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Images for the music: drawings and secular cantatas

Bianco, A.

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1. IMAGES OF ROME

1.1 INTRODUCTION

This chapter investigates the twenty-eight illustrations introducing the respective cantatas in manuscript I-Rc MS 2478, housed in the Biblioteca Casanatense in Rome, not merely as ornamental additions but as key witnesses to its production and visual authorship. In doing so, it repositions the drawings from marginal embellishments to central sources of historical and artistic evidence.

The chapter is structured in five main parts. It begins with an overview of the manuscript, contextualizing it within the Roman milieu and describing its material and paleographical features. The second section addresses the question of dating, proposing a production window around 1652 based on iconographic, topographical, and architectural evidence. The third part expands the investigation beyond the object itself by identifying a coherent group of stylistically related drawings, preserved in other manuscripts or dispersed through collections and the art market.

Although the absence of signatures and documentary evidence impedes an irrefutable attribution, the stylistic and technical homogeneity of these illustrations points to the work of a single, highly distinctive hand, which will be referred to here as the *Master of the Roman Songbook*. This provisional designation reflects both caution and convenience, allowing for a consistent discussion of the corpus while acknowledging the limits of attribution.

Nonetheless, converging visual, contextual, and codicological indicators place this anonymous draughtsman within the immediate circle of the

nobleman Domenico Jacovacci (1604–1661). The same hand decorates the Jacovacci *Repertoria* (Vatican Library), and the drawings in I-Rc MS 2478 share with them a coherent repertoire of motifs, techniques, and references. Whether they were executed by Jacovacci himself or produced under his supervision remains an open question; in either case, his role as the organizing center of this visual-musical network is hard to miss.

The final sections situate the manuscript within the broader artistic and musical culture of mid-17th-century Rome. They explore the networks of patronage, the visual conventions shaping musical imagery, and the intersections between text, music, and decoration, that define the manuscript's unique character. Together, these strands offer a new framework for understanding I-Rc MS 2478 not only as a musical source, but as a composite artefact in which image and sound co-produce meaning.

Having outlined the conceptual scope and aims of this chapter, the following section turns to a closer examination of the manuscript itself, its provenance, material structure, and musical content, all of which provide the foundation for interpreting the visual evidence that follows.

1.2 INFORMATION ON THE MANUSCRIPT

The manuscript I-Rc MS 2478 entered the collection of the Biblioteca Casanatense in 1844, bequeathed by the musicologist Giuseppe Baini (1775–1844) along with approximately twenty similar volumes.²⁸ It is bound in brownish Moroccan leather with gold tooling and preserved in a crimson chenille pouch. The pages, measuring 10 × 27 cm, identify the format as *Carta da ariette*.²⁹ The design on the cover, attributed to the workshop of Andreoli and executed in the Rospigliosi style, would typically incorporate the

²⁸ Paton 1978, pp. 826–827.

²⁹ For more information about the page formats see the Introduction of the present thesis.

patron's or collector's coat of arms. In this case, however, the heraldic element is missing, or it cannot be related to any patron or collector in particular.³⁰ The clear and orderly handwriting is consistent throughout the volume, and in relevant scholarship the copyist is referred to as "Scribe B."³¹

The musical content includes eleven secular cantatas by Marc'Antonio Pasqualini (1614–1691); three each by Luigi Rossi (1597–1653), Giacomo Carissimi (1605–1674), and Giovanni Marciani (c. 1605–1663); two by Mario Savioni (1606/8–1685); and one each by Arcangelo Lori (1615–1679), Venanzio Leopardi (fl. 1624–1675), Pietro Antonio Vanini (fl. 17th century), and Giancarlo Rossi (fl. 17th century). Two works remain anonymous. All composers were active in Rome during the first half of the 17th century, and Scribe B is also known to have copied works by several of them in other manuscripts.³²

The function of the vignettes within the Casanatense manuscript with respect to the cantatas they accompany is primarily decorative. Each vignette, measuring approximately 6 x 8 cm, is framed with a bold line and placed on the left-hand page at the beginning of each cantata. In this case, the texts of the cantatas show no connection to the subjects depicted in the drawings. The iconographic program includes seven scenes from Ovid's *Metamorphoses*, four from other literary sources, ten landscapes featuring genre scenes in the foreground, and seven views of Rome during Carnival.

While conceived for this particular manuscript, these illustrations show such stylistic coherence and visual specificity that they may be regarded as part of a broader body of graphic works produced in mid-17th-century Rome, a body that will be gradually outlined and contextualized in the following sections.

1.2.1 DATING

An iconographic analysis of the Roman views in I-Rc MS 2478 reveals a remarkable degree of topographical accuracy. Many illustrations present details that closely align with historical urban configurations. These observations strongly suggest that the artist had direct, first-hand knowledge of the locations represented. Such precision not only grounds the images in a specific time and place but also provides valuable clues for dating the manuscript.

Among the 28 illustrations, vignette no. 12 (cat. 1.18), depicting Piazza Navona from the south side, offers the most compelling evidence. As noted by Margaret Murata, the drawing includes several architectural details that narrow the window of production to the early 1650s.³³ The Pamphilj family residence is clearly visible to the left, while the central obelisk stands atop Gian Lorenzo Bernini's (1598–1680) newly completed *Fontana dei Quattro Fiumi*, surrounded by a dense crowd. Notably, the façade of Sant'Agnese in Agone is absent, an omission that situates the image between 1651 and 1655.

Further details allow for even greater precision. Bernini's fountain was inaugurated on 12th June 1651, while Palazzo Ornano, the prominent corner building at via dell'Anima, was demolished by the Pamphilj in October 1653 to make way for the church's expansion.³⁴ Since the building still appears in the drawing, the carnival scene must represent either 1652 or early 1653.

Other vignettes support this dating. These are the drawings showing episodes of the procession called *Visita alle Sette Chiese*, a traditional pilgrimage established in the Middle Ages and revived in 1553 by St Philip Neri (1515–1595) in order to counterbalance the profane revelry of the Carnival in the city centre.³⁵

³⁰ Hobson 1991, pp. 23–30; Ruffatti 2007.

³¹ Ruffatti 2007.

³² Ruffatti 2007.

³³ Murata 2003, p. 661.

³⁴ Lenzo 2012, pp. 111–113.

³⁵ Lazzarini 1947.

Pilgrims visited the seven churches of the Holy Year following a prescribed itinerary on Wednesday and Fat Thursday.³⁶ On the second day of the walk, the pilgrims rested in the vineyards of the Villa Mattei, or Celimontana. The friars from the adjacent Chiesa della Vallicella organized a frugal meal with food and drinks for all participants. Sacred music pieces and laudi were performed during the walk from church to church and inside the buildings during the usual rituals.³⁷ Archival and pictorial evidence confirms that these gatherings included both vocal and instrumental music, with trumpets, cornetti, lutes, choirs, and a portable organ, the latter reportedly borrowed from the church of San Nereo. A late-17th-century painting in the sacristy of Santa Maria in Domnica (Navicella) confirms the visual setting of these celebrations.³⁸

Vignette 25 (cat. 1.31) depicts pilgrims dancing to violins, tambourine, and guitar in the gardens, with Villa Mattei in the background. While dance is not explicitly mentioned in contemporary accounts, it is plausible that these spiritual retreats included moments of joyful relaxation. Vignette 26 (cat. 1.32) shows a quieter scene: one couple is served lunch while another reclines nearby, with the Pyramid of Cestius and the basilica of San Paolo fuori le mura in the background.

According to period sources, the pilgrimage did not take place every year, being at times interrupted by plague, sede vacante, or adverse weather. There are no records of a procession in 1653, which suggests the events illustrated may refer specifically to the year 1652.³⁹

Having established the manuscript's likely date of production and its Roman context, the next step is to examine the authorship of its

illustrations. Though modest in scale, the drawings display significant artistic sophistication, particularly in their rendering of aerial perspective through tonal contrast. These qualities justify an inquiry into the artist's identity, an investigation that will also enhance our understanding of the manuscript's cultural milieu.

As the following section will show, the Casanatense vignettes do not stand alone: they belong to a larger group of visually and technically consistent images that appear across multiple manuscripts and loose drawings. Recognizing these connections opens the way for a broader reconstruction of a Roman drawing practice that has remained largely anonymous until now.

1.3 RECONSTRUCTING AN OEUVRE

In previous research, I identified and catalogued a total of forty-five drawings executed by a single, recognizable hand, which I provisionally designated as the *Master of the Roman Songbook*.⁴⁰ This working label was derived from the large concentration of his works within the Casanatense manuscript, which constitutes the core of the group.

In the present chapter, I expand this corpus by adding approximately thirty further drawings that share recurring technical, compositional, and iconographic traits. Together, they define a distinct visual idiom firmly rooted in the artistic culture of mid-17th-century Rome. Although no documentary evidence has yet revealed the artist's identity, the stylistic and contextual parallels strongly suggest that these works originated within the cultivated milieu of Domenico Jacovacci, and were either executed by

³⁶ The churches are: S. Giovanni in Laterano, S. Pietro in Vaticano, S. Paolo fuori le Mura, S. Maria Maggiore, S. Lorenzo fuori le Mura, S. Croce in Gerusalemme, and S. Sebastiano fuori le Mura.

³⁷ Lazzarini 1947, pp. 34–38, 46–60; Mancini-Montanari 2000, pp. 21–35; Zimei 2006, pp. 285–290.

³⁸ Reproduced on the covers of Mancini-Montanari 2000, and Venturoli 2006.

³⁹ Lazzarini 1947, p. 65.

⁴⁰ Bianco 2023.

his own hand or by an artist working under his patronage or close supervision.

This hypothesis rests on close comparative analysis: the drawings display consistent approaches to format, figural handling, foliage, and perspective, as well as a repertoire of recurring motifs traceable across multiple sources. In several cases, specific visual models have been identified, further strengthening the sense of a unified conception and production context.

While the absence of signed works or direct archival documentation precludes a definitive attribution, the cumulative weight of the visual, contextual, and biographical evidence positions Jacovacci not necessarily as the draughtsman himself, but as the organizing center of this distinctive graphic corpus—its likely patron, initiator, and perhaps occasional contributor.

1.3.1 SIMILARITIES: TECHNIQUE AND SUBJECTS

The drawings presented here reveal a coherent and distinctive artistic approach. Across the corpus, the same technical and formal features recur: similar formats, consistent handling of figures and foliage, and a shared repertoire of architectural and natural elements.

The smaller, square-format works are usually drawn on paper, while the larger compositions, unless they are book plates, are generally executed on vellum. The underdrawing in black chalk remains visible. The final execution employs rich pen-and-ink lines in shades ranging from brown to dark brown or black. These variations in ink materialize the aerial perspective: thicker and more saturated lines define the foreground, while thinner, at times, darker strokes recede into the background.⁴¹ Depth is further enhanced through precise cross-hatching combined with small dots.

⁴¹ Aerial perspective is the creation of a feeling of depth by changing the color of the distance.

The drawing preserved in Berlin (cat. 1.03) offers perhaps the most refined example of this technique, showcasing the artist's subtle handling of light, color, and shadow. In the smaller compositions, depth is achieved with less ink, resulting in more delicate contrasts between foreground and background.

Initially, I considered the possibility of washes and highlights, particularly in *Landscape with Shepherds and Buildings* (cat. 1.06), based on the description provided in the 2005 Sotheby's sale catalogue. However, having examined only reproductions of the drawing, I was unable to confirm the presence of such techniques. In other works, rather than the use of a brush to create diluted nuances, I observed that these effects result from the natural behavior of ink as it gradually spreads through the fibers of the cotton paper. The ink employed is iron gall ink, which chemically interacts with the paper over time, often with damaging effects, in some cases even corroding the surface and creating lacunae, as seen in several manuscripts in the Vatican Library and particularly in the drawing included in the Carpegna album (cat. 1.64).

For this reason, I maintain that the artist did not employ wash in his drawings. Rather, the observed tonal variations arise from the intrinsic behavior of the materials combined with his pen-and-ink technique.

One of the most distinctive features is the rendering of foliage. Every composition is framed with abundant vegetation. The leafy branches are created with thick curling lines and fluid pen strokes, while even bare branches are traced with uninterrupted single lines. The crowns of trees are often left blank or filled with small dots, contrasting with the denser lower foliage and producing an elegant visual balance.

The landscapes follow a clearly structured composition, with overlapping planes that create a theatrical *coulisse* effect.⁴² The viewpoint is

⁴² A landscape presented in coulisse with trees framing the scene, provides depth, draws the eye in,

consistently elevated, lending a panoramic quality to the scenes. Tall trees frame the composition from one or both sides, while architectural features, ruins, animals, and other elements appear throughout the middle and background.

Despite their small scale, these details are rendered with great care. Recurring features, such as a round tower that appears in at least a dozen drawings, suggest that the artist drew from a personal visual repertoire.

Human figures also appear in each scene. In more narrative compositions, foreground figures are larger and more detailed; in others, they are smaller and serve primarily to animate the landscape. These figures seem to have been conceived in modular groups that could be reused across different works. This compositional strategy reflects a pragmatic approach to image-making, likely driven by repetition and adaptation rather than invention. It also reveals the amateur status of the artist: technically accomplished, but reliant on familiar models rather than on formal innovation.

Cross-hatching for shading varies according to the scale of the drawing, but the compositional logic remains stable. Repetition is central to this master's practice, and in many cases, it is possible to reconstruct his process of image assembly by studying the modular figures and recurring details in the landscapes. *The Preparation for the Hunt* (cat. 1.37) in the volume titled *Il Cacciatore*, I-RVat, Ott. lat. 1460, offers a prime example: each layer of the scene is composed independently, yet unified by a wooded setting in which the action unfolds. A similar approach is visible in the Berlin vellum (cat. 1.03), where the groups of interacting figures appear to have been constructed separately and then brought together.

The structured layout and refined, though at times uneven, execution of the drawings has led

to repeated misattributions over time. Despite their unifying stylistic features, these works have not remained immune to confusion. Before proposing a definitive attribution, it is essential to revisit earlier hypotheses and assess them in light of the stylistic evidence presented in this study.

1.3.2 FORMER ATTRIBUTIONS

The drawings collected here have, over time, been associated with a wide range of artists, primarily Flemish and Dutch draughtsmen, also active in Rome during the 17th century. These misattributions are not surprising: the structured compositions, attention to landscape detail, and picturesque quality of the scenes, closely recall works by Pieter van der Borcht I (1530–c. 1611), Willem van Nieulandt II (1584–1635), Gillis van Coninxloo (III) (c. 1581–c. 1620), and Paul Bril (1553/54–1626), among others.

In a 1978 review of a book on Dutch and Flemish drawings in the *Graphische Sammlung* in Munich, Janno van Tatenhove questioned the attribution of a refined landscape drawing to the Flemish artist Anthonie Crussens (1621–1665/76) (cat. 1.04).⁴³ He also identified seven related drawings previously assigned to different artists that appeared to share a common hand. Among these were works attributed to Crussens, van Nieulandt II, Pieter van der Borcht I, and Herman Breckerveld (1595/6–1673).

Van Tatenhove proposed that these drawings were instead the work of a single anonymous artist. Two of them, previously attributed to Van Nieulandt II, were in the collection of New York art dealer Herbert E. Feist in 1970 (present whereabouts unknown) (cat. 1.68 and 1.69). Another group of four sketches, attributed to Pieter van der Borcht I, was offered for sale by William H. Schab in 1972 (cat. 1.70 to 1.73), and a final drawing, attributed to

and introduces a reliable horizontal surface. Masters of this construction were among others Nicolas

Poussin (1594–1665), Claude Lorrain (1600–1682), and Giovanni Francesco Grimaldi.

⁴³ Van Tatenhove 1978, pp. 131–132.

Breckerveld, was auctioned in 1973 (cat. 1.65). That work, a *Landscape with Figures and Ruins*, was later studied by Reinier van 't Zelfde in his 2007 monograph on Breckerveld, who definitively rejected it as by the artist.⁴⁴ It was subsequently sold by Otto Naumann in 2007 under the name "Carlo Giorgio Quadro."

Nine additional drawings by the same hand have been identified, two of which are held in prominent museum collections. One resides in the Kupferstichkabinett in Berlin, attributed to Pseudo-Breckerveld (cat. 1.03). The second is held in the Musée du Louvre, having been acquired in 1671 for the "Cabinet du roi" as part of Everhard Jabach IV's (1618–1695) collection (cat. 1.05). Though this drawing remained unattributed for a long period, it was recently assigned to Dominique Barrière (c. 1618–1678).⁴⁵

Seven other drawings have appeared on the art market in recent years under various attributions. Among these is the composition on parchment titled *Figures on the Way to a Mediterranean Port* (cat. 1.67), auctioned by Doyle in New York in 2013 as a work attributed to Guiliam van Nieulandt II. Additionally, a group of four decorative designs for initial letters was sold at Swann Galleries in New York in 2021 under the name Lieven Cruyl (1634–1720) (cat. 1.74 to 1.77), an attribution originally proposed in 1954.

Additional examples include *Forest Landscape with Shepherds* (cat. 1.01), auctioned at Vanderkindere in Brussels in 2014, and attributed to Paul Bril or Marten de Cock (1578–1661). Similarly, *Landscape with Shepherds and Buildings* (cat. 1.06), sold at Sotheby's in Amsterdam in 2005, was catalogued as a work by an anonymous Flemish artist from around 1600.

To this group of works, I now add several drawings found in the Biblioteca Vaticana,

recently published by Maria Barbara Guerrieri Borsoi in several studies dedicated to Domenico Jacovacci as a patron and as an art collector.⁴⁶ A further addition is the *Landscape with Wanderer Resting Under a Tree* (cat. 1.64), which is part of an album of drawings collected by Cardinal Carpegna, also at the Vatican Library. This landscape has been attributed to a Franco-Flemish artist active around 1635–1640.⁴⁷ Another addition is a curious sheet at the Kupferstichkabinett in Berlin, formerly in the Pacetti collection, representing a landscape on the recto and a sketch with a *Virgin of the Rosary and Saints* on the verso (cat. 1.02). Finally, I add one portrait of the composer Girolamo Frescobaldi, in an American private collection (cat. 1.66).

Despite these varying hypotheses, the stylistic and technical inconsistencies between the drawings and the confirmed works of artists such as Tomassini or Cruyl suggest that they originated from a different hand. The blend of competent execution, occasional stiffness, and iconographic inventiveness calls for a reassessment of their authorship and context of production.

Taken as a whole, this group of drawings displays such coherence in handling, format, and recurring motifs that it points to a unified corpus, now best understood under the designation of the *Master of the Roman Songbook*: an anonymous draughtsman active in the Roman milieu surrounding Domenico Jacovacci.

These long-standing misattributions underscore how this corpus has remained hidden within the broader graphic landscape of 17th-century Rome. Yet, when viewed within its cultural context, its visual language aligns closely with the city's aesthetic sensibilities and the intellectual circles in which Jacovacci moved. Whether

⁴⁴ Van 't Zelfde 2007, pp. 87–88.

⁴⁵ Personal communication with curator Dr. Lizzie Boubli.

⁴⁶ In her 2017 study Guerrieri Borsoi attributes the drawings to engraver and architect Gregorio

Tomassini (c. 1616–1698), whereas in a previous article she also suggested that Jacovacci himself might have been the author of his manuscripts' imprese. Guerrieri Borsoi 2015, p. 431, and ead. 2017, p. 38.

⁴⁷ Prosperi Valenti Rodino 1996, pp. 77–78.

executed by Jacovacci himself or produced under his direct influence, the drawings reflect a localized, Roman idiom, one that deserves recognition as distinct within the period's artistic production.

1.3.3 INFLUENCES OF THE ROMAN ARTISTIC MILIEU

While the Master of the Roman Songbook demonstrates an inventive and coherent visual language, several themes reveal his dependence on established models circulating in the Roman artistic milieu of the early 17th century. His imagery, particularly for canonical subjects, engages closely with the visual vocabulary of contemporary painters and printmakers. These references, drawn from both painting and print culture, emerge with particular clarity in the illustrations of I-Rc MS 2478.

As discussed in my earlier study of this corpus, the Master's imagery reflects the influence of artists active in Rome during the first half of the century, including Agostino Tassi (1580–1644), Nicolas Poussin (1594–1665), Filippo Lauri (1623–1694), and Antonio Tempesta (1555–1630).⁴⁸ This constellation of landscape painters reveals not only his familiarity with prominent figurative models but also a cultivated capacity to isolate and adapt motifs and compositional structures that served his representational aims. These affinities are not passive borrowings but deliberate alignments: visual gestures that situate the artist within a shared aesthetic grammar while asserting his own interpretation of it. This balance between quotation and invention may explain why his hand has long eluded secure attribution.

At times, such visual appropriation may have been mediated by direct acquaintance with

the artists whose work he echoed, most notably Giovanni Francesco Grimaldi (1606–1680). Grimaldi's influence is particularly visible in the Master's treatment of vegetation: stylized leafy crowns, rhythmic ink hatching, and the bold articulation of tree trunks. Grimaldi, a master of landscape in both drawing and painting, moved fluidly across media, from frescoes in Roman palaces to painted harpsichords for patrons such as Cardinals Mazarin (1602–1661) and Fabio Chigi (1599–1667, later Pope Alexander VII), and stage designs for musical dramas like *La vita humana* (1656), performed for Queen Christina of Sweden (1626–1689).⁴⁹

This refined and theatrical approach to landscape profoundly shaped Roman visual culture. The extensive corpus of landscape drawings once in Queen Christina's collection, now in the Teylers Museum in Haarlem, testifies to the diffusion of this aesthetic. Scholars such as Marco Chiarini and Carel van Tuyl have recognized multiple hands within that material, including Grimaldi and artists in his circle, such as Crescenzo Onofri (1634–1714) and Giovanni Battista Passeri (1610–1679).⁵⁰

Within this context, the Master of the Roman Songbook developed a distinct voice, especially evident in his compositional rhythm and treatment of foliage. The proximity between his style and that of Grimaldi is further underscored by an intriguing curatorial gesture: in Cardinal Carpegna's album (1625–1714), the drawing attributed here to the Master (cat. 1.64) appears immediately after a group of sheets by Grimaldi and his workshop.⁵¹ Whether intentional or coincidental, this sequencing suggests a perceived kinship between their graphic idioms and supports the notion of a shared visual

⁴⁸ Bianco 2023.

⁴⁹ For the Chigi harpsichord see Jeanneret 2017, p. 9; I am grateful to dr. Origlia for providing the full transcription of the payment record of Grimaldi from the Chigi archive. For the instrument of Mazarin see Scalamandrè 2001, p. 45, 54. For an overview on

Grimaldi's production for the theatre see the studies of Batorska, in particular Batorska 1994.

⁵⁰ Chiarini 1971; Guerrieri 2010, p. 71, 87; Van Tuyl 2025.

⁵¹ Guerrieri 2010; Prosperi Valenti Rodino 1996, pp. 77–78.

sensibility among Roman draughtsmen of the period.

This connection between the Master's hand and the Grimaldi circle may also have extended to Jacovacci himself, who owned a painted portrait of his greyhound Primo by Grimaldi, an image he later reinterpreted in pen and ink (cat. 1.39) and included in his manuscript *Il Cacciatore*.⁵² Such evidence reinforces the cultural proximity between Jacovacci and the milieu from which these drawings likely emerged.

Far from peripheral, this anonymous draughtsman, whether Jacovacci himself or someone within his immediate circle, embodied the intersection between connoisseurship, artistic practice, and musical culture. His work reveals a sophisticated understanding of the visual arts and a deep engagement with the representational language of his time, positioned at the crossroads of patronage, personal cultivation, and creative authorship.

The following section examines Domenico Jacovacci's biography and cultural milieu, in order to contextualize the environment from which the Master of the Roman Songbook likely emerged, and to clarify how drawing and music became interwoven practices within this circle.

1.4 DOMENICO JACOVACCI: BIOGRAPHICAL NOTES

Domenico Jacovacci was born in Rome in 1604 to Marc'Antonio Jacovacci (ante 1571–1607) and Giulia di Fabrizio Muti († 1606). A noble family, the Jacovaccis counted bishops and cardinals among their members.⁵³ In one of the manuscripts preserved at the Biblioteca Angelica, I-Ra MS 1604, Domenico collected many documents concerning his family members and to the present day it is still

one of the most accurate collections in this sense.⁵⁴

Orphaned at a young age, he was entrusted to the care of his paternal uncles, Bishop Ascanio (1573–1623) and Prospero Jacovacci (1576–1647), who raised him in the Rione Colonna, in a palace situated between the current Piazza della Pietra and via della Guglia, neighbouring the orphanage of Santa Maria della Pietà, in the parish of Santa Maria in Aquiro. He was baptized in the church of San Marco and grew up in the heart of Rome.⁵⁵

Although there is no direct record of his education, it is possible to reconstruct it retrospectively by looking at the various administrative and intellectual roles he held. Jacovacci received the classical education typical of Roman nobility, which included Latin, rhetoric, and both civil and canon law. From an early age, he held public appointments, beginning at just 13 years old when he became *caporione* [= ward-leader] of Rione Colonna, and later Priore dei Caporioni [= Chief ward-leader], the elected representative of all the city's ward leaders before the Roman Senate. These roles entailed maintaining public order, overseeing local policing, managing markets, organizing festivities, and ensuring general urban decorum.

He was also appointed *Doganiere delle Merci* [= Customs Officer for Goods] for life in 1618, charged with overseeing the movement of goods in and out of the city, collecting duties, and preventing smuggling. From 1626, he served as Superintendent of Fountains and Monuments, managing key landmarks such as the Trevi Fountain, the Campo Vaccino fountain, and the Column of Marcus Aurelius (Colonna Antonina), ensuring their upkeep and protecting them from vandalism. That same year, he was also appointed supernumerary Marshal of the Camera Capitolina, at the service of Rome's governing body.

⁵² Guerrieri Borsoi 2017, pp. 27–29.

⁵³ Cardinal Domenico Jacovacci (fl. 1483–1527); Cardinal Ascanio Jacovacci (fl. 1567–1612).

⁵⁴ De Dominicis 2014, p. 3.

⁵⁵ For an overview of the life and work of Jacovacci see De Dominicis 2014 pp. 47–50, and Guerrieri Borsoi 2017, pp. 9–16.

Within the Papal Court, Jacovacci reached a prestigious position as Writer and Participating Apostolic Secretary (from 1627). In this capacity, he drafted papal decrees and bulls, signed official documents, and oversaw the writing of solemn communications for the Holy See. He also acted as Steward of Family and Religious Properties, managing inherited estates in central and suburban Rome. He was elected Conservator of Rome in 1651 and 1657, serving as one of three city magistrates responsible for municipal justice, infrastructure, and finance. His final civic role, as *Maestro delle Strade* [= Superintendent of Roads] from 1658 until his death in 1661, placed him in charge of maintaining urban roads, regulating water systems, and inspecting unsafe buildings.

His civic trajectory, however, was not without interruption. In 1638, Jacovacci was arrested, likely in connection with writings deemed politically or religiously sensitive.⁵⁶ The charges remain unclear, but the consequences were immediate: he left Rome and spent the next two years between France and the Low Countries, expanding his diplomatic and intellectual network in the company of Mario Massimo (1609-1672) and Giuliano Cesarini III (1618-1665). This period coincides with significant developments in the French court, including Giulio Mazarin's rise to power in 1638 and his naturalization as a French citizen in 1639.⁵⁷ Jacovacci's presence in France at this critical juncture likely cemented his relationship with Mazarin, for whom he would later act as an intermediary in Rome, as attested in the correspondence of Elpidio Benedetti (1609-1690), who curated the interests of the cardinal in Rome.⁵⁸ By 1640 Jacovacci had returned to Rome, where he resumed his public and cultural activities and began the production of the *Repertoria*, a series of manuscripts currently preserved at the Biblioteca Vaticana, Biblioteca Angelica, and Biblioteca Casanatense.⁵⁹

Jacovacci's cultural background extended beyond administration. His activity as a patron of the arts has been extensively studied recently, though it seems that his artistic endeavors reflect crucial events in his biography as well as personal exchanges within his network.

In 1627, he participated in the construction of the family chapel dedicated to San Carlo in San Paolino, illustrating his direct involvement in religious and architectural commissions. His close ties with prominent figures of the Roman elite further situate him within the city's highest artistic and political circles. As a caporione, a priore of the caporioni, and as a papal secretary, he was in direct contact with other noble families in Rome active in the city administration.

Early in his life he was granted the title of Knight of the Order of Calatrava, though the reasons behind this grant are not exactly clear. Nevertheless, Jacovacci includes the cross of the order in every representation of his coat of arms.

It is also relevant to mention that as a nobleman he possessed many pieces of land around Rome, like the vineyard outside the Nomentana, the Fioranello casale, and some properties in Albano.⁶⁰ Also, he resided in various properties of the family within the city centre itself: in Rione Sant'Eustachio (1634), in Campitelli (1636), and lastly in Piazza Margana (1651-1661), where he died on the 20th of July 1661. He was buried in the church of S. Marcello al Corso in the family chapel dedicated to S. Maria dei Sette Dolori.

The cultural world around Domenico Jacovacci fostered an education that combined letters and the visual arts, a background reflected in the drawings linked to his circle.

⁵⁶ Guerrieri Borsoi 2017, p. 14.

⁵⁷ Scalamandrè 2001, pp. 14-22.

⁵⁸ Primarosa 2018, pp. 46-48, 52, 214, 218, 234-240.

⁵⁹ De Dominicis 2014; Guerrieri Borsoi 2013, and ead. 2017, pp. 17-34.

⁶⁰ De Dominicis 2014, p. 49.

