



**PROANTIC**  
LE PLUS BEAU CATALOGUE D'ANTIQUITES

## Felice Pinariccio Called Lasagna (active In Bologna In The Years 1560-1570)



6 500 EUR

Signature : Felice Pinariccio Dit Le Lasagna (actif à Bologne  
Dans Les Années 1560-1570)

Period : 16th century

Condition : Prévoir restauration

Material : Paper

Length : 41

Width : 28

### Description

Felice Pinariccio, known as Le Lasagna (active in Bologna during the 1560s-1570s) Virgin and Child with Saint John the Baptist and Saint Jerome Pen and brown ink, brown wash heightened with white on black chalk sketch, 41.5 x 28.5 cm Provenance: Private collection, bearing stamps at the bottom left and right of the mount, as well as on the reverse. This drawing, attributed to Felice Pinariccio, known as Le Lasagna, a figure representative of the late 16th-century Bolognese style, illustrates a Virgin and Child accompanied by Saint John the Baptist and Saint Jerome in a structured and harmonious composition. The Virgin is enthroned under a canopy, holding the Child Jesus on her lap, while the two saints stand respectfully by her side, creating a solemn and serene scene. In the

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foreground, two cherubs, one gently petting a lamb, add a touch of innocence and humility. The work exhibits strong influences from Parmigianino, Pellegrino Tibaldi, and Nosadella in the treatment of the figures, notably through the elongated elegance and refinement of gestures and drapery folds. The faces, particularly that of the Virgin, display a marked stylistic affinity with the figure of Saint Catherine of Alexandria in another drawing by Pinariccio held at the Louvre (Marriage of Saint Catherine, INV 8506). The similarities in the forms of hands and feet confirm this attribution to Pinariccio, whose works on paper remain rare and valuable. The use of brown ink heightened with white, combined with delicate black chalk lines, reveals Pinariccio's virtuosity in crafting a refined language that merges ornamental complexity with monumentality. This artist, a pupil of Lorenzo Sabatini and likely a collaborator of Pellegrino Tibaldi at the Palazzo Poggi in Bologna, embodies the Mannerist sophistication characteristic of the late 16th-century Bolognese school. The presence of this drawing in a private collection enriches the limited corpus of known works by Pinariccio and underscores his ability to transform religious scenes into theatrical compositions imbued with grace and mysticism.