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Carlo Maratti in Düsseldorf – An Inventory Catalogue

My work for the historical collection of the Kunstakademie Düsseldorf in the former Kunstmuseum im Ehrenhof began in 1996 with a survey of the holdings. The great significance of the drawings by Carlo Maratti in the academy collection soon became obvious. Comprising more than five hundred drawings, it constitutes the largest group of works in that medium by the Roman Baroque artist, ranking in size even before the collections in Madrid and Windsor Castle.

It was no coincidence that, thirty years earlier, Eckhard Schaar had embarked on his systematic scholarly appraisal of the Kunstakademie collection at the former municipal Museum Düsseldorf with an inventory catalogue of Maratti's drawings. In that context he collaborated with Ann Sutherland Harris, who introduced the drawings of Andrea Sacchi – Maratti's teacher – in the same volume.¹

Schaar's exemplary Maratti catalogue, which has been out of print for many years, was clearly a child of its time in terms of presentation. This is evident not only in its typographical design, but also in the limitation of the illustrations to a small number of black-and-white photos, as was common in those days. In terms of content, Schaar took orientation from the volumes cataloguing the royal holdings of Windsor Castle, which had come out not long before. As in those catalogues, he listed the drawings in chronological order – first those bearing a relation to paintings the artist was known to have carried out,

then drawings that could not be linked to any particular painting.

From the scholarly point of view, Eckhard Schaar's achievement was undeniably unique for its time, and many of his ascriptions have proven tenable. Granted, in 1969 – that is, shortly after the publication of the Schaar catalogue – Peter Dreyer was able to reattribute three drawings by Maratti from the Düsseldorf collection and reveal interrelationships not recognized by Schaar for a further six. What is more, Dreyer's research provided an important impulse for his own in-depth evaluation of the Italian Baroque drawings in the holdings of the Kupferstichkabinett of the Staatliche Museen zu Berlin.²

Whereas individual Düsseldorf Maratti drawings figured in the international scholarly discourse in the decades that followed, the overall holdings, complete with newly recognized interconnections, went largely unconsidered. Yet it was also a period marking a steady increase in scholarly results in the field of the Roman Baroque, particularly painting, independently of the Düsseldorf holdings. It therefore appeared desirable to review the important Düsseldorf holdings of Carlo Maratti drawings anew, taking the latest research into account, and thus bringing Eckhard Schaar's laudable inventory catalogue up to date as quickly as possible. The expectation was that the Düsseldorf Maratti holdings as a whole would thus not only take their due place in the current scholarly discussion, but also become accessible to a broader public.

Anyone familiar with the inner workings of museums, however, knows that the scholarly appraisal of a museum's holdings receives far less attention from those responsible than would be desirable for the progress of the research. That is even more true today than it was twenty-five years ago – despite the fact that, in the long run, the knowledge thus gained might well have a stimulating effect on the museum work of the present and future. Instead, museum activities concentrate increasingly on supposedly low-threshold exhibitions and events geared for as large a public as possible.

Over the past twenty years, the Kunstpallast has pursued a balanced policy providing for alternation between scientifically founded exhibitions and those designed more with an eye to pulling crowds. This has created a framework for the scholarly processing of smaller groups of drawings as well as their publication in inventory catalogues and presentation in exhibitions. Examples from the historical collection of the Kunstakademie include the drawings of Pier Francesco Mola (2002), Antonio Molinari (2005), Giovanni Lanfranco (2005), and Giovanni Baglione (2008), the Italian drawings of the fifteenth and sixteenth centuries (2017), and, most recently, those of Giovan Battista Beinaschi (2018).³

Yet already the sheer number of works in question – there were more than five hundred drawings to be re-examined and reappraised – prohibited the realization of a research project as extensive

as that of the Maratti drawing group for many long years. Matters were further complicated by the fact that, for decades, the research community waited in vain for the repeatedly promised catalogue raisonné of the Roman artist Carlo Maratti. As a result, it remained uncertain what newly discovered paintings might be found in the researcher's files.⁴

Two symposia carried out in Rome in honour of Carlo Maratti in 2013 and 2014 finally provided a decisive impulse for the re-evaluation of the Maratti holdings in Düsseldorf.⁵ Many of the participants were aware of the magnitude and chronological concentration of the Düsseldorf Maratti holdings, and the urgent wish for a renewed scholarly stocktaking of the same was voiced repeatedly in the margins of both meetings.

When Simonetta Prosperi Valenti Rodinò agreed to take on the scholarly reappraisal of the holdings, it was a stroke of luck for the Düsseldorf collection. With the aid of her vast knowledge and connoisseur's eye, she would prove capable of formulating a number of new interlinks as well as entirely new attributions to the Roman artist. For instance, from the pen-and-ink works Schaar had grouped together on the basis of an extrinsic attribute – technique – she separated out twenty-three that, echoing the draughtsmanship of the Carracci, were recognized as early drawings by the artist. Three of them are moreover being introduced here as drawings by Carlo Maratti for the first time.⁶ In the course of her survey of the holdings, another four drawings previously labelled anonymous were identified by Rodinò as works by the hand of the Roman artist and subsequently added to the catalogue

raisonné. The author moreover determined that more than eighty drawings were preliminary studies for realized works by Maratti, and in over ten cases she was able to correct the connections drawn by Schaar and point out new ones. A drawing previously attributed

to the artist's teacher Andrea Sacchi proved to be the work of Carlo Maratti (n. 397). More than fifty drawings remain that bear no relation to executed paintings, among them several academy studies and studies after works of antiquity for which presumably no

link to a finished painting will be found in the future either. In altogether twenty-four cases, Rodinò disproved the attribution to Maratti; a number of these drawings may well have been carried out by his pupil Giovanni Paolo Melchiorri.

