaven by Angels* that Baratta frescoed on the vault of a chapel in the now-destroyed church of Santa

Maria della Pace, Genoa (letter, February 16, 1988, Metropolitan Museum Department of Drawings and Prints archives; see Bean and Griswold 1990, no. 4). Federigo Alizeri's descriptions (1846–47, vol. 2, pp. 833–35; 1864–66, vol. 2, pp. 108–9) are ambiguous about the location of various scenes within the architecture of the vault, however, and refer to the portrayal of four prophets from the Old Testament on the spandrels. By contrast, pictured on the lower right corner of the drawing is King David with his crown and harp.



GIULIO BENSO

PIEVE DI TECO 1592—PIEVE DI TECO 1668

2. *Christ and the Adulterous Woman*

Pen and brown ink, brush and brown wash,
over traces of black chalk, on four glued
sheets of paper.

14¾ x 35 in. (37.2 x 88.7 cm)

Private collection

Mary Newcome Schleier has dated this drawing around the time of Benso's ceiling frescoes in Santissima Annunziata, Genoa (1638–39; Newcome 1990b, pp. 18–19). The specific project to which it relates, however, remains to be identified; its unusually long, horizontal format suggests the possibility that it was preparatory for a *spalliera* (frieze) immediately below a ceiling or vault. Representing a subject narrated in the Gospel of John (8:2–11), this monumental composition was drawn with extraordinary precision of outline and surface finish and may have been a full-scale drawing or cartoon. It was apparently not used in the actual working process: the outlines of the design are neither pricked nor stylus-indented for transfer. Like many large, finished drawings of this period, it may have served as a demonstration piece, intended for the patron's review of a commission, and have gone unused if the project was abandoned.



BARTOLOMEO BISCAINO

GENOA 1629—GENOA 1657

3. *Saint Michael the Archangel and Another Figure Recommending a Soul to the Virgin and Child in Heaven*

Red chalk, brush and brown wash.

11½ x 8 in. (29.2 x 20.2 cm)

The Metropolitan Museum of Art,
Gift of Cephias G. Thompson, 1887
(87.12.25)

Initially trained by his father, Biscaino soon showed sufficient promise to gain admittance to the workshop of Valerio Castello (see cat. nos. 23–25). The fluidity of form in this sheet is characteristic of Biscaino's draftsmanship, as is the softly pictorial use of wash and red chalk. While he inherited Castello's sense of color and movement, he brought greater structure to the wiry multiplicity of lines which typify his master's style. The carefully balanced composition, harmonious arrangement of the figures, and

their elongated proportions recall the style of Parmigianino and Correggio, whose work also greatly influenced Valerio Castello. Biscaino may have studied prints circulating in Genoa by Mannerist artists of the Emilian school.

In this composition, possibly a study for a votive altarpiece, Saint Michael holds scales in his right hand to weigh the souls of the dead. With his left hand he points to the Virgin and Child. As the intercessor for humanity before Christ the Judge, the Virgin is depicted here being recommended a soul in hope for its acceptance in Heaven. Satan lies crushed beneath Saint Michael's foot, while gathered behind the Virgin and Child are bishops, friars, and other saints who have already ascended. The figural type of the archangel resembles that of the guardian angel in a painting by Biscaino in a private collection (Manzitti 1971, pl. 24). No related work, however, has been found for this sheet.



4. *The Rest on the Flight into Egypt*

Red chalk, brush and broad areas of white gouache heightening.

11⅞ x 8⅞ in. (30 x 21.2 cm)

The Pierpont Morgan Library, New York
(IV, 195)

In this depiction of the rest on the flight into Egypt (see also Newcome 1972, no. 78), Biscaino grouped the heads of the Virgin, the Christ Child, and Joseph in shadow on the left, leaving the Virgin's elongated neck, arm, and drapery, all heightened with bold strokes of white, as the only elements cast in light. This is by far Biscaino's most intimate rendition of the Holy Family, one of his favorite subjects in both drawing and print. The prominent diagonal hatching in red chalk is typical of the artist's technique. The Virgin here may have served as a model for Biscaino's etching of the *Virgin and Child with Saint John* (cat. no. 9), in which the figure of the Virgin is reversed but otherwise differs only slightly.



5. *The Holy Family*

Brush and brown ink, over black and red chalk. 10 x 7 $\frac{1}{8}$ in. (25.5 x 18.2 cm)

Suida Manning Collection

The relation of this brush drawing, with its thick, spidery strokes, to drawings by Giovanni Benedetto Castiglione from the mid-1650s helps date this sheet to the final years of Biscaino's brief career. Both the composition and the monumental, serpentine figure of the Virgin were inspired by Parmigianino's work of the 1520s and 1530s. In this sketch, Biscaino made efficient use of the red chalk to establish the composition; with red chalk he also extended the coloristic effects of the broadly applied brush and ink layers and reinforced the figure of the infant Christ. The drawing depicts a compositional idea which Biscaino developed further in two etchings of the same subject (Bartsch 20 and cat. no. 7).



6. *Susanna and the Elders*

Etching, first state of two (Bartsch 4). Oval, 5 $\frac{7}{16}$ x 4 $\frac{1}{4}$ in. (13.8 x 11 cm)

The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959 (59.570.37)

Biscaino's etching bears the influence of the work of his teacher Valerio Castello. The artist derived the figure of Susanna, who pushes away the elders with one arm as she clutches her drapery with the other, from a painting of the same subject by Castello now in a Genoese private collection (Newcome 1972, no. 160; Manzitti 1972, p. 57, pl. XIX). Whereas his teacher placed the scene in a beautifully landscaped palace garden, Biscaino's depiction focuses on the interaction of the central characters.

7. *Adoration of the Magi*

Etching, second state of five (Bartsch 9).

8¼ x 5¹³/₁₆ in. (21.2 x 14.9 cm)

The Metropolitan Museum of Art,
A. Hyatt Mayor Purchase Fund,
Marjorie Phelps Starr Bequest, 1993
(1993.1058)

The source of inspiration for this etching was a painting of the same subject by Biscaino's teacher Valerio Castello (private collection, Genoa; Newcome 1978, p. 84). Yet, like many of the prints he made based on paintings by Castello, Biscaino's *Adoration* takes place on a more intimate scale. While Castello's arrangement was set among massive Baroque architecture and billowing angel-filled clouds, the scene here focuses on the playful interaction among the figures—the Child reaching out from his mother's lap toward the gifts presented to him by the Magi.





8. *The Nativity with Angels*

Etching, first state of three (Bartsch 7).

15½ x 11¼ in. (39.3 x 28.2 cm)

The Metropolitan Museum of Art,

Harris Brisbane Dick Fund, 1924 (24.1.2)

The Nativity with Angels is one of Biscaino's largest and most accomplished prints. The etching was inspired by Castiglione's altarpiece for the church of San Luca in Genoa, from which Biscaino derived the angel who swings a censer above the Virgin and Child. Though influenced by this painting, Biscaino adopted none of the wild scribbled hatchings characteristic of Castiglione's prints. He instead modeled his forms with areas of parallel lines that combine to lend a softness to the image. The Museum's impression is an early one, before the print publisher Daman, who reissued most of Biscaino's plates, presumably after the artist's early death, added his own name to the plate.



9. *Virgin and Child with Saint John*

Etching, second state of four (Bartsch 21).

10 x 7¼ in. (25.5 x 18.4 cm)

Collection of Mr. and Mrs. Robert Massar

The subject Biscaino appears to have most enjoyed etching is the Holy Family; the theme occupies at least twenty of his fifty known prints and many of his drawings. In this depiction, which includes John the Baptist, the elongated figures are more massive and their poses more mannered than the typically delicate, sweet-faced figures that populate much of Biscaino's work. This stylistic difference points to the strong influence of etchings by the sixteenth-century artist Parmigianino. The small sheep that inches itself between the Virgin and Saint John, however, is reminiscent of animals found in Castiglione's prints and drawings.



10. *The Finding of Moses*

Etching, sixth state of eight (Bartsch 2).

7¼ x 9½ in. (18.5 x 24 cm)

Collection of Mr. and Mrs. Robert Massar

The chronology of Biscaino's prints during his brief artistic career remains generally unclear; the artist was twenty-eight when he died during an outbreak of the plague in Genoa, and he left behind few dated works. However, *The Finding of Moses* appears to be one of his more mature etchings. Here Biscaino forsook his earlier reliance on the compositions and techniques of Castello, Castiglione, and Parmigianino and instead adopted a more personal style consisting of firm lines, substantial cross-hatching, and strongly defined forms.



LUCA CAMBIASO

MONEGLIA 1527—EL ESCORIAL 1585

II. *The Martyrdom of Saint Sebastian*

Pen and brown ink, brush and brown wash,
over black chalk.

22 $\frac{3}{8}$ x 16 $\frac{5}{8}$ in. (56.8 x 42.1 cm)

Suida Manning Collection

In a moment of dramatic intensity captured by Cambiaso, archers aim at Saint Sebastian with bows tightly stretched, while cherubs holding palms of martyrdom hover over him. Pushed to the foreground, Saint Sebastian's athletic body writhes around the tree trunk to which he is tied. The saint's tortured pose was inspired by that, in reverse, of the crucified Haman, frescoed by Michelangelo about 1511–12 on the vault of the Sistine Chapel, which Cambiaso may have studied in drawings or prints or during one of his visits to Rome (see Soprani-Ratti 1768–69, vol. 1, p. 92; Suida Manning and Suida 1958, p. 23). In his rendering of the nude male body, Cambiaso invited comparison with Michelangelo, but he achieved his mastery of foreshortening and anatomical description with a graphic language entirely his own. The present drawing probably dates from about 1555–60, when he painted the *Saints Siro Bishop of Genoa, Roch, and Sebastian* in Santa Maria della Castagna at Quarto dei Mille, Genoa, an altarpiece probably commissioned as a votive offering to ward off an outbreak of the plague.



12. *Saint Benedict Enthroned with Saints John the Baptist and Luke, and an Adoring Monk*

Pen and brown ink, brush and brown wash,
over traces of black chalk.

16 $\frac{1}{8}$ x 11 $\frac{3}{8}$ in. (40.9 x 28.9 cm)

Suida Manning Collection

This vigorously drawn composition was preparatory to an altarpiece of about 1562, now in the Cathedral of San Lorenzo, Genoa, but originally commissioned by Luca Spinola for his family chapel in the Benedictine monastery church of Santa Caterina (Suida Manning and Suida 1958, p. 191, no. 99; Genoa 1987, vol. 1, p. 212, fig. 201; Magnani 1995, pp. 129–35, 144–45). Cambiaso's decora-

tive program in the (destroyed) Spinola Chapel included frescoes of angels on the dome, the four Evangelists on the pendentives, and two scenes from the life of Saint Benedict, patron saint of the monastic order, on the side walls (see Soprani-Ratti 1768–69, vol. 1, pp. 84–85). Although the present drawing seems relatively finished, there exist a number of further studies that Cambiaso apparently executed to refine the composition and also make substantial changes. The Suida Manning drawing contrasts with the altarpiece in being less contemplative in mood and less distinctly pyramidal in compositional arrangement, and it also prominently includes the figure of a monk without a halo kneeling before Saint Benedict.



13. *Christ in Glory*

Pen and brown ink, brush and brown wash, over black chalk, on three glued sheets of paper. 22½ x 33¾ in. (57.3 x 86 cm)
The Pierpont Morgan Library, New York; The Janos Scholz Collection (1980.48)

Dating from the early to mid-1560s, this large, complex composition resembles the design of the apse fresco in Santissima Annunziata di Portoria, Genoa, executed by Giovanni Battista Castello, Il Bergamasco, in 1563–66; we know that the decoration of this church was taken over by Cambiaso in 1568–69, when Il Bergamasco left for Spain (Suida Manning and Suida 1958, pp. 20, 191, no. 182; Caraceni Poggi 1970, pp. 259–61; Florence 1989, p. 26). The two artists had worked side by side in a number of locations, including the Palazzo Pallavicini (Villa

delle Peschiere) and the Palazzo Imperiale in Campetto, and regarded themselves at least as much collaborators as competitors.

In this composition, Cambiaso balanced a steeply foreshortened crowd of figures in the foreground, anchored at the bottom by a row of colossal figures. The garland of putti encircling the figure of Christ is echoed below by the congregation of devotees forming a semicircle around their Savior. According to traditional iconography, the symbols of the Passion are included: the cherubs flanking Christ on the left carry the ladder, the cross, the holding stick with sponge, and the lance of the Roman soldier Longinus, while on the right they support the column. The composition explored in the Morgan Library sheet anticipates that of Cambiaso's fresco from 1584–85 in the choir of the church at the monastery of San Lorenzo el Real de El Escorial.

14. *The Rape of Persephone*

Pen and brown ink, brush and brown wash.
14 $\frac{3}{8}$ x 18 $\frac{5}{8}$ in. (37 x 47.2 cm)
Suida Manning Collection

A frescoed ceiling medallion depicting Pluto's abduction of Persephone in a *salotto* on the main floor of the Palazzo Imperiale sul Campetto was attributed to Giovanni Battista Castello, Il Bergamasco, by Federigo Alizeri (1846–47, vol. 2, pp. 579–80) and other early sources. The palazzo was built by Castello for Vincenzo Imperiale in 1560, and it was decorated in fresco by Castello and Cambiaso (Soprani-Ratti 1768–69, vol. 1, pp. 81, 405; Rosso del Brenna 1976, pp. 446–47). The present drawing was linked by Bertina Suida Manning and William Suida to the above-mentioned medallion, though the fresco is much damaged and hardly visible (Suida Manning and Suida 1958, pp. 89, 190). Whether or not the Persephone fresco was indeed painted by Castello, there can be little doubt that he played a significant role as instructor and mentor to the younger Cambiaso (Soprani-Ratti 1768–69, vol. 1, pp. 81–82), and the Suida Manning sheet would seem to stem from the painters' association at that time, although it cannot be definitively linked to the fresco in the Palazzo Imperiale. Characteristic of Cambiaso's draftsmanship, bold areas of wash have been applied across the sheet, with the pen used as an incisive tool to convey the force of the narrative. The subject comes from Ovid's *Metamorphoses* (5.385–439) and *Fasti* (4.427–54).



15. *Cupid Presenting Psyche to the Gods of Olympus*

Pen and brown ink, brush and brown wash, over black chalk.
9 $\frac{3}{8}$ x 13 $\frac{3}{8}$ in. (23.8 x 34.1 cm)
Suida Manning Collection

This may be a study for a lost fresco in Palazzo Serra, Genoa, described by Carlo Giuseppe Ratti as depicting Psyche offering her hand to

Cupid in the presence of the gods (Soprani-Ratti 1768–69, vol. 1, p. 88, n. b). Cambiaso's drawing evokes the frescoes by Raphael and his workshop in the Loggia of the Villa Farnesina, Rome, and by Giulio Romano in the Palazzo Te, Mantua. Perino del Vaga also frescoed the subject in the Palazzo Doria at Fassolo. The Suidas dated Cambiaso's sheet about the 1570s, during his mature period (Suida Manning and Suida 1958, no. 80).



16. *The Chariot of the Rising Sun*

Pen and brown ink, brush and brown wash, over black chalk; squared in red chalk. 9 $\frac{3}{8}$ x 14 in. (24.3 x 35.5 cm) The Metropolitan Museum of Art, Rogers Fund, 1962 (62.168)

To judge from both its iconography and its *sotto in sù* (seen from below) perspective, this composition was probably preparatory for a fresco on the ceiling of a *salone* in a palace. The squaring grid in red chalk over the figural drawing suggests a relatively monumental scale. This sheet is inscribed *sole orien[te]*, and another sheet by Cambiaso, inscribed *sole cadente*, probably served as a preliminary study for a pendant

composition, as it represents the chariot of the setting sun (see sale cat., Sotheby's, London, May 21, 1963, no. 131). The scenes thus likely refer to the sun god Apollo and the moon goddess Diana driving their chariots across the skies. Although no such paintings by Cambiaso are known, Giovanni Battista Castello, Il Bergamasco, frescoed the subjects about 1560 on the walls of the Palazzo Pallavicini (Villa delle Peschiere; Rosso del Brenna 1976, pp. 447–48). Cambiaso's drawing is animated by a brisk, discontinuous line and broadly applied areas of wash. The faceted planes of pale light seem especially evocative in an iconographic allusion to sunrise.



17. *Rape of a Sabine Woman*, ca. 1565

Woodcut with sepia wash. 10 $\frac{3}{4}$ x 8 in. (27.2 x 20.3 cm) The Metropolitan Museum of Art, Gift of Janos Scholz, 1950 (50.549.1)

Unlike many artists who created prints to record and even publicize their paintings, Cambiaso's unusual handling of the woodcut medium was devised to closely echo the spirited touch of his pen drawings. The vigorous lines can be compared, for example, to those in his drawing *Saint Benedict Enthroned* (cat. no. 12). Cambiaso, or possibly a woodcutter working after him, cut away from the wood block all the areas that are white, leaving only the brief lines that printed in black. Wash was added by hand to emphasize the three dimensionality of the figures. This dramatic figural group of a man grabbing a woman from behind also appears, though depicted from the front, in Cambiaso's fresco *Rape of the Sabines* in the Villa Imperiale, Genoa-Terralba.



GIOVANNI BATTISTA CARLONE
 GENOA 1603—GENOA 1684

18. *Study for Architectural Ensemble with
 Three Angel Caryatids*

Pen and brown ink, brush and brown wash,
 over graphite. 9⁷/₈ x 12¹/₄ in. (25 x 31 cm)
 The Pierpont Morgan Library, New York;
 The Janos Scholz Collection (1993,369)

Giovanni Battista Carlone and his elder brother, Giovanni (1584–ca. 1630), were among the most prominent members of a family of architects, sculptors, and painters active from the fifteenth to the nineteenth century. Giovanni Battista's output as a painter was prolific, but comparatively few drawings by his hand survive. Janos Scholz associated the Morgan Library sheet of sketches with the fictive caryatids which in eight pairs sustain the corners of the vault that portrays the *Patron Saints of Genoa Imploring the Virgin's Protection* in the

Cappella dei Dogi of the Palazzo Ducale, painted by Carlone in 1655 (Scholz 1960, pp. 59, 61; Newcome 1972, no. 52). Although the fictive figures in the frescoes are not winged as in the Morgan Library sheet, they seem closely comparable in design. Carlone's slapdash *sotto in sù* figures recall those of Giulio Benso, with whom Carlone had already collaborated in *Santissima Annunziata* and who may have designed the architectural perspective elements framing the compositions by Carlone on the walls of the Cappella dei Dogi (Gavazza 1974, vol. 1, pp. 291–94).

GIOVANNI AGOSTINO CASSANA
 VENICE? CA. 1658—GENOA 1720
 OF **GIOVANNI BATTISTA CASSANA**
 GENOA 1668—GENOA 1738

19. *Hunters with Dead Game at Rest in a Landscape*

Black chalk, reinforced with colored chalks, brush, gouache, and brown ink, on blue paper. 9¾ x 15¾ in. (24.8 x 40.1 cm)
 The Metropolitan Museum of Art, Rogers Fund, 1963 (63.103.1)



There remains much to be studied about the Cassana family, accomplished painters of genre scenes and still lifes. The father, Giovanni Francesco (1611–1690), was a pupil of Bernardo Strozzi (see cat. nos. 103–7) and followed him to Venice; the sons, Nicoletto (1659–1714), Giovanni Agostino, and Giovanni Battista, as well as the daughter, Maria Vittoria (d. 1711), a nun, all had successful careers (see Soprani-Ratti 1768–69, vol. 2, pp. 12–17). Although in its pastoral theme the Metropolitan Museum sheet reflects the pictorial tradition founded in Genoa by Giovanni Benedetto Castiglione (cat. nos. 29–57; see also Bean 1979, no. 110), its technique of execution in colored chalks on blue paper seems primarily indebted to the drawings of Jacopo Bassano and his family, with which the Cassana may have become acquainted during their residence in Venice.



