

Gini, Cesare Massimiliano, Conte

Bologna 1737/1739 – 1821 Bologna

Celleberrimi Francisci Mazzola Parmensis graphides per Ludovicum Inig Bononiæ collectæ editæque anno MDCCLXXXVIII.**Bologna, [by the author], 1788**

FOLIO (575 × 415 mm), frontispiece and 24 prints, facsimiles of drawings credited to Parmigianino, unnumbered, etched line with aquatint for the tone (to reproduce pen and wash drawings), or soft ground etching with aquatint (to reproduce chalk drawings), with engraved captions. See LIST OF PRINTS below.

PROVENANCE large engraved armorial exlibris of the Sciarra-Colonna family on pastedown (120 × 85 mm) — Gonnelli Casa d'Aste, Auction 19, Florence, 8 April 2016, lot 534 ([link](#)) — Meda Riquier Rare Books Ltd., New York Book Fair, March 2017

In excellent state of preservation. The sheets are numbered in red chalk in upper right corner in an old hand.

BINDING contemporary boards covered with patterned paper.

¹ *Raccolta di disegni originali di Mauro Tesi: estratti da diverse collezioni: pubblicata da Lodovico Inig Calcografo in Bologna: Aggiuntavi la vita dell'autore*, published 'In Bologna Nell' Istituto delle Scienze' (imprimatur dated 4 May 1787). The prints were etched either by Valentino Baldi or by Gini himself; see Rudolph Weigel, *Die Werke der Maler in ihren Handzeichnungen. Beschreibendes Verzeichnis der in Kupfer gestochenen, lithographierten und photographierten Facsimiles von Original-zeichnungen grosser Meister* (Leipzig 1865), pp.59–60 no. 65 and pp.700–702; Claudia-Alexandra Schwaighofer, *Von der Kennerschaft zur Wissenschaft: Reproduktionsgraphische Mappenwerke nach Zeichnungen in Europa 1726–1857* (Berlin 2009), pp.192–193 no. 50.

² *Saggio di disegni della rinomata raccolta presso il Sig. Ab. Don Carlo Bianconi, segretario perpetuo della Reale Accademia di Brera, dato in luce da Lodovico Inig e Comp. in Bologna* ([1787]). The prints were etched by Francesco Rosaspina (title-plate, [link](#)), Giovanni Battista Frulli (pl. 10, [link](#)), and perhaps others. The work 'is not listed by Weigel [*op. cit.*], and may never have been published' (British Museum, 1919,0415.67; [link](#)). The copy in the Rijksmuseum, GF 5 A 4 ([link](#)) and one offered in the Vivant Denon sale in 1827 both have 13 prints (lot 621, [link](#)); however a drawing has been associated with a 'pl. 23' in this collection: see Peter Ward-Jackson, *Italian Drawings* [Victoria and Albert Museum], *Volume Two: 17th–18th Century* (London 1979), pp.33–34 no. 659. A copy bound with *Celleberrimi Francisci Mazzola Parmensis graphides* was offered in the Méon Dosnier and Jean-François Peynor Vauvilliers sale in 1805 (lot 2454, 'en tout 54 figures', [link](#)). For the dispersal of Bianconi's collection, see Lugt, *Les Marques de Collections de Dessins & d'Estampes*, 3516 ([link](#)).

A fine suite of facsimile reproductions of drawings credited to Parmigianino. The prints were executed by Francesco Rosaspina (1762–1841), except for one (plate [4]) etched by the promoter of the volume, the Bolognese connoisseur Conte Cesare Massimiliano Gini, and another (pl. [21]) probably etched by Giovanni Battista Frulli (fl. 1788–1837).

The work was published under the pseudonym Lodovico Inig ('Inig' being an anagram of Gini; 'Lodovico' perhaps a member of the family), like two previous works of Gini, both issued in 1787: a suite of forty-two, unnumbered aquatint plates reproducing drawings of the Bolognese decorative and architectural painter, Mauro Tesi (1730–1766);¹ and a book of facsimile prints of drawings in the collection of the abbé Carlo Bianconi (1732–1802).² The former was issued in Bologna under sponsorship of the 'Istituto delle Scienze' (situated in Palazzo Poggi, on the floor above the academy of fine arts known as the Accademia Clementina); the latter has the publication line 'Lodovico Inig e Comp. in Bologna', suggesting a commercial enterprise most probably financed by Bianconi.³ The present volume has no imprint; however, it most likely was another commercial enterprise.

Three of the twenty-five drawings presented here were in Gini's own collection; the rest were in the possession of friends, local collectors, and fellow-members of the Accademia Clementina, who presumably subsidised the costs of publication. The collector and dealer Giovanni Antonio Armano (c. 1751–after 1823) owned five sheets;⁴ Francisco Campana four; the abbé Carlo Bianconi two; and single sheets were owned by the painter Antonio Beccadelli (1718–1803);⁵ Giovanni Angelo (1722–1804) and his brother Gabriele (1728–1797) Brunelli;⁶ the artist Jacopo Alessandro Calvi (1741–1815);⁷ the historian Giovanni Fantuzzi (1718–1799); Aloys Loatini; the 'Fratres Malaguti'; Conte Merendi di Forlì; the

³ For Gini's activities as an editor and publisher, see Annamaria Bernucci and Pier Giorgio Pasini, *Francesco Rosaspina 'incisor celebre'* (Cinisello Balsamo [Milan] 1995), pp.23–24, 78–79 (notes 38–45); Monica Preti Hamard, 'Celleberrimi Francisci Mazzola Parmensis graphides: les collections de dessins du Parmesan à Venise et à Bologne: collectionneurs, marché, édition' in *Jean-Baptiste Wicar et son temps, 1762–1834*, edited by Maria Teresa Caracciolo (Villeneuve d'Ascq 2007), pp.311–335 (pp.316–335: 'Cesare Massimiliano Gini et le marché des estampes à Bologne'). For Gini's personal library, see Olivier Bonfait, *Les tableaux et les pinceaux: la naissance de l'école bolonaise* (Rome 2000), pp.229–232, 410 (post-mortem inventory of his heir, Cesare Antonio Gini, 1824).

⁴ Gianluca Tormen, 'Armano mercante, collezionista e conoscitore al crepuscolo dei lumi' in *Lettere artistiche del Settecento veneziano, 3: L'epistolario Giovanni Antonio Armano-Giovanni Maria Sasso*, edited by Gianluca Tormen (Vicenza 2009), pp.1–116 (pp.55–74: 'Armano, Rosaspina, Gini e la traduzione a stampa dei disegni di Parmigianino').

