Exhibition Checklist

1. **Fra Bartolommeo** (Italian, 1472–1517)
   *The Virgin and Child with SS. John the Baptist and Dominic and Angels*
   Pen and brown ink over metalpoint, heightened with white, on pink prepared paper

2. **Fra Bartolommeo** (Italian, 1472–1517)
   *A Fortified Hill Town*
   Pen and brown ink

3. **Domenico Campagnola** (Italian, 1500–1564)
   *Landscape with a Fortified Town and Rising Sun*
   Pen and brown ink

4. **Baccio Bandinelli** (Italian, 1488 or 1493–1560)
   *The Pietà*
   Pen and brown ink

5. **Baccio Bandinelli** (Italian, 1488 or 1493–1560)
   *The Descent from the Cross*
   Pen and brown ink over black chalk

6. **Correggio** (Italian, ca. 1489–1534)
   *Two Apostles with Putti on Clouds*
   Red chalk

7. **Biagio Pupini** (Italian, documented 1511–1551)
   *Resurrection of Christ, mid to late 1520s*
   Pen and brown ink with brown and gray wash over traces of black chalk, heightened with white, on tan paper

8. **Parmigianino** (Italian, 1503–1540)
   *Nude Man Standing Beside a Pedestal*
   Pen and brown ink with brown wash over traces of black chalk

9. **Perino del Vaga** (Italian, 1501–1547)
   *An Altarpiece with the Assumption of the Virgin*
   Pen and brown ink

10. **Agnolo Bronzino** (Italian, 1503–1572)
    *The Dead Christ*
    Black chalk
11. **SODOMA** (Italian, 1477–1549)
   *Head of a Man*
   Black chalk

12. **LORENZO LOTTO** (Italian, ca. 1480–1556)
   *The Body of Christ Being Carried to the Sepulcher*
   Pen and brown ink and gray wash over black chalk, heightened with white, with later addition of green-brown wash, on blue paper

13. **BATTISTA FRANCO** (Italian, ca. 1510–1561)
   *An Allegory of Time*
   Pen and brown ink incised with stylus

14. **GIORGIOVASARI** (Italian, 1511–1574)
   *The Dispute of St. Catherine with the Emperor Maxentius*
   Pen and brown ink with light brown wash over black chalk

15. **GIORGIOVASARI** (Italian, 1511–1574)
   *The Virgin and Child with SS. Catherine, Onofrio, Jerome, and Ivo*
   Pen and brown ink with brown wash over black chalk

16. **GIOVANNI BATTISTA NALDINI** (Italian, 1537–1591)
   *Episodes from the Life of Joseph*
   Pen and brown ink with brown wash over black chalk

17. **NICCOL DELL’ABATE** (Italian, ca. 1512-1571)
   *Noli me tangere (Christ and the Magdalene)*
   Pen and brown ink, with brown wash, over black chalk, heightened with white

18. **TIENNE DELAUNE** (French, 1518/1519–1583)
   *The Triumph of Galatea*
   Pen and black ink with gray-brown wash on vellum

19. **JACOPO BERTOIA** (Italian, 1544–1574)
   *The Palazzo Salviati and Other Houses on the Banks of the Tiber*
   Pen and brown ink with brown wash, over black chalk

20. **FEDERICO BAROCCI** (Italian, ca. 1535–1612)
   *Madonna Reading with the Christ Child Seated on Her Lap; Verso: Torso of a Bearded Man (Study for a “Flagellation of Christ”?)*
   Black and red chalk with pink, light blue, yellow, orange, and brown-red pastel on gray-blue paper

21. **FEDERICO BAROCCI** (Italian, ca. 1535–1612)
   *Head of Saint Francis*
   Red, black, and white chalk and touches of pink and brown pastel and stumping on gray-blue paper

22. **FEDERICO BAROCCI** (Italian, ca. 1535–1612)
   *Seated Apostle Seen from the Back*
   Black and red chalk and colored chalks on gray-brown paper
23. **Santi di Tito** (Italian, 1536–1603)
   *The Adoration of the Shepherds*
   Pen and brown ink and brown wash, heightened with white, on blue paper

