

Pellegrino Tibaldi (1527/28 – 1596). Active in Bologna, Rome, Milan, the Marches, and the Escorial.

TWO STANDING PROPHETS (Cod. F. 265 Inf. no. 4).

Pen, brown ink, and brown wash, 22.4 x 11.9 cm. Pasted on paper. Inscribed on the bottom, *perin del uaga* in an old calligraphy. With the stamp of the Ambrosiana on the lower right corner. On the verso, the modern numeration (*Br. 75.000*).

Tibaldi arrived in Rome at an early age, entering Perino del Vaga's workshop during the period in which Perino was attempting to reach a satisfactory compromise between his previous training as one of Raphael's most talented assistants and the more recent impact of Michelangelo's *Last Judgment*. Therefore, Tibaldi's early drawings are often characterized by an exaggerated and grotesque heightening of Michelangelesque forms, but also reveal the influence of the graceful monumentality found in Perino's late style.

Tibaldi's graphic style continued to oscillate between these two influences during the following fifteen years. The impact of these two agents ceased only when his interests turned more towards architecture. In his last phase of activity, when Tibaldi returned to painting, he was inclined towards a less problematic, almost 'academic' Michelangelism (see the *modelli* for the choir stalls in the Milan Cathedral, cat. nos. 40 and 41).

However, when Tibaldi returned to his 'native' Bologna during the 1550s, the memory of Perino (who had died in 1547) was still vivid. Indeed, preparatory studies for the works commissioned after spring, 1554, by his great Bolognese patron, Cardinal Giovanni Poggi,¹ fluctuated between a bold elaboration of Michelangelesque models and an idiosyncratic adherence to Perino's nervous *ductus*, as demonstrated respectively by Tibaldi's red chalk drawings and his pen drawings in brown ink.

The two melancholy prophets depicted in the Ambrosiana drawing are almost certainly copies after a lost Perino model, and they were probably executed in the late 1540s. This could explain why both of the figures were not subsequently utilized. Tibaldi reused the left-hand figure as a preparatory study for one of the prophets in the *Sala di Davide* (Bologna, Palazzo Poggi), painted during the late 1550s by his assistants.² The other figure seems to have been rejected.

A companion sheet of the two prophets is also in the Ambrosiana collection (Cod. F. 265 Inf. no. 3). In similar fashion, the prophet on the left is a preparatory study for one of the figures in the frescoed frieze of the *Sala di Davide*, while the right-hand figure was not used for the paintings in the palace.³

A copy after the *Two Standing Prophets*, or another copy after the lost Perino prototype, was sold as a Tibaldi original at Sotheby's in 1920.⁴

Bibliography: Unpublished.

1. Cardinal Poggi was in Spain from December, 1550, until April, 1554 (see C.-M. de Witte O.S.B., *La correspondance des premiers nonces permanents au Portugal, 1532-1553*, vol. I, *Introduction*, chapter VII, paragraph II, n. 12).

2. The *Sala di Davide* is now Room XII of the University Library (*Sala delle Riviste*). The room is currently (autumn, 1983) undergoing restoration. The prophet is painted on the north wall, to the left of the scene depicting *Samuel, Jesse and His Sons*, with *David Shepherding His Flock* in the background (I Samuel 16).

3. Pen, brown ink and brown wash, 21.9 x 12.4 cm. Heavily damaged and washed out. Pasted on paper. The left-hand prophet stands on one of the long walls, to the right of the scene depicting David's marriage to Michol (Photo, Soprintendenza, Bologna, GFS No. 68103).

4. Sotheby's London, 7-10 December 1920, no. 312: *Two Ancient Philosophers* (bistre, pen and wash, 19.8 x 15 cm). On the mount of the photograph in the Witt Library, there is a note that the drawing entered the Geiger Collection. Two other copies after the left-hand figure were kindly brought to my attention by Dr. Bernice Davidson, and are conserved in the British Museum. One is by Girolamo da Carpi (Inv. no. 1956-2-16-2v), and the other is cataloged as after Perino del Vaga (Inv. no. 1946-7-13-1274) (see P. Pouncey and J.A. Gere *Italian Drawings in the Department of Prints and Drawings in the British Museum: Raphael and His Circle* (London: Trustees of the British Museum, 1962), p. 177).



