

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### BAROCCI, Federico

Urbino c.1535–30.IX.1612

One of the most important Italian religious painters of his era, known as Fiori da Urbino (Frédéric Baroche d'Urbin in older French records). Most of his paintings remain in Italy, many near his home town of Urbino. Barocci was initially taught to draw by his father, a watchmaker and gem engraver in Urbino. According to his first biographer, Bellori, he moved to Pesaro in the 1540s and was recorded in Florence before 1560. An early trip to Rome may also have taken place, but only that in 1560 is firmly documented. He returned to Urbino several years later after falling ill, perhaps as a result of poisoning. In Urbino, between 1570 and 1586, he executed his most important religious paintings, and developed a procedure that relied heavily on the use of an unprecedented number of preparatory drawings in various media. Estimates vary but a drawn œuvre of at least 1500 sheets is accepted.

The inventory of his studio included 100 highly finished heads in "pastel", 80 less finished and 90 sketches, and among 800 undescribed drawings were a further 100 pastels. All of these are thought to have been made no earlier than his Deposizione, the altarpiece for the cappella di S. Bernardino in the duomo di Perugia executed 1568–69. While even today chemical analysis has not so far been used to identify whether the materials used in these sheets are truly pastel (the peach, yellow and ochres he preferred offered only a limited range, may well include naturally coloured chalks, and are always used to enhance *tracce crayons* drawings), there is no doubt that Barocci took a major step in the development of the medium, not just in employing colours that were not hitherto available in natural chalk but also in employing the materials that were soft enough to colour areas rather than draw lines. Only Jacopo Bassano (*q.v.*), working in Venice at much the same time, offers any real parallel with these developments. Barocci may have been aware of earlier uses of coloured chalk, for example by previous Urbino artists such as Rapahel or Timoteo Viti (*q.v.*); but their work is technically quite different from his explorations of luminosity as a stepping-stone, and an inspiration, for his paintings. It is significant also that his studies using oil on paper similarly capture the same highly personal use of light.

If Barocci's sheets are not pastels in the full sense of this *Dictionary* (and are not catalogued *in extenso*), it is because they remain restricted in tonality and are still used over part only of the sheets in what remain drawings rather than paintings. However, a representative selection is included below, together with some of the numerous old auction records (some of these significantly confuse works of Barocci with those of Luti, *q.v.*, over whom the influence is clear). Interest in Barocci's pastels in eighteenth century Paris was greatly stimulated by Crozat's fine collection of heads, many of which he purchased in Venice from the German consul Giorgio Chechel di Chechelsperg. (In a letter to Rosalba of 28.X.1718, Crozat asked if she could not use

pastels "dont la couleur fût plus solide", noting however that Barocci heads, made very similarly, had lasted well, and recommending that she look at those of the collector Chechel, a friend of Zanetti.) Today Barocci's pastels are found in collections around the world, but are particularly richly represented in the Uffizi and the Berlin Kupferstichkabinett.

### Monographic exhibitions

Barocci 1975a: *Mostra di Federico Barocci*, Bologna, Museo Civico, 1975. Cat. Andrea Emiliani

Barocci 1975b: *Disegni di Federico Barocci*, Florence, Gabinetto Disegni e Stampi degli Uffizi, 1975. Cat. Giovanna Gaeta Bertelà

Barocci 1978: *The graphic art of Federico Barocci*, Cleveland Museum of Art, Yale University Art Gallery, 1978

Barocci 2006: *A touch of the divine: drawings by Federico Barocci in British collections*, Cambridge, Fitzwilliam Museum, 16.II.–29.V.2006. Cat. David Scrase [not transcribed]

Barocci 2009: *Federico Barocci. L'incanto del colore. Una lezione per due secoli*, Siena, Santa Maria della Scala, 11.X.2009 –10.I.2010. Cat. Alessandra Giannotti & Claudio Pizzorusso

Barocci 2012: *Federico Barocci: Renaissance master of color and line/Brilliance and grace*, Saint Louis Art Museum, 21.X.2012 – 20.I.2013; London, National Gallery, 27.II.–19.V.2013. Cat. Judith W. Mann & Babette Bohn

### Bibliography

Bellori 1672, pp. 165–196; Bénézit; Bowron 1980; Dempsey 2010; Andrea Emiliani, *Federico Barocci (Urbino 1535–1612)*, 2009; Grove; Halasa 1993; Stuart Lingo, *Federico Barocci: allure and devotion in late Renaissance painting*, New Haven, 2009; Loisel 2008; Maffei 2013; McGrath 1998; Meder 1919, p. 137; Monbeig Goguel 2009, p. 38; Olsen 1962; Pillsbury 1976; Sanchez 2004; Sani 1991, p. 78, pl. 4; Saur; A. Schmarsow, *Federigo Barocci's Zeichnungen*, 1909–14; Turner 2000b

