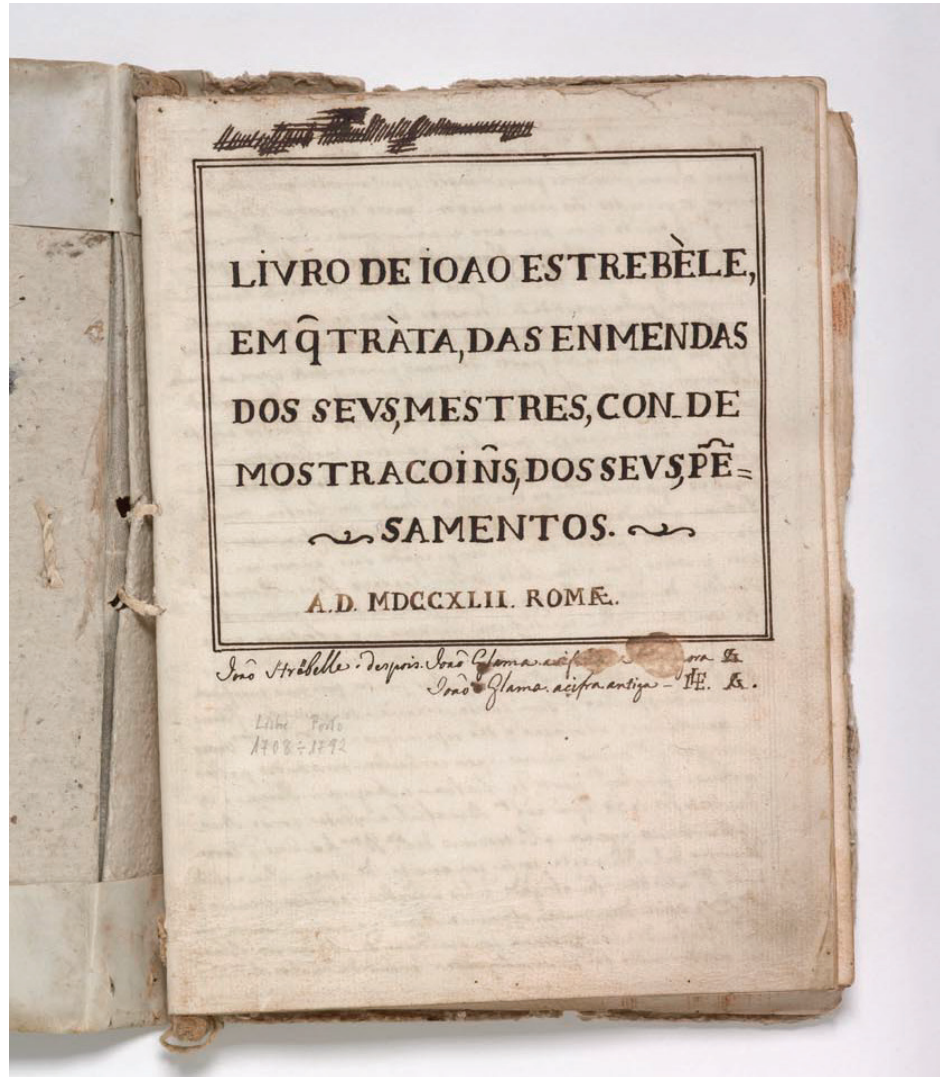


Volume I



Livro de Ioao Estrebèle, | em q[ue] tràta, das enmendas | dos sevs, mestres, con de | mostracoïns, dos sevs, pe[n]- | samentos. | A.D. MDCCXLII. Romæ.

QUARTO (227 × 167 mm), (80)ff. gathered [i]¹⁶ [ii]¹⁶ [iii]¹⁴ [iv]¹⁰ [v]¹⁴ [vi]¹⁰, of which 40ff. are blank ([iii]3-14, [iv]1-10, [v]4-14, [vi]1-7).

PAPER watermark a Fleur de Lys in a circle (diameter 45 mm), surmounted by letter *V*.

Folio [v]1 loosely inserted in the binding.

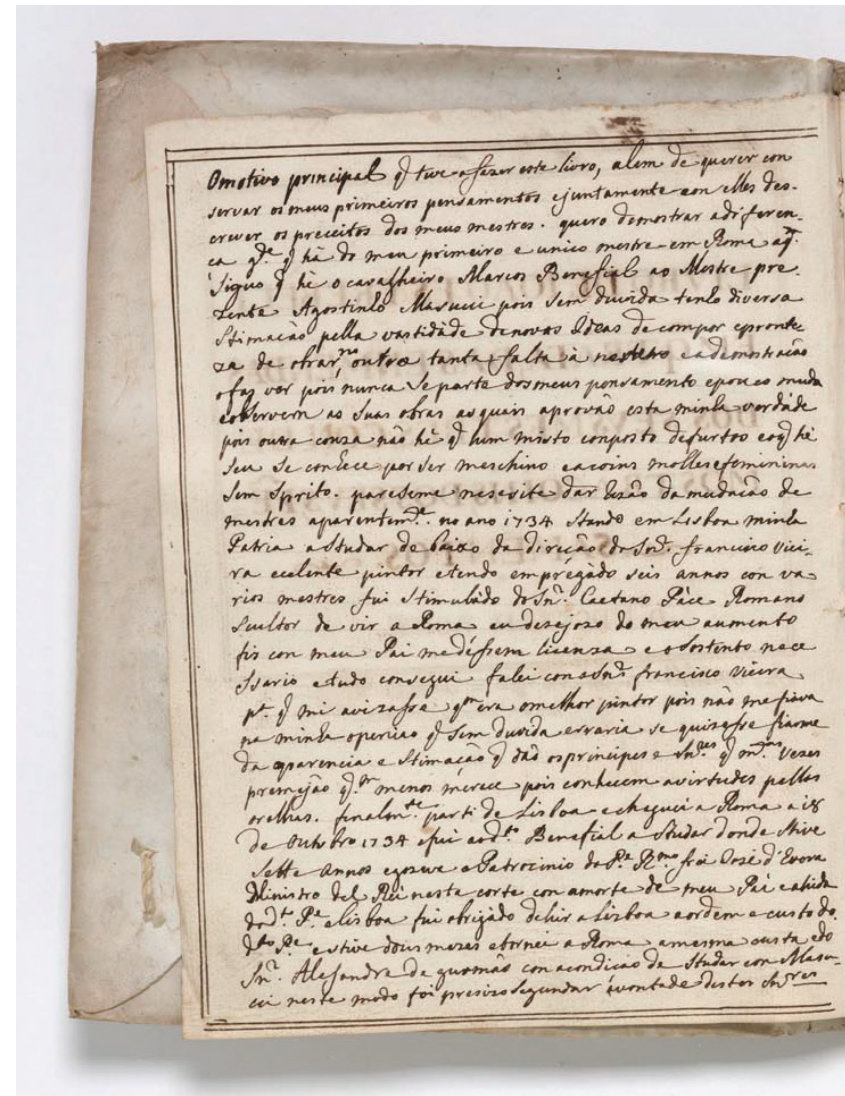
BOUND in contemporary vellum over pasteboards (vellum lacking on lower cover).

