

The Catalogue raisonné of Pirro Ligorio's drawings (1512-1583).

Oxford, Ashmolean Museum.



Vienna, Palais Dorotheum.

Exhibition: 26.03. - 02.04.2015

Attribution to Ligorio confirmed by Linda Wolk-Simon and Ginette Vagenheim.



Rome, San Giovanni Decollato. "Dance of Salome". Pirro Ligorio.



Decoration of Roman palaces and houses with 'trophies, friezes and stories illustrating the *magnificenze*' romane''.



Washington DC, National Gallery of Art.
(Attributed to Ligorio).



Washington, National Gallery of Art.
(attributed to Ligorio)



London, British Museum.
(Ligorio's drawing in red chalk).



Washington, National Gallery of Art.



Rome, Facade of the Milesi Palace, "The killing of Niobe's children".
Polidoro da Caravaggio, 1526-1527.



The killing of Niobe's children. Engraving (301x438 cm) by Philipp Galle (1537-1612) after Giulio Romano (1499-1546).

Washington, National Gallery of Art .
(360 x675cm ; check?)



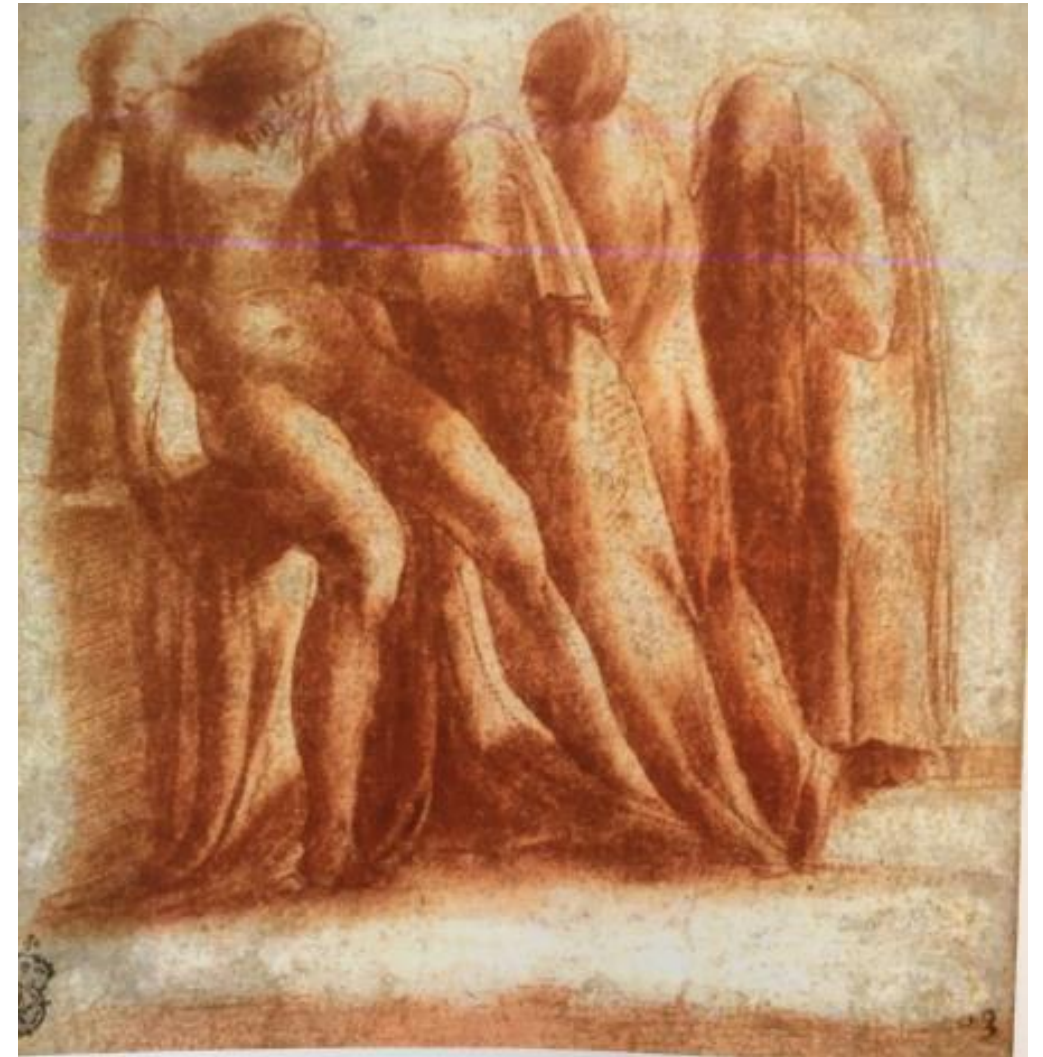
Copenhagen. Statens Museum for Kunst.

“ Three nymphs in a grove spied upon by three satyrs
(Formerly Giulio Romano, Rosso and now Ligorio)”.



San Francisco, Museum of Fine arts.

“Lamentations by Polidoro da Caravaggio”.



New York, Morgan Library and Museum.
(By Ligorio).