John H. ...



Giorgio Vasari (1511–1574). Active in Tuscany, Rome, Naples, Venice, Umbria, and Emilia–Romagna.

SAINT MATTHEW (Cod. F. 281 Inf. no. 2).

Pen and brown ink, brown wash, heightened with white, over indications in rough black chalk on paper prepared in light–green ochre, 34.6 x 20.9 cm. Pasted on paper. On the mount written, *Vasari – M. H.*

This drawing, which has been attributed to Vasari by Michael Hirst (initials on the mount), is the artist's only surviving preparatory study for the Chapel of the *Quartiere di Leone X* in the Palazzo Vecchio in Florence.¹ Two other studies connected with the Chapel are known. However, the sheet in Budapest which relates to the *Almighty in Glory* painted in the vault is either a sketch by one of Vasari's assistants or, more probably, a copy after a lost original drawing, whilst the study for the *Preaching of the Baptist* in the Uffizi has recently been accurately assigned to Marco Marchetti da Faenza by Alessandro Cecchi.²

The decoration of the Chapel was part of an overall plan to transform the old Republican palace into an impressive princely residence for the Grand Duke Cosimo I de' Medici. Vasari himself contributed to the Chapel's decoration by painting the major compartments of the vault and the oil panels representing Saints Cosmas and Damian on either side of the altarpiece. (The altarpiece, the Pitti *Madonna dell'Impannata* by Raphael and assistants, was replaced by a sixteenth-century copy.) The other paintings, including the *Saint Matthew* for which the Ambrosiana drawing is a preparatory study (to the right of the *Last Supper* frescoed on the left-hand wall), were executed with great verve by Vasari's extraordinary assistant Marco da Faenza.³

In his *Ricordi*, Vasari states that the Chapel was decorated in 1561, and that the walls were frescoed with episodes from the lives of the Medici's two patron saints, Cosmas and Damian.⁴ However, this source, based upon memory and jotted notes, is frequently imprecise or incorrect. The Chapel was, in fact, decorated with scenes from the life of Saint John the Baptist, the patron saint of Florence. Moreover, archival research has revealed that the master mason who built the Chapel was paid in July, 1557, and that the paintings must have been completed either by the end of December, 1558, when Santi Buglioni was paid for the terracotta pavement or, more probably, by the beginning of the preceding July, by which date Marco da Faenza was no longer active in the Palazzo Vecchio.⁵ This evidence is corroborated by a letter dated May 12, 1558, in which Vasari assured Cosimo I that the Chapel would be finished in time for the marriage of Lucrezia de' Medici (July 3, 1558).⁶ The *Saint Matthew* drawing may therefore be dated to be-tween late summer, 1557, and spring, 1558.



Opportunities for precisely dating Vasari's drawings executed in these media (pen and brown ink, brown wash, heightened with white) are relatively rare. As noted by Catherine Monbeig-Goguel, the artist used this technique throughout his career. Examples range from the splendid studies (mostly on blue paper) executed in Venice for the *salone* where Pietro Aretino's comedy *La Talanta* was performed (1542), to Vasari's late drawings for the frescoes in the dome of the Florence Cathedral.⁷ The figure of *Saint Matthew*, with his powerful gesture toward God the Father, and his gaze fixed upon the angel showing him the *incipit* of the Evangelist's Gospel (*Liber generationis Iesu Christi*), is an outstanding achievement of Vasari's mature style as a draftsman. The highlights in this remarkable study are less emphatic than was usual during the 1560s and 1570s, when Vasari's use of white lead, elegant though it remains, is sometimes almost overwhelming. The style of the *Saint Matthew* is close to that of the artist's drawings of the 1540s. The schematically delineated clouds supporting the Evangelist, and the highlights defining the Saint's limbs and robe, are reminiscent of the *Dawn* executed in 1542 for the Venetian 'theater.'⁸ However, the extensive use of parallel pen strokes, which in this case give the *Saint Matthew* figure a more solid, almost sculptural compactness, is more characteristic of the highlighted drawings of the 1550s.