1.4.1 EDUCATION AND DRAWING AMONG ROMAN NOBILITY

In 17th-century Rome, drawing was a cultivated practice among the nobility, valued not only for its aesthetic dimension but also as part of a broader intellectual formation. Alongside Latin, rhetoric, law, and natural sciences, noblemen were often trained in practical disciplines such as architecture, mathematics, and the visual arts. According to Giulio Parigi (1571–1635), draftsman and court teacher to the Medici, drawing “vaghissimi paesi in penna” [= charming pen landscapes] was considered both a skill and a form of polite amusement.⁶¹

The drawings associated with the milieu of Domenico Jacovacci reflect this context. Their consistent structure, limited iconographic repertoire, and distinctive penwork suggest a disciplined yet personal approach. The visual vocabulary reveals a mind shaped by observation, intellectual curiosity, and a methodical engagement with image-making: elements such as elevated viewpoints, dense foliage, and theatrical landscape layouts recur with variation throughout the works. Figures appear in repeated poses, often grouped into interchangeable clusters, suggesting a strategy based on recombination rather than invention. This economy of form reveals a pragmatic artistic process: technically refined and intellectually engaged but not conceived with the ambitions or objectives of a professional artist. Rather, this drawing practice aligns with the cultivated amateurism typical of aristocratic circles, where such graphic exercises were both an expression of

social distinction and a means of self-fashioning. These works display not only skill and visual literacy, but also a certain confidence that suggests drawing was viewed as a legitimate extension of one’s cultural persona.

Some of these drawings point to the key role landscape drawing played in the education of the Roman nobility, from the design of military encampments to the mapping of hunting routes. Jacovacci himself may have drawn or supervised the production of an extended map of the Roman suburbs, recording the principal sites and pathways essential for a successful hunt. The maps of Genzano and Ariccia—of which coloured copies on vellum are now preserved in the Chigi collection at Ariccia—were likely produced for the same venatory purpose.⁶² His technical expertise, combined with his deep familiarity with the city acquired through years of administrative service, was eventually recognised by Pope Alexander VII, who appointed him Maestro di Strade. In this capacity, Jacovacci oversaw two different projects for Piazza Colonna, corresponding to the adjustments the Pope sought to implement.⁶³

A case of homonymy has occasionally caused confusion regarding Jacovacci’s identity. Some scholars have attributed to him the activities of a painter working in Sant’Andrea delle Fratte who was married and lived with his family in the Casino Ludovisi.⁶⁴ As shown by De Dominicis and Guerrieri Borsoi, however, the nobleman Domenico Jacovacci never married and left no direct heirs; his will designated Gasparo (1652–1685) and Leone Massimo (mentioned between 1672–1689) as his successors, who inherited both his estate and his surname.⁶⁵

⁶¹ Rinaldi 2015, pp. 376–381. I am very grateful to Dr. Rinaldi for providing me with a section of his doctoral work on Remigio Cantagallina and his Florentine network.

⁶² Guerrieri Borsoi 2017, pp. 30–34.

⁶³ See the *chirografo* from 21st February 1659, with the Plan of the Piazza Colonna, plan in ink and watercolour. The map is addressed to Monsignor Cornini, president of the streets, by Domenico

Jacovacci and Giacinto del Bufalo, Matri di strade, “per il gettito delle case tra piazza Colonna e la strada che dal Corso va a Monte Citorio [...]” [= For the destruction of the houses between Piazza Colonna and the road to Monte Citorio] In the Collection of the Archivio di Stato, published in Joanna Mundy 2021.

⁶⁴ Corsi 2014, p. 46.

⁶⁵ De Dominicis 2014, p. 50; Guerrieri Borsoi 2017, p. 16.

1.4.2 EMBLEMS, COATS OF ARMS, AND VISUAL SELF-FASHIONING

Central to the visual corpus associated with the milieu of Domenico Jacovacci is the recurring use of heraldic and emblematic imagery as a means of asserting identity and authorship. Several manuscripts linked to his family open with a lion bearing the Jacovacci coat of arms, a motif rendered with consistency and care, though with varying degrees of refinement. Often placed prominently in the foreground of landscape scenes, or appearing *trompe-l'œil* within a classical frame on the title page, this heraldic emblem functions as a visual signature, signaling both familial prestige and personal cultivation.

In other instances, the manuscripts contain full-page drawings also known as *Imprese*, namely symbolic compositions combining landscape, allegorical elements, and Latin mottos.⁶⁶ These images allude to specific episodes in Jacovacci's life and career, forming a personalized visual language that implies his involvement, whether as designer, commissioner, or conceptual guide. The result is a coherent strategy of visual self-fashioning, characteristic of the Roman nobility's investment in image-making as a form of intellectual and social distinction.

One such example, not included in Guerrieri Borsoi's studies, appears in I-Rc Ms 2610, dated 19 September 1650, the day Jacovacci was elected Conservatore of Rome. The *impresa* depicts a rising sun behind a mountain, accompanied by the motto *Nasce per struggermi* [= It rises to consume me]. The image encapsulates the ambivalence of public service: ambition illuminated by awareness of its cost. Whether or not designed by Jacovacci himself, the emblem demonstrates his sensitivity to the expressive potential of image and text, a sensibility grounded in the Baroque taste for allegorical self-reflection.

The elaborated monogram at the bottom of the title page further suggests Jacovacci's close supervision of the manuscript's decoration and his awareness of visual authorship.

From noble bureaucrat to cultivated amateur, Jacovacci emerges as a figure deeply embedded in the artistic life of 17th-century Rome. His practice and patronage, though not easily separable, appear as complementary expressions of a single cultural impulse: to translate lived experience into visual form.

1.4.3 BERNINI, MAZARIN, AND THE DIPLOMATIC-ARISTOCRATIC NETWORK

Scholars have underlined how Domenico Jacovacci's noble status and extensive network allowed him to operate across civic, artistic, and diplomatic spheres in 17th-century Rome. His collaboration with Gian Lorenzo Bernini is particularly notable. Jacovacci assisted in the design process for the medal of *Androclus and the Lion* (1659), commissioned by the nobleman for Pope Alexander VII, facilitating Bernini's visibility at the papal court.⁶⁷ The 1675 inventory of Jacovacci's collection, bequeathed to his heirs Gasparo and Leone Massimo records a large crucifix attributed to Bernini and his pupil Ercole Ferrata (1610–1686), plausibly identifiable with the *Cristo vivo* (1659) now at Princeton.⁶⁸ Their association appears to have extended to the restoration of the Chigi Chapel in Santa Maria del Popolo, undertaken under Pope Alexander VII (Fabio Chigi) in 1653.

Jacovacci's cultural and diplomatic reputation was equally distinguished. Correspondence from Elpidio Benedetti, Cardinal Mazarin's trusted agent in Rome, confirms his role as intermediary between the papal court and the Italian cardinal who had relocated to France.⁶⁹ His standing as a cultivated nobleman was further acknowledged in Galeazzo Gualdo Priorato's

⁶⁶ Guerrieri Borsoi 2015; ead. 2017, pp. 20–21.

⁶⁷ Guerrieri-Borsoi 2017, pp. 47–56.

⁶⁸ Scribner 2021.

⁶⁹ Primarosa 2018.

Historia della Sacra Real Maestà di Cristina Alessandra Regina di Svetia (1656): among the four gentlemen chosen by Pope Alexander VII to serve as Queen Christina's honorary chamberlains, Jacovacci is described as "persona di conosciuta prudenza, e lodati costumi" [= a man of recognized prudence and commendable conduct].⁷⁰ Such appointments were not merely ceremonial; they testify to the esteem he enjoyed as a mediator between courtly, civic, and artistic domains.

Payment records and inventories also attest to Jacovacci's close association with artists such as Gaspard Dughet (1615–1675), Jan Miel (1599–1663), and Giovanni Francesco Grimaldi (1606–1680).⁷¹ As a patron, Jacovacci played a key role in promoting Grimaldi's career, most notably in his recommendation to Cardinal Mazarin for the decoration of his Parisian palace and musical instruments.⁷² Grimaldi would later paint another harpsichord for Fabio Chigi in 1658, a testament to the circulation of artistic commissions within Jacovacci's network.

Taken together, these connections outline Jacovacci's position as an intermediary within Rome's artistic infrastructure: a figure who, rather than producing art in isolation, shaped its circulation through influence, mediation, and patronage.

1.5 MUSICAL ENTANGLEMENTS

No direct documentary evidence links Domenico Jacovacci to musical practice or patronage. His household inventories list neither instruments nor music books, and no archival records attest to his involvement in musical institutions.⁷³

Yet the visual record points to a more complex reality. Thirty-six vignettes preserved in,

or derived from, musical manuscripts can be securely associated with his circle, offering material evidence of a cultivated engagement with musical culture. It would indeed be remarkable for a man of Jacovacci's education, social standing, and artistic sensibility to remain detached from one of the most pervasive and prestigious forms of Baroque sociability in Rome: the cantata.⁷⁴

Beyond the Casanatense manuscript, several drawings within the reconstructed corpus include references to music-making: instruments, performers, or allegorical personifications of harmony and sound. Among these, the most striking is a portrait of the composer Girolamo Frescobaldi (cat. 1.66), now in a private collection in New York.

Unlike the more programmatic or emblematic compositions associated with the circle of Jacovacci, this portrait conveys a quiet intimacy. The sitter appears absorbed in reflection, surrounded by domestic details that evoke familiarity rather than ceremony. Whether executed by Jacovacci himself or under his direction, the drawing reveals an attentiveness to character and mood that departs from the formulaic idioms of his other works. Its subdued atmosphere suggests a personal encounter, or at least an act of homage, offering a glimpse into how visual art could register affective and intellectual affinities within Jacovacci's milieu.

Taken together, these musical images do not suggest that Jacovacci was a practicing musician, but rather that he inhabited a cultural environment where the boundaries between art, music, and scholarship were fluid. In this world, drawing itself could become a form of participation in musical life, a visual mode of

⁷⁰ Priorato 1656, p. 234.

⁷¹ Gaja 2025.

⁷² Grimaldi worked on Mazarin's decorations and other Parisian commissions between 1648 and 1651. Cannata' 2002.

⁷³ Guerrieri Borsoi 2017, pp. 120–124.

⁷⁴ Morelli 2006.

engagement parallel to listening, collecting, and patronage.

1.5.1 PORTRAIT OF GIROLAMO FRESCOBALDI

This pen-and-brown-ink drawing on vellum, now in a New York private collection (since 2023), measures 235 × 195 mm and shows clear signs of later alteration.⁷⁵ The lower margin has been crudely excised, and a fragment from the top-right corner repurposed to fill the resulting gap, a telling sign of the sheet's long and possibly fragmented history.

The composition displays the familiar visual grammar of the Master of the Roman Songbook: a *coulisse* landscape with tall trees to the left, a sloping bank and water to the right, and a distant hill town beneath a lively sky. These recurring motifs, together with the crisp penwork and rhythmic foliage, point to an origin within Jacovacci's circle.

The sitter, a man of mature age dressed in domestic robes and wearing a cap, sits in a wooden chair with voluted armrests and a leather backrest studded with oval nails. His left hand holds an oblong book by the spine; his right gestures toward the keyboard instrument – most likely a harpsichord – beside him, on which ruled sheets, books, an inkwell, and a pair of spectacles rest. The latter, placed near the keys, suggest the failing eyesight of an aging musician. A heavy curtain is drawn aside to reveal a sweeping landscape behind him: a man and woman conversing under tall trees, a shepherd and flock by the water, a distant hunter pursuing a deer. The mountains and town on the horizon evoke the

meditative grandeur of 17th-century Roman landscapes.

At the bottom, a cartouche bears the arms of the Coleine (Coleini, de Coleinis, Coleinum) family of Trastevere—a detail that may allude to a patron, previous owner, or dedicatee rather than to the sitter himself.⁷⁶

1.5.2 NOTES ON PROVENANCE AND SITTER IDENTIFICATION

Official portraits of Girolamo Frescobaldi are rare, and the identification of his likeness in engraved editions has long been debated. Discrepancies in inscriptions, inconsistencies in dating, and marked variations in facial features have all contributed to the elusiveness of an authentic image. Many painted portraits are later copies derived from these prints, further complicating attempts to reconstruct his appearance. Establishing whether the elderly man seated before a harpsichord in the present drawing truly represents Frescobaldi is therefore far from straightforward.⁷⁷

The identification of the sitter rests on a handwritten annotation on the mount reading: "PORTRAIT OF / Girolamo Frescobaldi / 1583–1643." The mount itself appears consistent with others produced in the 1960s–1970s, likely connected to the circle of New York art dealer Herbert Feist (1903–1981).⁷⁸ Although this drawing does not appear in Feist's published catalogues, it is plausible that it passed through his hands privately. Feist may have received the portrait as already associated with the composer and subsequently transcribed it to the mount.⁷⁹ Notably, other drawings by the same hand

⁷⁵ I am very grateful for the kindness of the current owners who travelled the world with this vellum to show it to me on multiple occasions. I am also very grateful to Maestro Enrico Gatti who made me aware of its existence.

⁷⁶ I am very thankful to Dr. De Dominicis for assisting me in recognizing the family associated with this coat of arms.

⁷⁷ Hammond 2023; Sartori 1948, pp. 206–214; Silbiger 2019, pp. 5–6.

⁷⁸ I am deeply in debt to Monroe Warshaw, who has helped me in retrieving information about Feist, a dealer who was also a personal acquaintance of his.

⁷⁹ The Center for Jewish History in New York has digitized Feist's entire archive and has made it available at this link:

appeared in Feist's catalogues under Flemish attributions (cat. 1.68-1.69), suggesting that he handled material from this corpus.

Feist himself was a musician: he trained as a violist, and maintained a detailed scrapbook of his early performances. Having fled Germany in 1933, he brought a cultivated musical sensibility to his collecting activity, which may explain his attachment to this portrait. On the verso of the mount, the inscription "F086" seems to indicate an inventory number, while the note "French or Flemish about 1635" reflects the attribution assigned at the time.

Feist's approach to presentation is also revealing. A quote preserved in a photograph of a mid-century magazine article (shared by art dealer Monroe Warshaw) records his philosophy: "[...] Just as much attention is given to the framing of prints and drawings as to originals at this shop. Mats are all made free-hand rather than by machine cutting so they will look antique and authentic.[...]" Although the source remains unidentified despite archival research, the passage encapsulates Feist's artisanal ethos and his desire to present drawings within a historically resonant frame, an attitude consistent with the mount of this portrait.

While a definitive identification of the sitter remains beyond the scope of this study, a comparison with the engraved portrait of Frescobaldi by Claude Mellan (1598-1688), produced in Rome between 1619 and 1634, offers intriguing parallels.⁸⁰ Mellan's print, associated with the 1634 Venetian edition of *Fiori Musicali*, depicts the composer between the ages of thirty-six and forty-four, his expression stern and intense. The present drawing, by contrast, presents a gentler figure: the gaze is softened, the eyelids heavier, the chin less defined, and the cap

conceals longer hair, features suggesting the same man at a later age. Despite these differences, the shared details of moustache, small beard, and composed posture, support at least a visual continuity, if not a direct repetition of likeness.

Although no documentary evidence currently attests to a personal connection between Jacovacci (or the Master of the Roman Songbook) and Frescobaldi, their lives intersected in the same Roman milieu of the 1630s and 1640s, among patrons, institutions, and devotional circles that frequently bridged artistic and musical practice. Within this context, a portrait of the composer by Jacovacci or an artist from his circle would not only be plausible, but also symptomatic of the intertwined visual and musical culture that animated mid-17th-century Rome.

1.5.3 VISUAL TRACES OF MUSICAL INVOLVEMENT

Manuscript I-Rc MS 2478 provides the clearest material link between the Master of the Roman Songbook and the vibrant musical culture of mid-17th-century Rome. As already discussed, 28 drawings visually introduce cantatas from renowned composers active in Rome in the first half of the 17th century. Six further loose drawings that have surfaced on the art market were removed from musical manuscripts, indicating that I-Rc MS 2478 was not a one-off endeavor. Of this group of six, the drawing depicting a carnival scene in the Roman center is particularly telling: on its verso appears an excerpt from "Chi consiglia un dubbio core" by Luigi Rossi, a cantata whose transmission survives in at least two additional,

<https://archives.cjh.org/agents/people/50879> (last accessed June 2025).

⁸⁰ The print originated from the drawing at the Bibliothèque de l'Ecole des Beaux-Arts, Paris, inv. Mas.1077. See Hammond 2023, Silbiger 2019. Alexander

Silbiger is also working on the paper: "The Mystery of the Frescobaldi Portraits" currently available in its 3rd draft. For a copy of Mellan's print see the British Museum, London, inv. 1866,1110.1126.

undecorated sources held in the United States and in Oxford.⁸¹

These fragments suggest the existence of at least one or even two separate volumes from which illustrated leaves were removed, possibly to increase their market value.⁸² Whether motivated by profit or aesthetic preference, the dismemberment of these manuscripts reinforces the idea that the Master's contributions to music-related decoration were both serial and valued.

Beyond I-Rc MS 2478 and the fragments identified so far, no other manuscripts can currently be linked to this artist. Yet through these scattered visual traces, and the repertoires they engage with, we begin to glimpse a broader pattern, one that gains further definition when considered alongside the literary and social networks in which the nobleman operated.

1.5.3.1 LITERARY AND MUSICAL CIRCLES

Particularly relevant to the cultural milieu from which the Master of the Roman Songbook emerged are the Roman poets Domenico Benigni (1596–1659), Lelio Guidiccioni (1582–1643), and Giovanni Lotti. Like many intellectuals of their time, Benigni and Guidiccioni were active members of the Accademia degli Umoreisti (1600–1670), one of the literary academies in Rome. Their verses were frequently set to music by composers represented in I-Rc MS 2478, including Luigi Rossi, Marc'Antonio Pasqualini, Carlo Caproli, among

others, indicating a close connection between poetic and musical production within the same elite environment.⁸³

Notably, Lelio Guidiccioni has been identified as the ghostwriter of Girolamo Frescobaldi's dedication letters for one of his printed editions.⁸⁴ Guidiccioni and Frescobaldi shared both friendship and an intellectual interest in the theory and practice of music.⁸⁵ Guidiccioni's short essay on musical aesthetics even prompted a response from Pietro della Valle (1586–1652), a central figure in Rome's artistic and antiquarian circles. The poet also collected works of art on paper and owned a painted portrait of Frescobaldi, confirming the tight entanglement of literary, musical, and visual culture within this milieu.⁸⁶

These poets also addressed verses to several figures within Jacovacci's orbit, including Duke Giuliano Cesarini III, Cardinal Camillo Astalli (1616–1663), Gian Lorenzo Bernini, Pope Urban VIII, Alexander VII, and Cardinal Mazarin. As noted by Guerrieri Borsoi, Benigni and Lotti even dedicated playful verses to Primo, Jacovacci's celebrated greyhound, later included in his manuscript *Il Cacciatore*. Such exchanges exemplify the dense web of literary sociability in which the Master of the Roman Songbook's visual idiom likely developed—a network where poetry, music, and image were complementary forms of self-expression among Rome's learned elite.⁸⁷

⁸¹ The others, with some slight variations, are GB-Ouf MS U.210.4, and US-SFdeBellis MS Misc. V.LXVIII. Caluori 1980. These manuscripts are whole, though not decorated.

⁸² A similar case is discussed in Chapter 3.

⁸³ Benigni: "Su strali di foco", I-Rc Ms. 2480.13. Lotti: "Eh potesti lasciarmi", I-Rc Ms. 2475.17; "Soffrite e tacete", *ibid.* nr. 25. For a bibliography on the Umoreisti academy see Nardone 2018, pp. 28–30; Holzer 1990, pp. 278–450.

⁸⁴ Di Monte 2004; Morelli 2013, pp. 52–53.

⁸⁵ Barbieri 2007, p. 73, 79; Bianchi-Barker 2024; Morelli 2013, pp. 58–59; Nardone 2018, p. 18.

⁸⁶ Corradini 2004; "[...] un ritratto del Frescobaldi organista con una mano, in tela da testa, con un

filetto di cornice negra [...]" [=a portrait of organist Frescobaldi with one hand, half-length, with a thin black frame], in Morelli 2013, p. 64.

⁸⁷ Through this manuscript, rich in imagery and self-reflection, we are offered a window into the nobleman's cultivated identity; we learn that Cardinal Mazarin, then in Paris, gifted Jacovacci an English female greyhound, named Nina, shipped expressly for him from France. Jacovacci's knowledge and care in breeding, drawing, and documenting each dog, complete with lists of 156 names and birth records of his own dogs, reflects not only affection but also a scientific and visual method aligned with the encyclopedic currents of the time. Guerrieri Borsoi 2017, p. 27; Deriu 2023, pp. 705–708.

1.5.3.2 MUSICAL CONNECTIONS: FRESCOBALDI AND BEYOND

While no document directly links Domenico Jacovacci to Girolamo Frescobaldi, their social and spatial proximity in early 17th-century Rome makes some form of acquaintance plausible. Both figures moved within intersecting circles of patronage, those of Cardinal Pietro Aldobrandini (1571–1621) and later Pope Alexander VII (Fabio Chigi), and shared affinities with collectors, diplomats, and men of letters who cultivated music as a key aspect of social refinement.

Members of the Jacovacci family had close ties with Pietro Aldobrandini, one of Frescobaldi's major patrons. The cardinal's entourage included Guido Bentivoglio, whose memoirs survive in a manuscript copy in the Vatican Library (I-RVat Ott. lat. 2525), once in Jacovacci's possession. Such overlaps reveal how musical culture, literary production, and collecting practices intersected in the same intellectual sphere.

Although Frescobaldi's list of pupils remains fragmentary, it included noble amateurs and clerics from central Italy and beyond, among them Valerio Spada (?–1649), Lucia Coppa (1625–1699) Francesco Nigetti (1603–1681), and Johann Jakob Froberger (1616–1667). Within this context, a portrait of the composer emerging from the Master of the Roman Songbook's circle might be read less as documentary likeness and more as a visual tribute born of admiration and proximity.

Spatially, Jacovacci's and the composer's paths crossed in the same quarter of Rome. Frescobaldi and his wife lived near Piazza Colonna, in a house later incorporated into the Chigi Palace.⁸⁸ The Jacovacci family maintained a chapel in San Marcello al Corso, after relocating it from San Carlo alla Colonna, just steps away.⁸⁹ San Marcello neighbored the Oratorio del Crocifisso, one of the principal venues for elite musical events in the 17th century, described by André

Maugars (c. 1580–1645) as a locus of refined sacred music sustained by noble patronage.

This proximity deepens: Frescobaldi participated for over two decades (1620–1642) in the Congregazione di Santa Cecilia, headquartered in the church of San Paolino. Even if direct collaboration cannot be proven, these overlapping spaces and circles outline a shared cultural environment, one in which the nobleman could easily have met the composer.

1.5.4 SELF REFERENCES?

Many of the illustrations in I-Rc MS 2478 appear to echo episodes from the public life of Domenico Jacovacci, references likely filtered through the hand of the Master of the Roman Songbook, unless, of course, the two were one and the same.

Through these correspondences, the manuscript takes on the qualities of a visual diary, where civic imagery, artistic taste, and personal reflection converge.

Several scenes seem to allude directly to Jacovacci's administrative and ceremonial duties. Carnival processions through the city recall his tenure as caporione (cat. 1.11, 1.18, 1.31–1.34), while depictions of markets, and urban movement resonate with his responsibilities for policing and municipal regulation (cat. 1.22). His supervision of customs and trade may likewise inform the imagery accompanying "Una fede io sento stridere" (cat. 1.25).

Such visual parallels suggest that the artist, whether Jacovacci himself or someone in his immediate circle, was deeply familiar with the topography, rhythms, and symbolic hierarchies of Roman civic life, and translated them into pictorial form.

One vignette, representing a horse race viewed from Piazza Colonna, is particularly revealing. The vantage point likely corresponds to the church of San Paolino alla Colonna, rebuilt

⁸⁸ Annibaldi 1987, p. 31; Hammond 2023.

⁸⁹ Guerrieri Borsoi 2014.

after a fire under Jacovacci's supervision together with his uncle.⁹⁰ The family maintained a chapel there, and even after selling their nearby palace in 1634, Domenico remained closely connected to the site. Later, as *Maestro di Strade*, he oversaw the redesign of the square under Pope Alexander VII. The demolition of both the Isola di Colonna and the church in 1657 must have held personal significance.⁹¹ This location also strengthens the connection between Jacovacci and Girolamo Frescobaldi, who resided nearby.

Viewed in this light, I-Rc MS 2478 is more than a musical anthology: it is a layered cultural artifact—part document, part portfolio, part self-portrait. Through pen and ink, its maker asserts a form of visual authorship that intertwines civic experience and artistic identity. The close correspondence between imagery and biography, processions, landmarks, and administrative scenes, reveals an authorial intelligence shaped by lived experience. Furthermore, the imprese that preface his manuscripts, often linked to pivotal events in Jacovacci's life, confirm that self-reference was integral to this visual language.

Even the portrait of Girolamo Frescobaldi may carry autobiographical undertones. The domestic setting conveys familiarity, while the composer's gesture, pointing toward the imagined landscape, can be read as a meta-pictorial acknowledgment of the artist's hand, a subtle dialogue between sound, vision, and selfhood. The gesture thus collapses distance: it points not merely to the view, but to the creative act that produced it.

Although I-Rc MS 2478 bears no coat of arms or signature, the degree of personal encoding in its imagery operates as a discreet claim of authorship. The manuscript's coherence and recurring biographical cues suggest not workshop decoration, but a more intimate, self-fashioned enterprise. Whether conceived as a personal keepsake or a refined gift, it stands as a

visual construction of identity, an intersection of civic duty, private reflection, and musical culture.

As Guerrieri Borsoi has noted, Jacovacci's civic and household records include payments to painters, copyists, and sculptors, but none to illustrators of his manuscripts. Given the personalization and stylistic unity of these drawings, this silence is significant. Rather than implying omission, it likely indicates that the illustrations were produced within Jacovacci's immediate circle, possibly under his supervision or even by his own hand.

Within these limits, the most coherent working attribution remains to the Master of the Roman Songbook, whose art crystallizes this encounter between visual imagination, public service, and musical culture in Baroque Rome.

1.6 CONCLUSION

This chapter has redefined the role of the illustrations in I-Rc MS 2478 not as decorative ephemera but as key evidence of authorship, artistic agency, and cultural positioning in 17th-century Rome. Through a careful visual and contextual analysis, I have reconstructed the profile of the anonymous draughtsman designated here as the Master of the Roman Songbook, situating his work within the cultivated environment of the Roman nobility.

The technical coherence, recurring motifs, and distinctive penwork of these drawings indicate a single, highly individual hand; not that of a professional trained in the Flemish or French schools, as previously assumed, but of a Roman amateur who operated from a privileged yet unconventional social position. Detached from academic conventions but deeply immersed in civic and artistic networks, this figure developed a visual idiom shaped by observation, repetition, and personal experience rather than by formal workshop discipline.

⁹⁰ Guerrieri Borsoi 2014, p. 7.

⁹¹ Corsi 2014, p. 43; Guerrieri Borsoi 2017, p. 12; Krautheimer 1985, pp. 53-55; Lepri 2021, pp. 413-415.

By reintegrating these drawings into their musical, social, and urban contexts, this study has illuminated the close intersections between visual and musical culture in mid-17th-century Rome. The Master's imagery engages directly with the cantata as a performative and intellectual genre, transforming musical manuscripts into sites of visual invention and autobiographical reflection. The newly surfaced portrait of Girolamo Frescobaldi adds a further dimension to this network, pointing to a milieu in which art, music, and scholarship coexisted as complementary modes of expression.

Ultimately, rather than illustrating the cantata texts, these drawings appear to mirror the life and surroundings of their maker. I-Rc MS 2478 thus emerges not only as a compilation of music but as a visual diary: a record of observation and imagination that embeds its author's sensibility within the landscapes, processions, and devotional rituals of Baroque Rome.

Reconstructing this corpus does not necessarily propose an artist's name; it recovers a mode of image-making that operated outside formal institutions, across social registers, and within a deeply personal sphere of artistic and intellectual ambition.

1. CATALOGUE

This catalogue gathers all works attributable to the Master of the Roman Songbook, or to the context of Domenico Jacovacci. Entries are organized alphabetically according to their provenance or most recent known location. Each item includes a descriptive title of the subject and, when relevant, the title of the cantata, along with the composer's name and the corresponding CLORI catalogue number.

Previous attributions, where known, are noted. Technical information is provided regarding medium and support, dimensions, and a description or commentary on the subject, including iconographic references where applicable. When available, a link to online images is included. Each entry records the provenance, a list of depicted subjects, relevant bibliography, and comparisons with other drawings in the catalogue that share iconographic or compositional similarities, as specified in the commentary. Works that cannot be attributed to the same hand are listed at the end of the catalogue.

cat. 1.01	Inventory nr; references; descriptions	Image(s)
	Title : Wooded landscape with shepherds. Former attribution(s): Paul Brill, Marten de Cock Date: ca. 1650 Technique and support: pen, brown and black ink on vellum Size: 345 x 280 mm Description/Remarks: vertical drawing with resting shepherds in the foreground. One is sitting on the left while playing a wind instrument, another is resting on the ground in the opposite corner, giving his shoulders to the viewer. A mother and a child are sitting on the ground with two other children playing with each other. A couple is embracing. A shepherd holding a stick on his shoulder is walking up a path. The landscape is divided into two by the colour of the inks: the foreground is lighter brown, and the background is darker with finer lines. This detail and the size of the sheet allow for direct comparison with cat. 1.03. The present drawing may refer to a simpler arcadia ideal landscape that adheres to the past, whereas the other shows a more contemporaneous version of it, with companies in richer attire and more imposing architecture in the background.	