### Pastels

#### Named sitters

J.127.101 Francesco Maria II DELLA ROVERE (1549–1631), pierre noire, pschl/ppr bl. (Pesaro, Museo Civico). Lit.: Sciolla 1994, 3.II, p. 124 repr. φ



J.127.103 Francesco Maria II DELLA ROVERE, bl., red, white chlk, ochre pschl, 18.8x15.4 (Paris, Fondation Custodia, inv. 5061. Sir Joshua Reynolds). Exh.: Barocci 2012, no. 19.1. Study for pnt., c.1571 (Uffizi) φ



#### Male – museums

J.127.105 Christ, study of upper body, black, red, white chalk, stump, pink pschl/bl. ppr, 25.8x20.4 (Berlin, Kupferstichkabinett, inv. KdZ 20357). Exh.: Barocci 2012, no. 8.1. Study, in reverse, for the *Sepoltura di Cristo*, pnt., 1582 (Senigallia) φ

J.127.106 Study of arms, legs, hands and feet, black, white chalk, red, pink pschl/bl. ppr, 28.7x42.1 (Berlin, Kupferstichkabinett, inv. KdZ 20365). Exh.: Barocci 2012, no. 8.4. Study for the *Sepoltura di Cristo*, pnt., 1582 (Senigallia) φσ



J.127.107 Study of hands, black, white chalk, red, pink pschl/bl. ppr, 27.4x39.4 (Berlin, Kupferstichkabinett, inv. KdZ 2453). Lit.: San Francisco 2021, p. 12 repr. φ



J.127.108 Studies of arms, legs, hands and feet, black, white chalk, red, pink pschl/bl. ppr, 47x41 irregular (Berlin, Kupferstichkabinett, inv. KdZ 20361). Exh.: Barocci 2012, no. 8.5. Study for the *Sepoltura di Cristo*, pnt., 1582 (Senigallia) φσ

J.127.109 Study of arms and hands, black, red, white chalk, pink pschl/bl. ppr, 27x41 (Berlin, Kupferstichkabinett, inv. KdZ 20274). Exh.: Barocci 2012, no. 16.4. Lit.: Burns & Saunier 2014, p. 19 repr. Study for *Enea che fugge da Troia*, pnt., 1598 (Rome, Galleria Borghese) φσ

J.127.111 Studies of arms, hands, head, legs, black, red, white chalk, red, pink pschl/bl. ppr, 27.1x20.4 (Berlin, Kupferstichkabinett, inv. KdZ 20319, 20332–33). Exh.: Barocci 2012, no. 18.4, 18.6, 18.7. Studies for *L'Istituzione*

dell' Eucarestia, pnt., c.1603 (Rome, S. Maria sopra Minerva, Cappella Aldobrandini) φσ  
 J.127.111 Head of Christ, black, red, white chlk, pink, brown psrl, 33.2x24.8 (Cambridge, Fogg Art Museum, inv. 1986.535). Exh.: Barocci 2012, no. 12.2. Lit.: Burns 2007, fig. 13. Study for *L'Ultima Cena*, pnt., c.1590 (Urbino) φσ



J.127.113 Christ child, black, red chlk, psrl, stumping/ppr bl., 40.1x26.3, c.1565–67 (Chicago, Art Institute, 1990.512.1. Leonora Hall Gurley Memorial Collection). Lit.: McCullagh 1991, repr. Study for the *Madonna di San Giovanni* φ



J.127.115 Cupid drawing his bow, black chalk, psrl, white chalk/ppr, 42.4x27.2, c.1560 (Cleveland, inv. 1969.70. Acqu. Dudley P. Allen & Delia E. Holden funds) φ



J.127.117 Head of the Virgin, psrl (Copenhagen, Statens Museum for Kunst, mag. II, no. 10. J. C. Spengler). Lit.: Pillsbury 1976, p. 63 n.r., as study for *Visitation* (Rome, Chiesa Nuova)

J.127.118 Head of a man, psrl, 30x20 (Dublin, NGI, inv. 2008. Don Westropp 1864). Exh.: London 1967, no. 14 repr. φ



J.127.12 Tête de saint François d'Assise, les yeux tournés vers le ciel, cr. clr/buff ppr, 34.5x26.8 (Edinburgh, National Gallery of Scotland. Pierre-Jean Mariette; vente p.m., Paris, Basan, 15.XI.1775 & seq., Lot 165, 39 livres; Basan). Exh.: Colnaghi, *Old master drawings from the National Gallery of Scotland*, Edinburgh, – 8.VII.1966; Barocci 2012, no. 5.2. Lit.: *Burlington magazine*, .vii.1966, fig. 64; John Gage, *Colour and culture*, 1993, fig. 100. Study for the head in *Il Perdono di Assisi*, pnt., c.1575 (Urbino, chiesa di S. Francesco) φσ



J.127.122 ~cop. Saint-Aubin, catalogue Mariette φ ~cop., François Lemoyne, q.v.