BERNARDO CASTELLO
 GENOA 1557—GENOA 1629
 20. *The Parting of Abraham and Lot*

Pen and brown ink, brush and brown wash, over traces of black chalk.
 8⅞ x 12⅞ in. (20.9 x 30.7 cm)
 Suida Manning Collection

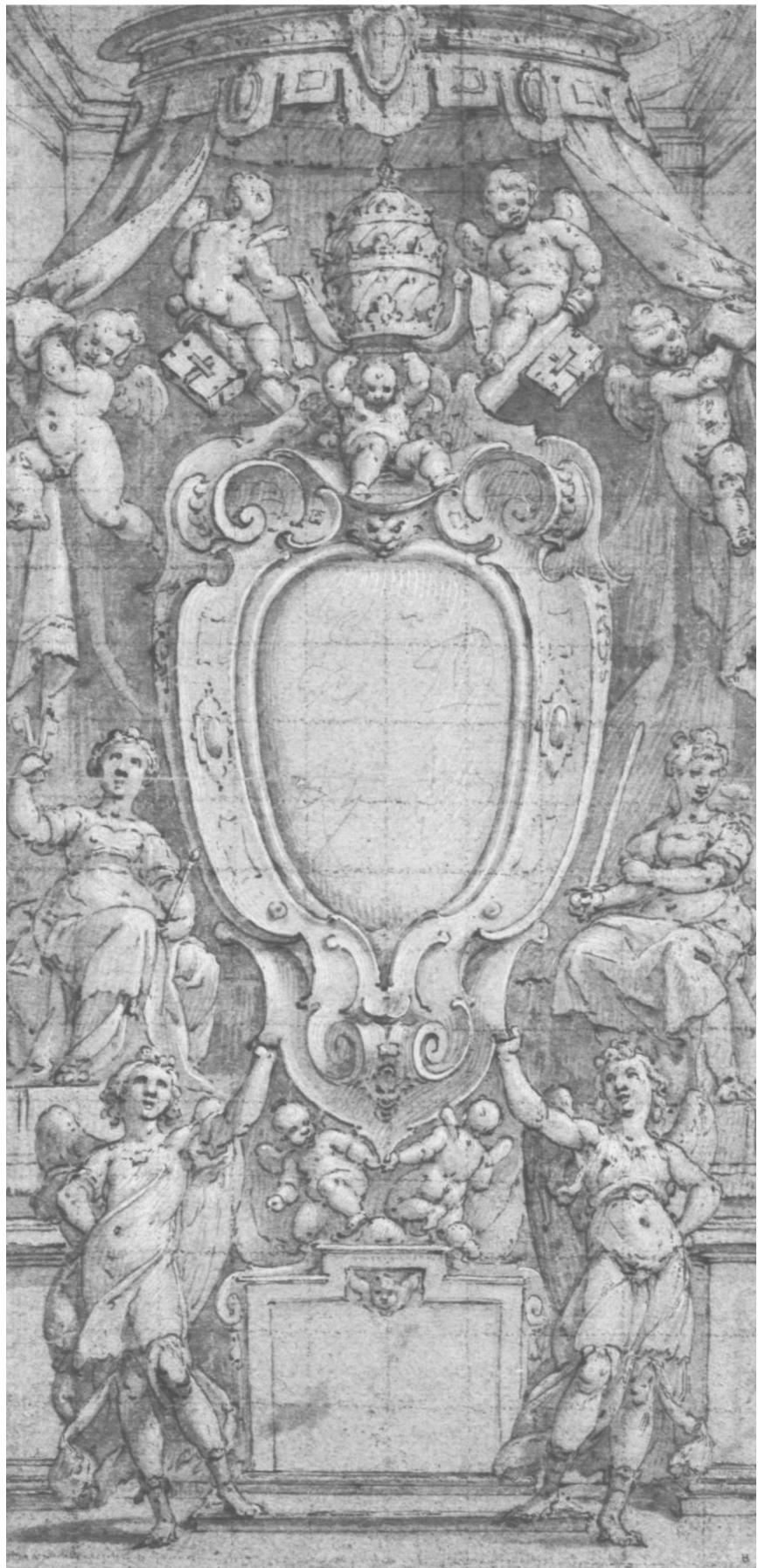
Bernardo Castello's ties with the literary circles of his time often informed his choices of subject matter and also led him to the formulation of a clear narrative pictorial style, which would remain more or less unchanged throughout his career. His illustrations for Torquato Tasso's *Gerusalemme Liberata*, for example, were widely circulated, published first in Genoa in 1590, with editions following in 1604, 1615, and 1617. The subject of the present drawing derives from Genesis 13:5–9, and the composition is typical of Castello's work in its pristine symmetry, with two groups of carefully proportioned figures set relieflike within a landscape.

21. *Modello for Ceiling Fresco with Papal Coat of Arms*

Pen and brown ink, brush and brown wash, heightened with white, over traces of black chalk, on blue paper; squared in black chalk. 12¾ x 6⅞ in. (32.3 x 15.6 cm)

The Metropolitan Museum of Art, Rogers Fund, 1971 (1971.142)

The composition corresponds to a ceiling in one of two antechambers frescoed by Bernardo Castello in the apartment of Pope Paul V (Camillo Borghese) in the Palazzo Quirinale, Rome (Bean and Turčić 1982, no. 44). Still extant but repainted with the arms of Pius IX (1846–78), Castello's fresco probably dates about 1616, during the painter's well-documented third sojourn in Rome (Newcome 1984, pp. 524–26, figs. 510, 511). Pope Paul V, during his reign (1605–21), rebuilt the papal summer residence and gardens on the Quirinal Hill, over the Baths of Constantine (Wasserman 1963, pp. 205–44). In the Metropolitan Museum *modello*, below the papal tiara and keys, the field for the family arms in the massive escutcheon contains a faint sketch, done in black chalk only, of what may be a crowned eagle above a dragon, the device of the Borghese. Beneath the canopy, putti, angels, and two allegorical figures of Christian virtues complete the heraldic ensemble: their chief purpose is to celebrate Paul V's *maiestas papalis*.





22. *The Ambassadors Sent by Antoniotto Adorno before the King of France, Charles VI*

Pen and brown ink, brush and brown wash, heightened with white and light yellow, over traces of black chalk, on blue paper.

6 $\frac{1}{8}$ x 12 $\frac{3}{4}$ in. (15.6 x 32.3 cm)

Suida Manning Collection

The drawing style of this relatively finished *modello* is less detailed than that of catalogue number 21 and seems later in date. According to the inscription, *Ambasciatori mandati da Antoniotto al Re di francia*, and at the upper left, *settima*, written probably by the artist for the benefit of the patron, the drawing represents the seventh scene, apparently in a cycle on the life of Genoa's doge Antoniotto Adorno (ca. 1340–1398). The other extant *modello* from the series, in the collection of Philip Pouncey, London, illustrates the third (*terza*) scene, *The Arrival of Pope Urban VI in Genoa* (see Newcome 1972, no. 17). There is no fresco cycle with this iconography by Bernardo Castello recorded in Genoa or its environs. It is tempting, however, to relate the two *modelli* to a fresco cycle on the life of Adorno, completed in 1624 by Castello's close contemporary Lazzaro Tavarone, for the coved ceiling of the Palazzo Cattaneo Adorno (see Genoa 1987, vol. 1, p. 295; for Tavarone's drawings in the present catalogue, see cat. nos. 108–10).



VALERIO CASTELLO

GENOA 1624–GENOA 1659

23. Study for the Presentation of the Virgin in the Temple

Pen and brown ink, brush and brown wash, over black chalk.

7 $\frac{1}{8}$ x 7 $\frac{7}{8}$ in. (18.2 x 20.1 cm)

The Metropolitan Museum of Art, Bequest of Harry G. Sperling, 1971 (1975.131.17)

This *Presentation of the Virgin* was first attributed to Valerio Castello in 1966 (Bean 1979, no. 112). The irregular contours described by repeatedly applied spiraling lines, most noticeable on Saint Anne and the kneeling Virgin, can be compared with the technique in other drawings by Castello, such as the *Transportation of the Ark* (Palazzo Rosso, Genoa; Newcome 1975, pp. 35–36,

no. 9, pl. 16) and *Saint Agnes* (Uffizi; Florence 1989, no. 63), which have been dated to the 1650s. The spontaneity of execution, seen here in the cocoon of vibrant spiraling strokes rapidly defining the scene, is also a characteristic of the artist's paintings. This drawing has been associated with Castello's commission for a *Life of the Virgin* cycle in the now-destroyed church of Santa Maria dello Zerbino, but the relationship between the Metropolitan Museum sheet and this project remains uncertain. Apparently a *Presentation in the Temple* and a *Marriage of the Virgin* flanked the main altarpiece of the church (Soprani-Ratti 1768–69, vol. 1, p. 347). The *sotto in sù* perspective and the octagonal format of the composition of the Metropolitan Museum sheet, however, indicate that it was probably a design for a fresco on a ceiling rather than on a wall.



24. Study for a Print of Judith Slaying Holofernes

Pen and brown ink, brush and brown wash, over black chalk. 7 $\frac{1}{8}$ x 5 $\frac{7}{8}$ in. (18 x 14.2 cm)

The Metropolitan Museum of Art, Rogers Fund, 1908 (08.227.7)

Castello's facility with the pen and obvious exploitation of the medium's possibilities can be observed in this *Judith Slaying Holofernes*, a mature work (Newcome 1975, no. 16; Bean 1979, no. 111). He captured the intense drama of the scene in a few scattered pen strokes and bold layers of wash. The blank, oblong space delineated along the lower border of the sheet (presumably meant to contain an inscription) and the brown-wash framing outlines suggest the connection of this strikingly light and fluid composition to an etching (Newcome 1975, p. 34). An earlier version of the drawing is in the Uffizi (Florence 1989, no. 80).

25. *The Sacking of a Temple or Church*

Brush with blue-green and gray wash, over black chalk; squared in black chalk.

Verso: head of a soldier, in black chalk.

8¼ x 6¼ in. (21 x 15.8 cm)

Collection of Jak Katalan

Recently recognized by Nicholas Turner (in Poughkeepsie 1995, no. 52) as by Valerio Castello, the Katalan sheet resembles two drawings by the artist in the British Museum (inv. nos. 1950-II-II-54, 1950-II-II-55). The gradations of tone created by the blue-green and gray washes are typical of Castello's subtle use of color in his mature work. This complex composition can be dated around the time of the fresco cycle in the Palazzo Balbi Senarega, Genoa (ca. 1657–59), as well as the canvases *Marriage of the Virgin* (Palazzo Spinola, Genoa) and *Solomon Worshiping the Pagan Idols* (Coulant Peloso Collection, Novi Ligure; see Manzitti 1972, pp. 245, 247, 266–83). A squared *modello* with temple and figures lucidly projected in *sotto in su* perspective, the Katalan drawing shares striking compositional and iconographic similarities with the *Solomon* canvas.



FRANCESCO CASTIGLIONE
GENOA? CA. 1641—GENOA 1716

26. *Boy at Rest with Dogs and Booty in a Landscape*

Pen and brown ink, brush and watercolor.
8¼ x 12 in. (21.1 x 30.6 cm)
The Metropolitan Museum of Art,
Rogers Fund, 1908 (08.227.24)

27. *Animals and Birds in a Landscape*

Pen and brown ink, brush and watercolor,
over traces of black chalk.
8⅞ x 12⅞ in. (20.7 x 30.8 cm)
The Metropolitan Museum of Art,
Rogers Fund, 1908 (08.227.25)

The graphic oeuvre of the elusive Francesco Castiglione, son and assistant of Giovanni Benedetto (see cat. nos. 29–57), can be based largely on the name annotated at the bottom of these two sheets by a late-eighteenth-century collector known as the “Reliable Venetian Hand” for the accuracy of his attributions (see Percy 1971, nos. 120, 121; Bean 1979, nos. 113, 114). As a painter, Francesco imitated his father but used a lighter, more saturated palette of colors. As a draftsman, the son preferred a fine pen outline with zigzag strokes for shading and the delicate translucency of watercolor to the father’s bold use of the brush and dense application of oil paint on paper. The subject matter of Francesco’s two drawings reflects the lasting influence of Dutch and Flemish animal paintings, drawings, and prints in Liguria. The position of the lion in the grouping of animals and birds in catalogue number 27 may allude to its role as king of the beasts, based on Aesop’s fables.





ATTRIBUTED TO
FRANCESCO CASTIGLIONE
 28. *Studies for a Composition with Orpheus; Unrelated Detail Studies and Caricatures*
 Pen and brown ink; main compositional group over red chalk, other studies over graphite. 8 $\frac{3}{8}$ x 12 $\frac{1}{4}$ in. (21.4 x 30.9 cm)
 The Pierpont Morgan Library, New York; Purchased on the Fellows Fund (1975.4)

Formerly in the Janos Scholz Collection, this drawing has most often been attributed to Giovanni Benedetto Castiglione (see, for example, Percy 1971, no. 10). On the basis of stylistic comparisons, however, particularly with the two Metropolitan Museum sheets discussed above (cat. nos. 26, 27), the author of the Morgan Library studies may well be Francesco (as suggested by William Griswold, oral communication). The vocabulary of form and the manner of composition are unquestionably those of the father, but the graphic quality of mark is not. Notice especially the persistent wiry pen line. Not surprisingly, the biographer Raffaello Soprani called Francesco a "spiritoso ed esatto imitatore" (inspired and exact imitator) of his father (Soprani-Ratti 1768–69, vol. 1, p. 315).



GIOVANNI BENEDETTO CASTIGLIONE, CALLED IL GRECHETTO
 GENOA 1609–MANTUA 1664
 29. *A Scene from The Golden Ass of Apuleius*
 Pen and brown ink, brush with brown wash and oil paint; paper partly saturated with oil. 11 $\frac{1}{8}$ x 16 $\frac{1}{4}$ in. (28.3 x 41.2 cm)
 The Pierpont Morgan Library, New York (IV, 193)

According to Castiglione's biographers Raffaello Soprani and Carlo Giuseppe Ratti, he was especially influenced by the prints of Rembrandt and his taste ("gusto") for genre-like treatment of detail and dramatic chiaroscuro. Castiglione's teachers were Giovanni Battista Paggi (see cat. nos. 89–91) and Giovanni Andrea de Ferrari (see cat. no.

72), as well as the Flemish painter Anthony van Dyck, who visited Genoa between 1621 and 1627 (Soprani-Ratti 1768–69, vol. 1, pp. 308–13; see also Percy 1971, p. 21; Stranding in Genoa 1990, pp. 13–28). Castiglione distanced himself from the Mannerist taste that persisted in Genoa decades after Luca Cambiaso's death by turning to the naturalism of contemporary northern European paintings and prints. For both secular and religious subjects, Castiglione often integrated the *mondo animalistico* (scenes of animals) popularized in Genoa by Sinibaldo Scorza (see cat. nos. 100, 101) and the Flemish painter Jan Roos, called Giovanni Rosa in Genoa.

The subject of the Morgan Library composition derives from Lucius Apuleius's

The Golden Ass, in which the narrator, Lucius, has been transformed into an ass through a spell and recounts his adventures. The drawing illustrates a conflation of episodes narrated in books 4–6: from the rear of the grotto in which he has been incarcerated by bandits, Lucius listens to an old housekeeper with a spindle consoling a beautiful maiden about lost love by telling her the story of Psyche and Cupid. The Morgan Library sheet probably dates in the early 1630s (Percy 1971, no. 1). It relates to two later versions of the subject, one in the Louvre (ca. 1640, inv. no. 9456; see Paris 1985, no. 70) and one in the Kunsthalle, Hamburg (1660s, inv. no. 21155 B). A pen-and-ink copy of the Morgan Library composition is in the Louvre (inv. no. 9477).



30. *Noah Leading His Family and the Animals into the Ark*

Brush and colored oil paint.

15¾ x 22 in. (40 x 55.9 cm)

Mr. and Mrs. Gilbert Butler

Throughout the seventeenth century, the Genoese aristocracy collected Venetian and northern European genre paintings (by Jacopo Bassano and his family, Pieter Aertsen, Joachim Beuckelaer, Lucas and Cornelis de Wael, and Jan Roos) to adorn their elegant residences being built on the Via Balbi and Strada Nuova. As in this Noah scene in the

Butler collection, Castiglione often set his highly innovative recastings of biblical subjects in naturalistic pastoral landscapes fairly teeming with animals and low-life detail. This sheet was probably executed in the mid to late 1630s as a work of art in and of itself. In it the young artist concentrated on describing the diversity and vitality of the animals at the expense of a unified composition. For later versions of the Noah theme, see catalogue numbers 32 and 42. An exact replica of the present sheet is in the Suida Manning Collection (see Dayton-Sarasota-Hartford 1962–63, no. 77; New York 1964, no. 51).



31. *God the Father Appearing to Jacob and His Family*

Brush with colored oil paint and touches of brown ink; paper partly saturated with oil. 15 $\frac{1}{8}$ x 20 $\frac{3}{8}$ in. (38.6 x 52.3 cm)

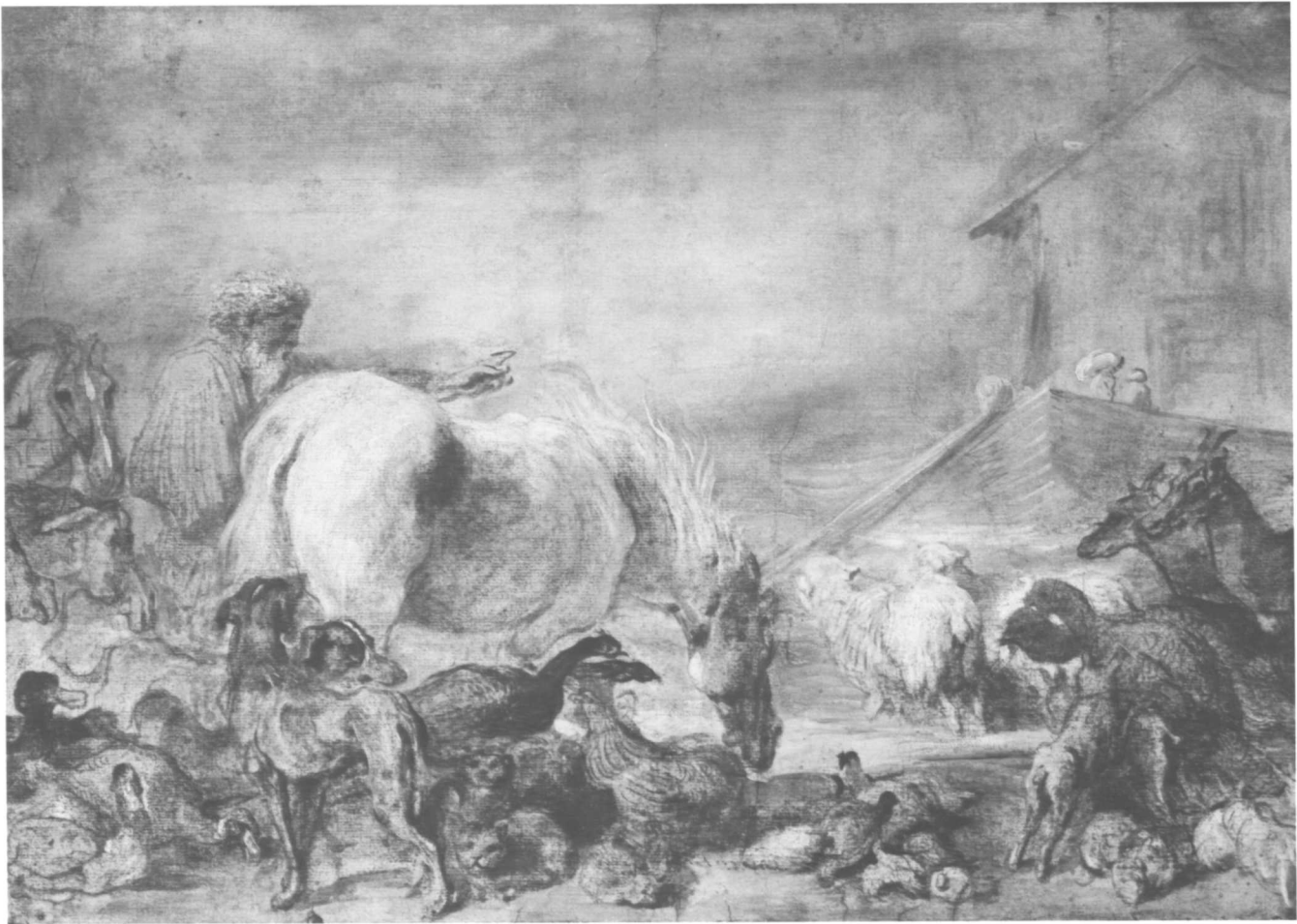
The Metropolitan Museum of Art, Gift of Robert Lehman, 1965 (65.176)

As narrated in Genesis 35:9–15, God the Father appeared for a second time in Bethel to Jacob, his wives Leah and Rachel, and two sons, blessing the patriarch and changing his name to Israel as a sign of his favor (Percy 1971, no. 19; Bean 1979, no. 118). Probably conceived as a work of art in and of itself, Castiglione's oil sketch renders the biblical

story with a magical sense of color, light, and space, resonating with the artist's experience of Rome. The treatment of figures and space is unified, yet the handling of the brush for foreground elements and the use of color are still quite descriptive. In contrast to his later brush drawings, Castiglione here covered most of the paper's surface with dense layers of oil pigment, and narrative details are still highly individualized.