24. **Francesco Vanni** (Italian, 1563–1610)
   *Three Figures*
   Red chalk

25. **Agostino Carracci** (Italian, 1557–1602)
   *Trees*
   Pen and brown ink

26. **Bartolomeo Cesi** (Italian, 1556–1629)
   *A Striding Youth Carrying a Bundle of Sticks*
   Red and white chalk on blue paper

27. **Francesco Curia** (Italian, 1560/1565–1610)
   *Studies of Figures and Putti*
   Pen and brown ink with mauve wash

28. **Jan Brueghel the Elder** (Flemish, 1568–1625)
   *Windmill*
   Pen and brown ink with touches of brown wash

29. **Sinibaldo Scorza** (Italian, 1589-1631)
   *Orpheus and the Animals*
   Pen and brown ink with brown wash

30. **Guercino** (Italian, 1591–1666)
    *Beggar Holding a Rosary and a Cap*
    Oiled black chalk, heightened with white, on brown paper

31. **Guercino** (Italian, 1591–1666)
    *The Triumph of Galatea*
    Pen and brown ink with brown wash, squared in black chalk

32. **Gian Lorenzo Bernini** (Italian, 1598–1680)
    *Portrait of an Elderly Man (Alessandro Tassoni?)*
    Black, red, and white chalk

33. **Giovanni Benedetto Castiglione** (Italian, 1609–1666)
    *Tobit Burying the Dead*
    Brush and thinned oils, with pen and brown ink

34. **Salvator Rosa** (Italian, 1615–1673)
    *Seated Man Gesturing Toward a Tree*
    Pen and brown ink and brown wash, with red chalk, over traces of black chalk

35. **Salvator Rosa** (Italian, 1615–1673)
    *The Crucifixion of Polycrates*
    Pen and brown ink over graphite
36. GIANNI FRANCESCO GRIMALDI (Italian, 1605/1606–1680)
   *Landscape with a Fortified Villa on a Hilltop*
   Pen and brown ink with brown wash

37. FERDINAND BOL (Dutch, 1616–1680)
   *Christ and the Woman of Samaria*
   Pen and brown ink with brown and gray-brown washes, with corrections in white gouache

38. JACOB JORDAENS (Flemish, 1593–1678)
   *Mary Anointing Christ’s Feet*
   Pen and brown ink, with brown wash and touches of orange-red chalk, over graphite on three joined sheets

39. PIER FRANCESCO MOLA (Italian, 1612–1666)
   *Two Studies of St. Cecilia Playing the Organ*
   Pen and brown ink with brown and red washes over black chalk, with touches of red chalk

40. PIETRO DA CORTONA (Roman, 1597–1669)
   *The Trinity*
   Black chalk with pen and brown ink, heightened with white, on brown paper

41. MATTIA PRETI (Italian, 1613–1699)
   *The Blessed Sir Adrian Fortescue*
   Verso: Juan d’Eguaras
   Red chalk

42. CLAUDE LORRAIN (French, 1600–1682)
   *Landscape at Sunset with Mercury and Battus*
   Pen and brown ink with brown wash over graphite

43. PHILIPS KONINCK (Dutch, 1619–1688)
   *Old Testament Scene: Anointing of a Queen*
   Pen and brown ink, with brown wash and touches of white

44. FRANCIS PLACE (British, 1647–1728)
   *Ruins of Old St. Paul’s Cathedral*
   Pen and brown ink with gray wash and graphite, on two joined sheets

45. G. B. GAULLI, CALLED IL BACCIO (Italian, 1639–1709)
   *Venus Presenting Arms to Aeneas*
   Pen and dark brown ink with brown wash over black chalk, heightened with white, on brown paper

46. G. B. GAULLI, CALLED IL BACCIO (Italian, 1639–1709)
   *Lot and his Daughters Fleeing Sodom*
   Pen and brown ink with brown wash over black chalk, heightened with white

47. CARLO MARATTA (Italian, 1625–1713)
   *Penitent Saint Mary Magdalene Attended by Angels*
   Red chalk

48. ANTOINE WATTEAU (French, 1684–1721)
   *A Man Playing the Guitar*
   Red, black, and white chalk on gray-brown paper
49. **Nicolas Lancret** (French, 1690–1743)
   *A Huntsman Seated on the Ground*
   Black and white chalk on gray-brown paper

50. **Giovanni Battista Pittoni** (Italian, 1687–1767)
    *St. Frances of Paola*
    Red chalk with graphite