Image link: <https://rkd.nl/images/301954>

Provenance/cat. nr: Vanderkindere sale 2014

Bibliography: Bianco 2023, nr. 43

Related work(s): cat. 1.03, 1.04, 1.09, 1.28

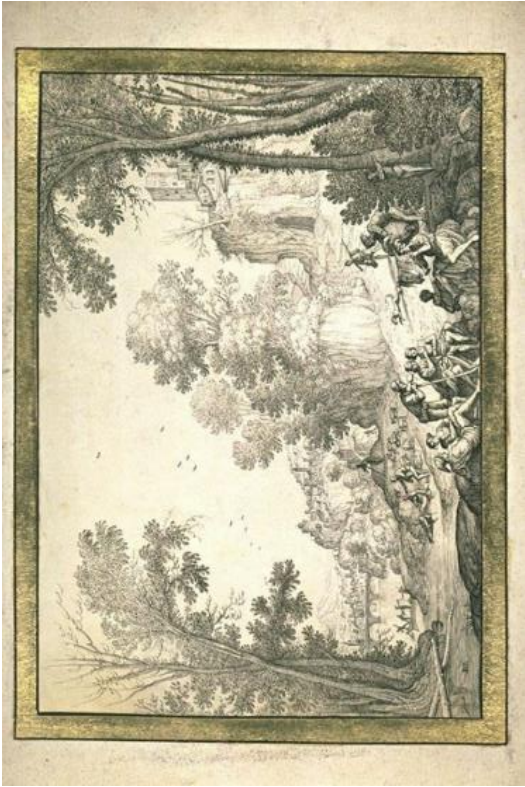
cat. 1.02	Inventory nr; references; descriptions	Image(s)
	Title: Landscape with city or village on the top of a hill. Virgin of the Rosary with St. Dominic and St. Catherine. Former attribution(s): Anonymous Italian Master Date: ca. 1650 Technique and support: pen and ink on paper Size: 204 x 229 mm Description/Remarks: recto: tree on the left, on the right landscape with city on the top of a rocky hill, with ascending road; pilgrim or shepherd climbing the path. The city shows church, houses and towers. On the background on the right are mountains. Flying birds. Seems a landscape before the realization of the sky and the detailing of the ground. The landscape portrayed on the top of the hill is remarkably similar to that in the background of cat. 64, included in the album of cardinal Carpegna. Verso: Madonna of the Rosary and two saints, Dominic and Catherine. There are several distinctive features that may assist in identifying the original artwork from which this drawing was copied. The Virgin is shown seated on clouds, holding the Christ Child, who playfully interacts with a rosary chain that extends downwards and almost ends in the praying hands of Saint Catherine. Meanwhile, the Virgin leans forward to hand a crown to Saint Dominic. The attributes of the saints are clearly emphasized, as is the dynamic torsion of the Virgin's upper body. This is not a preparatory study, but rather a copy after an existing composition. Given the widespread popularity of this mystical group, however, I have not yet been able to identify a specific source. Rather unusual in the repertoire of the Master of the Roman Songbook. His inventory shows a small number of religious subjects. The drawing was part of the Pacetti collection (Pacetti Volume XXII).	recto
		
	Image link: unpublished Provenance/cat. nr: Berlin, Kupferstichkabinett inv./cat.nr. KdZ 25825 Bibliography: unpublished Related work(s): cat. 1.64; 1.70	



verso

cat. 1.03	Inventory nr; references; descriptions	Image(s)
	Title: Merry company in the open air. Former attribution(s): Pseudo Breckerveld Date: ca. 1650 Technique and support: pen, brown and black ink on vellum Size: 353 x 284 mm Description/Remarks: Elegant company making music in a wooded landscape. In the left background a fortified city, descending towards the coast. Sailing boats and rowing boats are seen in the water. Shepherds with their animals are seen walking up- or downhill. In the foreground the noble company is divided in small groups. Some are dancing in circles, some are playing instruments, among others guitar, trumpets, violin or soprano gamba. A child standing beside the woman playing the guitar is singing from a sheet music. Remarkably detailed is the vase on the right and it represents the <i>Sacrifice of Iphigenia</i>. Image link: https://rkd.nl/images/301918 Provenance/cat. nr: Berlin, Kupferstichkabinett inv./cat.nr. KdZ 30295 Bibliography: Bevers-Sölter 2008; Bianco 2023, nr. 36 Related work(s): cat. 1.01, 1.31	

cat. 1.04	Inventory nr; references; descriptions	Image(s)
	Title: Wooded landscape with shepherds. Former attribution(s): Anthonie Crussens; Gillis van Coninxloo (III); Anonymous Date: ca. 1650 Technique and support: pen and brown ink on paper Size: 178 x 268 mm Description/Remarks: Landscape with resting shepherds in the foreground. One is sitting almost at centre while playing a wind instrument, another is resting on the ground opposite to the musician, giving his shoulders to the viewer. A couple is embracing. A shepherd holding a stick on his shoulder is walking up a path. River and mountains in the distance. Atop the rock in the middle-ground is a round shaped building. Several animals and shepherds scattered in the distance. Image link: https://rkd.nl/images/118029 Provenance/cat. nr: Munchen, Staatliche Graphische Sammlung inv./cat.nr. 19566 Bibliography: Bianco 2023, nr. 29; van Tatenhove 1978 Related work(s): cat. 1.01	 The drawing depicts a dense, wooded landscape. In the foreground, a shepherd sits on the ground, playing a wind instrument. Another figure rests on the ground opposite him. A third shepherd, holding a stick on his shoulder, walks up a path. The middle ground features a round building atop a rock. The background shows a river and mountains. Various animals and other shepherds are scattered throughout the scene.

cat. 1.05	Inventory nr; references; descriptions	Image(s)
	Title: Wooded landscape with shepherds. Former attribution(s): Italian School; Dominique Barrière Date: ca. 1650 Technique and support: pen and brown ink on vellum Size: 202 x 290 mm Description/Remarks: Landscape with resting shepherds in the foreground. One is sitting almost at centre while playing a wind instrument, another is resting on the ground opposite to the musician, giving his shoulders to the viewer. A couple is embracing. A shepherd holding a stick on his shoulder is walking up a path. River and mountains in the distance. Atop the rock in the middle-ground is a round shaped building. Several animals and shepherds scattered in the distance. Image link: https://rkd.nl/images/301919 Provenance/cat. nr: Everhard Jabach (IV); Paris, Louvre inv./cat.nr. 12645 Bibliography: Bianco 2023, nr. 37 Related work(s): cat. 1.26; 1.27; 1.63	

cat. 1.06	Inventory nr; references; descriptions	Image(s)
	Title: Landscape with resting shepherd and buildings. Former attribution(s): Anonymous Flemish artist 17th century Date: ca. 1650 Technique and support: pen and ink on paper Size: 219 x 319 mm Description/Remarks: Landscape with resting shepherds in the foreground. One is sitting almost at centre while playing a wind instrument, another is resting on the ground opposite to the musician, giving his shoulders to the viewer. A couple is embracing. A shepherd holding a stick on his shoulder is walking up a path. River and mountains in the distance. Atop the rock in the middle-ground is a round shaped building. Several animals and shepherds scattered in the distance. Image link: https://rkd.nl/images/301919 Provenance/cat. nr: Amsterdam, Sotheby's 6th November 2005, lot nr. 32 Bibliography: Bianco 2023, nr. 44 Related work(s): cat. 1.01; 1.70	

1.06a

Title: River landscape with rowing boat.

Attribution: Johan Sadeler I, after Paul Brill

Date: 1560-1600

Technique and support: engraving on paper

Size: 219 x 269 mm

Provenance/cat. nr: Amsterdam, Rijksmuseum inv. RP-P-0B-7513

Bibliography: New Hollstein (Sadeler) 579



cat.	Inventory nr; references; descriptions	Image(s)
1.07	I-Rc Ms 2478.01 Luigi Rossi, "Erminia sventurata ove t'aggiri" [540] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 68 x 81 mm Description/Remarks: The drawing presents a classical funerary setting with a monumental sarcophagus placed under a canopy of trees, adorned with drapery and framed by natural elements that create a theatrical atmosphere. Three female figures are inceding beneath the trees, engaged in what appears to be a moment of intense conversation or lament. In the background, a hilly landscape with distant architecture suggests an idealized or allegorical space. Although the scene does not illustrate a specific episode from <i>Gerusalemme Liberata</i>, the composition resonates strongly with the tone and themes of Erminia's lament. The motifs of abandonment, sorrow, and fatal disillusionment in the poem—culminating in her tears imagined as the source of the River Jordan—find visual echoes in the mournful atmosphere, the monumental tomb, and the anthropomorphic presence of nature in the drawing. The elegiac setting and classical allusions support a reading of the image as a visual pendant to Erminia's monologue: a space of memory, feminine despair, and theatrical pathos. While not a literal illustration, the image shares the same emotional and symbolic register and could be understood as an emblematic counterpart to the poetic text. On the pedestal to the right is visible <i>The announcement of the death of Patroclus to Achilles</i> inspired to one of the so called <i>Antichita' Mattei</i> (see 1.07d). Image link: https://rkd.nl/images/301885	

Bibliography: Bianco 2023, nr. 1; Caluori 1980, nr. 70; Klaper 2019, p. 132, n. 4

Related work(s): -

1.07a

Alexander before the tomb of Achilles.

Attribution: attributed to Agostino Tassi

Date: 1624-1644

Technique and support: pen, wash, ink on paper

Size:

Provenance/cat. nr: Lyon, Musée des Beaux-Arts de Lyon, inv./cat.nr. 1962-257.

Bibliography: -



1.07b

Tancredi at the tomb of Clorinda

Attribution: Agostino Tassi

Date: 1624-1628

Technique and support: oil on canvas

Size:

Provenance/cat. nr: Sotheby's, *Important Old Master Paintings*, 11.01.1996, lot 238

Bibliography: Cavazzini 2008, p. 212



1.07c

Alexander visiting the tomb of Achilles.

Attribution: Simon François Ravenet I, after Filippo Lauri

Date: 1769

Technique and support: engraving on paper

Size: 512 x 381 mm

Provenance/cat. nr: London, British Museum, inv. V,10.81

Bibliography: -



1.07d

Antiochus announcing the death of Patroclus to Achilles.

Attribution: -

Date: 1776

Technique and support: engraving on paper

Size: -

Provenance/cat. nr:

Bibliography: Ridolfino Venuti, *Vetera Monumenta Matthaeiorum*

Vol. III continens anaglypha sarcophagos et inscriptiones. 1776, p. 66



Erminia sventurata ove t'aggiri

Per sentier di sospiri
Per deserto cammino
Ti conduce il destino
Queste sono le nozze
Onde folle pensai d'andar fastosa
Fra le madre latine, e madre, e sposa
Questa è l'alta mercede
Che dona Amor Cortese alla mia fede
O' vanità dei miei vani pensieri
Chi fortuna non ha gioir non sperì.
Ma di me sfortunata
Che sarà sorte ingrata
Abbandonata e sola
Chi mi conforta ohimè chi mi consola.
Preda di qualche barbaro insolente
ra servili ritorte
roverò vergognosa, e infamia, e morte
Sarò scherno del mondo e delle genti
Ahi non dovevo mai sperare ahi lassa
Entro i notturni orrori
Con la scorta d'un cieco altro ch'errori
Speranze ohimè false speranze
Che con belle sembianze
Lusingaste la mente
Voi pur m'abbandonaste?
Se così mi lasciate
Abbandonata e sola
Chi mi conforta ohimè chi mi consola
Dove ricovro attendo
Se non veggio qui intorno afflitta amante
Altro che duri sassi orride piante?
Ma che? Potrete ohimè col pianto mio

Unhappy Erminia, where do you wander

Through paths of sighs,
Through a desert trail
Destiny leads you.
These are the wedding rites
That I, foolishly, thought to approach in splendor,
Among Latin mothers, as a mother and a wife.
This is the high reward
That Courteous Love gives to my faith.
Oh vanity of my vain thoughts,
She who lacks fortune should never hope for joy.
But I, unfortunate,
What will become of me, doomed by fate?
Abandoned and alone—
Who will comfort me, alas, who will console me?

Prey to some insolent barbarian,
In servile chains
I will suffer shame, dishonor, and death.
I shall be the mockery of the world and its people.
Ah! I should never have hoped—alas,
Guided through nocturnal horrors
By a blind hand, toward nothing but error.
Hopes—alas, false hopes!
You who with beautiful appearances
Deceived my mind,
Have you now forsaken me?
If you have left me thus,
Abandoned and alone—
Who will comfort me, alas, who will console me?

Where shall I find shelter
If I see around me, a grieving lover,
Nothing but hard stones and grim trees?

Occhi dolenti e lassi
 Destar pietà sin nelle piante e sassi
 Erminia stolta e ti lusinga ancora
 Ancor sperì infelice?
 Spera d'esser felice
 Se rincontrar puoi morte
 Ch'un infelice core
 Cessa sol di morir all'hor che more

 Mori infelice, morì
 Certa di tue ruine et havran fine
 Con un solo dolor tanti dolori.

 Così languia del bel Giordano a' canto
 Sol dal vento ascoltata
 Erminia innamorata
 E t si largo era il pianto
 he diffondea da l'uno e l'altro lume
 _he pareva nato quel veloce fiume
 All'hor più gonfio e pieno
 Da una rupe non già ma dal suo seno.

*But what? Could it be, alas, that with my weeping,
 My sorrowful, weary eyes
 Might move even the plants and stones to pity?
 Foolish Erminia, do you still deceive yourself?
 Do you still hope, unhappy one?
 Hope to be happy—
 If only you might find death!
 For an unhappy heart
 Ceases only when it truly dies.*

*Die, unhappy one, die!
 Sure of your ruin—and may one grief
 End so many sorrows.*

*Thus she languished beside the fair Jordan,
 Heard only by the wind,
 Lovesick Erminia;
 And so abundant was her weeping
 Streaming from both eyes,
 That it seemed the rapid river
 Swelled not from a cliff, but from her very breast.*

cat.	Inventory nr; references; descriptions	Image(s)
1.08	I-Rc Ms 2478.02 Luigi Rossi, "Fillide mia, deh come" [771] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 68 x 81 mm Description/Remarks: Shepherd making music and his flock resting by a river. Image link: https://rkd.nl/images/301886 Bibliography: Bianco 2023, nr. 2; Caluori 1980, nr. 76 Related work(s): cat. 1.21; 1.51	

Fillide mia dhe come

tu mi comparti infidi i tuoi conforti
Che rassembran favori e poi son torti.
A che mi giri un guardo
E con lieve sorriso

Sai prometter rimedio al cor'ucciso
Se pure ohimè ravviso
Chel' caro lampo de beg'occhi tui
Se ben si volge a me sen passa altrui

Non son io l'amato segno
Di quel ciglio che mi fere
Ei sen vola ad altre sfere
A trovar la posa e'l regno

en so ch'in me non splende
regio che ti sospinga à dar mercede
A' la nota mia fede
I ciel mi furo avari di quei bei doni

Onde si lega un'alma
Tua pietà dei miei falli abbia la palma
Vedrai che più di me ricco di fè
Non riconosce amore

Son tutto core tutto desio
Io mi struggo in serviti idolo mio
Ah non si nieghi à chi languido stà
Atto di verità languido affetto
A tanto incendio una fanciulla al petto.

My Phyllis, oh how

*you deal me treacherous comforts—
They resemble favors, yet become wrongs.
Why do you turn your gaze on me
and with a gentle smile
know how to promise healing to my wounded heart,
if then, alas, I realize
that the dear flash of your beautiful eyes—
though turned to me—swiftly moves on to another?
I am not the beloved target
of that glance that wounds me.
It flies to other spheres
to find its rest and realm.
I know well that in me there shines
no charm to move you to give reward
to my well-known loyalty.
The heavens were stingy with those fine gifts
by which a soul is bound.*

*May your pity win the prize for my faults.
You will see that no one more full of faith than I
has ever been known to Love.
I am all heart, all desire;
I waste away in serving you, my idol.
Ah! Let it not be denied to one who languishes,
a token of truth, a languid affection,
a maiden's heart to match so great a fire.*

cat.	Inventory nr; references; descriptions	Image(s)
1.09	I-Rc Ms 2478.03 Giacomo Carissimi, "Rasserenatevi foschi pensieri" [772] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 68 x 81 mm Description/Remarks: Shepherd making music and woman in a river landscape. Image link: https://rkd.nl/images/301887 Bibliography: Bianco 2023, nr. 3 Related work(s): -	

Rasserenatevi foschi pensieri

Ancor vive la speranza
 Novella fidanza consente ch'io spero.
 Rasserenatevi foschi pensieri

Dopo lunga crudeltà
 Un sorriso di mercè
 Un baleno di pietà
 Quella rigida ne diè
 E non vol ch'io mi dispero
 Rasserenatevi foschi pensieri

Riconsolatevi mesti desiri
 Ancor luce una fanciulla
 L'amata pupilla vuol pur ch'io respiri
 Riconsolatevi mesti desiri

olcemente al fin s'apri
 se si chiuse in lungo nò
 Et tornando al primo sì
 Il suo torbido cangiò
 A furor dei miei sospiri
 Riconsolatevi mesti desiri

Let your dark thoughts be calmed:

Hope still lives,
 A new promise allows me to hope again.
 Let your dark thoughts be calmed.

After long cruelty,
 A smile of mercy,
 A flash of pity—
 She who was once so harsh has now granted me.
 And she no longer wants me to despair.
 Let your dark thoughts be calmed.

Be comforted, sorrowful desires:
 There still shines a maiden,
 Her beloved gaze now wills that I may breathe.
 Be comforted, sorrowful desires.

At last she gently opened up,
 Though long she had been closed in "no,"
 And returning to her first "yes,"
 She changed her turmoil
 By the force of my sighs.
 Be comforted, sorrowful desires.

cat.	Inventory nr; references; descriptions	Image(s)
1.10	I-Rc Ms 2478.04 Arcangelo Lori, "Bel tempo ch'avete" [773] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 68 x 80 mm	

Description/Remarks: The vignette illustrates one of the mythological subjects recounted in Ovid's *Metamorphoses*, *The Rape of Europe*. Europe is the daughter of the rulers of Tyre in Phoenicia (Lebanon). Of great beauty, she is coveted by Zeus. The king of the gods dresses up as a white bull to approach her on a beach where she is walking. When Europe approaches to pet him, the bull lies down inviting her to ride on his back. Zeus kidnaps Europe and flees across the sea to Crete. The composition sees the couple escorted into the waters by a flying Cupid, pulling the bull with a string of flowers. Ashore, on the left, are the female companions of Europa, moved to despair while bearing witness to the scene.

Image link: <https://rkd.nl/images/301888>

Bibliography: Bianco 2023, nr. 4

Related work(s): cat. 1.21; 1.51

1.10a

Title: The rape of Europa
Attribution: Antonio Tempesta
Date: 1560-1630
Technique and support: etching on paper
Size: 140 x 194 mm
Provenance/cat. nr: Amsterdam, Rijksmuseum inv RP-P-H-H-936
Bibliography: Bartsch 819



Bel tempo ch'havete

Vi basta di dire sonate cantate

Cantate sonate

O quanto pregare vi fatte

Ohimè ohimè come siete

Bel tempo ch'havete

Il suono e 'l canto si dan vanto

D'esser figli del contento

E 'l mio cor sol è padre di tormento

Canti pur chi su le cime

De la ruota di Fortuna

Tiene il piede ogn'hor sublime

Ch'io non ho ma sorte alcuna

Onde a me dir non potete

Bel tempo ch'havete

ol d'una cosa mi compiacchio e godo

Ancor che mi conosca sfortunata

Ch'io non son come certe innamorate

Non niego sentirmi ancor io

nel teatro del core

un dolce desio

che sospirare ma poco

Et penare ma poco

ogn'ora mi fa.

Et pur altri mi dice affè tu ardi

Ma non è mica amor Dio me ne guardi

È un certo affetto ch'io porto à un giovanetto

È ver ch'è bello ma senza cervello

Mi fugge s'io lo miro

Mi sprezza s'io per lui peno e sospiro

Good times you have—

It's enough for you to say "played" and "sung,"

"Sung" and "played"!

Oh, how you boast and preen—

Alas, alas, how you are!

Good times you have.

Music and song take pride

In being children of joy,

While my heart is nothing but the father of torment.

Let those sing who tread

Atop Fortune's wheel,

Their foot ever on the highest rim—

I, who have no fortune at all,

Cannot be told:

"Good times you have."

There's only one thing That gives me a bit of pleasure and amusement,

Even though I know I'm unlucky:

At least I'm not like certain lovers!

I won't deny I, too,

Feel in the theater of my heart

A gentle desire—

It makes me sigh a little,

Suffer a little,

Every hour.

And yet people say to me: "By faith, you're burning!"

But that's not love—God forbid!

It's just a certain feeling I have

For a young man.

It's true, he's handsome—but brainless.

He runs away if I look at him,

Che s'io fussi innamorata
 Morirei disperata
 Perché mi veggio ancor negar i sguardi
 Ma non è mica amor Dio me ne guardi

E pur c'è chi si pensa
 Ch'io sia serva d'amore
 Ma certo è in grande errore
 Se ben hoggidi par che s'usi così
 Si pensa al male e poi si dice il peggio

Basta che si sospiri
 Che si guardi ad un huom più d'una volta
 Che subito si dice
 Ho inteso ah c'è data o' poverina
 Caduta è già nell'amoroso laccio
 Così forse di me voi dir volete
 el tempo ch'avete

Voglio a questo proposito
 Cantarvi un'arietta nova.
 Nò ch'è contra le donne
 Ma che ne voglio fare
 Tanto la vuò cantare.

Batte batte martellino
 Mi suol dir la donna mia
 Se pur vede ch'io mi stia
 Malinconica un tantino
 Batte batte martellino
 Ed io tra duri affanni
 Di liti e di malanni
 Tal'hor sospirerò
 Ma questo solo avviene

He scorns me if I suffer and sigh for him.
 If I were in love, I'd die in despair—
 For he even denies me his gaze.
 But that's not love—God forbid!

Still, there are those who believe
 That I serve Love.
 But they are gravely mistaken!
 Though these days, it seems common practice:
 One thinks the worst, and then says even worse.

All it takes is a sigh, A second glance at a man,
 And suddenly they say:
 "I get it—ah, poor girl,
 She's already fallen into Love's snare."
 Perhaps you would say the same of me:
 "Good times you have."

And now, on this subject,
 Let me sing you a little new song.
 No—it's not against women,
 But honestly, what can I do?
 I want to sing it anyway!

Knock, knock, goes the little hammer
 Says my lady to me
 Whenever she sees I'm
 A little melancholic.
 Knock, knock, goes the little hammer.
 And I, amid hardships,
 With lawsuits and misfortunes,
 Will sometimes sigh—
 But that only happens

Che la donna a tutt'hore
Ad altro mai non pensa ch'a l'amore.

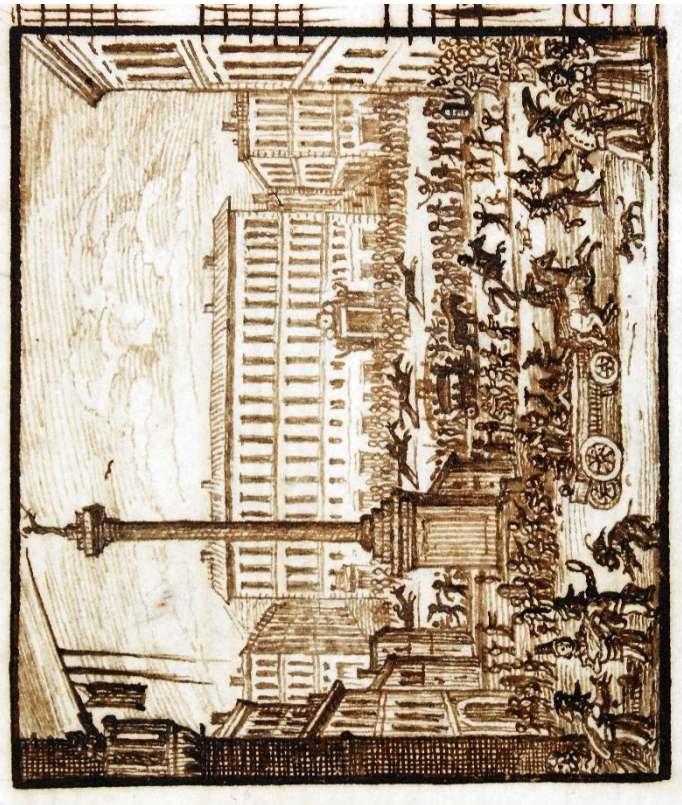
Ridi ridi pur felice
La tua dama questa sera
T'ha mostrato bona cera
Lilla brontola e mi dice
Ridi ridi pur felice.
Ed io forse nel petto
D'altra gioia e diletto
Tall'hor mi serberò
Ma dica pur chi vuole
Che per quello ch'io veggio
La donna sempre pensa a quel ch'è peggio.

O poveraccia me so che l'ho fatta
cantar una canzona
h'è tutta in nostro scorno,
– quel ch'è peggio voi ve ne ridete
Bel tempo ch'havete.

*Because the lady, at all hours,
Thinks of nothing but love.*

*Laugh, laugh, happy man,
Your lady tonight
Greeted you with a smile.
Lilla scolds me and says:
"Laugh, laugh, happy man." / And maybe in my heart
I keep some joy and pleasure too—
But people can say what they want,
From what I see,
A woman always thinks of the worst!*

*Oh poor me! What have I done?
I've sung a whole song
That mocks us women—
And worst of all, you're laughing at it!
Good times you have.*

cat.	Inventory nr; references; descriptions	Image(s)
1.11	I-Rc Ms 2478.05 Marc'Antonio Pasqualini, "Lasciatemi o pensieri" [774] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: The run of the Berbers on the via Lata, now Corso, as seen from Piazza Colonna during the Carnival. Domenico Jacovacci had been caporione of the Rione Colonna from 1617 (when he was 13 years old) to 1621. He resided thereby with his uncles until 1634. Other representations of the square from the period are a fresco in the Biblioteca Vaticana, a painting by Johannes Lingelbach (1622-1674) in Vienna (inv. 9149), another by Jan Miel (1599-1664) in Wadsworth (inv. 1938.603), a drawing by Felice della Greca (1625-1677) in the Biblioteca Vaticana (I-Rbav Arch.Chigi 25058). In the vignette to the right, cornering with via Lata, is the palace of the family del Bufalo; on the left of the column are the small houses composing the <i>Isola Colonna</i>, destroyed in 1657/58 in the requalification plan set in motion by pope Alexander VII. Domenico Jacovacci was then Maestro di Strade with Giacinto del Bufalo. Image link: https://rkd.nl/images/301892 Bibliography: Bianco 2023, nr. 5	

Lasciatemi o pensieri

Tanto ch'io mi consoli
Date tragua al mio duol sin ch'io respiri
Da me sen fugga, e al terzo ciel sen voli
Quel dio ch'a' miei desiri
Diè in pena d'adorar occhi severi.
Lasciatemi o pensieri.

Il pensar a quel che fu
Per saper quel che sarà
Sospirar in servitù
La perduta libertà
Son tormenti troppo fieri

Lasciatemi o pensieri
Non m'affliggete più cure dolenti
reve gioia desio
' miei lunghi tormenti
Momentanea quiete al viver mio
Pria che l'afflitto core
S'incenerisca al fulminar dell'hore.
Si pensieri si fuggite
Il mio cor da cure sciolto
Lungi ai rai d'ingrato volto
Non apra col pensier le sue ferite.

Si pensieri si fuggite
La speranza che tradi
Con lusinghe la mia fe'
Fugga pur lungi da me,
e ragion che goda un dì
chi soffrì pene infinite.
Si pensieri si fuggite.

Let me be, O thoughts,

Just long enough to find some comfort.
Give my grief a brief reprieve, let me breathe again—
Let him flee from me, and rise to the third heaven,
That god who, for my desires,
Gave me the torment of adoring such severe eyes.
Let me be, O thoughts.

To think of what once was,
To foresee what is to come,
To sigh in bondage
For lost liberty—
These are torments far too cruel.

Let me be, O thoughts.
Afflict me no more, sorrowful cares.
I long for fleeting joy
To soothe my endless anguish,
A moment of peace in my life
Before my grieving heart
Is turned to ash by the thunderbolts of passing time.
Yes, thoughts, flee—
Let my heart be free of care.
Far from the rays of that ungrateful face,
Let it not reopen its wounds in thought.

Yes, thoughts, flee—
Let that hope which betrayed me,
Deceiving my faith with flatteries,
Also flee far from me.
And may reason say, one day,
That those who suffered endlessly may yet rejoice.
Yes, thoughts, flee.

Infelice che parlo? Ah che vaneggio?
Come potrà da me girne lontano
Quel pensier che nel sen vibrò la mano
Di sì potente nume.

Hor sì che ben m'avveggiò
Ch'un alma in van presume
Gioire un sol momento
Se nasce con la gioia anco il tormento.

Un cor prigioniero
se piange e sospira
A torto s'adira
col proprio pensiero.
Da' ciglio severo
Se penar non desia viva disciolto.
r uor che brama gioir non ami molto.

*Unhappy one—what am I saying? Ah, I rave!
How could that thought depart from me,
When it was planted in my breast
By the hand of such a mighty god?*

*Now I see it clearly:
A soul presumes in vain
To enjoy even one moment of joy,
For joy is born hand in hand with torment.*

*A heart in chains,
If it weeps and sighs,
Has no right to rage
At its own thoughts.
If no suffering is desired
From a harsh gaze—then live unbound.
But a heart that longs for joy
Should not love too much.*

cat.	Inventory nr; references; descriptions	Image(s)
1.12	I-Rc Ms 2478.06 Mario Savioni, "Fortuna che fai?" [775] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: River landscape with fishing fishermen. Image link: https://rkd.nl/images/301893 Bibliography: Bianco 2023, nr. 6 Related work(s): -	

Fortuna che fai?

Tu dormi al mio bene
Ma desta alle pene
Ferendo mi vai.

È strano vigore

Mai sempre soffrire
Languir nel martire
Morir di dolore

È strano rigore
Gioir non già mai.