⁵ Antonio Beccadelli, a *pittore figurista*, was Principe dell'Accademia Clementina in 1757, 1775, 1793; see Gaetano Giordani, *Guida per la Pontificia Accademia di Belle Arti in Bologna* (Bologna 1846), pp.78–80 ([link](#)); *Banca Popolare dell'Emilia Romagna. La collezione dei dipinti antichi* (Milan 2008), pp.224, 258.

⁶ Don Gabriele Brunelli was Prefetto dell'Orto Botanico and subsequently Professore di Storia Naturale dell'Istituto delle Scienze.

⁷ According to Ireneo Affò, Calvi compiled 'un esatto catalogo degl'intaglio di tutte le cose del Parmigianino' (*Vita del graziosissimo pittore Francesco Mazzola, detto il Parmigianino*, Parma 1784,

erudite Bolognese dilettante Marcello Oretti (1714–1787); Marco Ratta; Giovanni Saiani; and Marchese Giacomo Sardini (1750–1811).

Some of Rosaspina's prints correspond to known Parmigianino drawings; several are believed to record autograph drawings now lost, or derivations from Parmigianino; a few prints are of drawings by other masters. Considering the entire corpus of Rosaspina's etched facsimiles of Parmigianino drawings, A.E. Popham concluded that they follow their models exactly, and can 'generally be relied on as accurate reproductions even of the technique of the originals, though Rosaspina occasionally combined the recto and verso of a sheet, or placed two or more separate drawings together on the same plate'.⁸

If the date on the title-print (1788) should be the actual date of issue, then the *Graphides* is the earliest of several publications conceived by Gini to document the graphic oeuvre of Parmigianino. In 1787, or perhaps early 1788, a large group of Parmigianino drawings (about 130 sheets) belonging to the great Venetian collector Anton Maria Zanetti (1680–1767) was dispersed by his heirs.⁹ Forty or more sheets were purchased in 1788 or early 1789 by Baron Dominique Vivant-Denon (1747–1825), who in April 1789 invited the dealer Giovanni Antonio Armano to visit him in Bologna, to admire them.¹⁰ The remaining Parmigianino drawings in the Zanetti collection either already were in Armano's possession, or were acquired by him soon thereafter.

pp.50, 97; [link](#), [link](#)). Calvi wrote the 'Vita di Mauro Tesi pittore' for Gini's *Raccolta di disegni originali di Mauro Tesi* of 1787 (see footnote 1).

⁸ A.E. Popham, *Catalogue of the drawings of Parmigianino* (New Haven 1971), I, p.245.

⁹ Most (if not all) of these drawings had been acquired by Zanetti in 1720 at the auction sale in London of the collections of Thomas Howard, Earl of Arundel (1585–1646); Popham, *op. cit.*, I, pp.32–33.

¹⁰ *L'Epistolario Giovanni Antonio Armano*, *op. cit.*, p.210 no. 86 (letter of Armano to Sasso, from Bologna, 14 April 1789).

¹¹ Weigel, *op. cit.*, p.59 no. 63; nos. 5377, 5407, 5408, 5433, 5439, 5440, 5499, 5508, 5517, 5565, 5576, 5614, 5820, 5839. Massimo Mussini and Grazia Maria De Rubeis, *Parmigianino tradotto: la fortuna di Francesco Mazzola nelle stampe di riproduzione fra il Cinquecento e l'Ottocento*, catalogue of an exhibition held at the Biblioteca Palatina, Parma, 29 March–27 September 2003 (Milan 2003), pp.173–180 nos. 357–372. Schwaighofer, *op. cit.*, p.194 no. 52.

¹² After Vivant Denon's death, the drawings of Parmigianino in his possession were reproduced along with the other works of his collection using the new technique of lithography, in Amaury Duval, *Monuments des arts du dessin chez les peuples tant anciens que modernes, recueillis par le Baron Vivant Denon... pour servir à l'histoire des arts, lithographiés par ses soins et sous ses yeux* (Paris, Brunet Denon, 1829). See Preti-Hammard, *op. cit.*, pp.323, 335 (note 48).

¹³ 'Il più strano capriccio limitò questa raccolta a soli 14 disegni di 36 che dovevano essere. A compensar quindi li dilettanti e conoscitori Lodovico Inig ne darà altri 70 incirca dello stesso Mazzola, li quali pure appartenevano al Sig: Co: d'Arondell, e che ora sono posseduti da Sig: Gio: Ant: Armano' ([link](#)).

The young printmaker Rosaspina was again set to work, reproducing exclusively Vivant Denon's Parmigianino drawings. Gini's evident intention was to replicate the entire group, in a volume resembling the abbé Bianconi album; however, Rosaspina had scarcely begun when the project was aborted. A title-print was issued, lettered *Disegni originali di Francesco Mazzola: Parte della famosa raccolta del Sig. Co. d'Arondell ora presso M.sr De Non: Incisi da Francesco Rosaspina, e pubblicati da Lodovico Inig Bologna*, with on its verso an engraved announcement, stating that the number of prints was reduced, from thirty-six to just fourteen, on account of a 'strano capriccio' (presumably the Revolution in France).¹¹ Although Vivant Denon continued to reside in Venice, until 1793, he was prevented from traveling and maintaining contacts outside the Venetian Republic, and it could be that he withdrew financial support.¹² To compensate 'li dilettanti e conoscitori' Gini proposed to publish some seventy of the drawings by Parmigianino acquired by Armano from the Zanetti heirs.¹³ Rosaspina began to copy these and completed an uncertain number, before this venture too was curtailed.¹⁴

Some copies of the *Disegni originali* have the earlier *Graphides* bound in, however it is uncertain whether they were issued this way, or combined by collectors. At least two large albums are known in which the prints comprising the *Graphides* and *Disegni originali* are mixed with proof impressions of Rosaspina's etchings for the uncompleted Armano series.¹⁵ A further publication entitled *Nuova raccolta di disegni originali di Francesco Mazzola detto il Parmigianino estratti da diverse collezioni pubblicata da Lodovico Inig stampatore in rame a Bologna*, issued without date, also is recorded.¹⁶

¹⁴ Preti-Hammard, *op. cit.*, p.323 believes that Rosaspina etched at least thirty of Armano's Parmigianino drawings; on some the inscription 'Dal Gabinetto del Sig. Giovanni Antonio Armano Veneto' appears. Popham, *op. cit.*, I, p.33, speculates that the non-appearance of this publication documenting Armano's Parmigianino drawings was due to the dealer being forced by commercial necessity to sell drawings. Drawings were indeed sold (e.g. to Gini; see the Zanetti-Armano-Gini provenances for Popham nos. 231–233, 317, etc.), however the transaction dates are not known.