J.127.125 Head of St Joseph, black, red, white chlk, charcoal, peach, pink psrl/bl. ppr, 40.6x28.3 (Uffizi, inv. 11276F). Exh.: Barocci 2012, no. 15.4. Study for *Natività*, pnt., 1597 (Prado) φσ

J.127.126 San Vitale, testa, chlk, psrl, 30.8x22.9 (Genoa, Palazzo Rosso, inv. D.2242. Legs Marcello Durazzo 1848). Lit.: Piero Boccardo, *I grandi disegni, Palazzo Rosso*, 1999, no. 16 repr. φ



*Head of a child* (Haarlem, Teylers Museum, D.23).  
 Exh.: Amsterdam 1934, no. 1 n.r., as Barocci [v. Italian sch.]

J.127.129 Head of a bearded young man, black, red, yellow-ochre chalk, heightened with

white/grey ppr, 39x26.1 (British Museum 1897,0410.8). Lit.: Croft-Murray & Hulton 1960, pp. xxxi, xxxiii n.r., as cr. clr; Gere & Pouncey 1983, no. 55 φ



J.127.131 Head of Anchises, black, red, white chlk, peach, yellow psrl/bl. ppr, 37.8x25.9 (Royal Collection RCIN 905233. Acqu. a.1810). Exh.: Barocci 2012, no. 16.2. Study for *Enea che fugge da Troia*, pnt., 1598 (Rome, Galleria Borghese) φσ



J.127.133 Head of an old man, cr. clr/ppr, 34.6x25.4, c.1575 (Royal Collection RL 5232). Exh.: London 2006c, repr. φσ



J.127.135 Christ child, black, red, white chlk, peach psrl/bl. ppr, 16x22.1. (Royal Collection inv. 5223). Exh.: London 1938c, no. 359; Barocci 2012, no. 15.5. Study for *Natività*, pnt., 1597 (Prado) φσ



J.127.137 Head of a bearded man looking down, red, black chlk, pstl/bluish-green ppr, 34.8x24.9 (Melbourne, National Gallery of Victoria, 562-4. Legs Howard Spensley 1939) φ



J.127.146 Head of St Francis, black, red chlk, peach, yellow pstl/bl. ppr, 37.7x25.4 (Oxford, Ashmolean, inv. WA 1937.291. Jonathan Richardson, Sr, L.2184; Greville, L.549; Warwick; Sotheby's, 17.VI.1936, Lot 2 part; acqu. 1937). Exh.: Barocci 2012, no. 17.1. Lit.: Parker 1972, no. 97. Study for *S. Francesco*, pnt., c.1604 (Washington) φσ



Photo courtesy National Gallery of Victoria

J.127.14 Head of a boy, cr. clr, 19.9x17.9 (Oxford, Ashmolean, inv. WA 1953.64. ?Comte de Vigny; ?comte J. von Ross, L.2693; Dr Walter Augustus Shirley, Bishop of Sodor and Man; 11th Earl Ferrers; Hon. Andrew Shirley; acqu. 1953). Lit.: Parker 1972, no. 98 φσ

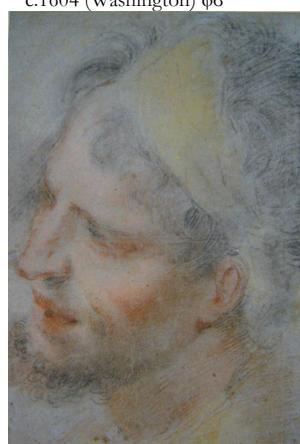


J.127.153 Tête d'enfant, cr. clr, 28.5x22.0 ov. (Oxford, Christ Church Picture Gallery. Legs Major-General John Guise 1765). Lit.: Byam Shaw 1976, no. 328, repr. p. 205 φ



J.127.155 ~two of the Christ Church pspls. Exh.: Barocci 1975a, no. 199, 200. Lit.: Pillsbury 1976, p. 62 n.r.

J.127.156 Head of Joseph of Arimathea, black, red, white chalk, stump, ochre pastel/blue-grey paper, 31.5x24.4 (Paris, Fondation Custodia, Collection Frits Lugt, inv. 5681. Victor Koch, London; P. & D. Colnaghi; acqu. Frits Lugt 1932). Exh.: Barocci 2012, no. 8.7. Study for the *Sepoltura di Cristo*, pnt., 1582 (Senigallia) φσ



J.127.148 Tête de vieillard barbu, cr. clr, 39.1x26.5 (Oxford, Christ Church Picture Gallery. Legs Major-General John Guise 1765). Lit.: Byam Shaw 1976, no. 326 n.r.

