

Workshop of Andrea Vicentino
The Raising of Lazarus
c. 1590
Nottingham Castle Museum

Conservation and Art Historical Analysis:
Painting Pairs Collaborative Research

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Figure 1. Workshop of Andrea Vicentino, *The Raising of Lazarus*, c. 1590. Oil on canvas, 45 x 65 cm. Nottingham Castle Museum. Before treatment.



Figure 2. Verso of painting.

Introduction

The Raising of Lazarus from Nottingham Castle Museum's collection entered the Courtauld's Conservation and Technology Department in November 2016 (fig. 1). The museum provided documentation with information about the painting's provenance and exhibition history, as well as past research conducted on the painting.

Although the painting's provenance before the nineteenth century is not known, its whereabouts for the past two centuries has been well documented. In 1817 William Graham (MP) bought the *Raising of Lazarus* as a Tintoretto.¹ Graham's son-in-law Sir Kenneth Augustus Muir Mackenzie inherited the painting and bequeathed it to Nottingham Castle Museum in 1910. In the past century the painting has undergone several unsatisfactory reattributions, complicated by the painting's condition. An incomplete conservation campaign carried out in 1984 uncovered the extent of the damage and overpaint.²

The original Tintoretto attribution was published in Nottingham Castle Museum's 1913 catalogue³ and upheld in a 1928 exhibition in Nottingham.⁴ At an unknown date the attribution changed to the follower of Palma Giovane. Dr. Brendan Cassidy, hired as a research assistant in 1984, denied this attribution and concluded that the painting was too damaged to permit a more precise attribution than "Venetian School." Dr. Cassidy's research, which involved correspondences with art historians Rodolfo Pallucchini, Miss J. M. Parry and Ronald Pickvance (see Appendix), offered an important starting point for our own research, especially his reference to two paintings of the same subject matter and similar composition to the Nottingham *Raising of Lazarus*. These two paintings, one in the National Museum of Malta, and one at Leone Cei & Sons Gallery in Florence, became a major focus of our own research.

Technical and art historical study over the past six months enabled us to draw closer connections between the Nottingham painting and the recently reattributed painting in Florence. Technical investigation in the form of X-rays and pigment analysis allowed us to better gauge the

¹ Hans Tietze, "Master and Workshop in the Venetian Renaissance." *Parnassus*, Vol. 11, No. 8 (Dec., 1939), 34-5. Tietze calls for a reassessment of lesser paintings attributed to the great Venetian masters. He posits that the "immensely swollen list of works" attributed to artists such as Titian can only be reduced if scholars are willing to reconsider the nature of workshop practice in Italian Renaissance and beyond.

² Louise Dunning, e-mail message to author, 7th December 2016.

³ G.H. Wallis, *Illustrated Catalogue of the Permanent Collection*, (Nottingham Castle: City of Nottingham Museum and Art Gallery, 2nd edition, 1913), 110.

⁴ *Jubilee Exhibition 1878-1928* (City of Nottingham Art Gallery, 1928), cat. no.92.

condition of the damaged painting and attempt to reconstruct a history of damage, overpaint campaigns and conservation work. Parallel art historical research into Andrea Vicentino more specifically, and sixteenth-century Venetian painting and workshop practice more broadly, deepened our understanding of the possible relationship between the three aforementioned paintings and the context of their making. With the combined efforts of technical investigations and art historical research, we were able to reassess this painting's condition, attribution and significance in a way that had never been possible before.

Condition of the Painting

A brief condition report and treatment proposal carried out in 1984 by *Cowell Restorations*, a no longer functioning private painting restorer in Staffordshire, was included in the documentation inherited from Nottingham Castle Museum (see Appendix). The report notes that the painting has been cut down, is not on its original stretcher, is glue lined and in a structurally good condition. The paint layer is mentioned as being a concern due to excessively applied overpaint, and ground and paint layers delaminating from the canvas. The conservator removed the discoloured varnish, consolidated the delaminating ground and paint layers, *began* to remove overpaint and then re-varnished the painting. It is assumed from empirical evidence that the painting did not receive a complete treatment as overpaint was only partly removed and damages were not all filled or inpainted, possibly as the extent of the damage was realised by the restorer. A photo of the painting taken by *Cowell Restorations* before their treatment was carried out (fig. 3) in relation to an X-ray taken of the painting when it came to the Courtauld's Conservation and Technology Department in 2016 (fig. 4) shows the extent of the paint loss underneath the overpaint. The dark angular areas on the X-ray indicate losses in the ground and paint where the X-rays experience less resistance from the elements they pass through. The X-ray shows that much of the paint loss is at the top of the painting. The painting is in a stable condition thanks to the consolidation received at *Cowell Restorations* and its previous glue paste lining (fig. 2), but requires aesthetic attention in the areas of overpaint so that as much original material as possible can be regained.



Figure 3. Before treatment photograph taken by *Cowell Restorations*, 1984.



Figure 4. X-ray mosaic.

Materials and Techniques

The painting has a thin ground that is largely comprised of calcium with small amounts of lead white and earth pigments. This corresponds to what we know of Venetian grounds from the time, which developed from the more traditional ground preparation of gypsum (dihydrate form of calcium sulphate) in the late fifteenth and early sixteenth centuries to include tinted or coloured *imprimatura* grounds.⁵ A sample of paint taken from the area of paint in the sky was prepared as a cross section to show the layer structure of the painting from this particular area (fig. 5). SEM-EDX inorganic elemental analysis carried out on pigment particles within the cross section shows the *imprimatura* layer present consists of calcium, lead white and small amounts of iron oxide pigment particles. The fact that an *imprimatura* layer is present and that it is composed of the above identified pigments is in keeping with what is known of sixteenth-century Venetian painting practice.

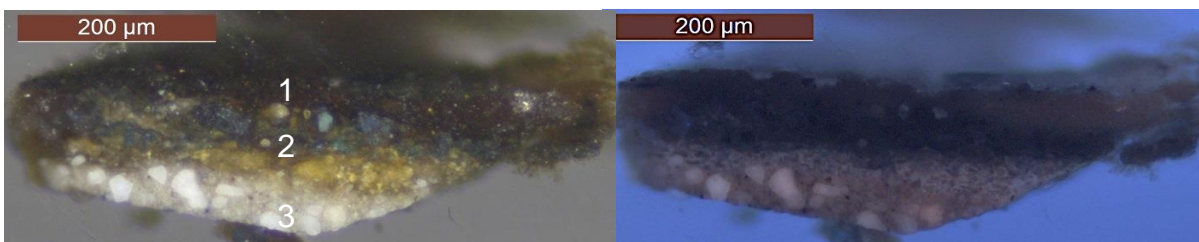


Figure 5. Cross section taken from an original island of paint in the sky.

