

FRANCESCA ANTONACCI DAMIANO LAPICCIRELLA



COLLEZIONANDO II
Master Drawings

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COLLEZIONANDO II

Master Drawings

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Damiano Lapicciarella
Francesca Antonacci

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COLLEZIONANDO II
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MARCO MARCHETTI DA FAENZA

Faenza 1527 - 1588

1. *A seated female figure*

Pen and brown ink, brown wash
205 x 140 mm

Provenance:

This drawing probably belongs to the artist's late Roman activity and may be a discarded study for one of the figures that decorate the ceiling of Palazzo Giustiniani, Rome where he frescoed some allegorical figures in between Grottesques. Baglione¹ in his life of the artists tells us that he was much sought after for this type of decoration.

Marco Marchetti (Marcucci in Baglione), known as Marco da Faenza was a painter specialized in Grottesque work. He was one of the artists who participated in 1553 in the decoration of the rooms of the first floor of Palazzo Ricci (Sacchetti) in Rome. He was known for his wide-spread activity in Rome and his skill in Grottesque decoration. In 1564 he was in Faenza where he made his will. In 1565 he works in the Palazzo Vecchio in Florence where he decorated some rooms and the principal *cortile* for the entry of Joanna of Austria. In 1565 he was elected to the Florentine Academy along with Prospero Fontana and Livio Agresti, both assisted him in this undertaking. In 1570 he was in Rimini where he decorated rooms in various palaces. At the beginning of the pontificate of Gregory XIII (1572-85) he was in Rome decorating the first cupola in the Vatican and then at the death of Lorenzo Sabbatini, 1576, he supervised all the Grottesque in the Logge and in the Stanze. The principal influence on his style seems to have been that of Raffaellino da Reggio who was working in the Logge at the same time. In 1580 he is recorded in Faenza where he worked in the Monastery of the Osservanti.

(GG)



Actual size



MATTEO ROSSELLI

Florence 1578 - 1650

2. *Pope Alexander IV, inspired by the Virgin, approving the rule of the Order of the Friar Servants of Mary in 1255, granting it the power to found convents and places of worship wherever it chose*

Trimmed preparatory model in the shape of a lunette
oil on paper laid down on canvas
335 x 458 mm

Inscribed: on the back of the frame, in handwritten script of the period: *Alessandro IV approva la Regola dei Servi di Maria / Bozzetto di Matteo Rosselli d'una delle Lunette del Chiostro della SS. Annunziata / fatto l'anno 1616.*

Provenance:

Florence, Francesco da Sommaia, 1616-1618; after 1618 Florence, Cavaliere Francesco di Giovanni Campani and his heirs, Florence private collection.

It is hugely satisfying when one is lucky enough, as in this case, to come across a hitherto unknown work by Matteo Rosselli – and a work both of excellent quality and in an excellent state of conservation, at that – because every new addition to the painter's opus, be it a canvas, a preparatory model or a graphic work, marks a step forward in piecing together a much-needed and more up-to-date reconstruction of his artistic career based on the solid foundation work done by Fiammetta Faini Guazzelli some years ago (see 1965-1966; in *Il Seicento fiorentino. Biografie* 1986, 158-160).

In his *Life* of the artist, Filippo Baldinucci paints a comprehensive portrait of Matteo Rosselli, providing a clearly defined yet richly nuanced picture of the artist's personality, focusing not only on his professional career and on the work he produced for two Medici grand dukes (Cosimo II and Ferdinando II) as well as for a series of illustrious Florentine patrons, but also analysing his work from a moral standpoint both in his capacity as the mentor and teacher of two generations of artists – his school was attended by Giovanni da San Giovanni, Vignali, Furini, Volterrano and many others – and in his capacity as a man of moral rectitude, unimpeachable both in his ethics and in his conduct. Thanks to these two requisites, together with his innate ability to reconcile a pleasing artistic style with the stern dictates of the Counter-Reformation in the field of religious painting, Rosselli managed to build himself a reputation as the ideal interpreter of the tenets of the Council of Trent, earning the favour of the leading ecclesiastical institutions in Florence. Those institutions included the Order of the Friar Servants of Mary, or Servite Order, in their convent of the Santissima Annunziata with which we can link this very fine and hitherto unknown work examined here.

The work in question is an oil-on-paper preparatory model for one of the four lunettes which Matteo Rosselli frescoed in the great cloister of the Servite convent between 1614 and 1618, completing the painted cycle of twenty-four stories – twenty of which had already been painted by then, by Bernardino Poccetti, Ventura Salimbeni and Arsenio Mascagni – for which Brother Arcangelo Giani had developed the iconographical programme. Giani had devised the programme in 1604 in an attempt to illustrate in a clear and simple style (almost as though they were the pages of a book, a *biblia pauperum* or poor man's Bible) the main events leading up to the foundation





Matteo Rosselli, detail.

and subsequent evolution of the Servite Order between 1233 and 1310 at the hands of the Seven Holy Founders and of St. Philip Benizi (see Fabbri 1988-1989; Fabbri 2009, 75-89).

The attribution of the work to Rosselli, suggested by an initial inspection, is confirmed beyond all doubt by a stylistic comparison with another bozzetto currently in a private collection in Florence – the only one so far linked to the fresco cycle in the Santissima Annunziata (fig.1) – which Matteo Rosselli signed and dated 1616. This is a model for the lunette of *The Blessed Manetto della Antella Preaching Before St. Louis, King of France*, paid for by a direct descendant of the founder of the Servite Order, the Hospitaller Knight Francesco di Filippo dell'Antella (see Fabbri in *Pitture fiorentine del Seicento* 1987, 30-31, entry 6; Fabbri 2009, 79-80, plate 5).

The composition prefigured by our model, on the other hand, coincides in every part with the composition frescoed by Matteo Rosselli – signed and dated 1618 bottom left – in the first of the six lunettes along the south walk of the great cloister, which runs parallel to the Piazza della Santissima Annunziata. The last of four in order of execution, and bearing the Campani arms at its base in perpetual commemoration of the patron's family (*"azure, bells or a band passant gules charged with three mullets of eight points or"*), this lunette illustrates the event that was to permit the Servite Order to expand

throughout Europe, namely the authorisation, granted by papal decree in 1255, to found places of worship and convents for the order wherever it chose. Complying literally with the suggestions contained in Arcangelo Giani's iconographical programme, Rosselli set the Holy Founders' audience with Pope Alexander IV in a large hall decorated in pontifical style and packed with *"Deac[ons], Card[ina]ls and Masters of Ceremonies, and Bishops, and Prelates in ord[e]r, and before the Pope the Blessed Buonfigliolo with the Blessed Manetto and Buonagiunta (...); and here, praying and beseeching on behalf of s[ai]d friars, two consistory Lawyers, with the Datary who holds a sealed Bull in his hand so that he can read it to those Fathers receiving the Pope's Bles[si]ng"*. Following Giani's advice, the artist meticulously depicted each individual present, varying their stances and their 'interrelations' according to the role played by each one in the story, thus seeking to interpret their various states of mind and the general feeling of elation sparked by the happy event: *"on the one hand benignity with the majesty of the Pope; on the other Humility and reverence, and happiness mixed with modesty on the part of those Religious; on the other again, the energy and liveliness of those consistory Lawyers as they negotiate and promote th[i]s affair; and final[ly] the interest and wonder of that College all around, in seeing these new religious and their devotion and humility"* (for the iconographical programme, see Fabbri 1988-1989, vol. II, 463-473; Fabbri 2009, 73-89).

We have two figure studies illustrating the planning stages that led to the production of the model being examined here, both of them drawn in red chalk: the first, n. 9783 F in the Uffizi, is a preparatory drawing for the youthful cardinal visible to the right of the pope (see Faini Guazzelli 1965-1966, vol. I, 108); the second, formerly in the Horvitz collection sold Sotby's New York 28/1/2008, lotto 41, consists of a fine study – so perfectly finished it can almost be superimposed on the painted version – of the young page holding a sword and hat in the right foreground, his purpose being to provide the scene with a form of theatrical frame (see Wolk-Simon 1991, 76-79, n. 19).

That the Campani lunette would be considered one of Matteo Rosselli's masterpieces on the very day after its presentation to the public – "the best that was to be seen in that place" according to Pietro da Cortona, and the object of equal praise from Domenico Passignano and Gian Lorenzo Bernini (see Cinelli in Bocchi-Cinelli 1677, 463-464; Baldinucci, vol. IV, 1846, 162) – is something that would have been easy to predict simply from the model



Fig.1 Matteo Rosselli, fresco in the Santissima Annunziata, Florence .

itself, which received the unreserved approval both of the patron and of the cleric who devised the Servite hagiographical cycle. The small oil-on-paper composition already displays that "marvellous harmony which it has within itself" (Baldinucci, vol. IV, 1846, 162) – a source of admiration in the frescoed version – and which Rosselli achieved through a clear scansion of the depth of the painted space on

parallel planes marked by a regular alternation of light and shade, which prompts the eye to dwell on the figure of the pope who is seated on his throne in the background and who is lit by a ray of light symbolising his inspiration from the Virgin.

We have yet to clarify the seeming discrepancy between the date of 1616 on the back of the model and the actual date of execution, which was 1618 (both as seen on the Campani fresco itself and as reiterated by numerous convent sources and by Filippo Baldinucci). The perfectly logical explanation for the two-year time lapse between the production of the model and its transposition into a full-scale fresco lies in the fact that this lunette, which the friars initially granted to Francesco da Sommaia many years earlier and he, in turn, commissioned Poccetti to do the work, was still unfinished at the latter's death in 1612. So four years later, following the example set by Count Roberto de' Bardi and by Cavaliere Francesco dell'Antella, Sommaia must have turned to Matteo Rosselli who, in the meantime, had taken over from his late predecessor in painting the Servite cycle. Sommaia must have commissioned the new preparatory model from him, but he then postponed its transposition into fresco, possibly owing to financial difficulties. By 1618, with the deadline well past, the Servites decided to reassign the lunette to Cavaliere Francesco di Giovanni Campani, a knight of Siense origin, who ordered its immediate execution after purchasing Rosselli's model, which already had the friars' approval, from Sommaia who still owned it. The convent records in the Santissima Annunziata appear to bear out this version of events (see Fabbri 2009, 77).

(MCF)

ITALO - FLEMISH SCHOOL CIRCA 1580

3. *Diana and Acteon*

Pen and brown ink and wash on blue paper, heightened with white. Made up from two pieces of paper
270 x 455 mm
Numbered on the *verso* in black chalk: K 238; A0146; 25

A very popular subject the sheet, with its distinctive facial types has defied attribution. Suggestions, but none convincing, have been to: Hans Speckaert, Joseph Heintz, and other artists working at the time of Rudolph II. *When the goddess Diana was hot and weary from the hunt, she went to a woodland cave to bathe in the clear waters of a pool fed by a spring. Entering the arched grotto, she handed her javelin, quiver and bow to one of her nymphs and her cloak to another. A third nymph bound her long hair into a knot while others drew water in large jars from the spring and poured it over her. At that very moment Acteon, who had been hunting on a mountain nearby, was making his way through the unfamiliar woods with hunting dogs and came to the cave where Diana was bathing. The nymphs shrieked at his sight of a man and rushed to shelter their naked and blushing mistress. Surrounded by her nymphs, Diana turned aside and looked back over her shoulder. Then bending as though she wished her arrows were at hand, she scooped up some water, which was at hand, and sprinkled it in Acteon's face, challenging him to tell others, if he could, how he had seen her without her clothes. Suddenly antlers started growing where the water touched Acteon's brow and he was changed into a stag. Even his own hunting dogs did not recognize him and, thinking he was a wild animal, chased him and tore him to pieces¹.*



CESARE DANDINI

Florence 1596 - 1657

4. *Study of arms, hands and male face* (Study for *Saint Antonino Pierozzi and the miracle of the basket of fruit*)

Sanguine

197 x 140 mm

Marked lower right: V.D.g

Unpublished

Provenance:

Ottaviano Dandini, Florence; Targioni Tozzetti, Florence; Art market, United Kingdom; Florence private collection.

Literature:

S. Bellesi, *Una vita inedita di Vincenzo Dandini* [...], I, in "Paragone", 459-463, 1988, pp. 97-123

S. Bellesi, *Cesare Dandini*, Torino, Artema, 1996. A. Cerboni Baiardi, "Ogni sera disegnava il suo nudo": appunti su quattro disegni inediti di Pier Dandini e altro, in "Paragone", 33-34, 2000, pp. 127-131. S. Bellesi, *Cesare Dandini. Addenda al catalogo dei dipinti*, Firenze, Polistampa, 2007. Sotheby's, *Books, prints and drawings*, Milan, June 26, 2007. S. Bellesi, *Catalogo dei pittori fiorentini del '600 e '700*, 3 voll., Firenze, Polistampa, 2009

This preparatory study – related to a well-known painting by Cesare Dandini – represents an important addition to the rather exiguous graphic corpus of the artist. As a matter of fact, there are not many drawings leading back to this refined Florentine painter. Giovanni Targioni Tozzetti, about a century after Cesare's death, affirmed that his drawings were "not many, and only drawn for few demanding paintings"¹.

The oeuvre, to which this paper is related, is the *Saint Antonino Pierozzi and the miracle of the basket of fruit* (116,8 x 147,3 cm), belonging to a private collection; this painting represents several standing figures, moved by different 'affetti': determination, surprise, curiosity, devoted gratitude. The setting of the figures, which are arranged in a semicircle, is dominated by a rigorous perspective system. The emotional center of this canvas is the surprise reaction of the farmer, to whom a miracle has disclosed the importance of the words "Iddio Vel Meriti" (*God rewards you*), which were said by the Florence archbishop Antonino Pierozzi (1389 - 1459) as a reward to the gift of a basket of fruit.

The study for the character's expression and, above all, the expressive gesture that follows such surprise – probably influenced by the physiognomic researches expressed by Caravaggio in paintings such as the Contarelli *Saint Matthew's martyrdom* – are the main protagonists of the paper. This crucial moment of the oeuvre has been studied with red pencil on white paper, Dandini's favorite technique. Here, there is accurate confirmation of the character's arms, as well as the open hands, and even details such as the sleeves – although it has to be noted that in the drawing under consideration the elbows are not yet as worn out as those of the painting. The face of the farmer, first studied by Cesare on a young assistant belonging to his workshop, in the final oeuvre is properly altered in order to communicate the character's humble origins.

The completely unreliable² "V.D.g." initials traced on the paper are mistakenly referring to the almost unknown figure of Vincenzo Dandini il Giovane (1686 - 1734). Trained by the father Pietro, he became a member of the Jesuit order and moved to Rome in 1720³. This attribution was made by the already mentioned Giovanni Targioni Tozzetti, an erudite and naturalist who married Maria Brigida Dandini⁴ and inherited about five thousand drawings from the Dandini family in the mid 18th century. The sheets were organized in twenty volumes and appointed to the various artists of the Dandini family by means of their respective initials⁵. These attributions, produced by an 'amateur' sometimes about a century after the realization of the graphic studies, have already been object of past revisions⁶, which have demonstrated that they are not always reliable – this case included.



Cesare Dandini, *Sant'Antonino Pierozzi e il miracolo del canestro di frutta*, oil on canvas, 116,8 x 147,3 cm, private collection.



Actual size

ATTRIBUTED TO PIETRO MUTTONI CALLED DELLA VECCHIA

Venezia 1603 - Venezia 1678

5. *The Martyrdom of Saint Agatha*

Pen and brown ink and brown wash, heightened with white

265x240 mm

Pietro della Vecchia probably received his initial training from Alessandro Varotari (1588-1648), known as Padovanino. Varotari was the leading painter of the first half of the seventeenth century in Venice, and his style attempted to recapture the classicism of Titian's early style. Varotari probably served as an inspiration to Della Vecchia, who later ran his own academy and was one of the founding members of the *Collegio de Pittori* a precursor to the Venetian academy created in 1752. Della Vecchia himself was registered with the Venetian guild between 1629 and 1640 though his first documented work likely dates from 1626 to 1628. He was married to Clorinda Regnier (? - c.1715), the daughter of the Caravaggesque painter Nicholas Regnier (Nicolo' Renieri, 1591-1667). Clorinda was herself an accomplished artist who imitated both her husband's and her father's work. Della Vecchia, Regnier, and the Venetian art critic Marco Boschini (1605-1681) were the leading connoisseurs of painting in Venice and served as agents for, among others, the great Florentine collector, Leopoldo de' Medici, whose collection of Venetian masterpieces is now housed in the Pitti Palace.