Fortuna che fai?

Tu dormi al mio bene
Ma desta alle pene
Ferendo mi vai

io selce io non sono
non son di diamante
D'amor già costante
Le glorie abbandonano
Di selce non sono
Pur troppo penai

Fortuna che fai?

Tu dormi al mio bene
Ma desta alle pene
Ferendo mi vai.

Fortune, what are you doing?

You sleep through my joys,
Yet wake for my sorrows,
And go on wounding me.

What a strange force—

Always to suffer,
To languish in torment,
To die of sorrow—
What cruel harshness,
Never to know joy!

Fortune, what are you doing?

You sleep through my joys,
Yet wake for my sorrows,
And go on wounding me.

I am not made of flint,

Nor am I of diamond—

Already, for steadfast love,
I have forsaken glory.

No, I am not made of stone—

Yet still I have suffered too much.

Fortune, what are you doing?

You sleep through my joys,
Yet wake for my sorrows,
And go on wounding me.

cat.	Inventory nr; references; descriptions	Image(s)
1.13	I-Rc Ms 2478.07 Giovanni Marciani "In amor le stravaganze" [776] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: In the foreground, a well-dressed family walks leisurely along the banks of the Tiber River. To their side, a young man—perhaps a servant or street vendor—offers something to them from a tray. Nearby, other figures engage in riverside activities: drawing water, carrying baskets, and tending to their chores. In the background, a detailed panorama of Rome unfolds, with a recognizable bridge over the Tiber, bustling with boats. Prominent architectural landmarks, churches, towers, and domes, define the cityscape, situating the scene within a lively and populated 17th-century Rome. Image link: https://rkd.nl/images/301894 Bibliography: Bianco 2023, nr. 7 Related work(s): -	

In amor le stravaganze

Mi fan star tra il sì e l'no
Che farò? Consigliatemi speranze.

Che nel giorno più sereno
Un dardo a volo
Pieno di duolo
Porti morte entro il mio seno
Ch'il può soffrir begli occhi
Più tosto il cor mi tocchi
O vita di mia speme
Quando l'ira in voi freme
Che tradir nel più bel le mie fidanze.

In amor le stravaganze
Mi fan star tra il sì e l'no
he farò? Consigliatemi speranze.

Incensar senza mercede
L'aure d'un nome
D'un fil di chiome
Formar lacci alla mia fede
E di chi mai fu vanto?
Pria mi somerga il pianto
O bella che m'ardete
Quando sdegnata sete
Che le sirti temer dell'incostante.

In amor le stravaganze
Mi fan star tra il sì e l'no
Che farò? Consigliatemi speranze.

In love, its extravagances

Hold me wavering between "yes" and "no."
What shall I do? O hopes, give me counsel!

For even on the clearest day,
A dart in flight,
Full of sorrow,
May bring death into my breast.
If beauty's eyes can bear it,
Let it strike my heart instead.
O life of all my hopes,
When wrath flares up in you,
You betray, at your fairest, all my trust.

In love, its extravagances
Hold me wavering between "yes" and "no."
What shall I do? O hopes, give me counsel!

To offer incense without reward,
To the breeze of a name,
To a single lock of hair—
And bind my faith with such snares:
Whose glory has that ever been?
Let my tears drown me first!
O beauty who sets me aflame,
When anger takes hold of you,
You outmatch even the shifting sands in inconstancy.

In love, its extravagances
Hold me wavering between "yes" and "no."
What shall I do? O hopes, give me counsel!

Image(s)

Inventory nr; references; descriptions

cat.
1.14

I-Rc Ms 2478.08

Anonymous "Col ferro del rigore" [777]

Former attribution(s): -

Date: 1652

Technique and support: pen and brown ink on paper

Size: 60 x 80 mm

Description/Remarks: Hunt scene, with Diana shooting a deer with her bow. With dogs and other figures in the landscape. Extremely similar composition to cat. 1.54.

Image link: <https://rkd.nl/images/301895>

Bibliography: Bianco 2023, nr. 8

Related work(s): cat. 1.54



Col ferro del rigore

D'un taciturno affetto
Già svenuto il mio core
Su l'ara del mio petto
Ardea vittima al nume d'un bel viso
Entro a' celato foco esangue ucciso.

Quando raggio di fortuna
Picciol varco m'additò
Onde senza tema alcuna
Io potea a la mia dea
Far palese i suoi rigori
E i miei penosie non mentiti ardori.

Mentre in sen virginal di bianco foglio
Fidate le mie pene
 arrai l'aspre venture
 on note ben che torbide non scure.
Ma fur vani i desiri
Che quel dì ch'esce dal seno
D'una aurora di fortuna fia sereno
Il natale egli è ben nero

Ma poscia tempestoso il giorno intero.
Misero io ben lo provo
Ecco già nubiloso
Quel giorno a me m'appare
Che se lieto e fastoso
Promise amor dopo mie pene amare.

Sen giace egra languente
Quella per cui sol vivo
E 'l mio core dolente
Quasi di sensi privo

With the blade of severity,

*From a silent love
My heart was already pierced—
And on the altar of my breast,
It burned, a victim to the god of a fair face,
Silently slain by hidden flame, bloodless.*

*Then, a ray of fortune
Showed me a narrow path,
By which, without any fear,
I could reveal to my goddess
Both her harshness
And my torments—true, and not feigned, passions.*

*So upon the virginal bosom of a white page,
I entrusted my pain,
And told of my bitter fate
In words clouded, yet not dark.
But all hopes were in vain—
For that day which was to be born
From an aurora of fortune, clear and bright,
Proved black indeed at birth,
And stormy for the rest of its course.*

*Alas, I know this all too well:
Now that day appears already clouded to me—
That day which promised joy and glory
From Love, after all my bitter sorrows.*

*Now lies ill and languishing
She for whom alone I live,
And my grieving heart,
Almost bereft of sense,
Wanders weeping always,*

Sen va piangendo ogn'hora
Con queste note il duol che l'addolora.

*Expressing its pain
Through these notes that ease its sorrow.*

cat.	Inventory nr; references; descriptions	Image(s)
1.15	I-Rc Ms 2478.09 Marc'Antonio Pasqualini, "Mia vita non vedi tu" [778] Former attribution(s): Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: Aeneas leaving the burning city / The fire in Borgo. Scene inspired by literature, the flight from the burning Troy with the protagonists, Aeneas carrying Anchise accompanied by his son and wife. They are heading towards the river. It may also represent the fire in Borgo, also painted by Raphael in the <i>Stanze della Segnatura</i>. There, the painter also used the <i>topos</i> of Aeneas to represent the fire that destroyed the houses before St. Peter in 847. Image link: https://rkd.nl/images/301896 Bibliography: Bianco 2023, nr. 9 Related work(s): cat. 1.45	

Mia vita non vedi tu

S'io per te tutto ardore e tutto fè
Mi restringo più saldo in servitù
Ahi mia vita il vedi tu.

Rifiuto la bella
Che l'anima ancella
pur dianzi rapì
E fervido qui
mi dono al tuo core
Tributo d'amore
E quel primo tesor non cerco più.
Ahi mia vita il vedi tu.

Mio bene il miri sì
Che non sa il mio ciglio altra beltà
e non quella ch'eterna in te fiori.
hi mio bene il miri sì.

Io tengo per gioco
Quel volto ch'il foco
Pur dianzi svegliò
Qual gelo mi stò
E solo al tuo lampo
E sanime avvampo
E t'adoro l'ardor che m'assorbì.
Ahi mio bene il miri sì.

My life, do you not see

*How I, all passion and all faith for you,
Bind myself more tightly in servitude?
Ah, my life, do you see it?*

*I turn away from beauty
That once enslaved my soul
And stole it not long ago—
And now, fervently, here
I offer myself to your heart,
As a tribute of love.
That first treasure I seek no more.
Ah, my life, do you see it?*

*My beloved, you surely see—
That my eyes know no other beauty
But the one that bloomed eternally in you.
Ah, my beloved, you surely see.*

*I now take as nothing
That face which once
Awoke the fire in me—
I stand as cold as ice.
And only by your light
Do I flare up, lifeless,
And worship the flame that consumes me.
Ah, my beloved, you surely see.*

cat.	Inventory nr; references; descriptions	Image(s)
1.16	I-Rc Ms 2478.10 Marc'Antonio Pasqualini "Non mi lusingar più speranza infida" [779] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: This dramatic scene illustrates the myth of Phaethon, son of the sun god Helios, who rashly attempted to drive his father's solar chariot across the sky. Losing control of the fiery horses, he veered too high and too low, threatening the heavens and the earth. At the center of the image, Phaethon is shown plummeting headfirst from the heavens, his body twisting in free fall. Around him, the chariot breaks apart, and the solar horses spiral in chaos, flailing in midair. Jupiter, seen herebetween the clouds, is the one who struck him down with a thunderbolt to prevent further disaster. Below, a river or sea landscape unfolds, with boats, a shoreline, and distant hills, grounding the myth in a visible world. Image link: https://rkd.nl/images/301897 Bibliography: Bianco 2023, nr. 10 Related work(s): -	

1.16a

Title: The fall of Phaeton
Attribution: Antonio Tempesta
Date: 1560-1630
Technique and support: etching on paper
Size: 145 x 192 mm
Provenance/cat. nr: Amsterdam, Rijksmuseum inv RP-P-H-H-930
Bibliography: Bartsch 812



Non mi lusingar più speranza infida

Non ti credo più
Colei che mi ferì
D'amarmi si pentì
Ad altro amante l'amor mio donò
Lascia dunque ch'il duolo homai m'uccida.
Ho scoperto g'inganni
Speme rea ch'io ti credea
Mai più in van t'affanni
Nel mio crudel martire.
Sì si voglio morire
Sì che voglio morire
Dai colpi della sorte
Non mi può liberar altri che morte
Della già tradita fe'
Il tormento affligge il cuore
t a scherno del mio amore
Itri ha il ben che mio pur è
Misero io piango intanto
Né mi consente il ciel
Che mora absorto nell'onde del mio pianto.
Mi vuol vivo al dolor non mi vuol morto
Ma ciò mi vieta invano
Quel che il ciel non farà, farà la mano
Con questa spada m'ucciderò
A terra cada con la mia vita
Estinto quel ardor che m'infiammò.
In così infelice stato
È salute il morir a un disperato.
Sì che morir vogl'io
Siano pur a' miei danni ogn'hor rubelli
Nel ciel crinite stelle
Mi condannai alle pene il cieco dio.

Deceive me no longer, treacherous hope,

I believe you no more.
She who wounded me—
Repented of loving me—
And gave to another
The love that once was mine.
So let sorrow now kill me.
I have discovered the deceit,
O guilty hope I once believed in!
Do not trouble yourself in vain
With my cruel torment.
Yes, yes—I wish to die!
Yes, I long to die!
Only death can free me
From the blows of fate.
The torment of betrayed faith
Afflicts my heart,
And as mockery of my love,
Another now enjoys the joy that was mine.

Wretched, I weep in the meantime—
And Heaven does not grant me
To drown and perish in my own tears.
It wants me alive in pain—not dead.
But Heaven forbids in vain
What the hand itself will do:
With this sword, I shall end my life.
Let my blood fall to the ground with my soul,
And with it, be extinguished
The flame that once consumed me.
In such an unhappy state,
To die is the only cure for the desperate.

I tormenti non temo e mi do vanto
 Con intrepido cuore
 Vincere il fato e trionfar d'amore.

 Sì dicea Eurillo e già d'amor baccante
 Spingea nel mesto seno il ferro ignudo
 Ma in atto così crudo
 Intimorito il cuore
 Negò spirti vitali al suo forore.
 Onde l'anima dolente
 Tramortita nel suol cadde languente

 Dove sete o folli amanti
 Correte mirate
 Che il ben che bramate
 Altro fine non ha che morte e pianti
 Dove sete o folli amanti
 Così sempre arciero nume
 . remiò la fedeltà
 Il ferir ha per costume
 Ma non già l'usar pietà
 Stolto chi crede a' suoi maligni incanti
 Dove sete o folli amanti.

Yes—I shall die!
 Let the starry skies be forever against me,
 Let the blind god condemn me to suffering!
 I fear not torment, and proudly I declare:
 With a fearless heart
 I shall conquer fate—and triumph over Love.

 So spoke Eurillo, and already—mad with love—
 He thrust the naked blade toward his sorrowful breast.
 But in that cruel act,
 His heart, overcome by fear,
 Denied his fury its vital breath.
 Thus, his grieving soul
 Fell fainting to the ground, languishing.

 Where are you rushing, O mad lovers?
 Look and behold:
 The good you desire
 Leads only to death and weeping.
 Where are you rushing, O mad lovers?
 Thus always has that archer god
 Rewarded faithfulness:
 He strikes, but does not show pity.
 Foolish is he who trusts
 His wicked enchantments.
 Where are you rushing, O mad lovers?

cat.	Inventory nr; references; descriptions	Image(s)
1.17	I-Rc Ms 2478.11 Giovanni Marciani "Crescea la notte e della luna al lume" [780] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: Neptune emerges from the sea in his chariot drawn by sea-horses, accompanied by a procession of marine deities. On the shore, a nude youth—possibly Aristaeus—sits beside a rock, his Pan flute resting near him. He gestures toward Neptune, possibly in an act of supplication or inquiry. The scene refers to the episode in which Aristaeus, grieving the death of Eurydice, seeks counsel from the sea gods and is received into their domain. Image link: https://rkd.nl/images/301898 Bibliography: Bianco 2023, nr. 11 Related work(s): 1.77	

Crescea la notte, e della luna al lume

conforme il suo costume
fuor della casa uscito
un fetente Zerbin semivestito
per le vie passeggiando
sovra la chitarriglia
così con mala grazia iva cantando

La mia dama d'ogni dì
D'un umor già mai non è
Cangia spesso in no il sì
Né si cura della fe'

Se da lei lungi men vo
Passion per me non ha
Se vicino a lei mi stò
olge il guardo in qua e in là.

io però fra pochi dì
Vuò cangiar la servitù
S'ho ragion da dir così
Genio mio narrolo tu.

Vuò goder con libertà
O non voglio lacci al piè
Se con tutte così va
Niuna donna fa per me.

Qui tacque, perché udi
Sotto un chiuso tamburo
Da bocca femminile uscir Zi, zi.
Fermossi egli,
e pensò che d'armonia sì ladra
qualche donna leggiadra
all'improvviso innamorata il voglia

The night was growing, and by moonlight's glow

As was his usual show
Out from his house crept
A stinking Zerbin, half-dressed and unkempt
Roaming through the streets
With his little guitar
He wandered gracelessly, singing from afar

My lady of each day
Never in the same mood
She turns her yes to no
And never cares for truth

If I wander far away
She feels no pain at all
But if I stay nearby
Her eyes dart wall to wall

Yet soon, just wait and see
I'll change this servitude
If I have cause to speak
My soul, tell it, if you choose

I want my freedom back
No shackles round my feet
If all are made this way
Then women aren't for me

To enjoy love's sweet delights
Takes more than youthful charm
Poor Zerbin strives in vain
For love is won
More by gold outside the purse
Than curls upon the crown

ne la sua casa
 farlo assoluto padron d'ogni sua voglia.
 Ma fu il pensier fallace
 Mentre al canoro son dello stromento
 Una voce vivace
 Queste note intonò

 Per goder d'amore i frutti
 Altro ci vuol ch'un fior di gioventù
 S'affanna invano il povero Zerbin
 Perché in amor val più
 Fuor della borsa l'or che sovra'l crin

 Per narrar lunghi martir
 Un sonetto non basta o un madrigal
 Scrive ogn'Amante in vano il suo dolor
 Ch'è appò la donna val
 più ch'un giro di ciance un cerchio d'or.

 Perché una donna cada
 Urto non val di longa servitù
 Passeggia mille vie l'amante in van
 Sempre gradito è più
 Chi meno move il piede e più la man.

 Lasci ogn'un ch'ha cervel'
 Quello che suo non può mai far.
 Senza interesse alcun donna non è
 Se hai da dir non da dar
 L'idolo tuo non ha che far di te.

 Di queste corde al tocco
 Uno stolido alocco
 Il Zerbin si rimase
 Pur la debile voce rinforzando

*To tell of long heartbreak
 One sonnet won't suffice
 Lovers weep in vain
 For in a lady's eyes
 A golden ring speaks louder than a thousand sighs*

*To make a woman fall
 Long service does no good
 A lover may pace all roads in vain
 She'll still prefer the one
 Who moves the hand more than the foot*

*So let him who has some sense
 Quit what he'll never own
 Without some self-interest, no woman stays
 If you have words but no coin
 Your idol won't give you the time of day*

She who loves me not deserves me not

*He who runs, runs
 But he who flees, flies*

Diè superba risposta
Con si' brieve parole:
Non merita il mio amor chi non mi vuole.
Rise la bella e s'il conobbe acceso
E di rabbia, e d'amore
A dismorzargli in seno un doppio ardore
Di fresc'acqua versogli in capo un fonte.
E i che sempre tenea
le piante al fuggir pronte
come al parlar sollecita la lingua
avverò quel proverbio
della moderna Zerbinesca Scola:
Chi corre corre, ma chi fugge vola.

cat.	Inventory nr; references; descriptions	Image(s)
1.18	I-Rc Ms 2478.12 Marc'Antonio Pasqualini "Vedi là quel bel crine" [781] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: This bustling drawing captures Piazza Navon in full activity. At the center stands the towering Fontana dei Quattro Fiumi by Gian Lorenzo Bernini, with its dramatic obelisk rising high above the crowd. The square is densely populated: figures gather around the fountains, stroll through the piazza, or line the edges, possibly watching a spectacle or procession. To the left are the elegant noble palaces. The scene brims with movement—carriages, horsemen, spectators—and gives the sense of a public festivity or fair, with the elongated oval shape of the piazza echoing its ancient origins as the Stadium of Domitian. Image link: https://rkd.nl/images/301899 Bibliography: Bianco 2023, nr. 12; Murata 2003 Related work(s): -	

Vedi là quel bel crine

È un bosco d'oro ove si cela amore

Deh fuggi mio core

Le molli ruine

che scorge il tuo sguardo

La paura d'amor non fa codardo.

Vedi là quel bel ciglio

Gli prestò le sue luci il cieco dio

Deh fuggi cor mio

L'ardente periglio

Di luci sì belle.

Non si vince a pugnar contro le stelle.

See there, that lovely hair

A golden wood where Love lies hidden

Ah, flee, my heart,

Those soft ruins

That your gaze now beholds

The fear of love does not make one a coward

See there, that lovely brow

The blind god lent it his own light

Ah, flee, my heart,

The burning danger

Of eyes so bright

No one wins who dares to fight the stars

cat.	Inventory nr; references; descriptions	Image(s)
1.19	I-Rc Ms 2478.13 Marc'Antonio Pasqualini "Mai non si troverà" [782] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: In this finely detailed engraving, the goddess Diana (Artemis) is shown at her bath, surrounded by her nymphs in a forested landscape, near a stream and cascading waterfall. Several attendants are depicted in the act of bathing or drying themselves, while others react with alarm. To the left, the hunter Actaeon appears with his dogs, unwittingly having intruded upon the sacred scene. Diana gestures in his direction, in the very moment of casting her punishing transformation. Actaeon begins to change, and horns sprout from his head, marking the start of his metamorphosis into a stag. His loyal hounds, unaware, are already turning toward him foreshadowing the tragic end in which they will hunt and tear him apart. In the distance, hilltop towns and rocky mountains frame the mythological action, reinforcing the isolated, sacred setting of the goddess's bath. . Image link: https://rkd.nl/images/301900 Bibliography: Bianco 2023, nr. 13 Related work(s): -	

1.19a

Title: Diana and Actaeon
Attribution: Antonio Tempesta
Date: 1560-1630
Technique and support: etching on paper
Size: 145 x 192 mm
Provenance/cat. nr: Amsterdam, Rijksmuseum inv RP-P-H-H-933
Bibliography: Bartsch 815



Mai non si troverà

che petto nobile
Alberghi in sé pensiero ignobile
Di rotta fè e poca lealtà.
Mai non si troverà.

Ridondino tempestino ferite

Più ch'infinito

Non son l'onde del mare

Ch'io possa cangiare

Bel desio ch'in te si sta

Mai non si troverà.

No ch'esser mai non può

Ch'un'alma stabile

Prometta un sì poi variabile
i cangi un dì e torni a dir di no.
o ch'esser mai non può.

Minaccino saettino le stelle

Più che rubelle

Non son l'idre d'Averno

Che resta in eterno

Quel voler che pria donò
No ch'esser mai non può.

Never shall it be found

That a noble heart
Could harbor within
A base thought
Of broken faith or lacking loyalty.
Never shall it be found.

Let wounds pour down
And storms rage
More than countless waves of the sea—
Still I could not change
The fair desire I hold for you.
Never shall it be found.

No, it never could be so—
That a steadfast soul
Would promise "yes," then shift,
Change one day and turn to "no."
No, it never could be so.

Let the stars strike down
With rebellious darts,
Fiercer than the hydras of Hell—
Yet still shall remain, eternal,
That will once freely given.
No, it never could be so.

cat.	Inventory nr; references; descriptions	Image(s)
1.20	I-Rc Ms 2478.14 Marc'Antonio Pasqualini "E potesti lasciarmi" [783] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: This scene may represent the legendary Queen Dido shortly after her arrival on the North African coast, where she would go on to found Carthage. In the foreground, a regal woman stands with commanding presence, her arm raised toward a group of humble shepherds and peasants. Her elaborate dress and posture clearly distinguish her as a queen. One of the shepherds kneels before her. Behind the queen, a group of attendants follows, suggesting her court or retinue. The rural landscape, with a fortified city on a distant hilltop, evokes the unclaimed land Dido famously obtained by tricking the locals—asking only for as much land as could be encircled by an oxhide. This composition may illustrate the pivotal moment when Dido negotiates with the land's inhabitants, setting the stage for the foundation of Carthage. The contrast between her nobility and the shepherds' simplicity reflects themes of exile, diplomacy, and the merging of civilization with nature. Image link: https://rkd.nl/images/301901 Bibliography: Bianco 2023, nr. 14 Related work(s): -	

E potesti lasciarmi?

E stabilir con sì mortal decreto
 Di non vedermi più?
 Io resto, io gelo attonita insensata
 In rimembrar che possa alma ben nata
 In un medesimo istante
 E tutta fede alimentar l'amore,
 E tutta frode avvelenare un core.
 Sì ch'è pur vero sì tu reo, tu crudo
 Tu me l'insegni a prova e quand'io mi credea
 In dolce fato di comun periglio
 Con sì caro compagno
 Eternar i legami
 Ahi che fugace ei m'abbandona
 In su l'adulta spene
 E sola mi ritrovo alle catene.

 on si fidi un cor, no no
 Che nel fior della speranza
 L'altrui fè cangia sembianza
 A tradir chi l'adorò?
 Vana qual più mi resta
 Rimedio al dubbio, core?
 Pregherò chi non sente?
 Fuggirò chi m'aborre?
 Abborirò chi fugge?
 Ahi tra tema e desio l'alma si strugge

 No no, non vuò consiglio
 Alla mia fè m'appiglio
 Viva la fe', regni la fede
 E sia sola per mio conforto
 Un rimprovero eterno al tuo gran torto.

And could you leave me?

And set, with such a mortal sentence,
 That you would see me no more?
 I remain—I freeze—astonished, senseless,
 To recall that a noble soul could
 In the very same instant
 Feed love with all its faith,
 And poison a heart with pure deceit.
 So it is true—yes, you are guilty, you are cruel.
 You prove it to me yourself.
 And just when I believed
 That, in sweet fate and shared peril,
 With such a dear companion
 I might eternalize our bond—
 Ah, how swiftly he abandons me
 At the height of grown-up hope,
 And I find myself alone,
 Still bound in chains.

 Let no heart ever trust again—no, no—
 For even in hope's full bloom
 Another's faith may shift its face,
 To betray the one who adored it.
 What remedy is left me,
 In the face of doubt, O heart?
 Shall I pray to one who hears me not?
 Flee one who loathes me?/ Hate one who flees?
 Ah! Between fear and longing,/ My soul is torn apart.

 No, no—I seek no counsel./ I cling to my own faith.
 Let faith live—let faith reign! / And let it be, for my comfort alone,
 An eternal reproach / To your great wrong.

cat.	Inventory nr; references; descriptions	Image(s)
1.21	I-Rc Ms 2478.15 Marc'Antonio Pasqualini "A schiere sen viene [784] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: This quiet pastoral scene presents a solitary shepherd leaning on his staff beside a flat rock or stone altar in the foreground. His pose, relaxed yet contemplative, suggests a moment of rest during the day's work. In the distance, a second pair of figures engages in conversation, while flocks graze along the valley paths. The background reveals a lush countryside dotted with trees, winding streams, and hilltop settlements, including a dramatic cliff crowned by a fortified town. Image link: https://rkd.nl/images/301902 Bibliography: Bianco 2023, nr. 15 Related work(s): cat. 1.61	

A schiere sen viene

Assalto di pene
 Né trovo chi presto
 In rischio funesto
 Aita mi porta
 Son preda di duolo
 Trionfo di morte
 La fede ne piange
 La speme si frange
 Rimedio non v'è
 Quest'alma s'affanna
 Ch'amor la condanna
 Senz'altra mercè
 Rimedio non v'è.

Un mar di cordoglio
 i gonfia d'orgoglio
 é stella vegg'io
 Ch'in flutto si rio
 Prometta un respiro
 Lamenti sol odo
 Tempeste sol miro
 Il cor s'addolora
 Quest'alma s'accora
 Più vita non ho
 E sempre tra l'onde
 Di doglie profonde
 Sbattuto men vo.

In squadrons they come,

An assault of sorrows,
 And I find no one
 Who, in this deadly peril,
 Will hasten to aid me.
 I am prey to grief,
 A triumph of death.
 Faith weeps,
 Hope shatters,
 There is no remedy.
 This soul is in torment,
 For love has condemned it
 Without further mercy.
 There is no remedy.

A sea of anguish
 Swells with pride,
 And I see no star
 That, in such cruel waves,
 Might promise me breath.
 Only laments I hear,
 Only storms I behold.
 My heart is in pain,
 My soul grows faint—
 I have no more life.
 And ever among the waves
 Of deep sorrows
 I go, battered and lost.

cat.	Inventory nr; references; descriptions	Image(s)
1.22	I-Rc Ms 2478.16 Venanzio Leopardi "Di già dato il tributo avea l'amante" [785] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: Bandits in an ambush near a cave, attacking travellers with clubs, shotguns, and swords. Image link: https://rkd.nl/images/301903 Bibliography: Bianco 2023, nr. 16 Related work(s): -	

1.22a
Title: La Caverne de Brigands (The Cave of Thieves)
Attribution: Jacques Callot
Date: 1617
Technique and support: etching on paper
Size: 54 x 77 mm
Provenance/cat. nr: Amsterdam, Rijksmuseum inv RP-P-OB-21.044
Bibliography: Lieure 435



Di già dato il tributo avea l'amante

Di pianti e di sospiri al suo bel Nume,
E in ogni di solea
Celebrar in tal guisa
La beltà di colei ch'invano adora
Ah ch'a un misero core
Non mai cessa il destin di mover guerra
E congiura mortal mai sempre ardisce
A' suoi danni la sorte
Non dà fin alle pene altro che morte.
Credea lo sventurato
All'aprir della notte
Stanco di sparger più pianti e sospiri
Haver tregua al suo duolo e ai suoi lamenti
Ma pria di ritrovar lieve conforto
c'ì sfogò l'infelice in questi accenti:

venturata mia sorte
Nata sei per penare
Madre sei di dolor figlia di morte.

Oppresso dal dolore
Sovrapreso dal sonno
Chiude le luci addolorate e meste
Ed ecco in un momento
G'appar colei che tutta lieta gode
E in seno del suo amante
Che bacciollo più volte in un istante.
Nella reggia d'Àverno
Non s'udiron già mai stridi sì horrendi
Né pianti sì dolenti
Come fece il meschin che vidde in sogno
Tradita la sua fede
Ahi che funesta notte ebbe in mercede

The lover had already paid his tribute

Of tears and sighs to his fair deity,
And each day he would
Celebrate in such a way
The beauty of the one he vainly adored.
Ah, for a wretched heart
Fate never ceases its cruel war,
And mortal conspiracies rise bold
Against his sorrow—
Only death brings an end to pain.

The unfortunate one believed,
At the coming of night,
Wearied of shedding more tears and sighs,
He might find respite from his grief and laments.
But before he could grasp even slight relief,
The unhappy soul poured forth these words:

Unlucky fate of mine,
Born only to suffer,
You are mother of sorrow, daughter of death.

Oppressed by grief,
Overcome by sleep,
He closed his mournful, tear-worn eyes—
And suddenly, in that moment,
She appeared—
Joyful and content,
Resting in the arms of her new lover,
Kissing him over and over in an instant.

Not even in Hades' realm
Were cries so horrid ever heard,
Nor such bitter weeping

Fu destato dal duolo e forsenato
 Gridò senza ritegno: lo vuò morire
 D'ogni miseria pur sarò un esempio
 S'adorator già vissi or moro un empio.

Su, Furie d'abisso
 Con lingue di foco
 Pregate l'inferno
 E Datemi un loco
 S'a me il regno d'Amor chiuse le porte
 Furie vi prego ohimè Datemi morte.

Voi mostri infernali
 Uscite nel mondo
 E dite a colei
 Ch'io vivo nel fondo.
 E piango ed esclamo
 sempre la chiamo
 . . a più non la bramo.

S'il tradimento a me fu dato in sorte
 Furie vi prego almen Datemi morte.

As the wretch let loose, who in his dream
 Saw his faith betrayed.

Ah, what a dreadful night was his reward!

Awakened by torment and driven mad,
 He cried out without restraint: I wish to die!
 Let me be a monument to misery—
 If I once lived as a worshipper,
 Now let me die a blasphemmer.