Indeed, the Ambrosiana sheet relates to some of Vasari's contemporary preparatory studies for the tapestries and paintings in the Palazzo Vecchio, including *Ceres, Triptolemus and King Eleusis* (Oxford, Christ Church) and the *Capture of San Leo* (Stockholm, Nationalmuseum).⁹ On stylistic grounds, the *Saint Matthew* may also be compared with two other drawings, in this case studies for lost compositions. These are the *Dead Christ* (pen and brown wash) in the Bibliothèque Nationale, and the *Incredulity of Saint Thomas* (black chalk, pen and brown wash) preserved in the Steiner Collection and correctly dated by Anna Maria Petrioli Tofani to ca. 1557.¹⁰

Bibliography: Unpublished.

1. For a photograph of the corresponding fresco, see Adolfo Venturi, *Storia dell'arte italiana*, vol. IX, part 6 (Milan: Hoepli, 1933), p. 354, fig. 204.
2. See E. Hoffmann, 'A Szépművészeti Múzeum Néhány Olasz Rajzáról,' *Jahrbücher des Museums der Bildenden Künste*, 4 (1924–26), pp. 122–123, figs. 8–9; and E. Allegri and A. Cecchi, *Palazzo Vecchio e i Medici* (Florence, 1980), p. 165, 'Disegni' (Uffizi 4780 S recto).
3. For the attribution of these paintings to Marco da Faenza, see P. Barocchi, 'Complementi al Vasari pittore' in *Atti dell'Accademia Toscana di Scienze e Lettere, La Colombaria*, 1964, p. 278.
4. See K. Frey, *Der literarische Nachlass Giorgio Vasaris*, vol. 2, (Munich, 1930), p. 875.
5. See E. Allegri and A. Cecchi, *Palazzo Vecchio*, p. 165 'Fonti e documenti.'
6. See K. Frey, *Der literarische Nachlass*, vol. 1, 1923, pp. 502–503.
7. For the decoration of the 'theater' in Venice, see D. McTavish, 'Apparato dei Sempiterni, Venezia, per la commedia di Pietro Aretino *La Talanta*' in *Giorgio Vasari. Principi, letterati e artisti nelle carte di Giorgio Vasari*, Florence, 1981, pp. 112–116. For a late example, see C. Monbeig-Goguel, *Vasari et son temps* (Paris, 1972), p. 193, no. 279.
8. For a good reproduction of the *Dawn*, see Catherine Monbeig-Goguel, *Maestri toscani del Cinquecento* (Florence, 1979), p. 37, no. 28.
9. For the two drawings, see James Byam Shaw, *Drawings by Old Masters at Christ Church, Oxford* (Oxford, 1976), p. 76, no. 162, pl. 101 (ca. 1555–56) (the correct title of the drawing was discovered by C. Davis, 'New Frescoes by Vasari: Colore and Invenzione in Mid 16th-century Florentine Painting,' *Pantheon* 38/2 (1980), pp. 155–156, fig. 1, and p. 157, note 23); and P. Barocchi, *Vasari pittore* (Milan, 1964), p. 137, fig. 66 (ca. 1558).
10. See C. Monbeig-Goguel, *Il manierismo fiorentino*, Milan, 1971, fig. 18; and the entry by A. M. Petrioli Tofani in *Giorgio Vasari. Principi*, p. 300, no. 59, fig. 125.

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Francesco Salviati (1510–1563). Active in Florence, Rome, Venice, and France.

REARING HORSE (Cod. F. 266 Inf. no. 40).

Pen and brown wash, heightened with white (partly oxidized), over black chalk, 28 x 22.1 cm. Pasted on paper. When the recto is held against the light, it is possible to read the inscription *di salviati* in an old hand on the bottom left corner. Written on the mount, *Salviati – Pouncey*.

Exhibitions: Milan, Palazzo Reale, 1981.

