Subject Study of the Italian Drawings.

Hidenobu KUJIRAI

Drawings for the Loggia di Psyche in Farnesina by Raphael and his circle from The Drawings of Raphael, by P. Joannides, 1983, and others.

The Loggia di Psyche
I The Council of the Gods

1. Mercury handing Psyche the cup of immortality
Red chalk over stylus. 269 x 227 mm. Chatsworth 55
Attribution of the drawing is disputed between Raphael, Giulio Romano and Penni.

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92B5 (story of) Mercury (Hermes)
92D1 (story of) Cupid, Amor (Eros)
92D192 Psyche
93A141 nectar (food of the gods)
31A2625 standing on one leg, the other leg backwards

2. Venus before Jupiter; Assembly of the Gods
Red chalk over stylus. 218 x 244 mm.
Paris, Fondation Custodia 1031g.

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92A the Olympian gods together: Jupiter, Juno, Neptune, Ceres, Apollo, Diana, Mars, Venus, Mercury, Minerva, Vulcan, Vesta (or Bacchus)
93A2 assemblies of the gods (in general)
31AA27631 sitting or standing on clouds (+female human figure)
92C4 (story of) Venus (Aphrodite)
92C44 aggressive, unfriendly activities and relationships of Venus
31A25552 index finger forwards, pointing, indicating
92D121 Cupid and Psyche as lovers
II The Wedding Feast of Cupid and Psyche

3. Apollo
Red chalk on grey washed paper. 334 x 187 mm.
Vienna, Albertina Bd. VII, 218.

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92B3 (story of) Apollo (Phoebus)
92B38(...) attributes of Apollo (with NAME)
31A231 standing figure

4. Omphale
Red chalk over stylus. 256 x 164 mm.
Haarlem, Teylers Museum A. 62.
Attributed to Giulio Romano, often given to Raphael.

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
31AA27631 sitting or standing on clouds (+female human figure)
31A25552 index finger forwards, pointing, indicating

5. Pluto
Red chalk over stylus. 146 x 90 mm.
Berlin-Dahlem, Kupferstickkabinet 18152
Attributed to Giulio Romano

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92N1 (story of) Pluto (Hades), Dis Pater, Orcus
31A235 sitting figure
31A27631 sitting or standing on clouds

6. Ganymede
Red chalk over stylus. 283 x 219 mm.
Paris, Louvre 4019
Attributed to Giulio Romano
92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92D8 (story of) Ganymede
92D851 Ganymede as cup-bearer of the gods
41C3(+3) serving, servants at table, meal
92D8 (story of) Ganymede
31A26213 legs bent with knees on the ground, one in front of the other

7. Bacchus pouring wine
Red chalk over stylus. 323 x 195 mm.
Milan, Ambrosiana F.272, INF.6
Attributed to Giulio Romano

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92L1 (story of) Bacchus (Dionysus), Liber
41C122 pouring
31A231 standing figure
31A27631 sitting or standing on clouds

8. Cupid and Psyche
Pen over traces of atylus. 172 x 271 mm.
Vienna, Albertina Z. G. Bd. III, 90

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92D19213 Psyche in Cupid’s palace
92D121 Cupid and Psyche as lovers
31A236 lying figure

9. Three Hours
Red chalk over stylus. 195 x 330 mm.
Chantilly, Musee Conde FR.IX 48.
Attributed to Penni.

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92D2 Hours (Horae), Seasons

10. The Three Graces
Red chalk over stylus. 203 x 260 mm.
Winsor, Royal Collection 12754.

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92D3 Graces (Charites), generally three in number; 'Gratie' (Ripa)
92D31 Aglaia (one of the Graces)
92D32 Euphrosyne (one of the Graces)
92D33 Thalia (one of the Graces)
92D3(+5) non-aggressive, friendly or neutral activities and relationships
41C122 pouring
31A231 standing figure
31A27631 sitting or standing on clouds
III The Pendentives

11. Venus pointing out Psyche to Cupid
Red chalk over traces of black chalk. 311 x 229 mm.
Paris, Louvre 4017
Attributed to Giulio Romano

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92C4 (story of) Venus (Aphrodite)
31A25552 index finger forwards, pointing, indicating
31A235 sitting figure
31A27631 sitting or standing on clouds

12. Venus, Ceres and Juno (Venus asking advice of Juno and Ceres)
Red chalk over traces of stylus. 275 x 191 mm.
Lill, Musee des Beaux-Arts 2150.

