

# Mattia & Maria Novella Romano

A Selection of Master Drawings

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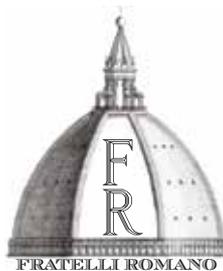
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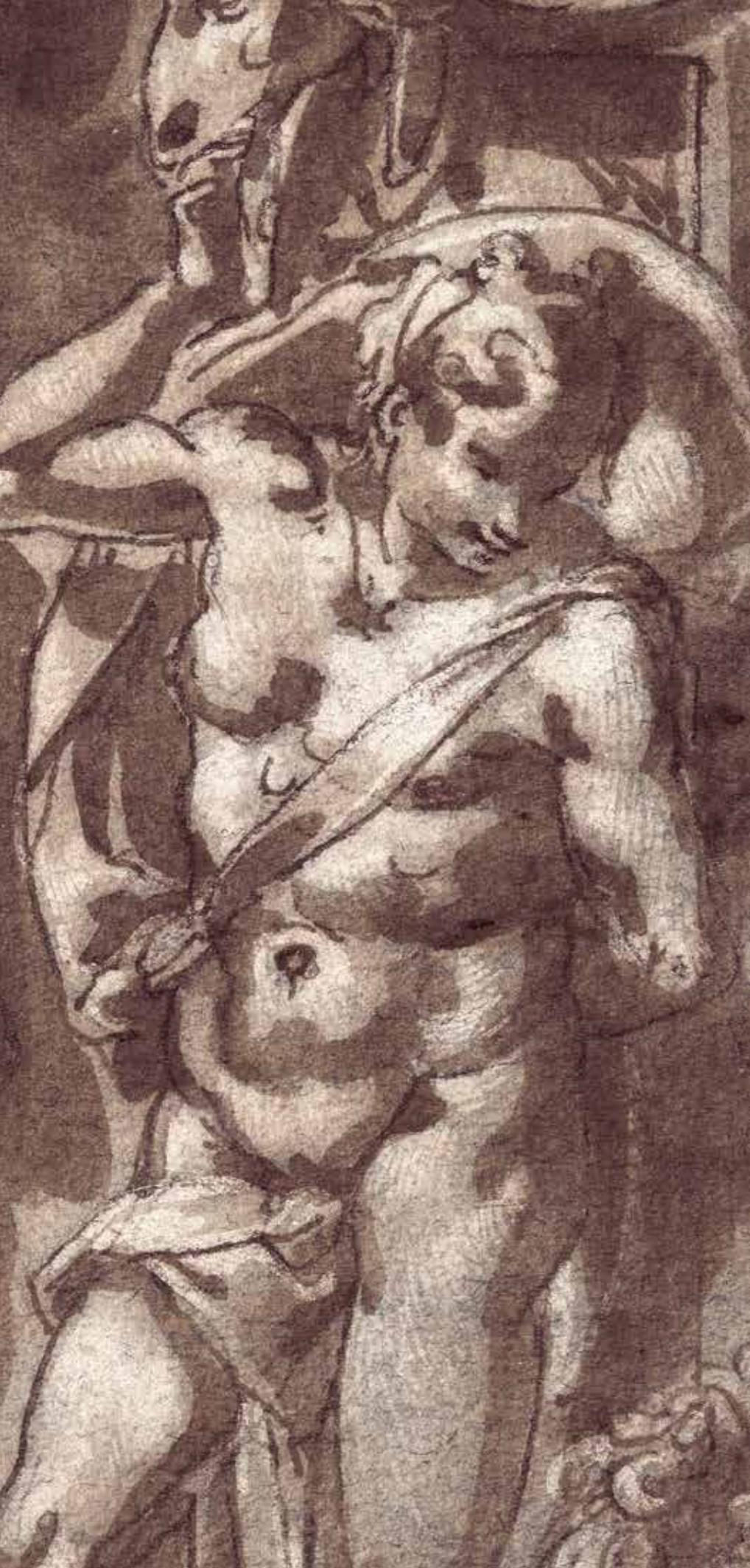
# Mattia & Maria Novella Romano

*A Selection of  
Master Drawings*

2015



36, Borgo Ognissanti  
Florence - Italy



## ACKNOWLEDGEMENTS

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# 1. GIOVAN BATTISTA BERTANI

Mantua c. 1516 – 1576

## *Bacchus and Erigone*

Pen, ink and watercoloured ink on watermarked laid paper squared in chalk  
208 x 163 mm. (8 ¼ x 6 ⅜ in.)

### PROVENANCE

Private collection.

Giovan Battista Bertani was the successor to Giulio Romano in the prestigious work site of the Ducal Palace in Mantua.<sup>1</sup> His name is first mentioned in documents of 1531 as 'pictor', under the direction of the master, during the construction works of the "Palazzina della Paleologa", which no longer exists, in the Ducal Palace.<sup>2</sup> According to the autograph treatise *Gli oscuri et difficili passi dell'opera ionica di Vitruvio* (1558) Bertani subsequently travelled twice to Rome in order to study «the discipline of Architecture and for other studies».<sup>3</sup> While in contact with the scholarly Roman environment, with Girolamo Genga and other Roman collectors of antiquities,<sup>4</sup> the young Bertani practiced the art of painting, sculpture and architecture.<sup>5</sup> After his return to Mantua, in 1546, on the death of Giulio Romano, Bertani was involved in the completion of the construction of the Cathedral, which Romano had designed.<sup>6</sup> Three years later, he was appointed *prefetto delle fabbriche ducali*<sup>7</sup> by the Duke Guglielmo Gonzaga. Bertani owes his fame to these works, above all he was involved in the expansion of the New Court in the Ducal Palace (completed in 1561), in the construction of the Palatine Basilica of Santa Barbara (1562-1572), the court theatre (1549), and in some minor buildings of the city.<sup>8</sup> The artist died in Mantua in 1576.<sup>9</sup>

It was Renato Berzaghi who first compiled the initial catalogue of the artist's drawings,<sup>10</sup> establishing his graphic *oeuvre* of about eighty sheets; among these, many are finished drawings to be supplied as models, to painters, engravers, tapestry makers, scenographers and decorators. This extraordinary drawing should rightfully be added to the *corpus* of sheets attributed to Bertani due to its significant stylistic, technical, formal and compositional affinity with many of them. In this way, this discovery, as well as enriching the graphic *oeuvre* of the master, goes to further underline his capacity for invention, a creativity which equals that of his most illustrious predecessor.

At the centre of the composition a man with long hair seems to be holding a woman close to him. She is seen from behind, with vines clinging to her; to the sides of the central group, there are two pairs of little erotes who play among themselves, passing bunches of grapes to each other. On closer examination, one discovers that the male body, from the chest down, is transformed into a trunk, and the branch that clings to the leg of the woman is in fact one of the man's legs. The woman, with a bewildered and astonished expression, wants to free herself from the branches that cling to her but the man is strongly holding onto her.

That the drawing deals with a metamorphic subject taken from Greco-Roman mythology is clear for more than one reason. In the *Metamorphoses* of Ovid, there are recurring stories of men and women transformed into trees. Moreover, the winged putti, amorini or erotes, alluding to Eros/Love normally accompany erotic scenes. Finally, the vine and the grape clearly refer to the god Dionysus/Bacchus, to whom the invention of the vine and wine is traditionally attributed and from whom the epithet of Bacchus Staphylo (or also Omphacite) derives. The identification of the subject depicted, whose interpretation is complex, is therefore certainly related to the myth of Bacchus who here is represented, as in classical Greek statuary, as young with long wavy locks of hair.<sup>11</sup> The suggested interpretation is taken from Ovid's text, whose first Italian translation into vernacular dates back to 1497. It was widely known and appreciated among artists who were commissioned to depict mythological subjects and 'fables'. The scene represents the story of Bacchus and Erigone, daughter of Icarius, gardener of Attica. Bacchus, having fallen in love with the young girl, assumed the form of a vine and when she arrived to collect bunches of grapes the god took her by surprise by changing back into his human form and, taking her into his arms, took advantage



actual size

of her.<sup>12</sup> This is a clear willingness to represent an extremely rare subject in a decorative programme linked to the stories of Bacchus.

Returning to the issue of authorship, the drawing has interesting technical, stylistic and formal similarities with some sheets preserved at the Gabinetto Disegni e Stampe of the Uffizi in Florence, now attributed to Giovan Battista Bertani, thanks to an interesting contribution by Piera Giovanna Tordella.<sup>13</sup> The scholar, with whom Giovanni Agosti independently agrees,<sup>14</sup> identified the sheets inv. 15985F, inv. 15986F, and inv. 15982F, with the respective subjects of *Danae*, *Europa*, and *Bacchus transforms Tyrrhenian pirates into dolphins*.<sup>15</sup> Tordella connects the first two to the execution of respective frescoed semi-lunettes, now damaged, in the “Chamber of Jupiter” (or “of the lovers of Jupiter”),<sup>16</sup> which was part of the apartment of the Duke Guglielmo in the Palazzina della Rustica in the New Court of the Ducal Palace in Mantua.<sup>17</sup> The third sheet and another, in which Tordella identifies an episode of the myth of Glaucus (inv. 15983F), have been related to the decoration of the “Chamber of Bacchus”, a hall adjacent to that of Jupiter by Renato Berzaghi. The drawings, executed in pen and ink, and brown watercolour, like most of the sheets assigned to Bertani,

are squared in black chalk: features, which the drawing in question also possesses. The format is also similar to that of the two drawings for the Chamber of Jupiter.<sup>18</sup> Typical stylistic features of the graphic *ductus* of the artist are the rhythmically cadenced lines of the figures which underline the drawing, being well-defined and with full contours, the sure pen strokes which outline the profiles of the faces, the superciliary arches and the muscular and well-honed limbs of the central figures, as well as the parallel hatching of the background, which accentuates the plastic poses of the erotes,<sup>19</sup> and also the light watercolouring which creates calibrated light and shade effects on the bodies. Moreover, the serpentine position of the two central figures, gives the composition a concrete dynamism which increases the dramatic nature of the action.<sup>20</sup> Berzaghi, in support of his position, which seems more than acceptable, remembers how in the short celebratory poem in octaves by Raffaello Toscano, the *Rooms above the Edification of Mantua*, decorations depicting the ‘Journey to Naxos’, ‘Bacchus in India’, the ‘Triumphs’ and the ‘Invention of wine’ in the hall of Bacchus (now badly damaged),<sup>21</sup> are described.<sup>22</sup> It is to this milieu that our drawing can also justifiably be connected, also constituting a fundamental element for reconstructing a lost courtesan decoration.

Luisa Berretti



## 2. MARCO MARCHETTI called MARCO DA FAENZA

Faenza c. 1528 - 1588

### *Study for a mural decoration*

Pen, watercoloured ink, chalk and white whitening on cerulean laid paper

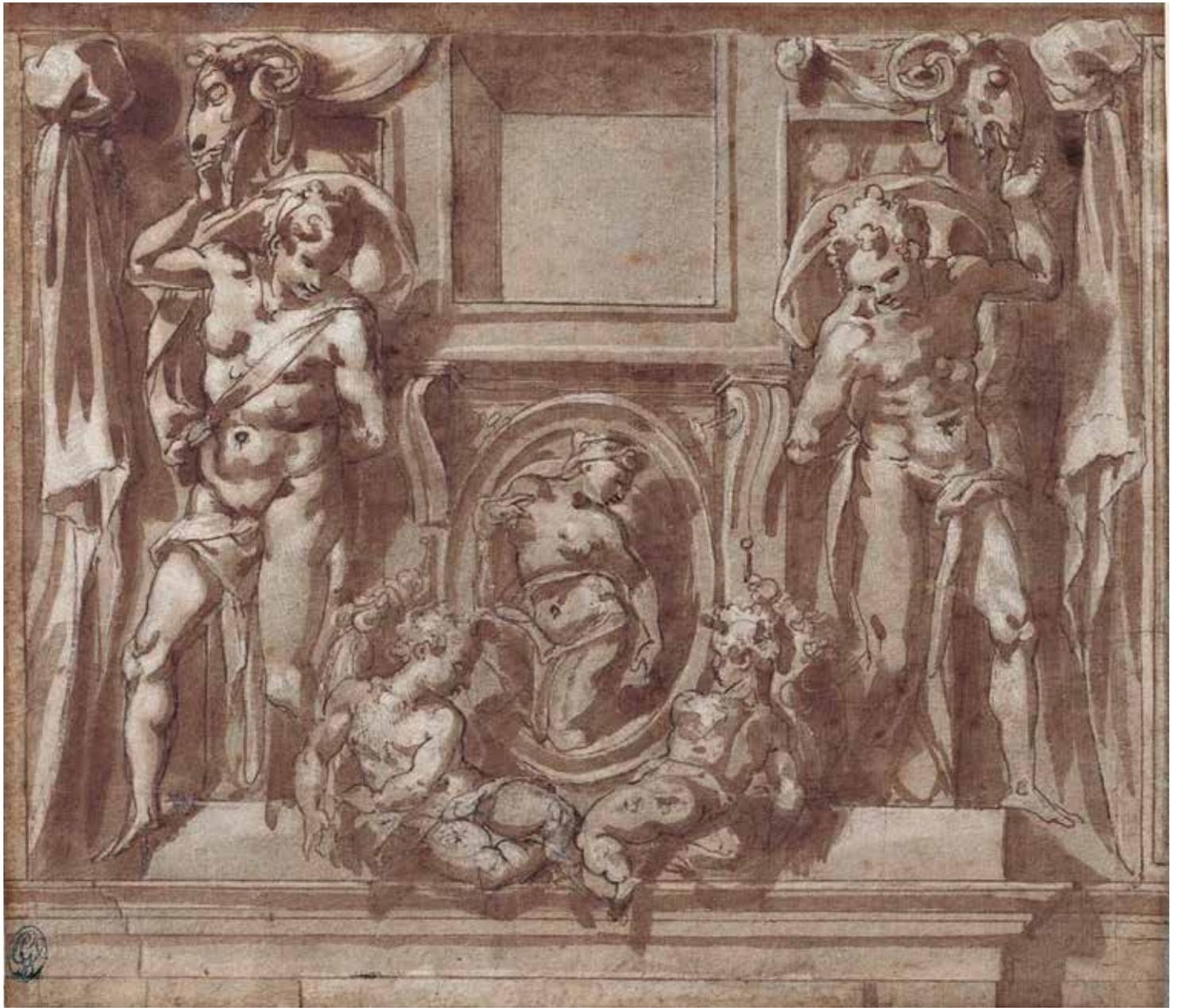
173 x 195 mm. (6  $\frac{3}{4}$  x 7  $\frac{5}{8}$  in.)

