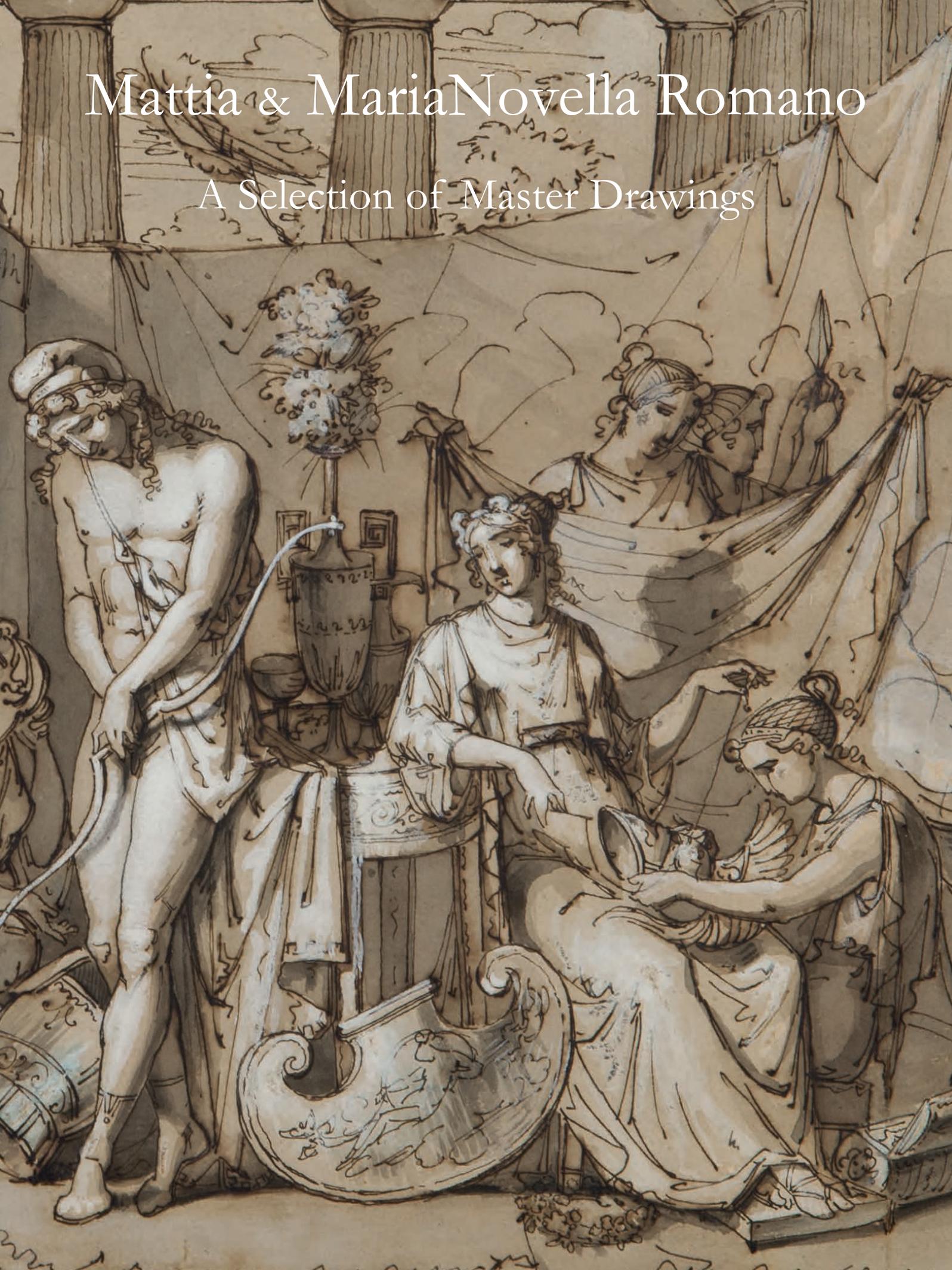


Mattia & Maria Novella Romano

A Selection of Master Drawings



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Romano

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Master Drawings*

2014



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ACKNOWLEDGEMENTS

We would like to thank all those who have contributed, directly or indirectly, in the preparation of this catalogue: Paolo Agresti, Claire Anderson, Paolo Antonacci, Francesca Antonacci, Riccardo Bacarelli, Francesca Baldassarri, Andrea Baldinotti, Novella Barbolani Di Montauto, Jean François Baroni, Jean-Luc Baroni, Jean-Marc Baroni, Novella Baroni, Franck Baulme, Steven Beale, Bruno Botticelli, Gabriele Caioni, Lester Carissimi, Marco Chiarini, Vittorio Chierici, Steve Cohen, José de la Mano, Carlo Falciani, Federica Faraone, Georges Franck, Ketty Gottardo, Debra Gray, Tara Hanks, Martin Hirschboeck, Mattia Jona, Christian Lapeyre, Damiano Lapicciarella, Mrs. and Mr. Lightburn, Laura Lombardi, Laurie and Emmanuel Marty de Cambiaire, Carlotta Mascherpa, Lorenza Melli, Emanuela Moltani, Fabrizio Moretti, Giovanni Nincheri, Stephen Ongpin, Walter Padovani, Benjamin Peronnet, Alexandre Piatti, Cristina Ranzato, Marco Riccomini, Crispian Riley-Smith, Cristiana Romalli, Alessandro Romano, Simone Romano, Gregory Rubinstein, Matteo Salamon, Annalisa Scarpa, John Schlichte Bergen, Vittorio Sgarbi, Julien Stock, Dino Tomasso, Raffaello Tomasso, Trinity House Paintings, Sarah Vowles, Mia N. Weiner, Monroe Warshaw, Filippo Zito.

A special thanks goes to the Musée des Beaux-Arts de Nancy and to Luisa Berretti, Lorenza Di Bartolomeo, Maria Cecilia Fabbri, Francesco Grisolia, Donatella Innocenti, Ellida Minelli, Sharon and Patrick Syz for their contributions and precious help.

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1. BERNARDINO BARBATELLI KNOWN AS IL POCCETTI

Florence 1548 -1612

Study of two male figures

Red and black charcoal on laid paper

331 x 261 mm. (13 x 10 ¼ in.)

INSCRIPTIONS

Bottom left corner, in pencil: *Lamponi Leonardii Firenze*; bottom right corner: *R. Carlo Martelli/Firenze, 3 /c. , 330/260.*

PROVENANCE

probably C. H. Marcellis (L. 609); R. Lamponi (L. 1760); F. Dubini (L. 987a).

Amongst the most talented and prolific fresco painters working in Tuscany between the 16th and 17th centuries was Bernardino Barbatelli, also known as Il Poccetti, who worked both for ecclesiastical clients, producing hagiographical series for the main Florentine cloisters and for the charterhouses of Florence, Pisa and Siena, as well as for the most important Florentine families, such as the Medici and the Salviati, the Capponi and the Strozzi, with high quality results both in figurative and historical painting, but also in decorative grotesque and graffito style painting. Poccetti was a student of the eclectic painter Michele Tosini, disciple of Ridolfo del Ghirlandaio, and of Bernardo Buontalenti. He trained during a crucial period for Florentine painting, which signalled the shift from Mannerist formulas to the simpler and more effective style required by the post reformation Church. He took a short but fundamental trip to Rome in 1579-80, following which, inspired by Raphael and the classic painters of the turn of the century, he undertook a gradual transfer to the Tuscan-Roman *ultima maniera* or last style, an operation which had already been undertaken in Florence by Santi di Tito.¹ Simplicity and compositional balance, clarity and narrative immediacy, always accompanied by a lively decorative taste, are the key characteristics of Poccetti in his role as a fresco painter, which were as appreciated at the time as they are today, and are also clearly visible in the present sheet. His drawings set themselves apart due to their sharp clean edges, and a preference for an angular effect, always together with a linear and flowing graphic *ductus* or line, and for their essentially instrumental nature, that is, as detailed preparation for the many frescoes he created and for the few oil paintings.² Although there is no noticeable exact comparison to be made with any well-known painting, this study is close to various pairs of figures, including females, which Poccetti added to the right hand side of his painted compositions, with both narrative and compositional functions. Furthermore, as observed by scholars for many signed pieces, this could be a preparatory piece for one of his lost frescoes, cited in historic sources and documents. Under close inspection, one can see that the soft

and grainy black charcoal was added after the drafting in red charcoal to define the edges, making them more pointed, and to enrich the figures with shading and other details, such as fingers and faces, hairstyles and headgear. The stylistic evidence given up to now along with a great deal of other evidence allows us to confidently ascribe this piece to the body of works by Poccetti, as well as circumscribe it chronologically.

The simplicity achieved, the truth and precision of the figures, the mixed techniques, the soft and thick marks, due in part to the decision to use charcoal to enhance or add touches to some of the details, and the balance between the edges and the internal structure are all factors which allow us to date the drawing to the most mature phase of the artist's graphic experience. It was in fact relatively late on that he started to alternate the use of red and black charcoal within the same drawing, towards an ever more marked softness, in line with the contemporary development of Florentine drawing.³ The study is close to various pieces produced from at least the end of the nineties and is in a way characteristic of a group of studies for the lunettes in the Great Cloister of the Santissima Annunziata Church, together datable from 1604 to 1612.

Amongst the most similar drawings are: the *Figure of a monk and study of head and hands* for the aforementioned cloister, in the Cabinet of Prints and Drawings in the Uffizi, executed entirely in red chalk and containing a study of clasped hands which is very similar to those of the younger figure in the present drawing;⁴ the *Group of four bearded men* in the Statens Museum for Kunst in Copenhagen, in which one of the characters in profile has an extreme similarity to the bearded man on the right.⁵ The piece can therefore rightfully be added to Poccetti's graphic oeuvre, the extremely able decorative artist and tireless draughtsman, who, inspired by the great masters of the Renaissance such as Raphael and Andrea del Sarto, was judged by the biographer and expert Filippo Baldinucci to be the most eccentric of the Florentine painters of the time and even today is considered to be one of the main interpreters of the prestigious Florentine graphic tradition.

Francesco Grisolia




R. Lindemann

R. Lindemann



1900



2. GIOVANNI BAGLIONE

Rome c. 1566 - 1643

An Allegory of the Reconciliation of Charity and Justice

Charcoal and traces of lead white on cerulean paper
353 x 253 mm. (13 7/8 x 10 in.)

Giovanni Baglione was not only well known for his writings on art history¹ but he was also a prolific painter. From the young age of fifteen he worked with a group of artists, including Cesare Nebbia and Giovanni Guerra, who were favoured by the patronage of Pope Sixtus V, who commissioned them to paint the frescoes of the *salone* of the Vatican Library and of Palazzo Lateranense. In the 1590s, after spending two years in Naples, Baglione returned to Rome as a renowned and acclaimed artist. The frescoes for San Giovanni in Laterano and for Santa Maria dell'Orto date to this period (1598-1599). Thereafter Baglione gradually abandoned his late-mannerist style as he became intrigued and fascinated by Caravaggio's painting, becoming one of his closest followers. Significant examples from this period are the paintings of *St Francis in Ecstasy* (Davidson Collection, Santa Barbara Museum of Art) and *Sacred Love and Profane Love* (Galleria Nazionale d'Arte Antica, Palazzo Barberini) in addition to *Saints Peter and Paul* (1601) and *St Andrew* (1603) both in the Church of Santa Cecilia in Trastevere. This phase ended shortly after due to the tormented relationship with Caravaggio, culminating in 1603 when Baglione took a libel action against him. From this moment onwards Baglione abandoned the naturalistic style to pursue his own, which resulted in many important commissions such as the frescoes in the Cappella Paolina in Santa Maria Maggiore (1611-1612) and in the *Resurrection of Tabitha* for St Peter's.