51. **Giovanni Battista Piazzetta** (Italian, 1682–1754)
    *God the Father and the Holy Spirit*
    Black and white chalk on gray paper

52. **Giambattista Tiepolo** (Italian, 1696–1770)
    *The Annunciation*
    Pen and brown ink with brown wash over black chalk

53. **Giambattista Tiepolo** (Italian, 1696–1770)
    *A Reclining Male Reaching Forward and Upward*
    Red and white chalk on blue paper

54. **Francesco Fontebasso** (Italian, 1707–1769)
    *Rest on the Flight into Egypt*
    Pen and black ink with red and brown wash over black chalk, heightened with white gouache

55. **Ubaldo Gandolfi** (Italian, 1728–1781)
    *Jesue and the Canaanite Woman*
    Pen and brown ink with brown wash over black chalk

56. **François Boucher** (French, 1703–1770)
    *The Adoration of the Magi*
    Grisaille gouache over black chalk

57. **Charles-Joseph Natoire** (French, 1700–1777)
    *A Stone Staircase in the Park at Arcueil*
    Pen and brown ink with brown wash and blue watercolor over black chalk, heightened with white gouache

58. **Hubert Robert** (French, 1733–1808)
    *Temple of Athena at Paestum*
    Red chalk

59. **Jean-Honoré Fragonard** (French, 1732–1806)
    *The Little Park*
    Pen and brown ink with brown and gray wash and some white gouache at lower left, over red chalk counterproof

60. **Jean-Honoré Fragonard** (French, 1732–1806)
    *Two Cypresses of the Villa Negroni*
    Black chalk and white gouache on light brown paper

61. **François-André Vincent** (French, 1746–1816)
    *The Gardens of the Villa Negroni, 1773*
    Black chalk heightened with white
62. **Jacques-Philippe de Saint Quentin** (French, 1738-after 1780)
   *View of a Garden of a Roman Villa*, ca. 1770
   Black chalk and brush and gray wash heightened with white on blue-gray paper

63. **Gabriel de Saint Aubin** (French, 1724–1780)
   *Jean-Jacques Rousseau at the Café de la Régence*
   Pen and black ink with gray, brown, and pink wash

64. **Jean-Honoré Fragonard** (French, 1732–1806)
   *The Bread Box*
   Brush and brown wash over graphite

65. **François-André Vincent** (French, 1746–1816)
   *The Drawing Lesson*
   Brush and brown wash over graphite

66. **Jean-Baptiste Greuze** (French, 1725–1805)
   *Two Nude Girls*
   Two shades of red chalk

67. **Gaetano Gandolfi** (Italian, 1734–1802)
   *Marta Gandolfi*
   Black, red, and white chalk with stumping on brown paper

68. **Giovanni Domenico Tiepolo** (Italian, 1727–1804)
   *The Madonna and Child Appearing to Saint Philip Neri*
   Pen and brown ink with brown wash over black chalk

69. **Francesco Guardi** (Italian, 1712–1793)
   *A Lagoon Capriccio with a Fortified Tower*
   Pen and brown ink with brown wash over black chalk

70. **Thomas Gainsborough** (British, 1727–1788)
   *Wooded Landscape with a Stream*
   Black and white chalk on gray-blue paper

71. **Paul Sandby** (British, 1730–1809)
   *Two Members of the Sandby Family*
   Pen and black ink with gray wash, watercolor, and gouache, on blue paper

72. **Jacob Cats** (Dutch, 1741–1799)
   *The Wide Chapel Lane in Amsterdam*
   Pen and brown ink with brown wash over traces of graphite

73. **Caspar David Friedrich** (German, 1774–1840)
   *A Moonlit Landscape with Lovers and a Church*
   Pen and dark brown ink with brown, gray, and blue washed, heightened with white and touched with yellow and pink chalks, over graphite

