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ODOARDO H. GIGLIOLI

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11. 10. 1902

THE DRAWINGS
OF THE
Royal Gallery of the Uffizi
in Florence



FLORENCE
LEO S. OLSCHKI - PUBLISHER
LUNGARNO ACCIAIOLI, 4

THE
DRAWINGS
OF THE
ROYAL GALLERY OF THE UFFIZI IN FLORENCE

The most important reviews of the whole world have published long enthusiastic articles showing particularly the great value of our very courageous undertaking, which has made us carry through alone, at our own risk, the realisation of a huge work. Until now such an undertaking has never been accomplished, neither in Italy nor elsewhere, without the help or under the auspices of the Government. The Magazine "L'Art et les Artistes" has treated of our portfolio of Pontormo's drawings in an illustrated article of about five pages in which we read: "The choice of the drawings, the execution of the plates, the editing of the work which has been the care of Mr. LEO S. OLSCHKI, guarantee the high artistic value of the work, the absolute faithfulness of the reproductions and the fine presentation of a publication which will be considered the most important monument, so far, to the art of drawing".

The publication has been made under the direction of the late Prof. N. FERRI, Keeper of prints & drawings at the Royal Gallery of the Uffizi, Count C. GAMBA, honorary inspector of the Florentine Museum, M. CHARLES LOESER, M. A. and Dr. G. POGGI, inspector-in-chief of the Museums and Galleries of Tuscany.

We are pleased to be able to announce at last that this great work has just been finished, after difficulties and obstacles which seemed insurmountable. It consists of five Series, each one of four portfolios with one hundred plates; therefore in all, 20 portfolios with five hundred plates.

The facsimiles reproduce faithfully the original designs, not only in form but also in tone, in such a perfect way that it is difficult to distinguish them from the originals. For this reason, many Museums in every country are showing them in special exhibitions to the public.

The whole work, consisting of five series in 20 portfolios with 500 plates, costs £ 80 or \$ 400.— Each Series of four portfolios with 100 plates costs £ 16 or \$ 80.—

Neither the portfolios nor the single plates can be sold separately.

The alphabetical table of the artists whose drawings are represented in this monumental work will be sent free on request.

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UNIV. OF
CALIFORNIA

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The Drawings of the Royal Gallery of the Uffizi in Florence



SO many notable publications having been devoted to the drawings of foreign collections, it was only right and fitting that in Italy also we should think of estimating, in a special edition, the value of the magnificent collection of the Royal Gallery of the Uffizi, with a critical and descriptive text, interspersed with clear reproductions.

In 1912, a committee of art connoisseurs, composed of P. N. Ferri, Carlo Gamba, Carlo Loeser and Giovanni Poggi had this idea, which could only be realized by the keen interest of a cultured editor and one full of initiative, such as Comm. Leo S. Olschki who understood at once the world-wide importance of the publication.

The reproduction of the coloured phototypes, by the process of negatives selected for the various colours, was entrusted to Dr. Luigi Pampaloni. The committee began the work with enthusiasm and alacrity, overcoming not a few difficulties, because it was a question of selecting the most representative from the great sea of about 45,000 figure, landscape and ornamental drawings from the fifteenth to the seventeenth century. In this choice the aesthetic judgment had to prevail, so that Italian and other artists might be represented in their best periods and each portfolio was

dedicated to one great master or to a group of artists, similar in school or in tendency.

The committee invited other scholars to collaborate with them. The work, begun in 1912 and finished in 1921, consists of twenty large portfolios, each of which contains the text and twenty or thirty plates. The task which the Commission and the editor determined on in the interests of the History of Art has been fulfilled. The plates have required many proofs and reproofs before being finally



Pl. I. — ANDREA DEL VERROCCHIO. *Venus and Cupid.* Drawings of the Royal Gallery of the Uffizi.

passed, because it was necessary to be most scrupulous in order to obtain exact reproductions of the drawings and almost all are in fac-simile, so that those who look at them may have the pleasant feeling of seeing the originals.

The materials used: pen, bistre, black and red crayon, water-colours, pastel, light and shade in oils and in tempera, the peculiarity of paper, whether in grain, in colour, in stains or other effects of time, nothing was overlooked. Hence the plates are perfect in every way and certainly superior to all which have been done in other countries. It can be truly said that by this publication the



Pl. 2. — POLLAIUOLO. *Eve.* Drawings of the Royal Gallery of the Uffizi.



Pl. 3. — ANDREA MANTEGNA.
Judith and her maid.

Drawings of the Royal Gallery of the Uffizi.

most worthy monument has been raised to the memory of the artists and draughtsmen who have placed upon paper, on wood or on plaster these first impressions for their definite works.



Pl. 4. — DOSSO DOSSI. Drawings of the Royal Gallery of the Uffizi.
Venus and Cupid.

In looking through these twenty portfolios, the student who is far away and not able to come to Florence, will find not only an aesthetic pleasure, but it will be very much easier for him to compare the drawings of the same artists whose works are found abroad. Dr. Bombe's article, in Mr. Olschki's Magazine *La Biblio-*

filia (1) deals with only a part of this publication, and I wrote a review (2) of it recently when however the last portfolio, entrusted to Prof. Filippo Di Pietro, was not completed. It seemed opportune to me to write now an article which should discuss in an



Pl. 5. — BOCCACCIO BOCCACCINO
(formerly Dosso Dossi). *Man's head.*

Drawings of the
Royal Gallery
of the Uffizi.

exhaustive fashion the text of each portfolio, bringing into prominence the most noteworthy contributions submitted by the collaborators.

(1) W. BOMBE, *I disegni della R. Galleria degli Uffizi*. « La Bibliofilia ». Vol. XVII, Nrs. 2-3.

(2) ODOARDO H. GIGLIOLI, *I disegni della R. Galleria degli Uffizi*. « Rassegna d'Arte antica e moderna » directed by C. Ricci, Rome. Nr. 10, Oct. 1921, pages 331-342.

The text, written by different art scholars, is now copious in critical observations or more confined to the descriptive part. We shall find not a few drawings reproduced here for the first time; old and much spoken of attributions disputed and new ones proposed, based on the most rigorous examination of style; different drawings identified as studies or impressions for works of art;



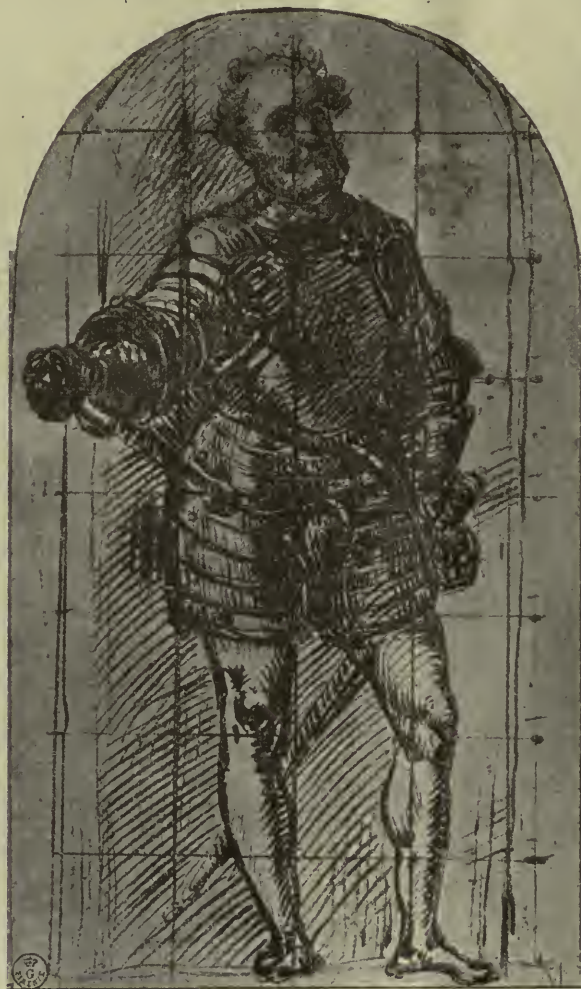
Pl. 6. — RAFFAELLO.
St. George and the dragon.

Drawings of the Royal Gallery of the Uffizi.

dates of execution fixed; technical characteristics of artists who have been confused with others determined.

This study of the drawings, so interesting and suggestive because it offers us all the elements for the knowledge of an artist in his creative period, is one which is full of difficulties.

