

attributed to

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

attributed to

Giorgione da Castelfranco (*1478 Castelfranco Veneto, +25.10.1510 Venedig)



Title	Paesaggio serale con coppia (Paesaggio Rogers)
Also known as	Abendlandschaft mit Figurenpaar (Rogers Landschaft) Evening Landscape with Couple (Rogers Landscape)
Date	c. 1520–1522
Medium	Oil on paper on canvas
Dimensions	image: 34.1 x 58 cm
Signature	keine Bezeichnung
Inscription	verso auf Zierrahmen o. l. z. T. abgerissene, vergilbte Etikette in Schwarz: [...] / [LANDSCA]ES BY [OL]D / [MASTE]RS / [...] extremley interesting [?] / [...] exhibition of 20 / landscapes [?] [...] [ms, schwer leserlich, vermutlich Ausstellungs-Etikette der Galerie Frank T. Sabin, 1938]; darüber Kreide in Gelb: 1477; o. m. z. T. abgerissene, vergilbte, verzierte Etikette in Schwarz: A ROMATIC [LANDSCAPE] Oil on paper 12 x 21 inches / 9. 74. No. 75. / From the collection of Richard Cosway Esq., R.A. 1791 / " " " " Samuel Rogers Esq., / " " " " Miss Rogers, 195[6] / " " " " Bulstrode Park Collection, [?] / Exhibited Leeds Exhibition, 1868. No. 210. [ms], darin in Schwarz: [unleserlich, hs]; daneben abgerissene Etikette; o. r. weisse Etikette in Schwarz: SCHOOL OF GIORGIONE Castelfranco ca. 1476/79-Venice 1510 / A couple in a Landscape / Transferred from panel to canvas 32,5 x 55,5 cm [12.5 by 21,5 in] / Lit.; G. E. WAAGEN 'Treasures of Art in Great Britain' vol. II [1854] page 267 / T. BORENIUS in BURLINGTON MAGAZINE, April 1938 [vol. LXXII no. 421] / pages 153/154, with colour plate as 'Titian' / B. BERENSON 'Italian Pictures of the Renaissance, venetian School' [London, 1957] / vol. 1 page 86 as 'Giorgionesque Furniture painting' / BURLINGTON MAGAZINE, June 1969 [vol. CXI no. 795] Supplement / 'Notable Works of Art' colour plate XIX, text after page 410 / A. MORASSI ascribes the work again to Titian, from his early period datable around 1505-1510 / [Letter 28 Nov. 1969] / Exhib.: Leeds Picture Galleries 'National Exhibition of Works of Art' 1868 no 210 / coll. Sir John Ramsden 1868, a German private collection [ms, vermutlich eine Etikette der Galerie G. Cramer]; darunter Kreide in Weiss: LO[?]; u. l. z. T. abgerissene blau-schwarze Etikette; darunter weisse KHZ-Etikette; daneben z. T. abgerissene vergilbte, rot umrandete Etikette in Rot: 56 [hs] darin in Schwarz unleserlich [ms]; verso auf Keilrahmen o. l. vergilbte Etikette in Schwarz: 1911 [ms]; darüber z.T. abgerissene, vergilbte, verzierte Etikette in Schwarz: A ROMATIC LANDSCAPE, canvas transferred from panel / 12 [hs nachgebessert] x 21 inches. / Mentioned by Mrs. Jameson, 1844 / Mentioned by Dr. Waagen, 1854 // vol. 2. P. 267 [hs, ergänzt], darin in Schwarz: unleserlich [hs]; daneben z. T. überdeckt, eingebrannt in Schwarz: 4; o. M. in Schwarz: x 185 [hs]; darunter hellblaue, runde Etikette mit gewellten Rand in Blau: T 64; daneben z. T. abgerissene vergilbte, verzierte Etikette in Schwarz: [collection] of Miss Rogers. / Samuel Rogers Sale, 1856. / [...] Leeds No 210 / [unleserlich] [ms], darin in Blau: 9146/20 xxx[hs]; o. r. Grafitstift in Schwarz: x 5; u. r. Spuren einer abgerissenen Etikette; darüber z. T. abgerissene grüne Etikette in Schwarz: [NATIONAL] EXHIBITION / of / [WOR]KS OF ART / Leeds, 1868 / [Pic]ture Galleries / [unleserlich] [ms]; darüber in Schwarz: X 185