¹⁵ See for example an album with manuscript title 'Prove di vari rami inediti, e sono di quelli promessi nell'avviso posto nell'antecedente Raccolta detta Mr. Di Non' (Metropolitan Museum of Art, Gift of Harry Shaw Newman, 41.97.286), containing 155 proofs (77 different subjects), including counterproofs from the etched plates before the addition of tone by means of aquatint. The British Museum has an even larger number of these proofs and counterproofs, contained in an album of 606 prints by Rosaspina which had been acquired in 1826 by Richard Ford from the artist himself (1919.0415.67 to 672).

¹⁶ A copy in the Bibliothèque nationale de France, BD-5 (D, 2)-PET FOL, reportedly contains 84 prints: '84 est. ; in- pet. fol. ... 31 pl. ont été découpées. - 13 pl. portent le timbre "Den." [Lugt 745] en ht à dr., elles proviennent donc de la collection de Vivant Denon et 27 pl. proviennent d'un autre album' ([link](#)). A copy in the Biblioteca Nazionale Braidense, C. 18. 09704/001, reportedly contains '[18] c. di tav. calcogr.' ([link](#)). A copy with 21 plates was once in the library of Pierre-Adrien Paris (c. 1745–1819); cf. Catalogue de la bibliothèque de M. Paris, architecte et dessinateur de la chambre du Roi... suivi de la description de son cabinet (Besançon 1821), p.24: '[lot] 162. Nuova raccolta di disegni originali di Franc. Mazzola, detto il parmigianino, estratti da diverse collezioni, pubblicata nel Bologna da Lod. Inig. In-fo. dem.-rel. Ce vol. contient 21 pl. au bistre.' ([link](#)).

Provisional census

Although a relatively large number of copies are recorded, the *Graphides* is uncommon on the market, and it is notable that no copy has yet been acquired by the Getty Research Institute or National Gallery of Art, persistent institutional collectors of Italian reproductive printmaking in recent years.

Located copies • Bologna, Pinacoteca nazionale, Gabinetto delle Stampe, Vol. 42, Inv. 7890, 7891, 7893, 7896–7903, 7905–7918¹⁷ • Bologna, Biblioteca Comunale dell'Archiginnasio, Gabinetto Disegni e Stampe, 17 Y 16 • Bologna, Biblioteca Comunale dell'Archiginnasio, Gabinetto Disegni e Stampe, 18 E II 1 • Boston, Museum of Fine Arts, 2012.1403 ([link](#))¹⁸ • Cambridge, Fitzwilliam Museum, 6.K.15 ([link](#))¹⁹ • Darmstadt, Universitäts- und Landesbibliothek, gr. Fol. 3/646 ([link](#))²⁰ • Forlì, Biblioteca comunale 'A.Saffi', fonds Piancastelli²¹ • Frankfurt am Main, Stadel Museum, Graphische Sammlung, Bibliothek, 2 /272 ([link](#)) • London, British Museum, Department of Prints & Drawings, 1851,0308.782–807 (164.c.17.)²² • London, National Art Library, PDP 93.B.135 ([link](#))²³ • Paris, Bibliothèque nationale de France, BD-5 (D+)-FOL ([link](#))²⁴ • Paris, Bibliothèque de l'Institut national d'histoire de l'art, 6 Fol L 44 ([link](#)) • Parma, Biblioteca Palatina, BB. I. 27053 • Parma, Biblioteca Palatina, Collezione Massimiliano Ortaggi²⁵ • Rome, Biblioteca dell'Accademia nazionale di S. Luca, SARTI 14 F 7 ([link](#))²⁶ • San Francisco, Fine Arts

¹⁷ Giovanna Gaeta Bertelà, *Catalogo generale della raccolta di stampe antiche della Pinacoteca Nazionale di Bologna, Gabinetto delle Stampe. Sezione 3: Incisori Bolognesi ed Emiliani del sec. XVIII* (Bologna 1974), nos. 323, 779–780, 782, 785–789, 793 (?), 795, 797–810.

¹⁸ Provenance: Philip Hofer (1898–1984); Arthur (1922–2012) and Charlotte (1924–2000) Vershbow; Elmar Seibel & Azita Bina.

¹⁹ 'Imitations of drawings by Parmigianino : Lord Fitz-william's print album', 25 prints.

²⁰ Examined by Schwaighofer, *op. cit.*, p.193 no. 51.

²¹ Antonella Imolesi Pozzi, 'I disegni di Parmigianino nelle incisioni di F. Rosaspina del Fondo Piancastelli di Forlì' in *Grafica d'arte* 16 (no. 62, 2005), pp.16–19.

²² 'The series was acquired from the collection of Richard Ford, and is complete (1851,0308.782 to 807). After acquisition it was disbound and the plates scattered; it has now (2008) been re-assembled in part' (Museum collection database, [link](#)). Another album containing 606 prints by Rosaspina was purchased from Rosaspina himself by Richard Ford in 1826 (1919,0415.67 to 672; [link](#)). Popham, *op. cit.*, I, p.33.

²³ Library OPAC: 'Thirty plates from original drawings by Francesco Mazzola, called Parmigianino'.

²⁴ The title-print is reproduced by Evelina Borea, 'Le stampe che imitano i disegni' in *Bollettino d'arte* 67 (May-June 1991), pp.87–122 (p.113 fig. 33).

²⁵ Complete suite of 25 prints, Inventory nos. 22123–22125, 22127–22132, 22140–22141, 22146, 22150–22162. Five duplicates: 22024, 22078, 22086, 22099, 22094.

²⁶ Provenance: Conte Camillo De Grassis.

²⁷ Lacks plates [9] and [25] in our series.

²⁸ Provenance: Carlo Alberto, re di Sardegna (1798–1849).

²⁹ Franz Xaver Stöckl, Verzeichnis der vom dem hochseel. Fürsten Carl de Ligne, Ritter des k.k. Maria Theresia- dann des kais. russischen St. Georgiordens, und Obersten des k.k. Ingenieurkorps etc. etc. hinterlassenen Sammlung von alten und neuen, zum Theil sehr seltenen Kupferstichen und

Museums, Achenbach Foundation for Graphic Arts, 1963.30.39088.1–23 (incomplete, [link](#))²⁷ • Stockholm, National Library of Sweden / Kungliga biblioteket, 181 D 133 ([link](#)) • Turin, Biblioteca Reale, A.90.1 ([link](#))²⁸ • Warszawa, Biblioteka Narodowa, A.4751/G.XVIII/V–54 • Weimar, Herzogin Anna Amalia Bibliothek, Ku D 243 ([link](#)).