[folio 1] *recto* title (transcribed above), in pen and brown ink, aligned on graphite rules, within double ink framing lines; *verso* autobiographical notice, in pen and brown ink, aligned on graphite rules, within double ink framing lines:

O motivo principal q[ue] tive a fazer este livro, alem de querer con | servir os meus primeiros pensamentos e juntamente con elles des- | crever os preceitos dos meus mestres. quero demonstrar a diferen- | ca g[ran]de q[ue] há do meu primeiro e unico mestre em Roma a q[ue]m | Siguo [?] q[ue] hé o cavalheiro Marcos Benefial ao Mestre pre- | zente Agostinho Masucci pois sem duvida tenho diversa | stimação pella vastidão de novas Ideas de compor e pronte- | za de obrar, no outro tanta falta á neste e a demonstração | o faz ver pois nunca se parte dos meus pensamento e pouco muda | e observem as suas obras as quais aprovão esta minha verdãde | pois outra couza não hé q[ue] hum misto conposto de furtos e o q[ue] hé | seu se conhece por ser meschino e açoins molhes e femininas | sem Sprito. Pareseme necessita dar razão da mudaço de | mestres aparentem[en]te. no ano 1734 stando em Lisboa minha | Patria a estudar de baixo da direção do Snr. Francisco Viei- | ra ecelente pintor e tendo empregãdo seis annos con va- | rios mestres fui stimulãdo do Snr. Caetano Páce Romano | scultor de vir a Roma eu desejozo do meu aumento | fis con meu Pai me dêssem licenza e o sustento nece- | ssario e tudo coneguei falei con o Snr Francisco Vieira |

p[ar]a q[ue] mi avizasse q[uem] era o melhor pintor pois não me fiava |
na minha openião q[ue] sin duvida erraria se quizesse fiarme |
de aparencia e stimação q[ue] dão os principes e Snres q[ue] m[uit]as vezes |
premeção q[ue]m menos merece pois conhecem a virtudes pellas |
orelhas. finalm[en]te parti de Lisboa e cheguei a Roma a 18 |
de outubro 1734 e fui ao d[i]to Benefial a estudar donde stive |
sette annos e gozava o Patrocínio do P[adr]e R[om]ano Frei José d'Evora |
Ministro del Rei nesta corte. com a morte de meu Pai e a hida |
do d[i]to P[adr]e a Lisboa fui obrigado de hir a Lisboa a ordem e custo do |
d[i]to P[adr]e e stive dous mezes e tornei a Roma a mesma e custa do |
Snr Alesandre de Gusmão con a condição de estudar con Masu- |
cci neste modo foi presiso segundar a vontade de destes Snres

The main reason for compiling this book, apart from wanting to preserve my original assessments and set out together with them the guidelines of my teachers. I want to show the large difference that exists between my first and only teacher in Rome and the one who followed [?] him, that is [between] Cavalier Marco Benefial and my present teacher Agostino Masucci as without doubt I hold in high regard the vastness of his new ideas of composition and skilful artistry, the other lacks [---- ?] and the demonstration reveals it because he never questions my assessments and makes few changes and to observe [?] his works is to prove that I am correct since anything else is no more than a mixture composed of counterfeit art and what is characterized as deceitful and feeble, effeminate and lifeless work. It seems to me that I should explain the apparent change in my teachers. In the year 1734 I was in Lisbon my home country studying under the tuition of Sr. Francisco Vieira an excellent painter and being employed for six years with various masters I was encouraged by Sr. Caetano Páca a Roman sculptor to come to Rome and wishing to improve myself I went [to] my Father who gave his permission and the necessary funds and I achieved everything [.] I asked Sr. Francisco Vieira to advise me who the best painter was as I did not trust my own impressions which no doubt would be wrong if I were to believe in the appearance and esteem of the princes and gentlemen who often reward those who least deserve it as they know nothing of the subject. I finally left Lisbon and arrived in Rome on 18 October 1734 and went to the said Benefial to study where I remained for seven years and enjoyed the patronage of Padre Rmo. Frei José d'Evora Minster to the King in this court. When my Father died and the said Prelate left for Lisbon I was obliged to go to Lisbon on the orders and at the expense of the said Prelate and I stayed there for two months and returned to Rome at the expense of Sr. Alexandre de Gusmão on condition that I study with Masucci in this way I was required to comply with the will of those gentlemen.



[folio 2] *recto* **The Creation of Light (Scene from Genesis)**, red chalk, pen and brown ink, with grey wash, framing line in brown ink, numbered 1, captioned (above):

Este pensamento já hé emendado dos dous mestres e o primeiro meu pensamento não tinha os dous meninos, e o anjo grande abaixava a cabeça ao q[eu] tivè e parecer de Benefial q[eu] Masucci era contente do primeiro. 1º pensam[en]to

[This concept has been modified by the two teachers and my first idea did not include the two boys, and the large angel bowed his head which Benefial agreed with but Masucci preferred the first. 1st concept]

verso legend for next drawing:

Este pensamento hê emendado de Marucci e me fes aumentar do meu; os dois meninos q[ue] [e]stão a mão direita de Deos P[adr]e e a perna direita era escondida o mais hê parecer meu. 2º pensam[en]to

[This concept is altered by Marucci and he made me enlarge mine; the two boys who are on the right hand of God the Father and the right leg was hidden[,] the rest is my viewpoint. 2nd concept.]

[folio 3] *recto* **God commands the sea and the sky to teem with fish and birds (Scene from Genesis)**, red chalk, pen and brown ink, with brown and grey washes, framing line in brown ink, numbered 2; *verso* legends for next drawing:

O monte atras das fig[ura]s q[ue] acaba, è contorna as memas è mal feito, è hê parecer de Benefial.

[The hill behind the figures that frames (?) and surrounds them and [is] badly done and follows Benefial's opinion.]

este pensamento foi emendado pelo Snr Masucci. Me-fes mudar os pes a D.ta p[ar]a q[ue] erão ao contrario q[ue] o direito vinha adiante o mais hê parecer meu. 5º pensam[en]to

[This concept was modified by Sr. Masucci. He made me change the feet to the right so that they were the opposite of that before, the rest is my composition. 5th concept]

[folio 4] *recto*, **God charges Adams to tend the Garden (Scene from Genesis)**, black chalk, pen and brown ink, with grey wash, framing line in brown ink, numbered 3; *verso* legend for next drawing:

L' Adamo dovrà tener la mano manche sotto il bracio dritto che fara intendere la cognitione diche Eva nacqui della sua costa

[Adam should have his left hand under his right arm which implies the understanding that Eve was born from his rib.]

[folio 5] *recto* **Original Sin (Scene from Genesis)**, black chalk, with grey wash, framing line in black chalk, numbered 4; *verso* blank

[folio 6] *recto* **God judges Adam and Eve (Scene from Genesis)**, red chalk, with red and brown washes, numbered 5, captioned (below) *pensamento 7*; *verso* blank

[folio 7] *recto* **Eve persuades Adam to eat from the Tree of Knowledge (Scene from Genesis)**, red chalk, with red and brown washes, numbered 6; *verso* blank

[folio 8] *recto* **The Labours of Adam and Eve; Infancy of Cain and Abel (Scene from Genesis)**, red chalk, pen and brown ink, with red and brown washes, numbered 7; *verso* blank

[folio 9] *recto* **Expulsion from the Garden (Scene from Genesis)**, red chalk, pen and brown ink, with red and brown washes, numbered 8; *verso* blank

[folio 10] *recto* **Cain and Abel present their offerings to the Lord (Scene from Genesis)**, red chalk, pen and brown ink, with red wash, numbered 9; *verso* blank

[folio 11] *recto* **Cain attacks his brother Abel and kills him (Scene from Genesis)**, red chalk, pen and brown ink, with red and brown washes, numbered 10; *verso* blank

[folio 12] *recto* **God banishes Cain (Scene from Genesis)**, red chalk, pen and brown ink, with red wash, numbered 11; *verso* blank

[folio 13] *recto* **The Sacrifice of Isaac (Scene from Genesis)**, red chalk, with red wash, numbered 12; *verso* blank

[folio 14] *recto* [Subject not identified: from the Story of Abraham?], red chalk, with red wash, numbered 13; *verso* blank

[folio 15] *recto* [Subject not identified: Abraham and his people journey to the land of Canaan?], red chalk, with red wash, numbered 14; *verso* blank

[folio 16] *recto* **Drunkenness of Noah (Scene from Genesis)**, red chalk, with red wash, numbered 15; *verso* blank

[folio 17] *recto* **Joseph and Potiphar's Wife (Scene from Genesis)**, red chalk, with red wash, framing line in red chalk, numbered 16; *verso* blank