#### PROVENANCE

G. Vallardi (L. 1223).

Considered by Giorgio Vasari the most ingenious creator of grotesques of his generation,<sup>1</sup> Marco Marchetti began his apprenticeship most probably in Faenza in contact with a group of artists from Emilia Romagna which specialised in said grotesques and was active in Rome in the 1540s. These include Giacomo Bertucci, the master of Taddeo Zuccaro, and Pietro Mongardini from Imola, a close collaborator of Perin del Vaga. It was precisely the halls decorated by the latter at the Castel Sant'Angelo that constituted for the young Marchetti an important source of study and inspiration for the development of his decorative language.<sup>2</sup> The first reliable testimony regarding his activity dates back to May, 1553, when he is cited in a document, along with other artists, intent in the creation of the frieze with the *Stories of Ulysses* in the Palace of Cardinal Ricci in Rome. Having recognised his gifts as a great decorator and fast worker, Vasari chose him as his close collaborator in the construction sites of Villa Giulia and of the *Loggia* of the now destroyed Altoviti Palace (1553-54). In 1555, he summoned him to work with him in Florence, employing him in the decoration of the ducal apartments in Palazzo Vecchio beginning with the so-called "Quartiere degli Elementi". Here Vasari delegated his collaborators, led by Cristoforo Gherardi, called the "Doceno", to redevelop his designs for the execution of most of the frescoes, and allowed Marchetti a rather broad degree of liberty for the decorative inventions. Upon the death of Doceno in 1556, Marchetti took over as head of the studio executing the friezes and the stuccoed and frescoed ornamentation of different spaces of the "Quartiere degli Elementi". His best achievement is found in the vaults of the *ricetto* and of the great stair leading to the quarters of Leo X below. Fundamental too was his contribution to the cartoons for the tapestries, destined to furnish the halls for important ceremonies, as well as to the grotesque decorative partitions of the glass panels. Between 1556 and 1558, again with Vasari, he was busy painting the rooms of Lorenzo the Magnificent and Cosimo the Elder. Subsequently, in the Quarters of Leo X he created his masterpiece: the Pope's chapel. After a period spent in Rome which probably saw him involved in the decorative site of

the *Loggia* of Pius IV in the Vatican (1560-1563), he later collaborated with Vasari who called him to supervise the creation of the grotesque friezes on the ceiling of the "Salone dei Cinquecento" in Palazzo Vecchio (1563 -1565). From the biography of Giovanni Baglione, another great admirer of his, we know that Marchetti worked in the decorative sites in the apartments of Gregory XIII in the Apostolic Palaces, creating the friezes in the two Sale dei Paramenti. He later took over the supervision of the ornamental parts of the loggias of the second floor, which were completed in 1577. He was also responsible for the first six Stories of St. Francis of Paola, frescoed in the lunettes of the west side of the cloister of the Church of the Trinità dei Monti, datable to 1579-1580.<sup>3</sup> Throughout his life, Marchetti maintained constant ties with his land of origin as evidenced by some easel works of religious subject, commissioned by members of the local nobility and mainly preserved in Faenza. Here, he executed the cycle with the *Stories of St. Francis of Assisi* in the Cloister of San Girolamo at the Osservanza, datable to 1585. Marchetti died three years later in his native city. Our drawing, a model for a mural decoration, could be of the same period as the vivid and innovative production that Marchetti executed in Palazzo Vecchio in the Sala degli Elementi, in particular in the monochrome plinth with *The Battle of the Sea Gods* and also in the friezes of the Halls of Jupiter, Hercules and Ceres. Here indeed, we find scenes and landscapes alternating with figures of putti depicted with a dilated anatomy, with torsos that are almost fragmented, boisterous in their forms full of liberty, rendered with strong plasticism. These elements also characterise the present sheet whose figures are vibrantly sketched and expressive thanks to the masterly use of watercolour. These are all features that we find again in a series of drawings preserved at the Gabinetto Disegni e Stampe of the Uffizi, in particular, in the project of decoration with *Two figures side by side holding hands*.<sup>4</sup> What is identical is the way of drawing the bodies' muscles reintroducing the arched backs and raised arms in an almost unnatural position set against the motif of a he-goat's head, seen here from the front.



actual size

### 3. Collaborator of LUDOVICO CARRACCI: FRANCESCO BRIZIO (?)

Bologna 1574 - 1623

Recto: *Studies for St. John the Baptist and studies of heads*

Verso: *Study for St. John the Baptist in the desert*

Pen and ink on laid paper

275 x 205 mm. (10 7/8 x 8 1/8 in.)

The *Accademia dei Desiderosi* (1582), later known as the *Accademia degli Incamminati* (1590), was founded in Bologna by the two brothers Annibale and Agostino Carracci and their cousin Ludovico Carracci. The practice of life drawing and the study of the works of masters was the foundation of the Accademia's artistic curriculum.<sup>1</sup> The Carracci established a new artistic language, which was free of mannerisms, revolutionary in its conception of fresco cycles and religious and private paintings, and exceptionally faithful to the Counter-Reformation principles laid out in Cardinal Paleotti's 'Discorso sulle Immagini sacre e profane' (1582). Drawing nude models from life (and the process of removing any perceived physical flaws in their drawings) was thought to be an essential means of representing reality and represented a new and greater adherence to naturalism.<sup>2</sup> Sheets of studies representing heads, anatomies and landscapes therefore offer invaluable evidence of the 'first ideas' and 'sketches' by members of the Carracci family - particularly by Agostino (1557-1602), who taught anatomy, perspective and mythology at the Accademia - and their followers.

The drawing in question is a good example of this type of pen and ink study, which, with its graphic style characterised by a sinuous line and close parallel hatching, recalls the mark-making of Ludovico Carracci (1555-1619),<sup>3</sup> although some of Agostino's drawings also bear certain resemblance.<sup>4</sup> We are inclined to associate the drawing in question to Ludovico, and suggest an attribution to Francesco Brizio, a pupil and collaborator first of Agostino's and later of Ludovico's.

The Bolognese historiographer Carlo Cesare Malvasia writes in his description of Brizio's life<sup>5</sup> that from a young age he had an innate ability for drawing, so much so that when his father, a farmer, sent him out to work with a cobbler, he would instead «draw animals, heads, trees and similar *capricci*», which he marked «on the soles of the shoes with a metal implement of the trade».<sup>6</sup> After his first

apprenticeship at Bartolomeo Passerotti's workshop, Brizio began to attend the Carracci's School: Agostino, realising the young man's gift for drawing «chose him to work as his paid engraving assistant, giving him drawings of his own to carry out with the *bollino*»,<sup>7</sup> then later, around 1597, Brizio started painting with Ludovico. The early results of this collaboration can be seen in the fresco *The Way to Calvary* in the Oratory of San Colombano in Bologna (1600-1601), and in the decoration of the Dondini Chapel at San Giacomo Maggiore (1602).<sup>8</sup> In the first decade of the *Seicento*, alongside the other young men from Ludovico's team, Lucio Massari and Leonello Spada, Brizio worked on frescoes at the Palazzo Bonfiliali; frescoes, now lost, at the Oratory of San Michele in Bosco (1604-1605); and frescoes illustrating Old Testament themes preserved at the Oratory of the Santissima Trinità at Pieve di Cento. His *Tablet of Cebes*, completed for the Casa Angelelli, was considered one of his best privately-commissioned paintings. Among his sacred paintings, the most renowned is the large painting in San Petronio depicting the *Procession of the Madonna del Borgo* (1613). Praised by Malvasia for his talent for drawing,<sup>9</sup> as well as for his genius at creating *trompe-l'oeil* backgrounds and architecture, which anticipates the work of the 'quadraturisti', Brizio was also highly gifted at painting landscape scenes. As an older man, Brizio opened a School at Casa Sampieri, where he would have taught both painters and members of the highest levels of Bolognese society.<sup>10</sup>

Alongside two studies for heads, one bearded, the other with a halo, three versions of the same nude figure appear on the recto: twice in similar profile poses, seated and with the face turned towards us, and once as a half-bust, depicted frontally. In all three poses, the young man's hand rests on his cheek and in the central drawing he carries a cross, a symbol which allows us to identify the figure as St. John the Baptist. On the verso, seated in a clearing, he points towards the Redeemer in the distance.

The subject of the young St. John the Baptist in the



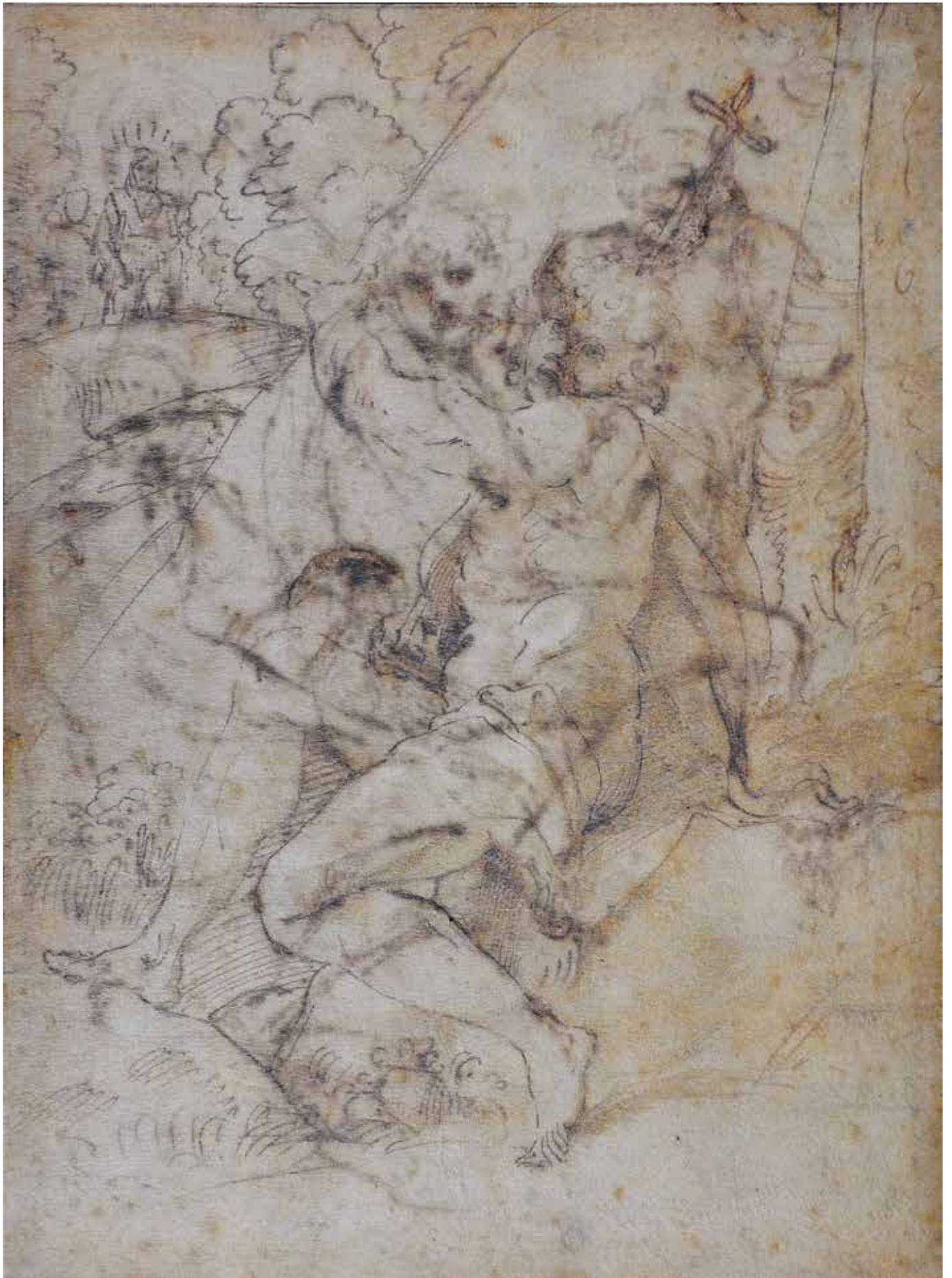
wilderness, seated in profile with his reed cross and red cloak on his shoulders, pointing towards Christ, was painted several times by those close to the Carracci (Guido Reni, Sisto Badalocchio, Giovanni Lanfranco) and finds its prototype in a painting which, according to the account given by Bellori, Annibale completed for Corradino Orsini before the work later passed into the collection of Flavio Chigi.<sup>11</sup>

The studies of the Baptist on the recto are rendered with a light and subtle pen line, which defines the gentle contours of the nude figures. To mark out areas of shadow and the depth of volumes, the artist uses thick oblique and parallel hatching. On the faces he employs cross hatching, sometimes accentuating the tone with vertical hatching. The flowing curls of hair framing the faces, the typical straight noses and deep-set eyes, and the pose in which the figure's hand leans against his cheek, endow these depictions of the Baptist with a poetic and sentimental tone. The same marks can be seen again in a drawing at the Louvre of *Atlas*,<sup>12</sup> in which a black chalk line, rather than in pen, is subtly varied and highlighted with white to achieve greater effects of light, retaining nonetheless the same natural effect as seen in our figure, in the so-called 'introflex' pose. Parallel hatching is employed in the same way to mark areas of shadow in the Uffizi's *Female figure in a landscape*,<sup>13</sup> a work which is undoubtedly by Brizio since on the verso of the drawing there is a contemporary attribution, dating from the early years of the Seventeenth century. In this work the oval and geometric features of the woman's face, and the head crowned with curls reappear like stylistic markers of Brizio's graphic language, altogether similar to those describing the figures on the recto of the drawing in question.

The composition of the scene on the verso, in which landscape and figure are harmoniously described with a thin and interrupted line, suggest it could be a preparatory work for an etching. In particular the "aerial definition of the landscape" recalls the study (in reverse) for the etching by Agostino Carracci, which represents the *Madonna and Child in a landscape*, completed by Brizio in the final years of the Sixteenth century.<sup>14</sup> The splendid Windsor drawing depicting *St. John the Baptist in the Wilderness*,<sup>15</sup> which is the preparatory work for the Dondini Chapel fresco, is dated shortly thereafter, to around 1602. Although this is a finished drawing, it offers similarities with our sheet, not only in the shared subject matter but also in the same thin and interrupted mark-making with which the outlines of the figure are described. The bearded head in the bottom left hand corner on the recto poses a final question. This is

extremely interesting in that it appears to be identical and by the same hand as the head of a river god in the *Frontispiece with the coat of arms of cardinal Pietro Aldobrandini*<sup>16</sup> by Ludovico Carracci which was then engraved by Brizio around 1592-1594. The freshness and the liveliness of this quick sketch, which defines the face with just a few decisive lines on the paper, are undoubtedly signs of the highly developed graphic language of a real master. We could in fact be looking at a sketch by Ludovico himself, drawn on his companion's page. Although Francesco Brizio's graphic *oeuvre* is still subject to scholarly reconstruction, it seems to us that the drawing in question shares many similarities with other work attributed to the Bolognese artist. What is certain is that the drawing can be unequivocally dated to the very end of the Sixteenth century.

