

**MOLIN, Maria, Sig.ra Gian Tommaso Balbi**

Venice 19.VIII.1734–21.X.1805

Delorenzi 2023 first published the baptismal and death entries in Venetian parishes for the little-known Maria Molin or Mollin. She was baptised Maria Eurosia, daughter of the Venetian senator Marco Bertucci Molin and Cornelia Zulian. The amateur artist is supposed to be responsible for seven pastels in Munich, five of which are copies after Rosalba Carriera (of whom Greer suggests she was a pupil). They were formerly in Mannheim (by 1780: the early provenance excludes their being nineteenth century copies, from which they are visually indistinguishable), where they appeared in the ninth room of the gallery along with two pastels catalogued as by La Tour but now given to Vivien. Two further pastels, purportedly a self-portrait and a pendant of her husband, appear later in the Munich records. The basis of the attribution of these works is unclear: the portraits and the Rosalba allegories do not appear to be by the same hand and the style is quite different from the Venice pastel (beyond what one might expect from the constraints of copying), an inscription on the back of which identifies the artist as the wife of Gian Tommaso Balbi. (It is unclear if this is the Tommaso Balbi (1740–1800), son of Nicolò di Tommaso (1710–1790), celebrated bibliophile; Girolamo Ascanio Molin was also a coin collector.) There is no obvious explanation for this puzzle: Mme Molin is not a name likely to have been conjectured, but whether this is case of homonyms or misattribution cannot at present be decided.

The Venetian Pietro Gradenigo noted (16.I.1771, cited Pedrocco 2003)–

Sempre più impegnata la nobilissima Donzella nello studio della Pittura a Pastella Maria Molin dolcissima figlia del Senatore s. Marco, in oggi spicca con tanta eminenza che supera qualunque Veterano Professore dell'età corrente decantato in Italia.

**Bibliography**

Clossmann 1780, pp. 102ff; Delorenzi 2023; Greer 2001, p. 353 n. 70; Hipp & al. 2022; Filippo Pedrocco, in Turin 2003; Paris 2005b, p. 62; Salomon 2024, p. 254 n.20

**Pastels**

J.5408.101 AUTOPORTRAIT, en buste, à g., en corsage jaune, manteau doublée de fourrure, bonnet de fourrure, pstl, 63.3x47 ov.; & pendant: J.5408.102 M. Molin [?Gian Tommaso Balbi], épouse de l'artiste, en buste, à dr., en habit violette avec perruque, pstl, 63.3x47 ov. (Munich, Bayerisches Nationalmuseum, inv. R5391/R5390). Lit.: Voll & al. 1908, no. 532/533 n.r. φαδ



J.5408.103 Allégorie du Feu, pstl, 56.4x46 (Munich, Bayerisches Nationalmuseum, inv. R5394. Mannheim, Kurfürstliche Bildergalerie, 1787). Lit.: *Pfälzische Merkwürdigkeiten*, 1787, no. 540; Voll & al. 1908, no. 534 n.r. A/r Rosalba, Dresden P55, J.21.1481 φα



J.5408.105 Allégorie de l'Eau, pstl, 56x46 (Munich, Bayerisches Nationalmuseum, inv. R5393. Mannheim, Kurfürstliche Bildergalerie, 1787). Lit.: *Pfälzische Merkwürdigkeiten*, 1787, no. 525; Voll & al. 1908, no. 535 n.r. A/r Rosalba, Dresden P51, J.21.1465 φα



J.5408.107 Allégorie de l'Air, pstl, 56.4x46.4 (Munich, Bayerisches Nationalmuseum, inv. R5392. Mannheim, Kurfürstliche Bildergalerie, 1787). Lit.: *Pfälzische Merkwürdigkeiten*, 1787, no. 541; Voll & al. 1908, no. 536 n.r. A/r Rosalba, Dresden P50, J.21.1455 φα



J.5408.109 Allégorie de la Terre, pstl, 56x46 (Munich, Bayerisches Nationalmuseum, inv. R5395. Mannheim, Kurfürstliche Bildergalerie, 1787). Lit.: *Pfälzische Merkwürdigkeiten*, 1787, no. 519; Voll & al. 1908, no. 537 n.r. A/r Rosalba, Dresden P52, J.21.1474 φα



J.5408.111 Allégorie de la Poésie, pstl, 62x51 (Munich, Bayerisches Nationalmuseum, inv. R6696. Mannheim, Kurfürstliche Bildergalerie, 1787). Exh.: Munich 2022, no. 15. Lit.: *Pfälzische Merkwürdigkeiten*, 1787, no. 500; Voll & al. 1908, no. 538 n.r.; Hipp & al. 2022, p. 17 repr. A/r Rosalba, ex Dresden P35, J.21.1651 φα



J.5408.113 Dama, pstl/ppr, 41x34, 1760–72, inscr. verso “Opera della N. D. / Maria Molin / moglie del N. H. / Gian Tomaso / Balbi / dei do’ Ponti. / Venezia” (Venice, Ca’ Rezzonico, Museo Correr, inv. Cl. I n.835, erroneously as n.2245. Legs Bartolomeo Manfredini 1875). Exh.: Turin 2003, no. 7. Lit.: Pignatti 1960; Mariacher 1969, p. 15, fig. 121, attr. Lazzari; Delorenzi 2023, p. 116 n.13 n.r. ☐