Castiglione went to Rome first about 1632 until 1635; he returned sometime during the late 1630s; and he spent a second long period there from about 1647 to 1651 (see Genoa 1990, pp. 253–54). Seen against this chronology, the style and formal quotations in

the Metropolitan Museum oil sketch suggest that it was produced in the late 1630s–early 1640s. In its monumental arrangement of figures around God the Father and Jacob, it pays homage to the ceiling frescoes by Raphael and his workshop in the Vatican Loggia. The triumphant figure of God the Father recalls the exuberant Baroque manner of marble sculptures by Gianlorenzo Bernini. In the drawing's setting the classical elements evoke Nicolas Poussin's archaeologically precise canvases from the late 1630s–early 1640s. Poussin was in Rome during those years, as was Claude Lorrain, whose handling of space, color, and light in biblical and mythological landscapes may have influenced Castiglione.



32. *Noah Leading the Animals into the Ark*
Brush with colored oil paint and passages of
brown ink, on paper, later glued onto a
cradled panel; small areas of design retouched
throughout. 15½ x 22¾ in. (39.4 x 56.9 cm)
Suida Manning Collection

This Noah scene (Genesis 7:6–20) probably dates to the late 1630s–early 1640s, later than the one in the Butler collection (cat. no. 30). As in the Jacob scene discussed above (cat. no. 31), the composition here evokes the classical, sculptural monumentality of the frescoes by Raphael and his workshop in the Vatican Loggie, painted about 1516–20. This imposing characterization of the patriarch Noah, in stark profile and chiaroscuro,

seems particularly reminiscent of Raphael. Although the original surface of this vigorous oil sketch is abraded throughout, the tonal depth of rendering—especially in the group of animals and birds reposing in the foreground—is magnificently calibrated to unify the composition. On the horse, the flickering white paint for highlights, applied with quick, fat brushstrokes, seems dazzling in its economy of means.

33. *Tobit Burying the Dead*

Brush and brown oil paint, accented with green, blue-green, white, and dark red-orange; paper largely saturated with oil.

16 $\frac{3}{8}$ x 11 $\frac{3}{8}$ in. (41.5 x 28.9 cm)

Private collection

The subject of the composition derives from the apocryphal book of Tobit (1:16–19 and 2:3–10) and takes place during the Jewish exile in Assyria in the eighth century B.C. Accompanied by his dog on the left, the blind, old Tobit secretly directs the burial of one of the Jewish men from Nineveh massacred by the Assyrian king Sennacherib. The figure on the right, pointing to the clandestine action, may represent the Ninevite who reported Tobit to the king. Emulating Nicolas Poussin's religious "history" paintings from the late 1630s–early 1640s, Castiglione gave the Old Testament story a classical setting. The dead are being buried outside the city walls of ancient Rome, possibly on the southern part, as the Porta Ostiensis, the funerary Pyramid of Gaius Cestius, and the old facade of the basilica of San Paolo fuori le Mura (destroyed by fire in 1823) seem recognizable in the right background. Regarding the difficult problem of dating, we agree with Ann Percy's proposal that the drawing belongs in the late 1640s, during Castiglione's second Roman period, when the influence of Poussin was strongest (Percy 1971, no. 16). Castiglione's etching depicting the subject as a Rembrandtesque night scene is shown below (cat. no. 49).





34. *Study of Nude Figures in a Scene of Punishment*

Pen and dark brown ink, brush and brown wash. 10 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (25.8 x 38.4 cm)

The Metropolitan Museum of Art, Rogers Fund, 1965 (65.112.4)

35. *Study of Figures in a Scene of Torment; Unrelated Caricature Sketches*

Pen and dark brown ink, brush and brown wash. 10 $\frac{1}{2}$ x 14 $\frac{1}{2}$ in. (26.8 x 36.9 cm)

The Pierpont Morgan Library, New York (IV, 194)



These sheets belonged to an album of drawings by Castiglione, now scattered, which share a common system of numbering (cat. no. 34 is inscribed 24 toward the center of the right border and 15 along the bottom border, and cat. no. 35 is inscribed 32 along the right border and 10 along the bottom border), are in the same medium, and vary only slightly in size (Stampfle and Bean 1967, nos. 78, 79; Percy 1971, nos. 22, 23). As a group, the drawings exhibit a liquid, continuous treatment of line and, in a number of the energetic figural compositions, a classicizing, relieflike treatment of space. The sheets probably date from Castiglione's second stay in Rome, between 1647 and 1651, and many evoke the subject matter, technique, and mood of the late drawings of his close contemporary Pietro Testa, the painter and graphic artist from Lucca who settled in Rome. The original purpose of Castiglione's album is unclear: the secular themes and wit of the compositions suggest that they were *divertimenti* or *scherzi di fantasia*, exercises of the artist's prodigious imagination, done mainly for his private enjoyment.



36. *Rebecca Led by a Servant of Abraham*
Brush and colored oil paint.
10⁷/₈ x 15³/₄ in. (27.6 x 40 cm)
Mr. and Mrs. Gilbert Butler

Characterized by a confident painterly line, as well as a monumental pyramidal grouping, Castiglione's brush drawing in the Butler collection probably dates to the late 1640s–early 1650s. The composition is nearly identical to a canvas now in the Barber Institute of Fine Arts (University of Birmingham, Great Britain) and is similar to a number of brush drawings, as well as an etching (see Percy 1971, pp. 27–34, and nos. 59, E26). A precise

identification of the subject is difficult, but it has often been suggested that it represents Rebecca being brought back from Mesopotamia by Abraham's servant to marry Isaac (Genesis 24:59–66). However, the camels, a crucial prop in the biblical narrative, are absent.

Castiglione would increasingly cultivate an aesthetic of deliberate painterly “unfinished” for his brush drawings, to communicate to the viewer with effective immediacy the bravura of the creative process as it unfolded. Thus, at the stage of development intended for the Butler sheet, it is as if the artist had fully sketched out the composition

with a rich variety of brick-red oil pigments—brushed on at times drier, at times wetter, as on the magnificent horse and woman rider. But, it is also as if he had stopped short in accenting the composition with color, beyond the creamy, pale blue sky. Much of the magic of Castiglione's mature technique resides in the fact that as he worked his brush drawings through their successive stages of development, he continuously calibrated tone, color, and line as a whole, so that, regardless of its actual state of finish, the drawing appears complete as a work of art in and of itself.



37. *Youth Playing a Pipe for a Satyr*

Brush with colored oil paint; paper partly saturated with oil.

16 x 21 in. (40.8 x 53.6 cm)

The Metropolitan Museum of Art,
Pfeiffer Fund, 1962 (62.126)

The artist ventured here with spellbinding bravura into the bucolic world of satyrs and nymphs, attaining the effect of a deliberately unfinished easel painting. The satyr has finished playing his shepherd's pipe and sprawls out with hedonistic abandon as he listens to the beautiful youth take his turn on a pipe. The satyr may represent Pan or Marsyas, while the youth may be Apollo, Olympos, or Daphnis. None of the myths provides an entirely consistent fit with the composition, but it evokes a gentle, idyllic contest. It may allude to the contrast between the passionate spirit of the Dionysian (as represented by the satyr) and the beauty and clarity of reason of the Apollonian (the youth), which, according to Renaissance and Baroque humanists, were the two opposing impulses of artistic creativity.

As in Castiglione's brush drawings from the 1640s onward, the compositional arrangement here depends upon the monumentality of the main figures. The outlines are fluent; the application of shading is mostly in short, curving brushstrokes; and the treatment of detail, as in the pattern on the youth's lap or the softly modeled pink-red drapery on which the satyr sits, emphasizes formal effect over descriptive precision. On stylistic grounds (especially the use of color), a date in the mid to late 1640s seems more probable than that in the 1650s proposed by Ann Percy (1971, no. 64; Bean 1979, no. 115). The same subject is found in an etching by Castiglione (Percy 1971, no. E11), signed and dated Rome, 1648, which is most probably contemporary with the present drawing.



38. *An Allegory (Painting?)*

Brush with brown ink, brown and red oil paint; paper largely saturated with oil. Verso: studies for figures, faintly drawn in graphite. 17¼ x 22⅞ in. (43.8 x 58.2 cm)
The Pierpont Morgan Library, New York; Thaw Collection (1981.73)

Dating to the late 1640s, Castiglione's luminous allegory emanates from a tradition of highly original images on the theme of artistic inspiration. This enigmatic composition seems related in spirit to Castiglione's etching *The Genius of Castiglione* (published in 1648; cat. no. 48) and Salvator Rosa's etching *The Genius of Salvator Rosa* (1662; Bartsch 24). Of the possible readings of Castiglione's complex drawing, we see an allusion being made to the artist's temporal and intemporal powers: art ensures fame, and fame the immortality of the artist. Reclining on the extreme left, the figure of the river god may refer to the Castalian or Pierian springs, sources of inspiration which often appear in images of

Apollo and the Muses. Below, the seated youth dressed as a courtier may be a painter who holds his brush, and his fancy dress, an allusion to the noble status of the arts. The youth points to a pile of figures and trophy objects, possibly emblematic of the fecundity of artistic endeavor. Here, an alluringly dressed female personification, possibly either Painting or Poetry, beckons and proffers a garland. On the extreme right, a dancing figure (a shepherd?) holds above his head a bird, which he may be about to set free. Above, a herm, portrayed without a phallic member and with a quiver of arrows, conveys a sensual overtone to the scene.



39. *The Virgin and Child Adored by Angels*
Brush and colored oil paint on paper, glued
onto canvas and varnished.
22 x 15³/₈ in. (55.8 x 39.1 cm)
Suida Manning Collection

This boldly painted composition probably served as a *bozzetto* (a smaller than full-scale preparatory compositional study in color) for the upper portion of an altarpiece. It evokes the style of Castiglione's monumental altarpiece in Santa Maria di Castello, Genoa, the *Miraculous Consignment of the Image of*

San Domenico in Soriano (see Percy 1971, no. 83). Recently discovered contractual documents establish that Castiglione painted this altarpiece in 1654–55, a reliable dating for the Suida Manning *bozzetto* as well (see Genoa 1990, pp. 137–39, no. 24). Infrared-reflectography examination of the altarpiece reveals no traces of underdrawing, suggesting that Castiglione worked directly on the final painting surface, probably on the basis of *bozzetti*, something he did increasingly during his late period.



40. *The Adoration of the Magi*
Brush with brown and blue oil paint; paper
largely saturated with oil.
13³/₈ x 9³/₄ in. (34.6 x 24.6 cm)
Suida Manning Collection

The brush-drawing technique of the Suida Manning sheet is typical of Castiglione's late manner, about 1655–60, with an overall “wet-dry” application of red-brown paint and accents of blue, on paper saturated with oil for an atmospheric effect. Close comparisons can be found among the large group of drawings by Castiglione in the Royal Library at Windsor Castle (see Blunt 1954, pp. 38–42), as well as in a *Holy Family Adored by Angels* (Louvre, Paris, inv. no. 9452), an *Adoration of the Shepherds* (Hermitage Museum, Saint Petersburg, inv. no. 18280), and a *Kneeling Saint Jerome* (Hessisches Landesmuseum Darmstadt, inv. no. AE 1855). By contrast to the numerous treatments of the Adoration of the Shepherds, the subject of the Adoration of the Magi is rare in Castiglione's oeuvre (Percy 1971, no. 104).

41. *Pastoral Journey with Flocks and Herds at a River*

Brush with red and brown oil paint.

16 x 22¾ in. (40.6 x 57.8 cm)

The Metropolitan Museum of Art,
Bequest of Walter C. Baker, 1971
(1972.118.246)

By the early 1660s, the probable date of this brilliant composition (Percy 1971, no. 114; Bean 1979, no. 117), Castiglione used his brush-and-oil-paint drawing technique with daring expressive force and economy of means. Here, the artist first sketched out the composition with the brush dipped in yellow-brown pigment and linseed oil. Then using a drier brush, he boldly inflected outlines and zigzag hatching with brick-red pigment. The scene may represent one of the journeys undertaken by the aged patriarch Abraham and his nephew Lot (with their families and possessions), as narrated at length in Genesis chapters 12 and 13, but which Castiglione conflated for greater visual impact. Reflected in the water, the thirsty animals in the foreground may thus be drinking by the banks of the River Jordan, and the nearly illegible scribbles at the upper right may indicate a background settlement of tents.



42. *Noah Leading His Family and the Animals into the Ark*

Brush with red and brown oil paint; small passage in the center with gray-blue oil paint.

15⅞ x 21¾ in. (40.3 x 55.5 cm)

The Metropolitan Museum of Art,
Rogers Fund, 1962 (62.121.1)

Castiglione's technique and monumentality of composition dates this Noah scene in the early 1660s (Percy 1971, no. 109; Bean 1979, no. 116). The artist reworked the liquid preliminary yellow-brown underdrawing largely with a dry brush and vibrant brick-red paint, which gives this sheet (more so than others in this wet-dry technique) the effect of a red-chalk drawing, but with greatly more calibrated depth of tone. He used the extreme ranges of the tonal scale with great restraint:

a few scattered dabs of wet brick-red pigment for the deepest shadows, and a patch of creamy gray-blue for the coolly lit sky, which frames the profile of the greyhound's upturned head. It focuses attention on Noah, turned in powerful contrapposto, who dominates the foreground. At the upper left, the wooden ark is barely outlined along a diagonal axis, suggesting by its precarious placement the effects of the cataclysmic tempest and flood.

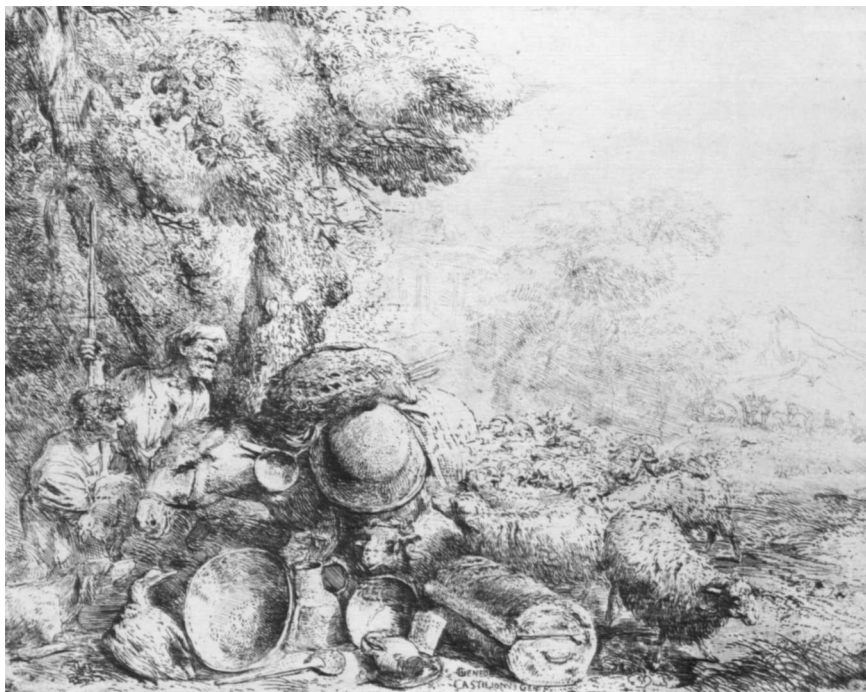
43. *Pastoral Journey*, 1630s

Etching, second state of two (Bartsch 29).

9³/₁₆ x 12 in. (23.6 x 30.6 cm)

The Metropolitan Museum of Art,
The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1967
(1967.793.1)

The subject of the *Pastoral Journey*, indicated by a brief sketch of gesticulating figures in the far right background, has puzzled scholars; it may represent a scene from the Old Testament, possibly one from the story of Jacob, which Castiglione so frequently depicted (Percy 1971, no. E5). Clearly, the historical content of the image was of secondary importance to Castiglione's grand display of objects and animals, meant as the true theme. This print is a relatively early one; the uneven width and tone of the lines point to the artist still trying to master the etching technique.



44. *Rachel Concealing Laban's Idols*,

1635-40

Etching, second state of four (Bartsch 4).

9⁵/₈ x 13 in. (24.2 x 33 cm)

The Metropolitan Museum of Art,
Purchase, Joseph Pulitzer Bequest, 1917
(17.50.17-50)

The etching is considered to be an early work, made during Castiglione's first sojourn to Rome in the 1630s. It depicts Laban and his men searching for the idols which his daughter Rachel stole before joining her husband, Jacob, and her sister, Leah, in a flight to Canaan. Rachel successfully concealed the idols by sitting on the camel's saddle in which they were hidden (Genesis 31:17-55). The crisp linear simplicity of Castiglione's etching technique and the brightly lit scene suggest the influence of Pietro Testa's etchings. The friezelike composition and the figure types bear a marked resemblance to those found in Nicolas Poussin's work. The influence of Testa and Poussin on Castiglione's work of this period is so striking that it is thought he must have met both while in Rome (Percy 1971, no. E3).

45. *Nativity with God the Father*, ca. 1645
Etching, second state of two (Bartsch 11).
11¾ x 8⅞ in. (29.8 x 20.7 cm)
Print Collection, Miriam and Ira D. Wallach
Division of Art, Prints and Photographs,
The New York Public Library, Astor, Lenox
and Tilden Foundations

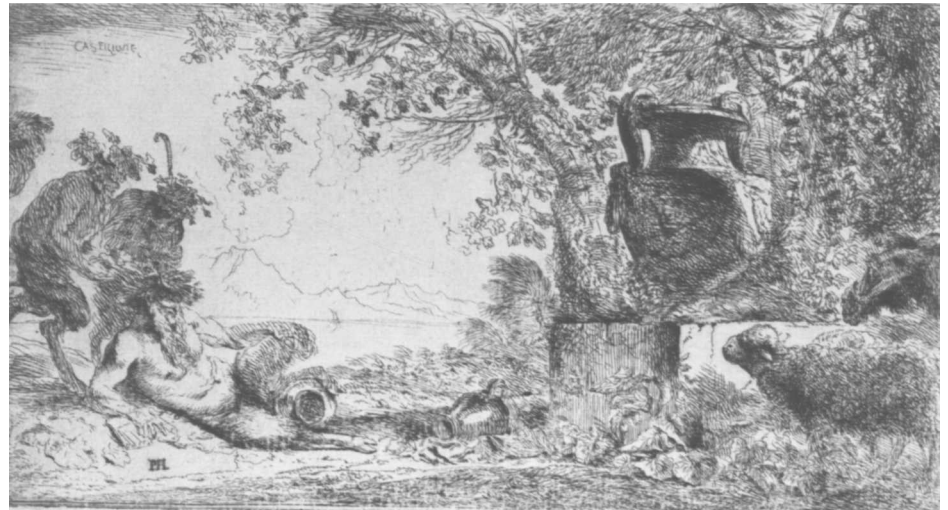
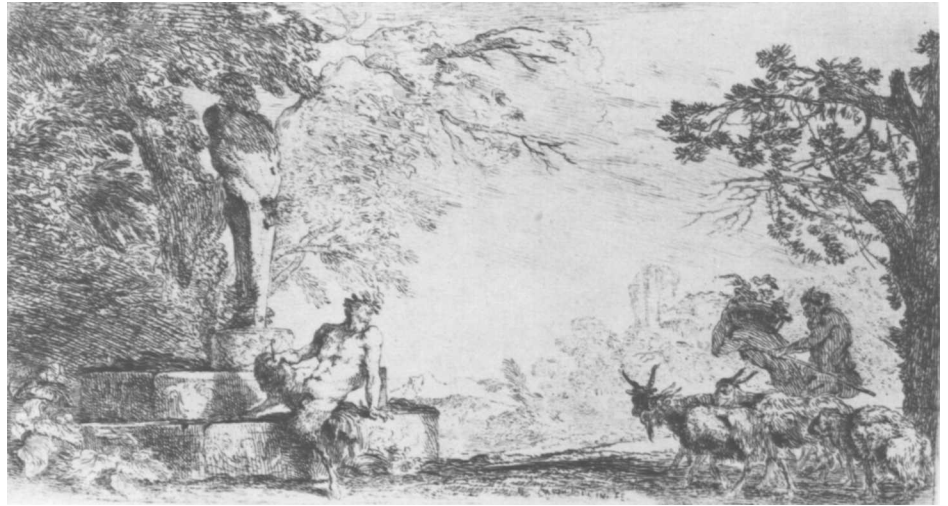
Castiglione animated this depiction of the Nativity, one of his favorite subjects, with a dynamic etching technique. He emphasized the interrelationship of the Christ Child, the Virgin, and God the Father with bright light and spare shading which contrasts with the wildly hatched drapery and billowing clouds that swirl around them. Castiglione varied his technique from the furious, bold hatchings in the background to the subtle stippling on the face of the Virgin. The slashing parallel strokes probably derive from the more controlled parallel lines found in etchings by Pietro Testa, whose work Castiglione knew well. The central figures are reminiscent of those found in Testa's etching *The Dream of Joseph* (Bartsch 4) of about ten years earlier.