Come, Furies of the Abyss,
 With tongues of fire / Pray to Hell
 And grant me a place.
 If the kingdom of Love has barred its gates to me,
 Furies, I beg you—grant me death.

You infernal monsters,
 Come forth into the world,
 And tell her—/ That I dwell in darkness.

That I weep, and cry aloud,
 And always call her name—
 Yet no longer do I desire her.

If betrayal was the fate given me,
 Furies, I beg you—at least grant me death.

cat.	Inventory nr; references; descriptions	Image(s)
1.23	I-Rc Ms 2478.17 Marc'Antonio Pasqualini "Sta forte mio core" [786] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: River landscape with a duck hunter aiming from the riverbank, surrounded by peasants, sheep, and boatmen. In the background, an imposing crag with multiple fortified buildings towers above the scene, adding a theatrical vertical axis to the composition. Image link: https://rkd.nl/images/301904 Bibliography: Bianco 2023, nr. 17 Related work(s): cat. 1.12; 1.73	

Sta' forte mio core

Nel primo desire
Qui voglio morire
Pria di scemar favilla al caro ardore
Sta forte mio core
Un soffrir innocente
Fa trionfar l'invariabile fede
Che pietà che mercede
No, no
Viva solo chi more
Sta' forte mio core .

Si perda la vita
In piaghe sì care
Qui voglio spirare
Pria che cercar rimedio a mia ferita
i perda la vita
oribondo che tace
Quando palesa il cupo ardor che cela
Che sospir, che querela
Sì, sì
Io rifiuto l'aita
Si perda la vita.

Be strong, my heart,

*In your first desire—
Here I wish to die
Rather than dim the flame of that dear fire.
Be strong, my heart.
Innocent suffering
Makes unwavering faith triumphant.
No pity, no mercy—
No, no!
Let only he who dies truly live.
Be strong, my heart.*

*Let life be lost
In wounds so sweet—
Here I wish to breathe my last
Rather than seek a cure for my wound.
Let life be lost.*

*The dying one who remains silent
Reveals, at last, the deep fire he conceals.
What sighs, what lament!
Yes, yes—
I refuse all aid.
Let life be lost.*

cat.	Inventory nr; references; descriptions	Image(s)
1.24	I-Rc Ms 2478.18 Marc'Antonio Pasqualini, "E dove fuggi quel rapido piede [787]. Text by Giovanni Lotti. Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: Venus discovering the dead body of Adonis. Image link: <a data-bbox="518 1462 544 1928" href="https://rkd.nl/images/301905">https://rkd.nl/images/301905 Bibliography: Bianco 2023, nr. 18 Related work(s): 73	

1.24a

Title: Venus discovering the dead body of Adonis

Attribution: Antonio Tempesta

Date: 1560-1630

Technique and support: etching on paper

Size: 140 x 194 mm

Provenance/cat. nr: Amsterdam, Rijksmuseum inv RP-P-H-H-934

Bibliography: Bartsch 816



E dove fuggì quel rapido piede

Che l'egra mia fede
E l'anima e 'l core
E quanto vive in me seco rapì
E dove il bel piede e dove fuggì
Ditelo su mortali
Che l'ali già spando
Per girne volando
A pregar, a forzar ch'ei torna qui,
E dove il bel piede e dove fuggì.

E dove n'andò quel ciglio guerriero
Che lingua e pensiero
E spirito e vita
E quanto in me si sta seco involò.
E dove il bel ciglio e dove n'andò.
adane pur di lunghe
giunge seguace
Un cor che si sface
E sen vien e sen va fin ch'il trovò
E dove il bel ciglio e dove n'andò.

And where did that swift foot flee

Which, with it, stole my ailing faith,
My soul, my heart,
And all that lives in me?
And where—oh where—did that fair foot flee?
Tell me, O mortals!
For already I spread my wings
To fly off in haste,
To plead, to compel him to return to me.
And where—oh where—did that fair foot flee?

And where has that warrior gaze gone,
That glance which stole
My tongue, my thought,
My spirit and my life—
All that was mine, carried off with it?
And where—oh where—did that fair gaze go?
Let it go far away—
It shall be pursued
By a heart that breaks apart,
And comes and goes
Until it finds him once again.
And where—oh where—did that fair gaze go?

cat.	Inventory nr; references; descriptions	Image(s)
1.25	I-Rc Ms 2478.19 Marc'Antonio Pasqualini "Una fede io sento stridere" [788] Former attribution(s): Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: Riverside port scene with tall tower houses and bustling mercantile activity. In the foreground, a boy offers a tray to two passersby, while dockworkers handle barrels and crates near moored sailing ships. The fortified urban backdrop and active riverfront suggest a lively commercial hub. Image link: <a data-bbox="619 1451 646 1989" href="https://rkd.nl/images/301906">https://rkd.nl/images/301906 Bibliography: Bianco 2023, nr. 19 Related work(s): cat. 1.63	

Una fede io sento stridere

Ch'è assalita e già si more
Ah traditore lasciala
Non la finir d'uccidere.
No, non la finir d'uccidere.

O del mio puro seno
Candida albergatrice alba dei cori
Onde riporta entro i suoi regni
I più bei giorni amore
Dimmi qual reo qual empio
Fea di te tanto scempio?
Qual predatore ignoto
Fremea vicino a' consacrati a Cloto?
Parmi al mentito aspetto
Di ravvisar lo sclerato mostro
gli ha due fronti
mentre un ciglio amico un sorriso d'isserra
Nel più cupo dell'alma il cor nemico
Mormora oltraggio e guerra
E sempre porta con occulto veleno
La pace in volto, e la vendetta in seno.

O d'amor possenti schiere
Su guerriere armatevi
A che tardate più
Ahi non soffrite
Che tutta ferite
Vi cada estinta ai piè regia virtù
A che tardate più
Non resti invindicata
Questa bella innocente
Spergiuro che tradisce
Tradimento che mente

I hear a vow screaming

It is under attack, and dying.
Ah, traitor, leave it be—
Do not finish killing it.
No, do not finish killing it.

O you, pure guest
Of my honest breast, dawn of hearts,
In whom Love brings back
Its brightest days into its kingdom—
Tell me, what wretch, what impious hand
Dared commit such harm against you?
What unknown thief
Trembled near what was sacred to Clotho?
In that deceitful face
I seem to recognize the monstrous villain:
He has two brows,
And while one eye smiles in friendship,
Deep in his soul, the hostile heart
Whispers outrage and war.
And always, with hidden poison,
He wears peace on his face
And revenge in his breast.

O mighty hosts of Love,
Arm yourselves for war—
Why do you delay?
Ah, do not suffer it—
That she, wounded through and through,
Fall lifeless at your feet, royal virtue undone!
Why do you delay?
Let this fair innocent
Not go unavenged—
Oath-breaker who betrays,

S'abbatta, si franga
 Catenato rimanga in servitù
 Su armatevi su, su
 A che tardate più

 Qual domo tiranno
 In mesto semblante
 A carro festante
 Si tragga l'inganno

 Supplici umile, adori, incensi e preghi
 Et habbia per mercede
 di rinegar se stessa
 E trasformarsi in fe' la frodde oppressa.

 O d'amor possenti schiere
 Su guerriere armatevi
 che tardate più
 hi non soffrite / Che tutta ferite
 Vi cada estinta ai piè regia virtù
 A che tardate più
 Non resti invendicata
 Questa bella innocente
 Spergiuo che tradisce
 Tradimento che mente
 S'abbatta, si franga
 Catenato rimanga in servitù
 Su armatevi su, su.

Deceiver who lies!
Let him be struck down, shattered,
Chained forever in servitude.
Come, arm yourselves—come, rise!
Why do you delay?

Let the tyrant be dragged,
In sorrowful garb,
Behind a chariot of triumph,
His deceit laid bare.
Let him kneel, plead, worship, incense, pray—
And be rewarded with this:
To renounce himself
And see his own fraud transformed
Into the faith it once oppressed.

O mighty hosts of Love, / Arm yourselves for war—
Why do you delay?
Ah, do not suffer it—
That she, wounded through and through,
Fall lifeless at your feet, royal virtue undone!
Why do you delay? / Let this fair innocent
Not go unavenged—
Oath-breaker who betrays,
Deceiver who lies!
Let him be struck down, shattered,
Chained forever in servitude.
Come, arm yourselves—come, rise!

cat.	1.26	Inventory nr; references; descriptions	Image(s)
		I-Rc Ms 2478.20 Marc'Antonio Pasqualini "Non disciogliete il pianto" [789] Former attribution(s): Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: Mythological scene of Perseus and Andromeda. The nude Andromeda is chained to a rock, threatened by a monstrous sea creature. Above, Perseus, riding Pegasus, descends to slay the beast. Ships sail in the background while onlookers gather on the opposite shore. Image link: <a data-bbox="663 230 687 2047" href="https://rkd.nl/images/301907">https://rkd.nl/images/301907 Bibliography: Bianco 2023, nr. 20; Jeanneret 2015 Related work(s): -	

1.26a

Title: Perseus and Andromeda**Attribution:** Antonio Tempesta**Date:** 1560-1630**Technique and support:** etching on paper**Size:** 104 x 1118 mm**Provenance/cat. nr:** Amsterdam, Rijksmuseum inv RP-P-H-G-137-5**Bibliography:** Bartsch 677

Non disciogliete il pianto

Occhi miei lassi ancora
Ch'il dolor che m'accora
Vuò ch'impari a soffrire il petto mio.

Ah di morir desio
Son di morir contento
Pur che serbi il mio cor vivo il tormento
Strazi martiri e pene,
Strali, fiamme, veleno
Distruggetemi il seno
Amorosi desiri
Voi gelosi sospiri
E veggia lei ch'adoro
Che morto io vivo e che vivendo io moro
Goda l'empia tiranna
he sotto a crudo impero
on decreto severo
Colma di sdegno e d'ire
Mi condanni a morire
Ma se vive il dolore
Godrò che mora immortalmente il core.

Do not yet release your weeping,

My weary eyes—
For the sorrow that breaks me
Must teach my breast how to endure.

Ah, I long to die,
And I would die content—
So long as my heart keeps the torment alive.
Tear me apart,
O tortures, agonies, and pains,
Arrows, flames, and poison—
Ravage my breast.
O loving desires,
O jealous sighs,
Let her whom I adore
See that in death I live, and in life I die.
Let the pitiless tyrant rejoice,
She who under cruel command
With harsh decree,
Full of wrath and scorn,
Condemns me to die.

But if sorrow lives on,
Then I shall rejoice
That my heart may die
Immortally.

cat.	Inventory nr; references; descriptions	Image(s)
1.27	I-Rc Ms 2478.21 Mario Savioni "Amorose mie catene" [796] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: Riverside scene with fishermen at work. Several figures cast nets, carry tools, or handle their catch, while boats move on the water. In the background, a fortified town crowns a steep rocky hill, adding drama to the picturesque landscape. Image link: https://rkd.nl/images/301908 Bibliography: Bianco 2023, nr. 21 Related work(s): cat. 1.05	

Amorose mie catene

Quando mai vi scioglierete
E spezzate spiegate
Il terror delle mie pene.

Ma stringetemi pure
Viepiù tenaci, e dure
Che non farete mai ch'ai rai d'un volto
Io mi mora adorando in pianto sciolto.

D'un bel crine i lacci d'oro
Stringan pur sempre il cor mio
Al mio piede al mio desio
Servitù sia bel thesoro.

Pur che l'anima ancella
Sia di chioma sì bella
Icatenate il piè quanto vi pare
Voi sarete al mio cor sempre più care.

O my loving chains,

When will you ever break—
And shattered, release
The terror of my sorrows?

But no—bind me tighter still,
More firm, more fierce,
For never shall you keep me
From dying in adoration, dissolved in tears
At the light of a beloved face.

Let the golden bonds
Of a fair and shining hair
Forever clasp my heart—
Let my foot, my desire,
Find in such servitude a precious treasure.

So long as my soul
Remains a servant
To such beautiful tresses,
Then bind my feet as much as you will—
You shall be ever dearer to my heart.

cat.	Inventory nr; references; descriptions	Image(s)
1.28	I-Rc Ms 2478.22 Giacomo Carissimi "Io vo pensando ai miei passati affanni" [797] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: Arcadian scene in a wooded landscape. A musician plays for a gathered group of peasants and children. Animals graze nearby and the distant hills are dotted with villages, evoking a peaceful rural ideal. Identical composition of cat. 1.01. Image link: <a data-bbox="584 1456 611 1928" href="https://rkd.nl/images/301909">https://rkd.nl/images/301909 Bibliography: Bianco 2023, nr. 22 Related work (s): cat. 1.01; 1.04	

Io vo' pensando a' i miei passati affanni

Ch'io sofferesi in amar l'ingrata Clori,
E de' miei ciechi e forsennati errori
Confuso porto or la vergogna, e i danni.

Né perché da me stesso mi condanni
Che in vaneggiar cangiai cure migliori
Non per tanto son io misero fuori
Di ricader né' conosciuti inganni.

Perché quantunque il mal ove son scorso
Intenda e veggia et a fuggirlo m'armi
D'ogni interna virtù per mio soccorso.

Se dalla fuga ella vorrà ritrarmi
Senza fallo avverrà ch'in mezzo al corso
~ on un sol girar d'occhio mi disarmi.

I go on thinking of my past afflictions

Which I endured in loving thankless Clori,
And of my blind and frenzied former folly
Now bear the shame and burden of contrition.

Though I condemn myself with just admission
For having traded better care for glory,
Still I remain not free from sorrow's story—
I fear again the snare of known sedition.

For though I see and know the harm I faced,
And arm myself with all my inner might
To flee the path where once I ran in haste,

If she should try to halt my fleeing flight,
Without a doubt—just one glance in her eyes—
Would strike me down and rob me of my fight.

cat.	Inventory nr; references; descriptions	Image(s)
1.29	I-Rc Ms 2478.23 Giacomo Carissimi "Navicella che si altera" [798] Former attribution(s): - Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: The Fall of Icarus. In the sky above a bustling port city, Icarus plunges toward the water, his wings coming undone. Daedalus flies ahead, helpless. Image link: https://rkd.nl/images/301910 Bibliography: Bianco 2023, nr. 23 Related work (s): -	

1.29a

Title: The fall of Icarus

Attribution: Antonio Tempesta

Date: 1560-1630

Technique and support: etching on paper

Size: 140 x 194 mm

Provenance/cat. nr: Amsterdam, Rijksmuseum inv RP-P-H-H-935

Bibliography: Bartsch 817



RP-P-H-H-935

0218

Navicella che sì altera

Perché hai grave il sen di vento
Concepisci un ardimento
D'assorbirti l'India intera

Fin che puoi con lieto ciglio
Salutar la patria sponda
Libra l'ancora sull'onda
E ripensa al tuo periglio

Tu trascorri a cieca sorte
Un sentier ch'è tutto scille
Che se ben ne scampi mille
Uno al fin t'aspetta a morte

E l'auretta che ti scorge
~ e ben par Zefiro amato
'Aquilone è il primo fiato
ch'è benigno all'hor che sorge

Ma vedrai che tosto ad alto
Svellerà l'onde e la terra
Divenendo aperta guerra
Quel che fu tacito insulto.

Né difesa al fero orgoglio
Fian del polo amiche stelle
Vien dall'orze et ha con quelle
Aquilon comune il soglio.

Ma perché mendico altronde
Chi sia Fabro a tua sventura
Apri tu la sepoltura
A te stessa in solcar l'onde.

Little ship, so proud you seem—
Why, with sails so full of wind,
Do you dream so bold a dream,
As to swallow all of India?

While you still may smile with joy
And behold your native shore,
Weigh your anchor on the wave
And recall what risk you bore.

You sail on a course of fate
Blindly through a sea of Scyllas—
Though a thousand threats you dodge,
One at last will bring you death.

Even the breeze that seems to guide you,
Softly like the Zephyr's breath,
Is but Boreas in disguise— / Kind only at his dawning.

Soon, you'll see him rise in power,
He will tear the sea and land—
What seemed a silent insult
Will declare itself in war.

Nor will friendly stars defend you
From the North Wind's cruel pride,
For even the Great Bears share
Their dominion with that gale.

And why then seek beyond yourself / The maker of your ruin?
You open your own grave
By cutting through these waves.

Made a plough of the wide sea,
You cultivate your dangers—

Tu del mar fatta aratrice
Vi coltivi i rischi tuoi
Onde al fin altro non puoi
Che raccor messe infelice

Navicella ascoso il lido
Patrio monte ancor ti resta
Che con mutua protesta
Ti rammenta il mar infido

Par ch'accinto a richiamarti
Si sollevi in fronte audace
Et immoto esser gli spiace
Per non correr a frenarti

Senti quel muto avviso
Di stabil consigliere
di da lungi i tuoi fraterni pini
he su l'alta pendice
Giungendo fino al centro
Con l'annosa radice
Scherniscon l'Aquilone
E torna saggia dagli insani elementi
In quei teatri a trionfar dei venti.

*And in the end, reap nothing
But a harvest of misfortune.*

*Little ship, though the shore is hidden,
Your homeland's hills remain.
With mute and solemn protest
They remind you of the treacherous main.*

*It seems the mountain lifts its brow
To call you back with boldness—
Unwilling to stay still / As it rushes to restrain you.*

*Hear that silent warning—
The wisdom of a steadfast counselor.
Listen from afar to your fraternal pines
That stand upon the heights,
And reach into the deep
With ancient roots unmoved— / They mock the Northern Wind.*

*So turn back, wise again,
From these mad and violent elements,
And return to those high theaters
Where one may triumph over storms.*

cat.	Inventory nr; references; descriptions	Image(s)
1.30	I-Rc Ms 2478.24 Pietro Antonio Vanini "Per immenso sentiero" [799] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: This bucolic scene shows two shepherds in the foreground, surrounded by grazing sheep in a peaceful countryside. One sits on a rock, engaged in conversation, while the other gestures toward him. In the background rises a fortified hilltown with towers and spires, adding a sense of timeless grandeur to the otherwise humble pastoral life. Image link: https://rkd.nl/images/301911 Bibliography: Bianco 2023, nr. 24 Related work(s):	

Per immenso sentiero

Là nell'ondoso regno
Muove incauto nocchiero il picciol legno

Ride il ciel ridon l'onde
E tace il vento
E di spuma d'argento
Cinta la nave audace
Stima i campi del mar
Campi di pace

Ohimè ma non tien fede
E in un punto vien meno
Quand'altri più gli crede il bel sereno

Freme il mar cresce il flutto,
– il vento aride
tra quell'onde infide
rosto cangiando sorte
Ove il legno scherzò
Trovò la morte.

Amanti ah non v'alletti
Mentre ch'amor n'invitta
De suoi dolci diletti aura gradita

Breve gioia aspro duolo
E pene amare
C'icela entro il suo mare
Ove son per suo vanto
I venti di sospir
L'onda di pianto

Along an endless path

In the kingdom of the waves
The careless helmsman steers his tiny boat.

The sky smiles, the sea laughs,
And the wind is silent;
Ringed in silver foam,
The bold little ship
Takes the open sea
For fields of peace.

Alas! But the calm betrays—
And just when most believed in it,
The fair weather fails.

The sea roars, the swell rises,
And the wind howls dry;
And in those treacherous waves,
Fate turns swiftly—
Where once the ship had played,
It meets its end.

O lovers, do not be lured
While Love invites you
With the sweet breezes of delight.

Brief joy, bitter sorrow,
And harshest pain
Lie hidden in his sea,
Where sighing winds
And waves of tears
Are his proud domain.

Alla sua infida calma
Non si fidi non creda un'alma
Quanto egli è falso io 'l so
Che da naufragi
De' suoi flutti malvagi
A pena trassi il piè
Chi non desia morir
Credalo a me

Let no soul
Trust or believe
In his deceitful calm.
How false he is, I know—
For from the shipwrecks
Of his evil tides
I scarcely dragged my feet ashore.
Let him believe me
Who does not wish to die.

cat.	Inventory nr; references; descriptions	Image(s)
1.31	I-Rc Ms 2478.25	
	Luigi Rossi "Tenti e ardisca in amore" [800]	
	Former attribution(s): -	
	Date: 1652	
	Technique and support: pen and brown ink on paper	
	Size: 60 x 80 mm	
	Description/Remarks: Merry company in a garden.	
	Image link: https://rkd.nl/images/301912	
	Bibliography: Bianco 2023, nr. 25	
	Related work(s): cat. 1.03; 1.76	
		

Tenti e ardisca in amore

Chi brama gioire
 Mal saggio è quel core
 Ch'amando paventa
 Nulla ottiene già mai chi nulla tenta

Fortuna si m'ardita
 È guida agli amanti
 Sol questa gli aiuta
 Al viver giocondo
 Tra Fortuna e l'ardir diviso è il mondo

Fu mai sempre agli audaci
 Amica la sorte
 Gl'inganni fallaci
 D'amor non s'intende
 hi la sorte conosce e non la prende.

Let him dare and try in love

Who longs for joy—
 Foolish is the heart
 That loves, yet fears.
 He who never dares, shall never win.

Fortune, yes—bold as she is—
 Is guide to all lovers.
 Only she lends aid
 To a life of delight—
 Between Fortune and boldness, the world is split.

It has always been
 That fate favors the daring.
 The false illusions of love
 Are not understood
 By those who see fortune
 And do not seize it.

cat.	Inventory nr; references; descriptions	Image(s)
1.32	I-Rc Ms 2478.26 Giovanni Marciani "Sospira mio core chi sa" [801] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: This image depicts a group of pilgrims resting and receiving refreshments along their journey. On the left, near a monumental urn, men, women, and children offer food and drinks to travelers. In the foreground, two weary pilgrims lounge on the grass. In the distance, a church and several figures suggest the destination of their spiritual journey. The scene conveys a sense of hospitality, charity, and communal care in a peaceful countryside setting. Image link: https://rkd.nl/images/301913 Bibliography: Bianco 2023, nr. 26 Related work(s): cat. 1.66	

Sospira mio core chi sa

La bella chi miri crudele
Un giorno fedele ben essere potrà
Sospira mio core chi sa.
E se poscia la mercede
non ottieni a la tua fede
rasserena i tuoi desiri
poco perde chi sol perde i sospiri

Domanda mio core chi sa
Tall'ora chi sprezza chi fugge
Amando si strugge
Per cara beltà.
Ma s'al fine ti disprezza
Sol fedele ad alterezza
Racconsola le tue pene
ulla perde chi chiede, e non ottiene.

Sigh, my heart—who knows?

*She, the fair one you see so cruel,
May one day, perhaps,
Be faithful in love.
Sigh, my heart—who knows?*

*And if in the end
You win no reward for your faith,
Calm your longing still—
Little is lost when only sighs are lost.*

*Ask, my heart—who knows?
Perhaps she who scorns, who flees,
Is inwardly burning
With love for such beauty.
But if, in the end, she scorns you,
And keeps her pride alone as faithful,
Take comfort in your pain—
Nothing is lost
By one who asks, and is not answered.*

cat.	Inventory nr; references; descriptions	Image(s)
1.33	I-Rc Ms 2478.27 Giancarlo Rossi "Dove vai pensiero audace" [802] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: In the foreground, costumed figures are engaged in revelry: musicians play the violin and lute, while elegantly dressed masqueraders—possibly Pulcinella or other <i>commedia dell'arte</i> characters—dance and interact animatedly. Two small boys (or short persons) fence with wooden swords, adding to the playful atmosphere. The middle ground and background are filled with crowds, processions, and architectural elements typical of Baroque Rome, including a smoking chimney and a lively urban square. The dome and towers on the horizon further suggest a Roman setting, evoking the grandeur and festivity of the city's Carnival traditions. Image link: https://rkd.nl/images/301914 Bibliography: Bianco 2023, nr. 27 Related work(s): cat. 1.74	

Dove vai pensiero audace

A incontrar le tue catene
Torna indietro aura di spene
Tanto tradisce più, quanto più piace.
Dove vai pensiero audace.

Infelice e non t'awedi
Che precipita nel duolo
Chi troppo alto inalza il volo
Ben che rida il ciel non vedi
Ch'ogni lampo là su sempr'è fugace

Dove vai pensiero audace

Chi su l'ali del desire
Fida il core a incerta sorte
Tra i rigori della morte
ien d'affanni va a perire
Desio che molto spera è assai mendace
Dove vai pensiero audace.

Where do you go, bold thought,

To meet again your chains?
Turn back, breath of hope—
The more it pleases,
The more it betrays.
Where do you go, bold thought?

Unhappy one, do you not see
That he who soars too high
Falls into sorrow deep?
Though the sky may smile above,
Each flash of light up there
Is always fleeting.
Where do you go, bold thought?

He who on the wings of desire
Entrusts his heart to uncertain fate
Among death's chill harshness
Goes, full of anguish, to his end.
Desire that hopes too much
Is most deceitful.
Where do you go, bold thought?

cat.	Inventory nr; references; descriptions	Image(s)
1.34	I-Rc Ms 2478.28 Anonymous, "La bella mia tiranna" [803] Former attribution(s): - Date: 1652 Technique and support: pen and brown ink on paper Size: 60 x 80 mm Description/Remarks: This bustling street scene captures a moment from the Carnival celebrations in Rome, with a lively crowd gathered to watch a troupe of masked figures performing atop a raised cart. The cart, drawn by horses, serves as an improvised stage where costumed characters—likely drawn from <i>commedia dell'arte</i>—gesture wildly, dance, and entertain. On either side, spectators crowd the sidewalks, while many others watch from balconies and windows, adding to the festive atmosphere. The image conveys the chaotic joy of public festivity, where performance spills into urban life. In the background, two prominent landmarks clearly situate the scene: the Arco di Portogallo and the obelisk of Piazza del Popolo, firmly anchoring the setting in Rome, on the via Lata (now Corso). Image link: https://rkd.nl/images/301916 Bibliography: Bianco 2023, nr. 28 Related work(s):	

La bella mia tiranna

Che del mio mal si ride
Con un riso m'affida e poscia inganna
Con un guardo m'alletta e poi m'ancide.

Ma spero di veder quel di quell'ora
Che per verace amor pianga ella ancora
Ma che mi giova ohimè
Verrà quel dì ma non verrà per me.

Finge amorosi sguardi
Chi mai conobbe amore
Sospira ma i sospiri son bugiardi
Piange ma non son lagrime di core

Ma spero di veder quel di quell'ora
Che per verace amor pianga ella ancora
a che mi giova ohimè
verrà quel dì ma non verrà per me.

My lovely little tyrant,

Who laughs at all my pain,
With a smile she gives me hope—then cheats me,
With a glance she tempts—and then destroys me.

Yet still I hope to see that day, that hour,
When she shall weep again for truest love.
But what good is it to me, alas?
That day shall come—but it will not come for me.

She feigns her loving glances,
She who never knew true love—
She sighs, but her sighs are lies,
She weeps, but not with tears born from the heart.

Yet still I hope to see that day, that hour,
When she shall weep again for truest love.
But what good is it to me, alas?
That day shall come—but it will not come for me.

cat.	Inventory nr; references; descriptions	Image(s)
1.35	Sommario fatto da Bonis... Title: recto "Sommario fatto da Bonis codiuat amicis cavato dalli discorsi sopra le Deghe di Tito Livio... Precetti cavati dalle dette Deghe... Considerazioni sopra la pace, Fortezze, sopra lo Stato che si consiglia." Verso: "S" pierced by an arrow Former attribution(s): - Date: [1650] Technique and support: pen and ink on paper Size: - Description/Remarks: Recto, under the title, is the complex monogram of Jacovacci. On the verso is the letter S, pierced with an arrow that touches the ground with its point. cat. 1.51 also shows the same S. Image link: - Provenance/cat. nr: I-Rc Ms 2620 Bibliography: Related work(s): cat. 1.51	

cat.	Inventory nr; references; descriptions	Image(s)
1.36	Il Cacciatore Title: "Il Cacciatore" Former attribution(s): Gregorio Tomassini (?) Date: [1648?] Technique and support: pen and brown ink on paper; small lacuna at bottom right corner. Size: 392 x 268 mm Description/Remarks: In the foreground, Diana lies on the ground beside a river, with a lion holding the Jacovacci coat of arms to her right. She is identifiable by the crescent moon on her head. Her left forearm rests on an arrow, and her gaze is directed toward the coat of arms; with her right hand, she caresses a greyhound lying next to her. Her eyes are wide open. The title is written on a sheet being pulled through the water by a dog. In the middle ground, a three-masted warship—resembling the one in cat. 1.41—is represented. To the left, a promontory rises over the water, leading to high, jagged mountains. An island with a round tower stands just offshore. In the left middle ground, a deer is pursued by a dog. Above, the sun breaks through the clouds. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.1460 Provenance/cat. nr: I-RVat Ott.lat.1460; V Bibliography: Guerrieri Borsoi 2015, p. 417; Guerrieri Borsoi 2017, p. 26 Related work(s): cat. 1.41	

cat.	Inventory nr; references; descriptions	Image(s)
1.37	Il Cacciatore Title: Preparation for the hunt Former attribution(s): Gregorio Tomassini (?) Date: [1648?] Technique and support: pen, black and brown ink on paper; traces of preparation drawing in black chalk. Size: drawing: 375 x ca. 520 mm Description/Remarks: The drawing is strikingly meticulous, both in its construction and in the precision of its final execution. It is evident that the artist devoted considerable time to composing the scene, which unfolds in clearly articulated narrative segments. This segmented structure suggests that the composition may have been developed progressively, by assembling discrete figure groups. The setting is a clearing framed by dense trees. The foliage is rendered—characteristically—through a combination of blank spaces and increasingly darkened ink washes, producing a sense of depth and overlapping branches. In the left background, a six-horse carriage appears in the distance, its occupants barely sketched. Closer to the foreground, still on the left, two noblemen are shown meeting on horseback. Each is attended by pages on foot, grooms bearing lances, and hunting dogs—some leashed, others wearing only collars. One of the noblemen is shaded by a parasol held by a servant. These groups of figures recur throughout the composition, but each repetition shows them from a different angle and engaged in varying postures or conversation. In the immediate foreground, a third nobleman on horseback—distinguished by a feathered hat—is seen instructing the head huntsman, who holds two bridled steeds and a long lance. This mounted figure, likely a self-portrait of Jacovacci, is followed by a trumpeter whose instrument bears a banner emblazoned with the family coat of arms. In the lower foreground, a child restrains his dog on a leash. The nobleman's horse is finely ornamented and gazes directly at the viewer, adding to the illusion of immediacy and realism.	 Copyright © Biblioteca Apostolica Vaticana powered by AHILAIO-NTT DATA

Hunting tools such as netting poles are scattered on the ground. To the right, servants prepare firearms and load pack mules—fitted with feeding muzzles—with large containers for transporting equipment. Though plainly dressed, these men wear swords and display a robust, capable physique. At the centre of the clearing, a pack of hunting dogs gathers around a page with a horn strapped to his waist, followed by others carrying side drums. Notably, one dog is depicted defecating in the exact centre of the scene, while a spooked horse has just thrown a page who was holding a hunting horn—a mishap likely caused by the page's failure to secure the saddle correctly, an error explicitly warned against in the same hunting manual.