It is sufficient to think of the continual modifications in the artist's style corresponding to the epoch of his work and the influences more or less direct which he got from other painters during



Pl. 7. — TIZIANO. *Pen sketch for the Portrait of Duke Franc. Maria d'Urbino.*

his activity; hence to the changes of his conception and technique through this weakening of his individuality.

The editor has decided to sell the complete work (or a complete series), because, though each portfolio is complete in itself,



Pl. 8. — FRA BARTOLOMMEO. *The birth of Christ* (charcoal drawing).

Drawings of the Royal Gallery of the Uffizi.

it is nevertheless an integral part of the whole « Corpus », and only in this way acquires its real importance.

The first portfolio of the first series, issued in 1912 consists of 25 reproductions of the drawings of Pontormo (Jacopo Carrucci), with text by Carlo Gamba. These studies, selected from more than 200 drawings preserved in the « Uffizi », give us an inside knowledge of the artist; and in them, in spite of the influences of Andrea del Sarto and Michelangiolo, the movement and restlessness of his artistic temperament is apparent. Prof. Gamba holds that



Pl. 9. — TINTORETTO. *The dead Christ carried to the tomb by two angels.*

Drawings of the Royal Gallery of the Uffizi.

drawing Nr. 6677, with a group of naked recumbent figures, was done about 1516, when Pontormo was painting in the cloister of S.S. Annunziata. Also he considers that drawing Nr. 6722 of a horse and horseman belongs to the period 1518 to 1519. The study of the « putto » Nr. 6702 is put in chronological connection with the frescoes of the *Passione di Cristo* at the Certosa Monastery near Florence, painted in 1522. He thinks also that the drawing at the back of Nr. 459, which is a study for the tabernacle of Boldrone in the environs of Florence, is of 1524; in Nr. 6698, a portrait of a man in his prime, he finds the point of departure from the portraits of Bronzino.

Turning over these magnificent plates we follow Pontormo in all his periods of activity. He unveils all his charm and pleasant,

individual boldness in the studies for the frescoes at Poggio a Cajano which mark the happiest time of his artistic life. We find him later overwhelmed and weary in a mass of nude figures (Nr. 1741), a drawing connected with the pictures of the *Diluvio universale* and of the *Resurrezione della carne*, done in 1546 in the choir of the church of S. Lorenzo in Florence and whitewashed



Pl. 10. — CLAUDE GELÉE called LORRAIN. *Landscape study.* Drawings of the Royal Gallery of the Uffizi.

in 1738. Very interesting is the identification of a portrait in profile of Duke Cosimo dei Medici (Nr. 6528) which is a study for a picture done in 1537 and found by Prof. Gamba in the store-rooms of the Uffizi. Our eye lingers with pleasure on some studies of the nude, which, in the boldness of pose and in the strength of the lines, have a most modern spirit. — Few other drawers have known how to give, as he does, the real presentation of flesh; and for an example, drawing Nr. 672 may be noticed, in which the

nervous hands of a man seem really to sink into the fat of his thighs.

These naked figures, full of movement and boldness, are in



PL. II. — LODOVICO CARDI called CIGOLI. *A woman seated* (red crayon). Drawings of the Royal Gallery of the Uffizi.

strong contrast to others more balanced and calm, like his *S. Girolamo penitente* in drawing Nr. 441 (plate 17) where the heavy lines of the shadows are substituted for the gentle graduation done with red crayon.



Pl. 12. — JACOPO CHIMENTI called L'EMPOLI. Drawings of The Royal Gallery of the Uffizi.
Study of a model.

Mr. Carlo Loeser is the compiler of the text of the second portfolio of the first Series, which contains the drawings of Tiziano and Tintoretto. The writer considers authentic only 11 out of the 150 drawings that the old catalogue attributed to them. The drawings are studied and reproduced in chronological order and so,



Pl. 13. — FRANCESCO FURINI. *Profile of a young girl.*

Drawings of the Royal Gallery of the Uffizi.

from Nr. 718 (pl. 2), which is a portrait of a woman after the style of Bellini, we arrive gradually at the studies of the later, but still vigorous old age, with Nrs. 12912, 12911, 12903, which were made for the *Trasfigurazione* and *Annunziata* in the church of S. Salvatore in Venice. In these drawings Tiziano reveals his eternal youth and his perception seems to become finer with the

years. Plate Nr. 3 reproduces all the strength of the drawing Nr. 717 which, at the first glance, recalled to Mr. Loeser Michelangiolo's *Adam* in the Sistine Chapel and the *Crepuscolo* in the Medici Chapel. In that huge torso every muscle appears living.



Pl. 14. — JACQUES CALLOT. *Studies for different figures of the « Capricci ».* Drawings of the Royal Gallery of the Uffizi.

The stroke of his pencil moves quickly on the paper in representing the *Lotta di Ercole e Caco* in Nr. 12916, and this rapid calling up of the image becomes a characteristic of the studies of Tiziano's last period reproduced here. Fourteen of Tintoretto's drawings have been selected; they give an idea of the restless

creative force of this marvellous artist, who often, for his huge pictures, uses a quick sketch in which he has shown the rapidity of some movement. All the most beautiful poetry about death is called up in the magnificent *Cristo portato dagli angeli* done with strong bistre lines, a youthful work which starts the series of his drawings. Amongst the most typical of Tintoretto's studies are the nude ones reproduced in plates Nr. 15 and 16 in which appear



Pl. 15. — STEFANO DELLA BELLA. *Thirsty horses at the well of the « Campo Vaccino » in Rome.*

Drawings of the Royal Gallery of the Uffizi

some corrections and curved strokes frequently emphasizing the essential outlines.

The third portfolio of the first series, with text by P. N. Ferri, is devoted to drawings by Paolo Uccello, Antonio and Piero Polaiolo, Andrea del Verrocchio, Sandro Botticelli. All the incisive art of P. Uccello is apparent in these few drawings; in plate Nr. 2 is a type of ancient warrior, planted on his horse, who is advancing to the assault, a study which Prof. Ferri connects opportunely with the horseman at the extreme left of his picture of the battle

in the Uffizi Gallery. The artist reveals his power of portraiture in the man's head done in « bistre » in the third plate with such a strong sense of vitality.

Among the seven drawings reproduced under the name of Antonio Pollaiuolo and of indisputable authenticity, *Adamo ed. Eva* is



Pl. 16. — PIERO DI COSIMO. *The Madonna of Casa Pucci.*
Drawings of the Royal Gallery of The Uffizi.

of wonderful beauty, not so much for the figure drawing, as for the internal force which is seen in their expressions. The artist feels the tragic fate which must weigh on those two consciences and overwhelm them; he shows only a slight preoccupation on the face of Eve, in spite of her children playing near, a preoccupation which becomes painful, almost convulsive, in Adam, who is obliged

to suspend his labours. Of the seven drawings by Verrocchio, the head of Angelo, with holes for tracing, is the most notable. Mr. Ferri connects drawing Nr. 445 (pl. 15) with the picture in the National Gallery London, and with the base-relief of the Quinch-Shaw Collection in Boston. We have here Botticelli's lunette with the three *Fanciulli cantori* who are letting themselves be carried along by the wind, and seem so light in their airy motion; and his delicate feeling is seen in *San Giovanni Battista*, which is in the same style as the plate of *S. Barnaba* in the Uffizi.

The fourth portfolio of the first series, done by Prof. Giovanni Poggi, consists of 25 landscape drawings of the XVIIth and XVIIIth centuries, among which I should have liked to see some of those magnificent pen studies by Guercino, preserved in the Florentine Collection, studies which would have been particularly interesting besides those of Claude Lorrain, so well represented in this portfolio. Looking at these drawings we can understand the starting point of the romantic school of landscape in France with Corot, Daubigny, Rousseau, and in Italy with our famous Fontanesi. The drawings reproduced bear the names of Adamo Elsheimer, of Matteo Brill, Cornelio Poelemburg, Herman van Swanevelt, Giovanni Both, Jacques Callot. Claude Lorrain, Giusto Sustermans and Gaspero Vanvitelli.

To Prof. P. N. Ferri were entrusted the drawings of Cigoli, Empoli, Cristofano Allori and Francesco Furini in the first portfolio of the second series. Cigoli in some of his works reveals in a marked way the influence of Baroccio, and so in one of these reproductions (Nr. 207) he follows the technique of that artist as Prof. Ferri points out. He indicates the particular importance of drawing Nr. 970 (pl. 3) which represents the equestrian statue of Henry IV done by Gianbologna in 1604 on the Pont-Neuf in Paris, and for which Cigoli made the base. It is known that the monument was remade by Lemot in 1818 on the model of the old one which had been destroyed in 1792. It was opportune to give a proof of Cigoli's artistic quality as an architect, and the façade and the plan of the Basilica of S. Pietro (pl. 4) are reproduced here. In these eight plates of his drawings we can estimate the technical changes of the artist.