Luisa Berretti



#### 4. AGOSTINO TASSI

Ponzano Romano c. 1580 - 1644 Rome

##### *Apollo and Daphne*

Pen, ink, watercoloured ink on laid paper  
158 x 210 mm. (6 ¼ x 8 ¼ in.)

##### INSCRIPTIONS

Upper right corner, numbered in ink 21.

##### PROVENANCE

L. Scaglia collection; S. Bartolini collection; Sotheby's London, 8<sup>th</sup> July 1964, lot 40; Private collection.

Agostino Buonamico was born in Ponzano Romano and though little is known about his early career as a painter, we know that as a young boy he entered the services of the Marchese Tassi in Rome, from whom he adopted his name. Around 1600, he was active in Tuscany probably working under the Florentine architect and draughtsman Giulio Parigi (1571-1635). In Livorno, he painted several façades of houses in fresco and executed a painted frieze in the Cathedral. These represent his earliest recorded works. He was subsequently in Genoa, in 1605<sup>1</sup> and in 1608 he contributed to the ephemeral decorations erected in honour of the wedding of Cosimo II de' Medici and Maria Maddalena of Austria in Florence. By 1610 he is again documented in Rome working on several decorative schemes. In particular, he was engaged under the supervision of Ludovico Cigoli in the decoration of Palazzo Firenze, now destroyed. It is most probably thanks to Cigoli that Tassi gained the favours of the Borghese who were to become one of his most important patrons. Pope Paul V Borghese commissioned work in the Palazzo Quirinale, where Tassi collaborated with Lanfranco and Carlo Saraceni on the frieze of the Sala de' Corazzieri. Tassi painted the main perspectival scheme, which made him an expert in *quadratura* painting, proving fundamental for his subsequent commissions. His art was inspired by Northern masters such as Paul Brill and Adam Elsheimer, influence which is evident in the frieze with scenes from the Life of St. Paul in the Room of St. Paul of the Quirinale. In Rome he worked in many other important *palazzi* such as the Pallavicini Rospigliosi, Lancellotti, Doria-Pamphilj and Costagnuti. In the latter he provided the fictive architectural surround to Domenichino's *Time and Truth* while at Villa Ludovisi he collaborated with Guercino. In the Eternal City Tassi also worked closely with Orazio Gentileschi.

Tassi was a skilful painter and draughtsman and best known for his landscapes and marine scenes. The disparity and variety of paintings and drawings attributed to Tassi are the result of the wide range of influences that played on his artistic formation, which inevitably also contributed to the confusion around the artist, particularly regarding attribution and chronology issues. This is the case of an album comprising a series of studies, mainly decorative and landscape drawings, which were originally attributed to an artist working in the circle of Tassi. However, it is thanks to an article published by Patrizia Cavazzini,<sup>2</sup> who clarified the old attribution, and established that the majority of the sheets can be attributed to Tassi himself. The present sheet was once part of this album, which was sold at Sotheby's London in 1964 and subsequently dispersed. The torn upper edge of our sheet is further evidence that it was part of the album. In addition, it is numbered in the upper right corner as are the other sheets, which followed a system of page numbering on the recto only.<sup>3</sup> Cavazzini fully endorses the attribution to Tassi and dates our drawing to the artist's maturity, to circa 1630.<sup>4</sup> One can in fact recognise the bold graphic style and the strong and assured duct of the pen typical of Tassi's later period. Cavazzini points out the similarity of the handling of the foliage «with leaves depicted by a series of short, open strokes, only slightly curved, almost parallel to each other»<sup>5</sup> with other folios of the same album datable from 1620s onwards.<sup>6</sup> Tassi here represents a scene from Ovid's *Metamorphoses*: Cupid punishes the god Apollo by making him fall in love with Daphne, a beautiful river nymph, while at the same time shooting Daphne with an arrow that makes her incapable of falling in love. After having chased Daphne relentlessly, Apollo finally reaches out to touch Daphne,



who begins to be transformed into a laurel tree. Daphne had in fact prayed her father, the river god Peneus to either take away her beauty or transform her body. The present drawing as with the whole album are an important tool for understanding Tassi as an artist, not only for discerning aspects of his graphic *oeuvre* but also to understand his influence on other artists such as Viviano Codazzi, Claude Lorrain and Salvator Rosa, making Tassi one of the most important players in the Roman artistic scene of early Seventeenth century.

Ellida Minelli

## 5. SIMONE CANTARINI called IL PESARESE

Pesaro 1612 - 1648 Verona

Recto: *Studies of figures*

Verso: *Study for Christ and the Woman of Samaria*

Sanguine on laid paper  
180 x 265 mm. (7 1/8 x 10 3/8 in.)

### INSCRIPTIONS

on the verso upper left corner in ink *Simone Can.*

### PROVENANCE

Private collection, UK.

An artist with a strong, odd and argumentative temperament – as described by Carlo Cesare Malvasia in his *Felsina Pittrice* (1678) - Cantarini received his first instruction from Giovanni Giacomo Pandolfi, a local painter who worked in the late mannerist style of the Marche. This apprenticeship lasted a number of years and was followed by a study trip to Venice. Upon his return to Pesaro, Simone felt the need to broaden his horizons, by studying the works of the more modern painter, Federico Barocci. The decisive event in his artistic development was the arrival in Pesaro of Guido Reni's *The Madonna with St. Thomas and St. Jerome*, located in the Cathedral around 1632. The young Cantarini was fascinated by it and copied it several times, drawing many studies of heads from it. Wishing to see other works by Reni he first went to Fano, where another two paintings of the master are still preserved in the Cathedral, and then to Bologna where he joined his studio in 1635. Reni quickly took notice of his talent and included him in the circle of his most gifted pupils, allowing him to copy his works and employing him to carve his inventions in copper. A situation which did not last long due to Cantarini's difficult, almost haughty, temperament. He was to prove increasingly more intolerant of the widespread fame of his master, unwilling to accept that his paintings should be sold as Reni's originals and refusing to execute other subjects that weren't his own. Again according to Malvasia Simone quarrelled with the other apprentices and openly expressed his antagonism towards the master by not accepting the corrections and criticisms of the latter and even criticising the works of his fellow students. After a series of unpleasant episodes, around 1637-1638, Cantarini was sent away from Reni's studio.

Two difficult years followed in which our artist found it hard to find work, having difficulty to maintain good relations even with his admirers and protectors<sup>1</sup> finding himself marginalised to such an extent that he decided to abandon Bologna for Rome. Little is certain about this sojourn except that it proved to be very fruitful: on the one hand he was able to study classical sculpture and Raphael's painting, and on the other he measured himself against the more immediate experiences provided by the neo-Venetian current of the circle of Andrea Sacchi and the influence of painters such as Pietro Testa and Pier Francesco Mola. What we know for certain is that Cantarini was not enrolled in the register of the Accademia di San Luca therefore his activity as a painter was not official.

His return to Bologna is traditionally dated to 1642. By this time Guido Reni had died and having reconciled with his admirers Cantarini recommenced his work with intensity, producing numerous works which met with the approval of his clients. He then opened his own studio in a house of the property of the Zambecari counts and had Flaminio Torri, Lorenzo Pasinelli, Giulio Cesare Milani and Girolamo Rossi among his students. By this time Cantarini was a prominent artist, at the head of a well-organised and successful studio, where the practice of drawing was considered a fundamental activity, being the first part in the planning phase of any work.

Testimony to this are the many drawings preserved at Brera Art Gallery, at the Gabinetto Disegni e Stampe of the Uffizi and at the National Library of Rio de Janeiro, as well as those which are part of the so-called *Album Horne*, from the name of the well-known collector.<sup>2</sup>

Even though our drawing with *Study of figures* on the *recto*,







does not relate to any known pictorial work by Simone Cantarini, the *Study for Christ and the Woman of Samaria* on the *verso*, may certainly be connected to another two sheets depicting the same subject. The first example is found at the Brera Art Gallery (inv. 78) and the second in Munich at the Staatliche Graphische Sammlung (inv. 2855).<sup>3</sup> The three drawings represent the same scene with different perspectives, the Milanese one is a mirror-image and half-length while the other two are full length, with the young woman holding the jug in her hand. The style too denotes an identical moment of preparation and the three sheets could be preparatory studies for the canvas entitled *La Samaritaine*, whose location is unknown but is recorded in a sales catalogue produced in France in February 1816.<sup>4</sup> The delicate figure of the Samaritan evokes similar feminine prototypes in Cantarini's graphic production dating precisely to this second period in Bologna, that of his artistic maturity.





## 6. LUCA GIORDANO

Naples 1634 - 1705

### *Female figure*

Sanguine on laid paper  
297 x 249 mm. (11  $\frac{3}{4}$  x 9  $\frac{3}{4}$  in.)

Luca received his first instruction from his father Antonio Giordano, a modest painter who should be recognised for having guided his son towards the exercise of drawing, initially copying the works in the churches of Naples and subsequently moving to Rome in 1652 to study classical antiquities and Renaissance painting. Right from his first works one can observe the striking variety of figurative experiences that the young autodidact. These range from the study of Dürer, to the attention paid to the models of Ribera, to post-Caravaggio naturalism down to the reflections on the neo-Venetian styles reintroduced by Mattia Preti during his first stay in Naples from 1653 to 1660. Fundamental was Giordano's stay in Venice between 1664 and 1665. Here he painted some works still inspired by Ribera for the churches of Santa Maria della Salute, Santa Maria della Pietà and Santa Maria del Pianto. Each place he visited and each artist he was inspired by was for him a source of stimulus and growth and he soon consolidated his own personal and unmistakable style. Beginning from the 1670s Giordano was involved in fresco decorations for many of the churches of Naples,<sup>1</sup> and in the production of altarpieces. He also executed secular paintings commissioned not only by private Italian collectors but also Flemish and Spanish, who were then resident in Naples. Giordano's great capacity to simultaneously work in different genres, each time using a style that particularly suited the subject to be depicted, was a constant feature of his painting. His fame was already consolidated when in 1682 he was called to Florence by the Marquis Corsini to fresco the dome of their chapel in the Chiesa del Carmine. This endeavour met with great success and earned Giordano the even more prestigious commission for the fresco decoration of the arcade of Palazzo Medici-Riccardi with the *Glorification of the Medici dynasty*, completed in 1685. For the whole of the 1680s the ecclesiastical commissions and devotional paintings

remained the central nucleus of his work so much so that the well-known biographer De Dominici said « [...] few are the churches in Naples that do not have Giordano's paintings, because all vied for his decorations».<sup>2</sup> Thanks to the close links between Naples and Spain, Giordano's painting was well-known there and he received many commissions for secular paintings, mostly of mythological subject or depicting episodes from ancient history, such as those carried out for the queen of Spain.<sup>3</sup> These works were such a great success that he was summoned in 1692 to be court painter to king Charles II who wished to adorn his vast series of royal buildings and particularly the monastery of San Lorenzo in El Escorial, whose impressive fresco decoration by Giordano is considered among the greatest achievements of Seventeenth century illusionism. On his return from Spain in his seventies he continued to produce artworks and expand his artistic horizons until his death.

Our drawing is a good example of Giordano's debut in the graphic field, which can be dated to the early 1650s when, during his stay in Rome, he copied classical antiquities and Renaissance painting as well as works by Baroque masters, among which he seems to have favoured the art of Pietro da Cortona. The style of the drawing, the features of the figure and the way the drapery is drawn recall, in fact, exercises on the work of Berrettini, for example the *Study of the Vault of Palazzo Barberini*, preserved at the Gabinetto Disegni e Stampe of the Uffizi.<sup>4</sup> In both sheets the sanguine technique is accompanied by the preparation of the paper with a slight red tint obtained by dropping red chalk dust on the sheet. He used this technique to make these drawings pleasant and attractive, which, as De Dominici relates,<sup>5</sup> Giordano executed and sold to earn a living. According to Giuseppe Scavizzi, Giordano was not averse to using this graphic device also in his mature years.<sup>6</sup>



## 7. GREGORIO DE FERRARI

Porto Maurizio 1647 - 1726 Genoa

### *St. Nicholas of Bari*

Brush, watercoloured ink, charcoal and white tempera on laid paper laid down on cardboard  
289 x 213 mm. (11  $\frac{3}{8}$  x 8  $\frac{3}{8}$  in.)

#### INSCRIPTIONS

bottom right corner in ink *Greg. ° Deferrari*; on the old mount bottom left corner in ink *N. 5 Collezione Santo Varni*.

#### PROVENANCE

S.Varni (L. 3531).