In the far-right background, a river winds its way through the landscape. From its banks, two drummers emerge, while a fleeing page seeks shelter from the approaching runaway horse.

Technically, the foreground is rendered in a deep, dark brown ink, nearly black. For certain isolated elements—such as the firearms laid on the ground—a darker black ink is employed. The background, in contrast, is executed in a paler brown. Wash-like effects, such as the stain on the lower-left horse and areas of the sky, appear unintentional and are likely the result of how the lighter ink spread into the paper fibers.

Image link: https://digi.vatlib.it/view/MSS_Ott.lat.1460

Provenance/cat. nr: I-RVat Ott.lat.1460, 1 ter.

Bibliography: Guerrieri Borsoi 2015, p. 419; Guerrieri Borsoi 2017, p. 27

Related work(s): cat. 1.36, 1.53





1.37a

Title: The deer hunt

Attribution: Jacques Callot

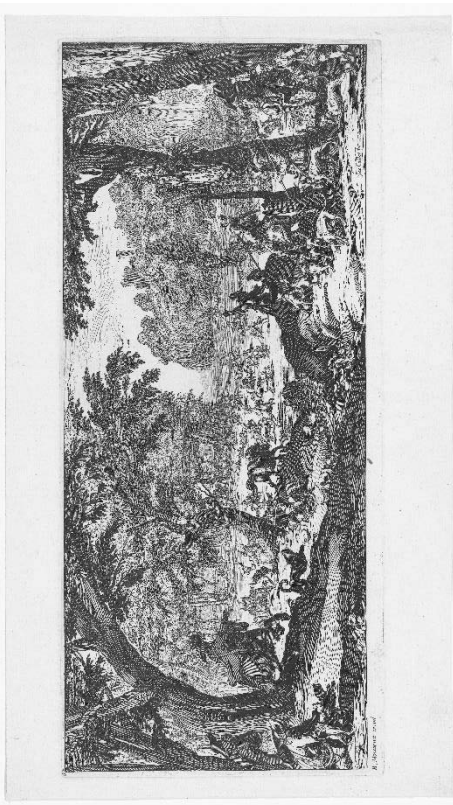
Date: 1620-1668

Technique and support: etching on paper

Size: 205 x 464 mm

Provenance/cat. nr: Amsterdam, Rijksmuseum inv RP-P-OB-21.164

Bibliography: Lieure 353



cat.	Inventory nr; references; descriptions	Image(s)
1.38	Il Cacciatore Title: Dog breeding Former attribution(s): Gregorio Tomassini (?) Date: [1648?] Technique and support: pen, black and brown ink on paper Size: drawing: 380 x 525 mm; almost covering all the page. Description/Remarks: As in the previous drawing, here the composition is articulated into several distinct scenes. Particularly striking is the artist's deliberate attention to selected details—for example, the loggia on the left, partially cast in shadow, where the architrave displays visible abrasions, suggesting that this portion of the building is older. Dogs are tied and resting inside basins filled with hay. A gentleman wearing a plumed hat appears to be instructing a servant on what food should be provided to the restrained animals. In the central section, one observes scenes of coupling and grooming, while on the right, veterinary procedures are underway. The dogs have their legs bound, and a small stick has been inserted into their mouths—presumably to prevent them from biting due to pain. This part of the structure is rendered with notable cleanliness, and the room is visibly warmed by a lit fireplace. In the upper left corner, a kennel-like structure is depicted, into which a handler is seen entering with a dog. The sky, as in other drawings, seems to be rendered in a watercolor-like manner—although this is likely an optical effect created by the brown wash used to suggest atmospheric shading. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.1460 Provenance/cat. nr: I-RVat Ott.lat.1460, 57q Bibliography: Guerrieri Borsoi 2015, p. 420; Guerrieri Borsoi 2017, p. 28 Related work(s):	 Copyright © Biblioteca Apostolica Vaticana powered by AMLAD-NTT DATA

cat.	Inventory nr; references; descriptions	Image(s)
1.39	Il Cacciatore Title: Greyhound Primo Former attribution(s): Gregorio Tomassini (?) after Francesco Grimaldi Date: [1648?] Technique and support: pen, black and brown ink on paper Size: drawing 377 x 520 mm; f : 393 x 527 mm. Description/Remarks: The small fortress in the background appears to resemble the one depicted in the scene with the lions supporting the coat of arms. Notably, the collar lacks the characteristic "S" accompanied by arrows. A charming detail is the small bird gazing at the dog with an almost admiring expression. Both the sword and the lance are rendered with considerable precision. The absence of the crescents, however, remains puzzling. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.1460 Provenance/cat. nr: I-RVat Ott.lat.1460, 240r Bibliography: Guerrieri Borsoi 2015, p. 420; Guerrieri Borsoi 2017, p. 28 Related work(s): cat. 1.35	 Copyright © Biblioteca Apostolica Vaticana powered by ANLAO-NTT DATA

1.39a

Title: Portrait of a Greyhound

Attribution: Michelangelo Pace da Campidoglio (1610 - 1670); also attributed to Francesco Grimaldi (Borsoi 2017)

Date: ca. 1650

Technique and support: oil on canvas

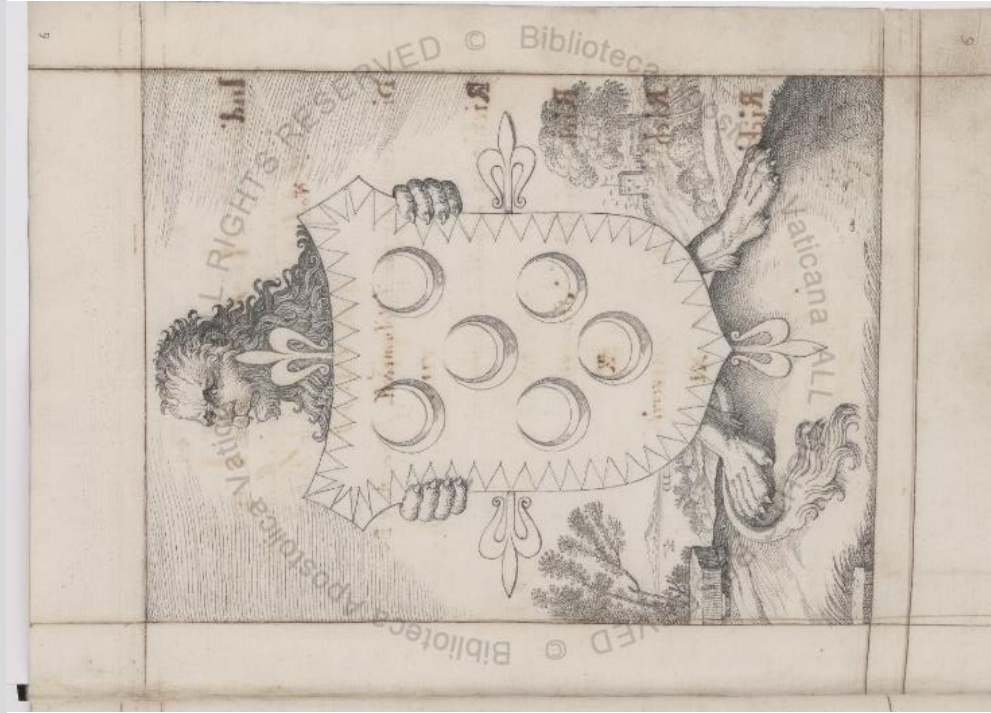
Size: 251 x 174 cm

Provenance/cat. nr: Milan, Koelliker collection

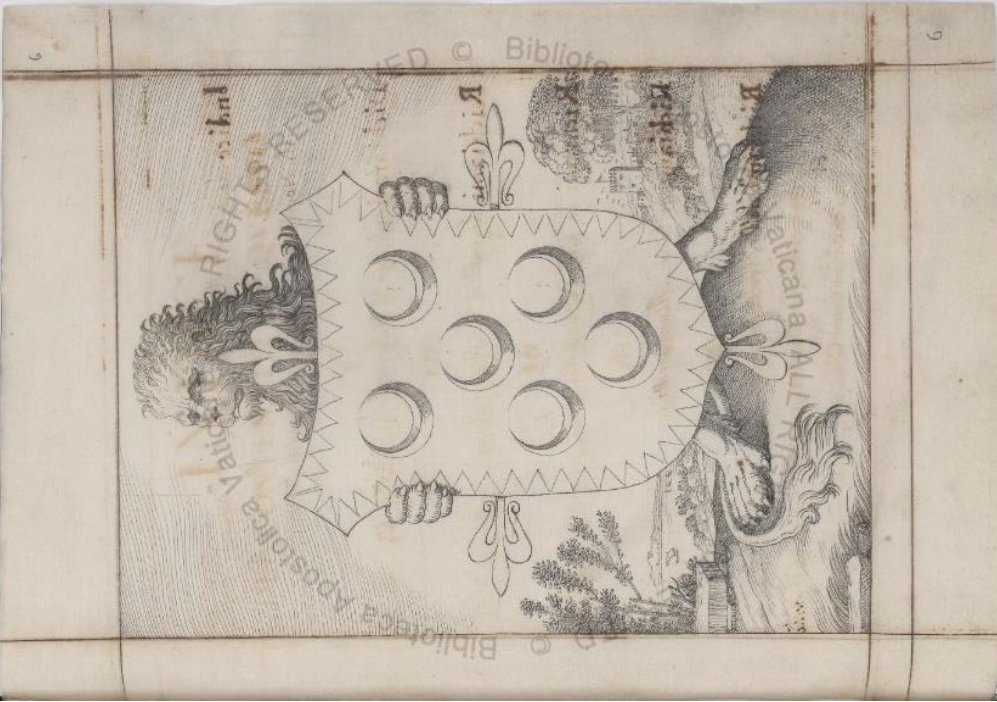
Bibliography: Petrucci 2003, p. 151; idem 2005, p. 11



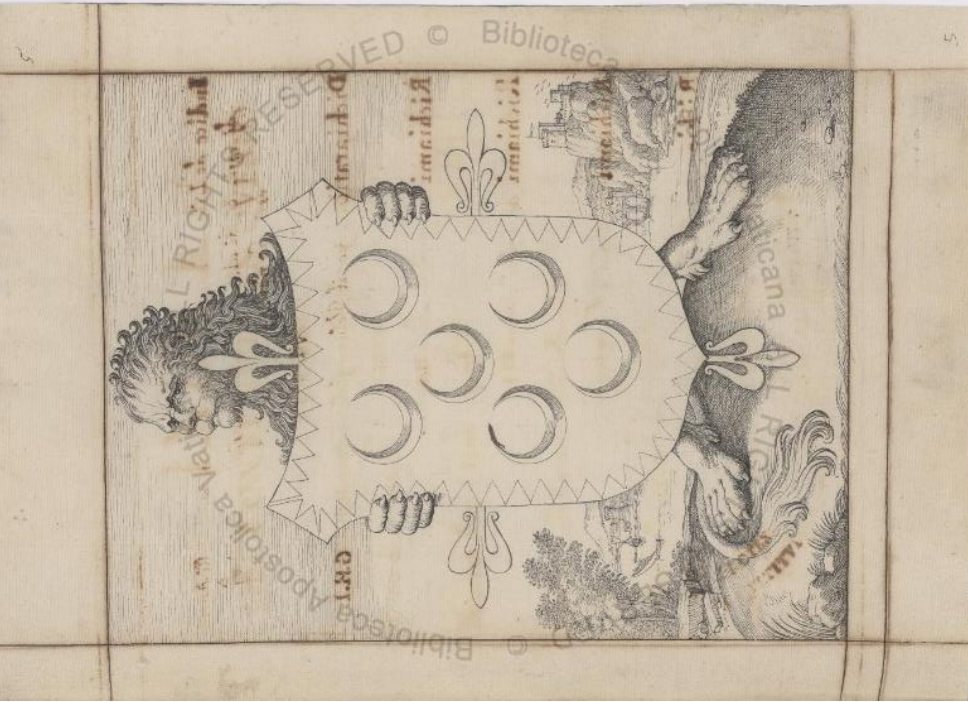
cat.	Inventory nr; references; descriptions	Image(s)
1.39.1	Il Cacciatore Title: Map for hunting [Pianta fatta levare da' Dom.co Jacovacci per fare una caccia Reservata como=/ da et a proposita per sollievo dil Nepote dil Papa...] Former attribution(s): - Date: [1648?] Technique and support: pen, black and brown ink on paper, washes in many colors Size: drawing: ca. 380 x 525 mm. Description/Remarks: colored map of the North-East area of Rome, along the Tiber river. Several proprieties are annotated and reported on the map. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.1460 Provenance/cat. nr: I-RVat Ott.lat.1460, 257r Bibliography: Guerrieri Borsoi 2015, p. 420; Guerrieri Borsoi 2017, p. 28 Related work(s):	 Copyright © Biblioteca Apostolica Vaticana powered by AMLAD-INT DATA

cat.	Inventory nr; references; descriptions	Image(s)
1.40	Title: Lion with Jacovacci's coat of arms Former attribution(s): - Date: [1621] 1655 Technique and support: pen and ink on paper Size: Description/Remarks: Landscape with a lion holding the coat of arms of the Jacovacci family. River or lake landscape with shallow mountains and hills, on the right a fortification. Foliage simpler. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2548.pt.1/0015 Provenance/cat. nr: I-RVat Ott.lat.2548; 6r Bibliography: Borsoi 2015 Related work(s): 1.42; 1.46; 1.48	

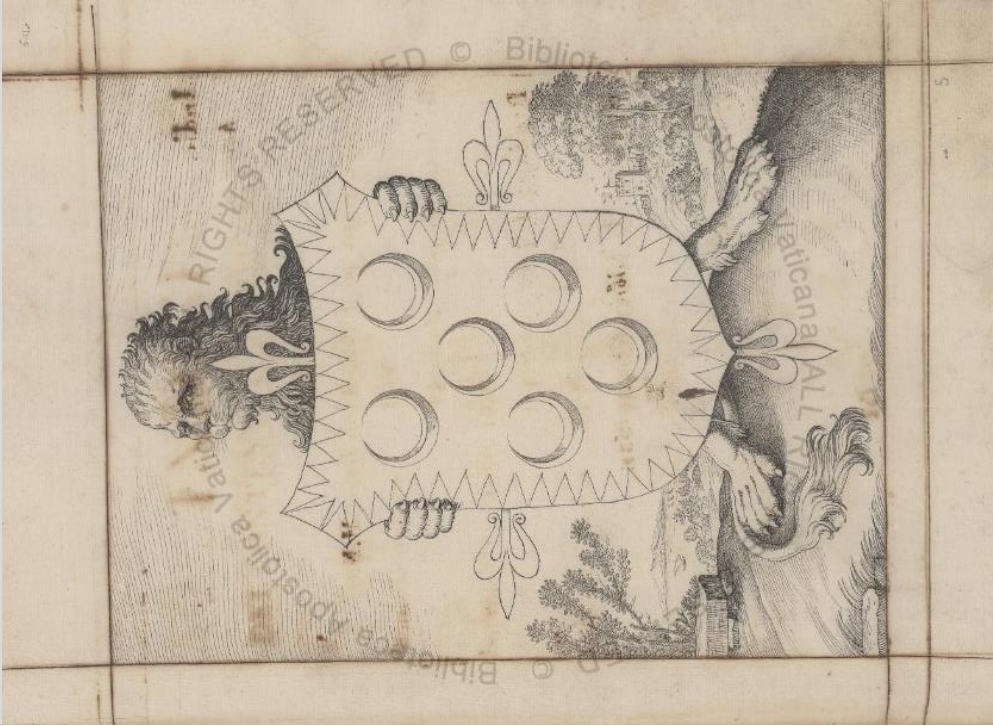
cat.	Inventory nr; references; descriptions	Image(s)
1.41	Title: ["DEEST AVRA PARATO"] Seascape with ship. Former attribution(s): Date: [1621] 1655 Technique and support: pen and ink on paper; inscription and date in brown ink Size: Description/Remarks: Motto: DEEST AVRA PARATO Even for those who are prepared, sometimes an essential element is missing (such as 'favor' or the 'breeze' that drives progress). This phrase could be a reflection or aphorism suggesting that being ready is not always enough without the positive influence of circumstances or luck. Date added in brown ink; motto also; four winds with familiar faces, see the Berlin (cat. 1.03) larger drawing on parchment. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2548.pt.1/0017 Provenance/cat. nr: I-RVat Ott.lat.2548; 7r Bibliography: Guerrieri Borsoi 2015, p. 405; Guerrieri Borsoi 2017, p. 20 Related work(s): cat. 1.26	

cat.	Inventory nr; references; descriptions	Image(s)
1.42	Title: Lion with Jacovacci's coat of arms. Former attribution(s): Date: [1625] 1655 Technique and support: pen and ink on paper Size: Description/Remarks: Landscape with a lion holding the coat of arms of the Jacovacci family. River or lake landscape with shallow mountains and hills, on the right a fortification. Foliage simpler, looks more like the Casanatense Same as the previous ms. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2549.pt.1/0015 Provenance/cat. nr: I-RVat Ott.lat.2549; 6r Bibliography: Borsoi 2015 Related work(s): cat. 1.40; 1.46; 1.48	

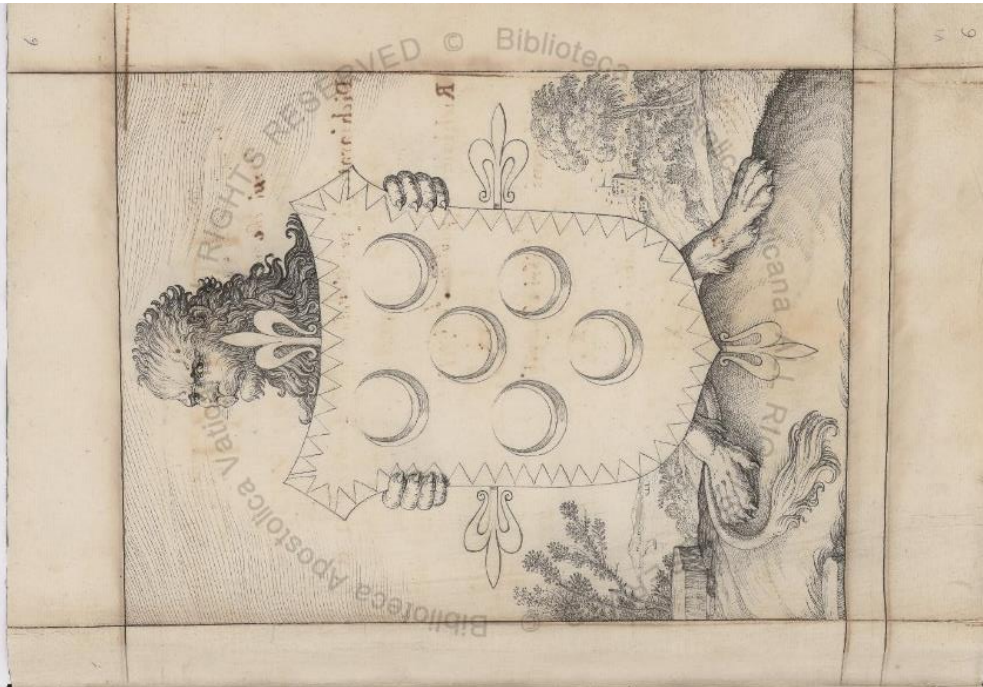
cat.	Inventory nr; references; descriptions	Image(s)
1.43	Title: ["Dummodo velis"] Fortuna. Former attribution(s): Date: [1625] 1655 Technique and support: Pen and black ink on paper; inscription and date in brown ink Size: Description/Remarks: Seascape with Fortune standing on a sphere on which the Date is inscribed. Also the motto added on the sail held by the female figure is added later. The Latin motto "Dummodo velis" can be translated into English as: <i>Provided that you are willing or As long as you want it</i>. It can be understood as an encouragement or a philosophical observation: <i>If you truly desire it, it is possible or The will is the necessary condition</i>. In 1625 Jacovacci obtains the title of Count of Calatrava. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2549.pt.1/0017 Provenance/cat. nr: I-RVat Ott.lat.2549; 7r Bibliography: Guerrieri Borsoi 2015, p. 406; Guerrieri Borsoi 2017, p. 21 Related work(s): cat. 1.26; 1.77	

cat. 1.44	Inventory nr; references; descriptions	Image(s)
	Title: Lion with Jacovacci's coat of arms. Former attribution(s): Date: [1655] Technique and support: pen and black ink on paper Size: Description/Remarks: Landscape with a lion holding the coat of arms of the Jacovacci family. River or lake landscape with shallow mountains and hills, on the right a fortification. In this case the fortification is placed atop a rocky mountain. On the left, a boat ashore. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2550.pt.1/0013 Provenance/cat. nr: I-RVat Ott.lat.2550; 5r Bibliography: Guerrieri Borsoi 2015 Related work(s): cat. 1.50	

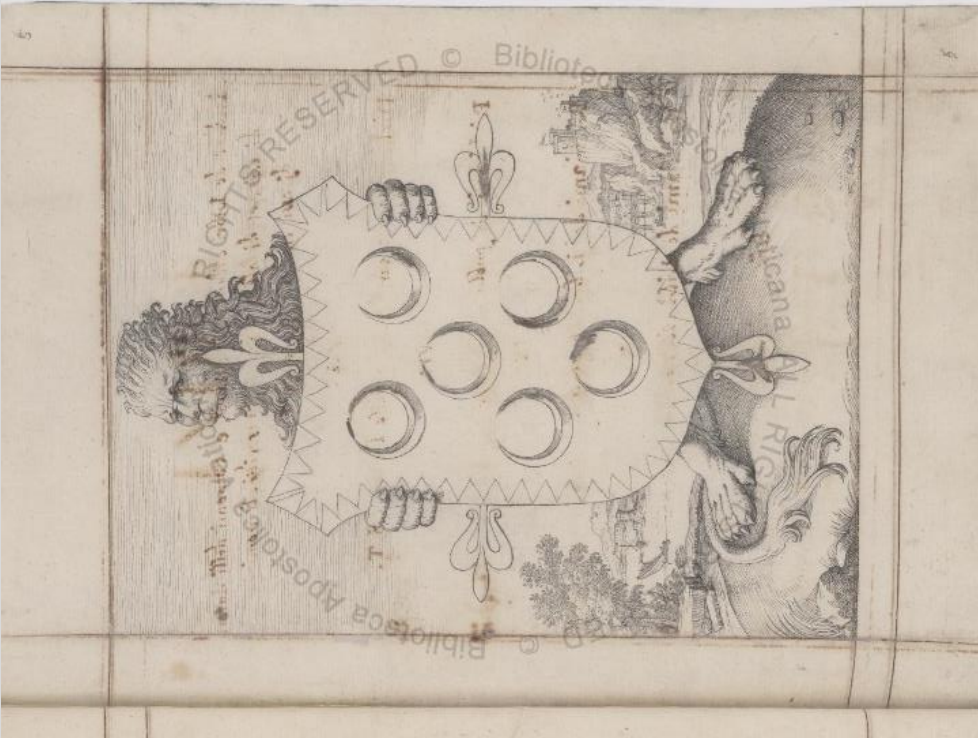
cat.	Inventory nr; references; descriptions	Image(s)
1.45	Title: ["Protexisti me a conventu malignantium, a multitudine operantium iniquitatem"] Landscape with the Virgin Mary standing on a moon crescent. Former attribution(s): Date: [1638] 1655 Technique and support: pen and ink on paper Size: Description/Remarks: You have protected me from the assembly of the wicked, from the multitude of those who work iniquity. This is reminiscent of biblical Psalms, particularly Psalm 63 (64):3 in the Latin Vulgate: "Protexisti me a conventu malignantium, a multitudine operantium iniquitatem." It expresses a plea or gratitude for divine protection against evildoers and those who commit injustice. May refer to Jacovacci's imprisonment. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2550.pt.1/0015 Provenance/cat. nr: I-RVat Ott.lat.2550; 6r Bibliography: Guerrieri Borsoi 2015, p. 407; Guerrieri Borsoi 2017, p. 22 Related work(s): cat 1.15; 1.02(verso)	

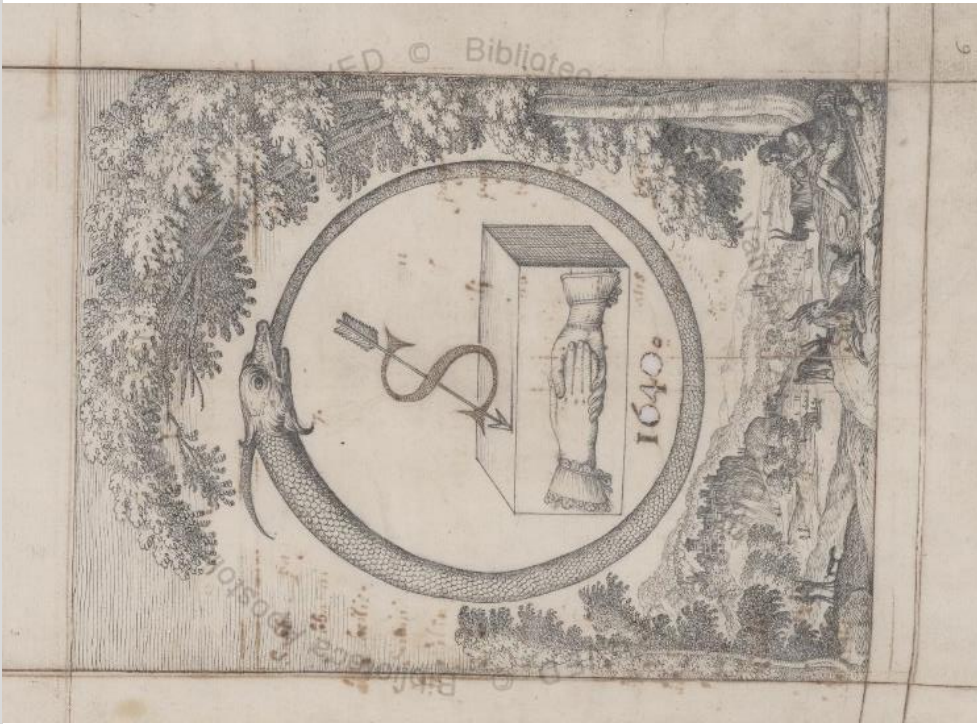
cat.	Inventory nr; references; descriptions	Image(s)
1.46	Title: Lion with Jacovacci's coat of arms. Former attribution(s): Date: 1655 Technique and support: pen and black ink on paper Size: Description/Remarks: Landscape with a lion holding the coat of arms of the Jacovacci family. River or lake landscape with shallow mountains and hills, on the right a fortification. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2551.pt.1/0013 Provenance/cat. nr: I-RVat Ott.lat.2551; 5r Bibliography: Related work(s): 1.40; 1.42; 1.48	

