

Drawings by Domenico Tintoretto in the Uffizi: Notes for a Catalogue Update

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In my previous article regarding the Tintoretto drawings in the Gabinetto Disegni e Stampe of the Uffizi Gallery in Florence, I noted that the only catalogue of the drawings by Domenico Tintoretto (1560-1635) compiled by Tietze and Tietze-Conrat (in *The Drawings of the Venetian Painters*, 1944)¹ obviously requires considerable revision.² More uncertainty prevails regarding his figure drawings, mostly in black chalk or charcoal, rather than his characteristic compositional studies in brush. The present article aims to add some observations in order to reach a clearer definition of Domenico's drawing oeuvre, limiting myself to the works in the GDSU collection. First, I will review the nineteen drawings listed by the Tietzes as by Domenico Tintoretto. Then, I will discuss some examples which the Tietzes considered generically as 'workshop' production, but now can be reasonably assigned to Domenico's hand. Based on previous observations by Anna Forlani and Paola Rossi, I will try to identify a stylistically homogeneous group of drawings and specify a plausible chronological range for them. (Below, 'T' followed by number indicates a work's Tietzes catalogue number.)

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The Tietzes listed nineteen drawings by Domenico Tintoretto in the Uffizi collection (T1489 to 1504 and T1506 to 1508),³ of which eighteen are figure drawings. Among these, T1493 (inv. 12947 F), T1495 (inv. 12972 F), T1497 (inv. 12992 F) and T1498 (inv. 12993 F) were subsequently accepted, I think correctly, as Jacopo Tintoretto's studies by Forlani (*Mostra di disegni di Jacopo Tintoretto e della sua scuola*, 1956) and by Rossi (*I disegni di Jacopo Tintoretto*, 1975).⁴ Hence, I exclude these four drawings from my discussion. In my previous article I have discussed T1508 (inv. Ornamenti 1612) and attributed it also to Jacopo.⁵

In my view, another drawing from the Tietzes list of Domenico should be reassigned to Jacopo, T1504 (inv. 13039 F) (fig. 1).⁶ Showing a man bending to the left and forward, its style is fairly similar to the above-mentioned T1495 and, above all, to the British Museum's inv. 1913-3-13-186 (T1690) (fig. 2), accepted as Jacopo by both the Tietzes and Rossi.⁷ The latter two drawings are probably related to the composing process for *The Paradise* in the Doge's Palace, and so are datable to around 1588. As for T1504, although unnoticed by the Tietzes, Forlani pointed out that the sheet is a preparatory study for the figure of Venice in the large canvas in the Sala del Maggior Consiglio of the Doge's Palace, *The Triumph of Doge Nicolò da Ponte* (fig. 3) from 1578-82.⁸ In these years of hectic activity for the redecoration of the damaged Doge's Palace, it is true that the young Domenico was much involved in the execution of large canvases assigned to the Tintoretto shop, but I think the designs were still controlled by Jacopo during most of the 1580s. In my view, the rough and bold depiction of figures observed in these drawings is rather different from typical early figure studies by Domenico, for example, T1492 (GDSU, inv. 12945 F) (fig. 4) or T1588 (GDSU, inv. 12924 F), which show a more meticulous and timid drawing style.⁹ For the same reason, two other drawings related to the same ceiling canvas, the British Museum's inv. 1913-3-31-190 (T1521) (fig. 5) and 1913-3-31-191 (T1522) (fig. 6), may be reconsidered. Although the Tietzes and Rossi considered both to be by Domenico,¹⁰ the solid plasticity of T1521 is certainly worthy of Jacopo, while the much weaker draftsmanship of T1522 is likely to be by Domenico, similar to that of T1588.