46. *A Satyr Seated Beside a Statue of Priapus*, ca. 1645

Etching and engraving, second state of three (Bartsch 17). 4 $\frac{5}{8}$ x 8 $\frac{3}{8}$ in. (11.7 x 21.3 cm)
Collection of Mr. and Mrs. Robert Massar

Mythological subjects featuring satyrs and Pan, such as those found in this etching and catalogue numbers 37 and 47, were among the subjects Castiglione returned to throughout his career. This was etched while the artist was in Genoa, and it may show inspiration Castiglione had found in similar themes in the work of Poussin, whom he probably met during his first stay in Rome in the 1630s. Castiglione's etching style is dominated here by a controlled parallel hatching with which he produced a subtly shifting play of light.



47. *Pan Seated Near an Urn*, ca. 1645
Etching, only state (Bartsch 18).
4 $\frac{1}{2}$ x 8 $\frac{3}{8}$ in. (11.4 x 21.2 cm)
The Metropolitan Museum of Art,
Purchase, Joseph Pulitzer Bequest, 1917
(17.50.17-464)

The similarity of size, composition, and subject matter of this print to *A Satyr Seated Beside a Statue of Priapus* (cat. no. 46) suggests that the two were intended as pendants (Percy 1971, no. E10). In this context the two have been interpreted as symbols of male and female fertility, the statue of Priapus standing for the male and the large urn as a female (Bernheimer 1951, p. 48). The suggestive way Pan rests his leg on a small urn lying on the ground may point to this interpretation as well.



48. *The Genius of Castiglione*, 1645–47, published 1648
 Etching, third state of three (Bartsch 23).
 14 x 9⁵/₈ in. (35.5 x 24.5 cm)
 The Metropolitan Museum of Art,
 Purchase, Joseph Pulitzer Bequest, 1917
 (17.50.17-36)

One of his most complex images, *The Genius of Castiglione* depicts allegorically the fame as well as the futility of the artist's pursuits. Fame is symbolized by one putto blowing a horn and another striking a drum. The hands that hold a laurel wreath allude to immortality, and the still life consisting of a palette, sheet of music, rabbit, and basket of birds represents the fruitfulness and creativity of the artist. Yet the music and palette lie on the ground, neglected, and the monument to the artist in the center is overgrown with foliage, suggesting that the artist's fame and creativity can be vanquished by time (Percy 1971, no. E16).

49. *Tobit Burying the Dead*, 1645–51

Etching, only state (Bartsch 5).

8 x 11¹/₁₆ in. (20.3 x 29.9 cm)

The Metropolitan Museum of Art,
Gift of Bertina Suida Manning and
Robert L. Manning, 1980 (1980.1135.2)

The etching illustrates one of Tobit's acts of charity—in defiance of the king, Tobit, standing on a parapet to the left with his dog, oversees the burial of an executed man in the darkness of night (Apocrypha, Tobit 1:17–18 and 2:4–7). The print is one of a group of three night scenes by Castiglione from the mid to late 1640s that center around the theme of burial and resurrection (see also cat. nos. 50, 51). The three prints show Castiglione's careful study of Rembrandt's etchings. The figure types with fur hats and the powerful chiaroscuro defined by layers of dense hatching are purely Rembrandtesque, although Castiglione's chiaroscuro is much softer. The classical elements in the etching (the ruins in the background, the friezelike disposition of the figures, and the powerful poses of the two men bending over in the foreground) and the finely drawn dog place the depiction firmly in the realm of the Genoese artist.



50. *Raising of Lazarus*, 1645–51

Etching, second state of four (Bartsch 6).

8³/₄ x 12³/₈ in. (22 x 31.4 cm)

The Metropolitan Museum of Art,
Purchase, Joseph Pulitzer Bequest, 1917
(17.50.17–52)

This is one of three night scenes Castiglione etched in the mid to late 1640s (cat. nos. 49–51). He echoed the motion of Lazarus's arms in Christ's arm, outstretched as he performs the miracle. He thus emphasized the

divine power inherent in Christ's gesture.

A primary source for the composition is a print of the same subject by Jan Lievens (Hollstein, vol. 11, no. 7), from which Castiglione derived the motifs of Christ surrounded by brilliant rays of light and Lazarus's raised hands. Castiglione may also have known Rembrandt's treatment of the subject; his admiration for Rembrandt's etching style is revealed in his dense hatchings, which he masterfully manipulated to achieve a flickering chiaroscuro.



51. *The Supposed Finding of the Bodies of Saints Peter and Paul*, 1645–51
 Etching, only state (Bartsch 14).
 11¾ x 8⅞ in. (30 x 20.5 cm)
 The Metropolitan Museum of Art,
 Gift of Bertina Suida Manning and
 Robert L. Manning, 1979 (1979.517)

Scholars agree that this strikingly lit etching depicts the bodies of Saints Peter and Paul, though it is unclear whether Castiglione intended to show the discovery of their bodies, as Bartsch first titled the print, or the hiding of their bodies, as later suggested by Percy (1971, no. E21). The print contains few details that confirm either solution. It can be connected iconographically and stylistically with Castiglione's two other Rembrandtesque chiaroscuro etchings datable to 1645–51 that represent themes of death and resurrection, *Tobit Burying the Dead* and *Raising of Lazarus* (cat. nos. 49, 50). This print differs from the other two in its vertical format, which allowed the entire composition to be illuminated by a single light source, the torch, set at the focal point of the scene.



52. *Flight into Egypt*, ca. 1647
 Etching, only state (Bartsch 12).
 12½ x 8⅞ in. (30.9 cm x 21.8 cm)
 Print Collection, Miriam and Ira D. Wallach
 Division of Art, Prints and Photographs,
 The New York Public Library, Astor, Lenox
 and Tilden Foundations

Delightful details, such as the jostling herd of sheep and the angels who grasp flowing palm branches within the tree's dense foliage, enliven this episode of the Holy Family's flight into Egypt, a print which would influence Giovanni Domenico Tiepolo's etchings of the subject a century later. Aside from stylistic indications, the approximate dating of the etching to Castiglione's second stay in Rome (1647–51) can be deduced by his addition of the word *Genovese* (Genoese) to his signature, which, scholars believe, appears only on work he created while away from his native city (Percy 1971, no. E17).



53. *Virgin and Child with God the Father and Angels*, after 1647

Etching, only state (Bartsch 7).

8 $\frac{1}{8}$ x 15 $\frac{3}{4}$ in. (20.6 x 40 cm)

The Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York; Museum Purchase (1938.88.8573)

This *Virgin and Child* derives from several variations Castiglione made on the theme in the late 1640s, among them his altarpiece depicting the Adoration of the Shepherds, dated 1645, for the church of San Luca in Genoa and his etching of the Nativity with God the Father, dated to about 1645 (cat. no. 45). In the horizontal composition realized here, from a few years later, Castiglione calmed the swirling Baroque that characterized his earlier etching and more clearly defined the space in which he set the scene. This more ordered representation may reflect the influence of Poussin evident in some of Castiglione's work done during his second stay in Rome.

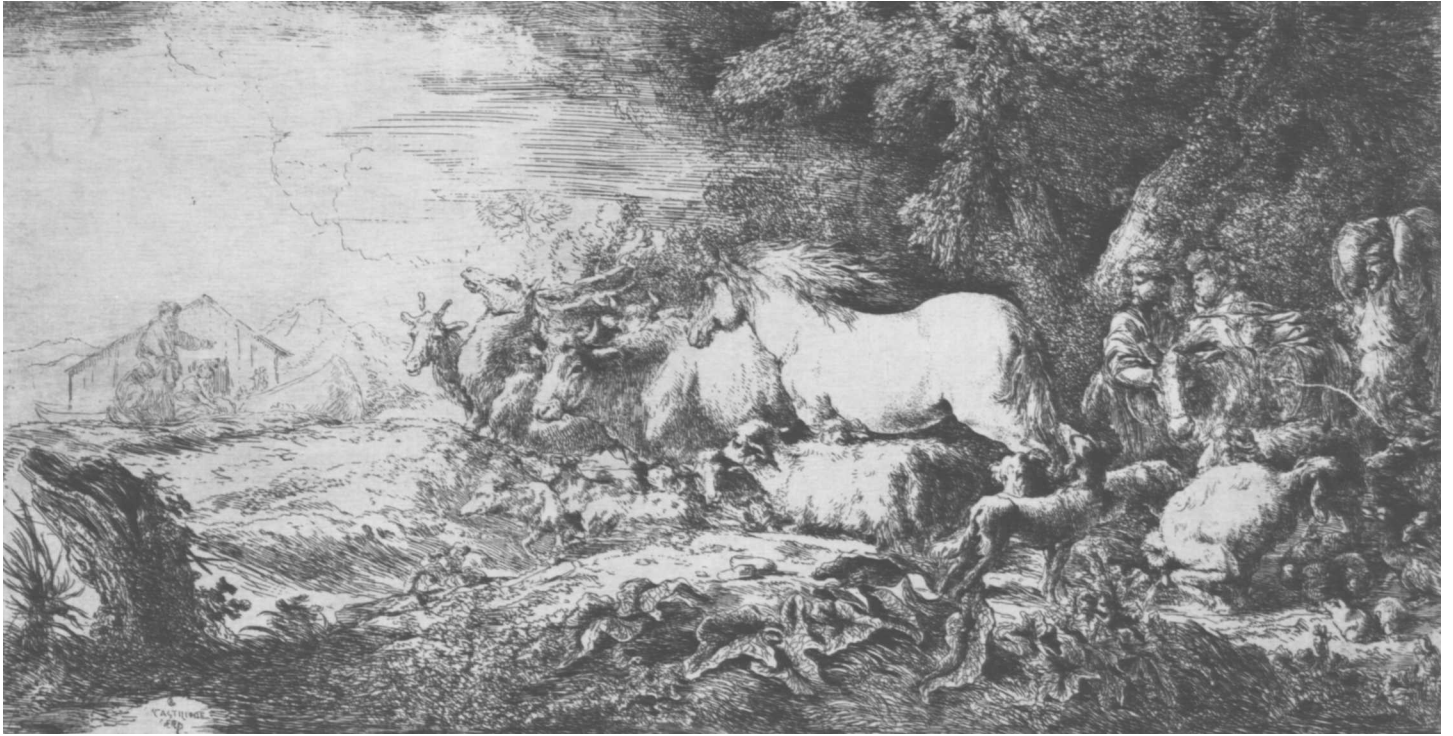


54. *Circe with the Companions of Ulysses Changed into Animals*, 1650–51

Etching, touches of red chalk probably added by a later hand; first state of two (Bartsch 22). 8 $\frac{5}{16}$ x 11 $\frac{7}{8}$ in. (21.1 x 30.2 cm)

The Metropolitan Museum of Art, Gift of Bertina Suida Manning and Robert L. Manning, 1980 (1980.1135.1)

The sorceress Circe, seated among overgrown ruins, glances wearily at the motley group of animals on the right. They are Ulysses' men whom she has turned into beasts, their neglected armor forming a beautiful still life in the foreground. Castiglione combined here two themes that had fascinated him during the late 1640s: melancholy at the futility of earthly pursuits, to which he also alluded in catalogue number 48, and the sorceress (Percy 1971, no. E23; Suida Manning 1984, pp. 697–700).



55. *Noah and the Animals Entering the Ark*,
1650–55
Etching, only state (Bartsch 1).
8 x 15⁷/₈ in. (20.3 x 40.1 cm)
The Metropolitan Museum of Art,
Purchase, Joseph Pulitzer Bequest, 1917
(17.50.17-520)

The entry of the animals into Noah's ark was one of Castiglione's favorite themes, one that he painted, drew, and printed throughout his career (see also cat. nos. 30, 32, 42, 57). The story allowed the artist to depict a lively assortment of animals, a subject in which he clearly delighted. In this etching, pairs of deer, cows, dogs, and sheep, even guinea pigs, make their way toward the ark, which is barely delineated in the background. The cast of characters is similar to that found in Castiglione's monotype of Noah's ark datable to the same period as the etching (cat. no. 57). In particular, the dominant figure of the horse, here the only animal not depicted as part of a pair, is almost identical in both works. Percy (1971, no. E24) has dated the etching to the early 1650s on the basis of the controlled handling of the chiaroscuro inspired by Rembrandt, which can be found as well in the similarly dated *Circe with the Companions of Ulysses Changed into Animals* (cat. no. 54).

56. *God Creating Adam*, 1640–45
Monotype (*Illustrated Bartsch* .117).
11⁷/₈ x 8¹/₈ in. (30.2 x 20.5 cm)

The Art Institute of Chicago, Restricted
gifts of Anonymous donor, Dr. William D.
and Sara R. Shorey, and Mr. and Mrs. George
B. Young (1985.1113)

This dramatic representation of God the Father, who, amid darkness, reaches down from a brilliant cloud to create Adam, is considered to be Castiglione's earliest monotype. Castiglione appears to have derived Adam's long, twisting figure from the contorted poses of Michelangelo's unfinished sculptures of slaves, several of which he could have seen in Florence (now in the Louvre, Paris, and Galleria dell'Accademia, Florence). The early dating of this print is based partly on the observation that here Castiglione achieved tonal variety by modifying the widths and frequency of lines rather than by creating areas of gray tone, a technique he was able to develop at a later date. Still, *God Creating Adam* is one of the artist's most striking monotypes, one which successfully combines the linear bravado of his oil sketches with the powerful chiaroscuro of his etchings (Reed 1991).



57. *Noah and the Animals Entering the Ark*,
1650–55

Monotype (*Illustrated Bartsch* .129 [second
impression]). 9¾ x 14⅞ in. (24.7 x 36.4 cm)
The Metropolitan Museum of Art,
Harris Brisbane Dick Fund, 1936 (36.55.1)

In the 1640s, Castiglione invented the monotype, a printmaking technique that came to be used frequently by nineteenth-century artists. Although monotypes allowed great freedom of draftsmanship, in contrast to etching, only one or two impressions of each print could be made. The pale tone of this impression indicates that it is the second pull from the monotype plate; the first impression from this plate is now in the British Museum, London. In monotype, Castiglione attempted to further the strong chiaroscuro effects he had achieved in his late etchings. Several of his monotypes, including this one, were reinterpretations of earlier etchings (cat. no. 55).



SALVATORE CASTIGLIONE
GENOA 1620—GENOA? AFTER 1676

58. *Resurrection of Lazarus*, 1645

Etching, only state (Bartsch 1).

4⅜ x 8¼ in. (11 x 20.8 cm)

The Metropolitan Museum of Art,
Purchase, Joseph Pulitzer Bequest, 1917
(17.50.17-43)

This etching, in brown ink, is the only known print by Castiglione, who followed in the footsteps of his better-known older brother Giovanni Benedetto Castiglione. Stylistically, the print shows the strong chiaroscuro and spontaneous lines characteristic of his brother's etchings,

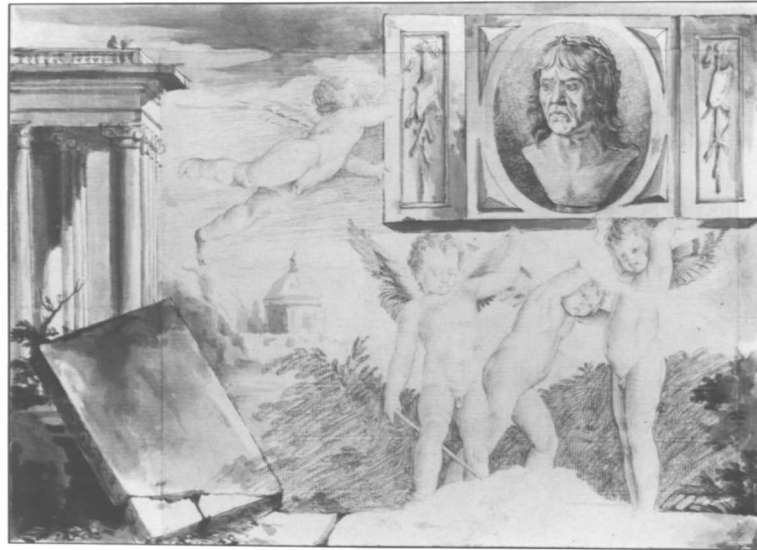
in particular Giovanni Benedetto's print of the same subject (cat. no. 50). These traits also reveal both brothers' keen interest in the etchings of their northern contemporary Rembrandt van Rijn. Castiglione's figure of Christ standing in a brilliant light on a parapet, strikingly different from the more subdued figure of Christ in his brother's print, shows that Salvatore was not only directly inspired by the composition of his brother's etching but returned to the model that had influenced his brother, an etching of the resurrection of Lazarus by Rembrandt's early colleague Jan Lievens (Hollstein, vol. II, no. 7).

GIOVANNI DAVID

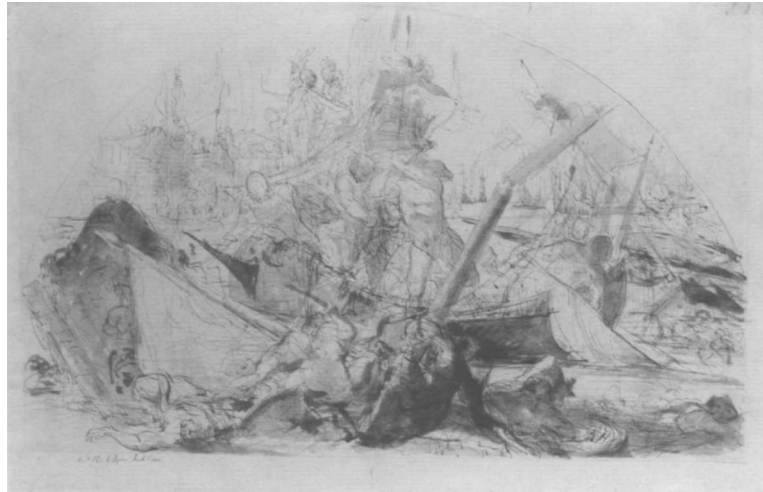
CABELLA FIGURE 1743—GENOA 1790

59. *Design for a Frontispiece*

Pen and brown ink, brush and gray wash, over graphite. Glued on top collagelike: large sheet with central part of design in black chalk and pen and brown ink, brush and gray wash over graphite; and small sheet with Mantegna's portrait in black chalk. Overall, 11½ x 16⅞ in. (29.2 x 40.9 cm)
The Pierpont Morgan Library, New York;
The Janos Scholz Collection (1987.51)



This frontispiece design was intended for a series of four etchings copying the early murals by Andrea Mantegna in the Ovetari Chapel, Padua, which was commissioned by David's chief and early patron, Giacomo Durazzo (1717–1794), a diplomat, theater and opera impresario, and discerning collector of drawings and prints (Newcome 1993, pp. 469, 471, 475 n. 6, fig. 1). As explained by David in the inscription of his etched frontispiece (published in 1776), Mantegna's portrait in the upper right derives from the bronze portrait bust in the artist's funerary chapel in Sant'Andrea, Mantua, and the four putti are copied from Mantegna's murals above one of the doorways of the Camera degli Sposi, Palazzo Ducale, Mantua. David drew the copies in situ, even recording the damage on the chest of the putto on the extreme right. The drawing and the print are in the same direction, and the outlines of the drawing are not stylus-indented, suggesting that David worked from a lost intermediary drawing for the transfer of his design onto the plate.