The Italian collector Gabriele Pollini has assembled 640 prints by Rosaspina. A catalogue of his collection is to be published in March 2017 ([link](#)).

Unlocated copies • ex-Prince Charles de Ligne (1759–1792)²⁹ • ex-Gottfried Winckler (1731–1795)³⁰ • art trade, Nuremberg, 1804³¹ • ex-Karl Philipp, Fürst zu Schwarzenberg (1771–1820)³² • art trade, Leipzig, 1836³³ • ex-Sir Richard Colt Hoare (1758–1838)³⁴ • ex-

Holzschnitten der berühmtesten Meister aus allen Schulen, Vienna, 29 April 1793, p.141 lot 1882: 'Eine Sammlung von 24 Bl. betitelt: *Celleberrimi Francisci Mazzola Parmensis Graphides per Ludovicum Inig Bononiae collectae editaeque anno 1788*. In der Manier der Handzeichnungen geätzt von F. Rosaspina' ([link](#)).

³⁰ Michael Huber, *Catalogue raisonné du cabinet d'estampes de feu Monsieur Winckler... L'école italienne* (Leipzig 1803), pp.1242–1243 ('Ouvrages reliés', no. 27: '25 feuilles en clair-obscur de différents grandeurs grav. par F. Rosaipina. Superbes épreuves. Ppbd.'; [link](#)). Winckler's collection was dispersed on behalf of his heirs by the Leipzig auctioneer Carl Heinrich Christian Rost.

³¹ Johann Friedrich Frauenholz, Verzeichnis einer beträchtlichen Kupferstichsammlung alter und neuer groestentheils seltener Blaetter aus allen Schulen, nebst Handzeichnungen, Kupferstich-Werken, welche anfangs Februars 1805 und den folgenden Tagen in der Frauenholzischen Behausung... sollen versteigert werden [Number IX] (Nuremberg 1804), p.230: '...vortreffliches Werk mit 25 in verschiedenen Farben gedruckten Kupfern, die meisten von Rosaspina gestochen, gr. real fol. fl 33' ([link](#)).

³² J.A. Weigel, Kunstsammlung bestehend aus Kupferstichen, Radierungen, Original-Handzeichnungen, colorirten Blättern in Wasser- und Deckfarben, seltenen und kostbaren Kunstwerken aus der Verlassenschaft Sr. Durchl. des Herrn Fürsten Carl zu Schwarzenberg, Leipzig, 25 October 1826, p.282 lot 4098: 'Celeberrimi Francisci Mazzola Parmensis Graphides per Ludovicum Inig Bononiae collectae editaeque Anno 1788. 25 Bl. enth., nach Zeichnungen verschied. Sammlungen von F. Rosaspina schön ausgeführt. fol. gr. fol. Geheftet. gr. fol.' ([link](#)).

³³ Rudolph Weigel, *Kunstskatalog. Dritte Abtheilung* (Leipzig 1836), p.20 no. 3447: '25 Bl. ... gr. fol. 15 Thlr' ([link](#)).

³⁴ John Bowyer Nicols, *Catalogue of the Hoare library at Stourhead, co. Wilts.* (London 1840), p.622: 'Mazzuola (Franc. detto il Parmegianino) Graphides per Ludovicum Inig Bononiae collectae editaeque anno 1788. Atlas fol. 2 vol.' ([link](#)).

Dmitry Petrovich Buturlin (1790–1849)³⁵ • book trade, London, 1847³⁶ • ex-Ernst Peter Otto (1724–1799)³⁷ • ex-Dr David Hunt (1845–1907)³⁸ • book trade, New York, 2001³⁹

Literature

Giovanni Gori Gandellini, *Notizie storiche degli intagliatori con osservazioni critiche* (Siena 1815), pp.4–5 ([link](#)); Charles Le Blanc, *Manuel de l'amateur d'estampes* (Paris 1854–1890), III, p.364 no. 57 ([link](#)); Rudolph Weigel, *Die Werke der Maler in ihren Handzeichnungen: beschreibendes Verzeichniss der in Kupfer gestochenen, lithographirten und photographirten Facsimiles von Originalzeichnungen grosser Meister* (Leipzig 1865), p.59 no. 64 (25 plates, [link](#));⁴⁰ Annamaria Bernucci and Pier Giorgio Pasini, *Francesco Rosaspina 'incisor celebre', 1762–1842* (Milan 1995); Grazia Maria De Rubeis, 'Parmigianino tradotto da Francesco Rosaspina' in *Agenda / Diary 2003* (Parma 2002), nos. 4–6, 8–10, 11/12, 13–14, 22–23, 28, 32–42, 43/44, 45; Massimo Mussini and Grazia Maria De Rubeis, *Parmigianino tradotto: la fortuna di Francesco Mazzola nelle stampe di riproduzione fra il Cinquecento e l'Ottocento*, catalogue of an exhibition held at the Biblioteca Palatina, Parma, 29 March–27 September 2003 (Milan 2003), pp.180–195 nos. 373–397; Antonella Imolesi Pozzi, 'I disegni di Parmigianino nelle incisioni di F. Rosaspina del Fondo Piancastelli di Forlì' in *Grafica d'arte* 16 (no. 62, 2005), pp.16–19; Monica Preti-Hamard, 'Celeberrimi Francisci Mazzola Parmensis graphides': Les collections de dessins du Parmesan à Venise et à Bologne. Collectionneurs, marché, édition' in *Jean-Baptiste Wicar et son temps, 1762–1834*, edited by Maria Teresa Caracciolo and Gennaro Toscano (Villeneuve d'Ascq 2007), pp.311–335

List of prints

[1] ■ Venus and Cupid (Venere e Amore)
Celeberrimi Francisci Mazzola | Parmensis Graphides | Per Ludovicum Inig Bononiae | Collectae Editaeque Anno | MDCCLXXXVIII | Ex Collectione Comitiss Joannis Fantuzzi
Etching and aquatint, 430 × 305 mm, printed in sepia. Second state (previous state is before lettering; see Gaeta Bertelà 778). Watermark: G within a double circle, with a cross.