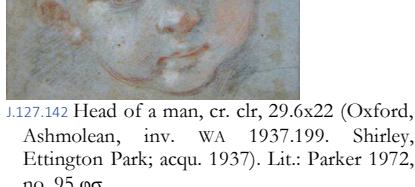
J.127.149 Tête d'homme barbu, cr. clr, 18.3x18.3 (Oxford, Christ Church Picture Gallery. Legs Major-General John Guise 1765). Lit.: Byam Shaw 1976, no. 329, repr. p. 203 φ



J.127.157 Tête d'homme baissée, pstl/ppr, 33.5x25.6 ov. (Paris, ENSBA, inv. Mas.2253. Don Jean Masson). Exh.: Paris 1935f, no. 14. Lit.: Masson 2253; Pillsbury 1976, pl. 37, as study for apostle in *L'Ultima Cena*, pnt., c.1590 (Urbino, chiesa di S. Francesco) φ



J.127.151 Tête d'enfant, red, black, white chlk, pink, ochre pstl/bl. ppr, 18.3x18.3 (Oxford, Christ Church Picture Gallery, inv. 1172. Legs Major-General John Guise 1765). Exh.: Manchester 1965, no. 255; Barocci 2012, no. 5.6. Lit.: Byam Shaw 1976, no. 325, repr. p. 204. Study for *Il Perdono di Assisi*, pnt., c.1575 (Urbino, chiesa di S. Francesco) φ



J.127.142 Head of a man, cr. clr, 29.6x22 (Oxford, Ashmolean, inv. WA 1937.199. Shirley, Ettington Park; acqu. 1937). Lit.: Parker 1972, no. 95 φσ



J.127.144 Head of a man, cr. clr, 33x21.8 (Oxford, Ashmolean, inv. WA 1948.23. Bale, L.640; Percy Moore Turner; acqu. 1948). Lit.: Parker 1972, no. 96 φσ



J.127.159 Tête de saint Jean-Baptiste, pstl, a/r Correggio, 37.8x27.8 (Paris, ENSBA, inv. EBA 33. Don his de La Salle). Exh.: *Corrèges*, Paris 1934, no. 103; Paris 1935f, no. 16 φ

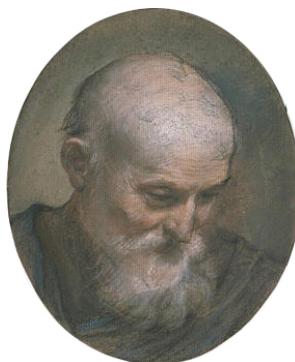


J.127.161 Tête de moine, pstl, pierre noire, 31.2x23.7 (Louvre inv. 2874. Saint-Morys) φ

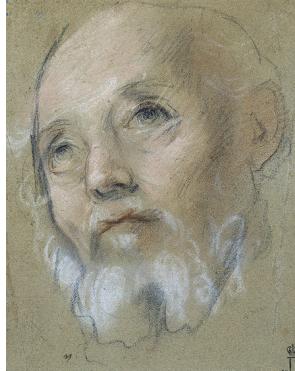


J.127.163 =?tête précieuse de religieux qui regarde en bas, m/u, 33.8x25 (Jean de Jullienne; cat. 1756, p. 76 repr.; Paris, Martin, Remy, 30.III.-22.V.1767, Lot 365, 16 livres 1). Lit.: London 2011a, p. 46 repr., as =Lot 364 religieux, vu de face, trois crayons, 32.5x21.7 [here suggested as Lot 365]

J.127.164 Tête de vieillard chauve, barbu, tournée vers la droite, regardant en bas, pstl, pierre noire, sanguine/ppr, 37x30.5 (Louvre, inv. 2885. Mariette? Louvre inv. 1815-24, no. 1, Galerie d'Apollon). Étude pour saint Joachim dans la Présentation au temple (Rome, S. Maria in Vallicella) φ



J.127.166 Head of a bearded man, chlk, pstl/ppr, 23.4x18.3 (Hermitage, inv. OP-120. Comte Cobenzl, Bruxelles, acqu. 1768). Exh.: St Petersburg 2023a, no. 2 φ



J.127.168 Head of an old bearded man, chlk, pstl/ppr, 35.7x24.7 (Hermitage, inv. OP-120. Comte Cobenzl, Bruxelles, acqu. 1768). Exh.: St Petersburg 2023a, no. 1 φ



J.127.169 Head of a man, chlk, pstl/bl. ppr, 36.7x25.3 (Stockholm, Nationalmuseum, inv. NM 402/1863. Tessin). Exh.: Paris 2016b, no. 69 repr. φ

J.127.17 Head of a cherub, black, red, white chlk, peach, yellow pstl/bl. ppr, 21x29.8 (Stockholm, Nationalmuseum, inv. NM 408/1863). Exh.: Barocci 2012, no. 6.4. Study for *L'Immacolata Concezione*, pnt., c.1575 (Urbino, Galleria nazionale delle Marche) φσ



J.127.172 ~cop., black, red chalk, pink, yellow pstl, 19.3x21.4 (Rijksmuseum, inv. RP-T-1981-30 recto). Lit.: Cbarocci 2012, fig. 57 φ