In fact, if we compare drawing Nr. 9003 (pl. Nr. 1.) with drawing Nr. 8960 (pl. 6), we see that the first is the study of



Pl. 17. — FILIPPINO LIPPI. Drawings of the Royal Gallery of the Uffizi.
Martyred Saint.

a woman, well-balanced and sure, in the spirit of Andrea del Sarto; the other, which represents *Diana e Endimione*, is rough and done with few lines to signify the impetuous descent from heaven of the Goddess who lays hold of the robe of the sleeping shepherd.

A more sympathetic artist is Jacopo Chimenti called « L'Empoli » of whom five studies have been selected, two of which are for his pictures in the church of S. Michelino Visdomini in Florence, and in the parish church of Impruneta. Empoli must have seen and admired some of Pontormo's drawings, and Prof. Ferri finds quite rightly the marked influence of that painter in drawing Nr. 9324. Of the drawings of Cristofano Allori the best, in my opinion, are the studies for his famous picture in the Pitti Gallery which represents *L'Ospitalità di S. Giuliano*. In them is a liveliness which contrasts with his cold and exact portraiture studies. The characteristic individuality of Francesco Furini is clearly shown in these few drawings, whether it be in his types of voluptuous women with languid eyes, fleshy lips and dilated nostrils, or in his nude fleshy female figures, and in the composition of women's hands, reproduced in plate Nr. 90, in which he gives truly the illusion of actual life.

The whole of the second portfolio of the second series, published in 1914, is devoted to Fra Bartolommeo; the commentator of these interesting drawings is Prof. Gamba who shows very well the personality of the artist; he points out that while the drawings of his secular period are under the influence of Domenico Ghirlandajo, later, we can trace that of Filippino Lippi, Leonardo, Raffaello, Michelangelo, and of the Venetian painters of the XVth century when Bartolommeo was in Venice in 1508. Gamba has chosen 25 drawings out of more than 150 in the Uffizi Collection, and studies them in chronological order beginning with those after the style of Ghirlandaio, which are for the little shrine painted in the Uffizi Gallery, and ending with the studies for the *Ratto di Diana* (pl. 25) now in the Gallery at Vienna, which, left unfinished at fra Bartolommeo's death, was completed by Bugiardini. While in the pen-drawings reproduced here we find a grace of style quite of the fifteenth century, in the pencil drawings the style is more ample, as in the beautiful portrait of a woman. About this drawing Prof. Gamba believes that Albertinelli used it when he painted the portrait so called of the *Monaca*, attributed first to Leonardo and



Pl. 18. — GUERCINO. *Two « Putti »*.

Drawings of the Royal Gallery of the Uffizi.

then to Bugiardini. The study for the « Tondo » Visconti Venosta, reproduced in Nr. 10, reminds us of Raphael. In the two charcoal drawings Nr. 483 and 1285, with the figures of S. Stephen and S. Catherine, we find that harmonious sense of line and of composition which shows Raphael's influence. Among the drawings by Baccio della Porta, so finely balanced in touch and in composition, Nr. 1269 of a pagan subject, where the pencil marks nervously and swiftly the agitation of a *Gruppo di donne offerenti a Venere*, is an exception.

Prof. Corrado Ricci in the third portfolio of the second series writes of the Emilian and Ferrara School in its most worthy representatives: Ercole Roberti, Franc. Francia, Lorenzo Costa, Bocc. Boccaccino, Amico Aspertini, Dosso Dossi, Correggio, Giulio Campi, Gervasio Gatti, Francesco Primaticcio, Parmigianini and Niccolò dell'Abbate.

Prof. Ricci gives back to Dosso Dossi drawing Nr. 1475^F (pl. 9) *Venere e Cupido* which was attributed to Biagio Pupini delle Lame, and certainly we find the style of the sympathetic Ferrarese artist both in the type of woman and in the landscape. This choice of drawings also shows us, in the most precise way, the personality of the artists, as in the pen drawing by Ercole Roberti which represents all the terrible drama of the *Tradimento di Giuda* when, at the moment of the kiss, a wretch throws a rope over the neck of Christ. Two studies, reproduced in plates 2 and 3, are significant examples of Francesco Francia's art of portraiture.

Solidly constructed is the *Portrait of a prelate* by Lorenzo Costa Nr. 170 (pl. 6) which Ricci rightly connects with the *Portrait of Giovanni II Bentivoglio* in the Pitti Gallery. Among the drawings attributed to Correggio, Prof. Ricci has doubts on the authenticity of Nr. 1956 (pl. 13), and gives an interesting explanation about Nr. 695 by Primaticcio, with reference to Homer and Ovid. All the elegance of Parmigianino's touch is specially seen in the *Bagno delle Ninfe* reproduced with great care in pl. 20.

To Dr. Filippo di Pietro was confided the text of the fourth portfolio of the second series, where are collected the most beautiful drawings of Jacopo Callot and Stef. della Bella. As Dr. di Pietro points out, drawing Nr. 2473 (pl. 2) is a study for the picture which represents *L'uomo dalle chioccioline*. He holds that neither the little picture on this subject which is in the Uffizi Gal-



Pl. 19. — ANDREA DEL SARTO. Study for the hand Drawings of the Royal Gallery of the Uffizi.
of the *Madonna delle Arpie*.

lery, nor a drawing in the Santarelli Collection, copies of the originals lost, is his. He connects drawing Nr. 2493 (pl. 8) with the prints of the *Tre pantaloni* etched about 1620 and supposes it to be a first impression for the figure of the *Capitano* which was afterwards completely modified.

Callot, who in his delightful studies for the *Fiera dell' Impruneta* is such a conscientious and minute observer of life, seems here instead almost a caricaturist in the *Capricci* in which he wishes to obtain, in a few swift strokes, the rapid movement of his personages. The studies for the prints, with the animated figures of ladies and horsemen, done in purple water-colour, are full of spirit.

Stefanino della Bella appears to us less spirited, less endowed with fancy, more calm and collected in the studies of things and persons seen by him. The *butteri* (cowboys), the Papal Swiss guards, the horses at the drinking-place, give a true picture of the Roman Campagna. Di Pietro believes that one of these studies represents *I Parioli*. Very interesting is the record of the *Fontana di Campo Vaccino* which was found in the Roman Forum and whose basin was made out of a single block of old granite.

In the first portfolio of the third series Prof. Carlo Gamba speaks about the drawings of the Venetian School. He thinks that the attribution to Pisanello of drawing Nr. 10 (pl. 1) can be doubted, and as regards drawing Nr. 1433 (pl. 2), thought to be the work of Giov. Bellini, believes it to be not Venetian, but Veronese, at the beginning of the XVth Century.

In a drawing under the name of Mantegna (pl. 4), he finds traces of the style of Andrea Riccio; gives back to Giov. Francesco Carotó Nr. 1450 (pl. 5), thought to be by Mantegna, basing this theory on the technique of the drawing. He does not hesitate to put the name of Bartolomeo Montagna to the *Man's figure* in dr. Nr. 337 (pl. 6) formerly attributed to Cosimo Tura. He ascribes two other drawings of a woman and of St. Sigismond (pl. 7 and 9) to Montagna, the first having been attributed to Liberale da Verona, and the other to Giulio Romano. He connects the drawing of Carpaccio, which represents the *Adorazione dei Magi* (Nr. 1692^F, pl. 12), with the picture owned by Lord Berwick; and finally he restores to Pordenone drawing Nr. 684 (pl. 20), which bore the name of Giorgione.



Pl. 20. — ANDREA DEL SARTO. Study for the figure of Michael for the picture called the *Quattro Santi*. Drawings of the Royal Gallery of the Uffizi.

In this portfolio, so well commented by Prof. Gamba, we do not tire of looking at the very clear third plate which is a reproduction of a master-piece, and perhaps the most valuable drawing in all the Uffizi collection. It is the famous *Giuditta* by Andrea Mantegna. From the reality of the perfect and statuesque form of the woman, which is quite a refinement of classical art in the arrangement of the hair, in the regular profile and in the draperies, we pass to the revelation of a tragic soul, which, after the crime, feels the horror of the dead body, and almost shrinks from touching it, while she lets the head fall into the sack which the black girl holds for her. Everything is necessary, indispensable, balanced, in the precise line which gives form and life.