After completing his studies in rhetoric and philosophy in his native city, Gregorio de Ferrari moved to Genoa with the intention of continuing his studies in a leading jurist's office. He soon decided to abandon a career in law to learn how to paint and so he enrolled at Domenico Fiasella's school in 1664. Having been inspired by the new ideas introduced by Valerio Castello and Grechetto in the city, the young de Ferrari left the school after only a few years and travelled to Parma to broaden his horizons learning from the works of Correggio. Many copies survive from this period including the *Assumption of the Virgin*,<sup>1</sup> from the fresco of the Cathedral's dome. Whilst highly faithful to the original, it shows the artist's personal interpretation in the chromatic choices and in the slimming down of the figures, thereby pre-empting later stylistic resolutions. Returning to Genoa in 1671, de Ferrari met Domenico Piola with whom he built up a friendship<sup>2</sup> and began a working collaboration. The decoration for the church of Saint Andrew, today destroyed, was their first joint project. Their collaboration continued with *The Glory of Saint Andrew Avellino* in San Siro (1676), initially commissioned to Piola by the Theatine Fathers but painted by de Ferrari himself. He also painted *The Ecstasy of Saint Francis* and *The Rest on the Flight into Egypt* for the Theatines of Saint John the Baptist in Sampierdarena. Both canvasses can be dated to 1676 and were commissioned by Cristoforo Battista Centurione in his role as Church administrator. These works were particularly admired and were followed by the large fresco scheme *The Triumph of Liguria* (1679) for the main hall on the second floor of Palazzo Cambiaso-Centurione. The fresco is characterised by remarkable tonal clarity and freshness, and by a perfect harmony with the plaster stucco work and decorative medallions which were probably the work of Antonio Haffner but would certainly have been designed by Ferrari himself. From then on, and indeed throughout the 1690s, the artist was engaged in a series of important frescoes for the most prestigious

palaces in Genoa: Palazzo Balbi-Senarega, Villa Balbi allo Zerbino, Palazzo Brignole Sale, Palazzo Durazzo-Brignole and Palazzo Saluzzo-Granello. These are all examples of Gregorio de Ferrari's remarkable talents. He was in fact responsible for planning the entire decorative schemes, both the stucco and the painting work, which was eventually entrusted to artists such as Giacomo Muttone and Antonio Haffner.<sup>3</sup> Although they are now lost, between 1685 and 1690 he also completed the frescoes for the Royal Palace in Turin, commissioned by Victor Amadeus II. The artist completed these commissions alongside equally important works on canvas and fresco decorations for churches in Genoa, including for example, *The Glory of the Holy Spirit* in the church of Saint Philip and Saint James, now destroyed, and *The Triumph of the Cross* for the church of Santa Croce and Saint Camillus (1715-1726), his last major piece before his death in 1727. The present drawing was included in Gregorio de Ferrari's graphic *oeuvre* by Mary Newcome in her *Addenda to the paintings and drawings by Gregorio de Ferrari*, in 'Studi di Storia dell'Arte', 1999,<sup>4</sup> and subsequently published in 2007 in the same journal in the article *Gregorio de Ferrari in Seville*.<sup>5</sup> In her interesting article, Newcome recounts how she was able to attribute to Gregorio de Ferrari the painting *St. Nicholas of Bari*, in the Museum of Seville, which had been catalogued as the work of the Spanish artist Clemente de Torres (Cadiz 1662-1730) since 1850. Newcome's theory was first backed up when she distinguished the monogram 'GF' on the painting itself, and later when she compared the painting to this drawing. «The style and monogram might have been convincing enough to change the attribution from Torres to Gregorio de Ferrari, but what seals its fate is a drawing of the same subject and roughly the same composition by Gregorio. Inscribed to Gregorio, the drawing shows omit italics for *S. Nicolas standing between the children*. Poses of the children differ slightly but they are doing the same thing



– one group is holding up the crozier while standing on a piece of broken cornice, as the other points to the tub. The background also remains the same with architecture on the right and a tree diagonally crossing the sky on the left. What has changed is the stance of the saint as the drawing shows him looking upward and wearing a cape that billows out to the side. Stylistically the drawing could date as early as 1680 as the strong diagonal movement and hand gesture relate to figures that Gregorio frescoed in his *Triumph of Liguria* in the Palazzo Cambiaso-Centurione. There is no canvas of this subject listed by his biographer or by other local sources among the work by Gregorio de Ferrari so it was obviously made for export, and perhaps done when the artist was at his height in the 1680s.»<sup>6</sup>

## 8. PAOLO DE MATTEIS

Piano del Cilento 1662 - 1728 Naples

### *Self - portrait*

Black chalk and *estompe* on laid paper  
180 x 135 mm. (7 1/8 x 5 1/4 in.)

### INSCRIPTIONS

upper left corner in ink *Paolo de Matteis nella vecchiaia.*

### EXHIBITIONS

AA.VV., *Ritorno al Barocco da Caravaggio a Vanvitelli*, exhibition catalogue, Naples, 2009, n.3.68.

A painter who was particularly prolific and much appreciated by his contemporaries was Paolo De Matteis, one of the founders and key figures of Neapolitan art between the Seventeenth and Eighteenth centuries. After an initial apprenticeship under Luca Giordano he moved to Rome in 1682, entering the studio of Gianmaria Morandi who introduced him to the milieu of the Accademia di San Luca, which at the time was the fulcrum of moderate-baroque experiences along the lines of the dictates of the theorist Giovan Pietro Bellori and the painter Carlo Maratta. In Rome, the young De Matteis also managed to win the favour of the collector and philanthropist the Marquis of Carpio, Spanish ambassador to the Holy See, who brought him back to Naples once he was appointed the new Viceroy of Naples in 1683. By this time De Matteis had already developed one of his stylistic hallmarks, born of the synthesis of the styles of Giordano and Maratta as clearly visible in the *Allegory of the Arts*, now at the Getty Museum in Malibu. In 1686 he was accepted into the fraternity of painters, which was located in the Motherhouse of the Jesuits who commissioned him to paint as many as twenty-two canvases for the Imperial College of Madrid (1690-1692). Equally important are the eleven canvases for the Poor Clares of Cocentaina in Alicante (c.1693-1696) as well as the numerous commissions for churches in Naples, including the frescoes for the Church of Gesù Nuovo (1698) and the fresco of *St. Bruno Interceding with the Virgin Mary for Suffering Mankind* in the vault of the Pharmacy of the Certosa of San Martino (1699). On the invitation of the Count of Estrées, who had been in Naples at the court of Philip V, De Matteis headed to Paris in the company of his pupil Giuseppe Mastroleo, remaining there until 1705 under the protection of Philip V. His painting with its refined and exquisite tones quickly found broad acceptance among his local clients. In Paris he frescoed some rooms of Pierre Crozat's mansion, and worked for the Clérambault house, for the East India

Company and for the banker Thèvenin. On his return to Naples he continued to work for multiple ecclesiastical circles and for the Jesuits, for whom he decorated the Motherhouse with frescoes in 1711. In that same year he made the acquaintance of Anthony Ashley Cooper, III Count of Shaftesbury, an English philosopher who commissioned him to depict his aesthetic theories which were marked by strict moral principles and which came to fruition in the creation of the famous canvas *The Choice of Hercules* (1712), repeated several times. With the advent of the Hapsburg rule over the Kingdom of Naples (1713) De Matteis's career was further consolidated thanks to a series of commissions from the great Austrian, German and Italian aristocratic families. On behalf of Eugene of Savoy, the commander of the Imperial army at the peak of his power at the Court of Vienna, he painted the *Allegory of the glorification of the Prince at Zenta* which can be dated to 1717.<sup>1</sup> From 1723 to 1726 De Matteis was in Rome at the service of Cardinal de Polignac, before returning to Naples where he died in 1728. We believe that our drawing must date to the final years of his life, as pointed out by Cristiana Romalli in the catalogue entry prepared for the important exhibition *Ritorno al Barocco da Caravaggio a Vanvitelli*, held in Naples in 2009. We relate here as follows the contents of this comment: «This sheet is a rare self-portrait by De Matteis and is part of a group of drawings which probably originally belonged to the old collection of Francesco Taccone (1762-1818), Marquis of Sitizano, an important collector of art, books and manuscripts. The writing on the *recto*, probably dating from the nineteenth century, properly identifies the features of De Matteis, who holds the painter's palette and his brushes barely outlined in the right-hand margin of the sheet. Another self-portrait executed in chalk is found on the *verso* of the sheet with a *Galatea*, today at the Ashmolean Museum in Oxford<sup>2</sup> and in the painting *Allegory of Painting with Self-portrait*, which appeared on the London art market in



1980.<sup>3</sup> De Matteis was not averse to painting himself, even in quite unusual contexts, as in the canvas painted after 1714 with the *Allegory of the Peace of Utrecht and the Peace of Rastatt* destroyed at an unspecified time, of which only the central fragment with the self-portrait remains in the Capodimonte Museum and the sketch of the whole composition, now in Houston, Texas, in the Sarah Campbell Blaffer Foundation.<sup>4</sup> On observing the features of this self-portrait, the date of its execution must not be far from the date of the self-portrait of the celebratory painting of the Treaty of Rastatt.»<sup>5</sup>

## 9. SEBASTIANO CONCA

Gaeta 1680 - 1764 Naples

### *Madonna and Child, St. Philip Neri and St. Nicholas of Bari*

Chalk on laid paper  
279 x 181 mm. (11 x 7 1/8 in.)

#### INSCRIPTIONS

on the verso in pastel *A. Carracci*.

A native of Gaeta, Neapolitan by formation, Sebastiano Conca received his first instruction in painting from Francesco Solimena, quickly becoming his best pupil as corroborated by documents which mention him as his close assistant in the lost frescoes and paintings for the abbey of Montecassino in 1703. A promising debut which prompted Conca to travel to Rome, in 1707, to further improve his studies by looking at the great classical masters



1. Sebastiano Conca, *The Madonna and Child, St. Philip Neri and St. Nicholas of Bari*, San Lorenzo in Damaso, Rome.

such as Michelangelo, Raffaello and the Carracci. After an initial period in which he earned his living by painting small works of art, Conca was appreciated for his talent by Cardinal Pietro Ottoboni, who became his patron in 1713.<sup>1</sup> This was a decisive meeting for our artist's career who obtained, through the intercession of the Cardinal, numerous ecclesiastical commissions such as the paintings in St. John Lateran and the pictorial cycles in St. Clement, first for Cardinal Ferrari and subsequently for Pope Clement XI. Admitted to the Congregation of the *Virtuosi al Pantheon* in 1714, Conca was elected to the Accademia di San Luca in 1718 and as of 1720, his fame was secured even outside of the *Urbe*. Thanks to Filippo Juvarra, once the architect and art director in the service of Ottoboni, he worked for the Royal Family of Piedmont: at Venaria (1721-1724), Superga (1726) and later at the Royal Palace of Turin and in some churches of the city. Sources also cite paintings for the King of Poland, the King of Portugal and the Elector Palatine. Cardinal Francesco Acquaviva d'Aragona, Ambassador of Spain, who had got him the important commission for the decoration of the ceiling in St. Cecilia in Trastevere (1721), granted him an apartment in Palazzo Farnese<sup>2</sup> where he moved his studio and established a school in 1725. A real Academy where, as Francesco Maria Gaburri relates, the Master set an example to his numerous pupils «[...] never missing a single day of drawing and sometimes, of painting from life».<sup>3</sup> A thriving and renowned school where, to name the most important, Corrado Giaquinto, Pompeo Batoni and Anton Raphael Mengs studied. Many were the accolades he achieved in those days such as the title of Knight of the Golden Spur conferred by Cardinal Ottoboni in 1729, followed by the election to prince of the Accademia di San Luca from 1729-1731<sup>4</sup> and from that, on to Academician of Honour and Merit by the Accademia Fiorentina in 1731. Following this appointment, he went to Tuscany, making



the only journey of his career, which saw him involved in the important fresco decoration depicting *The Pool of Bethesda* in the apse of the church of the hospital of Santa Maria della Scala in Siena, a real masterpiece which further amplified his fame. After visiting Florence and Livorno, he returned to Rome in 1732 where he presided over the committee for the competition of the facade of St. John Lateran. The thirties and forties were characterised by a significant amount of offices and commissions, both private and ecclesiastical, a testimony to the prominent role now played by Conca in Rome.

It is precisely at the height of his career that we can place this elegant drawing. It is the preparatory study for the altarpiece depicting *The Madonna and Child, St. Philip Neri and St. Nicholas of Bari*, (fig.1) commissioned to Conca by Cardinale Tommaso Ruffo of Naples, just before 1743, the year in which the chapel bearing the same name was consecrated in the basilica of San Lorenzo in Damaso.<sup>5</sup> The exquisite architectural arched design is undoubtedly reminiscent of the altarpiece despite the presence of slight variations compared to the painting. Here, the figure of St. Nicholas is largely directed towards the viewer holding the book and the crosier in the left hand rather than in his right, the *putto* in the centre is holding a skull, which is entirely absent in the preparatory study. Moreover, the two figures of angels at the shoulders of the Madonna do not appear and neither does the tray carried by the angel in the background on the left. The extremely detailed and refined drawing is included in the small group of studies for altarpieces, which, as Giancarlo Sestieri has pointed out, are rare within Conca's graphic *oeuvre*.<sup>6</sup> Another three examples are known: *The Madonna and Child and St. Maximilian* at the Graphischen Sammlung of Monaco (inv. n. 6239), *The Holy Family and St. Anthony of Padua* at the Gabinetto Disegni e Stampe of the Farnesina in Rome (inv. 30554 F.N.) and *St. Elisabeth of Portugal before the Crucifix* at the Cooper Hewitt Museum in New York (inv. 1931-64-259).<sup>7</sup> Drawings conducted with different techniques but linked by the characteristic of not being 'first thoughts' but refined studies with the aim, therefore, of being subjected to examination by the client.<sup>8</sup> In our case, the chalk composition has great vitality thanks to the lightness of the suave and effusive design, in line with Rococo style.





## 10. FRANCESCO FONTEBASSO

Venice 1707 - 1769

### *Studies of male figures*

Pen, ink and chalk on laid paper  
376 x 266 mm. (14  $\frac{3}{4}$  x 10  $\frac{1}{2}$  in.)

#### INSCRIPTIONS

upper right corner in ink 17.

Francesco Fontebasso's training began in the workshop of Sebastiano Ricci, where he learnt to paint with vivid colours and lively brush strokes. His training continued in Rome, at the Accademia di San Luca (1728), and later in Bologna. Traces of these two trips are evident in the classicism of his mark-making, in his full and rounded modelling and in the perspectival-architectural structures typical of the Emilian quadraturistic tradition, adopted from Vittorio Maria Bigari. But the real turning point in his art derived from his first-hand knowledge of Giovan Battista Tiepolo's frescoes for the Archbishop's Palace in Udine in 1730. After his acceptance into the *Fraglia* (Guild) of painters in 1734, Fontebasso was able to propose his own personal and clearly recognisable style, which was so admired by the Manin family<sup>1</sup> that thanks to their commissions he was able to open a school. The artist reached stylistic maturity in works such as *The Meeting of Coriolanus* and *The Contenance of Scipio*, which were completed in 1745 for Palazzo Pola in Treviso. These were part of a commission shared with Jacopo Guarana and Girolamo Brusaferrò for a cycle of six paintings in total. In *The Martyrdom of Saint Margaret* (1750) in the homonymous church in Padua, the artist manages to create a perfect balance of Tiepolo's elegance and Ricci's rich palette. Midway through the century Fontebasso was recognised as one of the leading protagonists of the Venetian Rococo, then in full swing, as the many works he executed for noble families testify: the Duodo, Bernardi, Boldù and Contarini all turned to him to stage resplendent compositions in the ceilings of their homes and country villas. Fontebasso collaborated with Gaspare Diziani at Ca' Bollani in Sant'Aponal and in 1754 he painted the ceiling with the *Triumph of Venice* for Palazzo Barbarigo at Santa Maria Zobenigo, where Giovan Battista Tiepolo was working on the decorative schemes in other rooms. In 1759 the Bishop of Trento commissioned Fontebasso to fulfil a large commission of nineteen canvases, inspired by the Old and New Testament for the Sala Grande and the Refectory at the Castello del Buonconsiglio. These works stand out in their use of a rich painterly language to convincingly describe the narrative, accompanied by expert use of light effects and

brilliant juxtapositions of colour. His fame was such that he was invited to Saint Petersburg by Empress Elizabeth to paint the ceiling of the church at the Winter Palace as well as other decorative schemes (1761-1762). When he returned to Venice his rise to the Presidency of the Accademia (1768) definitively made him a leading proponent of the Venetian school.

