

Chapter 6

Chalk Drawings (1:2)

A small but significant stage in Barocci's mature production process is his repeated creation of black and white chalk drawings for the flesh portions of his larger altarpieces. While chalk drawings were a mainstay of Renaissance and Baroque draftsmanship, Barocci characteristically uses the drawing in a peculiar way. The black and white chalk drawings exist alongside his more famous pastel heads as blended drawings at half-scale that tests light and tone, but not color. Therefore, in the same way that monochrome *modelli* and color *bozzetti* coexist at different scales, so too do chalk drawings and full-size pastels, at different scales.

For larger works, over approximately three meters, Barocci resorts to a half-size scale to work at. This scale is a result of the larger size and the need to control some aspects of the light of the painting. While drawings for *modelli* rehearse different poses and those for *bozzetti* conclude the final pose, these works *never* show significant changes of pose or contour. Instead, they are almost exclusively drawn in black and white chalk, on toned paper (usually blue, but sometimes tan), providing a very quick but expressive means to treat flesh and only sometimes drapery studies. An example from the Berlin Kupferstichkabinett is given below (Fig. 71; Berlin 20280).³⁰⁰ This drawing, for the Senigallia *Madonna del Rosario* (1594, Palazzo del Arcivescovo, Senigallia), studies the left arm of one of the angels three times. Given that Barocci revisits the pose three times, the flexibility of the chalk serves him well by working at a large scale that anticipates the final work, without passing over to drawings in pastel that he reserves for full scale.

Around 1500 the red or black chalk drawing began to be popular for its flexibility in drawing from life and working out compositions.³⁰¹ It could study a figure, as was done by Raphael or Michelangelo, or be overlaid with wash and white heightening for a *modello*. For the most part, white chalk was used sparingly. In the drawings of Titian or the late works of Michelangelo, the white chalk is used equally with the black, energetically, to work out an early scheme of a composition. Barocci is almost unique in using the blended black and white chalk drawing to study body parts of exposed flesh. That is, while he continued to use it for figures studies and cartoons, he refined its use for one very specific purpose: to render flesh.

Interestingly, the use of black and white chalk "limb" drawings emerged at exactly the same time as Barocci's pastels, during the 1560s, further dispelling any ideas of their apparent redundancy in the fact that they serve different purposes. This technique probably emerged when Barocci was working on one of his first largish works for which there was also much flesh to represent. There is no evidence that for the early *Madonna of Saint John* or the *Madonna of Saint Simon* Barocci made such a half-sized cartoon.

For the *Crucifixion* (Galleria Nazionale delle Marche, Urbino), however, it appears Barocci utilized a half-sized cartoon for the first time. The work is not too large, and in later practice Barocci would not resort to such a measure for such a picture

³⁰⁰ Berlin inv. 20280, 26.5 x 41.5 cm; Emiliani (1985), 2:271, fig. 579; (2008), 2:116, fig. 50.23.

³⁰¹ See Bambach (2003).

(accomplishing its work with oil sketch-sized or pastel full-sized drawings). But here he must have been very careful to deliver the proper product. For this painting there are at least two drawings, Berlin 20264, for Christ's torso, and 20271 for Christ's left arm, which are so closely sized to half-size that they suggest the possibility that Barocci had worked up a half-sized cartoon (**Fig. 72**).³⁰² Further evidence that such a cartoon existed is suggested by the existence of a perfectly half-sized studio version of the *Crucifixion* in the Musée Lambinet, Versailles.³⁰³ The chances that such a reduced version would be created by a copyist is nil. The exactness of the ratio implies a connection to the studio. The existence of the half-sized studies in concert with this version is good evidence that Barocci made a half-sized cartoon for the painting that resulted in a workshop reduced copy for sale. Moreover, as will be recounted, there are other examples of the half-size cartoon resulting in saleable, reduced works.