One phenomenon – the large-scale squaring found on the backs of a number of the sheets – received closer attention with the help of the conservator Elke Nakath. To this day, we have found no explanation for this squaring, which in all cases but one (Fig. 1a, b) was ap-

plied to the blank verso. Conspicuously, the drawings in this group were all executed in connection with the ceiling painting in the Palazzo Altieri in Rome.⁷ In view of the abundance of the material in question, one might ask why scholarly evaluation is even necessary, or, to phrase it more provocatively, whether it wouldn't suffice simply to upload reproductions of the drawings onto the internet?

In my view, it would fall short of the mark to preserve drawings – and other artworks which have been entrusted to us – as pure objects. To appreciate their value (by which I do not mean their material value alone!) and pass them on to posterity as befits them, it is important to be aware of the circumstances surrounding their execution, their intrinsic meaning, and their historical significance. Reformulating and enhancing the knowledge in this manner is the responsible way of handing it down to the next generation.

There is of course nothing new about this approach. In past centuries, owners of outstanding art collections have often endeavoured to make their holdings known far and wide. Their intention in doing so was, on the one hand, to allow others to partake of the works' beauty, and undoubtedly also to increase their – the owners' – own fame. Another purpose, however, will have been to enlighten the public about the contents of the artworks, whether religious or secular.

A look at history shows that the publication of private palace decoration programmes and the description and illustration of individual works of famous collections began to flourish in the mid-seventeenth century. In 1642, for example, the Barberini put out the volume *Aedes Barberini* in which they published



Fig. 1a Large-scale squaring on sheets KA (FP) 12414v and KA (FP) 13649r, see no. 164



Fig. 1b Sheets KA (FP) 13649v and KA (FP) 12414r, see nos. 164 and 166

Saints Peter and Paul, with James, Philip and Archangel Michael below, Monterotondo, Cathedral, ca. 1644

Bellori 1672–1695 (2009), p. 578; Mezzetti 1955, p. 225, no. 78 and p. 330, fig. 1; Rudolph 1977, pp. 50–51, fig. 46.

Through the mediation of Corinzio Benincampi, Maratti's early protector, this altarpiece was commissioned around 1644 by Taddeo Barberini, Prefect of Rome. It was designed to surround an ancient devotional image of the Madonna in the Cathedral of Monterotondo, surrounded by these five saints in adoration. The few preparatory drawings of the saints in this, his first public work, are mostly preserved in Düsseldorf and were identified by Schaar. Stylistically they are close to Sacchi's drawings, especially the study for the head of St. Peter; so much so that at first sight it is hard to believe it is autograph, and not a study by his master for the head of St. Andrew in the *Barberini Apostles*.