In the 1630s Della Vecchia became the preeminent religious painter of Venice. In 1640 he was commissioned to design new mosaics for the Basilica of Saint Mark and given the title of ducal painter. He was acclaimed for his skill in emulating the monumental manner of Venetian history painting, which served him well in his capacity as a restorer. In 1643-1645 he has called upon to restore Giorgione's (1477-1511) Castelfranco altarpiece and was nicknamed "the ape of Giorgione". Della Vecchia knowledge of Venetian sixteenth-century painting is evident not only in his original paintings and his restorations, but also in his capricious imitations of old masters, especially Giorgione and Titian. These were not simply copies or forgeries in the modern sense, but rather feats of virtuosity designed to appeal to connoisseurs. These imitations are recognizable for what may now seem exaggerations of the manners of their models, but this was perhaps less evident at the time they were painted. Della Vecchia's Giorgionesque landscapes, and his imaginary portraits of philosophers and bravos, pages and courtesans, are also "modern" in that they depend to some extent on the seventeenth-century taste for bizarre subject matter and character heads deriving from Caravaggio (1571-1610) and Rembrandt (1606-1669). The sophisticated taste to which Della Vecchia catered in his imitations must also have provided the audience for Della Vecchia's many depictions of arcane subject matter, such as philosophers and mathematicians. Della Vecchia's interest in the cabala and alchemy partook of the general scientific curiosity of his period, and his involvement with scientific, literary and artistic academies in Venice is well documented. His only son, Gasparo (1653-1735), was a mathematician as well as a musician and painter. Della Vecchia's style, which did not greatly evolve, is characterized by bluntness that achieves monumentality through compositional simplicity. Through Lazzarini, Giambattista and Giandomenico Tiepolo may have been influenced by Della Vecchia's taste for fanciful and arcane subject matter, and for feats of artistic virtuosity. While modern viewers may agree with the critic Anton Maria Zanetti's assessment that Della Vecchia's paintings appeal more through surprise than through beauty, in the seventeenth century the ability to incite curiosity and marvel was considered the highest expression of wit.

This very dramatic drawing represents the martyrdom of a young woman. A group of men surround her: one holds her tightly while a bearded man in a long tunic holds a long knife against her breast. A young boy runs away screaming. This martyrdom is surely that of St. Agatha one of the four great Virgins of the Latin Church. She was from a rich and illustrious family from Catania in Sicily, and having been consecrated to God from her tender years, triumphed over many assaults upon her chastity. The Governor of Sicily, Quintianus, hearing of her great beauty and perfection fell in



love with her and wanted her to sacrifice to the pagan gods. When she refused he sent her to the brothel of Aphrodisia and her nine daughters who tried to persuade her to change her mind. But Agatha was steadfast in her faith. The Governor had her breast cut off, but Agatha said "My soul has with in it whole breast, and with them I nourish all my senses, which I have consecrated to the Lord from infancy". A photograph in color was sent to Professor Aikema, the author of the only monograph on the artist. He is not one hundred percent certain it is by Della Vecchia but thinks the idea, made recently by Julien Stock, worth taking seriously. Stock sees similarities in this sheet with other drawings by the artist and also finds the layout of the composition very similar to the painting *The Martyrdom of St. Lawrence*¹, in the Museo Civico Treviso. This work can be dated to 1654, a possible date for the present study.

(GG)

ALESSANDRO MAGNASCO

Genoa 1667 - 1749

6. *Sheet of studies:*

A satyr playing a trumpet and A young man and a woman drawing water from a well

pen and brown ink and brown wash heightened with white
187 x 260 mm

Provenance:

Venice, private collection.

Literature:

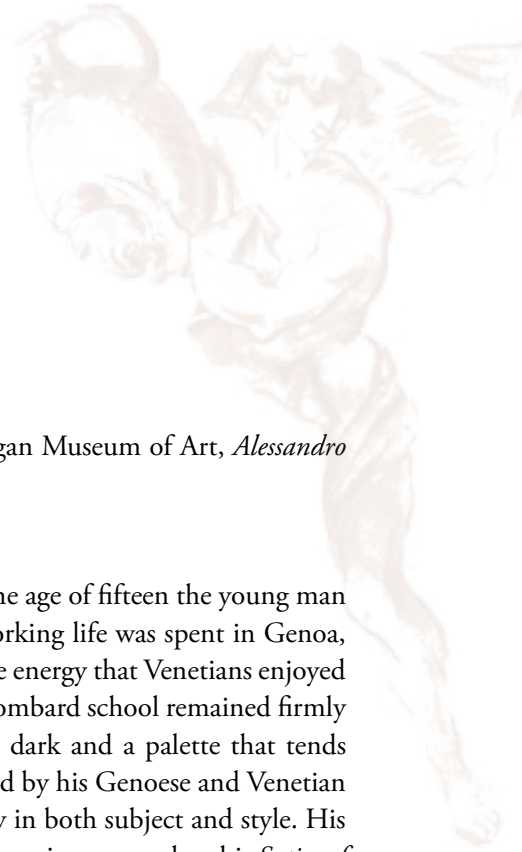
B. Geiger, *Magnasco. I disegni*, Padova, 1945, pl. 38.

Exhibited:

Kentucky, Louisville, The J. B. Speed Art Museum and The University of Michigan Museum of Art, *Alessandro Magnasco (1667-1749)*, 1967, cat. no. 22 reproduced.

Magnasco's father was a painter but died when Alessandro was a child. At about the age of fifteen the young man went to Milan, where he joined the workshop of Filippo Abbiati. Most of his working life was spent in Genoa, though in 1716 he was in Venice, where he met Marco Ricci and where the creative energy that Venetians enjoyed may have been an element in lightening Magnasco's style. Characteristics of the Lombard school remained firmly imprinted, however, and are apparent in the artist's stark contrasts of light and dark and a palette that tends toward the monochromatic, even somber, in contrast to the brilliant colors favored by his Genoese and Venetian contemporaries. Magnasco's work is distinguished by a personal expressive quality in both subject and style. His series of paintings of *Fрати Cappuccini* in the Seitenstetten abbey in Austria verge on caricature, as does his *Satire of Nobleman in Poverty* in the Detroit Institute of Arts, suggesting the Magnasco was aware of the criticism of church and class structures filtering into northern Italy from France during the first half of the eighteenth century. His style was equally eccentric, exhibiting a predilection for fleshless, elongated figures depicted with rapid, vigorous brush strokes that across the surface of his paintings and drawings like summer lighting. Unique though he is, Magnasco's roots can be traced to seventeenth-century Milanese predecessors, such as Morazzone and Daniele Crespi. Similarities between Magnasco's style and that of El Greco have been noted, although whether these occurred by coincidence or through actual contact with El Greco's work is not known (Milan was controlled by Spain at that time). Magnasco spent the last fourteen years of his life in his native Genoa and died there in 1749.

In this sheet of studies we have a satyr playing a trumpet and a young man and woman at a well. In the Uffizi, (inv. 7039 or 7093) is an earlier study for the same satyr¹ which may be a study for a figure in the painting *The Triumph of Bacchus*² or in the *Bacchanal*³, while the two figures at the well are related to a drawing in the Palazzo Bianco, Genoa (inv. 2458).



(GG)

ALESSANDRO MAGNASCO

Genoa 1667 - 1749

7. *A Quaker, a study for the Quaker Sermon*

Dateable 1712

Drawn with the brush in brown and white washes on paper washed grey-brown

321 x 239 mm

Provenance:

Mantova, private Collection; Bergamo, Marelli; New York, Stephen Spector; David Daniels, New York his sale Sotheby's, London 25 April 1798, lot 27, Florence, private collection.

Exhibited:

Dayton, Dayton Art Institute; Sarasota, John and Mable Ringling Museum of Art; Hartford, Wadsworth Atheneum, 1962-63, *Genoese Masters, Cambiaso to Magnasco, 1550-1750*, no. 87 reproduced; American Federation of Arts, Circulating exhibition, 1966-67, *Seventeenth and Eighteenth Century European Drawings*, no. 25, reproduced; The Minneapolis Institute of Arts, Minneapolis, Minnesota, 1968, *Loan Exhibition of Drawings from the Daniels Collection*, no. 14 reproduced, a circulating exhibition in 1968 that went on to Chicago, Kansas City, and the Fogg Art Museum, Cambridge, Mass.

Literature:

B. Geiger, Magnasco, 1949, p. 161, pl. 189, reproduced.

Although Magnasco is best known for his representation of Catholic monks, he also observed the religious life of other faiths and recorded the practices of heretics and pagans in some detail. This drawing is a study for one passage in the third version of his *Quaker Sermon*, a canvas dated 1712, formerly in the collection of the Magnasco scholar B. Geiger.

The Quakers or The Society of Friends had been founded in England during the mid-seventeenth century. Travelling extensively, Quaker preachers had carried their doctrines across Europe, reaching northern Italy among

other areas. The physical manifestations of the spirit, stressed by the early Friends as crucial signs of genuine religious experience, were obviously of great interest to Magnasco. The seated man represented in the drawing is by far the most agitated member of the meeting. He literally seems to quake at the words of the preacher, doubling up in a contorted, anguished pose. It is only natural that Magnasco, the painter of contemplation and religious ecstasies, should have singled out this detail of his composition for a separate preparatory study. The calligraphic energy of his line together with his nervous, flickering highlights offer a dramatic visual equivalent for this spiritual phenomenon.



Alessandro Magnasco, *Reunion of the Quakers*. Oil on canvas, 118 x 175 cm. Venice, private collection



(GG)

MARCO RICCI

Belluno 1676 - Venice 1730

8. *An extensive landscape with herdsmen in the left foreground*

Gouache on paper
293 x 441 mm

Painter and etcher. He was the nephew and pupil of Sebastiano Ricci, with whom he collaborated in the painting of landscapes in Florence in 1706-07 and numerous occasions thereafter. He probably went to Rome and also to Milan, where an encounter with Magnasco was of particular importance. From 1708 to 1710 he worked in England as a scenographer together with Pellegrini, and again from 1712 to 1716 with Sebastiano Ricci. On his return trip to Venice, passing through Flanders and the Low Countries, he visited Paris. Marco Ricci renewed Venetian landscape painting just as Sebastiano Ricci had renewed Venetian history painting. Essential to Marco's art was the example of Titian, with whom he had in common the direct visual experience of the landscape of the region of Cadore. Also important was the influence of the works of Salvator Rosa, Dughet, and Pieter Mulier (Tempesta), and Luca Carlevaris' Venetian - Roman topographical views and paintings of ruins. In his romantic landscapes Marco Ricci was the precursor of Piranesi. Ricci began to etch in 1723, but more numerous are the etchings made by others after his designs. Giuseppe Zais was his pupil and direct follower, and Zuccarelli, Canaletto, and Guardi all felt his influence. The greater part of his drawings, about three hundred, are at Windsor Castle. Like the Windsor collection of Sebastiano's drawings they came from Joseph Smith, the English Consul in Venice.

The art of landscape took two forms in the eighteenth century rebirth of Venetian painting, the *veduta* and the picturesque landscape. In the second of these, the important figure is Marco Ricci, the nephew and assistant of Sebastiano. The two strongest influences upon his art were Salvator Rosa and his own contemporary Alessandro Magnasco. Ricci's favourite subjects were in the hills around his native place, Belluno, where the Adige comes out through the foothills of the Alps; subjects which were traditional in Venice (for Titian's landscapes are based on this region) but treated with a mood and nervous touch that are new.

(GG)



MARCO RICCI

Belluno 1676 - Venice 1730

9. *A mountainous landscape with village*

Pen, brown ink and wash

200 x 285 mm

Numbered on the *verso* in black chalk : A075

Provenance:

Almost certainly from Marco Ricci's folio volume, the property of Dr. Benno Geiger which were dispersed in lots at Sotheby's on 8 Dec. 1920 lots. 259-72; Italic Brass, Venice; Venice, private collection; Florence, private collection.

Exhibited:

Bassano del Grappa, Palazzo Sturm, *Marco Ricci*, 1 Sept. – 30 Nov. 1963, p.136 plate 107; Groningen, Pictura, 18 c. Eeuwse Venetiaanse Tekeningen, 24 Mei - 4 Juli, 1964, no. 77 p. 39, and the same exhibition and catalogue, Rotterdam, Museum Boymans - van Beuningen, 29 Juli – 13 September, 1964.

Literature:

G.M. Pilo, *Otto nuove acqueforti ed altre aggiunte grafiche a Marco Ricci*, in *Arte Veneta*, XV, 1961, p. 172 .

Clearly influenced by Titian, this charming landscape is drawn on different levels with two peasants resting in the left foreground. The village in the background is typical of the area of Cadore, where both Ricci and Titian were from. It is almost certain that it comes from the album that consisted of eighty-eight leaves that was inscribed *Marci Ricci bellunensis pictoris eximii schedae*. Other studies from the same source were bought at the time of the 1920 sale by The British Museum and the Ashmolean Museum Oxford¹.

Painter and etcher. He was the nephew and pupil of Sebastiano Ricci, with whom he collaborated in the painting of landscape in Florence in 1706-07 and numerous occasions thereafter. He probably went to Rome and also to Milan, where an encounter with Magnasco was of particular importance. From 1708 to 1710 he worked in England as a scenographer together with Pellegrini, and again from 1712 to 1716 with Sebastiano Ricci. On his return trip to Venice, passing through Flanders and Low Countries, he visited Paris. Marco Ricci renewed Venetian landscapes painting just as Sebastiano Ricci had renewed history painting. Essential to Marco's art was the example of Titian, with whom he had in common the direct visual experience of the landscape of the region of Cadore. Also important was the influence of the works of Salvator Rosa, Dughet, and Pieter Mulier (*Tempesta*), and Luca Carlevaris' Venetian-Roman topographical views and paintings of ruins. In his romantic landscapes Marco Ricci was the precursor of Piranesi. Ricci began to etch in 1723, but more numerous are the etchings made by others after his designs. Giuseppe Zais was his pupil and direct follower, and Zuccarelli, Canaletto, and Guardi all felt his influence. The greater part of his drawings, about three hundred, are at Windsor. Like the Windsor collection of Sebastiano's drawings they came from Joseph Smith, the English Consul in Venice.

(GG)



GIAMBATTISTA TIEPOLO

Venice 1696 - Madrid 1770

He learned his craft in the studio of Gregorio Lazzarini (1655-1730). His early work shows the influence of Piazzetta (1682-1754) and later Paolo Veronese (1521-1588) to whom he was led by his elder contemporary, Sebastiano Ricci (1659-1734). His own highly personal style soon developed and by 1717 he was received into the *Fraglia dei Pittori* (Painters Guild). In 1719 he married Francesco Guardi's sister, Cecilia, who bore him nine children including Domenico and Lorenzo who became his close assistants. He was the greatest artist of the eighteenth century and was active not only in his native Venice but throughout Northern Italy: at Udine, 1726; Milan, 1731; Bergamo, 1731-32 and elsewhere. He carried out many important commissions for prestigious patrons, the two most famous being from outside his native country. From 1750-53 he went to Germany with both sons to decorate the Kaisersaal in the Wurzburg residence of the Prince-Bishop Karl Phillip von Greiffenklau. Returning to Venice in 1755 he was elected first President of the new Venetian Academy of Painting. In 1762, at the invitation of King Charles III of Spain, again accompanied by his sons, he went to Madrid and decorated three ceilings in the newly-built royal palace. He died in Madrid in 1770. One of the greatest draughtsmen of his time and also an excellent engraver, his works had a tremendous influence on artists throughout the century.

10. *A standing man seen from behind*

Pen and brown ink, grey wash

195 x 105 mm

Provenance:

Venice, private collection; Florence, private collection.

This study is a fine example of Giambattista's so called caricatures of people in everyday life. It is part of a very large series that includes more than three hundred drawings. G. Knox¹ divides the series into three. The first are mainly in the Trieste Museum; the second is constituted by two important collections: one part belonged to the Valmarana family, for whom Giambattista and his sons worked in 1757, the other, a group of one hundred sheets known as *Sacchetto*, from the name of a noble Paduan family. The third group called *Tomo Terzo de caricature* (which implies the existence of another two) with its one hundred and six drawings was discovered in Edinburgh in 1943.

11. *A standing man seen from behind, with a sword*

Pen and brown ink, grey wash

165 x 105 mm

Provenance:

Venice, private collection; Florence, private collection.

This and the previous drawing were probably part of *The Wallraf Album* as they share the same shape. The borders are trimmed with the corners cut and after mounting they are generally embellished with two borderlines, the first around the drawing itself, the second outer borderline creating a margin around the drawing. As George Knox² noticed some of these caricatures were used by Giandomenico for his series *Scenes of Contemporary Life*.



10.



11.

GIANDOMENICO TIEPOLO

Venice 1727 - Venice 1804

12. *A female faun dancing with a satyr*

Pen and brown ink, brown wash

190 x 275 mm

Signed lowe right: *Dom. Tiepolo f.*

Provenance:

Venice, private collection.