For some years Barocci used black and white chalk both for these such drawings, but also for full size drawings of body parts. For example, for the *Deposition* in Perugia, Barocci studies the hands and feet of Mary with full size chalk drawings: Berlin 20462 and 20456 (**Fig. 73**).³⁰⁴ From around 1565 to 1575, then, chalk is used for body parts at different scales and pastel is used for heads. However, beginning with the *Madonna del Popolo* (1579, Uffizi) Barocci begins to become more liberal with the pastel and now begins to use it for exposed arms and legs, hands, and feet, no longer just for heads.

Grouping all these drawings together that are normally considered separately brings certain common characteristics to the foreground. These third- to half-size drawings are almost exclusively made with black and white chalk on colored paper. Never does Barocci utilize his famous pastel technique for these drawings. Also, they always refer to fixed details that are no longer subject to investigation and modification. This is why in the last chapter in reference to the Senigallia *Entombment* both the Urbino *bozzetto*, the Amsterdam cartoon for it, and the other matching drawings should not be placed in this category, even though they are approximately half-size. The drawings still explore nude figures and anatomy and the *bozzetto* is just that, a *bozzetto*.

In the case of a work smaller than approximately three meters, the figural content becomes so small that half-sized drawings are consequently small as well. Therefore, the artist can just as well turn to a full-sized pastel drawing or, if he is still 'building' the figure as in a few cases discussed below, then he can resort back to the oil *bozzetto* (or reduced cartoon) scale. All of the chalk drawings to be discussed in this chapter are half-sized, with one exception, the very large Genoa *Crucifixion*. Here the opposite logic is in effect. The altarpiece is so large that half-sized drawings do not fit on the standard sheet of paper. One need only glance at all the images collected below to see what Barocci can fit on a single sheet at this scale. For the Genoa *Crucifixion*, Barocci has to reduce even

³⁰² Berlin inv. 20264, 26.7 x 41.0 cm; Emiliani (1985), 1:42, fig. 66; (2008), 2:170,173, fig. 19.21; Berlin inv. 20271, 19.4 x 32.1 cm; Emiliani, (1985), 1:43, fig. 68; (2008), 2:171,173, fig. 19.24.

³⁰³ *Crucifixion*, 163 x 119, Musée Lambinet, Versailles; *Peintures du Musée Lambinet*, 15, no. 10.

³⁰⁴ Berlin inv. 20462, 39.3 x 24 cm; Emiliani (1985), 1:74, fig. 124; (2008), 1:212, fig. 22.38. Berlin inv. 20456; 27.4 x 39.8 cm; Emiliani (1985), 1:68, fig. 107; (2008), 1:207, fig. 22.25.

further, to one third, in order to fit the limbs, he usually draws at half scale in chalk onto a single page.

Studying the drawings illustrated in this chapter, almost all of them from Berlin, aid in thinking about the question of historical survival. There are several cases noted below where a drawing coincides with *every* major field of human flesh in the painting. It would be foolhardy to claim that the survival of Barocci's drawings for any one painting has occurred with few losses. But at least in some of the cases regarding the chalk drawings, we might make this statement.

Reducing the early Perugia *Deposition* by half, where we see that there are several drawings that match it closely (Berlin 20449, 20459, 20464 & 20466), gives an even more secure result than the Urbino *Crucifixion*.³⁰⁵ Therefore, there likely was a mini-cartoon scaled to half the size of the painting (**Fig. 74**). All of the female figures are clothed and only Christ has much exposed flesh in the composition. Therefore, it is not surprising that two studies are devoted to his body, while the remaining two are devoted to the only two other body parts with exposed flesh, the soldier on a ladder and one of the Marys rushing forward to comfort a collapsing Virgin. Given that there are drawings scaled at 1:8, 1:5 and 1:4, there is a possibility Barocci had produced three separate versions of the final composition.³⁰⁶

The same goes for Barocci's other large-scale altarpiece commissions. After the *Deposition*, Barocci concentrated on a couple of smaller pictures, the *Rest on the Return from Egypt* (Vatican, Pinacoteca) and *Madonna del Gatto* (1575, National Gallery, London), both of which did not require extensive scaled drawings. His next large altarpiece, the *Perdono* (1576, San Francesco, Urbino), unsurprisingly used black and white chalk drawings at half scale. Berlin 20221 (**Fig. 75**) is a study of Christ's lower leg.³⁰⁷ The single image is explained by the general lack of flesh in the painting, but the technique precisely echoes that of the preceding examples from the *Deposition*. The Vatican *Stigmatization* is exactly to half this scale,³⁰⁸ further indicating that perhaps more drawings or a half-sized cartoon existed.