J.127.173 Head of Christ, pstl (Vienna, Albertina). Study for *Riposo durante la fuga in Egitto*, pnt., c.1570 (Vatican)

J.127.174 Head of old man, black, red, white chlk, ochre pstl/bl. ppr, 39.4x27.4 (Vienna, Albertina, inv. 555) φ



J.127.176 Head of St Zaccharias, black, red, white chlk, peach, ochre pstl/bl-green ppr, 34.8x23.5 (Vienna, Albertina, inv. 556). Exh.: Barocci 2012, no. 10.8. Study for *La Visitazione*, pnt., c.1583 (Rome, Chiesa Nuova, cappella Pozzomiglio)

J.127.177 Head of a man, chlk, pstl/ppr, 28.3x18.3 (Warsaw Muzeum Narodowe, inv. Rys.Ob.d 255). Exh.: Warsaw 2015, no. 1.8 repr., attr. φα



J.127.179 Head of Nicodemus, black, red, white chlk, red, ochre pstl, stump/gr. ppr, 38x26.3 (Washington, NGA, Woodner collection, inv. 1991.182.16). Exh.: Barocci 2012, no. 8.8; Washington 2019. Study for the *Sepoltura di Cristo*, pnt., 1582 (Senigallia) φ



Male – chronological

J.127.182 Figura d'un Cristo, pstl (Cardinale Domenico Maria Corsi, Rome, inv. 11.XII.1697)

J.127.183 Vecchio senza niente in testa, pstl (Cardinale Carlo Pio di Savoia, Rome, inv. 1.III.1689)

J.127.184 Uomo, pstl (Filippo II Colonna, Rome, inv. 15.XII.1714 – 26.II.1716)

J.127.185 Head, crayons (Jonathan Richardson; sale p.m., day 11, 3.II.1747, Lot 56, with 2 others)

J.127.186 Head, crayons (Jonathan Richardson; sale p.m., day 11, 3.II.1747, Lot 64, with 2 others)

J.127.187 Head of a young man, crayons (Jonathan Richardson; sale p.m., day 16, 9.II.1747, Lot 46, with 3 others)

J.127.188 Tête de jeune homme, pstl (Huquier; Paris, Chariot, Joullain, 9.XI.1772 & seq., Lot 39 part)

J.127.189 Un moine à genoux, les mains élevées vers le ciel, crayon noir, reh. de blanc/ppr bl., la tête et les mains sont au pastel (prince Charles de Ligne; vente p.m., Vienna, Adam Bartsch, 4.XI.1794, no. 7)

J.127.190 Tête de vieillard, vu de ¾, cr. noir, pstl/ppr bl., 10.8x8.1 (Paignon Dijonval 1810). Lit.: Bénard 1810, no. 221 part

J.127.191 Trois études de têtes d'hommes, pstl/ppr bl., 29.8x24.4 (Paignon Dijonval 1810). Lit.: Bénard 1810, no. 225

J.127.192 Belle tête de religieux, crayon, pstl (baron Denon; Paris, Masson, Pérignon, 1–19.V.1826, Lot 267, 21 livres 95 with Lot 535)

J.127.193 Tête d'homme, pstl (C. Rolland; cat. Tersan, no. 488. G. T. Villenave; Paris, Alliance des Arts, Commandeur, Bataillard, 1–8.XII.1842, Lot 66)

J.127.194 Head of a boy, cr. clr, 24.3x19.2 (London, Phillips, 11.XII.1991, Lot 291 repr., est. £20–30,000) φσ



J.127.196 Head of a man looking down, cr. clr/ppr bl., 19.4x18.5 (?G. Piancastelli (1845–1926), Rome. New York, Sotheby's, 14.I.1992, Lot 40 repr., est. \$24–28,000; Jak Katalan; London, Sotheby's, 10.VII.2002, Lot 4, est. £30–40,000). Exh.: Poughkeepsie 1995, no. 16 φσ



Photo courtesy Sotheby's

J.127.199 Tête d'homme, crayon noir, pstl, 28x23 (Paris, Drouot, Audap Solanet Godeau-Velliet,

5.XI.1993, Lot 13 n.r.). Étude pour *L'Ultima Cena*, pnt. (Urbino)

J.127.201 =?seated apostle seen from behind, pstl (Chicago PC 2012). Exh.: Northampton 2012. Study for *L'Ultima Cena*, pnt. (Urbino)

J.127.201 Tête de garçon endormi, *recto*; & Tête d'évêque, fragment, *verso*; pstl/ppr bl., 19.5x17.7 (Paris, Christie's, 21.XI.2007, Lot 15 repr., attr., est. €1500–2000) φα



J.127.203 Head of a man, cr. clr/br. ppr, 39x27.5 (European PC; Vienna, Dorotheum, 4.XI.2012, Lot 66 repr., opinions Andrea Emiliani, Nicholas Turner, est. €35–45,000, b/i) φ