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92C4 (story of) Venus (Aphrodite)
92C1 (story of) Juno (Hera)
92M1 (story of) Ceres (Demeter)

13. Jupiter and Cupid
Red chalk, probably counterproofed, on hard shiny paper. 362 x 252 mm.
Paris, Louvre M.J. 1120. r.
Disputed between Raphael and Giulio Romano.

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92D1 (story of) Cupid, Amor (Eros)
92B1 (story of) Jupiter (Zeus)
31A235 sitting figure
31A27631 sitting or standing on clouds
14. Standing female nude
Red chalk over traces of stylus. 362 x 252 mm.
Paris, Louvre M.J. 1120. v.

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
31A27631 sitting or standing on clouds

15. Psyche and Venus
Pen over red chalk. 104 x 78 mm.
A concetto by Raphael

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92D192163 Psyche with Venus
31A27631 sitting or standing on clouds
31A25 postures and gestures of arms and hands
31A25111 arm raised upward
31A25112 arm raised, with fingers spread out
31A25161 arm or hand held in front of the chest
92D19217 Psyche performing various tasks set to her by Venus

16. Mercury carrying Psyche to heaven
Red chalk. 308 x 230 mm.
Chatsworth 54.

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92D19218 Mercury is carried up to Olympus by Mercury
31A25161 arm or hand held in front of the chest

17. Mercury; putto with the tools of Vulcan; putto with lion and sea-horse
Pen over stylus. 189 x 172 mm.

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92B5 (story of) Mercury (Hermes)
92D1916 cupids: 'amores', 'amoretti', 'putti'
92B28 attributes of Vulcan
25F23(LION) beasts of prey, predatory animals: lion
25FF62 sea-horse, 'hippocampus' (horse/fish)
92H18(SEA-HORSE) attributes of Neptune (SEA-HORSE)
IV The Spandrels

18. Putto with Neptune's trident
Red chalk over stylos. 209 x 172 mm.
Dresden, Staatliche Kunstsammlung W.189/190 r.

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92D1916 cupids: 'amores', 'amoretti', 'putti'
92H18(TRIDENT) attributes of Neptune: trident

19. Putto with Cupid's bow; concetto for putto with Minerva's shield
Red chalk. 209 x 172 mm.
Dresden, Staatliche Kunstsammlung W.189/190 v.

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92D1916 cupids: 'amores', 'amoretti', 'putti'
92D18(BOW) attributes of Cupid (BOW)
92C28(SHIELD) attributes of Minerva (SHIELD)

20. Putto with the tools of Vulcan
Red chalk over stylos. 155 x 114 mm.
Haarlem, Teylers Museum A.76.

92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
92D1916 cupids: 'amores', 'amoretti', 'putti'
92B28 attributes of Vulcan
V The Lunettes and walls

21. Psyche carried through the air
   Red chalk. 330 x 246 mm.
   Chatsworth 53.
   Attributed to Giulio Romano

   92D1921 story of Cupid and Psyche (Apuleius, 'Metamorphoses' (Golden Ass) IV 28 - VI 25)
   92D19212 Zephyrus carries Psyche away
   92E54 (story of) Zephyrus (Favonius), the west wind; 'Favonio o Zeffiro' (Ripa)
   92E548 attributes

   21. Kneeling nude woman; partial outline of a woman holding a platter
       Red chalk. 278 x 186 mm.
       Chatsworth 56.

       31A26124 both legs bent, side by side, knees on the ground; kneeling
       31A2331 kneeling on both knees
       31A233(+3) sideview, profile
       31AA(+89) female nude human being

22. Two female figures
   Red chalk over traces of stylus. 202 x 234 mm.
   Haarlem, Teylers Museum A.68.

   31A the (nude) human figure; 'Corpo humano' (Ripa)
   31A25 postures and gestures of arms and hands
   31A2511 arm raised upward
   31A25112 arm raised, with fingers spread out
   31A25161 arm or hand held in front of the chest

23. The young St. John for the Perla
   Red chalk. 173 x 97 mm.
   Berlin-Dahlem, Kupferstichkabinet 21551. r.
   Attributed to Raphael, reworked by Giulio Romano
31D112 child
31A231 standing figure
31A2625 standing on one leg, the other leg backwards
11H(JOHN) the apostle John the Evangelist; possible attributes: book, cauldron, chalice with snake, eagle, palm, scroll

24. The Christ Child for the Perla
Red chalk. 173 x 97 mm.
Berlin-Dahlem, Kupferstichkabinett 21551. v.
Attributed to Giulio Romano

31D112 child
11D2 Christ as child or youth (in general) ~ Christian religion
11D26 Christ as youth
Paintings and drawing in the Farnesina by Peruzzi from *Baldassare Peruzzi als Maler und Zeichner*, Ch. Luitpold Frommel, 1967/68.