The yield for the *Madonna del Popolo* is particularly rich. Berlin 20421, 20440, 20189, 20441, 20397, 20521, Uffizi 11591, Besancon 1001, and British Museum Pp,3.201 are all drawn at half-scale.³⁰⁹ They are sketches of limbs, but there is some indication of drapery

³⁰⁵ Berlin inv. 20449, 26.8 x 40.6 cm; Emiliani (1985), 1:68, fig. 108; (2008), 1:207, fig. 22.26.

Berlin inv. 20459, 41.7 x 28.2 cm; Emiliani (1985), 1:75, fig. 131; (2008), 1:216, fig. 22.47.

Berlin inv. 20464, 37.1 x 26.8 cm; Emiliani (1985), 1:74, fig. 74; (2008), 1:216, fig. 22.44.

Berlin inv. 20466, 42.5 x 26.8 cm; Emiliani (1985), 1:75, fig. 129; (2008), 1:216, fig. 22.46; Bohn (2018), 90, fig. 6.1.

³⁰⁶ A painting attributed to Antonio Viviani that I have not seen in person, a *Deposition* in the Museo Civico of Visso (Macerata), 244 x 165cm, appears to be half the size of the Perugia painting; <http://www.comune.visso.mc.it/servizioalcittadino/index.php/croci>; accessed May 24, 2018.

³⁰⁷ Berlin inv. 20221, 32 x 43.2 cm; Emiliani (1985), 1:108, fig. 186; (2008), 1:275, fig. 34.9.

³⁰⁸ Federico Barocci and Workshop, *Stigmatization of Saint Francis*, 118 x 165 cm, Pinacoteca, Vatican; Mancinelli (1982), 158-159. Of approximately the same scale is also the *Stigmatization of Saint Francis*, 146 x 115 cm, Museo Civico, Fossombrone; Emiliani (2008), 1:293, fig. 36.

³⁰⁹ Berlin inv. 20440, 25.6 x 16.0; Emiliani (1985), 1:134, fig. 231; (2008); 1:341, fig. 38.75.

Berlin inv. 20189, 31.3 x 21.0 cm; Emiliani (1985), 1:134, fig. 231; (2008), 1:315, fig. 38.4.

Berlin inv. 20441, 20.8 x 27.1 cm; Emiliani (1985), 1:132, fig. 224; (2008); 1:341, fig. 38.78.

(Fig. 76). When juxtaposed against a half-sized projection of the painting, that is, the drawings match the composition perfectly. The arm of the Hurdy Gurdy player and beggar conform to my expectation of how Barocci utilized his half-sized chalk drawings. More interesting is the way the artist builds the figure of Christ from a nude to a clothed figure, in the same manner that he would do with an ink *modello* or oil *bozzetto*. In addition, the drapery for Mary's bosom is unusual. But when considered as a useful scale at which to compose and the exhaustive detail to which Barocci went with this altarpiece, these studies make more sense.

A situation similar to that of the *Perdono*, with many clothed figures, occurs with the *Calling of Saint Andrew* (Brussels). If heads are generally given over to pastels, apart from Peter's arms, Andrew's calf, and Christ's hands, there is little flesh depicted in the final painting. All three receive treatment in two drawings in Berlin (20132, 20135; Fig. 77).³¹⁰ The first simply makes two attempts at capturing the appearance of Christ's hand while the other couples a study of Andrew's calf with the outreached arms of Peter in the background.

