

## A Wider View

### 16th century Italian drawings in the Kupferstich-Kabinett

A cataloging project on the Italian drawings of the 16th century, which is being subsidised by the Getty Foundation within "The Paper Project: Prints and Drawings Curatorship in the 21st Century" initiative, is currently taking place at the Kupferstich-Kabinett. In addition to works appearing in the exhibition "Anselmi to Zuccari", individual sheets, with the current state of research, will be presented on a rotating basis.

## Tender is the Night

Already in ancient Greece, the motif of a woman cradling two sleeping infants in her arms was read as a personification of the Night with her two sons, Death and Sleep. In the works shown here, these allegorical figures are set against a wide landscape under a starry sky. Scholars believe the rectangular drawing is Annibale Carracci's (Bologna 1560–1609 Rome) study for a painting made around 1602/3 for the Farnese family palace in Rome (now in Chantilly, Musée Condé). The rounded copy attributed to Francesco Albani (Bologna 1578–1609), and the etching by Francesco Bartolozzi (Florence 1727–1815 Lisbon), testify to the popularity of this subject.

In their teaching at the painting academy (Accademia degli Incamminati) they founded in Bologna around 1580, the Carracci focused on the direct study of nature, as well as of the Renaissance masters, as the quintessence of artistic creativity. They advocated a return to greater naturalism, and this can be seen particularly well in the *Naked Man* by Agostino, with light falling dramatically on the body, and the *Study for a Kneeling Man* by Annibale, both displayed in the exhibition (III.7 and III.5).



ANNIBALE CARRACCI

### **Allegory of the Night**

Towards 1602/1603

Pen in brown ink, grey-brown wash, traces of red chalk  
Kupferstich-Kabinett, inv. C 455 | acquired in 1860 | from the  
collections of Benjamin West (1738–1820), London · Thomas  
Dimsdale (1758–1823), London · Sir Thomas Lawrence (1769–  
1830), London · Samuel Woodburn (1786–1853), London

The painting this drawing was made in preparation for was part of a series dedicated to the times of the day and used as ceiling decoration in a room of Cardinal Odoardo Farnese's Roman palazzo. The sheet departs from the painting in a number of details, and the attribution to Carracci has been questioned in recent times. Catherine Loisel (Email, 2022) proposed Carracci's pupil Innocenzo Tacconi (Rome 1575 – after 1625?). Alessandro Brogi also considered that Tacconi could be the author of the painting (Brogi 1995).



FRANCESCO ALBANI, attributed, after ANNIBALE CARRACCI?

**Allegory of the Night**

Early 17<sup>th</sup> century

Pen in brown ink, grey-brown wash, on preparatory drawing in red chalk

Kupferstich-Kabinett, inv. C 464 | acquired in 1860 | from the collections of Pierre Crozat (1665–1740), Paris · Pierre-Jean Mariette (1694–1774), Paris · Alexandre Joseph Paillet (1743–1814), Paris · Marquis de Lagoy (1764–1829), Aix-en-Provence · Thomas Dimsdale (1758–1823), London · Sir Thomas Lawrence (1769–1830), London · Samuel Woodburn (1786–1853), London

Its greater vicinity to Carracci's study, rather than to the painting now in Chantilly, have led to this drawing usually being regarded as a copy of the abovementioned sheet. Some stylistic features, such as the substitution of the cross hatching in the draperies with washed shading, point to Carracci's pupil Francesco Albani (Mahoney 1962). However, as Samuel Vitali observed, the weaker lines and the many *pentimenti* argue against interpreting it as a copy (Email, 2019).

Another, almost identical *Allegory of the Night* by Albani, now in Frankfurt, was formerly pasted on the verso to the Dresden sheet; when they were in the collection of Pierre-Jean Mariette, the two sheets were separated again (Mahoney 1962; Smentek 2008). Sources also recall a third version by Albani, the location of which is unknown (Rosenberg 2019).



FRANCESCO BARTOLOZZI, after ANNIBALE CARRACCI

**Allegory of the Night**

1764

Etching

Kupferstich-Kabinett, inv. A 107729 | acquired in 1837 | from the collection of Franz v. Sternberg-Manderscheid (1763–1830), Prague

But for a few tiny details (one bat and one star are missing), the etching accurately reproduces, laterally reversed, Carracci's drawing. It is not yet clear under which circumstances Bartolozzi could have seen the artwork. The print is dated 1764; the year before, Bartolozzi had moved to London where he enjoyed royal patronage and made a successful career as an engraver. In the same year, the painter Benjamin West (Springfield, 1738 – London, 1820) who owned the sheet for a while, settled in London as well. Although Bartolozzi did engrave some of West's paintings, when exactly West acquired Carracci's drawing has not as yet been clarified. Bartolozzi could have encountered the drawing in another collection, perhaps in London, or in Venice, where he resided before moving north.

Silvia Massa

Illustrations, bibliographical references, and further drawings by Carracci and Albani can be found in the Online Collection of the Staatliche Kunstsammlungen Dresden:

<https://skd-online-collection.skd.museum/>

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<https://kupferstich-kabinett.skd.museum/forschung/>

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