One of his most illustrious patrons was Ferdinando Gonzaga Duke of Mantua, whom Baglione met in Rome in 1610 when the Duke was nominated Cardinal. The relationship established between them was such that Baglione was invited by the Duke to spend time at his court in Mantua between 1621 and 1622. In addition to

the famous series named *Apollo and the Nine Muses* (Musée des Beaux-Arts, Arras), sent as a gift to Maria de' Medici in France, Baglione was commissioned by the Duke to paint the imposing *Allegory of the Reconciliation of Charity and Justice*, now in the Royal Collection at Kensington Palace in London.

The present sheet is a preparatory study for this important work, signed and dated 1622², depicting a complex allegorical subject matter. Baglione took inspiration from Renaissance thinkers who believed that Justice must be tempered by Divine Mercy. The artist here substitutes the latter with Charity, Divine Love. The two Virtues, Justice and Charity are shown chained together in the foreground reconciled by Divine Wisdom who holds the golden chain from above. A secular theme revisited from a Catholic perspective, possibly to fulfil the wishes of Cardinal Ferdinando Gonzaga. This is evident in the present drawing where the figure above the clouds holds a cross to symbolise Faith while in the painting it clearly represents Wisdom. This is further supported by the Latin inscription, taken from the first verse of the Book of Wisdom 'Love righteousness, ye that be judges of the earth' placed on the shield held by Justice. At the top only the dove remains to symbolise divine aspiration. Another small variation can be found in the figure of Justice who in our sheet holds the sword, which in the painting is placed on the ground. With his background as a highly educated man of letters, Baglione created an accomplished and sophisticated work of art which was undoubtedly appreciated by his patron, well versed in both religious and classical texts. In the Gonzaga inventory of 1626-1627, the painting was recorded as in the Galleria della Mostra in the Palazzo Ducale.



3. FILIPPO NAPOLETANO

Rome 1589 - 1629

Two figures in conversation

Charcoal and white chalk on laid paper
209 x 156 mm. (8¼ x 6 ⅛ in.)

PROVENANCE

R. Lamponi (L. 1760); C. Marcelli (not in Lugt); L. Grassi (L. 1171b).

EXHIBITIONS

AA. VV., *Ritorno al Barocco da Caravaggio a Vanvitelli*, exhibition catalogue, Naples, 2009, n.3.12.

Teodoro Filippo di Liagno, originally a Spanish name then Italianised in D'Angeli, but more commonly known as Filippo Napoletano, was born in Rome in 1589. He was the son of Ventura Liagno, painter and director of the Papal *fabbriche* and of Claudia Pallotta, the niece of Cardinal Evangelista Pallotta da Cardarola. It was this connection that prompted the family to move to Naples and where Napoletano started his artistic formation, probably in the studio of the Caravaggesque painter Carlo Sellitto.¹ In 1614 he returned to Rome to seek fortune in the realm of landscape painting then dominated by Adam Elsheimer and Paul Bril. This was also a period during which different artistic genres began to be defined. Napoletano was also fascinated by history painting and followed the traces of Giuseppe Cesari, the Cavalier d'Arpino. The presence of Agostino Tassi, who had also returned to Rome in 1612, must have further influenced Filippo in his studies of landscapes, in particular his detailed observations of nature. Within a few years Filippo Napoletano had become an acclaimed and renowned artist. This is evident from the protection given to him by Cardinal Francesco Maria del Monte, patron of Caravaggio, who invited him to Palazzo Madama, then owned by the Medici family. Cardinal Carlo de' Medici, who had most probably seen Napoletano's paintings for Del Monte, invited him to the Florentine court in 1617. Here not only did he receive a regular income but also many commissions. For the Medici he mainly executed small paintings, often on copper, *lapislazzuli*, jasper and *pietra paesina*, also known as 'Florentine marble'. His stay in Florence, which lasted until 1621, enabled the artist to encounter the works of the great Renaissance masters and also artists such as Cigoli, Poccetti, Santi di Tito, Passignano, Cristofano Allori and Giovanni da San Giovanni. Napoletano established a close relationship with Jacques Callot, a French artist of his generation from the Duchy of Lorraine, who at the time was working under the Archduke Cosimo II. Life at court was lively and stimulating thanks to the scientific

research initiated by Galileo, musical and theatrical events and the study of nature provided by the botanical gardens. Napoletano, skilled at depicting nature, *il naturale*, led him to gain many engravings commissions, such as *The Skeletons*.² The Florentine experience was also fundamental for his practice of drawing, intended as a fundamental structural element in the rendering of the human body. Our study of *Two Figures in Conversation* can in fact be dated to 1618 during his Florentine sojourn. Dr. Cristiana Romalli first endorsed the attribution to Napoletano in 2004 and Marco Chiarini subsequently published it in his monograph on Napoletano in 2007, relating it to a series of preparatory studies for the *Fiera dell'Impruneta* of 1618, now in the Galleria Palatina of Palazzo Pitti.³ This painting is one of the greatest masterpieces by Napoletano and according to Chiarini 'the prototype of a series of analogous depictions by other artists starting from Jacques Callot, who dedicated his version to the Grand Duke of Tuscany, Cosimo II in 1620. The composition became popular throughout Europe.⁴ Evidence of its popularity in the 17th century lies in similar compositions executed by the Neapolitan artists Cerquozzi e Gargiulo. Only a small number of preparatory drawings for the *Fiera dell'Impruneta* survive and this charcoal study has been related by Chiarini to the group of drawings now conserved at the Museum of Lille.⁵ These drawings, due to the similarity in style to Callot were erroneously attributed to him in the past⁶ and are generally executed in red chalk (sanguine) while in our drawing, almost a rapid sketch from life, "the use of charcoal enables the hatching to be softer and the atmosphere of the sheet becomes more suffused".⁷ After the Grand Duke's death in 1621, Filippo returned to Rome where he continued his production of small paintings and of fresco decorations for patrician homes. Fascinated by the Roman landscape with its ancient ruins, not only did he generate his landscapes in the manner of the Dutch artists, Poelenburgh and Breenbergh, but he laid the foundations for the greatest 17th landscape painter, Claude Lorrain.



actual size

4. GIULIO BENSO

Pieve di Teco (Imperia) 1592 -1668

Danae

Pen and ink on laid paper
140 x 198 mm. (5½ x 7¾ in.)

INSCRIPTIONS

bottom right corner on the verso, in pen, *B. Franco*

PROVENANCE

W. Bürgi (L.3400).

The drawing depicts Danae, the heroine of Greek mythology celebrated in the paintings of the *Cinquecento* as a symbol of chastity (although in reality she was a subject enshrouded by a veiled eroticism), lying back on the bed, against a backdrop of curtains, with her arm stretched out towards the golden rain. Next to her sits the elderly wet nurse, who hands her the tray onto which the golden coins fall. According to the myth, Zeus, in the form of golden rain, seeped through the walls of the prison where Danae had been locked up by her father Acrisius, king of Argos, (who had been told by the oracle that his daughter's son would kill him), and impregnated her giving her a child, Perseus. The composition conveys the mood of the popular example painted by Titian for Alessandro Farnese around 1545, with later variations. In particular, the *Danae* which today hangs at the Kunsthistorisches Museum in Vienna, is the closest version to the scene in the present drawing as it includes the wet nurse who hands the tray to the beautiful princess. The piece differs however with regard to the cited example, due to the position of the legs (one bent and the other extended) which recalls another masterpiece: *Night* by Michelangelo. It is suggested that this beautiful drawing should be attributed to the Genoese painter and draughtsman Giulio Benso, due to the convincing similarities linking it to his other drawings.¹ Benso came from a little village in the Genoese Republic, and after moving to the city with his father he was introduced to the nobleman Giovan Carlo Doria around 1605, who gave him lodgings and recommended him to the painter Giovan Battista Paggi.² Ratti describes how «The expert master (Paggi), who from the first sketches recognised how great young Giulio's ability was, welcomed him with the greatest appreciation, and taught him with a commitment equal to the great hopes that he had for him.»³ Amongst the first well known works by Benso are the altarpieces painted for Weingarten Abbey in Bavaria, works which took him some decades to complete. He also became known for the excellent quality of his frescoes, as well as for easel paintings, and received prestigious commissions in the city and surrounding areas. The artist's true masterpieces are

the frescoes in the presbytery and choir of the Annunziata del Vastato Church in Genoa.

Also notable amongst other works by Benso, a prolific draughtsman commended by 17th and 18th century biographical sources for his intense drawing activity, are many pieces from his early period when he was still in Paggi's workshop. These are mostly reinventions of masterpieces by other artists, as the painter's teaching required students to copy, first of all, sketches by 16th century masters, then the paintings and reliefs, and finally painting from life.⁴ In Benso's drawings based on known compositions by great masters, it was not infrequent for him to introduce variations with respect to the originals. This distinguishes the case of this sheet and makes it significant. The quickly and loosely drawn line employed to construct the scene is a trait of the artist and one can perceive that the drawing is an exercise carried out in front of a prestigious example.⁵ The fluidity of the pen strokes in their multiple lines is harmonious, and lingers on various details, such as the typically Cambiaso-style face of Danae, the sunken eyes, the pointed nose, impertinent chin and other parts of the body. Comparisons can easily be established with numerous pen drawings by Benso. In particular they can be observed in the details, such as for example Danae's right arm, which is almost identically formed and drawn to that of the woman on the left in the scene of the *Visitation* today in the Louvre.⁶ Or the hand of the same, in frenetic movement, which seems to want to snatch the golden coins falling on the tray, finds a precise comparison with the hands of St. John the Baptist, tied behind his back and trying to free themselves, in the drawing of Palazzo Rosso.⁷ A final comparison can be made of the face of the wet nurse which is unrecognisable due to its sketched state (like the rest of her body), and that of St. Joseph in the *Sacra Famiglia* in a piece from the same Genoese collection, which is similar especially in the detail of the sunken eyes.⁸ The drawing represents an important addition to the graphic *corpus* of Giulio Benso, last heir of the graphic tradition of Luca Cambiaso.⁹

Luisa Berretti



5. GIOVANNI MANNOZZI KNOWN AS GIOVANNI DA SAN GIOVANNI

San Giovanni Valdarno 1592 - 1636 Florence

St. Francis restores a blind girl's sight

Pen and watercoloured ink on laid paper
206 x 305 mm. (8¼ x 12 in.)

INSCRIPTIONS

top left corner on the verso, in ink, *Fachat cap ad abebat maior generat du Grand Duché de Toscane*;
bottom right corner, in ink, *Achete a Florence 1810*.