Another similar preparatory situation exists for the *Martyrdom of Saint Vitalis*. There are six drawings, all in Berlin, which study parts of exposed flesh in the final painting: 20241, 20237, 20233, 20242, 20245, 20239, 20240 and 20243 (Fig. 78).³¹¹ Looking at the juxtapositions, one can see that most parts of exposed flesh are given a study. The nearly nude Vitalis, as expected from the example of the Perugia *Deposition* with its prominent Christ figure, is given three studies. In addition, the putto's arms, the digger's arms, and the executioner's legs are examined with chalk.

For the two versions of the *Christ Appearing to the Virgin* (1580s) there are three chalk drawings in Berlin: 15229, 20389, 20164 at half scale (Fig. 79).³¹² Interestingly, Barocci studied the torso for Christ in both versions: the lost Bywell Hall version with Christ recoiling, and the Munich version with Christ reaching forward. The other

Berlin inv. 20397, 41.0 x 26.5 cm; Emiliani (1985), 1:143, fig. 266; (2008), 1:326, fig. 38.39; Note the oddly large head of Berlin 20397. Although the head is oversized, it is an attachment to the body fragment that is a perfect fit.

Berlin inv. 20421, 27.1 x 42.0 cm; Emiliani (1985), 1:136, fig. 240; Emiliani (2008), 1:318, fig. 38.15

Berlin inv. 20521, 15.9 x 23.4 cm; Olsen 1962, 166; Emiliani 1985, I, 149, fig. 293; Emiliani (2008), 1:347, fig. 38.86 (not illustrated).

British Museum inv. Pp,3.201 (recto), 51.6 x 39.1 cm; Emiliani (1985), 1: 138, fig. 248; (2008), 1:315, fig. 38.2.

Besancon 1001, 24.0 x 15.0 cm; Emiliani (1985), 1:149, fig. 295; (2008), 1:344, fig. 38.81 (not illustrated).

Uffizi 11591, 26.8 x 19.3 cm; Emiliani (1985), 1:81, fig. 136; (2008), 1:348, fig. 38.94.

³¹⁰ Berlin inv. 20132, 41.5 x 27.3 cm; Emiliani (1985), 1: 196, fig. 411; (2008), 2:17, fig. 41.19.

Berlin inv. 20135, 28.5 x 14.9 cm; Emiliani (1985), 1:193, fig. 403; (2008), 2:12, fig. 41.9.

³¹¹ Berlin inv. 20241, 42.5 x 27.8 cm; Emiliani (1985), 1:171, fig. 340; (2008), 1:390, fig. 40.31.

Berlin inv. 20237, 26.2 x 40.4 cm; Emiliani (1985), 1:172, fig. 347, (2008), 1:395, fig. 40.41.

Berlin inv. 20233, 42.2 x 27.6 cm; Emiliani (1985), 1:175, fig. 357; (2008), 1:392, fig. 40.33.

Berlin inv. 20242, 43.5 x 28.4 cm; Emiliani (1985), 1:183, fig. 380; (2008), 1:385, fig. 40.16 (not illustrated).

Berlin inv. 20245, 29.0 x 42.2 cm; Emiliani (1985), 1:178, fig. 368, (2008), 2:382, fig. 40.4.

Berlin inv. 20239, 42.5 x 28.5 cm; not in Emiliani (1985); (2008), II:384, fig. 40.8.

Berlin inv. 20240, 29.0 x 42.0 cm; Emiliani (1985), 1:178, fig. 369, (2008), 2:382, fig. 40.4.

Berlin inv. 20243, 26.4 x 42.0 cm; Emiliani (1985), 1:183, fig. 383. (2008), 1:394, 40.36;

³¹² Berlin inv. 15229, 40.0 x 27.2 cm; Emiliani (1985), 2:243, fig. 498, (2008), 2:80, fig. 47/C.4.

Berlin inv. 20389, 27.5 x 42.5 cm; Emiliani (1985), 2:244, fig. 505, (2008), 2: 78, 47/A.12;

Berlin inv. 20164, 18.5 x 26.5 cm; Emiliani (1985), 2:249, fig. 522, (2008), 2:85, fig. 47/C.19.

drawing is for the Magdalene's exposed forearm. It is of course very interesting to compare such drawings to a painting well known in the Uffizi collection, which was mentioned in the last chapter. The drawings match quite closely very much like the *Crucifixion* and *Perdono* for which there are also reduced workshop copies.