Son of Giambattista Tiepolo, under whom he studied. Accompanied his father to Würzburg (1750-53) and assisted him there and in the decoration of the Villa Valmarana near Vicenza (1757) and later at Madrid (1762-70). By the mid 1750's he was considered a distinguished artist in his own right. In 1761 he is documented as being a member of the *Fraglia dei Pittori* (Painters Guild) and in 1780 was elected President of the Venetian Academy. After the death of his father in Madrid (1770) he returned to Venice where he developed his own intuitive style which produced several brilliantly original series of drawings often numbering more than a hundred on a single theme.

Satyrs and fauns belong to Greek mythology. Half human and half beast, they have pointed ears, small horns growing out of the forehead and feet covered with hair. In this lovely drawing a female faun is dancing with a satyr while another satyr armed with an arrow is looking at them. In the background, a village with a tower, reminds us of some of the villages of the Venetian countryside.

(GG)



GIANDOMENICO TIEPOLO

Venice 1727 - Venice 1804

13. *A faun family*

Pen and brown ink, brown wash
190 x 275 mm

Signed lower right: *Dom. Tiepolo f*

Provenance:

Venice, private collection; Florence, private collection.

The large series of drawings depicting Centaurs, Fauns and Satyrs was studied and published by Jean Cailleux in 1974 but since then others, like the present study, have come to light. In this delightful drawing Domenico depicts a couple of fauns playing with their two children showing that despite their animal nature fauns have a human everyday life. Giandomenico was probably fascinated by the idea that these mythological creatures have human traits as he returned to the theme many times.

(GG)



GIANDOMENICO TIEPOLO

Venice 1727 - Venice 1804

14. *A female faun escaping from Apollo*

Pen and brown ink, brown wash
190 x 275 mm

Signed lower right: *Dom. Tiepolo f*

Provenance:

Venice, private collection; Florence, private collection.

Literature:

J. Cailleux, *Centaurs, Fauns, Female Fauns, and Satyrs among the drawings of Domenico Tiepolo*, *Burlington Magazine* no. 31, June 1974, supplement, p. xxiv, no. 80, reproduced fig. 72.

Exhibited:

Disegni veneti del Settecento della Fondazione Giorgio Cini e delle collezioni venete, Venice, 1963, p.75.

18e Eeuwse Venetiaanse Tekeningen, Groningen, 27 May-4 July 1964, n.104 p. 47 and the same exhibition and catalogue Rotterdam, 29 July-13 September 1964.

This sheet published by Cailleux¹ is part of a series of approximately 140 drawings depicting *Centaurs, Fauns and Satyrs* that James Byam Shaw described “as the most delightful and original of all Domenico’s allegorical and mythological subjects captured by his imagination”².

In this study a female faun is running away from Apollo while Cupid, with an arrow in his hand, is looking at her. Giandomenico represents the God of the Arts, with one of his usual symbols, the lyre and with a Christian symbol, the aureole used here as a sign of divinity.

The composition with Apollo trying chasing a female faun reminds us of the scene with Apollo pursuing the nymph Daphne.



(GG)

GIANDOMENICO TIEPOLO

Venice 1727 - Venice 1804

15. *A woman seen from behind*

Pen and brown ink, brown wash
179 x 97 mm

This woman seen from behind appears with small variations in two of Giandomenico's large composition drawings. The first in *The Country walk (La Passeggiata)*¹ which is one of the Punchinello series, the second, she is seen in the distance in the drawing *The Parlor*² from the series *Scenes of Contemporary Life*.

16. *A woman seen from behind with a book and a rosary*

Pen and brown ink, brown wash
177 x 94 mm

In the scenes of Venetian life a new note is struck which is characteristic of Domenico's later years: a dash of caricature becomes a regular ingredient in his works. The single figure of this sketch is probably another study, unused, for his larger compositions such as the series, *Scenes of Contemporary Life*. This amusing figure is a good example of Domenico's capacity of transforming reality. His irony shows how in his later years he looked back to his father's albums of caricatures for inspiration.

(GG)



15.



16.

GIANDOMENICO TIEPOLO

Venice 1727 - Venice 1804

17. *A group of running hounds*

Dateable after 1770

Pen, black ink and grey wash

243 x 182 mm

Signed lower right: *Dom. Tiepolo f.*

This is part of a large group of drawings representing dogs. Dateable after Domenico's return from Spain, 1770. Byam Shaw considered most of the animal drawings to be preliminary ideas for the fresco decorations of the family villa at Zianigo, near Venice, begun in 1749 and continued until 1793. Unfortunately none of the frescoes with dogs have survived but documentation about the decoration of the villa mentions "Quattro sovrapporte con cani" in the hall of the ground floor and a fireplace screen was decorated with a standing greyhound¹.



17.

18. *Three hounds in a landscape*

Dateable after 1770

Pen, black ink and grey wash

240 x 183 mm

Signed lower right: *Dom. Tiepolo f.*



This drawing, as the previous one, documents Domenico's love for the animal world and in particular for dogs. There are three breeds that appear most frequently in his works: hounds, whippets and spaniels. According to Gealt 1996¹ Domenico gave dogs different hidden meanings, depending on subject and situation. So a whippet becomes the silent witness in many works in the *New Testament series*, hounds appear in most of the *Pulcinella* drawings and spaniels are often to be seen next to the young women in the series of *Scenes of Contemporary Life*.

(GG)



18.

UBALDO GANDOLFI

San Matteo della Decima (Bologna) 1728 - Ravenna 1781

19. *Bust of a child with his head turned downwards to the left*

Oil on paper glued to canvas
230 x 300 mm

Provenance:

Venice, private collection; Florence, private collection.

A poignantly tender image of childhood, this exquisite painting - rapidly sketched and rendered through the soft and sensuous matter of translucent paint – is fruit of the confident talent of the Bolognese painter Ubaldo Gandolfi, one of the leading figures in the pictorial culture of late eighteenth-century Italy.

For a most immediate comparison, see *Bust of nude child*¹, an *alla prima* study of an infant in all the enchanting softness of childhood, which used to be part of Count Gregorio Casali Bentivoglio Paleotti's collection, good friend and passionate collector of his comrade's oeuvres. The above-mentioned painting was shown at the Bologna exhibition of 1935 and that of 1979; the critics who have dealt with these events (respectively Longhi² and then Volpe³) have stressed Gandolfi's extraordinary aptitude toward expressing affection. His mental freedom, so clearly demonstrated by the results achieved in this typically eighteenth-century genre – or rather the naturalistic study – prove it to be amongst the most authentic and vital of that time in Europe.

The face of this little boy, with his long eyelashes, pink cheeks and soft childhood flesh, is of such expressive immediacy as to lead us to suppose that it was inspired by a model considerably dear to him – in line with that poetic of the affections of which he was a master. In his several naturalistic studies, at times commissioned by collectors, enthusiasts and friends, or even painted simply for himself, he succeeded in conveying a tangible and authentic humanity; the pictorial response to the tenets of a philosophy that set man and his destiny at the centre of history and of the world. The intense poetry of this exquisite painting is far from inspiring philosophical considerations. Despite such felicity in both the pose and the rendering, Gandolfi's desire was rather to transform in magnificent painting the mobility and nobility of human countenance and its different expressions, with an almost enlightened understanding of the prevalence of objectivity in the study of the real.

(DBM)



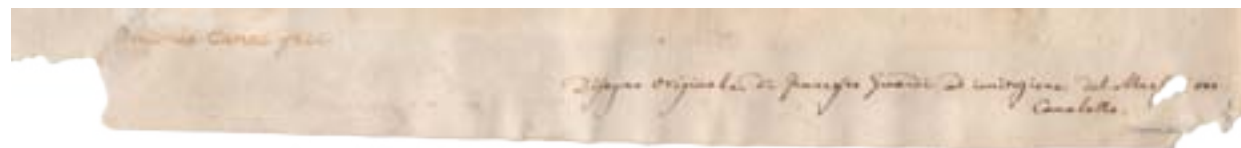
VENETIAN SCHOOL 18TH CENTURY

20. *A Convent Parlor*

Pen and brown ink and brown wash. Laid down

160 x 204 mm

Inscribed on the old mount in brown ink lower left: *Antonio Canal feci* and lower right: *Disegno Originale di Francesco Guardi ad imitazione del Maestro suo Canaletto*



This is a most puzzling drawing. It has been laid down and at the left is written: *Antonio Canal feci* and right *Disegno originale di Francesco Guardi ad imitazione del Maestro suo Canaletto* [Original drawing by Francesco Guardi imitating his Master Canaletto]. At first both attributions seem implausible but this rapid and well-executed study, certainly drawn on the spot, representing a convent parlor where daughters of noble families received friends and relatives where they could converse through a grill. The elegance of the room with the typical Venetian chandelier reminds us of interiors found in works of Francesco Guardi, Pietro Longhi and others. The intelligent use of wash and the skilful arrangement of the figures as well as the walls and the grilled windows; these seem to us to be drawn in a very similar way to those found in Francesco Guardi's drawing of the 1750s in Museo Correr of *The Nunnery Parlor at San Zaccaria*¹ where the execution of the grills, sloppily drawn, can be seen.

There is though something still insoluble. How did Domenico Tiepolo come to use this composition in one of his *Scenes of Contemporary Life*². For this drawing is followed in one of this series. It is in the museum at Ottawa. And follows precisely, apart from the young boy by the column on the left and the wall and window with two female figures conversing with a nun behind its grill at right. The Ottawa drawing is signed and dated by Domenico 1791. Let us not forget that in 1719 Giambattista Tiepolo married Cecilia, Francesco Guardi's sister and family collaboration was quite common in Venice at this time. Perhaps this rapid study may in time turn out to be by Francesco Guardi and may date from the 1750s. It is worth remembering the words of James Byam Shaw³ in his review for *Art News* of the exhibition of *The Four Guardis* he wrote: " I believe that he (Guardi) turned to view painting, inspired by Canaletto's success with the foreign visitors, perhaps even after a late apprenticeship in Canaletto's studio, in the second half of the 1750s. The evidence of a contemporary diarist, Pietro Gradenigo, who refers to Francesco in 1764 as *buon scolaro del rinomato Canaletto* (gifted pupil of the famous Canaletto) is not lightly to be disregarded."

So perhaps the late 18th century or early 19th century inscription on the mount to Francesco Guardi is correct!

(JS and GG)



ITALIAN SCHOOL 18TH CENTURY

21. *Village scene: A wedding party*

Pen and brown ink, brown wash

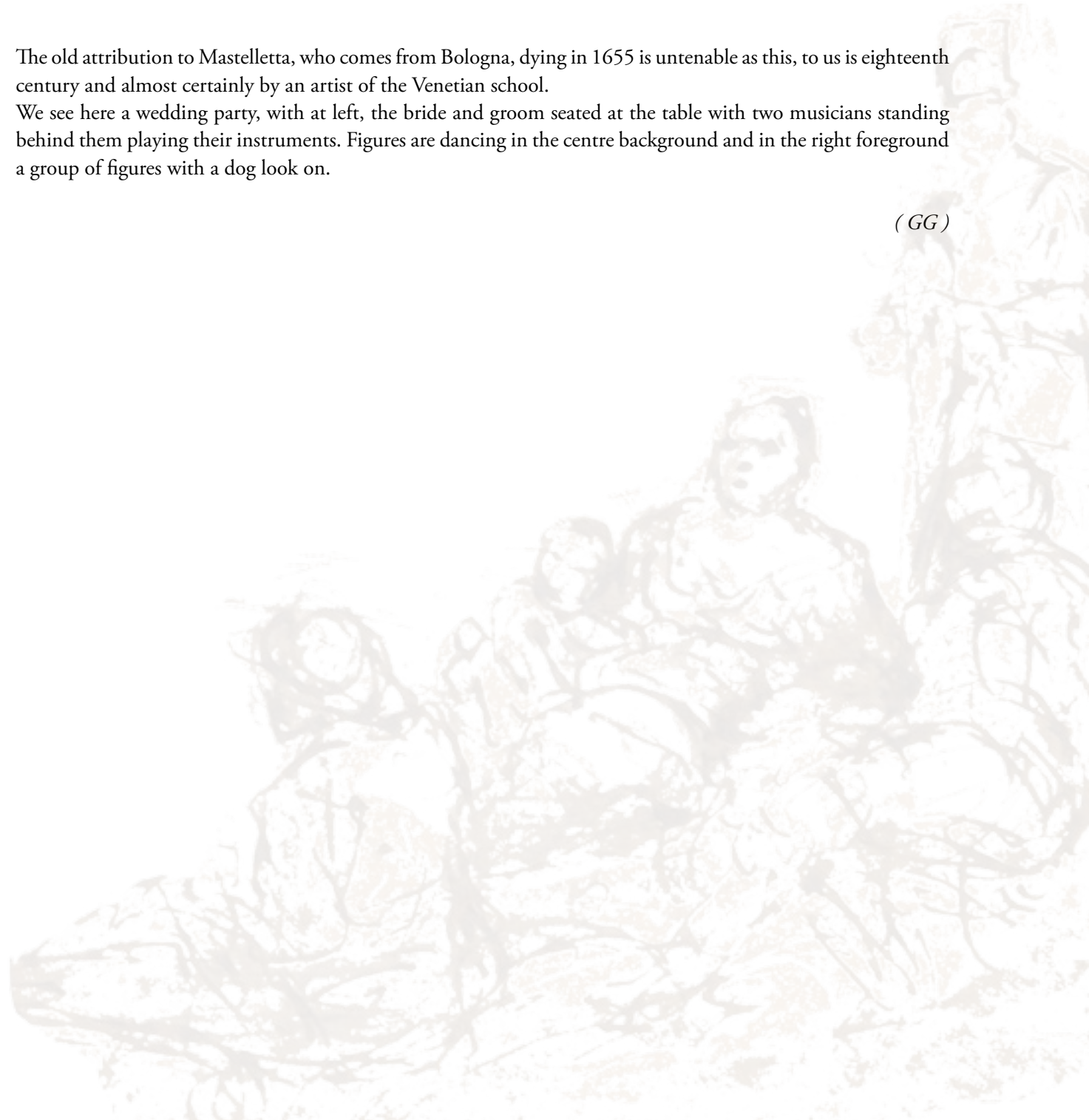
230 x 140 mm

Inscribed in brown ink lower left: *Mastelletta*

The old attribution to Mastelletta, who comes from Bologna, dying in 1655 is untenable as this, to us is eighteenth century and almost certainly by an artist of the Venetian school.

We see here a wedding party, with at left, the bride and groom seated at the table with two musicians standing behind them playing their instruments. Figures are dancing in the centre background and in the right foreground a group of figures with a dog look on.

(GG)



GEORGE ROMNEY

Beckside 1734 - 1802

22. *Three sleeping figures*

Drawn with the brush in brown wash over pencil
315 x 495 mm

Provenance:

Rome, Giuliano Briganti; Florence, private collection.

Romney was born in Lancashire on the 26th of December 1734. His father, John Romney, a cabinetmaker, sent him to school at Dendron, but George immediately appeared to be an indifferent student and was withdrawn at the age of 11 and started working with his father. Very soon he proved to have a natural ability for drawing and working the wood, including making violins, which he played throughout his all life. In 1755 at the age of 21, George went to Kendal for four years apprenticeship with the artist Christopher Steele a portraitist who had studied with the French artist Carlo Van Loo. In his early carrier he painted many portraits, landscapes and historical subjects. In March 1762 he moved to London where he remained until 1799. Despite his success George was never invited to join the Royal Academy, formed in 1768, though he was asked to exhibit there. His early years in the capital were a struggle financially. In September 1764, he traveled to Paris to study the old masters. In 1768 he made the acquaintance of Richard Cumberland, the dramatist, whose portrait he painted, and who was helpful in introducing him to influential patrons. 1769 was a very important year for his career, Romney exhibited a large portrait of Sir George Warren and family at the Free Society of Artists, which was greatly admired and helped to lay the foundations of his future popularity. In 1772 the artist, now financially secure decided to travel to Italy to study the great artists of the past. He spent 18 months studying in Rome returning to London in July 1775 after an absence of over 2 years. On his return Romney was offered commissions by the Duke of Richmond and his circle of friends, which helped turn the tide of fortune in the artist's favor. He is best known for his Lady Hamilton pictures. He met her in 1781 and seems to have some kind of liaison with her. He painted over 60 portraits of her. In the summer of 1799 he became unwell dyeing in November 1802.

Romney was a most prolific draughtsman. A rich selection of his drawings can be found in The Art Museum of Princeton University given by Dan Fellow Platt. Most of Romney's drawings are rapid sketches, executed in a brush technique this being very typical. The artist succeeds not only in summarizing all the essential characteristics of his subject, but also in indicating the distribution of light as well as shadows. This is a typical rapid and powerful study by Romney who has bound the three figures in a very voluptuous way.