³⁵ Étienne Audin de Rians, *Catalogue de la bibliothèque de feu M. le comte D. Bourtourlin* (Florence 1831), 'Sciences, Arts, etc.' no. 565: 'in-fol. dos de vél. 21 pièces gravées par Rosaspina'; ([link](#)); Maison Silvestre, *Catalogue de la bibliothèque de feu M. le comte D. Boutourlin*, Paris, 16 November 1840, p.75 lot 812: 'd. rel. n. rogn. (21 planch. grav. par Fr. Rosaspina'; ([link](#)).

³⁶ Henry G. Bohn, [General] *Catalogue of Books*, London 1847, I, p.162 [no item number]: 'impl. folio, consisting of 25 fine imitations of large drawings... hf. Bd. £1 16s' ([link](#)).

³⁷ Rudolph Weigel, *Catalog der Ott'schen kupferstich-sammlung oder der von weiland Herrn E.P. Otto, Kauf- und Handlungsherrn zu Leipzig...* Zweite Abtheilung, die italienische und französische Schulen, Leipzig, 1 March 1852, p.56 lot 748: '25 Bl.' ([link](#)).

Weigel 5615. Gaeta Bertelà 779. Mussini 373 ('tirata con inchiostro seppia'). De Rubeis 4
No associated drawing attributed to Parmigianino is known. David Ekserdjian has noted 'This *Venus and Cupid* is related to Lambert Sustris's painting of the subject, now in the Louvre'.⁴¹

Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ([link](#)); Boston, Museum of Fine Arts, 62.15 (printed in brown ink, [link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.1 (printed in tones of brown and black, [link](#))

[2] ■ Three naked men exchanging clothes (Tre nudi virile)

Ex Collectione Francisci Campanae | F. Mazzola inv. | F.R. fecit

Etching and aquatint, 220 × 290 mm, printed in sepia. Watermark: G within a double circle, with a cross.

Weigel 5388. Gaeta Bertelà 780 (watermark 'G entro doppio cerchio'). Mussini 374 ('tirata con inchiostro sanguigna scuro'; 'Filigrana: lettera G entro doppio cerchio con croce'). De Rubeis 40

No associated drawing attributed to Parmigianino is known. David Ekserdjian has noted 'For the original drawing, which is by Polidoro da Caravaggio, see P. Leone de Castris, *Polidoro da Caravaggio: L'opera completa* (Naples 2001), p.256, fig.298, cat. no. D11 recto'.⁴²

Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 (printed in sanguine, [link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.3 ('printed in brown-black ink', [link](#)); Wellcome Library, no. 2489308i (printed in brown, [link](#))

[3] ■ Martyrdom of Saint Paul (Martirio di San Paolo)

Ex Colectione Com: Cesaris Maximiliani Gini | Fran: Mazzola in: | F: Rosaspina fecit

Etching and aquatint from multiple plates, 305 × 252 mm, printed in sanguine on a grey ground. Watermark: G within a double circle, with a cross. Two pinholes in sanguine borderline.

Weigel 5558. Gaeta Bertelà 786 (watermark 'G entro doppio cerchio'). Mussini 375 ('tirata con inchiostro verde e sanguigna'; 'Filigrana: lettera G entro doppio cerchio con croce'). De Rubeis 23

Popham p.259: 'Old reproductions of lost drawings', no. 115.

³⁸ Charles F. Libbie, *Catalogue of the entire private library belonging to a well known Boston collector: forming a magnificent collection of rarities in all departments of literature*, Boston, 17–21 November 1891, p.211, lot 2317: '25 imitations of drawings... large atlas folio, half roan' ([link](#)).

³⁹ Swann Galleries, *Art & architecture books... important art reference books and monographs, catalogues raisonnés, livres d'artiste, classics of art literature*, 20 September 2001, lot 278 (23 or 24 plates, bound with others by Rosaspina, in half-vellum, realised \$2185) ([link](#)).

⁴⁰ Weigel nos. 5373, 5388, 5392, 5431, 5443, 5444, 5480, 5483, 5493, 5495, 5505, 5538, 5558, 5588, 5615, 5616, 5644, 5655, 5661, 5671, 5750, 5823, 5825, 5826, 5846.

⁴¹ David Ekserdjian, 'Parmigianino' in *Print Quarterly* 25 (2008), p.447.

⁴² Ekserdjian, *op. cit.*, p.447.

Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ([link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.2 ('printed in red ink on tones of pale green', [link](#)); Wellcome Library, 2489261i (printed in red and grey, [link](#))

[4] ■ Unrelated studies of a goat, dogs, a woman in profile, ornament (Studi di ornamenti architettionici, una capra, due cani e un profilo femminile)
Ex Colectione Com: Cesaris Maximiliani Gini | Fran: Mazzola in: | C:C:M:G: fecit
Etching and aquatint, 317 × 205 mm, printed in sepia. No watermark observed.
Weigel 5846. Gaeta Bertelà 323 (watermark 'G entro doppio cerchio'). Mussini 376 ('Tirata con due tonalità di inchiostro seppia'; 'Filigrana: lettera G entro doppio cerchio con croce'). De Rubeis 45
'It is probable that a number of drawings have been arbitrarily assembled to form this print' (Popham p.261: 'Old reproductions of lost drawings', no. 126).
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ([link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.4 ('printed in brown ink', [link](#))

[5] ■ Adoration of the Shepherds (L'adorazione dei pastori)
Apud Jacobum Alex: Calvi Acc:rum Clementinae Bonon: Vene: ac Reg: Parmensis Socium | Fr. Mazzola inv. | F. Rosaspina fecit
Etching and aquatint, 232 × 327 mm, printed in sanguine. Watermark: G within a double circle, with a cross.
Weigel 5431. Gaeta Bertelà 787 (watermark 'G entro doppio cerchio'). Mussini 377 ('tirata con inchiostro sanguigna'; 'Filigrana: lettera G entro doppio cerchio con croce'). De Rubeis 5
No associated drawing attributed to Parmigianino is known.
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ([link](#)); Biblioteca Civica Gambalunga, GDS 3348 ([link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.8 ('printed in red ink', [link](#))

[6] ■ Studies of eight figures: Urania, Minerva, battle of Lapiths and centaurs (Studi di figure)
Ex Colectione Jo: Ant: Armano | Fran: Mazzola in: | F: Rosaspina fecit
Etching and aquatint, 258 × 366 mm, printed in grey on a grey ground. Watermark: G within a double circle, with a cross.
Weigel 5823. Gaeta Bertelà 788 (watermark 'G entro doppio cerchio'). Mussini 378 ('tirata con inchiostro giallo scuro'; 'Filigrana: lettera G entro doppio cerchio con croce'; 'Terzo stato su quattro'. 'Nella collezione Ortalli esistono altri esemplari tirata su carta di colore diverso, con inchiostro diverso'). De Rubeis 43–44
No associated drawing attributed to Parmigianino is known.
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ([link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.6 ('printed in light black ink', [link](#)); Wellcome Library, 2488762i ([link](#))