The beautiful drawing of Savoldo Nr. 12806 (pl. 16) is really the study for a *Madonna Svenuta*, and in that head with the eyes half-closed and with the mouth slightly contracted, we see the abandonment of strength after a violent sorrow. The *Testa virile e barbata*, drawn by Lorenzo Lotto, gives us a clear idea of his happiest period of portraiture. Very picturesque is Bassano's large drawing in bistre and white chalk of *Orfeo che incanta gli animali*, a study which is closely connected with his famous little pictures of pastoral subjects. Domenico Campagnola's pen-drawing, formerly attributed to Tiziano, gives us a magnificent vision of the *Paesaggio Cadorino*, and recalls, as Prof. Gamba points out, the background of the *Antiope* in the Louvre.

To Gustavo Frizzoni was confided the critical text on Raphael's drawings in the second portfolio of the 3rd Series. He lingers over the study for drawing Nr. 520 (pl. 1) which represents the *Cavalcata di Enea Silvio Piccolomini e di Monsignor Domenico Capranica*.

Frizzoni, who so often has concurred in the judgment of his great master Giovanni Morelli, this time is forced to disagree with him who had a tendency to exalt at any cost the art of Pinturicchio, attributing to him this magnificent picture. Frizzoni shows how this study, compared with the fresco in the Libreria Piccolomini of Siena, reveals quite a different spirit, and all the characteristics of the youthful Sanzio, who did not copy the picture, but developed the subject freely, according to his own ideas. Likewise, drawing Nr. 537 (pl. 2), *Quattro figure virili a cavallo ed una nuda a piedi* is not by Pinturicchio, but by Raphael. Frizzoni



Pl. 21. — DOMENICO GHIRLANDAIO. *Florentine lady of the XVth century.*

Drawings of the Royal Gallery of the Uffizi.

connects it with the little picture of St. George in the Louvre because the last horse on the right is similar to St. George's charger.

He thinks that the half figure of a woman in profile in dr. Nr. 1477 (pl. 3) is a study for one of the women in the *Presentazione del Bambino al Tempio* — a subject which is part of the Predella of the *Incoronazione della Vergine* in the Pinacoteca Vaticana — rather than the study for the Maddalena in the *Deposizione* of the Borghese Gallery, as has been believed until now.

Very interesting is the comparison which Frizzoni makes between dr. Nr. 1475 (pl. 12) representing *Cristo al Limbo*, and a bronze medallion in the church at Chiaravalle Milanese. The compositions being alike with slight variations, the writer believes that the author of the base-relief is Caradosso, who has probably made use of Raphael's drawing, and he adds that the other medallion also of *L'incredulità di S. Tommaso* reveals Raphael's influence.

The eye lingers with infinite pleasure on some of these drawings, and all our spirit is at rest and concentrated in this contemplation.

The most perfect peace and harmony come to calm every contrast of the life pictured here, and Raphael's charm and beauty flourish again in these studies, almost all connected with his paintings. Returning to the *Cavalcata del Piccolomini*, examine attentively the drawing of the two horsemen which marks already the complete freedom from Perugino's influence.

Drawing Nr. 537 (pl. 2), with horses rearing up, recalls some of Leonardo's studies; Nr. 529 impresses us as the definite study for the little picture of St. George in the Ermitage Gallery, and Nr. 505, lightly drawn in silver and black crayon, gives us the first idea for the celebrated *Madonna del Granduca*. The nude figure of Adam done for the *Disputa del Sacramento* is the glorification of the human body in balance and in the most perfect harmony of form. What a contrast between this Adam of Raphael's, who seems like a hero of old in his strength and nobility — and Pol-laiolo's tragic Adam emaciated by his work in the fields! Drawing Nr. 536 (pl. 15) in the form of a lunette is of very great interest, because here, for the first time probably, the divine artist placed his idea for the *Liberazione di S. Pietro dal carcere* in the rooms of the Vatican.

In the third portfolio of the third series, with text by Prof. Ferri,



Pl. 22. — FRANCESCO SALVIATI, *Frieze with caryatides*.

drawings of the German and Flemish Schools are reproduced. Ferri ascribes No. 1049 (plate 3) to Dürer's youthful period, before the prints of the *Apocalisse*, that is to say, before 1498; he finds traces in it which fix the date at the time of Dürer's first stay in Italy. About the *Calvario*, done in pen and water-colour, which was in the possession of Giovanni Bruegel, Ferri points out that in the Uffizi Collection there is a drawing (No. 2294) also by Dürer, but in very bad condition, which is a preparatory study for it. He has justifiable doubts about No. 1327 (plate 16) attributed to Hans Holbein the younger, and shares the opinion of other scholars who believe it to be rather the work of Fra Ambrogio.

Ferri wishes to show that four drawings thought to be by Pietro Bruegel, are instead done by a Florentine of the fourteenth century, who worked beside Pollaiuolo, Verrocchio and Botticelli; and in support of his theory, he draws attention to the print called the *Bambocciata* (No. 197 in the Uffizi), and notices by the folds, the ornamental decorations and the old woman's hair that it is Florentine and of the fourteenth century.

Odoardo H. Giglioli, in the fourth portfolio of the third series, is concerned with the drawings of some Florentine painters of the seventeenth century: Matteo Rosselli, Giovanni da San Giovanni, Lorenzo Lippi and Cecco Bravo. It has been his aim to give special attention to Giovanni di San Giovanni who by his humour, his inexhaustible fancy and his confidence stands out from all his Florentine contemporaries, and opens a new field, indifferent to his isolation. Several of the drawings reproduced here are connected with paintings, and are the first impressions for them. In them the artist alters continually and changes his technique, whether he uses pen or red crayon, and when his studies are for no special picture, it is not always easy to say with certainty which are his.

In the *Reposo in Egitto*, sketched in red crayon, the outlines are strongly emphasized with pen strokes and give the effect of a drawing by Rembrandt.

A boldness quite modern is shown in drawing No. 1099^F (plate 3) in which, rather than a satyr of the *Corteo di Bacco* in the act of surprising the sleeping Ariadne, Jove is represented, transformed into a satyr to seduce Antiope. We have an idea of San Giovanni's decorative taste in the elaborate drawing No. 1117^F, which is connected with the fresco in *Villa La Quiete* near Florence.



Pl. 23. — GIULIO ROMANO. *The family of Leda.*

Drawings of the Royal Gallery of the Uffizi.

Drawing No. 1119^F, in the form of a lunette, is interesting as the study for one of the frescoes of Monsummano which were almost completely repainted.

Very vigorous is the drawing of Apollo half-naked, which I believe is a first impression for the small circular fresco in the vestibule of the « Direzione » in the Uffizi Gallery. The figure of the woman who represents Meditation, painted by San Giovanni in the façade of the Palace dell'Antella in piazza Santa Croce in Florence, is done with the incisive and concentrated modernity of a Degas or a Forain.

The best drawing of the cold and correct Matteo Rosselli is the one reproduced here, which is a study for *Il dolce sonno di una bimba graziosa*. We notice the female type of Lorenzo Lippi in the drawing of a young woman, shown in plate No. 23. An original drawer of the nude is Cecco Bravo who aims rather at some rapid movement, than at correctness of anatomy.

The first portfolio of the fourth series is devoted to Piero di Cosimo and Filippino Lippi, with text by Professor Loeser. Loeser is not of the opinion of Morelli who took drawing No. 343 (plate 2) as a foundation for the study of all Piero di Cosimo's drawings, and sees in it traces of influence on the art of Mariotto Albertinelli and Fra Bartolommeo.

As regards drawing No. 286 (plate 3) the *Incontro della Madonna e di S. Elisabetta*, Professor Loeser believes it to be the study for a large picture, originally in the Church of Santo Spirito, and now in the possession of Colonel Cornwallis West of Newlands Manor, England. The picture which cannot be later than 1485, because the church was then opened for services with the decorations of all the altars completed, serves as a base for the chronology of Piero di Cosimo's drawings. Loeser, disagreeing with other art critics, thinks that Nos. 552 and 555 (plates 5 and 6), studies for the *Concezione* in the church of St. Francesco at Fiesole, were done very shortly after the year 1500. He believes also that Nos. 176, 177 and 426^F (plates 7, 8 and 9) are unpublished drawings by Piero di Cosimo, and one of these is particularly interesting as the first impression for the *Madonna di Casa Pucci*, now in the Uffizi Gallery. Amongst the unattributed drawings, Loeser finds an authentic one by Filippino Lippi, showing all the characteristics of his early work; it is No. 353, and is reproduced in plate 10.