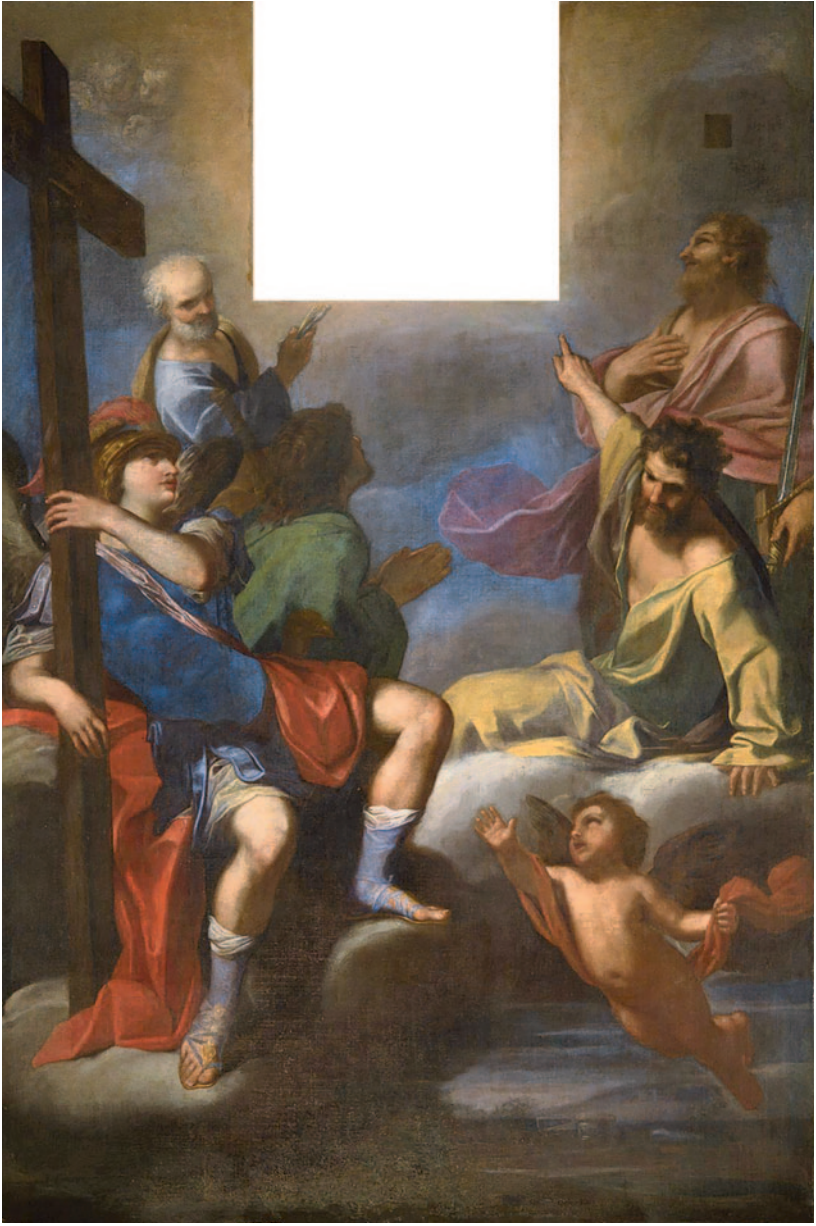
24 KA (FP) 12450

Study for the Head and Shoulders of St. Peter

Red chalk on light brown paper, 17.2 x 13.4 cm
Krahe no. and old no. not traceable
"Kunstmuseum Düsseldorf Leihg. F.P." collection mark on the verso
Inventory 1934: anonymous

Bibliography: Schaar 1964, no. 78c; Vitzthum 1964, p. 180; Schaar 1964 a, p. 195; Schaar 1967, no. 168, pl. 30; Sutherland Harris 2015, p. 17, fig. 2 (as KA (FP) 13596).

Maratti made no changes to this preparatory study for the head and bust



24–29: *Saints Peter and Paul, with James, Philip and Archangel Michael below, Monterotondo, Cathedral*

of St. Peter when rendering it in paint. The facial type is absolutely typical of Sacchi's earlier distinctive heads.¹ Even the style and soft handling of red chalk is extremely close to that of his master's drawings. Schaar, however, pointed out that the hatching corresponds precisely

with the distribution of light and shade in the painting.

Note

¹ Sutherland Harris 1977, figs. 41, 48, 50, 52, 60, 117.



24

25 KA (FP) 12453 recto and verso

Two Studies for the Head and Bust of St Peter (recto); Studies of a Female Nude and Drapery (verso)

Red chalk on light brown paper, 28.3 x 21.8 cm
Inscription in black chalk on lower right: "3 florin"
Krahe n. and old no. not traceable
Partial "Status Montium" collection mark at the centre
Inventory 1934: anonymous

Bibliography: Schaar 1964, no. 78a, fig. 21; Vitzthum 1964, p. 180; Schaar 1967, no. 169.

Recto: Here Maratti seeks to finalise St. Peter's facial features; the handling, again in red chalk, is incisive. Below, the same



25 recto

head is studied twice in reverse; mirror images of the head in the painting. Above is a life study of the saint's foreshortened torso whose extended arm would ultimately bear the Keys of Heaven, his attribute (misinterpreted by Rudolph as paintbrushes, St. Luke's attribute).¹ Verso: The draperies in the upper segment of the sheet on the verso of preparatory drawing for the Monterotondo altarpiece relate to a figure stretching forward with open arms, and at the right margin is a female nude. Despite differences in detail, both can be linked with the subject of *Susanna and the Elders*, as visualised in the previous drawing (no. 23). There are correlations be-



25

verso

tween the study of the female nude and Susanna, her body contorted as she leans forward to escape the lascivious attention of the two elders. In the present drawing there are two studies of her right arm; it is outstretched as though she is pushing them away. Moreover, the drapery study at the left of the sheet relates to the mantle of the degenerate elder lunging towards her with open arms. The existence of a compositional study and detailed drawings of two of its figures provides further evidence to support the assumption that Maratti executed this subject in a painting long since lost. It was probably executed around 1644, the date of the Monterotondo altarpiece.

Note

1 Rudolph 1977, p. 5.



26

recto

26 KA (FP) 2199 recto and verso

Study for the Head of St. Peter (recto); Studies of a Mask and of Hands holding a Staff (verso)

Black chalk heightened with white chalk on light brown paper, red chalk on the verso, 27.3 x 42.5 cm
Inscribed in pen and brown ink at the upper right of the verso: "36–37"
"Status Montium" collection mark at the upper left of the verso
Inventory 1934: Calandrucci

Bibliography: Schaar 1967, no. 172.