(GG)



CHRISTOPH HEINRICH KNIEP

Hildesheim 1755 - Naples 1825

23. *View of Cava dei Tirreni*, 1788 c.

Pen and brush with brown ink on paper
600 x 850 mm

Provenance:

Rome, private collection.

The drawing examined in this paper, showing a view of the town of Cava dei Tirreni and its surrounding countryside, was drawn by Christoph Heinrich Kniep, who began his artistic career as a portraitist in Hamburg in 1778. He travelled to Berlin in 1780, where he became acquainted with the prince bishop, a writer and art lover by the name of Ignacy Krasicki (1735-1801) who paid for him to travel to Rome, which he reached in 1781. It was at that moment (at the very latest) that Kniep started to specialise in landscape painting. While in Rome, he struck up a friendship with Johann Heinrich Wilhelm Tischbein (1751-1829) who introduced him to the painters Johann Georg Schütz (1755-1813) and Friedrich Bury (1763-1823). His circle of acquaintances also included Jakob Philipp Hackert (1737-1807), the most famous landscape artist of the day. When Krasicki's funds dried up shortly after Kniep's arrival in Rome, the artist was forced to start earning his living with his art.

Kniep left Rome in October 1785 and moved to Naples, where he was to remain for the rest of his life. It marked a major breakthrough for him when Tischbein introduced him to Johann Wolfgang von Goethe (1749-1832) in 1787. Goethe, who had arrived in Rome in 1786 and found lodgings in Tischbein's apartments at number 18, Via del Corso, accompanied Tischbein to Naples in 1787.

Kniep and Goethe's trip to Sicily lasted from 29 March to 15 May 1787 and led to a decided improvement in the artist's situation: Goethe purchased all of the drawings Kniep made while the two men were travelling, and he went on to procure several major commissions for him after his return to Weimar. Kniep died, after a serious illness, in July 1825, and was buried in the Protestant cemetery of San Carlo all'Arena in Naples.

The drawing examined in this paper depicts the town of Cava dei Tirreni, situated a short distance from Salerno and surrounded on all sides by mountains. The view Kniep offers us is taken from the south, with the towering twin-peaked Monte Finestra (1,145 mt.) looming on the horizon. In front of the mountain we can see the roofs of the houses and the bell tower of the church of San Francesco on the right, while to the left we can see the arches of the tall viaduct leading to Vietri sul Mare.¹ Following a trip to the area of Cava dei Tirreni to gather new material for his drawings, Kniep wrote to Goethe on 23 December 1788: "Herewith, my dear friend, a list of all my drawings, both old and new, drawn during my trip to Cava [...]. The large [drawings]: [...] the view of Cava with its mountains and the great bridge carrying the road to Paestum. - Another near Cava with mountains and farmhouses. - The mountain close to Vietri. Vietri, the sea shore [...]... - A valley not far from Cava with the Monte Liberatore [...]."² On the basis of this letter it is reasonable to assume that Kniep's trip to Cava dei Tirreni took place in the summer of 1788 and that our drawing was produced either during or after that trip, because the subject matter may be identified with the first drawing the artist mentions in his list, namely the "view of Cava with its mountains and the great bridge".

The drawing examined in this paper may be associated with another drawing currently in Berlin showing the same view, but with slightly different details (see ill. 2)³. Given that the Berlin drawing bears the date of 1789 and that, in his letter to his friend Goethe mentioned above, Kniep talks about a view of Cava dei Tirreni with the bridge which he drew either during or immediately after the summer 1788, I would like to venture the suggestion that that view should be identified with the drawing examined in this paper – in which case it should be dated to between the summer of 1788 and 23 December of that same year, when the artist wrote his letter to Goethe in Weimar.

Christoph Heinrich Kniep was without any doubt one of the most accomplished landscape draughtsmen of the late 18th century, and the drawing examined in this paper may be considered to be one of his masterpieces.

(CN)



GIUSEPPE BERNARDINO BISON

Palmanova (Udine) 1762 - Milan 1844

24. *Billiards Players at the Caffè Specchi*

Tempera on cardboard

395 x 545 mm

Inscribed on the verso: *Il Caffè Specchi a Trieste*

Provenance:

Rome, Giuliano Briganti; Florence, private Collection.

Giuseppe Bernardino Bison was born on June 16th, 1762 in Palmanova. After a brief sojourn with his family in Brescia, he moved to Venice in 1777, where he attended the Academia and pursued his studies under the guidance of Zanetti and then Cedini, whom introduced him toward decorative painting. In the meantime, Bison travelled to several Italian cities working as decorator for upper-classes palaces, and realizing decorations in several Venetian villas, among which Casino Soderini in Treviso, and Villa Catajo in Padua. Around 1801 Bison moved to Trieste, where in 1803-4 he decorated the palace of the merchant Demetro Carciotti; in 1805 he decorated the Exchange Palace; and in 1807 the New Theatre. In 1831 he moved to Milan, where he dwelled until he passed away in 1844. Bison was an artist of great ability and versatility. During his long career he dedicated himself to different genres, from *peinture du genre*, to landscapes, to peasant and pastoral scenes, improving in urban views and becoming one of the main Venetian landscape painters of that time. A part from landscapes and views, Bison was also interested in entertainment and narrative scenes of contemporary life – as attested by his oeuvres representing taverns' interiors, cafes or palaces. Despite the subject choice remains almost constant during his whole career, the compositional style changed. During the Trieste and Venetian sojourns the artist developed a new scenographic style: this compositional nature is observable in paintings such as *Ricevimento a Palazzo Pola*, *Scena familiare in interno di palazzo*, or *Conversazione veneziana del XVIII secolo* (cfr. Pavanello, 1983, p. 214). The airy structure of the landscape arrangement of the above-cited oeuvres clearly recalls the *Pool Players* drawing. As a matter of fact, its tiny characters sink in the vast setting and they are made visible thanks to specific scenographic rules, in fact the wide setting of the venue interiors is accentuated by the shot from on high. Here, characters are dedicated to several different dialogue scenes, and they are dressed in accordance with the time customs; some gentlemen had been depicted while playing pool around a wide billiard table, whereas waiters had been represented on the background of the scene while preparing drinks on the counter. Besides the artists ability to accurately define the anonymous characters, he was also able to recreate a meticulous representation of the surroundings, despite the modest dimensions of the cardboard – which were following the traditional “*quadro da camera*” approach, well known to the collectors of that time. The characters had been realized with a free and vibrating mark, a distinctive feature of the artist's maturity oeuvres; whereas in the late *Settecento* the mark of his paintings became rather fine and still, with a tendency toward miniaturizing the figures. The dating of the painting could lead back around the Thirties, the years of his Trieste sojourn, therefore before Bison left Milan. Several years after his arrival in the Lombard city, Bison re-proposed an analogous subject to that examined in the paper under consideration, which is a canvas portraying the notorious *Caffè dei Servi of Milan* (cfr. Magani 1997, n. 31) – even though his compositional expression had already remarkably changed. The *Pool Players*, as specified on the back of the paper, also represents the well-known *Caffè degli Specchi* of Trieste, which is the meeting and collective space par excellence. Since its inauguration, on December 1939, the *Caffè degli Specchi* became one of the main protagonists of Piazza Grande of Trieste, a square that had also accommodated the forerun coffee bar for a few decades, before the great Stratti Palace was built (cfr. *Il Caffè degli Specchi*, 1985). Today's aspect of the above-mentioned building does not correspond to the original project because it was later modified several times, eventually resulting in the current elliptic aspect. The *Caffè degli Specchi* was renovated and reopened when Bison had already left the Friulian city, therefore this drawing quite likely illustrates the venue before the Stratti Palace's restoration.



GIUSEPPE PIETRO BAGETTI

Turin 1764 - 1831

25. *Fighting in Eckmühl near Regensburg: Napoleon's Victorious Attack on the Austrians*

Watercolour on paper, with pencil preparation

540 x 855 mm

Marked upper left: *Soirée de Ratisbonne*

Provenance:

Turin, private collection.

Bagetti's initial training took place in a musical environment with Bernardino Ottani, who was also devoted to painting. He obtained a degree in civilian and military architecture from the University of Turin in 1782. He taught topographical drawing at the Accademia dei Nobili starting in 1792. The following year he travelled in the train of the royal armies to the County of Nice and to Toulon with the task of drawing the military events of the campaign. He was officially appointed «capitaine ingénieur géographe artiste» for his merits in 1800. Now a skilled watercolourist, having picked up the technique from Pietro Giacomo Palmieri, he travelled to Paris in 1806 to follow and depict the great victorious feats of Napoleon's imperial army right up to the time of the Russian campaign. His cooperation with the French army began in 1796 with a popular series of views, drawings and watercolours depicting Napoleon's victorious battles in Italy in 1796-1797 and in 1800, which he drew from life. Also working on this task with Bagetti were a geographer and engineer called Gautier and two topographers, Pasquieri and Bucler d'Albe. He showed his work at the Salon de Paris in 1812 and it won him a gold medal. Returning to Turin after 1815, he was made painter of battles, views and landscapes by appointment to the royal court. His watercolours are now kept in the Museo Civico in Turin. The Treaty of Tilsit had redrawn the map of the German states in 1807: Prussia had lost its territories to the west of the Elbe and it continued to be under French occupation; the Confederation of the Rhine was a protectorate under Napoleon, who had also set up a new state called the Kingdom of Westphalia and given it to his brother Jérôme-Napoléon Bonaparte. Austria felt threatened and took up arms against Napoleon in 1809. Moving from allied Bavaria, Napoleon marched on Vienna and, after clashes (some of which he won, while others he lost) and the bloody battle of Essling, he won a decisive victory at Wagram, which was followed by the Treaty of Schönbrunn. One of the first feats of arms in this campaign was the Bataille de Ratisbonne, or Regensburg, an old Bavarian city on the southern bank of the Danube, which took place from 23 to 29 April 1809. From the heights to the southwest of the river, in an area called Eckmühl (or Eggmühl today) and along the chaussée de Ratisbonne (now State Highway 15), Napoleon's troops launched a victorious attack on the Austrians under Arch Duke Charles. The Austrians retreated towards the Danube, crossing it on a bridge of boats, then they crossed over the famous fifteen-arch bridge built between 1135 and 1146 leading into Regensburg and shut themselves up in the city, adopting a defensive posture.

The French chased after the enemy but they failed to intercept him, and so they had to attack Regensburg which fell on 29 April. Napoleon was lightly injured in the foot within sight of the city and had to be medicated on the battlefield. Bagetti took part in the action, which he recorded in three different views. In this *Soirée de Ratisbonne* we see a broad panorama of the landscape around Eckmühl, some 11 kilometres to the south of Regensburg. A detachment of French troops is moving down the hill to meet up with comrades in arms further down the hill who

have surrounded the enemy, as the latter frantically endeavour, in disorderly fashion, to avoid being surrounded. While the caption uses the word *soirée*, it is clear from the shadows cast on the ground that the scene is actually being played out some time in the early afternoon, because the French soldiers who are travelling in a northwesterly direction have the sun behind them. The preparatory drawing in ink (440 x 845) for this watercolour, now in Versailles, has several annotations including: bottom left «vue de Ratisbonne bataille en avant la ville 1809»; in the centre of the lower margin «Combat de Ratisbonne le 23. avril 1809»; and right «d'après nature par Bagetti».

A watercolour with pencil preparation, of the same size as the one we are examining here, shows a subsequent moment in the fighting; the panorama is seen from a lower level and is thus less extensive. In the foreground we see several soldiers who have fallen in battle, with a group of prisoners to the left. The French cavalry chases the enemy as he withdraws towards the Danube.

The third and last act in the event is recorded by an ink drawing (330 x 790) signed «Bagetti», now in the archives of the Service Historique de l'Armée de Terre in Vincennes. The artist meticulously reproduces the skyline of «Ratisbone prise par assaut en 1809¹» with the French troops deployed around the burning city. There are no figures in the foreground. Later Bagetti was to rework the drawing into a watercolour (500 x 805, now at the Artillery Barracks in Reully) and to add a group on the hill to the right, with Napoleon, wounded in the foot, receiving medical attention. The same composition provided the inspiration many years later for a watercolour replica by Pierre-Justin Ouvrié and Victor-Jean Adam, now in Versailles. Bagetti depicts Napoleon's injury without any special emphasis, while in a painting by Claude Gautherot shown at the Salon in 1810 and which enjoyed some popularity at the time, the episode takes on the aura of a heroic example².

To complete this pictorial account of the «Bataille de Ratisbonne», Bagetti's three views might be set alongside a view by Christian-Johann Oldendorp (1810, Regensburg, Museum der Stadt Regensburg), showing the fighting against the backdrop of the burning city³.

A comparison of the various documents recording these same events highlights Bagetti's extraordinary talent in conceiving and expressing such a well-balanced rapport between a harmoniously unified overall composition and the meticulous definition of individual details. This is especially noteworthy in the two scenes describing subsequent events in the battle, where Bagetti depicts the lively, dynamic pace of the fighting, weaving an exciting sense of adventure with a vision of tragic violence.

The watercolours are based on drawings made in situ and from life, «d'après nature», but Bagetti certainly meditated at some length on just how he would eventually depict his «established views»:

«In established views, it being extremely unlikely that the viewpoint, not chosen by the painter, is going to be the best possible one to encompass all of the advantages desirable to achieve the greatest effect in the painting, and since it is also impossible to alter the objects that make up the view in any way, you will have to have recourse to all of the aspects that are obliged to enter the picture accidentally, such as the way the light strikes, the atmosphere, and the figures, placing and combining all of these things so that they can correct as far as possible the painterly shortcomings of the given objects, for there is no other choice⁴».



detail

GIUSEPPE PIETRO BAGETTI

Turin 1764 - 1831

26. *The Battle on the Slopes of Mount Crètes, 15 May 1800; Napoleon's army, marching towards the village of Étroubles, forces the enemy to withdraw*

watercolour on paper

500 x 770 mm

Signed lower right: *Bagetti*

Provenance:

Maresciallo Gouvion-Saint Cyr.

Napoleon called a halt in Étroubles, on his way to Marengo, on 20 May 1800. He was accompanied, and partly preceded, by an army comprising some thirty-five thousand infantry and artillerymen, and five thousand horsemen. Napoleon stopped at the hospice at the top of the Great St. Bernard Pass, where he had a brief exchange with the monks who managed it, before tackling the descent towards Étroubles where he slept in the house of Abbé Léonard Veysendaz. His arrival was preceded by a battle on the slopes of Mount Crètes, where General Victor Rohan's Croats had installed a gunpost, on 15 May 1800. The fear kindled in the hearts of the local people by the passage of Napoleon's troops and by the battles that took place in their region is still exorcised in the ritual of Carnival, the typical local mask being Landzetta, a caricature of a soldier in the Napoleonic army. The incident in question occurred in the course of Napoleon's second campaign in Italy. During Napoleon's absence on campaign in Egypt, the French had been defeated time and again by the Austrians both in Germany and in Italy, at the battle of Novi, at Cassano d'Adda and on the Reno. The new coalition against the French had overthrown the Republic of Naples, which the French had set up in 1799, the Republic of Rome and the Cisalpine Republic. Napoleon resumed command of the French Army on 6 May 1800, six months after the coup d'état of 18 Brumaire. Staging a spectacular march, he crossed the Alps at the Great St. Bernard Pass and took the Austrians quite by surprise, rapidly going on to defeat them at Montebello and then returning to Milan. The battle of Marengo, the most famous of Napoleon's battles in Italy and an extremely tough but decisive clash, was fought on 14 June 1800. At 3 o'clock in the afternoon Napoleon was on the verge of losing, but by 8 o'clock his triumph was complete.

There exists a second version of the same composition, now in the Musée de Versailles¹.

(FC)



25.



26.