Pl. 24. — LUCA SIGNORELLI. *Demons and damned.*

Drawings of the Royal Gallery of the Uffizi.

He does not think that the portrait, roughly sketched in tempera on a tile, of which plate 11 gives us a very fine reproduction, is by Filippino Lippi, and believes it to have been done about 1483 at the time of the frescoes in the Brancacci chapel.

In these clear plates we enjoy all the original freshness of the drawings of Piero di Cosimo and Filippino Lippi, and in looking at them can easily see the differences in technique of these two attractive Florentine masters, so often confused together. Piero di Cosimo seems richer in fancy, but less troubled about form, gifted all the same with an extreme delicacy of touch, as in the pen drawing of the *Visitazione* and in his *Madonna di Casa Pucci* which is after the style of Leonardo. The drawings of Filippino are slender and graceful in their curved lines, whether in pencil or in silver on tinted paper.

We find a typical example of his exquisite delicacy of outline in the *Nudo di Santo* (plate 16). He is certainly one of the most refined artists of the Florentine century, together with Botticelli, and we experience a real aesthetic pleasure in looking at his lovely pictures.

The text of the second portfolio of the fourth series, which treats of the artists of the Bolognese School in the sixteenth and seventeenth centuries, was confided to Matteo Marangoni. In examining these drawings, the writer stops to consider the qualities and also the defects of the artists, and prefers Faccini, Guercino, in his youthful period, and Crespi, although the drawings of the latter give us no idea of this fertile and agreeable painter who was a noble forerunner of the art of Piazzetta and Longhi.

Looking at the two drawings by Pietro Faccini, who died in 1602, we seem to be in the most golden age of Venetian art in the XVIIth century. His charcoal sketches with chalk lights, his pen and bistre studies have an animation of line, a breadth of style which prove an exception to the decline of the sixteenth century. Faccini, with the utmost simplicity of method, succeeds in giving a magnificent attitude to the *Santo seduto in alto pensoso*. Full of verve is the *Due santi ai quali apparisce la Madonna* sketched with the spirit and freedom of the great Tiepolo. We admire Annibale Caracci's sketch for the famous *Baccante* in the Uffizi Gallery and his studies from life of two heads.



Pl. 25. — LEONARDO DA VINCI. Detail of the *Adorazione dei Magi*.

Giacomo Cavedoni's kneeling *San Petronio* is very vigorous, and shows in a marked way the influence of Tiziano. Alessandro Tiarini shows great feeling and delicacy of touch in his *Giovane santo raccolto nella preghiera*. One of Guercino's happiest moments is represented in his rapid picture of « putti » (No. 20190) done in red chalk, and reproduced here in plate 23.

The third portfolio of the fourth series is devoted to Andrea del Sarto. The text is by Prof. P. N. Ferri, who describes 25 drawings, almost all studies for existing pictures with the exception of Nos. 639 and 307^r (plates 2 and 3) which relate to a *Pietà* now lost and of which we have a record in Agostino Veneziano's etching, and to the studies for the rebels hanged in effigy on the battlements of the « Mercatanzia » in 1529.

The drawings reproduced here are the most significant proofs of the golden gifts of the great Florentine artist, who knew how to handle his pencil with the surety and ease of one who is acquainted thoroughly with every resource of art. He has a wonderful knowledge of the human form, and can show its animation even when heavily draped; he studies in every detail the composition which he reveals to us in a fresco or an altar table. He takes pleasure in the structure of a beautiful hand, and we have an example of this in drawing No. 628 (plate 4) which is a study for the hand of the *Madonna delle Arpie* in the Uffizi Gallery. His heads have at times a vigour which might be described as plastic, like the study for S^t Peter Martyr in the *Disputa della Trinità* in the Pitti Gallery. The portrait of the artist's wife has all the freshness and spontaneity of a study straight from life. Andrea del Sarto often knows how to find the most elegant attitudes for his saints, as in No. 2885, the study done in red chalk for S^t Michael in the picture of the four saints in the Uffizi. As can be seen also from these drawings, Andrea del Sarto had the good sense and the merit too, unknown to many of his contemporaries, of not allowing himself to be influenced by Michelangelo, and if, to his gifts of easy and correct drawing and wonderful painting, he had included a more intimate and a deeper knowledge of the human soul, he would have been certainly one of the most illustrious masters of his time.



Pl. 26. — LEONARDO DA VINCI. *Landscape.*

Drawings of the Royal Gallery of the Uffizi.

The drawings of the Florentine School in the fifteenth and sixteenth centuries are commented by Professor P. N. Ferri, in the fourth portfolio of the fourth series. In drawing No. 42, done in silver and white lead (plate 1) he perceives the hand of a Florentine goldsmith of the fifteenth century, and supposes it to be the study for base-reliefs in silver for a small chest for relics. About drawing No. 6499 done by Rosso Fiorentino (plate 14), Ferri points out its connection with a print by Agostino Veneziano described by Bartsch, and tells us of the error in which the latter has fallen in thinking that the print was taken from a drawing by Bandinelli, when he instead had copied Rosso's drawing in No. 14669 in the Uffizi Collection. The etching in size and in the smallest details has been taken from Rosso's drawing.

Domenico Ghirlandaio in his pen drawings, which are also connected with his frescoes, seems to us rather uncertain and conventional and, at times, hard in his stiff folds, as in the *Donna che versa l'acqua da una brocca*, although he is so full of vigour in his rapid strokes. In drawing No. 298 however, done in « stile d'argento » and white chalk, we see at once a closer connection with his character of a cold, measured and exact painter. It is one of those types of Florentine gentlewomen of the sixteenth century of which we have so many examples in the choir of the Church of Santa Maria Novella in Florence, and of which, little by little, with how much foundation is not known, the modern critic has refused to allow the chief execution to Domenico Ghirlandaio.

Drawing No. 225^F which represents the *Ruota della Fortuna* is a typical example of Bachiacca with the lengthened figures of his pictures.

Particularly interesting is drawing No. 312^F by Franciabigio which, thought by both Berenson and Knapp to be one of Andrea del Sarto's, was justly attributed to this artist by Filippo di Pietro. It is in fact the study for *S.^t Giobbe* in the picture in the Uffizi Gallery, dated 1516. The most significant and individual drawing by Rosso reproduced in this portfolio is No. 15559, with some nude figures in graceful movement, and an aristocratic woman's figure seated which the artist made use of as a study for the *Madonna della Concezione*, in connection with the decoration of the Chapel of Tears at Arezzo. Proofs of Cecchino Salviati's decorative spirit are offered to us in the studies for tapestry and for the



Pl. 27. — LORENZO BERNINI. *Sketch for the decoration of an altar.*

Drawings of the Royal Gallery of the Uffizi.

pictures in the Spada Palace in Rome. *With pen strokes and shading in bistre he has boldly executed two cariatides, with large painted heads, festoons and «putto». Baccio Bandinelli is also represented here, and it was opportune to have an example of his art, so poor, wearisome and almost common compared with all the other draughtsmen of his time.

Professor Carlo Gamba has written about the drawings of the Tuscan and Roman masters of the sixteenth century in the first portfolio of the fifth series. He thinks that drawing No. 558 is by Pierin del Vaga in his early period, when he was working under Raphael's direction; in drawing No. 593 he points out that the influences of Raphael and Dosso are seen in the figures and in the character of the landscape respectively. Professor Gamba believes that out of all the drawings in the Uffizi Gallery, only No. 1401, of the *Madonna addolorata*, is a genuine work of Daniele Ricciarelli, who is the best of the Michelangiolo School. Amongst the identifications of Vasari's drawings, that one relating to the story of Zeus in dr. Nr. 1180 (pl. 10) was not known. Here are the studies for the fresco which can be seen now in the house which used to be Vasari's in Borgo S. Croce in Florence. Prof. Gamba gives back to Doceno quite rightly the drawing with two cariatides (pl. 14 and 15) which was at one time attributed to Pierin del Vaga and finds also Flemish elements in dr. Nr. 760 (pl. 16) by Giovanni Stradano, inspired by canto 35 of *Orlando furioso*, telling of Astolfo's pilgrimage to the moon to get back Orlando's mind.