VI Sala delle Prospettive

25. The Satyrs

92L4 satyrs, fauns, Sileni
92L415 non-aggressive, friendly or neutral activities and relationships of satyr(s)
92L3 nymphs (in general); 'Ninfe in commune' (Ripa)
92L3 nymphs (in general); 'Ninfe in commune' (Ripa)
92L311 (Hama)dryads, forest- and tree-nymphs; 'Driadi & Hamadriadi' (Ripa)
25H15 forest, wood

26. Arion

98B(ARION) (story of) Arion
98B(ARION)51 Arion rides on a dolphin, holding his lyre
25F27(DOLPHIN)(+54) swimming mammals (with NAME) (+postures of the head − animal)
31A2511(+933) arm raised upward (+holding something)31AA2515(+933) arm held downwards both arms or hands (+holding something)
34F2 animal taking care of man
46C24(+63) sailing-ship, sailing-boat (+under way, at sea (− travelling))
48CC7322 harp (+out of doors)
48CC7522 one person playing string instrument (plucked) (+out of doors)48CC7541 singer accompanying himself (+out of doors)
98B(ARION)6 suffering, misfortune of person from classical history

27. Aurora and Cephalus

92B3711 Apollo in the chariot of the sun, drawn by four horses, usually preceded by Aurora
holding a torch; 'Carro del Sole' (Ripa)
92E1 (story of) Aurora (Eos); 'Aurora' (Ripa)
92E121 Cephalus and Aurora
95A(CEPHALUS) (story of) Cephalus

28. Bacchanal

92L1791 bacchanal: Bacchus with his wine-flushed train (thiasos)
92L1792 bacchanal of the inhabitants of the island of Andros, with Bacchus arriving in his ship (Philostratus, Imagines I 25)
92L17911 the drunken Bacchus
92L1911 maenad(s), female bacchant(es)

29. Bacchanal

92L1791 bacchanal: Bacchus with his wine-flushed train (thiasos)
92L1792 bacchanal of the inhabitants of the island of Andros, with Bacchus arriving in his ship (Philostratus, Imagines I 25)
92L17911 the drunken Bacchus
92L1911 maenad(s), female bacchant(es)

30. Vulcan

92B2 (story of) Vulcan (Hephaestus)
92B252 Vulcan in his smithy
92B2522 Vulcan forges Cupid's wings and arrows
92D1 (story of) Cupid, Amor (Eros)
92D18 attributes of Cupid
92D18(ARROW) attributes of Cupid (ARROW)

31. Minerva

92C2 (story of) Minerva (Pallas, Athena)
92C28(SHIELD) attributes of Minerva (SHIELD)
92D1 (story of) Cupid, Amor (Eros)
32. Muse
92D4 (story of the) Muses; 'Muse' (Ripa)
41D283 mask

33. Jupiter
92B1 (story of) Jupiter (Zeus)
92B18 (EAGLE) attributes of Jupiter (EAGLE)
92B18 (THUNDERBOLT) attributes of Jupiter: thunderbolt
31A2626 sitting or lying with one leg stretched forward and the other leg drawn up
VII Sala del Fregio

34. The Calydonian hun of Meleager

94N32 the Calydonian hunt
94N322 the wild boar is killed, usually by Meleager
43C1(+421) hunting with dogs
25F24(BOAR) hoofed animals: boar
43C111243 boar-hunting

35. Death of Actaion

97C1 Actaeon changed into a stag: as punishment for seeing her bathe, Diana changes Actaeon, the hunter, into a stag (Ovid, Metamorphoses III 193)
97C11 Actaeon as a stag is devoured by his own dogs

36. Hercules and Centaurs

94L4116 Hercules' fight with the centaurs
92L72168 death of Chiron: he is mortally wounded in the knee by one of Hercules' arrows, in the latter's fight against the centaurs

37. Hercures and the mares of Diomedes

94L328 (8) the four mares of King Diomedes are captured; when Diomedes is slain in the ensuing battle his body is thrown to the mares to eat
94L3281 the four mares of Diomedes

38. Death of Meleager

94N68 death of Meleager: Althaea throws the unburnt brand into the fire, thus causing Meleager's death
VIII Loggia di Galatea

39. Perseus and Medusa

94P31 the gods arm Perseus; from Minerva, Mercury and/or other gods he gets a shield (or mirror), a scythe (or dagger), a helmet, winged sandals, and a wallet
94P33 Perseus beheading Medusa
94P331 Perseus beheading Medusa, with Pegasus, and possibly also Chrysaor, the warrior with the golden sword, springing from the blood of Medusa's head
31A458 fabulous beings with wings
48C7352 horn, trumpet, cornet, trombone, tuba
24D1 stars and constellations
24D1(PERSEUS) stars and constellations (PERSEUS)