Three drawings in the Tietzes list, i.e., T1489 (inv. 1838 F), T1499 (inv. 13001 F) and T1506 (inv. 7513 S), show the same type of recumbent female nude seen from behind and are easily recognized as Domenico's typical productions.¹¹ Conversely, T1507 (inv. 7514 S) depicts a similar female nude but in a quite different, poorer style, so I agree with the Tietzes' view that it is a copy by Domenico's workshop.¹²

T1490 (inv. 12928 F), the only compositional studies in the Tietzes list of Domenico drawings, poses no attributive problem. Beautifully drawn on both sides in pen and ink, it is closely connected with his extant early paintings, as was discussed in detail by Rossi.¹³

T1492 (inv. 12945 F), mentioned above (fig. 4), is a preparatory study for the figure of kneeling St. Anne in *The Immaculate Conception*, now in the Staatsgalerie, Stuttgart, and the Tietzes' attribution to Domenico was confirmed by Rossi.¹⁴ Also attributed to Domenico by the Tietzes, T1491 (inv. 12933 F) (fig. 7) shows a similar kneeling pose, but its drawing style is different from that of T1492. Forlani, accepting the Tietzes' attribution, connected it to Domenico's oil study, the British Museum's inv. 1907-7-17-90 (T1526-90), for the altarpiece *Christ Giving the Keys to St. Peter* (1597-1601, Galleria Estense, Modena).¹⁵ However, we should note that the pose of the figure in T1491 corresponds more exactly to the figure

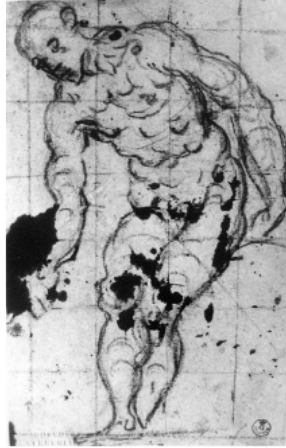


fig. 1 Jacopo Tintoretto, T1504: Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 13039 F (1578-82).



fig. 2 Jacopo Tintoretto, T1690: British Museum, London, inv. 1913-3-13-186 (late 1580s).



fig. 3 Jacopo Tintoretto and workshop, *The Triumph of Doge Nicolò da Ponte* (detail), Sala del Maggior Consiglio, Doge's Palace, Venice (1578-82).



fig. 4 Domenico Tintoretto, T1492: Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 12945 F (1590s).



fig. 5 Jacopo Tintoretto, T1521: British Museum, London, inv. 1913-3-13-190 (1578-82).

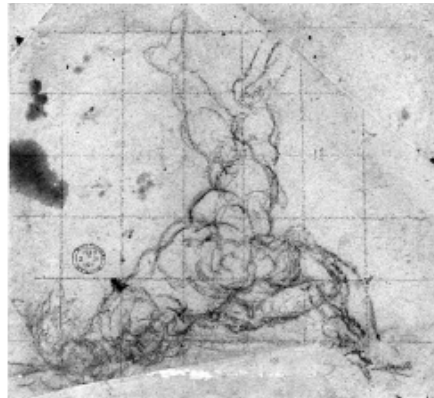


fig. 6 Domenico Tintoretto, T1522: British Museum, London, inv. 1913-3-13-191 (1578-82).

of St. Justine in *The Saviour Appearing to Sts. Justine and Francis of Paola* in the Church of Santa Maria del Giglio in Venice (fig. 8). This altarpiece was attributed to Domenico by Rossi, and was dated, on the documentary basis, to ca. 1582.¹⁶ Considering this early date, I am hesitant, for stylistic reasons, to regard T1491, which is not squared for transfer, as preparatory study for this altarpiece, but prefer to regard it as a later derivation, possibly by Domenico himself.

As for T1503 (inv. 13022 F), Tietzes' attribution to Domenico was confirmed by Rossi, although it cannot be connected to any extant painting.¹⁷

The two drawings depicting draped kneeling figures, T1500 (inv. 13002 F) (fig. 9) and T1501 (inv. 13003 F) (fig. 10), have not been discussed much in previous literature, but I think the attribution to Domenico by the Tietzes is, despite Forlani's reservations, fully acceptable.¹⁸ Most probably they can be related to a typical oil study by Domenico, the British Museum's inv. 1904-6-14-1 (T1519) (fig. 11), for a composition of the Adoration of the Magi.¹⁹ It is not ascertained if the London oil sketch is in fact a preparatory



fig. 7 Domenico Tintoretto (?), T1491: Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 12933 F.



fig. 8 Domenico Tintoretto, *The Saviour Appearing to Sts. Justine and Francis of Paola* (detail), Santa Maria del Giglio, Venice (ca. 1582).