[7] ■ Four figure studies, including Diana with a hound (Studi per figure femminili : Diana con cane)
Extat apud Io: Ant: Armanum | Fran: Mazzola del: | F: Rosaspina fece
Etching and aquatint, 215 × 325 mm, printed in sanguine. Watermark: G within a double circle, with a cross.
Weigel 5750. Gaeta Bertelà 782. Mussini 379 ('tirata con inchiostro sanguigna'; 'Filigrana: lettera G entro doppio cerchio con croce'). De Rubeis 41
'Probably an assemblage of separate drawings' (Popham p.261: 'Old reproductions of lost drawings', no. 127).
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ([link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.7 ('printed in red ink', [link](#)); Wellcome Library, no. 2488765i ('printed in sanguine', [link](#))

[8] ■ Women with trumpets, personifying fame; four figures (Suonatrici di flauto : Quattro fanciulle che reggono trombe)
Ex Colectione Francisci Campanae | Fran: Mazzola in: | F: Rosaspina fecit
Etching and aquatint, 316 × 212 mm, printed in sepia on an ochre ground. Watermark: G within a double circle, with a cross.
Weigel 5661. Gaeta Bertelà 785. Mussini 380 ('tirata con inchiostro bruno'). De Rubeis 42
No associated drawing attributed to Parmigianino is known.
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ('color seppia su fondo ocre', [link](#)); University of Chicago, 1976.145.231 ([link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.5 ('printed in brown ink', [link](#)); Wellcome Library, no. 2489307i ('printed in brown', [link](#))

[9] ■ Parmigianino and his mistress (Donna e uomo abbracciati)
Extat apud D: Carolum Bianconi | F. Mazzola inv: | F.R.f.
Etching and aquatint from multiple plates, 400 × 260 mm, printed in black and greyish green. Watermark not observed. Two pinholes in black borderline.
Weigel 5373. Gaeta Bertelà 789. Mussini 381 ('tirata con inchiostro verde'). De Rubeis 38.
Preti-Hamard p.322 fig. 6
Reversed copy of a drawing now in the Frits Lugt collection in Paris (Popham p.226 no. 792; James Byam Shaw, *The Italian drawings of the Frits Lugt Collection*, Paris 1983, I, pp.388–389 no. 392).
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ([link](#)); British Museum, 1851.0308.790 ([link](#)); Wellcome Library, 2489258i ([link](#))

[10] ■ Studies of limbs and figures, a cloaked cleric (Studi di figure, gambe e piedi)
Ex Colectione Francisci Campanae | F. Mazzola inv. | F.R. fecit.
Etching and aquatint, 244 × 306 mm, printed in sepia. Watermark: G within a double circle, with a cross.
Weigel 5826. Gaeta Bertelà 795 (watermark 'G entro doppio cerchio'). Mussini 383 ('tirata con inchiostro bruno'; 'Filigrana: lettera G entro doppio cerchio'). De Rubeis 32

No associated drawing attributed to Parmigianino is known. David Ekserdjian has noted David Ekserdjian has noted 'For the original drawing, which is by Polidoro da Caravaggio, see Leone de Castris, [*Polidoro da Caravaggio: L'opera completa* (Naples 2001)], p.256, fig.297, cat. no. D11 verso'.⁴³
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ([link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.10 ('printed in grey-brown ink', [link](#)); Wellcome Library, no. 2489309i ('printed in brown', [link](#))

[11] ■ Santa Cecilia

Apud Aloysium Loatini | F. Mazzola inv. | F.R. f.
Etching and aquatint, 265 × 167 mm, printed in ochre. Watermark: G within a double circle, with a cross.
Weigel 5538. Gaeta Bertelà 799 (watermark 'G entro doppio cerchio'). Mussini 384 ('tirata con inchiostro bruno'; 'Filigrana: lettera G entro doppio cerchio'). De Rubeis 22
No associated drawing attributed to Parmigianino is known.
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ([link](#)); Harvard, R3062 ([link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.9 ('printed in red ink, [link](#))

[12] ■ Figure group (Gruppo di figure con putto)

Ex Pinacoteca Jo: Ange: et Gabri: Brunelli Frat:um Bononiae: | F. Mazzola in. | F. Rosaspina fecit.
Etching and aquatint, 323 × 210 mm, printed in sepia. Watermark: G within a double circle, with a cross.
Weigel 5825. Gaeta Bertelà 798 (watermark 'G entro doppio cerchio'). Mussini 385 ('Tirata con due tonalità di inchiostro seppia'; 'Filigrana: lettera G entro doppio cerchio'). De Rubeis 28
David Ekserdjian has noted 'This sheet is related to a drawing in the Fogg Art Museum, Cambridge, MA (Popham, cat. no. 52 [1932.316; [link](#)]), a source that is correctly identified in connection with no. 429, which is also derived from it'.⁴⁴
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ('color seppia', [link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.15 ('printed in grey-brown ink', [link](#)); Wellcome Library, no. 2489277i ('printed in brown and black', [link](#))

[13] ■ Meeting of Cæsar Augustus and the Tiburtine Sibyl (Augusto e la Sibilla Tiburtina)
Extat apud Joannem Saiani | F. Mazzola inv. | F. Rosaspina fecit.
Etching and aquatint from multiple plates, 380 × 270 mm, printed in sanguine on a grey-green ground. No watermark observed. Two pinholes in sanguine borderline.

⁴³ Ekserdjian, *op. cit.*, p.447.

⁴⁴ Ekserdjian, *op. cit.*, pp.447–448.

⁴⁵ Ekserdjian, *op. cit.*, p.448.