Fontebasso as a draughtsman was first studied in 1954 by James Byam Shaw<sup>2</sup> whose publication remains a point of reference for all later research. After a first period influenced by Ricci, characterised by tentative mark-marking indicative of his creative process with the use of thick hatching, Fontebasso succumbed to his fascination with Tiepolo's painterly style, later returning to the teachings and stylistic features of his first master. Alongside Ricci and Tiepolo, who were his major influences, he was also evidently drawn to the graphic talent of Bolognese artists, in particular to the work of Donato Creti, who Fontebasso surely met during his stay in the city. In his graphic *oeuvre* very few drawings can be associated to his paintings and very few can be dated with any certainty. It is possible, however, to distinguish several categories or groups of works, including a small collection of drawings dating from his artistic maturity, identifiable not only by their stylistic similarities but also by their provenance. These studies, originally from an accounts book, were part of the so-called *Meatyrd Album*, named after the art dealer Platt Da Meatyard who bought the album in 1924 as work by Sebastiano Ricci, and is thought to have dismantled it.<sup>3</sup> The register has twin vertical stylus lines on both sides of the page, and is made up of similarly-sized sheets which are numbered in ink at the top right-hand corner. All of these features are present in our drawing *Study of male figures* which consequently suggests that our sheet could originally have been part of the *Meatyrd Album*.<sup>4</sup> It was in fact a notebook of studies and practice versions, probably used by Fontebasso to record ideas and determine details to be developed in later compositions. Indeed Marina Magrini observes that these studies of one or more figures reveal two styles: a 'painterly' style that emphasises the three-dimensionality of the forms with watercolour, and



a 'graphic' style where the use of *chiaroscuro* is achieved with thick hatching in pen.<sup>5</sup> It is this latter style that characterises our drawing, where we see again this use of thick parallel and cross hatching, which confers volume to the figures. This technique is found in other examples of the artist's work such as, to name but two, the *Study for a nude with knives*<sup>6</sup> and *Study of three male nudes*,<sup>7</sup> both of which are part of the British Museum's collection.

## 11. GIUSTINO MENESCARDI

Milan c. 1720 - after 1779 Venice

### *The abduction of Helen*

Pen, watercoloured ink and chalk on laid paper

325 x 205 mm. (12 ¾ x 8 ⅛ in.)

The subject of this drawing comes from Greek mythology, narrated by Homer in his *Iliad*, revealing the artist's interest in classical culture. When the Trojan prince Paris abducted Helen, the beautiful wife of Menelaus, king of Sparta, and carried her off to the city of Troy, the Greeks responded by mounting an attack on the city, thus beginning the Trojan War. Menescardi depicts the figures in an intensely dramatic composition: while the fiery Paris attempts to carry Helen on a boat, she valiantly struggles against him with her left arm raised in despair, trying to attract the attention of the lithe figure of an oarsman to the right whose hands on the oar and his twisted body reveal an immediate departure. The figures are arranged as if on stage, brought to life by the dynamism of the scene, constructed by diagonal lines, crossed trees and winding figures. Paris is depicted with his right leg already in the boat while his left one is still on the plank of wood marking the figures' exertion. What looks like to be the head of another figure appears at the end of the boat, to the left of Paris and Helen. The immediacy of the composition set in the foreground encourages the viewer to enter the scene as if participating in the event. The abduction of Helen was a popular motif for artists, already in classical Greece. It is interesting to note how in Medieval illustrations, the event was often portrayed as an elopement rather than a forcible rape by Paris, such as in the present drawing.

Giustino Menescardi also spelled Manescardi was born in Milan around 1720 but later settled in Venice. It is possible that the young Menescardi was amongst those assistants that worked alongside Tiepolo during his sojourn in Milan: between 1737-1738, he could have participated in the works of the chapel of Saint Vittore in the church of St. Ambrogio and in Palazzo Clerici, where Tiepolo was active. Not much is known about Menescardi and a comprehensive study has yet to appear.<sup>1</sup> Not many extant works are documented or dated and none are signed. He was much indebted by the early works of Tiepolo insomuch as his works have often been mistaken for those of Giambattista. It appears that he was in close contact with Tiepolo during the years 1740-1741 before he set to start an independent career. He is recorded in 1748 when he presented his projects amongst

other Venetian artists such as Gaetano Zompini for the decoration of the Sala dell'Archivio in the Scuola dei Carmini in Venice. He also painted the altarpiece for the Church of Santo Stefano and the Finding of Moses for the Scuola Grande della Carità. His works are still in *situ*. He executed decorations for the Scuola dei Carmini from designs by Gaetano Zompini and painted alongside Tiepolo, Maggiotto and Guarana while decorating the Cancelleria della Scuola della Carità.

Menescardi's master, Giambattista Tiepolo, also painted the same subject of our sheet. His canvas is in an Italian private collection and was executed as a pair with another mythological scene, Odysseus pretending to have gone insane. There is an analogous structural composition between our drawing and Tiepolo's painted composition. Nevertheless, as with many drawings by Menescardi, which have often been mistakenly attributed to Tiepolo, none of them are copied directly from the master nor are strictly related to any established work by Tiepolo thus marking Menescardi's own creativeness and liberty of execution.<sup>2</sup>

Ellida Minelli



## 12. FEDELE FISCHETTI

Naples 1732 - 1792

### *Triumph of the Bourbon dynasty*

Pen, ink, watercoloured ink and chalk on laid paper  
450 x 622 mm. (17 ¾ x 24 ½ in.)

#### PROVENANCE

Salvatore and Francesco Romano collection, Florence.

#### EXHIBITION

*Disegni italiani del Sei-Settecento*, exhibition catalogue by E. Frascione, Fiesole, 1991, n. 50.

Born into a family of painters, Fedele Fischetti learned the rudiments of painting in the studio of Gennaro Borrelli, steeped in the post-Solimenian tradition. His early painting was carried out above all in the religious sphere with work done in the Neapolitan Spirito Santo, Santa Maria in Portico and Santa Maria la Nova churches. Evident here, his leaning towards Roman classicism with a Batonian bent can be explained by a presumed study stay in the papal city. Specialising in fresco painting and having a close artistic partnership with Luigi Vanvitelli, Fischetti decorated the interiors of aristocratic buildings in Naples and the principal royal residences outside of the city that the architect worked on, like the Palazzo Casacalenda (c. 1770), Villa Campolieto in Herculaneum (1772-1773), the Royal Palace of Caserta (1778-1781), the Palazzo Doria d'Angri (1784) and the Palazzo Cellamare (c. 1789). In the frescoes, carried out from 1780 almost until his death in 1792, Fischetti became an increasing devotee of neo-classical principles, creating a happy synthesis

between the local *rocaille* solutions and the contemporary examples of Classicism linked to the Neapolitan works of Anton Raphael Mengs and Angelika Kauffmann, the latter residing in Naples from 1782 to 1786.

Dr. Marina Cellini was able to identify the present sheet as the preparatory study for the fresco depicting *The Triumph of the Bourbon dynasty and of the Neapolitan sovereigns* (fig.1), which decorates the vault of the arcade of the Royal Lodge of Carditello. This was Fischetti's final large-scale endeavour and it dates to between 1790 and 1791. As emphasised by Dr. Cellini, some variations exist between the drawing and the fresco, where, in the lower left part, depictions of the sovereigns who succeeded the throne of Naples are inserted, including Charles III and Ferdinand IV. «The distribution of the other figurative groups remains substantially unchanged, marked as it is by well-measured upward pauses, according to a zig-zag path that leads to the final glory under the auspices of the zodiac. Presiding over the story, the first of the nine Muses, Clio rises at the bottom, between the symbols of the liberal arts and the war trophies and trampled playfully between two putti, while on the side in flight, Pheme blows into the trumpet (this detail has partially disappeared in the final execution due to the condition of the poorly preserved fresco). [...] One can therefore appreciate even more the fresh vivacity of the preparatory drawing, endowed with a sharp and knowing wit, applied with a delicate and slight brushstroke, broadly supported by the measured and liquid applications of the watercolour; its execution is precise and accurate as the prestigious commission probably required.»<sup>1</sup>



1. Fedele Fischetti, *The Triumph of the Bourbon dynasty and of the Neapolitan sovereigns*, Royal Lodge of Carditello.



### 13. LUIGI SABATELLI

Florence 1772 - 1850 Milan

#### *Study for a deer figure*

Pen and ink on smooth paper  
314 x 174 mm. (12 3/8 x 6 7/8 in.)

#### INSCRIPTIONS

on the verso bottom right corner in ink *Prof. Luigi Sabatelli.*

Right from the beginning, Luigi Sabatelli enjoyed the protection and help of important figures such as the Marquis Pier Roberto Capponi, thanks to whom he was able to carry out his initial studies at the Academy of Fine Arts in Florence. Subsequently it was the Pistoia-born intellectual, art lover and future director of the Gallery of the Uffizi, Tommaso Puccini, who offered him the chance to study in Rome. During this sojourn (1789-1794), he met Felice Giani, Vincenzo Camuccini, Jean-Baptiste Wicar and Antoine Jean Gros. It was here that he achieved his first success and appreciation for his pen drawings and for the etching transfers, so that once he returned to Florence in 1795 he completed the important etching depicting *The Plague of Florence* and a *Via Crucis* the most widely circulated series in Tuscany. His talent was such that he was commissioned to create the magnificent canvas of *David and Abigail* as a pendant to the *Giuditta* by Pietro Benvenuti for the Cathedral of Arezzo. In 1808, he became professor of painting at the Brera Academy in Milan, a position he kept until his death. In all of these years, he still maintained relations with Tuscany where he was commissioned to decorate with frescoes the Iliad Room at the Pitti Palace (1820-1825), the Niccolò Puccini's villa in Pistoia (1840) and the Tribune of Galileo at the Uffizi (1841). There are many examples of his work to be found in Milanese *palazzi* (Serbelloni, Busca and Arconati) and in Lombardy in Novara, Cremona and Valmadrera. He died in Milan in 1850.

Recognised by critics as one of the re-founders of Florentine painting, along with Pietro Benvenuti, Luigi Sabatelli played such a fundamental role in the Italian art scene between the end of the Eighteenth century and the beginning of the Nineteenth that he is considered one of the first exponents of Romanticism. Sabatelli repeatedly depicted animals, real and mythical, as is evidenced by the series of six etchings of the *Apocalypse*, printed in Milan between 1809 and 1810, the etching with *The Vision of Daniel* (1809) or the drawing in pen and black chalk *Pythagoras contemplates the harmony*

*between sky and earth* (1840).<sup>1</sup> His portrayals are precise and accurate thanks to a remarkable figurative skill arising from his undoubted mastery of the use of pen and ink in addition to black and red chalk, as one may appreciate in the beautiful series of studies of animals preserved at the Castello Sforzesco in Milan. The features of each animal are captured and expressed with such extreme naturalness as to render them extremely life-like. This is also the case in this figure of a *deer*, which is beautiful, regal, majestic and solitary and at the same time has a gentle gaze, as if wanting to find an understanding with the viewer, almost communicating a desire for truce and alliance. We do not know the destination of the drawing, which can, however, be certainly dated to after 1808, when Sabatelli became professor at the Brera Academy, as inferred from the signature on the verso.



## 14. VINCENZO GEMITO

Naples 1852 - 1929

### *Portrait of a young girl*

Charcoal, black tempera and white tempera on paper  
465 x 323 mm. (18 ¼ x 12 ¾ in.)

#### INSCRIPTIONS

signed and dated bottom right corner in charcoal *Gemito 1925 Napoli.*

This intense portrait belongs to the graphic production of Gemito's artistic maturity when he draws upon themes dear to him from the very beginning of his career, namely the depiction of adolescents and young girls, inspired, as always by real models. In the face of this young girl, one can almost recognise the features of his granddaughter Bice if compared with a photograph, taken in 1928, in which she appears in the company of Gemito (fig.1). Both have full lips, pronounced cheekbones and the same hairstyle that was in fashion at the time. This supposition is corroborated by the strong sense of introspection, which pervades this study from life. Here the intense expressiveness of the face and the sweetness of the gaze are accentuated by the masterful use of charcoal which together with the alternation of black and white tempera, in a play of light and shade, confers on the portrait a plastic, almost three-dimensional quality. Whether or not the girl in question is his granddaughter Bice, this portrait exemplifies the virtuosity achieved at this time by our artist in his ability to interpret the character and temperament of the subject



1. Vincenzo Gemito with his daughter Giuseppina and his granddaughter Bice with her husband Nicola Guerritore, 1928.

before him. These qualities earned him many commissions from the rich Italian bourgeoisie beginning from about 1915 and for the whole of the 1920s.

Gemito was born in Naples in 1852 from an unknown<sup>1</sup> mother and was left at the 'ruota degli esposti' of the Annunziata church which served as an orphanage for abandoned infants. Before being adopted<sup>2</sup> Vincenzo spent many years in the orphanage and his adolescent years trying his hand at the most humble trades. As a young man with innate natural talent, very soon he was admitted into the workshop of the sculptor Emanuele Caggiano as an apprentice, where he became friends with the young painter Antonio Mancini. In 1864 his adoptive parents enrolled him at the Istituto di Belle Arti in Naples. Vincenzo had a boisterous character by nature and was not greatly inclined towards discipline. It is therefore unlikely that he attended the courses with the necessary diligence to gain much culture from them. However his genius and his desire to discover were certainly nourished by the artistic riches of his city; from the churches, which were indeed painting museums, mostly of the 1600's, as well as the Archaeological Museum where he could practice from ancient examples. At the same time he also attended the studio of the sculptor Stanislao Lista, along with his friend Mancini, and dedicated his time to drawing nude models. As a result of this he received his first important commissions, the portrait busts of Domenico Morelli, Francesco Paolo Michetti and Giuseppe Verdi and his wife, to name just a few. This period was so favourable that Vincenzo managed to open a studio of his own in the Capodimonte district in 1876. The following year he moved to Paris, where he met Giovanni Boldini,<sup>3</sup> Paul Dubois, and through Mancini (with whom he shared his studio for some time) he also met the art dealer Goupil, who he pleaded with to help him gain the chance to participate at the *Salon*.<sup>4</sup> During this first stay in Paris (1877-1880),