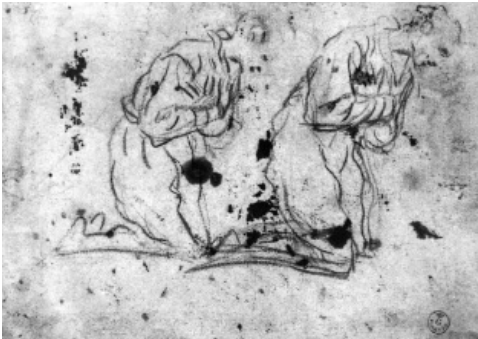


fig. 9 Domenico Tintoretto, T1500: Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 13002 F (late 1590s).



fig. 10 Domenico Tintoretto, T1501: Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 13003 F (late 1590s).



fig. 11 Domenico Tintoretto, T1519: British Museum, London, inv. 1904-6-14-1 (late 1590s).



fig. 12 Domenico Tintoretto, Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 12998 F (late 1590s).



fig. 13 Domenico Tintoretto (?), T1502: Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 13015 F.



fig. 14 Domenico Tintoretto, T1838: British Museum, London, inv. 1913-3-31-187 (ca. 1583).



fig. 15 Domenico Tintoretto (?), T1494: Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 12958 F.

study for *The Adoration of the Magi* in the Museum of Fine Arts, Boston, as the disposition of the figures of the Magi is completely different in this painting.²⁰ In any case, the style of the London sketch seems to indicate a date in the late 1590s,²¹ and such a date may be applied to the two drawings in the GDSU. Another drawing of a single kneeling man (inv. 12998 F) (fig. 12), not listed by the Tietzes, may well be related to the same group.²² On the other hand, T1502 (inv. 13015 F) (fig. 13), listed as Domenico by the Tietzes and by Forlani,²³ seems to belong to an earlier chronological phase, as its style and technique may be comparable with the British Museum's inv. 1913-3-31-187 (T1838) (fig. 14), which the present writer attributed to the young Domenico with the dating to around 1583.²⁴

The remaining two drawings from the Tietzes list of Domenico are T1494 (inv. 12958 F) and T1496 (inv. 12980 F). T1494 (fig. 15), which depicts a draped youth in an agitated motion, may well be by Domenico.²⁵ In my view, the figure's rather poor plastic quality indicates a date not earlier than 1600. I will mention T1496 toward the end of this article.

Now I will discuss several of the drawings categorized by the Tietzes as 'Tintoretto shop'. A good starting point is provided by Rossi's observations on T1799 (inv. 12971 F) (fig. 16) and T1801 (inv. 12979 F) (fig. 17),²⁶ published in 1996. The Tietzes were already aware that these two drawings are related to an extant painting, *The Triumph of David* (formerly London art

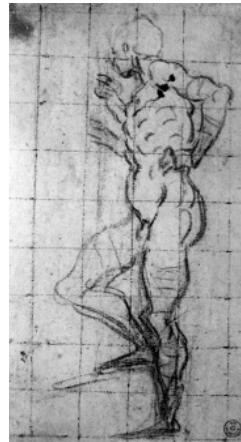


fig. 16 Domenico Tintoretto, T1799: Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 12971 F (mid-1590s).

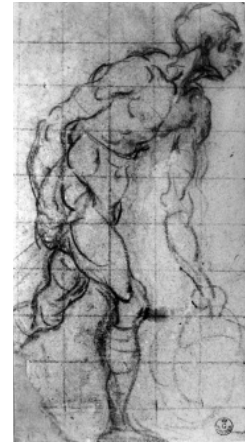


fig. 17 Domenico Tintoretto, T1801: Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 12979 F (mid-1590s).



fig. 18 Domenico Tintoretto, *The Triumph of David*, formerly London art market, present whereabouts unknown (mid-1590s).

market; present whereabouts unknown) (fig. 18). They considered the painting neither by Jacopo nor by Domenico, and assigned tentatively both the painting and the two drawings to Marco Robusti, younger brother of Domenico. Forlani also discussed these drawings, classifying them in the category of ‘school’, as she considered their drawing style as distinct from that of Domenico (‘... si isolano fra gli altri prodotti di scuola Tintorettesca per un particolare andamento curvilineo del contorno’, etc.).²⁷ Still today, these drawings, together with four other drawings showing similar stylistic characteristics, are conserved in the box provisionally labeled ‘Marco Robusti’ in the GDSU.