The authentic drawings of Giulio Romano are very rare, and too often were attributed to him all which were not known to be by Raphael. The beautiful drawing, reproduced here in the first plate and certainly by him, assumes therefore great importance, and it has also historical value because of its connection with the pictures in the Royal Palace in Mantua.

Three drawings of very different technique and character are those reproduced under the name of Pierin del Vaga; charming and agreeable with its lines in bistre and white lights is the *Ingresso di Cristo a Gerusalemme*; the allegorical subject Nr. 593 has a metallic effect and is after the style of Dosso; the woman's figure in dr. Nr. 13572, done in water colour with quick strokes, is very decorative. The *Madonna svenuta*, which Daniele da Vol-

terra softens with his red crayon, is like one of Michelangiolo's women. Amongst Vasari's drawings reproduced here we find that tasteful study in bistre of the *Madonna della Concezione* in the church of SS. Apostoli in Florence which pleased Jacopo da Empoli so much, and which he nearly recopied in two of his pictures of the same subject in the church of Pontorme near Empoli, and in the one next to the Royal Conservatory of S. Chiara at S. Miniato al Tedesco. The most animated of his studies is the drawing in pen and bistre which he used for the *Convito di Assuero* in the refectory of the convent of S. Fiora and Lucilla at Arezzo. The two fleshy female cariatides are the most expressive proof of the decorative art of Doceno who knew how to give the effect of a base relief with bistre and white chalk.

Of Baroccio, so well represented in the Uffizi Collection, only six drawings have been chosen which permit us to enjoy the flowing and delicate modelling of the artist, who, without the characteristics of his time, was still a forerunner of the XVIIth century. His delicate touch, his clear and fresh colouring and his fine blending of line, have been admired by such artists as Rubens, Strozzi Genovese, Cigoli, Vanni and Ventura Galimbeni Senese and many other painters of the XVIIth century.

In the second portfolio of the fifth series, Matteo Marangoni considers the Umbrian and Senese masters, such as Luca Signorelli, Baldassarre Peruzzi, Sodoma, Beccafumi, Ventura Salimbeni and Rutilio Manetti, and shows the connection between their studies and the pictures for which they have been first impressions.

In this portfolio, it is Luca Signorelli who appeals to us at once in the two drawings reproduced from his most interesting period, when, in the chapel of S^t Brizio in the Cathedral at Orvieto, he showed himself to be a forerunner of Michelangiolo. Drawing No. 50 of a young man standing, with bold strokes of black crayon, expresses all the youthful pride of a soldier, in the pose as well as in the expression. An example of Signorelli's anatomical powers is given in the drawing with nude figures of demons and damned, done in black and red crayon. Of all Perugino's pen-drawings, preserved in the Uffizi, certainly the most assured is this of S^t Catherine, as well for the elaborate and won-

derful execution, as for the type of woman and the structure of the extremities, so characteristic of his work. In strong contrast with Signorelli's rough masculine relief are the six drawings by Sodoma in which the lines are so delicate and so finely blended together. Look at the young man who seems like Efebo crowned with laurels, in drawing No. 566 (plate 11), where the soft crayon and pastel melt any hardness of line or shadow.

Likewise the clean-cut pen strokes are softened by him to give smoothness and roundness to the flesh of the nude figures in drawing No. 1479, which is a study for the *Nozze di Alessandro e Rossana*, in the « Farnesina ». With bistre and white lights he gives the picturesque effect of his idea for the hall of the Castle of Belcaro near Siena (drawing No. 1644, plate 13). In a sketch with the majestic figure of S^t Victor, we admire the first conception for his picture in the Council Room in the Palazzo Pubblico at Siena.

Beccafumi's work is easily recognized, because of his conspicuous technical individuality; on the other hand, to identify the Sieneſe painters of the seventeenth century is often very difficult, as their style changes so much; and an example of this is seen in the four drawings by Ventura Salimbeni, reproduced here. The most typical of them is certainly the *Natività* in which Prof. Marangoni points out the stiff draperies so characteristic of the artist, and seen in all his pictures. Drawing No. 10871, attributed to Rutilio Manetti, of a *Santo monaco in adorazione*, recalls both in the features and the hands some of the saints painted by him.

In the third portfolio of the fifth series, given up to Leonardo da Vinci, Giovanni Poggi, who has already written a learned commentary on Vasari's life of the great masters, publishes, for the first time, particulars of the famous *Adorazione dei Magi* in the Uffizi Gallery, particulars shown by the renewing of the varnish which the picture underwent in 1914. Poggi goes over the whole history of the painting, making use of information taken from the old chronicles, from the act of allegation made by the monks of San Donato a Scopeto in 1481, we follow all the vicissitudes of the picture, which never remained in one place but passed from owner to owner, from the Benci family to the Casino Mediceo, to Giulio De Medici, to the Guardaroba Medicea and finally to the Gallery.

The profound student of the human soul, the portrayer of beauty and grace, the wonderful painter of horses and of perspective, appears in each one of these particulars. It is a *chiaroscuro* full of profound mysteries and unexpected revelations; the brush lingers on the outlines of the Madonna's face lit up by a faint smile; the Magi are really learned men who bow down before the God who is above all their science. Amongst the adorers are young men of superhuman beauty who move their beautiful sensitive hands in the air, and among them is a head of an old man, with deep set but penetrating eyes, who recalls the *S. Girolamo* in the Pinacoteca Vaticana.

In the beautiful head of a horse, ridden by a young man, we notice its dilated nostrils, as if it were neighing. In the horses which are rearing up with some soldiers who are disputing, and in other horses in the background, we can understand not only the artist's preference for these animals, but also the great knowledge he possessed of their anatomy and the elevated sense of beauty and life which comes from a continual study of nature.

The portfolio closes with five of Leonardo's drawings reproduced in pl. 16, 17, 18, 19 and 20, and to their description Prof. Poggi adds an accurate bibliographical list. In these drawings also, two of which are very important because they bear Leonardo's notes in the margin, and the dates 1473 and 1478, we have an eloquent proof of the psychological analysis of the illustrious master, in the contrast between the austere old woman, almost like a caricature in feature, and the beautiful vision of youth in the marvellous picture in red crayon Nr. 423 (pl. 20); also of his continual researches into mechanics in Nr. 446 (pl. 17); of his magnificent conception of landscape in the pen drawing Nr. 8^p (pl. 16); and of his knowledge of perspective in dr. Nr. 436 (pl. 18) which is the study for the background of the *Adorazione dei Re Magi*.

The publication of these drawings from the Uffizi Gallery ends with the fourth portfolio of the fifth series, devoted to ornamental designs, with a text written by Filippo Di Pietro. Out of the great number of drawings, he has made a choice of 24 of the most significant, from the fifteenth, sixteenth and seventeenth centuries, and the task which he has worthily undertaken has not been an easy one. We have examples of decoration applied to architecture, to inlaid work in wood, to moulding and to beaten iron. The

drawings which compel our sincere admiration are those by Antonio del Pollaiuolo, Nos. 942^R and 942^V in pen and water colour, in which the artist has taken pleasure in his work as a goldsmith, and has lingered over the execution of very elegant models of a censer and a little boat to be done in metal. The most beautiful wood-carving is shown in a drawing in pen and water colour by Riccio of Siena, with his notes in the margin, which is a study for the bishop's residence in the choir of the Cathedral at Siena. Looking at the salt-cellar, designed by Benvenuto Cellini, we realize to what a wonderful height the engraver's art had reached. The clear strokes and the white lights give the metallic consistency of the precious object, worked with infinite care in every detail.

