

MASTER ARTEMIO

(active in 1491)

A stooping monk lifting a pillar

inscribed, upper centre by Antonio II Badile: *de mo. Artemio*

pen and brown ink

165 x 160 mm

Provenance:

Antonio II Badile (1424/25- 1507/12), Verona, by descent to

Antonio III Badile (1518-1560), Verona

Count Ludovico Moscardo (1611-1681), Verona, by descent to

Moscardo Miniscalchi Collection, Verona, by descent to

Count Mario Miniscalchi-Erizzo (1881-1957), Verona

with Francis Matthiesen, London

Francis Matthiesen, his sale Sotheby's, London, 21 October 1963, lot 81

with Schaeffer Galleries, New York

Cornelia Bessie (1929-2020), New York

Literature:

Old Master Drawings, 1963, no. 42, pl. XIX, as Bernardo Parentino

Karet, E., Windows, P., 'The Antonio II Badile Album of Drawings: a Reconstruction of an Early Sixteenth Century Collection', *Arte Lombarda*, new series, CXLV, 2005, no. 3, pp. 26, 33, fig. 18

Degenhart, B., Schmitt, A., *Corpus der italienischen Zeichnungen, 1300-1450*. Teil III. Verona, III, Badile-Album. Studiensammlung einer Veroneser Künstlerwerkstatt, Munich, 2010, p. 42, ill., p. 76, n. 16, under no. 784, no. 787, pl. 10, p. 106, under no. 792, 110, under no. 793, p. 178, under no. 811

Rossi, F., 'Maestro Artemio: un eccentrico pittore mantegnesco a Verona', in *Andrea Mantegna. Impronta del genio. Convegno internazionale di studi. Padova, Verona, Mantova*. 8, 9, 10, Novembre 2006, Florence, 2010, p. 451, fig. 14

Karet, E., *The Antonio II Badile Album of Drawings: The Origins of Collecting Drawings in Early Modern Northern Italy*, Farnham and Burlington, 2014, p. 77, fig. 3.9, ill. and pp. 200, 236-237

Windows, P., 'The Attributional Inscriptions in the Antonio II Badile Album of Drawings', *Master Drawings*, LVI, 2018, no. 7, p. 455

This drawing comes from the so-called Antonio II Badile Album, one of the earliest documented collections of drawings in Renaissance Italy. Assembled around 1500 by the Veronese painter Antonio II Badile, the volume included ninety-nine drawings by different northern Italian artists. The album was broken up in the early 1950s and the drawings were sold individually. A large number bear handwritten 16th-century inscriptions with attributions. Among the names of the artists mentioned are Andrea Mantegna and Stefano da Verona, but also more obscure ones such as 'Maestro Artemio'. The present drawing, together with eight other sheets, is attributed to Artemio, a little-known painter who is documented in Verona in the summer of 1491 when he received the prestigious commission for the decoration of the Miniscalchi chapel in the important church of Sant'Anastasia. The project for the decoration was paid for but the commission was never realized, so the artist's only known works are the nine surviving drawings from the Badile Album. All of the sheets are executed in pen and ink and represent eccentric figures such as the monk portrayed here. Two can be found in the collections of the Fondation Custodia and the Staatliche Graphische Sammlung.

Sold