Many years later Rossi reconsidered the question, and assigned, I think quite justifiably, both the painting and the preparatory drawings to Domenico.²⁸ As for the date of the painting, she suggested broadly the late 1580s or 1590s, but I believe it appropriate to date it more narrowly to the first half of the 1590s, that is, contemporary with, or slightly later than, *The Entombment* in the Church of San Giorgio Maggiore (1592-94, in large part executed by Domenico) but certainly earlier than the Modena *Christ Giving the Keys* (1597-1601). Reviewing the style of T1799 (fig. 16), we acknowledge many characteristics in common with T1492 (fig. 4), a slightly earlier study by Domenico. Consequently, it is suggested that Forlani’s provisional ‘Marco Robusti group’ may in fact represent a particular phase of Domenico’s drawing style.

Another pair of drawings in the GDSU constitute a useful point of reference for chronological consideration: T1794 (inv. 12951 F) (fig. 19) and T1802 (inv. 12981 F) (fig. 20).²⁹ These sheets were classified by both the Tietzes and Forlani as ‘Tintoretto workshop’, but Forlani precisely pointed out that they are preparatory studies for the foreground figures in *The Conquest of Constantinople* in the Sala del Maggior Consiglio of the Doge’s Palace (figs. 21 and 22).³⁰ While Forlani did not specify the author of the drawing as Domenico, as she was not sure about the attribution of the canvas, it is indisputable that *The Conquest of Constantinople* was designed by Domenico.³¹ The painting reveals Domenico’s deplorably weakened creativity and inefficiency in



fig. 19 Domenico Tintoretto, T1794: Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 12951 F (ca. 1610-15).



fig. 20 Domenico Tintoretto, T1802: Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 12981 F (ca. 1610-15).



fig. 21 Domenico Tintoretto, *The Conquest of Constantinople* (detail), Sala del Maggior Consiglio, Doge’s Palace, Venice (ca. 1610-15).



fig. 22 Domenico Tintoretto, *The Conquest of Constantinople* (detail), Sala del Maggior Consiglio, Doge’s Palace, Venice (ca. 1610-15).



fig. 23 Domenico Tintoretto, formerly London art market, present whereabouts unknown (ca. 1600).

designing large compositions, and, in my view, would be dated to ca. 1610-15.³² So an attribution of these two figure studies to Domenico himself in the earlier 1610s is fully justified. When we put T1794 (fig. 19) and T1801 (fig. 17) side by side, we have little difficulty in recognizing their shared curvy, nervously waving outlines, but at the same time, we note that the structural grasp of human form is much degraded in T1794. The same loss of plastic quality can already be observed in the study for Christ in the Modena *Christ Giving the Keys* (ca. 1600, formerly London art market; present whereabouts unknown) (fig. 23).³³

In this way, the two pairs of drawings – T1799 and T1801; T1794 and T1802 – seem to represent two different stylistic phases of one and the same artist's production, from the mid-1590s to the mid-1610s. So we can now include some other drawings which show the comparable drawing style in the same group. At least three from Forlani's 'Marco Robusti group' can be thus attributed to Domenico in approximately the same chronological range, although their purposes are unknown: T1496 (inv. 12980 F, listed as Domenico by the Tietzes) (fig. 24),³⁴ T1621 (inv. 12978 F, listed by the Tietzes as Jacopo) (fig. 25),³⁵ and T1792 (inv. 12942 F, listed by the Tietzes as workshop) (fig. 26).³⁶ Similarly, I would add, on a stylistic basis, another sheet in the GDSU depicting an unidentified erotic subject, T1806 (inv. 13004 F, listed by the Tietzes as workshop) (fig. 27),³⁷ as well as the British Museum's inv. 1913-3-31-193 (T1523, listed by the Tietzes as Domenico) (fig. 28),³⁸ to Domenico Tintoretto's graphic oeuvre. These drawings were variously attributed by the Tietzes and subsequently scarcely discussed, but in fact they form a fairly coherent stylistic group which we can justifiably assign to Domenico during about two decades following his father's death in 1594.



fig. 24 Domenico Tintoretto, T1496: Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 12980 F (ca. 1600-10).



fig. 25 Domenico Tintoretto, T1621: Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 12978 F (ca. 1600-10).