The recto of this sheet, which Schaar accepted as autograph, is a *cartonetto* for the upper half of St. Peter's head; the lower half has long been lost. The application of highlights in white chalk



26

verso

creates a highly luminous effect, comparable to that achieved when working in pastel. This small cartoon illustrates the extent to which the young Maratti adhered to his master's models: in fact it appears to be a copy of the head of St. Andrew, the first in the series of the *Barberini Apostles*, painted by Sacchi around 1660, and now preserved in the Gallerie Nazionali Barberini / Corsini, Rome.¹
The verso shows a mask, apparently unconnected with any known project, and two studies of a hand holding a staff which relates to the representation of Archangel Michael supporting the weight of the cross, albeit with differ-

ences. Maratti studied the same motif on the recto of KA (FP) 13350 (no. 29 below). Schaar believed – I think wrongly – that the verso of the present sheet is not autograph.

Note

1 Lo Bianco 2015, pp. 223–224, fig. 2.

27

KA (FP) 13605

Study of standing figure with Draperies

Red chalk on blue paper, 36 x 22.5 cm



27

Inscribed in pen and brown ink in the upper left: "42"; at lower left with black chalk: "3 florins"
Krahe no and old no. untraceable
"Status Montium" collection mark in lower center
Inventory 1934: anonymous

Bibliography: not in Schaar.

This beautiful sheet, an addition to Schaar's catalogue, is the study for St. Paul at the top right in the Monterotondo altarpiece, with some differences in drapery. A similar study for the same figure is in Madrid, RABASF, inv. D-1818c.

San Filippo Benizi punishing the Blasphemers, formerly Rome, Palazzo Altieri, now Rome, Gallerie Barberini / Corsini, Palazzo Barberini, 1669–1671

Mezzetti 1955, p. 339, no. 120, fig. 29; Fabian 1992, pp. 127–130.

This work was commissioned by Pope Clemente IX Rospigliosi in 1669 to mark the canonisation of San Filippo Benizi (1233–1285), the Prior General and Protector of the Servite Order, whose admission into sainthood was ratified on 12 April 1671,¹ long after his death. The year 1671 saw the completion of the painting during the reign of the Pope's successor, Clemente X Altieri, to whom it was donated, and it remained with his descendants until 1963 when it was purchased by the Italian State. The canvas depicts an event that took place close to Modena while the saint was preaching the Gospel to blasphemers. He invoked God's punishment upon them, which manifested itself in the shape of lightning cast down from the heavens.

Maratti executed numerous preparatory studies for this extremely demanding work, which, as Mezzetti noted,² attested to his renewed interest in Venetian colourism, and especially Titian. As is often the case the *modello* for the entire scene has not come down to us, but many figure studies have survived. The most forceful are preserved in Madrid, RABASE,³ along with a single study in the Biblioteca Nacional, Madrid,⁴ and two more in Düsseldorf. Together they illustrate the meticulous attention that Maratti habitually paid to the smallest detail at every stage of the preparatory process.



119–121: *San Filippo Benizi punishing the Blasphemers*, formerly Rome, Palazzo Altieri, now Rome, Gallerie Barberini / Corsini, Palazzo Barberini

Notes

- 1 Casale 2011, pp. 169–170.
- 2 Mezzetti 1955, p. 339.
- 3 Inv. D-1128, D-1159, D-1152, D-1304, D-1330: Mena Marqués 1975, nos. 86–91.
- 4 Mena Marqués 1984, nos. 78.

119 KA (FP) 12951 recto

Study for the Head and Hand of a Servite Friar

Black chalk heightened with white chalk on blue paper, 42.5 x 25.5 cm
Krahe no. and old no. not traceable
Inventory 1934: anonymous

Bibliography: Schaar 1967, no. 238, pl. 53.

Study for the head of the onlooker immediately behind San Filippo Benizi, where he is depicted bearded as opposed to clean-shaven. The raised gestulating hand studied below dramatically signals the amazement of the



119

monk kneeling behind the saint at the left of the canvas.

The two putti on the verso are not autograph, but by Calandrucci as Schaar observed.

120

KA (FP) 12919 verso

Study for the Figures of the Kneeling Youth and that of the Saint, along with Studies of the Latter's Feet

Red chalk heightened with white chalk on light brown paper, 27.5 x 42.8 cm
Krahe no. and old no. not traceable
Inventory 1934: C. Maratti

Bibliography: Dreyer 1969 b, p. 173, fig. 52.

Dreyer included this drawing, which Schaar had overlooked, in his 1969 review of the Düsseldorf catalogue.¹ He related it to the *Death of St. Francis Xavier* in the church of the Gesù, where as it is in fact a study for the young man kneeling behind the woman in the foreground of the present canvas, craning his neck as he looks up in astonishment at the lightning. At the centre of the



121

recto



120

sheet are studies of Filippo Benizi's feet. The male nude sketched at the left of the sheet represents Maratti's initial thoughts for the figure of the saint, standing with his body turned to the left and his head facing right, a pose which would be radically revised in the final version of the painting.

Note

- 1 Dreyer 1969 b, p. 173, fig. 52.

121

KA (FP) 14076 recto and verso

Drapery Studies for a Kneeling Figure (recto and verso)

Red chalk heightened with white chalk on blue paper, 27.9 x 43.3 cm
Inscribed in pen and dark brown ink at the lower right: "66"
Krahe no. and old no. not traceable
"Status Montium" collection mark at the centre
Inventory 1934: anonymous

Bibliography: Schaar 1967, no. 513 (unrelated).