SEM-EDX analysis indicative of:

1. Overpaint:

Iron oxide pigment

2. Original paint:

Azurite

3. Ground/*Imprimatura*: Calcium, lead white and iron oxide pigments

An OSIRIS processed infrared reflectogram (fig. 6) penetrates 1-1.7µm into the painting's surface and makes it possible to see beyond the visible spectrum of light and beneath some layers of paint, which can help discover more of the painting process. Given the penetrative nature of the IR, more losses in the paint and ground are evident in the IR reflectogram than with a normal light photograph (fig. 1) and some layers of original paint

⁵ Nicholas Penny and Marika Spring, "Veronese's Paintings in the National Gallery, Technique and Materials" in *National Gallery Technical Bulletin*, Vol.16 (London: National Gallery Publications, 1995), 22.

underneath overpaint also become further visible. For example, losses in the area of the sky are more evident, the overpaint covering Jesus's originally less voluptuous hair is apparent and more original islands of paint are shown beneath the overpaint of the far left cloaked figure. An IR reflectogram can also be used to detect carbon containing material, such as underdrawing. However, no carbon containing material has been detected in the IR image, which suggests that a carbon containing material was not used for a preparatory underdrawing before the painting process began. The lack of an underdrawing also corresponds with what we know of Venetian painting practice at the time – an allegiance to their *colorito* rather than the typically Florentine *disegno*.⁶



Figure 6. OSIRIS processed infrared reflectogram.

⁶ David Rosand, *Painting in Sixteenth-Century Venice: Titian, Veronese, Tintoretto* (Cambridge: Cambridge University Press, 1997), 131. The Venetians are known for their use of colour rather than their carefully premediated compositions.

The earlier mentioned X-ray mosaic (fig. 4) enables a view of even more of the painting process as the X-rays penetrate the entirety of the painting. The dark angular areas in the X-ray show losses of paint and ground while the lighter areas indicate material that is elementally denser than these black losses. As an X-ray image is so penetrative a more complete image of the underlayers of paint can be seen, which can help to distinguish later additions of overpaint and alterations that have been made during the painting process. For example, alterations can be seen in the positioning of the white band of the lower right figure's shorts and the positioning of his feet and legs. This points to a painting procedure that developed over the painting's completion rather than through a planned and more rigorously thought through method. A more in depth discussion of the X-ray and how to determine passages of overpaint from original paint will take place later in this paper.

Visual Analysis

Nottingham Castle Museum's *Raising of Lazarus* corresponds to the biblical passage from John's Gospel Chapter 11 in which Jesus brings Lazarus back to life four days after his burial in the town of Bethany. In the biblical account Jesus first encounters the two sisters Martha and Mary. Their faith in Jesus as the Son of God and their great sorrow for their dead brother moves Jesus to perform the miracle. According to John's account, Jesus orders the rock in front of the Lazarus's tomb to be rolled away and commands Lazarus to come out of the tomb. Lazarus emerges partially wrapped in cloth and Jesus orders the mourners who have followed him to the grave to unwrap him.⁷

The painter has clearly prioritized drama over accurately depicting the biblical account. The painting seems to show several narrative moments at once, conflating the removal of the tomb slab, Jesus's command for Lazarus to come out of the tomb, and the unwrapping of Lazarus's resurrected body. The action-packed scene is further enhanced with dramatic gestures. Lazarus's folded legs and outstretched arms pulled up by a figure above him, expose his bare chest and stomach. The strong light, which comes from the left, despite the otherwise dark surroundings, draws particular attention to Lazarus's pale body wrapped in a white sheet. The three men bending towards Lazarus and supporting his body add to the tangle of limbs in the right side of the painting. Mary Magdalene in her red dress and flowing, golden hair kneels in the

⁷ For the full biblical account see Duoay Rheims Bible, John Chapter 11:1-45.

right hand corner. Her folded hands mirror those of her sister Martha in the yellow and purple robe, looking up at Jesus. Jesus's gesture is the most forceful in the painting. His lunging right leg and arms reaching out towards Lazarus create a sense of forward motion and draw emphasis to the main action of the painting: Jesus's miracle of raising Lazarus from the dead. The gesture predicts the miracle to come while the unwrapping of the body suggests he has already risen from the dead. The cave tomb of the biblical account has here been replaced with a stepped floor tomb. The figure bending over on the left seems to be holding the rectangular tomb slab that once lay over Lazarus's tomb. The many figures fill the crowded space and draw attention to the artist's mastery of depicting the human body in motion. This focus on the human body and gesture, as well as the bright colour palette and style of clothing, indicate that Nottingham Castle Museum's *Raising of Lazarus* is from the Italian Mannerist period.



Figure 7. Andrea Vicentino, *The Raising of Lazarus*. Oil on canvas, 54 x 65cm. Collection of Leone Cei & Sons, Florence.