[folio 18] *recto* **Noah offers a sacrifice to God (Scene from Genesis)**, red chalk, with red and brown washes, numbered 17; *verso* blank

[folio 19] *recto* **Tablet with Egyptian Hieroglyphs**, pen and brown ink, numbered 18, captioned (above) *Descrizione de un Sepolcro Egizio*; *verso* blank

[folio 20] *recto* **Acis and Galatea flee from Polyphemus (Scene from Ovid's Metamorphoses)**, red chalk, pen and brown ink, with red wash, numbered 19; *verso* blank

[folio 21] *recto* **Syrinx changed into a reed while fleeing from Pan (Scene from Ovid's Metamorphoses)**, red chalk, with red wash, numbered 20; *verso* blank

[folio 22] *recto* **The Finding of Moses (Scene from Exodus)**, red chalk, with red wash, numbered 21; *verso* blank

[folio 23] *recto* **The Giants; Jupiter sends a shower of stones (Scene from Ovid's Metamorphoses)**, red chalk, with red wash, numbered 22; *verso* blank

[folio 24] *recto* [Subject not identified: blindfolded men gather stones], red chalk, pen and brown ink, with red wash; *verso* blank

[folio 25] *recto* **The Rape of Europa (Scene from Ovid's Metamorphoses)**, red chalk, pen and brown ink, with brown wash; *verso* blank

[folio 26] *recto* **Apollo gives his Caduceus to Mercury in return for the Lyre (Scene from Ovid's Metamorphoses)**, red chalk, pen and brown ink, with brown wash; *verso* blank

[folio 27] *recto* **Mercury steals the herd which Apollo is tending (Scene from Ovid's Metamorphoses)**, red chalk, pen and brown ink, with brown wash; *verso* blank

[folio 28] *recto* **The Fall of Phaeton (Scene from Ovid's Metamorphoses)**, red chalk, pen and brown ink, with grey wash; *verso* blank

[folio 29] *recto* **Daphne changed into a laurel-tree while fleeing from Apollo (Scene from Ovid's Metamorphoses)**, red chalk, pen and brown ink, with red and grey washes; *verso* legend for next drawing:

Neste pensam[en]to devemo star prizenzes as nimfas hirmans de Io trasformata em vitella.

[In this concept the nymphs, Io's brothers [or sisters?], should appear transformed into calves.]

[folio 30] *recto* **Io changed into a cow to avoid detection by Juno (Scene from Ovid's Metamorphoses)**, red chalk, pen and brown ink, with grey wash; *verso* blank

[folio 31] *recto* **Mercury beheads Argos (Scene from Ovid's Metamorphoses)**, red chalk, pen and brown ink, with grey wash; *verso* blank

[folio 32] *recto* **Jupiter, shrouded in a cloud, woos Io (Scene from Ovid's Metamorphoses)**, red chalk, pen and brown ink, with grey wash, caption (above)

Neste pensam[ent]o não deve-lo corresponder, ao afasto furtivo de Jupiter, e afim não deve ter os braços enlaçados ao Pescopo, e as nuvens deve ser nevoas

[This concept should not correspond to the furtive distancing of Jupiter, and thus he should not have his arms clasped around Pescopo, and the clouds should be misty]

[folio 33] *recto* **Diana and Callisto (Scene from Ovid's Metamorphoses)**, red chalk; *verso* blank

[folio 34] *recto* **Study of the Head and Torso of Christ on the Cross**, red chalk; *verso* blank

[folio 35] *recto* blank; *verso* blank

[folio 36] *recto* blank; *verso* blank

[folio 37] *recto* blank; *verso* blank

[folio 38] *recto* blank; *verso* blank

[folio 39] *recto* blank; *verso* blank

[folio 40] *recto* blank; *verso* blank

[folio 41] *recto* blank; *verso* blank

[folio 42] *recto* blank; *verso* blank

[folio 43] *recto* blank; *verso* blank

[folio 44] *recto* blank; *verso* blank

[folio 45] *recto* blank; *verso* blank

[folio 46] *recto* blank; *verso* blank

[folio 47] *recto* blank; *verso* blank

[folio 48] *recto* blank; *verso* blank

[folio 49] *recto* blank; *verso* blank

[folio 50] *recto* blank; *verso* blank

[folio 51] *recto* blank; *verso* blank

[folio 52] *recto* blank; *verso* blank

[folio 53] *recto* blank; *verso* blank

[folio 54] *recto* blank; *verso* blank

[folio 55] *recto* blank; *verso* blank

[folio 56] *recto* blank; *verso* blank

[folio 57] *recto* **Study of a recumbent man (on a litter or bier)**, red chalk; *verso* blank

[folio 58] *recto* **Study of a seated man**, red chalk; *verso* blank

[folio 59] *recto* **Study of the head of a turbaned man**, red chalk; *verso* blank

[folio 60] *recto* blank; *verso* blank

[folio 61] *recto* blank; *verso* blank

[folio 62] *recto* blank; *verso* blank

[folio 63] *recto* blank; *verso* blank

[folio 64] *recto* blank; *verso* blank

[folio 65] *recto* blank; *verso* blank

[folio 66] *recto* blank; *verso* blank

[folio 67] *recto* blank; *verso* blank

[folio 68] *recto* blank; *verso* blank

[folio 69] *recto* blank; *verso* blank

[folio 70] *recto* blank; *verso* blank

[folio 71] *recto* blank; *verso* blank

[folio 72] *recto* blank; *verso* blank

[folio 73] *recto* blank; *verso* blank

[folio 74] *recto* blank; *verso* blank

[folio 75] *recto* blank; *verso* blank

[folio 76] *recto* blank; *verso* blank

[folio 77] *recto* blank; *verso* legend for next drawing:

este pensam[en]to foi emendado em diversos modos, finalm[en]te finalm[en]te e meu parecer, pois o Snr Masuci pertendia q[ue] Susana recorrese a D.t na tentação dos velhos, mas me parece a mim q[ue] em semelhantes ocasiões cada qual se defende querendo salvarsi. Benefial aprovou

[This concept was changed in several ways, finally according to my way of thinking, as Sr. Masucci held that Susanna should recoil to the right from the temptation of the elders, but it seemed to me that on similar occasions each one defends himself as he thinks fit. Benefial agreed.]

[folio 78] *recto* **Susanna and the Elders**, red chalk, brown ink, with grey wash, framing line in red chalk; *verso* legend for next drawing:

este meu pensamento já hê émendado pello Snr Agostinho Masucci e a emmenda, foi mudar ò pão de Jupiter, e fes me engrandecer a figura di Licaone trasformado em lohbo. O parecer de Benefial leverà na seguinte. 3º pensam[en]to

[This concept has already been altered by Sr. Agostino Masucci and in altering it he changed Jupiter's garment and made me enlarge the figure of Lycaon transformed into a wolf. Benefial's opinion concurred with the following. 3rd concept.]

[folio 79] *recto* **The Banquet of Lycaon (Scene from Ovid's Metamorphoses)**, red chalk, pen and brown ink, with red wash; *verso* legend for next drawing:

este pensamento hê parecer de Benefial, e querendo eu fazer o painel delle fiz a fig[ura] de Licaone vestida de Rei e Jupiter o pus a sentado p[ar]a mostrar che hum [-- -- ?] nao nessecita levantar se p[ar]a castigar os deos e tambem istoria melhor a composição. 4º pensam[en]to

[This concept is Benefial's opinion, and as I wanted to depict the scene I portrayed the figure of Lycaon clothed as a King and Jupiter seated to show that a (?) does not have to rise up to punish the offender and also this would improve the composition. 4th concept.]

[folio 80] *recto* **The Banquet of Lycaon (Scene from Ovid's Metamorphoses)**, red chalk, pen and brown ink, grey and red washes; *verso* blank

II.