121

verso

The drapery study at the left of the recto relates directly to that of a kneeling figure; those at the right are configured rather differently. By contrast the two detailed studies on the verso showing voluminous drapery gathered in a wide waistband, evidently shrouding the lower half of a kneeling figure, are surely related to that of the woman kneeling before Filippo Benizi, even if the folds in the painting do not correspond precisely with those in the drawing. Schaar,¹ who did not suggest a connection with known works, catalogued the drawing alongside sheets datable to the 1670s.

Note

1 Schaar 1967, p. 165.

The Barberini Apostles, Rome, Gallerie Barberini / Corsini, Palazzo Barberini, ca. 1667–1670

Lo Bianco 2015, pp. 221–238; Fidanza 2019.

Cardinal Antonio Barberini the Younger (1607–1671) commissioned Sacchi to execute a cycle of paintings representing the Apostles, but prior to his death the artist only managed to finish that of St. Peter. In 1666 the commission passed onto Maratti, who began to work on it immediately.¹ Around 1667 he first completed *St. Paul*, today in the Gallerie Nazionali Barberini / Corsini, Palazzo Barberini; then, around 1670, *St. James the Great* and *St. James the Less*, respectively in the City Art Gallery, Leeds, and the Museo di Roma. There followed in 1671 *St. Bartholomew*, *St. Mathew* and *St. Simon*, all three in the Palazzo Bar-

berini, as are *St. Thaddeus* and *St. John the Evangelist*, with which Maratti concluded the series as late as 1690. His model was Raphael’s famed series of the Apostles of 1517 in the Sala dei Palafrenieri, recorded in engravings by Marcantonio Raimondi and Marco Dente. Few drawings for this series survive, suggesting Maratti was confident enough to simply visualise the attitudes of the figures prior to depicting them in their various poses. Düsseldorf only has preparatory drawings for *St. Simon* and *St. Bartholomew*; KA (FP) 13906, which Schaar linked with the figure of *St. Mathew*,² was correctly related by Dreyer to the painting in Potsdam.³

Notes

- 1 Lavin Aronberg 1975, p. 24, doc. 195.
- 2 Schaar 1967, no. 320.
- 3 Dreyer 1969 b, p. 173.



122–123: *St. Simon*, Rome, Gallerie Barberini / Corsini, Palazzo Barberini



122 recto



122 verso



123

122 KA (FP) 14100 recto and verso

Study for the Figure of St. Simon and his Drapery (recto); Study after an Ancient Head (verso)

Red chalk heightened with white chalk; on the verso: black chalk heightened with white on brown paper, 39.2 x 25.8 cm
Inscription in pen and brown ink at the upper right: “75”
Krahe no. and old no. not traceable
“Status Montium” collection mark at the lower left
Inventory 1934: C. Maratti

Bibliography: Schaar 1967, no. 233 a, fig. 10; Brink 1994, p. 166, under no. 77.

This detailed study for *St. Simon* perfectly matches the painting, both in the standing figure’s pose and in the fall of his drapery. Above is a detailed study of the folds around his right arm. As in similar examples the folds of cloth predominate, while he barely hints at the figure’s knee, hands and head, as *à réserve*. The lower sketch on the verso of a half-length male with his head covered does not relate to any known work, and the classicising female head was copied from a plaster cast.

123 KA (FP) 12804

Studies for the Statues at the Feet of St. Simon

Black chalk heightened with white chalk on brown paper, 27.7 x 42.3 cm
Inscribed in pen and dark brown ink at the lower right of the recto: “31”
Krahe no. and old no. not traceable
“Status Montium” collection mark at the lower left; on the verso: “Kunstmuseum Düsseldorf Leihg. F. P.”
Inventory 1934: anonymous

Bibliography: Schaar 1967, no. 233.

On this sheet Maratti studied fragments of ancient statues: the two torsos and an arm are identical to those at the feet of St. Simon, where they symbolise the demise of paganism.

For Original engravings:

371

KA (FP) 1428

The Annunciation

Red chalk on white paper, 21 x 15.5 cm
Krahe no. 38, old no. not traceable
Inventory Krahe II, fol. 31 verso, no. 38, as Carlo Maratti: "Une autre annonciation, 9 x 7 Pouces"
Inventory 1934: Carlo Maratti

Bibliography: Budde 1930, no. 199; Dowley 1957, pp. 164, 178, fig. 3; Schaar 1967, no. 439, p. 150; Kuhn münchen 1976, p. 66, fig. 18; Prosperi Valenti Rodinò 2018, pp. 251–253, fig. 5; Martin 2019, p. 373, fig. 69.