In Filippo Di Pietro's critical study, the old doubtful attributions have been left with a question mark, or discussed according to the circumstances; also he has explained more exactly the purposes for which the studies have been made, and thus suggested the nature of the subject by the technical character of the drawings. Hence, for the study of a chapel by Lorenzo di Credi, Di Pietro thinks that the ornamental fineness of some parts is suited to metal work, of others to inlaid wood, or again to stucco, and that drawing 26^S (plate 6) is a study for inlaid wood, an opinion which is supported by the drawing itself, because having no strong contrasts of light and shade, its appearance is flat and smooth. He believes that drawing No. 539 (plate 9) is a study for decorations applied to moulding and that Niccolò Caparra's drawing (No. 545) is really a study for a dragon in beaten iron rather than a *Drago atterrato da San Giorgio*. Very interesting is drawing 6347 (plate 1) which the old catalogue attributed to Donatello. Di Pietro sees in it more justly the work of a Paduan artist, under the influence of Donatello and Mantegna. Drawing 26^S (plate 6) supports his contradiction of B. Berenson who thought it was by Benozzo Gozzoli. The figures are reduced to mere spots, and cannot offer elements of comparison, and the landscape has none of the characteristics of those in Gozzoli's pictures. He does not think that drawing No. 1470 (plate 12) is by Baldassare Peruzzi, but rather by a Venetian artist of the sixteenth century. Drawing No. 1582 (plate 14) which so strongly recalls Filippino Lippi's work, is attributed by him to a Florentine working with that master and not to Jacopo Sansovino. The design for a small chest No. 1612 (plate 20), which was

attributed to Enea Vico, Di Pietro considers to be the work of Cecchino Salviati, and shows how exactly similar it is in style to another of his drawings, No. 1577, reproduced in plate 19.

As I wrote before in my former article, the publication of these old drawings cannot be considered complete without the glorious name of Michelangiolo. It is true that his authentic drawings in the Uffizi collection are too few to reproduce in a portfolio, but those in the Buonarroti Museum might be included, and so constitute a special appendix to this great work, carried to its conclusion not without heavy labour and expense, but with wonderful success. Art-lovers cannot but be grateful to the publisher, hoping that the word « finis » is not definitive.



THE DRAWINGS

OF THE

ROYAL GALLERY OF THE UFFIZI

First Series.

- Portfolio 1 (with explanatory text by Carlo Gamba): PONTORMO.
- » 2 (with explanatory text by Charles Loeser): TIZIANO and TINTORETTO.
 - » 3 (with explanatory text by P. N. Ferri): PAOLO UCCELLO, ANTONIO and PIERO POLLAIUOLO, ANDREA DEL VERROCCHIO, SANDRO BOTTICELLI.
 - » 4 (with explanatory text by Giovanni Poggi): LANDSCAPES OF THE 17th AND 18th CENT.

Second Series.

- Portfolio 1 (with explanatory text by P. N. Ferri): CIGOLI, JACOPO CHIMENTI called l'EMPOLI, CRISTOFANO ALLORI, FRANCESCO FURINI.
- » 2 (with explanatory text by Carlo Gamba): FRA BARTOLOMEO.
 - » 3 (with explanatory text by Corrado Ricci): EMILIAN and CREMONESE SCHOOLS.
 - » 4 (with explanatory text by Filippo di Pietro): JACOPO CALLOT and STEFANO DELLA BELLA.

Third Series.

- Portfolio 1 (with explanatory text by Carlo Gamba): VENETIAN SCHOOL.
- » 2 (with explanatory text by Gustavo Frizzoni): RAFFAELLO.

- Portfolio 3 (with explanatory text by P. N. Ferri): GERMAN and FLEMISH SCHOOL.
 » 4 (with explanatory text by Odoardo H. Giglioli): FLORENTINE PAINTERS OF THE 17th CENT.

Fourth Series.

- Portfolio 1 (with explanatory text by Carlo Loeser): PIERO DI COSIMO, LIPPI.
 » 2 (with explanatory text by Matteo Marangoni): BOLOGNESE PAINTERS OF THE 16-18th CENT.
 » 3 (with explanatory text by P. N. Ferri): ANDREA D'AGNOLO. (DEL SARTO).
 » 4 (with explanatory text by P. N. Ferri): FLORENTINE SCHOOL OF THE 15th and 16th CENT.

Fifth Series.

- Portfolio 1 (with explanatory text by Carlo Gamba): TUSCAN-ROMAN MASTERS OF THE 16th CENT.
 » 2 (with explanatory text by Matteo Marangoni): UMBRIAN-SIENESE MASTERS.
 » 3 (with explanatory text by Giovanni Poggi): LEONARDO.
 » 4 (with explanatory text by Filippo di Pietro): ORNAMENTAL DRAWINGS.

Alphabetical Index of the Artists and their Drawings contained in the 5 Series of the Drawings of the Royal Gallery of the Uffizi.

	Series	Portf. ^o	Plates
ABATE, NICCOLÒ DELL' <i>see</i> DELL'ABATE			
AGNOLO, ANDREA D', called ANDREA DEL SARTO	IV	3	1-25
ALLEGRI, ANTONIO called il CORREGGIO	II	3	11-14
ALLORI, CRISTOFANO	II	1	14-17
ALTDORFER, ALBERTO	III	3	15
ANDREA DEL SARTO <i>see</i> AGNOLO, ANDREA D'			
ANONYMOUS FLORENTINE of the 15 th cent.	IV	4	I

	Series	Portf. ^o	Plates
ANONYMOUS GERMAN ABOUT 1500	III	3	2
ANONYMOUS VENETIAN of the 16 th cent.	V	4	9
ASPERTINI, AMICO	II	3	8
BACCHIACCA <i>see</i> UBERTINI, FRANCESCO			
BANDINELLI, BACCIO	IV	4	23-25
BARBIERI, G. F. <i>see</i> GUERCINO			
BAROCCIO, FEDERICO	V	1	17-23
BARTOLOMMEO (FRA) <i>see</i> DELLA PORTA			
BASAITI, MARCO	III	1	11
BASSANO <i>see</i> Da PONTE			
BAZZI, GIOVANNI ANTONIO <i>see</i> il SODOMA			
BECCAFUMI, DOMENICO called MECHERINO	V	2	15-17
BECCAFUMI, DOMENICO called MECHERINO	V	4	17
BELLA, STEFANO DELLA <i>see</i> DELLA BELLA			
BENEDETTO DA ROVEZZANO?	V	4	10-11
BERNARDINO DI BETTO <i>see</i> il PINTORICCHIO			
BERNINI, LORENZO	V	4	24
BETTO, BERNARDINO DI <i>see</i> il PINTORICCHIO			
BOCCACCINO, BOCCACCIO	II	3	7
BORDONE, PARIS	III	1	24
BOSCOLI, ANDREA	V	1	24-25
BOTH, GIOVANNI	I	4	14
BOTTICELLI, SANDRO	I	3	19-25
BRAVO, CECCO	III	4	24-29
BREU, GIORGIO, the older	III	3	12
BRILL, MATTEO	I	4	2
BRILL, PAOLO	I	4	3-6
BRONZINO, ANGIOLO	V	1	6-7
BRUEGEL, PIETRO	III	3	21-25
CALLOT, JACQUES	I	4	15-16
CALLOT, JACQUES	II	4	1-17
CAMPAGNOLA, DOMENICO	III	1	22-23
CAMPI, GIULIO	II	3	15
CAPARRA, NICCOLÒ	V	4	13
CARDI, LODOVICO called il CIGOLI	II	1	8
CAROTO, GIO. FRANCESCO	III	1	5
CARPACCIO, VITTORE	III	1	12-14
CARRACCI, AGOSTINO	IV	2	6-7
CARRACCI, ANNIBALE	IV	2	8-12
CARRACCI, LODOVICO	IV	2	3-5
CARUCCI, JACOPO called il PONTORMO	I	1	1-25
CAVEDONI, GIACOMO	IV	2	17