40. Ganymede

92BB121 the rape of Ganymede: he is carried off through the air by Jupiter in the form of an eagle, or by the eagle of Jupiter

41. Leda and Swan

92B1222 Jupiter, in the shape of a swan, and Leda
31A27631 sitting or standing on clouds
92D1916 cupids: 'amores', 'amoretti', 'putti'
92D156 other non-aggressive activities of Cupid
25F36(SWAN) water-birds: swan

42. Hercules and Lion

94L321 (1) Hercules chokes the Nemean lion with his arms
25F23(LION)(+351) beasts of prey, predatory animals (with NAME) (+skin, fleece, hide, fur, leather)
34F12 man killing animal
41D91 man (showing himself) undressed, quasi-nude
31A2512(+933) arm stretched forward (+holding something)
31B6212 looking downwards
31D14(+89) adult man (+nude human being)
31A2623 standing on one leg, the other leg forward
31A262321 standing on one leg, the other leg forward, bent and drawn up
31A27631 sitting or standing on clouds

43. Hercules and Hydra

94L322 (2) the Hydra of Lerna is killed by Hercules
94L3221 the Hydra is killed by Hercules assisted by Iolaus, who sears the roots of the severed heads with burning brands; an enormous crab nips Hercules' foot
25F716(CRAB) crustaceans: crab
21C fire (one of the four elements)
25FF4231 'hydræ'; 'Hidra' (Ripa)
31A2512(+933) arm stretched forward (+holding something)
31B6212 looking downwards
31D14(+89) adult man (+nude human being)
34F12 man killing animal
41D91 man (showing himself) undressed, quasi-nude
45C12(CLUB) weapons for striking a blow (with NAME)
94L8(CLUB) attributes of Hercules (with NAME)
94L8(LION'S SKIN) attributes of Hercules (with NAME)
31A27631 sitting or standing on clouds

44. Nude Male Figure Seated on the Ground
Black chalk, brown wash, heightened with white, on brown-washed paper. 247 x 363 mm. The Metropolitan Museum of Art, Walter C. Baker Gift, 1967 (68.78).
Amico Aspertini

31A26113 sitting or lying with both legs straight, side by side
31A247 looking over the shoulder

45. Study of Two Apostles with Putti
Red chalk, red and black chalk. 177 x 175 mm.
W. M. Brady and Co. Inc. r.
Antonio Allegri, called Correggio

31A27631 sitting or standing on clouds
73F2 lives and acts of the apostles (part I)
92D1916 cupids: 'amores', 'amoretti', 'putti'

46. Two Studies of Putti and Two Studies of Legs
Red chalk, red and black chalk. 177 x 175 mm.
W. M. Brady and Co. Inc. v.
Antonio Allegri, called Correggio

92D1916 cupids: 'amores', 'amoretti', 'putti'
31A225 legs

47. Figures in a Deposition
Pen and brown ink, heightened with white. 197 x 273 mm.
Mr. and Mrs. Morton B. Harris
Biagio delle Lame, called Biagio Pupini

73D71 descent from the cross: Christ is taken down from the cross, usually by Nicodemus
and Joseph of Arimathaea who are standing on the ladders (both arms of Christ detached)

48. Putto Bending a Bow
Red chalk. 157 x 66 mm.
The Metropolitan Museum of Art, Rogers Fund, 1911 (11.66.5)
Michelangelo Anselmi
92D1916 cupids: 'amores', 'amoretti', 'putti'
92D18(BOW) attributes of Cupid (BOW)
92D1522 Cupid making his bow
47(+57) bending, folding, shaping ~ crafts and industries

49. A Woman Seated on the Ground Nursing a Child
Red chalk heightened with white. 244 x 175 mm.
Francesco Mazzola, called Parmigianino
Private collection.
31A(+55) sitting on the ground
31A235 sitting figure
31A2351 sitting on the ground
31A23531 sitting with hand(s) resting on the thigh or knee
42A3 mother and baby or young child
42A31 nursing, suckling

50. Mercury
Black chalk. 305 x 206 mm.
Francesco Mazzola, called Parmigianino
Private collection.
92B5 (story of) Mercury (Hermes)
92B58(CADUCEUS) caduceus (staff with two snakes, attribute of Mercury)
31A26122 sitting with legs bent, side by side

51. Design for a Sepulchard Monument
Pen and brown ink, brown and yellow wash, over black chalk. 269 x 208 mm.
Francesco Mazzola, called Parmigianino