[without title]

QUARTO (220 × 132 mm), (93)ff. gathered [i]¹⁶ [ii]¹⁶ [iii]¹⁵ (of 16, lacking [iii]8) [iv]¹⁶ [v]¹⁵ (of 16, lacking [v]8) [vi]¹⁵ (of 16, lacking [vi]5), of which 4ff. are blank ([v]10-13). PAPER watermark a Fleur de Lys within a circle (diameter 45 mm), surmounted by letter V.

Corner of [ii]11 torn away; waterstain in upper margins of the last two gatherings.

BOUND in contemporary vellum over pasteboards (vellum lacking on lower cover).

CONTENTS

[folio 1] *recto* **heading** in brown ink:

Il Sig.r Abate Gioachino Pizzi¹ Segretario del [Regimento?] di Ferrara habita al vicolo de la corda p[er] andar da Farnesi [---?] Roma

with beneath recipes for varnish and aqua fortis:

Per fare la Vernice... Per fare L'aqua forte

verso **Betrayal of Christ (after Marco Benefial)**, black chalk, pen and brown ink, graphite framing lines, on paper prepared with brown wash;

Two background figures are omitted by Glama Ströberle; compare with a drawing by Benefial in Vienna (Veronika Birke and Janine Kertész, *Die Italienischen Zeichnungen der Albertina: Generalverzeichnis*, Vienna & Cologne 1994, pp.697-698 no.1278; Falcidia 1978 p.32 and Tavola.44a) and a painting in Rome (Falcidia 1978 Tavola 42; Lorenza Mochi Onori, *Galleria Nazionale d'Arte Antica, Palazzo Barberini: I dipinti*, Rome 2008, p.86 no.1134)

[folio 2] *recto* **The Entombment (after Marco Benefial)**, black chalk, pen and brown ink, graphite framing lines, on paper prepared with brown wash;

Compare with a drawing by Benefial in Vienna (Birke and Kertész, *op. cit.*, no.1279; Falcidia 1978 p.32 Tavola 44b) and a painting in Rome (Falcidia 1978 Tavola 43;

¹ Gioachino Pizzi (1716-1790), member of the Accademia degli Arcadi (his Arcadian pseudonym 'Nivaldo Amarinzio'), *custode generale* from 1772 until 1790.

Lorenza Mochi Onori, *Galleria Nazionale d'Arte Antica, Palazzo Barberini: I dipinti*, Rome 2008, p.86 no.1131)

verso inscription in brown ink

Rome aos 14 de fevereiro 1741 | João Strebelle Luzitano fes | este Livro, e o principiou no | anno de 1741 che tratta de | paizes, alguns orginais e outros | copiados tambem alguns pensa | mentos de paineis eixelentes

[Rome, 14 February 1741. João Strebelle, Portuguese, compiled this book which he began in the year 1741 [and] which deals with landscapes, some original and others copied[,] also some notable concepts.]

[folio 3] *recto* **Detail of antique entablature**, black chalk (or graphite?), with grey wash; *verso* legend for next drawing:

Templo de S. Jorge

[folio 4] *recto* **Portico of S. Giorgio al Velabro, Rome**, black chalk (or graphite?), with brown wash; *verso* legend for next drawing:

Roina interior do Colezeo

[folio 5] *recto* **Antique ruins (Roman Colosseum)**, black chalk, pen and brown ink, with grey wash; *verso* legend for next drawing:

Roina interior do Colezeo

[folio 6] *recto* **Antique ruins (Roman Colosseum)**, black chalk, pen and brown ink, with grey wash; *verso* legend for next drawing:

Vista de Monte losa

[folio 7] *recto* **Topographical view (Monte Losa, Friuli-Venezia Giulia?)**, black chalk (or graphite?), with brown wash; *verso* legend for next drawing:

Vista do Carcere de Viterbo

[folio 8] *recto* **Topographical view (Carcere di Viterbo)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing:

Vista da Porta d'Agoa pendente

[folio 9] *recto* **Topographical view (Acquapendente)**, black chalk (or graphite?), with brown wash; *verso* legend for next drawing:
na d.ta Terra

[folio 10] *recto* **Topographical view (Acquapendente)**, black chalk (or graphite?), with brown wash; *verso* blank

[folio 11] *recto* **Study (foliage?)**, black chalk (or graphite?); *verso* legend for next drawing (in brown ink over pencil):

Dal Sittarelli

[folio 12] *recto* **Topographical view (Cittadella)**, black chalk (or graphite?), pen and brown ink, with grey wash; *verso* legend for next drawing:

Vista da Cidade de Pisa

[folio 13] *recto* **Topographical view (Pisa)**, black chalk (or graphite?), with brown wash; *verso* legend for next drawing:

Vista de Siena

[folio 14] *recto* **Topographical view (Siena)**, black chalk (or graphite?), with brown wash; *verso* legend for next drawing:

Vista de Roncilhone

[folio 15] *recto* **Topographical view (Ronciglione)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing:

Torre d'[E]scravos antigam[en]te Templo da Fortuna em Roma

[folio 16] *recto* **Topographical view (Tor de'Schiavi, Via Praenestina, Rome)**, black chalk (or graphite?), with brown wash; *verso* legend for next drawing:

Vista de Fonte Grana em Siena

[folio 17] *recto* **Topographical view (Siena)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing:

Vista de Campo Vachino em Roma

[folio 18] *recto* **Topographical view (Campo Vaccino, Rome)**, black chalk (and graphite?), with grey wash; *verso* legend for next drawing:

Vista da d.a Torre d'[E]scravos

[folio 19] *recto* **Topographical view (Tor de'Schiavi, Via Praenestina, Rome)**, black chalk; *verso* legend for next drawing:

Pedaços de Roinas nos Campos de Roma

[folio 20] *recto* **Topographical view (Rome)**, black chalk; *verso* legend for next drawing:

Ruina interior do Colozeo

[folio 21] *recto* **Topographical view (Roman Colosseum)**, black chalk (or graphite?), with brown wash; *verso* legend for next drawing:

Ruina interior do Colozeo

[folio 22] *recto* **Topographical view (Roman Colosseum)**, black chalk (or graphite?), with brown wash; *verso* legend for next drawing:

Ruina interior do Colozeo

[folio 23] *recto* **Topographical view (Roman Colosseum)**, black chalk (or graphite?), with brown wash; *verso* legend for next drawing:

Ruina interior do Colozeo

[folio 24] *recto* **Topographical view (Roman Colosseum)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing:

Ruina interior do Colozeo

[folio 25] *recto* **Topographical view (Roman Colosseum)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing:

P[on]ta da roina do Templo do Sol e da Lua em Roma

[Part of the ruins of the Temple of the Sun and the Moon in Rome.]

[folio 26] *recto* **Topographical view (Temple of Venus and Roma, Forum Romanum)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing:

Vista a Garilhano p.ta hir a Napoles

[folio 27] *recto* **Topographical view (Naples)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing:

Roina d'hum Anfiteatro do mesmo Lugar em Garilhana

[Ruins of the amphitheatre in the same place in Garilhana.]

[folio 28] *recto* **Topographical view (Naples)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing:

Vista de piede Grotta p.ta hir a Napoles

[folio 29] *recto* **Topographical view (Naples)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing:

Vista do Templo de Apollo em Baja [perto de?] a Napoles

[View of the Temple of Apollo in Baja near Naples.]