VINCENZO CAMUCCINI

Rome 1771 - 1844

Vincenzo Camuccini is one of the most important figures in the history of Neoclassical figurative culture in Europe. In Rome, an extraordinary crucible of the artistic avant-garde at the time, from the 1790s on he was to become a bastion of the unchanging values of Classicist orthodoxy and the guardian of the lofty tradition of the Roman High Renaissance, and indeed he was to remain so for the next fifty years. At the turn of the century he became the beacon of figurative culture in Rome and one of the most authoritative painters in the entire panorama of Italian art. Camuccini was all of this and more. At the start of his remarkable career in the 1790s, with an inclination for the so-called “heroic-quiritarian” trend in Neoclassicism, which had been developed in Rome in the previous decade, and for the stern spatial geometry recently embraced by Jacques-Louis David in his *Oath of the Horatii*, Camuccini experimented, primarily in drawing, with the schematisation of concept and linear synthesis shared by the boldest and most original experiments taking place in Roman figurative art. The lively artistic crucible that was Rome at the time provided an unparalleled humus for exploring new stylistic vocabulary. And drawing, thanks to the conceptual strength and visual primacy of line, was the visual medium used in that exploration. An emblematic example of this figurative climate is the superb drawing of the *Rape of the Sabine Women* published here, which I believe can be dated to the first decade of the 19th century. The drawing uses the furore of this ancient theme set in the time of Rome’s



earliest history, to explore those aesthetic coordinates of Neoclassical orthodoxy most closely bound to the concepts of the sublime and the “terrible”. Here Camuccini multiplies his lines with theatrical verve, imparting geometrical form to them and producing a scene brimming with pathos and excited agitation – a different matter altogether from the studied monumentality of David’s depiction of the same subject in 1799 (Musée du Louvre). He harks back to the heated ardour of Homer’s epic poem and even transfigures the models from which he had unashamedly drawn his inspiration through his study of copper prints, namely Poussin (famous for his two versions of this theme, now in the Metropolitan Museum and the Musée du Louvre respectively) and Rubens (in an autograph list of his works, dated 1824 and published by Gianna Piantoni in 1978, Camuccini includes among his youthful “studies from Old Masters” a “Rape of the Sabine Women, after Rubens”, in all probability a reference to the famous painting now in the National Gallery in London).

An exemplary testimony to this heroic and sublime interpretation of figurative art, which originated in the decade between 1770 and 1780 in the artistic and intellectual circles of the English and so-called Nordic residents of Rome that formed around the figure of Johann Heinrich Füssli (who was in Rome from 1770 to 1778), and which subsequently came to maturity in the circle of that eloquent genius Felice Giani and of the Accademia de’ Pensieri, can be found, where Camuccini is concerned, in the controversial history of the execution of the first version of the *Death of Caesar*, which the painter himself then destroyed. Commissioned by Lord Bristol in 1793 and completed in 1799, the picture attracted bitter criticism for the apparent lifelessness of its use of colour. In actual fact, the muted, wan tones mentioned by the sources as characterising the first version – thus modulated to underscore the expressive force of the painting, which relied deliberately on its draughtsmanship rather than on its colour – sought to conjure up a sublime setting befitting the theme, where the expansive gestures of Caesar and of the conspirators were intended to acquire greater force through their being distributed in a schematic fashion constructed by the geometrical intersection of straight lines.

In any event, from the very start of his artistic career, Camuccini was able to tackle a variety of different styles of painting, moving from the heroic and from sublime themes to pastoral subjects and to subjects imbued with grace. His drawing of *The Infant Bacchus Delivered to the Nymphs by Mercury*, published in this catalogue, provides evidence of his skill – with the Restoration he was even to become the leading acolyte of the most serene and orthodox neo-Raphaelite classicism – in polishing his style to suit the bucolic theme and the serene climate of the Arcadian world, imparting a more classical, elongated and sinuous plasticity to the anatomy of his figures. In compositional terms – and in chronological terms, even if the theme depicted is different – the drawing is very close to a picture showing *The Young Paris Being Delivered to Hecuba and Archelaus on Mount Ida*, painted in around 1795 for a side panel of the ceiling in the Room of Helen and Paris in the Casino Nobile in Rome’s Villa Borghese.

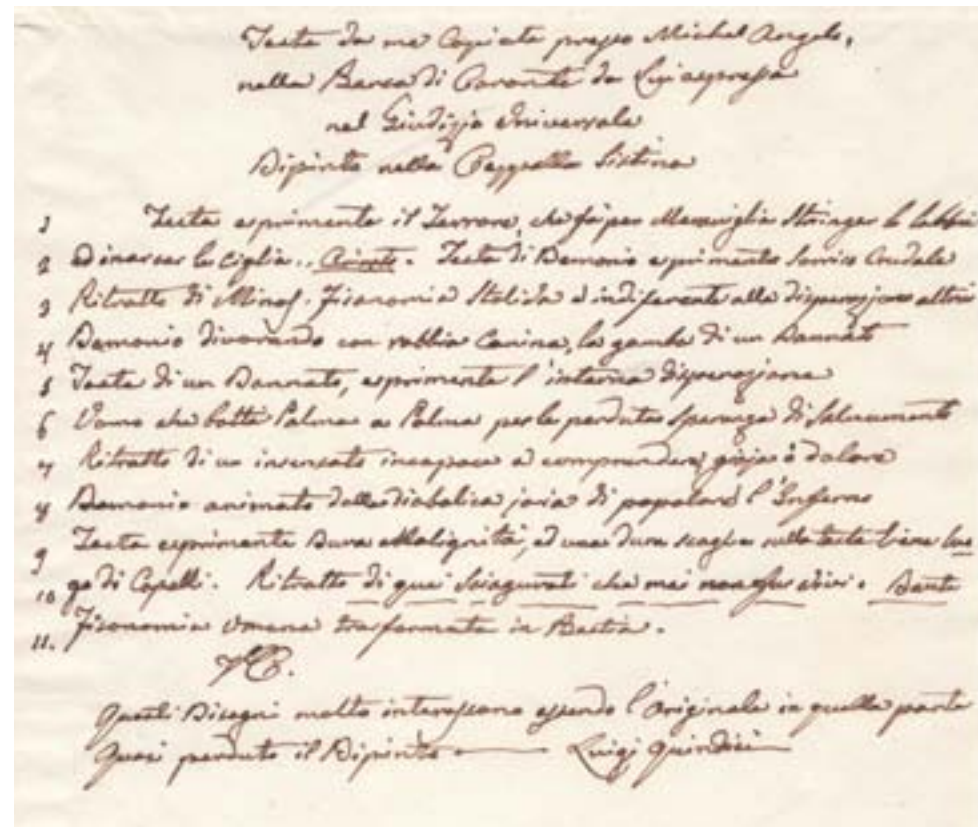
His youthful and perturbing sanguine studies of Michelangelo’s *Last Judgement* testify in this catalogue to the eccentricity and plurality of Camuccini’s artistic career. Here the painter, displaying truly exceptional talent as a draughtsman, explores the faces of the monstrous and infernal beings pressing around Charon’s boat in an attempt to practice rendering even the most horrific and deformed physiognomies and portraying a variety of facial features. This last was a crucial theme in the Neoclassical aesthetic as a whole, particularly after the publication of the French edition (published in The Hague in 1783) of an extremely popular essay by Johann Kaspar Lavater devoted to the study of human physiognomy (*Physiognomische Fragmente*, Winterthur 1776). In this pamphlet Lavater mooted the theory, in the context of the false science of physiognomics, that an individual’s facial features in some way mirrored his complex inner life.

Camuccini assigned immense importance to these heads after Michelangelo, each one of which was the expression of a given human temperament or sentiment, even if occasionally depicted in an exaggerated style and at times with downright caricatural intent. In the original portfolio of these heads the painter had initially included an autograph list of the curious but, in this context, enlightening titles which he himself had assigned to each head – for which he had set a price of 15 louis each – along with a very interesting note commenting on the state of conservation of Michelangelo’s fresco, which was considered to be in poor condition precisely in the area around Charon’s boat:

“These drawings are very interesting because the original painting is as good as lost in that particular area” (Piantoni 1978, p. 11).

But then, in the Neoclassical era Michelangelo’s art, with its accentuation of volume, its anatomical muscularity and its sublime subject matter, was the object of a fully-fledged cult on the part of those painters who devoted their energies to the depiction of the heroic and the “terrible”. Indeed, all of the greatest Italian Neoclassical painters inevitably tested their mettle against the *Last Judgement*, from Giuseppe Bossi, probably as early as in the closing years of the 18th century, to Tommaso Minardi well into the new century. While Camuccini himself, together with his brother Pietro, submitted a proposal to the Accademia di San Luca in 1821 suggesting that the fresco be cleaned with cooked bread dough. The project fell through amid much controversy, because when the members of the Accademia examined the first small area that Pietro had cleaned, they discovered that the operation had in fact involved the use of paint brushes and that the original had been touched up in some way. After that, Michelangelo was, thankfully, left in peace.

Francesco Leone



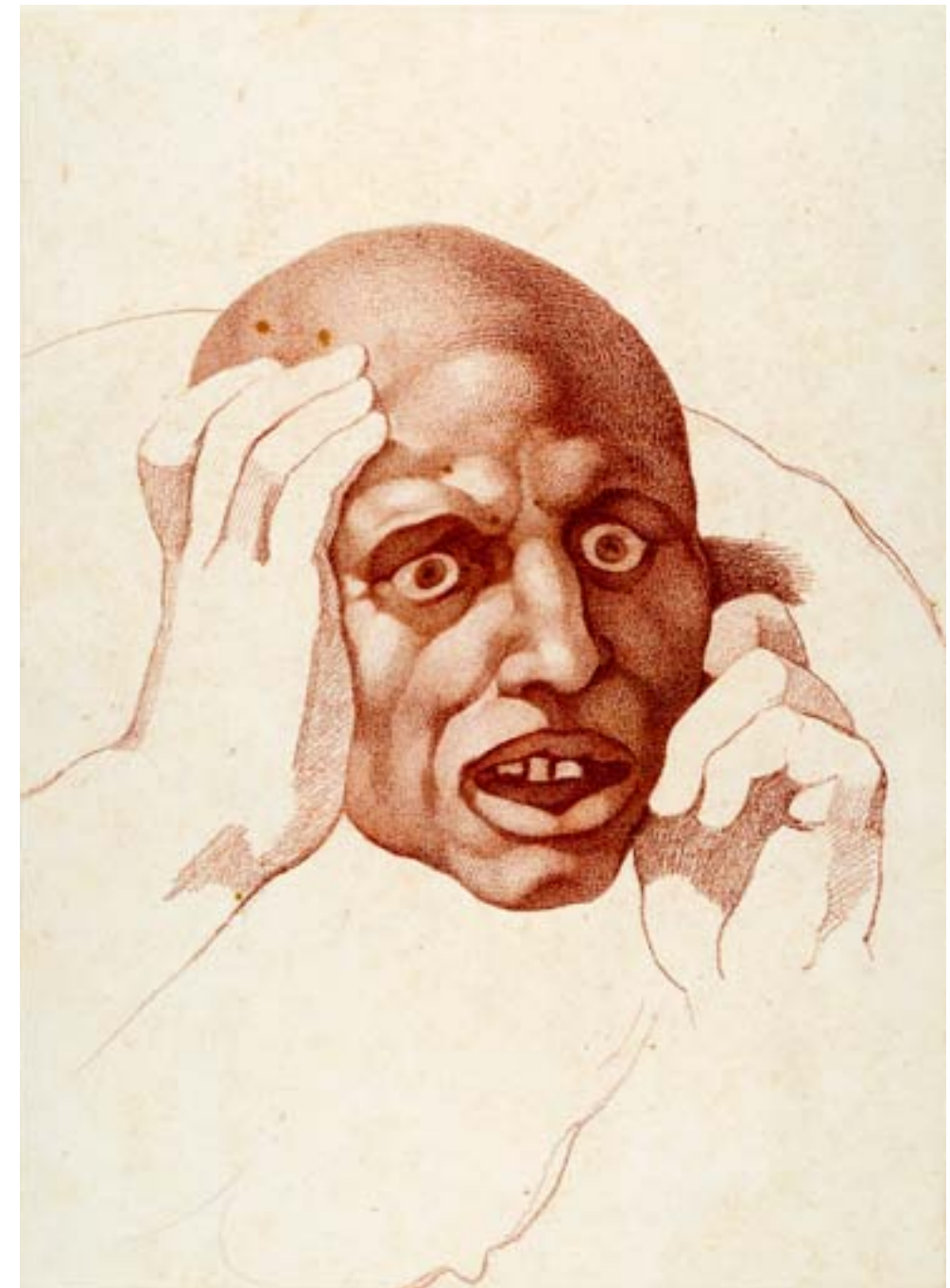
27. *Head of a condemned man, expressing his inner despair*

red chalk on ivory card

440 x 321 mm

Literature:

Vincenzo Camuccini (1771 - 1844). *Bozzetti e disegni dallo studio dell'artista*, a cura di G. Piantoni De Angelis, Roma, Galleria Nazionale d'Arte Moderna, De Luca, 1978, n. 15 pag. 12.



28. Portrait of Minos with stolid features and indifference to the despair of others

red chalk on ivory card
478 x 332 mm

Literature:

Vincenzo Camuccini (1771 - 1844). *Bozzetti e disegni dallo studio dell'artista*, a cura di G. Piantoni De Angelis, Roma, Galleria Nazionale d'Arte Moderna, De Luca, 1978, n. 13 pag. 12.



29. Head expressing harsh malice, and hard scales on the head take the place of hair

red chalk on ivory card
452 x 335 mm

Literature:

Vincenzo Camuccini (1771 - 1844). *Bozzetti e disegni dallo studio dell'artista*, a cura di G. Piantoni De Angelis, Roma, Galleria Nazionale d'Arte Moderna, De Luca, 1978, n. 19 pag. 13.



30. Demon driven by a diabolical joy in peopling Hell

red chalk on ivory card
452 x 230 mm

Literature:

Vincenzo Camuccini (1771 - 1844). Bozzetti e disegni dallo studio dell'artista, a cura di G. Piantoni De Angelis, Roma, Galleria Nazionale d'Arte Moderna, De Luca, 1978, n. 18 pag. 13.



31. Head expressing terror, which causes it in its bewilderment to clench its lips and to arch its eyebrows. Ariosto

red chalk on ivory card
461 x 328 mm

Literature:

Vincenzo Camuccini (1771 - 1844). Bozzetti e disegni dallo studio dell'artista, a cura di G. Piantoni De Angelis, Roma, Galleria Nazionale d'Arte Moderna, De Luca, 1978, n. 11 pag. 11.



32. Human features transformed into a beast

red chalk on ivory card
365 x 230 mm

Literature:

Vincenzo Camuccini (1771 - 1844). Bozzetti e disegni dallo studio dell'artista, a cura di G. Piantoni De Angelis, Roma, Galleria Nazionale d'Arte Moderna, De Luca, 1978, n. 21 pag. 13.



33. Head of a demon expressing cruel sorrow

red chalk on ivory card
461 x 337 mm

Literature:

Vincenzo Camuccini (1771 - 1844). Bozzetti e disegni dallo studio dell'artista, a cura di G. Piantoni, De Angelis, Roma, Galleria Nazionale d'Arte Moderna, De Luca, 1978, n. 12 pag. 12.





34. Mercury Delivering Bacchus to the Nymphs

pen and brown ink and brown wash

286 x 480 mm

on the verso, pencil drawing depicting *Mucius Scaevola Swearing To Avenge the Fatherland Before King Lars Porsena*.

Literature:

Vincenzo Camuccini (1771 - 1844). Bozzetti e disegni dallo studio dell'artista, a cura di G. Piantoni De Angelis, Roma, Galleria Nazionale d'Arte Moderna, De Luca, 1978, n. 50 pag. 22.





35. Rape of the Sabin in the circus

black chalk heightened with white on paper prepared green
242 x 393 mm

Literature:

Vincenzo Camuccini (1771 - 1844). Bozzetti e disegni dallo studio dell'artista, a cura di G. Piantoni De Angelis, Roma, Galleria Nazionale d'Arte Moderna, De Luca, 1978, n. 121 pag. 56.



CARL FRIEDRICH HEINRICH WERNER

Weimar 1808 - Leipzig 1894

36. *Carnival in Rome*

Watercolor and pencil on paper

333 x 318 mm

Signed and dated lower left: *C Werner f Rom 1835*

Carl Friedrich Heinrich Werner was born in Weimar in 1808. He decided to leave his hometown and move to Leipzig, where he attended painting classes held by Julius Schnorr von Carolsfeld at the Art Academy. From 1829 to 1831 he moved to Munich in order to study architecture under the guidance of Fr. von Gartner, although it was not long until he dedicated himself to painting again. In 1832 Werner won a studying journey to Italy, which enabled him to visit Venice, Bologna, Florence and Rome. In those years he improved his watercolor skills, and in 1851 he opened his workshop in Venice, becoming a well-known watercolor painter.

In 1856 Werner moved back to Leipzig. In the following years he undertook several journeys that he used as starting point for his watercolors, mainly views and landscapes. Between 1856 and 1857 he travelled to Spain, whereas between 1862 and 1864 he explored Egypt and Palestine – notorious his Jerusalem watercolors. Then he crossed Greece and Sicily to finally move back to Leipzig again where he became professor at the Art Academy.