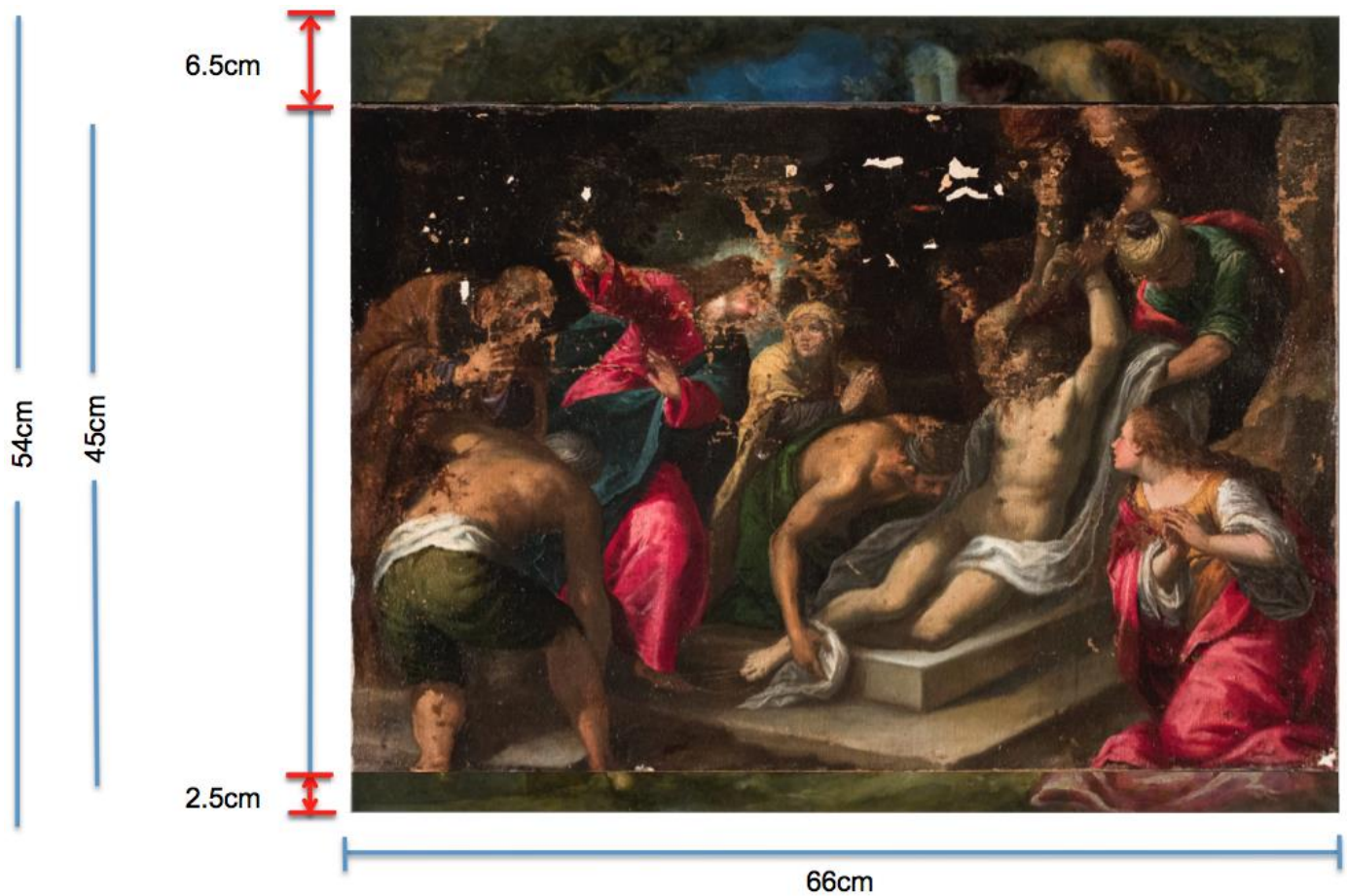


Figure 8. Comparative sizes of paintings at Nottingham Castle and Leone Cei & Sons.

Exploring the Relationship Between Two Paintings

In his 1984 research Dr. Cassidy uncovered that the Nottingham painting is almost identical in composition to a painting which is now owned by Leone Cei & Sons in Florence (fig. 7). As mentioned in the condition report, the Nottingham painting has been cut down. Comparing the sizes of the Nottingham and Florence paintings (45 x 65cm and 54 x 65 cm respectively), and taking into consideration the strange cropping at the top and bottom of the Nottingham painting, it seems likely that the Nottingham painting was cut down by nine centimetres and was once the same size as the painting in Florence (fig. 8).



Figure 9. Andrea Vicentino, *The Raising of Lazarus*, c. 1600. Oil on canvas, 114 x 146 cm. National Museum of Malta.

Close observation of the painting in Florence revealed that the painting is in very good condition.⁸ Leone Cei & Sons also indicated that the painting had been restored after their purchase of the painting at a Sotheby's sale on April 24, 2008. The painting had also been relined at some earlier unknown date.⁹ In a recent article in *Artibus et Historiae*, Gert Jan Van der Sman asserts that the *Raising of Lazarus* in Florence is a *modelli* made in preparation for the large-scale painting of the same subject matter in the National Museum in Malta (fig. 9).¹⁰ Van der Sman follows Hermann Voss's attribution of the painting in Florence to Andrea Vicentino.¹¹ Although Van der Sman makes no mention of the Nottingham painting, the Florentine painting's

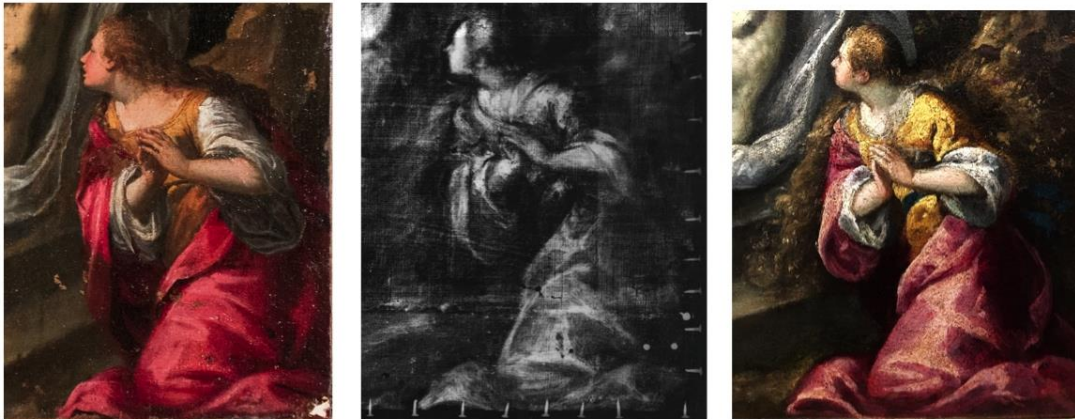
⁸ We are very grateful to Paolo Cei for allowing us to closely observe the painting at the Leone Cei & Sons Gallery on May 4, 2017.

⁹ Paolo Cei, e-mail message to author, May 9, 2017.

¹⁰ Gert Jan Van der Sman. "Brio veneziano: per Andrea Vicentino pittore di modelli," *Artibus e historiae*, Vol. 31, No. 62, Konrad Oberhuber in memoriam: part II (2010), 137-147. The question of the Nottingham Museum painting's relationship to the Malta painting will be discussed later.

¹¹ The Nottingham Castle Documentation captions the painting as Palma Giovane within the collection of Mrs. Algot Wahllins in Stockholm.

reattribution from Palma Giovane to Andrea Vicentino has significant implications for the Nottingham painting.¹² Technical study of the painting proved very beneficial in testing whether the Nottingham painting could also have ties to Andrea Vicentino's workshop and how it relates to the larger painting in Malta.



Detail of Magdalene figure in Nottingham painting.

X-radiograph detail of Magdalene figure in Nottingham painting.

Detail of Magdalene figure in Leone Cei & Sons painting.

Figure 10. Details of Mary Magdalene figure.

Technical findings strongly reinforce the argument that there is a close connection between Nottingham Castle and Leone Cei & Sons' *The Raising of Lazarus*. The details above (fig. 10), from left to right, show an image of the Magdalene figure from the Nottingham painting, an x-ray of Magdalene in the Nottingham painting and the same detail from the Magdalene in Leone Cei & Sons' collection. When comparing all of these, it is evident that the Nottingham Magdalene has been overpainted and that the paint underneath initially modelled her in a more similar fashion to the Magdalene we see in the painting in Florence. A more delicate figure is apparent in the X-ray. She has different folds in her dress and to the left of her profile

¹² Note that there is no mention of the painting in Stefania Mason Rinaldi, *Palma il Giovane: L'Opera Completa* (Milan: Electa Editrice, 1984). The Nottingham painting is mentioned in a footnote within Stefania Mason Rinaldi, "Paintings by Palma il Giovane in British Collections." *Apollo*, no. 11 (Nov., 1979), 399: "There are doubts about The Entombment at Barnard Castle and about The Raising of Lazarus at Nottingham."

appears a stippled paint texture - all of which we see in the Magdalene in the painting in Florence.

