

**CATALOGUE OF A SERIES OF
ORIGINAL DESIGNS, CARTOONS
AND DRAWINGS BY THE GREAT
MASTERS OF THE ITALIAN
SCHOOLS OF ART**

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Catalogue Of A Series Of Original Designs, Cartoons And Drawings By The Great Masters Of
The Italian Schools Of Art by John Bayley

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JOHN BAYLEY

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ORIGINAL DESIGNS, CARTOONS
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*Recd. L. P. Owen
with kindest compliments.*

CATALOGUE
OF A SERIES OF ORIGINAL
DESIGNS, CARTOONS, AND DRAWINGS,
BY THE
GREAT MASTERS
OF THE
ITALIAN SCHOOLS OF ART,
LIVING BETWEEN THE PERIODS OF
ITS RENAISSANCE, IN THE THIRTEENTH CENTURY,
AND THE COMMENCEMENT OF
ITS DECADENCE, ABOUT THE MIDDLE OF THE SIXTEENTH.
SELECTED FROM
A VERY NUMEROUS COLLECTION,
FORMED DURING MANY WINTERS' SOJOURN AND TRAVELS IN ITALY,
BY
JOHN BAYLEY, ESQ.,
FROM THE MOST NOTED CABINETS IN THAT COUNTRY.

PRINTED FOR PRIVATE DISTRIBUTION.

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MDCCLIX.

INTRODUCTORY NOTICE.

This Collection of Drawings of the early Masters had its origin, many years ago, in the acquisition of a number of very rare and beautiful Works which formerly adorned the Cabinet of the Marquis Niccolini, who, in the last century, was one of the most distinguished connoisseurs and patrons of the Fine Arts in Italy.

The interest excited by the possession of these beautiful Designs naturally led to researches for more, and thus their acquirement became a prevailing study—an absorbing pursuit—and, in the course of fifteen or sixteen years, it resulted in an accumulation of from sixteen to twenty thousand Drawings.

Many of these were obtained by tracing out descendants of those eminent Artists in the various Towns in which they had chiefly lived, or pursued their studies ; but the greater portion by far was procured from the Cabinets of eminent connoisseurs and collectors of these treasures in Italy in former times, as the Riccardi, Buonarotti, Rinuccini, Capponi, Guadagna and Piattoli, in Florence ; from those of the Dukes of Modena and d'Alva, and the Marquis Antaldi ; from the Altieri, Giustiniani, Albani, Ghigi, Borghese, Doria, and other Palaces in Rome ; and from smaller private Collections in different parts of Central Italy, Lombardy, and Venice.

The purchase, however, of the Piattoli Collection, in 1844,

consisting of between five and six thousand Drawings and Studies, formed, perhaps, the most abundant source whence this selection has been made, especially as regards the Works of the early Florentine and Tuscan Masters. Unfortunately, however, a considerable portion of that Collection had been deposited in one of the lower apartments of a house near the Arno, and when the great flood occurred in the year above mentioned, many of these were injured or destroyed by that catastrophe.

The Piatoli family had been Artists, Amateurs, and Collectors for several generations ; and, in the last century, Signori Gaetano, and, after him, his son Giuseppe Piattoli, were Directors of the Royal and Imperial Academy of the Fine Arts in Florence, and, consequently, had superior advantages in forming such a Collection.

During the last four years the principal objects pursued towards this Collection have been selection, and, from time to time, to discard from it every Drawing that did not possess a high and material interest, either from its antiquity, its rarity, or its excellence. It has thus been reduced to about the twentieth part of its former numbers ; and the surplus has partly been disposed of in masses, and partly been given to Schools of Art.

SELECTED DRAWINGS AND DESIGNS

OF THE

GREAT ITALIAN MASTERS.

VOLUME A,

BOUND IN RUSSIA LEATHER, WITH CLASPS AND METAL CORNERS,

CONTAINS

THE FOLLOWING WORKS.

GIOVANNI CIMABUE, FIORENTINO, 1240—1300.

THE DESTRUCTION OF DATHAN AND ABIRAM. About the centre of the Drawing, and in advance of their tents, the earth is swallowing them up. There are Groups of Figures on the right and left; and in front of the latter Moses kneels in the attitude of prayer, Aaron standing behind him. It is one of his subjects illustrating the Old Testament history, painted in fresco in the great Convent of S. Francesco di Assisi, a portion of which fresco still exists. Pen and Indian ink, washed with sépia. 21½ inches long, by 10½ deep.—*folio 2.*

GIOTTO, FIORENTINO, 1276—1336, OR HIS IMMEDIATE SCHOOL.