The watercolor *Carnival in Rome* represents a scene of the well-known costume party that was celebrated every year before Lent. The origin of the Roman carnival date back to the *Saturnali*: a religious feast of Ancient Rome that was characterized by public amusements, sacrifices, and balls and by the use of masks. The fascination originated by the Roman Carnival was also captured by additional artists, such as Ippolito Caffi, Carl Max Gerlach Quaedvlieg or Pimen Nikiti Orlov, whom have immortalized it in their own oeuvres.

During the XIX century, the carnival was celebrated mainly in Via del Corso and in the surrounding streets. As a matter of fact, the drawing by the German artist reproduces the colorful masks in Via del Corso. During this festivity both wealthy and poor people were mixing within the crowd, erasing any diversity. The only highly visible differences were either the chance to rent “*lochi*” – that are sitting seats all along the street – or the possibility to exhibit a “*legno*” – that is instead a carriage. The scene represented by Werner show both of them, “*lochi*” and “*legno*”; few distinct noblewomen and gentlemen lean out from terraces to observe the costumes marching, while a couple of carriages transit along the road. The bright, suffused light in this watercolour is reminiscent of the way in which his fellow countryman Franz Ludwig Catel, who was also in active in Rome in those years, used to handle light.

(CC)



SILVESTRO LEGA

Modigliana 1826 - Florence 1895

37. *Portrait of a young woman*, 1890-92

pastel chalks on paper

570 x 420 mm

Signed lower right: *S. Lega*

Provenance:

Florence, Alberto Bertini; Florence, Giuseppe Rousseau Colzi; Florence, Private Collection.

Exhibited:

The Macchiaioli in the Nineteenth Century European Culture, Studio Paul Nicholls, Florence Casa d'Arte Pitti, September 21st – October 11th, 1987, n. 35.

Literature:

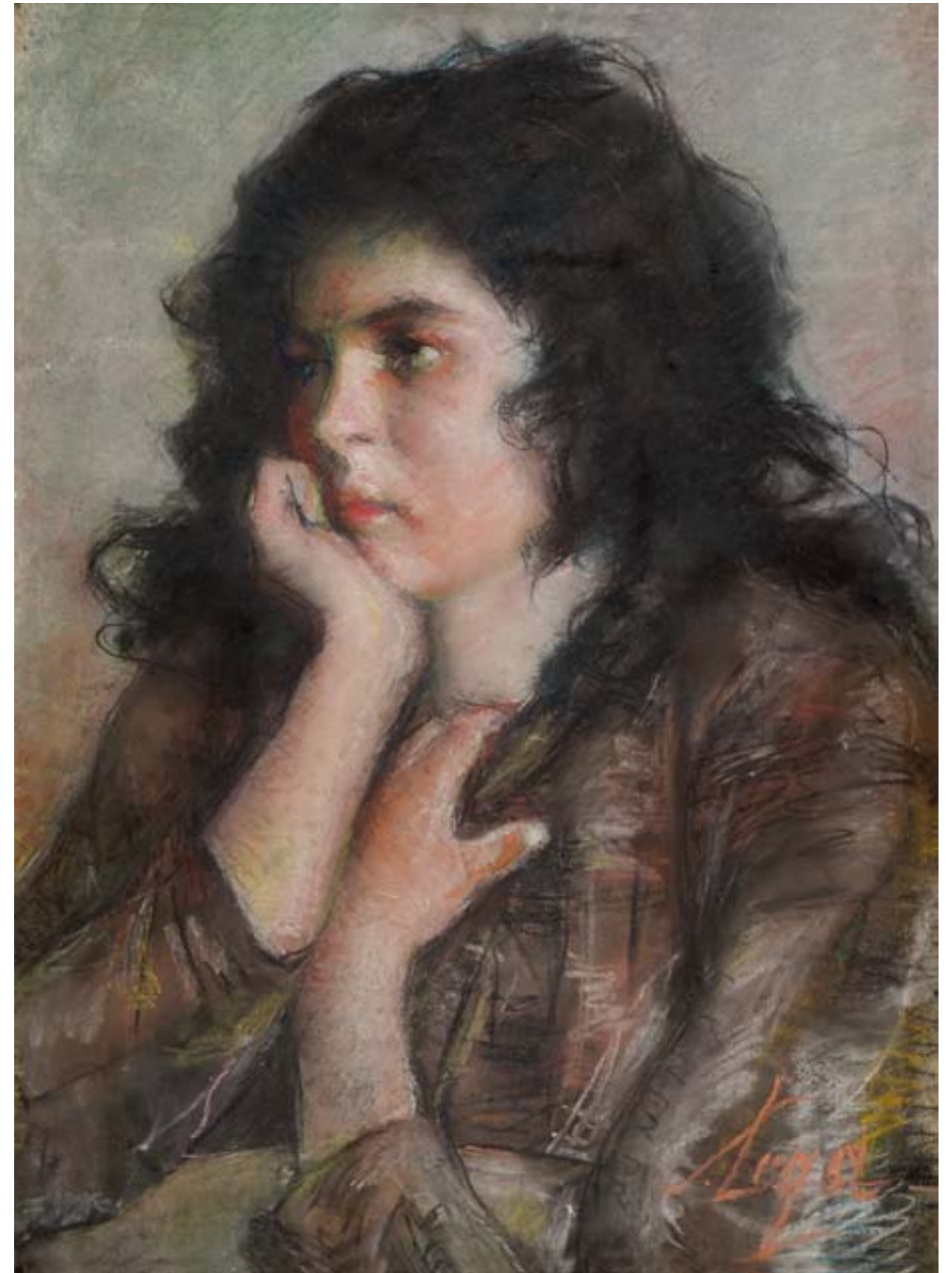
G.Matteucci, *Lega. L'Opera Completa*, Florence, Giunti, 1987, vol. II, p.327, n. 405.

Silvestro Lega was born in Modigliana in 1826. He soon left his home town to move to Florence in order to attend the Academia of Belle Arti. He was first student of Pallastrini, and then apprentice of Mussini and Ciseri, besides he also remained attached to his masters' academic *maniera*. At a later stage, the painter got closer to the Macchiaioli's circle, a bond that led to the artistic maturity of his painting. Together with Signorini, Abbati, Borrani and Sernesi he belongs to the Pergentina group, so called from a small town in the Florentine surroundings. Despite his contact with the Macchiaioli, Lega's works preserved a primitive naivety and a delicate style with a more romantic mark until 1870. Nevertheless, after such date, the inspiration and style of the artist became more impetuous and dramatic with accentuated contrasts of light and shadows. The images were performed more rapidly and synthetically, whereas moods were interpreted through more direct and instantaneous expressions.

The portraiture genre acquired a fundamental role in the painter's maturity. At the end of the Eighties, the artist was guest of the Bandini family at Villa Poggio Piano in Gabbro. In this period he painted several portraits representing "gabbriane", or rather young women and peasants of the surrounding countryside. The feminine face became one of the main research topics. The oeuvres conceived at Gabbro, in which the subjects are translated in pure pretexts and not in folkloristic themes, Lega found a renewed artistic impulse mainly based on the chromatic multiplicity.

The *Bust of young woman* is part of the portraits series painted during these years. The peasants were usually depicted until their shoulders or bust, either front or profile, with the handkerchief on their head or – like in this case – a rich head of messy hair increasing the woman's wild look. The stroke became more rapid and vibrant, whereas the use of crayon provoked a chromatic effect permeated of light, generally extraneous to oil portraits.

A reference to analogous works has to be established in order to estimate a dating for the drawing under examination, for instance: *La Capricciosa* (cfr. Matteucci 1987, n. 370); *Profilo di donna con scialle* (cfr. Matteucci, Sisi 1995, n. 39); *Gabbigiana* (cfr. Matteucci 1987, n. 378), all dated around 1890-92. The comparison is suggested by the strong physiognomic resemblance between the *Bust of young woman* and the young girls of the above-mentioned portraits, revealed by the slightly *french* nose, the small but fleshy mouth, the round chin and the black curly hair. An additional element implying that the drawing belongs to these years is the pictorial technique – that is the crayon. The first Lega's crayon drawings date back to the 1890, and all of these works were depicted during the stay in Gabbro (cfr. Matteucci 1987, n. 405, 410, 411, 420, 421). As a matter of fact, in a letter written to the friend Ludovico Tommasi, the artist mentioned some crayons realized exactly in this same period (cfr. Matteucci 1987, p. 336).



SIR EDWARD COLEY BURNE - JONES

Birmingham 1833 - London 1898

38. Study for a head for the painting *THE CAR OF LOVE*

Black chalk

365 x 550 mm

Signed with initials and dated lower right E B J 1895, and inscribed lower right: *for the Car Of Love No 7*

Provenance:

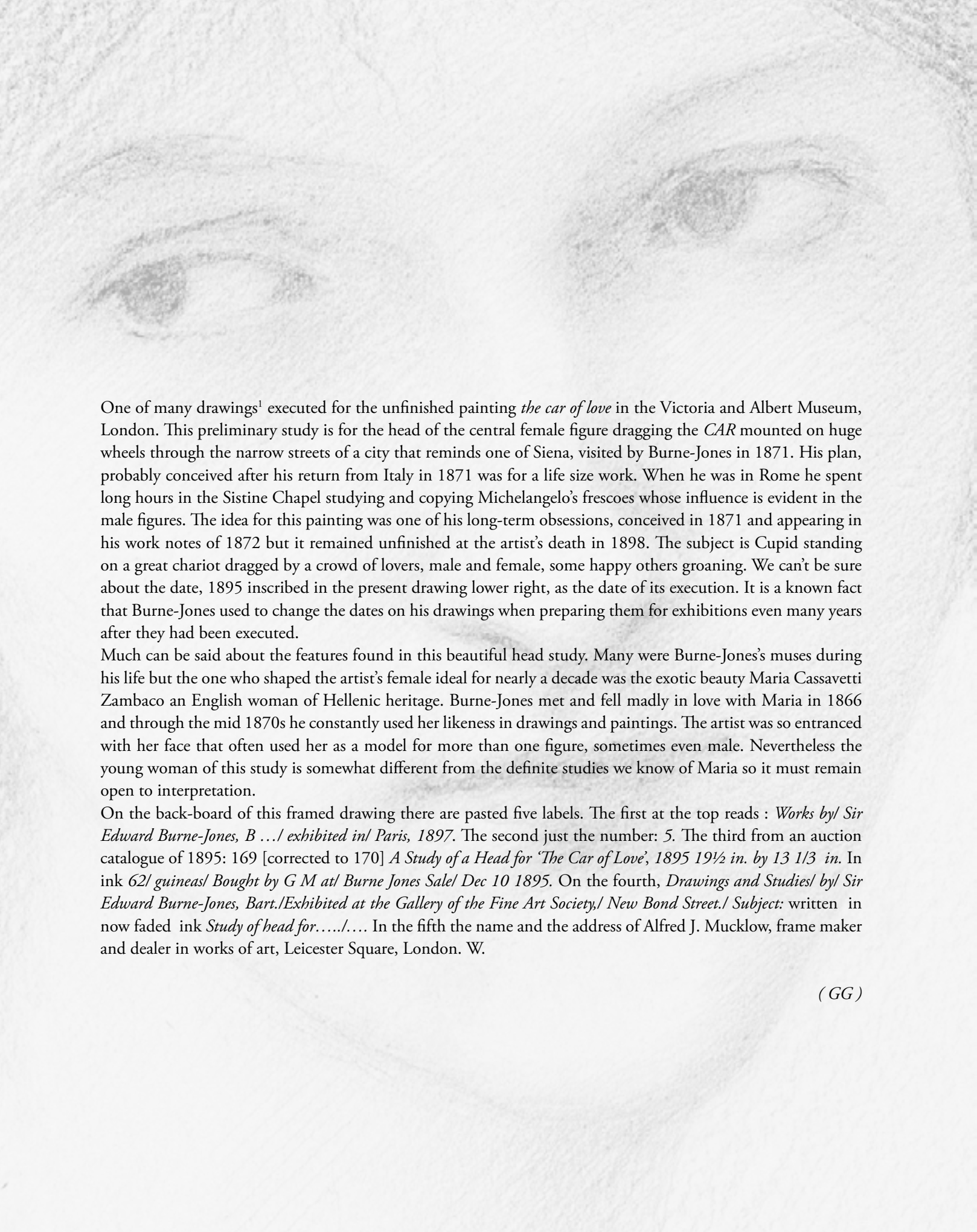
London, Auction Burne-Jones sale 1895, lot 170, 65 gns. to G.M.
Rome, Giuliano Briganti; Florence, private collection.

Exhibited:

London, The Art Fine Society, *Studies and Drawings by Sir Edward Burne-Jones Bart*, New Bond Street, April 1896, Exhibition No. 146, cat. no. 76. Paris, *Work by Sir Edward Burne-Jones Bart*, 1897

Born August 1833 in Birmingham. His father was a framer and gilder. His mother died within a week leaving Edward to be raised by the housekeeper. Between 1844 and 1852 he attended King Edward VI School. In 1853 he entered Exeter College, Oxford where he met William Morris. Both intended to enter the Church. It was in 1854 that he saw a Pre-Raphaelite painting by John Everett Millais for the first time. In the same year he began *Fairy Family*, illustrations for Archibald MacLaren. In 1855 he came across works by Dante Gabriel Rossetti and decided to become an artist visiting the Musee de Louvre the same year. He met John Ruskin and Rossetti in 1856 and decided to leave Oxford University without graduating. He moved to London sharing a room with Morris where he started to take lessons from Rossetti. In 1860 he married Georgiana Macdonald, they met in 1851. In 1861 he finished the altarpiece for Saint Paul's Church in Brighton. In April of the same year he became a partner of William Morris and Charles Faulkner. In 1862 visited Italy with Ruskin making copies of Old Masters. In 1864 was elected an Associate of the Society of Painters in Watercolor. In 1865 was commissioned by Myles Birket Foster to make a series of paintings, *The Legend of Saint George* and began the illustrations of Morris's cycle of narrative poems, *The Earthly Paradise*. In 1867 he met Maria Zambaco and fell in love with her. She was his muse for several drawings and paintings. The relationship ended in 1870. In 1871 went back to Italy for the third time and when in Rome studied the frescoes in the Sistine Chapel. In 1872 he worked on many paintings including *The Golden Stairs*. In 1875 he became the sole designer of stained glass for the reconstituted Morris & Company. In 1877 exhibited eight paintings at the new Grosvenor Gallery with great critical acclaim. In 1878 he worked on eleven more works exhibited at the Grosvenor Gallery and in the same year he showed *The Beguiling of Merlin* at the *Exposition Universelle* of Paris. In 1880 he completed *The Golden Stairs* and met Oscar Wilde. In 1881 he was awarded an Honorary Doctorate by Oxford University. In 1885 he was elected an Associate of the Royal Academy of Arts and accepted the title of Honorary President of the Royal Birmingham Society of Artists. Exhibited at the *Exposition Universelle* at Paris in 1889 and was awarded the cross of the Legion d'honneur. In 1891 his painting, *The Star of Bethlehem* was included in the Pre-Raphaelite exhibition in Birmingham. In the same year he declined the commission to decorate the dome of Saint Paul's Cathedral London with mosaics. In 1892 he was elected corresponding member of the *Academie des Beaux-Arts*, Paris. In the same year there was a retrospective exhibition of his work at the New Gallery in London. He died of angina in June 1898 at the age of 65.





One of many drawings¹ executed for the unfinished painting *the car of love* in the Victoria and Albert Museum, London. This preliminary study is for the head of the central female figure dragging the *CAR* mounted on huge wheels through the narrow streets of a city that reminds one of Siena, visited by Burne-Jones in 1871. His plan, probably conceived after his return from Italy in 1871 was for a life size work. When he was in Rome he spent long hours in the Sistine Chapel studying and copying Michelangelo's frescoes whose influence is evident in the male figures. The idea for this painting was one of his long-term obsessions, conceived in 1871 and appearing in his work notes of 1872 but it remained unfinished at the artist's death in 1898. The subject is Cupid standing on a great chariot dragged by a crowd of lovers, male and female, some happy others groaning. We can't be sure about the date, 1895 inscribed in the present drawing lower right, as the date of its execution. It is a known fact that Burne-Jones used to change the dates on his drawings when preparing them for exhibitions even many years after they had been executed.

Much can be said about the features found in this beautiful head study. Many were Burne-Jones's muses during his life but the one who shaped the artist's female ideal for nearly a decade was the exotic beauty Maria Cassavetti Zambaco an English woman of Hellenic heritage. Burne-Jones met and fell madly in love with Maria in 1866 and through the mid 1870s he constantly used her likeness in drawings and paintings. The artist was so entranced with her face that often used her as a model for more than one figure, sometimes even male. Nevertheless the young woman of this study is somewhat different from the definite studies we know of Maria so it must remain open to interpretation.