Giovanni Mannozi was born in 1592 in San Giovanni Valdarno. He left his family (who first wanted him to be a notary and then a cleric) at a young age, to join Matteo Rosselli's workshop in Florence in 1608. His colleagues were Jacopo Vignali and Domenico Pugliani. He learnt and perfected the study of perspective and architecture from Giulio Parigi. In 1612 he was enrolled at the *Accademia del Disegno* in Florence. He completed his first works in 1616, and demonstrated a preference for frescoes right from the start, inspired by the 16th-century examples of Poccetti. Giovanni da San Giovanni was a refined and learned artist, who knew how to look at the methods of Ludovico Cigoli and through him to Correggio and the painting of the Venetian masters. Other important examples for him were the Carracci brothers and the Cavalier d'Arpino. He had many illustrious clients, including amongst others Cosimo II, Maria Maddalena de' Medici and Prince Lorenzo de' Medici.¹ In fact it was precisely at the court of Cosimo II where he came into contact with the manner of Jacques Callot and Filippo Napoletano. Hereunder we relate the essay by Francesca Baldassarri in *Disegno, giudizio e bella maniera. Studi sul disegno italiano in onore di Catherine Monbeig Goguel*, Milan, 2005, p. 180:

«The first accomplishment which proves the narrative ability of Giovanni da San Giovanni in the field of frescoes, in which he excelled, are the five lunettes of the first cloister of San Salvatore in the church of Ognissanti in Florence, completed between 1616 and 1619. Of these, which are dedicated to episodes of the life of St. Francis (a series started by Jacopo Ligozzi and concluded by 1624 by Giovan Battista Ghidoni, Filippo Tarchiani and Nicodemo Ferrucci)², the only one which is no longer entirely legible today due to decay over time, is that representing *St. Francis restoring a blind girl's sight*. The main character of the episode is the young blind girl of the Minano villa. St. Francis restored the girl's sight by anointing her eyes three times with saliva, according to the story told by father

Mark of Lisbon, whose *History of the life and miracles of St. Francis* is the iconographic source of the series. The volume was translated into Italian by Orazio Diola in 1582 and the Venetian edition is stored in the archive of the Ognissanti convent. It is entitled *Chronicles of the orders established by father St. Francis*, published in 1600, almost simultaneously with the start of work on the frescoes. For the visual reading of this last lunette we can refer to the print by Francesco Bartolozzi housed in the Cabinet of Prints and Drawings of the Uffizi³ or to the 19th century engraving by Francesco Spagnoli. The drawing presented here therefore almost assumes the value of proof of a lost work, as it allows us to recover the narrative freshness of the episode, in which a group of figures arranged in a semicircle witness the miracle, represented in the centre. The sheet presents some significant variations with respect to the final painted version. One particular gripe is the absence in the fresco of the elegantly dressed young man on the left who stares at an observer with great vivacity of expression and pose. The figure perfectly closed the circle of the right lunette, being symmetrical to the young man positioned on the left. The background of the city visible in the piece, and above all the pleasant glimpse of people moving about on the left, is replaced with square shaped architecture with columns, which no doubt alludes to the home of the girl receiving the miracle. In terms of the clothing of the crowd, the quirky hats of two of the characters (in the middle and on the left) are lost; St. Francis holds a pose more inclined towards the girl. The drawing is characterised by the lively and quick line of the pen, and the fluid watercoloured ink creates fascinating areas of light and shade. This ease of marking can be observed in the preparatory drawing for another of the lunettes frescoed by Giovanni da San Giovanni in the cloister: *St. Francis captures a woman possessed by a demon and the miracle of the ants*, housed in the Galleria Regionale della Sicilia in Palermo.»⁴



6. STEFANO DELLA BELLA

Florence 1610 - 1664

Three men on horseback crossing a stream

Pen, ink, and traces of chalk on laid paper
127 x 197 mm. (5 x 7 ¾ in.)

INSCRIPTIONS

on the old mount in pen, *Disegno originale di Valerio Spada, o di Stefanino della Bella*

PROVENANCE

Colnaghi, London, 1992.

Stefano della Bella was born into a family of artists and was a highly prolific draughtsman and printmaker. His father Francesco was a sculptor as was one of his brothers. Two other brothers were respectively a painter and a goldsmith. None of them however achieved the same status and fame as Stefano. Due to the early death of his father in 1613, he was first apprenticed to a goldsmith and later received training in both painting and etching. An important early influence was Jacques Callot, the renowned draughtsman and printmaker whose prestigious works were studied and copied by Della Bella. Callot had in fact lived in Florence between 1612 and 1621 while working at the Medici court, where Della Bella then succeeded him as a designer. The artist was acquainted with the engravings of Cantagallina and those of Brill, Tempesta and Villamena and also studied landscape and battle paintings, in particular marine, that were in vogue in the Florence of Cosimo II. Della Bella was able to meet the leading Florentine painters of the time such as Furini and Giovanni da San Giovanni and it was through Furini, around 1630, that he discovered the art of Leonardo. He travelled to Rome in 1633 where he lived for six years, a sojourn which was pivotal in the formation of his career. He executed many drawings of landscapes, festivities and architecture, as well as copies from the antique and Renaissance masters. During this period he often worked outdoors, drawing *en plein air* and compiling several sketchbooks with images taken from daily life: people, buildings, ruins and nature, which he

then used for his etchings and more finished drawings. In 1639 he left for Paris, following the entourage of the Medici ambassador to the court of Louis XIII. Although he still received an income from the Florentine court, he soon started to work for French printmakers and received prestigious commissions from important patrons such as Cardinal Richelieu and Mazarin. Among his works, was the design of a set of playing cards, conceived in 1644 for the young Dauphin, the future Louis XIV, for whom he also produced *La Perspective du Pont Neuf* in 1646. It was in Paris, in the 18th century, that the first comprehensive catalogues of his graphic oeuvre were compiled by Mariette and by Jombert. And it was here that a high number of Della Bella's drawings were collected, competing in numbers with the Florentine collection belonging to the Medici and now held at the Uffizi. In 1650 Della Bella returned to Florence where he continued to enjoy extensive Medici patronage for whom he produced drawings of the gardens of the Villa at Pratolino and the Villa Medici in Rome. In the late 1650s he accompanied the young prince Cosimo to Rome, who became his disciple in drawing. After many years of ill health he died in Florence in 1644, leaving an exemplar production of prints and drawings, the importance of which still has resonance today. Similar horsemen are found in several prints by Della Bella, particularly in a set of thirteen etchings entitled *Caprice fait par de la Bella*.¹

Ellida Minelli



Disegno originale di Valerio Spada, o di Geronimo della Bella.

7. CARLO MARATTA

Camerano (Ancona) 1625 - 1713 Rome

A Draped Male Figure with Amphora

Charcoal heightened with lead white on cerulean laid paper
300 x 181 mm. (11¾ x 7⅛ in.)

INSCRIPTIONS

bottom right corner, in ink, *Carlo Maratti f.*

PROVENANCE

A. Maggiori (L. 3005 b).

According to Giovan Pietro Bellori, his biographer and friend, Carlo Maratta arrived in Rome at the early age of eleven and in 1636 joined the *bottega* of Andrea Sacchi. He spent his first years in Rome studying the works of the great Renaissance artists. He was particularly inspired by the work of Raphael, whose strain of Classicism had a great influence on his work. At the outset of his career Maratta was also strongly influenced by Sacchi. This is evident in the style of the frescoes (based on his master's cartoons) he executed for the Baptistery of San Giovanni in Laterano (prior to 1650) and in the *Adoration of the Shepherds* in the church of San Giuseppe dei Falegnami (1650-1551), the latter being his first religious work in Rome. Following these, Maratta executed the decorations of the chapels of San Giuseppe and of the Crocifisso in Sant'Isidoro (1653-1656) and in 1657 he contributed to the fresco cycle of the Galleria of Alessandro VII, working under the guidance of Pietro da Cortona. Following Sacchi's death in 1661 and Berrettini's in 1669, Maratta became the dominant artistic figure in Rome. It was during this period that he produced one of his most significant works: the *Allegory of Clemency*, executed in 1673-75 for the Salone delle Udienze in Palazzo Altieri, and commissioned by Pope Clement X. In 1686 he was commissioned by Cardinal Alderano Cybo to paint the fresco for the main altar of Santa Maria del Popolo, which was followed by the *Death of the Virgin* for the Villa Albani. Towards the end of his career he produced the drawings for the statues of the *Apostles* in San Giovanni in Laterano and the restorations of Raphael's frescoes at the Farnesina and in the Vatican Stanze. The main nucleus of Maratta's drawings belong to the collections of the Kunstmuseum in Düsseldorf, the Accademia of San Fernando in Madrid and the Cabinet des Dessins of the Louvre in Paris. A careful study of his oeuvre - a detailed monograph has yet to be published - reveals that Maratta

was a tireless and prolific draughtsman who employed an incredible variety of styles and techniques in his work. The surviving examples range from the somewhat convulsive rapid sketches used to define a general composition (often traced in pen), to the fine studies of details often outlined in red or black chalk, a medium he used throughout his career. If one compares the drawings which can be dated with security - whether of figures, draperies, anatomical elements (heads, arms, hands, legs or feet) - then it can be noticed that Maratta's graphic style evolved and transformed radically. He substituted the precision and clarity of line, the gentle and soft rendering of volumes with the use of *chiaroscuro*, typical of the years prior to the 1660s with a more dynamic and sharp line and a greater use of parallel hatching to define shadows. Upon understanding the nature of Maratta's stylistic evolution, it becomes clear that this wonderful *Male Figure* in black charcoal, accurately defined in every detail and delicately modulated with *chiaroscuro*, can be dated to the years of Maratta's affirmation as an artist in Rome. This was the period between the execution of the altarpiece of the *Adoration of the Shepherds* for the church of San Giuseppe dei Falegnami (1650-1651) and the *Visitation*, painted between 1656 and 1658 commissioned by Alessandro VII Chigi for the newly built church of Santa Maria della Pace. Nevertheless, to be even more precise on the dating of this work one can compare the stylistic features of the preparatory drawings for the paintings dated after the year 1655 which include the above mentioned *Visitation*, the *Martyrdom of St Andrew* (Greenville, USA, Bob Jones University Museum, 1656 circa; see Schaar - Sutherland Harris 1967, nn. 190-199, 200-208 for the drawings in Dusseldorf relating to both paintings) and the *Agony in the Garden* (Burghley House, Lady Exeter Collection, 1656-1657 circa). The preliminary studies for these paintings are in black chalk



on grey paper at the Louvre and are incredibly similar to our work (Inv. nn. 3376, 3385 e 3386, see Dowley 1959, n. 43; Dowley 1966, pp. 428-429, fig. 5). It is therefore probable to date this drawing to circa 1657. Interestingly, one needs to consider the apparent relation between our *Male Figure* and Maratta's contribution in the same year to the fresco cycle designed by Pietro da Cortona for the Galleria of Alessandro VII at the Quirinale and assigned to a numerous group of important artists including Maratta himself (Lazzaro Baldi, Gaspard Dughet, Filippo Lauri, Ciro Ferri, Giovanni Paolo Schor, Pier Francesco Mola, Giovan Francesco Grimaldi, Guglielmo Courtois, among others; see Negro 2008 [2009], pp. 155-166). The basis of this comparison lies in the restoration of the Galleria (2001-2011), which was divided into three separate rooms (Sala degli Ambasciatori, Sala di Augusto e Sala Gialla) and greatly altered during Napoleon's occupation of the Palace (1812-1814; for more information on the history and restoration of the Quirinale see Godart in Nostoi, 2007). The removal of the 19th century wall decorations

has brought to light a set of grisaille double columns and eight couples of male draped figures with offerings placed close to an altar. These figures have much in common with our figure. One figure in particular, visible on the north-eastern wall of the Sala di Augusto, is depicted with the same gaze of devotion with his arms lifted, possibly holding an amphora. Unfortunately, neither the rich documentation on the fresco cycle nor the testimony of Giovan Pietro Bellori and other contemporary writers reveal the identity of the artists responsible for the grisailles, executed in fresco by different artists under the supervision of Cortona. Nevertheless, if we consider the importance of the intervention by Maratta, who was responsible of the large *Adoration of the Shepherds* at the end of the *Galleria* and of the four figures of angels at the side, added later in 1848 by the Roman artist Luigi Cochetti, it is feasible to suggest that these lateral spaces could have been intended for another pair of male figures, one of which could have been based on our drawing.