J.127.205 Head of St Joseph, cr. clr, pstl/bl. ppr, 23.5x17.7 (Galerie Hans, Hamburg, 2012) φ



J.127.207 Head of S. Francesco (Chicago PC 2012). Exh.: Northampton 2012. Study for *Il Perdono di Assisi*, pnt., c.1575 (Urbino, chiesa di S. Francesco)

J.127.208 Tête d'enfant endormi, cr. clr, pstl/ppr bl., 24.2x26.8 (Sir Peter Lely. Alexander Mangin; London, 29.III.1801, Lot 1876. Archibald George Blomfield Russell; London, Sotheby, 22.V.1928, Lot 35. Nicolas Beets (1878–1963; acqu. I. Q. van Regteren Altena 1928; Paris, Christie's, 25.III.2015, Lot 23 repr., est. €100–150,000, €99,900). Étude pour *La Madonna della Gatta*, pnt. (Uffizi) φα



#### Female – museums

J.127.211 Head of a girl looking down, to left, pstl (Berlin, 295-1844, KdZ.20338) φ



J.127.213 Head of woman supporting the Virgin, black, red, white chalk, peach pstl/bl.-gr. ppr, 31.7x28.2, c.1568 (Besançon, mBA, inv. D.1516). Exh.: Barocci 2012, no. 3.7. Lit.: Monnier 1983, p. 17 repr. Study for *Deposizione*, pnt., c.1568 (Perugia) φ



J.127.215 Hurdy-gurdy player, black, red chalk, pink pstl/bl. ppr, 29.1x41.7 (Uffizi, inv. 11359). Lit.: Barocci 2012, fig. 93. Study for *Madonna del popolo*, pnt., c.1576 (Uffizi) φ



J.127.216 Head of the Madonna, black, white, red chalk, pink, peach pstl/bl. ppr, 29.9x23, c.1582 (Royal Collection RCIN 905231. Acqu. a.1810). Exh.: Barocci 2012, no. 9.6; *Drawing the Italian Renaissance*, King's Gallery 2024. Lit.: Burns & Saunier 2014, p. 18 repr. Study for *L'Annunciazione*, pnt., c.1583 (Vatican) φσ

J.127.218 Female head, cr. clr, 29x26 (Oxford, Ashmolean, inv. WA 1846.24. Lord Spencer; Lawrence; Woodburn, as by Raphael). Lit.: Robinson 1870, p. 312, no. 179, as by Barocci, ??Raphael; Parker 1972, no. 100, style of Barocci [restorations make attr. uncertain; seen 31.viii.2012] φασ



J.127.219 Study of a foot, cr. clr, 30.8x23.2 (Oxford, Ashmolean, inv. WA 1955.43). Lit.: Parker 1972, no. 95\* (addenda, p. 561) φσ



J.127.227 Head of the Virgin, psl/prr, 35.4x24.4, c.1574 (Northampton, Smith College, inv. 1960:99. C. A. Mincieux (-c.1930), Geneva; his widow; Geneva, Nicolas Rauch, 13–15.VI.1960, Lot 9, SwIr8200; Hans Maximilian Calmann (1899–1982), London; acqu. 1960). Exh.: New York 2000, no. 7 repr.; Barocci 2012, no. 7.4. Lit.: *Chronique des arts*, .VII.–.VIII.2000, p. 13 repr. fig. 18. Study for the *Madonna del Gatto*, pnt. (London, National Gallery) φσ



J.127.233 Head of a woman, black, red, white chlk, peach, ochre psl/bl. ppr, 38.1x30.1 (Vienna, Albertina, inv. 554). Exh.: Barocci 2012, no. 3.11. Study for *Deposizione*, pnt., c.1568 (Perugia) φσ



J.127.22 Tête de jeune fille, cr. clr, 34.7x26.6 (Oxford, Christ Church Picture Gallery. Legs Major-General John Guise 1765). Lit.: Byam Shaw 1976, no. 327, repr. p. 206 φ



J.127.229 Tête de jeune fille, psl/prr, 25.6x20.7 (Paris, ENSBA, inv. Mas.2254. Don Jean Masson). Exh.: Paris 1935f, no. 15 φ



J.127.235 Head of woman, cr. clr/bl. ppr, 39x27 (Washington, NGA, inv. 1989.76.1. Don Peter Josten). Exh.: Barocci 2012, no. 10.12; Washington 2019. Study for *La Visitazione*, pnt., c.1583 (Rome, Chiesa Nuova, cappella Pozzomiglio) φσ



J.127.222 Femme âgée, 31.5x21 (Paris, musée Carnavalet, inv. D. 3552. Hippolyte Destailleur (1822–1893), architecte; Paris, Delestre, Morgand, 19–23.V.1896). Lit.: Montgolfier 1982, no. 1 repr., attr. [Patrr.] Φασ



