

STEPHEN ONGPIN FINE ART



CENTRAL OR NORTH ITALIAN SCHOOL (c.1500 -)

a. The Virgin and Child b. Christ Supported by Angels

Two drawings mounted together on a 19th century album page, inscribed *B. Luini* in the lower right margin:

a. Pen and brown ink and brown wash, heightened with white, on brown paper.

145 x 114 mm. (5 3/4 x 4 1/2 in.)

b. Pen and brown ink over an underdrawing in pencil.

59 x 75 mm. (2 1/4 x 3 in.) at greatest dimensions.

Executed with a delicate pen and ink technique, the study of *The Virgin and Child* recalls the handling of certain Florentine artists of the late 15th and very early 16th century, such as Domenico Ghirlandaio (1448-1494), but also some artists of the Umbrian school around Pietro Perugino (1446-1523). The artist has employed continuous hatching to model the forms, while the subtle modulation of lines adds grace to the figures. Despite its apparent simplicity, the handling of the pen demonstrates great control and sensitivity. The smaller drawing of *Christ Supported by Angels* is almost certainly by another, possibly Venetian or Sienese hand.

The *Virgin and Child* drawing was once part of a rich and varied collection of 16th and 17th century Italian drawings assembled in Turin by the 18th century connoisseur and nobleman Vittorio Luigi

Modesto Bonaventura Genevosio (1719-1795), who also collected paintings and antiquities. (In 1783 Genevosio was described by the writer François Gaziol as 'one of the greatest art lovers known to man, with a superb collection of excellent paintings and the most precious drawings by the most famous masters, a library filled with the finest books, a collection of precious stones and everything that natural history has to offer in terms of rarities.') In March 1794, shortly before Genevosio's death, he sold the 330 drawings in his collection to his fellow Turinese collector Marchese Giovanni Antonio Turinetti di Priero (1750-1801), for the sum of 11,500 lire. In 1803, two years after Turinetti's death, the Genevosio collection was dispersed in a series of four auctions.

Later in the 19th century, the drawing was in the collection assembled by the magistrate M. de Bourguignon de Fabregoules in Aix-en-Provence, who sold his drawings, around 1840, to a fellow Provençal collector, Charles-Joseph-Barthélemy Giraud (1802-1882), who settled in Paris in 1840. Giraud pledged the collection as collateral to the banker and consul Prosper Flury-Hérard (1804-1873), by whom it was sold off at auction in Paris in 1861.