[folio 30] *recto* **Topographical view (Naples)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing:

Vista do Templo d'Hercoles presentam[en]te N[ossa] S[enhora] do Sol em Roma

[folio 31] *recto* **Topographical view (Temple of Hercules, rededicated, to Santa Maria del Sole, Rome)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing:

Vista da Porto de S. Paolo em Roma

[folio 32] *recto* **Topographical view (Porta San Paolo, originally Porta Ostiensis, Rome)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing:

Vista da Ruina do Templo da pas, em Roma 1741

[folio 33] *recto* **Topographical view (ruins of the gallery from Nero's Domus Aurea, commonly called the Temple of Peace, Rome)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing:

Vista da Porta de S. Paolo e Sepoltura de Chajo Sexto

[folio 34] *recto* **Topographical view (Gate of St. Paul and Pyramid of Gaius Cestius, Rome)**, black chalk (or graphite?), with brown wash; *verso* legend for next drawing:

Vista do Archo de Janno

[folio 35] *recto* **Topographical view (Arch of Janus, Rome)**, black chalk (or graphite?), with brown wash; *verso* legend for next drawing:

Vista do Colizeu em Roma ou Anfiteatro dos Spetacolos antigam[en]te

[folio 36] *recto* **Topographical view (Roman Colisseum)**, black chalk (or graphite?), with brown wash; *verso* legend for next drawing:

Vista da ruina do Templo de Venus em Franca

[folio 37] *recto* **Topographical view (Rome)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing (in pen and brown ink, with the correction in red chalk):

Templo da Sibilla [*Sibylla* deleted, *Minerva Medica* superscript] em Roma

[folio 38] *recto* **Topographical view (Temple of Minerva Medica, Rome)**, black chalk (or graphite?), with brown wash; *verso* legend for next drawing:

Vista de hum Anfiteatro a[n]tigo, e da Igreja de S[an]ta Constanza antigam[en]te
Templo de Bacco fora dos muros de Roma

[folio 39] *recto* **Topographical view (Mausoleum of Santa Costanza, Rome)**, black chalk (or graphite?), with brown wash; *verso* legend for next drawing:

Vista da Torre de [*fiunicino*, deleted] em Roma [*ou lanterna de civita vechia*, added]

[folio 40] *recto* **Topographical view (Lighthouse on the harbour, Civitavecchia)**, black chalk (or graphite?), with brown wash; *verso* legend for next drawing:

Vista da Fortaleza de civita vechia

[folio 41] *recto* **Topographical view (Forte Michelangelo, Civitavecchia)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing:

Vista de Bisagno em Jenoa

[folio 42] *recto* **Topographical view (Bisagno river, Genoa)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* legend for next drawing:

Vista do Porto da Cidade de Palma em Maiorcha

[folio 43] *recto* **Topographical view (Palma, Majorca, and Bellver Castle, on a hill to the north of the city)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* blank

[folio 44] *recto* **Study of a classical sculpture**, black chalk (or graphite?), pen and brown ink, with grey wash; *verso* blank

[folio 45] *recto* **Study of antique ruins**, black chalk; *verso* blank

[folio 46] *recto* **Topographical view (Roman cityscape?)**, black chalk (or graphite?), with grey wash; *verso* blank

[folio 47] *recto* **Interior of a distillery, with two pot stills tended by a workman**, black chalk (or graphite?), pen and brown ink, with grey wash; *verso* blank

[folio 48] *recto* **Study of antique ruins**, black chalk (or graphite?), with grey wash; *verso* blank

[folio 49] *recto* Uncompleted sketch, black chalk (or graphite?); *verso* legend for next drawing:

Porta e Carcere de Biagno antiguum[en]te Riano ou ara de Fano

[folio 50] *recto* **Topographical view**, black chalk (or graphite?), pen and brown ink, with grey wash; *verso* blank

[folio 51] *recto* **Topographical view (architectural capriccio?)**, black chalk (or graphite?); *verso* blank

[folio 52] *recto* **Topographical view (architectural capriccio?)**, black chalk (or graphite?), with grey wash; *verso* blank

[folio 53] *recto* **Topographical view (cityscape)**, red chalk, with grey wash; *verso* blank

[folio 54] *recto* **Uncompleted sketch**, red chalk; *verso* blank

[folio 55] *recto* **Topographical view (landscape)**, red chalk; *verso* legend for next drawing:

Jardim ou Villa Corsini

[folio 56] *recto* **View of gardens (Palazzo Corsini alla Lungara, Rome)**, black chalk (or graphite?), pen and brown ink, with brown wash; *verso* blank

[folio 57] *recto* **Topographical view (Giardini Vaticani?)**, black chalk (or graphite?), with grey wash; *verso* blank

[folio 58] *recto* **Topographical view**, black chalk (or graphite?), with grey wash; *verso* blank

[folio 59] *recto* **Uncompleted pencil sketch (landscape)**, black chalk (or graphite?); *verso* blank

[folio 60] *recto* **Uncompleted pencil sketch of a fortified harbour (Civitavecchia?)**, black chalk (or graphite?); *verso* blank

[folio 61] *recto* **Topographical view (harbour of Civitavecchia?)**, black chalk (or graphite?), with grey wash; *verso* blank

[folio 62] *recto* **Uncompleted topographical view**, black chalk (or graphite?); *verso* blank

[folio 63] *recto* **Uncompleted topographical view**, black chalk (or graphite?); *verso* blank

[folio 64] *recto* blank *verso* legend for next drawing, in pencil:

Vista no Porto

[folio 65] *recto* **Topographical view**, black chalk (or graphite?), pen and brown ink, with grey wash; *verso* legend for next drawing, in pen and brown ink:

Vista da ponte velha na Villa de Vinhaes detras dos montes

[View of the old bridge at Villa de Vinhaes from behind the hills.]

[folio 66] *recto* **Topographical view (bridge across a river gorge)**, black chalk; *verso* legend for next drawing:

Vista da Igreja de S. Facundo. Matriz da villa de Vinhais antiquíssima |
aonde concorrino os Cristãos a ouvir missas de tres legoas distante. Esta Villa |
teve prim[eiramen]te o nome de Villa Rica de grande comercio de sedas em q[ue] |
estacão 2 |
mil fabricas ou casas de theares, padeceu huma epidemia e foi abandonada e |
depois tornada a povoar fabricandose m[ui]tas vinhais e tomou o nome q[ue] tem |
presentem[en]te |
A villa em si he m[ui]to tenue e suja e mal tratada inda q[ue] cercada de muros he |
povoada de cristãos novos, e alguns ricos contratadores de sedas, os cavalheiros há- |
bitos nos suburbios, onde esta hum g[ran]de Semin[ari]o de Misionarios Santos

[View of the Church of S. Facundo. The very ancient main church of the town of Vinhais where Christians assembled to hear mass from three leagues away. This town was originally called Villa Rica. From the extensive commerce in silk in which there were 2 thousand workshops or weavers' sheds it suffered an epidemic and was abandoned and afterwards it became re-inhabited producing many vines and took on the name it now has. The town itself is very small and dirty and ill-kept [and still?] surrounded by walls and inhabited by New Christians [*i.e.* converted Jews], and some rich silk merchants, the gentlemen live in the outskirts, where there is a large seminary for missionaries.]

[folio 67] *recto* **View of church of Saint John Facundo (Vinhais)**, black chalk; *verso* legend for next drawing:

Vestígios dos fragmentos embutidos na fachada da capella antecedente e sua |
significação – 1 – S[antissi]mo Trin[da]de – 2 – outras pessoas distintas – 3 – hum só
D[on]a [Virgem ?] |

tem esta capella dous sinos de tom m[ui]to argentino antigos, e dizem que hum dele |
foi [---- ?] em hum lameiro pouco distante. tem obrigação o Sancristão de os tocar |
continuum[en]te em ouvindo trovoes, para o q[ue] [---- ?] as casas principaes e os
devotos |

40 alqueires de trigo cada anno, e tem a confiança de serem livres de rayos en |
me achei no dia 22 de Setembro 1777 principiou pella [---- ---- ?] tem g[ran]de |
temporal de continuou rayos q[ue] fazia horror. Sem este lugar lhe succedeu dis- |
graças e ao mesmo tempo succedeu pellos circumvezinho m[ui]ta mortante de gente |
e gado e inundações

[Remains of fragments of sculpture relief in the preceding chapel and its significance –
1 – Holy Trinity - 2 - other distinguished personages – 3 – a lone female [Virgin?].
This chapel has two ancient bells with a very silvery tone, [- ?] one of them fell [- ?]
into a [- ?] a short distance away. The sacristan is obliged to ring them continually
when he hears thunder, so that [- ?] the principal houses and the [- ?] 40 alqueires of
wheat each year, and they may be sure that they are protected from lightning, I found
myself [- ?] [here] on 22 September 1777 there began [- ?] a violent storm with
continuous lightning flashes which was a terrifying experience. [- ?] calamities
occurred here and in the surroundings there were frequent deaths and disastrous
floods.