Maria Cecilia Fabbri



Carlo Maratta f.

8. ANTON DOMENICO GABBIANI

Florence 1653 - 1726

Pallas

Charcoal with traces of white heightening on cream laid watermarked paper
414 x 263 mm. (16¼ x 10 ⅜ in.)

INSCRIPTIONS

top left corner, in ink 259; centre, in ink 66; right corner in red pencil 238; on the verso bottom left corner, in ink, *Orig.e di Antonio Dom.co Gabbiani Pictor Fior.no*; centre in ink, *n.o 947*.

PROVENANCE

F. M. N. Gabburri (L. 2992b); R. Lamponi (L. 1760).

The handwritten inscription on the verso of the sheet, also found in many other drawings, enables us to attribute the work to Anton Domenico Gabbiani,¹ one of the greatest Florentine late-Baroque painters. He trained at the school of the Cortonesque Vincenzo Dandini and at the express wish of Grand Duke Cosimo III de' Medici, was one of the first to receive an income at the Accademia Medicea in Rome, then directed by Ciro Ferri and Ercole Ferrata. To complete his artistic training he went to Venice where he learned the 'art of colour' (*bel colorire*). He returned to Florence in 1680 and became the official painter of Grand Prince Ferdinando, eldest son of Cosimo III. For

the Medici family he executed oil paintings and frescoes, with both sacred and profane subjects, including the mezzanines of Palazzo Pitti and the decorative cycles of the Villas of Poggio a Caiano and Pratolino. The leading Tuscan religious orders and the most important Florentine nobles of the time were also amongst his patrons competing with one another to have Gabbiani decorate their homes with frescoes; indeed Ignazio Hugford, his pupil and biographer, reported that Gabbiani painted as many as thirty-six frescoes during his lifetime. One of the most Baroque in style is without a doubt the *Allegory of Liberality*² in Palazzo Orlandini del Beccuto³ to which the present drawing is related.⁴ (Fig. 1)

The figure seen from below, standing with a mantle and a helmet, the shield and spear only roughly outlined with a light trace of chalk, is the Greek Goddess Pallas Athena, the "spear-shaker". The fluid line, at times vivid and thick, then delicate in the soft chiaroscuro traits of the limbs, the face and the drapery, shows a confident hand used to life drawing. As with other studies of single figures executed by Gabbiani, one can agree with Mina Gregori⁵ on the "constant influence" that ancient sculpture had on his drawings. An echo of the "Correggesque Pilgrimage"⁶ (1696), slightly earlier than the fresco, datable to 1697, is also evident from the ripple-effect of the drapery. The beautiful drawing, an example of Gabbiani's prolific graphic oeuvre, is executed in the technique he most favoured: charcoal heightened with white chalk on coloured paper, usually blue (*turchiniccia*) cream or ivory, also employed in several other sheets. The importance of this graceful drawing is clearly evident by the exceptional provenance, the collection of prints and drawings of the learned philanthropist, patron and collector Francesco Maria Niccolò Gabburri (1676-1742)⁷, author of the *Vite di Pittori* and active in Florentine cultural life in the first decades of the 18th century.



1. Anton Domenico Gabbiani, *Allegory of Liberality*, (detail) Palazzo Orlandini del Beccuto, Florence.

259

66.

238



9. FRANÇOIS LEMOYNE

Paris 1688 - 1737

Hercules freeing Hesione

Black, red and white chalk on buff watermarked laid paper
377 x 300 mm. (14 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in.)

WATERMARK

“Strasbourg Lily” (Fleur-de-Lis on a Crowned Shield) and the inscription “Adria an Rogge I Villedary”

This drawing in all its beauty constitutes a mythological subject rarely represented in painting: Hercules rescuing Princess Hesione from the dragon.¹ The climax of the action takes place on a rugged cliff: the vigorous Hercules, with his thick hair and beard, wearing the *leontè*, the club at his feet, breaks the chains of the beautiful Hesione, shown semi-nude and un-naturally posed against the rocks. The “aux trois crayons” technique is employed in a masterly manner. With the use of blended red chalk the artist models the florid and vibrant skin tones of Hesione creating warm shadows and defines Hercules’s tense muscles. With the black chalk he delineates the contours of the figures, the drapery, the curls of his wavy hair, minutely rendering every detail. With a more vigorous and thicker line the artist defines the rocks while touches of white give the figures and volumes further movement. It is clearly a preparatory but final *modello* for a painting: a finished drawing in all its parts, of extraordinary chromatic and compositional harmony alluding to a great artist. The detailed anatomical study of the figures, the twisted body of Hesione and Hercules’ *contrapposto*, are typical

virtuosities of a great master. One can perceive the ability of the draftsman to draw “d’après le modèle” in addition to the learned iconographic repertoire that stands behind the study of the two figures. For Hesione he was inspired by the figures of Andromeda by Paolo Veronese and Pierre Puget; for Hercules the influences are drawn from Guido Reni and Charles Antoine Coypel. The rosy² and vibrant light that pervades the entire scene, achieved by the skillful use of the ‘aux trois crayons’ technique, reveals the drawing to be French. This is further confirmed by the use of manifold paper bearing the “Strasbourg Lily” on a crowned shield watermark, employed at the end of the 17th and during the 18th centuries.³ Convincing is in fact the relationship between the present sheet and the painting depicting *Hercules freeing Hesione*⁴ executed by François Lemoine for the private residence of Abraham Peyrenc de Moras in Paris.⁵ (Fig. 1)

The painting’s composition is larger: to the right it includes the marine monster at Hercules’ feet and two men in a boat in a rough sea.⁶ The main difference lies in Hesione’s pose: in the drawing her left hand rests on the rock while in the painting it stretches out towards Hercules. In the sheet the heroine turns to the left towards her saviour whereas in the painting her head is raised upwards. In the drawing Hercules tightly holds a piece of the broken chain with his left hand and in the painting he holds the club; the *contrapposto* pose is inverted. The striking similarities with the painting support the attribution of the drawing to Lemoine.⁷ The changes made to achieve a greater dynamism are evident in a sketch conserved at the Louvre.⁸ Although this preparatory sketch shows the variants then finalised in the painting, it is clear that the present drawing, much more finished than the Louvre sheet served as a real *modelletto*.

Stylistically, our Hercules shows close affinities with other male figures by Lemoine: in the study⁹ for the painting



1. François Lemoine, *Hercules freeing Hesione*, oil on canvas, Musée des Beaux Arts de Nancy.



Hercules Clubbing Cacus at the École Nationale des Beaux Arts in Paris, one of the hero's inferior limbs is in the same position and modelled almost identically. The female figure recalls the *Head of a Woman* at the Louvre¹⁰ and *Ebe's Head* at the British Museum,¹¹ two wonderful examples of Lemoyne's rococò draftsmanship. One can compare the soft rendering of the hair, the cheeks, the pink lips and the delicately illuminated face. François Lemoyne described by Charles Blanc as the "transition de Coypel à Boucher"¹² was one of the protagonists in 18th century French painting, and master of Natoire and Boucher. He trained in Paris in Louis Galloche's workshop and won the Prix de Rome in 1711 but only travelled to Italy twelve years later. In 1718 François entered the *Accademia*, where he was able to meet French but also Italian painters such as Sebastiano Ricci, Rosalba Carriera and Giovanni Antonio Pellegrini. Following his trip to Italy where he visited Venice, Bologna, Rome and Naples, in 1727 he won the prestigious "Concours" promoted by the Duke D'Antin, sharing the first prize with Le Troy, marking his success. Following the commission to decorate the dome of the Church of Saint-Sulpice, even Louis XV requested him for the frescoes of the Hercules Salon at Versailles, a commission that earned him his fame. Nevertheless he was never financially rewarded for it. He died shortly after his nomination as "Premier Peintre du Roi". One of his most important private commissions was for the wealthy financier Peyrenc de Moras around 1728-29. Lemoyne executed eighteen paintings for him, intended to decorate his mansion, including the main salon, the reception room and the oval drawing room. Lemoyne drew upon the decoration of René-Antoine Houasse at the Trianon with subjects taken from Ovid's *Metamorphoses*. The painting *Hercules freeing Hesione* would have been found in the reception room along with *Alpheus and Arethusa* and *Mercury lulling Argos to Sleep*. Lemoyne's graphic oeuvre is versatile in style, in part due to chronology but also depending on the chosen technique and function. His drawings are mainly in black or red chalk, often highlighted on blue, grey, or cerulean paper or 'aux trois crayons' or pastel. The above mentioned heads of the Louvre and the British Museum are the closest in technique to the present drawing, whereas the majority of his compositional studies are more sketchy and vibrant. It is indeed of great importance to add this unquestionable piece to the artist's oeuvre. It is in fact the first example of those *modelli*, perfectly finished (*esquisse très-finie*) in their composition that Blanc¹³ mentioned in his biography which, until now, had yet to be identified.

Luisa Berretti



actual size detail



10. UBALDO GANDOLFI

San Matteo della Decima 1728 - 1781 Ravenna

Jupiter with eagle

Pen and watercoloured ink on watermarked laid paper
179 x 238 mm. (7 x 9 3/8 in.)

WATERMARK

anchor inscribed within a circle with a six-pointed star at the top
(usually employed by Venetian paper manufacturers)

PROVENANCE

Salvatore and Francesco Romano collection, Florence.

EXHIBITIONS

Disegni italiani del Sei-Settecento, exhibition catalogue by E. Frascione, Fiesole, 1991, no. 23.

Ubaldo Gandolfi, was born in 1728 in a small village on the outskirts of Bologna, and attended the Clementina Academy of painting, sculpture and architecture from a young age. The teachings of Ercole Lelli, who guided him in his study of still life and posed models, were fundamental. His journey as an artist progressed in the great tradition of the painting of Pellegrino Tibaldi, the Carraccis and Guercino. During the fifties Gandolfi often proved himself at the Clementina Academy competitions with graphic works, complementing the practice of drawing with the art of etching, to the extent that A. R. Mengs, on a visit to the Academy, purchased some of his drawings and praised the artist. In 1760 he became a qualified academic and short study trips to Florence, Venice and other Italian schools completed his educational journey so well, that his easel and fresco works were requested not only by the clergy and the aristocracy of Bologna, but also by The Empress of Russia herself, Catherine II. His representations of mythology are also commendable and varied, but just as high level in technique and content, are his sacred paintings. Likewise



1. Ubaldo Gandolfi, *Jupiter*, Sala dello Zodiaco, Palazzo Malvasia, Bologna.

we should also remember his important work as a portrait artist. Ubaldo died in Ravenna in 1781 and should be counted as one of the greatest Bolognese draughtsmen of the century. He was skilful at drafting forms to make their texture seem sculpted both in his use of sanguine, and in his charcoal drawings and pen sketches. This high quality piece, representing *Jupiter with eagle* seated amongst the clouds and situated in a circle, should be considered a preparatory piece for the vault of the ceiling of the Zodiac room in palazzo Malvasia, currently the residence of the Institute of Linguistics of the University of Bologna. Around 1758, the young artist began his career as a fresco painter, decorating some of the ceilings in the palace owned by the nobleman senator Cesare Malvasia.¹ Of these ceilings, surrounded by *trompe l'oeil* decorations by Flaminio Minozzi, those dedicated to *Apollo*, *Mars* and *Jupiter* are still in existence today. Also linked to this last subject, together with our drawing, are two other compositional studies which are similar in terms of technique, quality and in the level of definition. One is housed at the Pinacoteca di Brera;² the other was sold on the antiques market in 1970.³

These two drawings, which are linked to the Malvasia vault by Biagi Maino,⁴ if considered in connection with the piece presented here, allow us to retrace the steps taken by Gandolfi in the graphic development of the work, which must have required a significant amount of work. From the initial stage of the creative process is the Milanese piece in which Jupiter, driven by rage and in the act of hurling a thunderbolt, appears characterised (in comparison with the fresco) by “a more aggressive, more passionate stance”. Perhaps this turned out not to be in tune with the client’s wishes, who was probably more in favour of “a more tranquil, less vigorous representation, of a solemn and wise



god”.⁵ The present drawing on the other hand, derives from a later stage, when the divinity having entrusted his thunderbolts to the eagle and clutching the sceptre, has assumed a calmer more composed pose. Despite this, a light quiver sweeps over the body under the skin in harmony with the characteristic quick and nervous line of the pen; a quiver which is to a great extent lessened in the third drawing and almost indistinguishable, although in counterpart to the final draft.