Further technical analysis of the Nottingham painting also connects it to the painting in Florence. In a cross section taken from the bottom left figure wearing green shorts SEM/EDX elemental analysis shows a layer of copper containing green pigment above a layer of lead tin yellow (fig. 11). This illustrates that the figure's shorts in the Nottingham painting would have originally been a similar yellow to the figure's shorts in the painting in Florence. The date of the yellow paint layer is not known but the fact that there is no layer of dirt or varnish between it and the underlayer and that the two layers follow one another's topography suggests that this alteration happened very early on in the painting's life and perhaps as it was being painted.

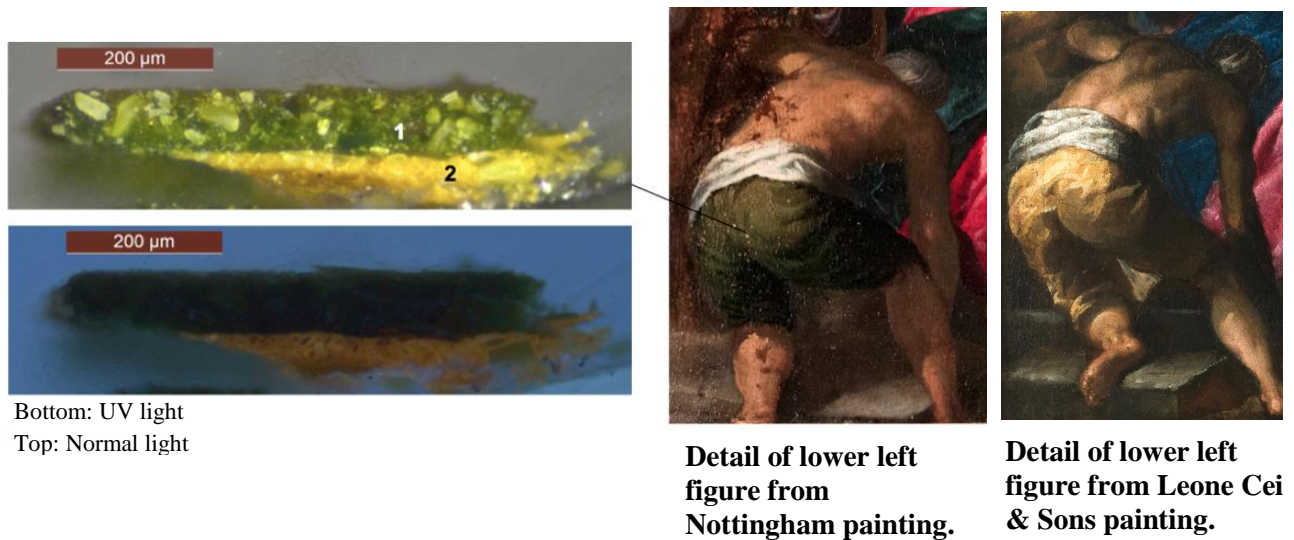


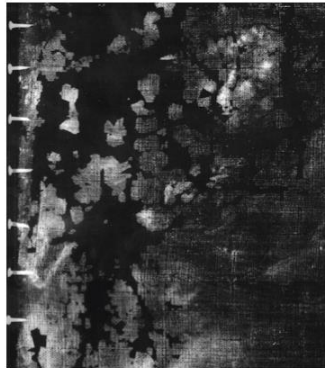
Figure 11. Cross section from lower left figure.

The figure below shows three details of the far left figure in both paintings (fig. 12). On the left is a detail from the Nottingham painting, the central image shows an X-ray of the same detail and the right hand image shows the corresponding figure from the painting in Florence. From the X-ray, it is apparent that the Nottingham figure is very damaged and has consequently received overpaint, which further removes its likeness from the painting in Florence. However, the X-ray image enables us to see the form and positioning of the man's hands and head that lay underneath the surface layer of the painting. It revealed that the figure was originally much

closer to the painting in Florence, particularly with its defined white beard, curly white hair and hands clasped further away from his face. Furthering this evidence of similarity is a cross section taken from an original island of paint from the sleeve of the figure. It shows the sleeve was not brown but initially blue, just as it appears in the painting in Florence. The matrix of the brown overpaint is less granular than one would expect from sixteenth century paint and suggests a later date for this overpaint campaign.



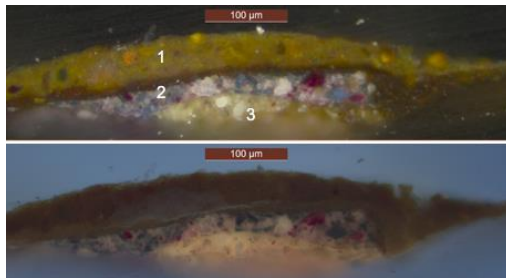
Normal light photograph detail from Nottingham painting.



X-ray detail from Nottingham painting.



Detail from Leone Cei & Sons' painting.



SEM-EDX analysis indicative of:

- 1. Iron oxide pigments**
- 2. Azurite, lead white and red lake**
- 3. Lead white, calcium and iron oxide pigments**

Figure 12. Cross section from brown cloaked figure showing original colour of sleeve was blue and more in keeping with privately owned painting.

The passage of sky in the Nottingham painting is the area with the most damage, which can be seen in comparing the top portion of the X-ray (fig. 4) and the before treatment image (fig. 3). It is likely, therefore, to have received a wholesale overpaint campaign. The cross section referred to in the **Materials and Techniques** section (fig. 5) is taken from an original island of paint in the sky and it reveals that the sky was originally azurite blue in colour rather

than the brown/black earth pigmented colour of the overpaint. This further correlates the Nottingham painting with the original colour scheme of the painting in Florence. The date of application of this overpaint is not known.



Detail of Nottingham painting before treatment.



Detail of Nottingham painting during treatment.



Infrared image of Nottingham painting.

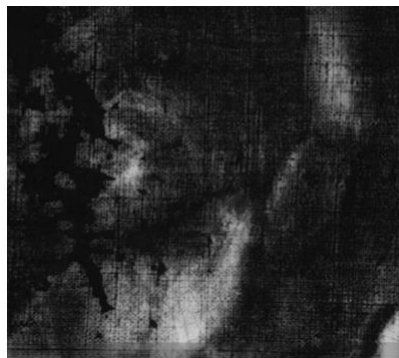


Detail from Leone Cei & Sons' *The Raising of Lazarus*.

Figure 13. Comparative details of Jesus figure.

The above image (fig. 13), from top left to bottom right, shows four details: Jesus from the Nottingham painting, a during treatment photo of the same area, an IR detail of the same area before treatment and a detail of Jesus in the painting from Florence. Focusing on the IR image, the more penetrative IR spectrum of light enables us to see beneath the initial paint layers, which shows changes made to the painting. The IR image shows a narrower, less crude face and an alteration in Jesus's hair: where its form used to follow the contour of his neck it is now more full. The features seen in the IR image are comparable to the same figure in the painting in Florence. The after treatment image of Jesus's head in the Nottingham painting shows how the removal of overpaint with the help of infrared imaging could result in the gain of original material.