This drawing is the preparatory study for the print executed around the middle years of the 1640s that belongs to the artist's series of early etchings.¹ The sheet, which was first identified by Dowley (1957), secures every detail of the close-knit and intimate scene, set within a room enclosed by a curtain,



371: *The Annunciation*, etching



371

with a window opening onto the background. The drawing is characterised by its clear outline in red chalk, typical of drawings to be translated into print, and by a still maturing style, close to prototypes by Guido Reni, such as the *Annunciation* in the Quirinal chapel, or

the painting of the same subject by Ludovico Carracci. Dowley, followed by Kuhn münchen, observed the similarity of this scene and that of the same subject in a drawing by Ludovico at Windsor,² proposing that the artist took inspiration from this model. However, given

that it is difficult to demonstrate that Maratti knew this sheet directly, a more generic derivation from the Carracci must be assumed, which is more broadly recognisable in his graphic works of the 1640s and 1650s. The study for an *Annunciation* at Windsor that Blunt, Cooke and Kuhn münchen believed to be preparatory for this engraving,³ is in the present author's opinion, a copy from the print (indeed it is not in reverse) showing a variant in the pose of the Virgin's hands.

Notes

- 1 Kuhn münchen 1976, A 3, p. 64; Bellini, in: *TIB* 47/1, 1987, 002.
- 2 Inv. RCIN 902137: Wittkower 1952, no. 38, p. 405.
- 3 Inv. RCIN 904181: Blunt, Cooke 1960, no. 306, fig. 14; Kuhn münchen 1976, pp. 66–67, fig. 20.

372

KA (FP) 1368

The Virgin and Child with the Infant St. John

Pen and brown ink on white paper, oval, 16.8 x 13.4 cm
Krahe no. 75, old no. not traceable
Inventory Krahe II, fol. 32 verso, no. 75, as Carlo Maratti: "Pareil Sujet [St.e Vierge, l'enfant & St. Jean, figures entieres] en oval, 7 x 5 Pouces"
Inventory 1934: Carlo Maratti

Bibliography: Dowley 1957, pp. 163–164, fig. 1; Schaar 1967, no. 440, p. 151; Kuhn münchen 1976, p. 57, fig. 2; Prosperi Valenti Rodinò 2018, pp. 250–251, fig. 4.

The study for the etching of the same subject,¹ the only sheet of the series to be dated, 1647, permitting the placement in time of all the others depicting the Virgin, and especially those of oval format.



372

The drawing, previously identified by Dowley and Schaar, is identical in size to the print and in reverse. It constitutes a rare example of the artist's drawing style at the age of twenty-two. The clear pen outline of the figures, the cross-hatching to describe areas of shadow and the linear dynamism of the composition confirm that it was intended to be engraved. The artist draws inspiration from Raphael for the features of the figures – Dowley (1957) observed that the composition revisited that of Raphael's *Madonna della Quercia* [*Madonna of the Oak*] in the Prado – and from Guido Reni, as well as from the drawings of Annibale Carracci, as confirmed by comparison with the engraving by the latter Bolognes artist's *Madonna della Rondinella* [*Madonna of the Swallow*] wherein the seated Virgin with the Child on her knees, and the landscape background framed by a window, are similar.²

Notes

- 1 Kuhn münchen 1976, A 8, pp. 57, 66, fig. 1; Bellini, in: *TIB* 47/1 1987, 009, pp. 31–32.
- 2 De Grazia Bohlin 1979: Annibale, no. 9, p. 436.

The mystic marriage of St. Catherine

373

KA (FP) 1341 verso

Young Man on his Knees (recto); Study for the Madonna and Child (verso)

Pen and brown ink on white paper, 17.4 x 13.8 cm
Inscribed in pen and brown ink on the recto at the lower right: "97"; cancelled in black chalk: "208"
Krahe no. and old no. not traceable
"Status Montium" collection mark at the bottom right
Inventory 1934: C. Maratti

Bibliography: Schaar 1967, no. 636; Prosperi Valenti Rodinò 2018, pp. 264–265, fig. 27, n. 72 (recto); p. 260, fig. 19 (verso).

Recto: This kneeling youth with his open handed gesture of astonishment, generally inspired by Raphael, shows Maratti's early interest in Nicolas Poussin. The figure appears to derive from one of the French artist's many paintings dating from his early Roman period: either the *Sacrifice of Noah* known from an engraving,¹ which Maratti would have seen around 1650 when he painted the same subject or, other possibilities include the Magus in the Dresden *Adoration* or *Moses sweetening the Bitter Waters of Marah* in Baltimore.² The verso of the sheet, which is cut on the right side, represents the seated Virgin with the Christ Child on her knees, leaning out. It is likely that this is an initial sketch for one of two early etchings: the *Mystic marriage of St. Catherine* that is in the same direction as the drawing, or for the *Madonna and*



373 recto

Child with the Infant St. John which is in the opposite direction.³ Kuhn-münch signalled how the influence of Reni was evident in the first, with Maratti adopting the perfect oval and down-turned eyes of the Madonna’s features, the elegance of the saint’s pose, the tenderness of the gestures and the work’s overall emotional profundity. In this composition, in which the strokes become broader and more luminous, Maratti also looked to the engravings of Simone Cantarini, from whom he borrows various techniques: the practice of single-bite etching, a broad use of parallel hatching, the use of stippling to mark shadow: qualities that characterise the tonal range and lighting of the latter’s most mature works.

Notes

- 1 Thuillier 1994, no. 59.
- 2 Thuillier 1994, nos. 76 and 93.
- 3 Kuhn-münch 1976, A 9, A 8, figg. 8, 2; Bellini, in: TIB, 1993, 009 e 010, pp. 32–34.