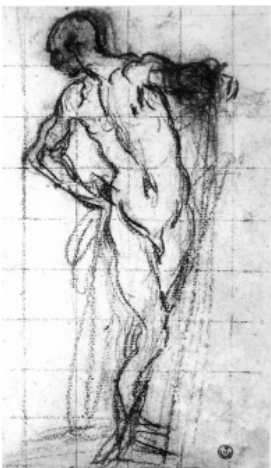


fig. 26 Domenico Tintoretto, T1792: Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 12942 F (ca. 1600-10).

fig. 27 Domenico Tintoretto, T1806: Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. 13004 F (ca. 1600-10).

fig. 28 Domenico Tintoretto, T1523: British Museum, London, inv. 1913-3-31-193 (ca. 1595-1600).

- * This paper is a report of studies by the author under the Fiscal 2010-2013 Grant-in-Aid for Scientific Research, funding the project "Cataloguing the Drawings by the School of Tintoretto: Production of a Checklist of Works outside of Great Britain." The author hereby expresses his deepest appreciation to Dr. Marzia Faietti, Director of the Gabinetto Disegni e Stampe degli Uffizi, and to Mr. Hugo Chapman, Keeper of the Department of Prints and Drawings, The British Museum, for their kind help with the author's researches. My thanks also go to Dr. Martha J. McClintock for editing the English text.

付記：本稿は平成 22-25 (2010-2013) 年度科学研究費補助金、基盤研究 (C) 一般『ティントレット派素描のカタログ化：英国外に所蔵される作品総目録の作成』（研究代表者：越川倫明）の成果の一部である。なお、調査にあたってご助力をいただいたウフィツィ美術館素描室長マルツィア・ファイエッティ氏および大英博物館版画素描部長ヒューゴ・チャップマン氏に心から御礼申し上げます。また、マーサ・マクリントク氏には英文の校閲をお願いした。記して感謝したい。