Technical imaging also shows the figure of Lazarus in the Nottingham painting to be much more in keeping with that of the Lazarus in Leone Cei & Sons' painting. Figure 14 (below) shows details, from top left to bottom right, comparing the face of Lazarus from an X-ray detail from the Nottingham painting, Lazarus in Leone Cei & Sons' painting, a before treatment detail of Lazarus from the Nottingham painting and the same detail during treatment. In the privately owned painting, Lazarus is seen with a white headband, a feature that is clearly present in the underlying paint layers of the Nottingham painting and which also occurs in the X-ray thanks to the lead white pigment used to make the headband. As seen with the before treatment photo, overpaint covered anatomical details and the presence of a headband. The after treatment photograph shows the original paint recovered and the gain of Lazarus's anatomy and headband, which exposes the figure's likeness to the same figure in the Florentine painting.



X-ray detail of Nottingham Lazarus.



Detail of Lazarus in Leone Cei & Sons' painting.



Before treatment detail of Nottingham Lazarus.



During treatment photo of Nottingham Lazarus.

Figure 14. Comparative details of Lazarus figure.

Most of the overpaint may have been applied as a result of damage but there are areas of the composition that are not badly damaged yet have been subject to early alterations during the painting process, probably while the painting was still in the workshop. The figure of Mary Magdalene is an example of this. As previously described, there is another style of the same figure underneath the overpainted Magdalene seen in the X-ray that corresponds to the painting

in Florence, but the overpainted character is more finished compared to other characters in the painting. After discussions about Magdalene’s updated dress with Recca Arnold (History of Dress and Textiles Department, Courtauld Institute of Art) and Elizabeth Currie (Furniture, Textiles and Fashion Department, V&A Museum), the overpainted Magdalene was agreed to have “...much more recognisable late-sixteenth-century clothes...” and “Her curled, blonde hair follows contemporary Venetian fashions [but] her shirt sleeves are much fuller than normal... and differ from surviving shirts and most examples in visual sources - they would be rather impractical.”¹³ However, Magdalene’s figure and dress seen in the X-ray of the Nottingham painting and in the painting from Florence “... is much more stylised - a Renaissance version of antique/religious dress.”¹⁴ This supports the hypothesis that the Magdalene seen in the Nottingham painting is a revised character of the one underneath, and also that the character we see is likely to be late sixteenth-century addition, updated as the painting evolved or soon after its original completion.

Considering the similarities of colour and handling of Magdalene and Jesus’s robes, it can be deduced that the passages of paint are from the same hand and date. Cross sections taken from the red vestments of both figures support this hypothesis (fig. 15). Again, the cross sections indicate that the paint layers were applied in relatively quick succession: all upper layers of paint closely follow the lower layers and there are no signs of dirt or varnish between them. It was not

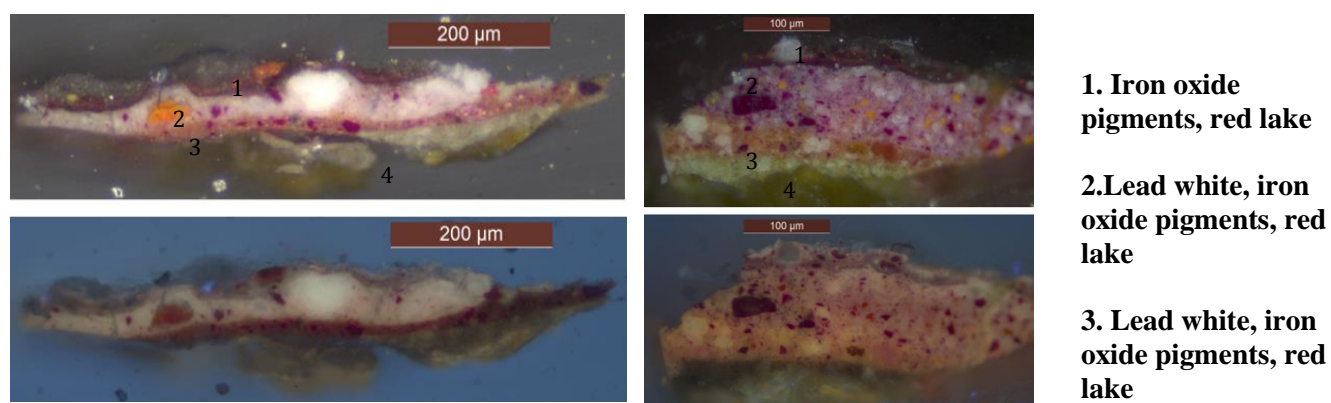


Figure 15. Cross sections taken from the red vestments of Mary Magdalene (left) and Jesus (right).

¹³ Elizabeth Currie, e-mail message to author, 28th March 2017.

¹⁴ *Ibid.*

uncommon for assistants to grow to prominence within their own workshops and adapt elements of a composition under the master's supervision and approval.¹⁵ It is possible certain aesthetic developments of the Nottingham painting helped the painting become more of an original work within the workshop as opposed to a derived copy.

Another alteration that was not made because of damage is the aforementioned lower left figure in the green shorts that were once yellow. This alteration may have also been made early on and perhaps at the same time as the figures of Christ and Magdalene were revised. The cross section shows no varnish or dirt between the original and overpaint layer and the overpaint conforms to the original as if it were painted soon after it had dried. It is possible the change from yellow to green shorts may well have been a development in the composition that took place in the workshop. The particular challenge of treating the Nottingham painting stems in part from the difficulty of distinguishing between such earlier, more aesthetically driven overpaint campaigns and later ones which seem to have related more to damage.

The Artist and his Artistic Milieu

The technical findings which provide evidence that Nottingham Castle Museum's *The Raising of Lazarus* is more closely related to Andrea Vicentino than formerly thought, can also be supported through close visual comparisons to the artist's other work. Andrea Michielli or Michelli, known as Andrea Vicentino, was born in Vicenza in 1542 and died in Venice in 1618. He was recorded in Venice by the 1570s and registered in the Venetian painter's guild by 1583.¹⁶ Several major artists such as Tintoretto, Paolo Veronese, Palma Giovane, and Jacopo Bassano dominated the art scene of Venice in this period. Vicentino was clearly among the dominant painters of his time, working alongside Tintoretto in the decoration of the Palazzo Ducale in Venice¹⁷ and Palma Giovane in the decoration of Santa Croce in Belluno.¹⁸ Yet due to the limited art historical scholarship on Andrea Vicentino and the constant comparison to more well-known artists of the period, he remains a relatively unknown artist. As Terence Mullaly

¹⁵ Peter Humfrey, *Painting in Renaissance Venice* (New Haven: Yale University Press, 1995), 278; David Brown, Sylvia Padgen, and Jaynie Anderson, *Bellini, Giorgione, Titian and the Renaissance of Venetian painting* (New Haven: Yale University Press, 2006), 51.