A Group of Figures, some in the attitude of devotion, probably attending a sacrifice; drawn with a fine pen and Indian ink. Below, and apparently unconnected, is a study for a Female Figure, with a simple outline sketch of a vase or urn; and on the back are six studies of Figures admirably designed with pen, and washed with bistre. 9 in. high, by 6½ in. wide.—*fol. 3.*

MASOLINO DA PANICALE, FIORENTINO, 1378—1415.

AN ENCAMPMENT OF AN ARMY. In the middle distance, and on the right, are lofty tents. In front of the latter is a band of men in mail armour with long spears; and, towards the left, a large host, with banners flying, is marching out as if to battle. Pen and Indian ink, slightly washed with sépia. 10 in. long, by 5½ in. deep.—*ibid.*

PERINUS PERUGINUS, 1390—1430.

THE NATIVITY OF CHRIST; the Shepherds and other Figures in adoration, and the Holy Father and Angels in clouds above. Designed with pen and Indian ink, washed with bistre, and relieved with white, on grey paper, signed P. Perugin. A drawing of great rarity and interest; but this master must not be confounded with Pietro Perugino, the instructor of Raffaello. $12\frac{1}{2}$ in. high, by $8\frac{7}{8}$ in. wide.—*fol. 4.*

BEATO GIOVANNI ANGELICO, DA FIESOLE, 1387—1455.

An Ecclesiastic holding a Book, with a circular inscription—BEATO GIOVANNI PRIORE—over his head. Black, relieved with white. $9\frac{3}{4}$ in. high, by 7 in. wide.—*fol. 5.*

A Female Figure, holding a garland in the right hand, and ears of corn in the left. Black and white chalks, on prepared paper. $10\frac{3}{8}$ in. by 7 in.—*ibid.*

A Female Figure, drawn with Italian pencil or black chalk, from the antique. $11\frac{1}{2}$ in. by 7 in.—*fol. 6.*

MASACCIO FIORENTINO, 1401—43.

LA DISPUTA, or Conference of the Doctors of the Church on the Sacrament. On prepared ground, beautifully drawn with bistre and relieved delicately with white. The Heads represent Pope Martin and other distinguished men. $7\frac{1}{2}$ in. long by $4\frac{3}{4}$ in. deep.—*ib.*

THE SACRIFICE OF LYSTRA. Fine pen and Indian ink, the principal figures washed with *bleu de l'Inde* and relieved with white. $10\frac{1}{2}$ in. by $8\frac{3}{4}$ in.—*fol. 7.*

Head of an Old Man, drawn with fine pen, and Indian ink, on a prepared ground. $9\frac{1}{2}$ in. by $7\frac{1}{2}$ in.—*ib.*

CHRIST'S ENTRY INTO JERUSALEM. Architecture and numerous Figures, drawn with Italian pencil on a prepared grey ground. Inscribed Mazzaccio Fiorentino. See note on the back. 13 in. by $11\frac{1}{2}$ in.—*fol. 8.*

A portion of the Last Supper, consisting of part of the figure of our Saviour, with six of His Disciples on His right hand. Pen and Indian ink. $10\frac{1}{2}$ in. by $7\frac{1}{2}$ in.—*fol. 9.*

FRA. FILIPPO LIPPI, FIORENTINO, 1400—1469.

THE MURDER OF THE INNOCENTS. This design exhibits great originality of thought and nothing of the usual mode of treating the subject. The scene is in a large hall of Herod's palace, adorned with statues. Raising himself on his couch of sickness, he is directing the murder of children, and behind are their mothers phrenzied and shrieking with agony. Bistre, relieved with white. $9\frac{3}{4}$ in. by $8\frac{3}{8}$ in.—*ib.*

BENOZZO GOZZOLI, FIORENTINO, 1400—1474.

THE ISRAELITES DEPARTING FROM EGYPT. Design for one of his subjects illustrating the Old Testament history, painted in fresco at Pisa. Pen and Indian ink, washed with sepia. 16 in. long by 10½ in. deep.—*fol.* 10.

SANDRO BOTTICELLI, 1437—1515.

A finished Study for the figure of the Virgin in Lord Northwick's picture—"The Virgin adoring the Infant Saviour." Coloured chalks. 12 in. by 8 in.—*fol.* 11.

ANDREA MANTEGNA, 1430—1506.