42E35 grave-building, monumental tomb
42E351 effigy, 'gisant' (portrait-figure on closed coffin or in 'castrum doloris'), transi
11F5 Madonna (i.e. Mary with the Christ-child) in the air, or on the clouds
92D1916 cupids: 'amores', 'amoretti', 'putti'
42E18 funeral effigy
42E351 effigy, 'gisant' (portrait-figure on closed coffin or in 'castrum doloris'), transi
31A26113 sitting or lying with both legs straight, side by side

52. Landscape with Trees
Black chalk. 279 x 215 mm.
Francesco Mazzola, called ParmigianinoPrivate collection.

25H landscapes
25G3 trees
25H15 forest, wood

53. Adam
Pen and ink, brown wash, heightened with white. 323 x 112 mm.
Attributed to Girolamo Mazzola Bedoli
Private collection r.

11I62(ADAM) Adam (not in biblical context)
31A2624 standing on one leg, the other leg held sideways
25G21(APPLE) fruits: apple
31A2511 arm raised upward
31A25112 arm raised, with fingers spread out
31A25112(+93) relations with neutral character (expressive connotations)
31A246 head slanting to the right

54. Aaron
Pen and ink, brown wash, heightened with white. 323 x 112 mm.
Attributed to Girolamo Mazzola Bedoli
Private collection v.

11I62(AARON) Aaron (not in biblical context); possible attributes: attributes of Aaron:
xx
censer, dressed as high priest or bishop, ointment jar, rod or flowering wand
31A241 head in normal upright position

55. Peasants and Animals in a Storm
Pen and brown ink. 230 x 395 mm.
Private collection

46A14 farmers
25F(+82) domestic animals
26C3 storm
26C31 storm on land

56. Battle Scene
Pen and brown ink, brown wash, heightened with white, squared in black chalk. 134 x 302 mm.
Lelloio Orsi
Mr. and Mrs. Frederick Mont

45H33 hand-to-hand fighting (battle)
31A(+9225) killing
45H1 (military) attack

57. Triumphant Procession
Pen and brown ink, brown wash, heightened with white, squared in black chalk. 134 x 302 mm.
Lelloio Orsi
Mr. and Mrs. Frederick Mont

45A31 military glory
45A61 conqueror triumphing, triumphant entry of victor
43A42 triumphant entry and public reception, pageant, 'entree solennelle', 'joyeuse entree'

58. Studies of Animal Heads and of a Cartouche
Pen and brown ink, red chalk. 203 x 133 mm.
Attributed to Pellegrino Tibaldi
The Metropolitan Museum of Art, Rogers Fund, 1962(62.247)
25F animals
25F23 (LION) beasts of prey, predatory animals: lion
25F23 (TIGER) beasts of prey, predatory animals: tiger
47I214 goat
25FF fabulous animals (sometimes wrongly called 'grotesques'); 'Mostri' (Ripa)
25FF23 fabulous animals 'predatory animals
25FF231 griffin (lion/eagle); 'Griffo' (Ripa)
25F(+33) head of an animal

59. The Prophet Jeremiah and the Samian Sibyl
Pen and brown ink, brown wash, heightened with white, over black chalk, on blue-green paper. 391 x 255 mm.
Orazio Samacchini
The Metropolitan Museum of Art, Rogers fund, 1971(1971.66.6)

11Q7131 (CATHEDRAL PARMA) parts of church interior (CATHEDRAL PARMA)
11I62 (JEREMIAH) Jeremiah (not in biblical context); possible attributes: book or scroll, 'the seething pot'
31A2627 standing, leaning, sitting or lying with legs crossed
31A25312 head held in the hand(s), with elbows leaning on an elevation or on the knees
11I2 (SAMIAN) Samian sibyl
11I2 (SAMIAN) (+3) angel(s)
11 (+3) angel(s)
92D1916 cupids: 'amores', 'amoretti', 'putti'

60. God the Father with Four Angels
Pen and brown ink, brown wash, over traces of black chalk. 154 x 217 mm.
Jacopo Zanguidi, called Bertoa

11 (+11) God the Father
71C3121 the dream of Jacob: while sleeping on the ground with a stone for pillow Jacob sees a ladder reaching from earth to heaven with angels going up and down; usually with God at the top of the ladder
71C31213 Jacob's ladder (alone)
26A clouds
31A27631 sitting or standing on clouds
92D1916 cupids: 'amores', 'amoretti', 'putti'

61. Soldiers on Horseback and on Foot
Pen and brown ink, brown wash, over black chalk, on gray paper. 188 x 276 mm.
Jacopo Zanguiddi, called Bertoia
Private collection.