373 verso

The Visitation, circa 1661

374 KA (FP) 1406

Two Studies for the Head of an old Woman

Red chalk heightened with white chalk on reddish prepared paper, 38.8 x 26.2 cm, double framed with red ink
Inscribed with pen and brown ink at lower left: “11” and “C. Maratti”
Krahe no. 115, old no. not traceable
Inventory Krahe II, fol. 33 verso, no. 115, as Carlo Maratti: “La dessein de la tête d’une Sainte, 15 x 10 Pouces”
Inventory 1934: Carlo Maratti
Provenance: Nicola Pio (?); Pierre Crozat (?)
(no. 11); Lambert Krahe

Bibliography: Schaar 1967, no. 338 (for the painting once at Bückebug); Schulze Altcap-penberg 1990, no. 33, pp. 94–95 (1655? – for the engraving)); Brogi 2004, p. 126, in note 69 (for the engraving); Brink 2009, no. 95; Petrucci 2016, p. 13, fig. 16.

This drawing represents two studies for the head of an old woman covered by

a mantle with her gaze turned to the left. Drawn from the live model, it is a record of intense realism and a true singularity in Maratti’s graphic production; it is drawn in red chalk on ochre-pink prepared paper.
Schaar believed the sheet a preparatory study for the figure of the nurse on the left of the *Birth of the Virgin* formerly at Bückebug (1685), while already Schulze Altcap-penberg and later Brogi signalled the close similarity of the features with those of St. Elisabeth in the *Visitation* engraved by Maratti,¹ which are also clearly visible in the related *grisaille* in the Ashmolean Museum, Oxford.²

This is the most celebrated of the etchings by Maratti,³ and in the present author’s opinion, the last chronologically on the basis of its mature style and the certainty with which the artist arranges the scene. Rudolph also believed this the last of the artist’s graphic works,⁴ signalling its similarities to the *Visitation* painted for Santa Maria della Pace (1666). This engraving reveals how Maratti found inspiration in the works of Federico Barocci, because the composition reiterates to the letter, that of the well-known painting of the same subject by Barocci in the Chiesa Nuova, Rome, a painting he also looked to in 1661 for the canvas in the Cappella del Voto of Siena Cathedral.⁵
Considering the rarity of this sheet in the artist’s œuvre for the technique, Schulze Altcap-penberg believed it a preparatory study for presentation to the patron,⁶ later used for the etching and afterwards for the canvas formerly at Bückebug. This idea is quite possible, even though the scholar, in identifying close similarities between the features of the old woman in the drawing with those of St. Elisabeth in the engraving,



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arrives at the conclusion that Maratti prepared his etchings – which he believes are all early, thus dating the present sheet to 1655, with some reservations – with various studies, that then became part of his repertoire of images to be reused in subsequent works. Petrucci’s referral of the drawing to St. Anne in the *Education of the Virgin* is less convincing.⁷

Notes

- 1 Schulze Altcap-penberg 1990, no. 33; Brogi 2004, p. 126.
- 2 Whistler 2016, no. 73, pp. 224–227.
- 3 Kuhn-münch 1976, A 4, p. 64; Bellini, in: TIB 47/1, 1987, 003.
- 4 Rudolph 2000 a, p. 460.
- 5 Rudolph 2008, pp. 46–49.
- 6 Schulze Altcap-penberg 1990, p. 94.
- 7 Petrucci 2016, p. 13.

The Birth of the Virgin, circa 1661

375 KA (FP) 8997 recto

Study for the kneeling Woman

Charcoal heightened with white chalk on light brown paper, 41.1 x 26.2 cm
Inscribed with pen and brown ink on the recto at upper right: “119”, with black chalk at lower left: “3 florin”
Krahe no. and old no. not traceable
“Status Montium” collection mark at the centre left
Inventory 1934: anonymous

Bibliography: Schaar 1967, no. 200; Graf 1973, no. 86; Schulze Altcap-penberg 1990, no. 31, pp. 90–91; Brink, Matile 2007, p. 44–45, fig. 27.

376 KA (FP) 14021 recto and verso

Study of the Bust for the kneeling Woman (recto); Study for the Drapery and Foot of the Woman (verso)

Charcoal heightened with white chalk on light brown paper, 25.7 x 31.3 cm
Inscribed with pen and brown ink on the recto at upper right: “136”
Krahe no. and old no. not traceable
“Status Montium” collection mark at centre left
Inventory 1934: anonymous

Bibliography: Schaar 1967, no. 201; Schulze Altcap-penberg 1990, in no. 31, pp. 90–91; Brink, Matile 2007, p. 44–45, fig. 28.

The two sheets represent the same kneeling woman in the recto, studied from the live model, seen at an angle to reveal the ample, open neck of her dress:



375: *The Birth of the Virgin*, etching



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Copies after paintings and drawings by Carlo Maratti (only partially illustrated)

477 KA (FP) 9651

Noah’s Sacrifice

Black chalk on white paper, 40 x 35.4 cm
Krahe no. and old no. not traceable
Inventory 1934: unknown copyist

Bibliography: Schaar 1967, no. 638 (copy).