In his *Life of Francesco Salviati* and in his own autobiography, Vasari recalls the long days he and the young Salviati spent together copying the important paintings, statues and buildings of ancient and contemporary Rome 'regardless of the effort, inconvenience, time of day, and sacrifice'.¹ It is tempting to relate this energetic *Rearing Horse* to those years, when Salviati was in his early twenties, since the image is obviously inspired by one of the colossal horses of the Quirinale's *Dioscuri* group frequently copied by Renaissance artists. However, the style of the drawing clearly points to a much later period, and Catherine Monbeig-Goguel is certainly correct in dating it to the years 1550–55, when Salviati's drawings assumed a more monumental and vigorous tenor.² In this magnificent example of Salviati's mature style, Monbeig-Goguel notes that 'the lavish use of wash expresses the intensity of the horse's movement, giving the work an epic tone'.³

The artist's drawings of horses from the preceding years are more ornamental.⁴ Toward the end of the 1540s however, Salviati's style becomes less decorative and his figures more compact. As in the present drawing, brown wash is employed extensively to emphasize edges and shadows, increasing the impression of solidity. This technique is also found in the contemporaneous model for the frontispiece of Antonio Labacco's *Libro appartenente a l'architettura nel quale si figurano alcune notabili antichità di Roma* published in 1552.⁵

Salviati, like many Florentine artists of the later fifteenth and sixteenth centuries (Verrocchio, Leonardo, Vasari, Naldini, Stradano and Giambologna, for example), enjoyed drawing and painting horses. Such studies are a major leitmotif in Salviati's oeuvre and play a fundamental role in his most important fresco cycles, painted during the last twenty years of his activity in Florence (Palazzo Vecchio, *Sala dell'Udienza*) and Rome (Palazzo Ricci-Sacchetti, *Sala dell'Udienza*; Palazzo Farnese, *Sala dell'Udienza*). These mural paintings include a large number of rearing horses similar to the one exhibited here. (See, for example, *The Death of Uriah* and *The Death of Absalom*, Rome, Palazzo Ricci-Sacchetti, and *Pietro Farnese Leading the Florentines in the Battle Against the Pisans*, Rome, Palazzo Farnese.)

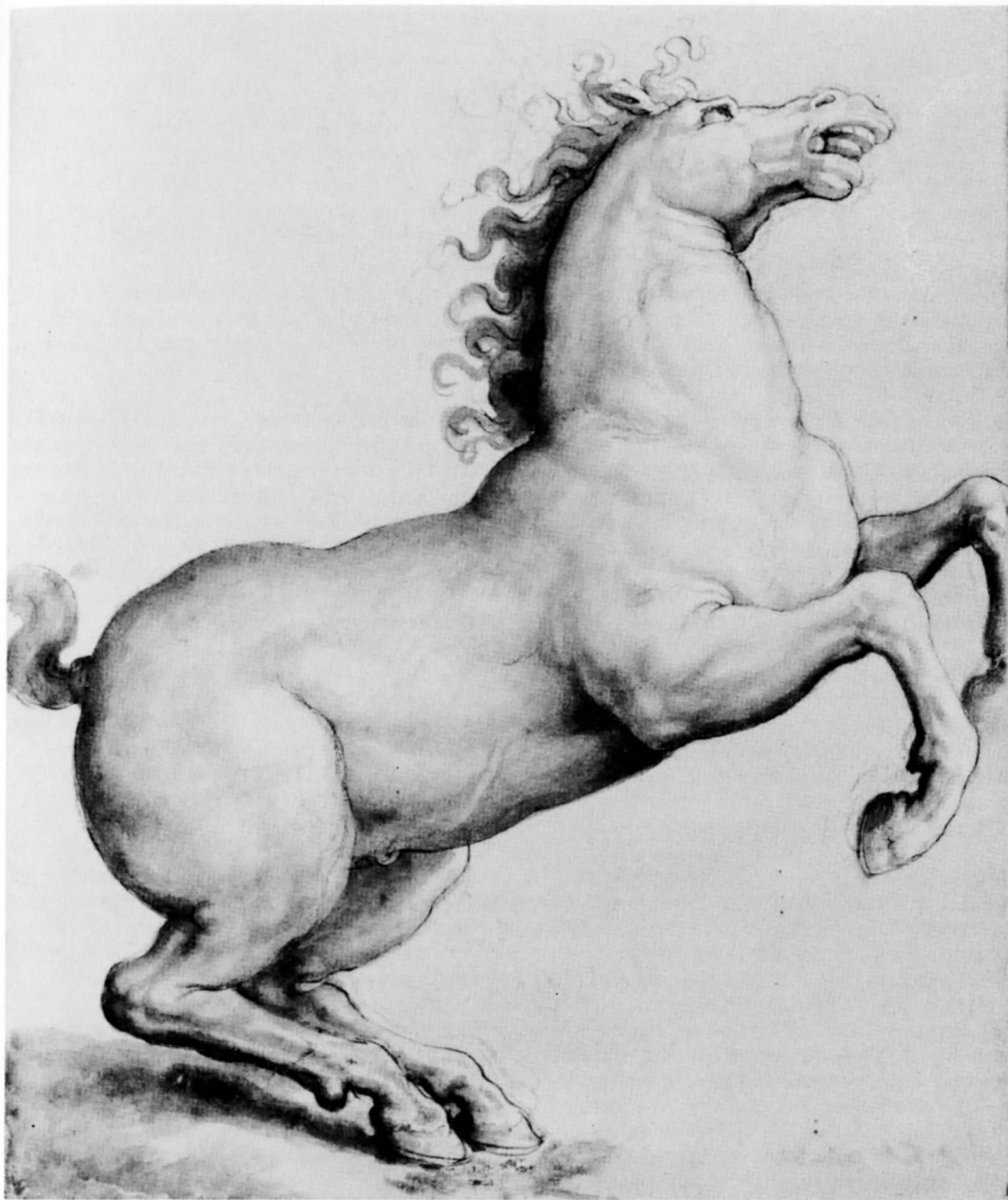
The Ambrosiana drawing does not, however, correspond exactly to any of these frescoed examples and cannot therefore be considered a preparatory study for one of them. Rather, it is an independent work of art, the product of a prolonged study of the antique prototype. Together with its pendant, also in the Ambrosiana (Cod. F. 266 Inf. no. 41), which is executed in the same technique and media on a sheet of exactly the same size,⁶ it is a 'variation' on the theme of the classical horse. In other words, the two drawings were probably not intended to be preparatory studies for a specific commission, but rather models kept in Salviati's studio as sources of inspiration relating to a theme which recurred throughout his career. The possibility that these exercises were part of a larger series should also be considered, since in the Ambrosiana there is still a third horse study (Cod. F. 246 Inf. no. 295) which is obviously related to the others, even if it must be considered a copy after a lost original by Salviati.⁷