[folio 68] *recto* **Sketches of sculptural decoration in the facade of Igreja de São
Facundo (Vinhais)**,² black chalk, numbered 3 2 1; *verso* blank

[folio 69] *recto* **Uncompleted topographical view (cityscape)**, black chalk (or graphite?);
verso legend for next drawing:

Vista de ponte de Murça

[folio 70] *recto* **Topographical view (Bridge over the Rio Tinela, Murça)**, black chalk;
verso legend for next drawing, in pencil:

Castelo de Vila da Feire

² See generally, Cristina Costa, Gabriel De Andrade E Silva, and Beatriz Albuquerque, 'Igreja de São Facundo, Vinhais' in *Monumentos: Revista semestral de edifícios e monumentos* 14 (2001), pp.98-105.

[folio 71] *recto* **Topographical view (Castelo de Santa Maria da Feira)**, black chalk,
with grey wash;

Cited or reproduced in *Portucal: revista ilustrada de cultura, literária, científica, e
artística* 13 (no.73, January-February 1940), p.17,³ Vaz Ferreira, 'Santo Luzia do
Castelo da Feira' in *Arquivo do Distrito de Aveiro* 8 (1942), p.7;⁴ Roberto Vaz de
Oliveira, 'Freguesia de S. Nicolau da Vila da Feira' in *Aveiro e o seu distrito*
(Publicação Semestral da Junta Distrital de Aveiro) 14 (December 1972), pp.86-88⁵

verso blank

[folio 72] *recto* blank; *verso* blank

³ 'desenho com aguadas a nanquim, de João Glama Stroberle (século XVIII) – de um álbum
pertencente ao Sr. Almirante Carlos Braga'.

⁴ 'Possui o Sr. Almirante Carlos Braga, do Porto, uns álbuns ou, melhor direi, cadernos, de desenhos
dum estudante de pintura em Roma, como se vê dos dizeres do frontespício dum deles. No caderno
datado de 1741 encontram-se reproduções de monumentos italianos, quase todos de Roma, e nas
quatro últimas folhas vêem-se representados: o convento de S. Francisco de Vinhais, pormenores de
figura do mesmo convento, a ponte de Murça e numa sanguínea, o Castelo da Feira. Nas páginas
anteriores aos desenhos de Vinhais e de Murça está escrito por mão do desenhista a nota do que
representam. Mas na página anterior ao desenho do Castelo da Feira não há nota nenhuma. Parece que
o autor sabia bem o que reproduzira, sem necessidade de pôr-lhe a indicação. Por três maneiras escreve
o seu nome este artista: – "João Esterbele", no referido frontespício (talvez italianizando o apelido
alemão) – "João Stroberle" e depois "João Glama" – explica uma nota escrita com a sua própria
letra...'

⁵ 'Este desenho, cuja fotografia se publica, deu-nos, também, conhecimento da verdadeira localização
da ermida de Santa Luzia.

Embora a reprodução não esteja muito clara, pode-se ver que, na generalidade, a estrutura exterior
da capela e casa anexa é sensivelmente igual à de hoje, verificando-se que aquela está encimada, no
seu tapo mais alto, por um motivo que me parece semelhante àquele que ainda existia na primeira
década deste século, como se vê das fotografias que se publicam.

Tem duas pirâmides nos topos superiores dos cunhais da sua face poente, onde está praticada a porta
de entrada, como ainda hoje se verifica.

A casa anexa, da sacristia e andar superior, também se apresentam com estrutura semelhante à de
hoje.

No desenho não vejo reproduzida a escadaria de acesso àquele andar, hoje habitação da guarda,
parecendo que a parte da muralha, onde ela hoje encosta, está livre.

A omissão pode ser atribuída ao pintor, mas também se pode admitir, para não falar de defeito de
fotografia, que o acesso à parte superior se fizesse interiormente a partir da sacristia, ou pela parte
traseira, do que ainda há vestígios.'

[folio 73] *recto* blank; *verso* blank

[folio 74] *recto* blank; *verso* blank

[folio 75] *recto* blank; *verso* blank

[folio 76] *recto* **Sketches of three figures in full-length**, black chalk (or graphite?), pen and brown ink; *verso* legend for next drawing:

outro painel pintado na dit.a Baranda do Palacio Vaticano 1744

[folio 77] *recto* **Isaac and Rebekah Spied on by Abimelech (after the fresco in the Vatican Loggie by Raphael and others)**, black chalk (or graphite?), pen and brown ink, with grey wash, framing line in brown ink, numbered 1 (in pencil, in a later hand); *verso* blank

[folio 78] *recto* **Abraham and Melchisedek (after the fresco in the Vatican Loggie by Raphael and others)**, black chalk (or graphite?), pen and brown ink, with grey wash, framing lines in chalk, numbered 2 (in pencil, in a later hand); *verso* legend for next drawing:

Painel de Rafael d'Urbino pintado a fresco na baranda do Palasio Vaticano Roma 1742

[folio 79] *recto* **Original Sin (after the fresco in the Vatican Loggie by Raphael and others)**, black chalk (or graphite?), pen and brown ink, with grey wash, framing line in brown ink, numbered 3 (in pencil, in a later hand); *verso* legend for next drawing:

Painel de Rafael de Urbino pintado a fresco na baranda do Palasio Vaticano 1742

[folio 80] *recto* **The building of the Ark (after the fresco in the Vatican Loggie by Raphael and others)**, black chalk (or graphite?), pen and brown ink, with grey wash, framing line in grey wash, numbered 4 (in pencil, in a later hand); *verso* legend for next drawing:

Painel do Sr. Paolo Verones

[folio 81] *recto* **Venus disarming Cupid (after the painting by Paolo Veronese formerly in the Galleria Colonna, Rome)**, black chalk (or graphite?), pen and brown ink, with grey

wash, framing line in brown ink, numbered 5 (in pencil, in a later hand), with caption (above), in brown ink:

na Galeria de S.r Contestabile Colona

One of the Colonna pictures dispersed at the end of the 18th or early 19th century, now the property of Credio, Rome; see Terisio Pignatti, *Veronese* (Venice 1976), I, p.150 no.255, and *Fasto romano: dipinti, sculture, arredi dai palazzi di Roma*, edited by Alvar González-Palacios (Rome 1991), pp.117-118 no.18

verso legend for next drawing:

Painel de Gaspar Molla na Galeria do S.r contestabile colona Roma 1742

[folio 82] *recto* **Rebecca and Eliezer at the Well (after the painting by Pier Francesco Mola in the Galleria Colonna, Rome)**, black chalk (or graphite?), pen and brown ink, with grey wash, framing line in brown ink, numbered 6 (in pencil, in a later hand);

For the painting, see Richard Cocke, *Pier Francesco Mola* (Oxford 1972), p.55 no.41; Eduard A. Safarik, *Catalogo sommario della Galleria Colonna in Roma: dipinti* (Busto Arsizio 1981), pp.93-94 no.124

verso legend for next drawing:

Painel do S.r. Salvador Rosa em hume camera de ded.to Eccl.mo Snr contestabile colona Roma 1742

[folio 83] *recto* **The Angel appearing to Hagar and Ishmael (after the painting by Pier Francesco Mola in Galleria Colonna, Rome)**, black chalk (or graphite?), pen and brown ink, with grey wash, framing line in brown ink, numbered 7 (in pencil, in a later hand);