Notes

- 1 Tietze and Tietze-Conrat 1944, pp. 256-258, nos. 1472-1555.
- 2 See Koshikawa 2012, pp. 27-28. See also Rossi 1975b, p. 210.
- 3 The Tietzes list actually includes 20 drawings, but T1505 (Uffizi, inv. 7477 S) appears again in their list of the 'Tintoretto Shop' as T1815 (p. 300). The authors considered the sheet to be a production of Domenico's workshop, tentatively suggesting the authorship of Sebastiano Casser, Domenico's pupil.
- 4 For T1493 (12947 F), see Forlani 1956, no. 34 and Rossi 1975a, p. 25, fig. 170. For T1495 (12972 F), Forlani 1956, no. 53 and Rossi 1975a, p. 30, fig. 195. For T1497 (12992F), Forlani 1956, no. 16; Rossi 1975a, p. 33, fig. 70; C. Loisel, in Habert 2006, p. 149, no. 20. For T1498 (12993 F), Forlani 1956, no. 24 and Rossi 1975a, pp. 33-34, fig. 111.
- 5 Koshikawa 2012, pp. 33-34.
- 6 Black chalk on blue paper, 305 x 190 mm., squared. Following the Tietzes, Forlani (1956, no. 63) assigned the sheet to Domenico Tintoretto. The Tietzes compared the drawing style of T1504 with that of T1546 verso (formerly Ratjen collection, Vaduz; see pl. CXXII-3) by Domenico, but this comparison is not convincing.
- 7 Charcoal on paper, 367 x 207 mm., squared. See T1690 and Rossi 1975a, p. 42, fig. 187. See also the related entry in the British Museum online catalogue (Hugo Chapman), where the figure's pose is compared to one of the elders in the *Stories of Susanna* mosaics in the Basilica di S. Marco (ca. 1576-88).
- 8 For *The Triumph of Doge Nicolò da Ponte*, see Rossi 1982, pp. 216-217, no. 401, fig. 514; Echols and Ilchman 2009, Checklist no. 244. In the related entry, Rossi agrees with Forlani in assigning the 13039F to Domenico Tintoretto, while Echols and Ilchman ascribe the design of the canvas to Jacopo. Roger Rearick considered the 13039 F as certainly by Jacopo (Rearick 2001, p. 228, under note 252).
- 9 For T1492 (12945 F), see also Forlani 1956, no. 61 (Domenico?) and Rossi 1982, p. 251, under no. A92. It is a preparatory study for the figure of St. Anne in *The Immaculate Conception* by Domenico in the Staatsgalerie, Stuttgart. For T1588 (12924 F), see also Forlani 1956, no. 52 and Rossi 1975a, p. 20, fig. 172. The drawing is connected to *The Battle of Zara* in the Sala del Scrutinio of the Doge's Palace (1582-87). It has been accepted as Jacopo by both Forlani and Rossi, I believe it should be given to the young Domenico. See Koshikawa 2012, pp. 29-30.
- 10 For these two drawings, see T1521 and 1522; Rossi 1982, p. 217, under no. 401; British Museum online catalogue (Hugo Chapman), with additional bibliography. Rearick (2001, p. 228, under note 252) also described them as 'probably by Domenico'. However, the drawing styles of these two sheets are rather different, and, while the confused outlines seen in T1522 (inv. 1913-3-13-191) are sometimes characteristic of Domenico's early drawings, for example, the Dyce 240 of Victoria and Albert Museum (T1527, illustrated as pl. CXXI-4), we cannot observe such traits in T1521 (inv. 1913-3-31-190).
- 11 For T1489 and T1499, see also Forlani 1956, nos. 64 and 65. For T1506, see also Rossi 1984, p. 71, under notes 43 and 44.
- 12 Described by the Tietzes (T1507) 'Typical of Domenico's style, but perhaps by one of his pupils'.
- 13 Rossi 1984, pp. 61-63. Although Rossi dated this drawing to 'after 1597', I am inclined to regard it as belonging to the earlier 1590s.
- 14 See note 9 above.
- 15 Forlani 1956, no. 62. For the group of drawings for the Modena altarpiece, see Koshikawa 1996, pp. 61-64.
- 16 Rossi 1982, p. 254, no. A113.
- 17 See Rossi 1984, p. 60. However, it cannot be properly called a preparatory study for Domenico's rather late painting, *The Assumption of the Virgin* in the Basilica delle Grazie in Udine (Rossi 1982, fig. 10a).
- 18 Forlani (1956, no. 74, as Tintoretto school) discussed T1500, T1501 and the following 12998 F as one coherent group, but she