As the last example of half-sized chalk drawings, we can look to the Chiesa Nuova *Visitation*. We already noted drawings scaled to the modello and a hypothetical *bozzetto*. There are four drawings at 1:2 scale, including U11622r&v (studies of Joseph's hand and sack, respectively) and Berlin, 20515, 20533, the arm and hands of Elizabeth and Mary (**Fig. 80**).³¹³ Like the *Perdono* or *Calling of Saint Andrew*, there is not a lot of exposed flesh in this painting. Therefore, the drawings only refer to hands. Nevertheless, the chalk is used slightly unusually to sketch out a sack, and Mary's arm is sketched, although appearing covered. Further evidence that a cartoon was worked out at this scale is the fact that a work in the Galleria Nazionale delle Marche, Urbino, is exactly half the size of the original.³¹⁴ What is important, again, is that this need not be by Barocci directly (indeed, it is not) but is certainly based on preparatory materials by the master.

As noted, a very interesting case exists for the Genoa *Crucifixion*. Although there is at least one drawing scaled to half-size (Uffizi, 1162), the majority in black and white chalk are to one-third (Berlin inv. 20273, inv. 20268, inv. 20259, inv. 20260, inv. 20261, inv. 20285, and inv. 20283, Princeton inv. 48-598, inv. 48-599, Berlin inv. 15228 and Uffiz inv. 11350) (**Fig. 81**).³¹⁵ Since one-third sized reduced cartoons are inferred to have existed (*Entombment*, *Stigmatization*), these drawings might be for a lost oil sketch or reduced cartoon. However, these drawings have all the hallmarks of a half-sized drawing. They are in chalk and there is no wrangling with the figure; Barocci is simply exploring light on what are more or less fixed forms. As hinted above, the explanation for the changed scale lies in the great size of the painting, 500 cm, the largest of Barocci's career. Drawing the forms at exactly half scale would have overtaken his paper, so he scaled down a bit. In the case of a smaller figure (e.g., *putto*) Barocci opted to scale up to one half because he could fill the sheet.

The liveliness of these primarily half-sized drawings easily promotes the assumption that they were drawn from life. For example, Bohn specifically discusses one

³¹³ Uffizi inv. 11622r, 40.0 x 28.3 cm; Emiliani (2008), 2:53, fig. 45.28; Mann and Bohn (2012), 207, fig. 10.9; Versteegen (2015), 76.

Uffizi inv. 11622v, Emiliani (2008), 2:53, fig. 45.27;

Berlin inv. 20515, 24.3 x 19.5 cm; Emiliani (1985), II, fig. 654; (2008), 2:42, fig. 45.5 (not illustrated);

Berlin inv. 20533, 27.4 x 40.9 cm; Emiliani (1985), 2:426, fig. 451; (2008), 2:46, fig. 45.12 (not illustrated).

³¹⁴ *Visitation*, 147 x 111 cm, Galleria Nazionale delle Marche, Urbino; Dal Poggetto (2003), 224.

³¹⁵ Berlin inv. 20259, 42.5 x 28.7 cm; Emiliani (1985), 2:307, fig. 648; (2008), 2:175, fig. 59.3;

Berlin inv. 20273, 26.8 x 34.8 cm; Emiliani (1985), 2:307, fig. 647; (2008), 2:175, fig. 59.2;

Berlin inv. 20261, 26.5 x 28.8 cm; Emiliani (1985), 2:312, fig. 661; (2008), 2:180, fig. 59.17;

Berlin inv. 20283, 19.9 x 25.4 cm; not in Emiliani (1985); (2008), 2:216, fig. 22.49 (not illustrated).