60. *The Naval Battle of Meloria*

Pen and brown ink, brush and brown wash, over graphite. 13½ x 21 in. (34.2 x 53.2 cm)
The Metropolitan Museum of Art,
Harry G. Sperling Fund, 1988 (1988.254)

This drawing was identified by Mary Newcome Schleier as an early compositional study for a lunette fresco, painted by David in 1783 in the Sala del Maggior Consiglio of the Palazzo Ducale, Genoa (Bean and Griswold 1990, no. 32; see also Newcome 1993, pp. 472, 476–77 n. 32, fig. 6). It portrays the naval victory of the Genoese over the Pisans in 1284, in a battle fought off the island of Meloria in the Ligurian Sea. David's fresco replaced one by Marcantonio

Franceschini of the same subject, painted in 1702–4 (destroyed in the fire of 1777), which had formed part of an ambitious national iconography during the late seventeenth–early eighteenth century phases of the decoration of the Palazzo Ducale (see also cat. no. 102). A *bozzetto* in oil on canvas by David for the *Battle of Meloria* (Galleria di Palazzo Reale, Genoa) is closer to the fresco than is the Museum's drawing. The drawing succeeds better than the fresco, however, in conveying the epic dimension of the battle with Romantic immediacy, and in the starkly lit foreground disembarking boats plow through broken masts, piles of corpses, and nude fighting soldiers.



61. *Allegory of the Wool Guild with the Durazzo Family Coat of Arms*

Pen and gray ink, brush and gray wash, heightened with white and light yellow, over black chalk, on paper washed brown.

16¼ x 9¾ in. (41.2 x 24.9 cm)

Mr. and Mrs. David M. Tobey

Giacomo Durazzo was probably the patron for this enigmatic composition, which unfolds within a monumental architectural interior resembling the Pantheon in Rome. During the 1770s, David's studies in Rome were financed by Durazzo (Newcome 1993, p. 469). The winged Fame with her short trumpet hovers above the scene, pointing to a tablet with an inscription referring to the wool guild (ET NOVA LANIFICA / SVBTEXVNT-FILA SOL). On the left sits the goddess Minerva beholding the three Fates (one lies in the right foreground, strangled by a putto), who spin the thread of life, while on the right Painting is flanked by portrait figures of artists. Likenesses of Raphael, Titian, Dürer, and Michelangelo seem recognizable; the figure between Minerva and Painting may be a self-portrait of David, evocative of the famous self-portrait of Nicolas Poussin. The Tobey sheet seems identical in style and technique to a preparatory drawing (exh. cat., Colnaghi, New York, May 1995, no. 39) for the *Stoning of Saint Stephen*, dated 1777, an altarpiece commissioned by Durazzo for the parish church of Santo Stefano, Larvego, near Genoa.



62. The Death of Procris

Etching, 9¼ x 6⅝ in. (23.7 x 16.9 cm)
 The Metropolitan Museum of Art,
 The Elisha Whittelsey Collection,
 The Elisha Whittelsey Fund, 1990
 (1990.1031)

Cephalus leans over the body of his wife, Procris, whom he has mistakenly shot with an arrow while hunting. The slightly frenetic hatchings of David's etching technique here reflect the influence of the work of his Genoese predecessor Giovanni Benedetto Castiglione. Yet the rounded faces and attenuated arms are characteristic of David's work, as is the Romantic quality of the scene infused with a muted eeriness.



63. Minerva and the Arts, 1775

Etching, 12⅞ x 8⅞ in. (30.8 x 22 cm)
 Print Collection, Miriam and Ira D. Wallach
 Division of Art, Prints and Photographs,
 The New York Public Library, Astor, Lenox
 and Tilden Foundations

This is probably the title page to a series of scenes illustrating Horace's *Odes*, from which two other prints shown here must also derive (cat. nos. 64, 65). Minerva, seated, holds a shield, which a personification of the Arts decorates with the Durazzo coat of arms. Most of David's etchings date to 1774–76, a brief period of time when he was working in Venice for his Genoese patron Giacomo Durazzo, to whom this series is dedicated. The thickly etched, rounded and fluid lines, found for instance on the hands of the small figure at the center who holds a palette and brushes, are characteristic of this group of prints, in which the influence of the Venetian Giovanni Domenico Tiepolo's technique on David is evident.

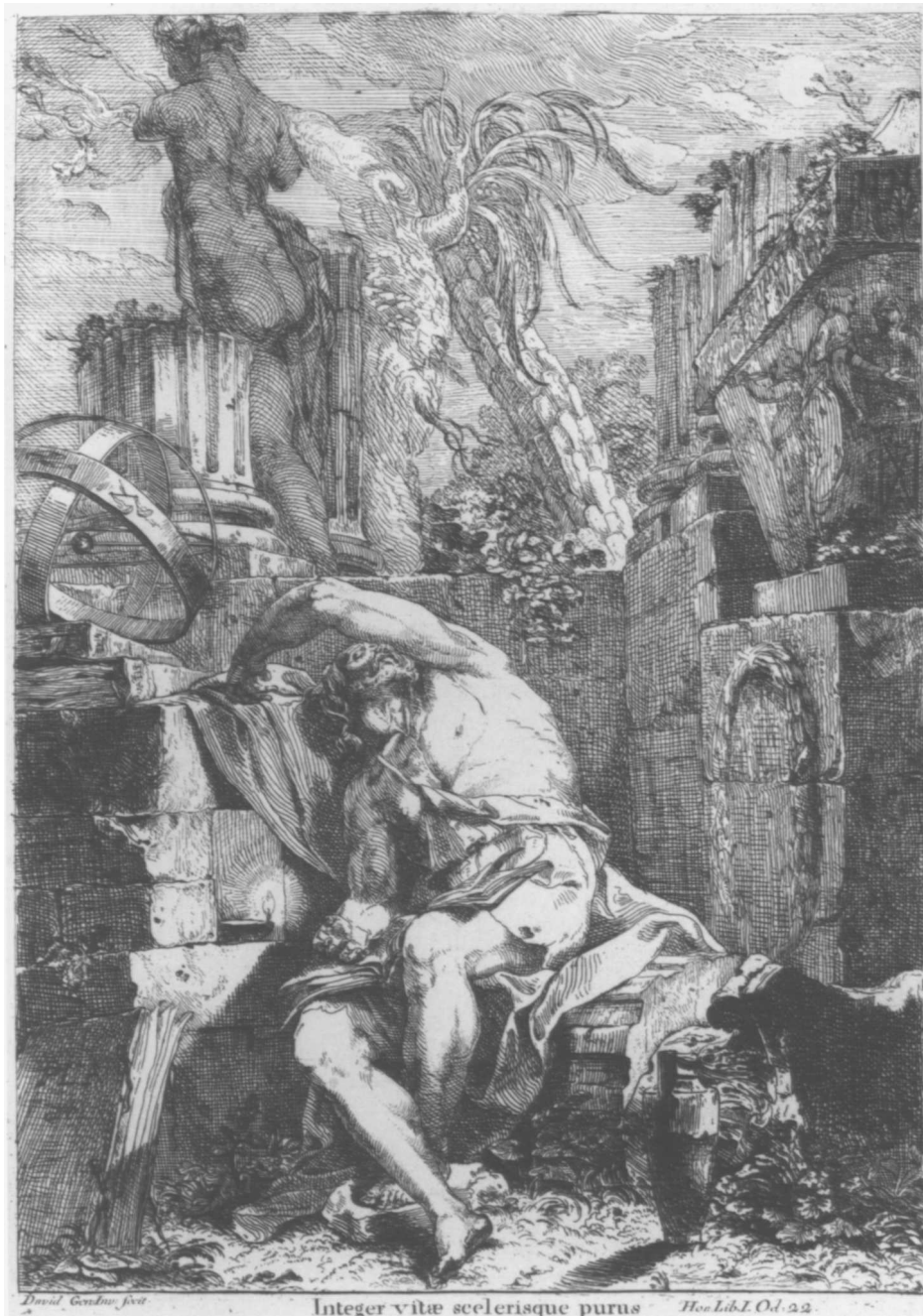


64. *After the Bacchanal*, probably 1775
Etching. 11¾ x 8¾ in. (29.7 x 21 cm)
The Cooper-Hewitt, National Design
Museum, Smithsonian Institution, New
York; Bequest of Erskine Hewitt
(1938.57.1543)

This unsavory aftermath of a drunken bacchanal carried on among satyrs, women, and putti, now slumped in the foreground, is paired with the caption “banish care with wine.” As with the scholar in catalogue number 65, these sleeping figures are overcome by melancholy and surrounded by ruin; the woman in the background being fondled by a satyr sits with her head resting in her hand, the standard melancholic pose, made famous by Albrecht Dürer. David composed these prints with layer upon layer of meticulously etched parallel lines that vary in width and darkness, an effect produced by multiple bitings of the plate in acid. With these numerous strata of lines, he masterfully evoked the shifting light emanating from the moonlit but cloud-covered sky.

65. *The Sage as Hermit*, probably 1775
Etching, 11¾ x 8¼ in. (29.8 x 20.9 cm)
The Cooper-Hewitt, National Design
Museum, Smithsonian Institution, New
York; Bequest of Erskine Hewitt
(1938.57.1542)

Here David has illustrated the righteous man, referred to in the Latin inscription beneath quoted from Horace's *Odes*, as an ancient scholar wallowing amid overgrown ruins, surrounded by thick tomes and an astrolabe. With his book lying open on his lap and his oil lamp still burning in the moonlight, he is overcome, perhaps by sleep, perhaps by the futility of his endeavors. David's print is reminiscent of the melancholic themes found in Castiglione's mid-seventeenth-century representations of sorceresses (see cat. no. 54).



66. *Icarus and Daedalus*

Etching, 11 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in. (30.2 x 21.5 cm)

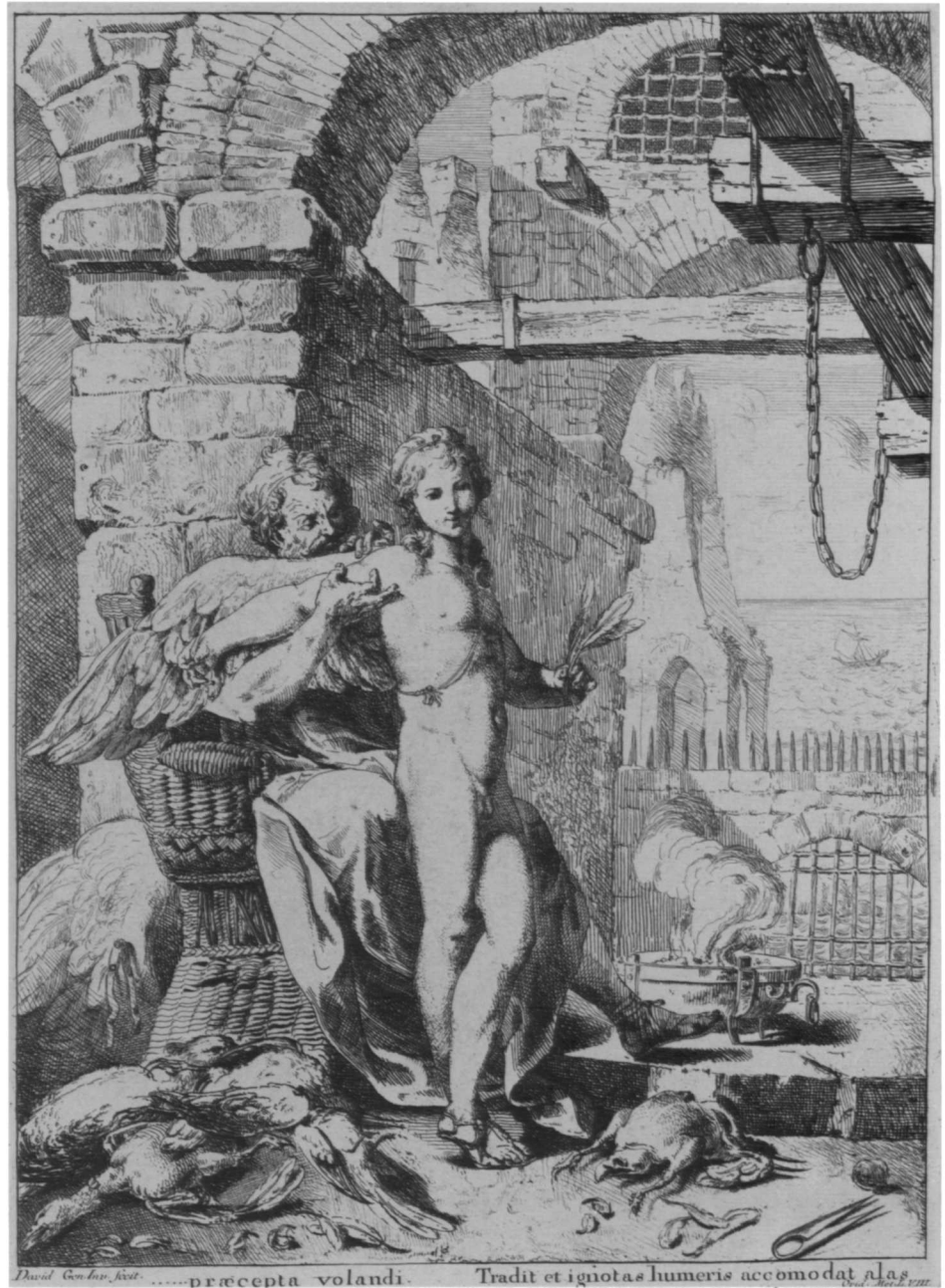
The Metropolitan Museum of Art,

The Elisha Whittelsey Collection,

The Elisha Whittelsey Fund, 1979

(1979.578.1)

David depicted Daedalus much like a tailor, affixing to his son Icarus one of the wings constructed for their escape from the island of Crete. Plucked birds, whose feathers were used to make the wings, lie in the foreground, and a pot, which must have served for melting the wax to attach the feathers, steams in the background. David's command of the etching technique is evident in this masterful print; he varied the strokes from fine stippling on Icarus's face and body to dense hatching in the shadows. The artist's debt here to the brightly lit graphic work of Guido Reni, Simone Cantarini, and Giovanni Battista Tiepolo is evident.



67. *Le Masque au Caffé*, title page to the series *Divers Portraits*, 1775

Etching and aquatint.

9 7/16 x 6 1/2 in. (23.7 x 16.5 cm)

The Metropolitan Museum of Art,

The Elisha Whittelsey Collection,

The Elisha Whittelsey Fund, 1979

(1979.525.1)

The meaning of this series remains elusive (see also cat. nos. 68–70), though the titles given to each image suggest that the figures may represent specific satirical characters from the theater or literature. The inscription at the bottom of each plate quotes the *Satires* and *Épîtres*, poems on contemporary morals, customs, and society, composed a century earlier by the French critic Boileau-Despréaux. A theatrical connection would be consistent with certain known aspects of David's life—his patron at the time, the Genoese diplomat Giacomo Durazzo, had been director of the court theater and opera in Vienna during 1754–64; in addition, David himself produced many architectural designs for theatrical productions (Alizeri 1864–66, vol. 1, pp. 364–65). David dedicated this series to his teacher the Roman painter Domenico Corvi.





68. *Le Zendale*, from the series *Divers Portraits*, 1775

Etching and aquatint.

9⁷/₁₆ x 6³/₈ in. (23.9 x 16.8 cm)

The Metropolitan Museum of Art,
The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1979
(1979.525.2)

David's *Divers Portraits*, which are thought to have influenced Goya's satirical series *Los Caprichos* (1799), are among the early examples of aquatint produced in Europe (Frankfurt 1981, no. B 7). Dated about ten years after the technique was invented in France, David's

aquatints were created at the same time that experiments with the technique were also being conducted in France, England, and Germany. It has been tentatively suggested, based on a surviving impression of this print in etching alone (British Museum, London), that the aquatint tone may have been added at a later date, after 1782 when the recipe for producing aquatint began to be distributed in France (Griffiths 1987, p. 269, n. 52). This hypothesis seems unlikely because without the aquatint the print is quite sparsely delineated, especially when compared to David's finished etchings without aquatint of about the same date (see cat. nos. 62–65).



69. *La Dame Venitienne*, from the series *Divers Portraits*, 1775

Etching and aquatint.

9⁷/₁₆ x 6¹/₂ in. (24 x 16.5 cm)

The Metropolitan Museum of Art,
The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1979
(1979.529.1)

An elegant woman holding a fan, her mask perched atop her hat, stands in the Piazza San Marco in Venice. The many gradations of tone visible in the woman's dress and cloak show David's masterful manipulation of the aquatint technique.



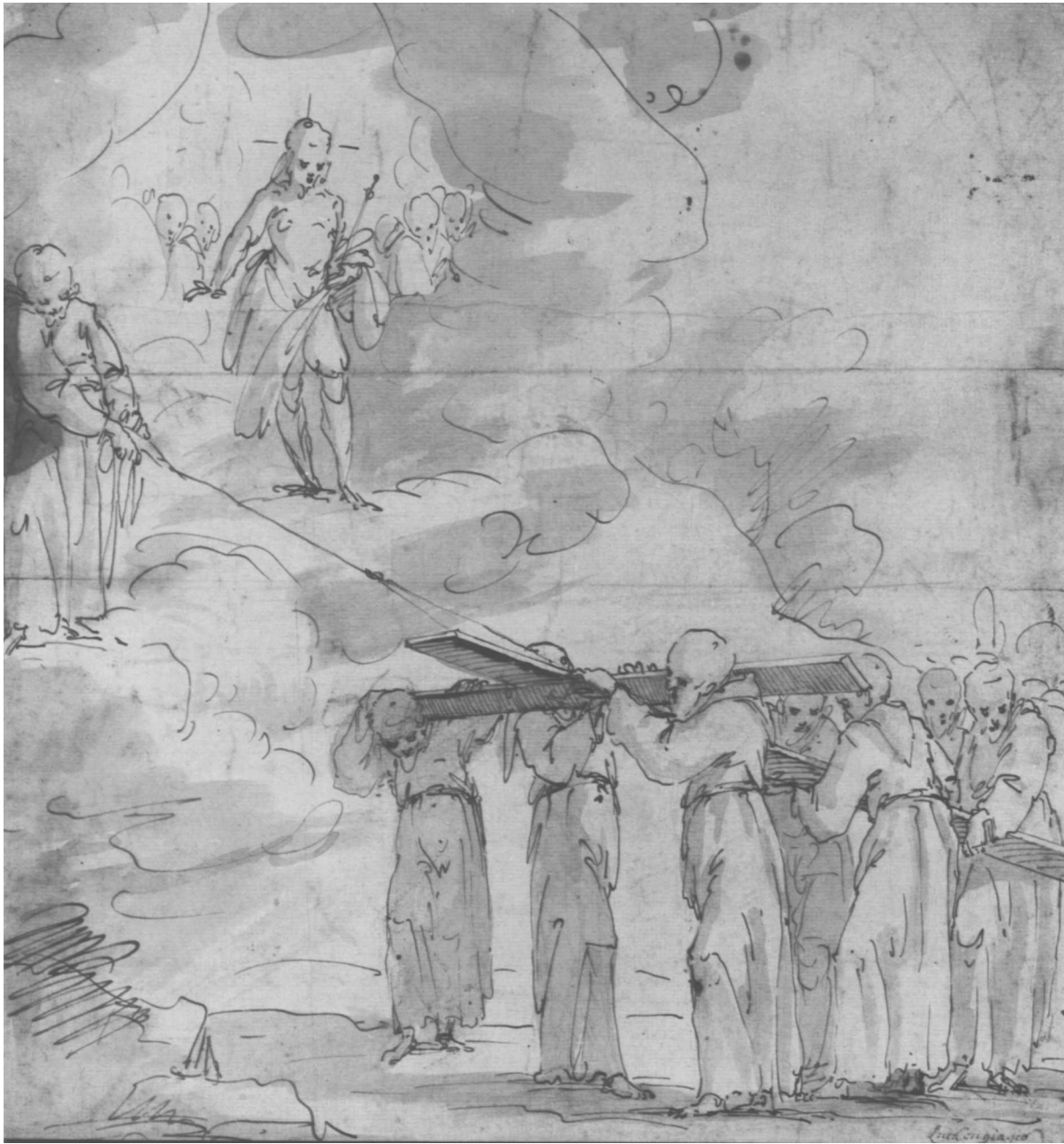
70. *Le Perruquier Fatigué*, from the series *Divers Portraits*, 1775
Etching and aquatint.
9⁷/₁₆ x 6¹/₂ in. (23.8 x 16.5 cm)
The Metropolitan Museum of Art,
The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1979
(1979.525.3)

One of the more distinctly narrative scenes in this series, this plate depicts a wigmaker wrapped in his coat, slumped over in a chair, fast asleep. His hat and tools have dropped to the floor and a candle on the table is broken. The elusive meaning of this scene is little clarified by the caption from Boileau's *Satires*, which states: "He changes his mind every day, as he changes fashion."



