

ANONYMOUS, FLEMISH

Follower of the Anonymous Fabriczy, alias Hendrijk Gijsmans

View of the Campo Lateranense in Rome (recto)

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Follower of Peter Brueghel the Elder

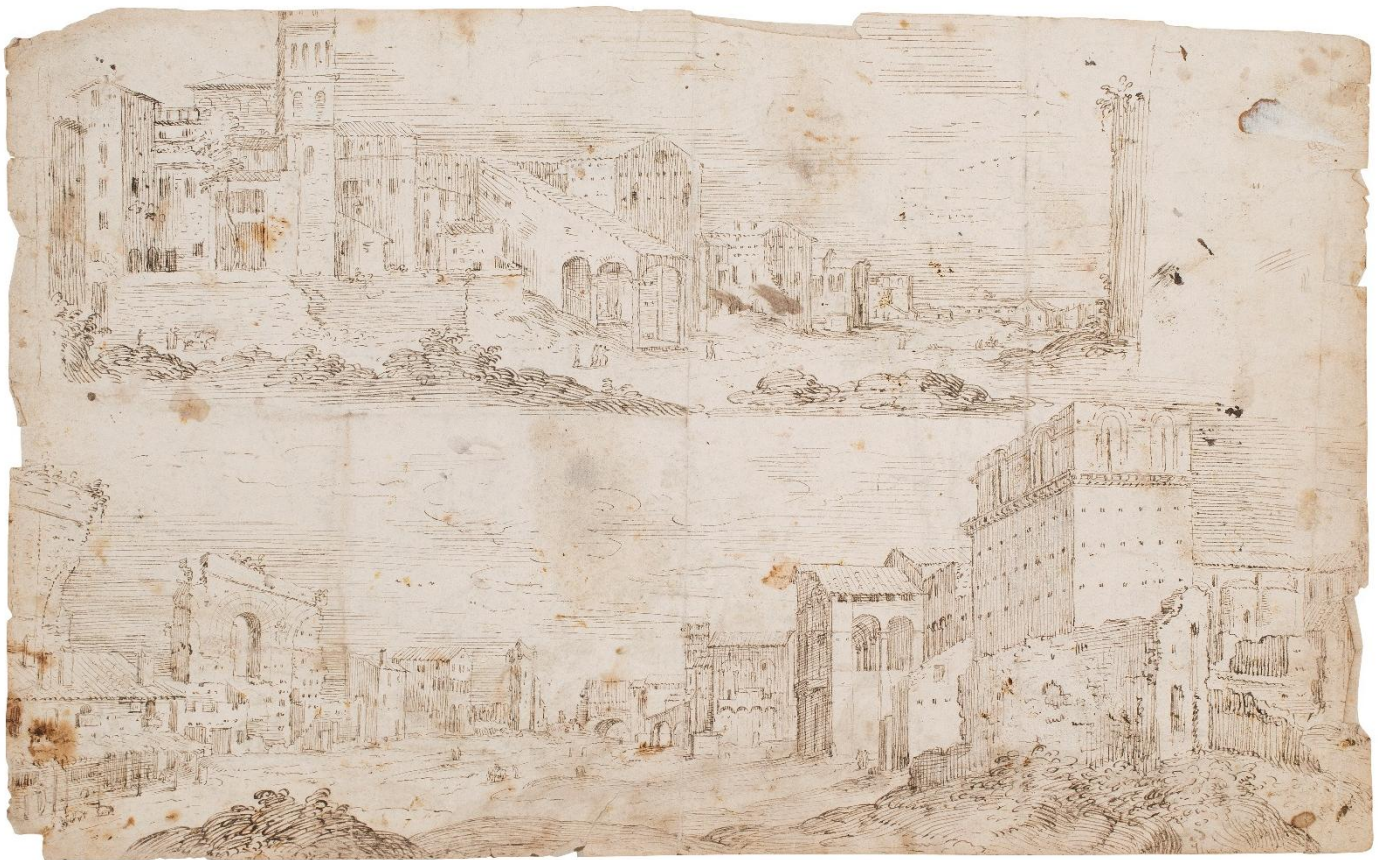
Forest landscape (verso)

Seventh to ninth decade of the 16th century

Pen and sepia ink on ivory laid paper.

245 × 400 mm

Inscriptions and marks: Briquet 5930 (Lucca, 1560).