The Coronation of a Pope. Architecture and many Figures. Pencil, on prepared ground, slightly relieved with white. 11½ in. by 8½ in.—*ib.*

DOMENICO GHIRLANDAIO, FIORENTINO, 1451—95.

Head of an Aged Man. A fine study, in red and white chalks. 8½ in. by 7 in.—*fol.* 12.

ANDREA VERROCHIO, FIORENTINO, 1432—88.

A Group of Ten Figures, some of them bearing shields. A subject of Roman history? Fine pen and Indian ink. 10½ in. high, by 8 in. wide.—*ib.*

ANDREA SANTUCCI, DI SAN SAVINO, 1446—1510.

A Female Figure, on prepared blue ground, drawn with silver point and delicately relieved with white. 5 in. by 4 in.—*fol.* 13.

PIETRO PERUGINO, 1446—1524.

A Study for the Head of St. Peter, drawn with red chalk. 12 in. by 8½ in.—*ib.*

Study for the Head of another of the Apostles; perhaps St. Andrew. Red chalk. 11 in. by 8 in.—*fol.* 14.

An Altar-piece. St. John in the centre holding the Cross; below, on each side, a Saint with a book, and a Landscape in the back-ground. Bistre, relieved with white. 14 in. by 8½ in.—*fol.* 15.

LIONARDO DA VINCI, 1452—1519.

THE HEAD OF SANTA ANNA, designed for the Picture so called, now in the Louvre. Red and white chalks. 11 in. by 8½ in.—*fol.* 16.

THE HOLY FAMILY, with Angels adoring the Infant Saviour: on prepared ground, with studies on the back in red chalk. 10½ in. by 8½ in.—*fol.* 17.

Head of a Boy. Black chalk, on blue grey paper. 6½ in. by 5½ in.—*fol.* 18.

BERNARDINO LUINI, 1476—1530.

Two Virgins, one bearing a Sacramental cup, and the other carrying a book and a censer. Red chalk. 11 in. by 6½ in.—*fol.* 18.

MARIOTTO ALBERTINELLI, FIORENTINO, 1467—1512.

One of the Apostles with a book and pastoral staff. Italian pencil, or fine chalk. 12½ in. by 7½ in.—*fol.* 19.

LORENZO DI CREDI, FIORENTINO, 1453—1536.

THE CORONATION OF THE VIRGIN. Design for Lord Overstone's Picture, exhibited at Manchester, beautifully executed in sepia. 10 in. by 8 in.—*fol.* 20.

FRANCESCO FRANCA, BOLOGNESE, 1450—1512.

THE VIRGIN AND INFANT CHRIST. Design for Mr. Lee's Picture, No. 124, in Manchester Exhibition? Sepia. 8½ in. by 5½ in.—*ib.*

RAFFAELINO DEL GARBO, FIORENTINO, 1466—1524.

MADONNA AND HOLY INFANT, in clouds surrounded by Angels, and below are two Saints looking up to them. Pen and sepia, relieved with white. 9½ in. by 6½ in.—*fol.* 21.

VIRGIN AND SAVIOUR, attended by two Female Saints. Drawn with sepia. 5½ in. by 4 in.—*ib.*

RAFFAELLO SANZIO DI URBINO, 1483—1520.

LA DISPUTA, OR, "THE ASSEMBLY OF THE DOCTORS OF THE CHURCH TO ESTABLISH THE VERITY OF THE EUCHARIST," designed with pen and Indian ink. On the back is another thought or study for the same subject, boldly sketched with pen. This was Raffaele's first work painted in the Vatican by order of Pope Julius II., and, as Descamps observes, 'it sufficed to immortalize his name.' Drawn with Indian ink or sepia. 15½ in. by 10½ in.—*fol.* 22.

THE TRANSFIGURATION. Raffaele's *primo pensiero* for this his most celebrated Picture, drawn with wonderful power. Pen and Indian ink, washed with bistre. 17½ in. by 11½ in.—*fol.* 23.

THE SYBILS, beautifully drawn with Italian pencil. Painted in the Church of the Madonna del Popolo, at Rome. 12 in. by 9 in.—*fol.* 24.

A Study for a Female Head of extreme beauty. In red chalk, delicately relieved with white. 12¼ in. by 9¼ in.—*fol.* 25.

A Study for the Head of the Virgin in a Picture in the Escorial. In red chalks, delicately relieved. 8¼ in. by 6 in.—*fol.* 26.

Design for a portion of the Picture called "Joseph and Potiphar's wife." In red chalk. 10 in. by 8¾ in.—*ib.*