Mediocre copy after the painting at Chatsworth.¹

Note

¹ Spear 1964, p. 234, fig. 59.

Rome, Sant’Isidoro Agricola

478 KA (FP) 1170

The vision of Sant’Isidoro Agricola

Red chalk on white yellowed paper, 25.6 x 19.1 cm
Krahe no. 92, old no. 704
Inventory Krahe II, fol. 30 recto, no. 92, as Carlo Maratti: “2 Feuilles, mêmes sujets. [Image de la Sainte Vierge]. Différentes pensées, 7 x 5 Pouces”
Inventory 1934: C. Maratti

Bibliography: Schaar 1967, no. 593 (Maratti).

Schaar considered the drawing to be an autograph copy after the painting by Sacchi on the high altar of Sant’Isidoro, it is however a workshop drawing.

479 KA (FP) 7614

Head and Bust of St. Joseph

Red chalk on white paper, 33.7 x 24.3 cm
Inscribed with pen and brown ink on the recto: “76”; on the verso: “il St. Giuseppe Moribondo in uno de laterali a St. jsidoro a Roma, apresso Carlo Maratta”

Krahe no. and old no. not traceable
Inventory 1934: C. Maratti

Bibliography: Schaar 1967, no. 639 (copy).

Copy after head and bust of St. Joseph in the lost painting *Death of St. Joseph*.



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480 KA (FP) 8269

The Flagellation of Christ

Red chalk heightened with chalk on green blues paper, 20.7 x 20.2 cm
Krahe no. and old no. not traceable
Inventory 1934: C. Maratti

Bibliography: Schaar 1967, no. 645 (copy).

Contemporary copy after the lost painting with the *Flagellation* in the chapel of the Crucifixion in Sant’Isidoro.

481 KA (FP) 483

Veronica

Red chalk on white paper, 19 x 18.1 cm
Krahe no. and old no. not traceable
Inventory 1934: Andrea Sacchi

Bibliography: Schaar 1967, no. 646 (copy).

Copy after the figure of the Veronica in the lost painting with *Christ bearing the Cross* in Sant’Isidoro.

482 KA (FP) 13033

Head of a Woman

Red chalk heightened with white chalk on greyish brown paper, 17.6 x 12.5 cm
Krahe no. and old no. not traceable
Partial collection mark “Status Montium” at lower center
Inventory 1934: C. Maratti

Bibliography: Schaar 1967, no. 473 (Maratti).

Schaar considered the drawing auto-graph and dated it to around 1650, but it is the copy of the head of the Virgin in the *Adoration of the Magi* in San Marco.



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483 KA (FP) 1164

Prudence

Red chalk heightened with white chalk on brown paper, 49.7 x 28.9 cm
Krahe no. and old no. not traceable
Inventory 1934: C. Maratti

Bibliography: Schaar 1967, no. 640 (copy).

XVIII century copy after the fresco with the *Prudence* in the first chapel on the left in San Marco.

484 KA (FP) 8057

Innocence

Black chalk passed over with pen and brown ink on white paper, 28.3 x 15.9 cm
Inscribed with pen and brown ink at lower right of the recto: “79”; on the verso: “N.o 33. Suppl.”
Krahe no. 33, old no. not traceable

Inventory Krahe II, under Supplement. Desseins, fol. 124 verso, no. 33: “118 feuilles. Desseins de figures seules d’après de bon maîtres Italiens”
Collection mark “Status Montium” at upper right
Inventory 1934: anonymous

Bibliography: Schaar 1967, no. 641, fig. 28 (copy).

Copy by Pietro de’ Pietri after the fresco of the *Innocence* in the first chapel on the left in San Marco.

485 KA (FP) 6491

Innocence

Black chalk on white paper, 27.8 x 14.1 cm
Krahe no. and old no. not traceable
Inventory 1934: anonymous

Bibliography: not in Schaar.

Another copy of the *Innocence* in San Marco, not catalogued by Schaar.

Diane and Actaeon, Chatsworth, Devonshire Collection

486 KA (FP) 1447

Reposing Nymph with Dogs

Off-set from a red-chalk drawing on white paper, 31.7 x 22.3 cm
Inscribed with pen and brown ink at lower right of the recto: “C. Maratti”
Krahe no. and old no. not traceable
Inventory 1934: C. Maratti

Bibliography: Schaar 1967, no. 701 (copy).

Off-set from a drawing with the nymph in the foreground right of the painting.



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KA (FP) 1405

Bibliography: Schaar 1967, no. 702 (copy).

Nymph

Off-set from a red-chalk drawing on white paper, 24.2 x 21.1 cm

Krahe no. 216, old no. not traceable

Inventory Krahe II, fol. 36 recto, no. 216, as

Carlo Maratti: "Trois Nymphes qui s'embrassent, 12 x 8 Pouces"

Inventory 1934: C. Maratti

Off-set from a drawing with the nymphs after a version varying the composition of the painting.

Rome, Quirinal Palace

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KA (FP) 1413

Joseph recognizes his Brothers

Red chalk on white paper, 17.7 x 23.6 cm

Krahe no. 24, old no. not traceable