	Series	Portf. ^o	Plates
CELLINI, BENVENUTO	V	4	21
CHIMENTI, JACOPO called l'EMPOLI	II	1	9-13
CIGOLI <i>see</i> CARDI			
CIMA DA CONEGLIANO, GIO. BATTISTA	III	1	10
CLAUDE LORRAIN, <i>see</i> LORRAIN			
COMODI, ANDREA	V	4	23
CONEGLIANO, CIMA DA <i>see</i> CIMA DA CONEGLIANO.			
CORREGGIO <i>see</i> ALLEGRI.			
COSIMO, PIERO DI	IV	1	1-9
COSTA, LORENZO	II	3	5-6
CREDI, LORENZO DI	IV	4	8-9
CREDI, LORENZO DI	V	4	5
CRESPI, G. M. (Lo Spagnolo)	IV	2	25
CRISTOFORO, FRANCESCO DI called il FRANCIABIGIO	IV	4	12
D'AGNOLO, ANDREA <i>see</i> AGNOLO, ANDREA D'			
DANIELE DA VOLTERRA <i>see</i> VOLTERRA, DANIELE DA			
DA PONTE, FRANCESCO called BASSANO	III	1	25
DA S. GIOVANNI, GIOVANNI	III	4	2-21
DELL'ABATE (?), NICCOLÒ	II	3	25
DELLA BELLA, STEFANO	II	4	18-25
DELLA PORTA, BACCIO called FRA BARTOLOMMEO	II	2	1-25
DEL SARTO, ANDREA <i>see</i> AGNOLO, ANDREA D'			
DOCENO <i>see</i> GHERARDI, CRISTOFANO			
DOMENICHINO (II), DOMENICO ZAMPIERI	IV	2	19-20
DONATELLO?	V	4	1
DOSSI, DOSSO <i>see</i> LUTERI			
DÜRER, ALBERT	III	3	3-11
ELSHEIMER, ADAMO	I	4	11
EMPOLI <i>see</i> CHIMENTI			
FACCINI, PIETRO	IV	2	1-2
FLEMISH SCHOOL <i>see</i> SCHOOL			
FLORENTINE ANONYMOUS <i>see</i> ANONYMOUS			
FRANCESCO DI CRISTOFORO <i>see</i> CRISTOFERO, FRANCESCO DI			
FRANCESCO DI SIMONE	V	4	4
FRANCIA, FRANCESCO	II	3	2-4
FRANCIABIGIO <i>see</i> CRISTOFORO, FRANCESCO DI			
FURINI, FRANCESCO	II	1	18-25
GATTI, GERVASIO called il SOJARO	II	3	16
GERMAN ANONYMOUS <i>see</i> ANONYMUS			
GHERARDI, CRISTOFANO, called DOCENO	V	1	13-15
GHIRLANDAIO, DOMENICO DEL	IV	4	2-7
GIANBOLOGNA	V	4	22

	Series	Portf.*	Plates
GIOCÓNDO, FRA	V	4	8
GIOVAN BATTISTA DI JACOPO <i>see</i> JACOPO, GIOVAN BATTISTA DI			
GIOVANNI DA S. GIOVANNI <i>see</i> DA S. GIOVANNI			
GIOVANNI DA UDINE?	V	4	18
GOZZOLI, BENOZZO?	V	4	6
GRIEN, HANS BALDUNG	III	3	13-14
GUERCINO (C. F. BARBIERI)	IV	2	21-24
HOLBEIN, HANS, the younger?	III	3	16
HÜBER, WOLFANGO	III	3	17-18
JACOPO, GIOVAN BATTISTA DI called il Rosso Fiorentino	IV	4	14-19
LEONARDO	V	3	1-20
LIPPI, FILIPPINO	IV	1	10-24
LIPPI, LORENZO	III	4	22-23
LORENZO di CREDI <i>see</i> CREDI, LORENZO DI			
LORRAIN, CLAUDE	I	4	17-23
LOTTO, LORENZO	III	1	18
LUNETTI <i>see</i> STEFANO, TOMMASO DI			
LUTERI, GIOVANNI called DOSSO DOSSI	II	3	9-10
MANETTI, RUTILIO	V	2	22
MANTEGNA, ANDREA	III	1	3
MARTINI, FRANCESCO DI GIORGIO	V	4	7
MAZZOLA, FRANCESCO called il PARMIGIANINO	II	3	18-24
MECHERINO <i>see</i> BECCAFUMI, DOMENICO			
MONTAGNA, BARTOLOMEO	III	1	6-9
MONTORSOLI, GIOV. ANGELO	V	4	15
PADUAN SCHOOL <i>see</i> SCHOOL			
PARMIGIANINO <i>see</i> MAZZOLA			
PENTZ or PENCZ, GIORGIO	III	3	19
PERUGINO (IL), PIETRO VANNUCCI called	V	2	4
PERUZZI, BALDASSARRE	V	2	8
PERUZZI, BALDASSARRE	V	4	12
PIERO DI COSIMO <i>see</i> COSIMO, PIERO DI			
PINTORICCHIO (IL), BERNARDINO DI BETTO called	V	2	5-7
PISANELLO	III	1	1
POELENBURGH, CORNELIO	I	4	7-8
POLLAIOLO, ANTONIO	I	3	4-10
POLLAIOLO, ANTONIO	V	4	2-3
POLLAIOLO, PIERO	I	3	11
PONTE, FRANCESCO DA called BASSANO <i>see</i> DA PONTE			
PONTORMO <i>see</i> CARUCCI			
PORDENONE <i>see</i> REGILLO			
PORTA, BACCIO DELLA <i>see</i> DELLA PORTA			

	Series	Portf. ^o	Plates
PRIMATICCIO, FRANCESCO	II	3	17
RAFFAELLO SANZIO D' URBINO	III	2	1-19
REGILLO, GIOVANNI ANTONIO called il PORDENONE	III	1	19-21
RENI, GUIDO	IV	2	13-16
RICCIARELLI, DANIELE <i>see</i> VOLTERRA, DANIELE (RICCIARELLI) DA			
RICCIO DA SIENA	V	4	16
ROBERTI, ERCOLE	II	3	1
ROBUSTI, JACOPO called il TINTORETTO	I	2	12-25
ROMANINO, GIROLAMO	III	1	15
ROMANO, GIULIO	V	1	1
ROSSELLI, MATTEO	III	4	1
ROSSI, FRANCESCO DE' <i>see</i> SALVIATI, FRANCESCO			
ROSSO FIORENTINO (IL) <i>see</i> JACOPO, GIOVAN BATTISTA DI			
ROVEZZANO, BENEDETTO DA <i>see</i> BENEDETTO DA ROVEZZANO			
SALIMBENI, VENTURA	V	2	18-21
SALVIATI, CECCHINO <i>see</i> SALVIATI, FRANCESCO			
SALVIATI, FRANCESCO, FRANCESCO DE' ROSSI called CECCHIN SALVIATI	IV	4	20-22
SALVIATI, FRANCESCO, FRANCESCO DE' ROSSI called CECCHIN SALVIATI	V	4	19-20
SANSOVINO, JACOPO?	V	4	14
SANZIO <i>see</i> RAFFAELLO			
SARTO, ANDREA DEL <i>see</i> AGNOLO ANDREA D'			
SAVOLDI, GIOVANNI GIROLAMO	III	1	16-17
SCHONGAUER, MARTIN	III	3	1
SCHOOL FLEMISH OF THE FIRST HALF OF THE 15 th CENT.	III	3	20
SCHOOL PADUAN OF THE 15 th CENT.	III	1	4
SCHOOL VERONESE OF THE BEGINNING OF THE 15 th CENT.	III	1	2
SIENA, RICCIO DA <i>see</i> RICCIO			
SIGNORELLI, LUCA	V	2	1-3
SIMONE, FRANCESCO DI <i>see</i> FRANCESCO DI SIMONE			
SODOMA (IL), GIOVANNI ANTONIO BAZZI called	V	2	9-14
SOGLIANI, GIOVANNI ANTONIO	IV	4	11
SOJARO <i>see</i> GATTI			
SPAGNOLO (Lo) <i>see</i> CRESPI, G. M.			
STEFANO, TOMMASO DI (LUNETTI)	IV	4	10
STRAAT, GIOVANNI VAN DER called STRADANO	V	1	16
STRADANO <i>see</i> STRAAT, GIOVANNI VAN DER			
SUSTERMANS, GIUSTO	I	4	24
SWANEWELT (VAN), HERMANN	I	4	9-13
TIARINI, ALESSANDRO	IV	2	18

	Series	Portf. ^o	Plates
TINTORETTO <i>see</i> ROBUSTI			
TIZIANO VECELLIO <i>see</i> VECELLIO			
TOMMASO DI STEFANO (LUNETTI) <i>see</i> STEFANO, TOMMASO DI			
UBERTINI, FRANCESCO called il BACCHIACCA	IV	4	13
UCCELLO, PAOLO	I	3	1-3
UDINE, GIOVANNI DA <i>see</i> GIOVANNI DA UDINE			
VAGA, PIERIN DEL	V	1	2-5
VAN DER STRAAT, GIOVANNI <i>see</i> STRAAT			
VANNUCCI, PIETRO <i>see</i> il PERUGINO			
VANVITELLI, GASPERO	I	4	25
VASARI, GIORGIO	V	1	9-12
VECELLIO, TIZIANO	I	2	1-11
VENETO ANONIMO <i>see</i> ANONYMOUS			
VERONESE SCHOOL <i>see</i> SCHOOL			
VERROCCHIO DEL ANDREA	I	3	12-18
VINCI, LEONARDO DA <i>see</i> LEONARDO			
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