¹⁶ Giorgio Tagliaferro, "Andrea Michielli," *Dizionario Biografico degli Italiani*, Volume 74 (2010) [http://www.treccani.it/enciclopedia/andrea-michieli_\(Dizionario-Biografico\)/](http://www.treccani.it/enciclopedia/andrea-michieli_(Dizionario-Biografico)/).

¹⁷ Umberto Franzoi, *Storia e Leggenda del Palazzo Ducale di Venezia*. (Verona: Edizioni Storti, 1982).

¹⁸ Tagliaferro, "Andrea Michielli."

expresses in a 1964 article in *Burlington Magazine*, Andrea Vicentino has been “badly served by modern scholarship.”¹⁹

There are, however, several paintings of religious subject matters attributed to Andrea Vicentino that offer meaningful stylistic comparisons to the Nottingham painting. *Christ’s Entry into Jerusalem* (fig. 16), though a densely crowded painting, contains certain comparable details such as the coloring and drapery of Christ’s robes and the turbaned man in the foreground with the green pants, bending over and exposing his strong back. *The Deposition* (fig. 17) includes a similar bareback, muscular figure as well as a shadowy, turbaned figure above and behind Christ. Indeed, Christ’s exposed and dramatically lit flesh is reminiscent of Lazarus’s outstretched body in the Nottingham painting. The figure of Christ in Vicentino’s *Deposition* in the Camolli collection also bears close similarity to the figure of Lazarus in the Nottingham version, especially evident in the folded legs and exposed torso.²⁰ These stylistic similarities are striking and reflect the creation of a homogenous style within the artist’s larger workshop.



Figure 16. Andrea Vicentino, *Christ’s Entry Into Jerusalem*, 1594.

¹⁹ Terence Mullaly, “Two Modelli by Andrea Vicentino,” *The Burlington Magazine*, Vol. 106, No. 740 (Nov., 1964), 506-509.

²⁰ For image see Van der Sman, “Brio veneziano,” 145.



Figure 17. Andrea Vicentino, *The Deposition*, c. 1590.



Figure 18. Attributed to Andrea Vicentino, *The Court of Heaven*. Canvas, 80 x 61.5 cm. Walker Art Gallery, Liverpool.



Figure 19. Attributed to Andrea Vicentino, *The Court of Heaven*. Canvas, 116 x 86.4 cm. Collection of Mr. Hans Calmann, London

Workshop Practice in Sixteenth-Century Venice

Before concluding, we must return to the question of *The Raising of Lazarus* in Malta. As we have seen, technical findings support a close connection between *The Raising of Lazarus* in Nottingham and Florence. But how do these findings hold up in relation to art historical research on Andrea Vicentino? In order to contextualize the artist's oeuvre, we will briefly consider the significance of workshop practice in sixteenth-century Venice, specifically in relation to *modelli* and to paintings made for the open market.

In an aforementioned article, Terence Mullaly argues that two very similar paintings in the Walker Art Gallery, Liverpool (fig. 18) and in the private collection of Mr. Hans Calmann (fig. 19), were *modelli* by Andrea Vicentino for the *Court of Heaven* in Santa Maria Gloriosa dei Frari in Venice, known as the Frari. Both paintings had formerly been attributed to various other artists from the period. Although Mullaly and Van der Sman both discuss the importance of *modelli* in Vicentino's painting process, the relationship between *modelli* and final painting is different in the two instances. While the close compositional relationship of the two *modelli* in Mullaly's article to the final work in the Frari is indicative of these two paintings serving as preparatory sketches, the *Raising of Lazarus* in Florence has quite a different composition to the *Raising of Lazarus* in the National Museum in Malta.²¹ Several figures are in different locations and Mary Magdalene has a more prominent place in the central action of the painting. Her gesture of outstretched arms is reminiscent of two paintings of the *Raising of Lazarus* by Palma Giovane: one in the Museo Civico in Feltre and one in a Sotheby's auction in 1985 whose location is now unknown to us (fig. 20). Palma Giovane had probably borrowed the gesture from Tintoretto's treatment of the same subject matter in a painting from c. 1580.

The evident popularity of the Raising of Lazarus as a subject in this period must also be considered in light of the growing open market in which successful compositions would be replicated as often as the market would allow.²² Borrowing motifs from other artists and copying compositions within the same workshop was common practice and was not seen as compromising the artist's status. Rather, his success depended on running a workshop smoothly

²¹ Mullaly cannot provide an image of the painting in the Frari due to its hanging in the space. The likeness between *modelli* and the final painting in the Frari are thus based on her visual description of the final work.

²² Tietze, H., "Master and Workshop in the Venetian Renaissance." *Parnassus*, Vol. 11, No. 8 (Dec., 1939): 34-35+45.

to achieve a homogenous style among the apprentices.²³ It was also common in this period for a workshop to produce more time-consuming, large-scale commissioned works in addition to



Figure 20. Details of Mary Magdalene figures (left to right): Palma Giovane, *The Raising of Lazarus*, Museo Civico, Feltre; Palma Giovane, *The Raising of Lazarus*, Sotheby's Sale 1985; Andrea Vicentino, *The Raising of Lazarus*, National Museum of Malta.

smaller, standard devotional images that would sell on the open market.²⁴ Thus the great similarity between the two smaller scale *Raising of Lazarus* paintings in Florence and Nottingham could indicate that these were both made for the open market, perhaps reworking the composition of the larger Malta painting. There is also the possibility that the paintings in Nottingham and Florence are not so closely related to the painting in Malta after all but rather modelled off of or made in preparation for a lost original. Van der Sman's argument that the Malta painting is a *modello* for Leone Cei & Sons' painting is complicated by the fact that the Nottingham painting is so similar in composition and size to the painting in Florence, and that both of these smaller paintings differ quite significantly in composition to the larger scale

²³ Cole, B. "Titian and the Idea of Originality in the Renaissance." In *The Craft of Art: Originality and Industry in the Italian Renaissance and Baroque Workshop*, edited by Ladis Andrew and Carolyn Wood. Athens: University of Georgia Press, 1995. Also see Giorgio Tagliaferro. *Le Botteghe di Tiziano*. Firenze: Alinari, 2009.

²⁴ Louis Matthew, "Painters Marketing Paintings in Fifteenth and Sixteenth-Century Florence and Venice." *Mapping Markets for Paintings in Europe 1450-1750*. Ed. Neil De Marchi and Hans Van Miegroet. Isd, 2006.

painting. It would be unusual for two nearly identical *modelli* to be made for a final version that then does not resemble the *modelli* that closely. Thus the technical findings uncovered in the past months offer new insight into the formerly unknown visual likeness between *The Raising of Lazarus* paintings in Nottingham and Florence, which then affects our understanding of the context of their making and their relationship to the larger painting in Malta.