45B the soldier; the soldier's life
45H3 battle
46C1318 horse in motion

62. Lamentation over the Dead Christ at the Foot of the Cross
Pen and brown ink, on blue paper. 223 x 280 mm.
Ferrau Fenzoni
The Metropolitan Museum of Art, Harry G. Sperling Fund, 1980 (1980.20.3)

73D721 lamentation over the dead Christ by his relatives and friends (Christ usually without
 crown of thorns)
73D7212 Christ's body supported

63. A Leafless, Gnarled Tree r.
Pen and brown ink. 289 x 215 mm.
Baccio della Porta, called Fra Bartolommeo
Private collection

25G3 trees
25G(+35) withering, leaves or flowers falling off
25G(+351) bare plant

64. Village on the Crest of a Hill, Approached by b Road with a Horseman and Other Figures v.
Pen and brown ink. 289 x 215 mm.
Baccio della Porta, called Fra Bartolommeo
Private collection
25H landscapes
25I2 village
25I28 outskirts of village

65. Project for a Wall Tomb
Pen and brown ink, brown wash, over black chalk. 510 x 319 mm.
Michelangelo Buonarroti
The Metropolitan Museum of Art, Rogers Fund, 1962(62.93.1)

42E32 niche-tomb, wall-tomb
11F5 Madonna (i.e. Mary with the Christ-child) in the air, or on the clouds
92D1916 cupids: 'amores', 'amoretti', 'putti'

66. Standing Man Turned to the Right
Red chalk, on salmon-toned paper. 277 x 174 mm.
Andrea del Sarto
The Pierpont Morgan Library (I, 31)

31A231 standing figure
31A26114 standing, leaning, sitting or lying with legs apart
31A242 head turned sideways
31A2422 head turned to the right

67. Two Studies of a Male Nude r.
Black chalk, heightened with white, on beige paper. 338 x 198 mm.
Jak Katalan

31A231 standing figure
31A the (nude) human figure; 'Corpo humano' (Ripa)

68. Four Studies of an Infant v.
Black chalk, heightened with white, on beige paper. 338 x 198 mm.
Jak Katalan

31A231 standing figure
31A the (nude) human figure; 'Corpo humano' (Ripa)
92D1 (story of) Cupid, Amor (Eros)

69. Study of the Head of a Horse Turned in Profile to the Right
Pen and brown ink. 197 x 197 mm.
Baccio Bandinelli
Mr and Mrs. Nereo Fioratti

46C13141 horse
25F(+33) head of an animal

70. A Group of Three Figures
Pen and brown ink. 268 x 215 mm.
Jacopo di Giovanni di Francesco, called Jacone
Jak Katalan

31A231 standing figure
31A231(+3) sideview, profile
31A22462 index finger, forefinger
31A22463 middle finger, second finger

71. Reclining Male Nude
Black chalk. 329 x 446 mm.
Agnolo di Cosimo Tori, called Bronzino
Private collection

31A the (nude) human figure; 'Corpo humano' (Ripa)
31A2361 lying on the back with uplifted upper part of the body
31A2622 bent legs extended forwards or backwards, with knee or foot placed on an elevation
24G spheres ~ heavens

72. Design for a Ceiling with the Ascension
Black chalk. 251 x 295 mm.
Agnolo Bronzino or Alessandro Allori
The Pierpont Morgan Library

73E42 the Ascension (Christ surrounded by radiant light or in a mandorla)
73E422 Christ aloft in the sky    Ascension

73. Young Male Figure Seated on Drapery r.
Pen and brown ink. 417 x 260 mm.
Francesco de'Rossi, called Francesco Salviati
Michael Hall, Esq.

31A235 sitting figure
31A2351 sitting on the ground
31A26122 sitting with legs bent, side by side

74. Bearded Male Figure Holding Drapery v.
Pen and brown ink. 417 x 260 mm.
Francesco de'Rossi, called Francesco Salviati

31A235 sitting figure
31A2351 sitting on the ground
31A233 kneeling figure
31A26213 legs bent with knees on the ground, one in front of the other

75. Female Nude Turned toward the Right
Black chalk, heightened with white, on blue paper. 343 x 283 mm.
Francesco de'Rossi, called Francesco Salviati
Mrs. A. Alfred Taubman

31A26122 sitting with legs bent, side by side
31A24 postures of the head
31A24(+62) backward

77. The Fruits of the earth Offered to Saturn
Pen and brown ink, brown wash, over traces of red chalk. 171 x 392 mm.
Giorgio Vasari