This gradual approach towards a sober and classically correct representation, which is not subject to “extravagant fantasies”, should be seen in relation to the presence in Bologna at the time of the Venetian scholar Francesco Algarotti, a friend of Malvasia and proponent at the Clementina Academy of a return to painting “with stricter and more grounded rules” in reaction to the baroque.⁶

11. PIETRO ANTONIO NOVELLI

Venice 1729 - 1804

Gallant Scene (Capriccio)

Pen, ink and watercolours on laid paper

293 x 198 mm. (11½ x 7¾ in.)

INSCRIPTIONS

on the old mount, top right corner, in ink, *n. 7*; bottom left corner, in ink, *Tiepolo*.

In his detailed autobiography, a primary source reconstructing his artistic career, Pietro Antonio Novelli reports that the habit of constantly drawing, intended as an essential element of knowledge, was passed onto him in his youth in his native Venice by his preceptor don Pietro Toni, a passionate collector of prints and drawings by the great Venetian masters. In 1754, Novelli was nominated Professor at the Accademia delle Arti, for which he painted the *Allegory of the Arts* (Venice, Gallerie dell'Accademia), highly praised by his contemporaries. Following this success, he produced a number of paintings in Venice such as *The Last Supper* for the church of San Lazzaro degli Armeni (1780-1781) and the signed and dated (1789) painting of the *Vision of St Romuald* (Venice, Ca' Rezzonico). In addition to his activity in the lagoon, he alternated study and work trips in the Veneto, Bologna (1773), Florence (1773; 1779; 1781), as well as a two-year stay in Rome (1779-1781). Here not only did he meet Pompeo Batoni and Francesco Piranesi, but he also entered the literary circle of the Arcadians and executed five canvases depicting *Cupid and Psyche and other Allegories* commissioned by Prince Marcantonio Borghese for one of the ceilings of Villa Pinciana. With his return to Venice in 1781, along with his production of paintings, Novelli increased his graphic work which was intended for publishing. He had started at the end of the 1760s with the engravings on copper to illustrate the novels by Pietro Chiari and Antonio Piazza and culminated with the execution of the preparatory drawings for the engravings of the *Opere di Carlo Goldoni*, published by the editor Antonio Zatta between 1788 and 1795. In these drawings Novelli's style gradually abandoned the fanciful *rocaille* sinuosities to assume a much more neo-classical composed manner, reducing the parallel hatching and favouring a greater use of watercolour.

The world of fantasy does not follow rules or conventions: freedom of inventiveness and lightness underpinned Novelli's work. It is not surprising that this *Gallant Scene*, in perfect *rocaille* style, constitutes a curious and surprising

re-reading of the Venetian *commedia dell'arte* from an exotic point of view. The *Amorosi* (perhaps Florindo and Rosaura in Goldoni's play *La Serva Amatora*) are depicted equipped with a parasol and advancing with grace and harmony as in a painting by Giandomenico Tiepolo, their clothes enriched with creative frills (oriental headpieces, curvy pointy shoes) in the purest *chinoiserie* taste, then regnant in Venice.

Regarding the attribution of this drawing, one cannot ignore a piece from the memoirs of Pietro Antonio Novelli, expressly dedicated to his son Francesco (Venice 1767-1804), whom he praises, in various parts of the text, his maturity as an artist under his guidance and his increasing ability as an engraver: «1795. [Francesco] fa disegni esperimenti storie e spesso ancora alcuni schizzetti veneziani ed esteri ancora in occasione di essere stato a Trento ed a Bolzano, macchiati d'acquarello d'inchiostro della China e poi tinteggiati; dei quali ne ha grandissimo spaccio, essendo cose di genio presso gl'intendenti».¹ These characteristics seem to reflect those of the present sheet, conceived as an autonomous piece of art and not as a preliminary study for a painting or print; even more so the expression "Venetian and foreign sketches" and how these were executed, needs to be reflected upon. Nevertheless a detailed and accurate analysis of Francesco Novelli's graphic style around the mid 1790s, deductible from the works catalogued under his name at the Museo Correr in Venice² demonstrate that around this time Francesco had already started to abandon the fanciful (*capricciosi*) *rococo* characteristics turning towards a progressive reduction of hatching giving clear neo-classical touches to volumes and shadows. Now that every doubt regarding the attribution has been cleared, we have to consider this drawing one of those "*capricciosi pensieri*" that Pietro Antonio Novelli had judged as an enrichment for painting in his preface of *Fantasia pastorali*, executed around 1779, when he was actively participating in the Roman circle of the Arcadians.³ Due to the highly accurate rendering of the drawing - where the watercolour emphasizes the parallel lines created with the pen - and because of the theme it is natural to compare



this *Gallant Scene* with other autograph works by Novelli, executed in a similar manner and inspired by humour and lightness: we are thinking of the series of *Caramogi* (London and Berlin) or of the *Meneghina* in the Bertini collection in Calenzano (Florence). Regarding the date, one can reasonably say that the present sheet was executed between Novelli's return to Venice from Rome in 1781 and the publication of his drawings in the *Raccolta di 126 stampe che rappresentano Figure, ed Abiti di varie Nazioni*, printed in Venice in 1783 by the publisher Teodoro Vieri. The preparation of these sheets on the most curious Oriental clothing and garments could have inspired the artist to execute works such as this *Gallant Scene*.

Maria Cecilia Fabbri





12. CRISTOFORO UNTERPERGER

Cavalese 1732 - 1798 Rome

Frieze with tritons, winged griffins and putti

Tempera on canvas
353 x 860 mm. (13 $\frac{7}{8}$ x 33 $\frac{7}{8}$ in.)

Cristoforo Unterperger was born in Cavalese, in the Fiemme Valley, in 1732 into a family of noble origins on the mother's side and of artists on the father's.¹ After a period of apprenticeship to his uncle Francesco Sebaldo, spent practicing and copying works of Tyrolean masters working in the Fiemme Valley, and a study trip to Chiusa around 1748 - important to observe Paolo Pagani and Luca Giordano's paintings - he moved to Wien where he was accepted at the Figurative Art Academy in 1752. It was a fundamental experience both for his artistic and cultural development and for his friendship with Anton Von Maron and Martin Knoller. A period of studies in the Veneto was followed by a sojourn in Rome - an essential step for every artist - which Unterperger chose as his home from

1759.² Here, thanks to his friend Von Maron, he was able to join the circle of the German artists and intellectuals including personalities such as Anton Raphael Mengs and Johan Joachim Winckelmann, influential figures at the time and two of the greatest theorists on Neoclassicism. In 1772 he was awarded a merit membership at the Accademia di San Luca.³ From then on and during the following years, he was busy almost entirely, in the decoration of frescoes at the Vatican: from the *Galleria dei Busti* (1772) to the *Sala dei Papiri* (1772-1775), from the *Quirinale* to *Castel Gandolfo* (1774), from the *Atrio del Torso* (1776) to the *Vestibolo Rotondo* and the *Galleria del Belvedere* (1777). Our *Frieze with tritons, winged griffins and putti* is a preparatory sketch for the frescoes in the *Atrio del Torso*, known



today as *Vestibolo Quadrato* of the Pio-Clementino Museum in the Vatican (1776). Here, Unterperger, after having skillfully restored and completed the previous sixteenth-century frescoes with scenes connected to the theme of water, he inserted completely new creations. To decorate the arch of the niche and of the window he chose mythological and imaginary figures of tritons, winged griffins and dragons. Today only the *Struggle between tritons and winged griffins*⁴ is still in situ. To confirm such assertion our sketch can be compared to the other two preparatory studies entitled *Struggle between tritons and griffins*⁵ held at the Pinacoteca Comunale of Montefortino, which - as Röttgen pointed out in 1972⁶ - are to be considered the models for the decoration of the niche of the *Atrio del Torso*. The spirit

animating these three works is identical. They are devised with dynamism and characterized by a complex composition and a skillful definition of the bodies of the tritons: in the first two studies the tritons are still struggling against the griffins, while in our tempera they are already triumphant and dragging a griffin into the water, almost as a trophy and as a symbol of their superiority. The colours are deep and measured. In the execution of these sketches our artist demonstrates a great ability both from a technical and stylistic point of view but also from an iconographical one. Unterperger's fame as an artist of grotesque was such that he was chosen to make the encaustic copy of Raphael's Loggias, commissioned by tsarina Catherine II of Russia in 1779.



13. GIUSEPPE BERNARDINO BISON

Palmanova 1762 - 1844 Milan

Christ and the two thieves on the Cross

Pen, ink, watercolour, tempera and chalk on laid paper
252 x 190 mm. (9⁷/₈ x 7¹/₂ in.)

INSCRIPTIONS

bottom right corner, in ink, *Bison inv.*; on the verso, in pencil, 17/.

PROVENANCE

Salvatore and Francesco Romano collection, Florence.

EXHIBITIONS

Disegni italiani del Sei-Settecento, exhibition catalogue by E. Frascione, Fiesole, 1991, n.12.

The role of drawing in the artistic journey of Giuseppe Bernardino Bison was fundamental over the whole span of his long and prolific career. The painter was originally from Friuli and had an innate talent. He studied the “elements of figure” at the school of the Tiepolesque Costantino Cenedini and applied himself with particular interest to the study of “perspective” with Antonio Mauro, at the *Accademia* in Venice. Ever since the first years of his training he pitched the first bases for his production as an easel painter, decorator and *vedutista*. Bison is in fact today recognised by critics as one of the greatest representatives of Venetian *vedutismo*. It was thanks to his collaboration with the Venetian architect Giannantonio Selva that he worked in palazzo Bottoni in Ferrara (1787), then at Casino Soderini in Treviso (1796) before arriving in Trieste where he collaborated on the decorations of the Teatro Nuovo.¹ After a brief stay in Venice around 1800 during the works on Palazzo Dolfin-Manin, Bison moved to Trieste, working as a set designer at the Teatro Nuovo. In this city, which was at the time under the rule of the Hapsburgs, he spent thirty years of his life obtaining unprecedented success, which led him to decorate many public and private buildings, without ever neglecting his tireless production of easel works. In later life he also went to Florence and Rome, trips shown in a series of paintings of views of these cities. At the age of sixty-nine he moved to Milan, where he died in 1844.