Conclusion

Certain answers regarding attribution and the original purpose of *The Raising of Lazarus* in Nottingham Castle's Museum may never be known for certain. However, as this paper has shown, in combining technical findings with art historical research, we can make great progress in placing an artwork into its original context, and can formulate hypotheses about the painting's material history. In this case study, this involved tracing the similarities between the Leone Cei & Sons' painting and the original design of the Nottingham painting beneath the damage and overpaint, through paint samples, X-ray and infrared imagining. The technical findings showed evidence of the similarity between the more securely attributed painting in Florence and the Nottingham painting, which then allowed us to pursue the link to Andrea Vicentino. Further investigation into workshop practice of the period lead us to question the hypothesis that the paintings in Florence and Nottingham would be made in preparation for the larger painting in Malta. Rather, the Nottingham painting's remarkable similarity to the painting in Florence, as well as the changes made early on in the painting's life, may be indicative not of the artist's own painting process (in other words the relationship between *modello* and final version) but rather of the effect of the market on late sixteenth-century Venetian painting practice. Thus technical investigation tracing the painting's material changes over time, coupled with art historical research into painting and workshop practice, could help us formulate a clearer idea of the painting's possible place within developing scholarship on Andrea Vicentino.

Acknowledgements

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Museo Civico, Feltre

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Figure 2. Verso of the painting.

Figure 3. Before treatment photograph taken by *Cowell Restorations*, 1984.

Figure 4. X-ray mosaic.

Figure 5. Cross section taken from an original island of paint in the sky.

Figure 6. OSIRIS processed infrared reflectogram.

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Figure 9. Andrea Vicentino, *The Raising of Lazarus*, c. 1600. Oil on canvas, 114 x 146cm. National Museum of Malta.

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Figure 11. Cross section from lower left figure.

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Figure 14. Comparative details of Lazarus figure.

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Figure 17. Andrea Vicentino, *The Deposition*, c.1590.

Figure 18. Attributed to Andrea Vicentino, *The Court of Heaven*. Canvas, 116 x 86.4 cm. Walker Art Gallery, Liverpool.

Figure 19. Attributed to Andrea Vicentino, *The Court of Heaven*. Canvas, 116 x 86.4 cm. Collection of Mr. Hans Calmann.

Figure 20. Details of Mary Magdalene figures (left to right): Palma Giovane, *The Raising of Lazarus*, Museo Civico, Feltre; Palma Giovane, *The Raising of Lazarus*, Sotheby's Sale 1985; Andrea Vicentino, *The Raising of Lazarus*, National Museum of Malta.

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Appendix: Nottingham Castle Documentation



Andrea M. Vicentino: *The Raising of Lazarus*. (National Museum, Venice).

Mason Rivaldi

For figure of Christ - cf. (188).

For 'Lazarus' in Felke (241) Palma produced a drawing ~~but~~ for painting but in finished work he completely changed figure of Lazarus to both more like Notts. - backward swing of body, upraised arms, figure behind, projecting angle of ledge at bottom. (298). (4-69)



M. A. Nouelli,

Wadding C.N.H. 1440.

Lo Scarsellino, Ferrara 1964.

Strange pattern which Lazarus' fingers make in the air is similar to that of Madonna in Le Puy 'Annunciation'.

cf. Magdalene with 'Virgin appearing to Magdalene' S. Domenico, Ferrara (pl. 22.)

or. Magdalene in the 'Christ in the House of Simon' Galleria Borghese, Rome. - lost profile, long hair streaming out behind (col. pl. xi).

R. 25a. 'Entry into Jerusalem' in Wertzner Coll, London
cf. fig. at extreme left w. figure at extreme left in Notts.

Scumbled paint - prominent - broad highlights, many indefinite outline.

Magdalene (Notts.) with housemaid in Glasgow, 'Bitten of Virgin' (pl. 38).

Our 'Lazarus' - 'Magdalene' with 'Christ' - 'Magdalene' in the 'Doli me tangere' in Rome. (pl. 45b.)

Palma.

10-56.

of. Lazarus by.

Andrea Vicentini

Nat. Mus. Valletta

Malta.

18" x 26½"

13 Sotheby's London 3 April 1985. Lot 147

⊗ 'Raising of Lazarus'
48" x 42" (122 x 107 cms)

"A similar painting, the composition of which was in the coll. of Prof. J. Sundin Sweden."

Venetian Sixteenth Century.

~~Formerly attributed to Tintoretto and Palma il Giovane~~

10-56 The Raising of Lazarus

Canvas 17 3/4 X 26 1/4 ins. (45.1 X 66.7 cms.)



Provenance: Formerly in the collection of William Graham M.P. the picture was inherited by his son-in-law Sir Kenneth Muir Mackenzie who bequeathed the painting to the Castle Museum, Nottingham in 1910.

1910.



Literature: Nott. Inv. 1910, p.27 (~~attrib. Tintoretto~~); Nott. Cat. 1913, p.110 (~~attrib. Tintoretto~~); Nott. Jubilee Cat. 1928, p.27, No.92 (~~attrib. Tintoretto~~); S. Mason Rinaldi, Paintings by Palma il Giovane in British Collections, Apollo, 1979, p.399

No.

From the left a bearded man in a brown mantle looks towards the centre, in front of him is a man in green breeches naked to the waist. Christ in a red robe leans towards the naked Lazarus. One of the figures in a white cloak looks up at him. Four men, who are half naked, and another wearing a turban help Lazarus. At the extreme right a woman in a red mantle and white chemise clasps her hands as if in prayer.

The canvas has been relined and is not on its original stretcher. There are numerous small damages and considerable overpainting.

The picture entered the collection and was catalogued as a possible work of Tintoretto. Later an attribution "after Palma Giovane" was suggested on the basis of a comparison with an almost identical composition in a Swedish private collection which itself was ascribed to Palma. (1)

The most recent catalogue of Palma's work does not include the Stockholm Lazarus. (2) Another comparable picture attributed to Andrea Vicentini ^{Witt} survives in the National Gallery of Malta. 10-56 is too badly damaged to permit a precise identification of its author.

Notes:

1. Photo in ^{Witt} ~~Witt~~ Library of a painting in the collection of Mrs. Algot Wahlin, Stockholm. Perhaps see also Sotheby's sale, 3 April 1985 Lot. 147.
2. S. Mason Rinaldi, Palma Giovane, L'Opera Completa, Milan 1984.



COWELL RESTORATIONS

BOROUGH FIELDS FARM, WALTON-ON-TRENT
BURTON-ON-TRENT, STAFFORDSHIRE DE12 8LP
BARTON-UNDER-NEEDWOOD (028 371) 2272

CONDITION REPORT.

Artist - Attributed to Palma Giovani. Subject - The raising of Lazarus.
Oil on Canvas - 66 $\frac{1}{2}$ x 45 $\frac{1}{2}$ cm..