- refrained from fully accepting the Domenico attribution due to 'un fare quasi caricaturale nell'eccessivo pietismo dei gesti'.
- 19 Oil and brush over charcoal on blue paper, 226 x 329 mm. See T1519 and British Museum online catalogue (Hugo Chapman).
 - 20 For the Boston picture, see Rossi 1982, pp. 240-241, no. A12 (Domenico), fig. 640.
 - 21 The style of T1519 can be closely compared with the British Museum's inv. 1907-7-17-90 (T1526-90), Domenico's oil study for *Christ Giving the Keys* in the Galleria Estense, Modena (1597-1601).
 - 22 Forlani 1956, no. 75 (as Tintoretto workshop).
 - 23 See T1502 and Forlani 1956, no. 67. Black chalk, heightened with white, on faded blue paper, 233 x 149 mm.
 - 24 See Koshikawa 1996, p.58. I suggested the possibility that this sheet is related to *The Crucifixion* by Domenico (ca. 1583) in the Church of Sant'Andrea della Zirada, Venice. Note the rough definition of forms and how the white heightening is applied.
 - 25 Charcoal on paper, 212 x 158 mm., squared. It may have possibly been drawn for *The Conquest of Constantinople* in the Sala del Maggior Consiglio in the Doge's Palace but not used.
 - 26 T1799 (12971 F): black chalk, 315 x 178 mm., squared. T1801 (12979 F): black chalk, 311 x 166 mm., squared.
 - 27 Forlani 1956, nos. 78 and 79 (as 'Tintoretto school').
 - 28 See Rossi 1996, pp. 119-120. Rearick (2001, p. 204) considered these drawings as typical of Jacopo in around 1588, but I think his view is untenable.
 - 29 T1794 (12951 F): black chalk, 292 x 189 mm. T1802 (12981 F): black chalk, 283 x 182 mm.
 - 30 Forlani 1956, nos. 76 and 77 (as 'Tintoretto school').
 - 31 See Wolters 1987, pp. 183-184 and 306.
 - 32 The painting was originally assigned to Jacopo Tintoretto in Girolamo Bardi's 'Programma' (1587), then it was mentioned in Sansovino-Stringa (1604, fol. 246r), though without naming the artist. See Wolters 1987, p. 184, note 1. Later, Ridolfi (1648, vol. 2, p. 258) and Sansovino-Martinioni (1663, p. 353) confirmed the authorship of Domenico Tintoretto. The extant painting is sometimes described as having been executed in ca. 1598-1604, but its style indicates a later date. I believe it was painted by Domenico in a period fairly close to that of *Doge Giovanni Bembo Kneeling before the Personification of Venice* from ca. 1616, hung in the Liagò of the Doge's Palace. Jacopo Palma il Giovane's *Crusaders Attacks Constantinople*, which precedes Domenico's canvas in the cycle, seems to have been the substitution for the previous work damaged by water, and was executed after 1603 (Mason Rinaldi 1984, p. 143, no. 540; Wolters 2004, p. 117). We are not sure if Domenico's extant canvas was also a substitution. Three compositional studies in oil by Domenico are known: Hamburg, Kunsthalle, inv. 1950/121 (illustrated in Wolters 1987, p. 184, fig. 188), and T1546 and T1546bis (formerly Ratjen collection, Vaduz, now National Gallery of Art, Washington, D. C.). See Lachenmann 1996, nos. 8 and 9.
 - 33 See Koshikawa 1996, pp. 59-60.
 - 34 Black chalk, 227 x 285 mm. The Tietzes commented 'Perhaps by Domenico.'
 - 35 Black chalk on blue paper, 324 x 265 mm., squared. The Tietzes considered this drawing as Jacopo's study for *The Battle of Zara* in the Sala del Maggior Consiglio. Their view is stylistically untenable, and Rossi (1975a, p. 62) rightly excluded it from Jacopo's oeuvre.
 - 36 Charcoal on faded blue paper, 408 x 249 mm., squared.
 - 37 Black chalk heightened with white on blue paper, 234 x 148 mm. The Tietzes commented 'Very close to Domenico.'
 - 38 Black chalk, 157 x 265 mm., squared. See also British Museum online catalogue (Hugo Chapman).

Bibliographic abbreviations

British Museum online catalogue: The British Museum's 'Collection online' entries. (http://www.britishmuseum.org/research/collection_online/search.aspx)

Echols and Ilchman 2009: Robert Echols and Frederick Ilchman, "Toward a new Tintoretto Catalogue, with a Checklist of revised Attributions and a new Chronology," in Miguel Falomir (ed.), *Jacopo Tintoretto. Actas del congreso internacional Jacopo Tintoretto, Madrid, Museo Nacional del Prado, 26 y 27 de febrero de 2007*, Madrid, 2009, pp. 91-190.

Forlani 1956: Anna Forlani, *Mostra di disegni di Jacopo Tintoretto e della sua scuola* (exh. cat.), Gabinetto Disegni e Stampe degli Uffizi, Florence, 1956.

Habert 2006: Jean Habert (ed.), *Il Paradiso di Tintoretto. Un concorso per Palazzo Ducale* (exh. cat.), Palazzo Ducale, Venice, 2006.

Koshikawa 1996: Michiaki Koshikawa, "I disegni di Domenico Tintoretto: un contributo," *Arte Veneta*, vol. 48 (1996), pp. 57-69.

Koshikawa 2012: Michiaki Koshikawa, "'Tintoretto Workshop' Drawings in the Uffizi: A Revision of Attributions," *Aspects of*

Problems in Western Art History, vol. 10 (2012), pp. 27-37.

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CORRIGENDA:

p.30 fig.2: inv. 1913-3-13-186 → 1913-3-31-186

p.30 fig.5: inv. 1913-3-13-190 → 1913-3-31-190

p.30 fig.6: inv. 1913-3-13-191 → 1913-3-31-191

p.33 fig.23: present whereabouts unknown → Fogg Art Museum, Cambridge (MA), inv. 1997.206

p.36, note 35: Sala del Maggior Consiglio → Sala dello Scrutinio