71. *Psiche Curieuse*
Etching and aquatint, corrected proof with notations in margin.
Plate, 11³/₁₆ x 7¹/₁₆ in. (28.3 x 19 cm); sheet, 12³/₈ x 8¹⁵/₁₆ in. (32 x 22.7 cm)
The Metropolitan Museum of Art,
The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1976
(1976.629)

Psiche Curieuse is one of David's most beautiful and subtle aquatints. The scene of Psyche gazing in the night at her sleeping lover, Cupid, is infused with a delicate flickering light created by David's agile manipulation of aquatint tones. This is a proof impression; corrections to the inscription, indicating diacritical marks, were added in brown ink in both side margins, possibly by David or, more likely, by the etching's printer or publisher charged with the careful calligraphy of the inscription. The print is dedicated to Ernestina Weissenwolff, the wife of David's patron Giacomo Durazzo.



GIOVANNI ANDREA DE FERRARI
 GENOA 1598—GENOA 1669

*72. Members of a Monastic Order or
 Confraternity Carrying the Cross for Christ
 to Heaven*

Pen and brown ink, brush and brown wash,
 over traces of black chalk; two figures partly
 reworked in red chalk.

12¼ x 11¼ in. (31.1 x 28.7 cm)

J. F. McCrindle

A group of penitent monks on earth carries a large, heavy cross, while in heaven an interceding monk (without a halo) toils to pull up the cross with a rope, for Christ and his host of angels to behold from above. The enigmatic subject of the composition may allude to the cult of the Holy Cross by a religious order or confraternity: the notoriously devout and ascetic de Ferrari belonged to the Genoese Confraternity of Santa Sabina (Soprani-Ratti 1768–69, vol. 1, p. 267). The attribution to Giovanni Andrea de

Ferrari is due to Mary Newcome Schleier (letter to Frederick den Broeder, April 6, 1990, as recorded in Princeton 1991, no. 38). The drawing technique and abbreviated figural vocabulary descend from Luca Cambiaso through Bernardo Castello, who was briefly Giovanni Andrea's master. The dotlike facial features and elongated bodies are immediately reminiscent of the pen-and-ink drawings by Bernardo Strozzi (see cat. no. 103), with whom the artist later studied for several years.

GREGORIO DE FERRARI

PORTO MAURIZIO 1647–GENOA 1726

73. *Ceiling Design with the Presentation in the Temple*

Pen and brown ink, brush and brown wash, heightened with white, over traces of black chalk, on blue-gray paper.

20¾ x 16¼ in. (52.7 x 41.3 cm)

The Metropolitan Museum of Art,
The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1955
(55.628.8)

Gregorio de Ferrari's virtuosity as a designer of illusionistic fresco paintings can be appreciated with particular immediacy in his numerous extant compositional drawings. Their mastery of perspective and architecture were particularly admired by his contemporaries (see Soprani-Ratti 1768–69, vol. 2, p. 115). As in the present drawing, the artist often projected his figural narratives in steep *sotto in sù* (seen from below) perspective, framing them with delightful fictive architectural detailing. Mary L. Myers attributed the Metropolitan Museum's sheet to Gregorio (New York 1975, no. 22), an attribution reinforced by a related drawing in the print room of the Palazzo Rosso, Genoa (inv. no. 2130), which is drawn in the same medium and depicts another Marian subject, the *Immaculate Conception* (Newcome 1973–74, pp. 82–83; Gruitrooy 1987, pp. 431–32, 458–59). Both figural designs are set within irregular fields, punctuated at the corners with richly embellished pendentives spanning a grated, arched window, and share a theatrical exuberance of light and linear rhythm.





74. *Study for Emperor Heraclius Carrying the Cross into Jerusalem*

Pen and brown ink, brush and brown wash, over black chalk. 14 $\frac{3}{4}$ x 20 $\frac{3}{8}$ in. (37.3 x 51.9 cm); fragment at right, 3 $\frac{1}{8}$ x 1 $\frac{7}{8}$ in. (8 x 4 cm)
The Metropolitan Museum of Art, Rogers Fund, 1967 (67.205)

This drawing, formerly attributed to Sébastien Bourdon, was recognized by Jacob Bean as a design for the lunette fresco of *Emperor Heraclius Carrying the Cross into Jerusalem* in the choir of the church of Santa Croce e San Camillo, Genoa (reported in Newcome 1972, no. 100; Bean 1979, no. 170). Gregorio de Ferrari undertook this commission late in his life, and on his death in 1726, his son Lorenzo took over the execution of the fresco (Soprani-Ratti 1768–69, vol. 2, pp. 116, 264; Gruitrooy 1987, pp. 128–36). Lorenzo simplified the design in the

fresco; he focused only on the figures in the right background of Gregorio's drawing, both enlarging their size and reducing their number. Another drawing for the project is in the print room of the Palazzo Rosso, Genoa (inv. no. 2156); it probably comes after the Metropolitan study in the preliminary design sequence. The Metropolitan sheet reflects the compositional concerns of Gregorio in its displaced narrative and theatrical staging of the numerous actors. Distinctive also is Gregorio's exploitation of his medium; in exploring the pen line's descriptive range, he moves from faint delineating of the action in the middle ground to much bolder definition of the framing figures and decorative border. Moreover, darker foreground washes, loosely handled, strengthen the figural recession conveyed by line. These subtle qualities are somewhat stunted in the Palazzo Rosso sheet.



75. *Flying Angel*

Pen and brown ink, brush and brown wash, over black chalk; squared twice: underneath all layers of drawing and on top of all layers of drawing. 15 $\frac{3}{4}$ x 12 in. (40.2 x 30.5 cm)
Suida Manning Collection

Although this drawing of an angel has, like catalogue number 74, been connected to the frescoes of 1720–26 in Santa Croce e San Camillo, doubts have similarly been cast over the sheet's connection with this project (compare especially Gavazza 1966, p. 725; Newcome 1972, under no. 99; Newcome 1973–74, pp. 90–91, n. 20; Gruitrooy 1987, no. 62). The figure's twisted pose is closer to that of the angel in a late painting, the *Pool of Bethesda* (private collection, Paris; Newcome 1979, p. 145). Floating in isolation on the sheet, the angel's contorted and ethereal figural type is typical of Gregorio's late style. A clue to the drawing's function may lie in the fact that it was squared once to transfer the design from elsewhere onto the blank sheet and a second time to transfer the drawing to a subsequent project.

LORENZO DE FERRARI

GENOA 1680—GENOA 1744

76. *Christ Driving the Money Changers from the Temple*

Black chalk and graphite, with partial reinforcements in pen and black ink.

19⁷/₈ x 12¹/₂ in. (50.5 x 31.8 cm)

The Metropolitan Museum of Art,
Purchase, Karen B. Cohen Gift, 1987
(1987.197.2)

The subject of Christ cleansing the temple is prefigured in the Old Testament by the apocryphal account of the expulsion of Heliodorus (2 Maccabees 3). Typologically appropriate, therefore, is Lorenzo de Ferrari's derivation of some of the figures forming the group of money changers, fleeing before Christ, from the soldiers on the right of Raphael's fresco the *Expulsion of Heliodorus from the Temple* (Stanza d'Eliodoro, Vatican Palace), about 1512–14 (see also Newcome 1987, p. 158, n. 15; Bean and Griswold 1990, no. 40). During his trip to Rome in 1734, Lorenzo spent two months studying works by the masters and assembled a large study collection of prints (Soprani-Ratti 1768–69, vol. 2, p. 268). The grandly conceived verticality of Lorenzo's architectural setting, the reversal, reworking, and juxtaposition of certain figures from the male and female groupings of Raphael's fresco, as well as the confident chalk strokes suggest the artist's maturity. However, the sheet cannot be precisely dated since it has not been linked to any finished work.





77. *Study of Justice Dispensing Rewards to the Arts*

Brush and brown wash, over black chalk.
 Verso: faint study of a lunette and spandrel,
 in black chalk. 9½ x 7⅞ in. (24.2 x 20.1 cm)
 The Metropolitan Museum of Art,
 Rogers Fund, 1964 (64.49.1)

According to Ezia Gavazza, the drawing is a preparatory study for a frescoed medallion on the ceiling of a room in the Palazzo Grimaldi at the Piazza San Luca, Genoa (Gavazza 1965, no. 47; Bean and Griswold 1990, no. 41). Described in the old guides as a representation of *Justice Distributing Prizes to the Arts*, the fresco differs iconographically from the drawing, in which Justice is depicted raising her attribute, a pair of scales,

while a putto flying above is about to crown her. The old annotation, *ab.º Lorenzo Defferari*, correctly identifies the drawing as an example of Lorenzo de' Medici's work (the word "abate" refers to the fact that he was a cleric). The vigorous draftsmanship reflects the influence of his father Gregorio's fluid line and shows the appeal of Domenico Piola's rather rounded, ornamental style (see cat. nos. 92–94).



78. *Design for a Ceiling Decoration*

Pen and brown ink, over black chalk.
 Verso: design for a roundel with Apollo
 and Daphne, in black chalk.
 12³/₈ x 8¹/₂ in. (31.5 x 21.8 cm)
 The Metropolitan Museum of Art,
 Gift of Curtis O. Baer, 1971 (1971.50)

Lorenzo de Ferrari was frequently commissioned to design interior decoration for palaces, which was executed by craftsmen in gilt, stucco, and wood (Soprani-Ratti 1768–69, vol. 2, pp. 267–70). The drawing on the recto of this sheet freely explores in black chalk the artist's initial ideas for a molding with volutes and garlands (see also Bean and Griswold 1990, no. 42). He subsequently reworked and refined his sketch with pen and ink. The design itself has not been related to any specific vault. The oval medallion of *Apollo and Daphne* sketched on the verso might have served for a painting or a gilded stucco relief.

79. *Hercules Crowned by Victory after Slaying the Boar of Erymanthus*

Pen and brown ink, brush and brown wash, over black chalk. 19⁷/₁₆ x 14¹/₄ in. (49.4 x 36.2 cm)
 Suida Manning Collection

The sharply foreshortened figure of Hercules stands triumphant, holding a club and a laurel branch and resting a foot on the skull of the Erymanthian boar, trophy of his fourth labor (Bean and Stampfle 1971, no. 36). Victory is above him, about to crown him, and Fame, riding Pegasus, the winged horse, sounds two long trumpets. Beyond, the lightly drawn curving Milky Way alludes to the mythic hero's divine nurture. The lower part of the study is composed of architectural elements and references to others of Hercules' labors. To the left are three putti, of which the one nearest to Hercules holds in one hand a snake (perhaps an allusion to the infant Hercules having strangled two serpents) and in the other an apple (Hercules' eleventh labor was to procure the golden apples of Hesperides). As a counterpoint on the right, the artist has indicated what appears to be a winged monster, possibly the Lernean hydra, victim of Hercules' second labor. This drawing has not yet been related to a known ceiling decoration by Lorenzo. The design is indebted to such frescoes by his father as the *Apotheosis of Hercules*, begun in 1689, in the Palazzo Rosso, Genoa, and the *Triumph of Hercules*, mid-1680s, in the Palazzo Balbi Senarega.



ATTRIBUTED TO
LORENZO DE FERRARI

80. *Ceiling Design with the Glorification of the Name of Jesus*

Verso: *Aurora and Cephalus*

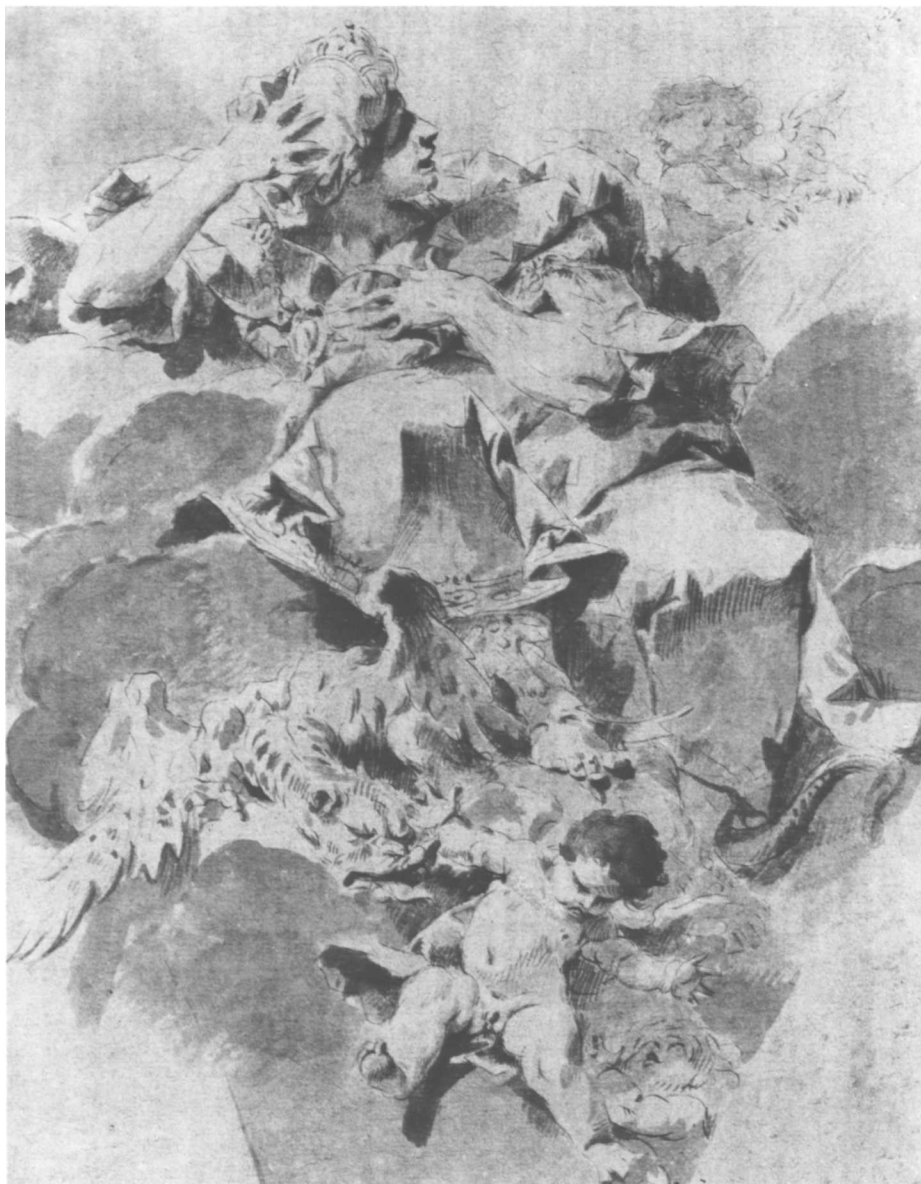
Pen and brown ink, brush and brown wash, heightened with white, on blue-gray paper (recto); pen and brown ink, brush and brown wash, heightened with white, over black chalk (verso).

15¼ x 10¾ in. (38.8 x 26.3 cm)

The Metropolitan Museum of Art,
Rogers Fund, 1962 (62.119.11)

Ezia Gavazza first connected the preparatory study on the verso with Lorenzo de Ferrari's ceiling fresco *Hunt of Diana* in a *salotto* of the Palazzo Grimaldi at the Piazza San Luca, Genoa (Gavazza 1965, no. 39; Genoa 1987, vol. 2, pp. 247–50), a commission Lorenzo undertook upon his return from Rome and Florence in 1734. The authorship of the recto is less certain. We agree with Gerhard Gruitrooy, who considers both recto and verso to be by the hand of Lorenzo (Gruitrooy 1987, pp. 551–52). Traditionally, the recto has been given to Lorenzo's father, Gregorio, possibly because of the old inscription, *G. Ferrari*, on the verso (see Newcome 1972, no. 143; Bean 1979, no. 168; Milwaukee 1991, no. 19). In our opinion, however, both recto and verso were drawn by the same artist, Lorenzo, and differences in handling of the drawing media can be explained by the differences of scale and function of each study. For instance, in the nebulous middle ground, angels on the recto and rearing horse on the verso (details in a comparable state of finish and depth of plane), the atmospheric treatment of outlines and shadows is equivalent. Moreover, in both drawings, the white gouache is brushed on with the same bold parallel strokes for intermediate highlights and thick, even layers of pigment for the most intense highlights.





SEBASTIANO GALEOTTI
FLORENCE 1676–VICOFORTE,
NEAR MONDOVÌ, 1741

81. Study for Saint Martha

Brush with black ink and gray wash, over a mechanically produced underdrawing in black chalk, on cream paper, washed gray.
12 $\frac{5}{8}$ x 9 $\frac{5}{8}$ in. (32.1 x 24.5 cm)
Suida Manning Collection

This drawing of Saint Martha seated triumphantly over a dragon was preparatory for one of the designs of the pendentives supporting the drum and dome in the church of Santa Maria Maddalena, the artist's first commission in Genoa and dating about 1729 (Newcome 1972, no. 136; Vienna 1988–89, no. 47). The precision with which the foreshortened and contorted forms have been defined reflects the composition's projected setting; in Galeotti's fresco, Saint Martha's gaze is directed upward toward the cupola scene of Mary Magdalen in glory. The purpose of this drawing was not to determine poses, but rather to describe volume. Galeotti achieved this with washes of ink and carefully calibrated brushstrokes. The broken areas of light endow the chiseled folds and feathers with a flickering decorative quality characteristic of Galeotti's style.



**GIOVANNI BATTISTA GAULLI,
CALLED BACICCIO**

GENOA 1639–ROME 1709

82. *Mercury Leading Geography*

Pen and brown ink, brush with gray and brown wash, over traces of black chalk.

11 $\frac{3}{8}$ x 10 $\frac{3}{8}$ in. (29.6 x 26.2 cm)

Suida Manning Collection

This finished compositional drawing (see also Enggass 1964, pp. 73, 113 n. 88; Macandrew and Graf 1972, p. 251, no. 13a; Vienna 1988–89, no. 45) was for a title page engraved by Robert van Audenaerde for the second volume of a book of maps, the *Mercurio Geografico ovvero guida geografica in tutte le parti del mondo*, by the cartographer Giacomo Cantelli da Vignola. The *Mercurio*

Geografico was published in Rome between 1692 and 1697 by the shop of Giovanni Giacomo de Rossi and his son Domenico de Rossi. Van Audenaerde's engraving reproduces Gaulli's drawing in reverse, and since the outlines of the drawing are not incised for transfer, van Audenaerde probably made a tracing of the drawing in order not to damage it during the working process.

The drawing depicts the Roman god Mercury, messenger of the gods and leader of travelers: hence his presence on a title page of a book of maps. Moreover, Mercury was then considered the inventor of letters, music, and the fine arts, and also of geometry. To personify Geography, a physical science associated with measuring instruments and mathematical principles, Gaulli com-

bined the attributes of Geometry (a woman holding a triangle and a compass) and Mathematics (a woman carrying a compass and a globe and accompanied by a young boy), as described by Cesare Ripa, in his *Iconologia* (Rome, 1593).

A date in the late 1680s or early 1690s for Gaulli's drawing seems probable. Van Audenaerde's arrival in Rome from Flanders in 1685 provides a firm terminus post quem. Stylistically, the soft, flowing line of Gaulli's earlier sheets of drawings is replaced here by a more controlled one that adds solidity to the figures. A study in a similar drawing technique, but of only the figures, is in the Ashmolean Museum, Oxford (inv. no. 1970.58).



83. *Allegorical Composition: Fame and Justice with the Spinola Arms*

Pen and brown ink, brush and brown wash, heightened with white, over black chalk, on rose-washed paper.