For the painting, see Richard Cocke, *Pier Francesco Mola* (Oxford 1972), p.55 no.42; Eduard A. Safarik, *Catalogo sommario della Galleria Colonna in Roma: dipinti* (Busto Arsizio 1981), pp.93-94 no.123

verso legend for next drawing:

Painel feito por Carlos Maratta na Galeria do Ecc.mo S.r. contestabile colona 1742

[folio 84] *recto* **Joseph fleeing from Potiphar's wife (after the painting by Carlo Maratti formerly in the Galleria Colonna, Rome)**, black chalk (or graphite?), pen and brown ink, with grey wash, framing line in brown ink, numbered 8 (in pencil, in a later hand);

The painting is last recorded in the Colonna inventories in 1783, as 'Un Quadro di misura d'Imperatore per traverso = Giuseppe il Casto colla Moglie di Putifar = Maniera di Carlo Maratta' (Eduard A. Safarik, *Collezione dei dipinti Colonna: inventari 1611 – 1795*, Munich 1996, p.638 no.29-175), and is shown in Giuseppe Bartolomeo Chiari's drawing of the 'Parete nord' of that gallery (*Fasto romano: dipinti, sculture, arredi dai palazzi di Roma*, edited by Alvar González-Palacios, Rome 1991, pp.121-122 no.25 Tav.VIII).

verso blank

[folio 85] *recto* **Study of a crowned woman with outstretched hand; another figure with hands clasped**, black chalk (or graphite?); *verso* blank

[folio 86] *recto* blank; *verso* legend for next drawing:

Painel do S.r. Carloni na Igreja de S. Filipe Neri, en Jenoa 1741

[folio 87] *recto* **A Benediction (of a Capuchin?)**, black chalk (or graphite?), pen and brown ink, with grey wash;

Unlikely to be by Giovanni Andrea Carlone (1639-1697) or in the Chiesa e Oratorio di San Filippo Neri in Genoa. The beard with the hood or *capuccio* are typical of the Order of Friars Minor Capuchin. (For Carlone, see Mary Newcome, 'Giovanni Andrea Carlone' in *Paragone*, 409, 1984, pp.40-61.)

verso legend for next drawing:

Painel do S.r. Cavalheiro Marco Benefial em sua propria casa Roma 1742

[folio 88] *recto* **Sibilla Delfica (after Marco Benefial)**, black chalk (or graphite?), pen and brown ink, with brown wash;

Compare with the fresco by Benefial in the Palazzo Chigi Zondadari, Siena (reproduced by Sestieri II, fig.77; and by Liliana Barroero, *Benefial*, Milan 2005, Tav.10). The Sibilla Libica in this cycle is dated 1733 (Falcidia 1978 pp.46-47 note

31; Steffi Roettgen, 'Tre pittori romani del Settecento a Siena: Marco Benefial, Placido Costanzi e Giovanni Odazzi a Palazzo Chigi-Zondadari' in *Studi di storia dell'arte in onore di Mina Gregori* (Cinisello Balsamo 1994), p.343). Other versions of the 'Sibille' are mentioned by Ponfredi (Bottari-Ticozzi p.17).

verso legend for next drawing:

Painel ded[ica]to cavalheiro Benefial em caza particular Roma 1741

[Wall painting dedicated [by?] the gentleman Benefial in [a] private house Rome 1741.]

[folio 89] *recto* **Bacchus and Venus, with Cupid and a satyr**, black chalk (or graphite?), pen and brown ink, with brown wash, framing line in brown ink; *verso* legend for next drawing:

Painel ou boseto do mesmo 1741

[folio 90] *recto* **The Virgin and Child enthroned, with Saint Anthony of Padua, and other saints**, black chalk (or graphite?), pen and brown ink, with grey wash, framing line in grey wash; *verso* legend for next drawing:

Boseto do mesmo Roma 1741

[folio 91] *recto* **Adoration of the Madonna and Child, by [unidentified Saint]**, black chalk (or graphite?), pen and brown ink, with grey wash, framing line in grey wash; *verso* legend for next drawing:

Boseto do mesmo 1741

[folio 92] *recto* **Saint of Anthony of Padua receives the Christ Child into his arms, Madonna and Joseph behind, and angels (after Marco Benefial)**, black chalk (or graphite?), pen and brown ink, with grey wash, framing lines in grey wash;

Compare the altarpiece 'Sant' Antonio da Padova riceve il Bambino dalle Vergine' painted by Benefial in 1718 for San Giovanni a Porta Latina, Rome, now in the Convento della Santissima Annunziata, Rome (Falcidia 1978 pp.27-28 and Tavola 28; Sestieri I, p.26).

verso recipes in pen and brown ink:

Riceta per la Tartiana [- ?]; Richeta p[er] la [- ?]

[folio 93] *recto* **recipes** in pen and brown ink:

Ricetta p[er] far orinar... Ricetta p[er] le leni p[er] [---- ?] procedutti di [Zena]

verso inscriptions in brown ink:

Al Ill.mo Sig. e [- ?] Calmo |
Il. Sig. Antonio Albarelli

III.

[without title]

QUARTO (188 × 130 mm), (55)ff. gathered [i]¹⁶ (first leaf laid to upper board) [ii]⁷ (of 16, lacking [ii]1-3, 10-11, 13-16) [iii]⁵ (of 16, lacking [iii]2-3, 6-8, 10, 12-16) [iv]¹¹ (of 14, lacking [iv]3, 4, 11) [v]¹⁶ (last leaf laid to lower board), of which 5ff. blank ([ii]5, [ii]6, [iii]9, [iv]2, [v]5); plus three sheets loosely inserted (after folios 8, 16, 31).

PAPER watermark a dove on a mound within a circle (diameter 45 mm), surmounted by letter *F*.

Contemporary interleaves.

Bifolium [i]8-9 loosening in sewing; folio [v]1 almost detached.

BOUND in contemporary vellum over pasteboards.

CONTENTS

[folio 1] *recto* pasted to front board by binder; *verso* blank

[folio 2] *recto* **Head of a man in profile**, graphite, with illegible pencilled notes;

verso **Measured plan of a rectangular building with a narrow apse**, graphite, pen and brown ink

[folio 3] *recto* **Sketch of two columns and vault**, graphite; *verso* offset of drawing on opposite *recto*

[folio 4] *recto* **Drapery study**, red chalk; *verso* offset of drawing on opposite *recto*

[folio 5] *recto* **Classical bust**, red chalk; *verso* blank

[folio 6] *recto* **Study of a tree trunk and foliage**, black chalk (or graphite?); *verso* blank

[folio 7] *recto* **Study of a Pope in prayer**, black chalk (or graphite?); *verso* blank

[folio 8] *recto* **Study of a saddled horse**, black chalk (or graphite?), with illegible pencilled caption; *verso* blank

[inserted sheet, 68 × 82 mm] *recto* **Portrait of a woman**, black chalk (or graphite?), circular framing lines in black chalk; *verso* blank

[folio 9] *recto* **Oval portrait of a woman (Flora or Pomona?)**, black chalk (or graphite?), framing line in black chalk; *verso* blank

[folio 10] *recto* **Sailors (or fisherman)**, black chalk (or graphite?); *verso* offset of drawing on opposite *recto*

[folio 11] *recto* **A cloaked man prostate in prayer (drapery study?)**, red chalk; *verso* blank

[folio 12] *recto* **Study of kneeling friar clutching an urn, with behind a female with an outstretched arm**, black chalk (or graphite?); *verso* blank

[folio 13] *recto* **Outline sketch of a kneeling man clutching an urn**, black chalk (or graphite?); *verso* offset of drawing on opposite *recto*

[folio 14] *recto* **Study of a barking dog**, red chalk; *verso* offset of drawing on opposite *recto*

[folio 15] *recto* **Study of a laden mule**, red chalk; *verso* offset of drawing on opposite *recto*

[folio 16] *recto* **Study of an ox**, red chalk; *verso* blank

[inserted sheet, 190 × 130 mm] *recto* **Head of a boy, in profile**, red chalk; *verso* blank

[folio 17] *recto* **Head of a man**, black chalk (or graphite?)

verso **Sketch of a seaside village**, red chalk

[folio 18] *recto* offset of drawing on opposite *verso*; *verso* blank

[folio 19] *recto* blank; *verso* offset of drawing on opposite *recto*

[folio 20] *recto* **Head of an old man**, red chalk; *verso* offset of drawing opposite *recto*

[folio 21] *recto* **Seated Madonna and Child with a kneeling Saint (or donor)**, red chalk; *verso* blank

[folio 22] *recto* blank; *verso* **Oval portrait of a young man**, red chalk, framing line in red chalk

[folio 23] *recto* offset of drawing on opposite *verso*; *verso* **Oval portrait of a man**, red chalk

[folio 24] *recto* blank; *verso* **Stationery hoist (device for raising or lowering a load, with pulley and two rope drums)**, black chalk (or graphite?)

