

KUNSTHAUS ZÜRICH

attributed to

Callisto Piazza (*um 1500 Lodi, +1561/1562 Lodi)

attributed to

Tiziano Vecellio (*um 1488 Pieve di Cadore bei Belluno, +27.8.1576 Venedig)

attributed to

Giovanni Battista Moroni (*um 1520/24 Albino (bei Bergamo), +1579 Albino)



Title	Il gentiluomo con cagnolino
Also known as	Bildnis eines Herrn mit Hund Portrait of a Gentleman with a Dog Portrait du Comte de Castiglione [historisch]
Date	c. 1540
Medium	Oil on canvas
Dimensions	image: 112 x 95 cm
Signature	-
Inscription	verso auf dem Rahmen o. l. in Blau: E T D A T / N T A S S / T D H S S; o. r. Schild: Titien 1477-1576 Portrait du Comte de Castiglione [ms]; u. l. Zollstempel [nicht lesbar]; verso auf dem Keilrahmen o. l. in Schwarz: 10448 [Schablonenschrift]; M. Etiketle mit blauem Rand: Consignation Bürle
Catalogue raisonné	-
Edition / number	-
Edition	-
Inv. No.	1956/0038
Credit line	Kunsthaus Zürich, Donated by Emil Bührle, 1956
Accession year	1956
Object type	painting
Classification	B 1[3] painting 16th to 18th century ITA, FRA and ESP
Description	The attribution of the high-quality portrait, formerly assigned to Titian, has not yet been conclusively clarified. After publication of the monograph by Gianni Carlo Sciolla (I Piazza da Lodi. Una tradizione di pittori nel Cinquecento, edited by Gianni Carlo Sciolla, Cat. Lodi, Milan: 1989), Mauro Natale remains with Piazza.

Provenance	Callisto Piazza (*1500 Lodi, +1562 Lodi) (Künstler/-in) Verbleib unbekannt o.D. – 1723, Philippe II. de Bourbon duc d'Orléans (*1674 Saint-Cloud, +1723 Versailles) (Sammler/-in) 1723 – mindestens bis 1798, Nachlass Philippe II. de Bourbon duc d'Orléans, als Tizian Verbleib unbekannt wohl, o.D. – 1914, Reginald Garton Wilberforce (*1838 Brightstone, +1914 Bramlands) (Sammler/-in), Bramlands, Henfield, Sussex wohl, ab 1914 – 14.7.1939, Susan Wilberforce und Octavia Wilberforce, Bramlands, Henfield, Sussex, Erbe, als Tizian 14.7.1939, Christie's London (Auktion), London, Lot 26, als Tizian o.D. – 1.10.1941, Galerie Wildenstein (Galerie), Paris, Kauf, 1.050 CHF 14.7.1939 – 1.10.1941, Roger Dequoy (*1893) (Kunsthändler/-in), Paris, Kauf, 1.050 GBP 1.10.1941 – 1956, Emil Georg Bührle (*1890 Pforzheim, +1956 Zürich) (Sammler/-in), Paris/Zürich, Kauf, als Tizian ab 1956, Zürcher Kunstgesellschaft Kunsthaus Zürich (Museum), Zürich, Geschenk
Provenance category	B – The provenance from 1933 to 1945 has not been unambiguously clarified; gaps in the ownership history remain. According to current research, there is no evidence of Nazi-looted art. There are no implications of Nazi-looted art and / or conspicuous circumstances.
About the provenance	The portrait of a gentleman was donated to the collection of the Kunsthaus Zürich in 1956 by Emil Bührle, who had acquired it in 1941 from Galerie Wildenstein in Paris as a work by Titian. When he imported it into Switzerland, Bührle failed to declare it to the clearing office, which caused him trouble with the authorities. The dispute was settled, with Bührle being required to contribute 40'000 francs to the Kunstgesellschaft for the purchase of Paul Cézanne's painting «La Montagne Sainte-Victoire». The portrait originally came from the collection of the Wilberforce family in the UK, and was auctioned at Christie's in 1939. It has not yet been ascertained how long it was in the family's possession. It is likely that Reginald Garton Wilberforce owned the collection, and that it was bequeathed when he died in 1914. The Wilberforce family are not known to have been subject to persecution. There are gaps in its provenance, but no suspicion that it was confiscated as a result of Nazi persecution. (State of research 30.09.2024)
Literature	- Kunsthaus Zürich. Gesamtkatalog der Gemälde und Skulpturen, hrsg. von Zürcher Kunstgesellschaft et al., Sammlungskatalog, Ostfildern: Hatje Cantz, 2007, S. 113. - Giuseppe Fiocco: Tiziano o Paolo Veronese (Arte Veneta 2), 1948, S. 101-103 [als Veronese]. - Venezianische Kunst in der Schweiz und in Liechtenstein, hrsg. von Günter Passavant, Ausst.-Kat. Seedamm-Kulturzentrum/Musée d'art et d'histoire, 1978, No. 66, S. 168-179. - Terisio Pignatti: Veronese. Lopera completa, Bd. 1 von 2, Venedig: Alfieri, 1976, No. A 418, S. 225. - Carlo Volpe: «Dipinti veneti nelle collezioni svizzere: una mostra a Zurigo e Ginevra», in: Paragone, Vol. 30, 1979, S. 72-77, Nr. 347. - Terisio Pignatti: Veronese. Lopera completa, Bd. 2 von 2, Venedig: Alfieri, 1976, ill. No. 1074 [als wohl brescianisch].