Berlin inv. 20285, 33.5 x 26.0 cm; Emiliani (1985), 2:307, fig. 650; (2008), 2:175, fig. 59.4;

Berlin inv. 20268, 38.4 x 28.3 cm; Emiliani (1985), 2:307, fig. 649; (2008), 2:175, fig. 59.5;

Berlin inv. 20260, 27.8 x 42.3 cm; Emiliani (1985), 2:309, fig. 655; (2008), 2:176, fig. 59.8;

Princeton inv. 48-598, 42.3 x 26.4 cm; Emiliani (1985), 2:312, fig. 662; (2008), 2:177, fig. 59.11,

Princeton inv. 48-599, 41.7 x 27.4; Emiliani (1985), 2:313, fig. 668; (2008), 2:178, fig. 59.12 (not illustrated);

Berlin inv. 15228, 28.2 x 41.0 cm; Emiliani (1985) 2:312, fig. 660; (2008), 2:177, fig. 50.10.

Uffizi inv. 11350 F, 34.8 x 27.5 cm; Emiliani (1985), 2:313, fig. 666; (2008), 2:180, fig. 59.18.

of the drawings we have illustrated – Berlin 20466 (**Fig. 74**) – as “a beautiful study of the torso from life.”³¹⁶ She notes its careful study of the fall of light, observable only before a model. I agree that the drawing is primarily concerned with light, but I add that this is only possible because Barocci was not distracted by concerns over the contour due to his reliance on a half-sized cartoon. Having a scaled and fixed point of departure allowed him possibly to refer to a model in the production of such drawings. But the scale rules out that such a drawing was *purely* a drawing from life.³¹⁷ As will be discussed later the underestimation of what Barocci can accomplish from memory also affects the discussion of the pastel heads.

From what has been said, the half-sized chalk drawing has a very specific function for Barocci’s evolved, mature process. It is drawn to study flesh parts of his larger altarpieces, at (most often) one half the size of the final picture. Although Barocci certainly uses chalk for other kinds of drawings, those that “build” the figure at an earlier stage of creation can be easily distinguished from these later drawings that never introduce major changes to the overall composition. Instead, Barocci is happy with the general poses he has already developed and seeks a surrogate to consider issues of lighting, shading, and massing before he passes on to the painting stage. Before that, however, Barocci works on his celebrated pastel (and oil) heads.

³¹⁶ Bohn (2018), 95; see further, on life drawing, Chapter 2.

³¹⁷ As already pointed out in Marciari and Verstegen (2008), 318.



Fig. 71
Federico Barocci, Berlin inv. 20280, Kupferstichkabinett, Berlin

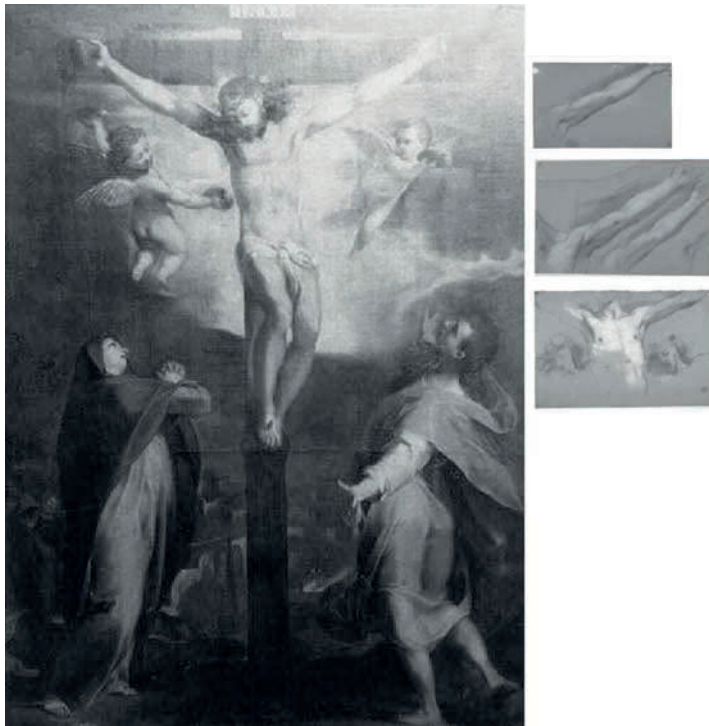


Fig. 72

Reduced version of Urbino *Crucifixion* (Versailles), half the size of the original, with (from top to bottom) Berlin inv. 20271, inv. 20263 and inv. 20264