J.127.231 Head of a woman, black, red, white chlk, yellow psl/bl. ppr, 24.7x21.5, c.1568 (Turin, Biblioteca reale, inv. 15848). Lit.: Barocci 2012, fig. 50. Study for *Deposizione*, pnt., c.1568 (Perugia) φ



#### Female – chronological

J.127.238 Donna, psl (Filippo II Colonna, Rome, inv. 15.XII.1714 – 26.II.1716)

J.127.241 Due pastelli, psl (Cardinal Luigi Alessandro Omodei, Rome, inv. 2.V.1685)

J.127.242 Tre puttini, psl, ov. (Monsignor Lodovico Sergardi, Rome, inv. 8.I.1727; abate Lattanzio Sergardi)

J.127.243 Tête de la Magdalaine, psl (Jonathan Richardson). Lit.: Richardson & Richardson 1728, I, p. 663

J.127.244 Testina, psl, Florence 1737, no. 4 (Francesco Pieri 1737)

J.127.245 Collection de dessins “du Baroche, est extrêmement précieuse. M. Crozat en a apporté d'Urbino les principaux Desseins; quant aux Têtes en pastel qui sont d'une beauté singulière, & telles qu'on les devoit attendre d'un Peintre qui marchoit de fort près sur les traces du Corrège, il les trouva à Venise chez



J.127.225 Tête de femme, cr. clr, 27.2x21.3 (Louvre, inv. 2866) φ

M. Chechelberg. Cet amateur qui en connoissoit le prix, les avoit toujours conservé sous des glaces. Au reste, ces Desseins confirment ce qu'on dit les Auteurs, des précautions singulières que prenoit le Baroche pour conduire ses ouvrages au point de la perfection; car les Etudes pour un même tableau y sont multipliées de telle sorte, qu'on n'imagine pas qu'un homme ait pu avoir la constance de pousser aussi loin le travail" (Pierre Crozat; vente p.m., Paris, Mariette, 10.IV.-13.V.1741, Lots 223-251). Lit: Py 2015, pp. 154ff

J.127.246 Head of a young lady, crayons (Jonathan Richardson; sale p.m., day 17, 10.II.1747, Lot 60, with 4 others)

J.127.247 Une belle tête au pstl fort bien conservée (duc de Tallard; vente p.m., Paris, Grignard, Remy, 22.III.-13.V.1756, Lot 497, 23 livres 19 sols; Glomy pour M. Silvestre)

J.127.248 Quatre têtes au pstl, du Baroche et de son Ecole (duc de Tallard; vente p.m., Paris, Grignard, Remy, 22.III.-13.V.1756, Lot 498, 19 livres; Remy [ou] Silvestre)

J.127.249 Quadro per traverso, pstl, 115.4x145 (Cardinale Silvio Valenti Gonzaga, Rome, inv. 1760, no. 742). Lit: Pietrangeli 1971

J.127.25 Tête, pstl (Jean-François de Troy; vente p.m., Remy, 9.IV.-5.V.1764, Lot 344)

J.127.251 Tête de Vierge, vue de face, fusain, peu de pstl/ppr bl. (Jean de Jullienne; Paris, Martin, Remy, 30.III.-22.V.1767, Lot 361 "on la croit de Raphael", 8 livres). Lit.: London 2011a, p. 55, n.36, not mentioning artist [the 1767 cat. typography suggests that the pastel is by Barocci, presumed a/r Raphael]

J.127.252 Tête d'ange, pstl/ppr bl, 25.7x19.6 (Jean de Jullienne; Paris, Martin, Remy, 30.III.-22.V.1767, Lot 362, 16 livres; de Bandeville). Lit.: London 2011a, p. 51

J.127.253 Deux études de têtes de femmes, & une feuille d'étude de trois têtes d'enfants, pstl/ppr bl, 25.7x19.6 (Jean de Jullienne; Paris, Martin, Remy, 30.III.-22.V.1767, Lot 370, 18 livres 3; Pierre-François Basan) . Lit.: London 2011a, p. 51

J.127.254 La visitation de la Vierge & une belle tête d'ange, pstl (Tournier; Paris, Chariot, Joullain, 14-21.IV.1773, Lot 72)

J.127.255 Étude d'une tête de femme, pstl (Lempereur; Paris, Chariot, Joullain/Boileau, 24.V.-28.VI.1773, Lot 211, 12 livres 12 sols; Chemilli)

J.127.256 Étude d'une tête de femme, pstl (Lempereur; Paris, Chariot, Joullain/Boileau, 24.V.-28.VI.1773, Lot 212, 6 livres 1 sol)

J.127.257 Une étude de paysages, deux feuilles d'études de mains au pstl, & une feuille de différentes pensées (Lempereur; Paris, Chariot, Joullain/Boileau, 24.V.-28.VI.1773, Lot 213, 6 livres; Joullain)

J.127.258 Tête de vieillard, pstl (Lempereur; Paris, Chariot, Joullain/Boileau, 24.V.-28.VI.1773, Lot 214, 30 livres; François)

J.127.259 Étude pour la tête de la Vierge, dite à l'écuelle (Lempereur; vente p.m., Paris, André, Regnault, 27-31.XII.1796, Lot 34 part, Fr16.5; Cercane)

J.127.26 ~grav. C. Cort

J.127.261 Étude de tête de jeune fille (Lempereur; vente p.m., Paris, André, Regnault, 27-31.XII.1796, Lot 34 part, Fr16.5; Cercane)

J.127.262 Jeune femme, 39.5x27 (Franz Wilhelm Koenigs (1881-1941), Haarlem, 1934). Exh.: Amsterdam 1934, no. 2 n.r.