Within Bison’s graphic oeuvre, it is hard to find a preparatory

drawing which can be directly linked to a work, whether this be a veduta, a landscape, a countryside scene or a painting with a mythological or sacred subject. Each invention has its origin in the creative force of the artist and is born of the recomposition of fragments of a personal visual memory, sometimes authentic acts of homage to Tiepolo, both father and son, or to Francesco Guardi, Canaletto, Marco Ricci and Francesco Zuccarelli. This is the case of our piece, which evidently derives from the examples of these masters and in particular from the first two. Notice, in fact, the nervous line of the pen and chalk balanced out by the competent use of watercolours. At the top on the left Bison lets the colours run over the page almost substituting a ray of light. This light illuminates only the body of Christ and symbolically accompanies the flowing of blood. The intensity and drama of the moment are also accentuated by the directions of the two crosses of the thieves, slanting sideways. The one on the left of the Redeemer is shown in his gradual movement towards the landscape in the background. A Golgotha, dare we say, made real as it is inserted into a Venetian view, with that dome alongside a clock tower. It is a technically complex drawing, which demonstrates the absolute mastery of the draughtsman. Due to the very picturesque nature of this study, perhaps a preparatory piece for an engraving,² we are led to compare it with works from his first style, or rather those attributable to the Venetian years and his years in Trieste which followed immediately after.³



14. FRANCESCO SALGHETTI - DRIOLI

Zara 1811 - 1877

Hector reproaching Paris

Pen, ink, watercolours heightened with lead white
236 x 336 mm. (9¼ x 13 ¼ in.)

INSCRIPTIONS

bottom left corner, in ink, *F. Salghetti f. 1831 Roma*; centre bottom, in ink, *Ettore che rimprovera Paride*.

PROVENANCE

Private collection.

Francesco Salghetti-Drioli was born in Zara in Dalmatia, which was at the time part of Italy. He was the leading protagonist of the Dalmatian academic art scene and the first professional artist of the region. He trained in the most important Italian *Accademie* and was acquainted with the most influential artists and intellectuals of his time such as Overbeck, Grigoletti and Tischbein. After a first sojourn in Rome, where he nourished himself with classicism and the antique, he travelled to Venice absorbing the taste of local tradition: its substance, colour and light. He then settled in Florence, favouring Purism and looking back to the so-called 'primitive' artists. He continued to travel throughout Italy, to Milan, Bologna, Parma, Padova and again to Rome. After twenty years of studies in Italy, in 1844 he returned to Zara to dedicate himself to his family business but he never ceased to paint. He was a friend of Niccolò Tommaseo, writer and intellectual who advised him on subject matter and content and he was also the advisor of the Croatian Bishop and patriot, Strossmayer. Salghetti-Drioli mainly executed historical-allegorical and mythological works. He was admired by his contemporaries, but it is only in the last decade that his work has been reconsidered by scholars and critics. His paintings and drawings are held in Italian and Croatian churches, collections and museums.¹ In Rome the young Salghetti-Drioli was a pupil of Vincenzo Camuccini, Giovanni Silvagni and Tommaso Minardi but he was also in contact with Horace Vernet, who invited him to join the French Academy. The present drawing, signed and dated 1831, was executed in the months of November to December in Rome, where he is recorded as being enrolled at the Accademia of San Luca. According to the sources, he was first admitted to the 'scuola libera del nudo' on 13th November and then to the school of "Storia, mitologia e costumi".² It is here that he learned the accuracy of drawing, based on the forms and figures of classical art and

from the study of models. He also learnt how to conceive and create compositions of allegorical, biblical, historical and mythological subjects. In addition to the influence of the antique, the present sheet also shows his ambition to follow the best examples of Neoclassical art. This is evident in the well-balanced composition, which recalls David, and the sculptural rendering of the anatomical details that are reminiscent of the sculptures of Canova and Thorvaldsen, then Professor at the Roman Academy.

The subject of Hector reproaching Paris is taken from book VI of Homer's Iliad and was one of the most popular Neoclassical themes. Gaspard Landi and Pietro Benvenuti³ had also been inspired by this theme, however it was the work of two painters at the height of their career, his master Tommaso Minardi and Francesco Hayez that influenced and gave impetus to Salghetti-Drioli's drawing. In 1830, Hayez painted the same topic with a very similar composition including the Doric columns in the background and a statue on a pedestal behind the group of figures on the right. (Fig. 1) Exhibited in Milan and reproduced in printed journals, the painting captured the attention of the critics and must have been well

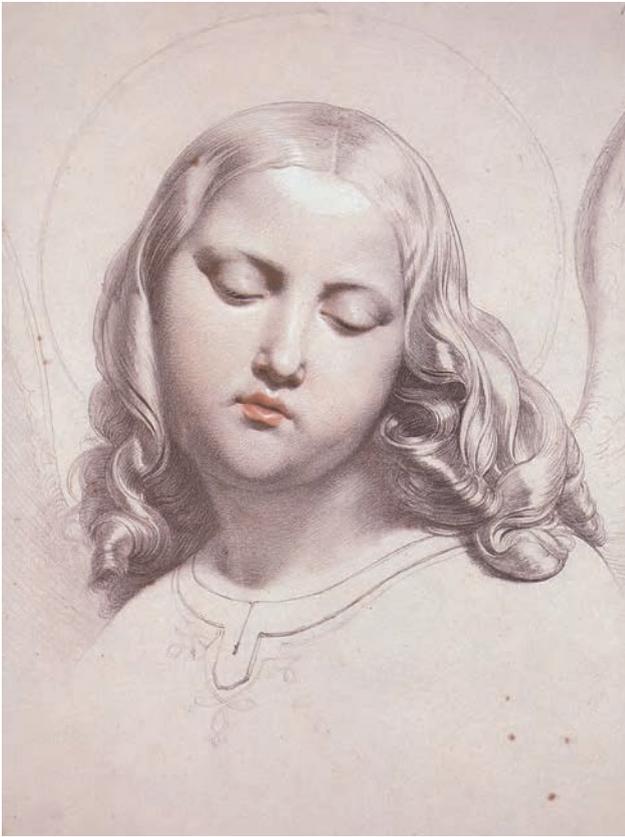


1. Francesco Hayez, *Hector reproaching Paris seated in the gynaeceum*, 1830, oil on canvas, Venice, Private Collection.



F. Schlegel del. 1851. Roma

Ettera del. Emporium Paris



2. Francesco Salghetti-Drioli, *Study for the head of an Angel*, black and red chalk on paper. Zagabria, Accademia Croata di Scienze ed Arti, Gabinetto di Grafica.

known to Salghetti-Drioli and his professors including Minardi⁴ with whom the artist had held a long epistolary correspondence. Minardi had been working on a big canvas of the same subject matter since 1823 that was iconographically similar to Hayez's painting and which he only completed in 1836.⁵

The present sheet, characterized by clear pen contours and great attention to light effects, is also very decorative. These elements are found in Hayez's painting too. The drawing can be related to Minardi's most finished works dating to his early period and to some graphic studies by Camuccini as well as to late drawings by Salghetti-Drioli, which bear a remarkable sensitivity towards light and details⁶ (Fig. 2). Centred on the contrast between pleasure and virtue, the scene is pervaded by a domestic intimacy, emphasized by the drapery in the background, which seems to hide the gynaeceum where Paris lies with Elena and her maidservants. The scene is suddenly broken by the arrival of the imperious brother Hector, fount of virtue and of light in the symbolic dim-light of pleasure. The drawings from the artist's Roman period are very rare and

the majority have been lost: those that are known, held at the *Gabinetto di Arti Grafiche dell'Accademia Croata* of Zagabria, are exclusively studies of classical works of art, copies or *vedute*.⁷

Sebastiano Betti, permanent secretary of the Academy and his professor, described the twenty-year-old draftsman, right when he was in the process of executing and signing the present sheet as a "good and respectful young man, and above all willing to learn the lessons of mythology for which he is one of the best pupils of this school".⁸ The present drawing offers, with its quality of execution and the greatness of its *inventio*, clear confirmation of the above testimony of a youthful passion for art, destined to evolve until gaining the maturity of an artist.

Francesco Grisolia



F. Salghetti 1831. Roma

Etore de'Improveri Paride

15. VINCENZO GEMITO

Naples 1852 - 1929

A Gypsy woman nursing her baby

Charcoal on parchment
287 x 170 mm. (11¼ x 6¾ in.)

INSCRIPTIONS

bottom left corner, in charcoal, *Gemito 1900 Case [Co...]n.*

Vincenzo Gemito, the renowned Neapolitan sculptor, was an outstanding and prolific draughtsman. He was born in Naples in 1852 from an unknown¹ mother and left at the “*ruota degli esposti*” of the Annunziata church which served as an orphanage for abandoned infants. He was then adopted by a local woman, Giuseppina Baratta, and by Giuseppe Bes, a French artisan working in the service of the Bourbon court. Vincenzo spent 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,² 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*.³ 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,⁴ one meeting proved to be fundamental for Gemito. That was his meeting with Jean Louis Ernest Meissonier,⁵ 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.⁶ Following this, as documented, he passed a difficult twenty years (1887 - 1909) in which the artist nevertheless earned great success thanks to the help of his many Neapolitan and Parisian admirers. In fact, we know that in 1900 Gemito participated in the Paris Universal Exhibition. There he exhibited *The Water Carrier*, the *Portrait of Meissonier* and a sketch of Charles V for which he won the Grand Prix. Again at the same event he presented a work in terracotta and seven bronzes representing studies of heads, a gypsy, a fisherman along with many drawings and watercolours.⁷ The work in question here, the *Gypsy nursing her baby*, signed and dated 1900, originates from this period. It is a study from life, which is intense, intimate and penetrating of this young gypsy woman who is absorbed in the moment nursing her child, which is carried with her in the traditional sling tied around her chest. Other drawings also show Gemito's interest in gypsies, but this unpublished study is the only one executed on parchment.⁸ This is a porous surface thanks to which the artist manages to achieve a sense of three-dimensionality. The words of Alberto Savinio come to mind when he wrote: «Gemito is more of a sculptor in his drawings than in his statues. In his drawings he starts with a point, from the beginning, from the intimate and spreads to infinity. His drawings continue beyond the page. Gemito dominates this medium with all the greatness of his soul, and with all the strength of his hands; he isolates it, reduces to the minimum necessary, no longer seeking lyrical perfection, but material perfection. Gemito's statues are the pastimes of a demiurge.»⁹



16. JOAQUÍN SOROLLA BASTIDA

Valencia 1863 - 1923 Cercedilla (Madrid)

Recto: *Valencian fishermen*
Verso: *Study of a boat alongside the dock*

Black pencil
228 x 310 mm. (9 x 12 ¼ in.)

INSCRIPTIONS

bottom right corner in pencil, *J. Sorolla 1903.*

PROVENANCE

Private collection, Florence.

