

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, Kupferstickabinet 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, Musée Condé 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.

Oxford, Ashmolean 655.

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

31A2511 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 Psyche 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.

Cologne, Wallraf-Richartz Museum Z. 1984.

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 stylus. 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 stylus. 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, Kupferstichkbinet 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, Kupferstichkabinet 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 hunt 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 Actaeon

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. Hercules 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 'hydra'; '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

Sixteenth century Drawings from W. M. Griswold and L. Wolk-Simon, *Sixteenth century Italian Drawings in New York Collections*, The Metropolitan Museum of Art, New York, 1994.

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

The Metropolitan Museum of Art, Rogers Fund, 1970.238.

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 Parmigianino Private 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:

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.
Lellio Orsi
Mr. and Mrs. Frederick Mont

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

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

45A31 military glory
45I61 conqueror triumphing, triumphal entry of victor
43A42 triumphal 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', 'amorette', '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 Bertoia

The Metropolitan Museum of Art, Harry G. Sperling Fund, 1991(1991.52)

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 Zanguidi, 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 a 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-tinted 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
The Metropolitan Museum of Art, Rogers Fund, 1971(1971.273)

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

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

The Metropolitan Museum of Art, Harry G. Sperling Fund, 1983(1983.31)

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 Tiber
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
xxviii

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

The Metropolitan Museum of Art, Harry G. Sperling Fund, 1983(1983.131.1)

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 Il 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

The Metropolitan Museum of Art, Purchase, Mrs. Carl L. Selden Gift, in memory of Carl L. Selden, 1987(1987.198)

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

The Metropolitan Museum of Art, Harry G. Sperling Fund, 1981(1981.128)

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

The Metropolitan Museum of Art, Harry G. Sperling Fund, 1981(1981.128)

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

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

The Metropolitan Museum of Art, Harry G. Sperling Fund, 1987(1987.305)

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

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'

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. Herring, 1991(1991.462)

25H landscapes
47I214 goat