⁴⁶ Christiane Wiebel, *Aquatinta, oder: 'Die Kunst mit dem Pinsel in Kupfer zu stechen': das druckgraphische Verfahren von seinen Anfängen bis zu Goya*, catalogue accompanying an exhibition

Weigel 5655. Gaeta Bertelà 797. Mussini 386 ('tirata con inchiostro sanguigna e verde'; 'Filigrana: lettera G entro doppio cerchio'). De Rubeis 33
'Certainly reproduces an original study for the composition known from the woodcut by Antonio da Trento' (Popham p.253: 'Old reproductions of lost drawings', no. 68); cf. Sotheby's, New York, 'Old Master drawings', 25 January 2017, lot 15 ([link](#)).
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ('color sanguigna su fondo grigio', [link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.13 ('printed in red and pale green inks', [link](#))

[14] ■ Virgin and the Christ Child, seated on a cloud (Madonna col Bambino in gloria)

Ex Collec.ne Marcelli Oretti | F. Mazzola inv. | F.R. fecit.
Etching and aquatint, 275 × 210 mm, printed in sepia. Watermark: G within a double circle, with a cross.
Weigel 5443. Gaeta Bertelà 803 (watermark 'G entro doppio cerchio'). Mussini 387 ('tirata con inchiostro di colore bruno'; 'Filigrana: lettera G entro doppio cerchio'). De Rubeis 8
No associated drawing attributed to Parmigianino is known. David Ekserdjian has noted 'I am tempted to wonder whether the lost original of this print did not have something to do with Rosso Fiorentino, and specifically with his *Virgin and Child* in the Hermitage'.⁴⁵
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ('color seppia', [link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.14 ('printed in grey-brown ink', [link](#)); Stuttgart, Staatsgalerie, Graphische Sammlung, Inv. Nr. A28301;⁴⁶ Wellcome Library, no. 2489271i ('printed in brown and black', [link](#))

[15] ■ Moses, seated, adjudicates a dispute between two men (Mosè)

Ex Colectione Io: Ant: Armano | Fran: Mazzola in: | F: Rosaspina fecit.
Etching and aquatint from multiple plates, 275 × 403 mm, printed in sepia and green.
Watermark: G within a double circle, with a cross
Weigel 5392. Gaeta Bertelà 802. Mussini 388 ('tirata con inchiostro seppia e grigio verde... Esiste, nella collezione Ortalli [22094 or 22152], una tiratura senza la lastra di fondo'; 'Filigrana: lettera G entro doppio cerchio'). De Rubeis 34
No associated drawing attributed to Parmigianino is known. David Ekserdjian has noted 'This print is related to a drawing by Jacopo Bertoia for one of the frescoes at Caprarola'.⁴⁷
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ('Stampa color seppia e grigio verde', [link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.12 ('printed in green and brown inks', [link](#)); Wellcome Library, no. 2488764i ([link](#))

[16] ■ Virgin and Child (Vergine con Bambino, una santa inginocchiata a sinistra e un vescovo a destra)

held at Kunstsammlungen der Veste Coburg, Coburg, 27 July-14 October 2007 (Coburg & Berlin 2007), pp.295, 298 Abb. 214.

⁴⁷ Ekserdjian, *op. cit.*, p.448.

Extat apud Fratres Malaguti | F. Mazzola inv. | F. Rosaspina fecit
Etching and aquatint, 325 × 245 mm, printed in sanguine. Watermark: G within a double circle, with a cross
Weigel 5493. Gaeta Bertelà 805 (watermark 'G entro doppio cerchio sormontato dalla croce di Lorena'). Mussini 389 ('tirata con inchiostro sanguigna'; 'Filigrana: lettera G entro doppio cerchio'). De Rubeis 14
'Probably reproducing a genuine drawing' (Popham p.248: 'Old reproductions of lost drawings', no. 22).
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ('Stampa color sanguigna.', [link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.16 ('printed in red ink', [link](#)); Wellcome Library, no. 8580i ([link](#))

[17] ■ Venus standing in a grotto, with nymphs in a fountain and a river god (Figure femminili : una ninfa al bagno)
Forolivio Extat in Pinacotheca Comitum Merendi | F. Parmensis inv. | F. Rosaspina f.
Etching and aquatint, 322 × 210 mm, printed in ochre. Watermark: G within a double circle, with a cross
Weigel 5644. Gaeta Bertelà 801 (watermark 'G entro doppio cerchio sormontato dalla croce di Lorena'). Mussini 391 ('tirata con inchiostro ocre'; 'Filigrana: lettera G entro doppio cerchio'). De Rubeis 39
No associated drawing attributed to Parmigianino is known.
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ([link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.18 'printed in brown ink', [link](#); Wellcome Library, no. 744218i ('printed in buff', [link](#))

[18] ■ Diana in her chariot drawn by hounds; with other figures (Il carro di Diana)
Extat apud Io. Ant. Armanum Venetum | F. Mazzola inv. | F. Rosaspina fecit.
Etching and aquatint, 242 × 324 mm, printed in sanguine. Watermark: G within a double circle, with a cross.
Weigel 5588. Gaeta Bertelà 804 (watermark 'G entro doppio cerchio sormontato dalla croce di Lorena'). Mussini 390 ('tirata con inchiostro sanguigna'). De Rubeis 37
No associated drawing attributed to Parmigianino is known.
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ([link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.17 ('printed in red ink', [link](#)); Wellcome Library, 2489249i ([link](#))

[19] ■ Virgin and Child with Saints Geminiano and Sebastian (Madonna in trono con i santi Geminiano e Sebastiano)
In Pinacotheca Marc.um Ratta Asservatur | F. Mazzola inv. | F. Rosaspina f.
Etching and aquatint, 405 × 275 mm, printed in grey. Watermark: G within a double circle, with a cross.

Weigel 5483. Gaeta Bertelà 800 (watermark 'G entro doppio cerchio'). Mussini 392 (printed in grey; 'L'esemplare nella collezione Ortalli e tirato con inchiostro sanguigna'; 'Filigrana: lettera G entro doppio cerchio'; 'Filigrana: lettera G entro doppio cerchio'). De Rubeis 11–12
'Probably reproducing an original drawing, which may have been an alternative design for the composition of the same subject, known from a chiaroscuro woodcut (B. XII, p.66, 26) and the drawing in the Louvre ([Popham p.155, no.] 464' (Popham p.249: 'Old reproductions of lost drawings', no. 23).
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ([link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.19 ('printed in grey-black ink', [link](#)); Wellcome Library, no. 11052i ([link](#))

[20] ■ Virgin with the Christ Child, Saint Paul and Saint Jerome (Madonna in trono con i santi Gerolamo e Paolo)
Ex Illustri Collectione Antoni Beccadeli | Fran. Mazzola inv. | F. Rosaspina fecit.
Etching and aquatint from multiple plates, 392 × 302 mm, printed in black and grey-green. Watermark: G within a double circle, with a cross. Two pinholes in black borderline.
Weigel 5480. Gaeta Bertelà 806. Mussini 393 ('tirata con inchiostro verde'; 'Filigrana: lettera G entro doppio cerchio'). De Rubeis 13
No associated drawing by Parmigianino is known.
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ('La stampa è color azzurro', [link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.20 ('printed in black and blue inks', [link](#)); Wellcome Library, no. 10802i ([link](#))

