

Federico Barocci has firmly entered the canon of late Renaissance and early Baroque art history. Yet even after monographs and exhibitions, his working procedure still resists complete understanding. The following book is a *structural* examination of the working practice of Federico Barocci, shedding light on each of the kinds of drawings he produced in the execution of a typical painting. The usual monograph engages with canonical works or else sifts the evidence to separate autograph works from those by the workshop. I do neither. Instead, I seek out the logic of his practices, which may seem idealized but is nonetheless quite real. In addition, I consider problems of attribution but do not disregard works associated with Barocci's studio because they may give hints to lost works or reveal traces of his working procedure. In the end, this book provides a tool kit for understanding the function and constitution of Barocci's remarkable graphic production.



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