

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

BASSANO, Giacomo da Ponte, detto Jacopo, il vecchio

Bassano dal Grappa c.1510–1592

One of the earliest artists to employ coloured chalks as a medium for tonal rather than graphic effects, Jacopo da Ponte, known as Giacomo Bassano, used a range of deep coloured chalks (probably natural rather than fabricated, but often termed pastels), heavily rubbed or stumped onto blue paper, to produce ricordi, or preliminary studies, for paintings. A number of sheets in the Louvre and elsewhere are not catalogued here as they are still essentially drawings. This is also true of the coloured chalk drawings of other members of the family, such as Leandro (*q.v.*). The draughtsmanship of some examples is sufficiently perfunctory to suggest that other members of the workshop may have been responsible.

Bibliography

Bénézit; Bickendorf 1998; Burns 2007; Meder 1919, p. 137; Monbeig Goguel 2009; New York 1990a, Rearick 1962; Saur; Shelley 2002

Pastels

Ein kühn impressionistische Strichführung (Darmstadt). Lit.: Meder 1919, p. 137

Reclining figure, pstl/bl. ppr, 26.0x36.9, c.1575 (British Museum 1943-11-13-2. Sagredo; Jonathan Richardson Jr; Sir Joshua Reynolds; Eric Rose; don). Exh.: Barocci 2006, no. 8 repr. Study for St John the Baptist φ



Bearded man in a cap, pstl, charcoal/bl. ppr, 13.3x11.4 (New York, MMA, inv. 1999.164. Doge Nicolò Sagredo, Venice. Thomas William Fine Art, London; acqu. 1999 with funds from Giuseppe Gazzoni-Frascara Gift)



Studies for a flagellation, pstl, red chlk/br. ppr, 38.2x24.2, c.1565–68 (New York, MMA, inv. 1999.390). Lit.: Carmen C. Bambach, "Recent acquisitions", *The Metropolitan Museum of Art bulletin*, LVIII/2, 2000, p. 26 repr. φ



Presentation of the Virgin, cr. clr, 52.6x37.8, c.1568 (Ottawa, National Gallery of Canada, inv. 4431). Lit.: Burns 2007, fig. 14 φ



L'arrestation de Christ, pstl, fusain/ppr gr.-bl., c.53x40, d 1568 (Louvre RF 38815. Atelier de l'artiste; Sagredo; Lyon PC; acqu. 1981). Exh.: Paris 2006a φ



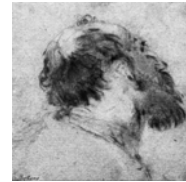
Un évangéliste, pstl/ppr gr.-bge, c.30x23, c.1575 (Louvre RF 52762. Atelier de l'artiste; Sagredo; Lyon PC –c.1971; Paris PC 1973; acqu. 2002). Exh.: Paris 2006a. Étude pour la Chapelle du Rosaire, église de Cartegliano φ



Head of a bearded man wearing a turban, cr. clr/bl. ppr, 17.4x14.3 (Rotterdam, Museum Boijmans–Van Beuningen, inv. I 516. ?Z. Sagredo, Venice; Borghese PC; Marignane, Paris; Franz Wilhelm Koenigs (1881–1941), Haarlem, acqu. 1930; D. G. van Beuningen, Rotterdam, acqu. 1940; don). Exh.: New York 1990a, no. 66 repr. φ



Head of a bearded man looking up, cr. clr (Albertina). Lit.: New York 1990a, p. 185 repr. φ



Jacques & François Bassan. Vingt desseins, dont l'étude d'une femme portant son enfant, en pstl (Crozat; vente p.m., Paris, Mariette, 10.IV.–13.V.1741, Lot 704, 42 livres; Nourri)

Deux desseins, dont un légèrement touché au pstl, est une étude pour une Adoration des Bergers (duc de Tallard; vente p.m., Paris, Grignard, Remy, 22.III.–13.V.1756, Lot 658, 10 livres 1 sol avec les lots 659 & 660; Remy)

=?Die Anbetung der Hirten, cr. clr, 1569 (Berlin, Kupferstichkabinett, KdZ 24630). Lit.: Dückers 1994, V.31 repr. φ



La décollation d'un saint, pierre noire, pstl, 29.4x27 (Paul Prouté 2010, cat. Salon du dessin 2010, no. 3 repr., atelier de Jacopo Bassano) φ



Anon. related pastels

Nativity, a/r Bassano, crayons (Capt. Cripps of Cirencester; Cirencester, Christie's, 9–15.XII.1830, Lot 70 part, 16/-)