Verso

The drawing depicts a beautiful and very rare view of the Campo Lateranense, opposite the Basilica of St. John Lateran in Rome, dating from around the third quarter of the sixteenth century. The area is seen from two different points of view: the upper part depicts the buildings of the old Lateran Palace (the papal palace demolished by Pope Sixtus V in 1585), with the final section of the Scala Santa (the loggia with two arches with a sloping roof) flanked on the right by the chapel of St. Sylvester and on the left by Pope Zachary's tower. The lower section depicts, in the left foreground on the left, the arches of the Claudian Aqueduct, at whose feet stood the so-called "Taverna della Sposata" (The Wife's Inn), related to the medieval Hospital of SS. Salvatore; on the right, the remains of the ancient tower of the Annibaldi della Molaria (described as "dimidiata" (half ruined) by Onofrio Panvinio, *De Precipuis Urbis Romae ... Basilicis*, 1570, still visible in Dupérac's map of Rome (1577) and eventually demolished by Sixtus V in 1586), the Loggia delle Benedizioni and the side of

¹ A. E. Popham, "Georges Boba", in *Old Master Drawings*, Sept. 1932, pp. 23-24.

² H. Egger, *Römische Veduten. Handzeichnungen aus dem XV. Bis XVIII. Jahrhundert zur Topographie der Stadt Rom*, 1932.

³ *Paysages de France dessinés par Lambert Doomer et les artistes hollandais et flamands des XVI^e et XVIII^e siècles*, catalogue for the exhibition,

the so-called Hall of the Council; in front of the loggia we see the square base of the statue of Marcus Aurelius, which had been moved to the Piazza del Campidoglio in 1538.

Therefore, the drawing on the recto must be dated between 1560 (the year of the watermark Briquet 5930) and the alterations made by Domenico Fontana at the time of Pope Sixtus V in 1585-86, which completely demolished the remains of the old palace, the Loggia delle Benedizioni and the Scala Santa, which radically changed the medieval layout of the square.

Stylistically this view is very similar to the landscapes by the so-called Anonymous Fabriczy (named after Cornelius von Fabriczy, who first brought to light this anonymous artist from the Netherlands, responsible for a large number of pen drawings of French and Italian cities (especially Rome and Milan) preserved in an album at the Staatsgalerie Stuttgart ("Il libro di schizzi d'un pittore olandese nel museo di Stuttgart", in *Archivio storico dell'arte*, 6, 1893, pp. 107-126; Heinrich Theodor Musper, "Der Anonymus Fabriczy", in *Jahrbuch der Preussischer Kunstsammlungen*, 57, 1936, pp. 238-246).

Formerly identified as Joris Boba¹ and Matthijs Bril,² the Anonymous Fabriczy was the subject of a recent study by Stijn Alsteens,³ who thought he was a follower of Pieter Brueghel the Elder, eventually identified as Hendrijk Gijsmans, on the basis of a signed drawing, which was then on the antique market and is currently in the Louvre.⁴ Gijsmans arrived in Italy

Paris, Fondation Custodia, 2008, no. 61, pp. 221-226.

⁴ DAG, RF 55292 ; see Olivia Savatier Sjöholm, *Revue des Musées de France*, 2015, 2, "Acquisitions XVI^e siècle", no. 12, pp. 59-60 ; I am grateful to Stijn Alsteens for the information.

from France and on the basis of his views of the most famous places in Rome we can date his stay in the city between 1565 and 1568.

This drawing doubtless shares the analytical and detailed approach with which the Anonymous Fabriczy depicts places and monuments and the thick and thin parallel pen strokes used to draw buildings, which are continued in the form of long horizontal streaks in the sky; the treatment of the plants in the foreground, however, shows greater descriptive freedom and faster strokes, especially compared to the earliest sheets with French landscapes in the album at the Staatsgalerie Stuttgart, and is similar to slightly later Italian landscapes by Joris Hoefnagel and Ludovico Toeput, called *Pozzoserrato*.

Nevertheless, it is worth noting that the size of the present sheet corresponds to that of three of the drawings in the Stuttgart album (nos. 383, 392, 393). Apart from being larger than the other pages of the notebook, on the reverse of all of them is a landscape drawing by a different, later hand. In the present sheet, too, the reverse seems to be the work of another artist, perhaps slightly later, from around 1570-80, and in the style of Peter Brueghel the Elder.

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