The tempestuous existence of Joaquín Sorolla Bastida began in Valencia in 1863. After having followed evening classes in drawing, held by the sculptor Cayetano Capuz at the Artisan school in the city, from 1878 he attended the School of Fine Arts. There he received academic type training but at the same time he remained attracted by the teaching of Gonzalo Salvà Simbor, professor of landscapes who, after having stayed in Paris, had imported to Valencia the painting method of *en plein air*. It was a type of painting much loved by the young artist¹ and which would go on to characterise a great part of his work. From the seventies Sorolla participated in competitions and regional and national exhibitions, mostly in Valencia and Madrid, gaining important prizes and recognition. He moved to the capital in 1881 – where he went to present three works at the National Exhibition – he discovered the Museo del Prado and finding himself before the serene greatness of Velázquez he was enchanted and profoundly impressed. In the same way he was fascinated by the painting of Francisco Goya, Jusepe de Ribera and Juan

Ribalta, immortal examples which spoke to his soul and thanks to which Sorolla, enthusiastically, fully understood the strength of the Spanish tradition.² On his return to Valencia he met Ignacio Pinazo Camerlench, master landscape artist who introduced him to *macchiaiolo* painting. In 1885, having obtained a study grant from the Regional Administration, he left for Italy. In Rome he was welcomed by the painter Francisco Pradilla y Ortiz, who in his role as a tutor imposed a rigorous study of drawing on him. Sorolla recognised with gratitude that he received from the master a love for the beauty of the line and a principle of stillness able to balance out his rebellious, impetuous and revolutionary spirit. Despite this Sorolla understands that without the rigour of the drawing, without the solid construction of the form, he cannot tackle the *architecture* of a painting and that the study of colour and light, without having as a base the study of form, is equivalent to building on unstable land. Still in search of new inspiration he moved to Paris in the spring of the same year. There, as well as the museums, he visited the Salon des Artistes where *naturalism* and *impressionism* triumphed. Not even amongst the representatives of these trends however did Sorolla find examples which indicated the route he imagined and desired, because he, being so energetic and penetrating, tended more towards realism than towards being a naturalist painter. Instead he was struck by the exhibitions of two artists who reawakened in him his passionate spirit, but at the same time forgave him for his constant desire to research and study. The first was Jules Bastien-Lepage, of whom the Valencian painter appreciated the sensitive style with which he treated the multiple aspects of the landscapes of his homeland, as well as the sculptural eloquence. The second was Adolf von Menzel who he was attracted to by his realist strength, by



Verso



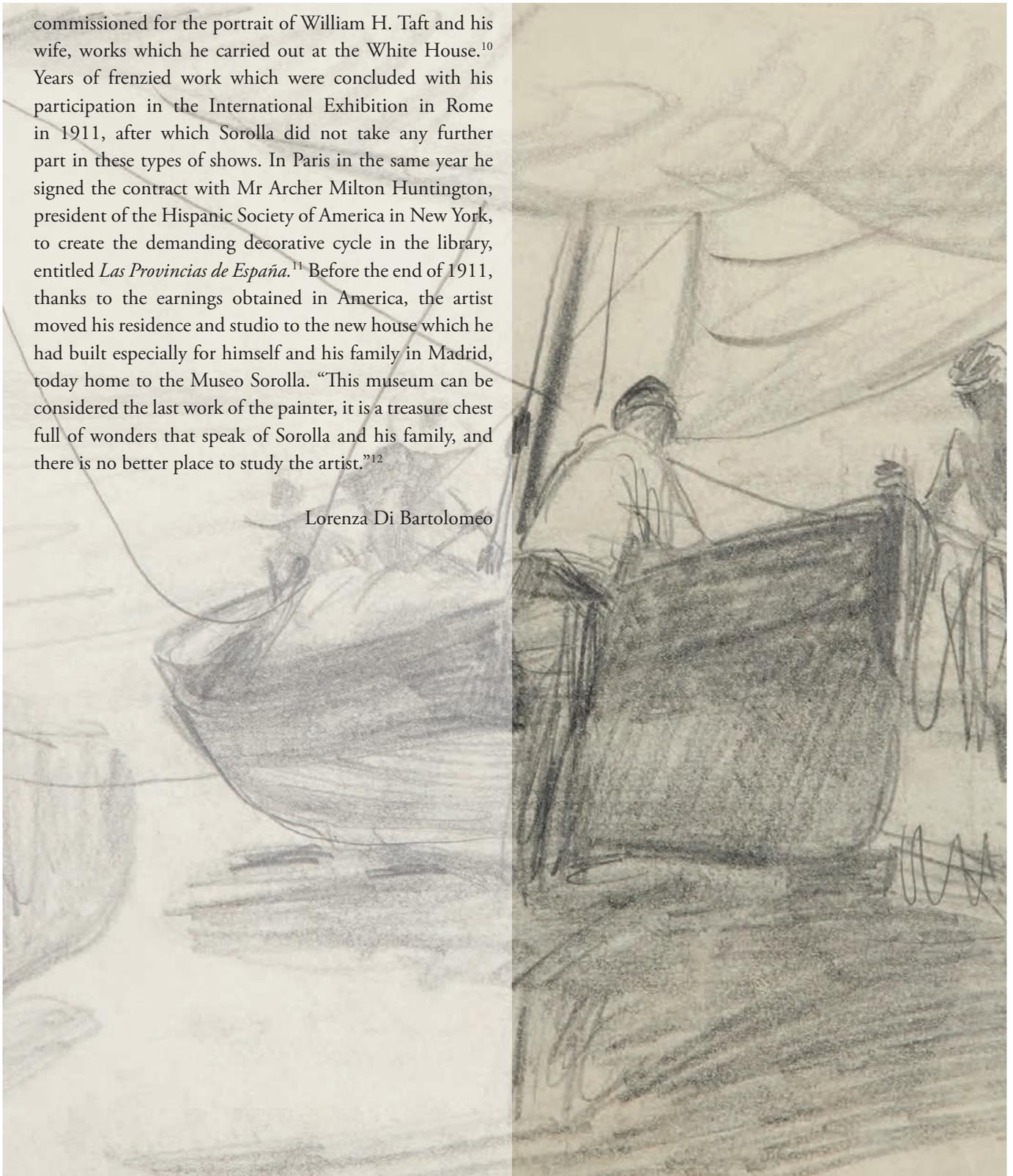
his firmness in the direct and faithful observation of nature and for the intensity of his palette. It was a trip which turned out to be fundamental for him in reaching a new self-awareness and in directing him towards a “*painting of light*”.³ It could be said that in 1889 his so called *formaciòn* or training stage was completed, followed by the period of *consolidaciòn* or consolidation. This was characterised by the choice to paint works inspired by themes from social nature, for which he received important national and international prizes, amongst others the medal of honour at the Universal Exhibition in Chicago in 1893.⁴ But already, commencing the following year his customary subject underwent a transformation and Sorolla started to deal with themes from maritime tradition, such as seafaring folks and their land, especially along the Valencian beach. In fact, he started to spend his summers in his home city where he bore witness under an intense sun to many scenes of people, of lives built around the sea, of fishing, which inspired him with their luminous and vibrant vitality. He painted right there on the beach, ever tireless, and with a passionate insistence he positioned his easel on the sea shore, found suitable models and worked for whole days.⁵ This pictorial work led him to win the Grand Prix at the Universal Exhibition in Paris in 1900, recognition which ideally signified the start of the third stage, the *culminaciòn* or culmination.⁶

The present drawing comes precisely from that period, and is comparable to works such as *Sol de la tarde*, 1903, today housed at The Hispanic Society of America in New York.⁷ A painting which embodies the full realisation of the ideal which he pursued and a first step towards reaching artistic maturity. He himself recalls «Since I started painting, my set thought was to destroy all conventionalism, how difficult it has been to do it, many times! [...] Steadfast in my aim, I started without fear of developing my own way of painting, good or bad, I don't know, but a true and sincere, real reflection of what I saw with my own eyes and that I felt in my heart [...] faithful expression of that which I held to be art. [...] It all started in Assisi, took shape in the painting that I was creating then, later it showed itself clearly in *Boulevard*, later I found it in almost complete form in *Otra Margarita* and finally it offered itself to me in its entirety, real, palpable, now resolved, in the oxen that pull the boat in *Sol de la tarde*». ⁸ This is a painting belonging to the so called “Valencian cycle”, a period in which Sorolla worked on the theme closest to his heart and the one that represented the *leitmotiv* of a large part

of his work, that is, the lives of the fishermen and their home land. Precisely these characters are the protagonists of the drawing; concentrating on their work next to their boat on the beach. Observe the relatively static nature of the figures juxtaposed with the dynamic and quick treatment with which he captures the idea of the hull and the sails of the boat, and likewise the anchoring lines on the beach. This demonstrates a rigorous knowledge of drawing with which Sorolla manages to capture every last variation in the environment surrounding him, sensitivity worthy of one of the greatest masters of impressionism. In this way, carrying out a summary of what he saw, he built the composition of people and things in the best way with great firmness and vigour, without losing the visual sensation of their material qualities. Firstly in the drawing he analyses the chromatic value of the light on the characters and in the atmosphere, especially in this period which represents the time of his great conquests in use of colour. His attention to luminosity can also be perceived in his preparatory studies, and was obtained later in the paintings thanks to the search for new formulas of light, through the use of a very brilliant palette dominated by various grades of white.⁹ The painter observes the scenes which nature offered him daily very acutely, thus obtaining all the elements that he needed to have present to create his work. The true revolution lies in the fact that in these works everything is living, there is nothing which is not vital. According to Sorolla the figures and the background should follow the same chromatic unit, that of the environment. The two entities are indivisible and are both living parts of the painting and live together, rather than being decorative cohesion. For him, in line with Spanish tradition, a painting does not lie in a surface to be decorated, but rather in a window which opens onto reality. In fact, before communicating to the observer a feeling of beauty, he always insists on conveying a feeling of life. As can be noticed in the quick sketch on the verso of the drawing with the image of a dock where a large ship is anchored and where we catch a glimpse, the mere suggestion of the figure of a man walking. These are all aspects of daily life to which Sorolla managed to restore importance and monumentality with a few pencil lines. From this moment on the second stage started, the mature stage, characterised by trips abroad and by many personal exhibitions in Paris, Berlin, Cologne, Düsseldorf, London, New York, Buffalo, Boston, Chicago, and St Louis. The success he achieved in the United States led to him being

commissioned for the portrait of William H. Taft and his wife, works which he carried out at the White House.¹⁰ Years of frenzied work which were concluded with his participation in the International Exhibition in Rome in 1911, after which Sorolla did not take any further part in these types of shows. In Paris in the same year he signed the contract with Mr Archer Milton Huntington, president of the Hispanic Society of America in New York, to create the demanding decorative cycle in the library, entitled *Las Provincias de España*.¹¹ Before the end of 1911, thanks to the earnings obtained in America, the artist moved his residence and studio to the new house which he had built especially for himself and his family in Madrid, today home to the Museo Sorolla. "This museum can be considered the last work of the painter, it is a treasure chest full of wonders that speak of Sorolla and his family, and there is no better place to study the artist."¹²

Lorenza Di Bartolomeo



actual size detail

17. UMBERTO BRUNELLESCHI

Montemurlo 1879 - 1949 Paris

Set Design: Les Indiens

Tempera, pencil on card and purpurin
249 x 325 mm. (9 ¾ x 12 ¾ in.)

INSCRIPTIONS

bottom left corner, in pencil, *II° Decor – Les Indiens*

Set Design: Washington

Tempera, pencil on card and purpurin
249 x 325 mm. (9 ¾ x 12 ¾ in.)