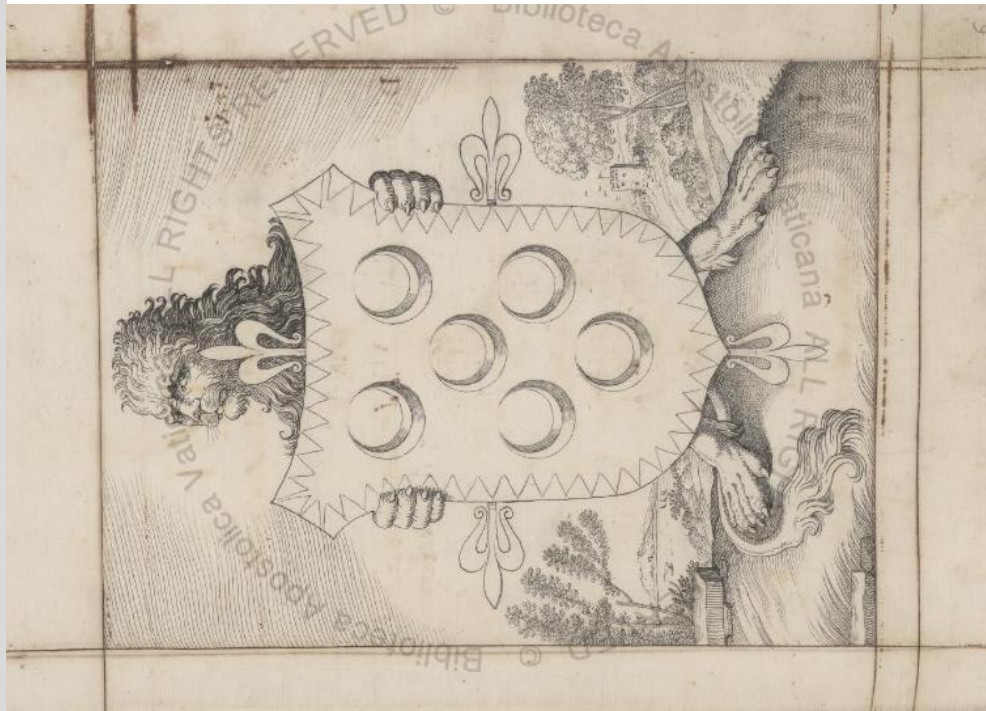
cat.	Inventory nr; references; descriptions	Image(s)
1.47	Title: ["NEC IRA IOVIS"] Landscape with laurel tree. Former attribution(s): Date: [1639] 1655 Technique and support: pen and black ink on paper Size: Description/Remarks: The image depicts a tree, likely a laurel, with dense foliage and a straight trunk. A banner wraps around the trunk with the inscription "NEC IRA IOVIS". Below the tree, the year 1639 is written. In the background, there is a detailed landscape featuring a fortified city, a harbor with ships, and several mounted figures riding horses, possibly soldiers. The scene is surrounded by hills and mountains, giving it a dynamic and historical atmosphere. The Latin motto NEC IRA IOVI translates into English as: Not even the wrath of Jupiter. This suggests resilience or invulnerability, even against the anger of the supreme Roman god, Jupiter (equivalent to Zeus in Greek mythology). Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2551.pt.1/0015 Provenance/cat. nr: I-RVat Ott.lat.2551; 6r Bibliography: Guerrieri Borsoi 2015, p. 408; Guerrieri Borsoi 2017, p. 23 Related work(s): 1.37; 1.53	

cat.	Inventory nr; references; descriptions	Image(s)
1.48	Title: Lion with Jacovacci's coat of arms. Former attribution(s): Date: 1655 Technique and support: pen and ink on paper Size: Description/Remarks: Landscape with a lion holding the coat of arms of the Jacovacci family. River or lake landscape with shallow mountains and hills, on the right a fortification. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2552.pt.1/0015 Provenance/cat. nr: I-RVat Ott.lat.2552; 6r Bibliography: Related work(s): 1.40; 1.42; 1.46	

cat.	Inventory nr; references; descriptions	Image(s)
1.49	Title: ["Non obliviscar"] Former attribution(s): Date: [1640] 1655 Technique and support: pen and ink on paper Size: Description/Remarks: "I will not forget" An injured lion is chained, resting on the ground. The fortress on the right has its flag removed. Might be an idealized representation of Jacovacci's exile that ended in 1640. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2552.pt.1/0017 Provenance/cat. nr: I-RVat Ott.lat.2552; 7r Bibliography: Guerrieri Borsoi 2015, p. 409; Guerrieri Borsoi 2017, p. 23 Related work(s):	

cat.	Inventory nr; references; descriptions	Image(s)
1.50	Title: Lion with Jacovacci's coat of arms. Former attribution(s): Date: 1655 Technique and support: pen and ink on paper Size: Description/Remarks: Landscape with a lion holding the coat of arms of the Jacovacci family. River or lake landscape with shallow mountains and hills, on the right a fortification. In this case the fortification is placed atop a rocky mountain. On the left, a boat ashore. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2553.pt.1/0013 Provenance/cat. nr: I-RVat Ott.lat.2553; 5r Bibliography: Related work(s): cat. 1.44	

cat.	Inventory nr; references; descriptions	Image(s)
1.51	Title: Two hands shaking, clearly one female and one male, in horoborus. Former attribution(s): Date: [1640] 1655 Technique and support: pen and ink on paper Size: - Description/Remarks: Shepherd and his flock resting by a river. Two hands shaking, clearly one female and one male, in horoborus. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2553.pt.1/0015 Provenance/cat. nr: I-RVat Ott.lat.2553; 6r Bibliography: Guerrieri Borsoi 2015, p. 410; Guerrieri Borsoi 2017, p. 24 Related work(s): cat. 1.08; 1.35	

cat.	Inventory nr; references; descriptions	Image(s)
1.52	Title: Lion with Jacovacci's coat of arms. Former attribution(s): Date: 1655 Technique and support: pen and ink on paper Size: Description/Remarks: Landscape with a lion holding the coat of arms of the Jacovacci family. River or lake landscape with shallow mountains and hills, on the right a fortification. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2554.pt.1/0015 Provenance/cat. nr: I-RVat Ott.lat.2554; 6r Bibliography: - Related work(s): cat. 1.40; 1.42; 1.46; 1.48	

cat. 1.53	Inventory nr; references; descriptions	Image(s)
	Title: ["APTA REFRINGAM"] Former attribution(s): Date: [1642] 1655 Technique and support: pen and ink on paper Size: Description/Remarks: The fact that the cannon in the representation is floating in mid-air, with its rear part practically resting above the hunter's head, adds a layer of symbolism and allegory to the image. In this context, the cannon is not merely a weapon but a symbol of power, strength, and determination—almost as if it represents an extension of the hunter's spirit. The position of the cannon above the hunter could suggest that he is guided or protected by the destructive power of artillery. Additionally, the motto "Apta refringam" fits perfectly into this scene: it is as though the hunter is declaring his ability to overcome any obstacle, relying on a superior force symbolized by the cannon. Symbolic Interpretation: The hunter on horseback: Represents skill, control, and determination in battle. The horse might symbolize movement, agility, and mastery on the battlefield. The cannon above the hunter: Suggests a combination of individual prowess (the hunter) and technological or military strength (the cannon). Its position above the head might also evoke the idea of strategic superiority or even divine protection. The fortress in the background: Represents the target or the enemy, a defence the hunter intends to destroy with the cannon's destructive power. The motto is a declaration of intent, which could mean: "I will break whatever is well-prepared." This emphasizes that, no matter how strong the enemy's defences are, nothing is immune to the strength and will of the figure depicted in the scene. Context of the Emblem: This scene might be part of an allegorical or heraldic emblem, associated with a family, an individual, or an organization. The image and the motto could symbolize courage and the ability to overcome any adversity, even those that seem insurmountable. The use of a cannon—a modern weapon for the time when such	

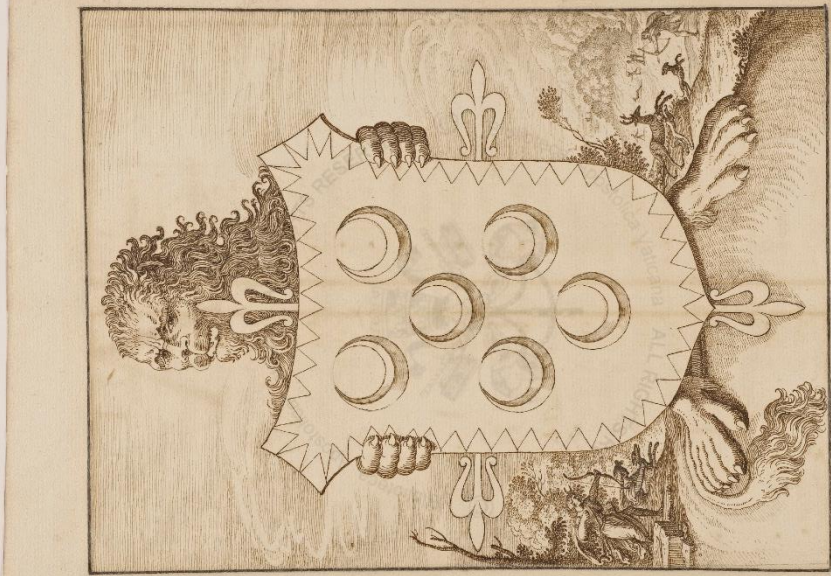
representations were common—reinforces the idea of technological power and military innovation.

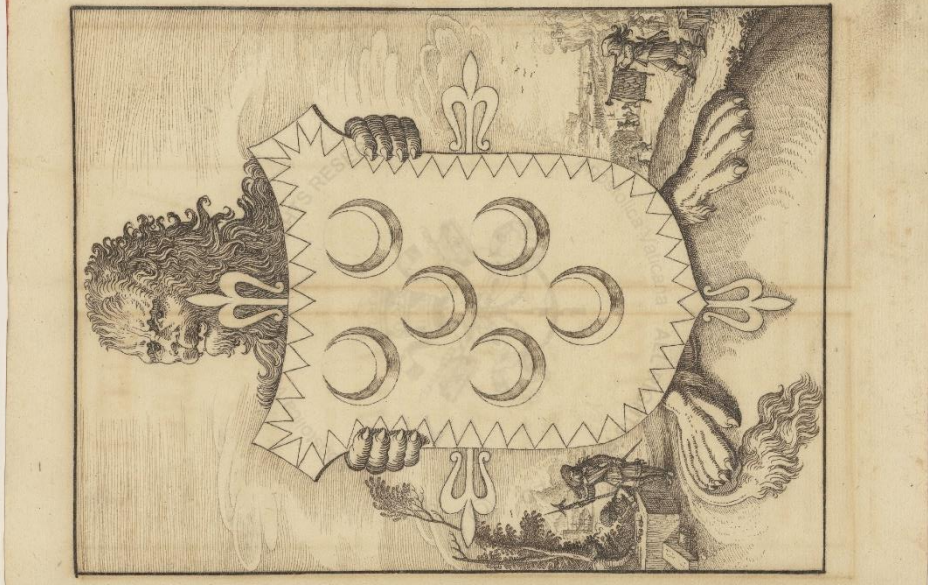
Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2554.pt.1/0017

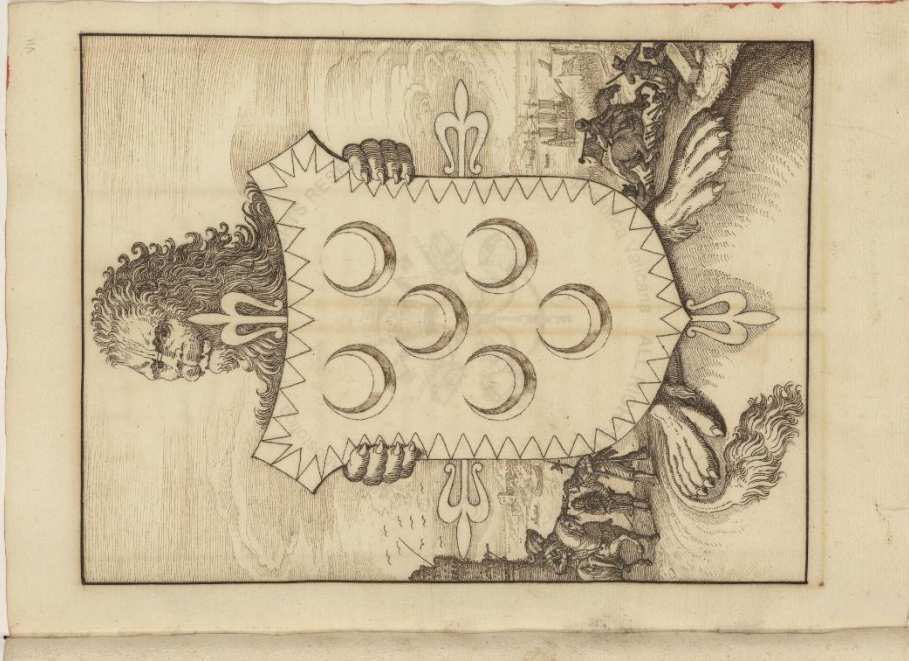
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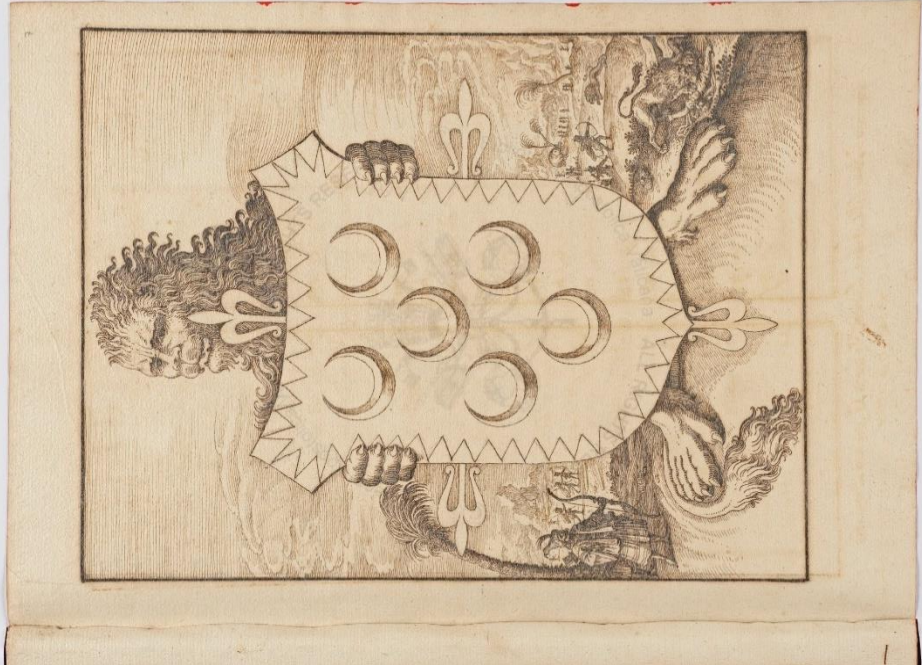
Bibliography: Guerrieri Borsoi 2015, p. 41; Guerrieri Borsoi 2017, p. 24

Related work(s): cat. 1.37

cat. 1.54	Inventory nr; references; descriptions	Image(s)
	Title: <i>Lion with Jacovacci's coat of arms.</i> [Repertorii di Diverse Materie di Domenico Iacovacci cavallero dell' habito di Calatrave Tomo I lettere A-B] Former attribution(s): Date: 1655 Technique and support: pen and ink on paper Size: fol. 325 x 222 mm; drawing: 257 x 197 mm. Description/Remarks: The scene in the lower left, depicting a woman (possibly Diana) hunting with bow and arrows, closely resembles I-Rc Ms 2478.08, cat. 1.14. Two types of ink were used: a brown one and a black one for the background on the right. A compass was employed to draw the crescents' circular shapes; the landscape outlines are also rendered in charcoal, as is the cross-hatching on the shield. There is no emblem or motto, and the paper is of exceptionally high quality. A charcoal trace is visible in the lower left corner of the frame. Image link: Provenance/cat. nr: I-RVat Ott.lat.2555 Bibliography: Guerrieri Borsoi 2015, p. 412 Related work(s): cat 1.14	

cat. 1.55	Inventory nr; references; descriptions	Image(s)
	Title: REPERTORIUM DIVERSE MATERIE DI DOMENICO IACOVIACCI CAVALIERO DELL' HABITO DI CALATRAVE TOMO III LETTERE C D Former attribution(s): Date: 1655 Technique and support: pen, dark brown/black, brown ink on paper; traces of preparatory drawing in black chalk Size: drawing 260 x 195 mm; tot: 318 x 222 mm Description/Remarks: A lion holding a coat of arms is placed before a river landscape. On the left, three soldiers are depicted: one standing and holding a pike, and two seated around a stone playing dice. On the right, a soldier plays a trumpet adorned with a banner bearing the Jacovacci coat of arms. Behind the heraldic shield, a battalion of soldiers armed with lances is visible. One soldier holds a side drum to keep the rhythm. In the background, ships can be seen; on the promontory to the right, there is a round-based tower from which a column of smoke rises. Compass point traces are visible in the crescent moons. Image link: Provenance/cat. nr: I-RVat Ott.lat.2556 Bibliography: - Related work(s): cat. 1.36, 1.41	

cat.	Inventory nr; references; descriptions	Image(s)
1.56	Title: REPERTORIUM DI DIVERSE MATERIE DI DOMENICO IACOVIACCI CAVALIERO DELL'HABITO DI CALATRAVE TOMO III LETTERE E F Former attribution(s): Gregorio Tomassini (?) Date: 1655 Technique and support: Pen and brown / black ink on paper; traces of preparation. Size: drawing 260 x 194 mm, total: 324 x 222 mm Description/Remarks: A lion holding a coat of arms is set against a river landscape. On the left, a round-based tower recalls the one depicted in the <i>Fire in the Borgo</i> (cat. 15, 45). In the foreground, a knight or nobleman distributes alms to two soldiers—or perhaps recruits them. The soldier who bows holds a spear; the other, who carries a sword, places his hat over his chest. Both wear striped breeches. On the right, an army prepares for battle, with more soldiers visible in the distance. The characteristic three-masted ship appears again in the background. A mounted soldier sounds the charge on a trumpet, whose banner faintly displays a coat of arms in shadow. A lighter ink is used for the background. Small boats with rowers and sailing vessels are also depicted. Image link: - Provenance/cat. nr: I-RVat Ott. lat. 2557 Bibliography: Related work(s): cat. 1.15, 1.36, 1.41	

cat. 1.57	Inventory nr; references; descriptions	Image(s)
	Title: Lion with Jacovacci's coat of arms. Former attribution(s): Date: 1655? Technique and support: pen and brown ink on paper Size: ? Description/Remarks: Set against a river landscape, the scene includes narrative details: on the left, a man in oriental attire stands under a palmtree. On the right, animals and figures animate the terrain near the riverbank. The shading suggests atmospheric depth, while the fantastical size of the heraldic creature and the theatrical framing reinforce the image's allegorical dimension. Image link: - Provenance/cat. nr: I-RVat Ott.lat.2558 Bibliography: Guerrieri Borsoi 2015, p. 413; Guerrieri Borsoi 2017, p. 25 Related work(s): -	

cat.
1.58

Inventory nr; references; descriptions

Image(s)

Title: Lion with Jacovacci's coat of arms.

Date: 1655

Former attribution(s): Orpheus enchanting the animals.

Technique and support: black and brown inks; black foreground, brown background. Traces of use of a compass for the tracing of the crescents underdrawings in several regions also on the border of the coat of arms.

Size: folio: 320 x 220 mm; drawing: 257 x 194 mm.

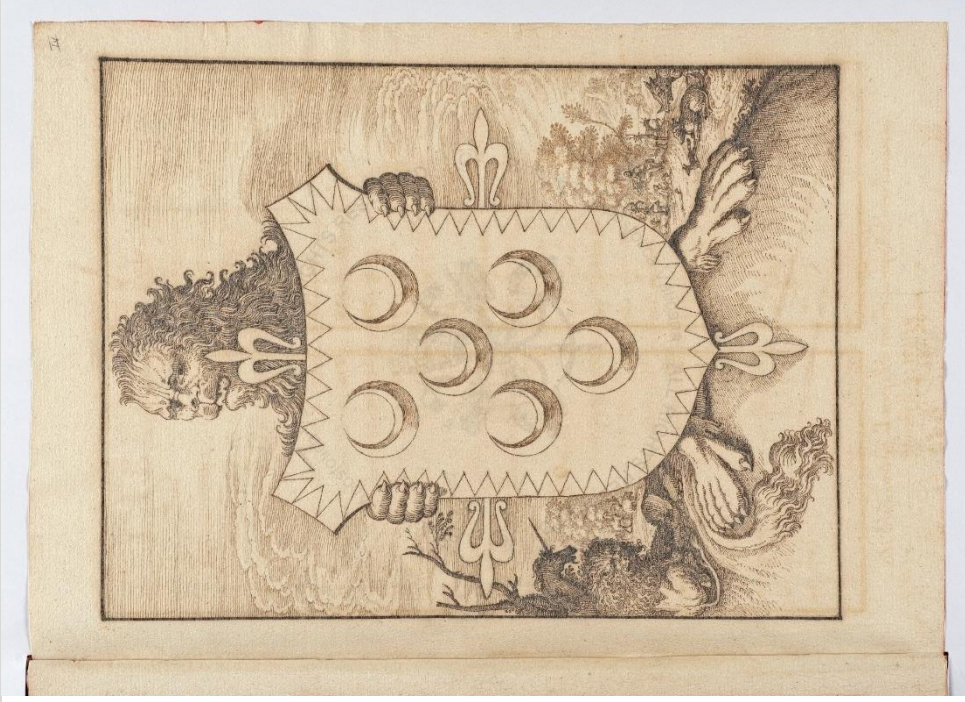
Description/Remarks: Orpheus seated under the trees, beyond the lion holding the coat of arms. On the left foreground some animals. The beasts are all tamed, seated and quietly listening to the musician playing.

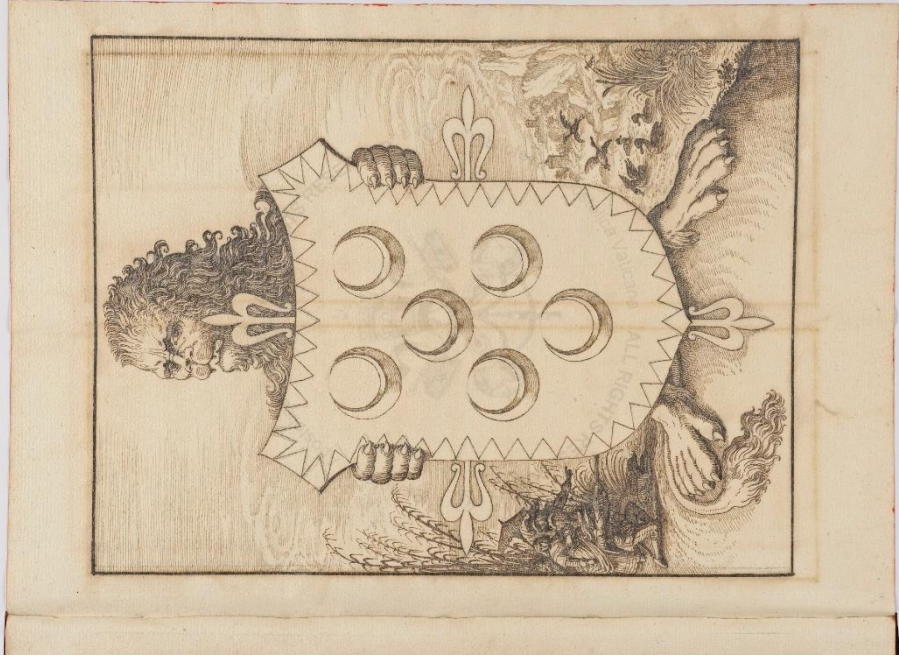
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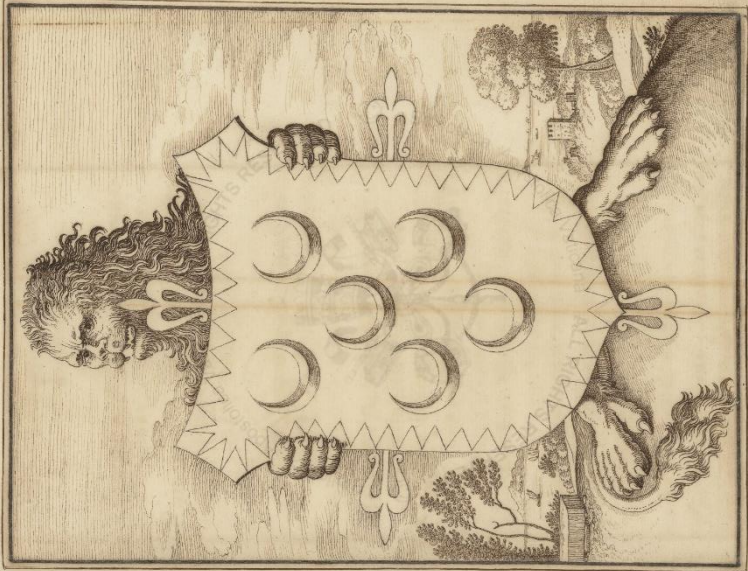
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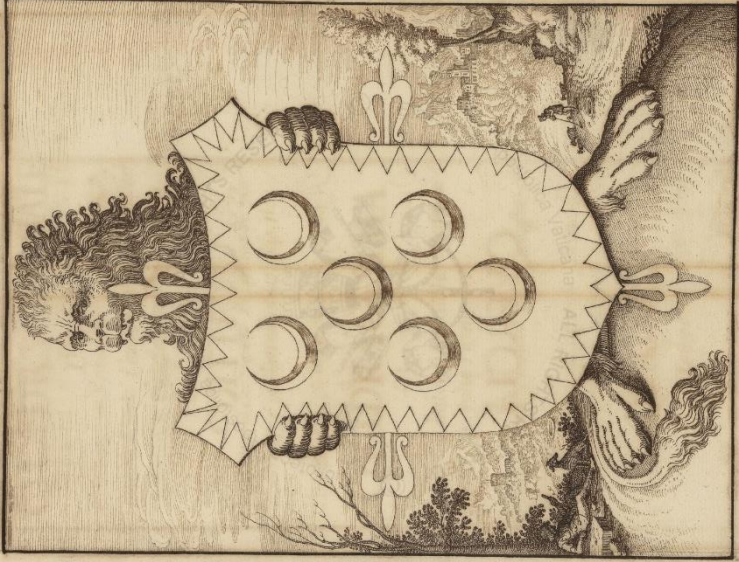
Bibliography: Guerrieri Borsoi 2015, p. 414

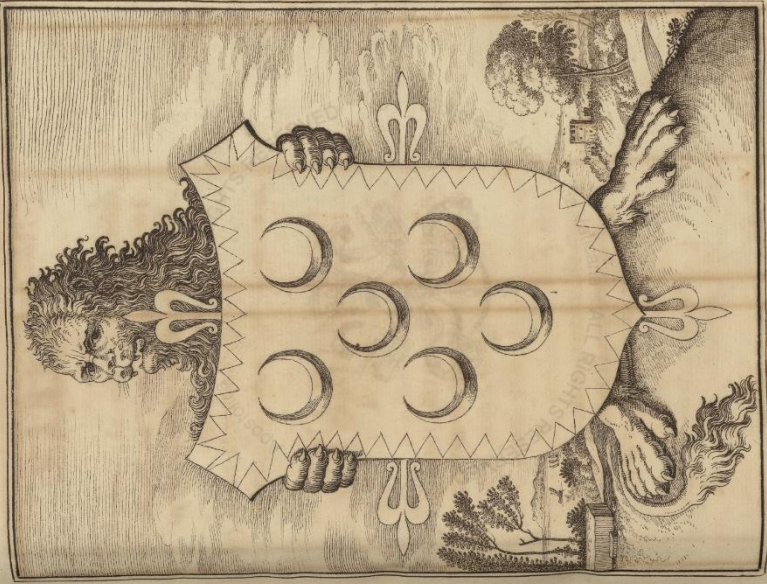
Related work(s): cat. 1.72

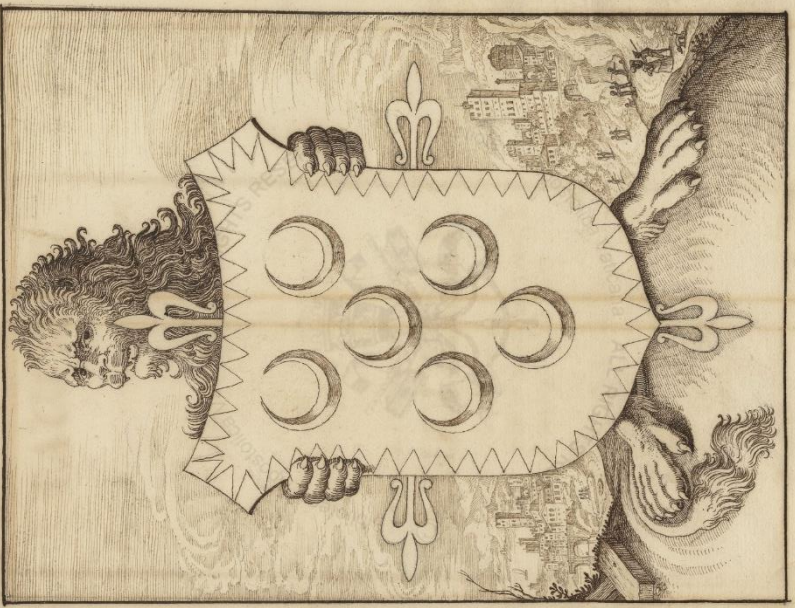


cat.	Inventory nr; references; descriptions	Image(s)
1.59	Title: Lion with Jacovacci's coat of arms. Date: 1655? Former attribution(s): Technique and support: pen and ink on paper Size: - Description/Remarks: The group of man and woman at bottom left similar to that in Frescobaldi's portrait and in cat. 1.66. Image link: Provenance/cat. nr: I-RVat Ott.lat.2560 Bibliography: Guerrieri Borsoi 2015, p. 415; Guerrieri Borsoi 2017, p. 25 Related work(s): cat. 1.13; 1.66	

cat.	Inventory nr; references; descriptions	Image(s)
1.60	Title: REPERTORIUM DI DIVERSE MATERIE DI DOMENICO IACOVIACCI CAVALIERO DELL'HABITO DI CALATRAVE TOMO VII LETTERA P Former attribution(s): Date: 1655) Size: drawing 260 x 197 mm; f. 325 x 223 mm. Double framing; inner black ink, thick, outer line in brown. Description/Remarks: Image link: Provenance/cat. nr: I-RVat Ott.lat.2561 Bibliography: Related work(s): cat. 1.46, 1.48, 1.62	

cat.	Inventory nr; references; descriptions	Image(s)
1.61	Title: Lion with Jacovacci's coat of arms. Former attribution(s): Date: 1655? Technique and support: black and brown ink on paper Size: - Description/Remarks: lion with coat of arms against a rural landscape with a shepherd resting on the left and a man leaning on a stick on the right. Image link: Provenance/cat. nr: I-RVat Ott.lat.2562 Bibliography: Guerrieri Borsoi 2015, p. 416 Related work(s): cat. 1.10; 1.21; 1.23, 1.30	

cat. 1.62	Inventory nr; references; descriptions	Image(s)
	Title: REPERTORIUM DI DIVERSE MATERIE DI DOMENICO IACOVACCI CAVALIERO DELL'HABITO DI CALATRAVE TOMO IX LETTERA S Former attribution(s): Date: 1655? Technique and support: pen and black and brown ink on paper Size: drawing 262 x 198 mm (external second frame); f. 325 x 220 mm. Description/Remarks: In this case, there are no visible compass point traces used to construct the crescents, though they appear to tilt slightly to the left. The composition of the coat of arms is somewhat unbalanced. Image link: Provenance/cat. nr: I-RVat Ott. lat. 2563 Bibliography: Related work(s): cat. 1.46, 1.48, 1.60	

cat. 1.63	Inventory nr; references; descriptions	Image(s)
	Title: REPERTORIUM DIVERSE MATERIE DI DOMENICO IACOVACCI CAVALIERO DELL'HABITO DI CALATRAVE TOMO X LETTERE T V X Z Former attribution(s): Date: 1655? Technique and support: pen, brown and dark brown ink on paper; traces of preparatory drawing in chalk Size: 258 x 193 mm; total: 322 x 220 mm Description/Remarks: A lion supporting a coat of arms is depicted with a cityscape in the background, traversed by a river. Although the city is evidently imaginary, it includes numerous architectural elements that evoke Rome, such as the Ponte Rotto on the left and a monumental column on the right, possibly alluding to either the Column of Marcus Aurelius or that of Trajan. Along the road leading into the city, various wayfarers can be seen. A digitized version of the microfilm exists for this image. Image link: https://digi.vatlib.it/view/MSS_Ott.lat.2564 Provenance/cat. nr: I-RVat Ott.lat.2564 Bibliography: Related work(s): cat. 1.05; 1.65; 1.76	

cat.	Inventory nr; references; descriptions	Image(s)
1.64	Title: ["Raccolta dei disegni del Museo Vaticano di Carpegna"] Former attribution(s): Flemish school, 17th century Date: ca. 1650 Technique and support: pen and ink on paper Size: 158 x 235 mm Description/Remarks: Landscape with wanderer resting under a tree. this drawing can be related to cat. 1.02 as the landscape in the background is remarkably similar, even in the ascending path. Prosperi Valenti Rodinò: "[...] Drawing 63: Flemish school, 17th-century, 'Landscape with wanderer resting under a tree', pen and brown ink on highly oxidated paper; mm 158 x 235; numerous lacune inv. 1741, c. 11. The drawing, hardly readable because of its bad state of conservation, seems to take inspiration from the landscapes introduced in Rome by Brill at the end of the 16th-century. [...] inv. 1741, c. 11: un disegnetto di penna rappresentate un Paese con veduta di citta', et una figura, che dorme sotto un albero con cornicetta negra. [...]"] Image link: https://digi.vatlib.it/view/MSS_Ott.lat.3131/0154 Provenance/cat. nr: I-RVat Ott.lat.3131; nr. 63 Bibliography: Prosperi Valenti Rodinò 1996 Related work(s): cat. 1.02; 1.69; 1.70	

cat.	Inventory nr; references; descriptions	Image(s)
1.65	Title: An extensive landscape with figures examining an urn among ruins. Former attribution(s): Carlo Giorgio Quadro; Herman Breckerveld; Willem van Nieulandt; Franco-Flemish School, late 17th century Date: ca. 1650 Technique and support: pen and ink, traces of chalk on vellum Size: 127 x 242 mm Description/Remarks: Broad horizontal landscape with ruins. Groups of people are engaged in different activities. On the right is a sepulchre with a decorated antique vase atop. The vase seems to represent the <i>Sacrifice of Iphigenia</i>. This drawing belongs to a small group of works by the same distinctive hand, which were attributed by Professor I.Q. van Regteren Altena to Herman Breckerveld. As Reinier van 't Zelfde has noted they are not in fact very closely comparable with securely attributed works by that artist. According to the scholar, "[...] The key to their correct attribution lies within a group of drawings by the same hand, formerly with Bernard Houthakker, Amsterdam, one of which is signed on the reverse by the otherwise little-known Carlo Giorgio Quadro (see <i>Dessins exposés chez Bernard Houthakker</i>, Amsterdam 1964, cat. nos. 59-65). Other sheets by the same hand were formerly with Spencer H. Samuels and Co., New York (as Willem van Nieulandt), and sold, London, Sotheby's 9 July 2003, lot 85 (as Franco-Flemish School, late 17th century). [...]"	