12F91(SATURNALIA) 'Saturnalia', feast in honour of Saturn
92B11221 'Cornucopia', Horn of Plenty

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78. The Abduction of Ganymede
Pen and brown ink, brown wash, heightened with white, over black chalk, on blue paper. 231 x 180 mm.
Giorgio Vasari

92BB121 the rape of Ganymede: he is carried off through the air by Jupiter in the form of an eagle, or by the eagle of Jupiter
33B4 abducting

79. Sheet of Studies
Red chalk. 252 x 176 mm.
Attributed to Tommaso Manzuoli, called Maso da San Friano
Cooper-Hewitt Museum

31A231 standing figure
46C1113 stepping stones
41A35 front steps
31A2723 climbing

80. Head of a Woman
Black chalk. 336 x 235 mm.
Attributed to Alessandro Allori
Private collection

31A221 head (human)
31A241 head in normal upright position
31A(+82) female (human being) (not to be used where -AA- is prescribed)
32B(+52) women

81. The Agony in the Garden
Pen and brown ink, brown wash, heightened with white, over traces of black chalk, on blue paper. 202 x 151 mm.
Santi di Tito
Private collection
73D312 Christ's prayer in the Garden of Gethsemane during the night
73D31211 agony of Christ; three (or eleven) apostles sleeping
73D3121 agony of Christ: to comfort him one or more angels appear to Christ with chalice and/or cross

82. Hercules and the Nemean Lion; Hercules and the Cretan Bull r.
Pen and brown ink, over black chalk. 195 x 319 mm.
Giovanni Battista Naldini
Jak Katalan

94L321 (1) Hercules chokes the Nemean lion with his arms
92I74911 Nemean lion
94L327 (7) the Cretan bull is captured by Hercules

83. Hercules and the Cretan Bull v.
Pen and brown ink, over black chalk. 195 x 319 mm.
Giovanni Battista Naldini
Jak Katalan

94L327 (7) the Cretan bull is captured by Hercules

84. Standing Apostle
Pen and brown ink. 381 x 156 mm.
Giovanni Bandini
The Metropolitan Museum of Art, Robert Lehman Collection

31A26111 standing or leaning with both legs straight, side by side, feet flat on the ground
73F2 lives and acts of the apostles (part I)

85. Design for a Fountain with the Figure of Oceanus and the River Gods Arno and Tiver
Pen and brown ink, brown wash, over black chalk. 302 x 263 mm.
Jacopo Zucchi
Cooper-Hewitt Museum (1992-93-1)

41A651 garden fountain
92K gods of the waters: the older dynasty (second series): children of Oceanus, river and
small water deities
92K1 river-gods
25H2130(TIBER) personification of river Tiber; 'Tevere' (Ripa)

86. The Beech Tree of the Madonna at La Verna
Pen and brown ink, brown wash, over black chalk. 402 x 257 mm.
Jacopo Ligozzi

11F4 Madonna: i.e. Mary with the Christ-child
11F42 Madonna: Mary sitting or enthroned, the Christ-child in her lap (or in front of her bosom) (Mary sometimes represented half-length)
11F4222 Mary sitting or enthroned, the Christ-child sitting on her knee (Christ-child to Mary's left)
61E(LA Verna) names of cities and villages (LA Verna)
11P31521 monk(s), friar(s)
25G3 trees
25G3(BEECH) trees: beech
11Q621 pilgrim(s)

87. A Pope Receiving Divine Inspiration for His Writings r.
Pen and brown ink, gray-blue and brown wash, over black chalk. 158 x 235 mm.
Ludovico Cardi, called II Cigoli
Private collection

11P3111 pope
11H(SIXTUS V) the pope Sixtus V
11(+3) angel(s)
11G angels
11I4111 the evangelists inspired, e.g. by the Holy Ghost (dove), hand of God, Mary, angel
31A235 sitting figure

88. Studies of the Virgin and Child and Saint v.
Pen and brown ink, gray-blue and brown wash. 158 x 235 mm.
Ludovico Cardi, called Il Cigoli
Private collection
11F4 Madonna: i.e. Mary with the Christ-child
11G183 the Archangel Michael (often in armour with sword or lance)

89. Head of Christ
Oil paint on a sheet of paper bearing a long, illegible inscription in pen and brown ink. 430 x 290 mm.
Ludovico Cardi, called Il Cigoli

11D Christ
31A221 head (human)
31A24 postures of the head
31A243 head bent backwards

90. Study for a Male Figure Being Lowered into a Grave r.
Point of brush, blue wash, heightened with white, over black chalk, on blue paper. 249 x 391 mm.
Ludovico Cardi, called Il Cigoli

