

## ANOTHER PROPERTY

● 230 PAOLO CALIARI, called VERONESE\* (1528-1588)

Cupid disarmed by Venus

oil on canvas—unframed  
62½ × 54½in. (158.3 × 139cm.)

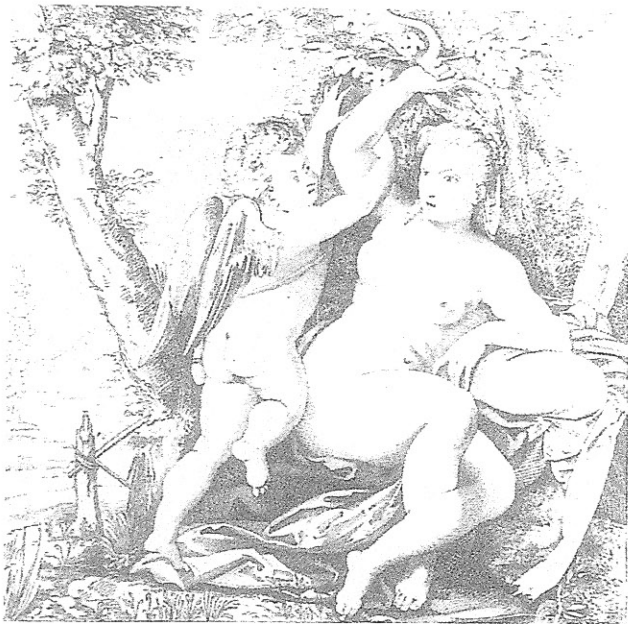
### PROVENANCE

A collector's stamp on the reverse of the canvas has been tentatively identified with that of Prince Hohenzollern-Hechingen (Lugt 2087 and suppt. 2087). A second stamp on the reverse of the canvas has been more positively identified as from that source (Lugt 1281).

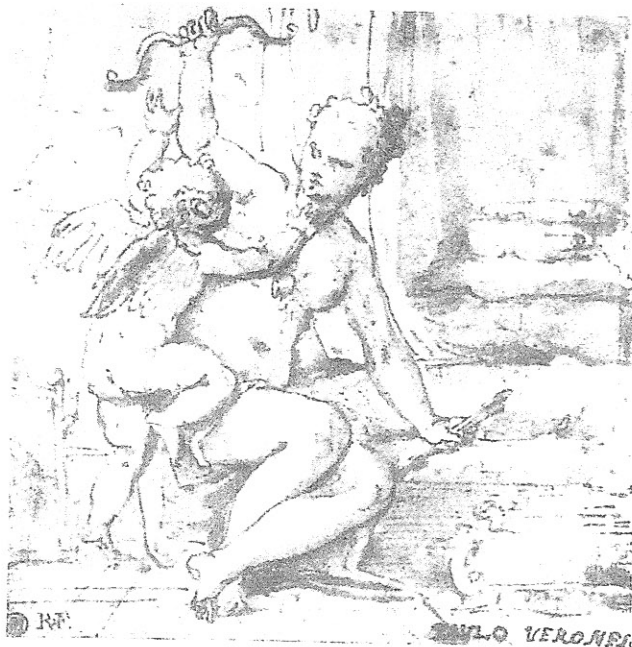
The only surviving painting by Veronese of this subject is in the Cassa di Risparmio, Rome, dated to circa 1580. However, other more analogous versions of lot 230 are known or have been recorded. A lost painting formerly in the Lucien Bonaparte collection was engraved by Silverstrini (fig. 1) in *Choix des Gravures a l'eau forte d'apres les peintures et les marbres de la Galerie de Lucien Bonaparte*, London, 1812, pl. 79. It differs in many details and in the substitution of a landscape setting and may have been a shop replica. Another lost version possibly also a shop replica is recorded in a late 17th century engraving (cf. P. Ticozzi, *Immagini del Veronese*, Incisioni dal secolo XVI al XIX, 'Rome, 1978, p. 89, no. 106). It corresponds to lot 230 in showing an interior with a window but differs in that Cupid is seen from the front. Yet another possible shop replica formerly in a private collection, Zagreb, comes very close to lot 230 but with slight variations in the verdure (published by Fortunati Pietrantonio, *Pittura Bolognese del '500*, II, p. 660, as Orazio Sammachini).

A related pen and wash sketch of Venus and Cupid is in the Louvre (no. 4675 bis) (fig. 2). Although published by Richard Cocke, *Veronese Drawings*, London, 1984, no. 209, p. 377 as by Alvise dal Frisco, it is thought by W. R. Rearick and Terisio Pignatti to be by Veronese himself. In the 18th century it belonged to Crozat and Mariette and inspired a painting by Watteau in Chantilly. The artist has indicated the interior of Venus' bed chamber, the bed in a curtained alcove to the right, a jewel cabinet lower right, and a mirror to the left. Both figures differ somewhat in pose to the painting, especially Venus who is more upright and shown with less contraposto. The Louvre drawing derives from one or more drawings by Parmigianino executed in Rome under the influence of Raphael and Giulio Romano's frescos of this and related subjects. Parmigianino apparently brought these sketches with him, when he fled to Bologna in 1527, and they might have been among those available to Antonio da Trento for chiaroscuro woodcuts. Veronese is known to have admired and studied Parmigianino's drawings in the original. Particularly relevant in this context is the Parmigianino drawing in the Robb Collection (A. E. Popham, *Catalogue of Drawings by Parmigianino*, New Haven/London, 1971, I, no. 755, p. 218) (fig. 3), which corresponds to the above lot even to such details as the mirror, the cushion and the rose arbour. The Louvre drawing, while sharing a stylistic debt to Parmigianino, is less close to the Robb drawing than the painting; evidently in the drawing Veronese experimented with variations on the source he subsequently followed more closely. One cannot tell if Veronese actually owned the Parmigianino drawing, but since Nicolo Vicentino had died shortly after mid century, the drawings he had purchased and transformed into woodcuts might then have come on the market.

*continued*



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230

Veronese's earliest interest in the theme of Venus disarming Cupid appears in a sheet of pen studies (formerly London, Turner collection) made in preparation for the fresco in the vault of Palazzo Trevisan, Murano, circa 1556-57. There the standing pose of Venus resembles that of another Parmigianino drawing in the Seilern collection, Courtauld Institute, London (cf. Popham, *op. cit.*, 1971, p. 220, no. 766). Parmigianino drawings may have also inspired other studies for that project. Veronese executed few paintings of mythological themes in those years, but similar semi-recumbent female nudes in the Parmigianino manner appear as early as the sacristy ceiling at S. Sebastiano, Venice of 1555. One chiaroscuro allegorical female is indeed so close to the Venus in lot 230 as to suggest a common source. At Palazzo Trevisan, and, even more strongly, in many passages of the Villa Barbaro frescoes and even the nymphaeum, one finds reflections of both the format and the pictorial character of the Venus disarming Cupid. Thus the painting and its preliminary study in the Louvre may be dated to circa 1555-57.

We are most grateful to Professor W. R. Rearick for his assistance in the preparation of this catalogue entry.

Professor Terisio Pignatti also considers the above lot to be an autograph work of Paolo Veronese and will publish it in a forthcoming revised catalogue raisonné to appear in 1991, dating it to circa 1550-60.

*Illustrations in catalogue*

1. Silverstini engraving
2. Louvre drawing
3. Robb drawing

\$800,000-1,200,000