Support.

The stretcher is not original but is in good condition. The painting has been glue lined, the tacking margin having been removed (and the painting apparently cut down). The adhesion between the two canvasses is good and the lining canvas is in good condition.

Paint/Priming.

Whilst the adhesion between the paint and the priming is good that between the priming and the canvas is very poor with considerable delamination and flaking, especially to the top half. There are numerous small old damages and considerable overpainting especially to the top half of the picture - it is impossible to ascertain the extent of the damage beneath without radiography.

Solubility Tests.	Insoluble - - - - -	Soluble.
Varnish -	Hydrocarbons. Propanol.	Acetone, Methanol.
Paint -	Hydrocarbons, Propanol.	Methanol.
Overpaint -	Hydrocarbons, Propanol.	Acetone.

Suggested Treatment.

The only obvious solution to the problem of delamination is to re-line the painting though it could be possible to remove it from the stretcher and impregnate it with a consolidating adhesive. The painting should then have all the extraneous paint and varnish removed and the damages infilled and inpainted.

Estimated Costs.

De-lining and re-lining - 160-200 qu removal from stretcher and impregnate - 80-100.
Removal of varnish and overpaint - 80-120. Infill and inpaint - 100-150?

ARTIST	SUBJECT	DATE	MEDIUM	ACC. No.
BASSANO <i>after Palma Vecchio</i>	Raising of Lazarus		oil	10 56
		HEIGHT	SUPPORT	INSURANCE
		18"	canvas	
ARTIST'S FULL NAME	DATES	WIDTH	SCHOOL	REG. BOX No.
school of Bassano	?	26½"		
HOW ACQUIRED	Muir Mackenzie gift			

probably reduced from original size top. Extensively repainted. Lined.

A closely related composition is the Lazarus by Andrea M. Vicentini in the National Museum, Valletta (Malta).

Andrea "dei Michieli"
Venice 1539-1614.
pupil of Palma Vecchio.

D/A/135.A.

22nd July, 1969

Dear Miss Parry,

Thank you for letting us have back the Michelangelo style Madonna, and its X-ray, which Mr. Tomalin kindly got over to us. I have not examined the X-ray very carefully yet, but it certainly is very interesting, and Mr. Laws and I wonder if the curious shapes to the left of the madonna are not more easily explained as rocks rather than clouds, which would account for their appearance on one side only.

I have got a little further with the "Raising of Lazarus" by finding in the Witt Library a photograph of a "Raising of Lazarus" by Palma Giovane in a private collection in Sweden. Its proportions are the same as the Vicentino in Malta I sent you a little photograph of, but the compositions and the style look very much closer to our picture. I have arranged for the Witt to send you a copy of the photograph which we, of course, will pay for.

Yours sincerely,

D.A.P.

David Phillips
Assistant Curator - Art

Miss J.M Parry, N.D.D., A.T.D.,
Art Officer,
Area Museum & Art Gallery Service for the Midlands,
Aston Hall,
Aston,
BIRMINGHAM 6.

Area Museum And Art Gallery Service
For The Midlands

Aston Hall · Aston · Birmingham 6 Telephone 327 3172 std 021

136-A
180 AUG 1969

7th August 1969

Dear David,

The photograph of "Raising of Lazarus" has been sent here. It is very interesting to compare it with the one I have of yours. It does seem to me that though the copy is contemporary it has missed somehow all the elements of essential drama contained in the original. I do not want to be disparaging about your little painting, it does seem to be taken directly from the painting by Giovane Palma though in a reduced version. Of course a lot of it is obscured by overpainting. Possibly revealing the original would contribute a lot to the painting.

I hope to be able to come to Nottingham soon and will bring the painting and photo with me and perhaps talk about it then.

Please give my best wishes to Eric Laws.

Yours sincerely,

J. M. Parry

Miss J. M. Parry,
Art Officer.

David Phillips Esq.,
Assistant Curator - Art,
City of Nottingham Museum and Art Gallery,
The Castle,
NOTTINGHAM.

Il Direttore

Venezia, 22/10/84
S.Trovato, 1079

Egregio Dr. Cassidy,

rispondo con ritardo alla Sua lettera del 18 settembre, con la quale mi inviava la foto della Resurrezione di Lazzaro di codesto Museo. Non mi pare che tale dipinto possa attribuirsi a Palma il Giovane: ma ho ritardato a risponderLe avendo desiderato sentire anche la opinione della signora Stefania Mason Rinaldi, autrice della monografia su Palma il Giovane edita dall'Electa. Anche la opinione di tale studiosa, rientrata solo in questi giorni da un viaggio all'estero, è negativa. Almeno per ora, non abbiamo una soluzione attributiva di ricambio.

Le sono molto grato per le gentili parole che Lei ha avuto verso la mia Pittura veneziana del Seicento.

Con i più cordiali saluti

Rodolfo Pallucchini
(Rodolfo Pallucchini)

Dr. Brendan Cassidy
Arts Department
Castle Museum
Nottingham NG1 6EL



Palma

5972

$17\frac{3}{4}'' \times 26\frac{1}{8}''$

Small red label 34165.
on stretcher.

On frame - blue label -

Wm Graham
'78 -

Another fragmentary label

Lent by - Mechanize

Picture relined - on
new stretcher.

S.M. Rinaldi,

Palma Giovane,

l'opera completa,

1984.

Codice.

Word Book.
→ 1979

A. Gaultier.

4 SAXE-COBURG PLACE EDINBURGH EH3 5HH
TEL. 031-882 6584

August 1st, 1984

Dear Brendan,

Many apologies for the long delay in answering your letter of June 20th .I was very glad to have the photographs. I'm afraid I have not anything very useful to contribute as to attributions . The Diana is very engaging and the Madonna with Luke and Donor ^{a nice thing in a good way} . The St Luke reminds me of the etchings of saints at the beginnings of the Sestieri in Boschini's Ricche Miniere , but of course the picture must be a lot earlier than that.

The Raising of Lazarus seems to have a good deal of quality. I wondered if it might have something to do with Scarsellino, who was much influenced by the Bassano family, but I don't think it will do - for one thing he seems regularly to show Christ with triple rays x rather than the continuous halo we find here.

The Macchietti Madonna is rather out of my field but I share your feeling that it looks earlier than the time of M's activity. What is the authority of the Budapest and Sotheby attributions ?

It was so nice to hear from you

With best wishes

*Yours
John Robinson*

RECEIVED
- 6 AUG 1984

CITY OF NOTTINGHAM
CIVIL SERVICE DEPARTMENT
RECEIVED
- 6 AUG 1984
Bc

PALMA.

N. Ivanoff & P. Zampetti,
Pittori Bergamaschi del
Cinquecento, Vol. III, 1979.
gives catalogue of autograph
paintings.

PALMA.

R. Pallucchini, La Pittura
Veneziana del Seicento,
1981.

PALMA.

Arte Veneta, xxxvi, 1982.