[21] ■ Virgin and the Christ Child (Madonna col Bambino)
Extat apud D: Carolum Bianconi | Francesco Mazzola | G. B. Frulli deli [numbered upper left:] VI.
Etching and aquatint from multiple plates, 335 × 242 mm, printed in sepia and ochre. Watermark: G within a double circle, with a cross.
Weigel 5444 and 5459. Gaeta Bertelà 790–794 ('Di questo foglio la Pinacoteca Nazionale possiede cinque esemplari, tutti diversi fra loro'; of the four or five states tentatively identified, the last two are numbered 'vi' in the matrice. Watermark in 793: 'Giglio entro doppio cerchio sormontato da trifoglio, sotto la lettera N'). Mussini 382 ('tirata con inchiostro bruno e rosa scuro... L'esemplare della collezione Ortalli [22128] è stato tirato con due tonalità di inchiostro seppia'). De Rubeis 9
'Reproduces what may have been an original drawing closely corresponding to the painting of the *Madonna della Rosa*' (Popham p.248: 'Old reproductions of lost drawings', no. 16). David Ekserdjian has noted 'The model, which must reproduce a lost drawing by Parmigianino for the *Madonna della Rosa*, was lot 12, Etude Tajan, Hôtel Drouot, Paris, 6 July 2001'.⁴⁸

⁴⁸ Ekserdjian, *op. cit.*, p.447.

Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ('color seppia su fondo ocrà', [link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.11 ('printed in black and brown inks with pale grey-green border', [link](#)); Wellcome Library, no. 2489259i (printed in brown and black, [link](#))

[22] ■ Venus with Cupid and bathing nymphs (Il Bagno delle ninfe)
Extat apud Com: Ces: Maximilianum Gini | F Mazzola inv | F. Rosaspina f.
Etching and aquatint, 368 × 270 mm, printed in sepia. Watermark: G within a double circle, with a cross.
Weigel 5616. Gaeta Bertelà 809. Mussini 394 'tirata con inchiostro bruno'; 'Filigrana: lettera G entro doppio cerchio'. De Rubeis 36
Related drawing in the Uffizi (copy in the Albertina, S.L. 76; [link](#)); Popham p.66 no. 74.
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ('a stampa è color seppia', [link](#)); University of Chicago, 1976.145.230 ([link](#));⁴⁹ Fine Arts Museums of San Francisco, 1963.30.39088.21 ('printed in grey-brown ink', [link](#)); Wellcome Library, no. 2489260i (printed in black and brown, [link](#))

[23] ■ Ulysses looking into the cup of Circe (Ulisse e i suoi compagni bevono dalla coppa di Circe)
Extat apud Io: Antonium Armanum | F. Mazzola inv. | F. Rosaspina f.
Etching and aquatint from multiple plates, 373 × 296 mm, printed in sepia and ochre. Watermark: G within a double circle, with a cross. Two pinholes in black borderline.
Weigel 5671. Gaeta Bertelà 810. Mussini 395 ('tirata con inchiostro, di due diverse tonalità di verde'; 'Filigrana: lettera G entro doppio cerchio'. 'L' esemplatre in GG. I. Quinto Specchio, n.92 è tirato con inchiostro bruno'). De Rubeis 35. Preti-Hamard p.321 fig. 5
'Apparently reproduces an authentic drawing' (Popham pp.252–253: 'Old reproductions of lost drawings', no. 65).
Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ('La stampa è color seppia su fondo ocrà', [link](#)); Reggio Emilia, Biblioteca Panizzi, Davoli 12790 ([link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.22 ('printed in grey-black ink', [link](#)); Wellcome Library, no. 2489251i ([link](#))

[24] ■ Baptism of Christ (Battesimo di Cristo)
In Col.ne Mar.is Jacobi Sardini Patrizii Lucensi Asservatur | F. Mazzola inv | F. Rosaspina f.
Etching and aquatint from multiple plates, 470 × 343 mm, printed in sepia and pale blue. Watermark: G within a double circle, with a cross. Two pinholes in black borderline. Weigel 5505. Gaeta Bertelà 807 (watermark 'lettera G (illeggibile) entro doppio

cerchio'). Mussini 396 ('tirata con inchiostro, verde, bruno e bruno scuro'; 'Filigrana: lettera G entro doppio cerchio'). De Rubeis 6

David Ekserdjian has noted 'For the original drawing, which was attributed to Francesco Salvati when it reappeared at auction in 1983 and has most recently been attributed to Marco Pino, see A. Zezza, *Marco Pino: L'opera completa* (Naples 2003), p.100, fig. III.16, and p.318, no. C.26'.⁵⁰

Other impressions Bologna, Archiginnasio, Raccolte 17 Y I 6 ([link](#)); Los Angeles County Museum of Art, M.81.293.2 ([link](#)); Reggio Emilia, Biblioteca Panizzi, Davoli 26194 ([link](#)); Fine Arts Museums of San Francisco, 1963.30.39088.23 ('printed in black and grey-blue inks', [link](#)); Wellcome Library, no. 22448i (printed in green, [link](#))

[25] ■ Virgin and Child with Saints (Madonna col Bambino e Santi)
Ex Collectione Francisci Campana | Fran. Mazzola in. | F. Rosaspina fecit
Etching and aquatint from multiple plates, 415 × 326 mm, printed in sanguine on an ochre ground. Watermark: G within a double circle, with a cross. Two pinholes in sanguine borderline.
Weigel 5495. Gaeta Bertelà 808 (watermark 'G entro doppio cerchio sormontato dalla croce di Lorena'). Mussini 397 ('tirata con inchiostro, ocrà e sanguigna'; 'Filigrana: lettera G entro doppio cerchio'). De Rubeis 10
David Ekserdjian has noted 'The grouped Virgin and Child with a female saint, but not the two male onlookers, are identical to their counterparts in Popham no. 79, a drawing in the Uffizi which is a first idea for the *Madonna of St Margaret*'.⁵¹
Other impression Bologna, Archiginnasio, Raccolte 17 Y I 6 ([link](#))

⁴⁹ Rebecca Zorach and Elizabeth Rodini, *Paper Museums: The Reproductive Print in Europe, 1500–1800*, catalogue of an exhibition held at The David and Alfred Smart Museum of Art, The University of Chicago, 3 February–15 May 2005 (Chicago 2005), pp.96, 141 no. 66

⁵⁰ D. Ekserdjian, *op. cit.*, p.448.

⁵¹ D. Ekserdjian, *op. cit.*, p.448.