Bibliography: Monbeig-Goguel, C. 1979, p. 36, no. 22 • Milan, Palazzo Reale 1981, p. 187, no. 37.

1. G. Vasari *Le Vite...* ed. G. Milanesi (Florence, 1878–85), vol. VII, pp. 13 and 654.

2. The drawing was attributed to Salviati by Philip Pouncey (noted on the mount), and published by Catherine Monbeig-Goguel, *Maestri toscani del Cinquecento* (Florence: Alinari, 1979), p. 36, no. 22.

3. Catherine Monbeig-Goguel, *Maestri toscani*, 1977, p. 36 no. 22.



4. Examples include two exceptionally elegant drawings, one for a device and the other for a goldsmith's object, and even a more overtly decorative example from the mid-1540s, displaying an extended use of highlights (once in the collection of the prince of Liechtenstein). For the latter, see *Handzeichnungen alter Meister. Bestände aus den Sammlungen des Fürsten von Liechtenstein*, Berne, 16 June 1960, p. 26, no. 122 (sold as *Italienische Meister des 16. Jahrhunderts*), pl. 23. The drawing for the device is in the Janos Scholz Collection, N. Y. (see Jacob Bean and Felice Stampfle, *Drawings from New York Collections. I: The Italian Renaissance* (New York: the Metropolitan Museum of Art, 1965), p. 64, no. 103). The Berlin drawing for a goldsmith's object is reproduced in Catherine Monbeig-Goguel, *Il manierismo fiorentino* (Milan: Fratelli Fabbrì, 1971), fig. 24.

5. A. E. Popham and J. Wilde, *The Italian Drawings of the Fifteenth and Sixteenth Centuries in the Collection of His Majesty the King at Windsor Castle* (London: Phaidon, 1949), p. 328, fig. 172.

6. This pendant also attributed to Salviati by Pouncey, has recently been published by Giulio Bora. See Milan, Palazzo Reale, *I Cavalli di San Marco* (Milan, 1981), p. 187, no. 38.

7. Pen and brown ink, brown wash, heightened with white, on ochre paper, 20.9 x 26.2 cm.

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Francesco Salviati

SEATED SOLDIER (Cod. F. 262 Inf. no. 39).