Edinburgh, National Gallery of Scotland.
(attributed to Ligorio)



Washington, National Gallery of Art.
(attributed to Ligorio).

Women and Children at a Fountain, from Vasari's "Libro dei disegni".



London: Brit. Mus. 1946-7-13-311

J. A. Gere + P. Pouncey, Italian Drawings in the Department of Prints and Drawings in the British Museum; Artists Working in Rome c. 1550 to c. 1640; London, 1983

Piero Ligorio (?)

210. The Triumph of Bacchus (plate 201)

Pen + brown wash. Sheet made up of 2 pieces of paper, one, approximately 55 mm. wide, added on right. Somewhat tallied + creased. Vertical fold slightly to r. of center + another close to r. edge of added strip
292 x 487 mm.

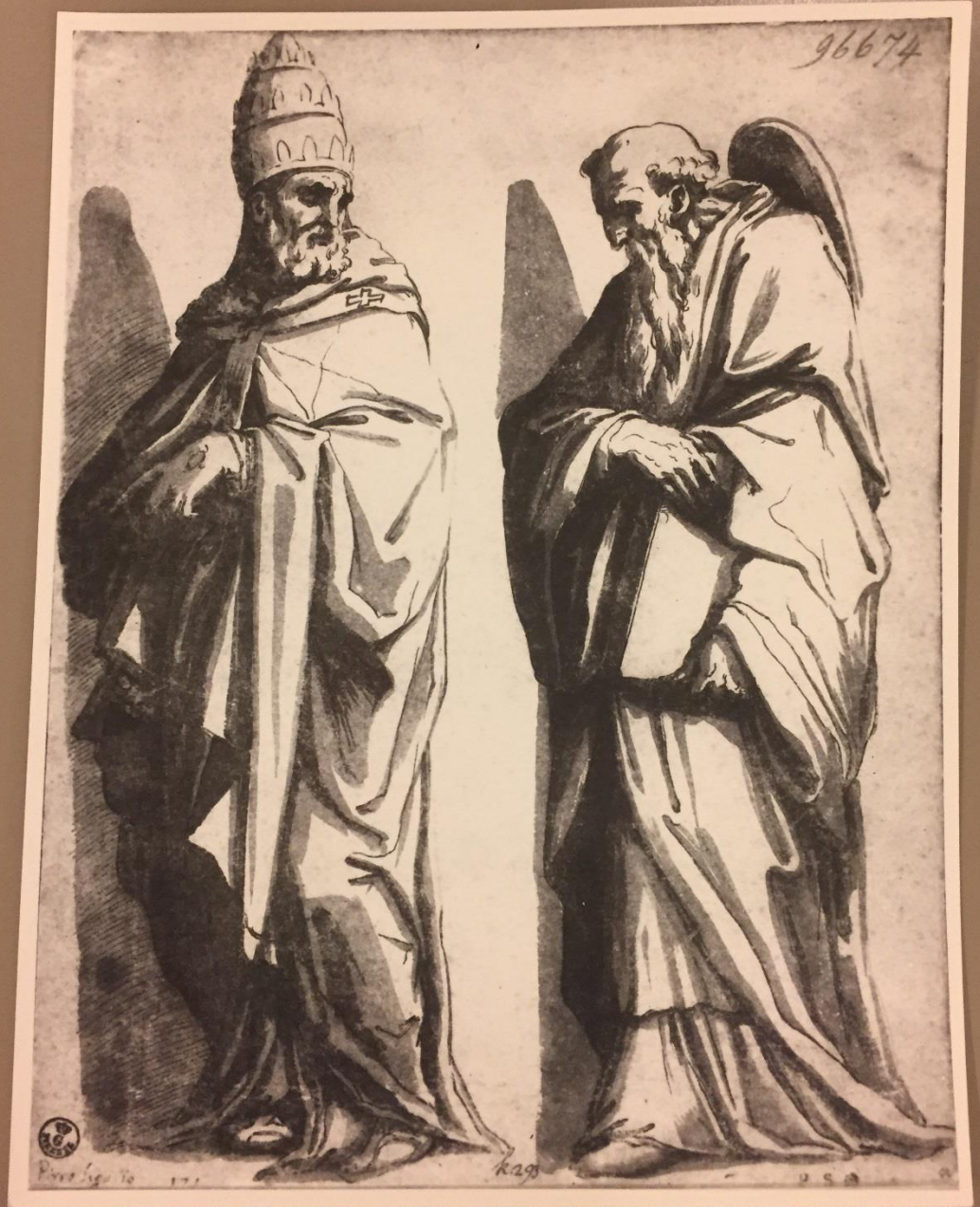
1946-7-13-311

ht. Popham, Fenwick, p. 39, no. 22

Inscribed lower l. Polidoro. In Fenwick Catal. as copy after Polidoro, but attrib. to Girolamo da Carpi on entering Museum. Now believe closer to copies after Astigiano by P. h. such as nos. 200 + 201, in which figs. much same scale + faces + hands similarly treated.

