



PROANTIC
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Taddeo Zuccaro (urbino 1529 - 1566 Rome) And Workshop (?) - Seated Woman Holding A Staff



28 000 EUR

Signature : Taddeo Zuccaro (Urbino 1529 - 1566 Rome) et atelier (?)

Period : 16th century

Condition : Bon état

Material : Paper

Length : 27.5

Height : 37

Description

Taddeo Zuccaro (Urbino 1529 - 1566 Rome) and Workshop

Seated Woman Holding a Staff

Pen and brown ink, brown wash heightened with white, traces of red chalk on laid paper

37 x 27.5 cm

Inscriptions:

Recto: "Tadeus Zuccarus 1559" (lower right)

Verso: "N.O 6.gl." (upper left corner), "39/91" (left edge), "Taddeo Zücchero." (lower left), "N3077" (in red ink, lower left corner)

Provenance:

Probably Valerius Röver, Delft (1686-1739), Lugt 2984b

Possibly Everhard Jabach, Paris (1618-1695), Lugt 3788

Possibly Johann Goll van Franckenstein,

Dealer

Objets Choisis

Old master paintings and drawings

Mobile : 06 84 43 91 81

229 Rue Saint-Honoré

Paris 75001

Amsterdam (1722-1795), Lugt 2987

[P & D Colnaghi & Co. Ltd., London]

Gifted to the present owner in 1952

This refined drawing, depicting a seated allegorical female figure -- likely representing Valor -- is closely connected to the decorative program of the Sala dei Fasti Farnesiani at the Palazzo Farnese in Rome, a major commission undertaken by Taddeo Zuccaro in the 1560s. Executed between 1564 and 1566, the sheet belongs to the broader context of preparations for one of the most prestigious fresco cycles of late Renaissance Rome.

Once thought to be a studio copy, this drawing reveals, upon close inspection, a graphic fluidity and technical control indicative of direct involvement from the master himself. The presence of pentimenti in the architectural framework, red chalk underdrawings including facial sketches, and the application of biacca (white lead) in fine parallel strokes all correspond with Zuccaro's own technique and the refined mannerist style of his immediate circle.

Cristina Acidini, a leading authority on the artist, has confirmed the attribution to Taddeo Zuccaro and his studio, explicitly excluding any involvement by Federico Zuccaro. While the drawing may have been executed under Taddeo's supervision, Acidini sees no trace of Federico's hand in either the invention or execution of the figure.

This strengthens the argument that the drawing is a contemporary document produced within Taddeo's workshop, possibly serving as a ricordo or internal reference piece rather than a direct fresco study. The poised and monumental figure, with its elegant drapery and solemn pose, combined with the prestigious collector marks (Jabach, Röver, Goll van Franckenstein), underscore the historical and artistic importance of this sheet within the oeuvre of Taddeo Zuccaro and his studio.