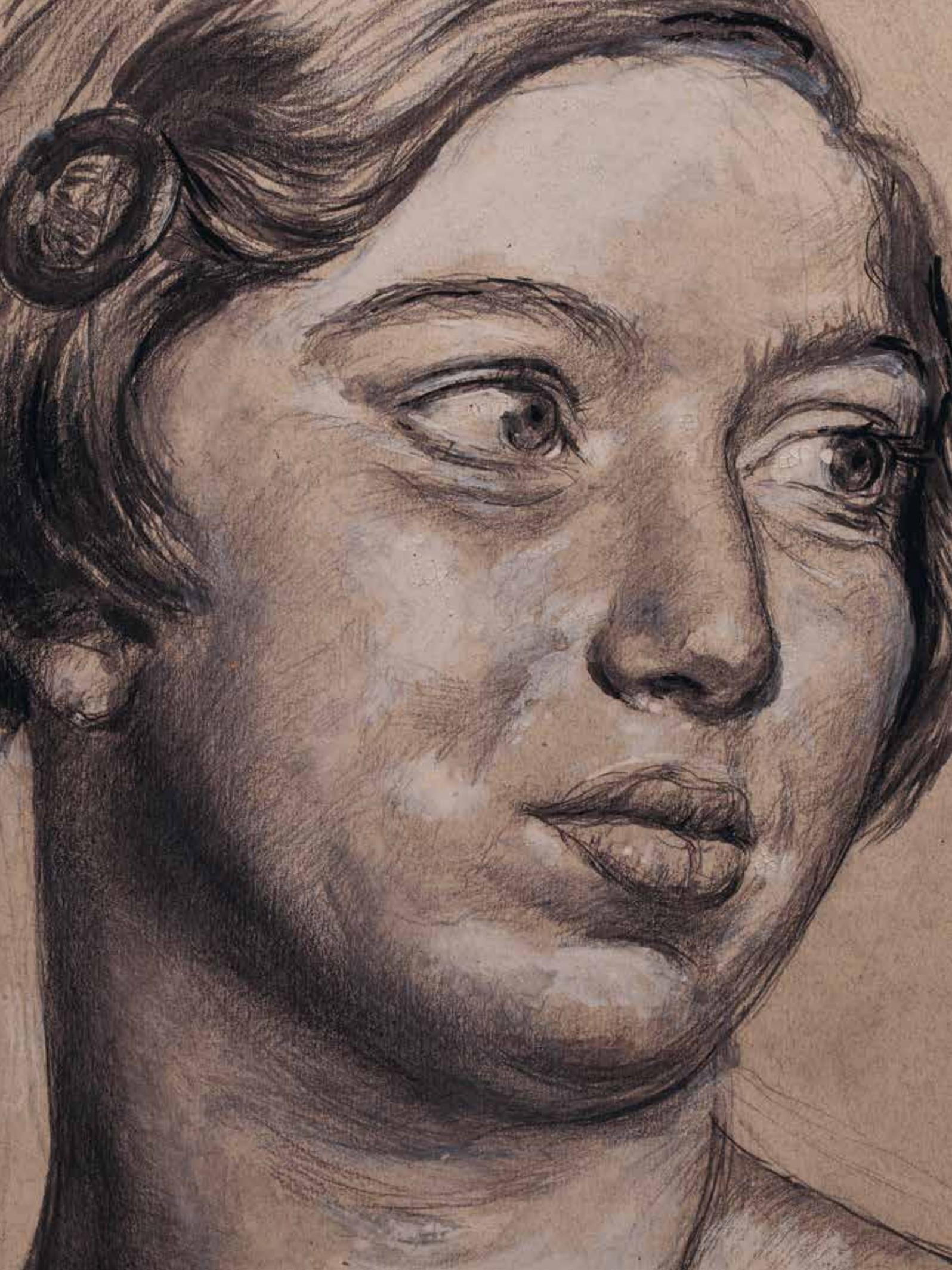


which was characterised both by his enthusiasm for the many requests he received from the city but also by sacrifices and economic difficulties,<sup>5</sup> one meeting proved to be fundamental for Gemito. That was his meeting with Jean Louis Ernest Meissonier,<sup>6</sup> who was at the time at the peak of his career. The portrait of the artist completed by Gemito in 1879 increased his notoriety. From that moment on he successfully participated in numerous International Exhibitions, both in Paris and in the rest of Europe. He returned to Naples in 1880 and set up his own foundry. He had many prestigious commissions, the most notable of which was that from the King of Italy Umberto I, for a statue representing Carlo V, to be housed in one of the niches in the Royal Palace in Naples. The work which had to be created in marble, a material not best suited to the artist, presented many problems in the course of its creation, enough in fact to push the artist to a nervous breakdown. He was already in a fragile mental state; however his condition worsened to the point that it became necessary to admit him to the Fleurent psychiatric care home. After this period Gemito isolated himself and

became a recluse at his home in Via Tasso, where he was comforted by the affection of his wife Anna and daughter Giuseppina.

Almost twenty years passed before Gemito came out of this isolation to begin a second life and a new artistic phase which saw him involved in the creation of drawings, portraits, self-portraits and sculptures of ancient subjects or ones already executed. In 1909 he took part in the VIII International Exhibition of Venice followed by the Fine Art Exhibition in Rome in 1911 and the XI International Fine Art Exhibition in Munich in 1913. These were the years of renewal in which the sculptor also re-established relations with Antonio Mancini, moving to Rome from 1915 to 1917, where he increased the number of his clients, bringing him new successes. And it is precisely his renewed commitment to the field of drawing that brought him new fame, as he himself testifies with the numerous letters addressed to his daughter Giuseppina in these years.<sup>7</sup>

After a second sojourn in Rome from 1922 to 1923 and a short trip to Paris in 1924, Gemito returned to live in Naples and continued to work intensively until his death.



## 15. EDUARD BARGHEER

Hamburg 1901 - 1979

### *Boats at port*

Watercoloured tempera on letter paper  
217 x 278 mm. (8 ½ x 11 in.)

#### INSCRIPTIONS

signed and dated bottom left corner in pencil *Bargheer 50.*

#### PROVENANCE

Private collection, Germany.

Born in Hamburg in 1901 Eduard Bargheer, at the behest of his family, studied to become a primary school teacher, a career he abandoned 1924 in order to dedicate himself to painting, his true passion. In the same year, he enrolled in the private Gerda Koppel art school, where he became a pupil of the expressionist painter Friedrich Ahlers-Hestermann. In 1925, he won a scholarship and made his first trip to Italy where he studied Renaissance artists, mainly in Florence. The following year he was in Paris and this sojourn proved to be fundamental for his artistic growth, leading him to break away from the Nordic expressionism of his master Ahlers-Hestermann and favour abstract art. Many trips followed to Holland, Belgium, England and Denmark. In 1928, he became a member of the Hamburg Secession, achieving his first success thanks to the increasingly intense contacts with the historic-artistic milieus linked to Aby Warburg and Erwin Panofsky. At the beginning of the thirties Bargheer developed his own painting style in which his landscapes, characters and objects were reduced to essential forms, characterised by the use of a palette with grey, brown, yellow and violet tones, unlike the expressionists whose choices of colour were freer. With the advent of the Nazi dictatorship, his painting became subject to increasing discrimination. Many of his exhibitions were closed and his supporters and collectors, mostly Jewish, fled from Hamburg. This situation and his strong desire not to disavow his ideals of artistic freedom led him to leave Germany more often and, from 1935, to go to Italy once a year. It was in that same year that he went to Ischia for the first time, becoming fascinated with the island and its inhabitants. During the return journey, he stopped in Bern to meet Paul Klee. In 1939, Bargheer decided to emigrate to Italy and went to live in Forio d'Ischia. However, in September, the German Institute of Art History in Florence engaged him to carry out drawings for a publication on Michelangelo's New Sacristy, a commitment that made his remaining in the city

indispensable. Here he met Bernard Berenson and came into contact with other artists who, like him, were staying at the Pensione Bandini: Kurt Craemer, Heinrich Steiner, Rudolf Levy, Hans Purrmann, and Herbert Schlüter. The scenographer, Steiner, remembers Bargheer as «[...] a noisy man, with a remarkable, I'd say almost fanatical, temperament. And then he was a tireless worker! When we used to knock at his door, he always used to say: "One second, wait a second until I remove the sheets". His floor was always strewn with watercolours. In one day, he would paint ten or twelve versions of the same subject».<sup>1</sup> In the spring of 1942, he held a personal exhibition at the "Il Ponte" gallery in Florence. A few months later, to avoid being drafted and sent to the front, he got himself hired as an interpreter at the German military shipyards at La Spezia, where he remained until July 1944 when he was summoned once more to Florence by the German consul, Gerhard Wolf, in order to help the Superintendent of the *Belle Arti*, Giovanni Poggi, to protect the art treasures from the aerial bombardments. When it was ordered that the collaborators of the German consulate moved to Milan, Bargheer decided not to follow the order and to remain in Florence, being given refuge by the archbishop Elia della Costa who found him a place to hide in the Pitti Palace. With the liberation of the city by the allied troops and partisans, Bargheer was an exile who escaped internment thanks to the numerous testimonies to his aversion to Nazism and for not having taken part in military service. In 1945, he returned to stay at the Pensione Bandini, establishing his studio there. Two years later, he moved to Ischia, building a house in Forio. The memory and his love for this island had indeed stayed with him in time of war, as told by the writer Carlo Levi: «Above all I liked the way he talked about Ischia [...] We were in the middle of a war, and this young German thought and spoke as if the savagery, division and the absurd madness did not exist and didn't affect him, nor did he complain about what



he himself had suffered ... he was open without prejudice to human contact, he visibly lived in a free world. Ischia was for him the symbol of this world [...].<sup>2</sup> It was here that our artist found the serenity and joy of living, as can be seen in the many works from these years characterised by a harmony of bright colours applied as if forming the tiles of a mosaic. A good example of this is our watercolour *Boats at port* dating to 1950. An almost abstract work which with a careful reading restores the contours of the keels and the masts of the boats, obtained through rapid applications of colours, alternating between blue, violet, green and grey. The numerous watercolours painted during his long sojourn in Ischia, dedicated to the local landscape, to port scenes, characters on the shore or on the street, testify how the

island experience represented an important creative phase in Bargheer's artistic path, influencing his thematic and stylistic choices. Moreover, he fully fit into the rustic lifestyle of Forio during the forties and fifties, integrating into the local community to the point where he was awarded honorary citizenship in 1948. This bond with the island would often bring him to return during the subsequent decades, which were marked by his many journeys to Greece and Africa, alternating sojourns in Hamburg where he died in 1979. Apart from his numerous personal exhibitions in Italy and Germany, Bargheer took part in Documenta I in 1955 and a Documenta II in 1959. Many of his works are now preserved in private collections and in German museums: Hamburg, Berlin, Duisburg, Bonn, Freiburg, Stuttgart and Hannover.

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- 1 For more on the history of the Ducal Palace of Mantua consult the recent volume: *Il Palazzo Ducale di Mantova*, edited by G. Algeri, Mantua, 2003.
- 2 See R. Berzaghi, *Giovan Battista Bertani (1516?-1576)*, in *Manierismo a Mantova. La pittura da Giulio Romano all'età di Rubens*, edited by S. Marinelli, Cinisello Balsamo, 1998, pp. 52-61, in particular p. 53 and p. 60, note 2.
- 3 G. B. Bertano, *Gli oscuri et difficili passi dell'opera ionica di Vitruvio...*, Mantua, 1558, c. XVIIIr.
- 4 *Ibidem*, c. XIIIr.
- 5 C. Tellini Perina, "Bertanus invenit": *considerazioni su alcuni aspetti della cultura figurativa del Cinquecento a Mantua*, in "Antichità Viva", XIII, 4, 1974, pp. 17-29, in particular p. 21.
- 6 P. Carpeggiani, *Il libro di pietra. Giovanni Battista Bertani architetto del Cinquecento*, Milan, 1992, p. 18.
- 7 C. D'Arco, *Delle Arti e degli Artefici di Mantua*, Mantua, 1857, vol. II, pp. 132-133, doc. 172.
- 8 R. Berzaghi, 1998, p. 53.
- 9 *Ibidem*, p. 53 and p. 60, note 3.
- 10 R. Berzaghi, *Disegni di Giovan Battista Bertani. Quattro inediti e un primo catalogo*, in *Scritti per Chiara Tellini Perina*, edited by D. Ferrari and S. Marinelli, Mantua, 2011, pp. 133-156 and 370 - 371. Berzaghi's article was followed by the publication of: S. L'Occaso, *Disegni del Cinquecento Mantovano (ambito di Giulio Romano e Giovan Battista Bertani)*, in "Civiltà Mantovana", XLVII, 133, 2012, pp. 86-93.
- 11 Giulio Romano also depicted it in this way in famous paintings. It is sufficient to quote *Bacchus e Arianna* (1526-28) frescoed on the western walls of the Chamber of Psyche in the Apartment of the Metamorphoses of Palazzo Te. On the feminine aspect of the Greek god Dionysus and his related portrayals in ancient Greek and Roman sculpture see the interesting essay: *Dionysos "Die Locken lang, ein halbes Weib?..." Euripide*, exhibition catalogue edited by H. - U. Cain, Munich, 1997.
- 12 The Ovidian text states: «Vi tesse ancor, come il Bimatre Nume / De la figliuola d'Icaro s'accende, / E si forma una vigna, e intanto il lume / Ne l'uva che vi fa, la figlia intende, / Ella, seguendo il giovanil costume, / Quanta ne cape il sen, tanta ne prende, / E la porta contenta al patrio tetto, / Ma la notte quel Dio si trova in letto», *Metamorphosis* (VI, 70, 192). Edition consulted: *Le Metamorfosi di Ovidio ridotte da Gio. Andrea dell'Anguillara in ottava rima...*, Venice, 1584. In 1554 Anguillara put the first three books of the work into print and in 1561 published it in its complete version. The verse, in the final *Annotations* to the book, in the stylistic modernisation used by Giovanni Andrea Dell'Anguillara, is explained as follows: «Dipingi ancora Aranne nel suo lavoro come Bacco, trasformato in uva, gode della figliuola d'Icaro, che non significa altro, se non, che'l vino bevuto alquanto lietamente, ha forza di mettere in qualsivoglia animo casto, pensieri meno, che onesti», *Le Metamorfosi di Ovidio ... (Annotationsi del VI libro)*, 1584, p. 228.
- 13 P.G. Tordella, *Giovan Battista Bertani. Miti classici e rivisitazioni giuliesche in disegni per committenze ducali mantovane*, in "Mitteilungen des Kunsthistorischen Institutes in Florenz", XLII, 2/3, 1998, pp. 311-351.
- 14 G. Agosti, *Qualcosa su e intorno a Giulio Romano*, in "Prospettiva", 91-92, 1998, pp. 171-185, in particular p. 181.
- 15 P.G. Tordella 1998, figs. 8, 10, 18, 19. For the previous attributions of the drawings, see in particular: p. 347, note 21; p. 349, note 39; p. 350, notes 53, 54; p. 351, note 68.
- 16 For these two drawings, besides Tordella 1998 and Agosti 1998, see R. Berzaghi, *Decorazioni in Palazzo Ducale da Guglielmo a Vincenzo II*, in *Gonzaga. La Celeste Galeria*, exhibition catalogue (Mantua) edited by R. Morselli, Milan, 2002, pp. 549-551, 567-585 and 607-611, in particular p. 607-608, nn. 198.1, 198.2.
- 17 The dating of these halls is uncertain. The Chambers of Jupiter and Apollo are mentioned for the first time in the gonzagesque correspondence in 1564. Cf. Berzaghi, 1998, p. 57. A listing of the halls done by the scientist Ulisse Aldrovandi and confirmed by the gonzagesque papers is found in *La scienza a corte. Collezionismo eclettico. Natura e immagine a Mantua fra Rinascimento e Manierismo*, exhibition catalogue (Mantua), Rome, 1979, pp. 200-211.
- 18 The apartment of the duke Guglielmo in the New Court, called "della Rustica", included the "Chamber of Fish" (or "of Neptune"), the "Chamber of Jupiter", the "Small Chamber of Orpheus", the "Chamber of the Masks", the "Chamber of Apollo" and the "Chamber of Bacchus". R. Berzaghi, *Le decorazioni dalla metà del Cinquecento alla caduta dei Gonzaga*, in *Palazzo Ducale*, 2003, pp. 223-260, in particular p. 225. Following the earthquake of May 2012, which caused serious damage to the Ducal Palace, in the spring of the following year the restoration some halls of the Palazzina della Rustica: the "Chamber of Fish", the "Chamber of Jupiter" and the "Small Chamber of Orpheus" was carried out. The frescoes and stuccoes were restored to their original splendour.
- 19 The little erotes, di giuliesca memoria (of the master see for example those between the racemes in the two sheets now in the Narodní Gallery in Prague, inv. K 41363 and 41364 and those that play under a pergola in the two London sheets of the British Museum, inv. 1928-4-17-5, and of the Victoria and Albert Museum, E 4586-1910) match perfectly in terms of style with those present in the sheets of the Uffizi, inv. 15985F, depicting *Danae*.
- 20 Returning to the words of Renato Berzaghi (1998, p. 60) one notes that «typical of the culture between Bertani and Costa is the shortening of the perspective resulting in the increase of the grandeur of the characters in the foreground».
- 21 Now without decoration, the Chamber of Bacchus, contains only insignificant fragments, Cf. Berzaghi, 2002, p. 564, note 25.
- 22 G. Agosti, *Qualcosa su e intorno a Giulio Romano*, in "Prospettiva", 91-92, 1998, pp. 171-185, in particular p. 181.