On the back-board of this framed drawing there are pasted five labels. The first at the top reads : *Works by/ Sir Edward Burne-Jones, B .../ exhibited in/ Paris, 1897.* The second just the number: 5. The third from an auction catalogue of 1895: 169 [corrected to 170] *A Study of a Head for 'The Car of Love', 1895 19½ in. by 13 1/3 in.* In ink 62/ guineas/ Bought by G M at/ Burne Jones Sale/ Dec 10 1895. On the fourth, *Drawings and Studies/ by/ Sir Edward Burne-Jones, Bart./Exhibited at the Gallery of the Fine Art Society,/ New Bond Street./ Subject: written in now faded ink Study of head for...../....* In the fifth the name and the address of Alfred J. Mucklow, frame maker and dealer in works of art, Leicester Square, London. W.

(GG)



Sir E. C. Burne - Jones, *The car of love*, oil on canvas, 1891-98
London, Victoria and Albert Meseum

VINCENZO GEMITO

Naples 1852 - 1929

39. *Portrait of young boy*, 1925

Pencil on paper

240 x 180 mm

Signed and dated, lower right: *Gemito./ 1925*

Born in Naples on July 18th, 1852, Vincenzo Gemito was abandoned at birth, and adopted by Giuseppina Baratta, sister of the people. The artist began his training in Emanuele Caggiano's workshop; he later joined the sculpture studio of Stanislao Lista. Gemito studied Roman portraiture that allowed him to produce his very first oeuvres, which enabled him to open his own workshop. In 1875 he travelled to Paris for the first time in order to exhibit some of his oeuvres at the Salon of the French Artists Society; in the following years, he regularly participated in several Parisian exhibitions. Once he went back to Naples his fame was immediate, however, due to his precarious psychical conditions he was hospitalized in 1887. He kept working with devotion, reaching the top of his career, despite his poor health was threatening his life. He dwelled in Naples, until he passed away in 1929.

The paper *Portrait of Adolescent* belongs to the vast production of Gemito's graphic works, which he realized while also cultivating an additional passion of his: sculpture. His drawings are always characterized by a severe and meticulous research for the "truth" and the "natural", through which movement, brightness, solidity and the sense of material are intensified, as Ugo Ojetti highlights on Dedalo: "Vincenzo Gemito, whether models or drawings, is a great portraitist" (Consolazione, 1951, p.13).

In the Twenties, Gemito's production reproduced subjects that were previously characterizing his juvenile works, mainly figures representing adolescents and young girls – often inspired by his beloved grand-sons and grand-daughters: Bice, Anita, Carlotta and Alesandro. Drawings such as *Portrait of Young Woman* (Pagano, 2009, p. 266) or *Adolescent* (Pagano, 2009, p. 267) are both associated to the paper under consideration mainly for the intense *chiaroscuro*, which confers plasticity to the faces, but additionally for the mark, now lighter and partially accentuated only when depicting shoulders and garments.

The young adolescent is here portrayed in three-quarter, with a hard look and a delicate trace of smile on his lips, thus still expressing naïve tenderness. The pencil mark become thicken when better defining the *chiaroscuro*, such as in the definition of his soft curly hair, whereas a stronger mark, at times sharper, outlines the figure consequently tending toward the plastic rendering of the subject.

(CC)



VINCENZO GEMITO

Naples 1852 - 1929

40. *Portraits of two ladies on a letter*, 1923

Brown and black ink on beige paper

280 x 220 mm

Signed, lower left: *Gemito*; and centre, on the right: *Gemito / 1923*

Two ink inscriptions: lower right: *2500*; upper right: *2000 lire*

On verso, a letter written in black ink and addressed to Giuseppina:

Cara Giuseppina a Roma e dovere di mandare le migliore opere, e non lo scarto dei disegni che ti sei portati quello che ai venduto per così tenue somma di 300 lire voglio credere che sia quello di annita piccolo, ma quello di Alessandro a Napoli non meno di 500 come tariffa da me creata mi auguro che la Signora Degnissima intelligente la Contessa non abbia diminuito il prezzo che io, e te abbiamo stabilito. Ti manderei altri disegni grandi al vero bianco, e nero quando ci fossero domande a prezzo stabilito; tutto questo per far moneta per il tuo soggiorno a Roma per l'affare del Castello. Castelli che tutte le migliori autorità letterarie e scienze lo permettono e me l'hanno concesso!! Ti mando una lettera che è una nomina di alto consigliere della plastica alla corporazione di Milano indaga se fosse questa la nomina che parla Acito e come questa potrebbe valere per Roma o è altra cosa che lui sappia che stia in prossimità scrivendogli tu da Roma una letterina e sentire più di concreto di che si tratta la sua idealità sul mio conto?

In ogni modo mantieni degnamente i prezzi di questo che possiedi nelle tue mani perché se le offerte non sono degne io ti manderò vivo danaro giù per soggiornare a Roma sia per far ritorno a Napoli con qualche soluzione. Presenta questa nomina e digli che le altre nomine all'Estero quando io le farò pubblicare in Italia avrò senza appoggio di nessuno Castel (?) senza le solite opposizione quando saranno 3 (?) Nazioni che affermano con perizia maggiore di quelli di Italia i meriti in arte, tuo padre V. Gemito.

The two portraits on letter, dating 1923, both prelude the idealization of two drawings that were realized the same years. The feminine figure of larger dimensions correspond to the charcoal drawing *Portrait of Young Woman* (mm 435 x 320), signed "*Gemito / 1923* ", which used to belong to the Consolation Collection, Florence; whereas today is part of a private collection (cfr. Mantura, 1989, cat. 95; Galetti, 1944, tav. XX). The other drawing, portraying the profile of a face, recalls instead a drawing titled *Adolescent*, drawn on paper with pencil and white lead (mm 317 x 437), signed and dated "*V. Gemito / 1923* "; which today is preserved at the Museum Diego Aragona Pignatelli Cortes in Naples, Intesa Sanpaolo Collection (cfr. Pagano, 2009, tav. 22). The composition correspondences between the paper under examination and the two above-mentioned tables is almost total (except from their dimensions). The adolescent is portrayed while turning the head of one side and his hair appear tousled by this movement; whereas the feminine figure has the face turned toward the shoulder; the look is directed on one side as is observing something unknown. In both cases Gemito froze two instant of dynamic movement on paper, leaving that flash of intense reality and everyday-life transpiring throughout the oeuvre. These elements constantly characterized both his graphic and sculptural production.

On the verso of the drawing, there is a letter signed by the same Gemito and addressed to his daughter, Giuseppina. The content of the letter discusses the prices of some works that the daughter had to sell on behalf of the father, and it also alludes to a trip that Giuseppina would have done to Rome to take care of a matter regarding a Castle. The event cited within these lines refers to the artist's move to Rome in 1922, and highlights his need to obtain an accommodation-studio at Castel Sant'Angelo. Concerning this circumstance, the following year Giuseppina went to Rome in place of her father in order to follow the course of events regarding his accommodation concession, but the answer to Gemito's request eventually will have a negative outcome. Besides, according to the artist, the selling prices are too low-priced and he therefore suggested to his daughter to maintain the previously established amounts, and not to decrease them in order "to make money for your stay in Rome for the Castello issue ". It is consequently deductible that the prices written in pen next to the two portraits, respectively 2.500 Lire for the Adolescent and 2.000 Lire for the Young woman Portrait, coincide with the selling amount originally requested by Gemito for the corresponding drawings.



VINCENZO GEMITO

Naples 1852 - 1929

41. *Archer*, 1920

Pencil on paper

300 x 238 mm

Signed and dated lower left: *V. Gemito 1920*

The character of the archer already appeared in several Gemito's drawings between 1908 and 1909; all of these papers are characterized by an extreme rigor for anatomical details and by the accurate refinement – both plastic and volumetric – of nudes. Bruno Mantura described this specific aspect: «It's "the sculpture on paper" that Gemito obtains in these papers» (Pagano, 2009, p. 53).

Today, there are three known drawings of the *Archers*: the first one, dates 1908-9, and displays the young man with his bow and the trunk bended forward (cfr. Bonuomo, 1988, p. 42); in the second drawing, which dates 1908, the young man is instead sitting on a rock, a position that highlights the tension of his naked body (cfr. Bonuomo, 1988, p. 42); in the third and final one, dating 1909, the young man is crouched on his knees while his arms are positioned in the act of throwing the arrow. This last composition appears identical to the drawing under consideration, which also dated 1909 (cfr. Pagano, 2009, p.192, n 69a).

These three papers realized at the end of the first decade (all once belonged to the notorious Minozzi collection of Naples) prelude the realization of a sculpture that was never sculpted, which was supposed to represent an "*eros saettante*" (cfr. Mantura, 1989, p.127, nn. 144-146). According to Mantura, the archer theme could be inspired from a detached fresco painting that symbolized vice besieging virtue (cfr. Mantura, 1989, p.127) now exhibited at the Galleria Borghese in Rome.

If compared to the above-mentioned early studies, the 1920s' *Archer* presents a softer mark and a less accentuated plasticity. The image of the archer that Gemito chose to represent belongs to a classic *repertoire*: his intent was to fix a pure authentic movement into a mythological experience. In 1909, the three 1908-9 studies had been exhibited at the VIII International Art Exposition of Venice under the title *Sagittarius*, a name that better highlights the mythological connection (cfr. VIII Expositione Internazionale d'Arte della citta' di Venezia, 1909, pp.143-144).

(CC)



EMILE ANTOINE BOURDELLE

Montauban 1861 - Le Vésinet 1929

42. *Les colombes à leur petite soeur*

watercolour on paper

230 x 320 mm

signed lower right: *Ant. Bourdelle*

Inscriptions: *A Paola Ojetti / 12 Ottobre 1925/ Les colombes à leur petite soeur*

Exhibited:

Bourdelle inconnu. Bronzes- Aquarelles-Dessins, Institut Français de Florence, mai 1961, n.43;

Emile Antoine Bourdelle (1861-1929), Spoleto, Palazzo Racani Arroni-Genova, Palazzo Ducale, 1994, n. 145.

Literature:

U. Ojetti, *Cose viste*, Firenze, Sansoni 1951, pp. 677-678; J. M. Tosi, *Bourdelle et l'Italie à travers ses lettres inédites à Ugo Ojetti*, in *Bourdelle inconnu. Bronzes- Aquarelles-Dessins*, Institut Français de Florence, 1961, pp.25-26; M. Méras, *Bourdelle et l'Italie*, «Bulletin du Musée Ingres», 35, juillet 1974, pp.21-22, cover image, S. Lucchesi, *Les colombes à leur petite soeur*, scheda dell'opera in *Emile Antoine Bourdelle (1861-1929)*, catalogo della mostra a cura di B. Mantura (Spoleto, Palazzo Racani Arroni-Genova, Palazzo Ducale), Roma, De Luca 1994, n. 145, fig p. 144; S. Ragionieri, *Bruno Bramanti pittore e xilografo*, Firenze, Olschki 2002, p.42.

Originally from Ugo Ojetti's collection in Florence, this watercolour was painted on 12 October 1925 as we can see from the autograph dedication inscribed on it. Ojetti tells us, in his memoirs entitled *Cose Viste*, that Bourdelle produced it in a single session in his Paris workshop, in the presence of the critic himself and of Albert Suarés, as a gift for Ojetti's young daughter Paola whom the sculptor had first met when she was still a girl on the Lido in Venice in 1914 and had subsequently encountered again in Florence during his second journey to Italy in September 1922. The watercolour is accompanied by a particularly touching autograph letter (published for the first time by Mathieu Méras in 1974 and subsequently by Silvia Lucchesi in 1994). In addition to alluding poetically to the theme of the watercolour – *Les Colombes à leur petite soeur* – and to hinting at the occasion on which it was conceived – a letter which Paola wrote to him on 11 April 1925 (now in the Musée Bourdelle in Paris), accompanied by a photograph of the young girl in her first holy communion dress –, it offers a certain amount of useful information for defining the artist's style and the crucial role played in it by drawing. Bourdelle, who in addition to being a sculptor was also a prolific draughtsman and decorator with a passion for books, shows here that he is convinced of the existence of a single source of inspiration based on the mark as a poetic gesture, a vision which also encompasses the solemn, sacred architectural measure present in the same degree in his monumental bas-reliefs for the Théâtre des Champs-Élysées and in this swiftly executed watercolour. Indeed, it is no mere coincidence that he himself called the watercolour a “petite fresque sur le petit mur de papier” [“a small fresco on a small paper wall”]. In the same spirit, we can detect in the principal figure in the composition – a young goddess reclining in Etruscan style, a tribute to the nationality of the girl for whom he painted it – a certain affinity with the kind of monumental sculpture that he was producing at the time, for instance his *Grande Sapho* dated 1925, it too powerfully absorbed in its meditation.

The affair of the letter and the gift of the watercolour marks the peak of the friendship between Bourdelle and Ojetti, which began in 1912 and was sealed in 1914 by the text of an introduction to the sculptor's personal exhibition room in the Venice Biennale. Ojetti was to purchase five of the artist's bronze works between 1912 and 1925 for his (now dispersed) collection. He was also the main source of inspiration behind the decision of the Galleria Nazionale d'Arte Moderna in Rome to purchase the *Héraklès Archer*, and the critic primarily responsible for promoting familiarity with the sculptor's work in Italy.

(SR)



CAMILLO INNOCENTI

Rome 1871 - 1961

43. *Profile of a young woman*, 1910

Pencil on Paper

220 x 195 mm

Signed and dated, lower right: *C. Innocenti / Roma 1910*

Inscribed lower right: *Natale 1910 / Con auguri affettuosissimi / d'Ida e Camillo Innocenti*

Provenance:

Florence, Ugo Ojetti; Florence, private collection.

Camillo Innocenti was born in Rome on June 14th, 1871. After undertaking classical studies he enrolled at the Belle Arti Institute, first orienting himself toward Domenico Morelli's art and then that of Michetti, to end by being influenced by Antonio Mancini's manner. In 1901, thanks to a study trip to Spain, he realized several watercolours depicting landscapes and Andalusian customs, highlighting his inclination toward the folkloristic and the picturesque interests that will later emerge both in copious painting representing Abruzzi customs, which he depicted after his visits to Roccaraso and Scanno, and in works idealized during a trip to Sardinia in 1909, where he was fascinated by the beauty of its traditional customs. However, in 1909 the folklorist subjects were a minor proportion compared to the elegant and mundane woman iconography that, since 1906 when a series of drawings was published on *Novissima*, became Innocenti's characteristic theme getting closer to both Besnard and Nabis' style. The Roman artist, who got married in 1908 with Ida Cittadini, reached the peak of his success around 1910, becoming a taste interpreter for the *Belle Époque* and illustrating high-society settings and habits. In 1925 he moved to Egypt, being called to direct the Cairo School of Belle Arti. After fifteen years he moved back to Rome, where he died on January 4th, 1961.

As Colasanti wrote in 1919, « All that the woman's mysterious, fragile, changeable, passionate and even factitious, finds in him an instinctively sincere interpreter and delicate idealizer [...]. But the artist's ideals are not confined to the pleasure of this sweet and charming appearance. Because any of his young creatures are surprized in the intimacy of their *boudoir*, each of the make-up courtesans, and chanteuses, each ballerina is caught in the splendour of the stage's artificial lights and that of night hangouts, it seemed like she entrusted her secret sufferings or caprices. And the painter gratifies from it and smiles with endearing complacency. (Fagiolo dell'Arco, Rome, 1977 p. 16).

Portrait of a young woman, a drawing depicted with a rapid and tense mark, represents the fresh elegance of a woman through subtle and complex chromatic harmonies, which tend to emphasize the rich coiffure of the young girl. The painter become interpreter of the modern woman's elegance and, as Fiori underlined, «[...] the artist's personality, [...] is completely committed to the sense of colour which he chooses and uses following his intuition and with bare enjoyment. [...] Once any extra fantastic content is erased, only the painter's left: the eye, which instinctively addresses toward what offers a chromatic delight, and the hand, which transmits on canvas those visual values and enjoys kneading the mixture and the charcoal, and dosing the light» (Fagiolo dell'Arco, Roma, 1977, p. 17).



(CC)

ISIDORIUS MARIA CORNELIS VAN MENS

Berlicume (Netherlands) 1890 - Oosterhout 1985

44. *Portrait of an Arabian*, 1926

Black charcoal and coloured pastel on paper
290 x 235 mm

Signed and dated upper right: *Souvenir respectueux/ a M.me Duval/ Is-Van Mens./ Rabat 2.9.1926.*

Isidore Maria Cornelis Van Mens was born in Berlicume, in Netherlands, in 1890. Initially he began his studies in his hometown, but he soon decided to move to Belgium. As an autodidact, he had always been interested in several different artistic disciplines: from painting, to drawing, watercolour and engraving. For few years, he attended the painter Henk Meyer's workshop.