Image link: <https://rkd.nl/images/42820>

Provenance/cat. nr: NL-A Sotheby's

Bibliography: Bianco 2023, nr. 35; van 't Zelfde 2007 no. T VII, ill.

Related work(s): cat. 1.02; 1.05; 1.06; 1.07

cat. 1.66	Inventory nr; references; descriptions	Image(s)
	Title: Portrait of Girolamo Frescobaldi 1585-1643 Former attribution(s): French or Flemish Master, 17th century Date: ca. 1643 Technique and support: pen and ink on vellum Size: 235 x 194/195 mm Description/Remarks: Man with cap (domestic attire), a moustache and a small beard, seated on a chair holding a booklet in his left hand, pointing with the index of his right hand to the picture hanging on the background wall. In front of him a keyboard instrument with a sheet of music paper resting atop. An ink pot with a feathered pen and other books on the left side; reading glasses resting in front of the keyboard; an open curtain reveals the drawing/painting on the wall. A coat of arms with a lion holding a flower at the bottom, surmounted by a helm (Coleine family?). Other known portraits of the composer are by Claude Mellan, in its preparatory drawing (Paris, Bibliotheque de l'Ecole des Beaux-Arts, inv. Mas.1077) and in the printed version (London, British Museum, inv. 1866.110.1126); another portrait in print is by Christian Sas after a design by Jean Saillant, from ca. 1628. See Silbinger 3rd draft of <i>The Mystery of the Frescobaldi Portraits</i>, p. 12 and the slides. Image link: - Provenance/cat. nr: New York, Private collection Bibliography: unpublished Related work(s): cat. 1.32	 Portrait of Girolamo Frescobaldi 1585-1643

cat.	Inventory nr; references; descriptions	Image(s)
1.67	Title: Figures on the way to a Mediterranean port. Former attribution(s): Guiliam van Nieulandt (II) Date: ca. 1650 Technique and support: pen and ink on vellum Size: 191 x 251 mm Description/Remarks: Landscape with richly clad wanderers by a river. A seated man plays a wind instrument. Some shepherds are resting on the left side. Many goats stroll around. In the background a city with ruined buildings. In the distance mountainous landscape with small villages atop the cliffs. The inscription below: "L. S. all'amico Giacomo Zamperla" is to be dated to a later stage. Image link: https://rkd.nl/images/301920 Provenance/cat. nr: US-NY Doyle, New York 22th May 2013, lot 44. Bibliography: Bianco 2023, nr. 38 Related work(s): cat. 1.03	

cat.	Inventory nr; references; descriptions	Image(s)
1.68	Title: Landscape with harbour and figures. Former attribution(s): Guiliam van Nieulandt (II) Date: ca. 1650 Technique and support: pen and ink on vellum Size: 127 x 234 mm Description/Remarks: river or sea landscape with figures on the left sitting or standing under the trees. Rocky landscape towards the background, ships and sailing boats docked on the right. Image link: https://rkd.nl/images/302059 Provenance/cat. nr: US-NY Feist 1970 Bibliography: Bianco 2023, nr. 30 Related work(s): cat. 1.04	

cat.	Inventory nr; references; descriptions	Image(s)
1.69	Title: Landscape Castle and figures, Landscape with wanderer resting under a tree. Former attribution(s): Guiliam van Nieulandt (II); Antonie Crussens Date: ca. 1650 Technique and support: pen and ink on vellum Size: 178 x 286 mm Description/Remarks: Pastoral landscape densely populated with figures and framed by tall, leafy trees. In the foreground, a seated woman accompanied by child gestures toward a standing male figure, possibly in a moment of narrative or allegorical significance. Shepherds and peasants animate the middle ground, while flocks and a winding path lead the eye toward a high rocky ridge. Image link:- Provenance/cat. nr: US-NY Feist 1970 Bibliography: Bianco 2023 [the missing drawing, 30.2] Related work(s): 1.02; 1.64; 1.66; 1.70	

cat.	Inventory nr; references; descriptions	Image(s)
1.70	Title: Landscape with resting shepherd and buildings. Former attribution(s): Pieter van der Borch (I) Date: ca. 1650 Technique and support: pen and ink on paper Size: 77 x 87 mm Description/Remarks: Wooded landscape with gently sloping terrain and a cluster of prominent trees occupying the central foreground. Beneath their foliage, two seated figures appear in conversation or repose. In the background, a river winds through a densely built townscape with bridges and towers, partially visible through the vegetation. Image link: https://rkd.nl/images/301921 Provenance/cat. nr: US-NY Shab 1 Bibliography: Bianco 2023, nr. 31 Related work(s): cat. 1.06; 1.64; 1.69	

cat.	Inventory nr; references; descriptions	Image(s)
1.71	Title: River landscape with conversing couple. Former attribution(s): Pieter van der Borch (I) Date: ca. 1650 Technique and support: pen and ink on paper Size: 77 x 87 mm Description/Remarks: Imaginary cityscape set within a mountainous landscape. A walled town with terraced buildings climbs the slopes at center, framed by steep cliffs and distant peaks. In the foreground, travelers with pack animals move along a road, adding scale and narrative to the scene. The composition, enclosed by trees at both sides, evokes the aesthetic of capriccio, blending topographical fantasy with classical ruins. Image link: https://rkd.nl/images/301955 Provenance/cat. nr: US-NY Shab 2 Bibliography: Bianco 2023, nr. 32 Related work(s): cat. 1.66	

cat.	Inventory nr; references; descriptions	Image(s)
1.72	Title: Orpheus taming the animals. Former attribution(s): Pieter van der Borch (I) Date: ca. 1650 Technique and support: pen and ink on paper Size: 77 x 87 mm Description/Remarks: In a verdant wooded landscape, the figure of Orpheus sits at center, crowned with a radiant halo and playing a stringed instrument (likely a lyre, though not clearly detailed). Around him, a wide variety of animals—including horses, lions, goats, sheep, birds, and other creatures—gather peacefully, enchanted by the power of his music. Trees frame the composition, and distant mountains close the scene in the background. Image link: https://rkd.nl/images/303534 Provenance/cat. nr: US-NY Shab 3 Bibliography: Bianco 2023, nr. 33 Related work(s): cat. 1.58	

cat.	Inventory nr; references; descriptions	Image(s)
1.73	Title: River landscape with hunter. Former attribution(s): Pieter van der Borch (I) Date: ca. 1650 Technique and support: pen and ink on paper Size: 77 x 86 mm Description/Remarks: Idealized mountainous landscape with a fortified town perched atop a rocky outcrop at center, framed by dramatic peaks in the distance. In the foreground, a waterfall cascades into a river that flows through a lush valley. Tiny figures populate the scene: a traveler with a walking stick at right, boatmen on the water, a hunter in the left foreground, and others engaged in activity near the shore. Image link: https://rkd.nl/images/303541 Provenance/cat. nr: US-NY Shab 4 Bibliography: Bianco 2023, nr. 34 Related work(s): cat. 1.12; 1.23	

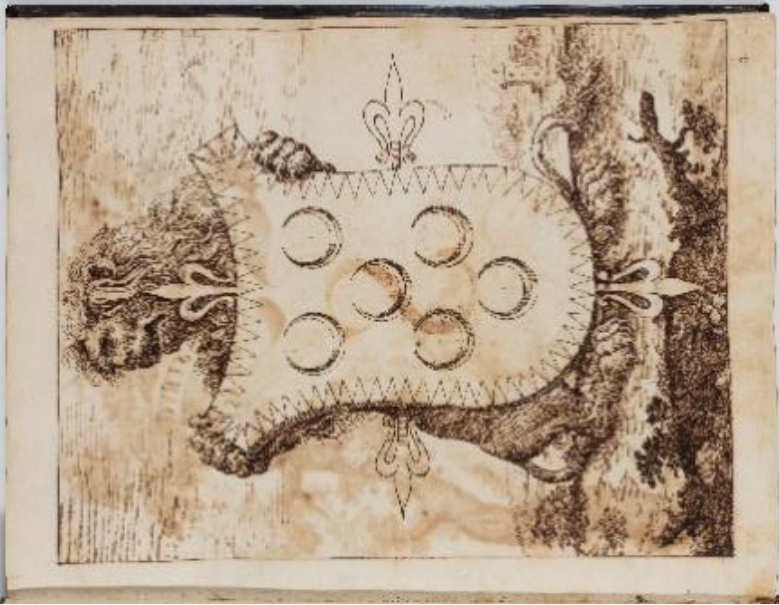
cat.	Inventory nr; references; descriptions	Image(s)
1.74	Title: ["A"] Carnival in the streets of Rome. Former attribution(s): Lievin Cruyl Date: ca. 1650 Technique and support: pen and ink on paper, gilded letter A Size: 80 x 80 mm Description/Remarks: on verso last few verses of Luigi Rossi's <i>Chi consiglia un dubbio core</i>. Image link: https://rkd.nl/images/302728 Provenance/cat. nr: US-NY Swann 631.1; previously in the collection of Henry Scipio Reitlinger, London, until 1954, then sold as Cruyl by Sotheby's in London in the <i>The H.S. Reitlinger collection. Part VII: old master drawings of the Dutch and Flemish schools</i>, 22-23/06/1954 Bibliography: Bianco 2023, nr. 39 Related work(s): cat. 1.33; 1.63	

cat. 1.75	Inventory nr; references; descriptions	Image(s)
	Title: ["p"] Two soldiers shaking hands, or Castor and Pollux. Former attribution(s): Lievin Cruyl Date: ca. 1650 Technique and support: pen and ink on paper, gilded letter <i>P</i> Size: 80 x 80 mm Description/Remarks: Two soldiers clad in historic armour, one bareheaded and the other in full armor and crested helmet, shake hands beneath a tree in the foreground. The letter P, in gold, is superimposed at center. In the background, an expansive military encampment is visible, with tents, troops, and a fortified town on a hill. Several ships are docked near the shore, indicating a scene of alliance, reconciliation, or departure in a martial or epic context. Possibly scene drawn from theatre. Image link: https://rkd.nl/images/302736 Provenance/cat. nr: US-NY Swann 631.2; previously in the collection of Henry Scipio Reitlinger, London, until 1954, then sold as Cruyl by Sotheby's in London in the <i>The H.S. Reitlinger collection. Part VII: old master drawings of the Dutch and Flemish schools</i>, 22-23/06/1954 Bibliography: Bianco 2023, nr. 40 Related work(s): cat. 1.56	

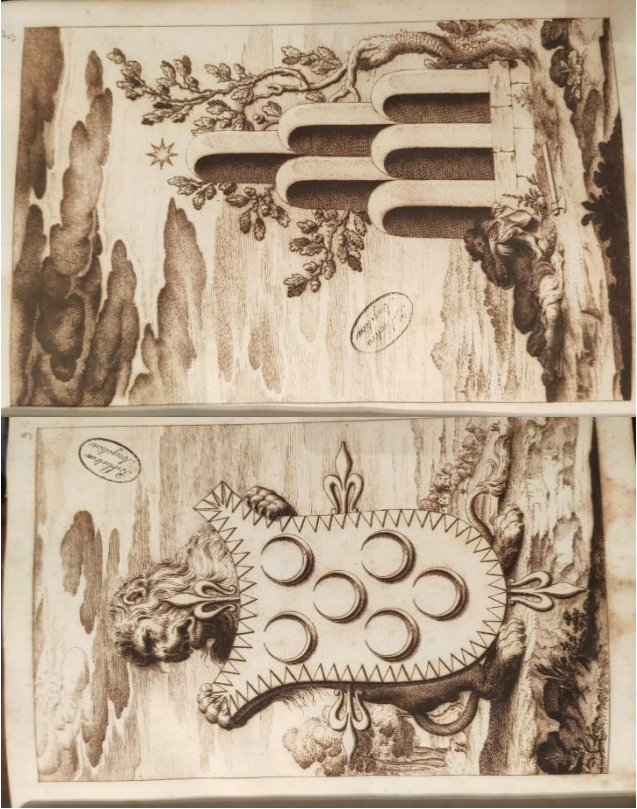
cat.	Inventory nr; references; descriptions	Image(s)
1.76	Title: ["A"] Merry company in a garden. Former attribution(s): Lievin Cruyl Date: ca. 1650 Technique and support: pen and ink on paper, gilded letter A Size: 80 x 80 mm Description/Remarks: Elegant company making music in the garden of a villa. In the left background the villa with a tower. In the foreground the company is divided in small groups. Some are dancing in circles, some are playing guitar and violin. A child standing beside the woman playing the guitar is singing from a sheet music. Statues and fountains decorate the garden. Image link: https://rkd.nl/images/302737 Provenance/cat. nr: US-NY Swann 631.3; previously in the collection of Henry Scipio Reitlinger, London, until 1954, then sold as Cruyl by Sotheby's in London in the The H.S. Reitlinger collection. Part VII: old master drawings of the Dutch and Flemish schools, 22-23/06/1954 Bibliography: Bianco 2023, nr. 41 Related work(s): cat. 1.03; 1.33; 1.63	

cat.	Inventory nr; references; descriptions	Image(s)
1.77	Title: ["A"] Fortune. Former attribution(s): Lievin Cruyl Date: ca. 1650 Technique and support: pen and ink on paper, gilded letter A Size: 80 x 80 mm Description/Remarks: Seascape with Fortune standing on a wheel. High rocky mountains in the background. Sailing ships on the water. Cloudy sky. The standing naked body of the goddess, together with the sailing she is holding, takes the shape of a P. The initial gilded capital A is added afterwards. Image link: https://rkd.nl/images/302739 Provenance/cat. nr: US-NY Swann lot. 631.4; previously in the collection of Henry Scipio Reitlinger, London, until 1954, then sold as Cruyl by Sotheby's in London in the <i>The H.S. Reitlinger collection. Part VII: old master drawings of the Dutch and Flemish schools</i>, 22-23/06/1954 Bibliography: Bianco 2023, nr. 42 Related work(s): cat. 1.17; 1.43	

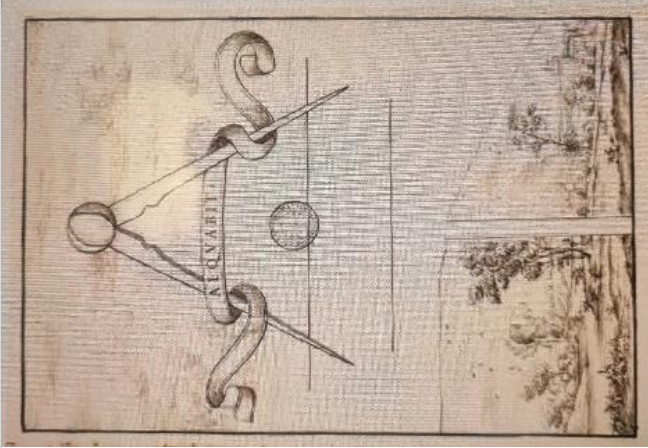
Doubtful or different attribution

cat.	Inventory nr; references; descriptions	Image(s)
B1.1	Title: ["Sommario fatto da Bonis codiuat amicis cavato dalli discorsi sopra le Deghe di Tito Livio... Precetti cavati dalle dette Deghe... Considerazioni sopra la pace, Fortezze, sopra lo Stato che si consiglia."] recto: Lion with Jacovacci coat of arms; verso: "NASCE PER STRUGGERMI" Former attribution(s): Date: [1650] Technique and support: pen and ink on paper Size: Description/Remarks: verso: NASCE PER STRUGGERMI / 1650 / Settembre, 19 Although the subject is relatable to the other manuscripts in the catalogue, the penwork is very different. Image link: - Provenance/cat. nr: I-Rc Ms 2620 Bibliography: De Dominicis 2015, cover; pp. 48-49. Related work(s):	

cat.	Inventory nr; references; descriptions	Image(s)
B1.2	Title: TRAIANO TRIONFANTE OVERO IMAGINI DELLA COLONNA TRAIANA DELINEATE DAL VILLAMENA DI DOMENICO IACOVACCI ANNO M DC LX Former attribution(s): Date: 1660 Technique and support: pen and ink on paper with traces of preparation drawing in black chalk. Size: 160 x 120 mm, f.: 408 x 282 mm Description/Remarks: Beneath the title, there is an intriguing coat of arms featuring a lion rendered in trompe-l'œil, partially overlapping the frame in which it is set. The surrounding landscape is minimal, though a mountain appears on the right-hand side. Preparatory marks are clearly visible, including small compass pricks used to trace the crescents. A minor error can be observed in the outline of the frame at the right-hand spur of the Order of Calatrava cross, suggesting that the frame was added at a later stage. Both this lion and the one found in the Manuale attributed to Bentivoglio share compositional similarities with the lion depicted in the Casanatense manuscript. Image link: Provenance/cat. nr: I-RVat Ott.lat.1457; 1r Bibliography: Forcella 1880, vol. 2, p. 72; Guerrieri Borsoi 2015, p. 423 Related work(s): -	

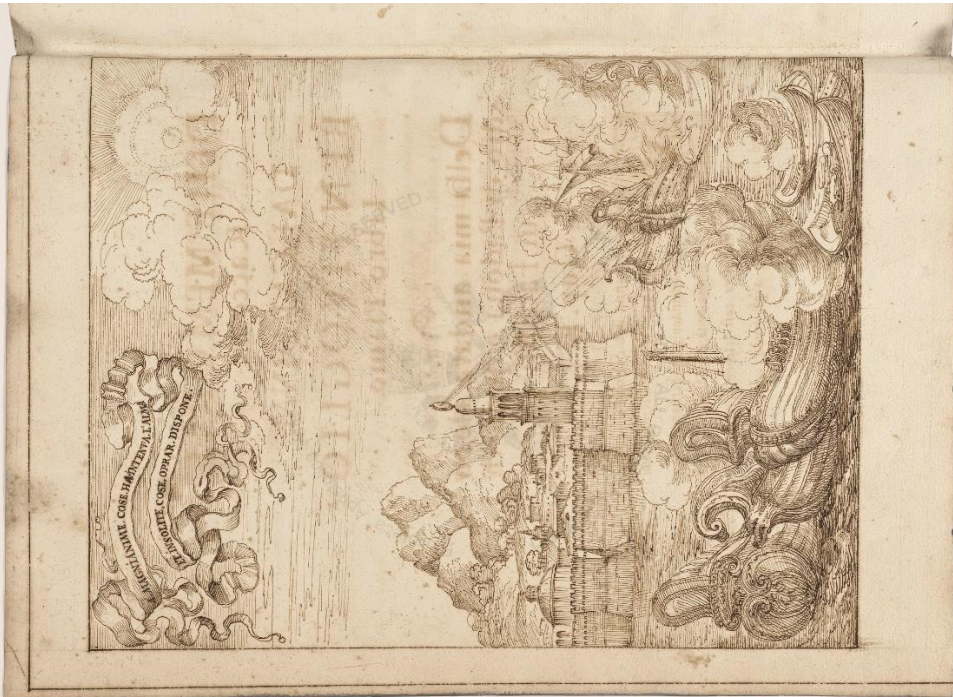
cat.	Inventory nr; references; descriptions	Image(s)
B1.3	Here attributed to Gregorio Tomassini Title: ["Repertorio di famiglie, persone e luoghi investiti da papi, cardinali et altri"] Former attribution(s): Date: Technique and support: pen and ink on paper Size: 350 x 240 mm Description/Remarks: full page drawing with Jacovacci's coat of arms held by a lion; landscape with high trees in the left background; descending landscape on the right. Sky with clouds. The pen marks are secure, there is no trace of a compass point for the tracing of the crescents; the cross hatchings are natural, no underdrawing, some shading and shaping is obtained with light dots, as in the engraving technique. Same for the <i>impresa</i>, clearly referring to the Chigi family. The acron tree is to be compared with that appearing in 1658 <i>Carmina</i>, a collection of poems by Virginio Cesarini, with prints by Tomassini and others. Image link: Provenance/cat. nr: I-Ra ms. 1556 illustrated in Borsoi as ms. 1604. Bibliography: Guerrieri Borsoi 2017, p. 30, 35-37. Related work(s):	 The image shows two pages from a manuscript. The left page features a coat of arms held by a lion, with a landscape of high trees in the background. The right page shows a landscape with a descending path and a sky with clouds. Both pages are drawn in pen and ink on paper.

cat.	Inventory nr; references; descriptions	Image(s)
B1.4	Here attributed to (the workshop of) Francesco Grimaldi Title: ["Historia familiae suae"] Lion with Jacovacci's coat of arms. Former attribution(s): Date: [1638?] last entry in the description of where the coat of arms are available dates 1638: Nono si prova da un Libro Intitolato Tesserae Gentilitiae fatto dal P. Silvestro Pietra Santa della Compagnia di Giesu' Romano a foglio 454 et 587 et 629. Stampato in Roma l' anno 1638. Dedicato al Sig.r Principe Prefetto D. Tadeo Barberini. Technique and support: pen and ink on paper Size: ?? x ?? Description/Remarks: Image link: Provenance/cat. nr: I-Ra ms. 1604, 2 Bibliography: Guerrieri Borsoi 2017, p. 10, not illustrated Related work(s):	

cat.	Inventory nr; references; descriptions	Image(s)
B1.5	Title: ["AEQUABIT"] = not Former attribution(s): Date: 1660 [?] Technique and support: pen and black ink Size: drawing: 364 x 249 mm; f. 406 x 282 Description/Remarks: not the same hand. It is interesting that both the coat of arms and this <i>impresa</i> are to mock reality: here are two drawings looking like they were placed on the page, one as a whole, the other with a lacuna at top right. They are more relaxed in style, more simple. Image link: Provenance/cat. nr: I-RVat Ott.lat.1457; 2r Bibliography: Guerrieri Borsoi 2015, p. 423 Related work(s):	

cat.	Inventory nr; references; descriptions	Image(s)
B1.6	Here attributed to Gregorio Tomassini Title: ["Quanto M'invocchio piu' tanto piu' ardo"] Former attribution(s): Date: [1648?] Technique and support: pen and brown ink on paper Size: f. 392 x 270 mm; drawing: 356 x 238 mm Description/Remarks: there are no leafy trees depicted, which might suggest a different hand; however, this may be a deliberate choice. The motto appears once again to allude to personal events. Although the physiognomies of the putti and of the figures on the left differ slightly from those typically seen, there is a notably gloomier atmosphere. The ink used for this sheet also seems harsher, resulting in particularly dark tones. The intent appears to be to emphasize darkness: the thick smoke rising from the barren tree is rendered in an engraving-like manner, with tightly packed concentric strokes; the blackened clouds are darkened with the addition of stippling between the lines, especially in the left portion of the sky—a technique typical of burin engraving. The same stippling is visible on the bodies of the putti and on the fur of the dog in the foreground on the left. The faces of the two figures on the left are unusually individualized and may be portraits. The woman is handing a folded sheet of paper to the monk, who has a furrowed, stern expression. It is difficult to compare the putti, since the only other example is the one in the <i>Rape of Europa</i>. In this case, the putti are feeding the fire with bellows. Cupid has laid his bow and arrows on the ground and gestures toward the exchange between the woman and the monk. Could this refer to a personal love affair of the artist, perhaps involving a woman who later took religious vows? The frame is also unlike those in the other drawings, here reduced to a single line. The deterioration of the page caused by the ink prevents any preparatory drawing from being discerned. Provenance/cat. nr: I-RVat Ott.lat.1460; VII Bibliography: Guerrieri Borsoi 2015, p. 418; Guerrieri Borsoi 2017, p. 26 Related work(s):	

cat.	Inventory nr.; references; descriptions	Image(s)
B1.7	Title: MEMORIE RACCOLTE DAL CARDINAL BENTIVOGLIO DI DOMENICO IACOVACCI [Queste memorie fatte copiare da Domenico Jacovacci furono stampate ma e' da avvertire che nella stampa furono levate molte particolarita' che in queste manoscritte appariscono piu' diffusamente]. Former attribution(s): Date: Technique and support: pen and ink on paper Size: 161 x 121 mm Description/Remarks: Leone reggistemma in trompe l'oeil Image link: Provenance/cat. nr.: I-RVat Ott.lat.2525; X Bibliography: Guerrieri Borsoi 2015, p. 424 Related work(s):	

cat. B1.8	Inventory nr; references; descriptions	Image(s)
	Workshop of Giovanni Francesco Grimaldi (1606-1680) Title: ["le Memorie raccolte dal Cardinal Bentivoglio di Domenico Iacovacci"]	
	Former attribution(s):	
	Date: 1658	
	Technique and support: pen and ink on paper	
	Size: 280 x 218 mm; f. 346 x 234 mm.	
	Description/Remarks: Archimedes' invention of the lighthouse striking the boats in the harbour of Messina (?). The landscape in the background is very similar to Grimaldi's.	
	Annotation in the book on p. 178: [...] E' da sapersi, che questa relatione l doppo donata la prima volta à N. I Sig.re ALESSANDRO VII se ne l sono date dell'altre copie fora, le l quali di mano in mano si sono an- l date ampliando, e questa è la più pie- l na, e l' ultima, che si è fatta sino al l principio dell'anno 1658. [...]	
	Image link:	
	Provenance/cat. nr: I-RVat Ott.lat.2525; X	
	Bibliography: Guerrieri Borsoi 2015, p. 424	
	Related work(s):	
		

cat.	Inventory nr; references; descriptions	Image(s)
B1.9	Title: ["Notitie di Castel Candolfo, di Albano, della Riccia, di Genzano e di Nemi con una tavola delle cose in esso contenute al santissimo Padre Alessandro VII date dal suo Vassallo, e Servitore Domenico Iacovacci"] Former attribution(s): Date: 1658 Technique and support: pen and ink on paper Size: Description/Remarks: No plates, only fol. 62, not in the Master's hand. Image link: Provenance/cat. nr: I-RVat Ott.lat.2545 Bibliography: Guerrieri Borsoi 2017, p. 30	