Fig. 73

Federico Barocci, Berlin inv. 20462 (left) and inv. 20456 (right) for Perugia *Deposition*



Fig. 74
Perugia *Deposition* reduced by one half (1:2) with (clockwise from bottom left) Berlin inv.
20449, inv. 20464, inv. 20466, and inv. 20459



Fig. 75
Urbino *Perdono* reduced by one half (1:2) with Berlin inv. 20221 (top) and Vatican
Stigmatization (right)



Fig. 76

Uffizi *Madonna del Popolo* reduced by one half (1:2) and, clockwise (from bottom left), Berlin inv. 20521, 20440 (middle, left), inv. 20189 (top, left), inv. 20441 (top, right), British Museum inv. Pp3-201 (middle, right), and inv. 2039 (bottom, right)



Fig. 77

Brussels *Calling of St. Andrew* reduced by half (1:2) and (from left to right), Berlin inv. 20135 and inv. 20132



Fig. 78

Brera *Martyrdom of St. Vitalis* reduced by half (1:2) and, clockwise (from top left), Berlin inv. 20241, inv. 20237, inv. 20233, inv. 20242, inv. 20240, inv. 20243, inv. 20239, and inv. 20245

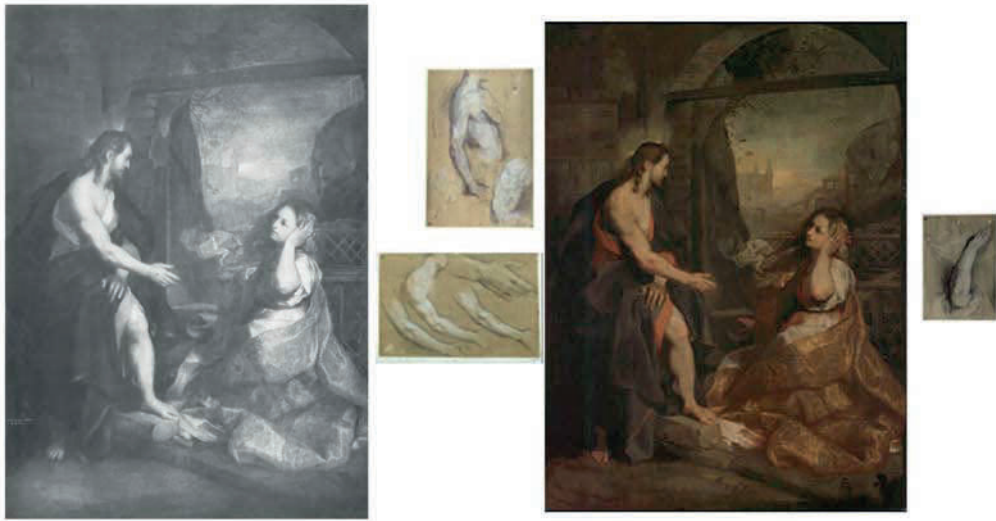


Fig. 79

Munich *Christ Appearing to Mary Magdalene* reduced one half (1:2) with (from top left) Berlin inv. 20389, inv. 15229, Uffizi version of *Noli me tangere*, and Berlin inv. 20164



Fig. 80

Chiesa Nuova *Visitation* reproduced at half-scale (left) and Urbino reduced copy at full scale (right) with, from top to bottom, Berlin inv. 20515, inv. 20533, Uffizi inv. 11622, and inv. 20164



Fig. 81

Genoa *Crucifixion* reduced by one third (1:3) with (from top to bottom, left to right):
 Berlin inv. 20273, Berlin inv. 20268,
 Berlin inv. 20259, Berlin inv. 20260,
 Uffizi inv. 11350, Berlin inv. 20261, Berlin inv. 15228,
 Princeton inv. 48-598, Princeton inv. 48-599, Berlin inv. 20285, and Berlin inv. 20283