Pen and brown ink, brown wash, heightened with white (partly oxidized), over black chalk, 42.2 x 27.7 cm. Pasted on paper. On the verso, in a modern hand, *Pierino del Vaga*. Written on the mount, *Pouncey*.

This study of a seated soldier has been ascribed to Salviati by Pouncey (attribution on the mount). It is a drawing characteristic of the artist's mature style and may be dated 1550–55 for its analogies with Salviati's *Running Soldier* (Copenhagen, Statens Museum for Kunst, n. Ital. Mag. XIX, 33) depicted in a similar uniform.¹

The prototype for the figure's military dress was an antique sculpture, perhaps the relief of *Marcus Aurelius Pardoning the Barbarian Captives* in the Palazzo dei Conservatori on the Capitol (see the Roman officer on the extreme left). This uniform, often transformed by the artist's imagination, appears on numerous warriors painted by Salviati in his fresco cycles,² and reminds us of Vasari's perceptive description of Francesco's unique talent for varying robes, headgear, sandals, and other ornamental details: 'He had in the making of draperies a graceful and delicate manner, arranging them in such a way that the nude could always be seen in the parts where it was suitable; and, clothing his figures in new styles of dress, he was fanciful in the variety of headdresses, footgear, and every other kind of ornament.'³

Salviati often used such trappings to conceal the clumsiness of his figures. In this drawing, the figure's left arm is an example of such awkward anatomy; it appears to be an artificial limb attached to the body. Like other artists of his time, however, Salviati was not interested in representing 'correct' natural proportions. Instead, he strove to create rich and ornamental effects in order to attract attention and appeal to the eye. Salviati did this not by drawing from nature but by copying archeological remains (cf. his *Rearing Horse*, cat. no. 52), the works of earlier masters, and plaster or clay models.

The soldier illustrated here is clearly a study of this last category, which may explain its artificial character. The figure may not have satisfied the artist, since, as far as is known, it was never used for one of his paintings. A similar *modello* of a Roman warrior in the British Museum, however, explains the function of a drawing of this kind and sheds light on Salviati's working method. The *modello* is of a standing soldier who points downward with his right hand. This figure appears three times in Salviati's oeuvre: in the *Sala dell'Udienza* (Florence, Palazzo Vecchio), in the *Martyrdom of Saint Lawrence* (Rome, Cappella del Palio), and in the *Beheading of the Baptist* (Rome, Oratory of San Giovanni Decollato).⁴ These studies were probably models drawn with no specific composition in mind, but kept in the artist's workshop for immediate reference in the event of a major mural commission. This would explain the predominantly abstract nature of Salviati's fresco cycles, for they were often executed by piecing together many such ready-made models.

Bibliography: Unpublished.

1. See John Gere, *Il manierismo a Roma* (Milan: Fratelli Fabbri, 1971), pl. X.

2. See, for example, the soldier killing Uriah, Palazzo Ricci-Sacchetti (reproduced in C. Dumont, *Francesco Salviati au Palais Sacchetti de Rome et la décoration murale italienne (1520–1560)* (Geneva: Institut Suisse de Rome, 1973), fig. 188. The soldier's helmet, the shape of which Salviati repeated constantly, is almost identical to that worn by the seated figure in the Ambrosiana sheet.

3. *Ebbe nel fare de' panni una molto graziata e gentile maniera, acconciandogli in modo, che si vedeva sempre nelle parti, dove stava bene, l'ignudo; ed abbigliando sempre con nuovi modi di vestiri le sue figure, fu capriccioso e vario nell'acconciature de' capi, ne' calzari, ed in ogni altra sorte d'ornamenti.* G. Vasari, *Le Vite ...*, ed. G. Milanesi (Florence, 1878–85), vol. VII, p. 41.

4. London, British Museum, Inv. 1946–7–13–54 (T.F. Fenwick Collection), pen and brown ink, brown wash, heightened with white on paper colored brown. A separate study of the man's right hand is in black chalk, 28.4 x 21.4 cm. The sheet was published and reproduced by A. E. Popham, *The Phillips Fenwick Collection of Drawings* (privately printed, 1935), p. 100, no. 3, pl. XLVII.

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