J.127.263 Tête de jeune femme, cr. noire & pstl/ppr bl, 40.6x27.1 (Victor Koch; New York, Anderson Galleries, 8.II.1923, Lot 22, \$60; R. Ederheimer. Paris, Christie's,

21.III.2002, Lot 263 repr., est. €60-80,000, €64,625) φσ



J.127.265 Head of a young woman looking down to the right, black, yellow, red chlk, 32x25 (John Skippe; sister Penelope and her husband James Martin, of Overbury Court, Worcestershire; desc.: Edward Holland; desc.: Mrs A. C. Rayner-Wood; desc.: Edward Holland-Martin; London, Christie's, 21.XI.1958, Lot 12 repr.; Lindsay. London, Christie's, 6-7.VII.1987, Lot 21 repr., est. £30-50,000. Horvitz, acqu. 1991; New York, Sotheby's, 23.I.2008, Lot 19 repr., est. \$200-300,000, \$193,000). Exh.: Birmingham 1934, no. 202; London 1938c, no. 356; London 1953, no. 96. Lit: Olsen 1962, p. 168; Emiliani, 1985, I, fig. 281. Study for *La Madonna del popolo* (Uffizi) φ



J.127.267 Tête de jeune femme, fusain, pstl/ppr, 25.6x21.8 (John C. Schaller, San Jose; London, Christie's, 12.XII.1978, Lot 2, attr.; Duke Roberto Ferretti; Kate Ganz, London, 1993; Jean Bonna 1993-2009). Exh.: Paris 2006e, no. 15 repr.; New York 2009, no. 19 repr. φσ



J.127.269 Young lady looking down, cr. clr,

pstl/ppr, 35.4x27.1 (New York, Sotheby's, 28.I.2015, Lot 48 repr., est. \$50-70,000, \$221,000) φ



J.127.27 Tête de jeune femme, cr. clr, pstl/ppr, 25.5x21.8, c.1585-90 (Jean Bonna 2018). Exh.: Lausanne 2018, no. 1, repr. p. 10 φ



J.127.2701 Tête de femme, cr. clr, pstl/ppr, 25x19.5, c.1562 (PC 2018). Exh.: Lausanne 2018, no. 2, repr. p. 14 φ



## Other

J.127.272 Testina, pstl, Florence 1737 (F. Pieri)

J.127.273 Compositional study, black, red, white chlk, charcoal, peach, yellow pstl/bl. ppr, 35.9x25.4 (Uffizi, inv. 11391). Exh.: Barocci 2012, no. 9.1. Lit: Burns & Saunier 2014, p. 17 repr. Study for *L'Annunciazione*, pnt., c.1583 (Vatican) φσ



- J.127.282 La Vierge assise, tenant l'Enfant-Jésus, psl/ppr b., 27.1x19.0 (Paignon Dijonval 1810). Lit.: Bénard 1810, no. 219  
 J.127.283 Quatre études de têtes d'hommes et de femmes, psl/ppr bl., 37.9x32.5 (Paignon Dijonval 1810). Lit.: Bénard 1810, no. 223 part  
 J.127.284 Huit feuilles d'études de pieds et de mains, psl/ppr bl., 37.9x27.1 (Paignon Dijonval 1810). Lit.: Bénard 1810, no. 224 part

~verso, Head of Gabriel, black chlk, charcoal, red, peach, yellow psl/ppr, 25.4x35.9 (Uffizi, inv. 11391F). Exh.: Barocci 2012, no. 9.1 verso φσ

J.127.276 Madonna and Child beside a crib in an interior, St Joseph seen reading through a doorway to the right, cr. clr. psl/ppr, 42x30 (Emilie Pellapra, comtesse de Brigode (1808–1871); desc.: London, Christie's, 6.VII.2010, Lot 38 repr., est. £500–800,000, £505,250). Exh.: Barocci 1975a, no. 303. Lit.: Barocci 1975b, s.no. 124 φσ



J.127.278 Madonna reading with the Christ child on her lap, black, red chlk, pink, blue, orange, brown psl/gr.-bl. ppr (Chicago PC 2012). Exh.: Northampton 2012 φ



J.127.28 ~verso, torso of bearded man, black chlk, pink, red, brown psl/gr.-bl. ppr (Chicago PC 2012). Exh.: Northampton 2012 φ