His favourite themes were landscapes, portraits, and scenes from everyday life and above all places and people from North Africa, which he explored through several journeys undertaken between 1923 and 1950. Besides, Africa was not his only source of inspiration; he was also inspired by other cultures and landscapes that he had personally explored during his life, in particular East Asia. However, the African subjects were certainly the most appreciated by the artist himself, as a matter of fact, his production is rich of oeuvres that were realized either in Morocco or Algeria.

The *Portrait of an Arabic* drawing, dating 1926, was depicted during one of his very first sojourns in the Moroccan city of Rabat. The Arabic figure covers the paper almost entirely: he is represented sitting on the ground, holding a cane in his left hand, and dressed in the typical eastern customs. The rapid and vibrating mark leads back to the artist's mittel-european origins, whereas the tones' chromatography reminds the classical African warm colours.

(CC)



FORTUNATO DEPERO

Fondo 1892 - Rovereto 1960

45. *Gust of Wind*, 1946

Pencil, watercolour and Indian ink on paper laid down on canvas

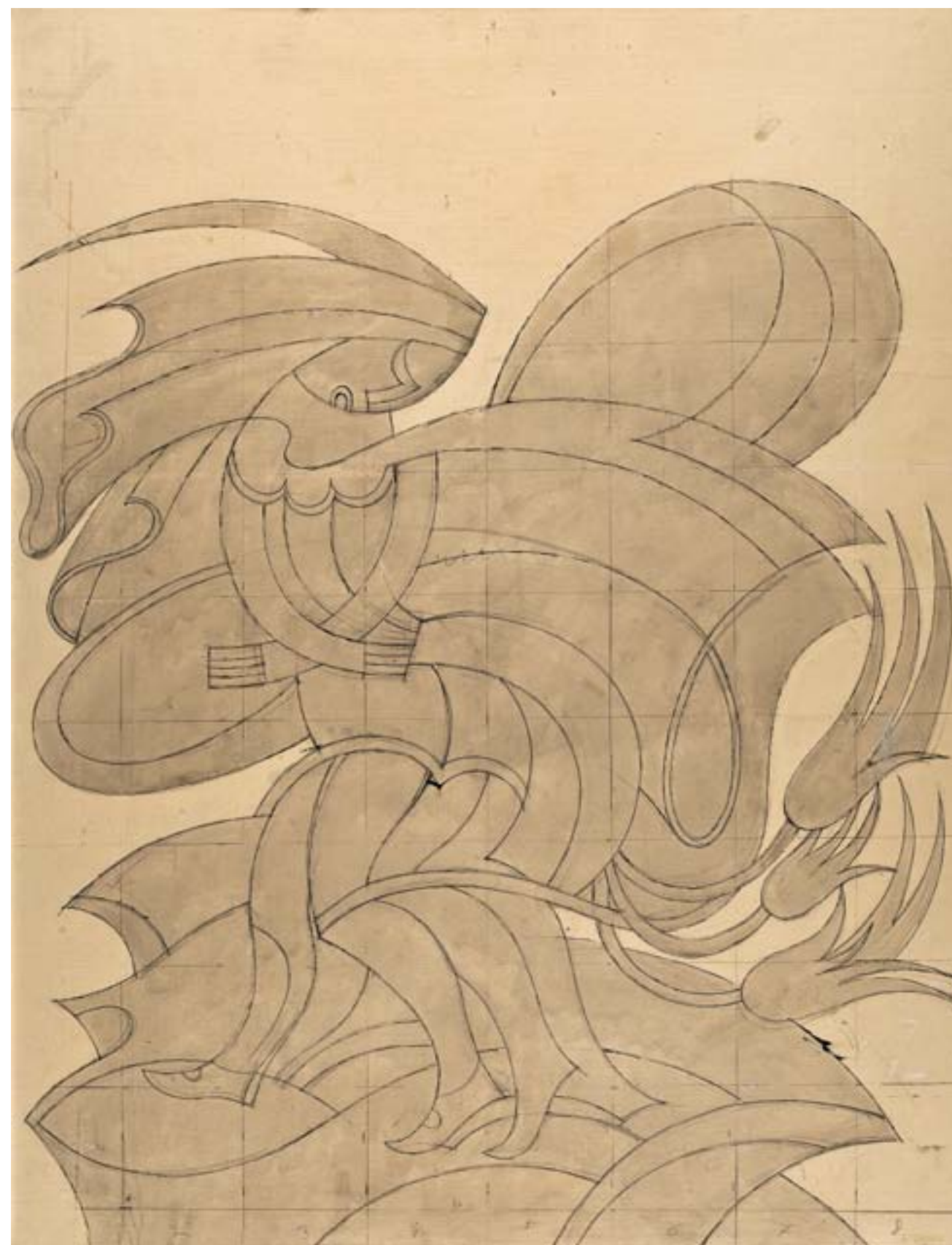
1100 x 840 mm

Signed lower right: *F. Depero*



Gust of Wind, 1946, oli on board, cm 115 x 90
Mart, museo di arte moderna e contemporanea di Trento e Rovereto.

Fortunato Depero was born in Fondo, in Trentino Alto Adige, in 1892. He moved to Rovereto when he was till very young to enrol in the Elizabethan Royal School, an institution specialized in applied arts. Thanks to an apprenticeship in the workshop of a marble artisan, he developed a great plastic sensitivity that will characterize his entire future production. In 1914 he left Rovereto and moved to Rome, where he got in contact with the Futurist circle of Marinetti, and the following year, he was accepted in the sculptors and painters Futurist group. In 1928 he went to New York in order to set up several personal exhibitions, where in 1929 he endorsed the *Manifesto dell'Aeropittura Futurista* (*Futurist Aeropainting Manifest*). The following year he returned to Italy where he kept displaying his works in copious important manifestations, such as the *Biennale* of Venice and the *Quadriennale* of Rome. In 1947, he went back to New York but the city – by then changed – was now quite hostile to the Futurist movement, and it did not welcome his art with the same enthusiasm. In 1949, once back to



Italy again, he permanently settled in Rovereto, where a museum in his honour was founded. At the end of the Fifties, he abandoned both painting and the nuclear plastic Manifest.

Fortunato Depero, generally included among the leading figures of the “Futurist’s second generation”, had however distinguished himself for his singular style, or rather for having accomplished audacious researches through diverse expressive languages.

His pictorial activity continued to be interpreted also in the second post-war period, where he did not propose new stylistic solutions but rather reconsidered past expressive *modus operandi* and themes. In *Gust of Wind* the structure of the composition brings back to light the movement analysis and dynamism of the Futurist movement. Fortunato Depero particularly enjoyed this theme because it was his means to obtain the lyrical synthesis of the wind, that is a natural dynamic force. Since 1915, the artist achieved the vision of the general motion of things (water, flowers, etc.), whereas the image of the wind became concrete only in the second half of the Forties through several drafting of *Colpo di vento (Gust of Wind)* and *Strappo di vento (Rip of Wind)*. Likewise the light, the sound or the lighting, the wind as well formed an expression of dynamism and it therefore had to be materialized. In his 1953 exhibition catalogue the artist wrote: « *Gust of Wind* is a 1947 oil painting of mine, in which a feminine figure was whirled by the wind, between garment and turns of sky; moulded within a vitreous air shell of painting waves [...]» (94° Depero Exhibit, Trento, Spring 1953, p. 31).

The paper under examination could be considered as a “planning drawing”, or rather conceived to transfer the image on canvas; a *genre* that Depero realized quite often in order to find the desired constructive degree for the oeuvre.

One of the first *Gust of Wind* drawings was realized in 1946 (cfr. Ruggieri, 1983, n. 52; Mazzoleni Arte, 1985, p. 34); to this drawing followed another painting (cm 50 x 60) dating 1947 and belonging to the William Hillman Collection of Washington, which was first exhibited in Rovereto at the 88° Depero’s Exhibition of 1951 (88° *Mostra Depero pittura & arte applicata 1915-1951. Prima presentazione di pittura nucleare*, Rovereto, August 11th, September 11th, 1951, tav. 28), and then at the 94° Depero’s Exhibition of 1953 (cfr. 94° *Mostra Depero*, Trento, Spring 1953). An oil on canvas of smaller size (cm 42 x 45) was also realized in 1947 (cfr. Scudiero, p. 558); then, the tempera on cardboard (cm 80x100) also has an analogous dating (cfr. Ruggieri, 1983, n. 53); finally, an additional work, dating 1947, is an oil on board now preserved at the Mart of Rovereto (cm 114,5x90). The several *Gust of Wind* drafts were realized on different supports (paper, cardboard, board, canvas) highlighting the experimental will prevailing in the whole Depero’s production. The various works of art differ one from another either in minor details or in the chromatic choice. The *Gust of Wind* composition has a structure that recalls the 1947 oil on board preserved at the Mart, which is the reason why this drawing could be considered of analogous dating.

(CC)

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MARCO MARCHETTI DA FAENZA

1 Giovanni Baglione, *Le Vite de' Pittori, Scultori, Architetti, ed Intagliatori, Dal Pontificato di Gregorio XIII del 1572 fino a' tempi di Papa Urbano VIII nel 1642*, Napoli, 1743, p. 21

ITALO - FLEMISH SCHOOL

1 Ovid, *Metamorphoses* 3, fab. 3

CESARE DANDINI

- 1 G. Targioni Tozzetti, in S. Bellesi, *Una vita inedita di Vincenzo Dandini* [...], I, in “Paragone”, 459-463, 1988, pp. 97-123; pp. 101-102
- 2 Compare our sheet to a drawing also marked V.D.g and indeed by the hand of Vincenzo Dandini il Giovane: Sotheby's, *Books, prints and drawings*, Milan, June 26, 2007, lot 55.
- 3 S. Bellesi, *Catalogo dei pittori fiorentini del '600 e '700*, 3 voll., Firenze, 2009, I, p. 129.
- 4 See S. Bellesi, *cit.*, 1988, notes 4-5, pp. 106-107.
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- 6 We remind of the preparatory drawing for the *Balthasar Feast* by Pier Dandini also marked V.D.g. and published in A.Cerboni Baiardi, “*Ogni sera disegnava il suo nudo*”: *appunti su quattro disegni inediti di Pier Dandini e altro*, in “Paragone”, 33-34, 2000, pp. 127-131; p. 127, tav. 124.

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1 Bernard Aikema, *Pietro della Vecchia and the heritage of the Renaissance in Venice*, Firenze, 1990, cat. 16, pl.34

ALESSANDRO MAGNASCO

6. Sheet of studies: Satyr playing a trumpet and A young man and a woman drawing water from a well

- 1 Mostra del Magnasco, Genoa, 1949, p.49, n.87, fig.101
- 2 The j. Paul Getty Museum, Malibu
- 3 Ringling Museum, Sarasota

MARCO RICCI

1 K. T. Parker, *Catalogue of the Collection of Drawings in the Ashmolean Museum*, vol. II, Italian Schools, Oxford, 1956, p.524 ff.

GIAMBATTISTA TIEPOLO

- 1 George Knox, A Panorama of Tiepolo Drawing, Belgium, 2008
- 2 George Knox, A Panorama of Tiepolo Drawing, Belgium, 2008, p. 158

GIANDOMENICO TIEPOLO

14. A female faun escaping from Apollo

- 1 J. Cailleux, Centaurs, Fauns, *Female Fauns and Satyrs among the drawing of Domenico Tiepolo, Burlington Magazine no. 31, June 1974, supplement, p. xxiv, no. 80, reproduced fig.72*
- 2 James Byam Shaw, *The Drawings of Domenico Tiepolo, London 1962*

15. A woman seen from behind

- 1 Adelheid Gealt, James Byam Shaw, *Domenico Tiepolo, The Punchinello Drawings*, George Braziller, Inc., New York, 1986, pp. 158-159
- 2 Ottawa, National Gallery of Canada

17. A group of running hounds

1 P. Molmenti, *La villa di Zianigo e gli affreschi di Giandomenico Tiepolo, in Emporium*, Settembre 1907.

18. Three hounds in a landscape

1 A. M. Gealt, G. Knox, Giandomenico Tiepolo, *Disegni dal Mondo*, 1996, pp. 71-74

UBALDO GANDOLFI

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- 2 Mostra del Settecento bolognese, catalogue edited by R. Longhi and G. Zucchini, Bologna 1935, p. 56.
- 3 C. Volpe, in *L'arte del Settecento Emiliano. La pittura. L'Accademia Clementina*, catalogue of the exhibition, Bologna 1979, p. 103.

VENETIAN SCHOOL 18TH CENTURY

- 1 Antonio Morassi, *Guardi I disegni*, 1984, Venezia., Cat. 196, plate 199.
- 2 Adelheid M. Gealt, George Knox, *Giandomenico Tiepolo Maestria e Gioco., Disegni dal mondo*, 1996, Udine and Indiana USa 1997, p.212, n 151.
- 3 J. Byam Shaw, *Guardi and his brothers and his son*, Art News, Feb. 1958, pp.33-35

CHRISTOPH HEINRICH KNIEP

- 1 For other depictions of Cava dei Tirreni in the late 18th and 19th centuries, see Lucio Fino, *La costa d'Amalfi e il Golfo di Salerno (da Scafati a Cava da Amalfi a Vietri da Salerno a Paestum). Disegni acquerelli stampe e ricordi di viaggio di tre secoli.* Naples 1995.
- 2 Letter in the Goethe-und-Schiller Archiv in Weimar, mentioned by Striehl 1998, 299: „Hir haben Sie, mein Lieber, ein Verzeichnis von allen meinen Zeugnungen, sowohl alte als neu gezeugnete auf der Reise nach la Cava: Ganz Große – Die Aussicht von Cava mit seinen Bergen und der großen Brücke über die man geht nach Pestum – Eine andre nahe bey Cava mit Bergen und Land-Häusern – Das Gebirge bei Vietri. Vetri dicht unten am Meer, das Gebirge ist [...] - Ein Tahl nicht weit von Cava mit dem Monte Liberatore [...]“.
- 3 Christoph Heinrich Kniep, “View of Cava dei Tirreni”. Berlin, Kupferstichkabinett. Pen and brush with brown ink, 637 x 912 mm. The drawing is signed and inscribed *C. H. Kniep. fec: Neapel 1789*. For the drawing, see Striehl 1998, 327, entry 5.

GIUSEPPE PIETRO BAGETTI

25. Fighting in Eckmühl near Regensburg: Napoleon's Victorious Attack on the Austrians

- 1 Matthäus Merian's 18th century engraving entitled *Schöne Prospekt der Steinen Brücken zu Regensburg* (consulted in the modern reprint: *Deutsche Städte. Veduten aus der Topographia Germaniae mit einer Enleitung von Friederich Schnack*, Hamburg, Hoffmann urid Campe Verlag, 1962) is useful for comparison. We should remember that Bagetti is drawing the city from the south, in other words from the opposite side compared to Merian, thus the buildings are seen in reverse order. Two photocopies, attached, refer to the view of Regensburg: d) M. MERIAN, *Schöne Prospekt der Steinen Brücken zu Regensburg* [...] e) Panoramic photograph of Regensburg from the south (in other words, from the same side as Bagetti's view).
- 2 Gautherot's painting is reproduced in: A. DAYOT, *Napoleone nelle opere de' pittori degli scultori degl'incisori*, Milano, «Corriere della Sera», 1896, page 179. Dayot called it: “a composition with a theatrical effect, liable to strike the people's imagination” on account of “that Olympic image of Napoleon, composed and aloof amid universal pain”. Reports of the time add that, once word of his injury spread, his soldiers hastened to his side; then “Napoleon, after shaking some of them by the hand, immediately mounted his horse and rode past the front of his army to reassure his troops [...]. He had the bravest officers and troopers step out of the ranks and he dispensed rewards to them. Some soldiers received a pension of one thousand five hundred francs per annum» (*Ibidem*, pp.178,181). The episode is referred to in:
 - f) Photocopy of the reproduction of Gautherot's painting
- 3 The engraving is reproduced in: H. DOLLINGER, *Bayern 2000 Jahre in Bildern und Dokumenten. Vorwort von Golo Mann*, Munich, Bartlsmann Verlag, 1976, page 131. Also referring to the capture of Regensburg is:
 - g) photocopy of Oldendorp's engraving.
- 4 G.P. Bagetti, *Analisi della unità d'effetto nella Pittura*, Turin, Stamperia Reale, 1827, page 89.

26. The Battle on the Slopes of Mount Crêtes

1 Inventory no. MV2525

SIR EDWARD COLEY BURNE - JONES

1 Auckland Art Gallery, New Zeland, (n. 1924/51). Birmingham Museum of Art Gallery, (n. 1898P48 (1880), (1898P49 (1875)).

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