7 $\frac{7}{8}$ x 5 $\frac{3}{8}$ in. (19.9 x 13.5 cm)

The Metropolitan Museum of Art, Rogers Fund, 1963 (63.103.2)

Once owned by the distinguished French collector Pierre-Jean Mariette (1694–1774), this highly finished drawing appears in the 1775–76 sale catalogue of his collection. It has recently been identified as preparatory for the frontispiece of *Il Corradino*, a libretto for a tragedy set in medieval Naples, written by Antonio Caraccio (1630–1702), and published in Rome in 1694 (Maurizio Fagiolo dell’Arco and Dieter Graf in Rome 1994, pp. II, 15 n. II, 35–36). The fasces held by a cherub at the upper right and the scales are attributes of Justice, who prominently bears a shield with the arms of the Spinola, among Genoa’s oldest patrician families. *Il Corradino* was dedicated to Giovanni Battista Spinola, then governor of Rome. The seated female figure holding an array of wind instruments may personify Euterpe, the Muse of lyric poetry and music, an appropriate reference in a libretto. The Bay of Naples and Mount Vesuvius are depicted in the distant background (Bean 1979, no. 226). The Metropolitan Museum sheet is closer in design to the published frontispiece, engraved by Robert van Audenaerde, than is a related drawing in the Kunstmuseum, Düsseldorf (inv. no. FP 1929; Graf 1976, vol. I, p. 112).



84. *Prophets, Patriarchs, Saints, and Music-Making Angels in Glory*

Pen and brown ink, brush and gray wash, over black chalk.

16¼ x 20¾ in. (41.3 x 52.8 cm)

The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1961 (61.178.1)

Probably dating after 1689, this large, finished drawing relates to a portion of a composition depicting *Saint Agnes in Glory Being Presented by the Virgin to the Trinity*, which Gaulli hoped to fresco on the dome of the recently reconstructed Sant'Agnese in Agone, Rome. As indicated by a relatively large corpus of preliminary drawings, as well as by the *bozzetto* in oil on canvas now in the Kunstmuseum, Düsseldorf (Graf 1973; 1976, vol. 1, pp. 110–11), Gaulli's project for the dome fresco reached an advanced stage of design before being abandoned.

About 1666, Gaulli began to fresco personifications of the cardinal virtues on the

four pendentives, below architect Francesco Borromini's recently completed dome; they were unveiled in 1672. On September 11, 1670, the contract to fresco the dome of Sant'Agnese went to the older, more established Ciro Ferri. At Ferri's death in 1689, however, the project for the dome frescoes was still incomplete. It was probably only at this juncture that Gaulli could intervene, offering the composition represented in the Metropolitan Museum drawing. Ultimately the dome frescoes were completed in 1700 by a lesser follower of Ciro Ferri, Sebastiano Corbellini, who repainted large portions of his master's design.



GIROLAMO IMPERIALE

?—CA. 1630

85. *Virgin and Child*

Etching (Bartsch 1).

8¼ x 6¾ in. (21 x 17.1 cm)

Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations

Imperiale, a member of a noble Genoese family, etched only four known prints. The *Virgin and Child* reproduces in reverse Raphael's Aldobrandini *Madonna* of about 1511 (National Gallery, London), which was probably in Rome at the time, or one of the many copies after it. According to Carlo Giuseppe Ratti, Imperiale studied print-making under Giulio Benso, whose prints are even rarer than Imperiale's (Soprani-Ratti 1768–69, vol. 1, p. 290).



ALESSANDRO MAGNASCO

GENOA CA. 1667—GENOA 1749

86. *Elijah Visited by an Angel in the Wilderness*

Brush and brown wash, heightened with white, over traces of black chalk, on light brown paper.

10¾ x 8¾ in. (26.3 x 22.3 cm)

The Metropolitan Museum of Art, Rogers Fund, 1953 (53.169)

Magnasco made several related drawings on the theme of Elijah and the angel (1 Kings 19:4–8), varying in each the placement and pose of the four main compositional features—the two figures, the jar of water, and the round cake. Here, the angel flies down from the sky to awaken Elijah and order him to eat the food and drink the water that have appeared before him (see also Bean and Griswold 1990, no. 131). This angel is almost identical to the one in a drawing in the Kupferstichkabinett, Berlin (inv. no. KdZ 8477), while the figure of Elijah comes close to that in another drawing (Hessisches Landesmuseum Darmstadt; Geiger 1945, pls. 66, 67). Magnasco produced many drawings in brown wash on coarse brown paper which are thought to have served as graphic exercises on specific themes rather than as preliminary designs for paintings.



87. *Picaresque Group with a Monkey and a Magpie*

Brush with brown ink and brown wash, heightened with white chalk, over black chalk, on faded blue paper.

18 $\frac{7}{8}$ x 14 $\frac{5}{8}$ in. (47.8 x 37.2 cm)

The Art Institute of Chicago, Helen Regenstein Collection (1962.586)

Possibly dating from the 1720s, this sheet and the *Ballad Singer with a Shrine of the Virgin* (cat. no. 88) are two of Magnasco's finest drawings (see also Chicago 1979, no. 94; Guelfi 1989, pp. 238–39). The brio of his brushstrokes produces a sense of vibrancy and flickering light. Both are finished drawings, not intended as designs for other work, and both treat low-life subjects that frequently appear in Magnasco's paintings.

Here a guardhouse, clearly inspired by the work of seventeenth-century northern genre painters, is peopled by a motley group of figures who belong to Magnasco's repertoire of characters. In the center, a soldier is deluded by a monkey, while various bedraggled figures look on—an elderly woman with a baby on the left, another woman with a baby in the background, and a man feeding a magpie.



88. *Ballad Singer with a Shrine of the Virgin*

Brush with brown ink and brown wash, heightened with white chalk, over black chalk, on faded blue paper.

18³/₈ x 14⁵/₈ in. (46.7 x 37 cm)

The Art Institute of Chicago, Helen Regenstein Collection (1962.585)

Fausta Franchini Guelfi has grouped this drawing and catalogue number 87 with another finished drawing by Magnasco, *Worshippers at a Street Shrine* (Cleveland Museum of Art; see Guelfi 1989, pp. 238–39). The iconographic connection between this drawing and the Cleveland sheet is clear: both depict different aspects of popular piety. Here, a ragtag group of women and children sit before a shrine of the Virgin in a cave; some kneel in prayer,

others point as two tattered men lead the group—one, a ballad singer, plays the guitar, the other may be dancing. Magnasco clearly altered his drawing style to suit the nature of his subject. While he drew the somewhat coarse figures in the two Chicago sheets with sharp, staccato lines (see also Chicago 1979, no. 95), he used softer, more rounded strokes in the Cleveland drawing to depict the more pious figures who are led by a priest in prayer.

GIOVANNI BATTISTA PAGGI

GENOA 1554—GENOA 1627

89. *Christ Receiving the Virgin into Heaven*

Pen and brown ink, brush and brown wash, heightened with white and light pink, over black chalk, on blue-green paper.

12³/₈ x 9¹/₁₆ in. (31.3 x 23.0 cm)

The Metropolitan Museum of Art,

Harry G. Sperling Fund, 1987 (1987.305)

This composition probably dates from the early part of Paggi's Florentine period and seems close in style to a study, now in the Uffizi (inv. no. 2149 F), for the altarpiece of the *Pool of Bethesda* in the small church of Sant'Egidio at the hospital of Santa Maria Nuova, Florence. The drawing style and technique also clearly resemble those in the *Virgin and Child with Saint Francis and the Infant Saint John the Baptist*, now in the Louvre (inv. no. 14349), which Mary Newcome Schleier has discussed at length (Paris 1985, no. 30). After murdering a man in 1579, Paggi was banned from Genoa for twenty years, settling until 1599 in Florence, where he counted among his patrons the grand duke Francesco I de' Medici (Soprani-Ratti 1768–69, vol. 1, pp. 119–24; see also Griswold and Wolk-Simon 1994, no. 42).





90. *Standing Archer*

Black chalk, heightened with white chalk, on brownish paper.

16 x 8 $\frac{3}{8}$ in. (40.6 x 21.9 cm)

The Pierpont Morgan Library, New York; The Janos Scholz Collection (1980.69)

This study after life probably portrays a workshop apprentice posing as an archer. Executed toward the end of Paggi's stay in Florence, probably in the 1590s, the Morgan

Library sheet reflects the type and technique of life drawing commonly employed by Florentine artists of this period. The impish curls of the youth's hair, the flickered rendering of rounded forms, and the bold, rhythmic outlines recall drawings by Jacopo da Empoli, Domenico Cresti (Il Passignano), Ludovico Cardi (Il Cigoli), Agostino Ciampelli, Fabrizio Boschi, and the young Matteo Roselli—artists whom Paggi would have known personally.



91. *Saint Dominic Distributing Rosaries*

Pen and brown ink, brush and brown wash, over black chalk.

11 $\frac{3}{8}$ x 8 in. (28.9 x 20.3 cm)

Suida Manning Collection

The inscription along the lower border of the composition, *A M [. . .] valori per tavola d'una sua cappella in Randazzo di Sicilia*, suggests that this may have been a *modello* intended for a patron to review the design of an altarpiece, which was to be placed in his chapel in Randazzo, Sicily. No such commission seems recognizable from the biography of Paggi in Soprani-Ratti (1768–69, vol. 1, pp. 112–38). The relatively unusual subject matter suggests that the altarpiece was intended for a Dominican church.



DOMENICO PIOLA

GENOA 1627—GENOA 1703

92. *Moses and the Chosen People Behold the Drowning of the Egyptian Army in the Red Sea*

Pen and brown ink, brush and brown wash, over traces of black chalk.

11 $\frac{3}{8}$ x 16 $\frac{5}{8}$ in. (28.9 x 42.3 cm)

The Metropolitan Museum of Art, Rogers Fund, 1964 (64.180.2)

On the left, Moses raises his rod as the Israelites make their way out of the Red Sea (Exodus 14:19–31) in this large composition which, with its translucent use of washes, seems characteristic of Piola's late style. The sketchy, boxlike abstraction of the bodies of Pharaoh's soldiers, engulfed by the waves in the background, is reminiscent of Luca Cambiaso's drawings. The slight wavering and softness of the lines have led some to question whether the drawing is by Domenico Piola, whose pen work is typically sharper in this period, or one of his many pupils (Newcome 1972, no. 91; but see also Bean 1979, no. 305). Among his close followers were his children, Antonio Maria, Paolo Gerolamo, Giovanni Battista, and Margherita, whose oeuvres still need further study.



93. *Saint Jerome in the Wilderness*

Brush and brown wash, heightened with white, over black chalk, on brownish paper. 15 $\frac{3}{8}$ x 10 $\frac{1}{2}$ in. (39.8 x 26.8 cm)

The Metropolitan Museum of Art, Rogers Fund, 1971 (1971.67)

This large representation of the penitent Saint Jerome (Bean 1979, no. 306) in a cave staring straight out at the viewer as he clutches a skull is unusually direct. In this way, Piola confronted his audience with the traditional theme of *memento mori* (remember that you must die). The artist composed the image with white gouache and brown wash defining the figure only in highlight and shadow; he used the coarse brown paper as a middle tone.

94. *Allegory of the Solstice*

Brush with brown ink and wash, over black chalk and traces of graphite. Verso: indecipherable sketch in graphite.

11⁷/₈ x 16⁷/₈ in. (30 x 42.8 cm)

The Pierpont Morgan Library, New York;
The Janos Scholz Collection (1979.54)



On this sheet, Piola sketched two mirror-image variations of a roundel design (Stampfle and Bean 1967, no. 120), each depicting a woman holding a combined sun and moon in one hand and with the other clutching the winged figure of Time, symbolized by the hourglass in his hand. The *sotto in sù* perspective suggests that the motifs were intended as designs for a ceiling decoration. In fact, the two sketches are considered Piola's early thoughts for a section of the ceiling in the gallery of the Palazzo Baldini in Piacenza (Ceschi Lavagetto 1985, fig. 6), where an allegorical female figure with a sun and moon grabs hold of Time's wings in a gesture similar to that in the version on the right, but given even greater force in the fresco.



PAOLO GEROLAMO PIOLA
GENOA 1666—GENOA 1724

95. *Scene with Four Figures of Monks Discoursing*

Brush and brown wash, heightened with white, over black chalk, on blue-gray paper.
5 x 5⁷/₈ in. (12.8 x 14.9 cm)

The Metropolitan Museum of Art,
Rogers Fund, 1973 (1973.91)

This drawing is similar to several by Piola carried out in brown and white on blue-gray paper, all with the artist's initials identically placed in the upper left corner (for example, Kupferstichkabinett, Berlin, inv. no. 26083; and Uffizi, Florence, inv. no. 6861; see further Bean 1979, no. 312; Paris 1990, under no. 97). The other drawings are on much wider sheets, however, and each consists of

several thematically related vignettes. It is likely that the *Four Figures of Monks Discoursing* originally belonged to such a composite sketch which was later cut into smaller pieces; it may once have been joined with a similar small sheet of monks in conversation by Piola that is now in the Louvre (inv. no. RF 41 188).

96. *Five Studies for Sculptures of Saints*
 Black chalk; cloak of saint in center partly
 reworked with brush and traces of light
 yellow oil paint.
 11¼ x 16½ in. (28.6 x 42 cm)
 The Pierpont Morgan Library, New York;
 The Janos Scholz Collection (1993.373)



The purpose of this lively sketch (see Newcome 1977b, p. 48), depicting a sainted pope, and Saints Thomas Aquinas, Catherine of Siena, and Rose of Lima (first saint of the Americas, canonized 1671), is uncertain. The clear emphasis on the three dimensionality of the figures, expressed not only by the pedestals but also by the voluminous drapery, suggests that the drawing may have been a design for a sculptural program or for trompe l'oeil frescoes of sculpture. The figure of Saint Rose, on the right, is the only one of the group that has been connected with an existing work; it served as a model for a fresco by the artist that is now only known from a disembodied fragment of the saint's head (Botto 1979, p. 68).



**PAOLO GEROLAMO PIOLA
 or DOMENICO PIOLA**
 97. *The Rest on the Flight into Egypt*
 Brush with brown ink, brown and gray
 wash, heightened with white, over black
 chalk, on gray-green paper.
 10¾ x 15¼ in. (26.2 x 38.7 cm)
 Suida Manning Collection

In this drawing, the influence of Carlo Maratti, with whom Paolo Gerolamo studied between 1690 and 1694 while in Rome, as well as that of his fellow Genoese Giovanni Battista Gaulli, seems especially strong. In our view, the traditional attribution to Domenico (see Dayton-Sarasota-Hartford 1962–63, no. 93; New York 1964, no. 70; Vienna 1988–89, no. 43) seems therefore less convincing.

PIERRE PUGET

MARSEILLE 1620—MARSEILLE 1694

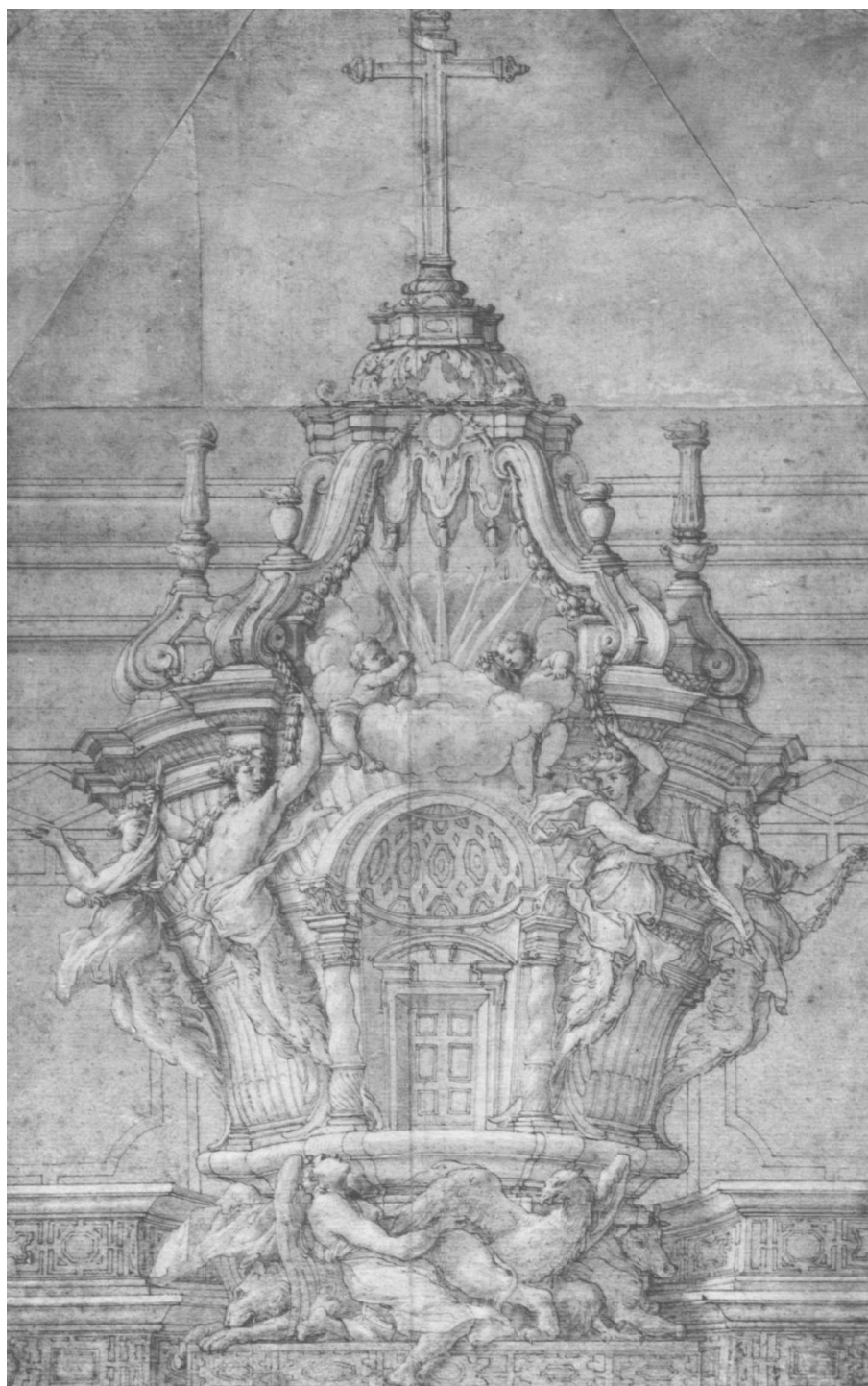
98. *Design for a Tabernacle*

Pen and brown ink, brush and brown wash,
heightened with white, over graphite.

15³/₈ x 9⁵/₈ in. (39 x 24.4 cm)

The Metropolitan Museum of Art,
Purchase, Mrs. Carl L. Selden Gift,
in memory of Carl L. Selden, 1984
(1984.268)

Puguet was in Genoa from 1661 to 1667, and off and on between 1668 and 1670. This drawing, from the late 1650s–early 1660s, represents an intermediate solution in a sequence of three extant designs, possibly related to a tabernacle by Puguet (ca. 1663–70), now destroyed, in San Siro, Genoa, as proposed by Klaus Herding (see Bean and Turčić 1986, no. 256; M.-P. Vial in *Marseille-Genoa* 1994–95, no. 68 [French], no. 49 [Italian]). Of note, the finial with cross in the Metropolitan Museum design was drawn on a separate fragment of paper, glued on, and it is this top portion of the design that varies most from the other two drawings, one in the Musée Atger, Montpellier (inv. no. 232), and one in a private collection in Paris. Stylistically, the tabernacle type seems closest to those Puguet designed for the cathedrals of Marseille (1657) and Toulon (1659) and still employs the exuberant formal vocabulary of the Roman High Baroque. Here Puguet playfully let the garland-bearing caryatids on the swelling drum dwarf the portal, and the base fairly bursts with the tightly packed symbols of the four Evangelists—the lion of Saint Mark, the angel of Saint Matthew, the eagle of Saint John, and the ox of Saint Luke.