74. **Michel-Martin Droëlling** (French, 1786–1851)
   *Presumed Portrait of Gaspard Bonnet*
   Black chalk and stumping, heightened with white, on light brown paper
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Date</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>75</td>
<td>LOUIS LAFITTE (French, 1770–1828)</td>
<td></td>
<td>Portrait of a Young Woman Seated at a Table</td>
<td>Black chalk heightened with white on blue paper</td>
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<tr>
<td>76</td>
<td>JEAN-AUGUSTE-DOMINIQUE INGRES (French, 1780–1868)</td>
<td></td>
<td>Madeleine Ingres with the Artist</td>
<td>Graphite</td>
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<tr>
<td>77</td>
<td>JOHN MARTIN (British, 1789–1854)</td>
<td></td>
<td>Figures Entering an Extensive Valley</td>
<td>Brush and sepia ink with scratching out and some gum arabic</td>
</tr>
<tr>
<td>78</td>
<td>JOHN CONSTABLE (British, 1776–1837)</td>
<td></td>
<td>Seascape with Sailing Vessels on the Horizon</td>
<td>Oil on brown paper board (millboard)</td>
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<tr>
<td>79</td>
<td>JOHN LINNELL (British, 1792–1882)</td>
<td></td>
<td>A Farmhouse at Shoreham</td>
<td>Pen and brown ink with brown wash over graphite</td>
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<tr>
<td>80</td>
<td>FRANÇOIS-MARIUS GRANET (French, 1775–1849)</td>
<td></td>
<td>View in the Castelli Roman</td>
<td>Watercolor with pen and brown ink over graphite</td>
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<tr>
<td>81</td>
<td>ÉUGÈNE DELACROIX (French, 1798–1863)</td>
<td></td>
<td>Cliffs at Fécamp</td>
<td>Watercolor and gouache over graphite on pale blue paper</td>
</tr>
<tr>
<td>82</td>
<td>Théodore Rousseau (French, 1812–1867)</td>
<td></td>
<td>A Marsh Landscape</td>
<td>Brush and brown wash</td>
</tr>
<tr>
<td>83</td>
<td>FRANÇOIS BONVIN (French, 1817–1887)</td>
<td></td>
<td>Seated Woman Reading</td>
<td>Charcoal with stumping and erasure</td>
</tr>
<tr>
<td>84</td>
<td>LEON BONVIN (French, 1834–1866)</td>
<td></td>
<td>Still Life with Wildflowers in a Faience Vase</td>
<td>Pen and brown ink with watercolor and gouache, brown ink with gum arabic in the background</td>
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<td>85</td>
<td>EDGAR DEGAS (French, 1834–1917)</td>
<td></td>
<td>Ballet Dancers’ Legs</td>
<td>Black chalk and white chalk on blue paper</td>
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<td>86</td>
<td>ADOLPH MENZEL (German, 1815–1905)</td>
<td></td>
<td>Elderly Man Leaning Forward</td>
<td>Graphite with stumping</td>
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<td>87</td>
<td>ADOLPH MENZEL (German, 1815–1905)</td>
<td></td>
<td>A Couple Looking at a Painting</td>
<td>Graphite with stumping</td>
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88. **Sir Edward Coley Burne-Jones** (British, 1833–1898)  
*Phineus and His Courtiers Turned to Stone*  
Brush and brown wash with watercolor and white gouache on blue prepared paper

89. **Wilhelm Leibl** (German, 1844–1900)  
*Young Peasant Woman*  
Brush and black ink with white gouache

90. **Odilon Redon** (French, 1840–1916)  
*Head of a Young Girl in Profile*  
Two shades of red chalk on gray prepared paper

91. **Käthe Kollwitz** (German, 1867–1945)  
*Grieving Mother*  
Black chalk and graphite on pale green paper

92. **Käthe Kollwitz** (German, 1867–1945)  
*Self-Portrait at Sixty*  
Lithographic crayon on light brown paper

93. **Lovis Corinth** (German, 1858–1925)  
*Self Portrait*  
Graphite

94. **Sanzio di Tito** (Italian, 1536–1603)  
*Raising of the Widow’s Son at Nain*  
Pen and brown ink and wash over black chalk, heightened with white gouache  
*Not in catalogue*

95. **Giovanni Balducci** (Italian, ca. 1560–after 1631)  
*Christ and the Adulteress*  
Pen and brown ink and wash over black chalk, heightened with white gouache  
*Not in catalogue*

96. **Ludovico Cardi, called Il Cigoli** (Italian, 1559–1613)  
*Pope Sixtus v Receiving Divine Inspiration*  
Pen and brown ink and brown wash over traces of black chalk  
*Not in catalogue*