KUNSTHAUS ZÜRICH

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Edition	-
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Accession year	2019
Object type	painting
Classification	B 1[3] painting 16th to 18th century ITA, FRA and ESP
Description	Since its first publication in 1844, this atmospheric landscape painting on paper has always been attributed in the literature to the Venetian art of Giorgione and Titian.[1] Since the small-format picture is not signed, it requires a closer attribution. Initially placed in the Giorgione corner, it was first attributed to Titian by Tancred Borenius in 1938. Bernard Berenson, on the other hand, described it as 'giorgionesque' in 1957. At three auctions - in 1988, 1994 and 1996 - the painting was sold, with a low estimate, under 'successor' or 'circle' of Giorgione. In view of the cleansed picture, however, it is evident today that the melancholic opacity and enigmatic characteristic of painted landscapes in Giorgione's style are not present here. The work was not included in the catalogues of Titian's paintings published to date - but as a painting on paper, it would have represented a special case there anyway. Nevertheless, a series of approving statements on Titian's authorship began in 1969 and continues to this day, namely by William R. Rearick (2000 and 2001), Matthias Wivel (2018) and finally Paul Joannides (2018 and 2019). After 1996, no attribution other than to Titian has come to light from specialist scholars. Some striking motifs in the painting can also be found elsewhere in Titian's work: this is true, for example, of the knight with beret (for example, in the woodcut for 'Victory of Faith'), the Gothic church tower (in paintings and prints) and the fortification towers (in various drawings). The structures of the trunks and masses of leaves of the trees on the left can be found very similarly in drawings by Titian (for example in 'Arcadian Landscape with Shepherds' in the Albertina) or by Domenico Campagnola, who was strongly influenced by him (in 'The Stigmatisation of St. Francis' in the Klassik Stiftung Weimar). And finally, the motif of the tree, its orange foliage glowing against the blue of the sky, is often and very similarly used in Titian's paintings. The colourfulness characteristic of Titian is to be emphasised overall. In contrast to paintings of the time on canvas or wood, the main motif here is the landscape itself in an innovative way. Comparable works in early 16th century Venice can only be found in the field of drawings and prints. There, the main figures in the landscapes are proportionally much smaller than in paintings of the same period and are usually not arranged centrally. Important representatives of these landscape representations on paper are Titian himself, as well as Giulio Campagnola and his already mentioned stepson Domenico. Accordingly, our picture can be seen as an example of the extension of the landscape concept, as developed in the drawings, into the realm of painting. Significantly, the image carrier paper - which can also be proven in other cases for small paintings in Italy and in the north in the same period - was retained. The question remains open as to whether the painting served as a study or had the character of a work in itself.
Provenance	Unbekannt (Künstler/-in) Verbleib unbekannt wohl, spätestens ab 1791 – 18.5.1821, Richard Cosway (*1742 Devon, +1821 London) wohl, 18.5.1821, Stanley (Auktion), London, Lot 44, als Giorgione [Verbleib unbekannt?]

wohl, frühestens ab 1821 – 16.4.1825, Urbino Pizzetta (Sammler/-in), Foley Place, London
 16.4.1825, Christie (Auktion), London, 27 Guinea, Lot 52 als Giorgione
 Verbleib unbekannt
 spätestens ab 1844 – höchstens bis 1855, Sarah Rogers (*1772, +1855) (Sammler/-in), London, als Giorgione
 frühestens ab 1855 – höchstens bis 18.12.1855, Samuel Rogers (*1763 Newington Green, Islington, +1855 London), Nachlass, als Giorgione
 2.5.1856, Christie & Manson (Auktion), London, Lot 579, als Giorgione
 2.5.1856, D. J. Morant (Vermittler/-in), London, Kauf, 92.80 GBP
 ab 2.5.1856 – bis 15.4.1914, John William Ramsden (*1831, +1914) (Sammler/-in), Kauf
 15.4.1914 – 27.5.1932, John Frecheville Ramsden (*1877, +1958) (Sammler/-in), Bulstrode, Gerrards Cross, Buckinghamshire, Nachlass
 11.7.1930, Christie, Manson & Woods Ltd. (Auktion), London, Lot 34, als Giorgione, nicht verkauft
 27.5.1932, Christie, Manson & Woods Ltd. (Auktion), London, Lot 73, als Giorgione
 27.5.1932 – mindestens bis 1938, Frank T. Sabin (Galerie), London, Kauf
 wohl, Nachlass Frank T. Sabin, London, Erbe
 [Verbleib unbekannt?]
 wohl, o.D. – höchstens bis 16.6.1956, Privatbesitz, London
 16.6.1956, Galerie Fischer (Auktion), Luzern, Lot 1477, als Tizian
 16.6.1956 – 14.8.1956, Privatbesitz, Duisburg, Kauf, 10'000 CHF
 14.8.1956 – 1988, Privatbesitz, Deutschland, Geschenk
 spätestens ab 1969 – mindestens bis 1976, Galerie G. Cramer (Kunsthändler), Den Haag, Kommission, als Schule des Giorgione
 13.7.1977, Sotheby's (Auktion), London, Lot 86, als Nachfolger Giorgiones, nicht verkauft
 7.12.1988, Sotheby's (Auktion), London, Lot 74, als Nachfolger (17. Jhr.) Giorgiones
 7.12.1988 – 11.1.1996, Privatbesitz, Kauf, 20'350 GBP
 14.1.1994, Sotheby's (Auktion), New York, Lot 5, als Umkreis Giorgiones, nicht verkauft
 11.1.1996, Sotheby's (Auktion), New York, NY, Lot 185, als Umkreis von Giorgione
 11.1.1996 – höchstens bis 2019, Privatbesitz, New York, NY, Kauf, 28'750 USD
 spätestens ab 2019, Privatbesitz, New York, Kommission
 spätestens ab 2019, Fergus Hall Ltd (Galerie), London
 2019, Dr. Joseph Scholz Stiftung, Zürich, Kauf
 ab 2019, Zürcher Kunstgesellschaft | Kunsthaus Zürich (Museum), Zürich, Geschenk

Provenance category -

About the provenance

Literature

- Bernard Berenson: Italian pictures of the Renaissance. Central Italian and North Italian Schools, London, 1968, S. 86 [als Giorgionesque].
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