GIOVANNI AGOSTINO RATTI

SAVONA 1699—GENOA 1775

99. *Saint Nicholas of Bari Resuscitating
Three Children Discovered in a Tub of Brine*

Red chalk. 16 $\frac{7}{8}$ x 12 in. (42.3 x 30.4 cm)

The Metropolitan Museum of Art,

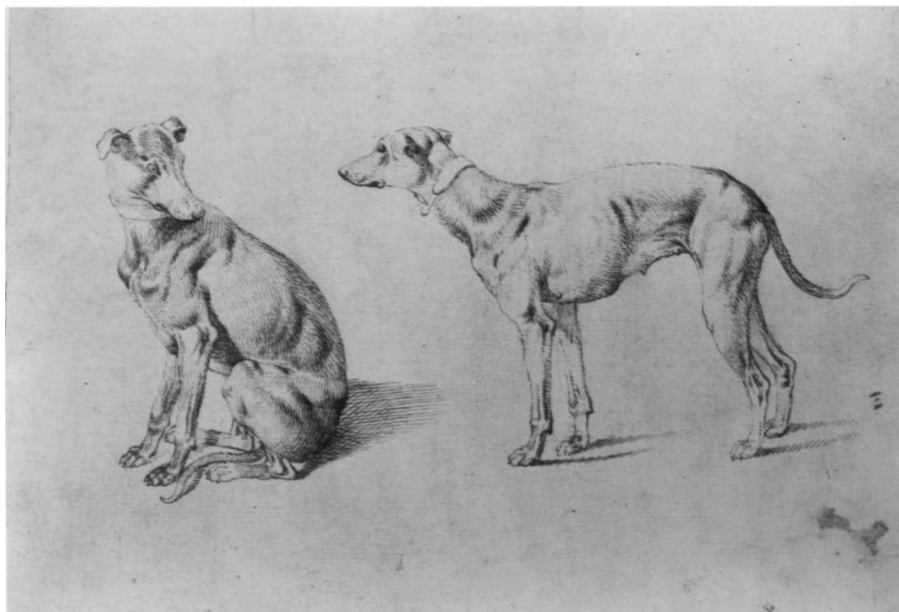
Rogers Fund, 1965 (65.112.5)

This composition (see also Bean and Griswold 1990, no. 172) is by the father of Carlo Giuseppe Ratti (1737–1795), the biographer of Genoese artists and a cofounder of the fine arts academy, the Accademia Ligustica, in Genoa. The inscription in the lower left corner, *Ovalo in Maiolica che feci / al Sig. e Giuseppe Gualtieri di / Albisola*, likely explains the purpose of the design, a votive maiolica plaque for the patron “Giuseppe Gualtieri di Albisola.” The Metropolitan Museum sheet was the cartoon, or full-scale drawing, used to transfer onto a ceramic surface the design, which would then have been painted in. The verso of the sheet was rubbed densely with red chalk, and the outlines of the design were traced onto the ceramic plaque with a stylus or hard point—a method of design transfer resembling modern-day carbon paper. Both Savona, Giovanni Agostino Ratti’s birthplace, and Albisola were important centers of faience manufacture during the eighteenth century. Ratti seems to have begun his career as a painter of maiolica, and his signed maiolica paintings are inscribed with dates of 1720 and 1721.



SINIBALDO SCORZA
 VOLTAGGIO 1580—GENOA 1631
 100. *Two Greyhounds*
 Pen with black and brown ink.
 6½ x 9¾ in. (16.6 x 23.7 cm)
 Suida Manning Collection

Scorza frequently drew detailed animal studies as isolated motifs on the page, treating them as patterns to be adapted in his paintings, much the way medieval and Renaissance artists resorted to model books. A collection of about four hundred drawings by Scorza from an album dated 1607, now in the Czartoryski Collection, Muzeum Narodowe, Kraków (inv. no. XV Rt. 758), indicates that he produced such animal studies in series (Newcome 1982a, pp. 25–27). A study of a wolf in the British Museum is in a similar technique and bears the artist's name, written in the same form and by the same hand as the *S. Scorza* in the lower left corner of the old mount on the Suida Manning drawing, suggesting that both were part of the same compilation. The greyhounds are reminiscent of Albrecht Dürer (see a drawing in the Royal Library, Windsor, inv. no. 12177).



101. *Landscape with Two Goats in Foreground*

Pen with brown and black ink; some contours incised with stylus for transfer.
 5¾ x 8¾ in. (14.6 x 21.2 cm)
 Suida Manning Collection

Raffaello Soprani recorded that, toward the end of his life, Scorza prepared a number of drawings to be engraved and published, but that he was prevented from doing so by his death. In 1768, Carlo Giuseppe Ratti, in his expanded edition of Soprani's *Vite*, added that a number of these drawings were in his

possession, and he described their precise and lively quality of mark (see further Soprani-Ratti 1768–69, vol. 1, pp. 222–23). The drawing in the Suida Manning Collection may have been among these designs intended for prints, for it has regular hatching, carefully descriptive outlines, and neat pen-and-ink borders framing the composition, with a blank space at the bottom for an inscription. Moreover, the outlines of the standing goat are crudely stylus-incised, and portions of the verso are lightly smudged with black chalk to facilitate transfer to a metal plate for engraving.



FRANCESCO SOLIMENA

CANALE DI SERINO 1657–BARRA 1747
102. *The Landing of Christopher Columbus
in America*

Pen and brown ink, brush and gray wash,
over black chalk on two glued sheets of
paper. Along the lower center of the compo-
sition, a rectangular outline ruled in black
chalk and then partly pinpricked. Verso:
more preliminary drawing for the same
composition, in black chalk, brush and gray
wash. 10¼ x 21¼ in. (26 x 54.1 cm)

The Cooper-Hewitt, National Design
Museum, Smithsonian Institution, New
York; Gift of the Trustees of the Estate of
James Hazen Hyde (1960-1-92)

Francesco Solimena spent virtually his entire
life in Naples and its environs, from whence
he managed an impressive international
career. The Cooper-Hewitt's composition
study of Christopher Columbus landing in
the New World was preparatory for one of
three enormous canvases in an allegorical
cycle of Genoese history commissioned by
the Republic from Solimena for the Sala del
Minor Consiglio of the Palazzo Ducale,
Genoa. The canvases were painted in Naples
between 1715 and 1717 and shipped to
Genoa; they were destroyed by the fire of
1777, which gutted the Palazzo Ducale.
There are other autograph drawings for the
series in Holkham Hall, Naples, Stockholm,
and Zagreb, and oil *bozzetti* in Naples and
Genoa, and, for a portion of the *Landing of
Columbus*, in the Musée des Beaux-Arts,
Rennes (see Wunder 1961, pp. 151-64; Bean
and Stampfle 1971, no. 1; Detroit-Chicago
1981-82, vol. 2, pp. 92, 268-69).



BERNARDO STROZZI

GENOA 1581/82–VENICE 1644

103. *Children and Angels Dancing around the Cross Held by the Christ Child*

Pen and brown ink, over traces of black chalk. 9³/₈ x 14¹/₈ in. (23.9 x 35.9 cm)

The Pierpont Morgan Library, New York; The Janos Scholz Collection (1981.101)

Recent archival research has shed light on Bernardo Strozzi's early years, particularly on his apprenticeship in the workshop of Cesare Corte (1550–1613/14), a minor Genoese painter who worked in the late Mannerist style of Luca Cambiaso (see Genoa 1995, pp. 21–38). The rapidly executed pen-and-ink sketch at the Morgan Library is an extremely early example of Strozzi's draftsmanship. It elaborates on an iconographic motif and compositional type found in at least three drawings by Cambiaso (Uffizi, Florence, inv. no. 137600; Art Museum, Princeton University, inv. no. 48-642; and sale cat., Sotheby's, London, December 10, 1979, no. 229).

Drawings by Strozzi are rare, and a significant number of his extant drawings come from the same source, probably the Venetian collector Zaccaria Sagredo (see

Piero Boccardo in Genoa 1995, pp. 287–88). The artist was known by his nicknames: first "Cappuccino" (Capuchin); then "Prete Genovese" (Genoese priest). The initials of the latter, P. G., with a number, are written on the versos of catalogue numbers 104 and 105, as well as on many other sheets, and are probably annotations by Sagredo. In 1597, Strozzi entered the convent of San Barnaba, Genoa, taking vows as a Capuchin friar, an extremely ascetic branch of the Franciscans. Although he renounced his vows in 1608/9, Strozzi's subject matter remained almost exclusively religious.

104. *Saint Peter*

Black chalk, selectively reinforced with wetted point of chalk, heightened with white, on light brown paper; traces of octagonal framing outlines in black chalk by the artist. 13 $\frac{3}{8}$ x 9 $\frac{1}{8}$ in. (34.7 x 23.2 cm)

The Metropolitan Museum of Art, Purchase, Lila Acheson Wallace Gift, 1993 (1993.241)

After training with Cesare Corte and about the time of his religious vocation, Strozzi entered the workshop of Pietro Sorri (1556–1622), the innovative Sienese painter sojourning in Genoa from 1596 to 1598, who led Strozzi's taste away from the somewhat artificial elegance of Cambiaso's late Mannerist style toward a greater naturalism. The Metropolitan Museum *Saint Peter* (annotated along the lower border of the verso, *P.G. n°: 38*, probably by Sagredo) likely dates later still, in the 1620s, when the taste for northern European art had found a receptive public in Genoa. Drawn with the incisively clear outlines and nearly calligraphic curved hatching of Albrecht Dürer and Hans Baldung Grien, it depicts the apostle Peter as a pensive, bald, elderly peasant man with deeply furrowed brow, wild locks of hair, dense beard, and knobby-jointed fingers. In type and technique it relates to a bust-length *Saint John the Evangelist* (Louvre, Paris, inv. no. RF 38817; see Genoa 1995, no. 105). Probably part of a compendium, both of these figures exhibit traces of octagonal framing outlines on the bottom of the sheet and may thus be *ricordi* (records) of already executed compositions rather than preliminary studies.





105. *Study for the Head of Christ*

Black and red chalk, heightened with white. Verso: studies for Saint Catherine of Alexandria, a female classical bust, and two male nudes, in black chalk, heightened with white. 15 $\frac{5}{8}$ x 10 $\frac{3}{8}$ in. (39.6 x 26.2 cm) The Pierpont Morgan Library, New York; Purchased on the Fellows Fund (1973.1)

Probably drawn from life, the study on the recto of the Morgan Library sheet (which is annotated on the verso, *P.G. n^o: 50*, probably by Sagredo) was intended for the half-length figure of Christ in Strozzi's composition *Christ and the Samaritan Woman* (John 4:1–30), known in at least two versions (Bob Jones University, Greenville, S.C.; Collection

of Viscount Scarsdale, Kedleston Hall). Strozzi applied the chalks with feathery, pliant parallel strokes, fully suggestive of an iridescent tonal effect ("cangiante"), yet precise in their quality of mark, and wetted the point of the chalks for delicate inflection of the sinuous contours on Christ's bony face. A date soon after Strozzi's arrival in Venice in 1631 seems most likely for the Morgan Library sheet (as suggested in Mortari 1977, pp. 105–13, and Newcome 1977a, p. 9; see also Denison and Mules 1981, no. 41), considering the echoes of Venetian art in the three strikingly diverse types of drawings arranged on the verso as orderly, independent motifs in a manner typical of Italian Renaissance and Baroque sketchbooks.



106. *Head of a Woman*

Black chalk, selectively reinforced with brush and black ink, heightened with traces of white, on medium gray-brown paper. 9 x 6 $\frac{3}{8}$ in. (22.7 x 16.2 cm) Suida Manning Collection

Though in reverse orientation, the woman's head closely resembles in type that of the Virgin in the small *Annunciation* (Szépművészeti Múzeum, Budapest), painted by Strozzi in the late 1630s or early 1640s, during his Venetian period. A comparison of the Suida Manning study (Mortari 1955, p. 322; 1966, p. 224) with *Saint Peter* (cat. no. 104) sums up the extent of Strozzi's development as a graphic artist during the course of nearly three decades. While such drawings as the *Saint Peter* emphasize the descriptive and expressive qualities of line, later drawings substitute a broad, atmospheric handling of tone.



107. *Virgin and Child with
Infant Saint John*

Etching. 13 $\frac{7}{8}$ x 10 $\frac{7}{16}$ in. (35 x 26.2 cm)
The Metropolitan Museum of Art,
Harris Brisbane Dick Fund, by exchange,
1972 (1972.693)

This masterful, yet unsigned, etching of the Virgin and Child with John the Baptist is the only print that has been attributed to Strozzi. There has been little argument against the attribution of the etching, which was mentioned by his biographer Carlo Giuseppe Ratti in 1769 (Soprani-Ratti 1768–69, vol. 2, p. 195), and which reproduces in reverse a painting by the artist cata-

logued by Luisa Mortari as in the Anfossi collection in Genoa (Mortari 1966, p. 119, fig. 73). Strozzi expertly translated his painted composition to the etching plate, bathing the scene in a brilliant light modulated by carefully traced parallel hatchings. It seems unlikely that he would have achieved such a clear command of the medium having etched only a single print.



LAZZARO TAVARONE

GENOA 1556—GENOA 1641

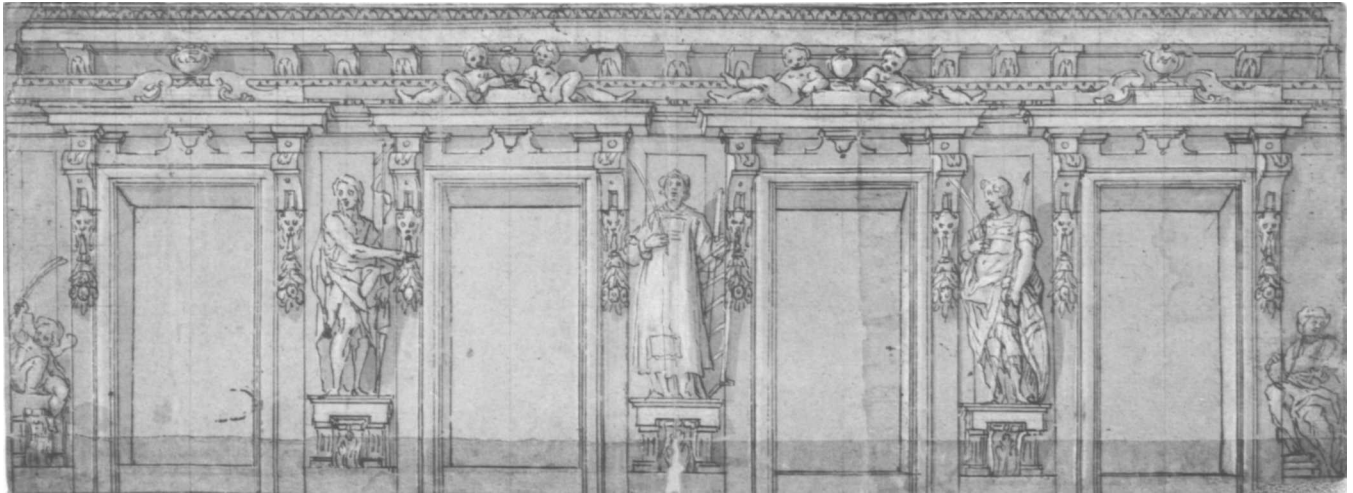
108. *The Rape of Europa*

Pen and brown ink, brush and brown wash,
over traces of black chalk; squared in red
chalk. 8½ x 10⅞ in. (20.6 x 27.7 cm)

Mr. and Mrs. Gilbert Butler

Although more finished than the study in the Kupferstichkabinett, Berlin (inv. no. KdZ 17994), the demonstration drawing (*modello*) in the Butler collection relates less precisely in its details to a medallion fresco, monogrammed L. T., on a vault of the Villa Doria in Pegli, painted by Tavarone for Giovanni Andrea Doria in 1595–96, soon after the artist's return from Spain, where he had gone with his master, Luca Cambiaso, in 1583 (Newcome 1990a, pp. 203–5). The Butler *modello* articulates the outlines and

chiaroscuro of the design with a schematic clarity that is typical of Cambiaso. As narrated in Ovid's *Metamorphoses* (2.837–75) and *Fasti* (5.603–18), the god Jupiter disguised himself as a white bull to abduct Europa, maiden daughter of the king of Tyre, while she and her attendants played by the shore. In Tavarone's portrayal, the dramatic impact is experienced in the foreground through the gestures of the stunned women attendants who watch as Europa is carried off to sea on the back of the bull.



109. *Elevation Design for the Decoration of an Ecclesiastical Building*

Pen and brown ink, brush and brown wash, heightened with white, over black chalk, on two glued sheets of blue paper, now faded gray-green. 7¾ x 20⅞ in. (19.8 x 53 cm)
The Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York; Purchased, The Mary Hearn Greims Fund (1940-21-44)

In his day, Tavarone was famous as a painter of illusionistic facade, ceiling, and wall frescoes (Soprani-Ratti 1768–69, vol. 1, pp. 145–49), attested to by a number of extant precisely constructed working drawings much like the example here. The large, finished Cooper-Hewitt *modello* explores the design problems posed by painting a fictive architectural system with figures onto real architecture, which required the slight narrowing of the two end bays. The asymmetry of design of these end bays may illustrate the artist's attempt to integrate his design scheme into a previously existing decorative program in the building. The project may be dated in the 1610s–1630s, but it remains to be identified. Since churches, chapels, and oratories were often dedicated to patron saints, the ones portrayed in the three main bays—John the Baptist, Lawrence, and George (?)—may offer a clue.

110. *Kneeling Figure Seen from Behind*

Black chalk, heightened with white, on deep orange prepared paper.
14½ x 8 in. (36.8 x 20.4 cm)
The Pierpont Morgan Library, New York (IV, 37a)

Rendered from life, this monumental study of a figure seen from behind was attributed to Tavarone independently by Christel Thiem and Lawrence Turčić (Newcome 1982b, p. 37, n. 25). Mary Newcome Schleier recognized the close connection to the kneeling apostle in the right foreground of Tavarone's *Death of the Virgin*, on the gallery ceiling of the destroyed convent and church of Santa Maria in Passione, Genoa, which can be dated stylistically between the 1610s and 1630s (Newcome 1982b, p. 34). After making a study of this figure's pose and chiaroscuro, Tavarone integrated the design with less naturalistic detail into the smaller draft, or *modello* (Palazzo Rosso, Genoa, inv. no. 2557), which he drew in pen and ink with wash for precision and then squared for enlargement onto the cartoon, a design sequence that is typical of late Mannerist practice.



PERINO DEL VAGA
(PIETRO BUONACCORSI)
FLORENCE 1501—ROME 1547

III. *Study of Raised Arms and Horse's Head*

Pen and brown ink.

7¼ x 5¾ in. (18.5 x 14.5 cm)

Mr. and Mrs. David M. Tobey

Perino's sheet of rapid, spirited studies evokes the figural language of his master Raphael's frescoes in the Stanze and Loggie of the Vatican Palace. Perino shows himself to be a virtuoso of the pen-and-ink medium, even the equal of his master, to whom the Tobey sheet was once attributed. The poses of the arms resemble those of the seated warriors frescoed in the Loggia degli Eroi of the Palazzo Doria at Fassolo, and the head of the horse is similar in type to that in the octagonal scene of Marcus Curtius on the ceiling of the same Loggia (see Griswold and Wolk-Simon 1994, no. 65).

The Tobey sheet, however, may be later than Perino's Genoese period (1527/28–37), for such motifs are also plentiful in the artist's Roman projects from the 1540s. The account of credits and debits inscribed on the lower right of the Tobey sheet may refer to an unidentified Roman project. The unit of payment is scudi (signaled by inverted triangles), and the figures of 26/25 scudi inscribed near Perino's name on the Tobey sheet conform with his salary as court artist to Pope Paul III (1534–49), who employed him when he returned to Rome from Genoa.



112. *Study for Allegorical Figure of Prudence*

Pen and brown ink, brush and gray wash,
over traces of black chalk.

10 $\frac{1}{8}$ x 5 $\frac{1}{2}$ in. (25.6 x 14.1 cm)

The Metropolitan Museum of Art,
Rogers Fund, 1964 (64.179)

This well-known study was preparatory for one of the monumental allegorical figures frescoed on the east wall of the Sala Paolina in the Castel Sant'Angelo, Rome (see, for example, Bean and Turčić 1982, no. 168). The frescoes were part of a decorative cycle commissioned by Pope Paul III; the payment documents to Perino and Daniele da Volterra for this project span from December 1, 1543, to April 19, 1548, six months after Perino's death (see Harprath 1978, pp. 102–27).



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