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## 2. MARCO MARCHETTI called MARCO DA FAENZA

- 1 Cf. G. Vasari, *Le Vite de' più eccellenti architetti, pittori, et scultori italiani, da Cimabue, insino a' tempi nostri*, G. Milanese edition, Florence, Vol. VII, 1882, p. 422. Vasari speaks about it while describing the works of Francesco Primaticcio.
- 2 Cf. A. Cecchi, *Pratica, fierezza e terribilità nelle grottesche di Marco da Faenza in Palazzo Vecchio a Firenze*, in 'Paragone', XXVIII (1977), 327, pp. 24-54.
- 3 Cf. G. Baglione, *Le Vite de' pittori, scultori, et architetti. Dal pontificato di Gregorio XIII del 1572 in fino a' tempi di Papa Urbano Ottavo nel 1642*, edited by J. Hess - H. Röttgen, I, Vatican City, 1995.
- 4 Florence, Gabinetto Disegni e Stampe of the Uffizi, inv. 1581.

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## 3. COLLABORATOR OF LUDOVICO CARRACCI: FRANCESCO BRIZIO?

- 1 C. Dempsey's analysis, *La riforma dei Carracci*, in *Nell'età di Correggio e dei Carracci. Pittura in Emilia dei secoli XVI e XVII*, exhibition catalogue, Bologna, 1986, pp.237-254 remains valid. See also: C. Loisel, *Le dessin à Bologne 1580-1620: la réforme de trois Carracci*, Paris, 1994.
- 2 Reference can also be made to two catalogues of major collections of Carracci drawings: C. Robertson, *Drawings by the Carracci from British collections*, Oxford, 1996, and C. Loisel, *Dessins italiens du Musée du Louvre. Ludovico, Agostino, Annibale Carracci*, Paris, 2004.
- 3 B. Bohn, *Ludovico Carracci and the art of drawing*, Turnhout, 2004.
- 4 A. Sutherland Harris, *Agostino Carracci's inventions: pen-and-ink studies, 1582-1602*, in "Master Drawings", XXXVIII, 2000, 4, pp. 393-423.
- 5 C.C. Malvasia, *Felsina Pittrice. Vite de pittori bolognesi*, 2 vol., Bologna, 1678, I, pp. 535-543.
- 6 *Ibidem*, p. 535.
- 7 *Ibidem*, p. 535.
- 8 For biographical details and Brizio's artistic career, see E. Hermann-Atorino, *Francesco Brizio*, Bologna (circa 1574-1623), Worms, 1989; A. Brogi, *Francesco Brizio: il "paesar di penna" e altre cose*, in "Studi di storia dell'arte", 4, 1993, pp. 85-128.
- 9 Malvasia, I, p. 541: «Di paesare di penna, nissuno mai l'aggionse; si vedono in ciò suoi disegni che sono mirabili, ne senza ragione vanno al pari di que' de' Carracci, e lo stesso si valutano; perchè se non arrivano alla bizzarria, e profondità di que' d'Agostino, sono per un'altro verso più limpidi; vi si cammina dentro più facilmente, e v'è una frasca così ben divisa, scherzante, e moventesi dal vento, che presso di essi, anche i più eruditi sembrano speggazzi; onde con ragione l'interrogava per avventura il sudetto Agostino, come facesse mai a formargli sì belli, e dove li ricavasse».
- 10 *Ibidem*, p. 537.
- 11 Mahon and is considered to be Annibale's authentic prototype of this subject, see: *Il San Giovanni Battista ritrovato: la tradizione classica*

in *Annibale Carracci e in Caravaggio*, exhibition catalogue (Rome) edited by S. Guarino and P. Masini, Milan, 2001.

- 12 Paris, Musée du Louvre, Département des Arts Graphiques, inv. n. 7523. Cf. C. Loisel, *Dessins italiens du Musée du Louvre. Dessins bolonais du XVIIe siècle: tome II*, Paris, 2013, pp. 84-85, n. 25.
- 13 Firenze, Gabinetto Disegni e Stampe degli Uffizi, inv. n. 1561 F. Cf. Brogi, 1993, p. 117, fig. 18. Written on the *verso*, in pen, in Seventeenth-century handwriting: "said to be by Fran. Brizio".
- 14 London, British Museum, inv. n. Pp. 3.4. Cf. Brogi 1993, p. 94, note 7 and p. 101, fig. 3. For the etching signed "A.C.I. 1595" and today agreed to be work by Brizio to Agostino Carracci's design, see: Bartsch XVIII, p. 255.
- 15 Windsor Castle, inv. n. 3738. Cf. M. Di Giampaolo, *Disegni emiliani del Sei-Settecento. I grandi cicli di affreschi*, Milan, 1990, pp. 38-39, n. 7, with preceding bibliography.
- 16 Wien, Graphische Sammlung Albertina, inv. n. 2095. Cf. V. Birke - J. Kertész, *Die Italienischen Zeichnungen der Albertina. Generalverzeichnis, Bd. II*, Wien, 1994, pp. 1100-1101. Brizio's engraving derived from Ludovico's drawing is referenced in Bartsch XVIII, p. 261, n. 15 and reproduced in TIB 40, Part 1, p. 176. Cf. B. Bohn, 2004, pp. 226-227, n. 10. Bohn agrees with the attribution of the work to Ludovico. A study owned by the Victoria and Albert Museum in London (inv.n. D.1707.1885), also a preparatory drawing for the etching, is recognised by P. Ward Jackson, *Italian Drawings, Volume Two, 17th-18th century*, London 1980, pp. 33-34, n. 659, as that of Brizio and this is confirmed by Bohn. A further study of a bearded head which seems to have been made by the same hand can be found on the top right of a pen drawing in the Louvre's collection, inv. n. 7735 (*recto*), historically attributed to Ludovico Carracci.

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C.C. Malvasia, *Felsina Pittrice. Vite de pittori bolognesi*, 2 voll., Bologna, 1678; P. Ward Jackson, *Italian Drawings, Volume Two, 17th-18th century*, London, 1980; C. Dempsey, *La riforma dei Carracci, in Nell'età di Correggio e dei Carracci. Pittura in Emilia dei secoli XVI e XVII*, exhibition catalogue, Bologna, 1986; E. Hermann-Atorino, *Francesco Brizio, Bologna (circa 1574-1623)*, Worms, 1989; M. Di Giampaolo, *Disegni emiliani del Sei-Settecento. I grandi cicli di affreschi*, Milan, 1990; A. Brogi, *Francesco Brizio: il "paeser di penna" e altre cose*, in "Studi di storia dell'arte", 4, 1993, pp. 85-128; V. Birke - J. Kertész, *Die Italienischen Zeichnungen der Albertina. Generalverzeichnis, Bd. II*, Wien, 1994; C. Loisel, *Le dessin à Bologne 1580-1620: la réforme de trois Carracci*, Paris, 1994; C. Robertson, *Drawings by the Carracci from British collections*, Oxford, 1996; A. Sutherland Harris, *Agostino Carracci's inventions: pen-and-ink studies, 1582-1602*, in "Master Drawings", XXXVIII, 2000, 4, pp. 393-423; *Il San Giovanni Battista ritrovato: la tradizione classica in Annibale Carracci e in Caravaggio*, exhibition catalogue (Rome) edited by S. Guarino e P. Masini, Milan, 2001; B. Bohn, *Ludovico Carracci and the art of drawing*, Turnhout, 2004; C. Loisel, *Dessins italiens du Musée du Louvre. Ludovico, Agostino, Annibale Carracci*, Paris, 2004; C. Loisel, *Dessins italiens du Musée du Louvre. Dessins bolonais du XVIIe siècle: tome II*, Paris, 2013.

#### 4. AGOSTINO TASSI

- 1 V. Belloni, "1605: F. Fanelli (scultore) e A. Tassi (pittore) nella chiesa di Sant'Agnese" in *Scritti e cose d'arte genovese*, Genova, 1988, pp. 13-15.
- 2 P. Cavazzini, *Agostino Tassi reassessed: a newly discovered album of drawings*, in "Paragone", no. 32, July 2000, pp. 3-31.
- 3 *Ibidem*, fig. 10.
- 4 *Ibidem*, p. 18.
- 5 *Ibidem*, p. 10.
- 6 Compare for example with *View of Acqua Acetosa* (fig. 15) and *Figures on the banks of a river* (fig. 16).

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T. Pugliatti, *Agostino Tassi tra conformismo e libertà*, Rome, 1977; V. Belloni, "1605 F. Fanelli (scultore) e A. Tassi (pittore) nella chiesa di Sant'Agnese" in *Scritti e cose d'arte genovese*, Genoa, 1980; P. Cavazzini, *Agostino Tassi reassessed: a newly discovered album of drawings*, in "Paragone", no. 32, July 2000, pp. 3-31; K. Christiansen and J. Mann, *Orazio e Artemisia Gentileschi*, Milan, 2001. Catalogue of an exhibition held in Rome, Museo del Palazzo di Venezia, 20 October 2001-20 January 2002, in New York, Metropolitan Museum of Art, 14 February-12 May 2002, and in the Saint Louis Art Museum, 15 June-15 September 2002.

#### 5. SIMONE CANTARINI called IL PESARESE

- 1 Such as Bernardino Locatelli, the doctor Orazio Zamboni and the Marquis Giovan Battista Manzini, one of the most prominent scholars of the time.
- 2 Cf. Marina Cellini, *"Disegni di Simon da Pesaro" L'Album Horne*, Fano, 1996.
- 3 Cf. *Simone Cantarini detto il Pesarese*, exhibition catalogue edited by Andrea Emiliani, Milan, 1997, pp. 270-271.
- 4 *Ibidem*, p. 271.

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M. Mancigotti, *Simone Cantarini il Pesarese*, Milan, 1975; *Simone Cantarini Disegni Incisioni e Opere di Riproduzione*, exhibition catalogue (San Severino Marche) edited by Paolo Bellini, Milan, 1987; Marina Cellini, “*Disegni di Simon da Pesaro*” *L'Album Horne*, Fano, 1996; *Simone Cantarini detto il Pesarese 1612-1648*, exhibition catalogue edited by Andrea Emiliani, Milan, 1997.

## 6. LUCA GIORDANO

- 1 San Gregorio Armeno, the Gesù Nuovo, the Santi Apostoli and, outside Naples, the Abbey of Montecassino.
- 2 Cf. AA. VV., *Luca Giordano 1634- 1705*, exhibition catalogue, Naples, 2001, p. 39.
- 3 *Ibidem*, pp. 42-44.
- 4 Florence, Gabinetto Disegni e Stampe of the Uffizi, inv. 15141F and published in AA. VV., *Luca Giordano 1634- 1705*, exhibition catalogue, Naples, 2001, pp. 376-377.
- 5 Cf. B. De Dominicis, *Vite dei Pittori, Scultori e Architetti Napoletani*, Naples, 1742-1745, pp. 394-441.
- 6 Cf. G. Scavizzi, *New Drawings by Luca Giordano*, in “Master Drawings”, XXXVII, 1999, 2, pp. 103-137.

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B. De Dominicis, *Vite dei Pittori, Scultori e Architetti Napoletani*, Naples, 1742-1745; O. Ferrari – G. Scavizzi, *Luca Giordano*, Naples, 1966; G. Scavizzi, *New Drawings by Luca Giordano*, in “Master Drawings”, XXXVII, 1999, 2, pp. 103-137; AA. VV., *Luca Giordano 1634-1705*, exhibition catalogue, Naples, 2001.

## 7. GREGORIO DE FERRARI

- 1 Now at the Accademia Ligustica di Belle Arti di Genova (inv. 400 bis).
- 2 The friendship between the two men was strengthened following de Ferrari's marriage to Piola's daughter Margherita in 1674.
- 3 This is confirmed by Carlo Giuseppe Ratti, «Né è da tacersi, che tutti i lavori di architettura, e di Prospettiva sono di suo ritrovato; sendo che egli fu anche di tali Professioni studioso [...]» (cf. C.G. Ratti, *Vite de' pittori, scultori ed architetti genovesi*, Genoa, 1768-1769, p.115) as well as in a number of preparatory drawings and small sketches. Cf. M. Newcome Schleier, *Gregorio de Ferrari*, Turin, 1998, pp. 83-87.
- 4 Cf. M. Newcome, *Addenda to the paintings and drawings by Gregorio de Ferrari*, in ‘Studi di Storia dell’Arte’, 10, 1999, p. 289, note 9.
- 5 Cf. M. Newcome, *Gregorio de Ferrari in Seville*, in ‘Studi di Storia dell’Arte’, 18, 2007, pp. 299-302.
- 6 *Ibidem*, pp. 299-301. Comparisons with other drawings by Gregorio de Ferrari are just as enlightening, including for example, the *Two putti with a palm*, at Palazzo Rosso, Genoa (inv. 2126), with its identical pose of the two putti and their same solid three-dimensionality; strong similarities can also be found in a work in a private collection, the *Madonna of Loreto appearing to Saint Augustine and Saint Paul*, in particular with the figure of Saint Augustine. Both drawings are published in M. Newcome Schleier, *Gregorio de Ferrari*, Turin, 1998, p. 155 and p. 180 respectively.