Composition is free adaptation of l.-hand

HIGORIO: Drawings
NOT ACCEPTABLE



THE PIERPONT MORGAN LIBRARY
29 East Thirty-sixth Street
New York, N. Y. 10016

November 18, 1986

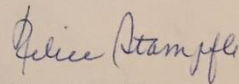
Prof. D.R. Coffin
Princeton University
Dept. of Art and Archaeology
McCormick Hall
Princeton, New Jersey 08540

Dear Prof. Coffin,

I assume that you may very well be familiar with the Library's drawing, Acc. no. 1986.1, of which I enclose a photograph. Since it has been attributed to Pirro Ligorio or his assistant, I am wondering how much credence you give to Rubens' inscription Pirro Ligorio. The handling certainly does not appear to be as competent as that on the Library's manuscript which you published.

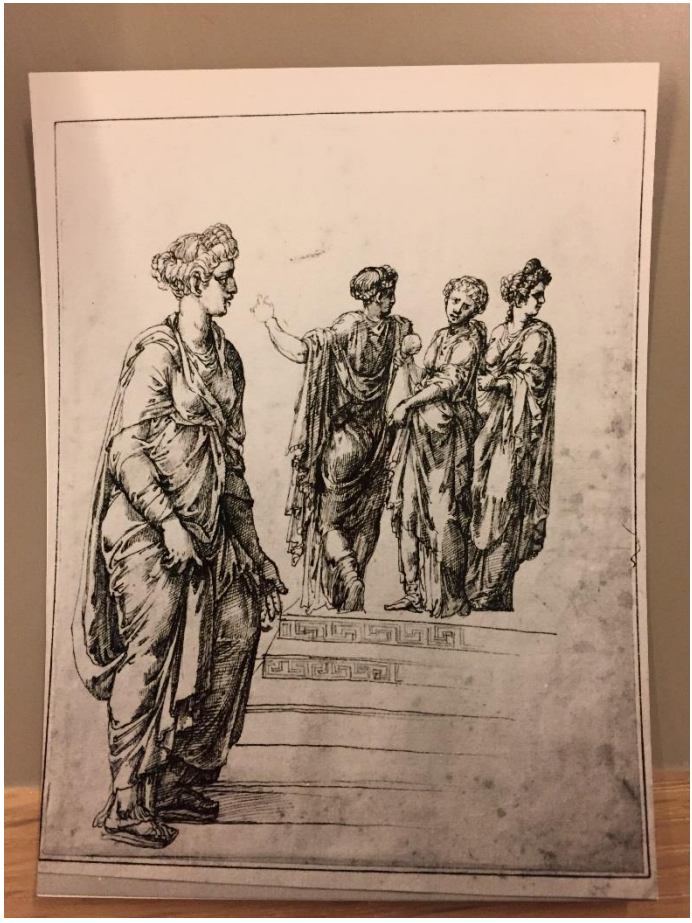
I should be most grateful for your opinion as the drawing will be included in the catalogue of the Library's Netherlandish drawings in view of Rubens' extensive retouching.

Sincerely yours,



Felice Stampfle
Engelhard Curator
Emeritus
Drawings and Prints

FS/iad
Enc.



Archeology: Forgeries:

W. Henzen, in Commentationes phil. in honorem Th. Mommseni, 1877:

Typical of Ligorio's forgeries:

1. Fondness of preposition à w/ an accent, never lacking in his mss:

à bibliotheca

à Corinthis

à potione, etc.

2. Difficulties of nomenclature. (p. 629)
Slaves w/ ~~names~~ ^{names} of ~~higher classes~~, etc. (p. 630)

Ligorio executed a series of forgeries in stone for the Museum of the Cardinal of Carpi which after latter's death was scattered. Some came to Maffei, others to Fulvio Ursinus, most later gathered in Pal. Farnese & thence to Neapolitan Mus.

Only 2 separated from rest & came to Modena & other to Museum Kircherianum. (p. 641)

P.L.: Inscriptions OK:

Gi. Vagnheim, "Pirro Ligorio e la scoperta d'un plan idiomografico grave" sur marbre (CIL VI 9015 = 29847b), ⁹ Mélanges de l'École Française de Rome: Antiquité, 103 (1991), pp. 575-87

Some of his so-called falsities, tom. Batsonne falsified. (p. 575)

Restored in Museo Archeologico nazionale di Perugia, inv. 486 (Fig. 1). In 17th c

a coll. of senator Niccolò Gradici (p. 577)

2 mss w/ unscr. CIL VI 9015 —

Vat. lat. 6035 (fol. 108r) (Fig. 2)

attributed to Onofrio Panvinio

Barb. lat. 2141 (formerly Barb. XXXI, 26)

about plans of funerary mon. (Fig. 3)

(p. 577)

Model lost for 2. Author P. Ligorio (p. 580)

Autograph copy by P.L. in album of drawings collected by Alotti, now in (p. 581)

Bibl. Comunale Aristea di Ferrara (Fig. 4)

ms. G. I 217 Indicate location & date

of find. "In una tavola di marmo delli

Spinelli, facendosi i bastioni, colla

forma o pianta degli edifici." (p. 582)