[folio 25] *recto* **Chair back, with a detail of its decoration**, black chalk (or graphite?); *verso* blank

[folio 26] *recto* blank; *verso* **Head of a young girl**, red chalk

[folio 27] *recto* offset of drawing on opposite *verso*; *verso* offset of drawing on opposite *recto*

[folio 28] *recto* **A Prelate seated at a table, with a book**, red chalk;

verso **Head of a man**, red chalk

[folio 29] *recto* **Head of a sleeping man**, black chalk (or graphite?);

verso **Head of a girl**, red chalk

[folio 30] *recto* offset of drawing on opposite *verso*; *verso* offset of drawing on opposite *recto*

[folio 31] *recto* **Head of a girl**, red chalk; *verso* blank

[inserted sheet, 120 × 85 mm] *recto* **Head of a man**, red chalk; *verso* blank

[folio 32] *recto* **Head of a man**, red chalk;

verso **Head of a man**, black chalk (or graphite?)

[folio 33] *recto* **An altar, shown in profile**, red chalk;

verso **Façade of a church**, black chalk (or graphite?)

[folio 34] *recto* **Head of a man**, red chalk;

verso **Studies of the head of a man**, black chalk (or graphite?)

[folio 35] *recto* **Architectural study (?)**, black chalk (or graphite?)

verso **Head of a cleric (?)**, black chalk (or graphite?), with inscription above (in ink)

A cor da carne clara e não corado, cabelo louro grisalha, olhos pequenos e vivos, boca desmayada

[The flesh is light-coloured and not florid, the hair fair turning grey, the eyes small and lively, the mouth faded (?)]

[folio 36] *recto* **Head of a man**, red chalk;

verso **Three-quarter-length Portrait of A Gentleman, his right hand tucked inside his waistcoat**, red chalk;

The gentleman is perhaps Agostino Masucci; compare the self-portrait of Masucci (*circa* 1721) in the Nationalmuseum, Stockholm (reproduced by Anthony M. Clark, 'Agostino Masucci: A Conclusion and a Reformation of the Roman Baroque' in

Essays in the History of Art presented to Rudolf Wittkower, edited by Douglas Fraser, London 1967, p.259 and Plate XXXVII Fig.1).

[folio 37] *recto* **Measurements of an altarpiece, with height p.26-p 5 [last figure deleted] and width p.11-p-6**, red chalk;

verso **Columns and vault of a church (?)**, black chalk (or graphite?)

[folio 38] *recto* **Details of a church (?) interior**, black chalk (or graphite?);

verso **Half-length Portrait of a young Woman in religious habit, in an oval**, red chalk, framing lines in red chalk

[folio 39] *recto* offset of drawing on opposite *verso*; *verso* **Head of a young woman in religious habit, in an oval**, red chalk, framing lines in red chalk

[folio 40] *recto* **Plan of a church**, black chalk (or graphite?), pen and brown ink, with caption:

Pranta do Templo de Vesta. ruinado em huma [vista, or vinha?]dentro os muros de Roma

[Plan of the ruined Temple of Vesta in a [view, or vineyard?] inside the walls of Rome

verso blank

[folio 41] *recto* blank; *verso* **Head of a child**, red chalk

[folio 42] *recto* **Heads of a cleric (?) and of a Gentleman**, black chalk (or graphite?); *verso* blank

[folio 43] *recto* blank; *verso* **Head of a sleeping man**, red chalk

[folio 44] *recto* blank; *verso* blank

[folio 45] *recto* **Half-length figure of a man, his right hand tucked inside his waistcoat**, black chalk (or graphite?);

verso **Full-length figure of a young girl**, black chalk (or graphite?)

[folio 46] *recto* blank; *verso* **A boat with a canopy**, black chalk, with grey wash

[folio 47] *recto* blank; *verso* **A ship**, black chalk (or graphite?)

[folio 48] *recto* blank; *verso* **A Queen, seated, with her crown and sceptre**, red chalk

[folio 49] *recto* **Gateway**, black chalk (or graphite?);

verso **Ornamental grill (?)**, black chalk (or graphite?)

[folio 50] *recto* **Details of the façades of churches**, black chalk (or graphite?);

verso **Architectural details**, black chalk (or graphite?)

[folio 51] *recto* **The Virgin and Child enthroned**, red chalk; *verso* blank

[folio 52] *recto* **Sketch of two cats**, red chalk;

verso **Measurements of an altarpiece?** (height p[assos].-12-ou 6 ½ width p.-3 ou 2 ½), red chalk

[folio 53] *recto* **Church façade**, black chalk (or graphite?);

verso inscription in graphite:

Parti di Lisbona la mattina 15 d'ottobre p[ara] il Porto pransai a castagneira cenaj azanbuje

[I left Lisbon in the morning of 15 October for Oporto [or "for the port"] I lunched [under] a chestnut tree [and] dined [under] an olive tree.]

[folio 54] *recto* inscription in pen and brown ink:

p. la Erisipola si prendere la pelle de Testicoli del Cervio e si porterà al collo che tochi la carne rimedio singular maxima e pendo morto nel mese di maggio [etc.]

verso inscriptions in pen and brown ink:

[T]o | Mr Alex[ande]r Cozens | at Mr. Pines Engraver | in Piccadilly | London⁶

verso laid to lower cover

A Monsieur | Monsieur Gläßer | Peintre de la Cour de | Son Altes Sereniss. le
Munggrave | de Brandenbourg coulmbaerzi | à | Bayreuth⁷

A Monsieur | Monsieur Sigismondo Streit | Banquier à | Venise⁸

[folio 55] *recto* inscriptions:

[list of names, in pen and brown ink]

Domenico Corvi⁹

Giuseppe Benedetti¹⁰

Pietro [Fras?]?

Giovanni Batt[ist]a Ponfredi¹¹

Madalena fatturini

Cavaglier Benefial¹²

Agostino Masucci¹³

[Dimensions of the Cathedrals of Porto (in brown ink) and Braga (in red chalk)]

a See do Porto | diferença da See Braga

de Comp.to passos 60 | p. 48

e largo passos 24 | 12 ½

naves Lat. pez. 8 ½ | 6

do meyo pez 18 ¼ | 2

[in brown ink]

[-] Vara, a hum covado aferido | p[-] a consul d'Inglaterra

⁶ Alexander Cozens (1717-1786); John Pine (1690-1756).

⁷ Martin Simon Gläser (1684-1746), court painter at Bayreuth in the service of Markgraf Georg Wilhelm von Brandenburg.

⁸ Sigismund Streit (1687-1775), merchant and art patron at Venice.

⁹ Domenico Corvi (1721-1803), painter.

¹⁰ Giuseppe Benedetti (1707-1782), engraver.

¹¹ Giovanni Battista Ponfredi (1715-1795), pupil of Marco Benefial, painter.

¹² Marco Benefial (1684-1764), painter, Glama Ströberle's teacher.

¹³ Agostino Masucci (1690-1768), painter, Glama Ströberle's teacher.