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M. Newcome Schleier, *Gregorio de Ferrari*, Turin, 1998; M. Newcome, *Addenda to the paintings and drawings by Gregorio de Ferrari*, in ‘Studi di Storia dell’Arte’, 10, 1999, p. 289; M. Newcome, *Gregorio De Ferrari in Seville*, in “Studi di Storia dell’Arte”, 18, 2007, pp. 299 – 302; D. Sanguineti, *Anton Maria Maragliano 1664-1739 “Insignis Sculptor Genue”*, Savignone (Ge), 2012.

## 8. PAOLO DE MATTEIS

- 1 Two original versions are preserved, one in England at the Bowes Museum at Barnard Castle and one in the Czech Republic at the Castle of Opočno.
- 2 Cf. AA. VV. *Civiltà del Seicento a Napoli*, exhibition catalogue, Naples, 1984, vol. II, no. 3.23, p. 81.
- 3 London, Christie's, 15 February 1980, batch 111.
- 4 Cf. AA.VV. *Settecento Napoletano, Sulle ali dell'aquila imperiale 1707-1734*, exhibition catalogue, Naples, 1994, no. 12, pp. 156-157.
- 5 Cf. AA.VV., *Ritorno al Barocco da Caravaggio a Vanvitelli*, exhibition catalogue, Naples, 2009, no. 3.68, p.104.

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B. De Dominicis, *Vite dei pittori, scultori e architetti napoletani*, Naples, 1742-45, III; AA. VV. *Civiltà del Seicento a Napoli*, exhibition catalogue, Naples, 1984, vol. II; *Paolo De Matteis a Guardia Sanframondi*, exhibition catalogue, (Guardia Sanframondi), Caserta, 1989; AA.VV. *Settecento Napoletano, Sulle ali dell'aquila imperiale 1707-1734*, exhibition catalogue, Naples, 1994; AA. VV. *Ritorno al Barocco da Caravaggio a Vanvitelli*, exhibition catalogue, Naples, 2009.

## 9. SEBASTIANO CONCA

- 1 Dating back to the commissioning of the painting depicting St. Bartholomew for the series of the twelve apostles destined for the personal collection of the Cardinal. See AA. VV., *Sebastiano Conca (1680 – 1764)*, exhibition catalogue, Gaeta, 1981, p. 37.
- 2 In the period of ownership by the Spanish Royal Family and the seat of the Ambassador Carlo VII.
- 3 *Ibidem*, p. 40.
- 4 A position also held from 1739 to 1741.
- 5 See AA. VV., *Sebastiano Conca (1680 – 1764)*, exhibition catalogue, Gaeta, 1981, pp. 282-283.
- 6 See G. Sestieri, *Sebastiano Conca Disegnatore*, in AA. VV., *Sebastiano Conca (1680 – 1764)*, exhibition catalogue, Gaeta, 1981, pp. 365-375.
- 7 All three drawings are also published in AA. VV., *Sebastiano Conca (1680 – 1764)*, exhibition catalogue, Gaeta, 1981, respectively in p. 245, p. 371 and p. 372.
- 8 See W. Vitzthum, *Cento disegni napoletani, sec. XVI-XVIII*, Florence, 1967, p.66.

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W. Vitzthum, *Cento disegni napoletani, sec. XVI-XVIII*, Florence, 1967; AA. VV., *Sebastiano Conca (1680 – 1764)*, exhibition catalogue, Gaeta, 1981.

## 10. FRANCESCO FONTEBASSO

- 1 He painted the frescoes in the chapel of the Villa Manin in Passariano in 1732, and worked on the vaulted ceilings in the nave of Santa Maria dei Gesuiti in Venice in 1734.
- 2 J. B. Shaw, *The drawings of Francesco Fontebasso*, in "Arte Veneta", 1954, pp. 317-325.
- 3 M. Magrini, *Francesco Fontebasso – I disegni*, in "Saggi e Memorie di Storia dell'Arte", 17, 1990, p. 168, note 20.
- 4 Many loose sheets, now divided amongst different collections and museums including the Gabinetto dei Disegni e Stampe of the Uffizi, the British Museum and the Art Museum at Princeton come from this album.
- 5 M. Magrini, *Francesco Fontebasso – I disegni*, in "Saggi e Memorie di Storia dell'Arte", 17, 1990, pp. 168-169.
- 6 London, British Museum (inv. 1920-9-29-3) also from the *Meatyrd Album* and published in M. Magrini, 1990, fig. 161, p. 380.
- 7 London, British Museum (inv. 1946 -7-18-3) and published in M. Magrini, 1990, fig. 69, p. 357.

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## 11. GIUSTINO MENESCARDI

- 1 For the few facts on Menescardi's life see R. Pallucchini, *La Pittura Veneziana del Settecento*, Rome, 1960.
- 2 For further reading on Menescardi's drawings see G. Knox, *The Drawings of Giustino Menescardi* in "Arte Documento", 10, 1997, pp. 208-220 and B. Aikema, *Giustino Menescardi disegnatore: a proposito di un disegno del Museo Civico di Bassano* in "Bollettino del Museo Civico di Bassano", 25, 2004, pp. 203-210.

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R. Pallucchini, *La Pittura Veneziana del Settecento*, Rome, 1960. G. Knox, *The Drawings of Giustino Menescardi* in "Arte Documento", 10, 1997, pp. 208-220; B. Aikema, *Giustino Menescardi disegnatore: a proposito di un disegno del Museo Civico di Bassano* in "Bollettino del Museo Civico di Bassano", 25, 2004, pp. 203-210.

## 12. FEDELE FISCHETTI

- 1 Cf. *Disegni italiani del Sei - Settecento*, exhibition catalogue edited by E. Frascione, Fiesole, 1991, no. 50, pp. 106-107. Marina Cellini also makes reference to another sheet by Fischetti depicting the *Allegory of the Bourbon dynasty* (Naples, San Martino Museum, inv. no. 20799) which, however, cannot be related to neither the Carditello fresco nor to a known work by the artist.

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N. Spinosa, *La pittura napoletana da Carlo a Ferdinando IV di Borbone*, in *Storia di Napoli*, Naples, 1971; M. Causa Picone, *Fedele Fischetti*, in *Disegni della Società Napoletana di Storia Patria*, Naples, 1974; EADEM, in *Civiltà del '700 a Napoli 1734 – 1799*, exhibition catalogue, Florence, 1979 – 1980, I; P. Di Maggio, in *Dessins napolitains XVII e XVIII Siècles. Collections des Musées de Naples*, exhibition catalogue, Paris, 1983; N. Spinosa, *Pittura napoletana del Settecento dal Rococò al Classicismo*, Naples, 1987, *ad indicem*; M. Pisani, *Una famiglia di pittori: i Fischetti*, in 'Napoli Nobilissima', XVII, 1988; *Disegni italiani del Sei - Settecento*, exhibition catalogue edited by E. Frascione, Fiesole, 1991.

## 13. LUIGI SABATELLI

- 1 Florence, Gabinetto Disegni e Stampe of the Uffizi, inv. 5083F.

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*Disegni di Luigi Sabatelli della Collezione di Tommaso Puccini*, exhibition catalogue edited by C. Mazzi – C. Sisi, Pistoia, 1977; *Luigi Sabatelli Disegni e Incisioni*, exhibition catalogue edited by B. Paolozzi Strozzi, Florence, 1978.

### 14. VINCENZO GEMITO

- 1 He was given the name Vincenzo Genito, which became Gemito after an error in the transcription in the registers of the Municipality of Naples.
- 2 He was adopted by a local woman, Giuseppina Baratta, and by Giuseppe Bes, a French artisan working in the service of the Bourbon court.
- 3 Boldini welcomed him warmly becoming his friend and closest defender. The portrait of the painter now hanging in the Giovanni Boldini Museum in Ferrara originates from his first stay in Paris.
- 4 The chance was provided at an exhibition held at the French Artists' Society Salon where he presented the *Fisherboy*, (1875), (the bronze sculpture later bought by Jean Louis Ernest Meissonier), a bronze version of the bust portrait of Verdi and the bust of Domenico Morelli. He received an "honourable mention" at the event.
- 5 There are many letters from Gemito to his mother in which he talks about economic difficulties. See the paper by E. Ambra, *Parigi e Roma: i luoghi della lontananza dal carteggio Gemito della Biblioteca Nazionale di Napoli*, in AA. VV., *Gemito*, exhibition catalogue by D. M. Pagano, Naples, 2009, pp. 71 -77. In the words of Boldini when remembering the young Neapolitan sculptor «He turned up one day filthy, with a long beard like a prophet [...] he has no money left at all. He's only done a few pieces but they are beautiful. The Water Carrier is a masterpiece». We also know that Gemito was not in the habit of making people pay for his works, preferring to donate them with the idea that this generosity would bring him notoriety.
- 6 A strong bond was established between the two which continued over many years. Gemito developed not only a deep esteem for the master Meissonier, but also an almost son-father affection. In the years which followed Gemito wrote many letters to him in which he continued to ask for advice regarding his works.
- 7 In a letter from 7 July 1916 addressed to his daughter he writes «si è propagato essere Gemito il più grande e forte disegnatore dell'epoca» (the word is that that Gemito is the greatest and best draughtsman of the era). Cf. *Op. cit.*, 2009, p. 76.

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### 15. EDUARD BARGHEER

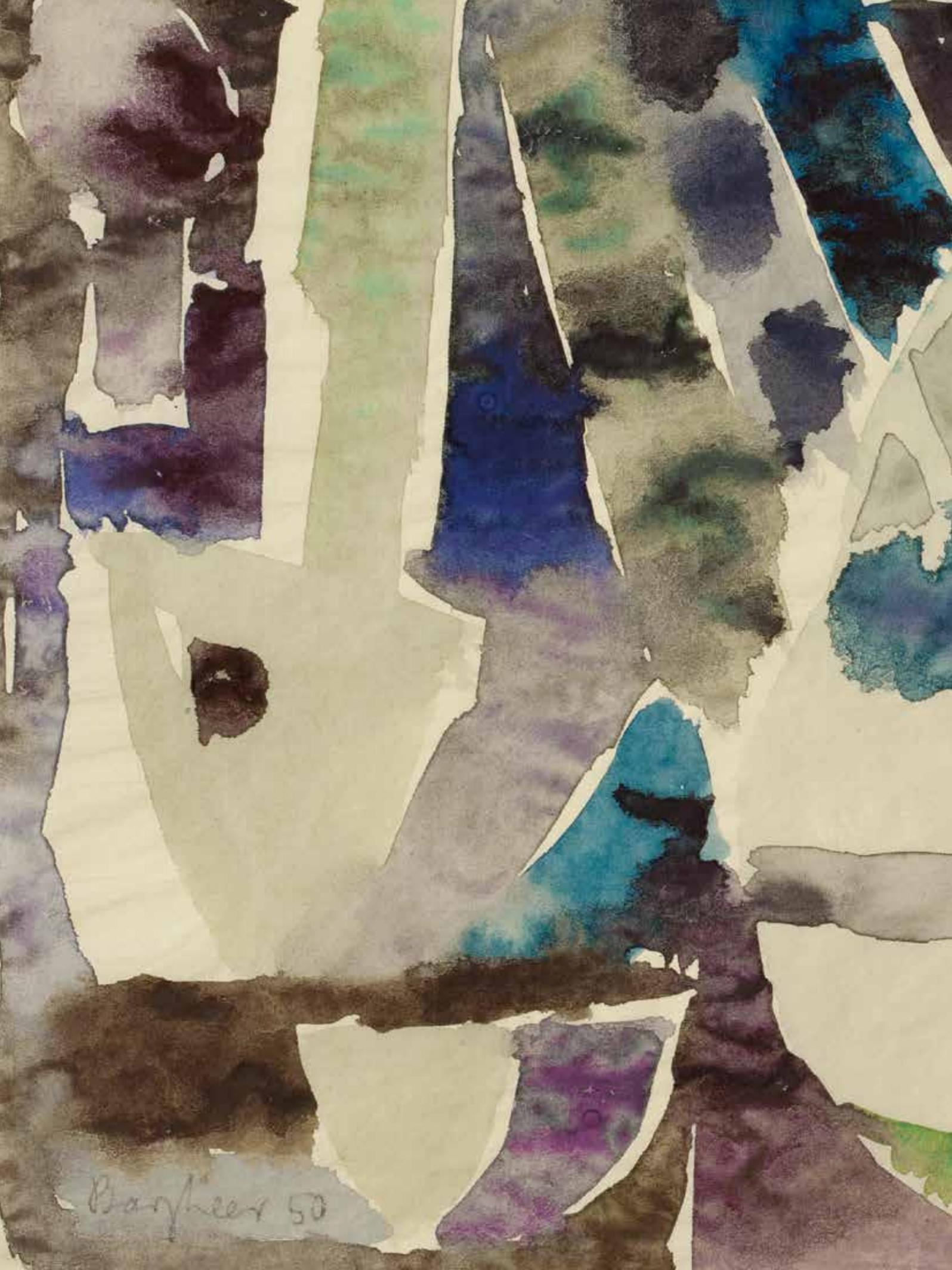
- 1 Cf. *Eduard Bargheer. Immagini di Forio*, exhibition catalogue edited by the Galleria del Monte, Forio, 1991, p. 4.
- 2 Cf. *Klaus Mann – Eduard Bargheer. Due esuli tedeschi nella Firenze liberata 1944-1945*, exhibition catalogue edited by Klaus Voigt, Florence, 2004, pp. 24-26.

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*Eduard Bargheer Aquarelle 1946-1964 Ischia- Tunis- Ägypten*, Campione bei Lugano, 1964; V. D. Rosenbach, *Eduard Bargheer Werkverzeichnis Der Druckgrafik 1930 bis 1974*, Hannover, 1974; W. Henze, *Eduard Bargheer*, Lugano, 1979; *Eduard Bargheer. Immagini di Forio*, exhibition catalogue edited by the Galleria del Monte, Forio, 1991; *Eduard Bargheer Aquarelle Der 50er Jahre*, Hamburg, 1990; *Eduard Bargheer Aquarelle 1935-1949*, Hamburg, 1996; *Eduard Bargheer Retrospective Zum 100. Geburtstag*, Hamburg, 2001; *Klaus Mann – Eduard Bargheer. Due esuli tedeschi nella Firenze liberata 1944-1945*, exhibition catalogue edited by Klaus Voigt, Florence, 2004.

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Eduard Bargheer, *Boats at port*



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