11H saints
11H(PAUL) male saints (PAUL)
42E23 burial

91. Kneeling Female Figure in Profile Facing Left v.
Point of brush, blue wash, heightened with white, over black chalk, on blue paper. 249 x 391 mm.
Ludovico Cardi, called Il Cigoli

31A233 kneeling figure
31A26124 both legs bent, side by side, knees on the ground; kneeling
31A2331 kneeling on both knees

92. The Wedding at Cana
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Pen and brown ink, brown wash, heightened with white. 325 x 255 mm.
Giovanni Balducci, called Cosci
The Pierpont Morgan Library (IV. 170)

73C611 the marriage-feast at Cana (John 2:1-11)
73C6113 Christ orders (six) jars to be filled with water ~ marriage-feast at Cana

93. A Horse, Seen from Behind
Red and black chalk. 226 x 136 mm.
Andrea Boscoli
Jak Katalan

46C13141 horse

94. The Visitation
Pen and brown ink. 495 x 343 mm.
Luca Cambiaso
Robert L. Manning

73A6 Visitation (possibly Joseph and/or Zacharias present) (Luke 1:39-56)
73A65 Mary's stay in the house of Elisabeth ~ Visitation
41A34 staircase
41A11 palace

95. Christ Receiving the Virgin into Paradise
Pen and brown ink, brown wash, heightened with white, over black chalk, on blue-green paper. 313 x 230 mm.
Giovanni Battista Paggi

73E7 Mary's death, assumption and coronation (sometimes some of the 'daughters of the Hebrews' present)
73E76 Christ raises Mary from the dead

96. Christ Crucified, Attended by the Virgin, Saint Mary Magdalen, and Saint John the Evangelist

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Pen and brown ink, brown wash, over black chalk, on gray-green paper. 210 x 159 mm.

73D6 the crucifixion of Christ: Christ's death on the cross; Golgotha (Matthew 27:45-58; Mark 15:33-45; Luke 23:44-52; John 19:25-38)
73D641 crucified Christ with Mary and John on either side of the cross; Holy Rood
73D642 crucified Christ with Mary Magdalene, who usually weeps and embraces the cross

97. Perseus Rescuing Andromeda
Pen and brown ink, brown wash, heightened with white, on blue paper. 199 x 253 mm.
Private collection.

94P211 Perseus kills the sea monster (or turns it into stone by showing it the Gorgon's head) to release Andromeda; sometimes her parents Cepheus and Cassiopea watch the scene
31A the (nude) human figure; 'Corpo humano' (Ripa)
31A231 standing figure

98. Landscape with Saint Jerome
Pen and brown ink. 178 x 211 mm.
Marco Basaiti
The Metropolitan Museum of Art, Robert Lehman Collection, 1975(1975.1.275)

11H (JEROME) 361 St. Jerome as hermit in a landscape, reading
25H2 landscapes with waters, waterscapes, seascapes (in the temperate zone)
25I city-view, and landscape with man-made constructions
25H213 river
? 12H61 temple, shrine ~ Hinduism, Buddhism, Jainism

99. Design for the Decoration of a Pilaster r.
Red chalk. 325 x 208 mm.
Giovanni Antonio da Pordenone
The Metropolitan Museum of Art, Hewitt Fund, 1917 (19.76.12)

48C1611 half-column, pilaster ~ architecture
47F12 design, plan (~ production)
92D1916 cupids: 'amores', 'amoretti', 'putti'

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100. Design for the Decoration of a Pilaster v.
Red chalk. 325 x 208 mm.
Giovanni Antonio da Pordenone
The Metropolitan Museum of Art, Hewitt Fund, 1917(19.76.12)

48C1611 half-column, pilaster ~ architecture
47F12 design, plan (~ production)
92D1916 cupids: 'amores', 'amoretti', 'putti'

101. The Christ Child and Saint John the Baptist
Black and some white chalk, on blue paper. 86 x 115 mm.
Sebastiano Luciani, called Sebastiano del Piombo
The Metropolitan Museum of Art, Harry G. Sperling Fund, 1975(1975.89)

73B821 Holy Family with John the Baptist (as child)
73C1 story of John the Baptist (Matthew 3; Mark 1:4-11; Luke 3:1-22; John 1:19-34)
25A13 globe
49D48 sphere, globe ~ stereometry

102. Landscape with a Goat
Pen and brown ink. 97 x 153 mm.
Titian (Tiziano Vecellio)
The Metropolitan Museum of Art, Gift of Mr. and Mrs. Paul L. Herring and Mr. John D.

25H landscapes
47I214 goat