INSCRIPTIONS

bottom left corner, in pencil, *III° Decor – Washington*

Umberto Brunelleschi, born in Montemurlo, Italy, in 1879, studied painting and sculpture at the Florence Accademia di Belle Arti. He moved to Paris in 1901. At the time the French capital was swimming with advertising posters - an art form that had found a new lease of life with the advent of colour printing and the Japanese knowledge of printing. Humorous fliers also abounded, amongst which "Le Rire" particularly stood out; a long-standing collaboration with Toulouse-Lautrec made this periodical the most famous of its kind. Brunelleschi immediately became a contributor to this publication, using the pseudonym Aroun-al-Rascid. He used the same name to sign his illustrations for 'L'Assiette au Beurre'.¹ He also contributed to exhibitions including the *Salon d'Automne* and the *Salon des Indépendants*.² He quickly gained a prestigious position in the Parisian art world and his studio on Rue Boissonade became a meeting place for friends and colleagues, including: Kees Van Dongen, Giovanni Boldini, Amedeo Modigliani, Pablo Picasso, André Derain, and Chaïm Soutine. In 1912, he made his

debut as a set designer, working for a variety show at the Théâtre des Bouffes-Parisiens, appointed by the renowned leader of the company at the time, Madame Rasimi. They worked together again two years later on *Y'a d'jolies femmes*. The show contained a total of 17 works, but it was Brunelleschi's of Venetian masks that enjoyed the greatest success. It was so well received that the critic of the the "Petit Parisien" wrote: «The *Comédie italienne*, based on the designs of the painter Brunelleschi, is without doubt the most beautiful and bold production the theatre has put on since the famous Bakst designs».³ Following a brief period where he had to return to Italy to fight in the First World War, Brunelleschi settled permanently in Paris in 1919, where he once more worked as an illustrator for French and foreign publications.⁴ He also founded "La Guirlande" in 1919, with Jean Hermanovits, of which he was the artistic director. It was a luxury publication, typical of the time, entirely illustrated with colour *pochoir* plates, making use of Jean Saudé's work.⁵ Brunelleschi also maintained his relations with Italy by participating in the Venice Biennale⁶ and designing the sets for operas such as Giacomo Puccini's *Turandot* (1926)⁷ and Georges Bizet's *Les pêcheurs de perles* (1938), both of which were performed at La Scala in Milan. In Paris, he oversaw the set design and scenery for the Casino, the Mogador, the Châtelet, the Marigny and the Théâtre de Paris. He also enjoyed great success in the world of theatre in the United States where, in 1928, the ballet dancer Leonide Massine appointed him to design four new ballets for the Roxy Theatre in New York, for which Brunelleschi was also in charge of the stage direction. He was commissioned to design the stage costumes for Josephine Baker - the famous *Black Venus* - for her variety shows at the Folies-Bergère (1931) and the Marigny (1934) which were wildly popular with Parisian audiences. Brunelleschi constantly developed



1. *Set Design: Washington.*



his art, adapting to the changing fashions and tastes of the time. Our particular scenery backdrops, *II° Décor - Les Indiens* and *III° Décor - Washington* (Fig. 1) were created in the mid 1930s and were part of a four-tableau revue called *America*. It is highly likely that this series is linked to variety shows, such as *Girls in Uniform*, created for the Blue Bells, which had arrived in Paris around that time. In fact, in 1979, Cristina Nuzzi published *III Décor - Washington* and *IV Décor - l'America*, alongside the plates

for *Girls in Uniform*, scenery dating from 1935.⁸ They are proof of an extremely fertile imagination and make bold and effective use of colour, with the use of linear and geometrical shapes. In 1928 a Parisian critic paid him what is perhaps the best compliment, writing, «His art is completely unrealistic. He would be incapable of depicting modern life, its huge buildings and roads teeming with people. But he convincingly brings to life a fictitious world more beautiful than that of mankind».⁹

18. EUGENE BERMAN

St. Petersburg 1899 - 1972 Rome

Recto: *Balloon seller*

Verso: *Memory of Mexico*

Pen and ink on paper
306 x 228 mm. (12 x 9 in.)

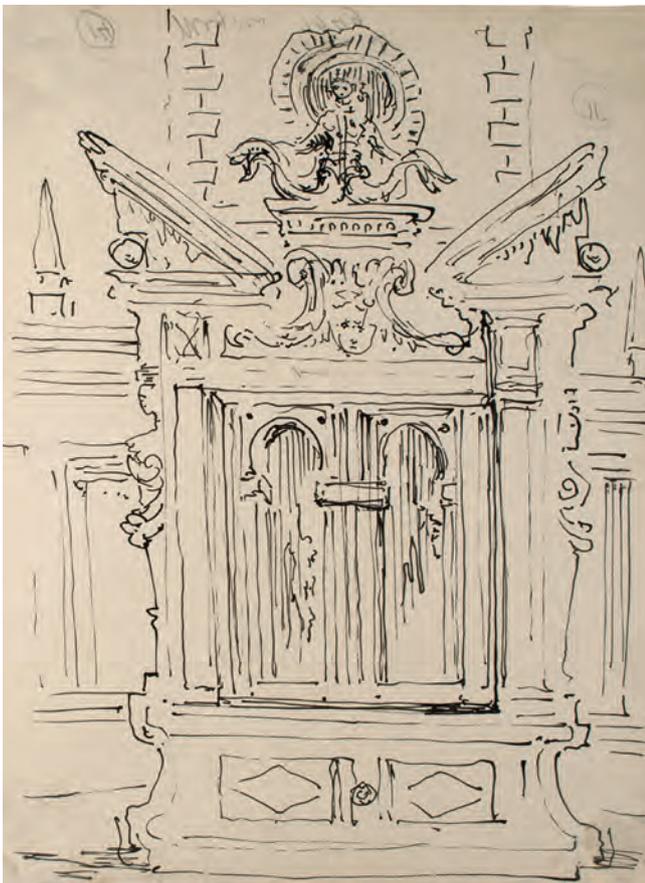
INSCRIPTIONS

bottom centre in pen, *E. B 1949*; on the verso, top centre in pencil, *14 - Mexico 1949*

Born in Russia, Eugene Gustavovitch Berman lived in Paris, London, Los Angeles, New York and Rome. A versatile artist, he was a prominent representative of the “Neo-romantic” movement, a term invented by art critic Waldemar George to describe Berman’s work exhibited in 1926 at the Galerie Druet in Paris along with the works of Berman’s older brother Leonid, Pavel Tchelitchev and Christian Bérard. Openly opposed to the Bolshevik regime, Eugene Berman and his brother Leonid fled Russia for Paris in the early 1920s where they studied at the *Académie Ranson*, taking painting lessons from Pierre Bonnard, Edouard Vuillard and Maurice Denis. Eugene Berman displayed his art at the *Salon d’Automne* (1923-1925) and at the *Salon des Tuileries* (1925-1927). An important source of inspiration came from his frequent trips to Italy where he travelled to Vicenza,¹ Verona, Padova,

Venice, Ferrara, Mantova and Rome for the first time in 1922. He also travelled to Tuscany in 1923 and Sicily, Naples, Rome and Tivoli, where he spent most of his time in Hadrian’s Villa, in 1924. During the 1930s, he would visit Italy annually, especially Sicily, Veneto, Naples, Rome and their surrounding areas.² In fact, many of his drawings and notes date back to those very first years of training. His love for Italy, the masters of the Renaissance³ and the antiquities it held, all led to his well-known passion for collecting. Art critic Janus indeed recalls: «[...]Berman was not only an excellent painter, but also a very cultured and sensitive man, a sophisticated collector of Italic and Etruscan archeological rarities he passionately collected for years in his mansion in Rome.»⁴ His paintings were visionary, enigmatic and surreal, often depicting imaginary landscapes where people would seem to come from a far-away, old and magical land. Fundamental, in fact, his encounter with Giorgio De Chirico in 1926. He held his first solo exhibitions at Granoff gallery (1927), then at Etoile gallery (1928) and at Bonjean gallery (1929) in Paris, where his paintings were given enough reputation to get him invited by Julien Levy to exhibit his work in his New York gallery in 1932.⁵ As from the mid-thirties, Berman started working on theatrical projects, and would use sets and drawings made in Italy as inspiration for his own stage scenes and costumes. He continued working for theaters while living in the United States, where he stayed for seventeen years.⁶ While creating set designs for the Metropolitan Opera⁷ and working with George Balanchine and Igor Stravinsky,⁸ he continued painting with much success, mainly Italian subjects, such as *Ricordi di Verona* and *La Parmigianina* (1942). In addition, he also worked as cover artist for magazines such as *Vogue*, *Harper’s Bazaar* and *Town and Country*. As a result of his work combined with an artistic versatility, he was awarded the Guggenheim Fellowship for a study-tour in South America, first in 1947 and again in 1949.

The present drawing dates back to that period: a scene of Mexico depicted with his characteristic element of fantasy. The Mexican vast desert landscapes, its Baroque architecture and its inhabitants all fascinated him and inspired his



Verso



paintings. Here, he captured a moment of a scene on a street where a child is buying a balloon from a young woman in a front of a wall of straws with the domes and an architecture that seem to recall Rome and Italy if it weren't for the men wearing the sombreros and the note *Mexico 1949*.

Subsequently, he received many awards, such as by the American Academy of Arts and Letters in 1962, though at that time, he had moved permanently to Rome, where he spent the rest of his life. His art can be seen in museums and private collections, mainly in Italy and in the United States. Most of his letters, diaries, photographs, drawings and magnetic tapes were given by his sister-in-law Sylvia Marlowe, wife of Leonid, to the Smithsonian Institution's Archives of American Art in Washington DC.

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- 1 On Poccetti see: S. Vasetti, *Bernardino Poccetti e i Certosini toscani*, in "Analecta Cartusiana", 3, 1991, 5, pp. 5-61, with preceding bibliography; S. Vasetti, *Bernardino Poccetti e gli Strozzi, committenze a Firenze nel primo decennio del Seicento*, Florence, 1994; S. Vasetti, *Palazzo Capponi sul lungarno Guicciardini e gli affreschi restaurati di Bernardino Poccetti* by L.M. Medri, Florence, 2001; C. Nardini, *Bernardino Poccetti e gli affreschi di Villa Bottini a Lucca*, in "Ricerche di storia dell'arte", 87, 2005, pp. 67-84; C. Nardini, *Villa Buonvisi a Lucca, la decorazione ad affresco e il ruolo di Bernardino Poccetti*, Lucca, 2009.
- 2 Regarding Poccetti's drawings please refer to the summary in: P.C. Hamilton, *Disegni di Bernardino Poccetti*, exhibition catalogue (Florence, Gabinetto Disegni e Stampe degli Uffizi-Palazzo Strozzi, 15 March-15 June 1980), Florence, 1980, with bibliography.
- 3 See, also for comparisons, P.C. Hamilton, *op. cit.*, cat. nos. 30, 56, 65 e 76.
- 4 Florence, Gabinetto Disegni e Stampe, inv. n. 8465 F reverse, in P.C. Hamilton, *op. cit.*, n. 70, fig. 86.
- 5 Copenhagen, Statens Museum for Kunst, inv. GB 4672, in C. Fischer, *Central Italian drawings*, Copenhagen, 2001, cat. 45 reverse. In the cited pieces the artist reached the technical/stylistic limit of two studies of male nudes for the Loggia of the Ospedale degli Innocenti, frescoed in 1610, respectively housed at the Istituto Nazionale per la Grafica in Rome and at the Louvre, entirely completed in charcoal: Rome, Istituto Nazionale per la Grafica, inv. FC 125686, in *Disegni fiorentini 1560-1640*, exh. cat. (Rome, Villa Farnesina at the Lungara, 20 October - 20 December 1977), by S. Prospero Valenti Rodinò, Rome, 1979, n. 30; Louvre, Département des arts graphiques, inv. n. 1457, in R. Bacou, J. Bean, *Disegni fiorentini del Museo del Louvre dalla collezione di Filippo Baldinucci*, exh. cat. (Rome, Farnesina), Rome, 1959, n. 24.

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- R. Bacou, J. Bean, *Disegni fiorentini del Museo del Louvre dalla collezione di Filippo Baldinucci*, exh. cat. (Rome, Farnesina), Rome, 1959; *Disegni fiorentini 1560-1640*, exh. cat. (Rome, Villa Farnesina alla Lungara, 20 October - 20 December 1977), by S. Prospero Valenti Rodinò, Rome, 1979; P.C. Hamilton, *Disegni di Bernardino Poccetti*, exh. cat. (Florence, Gabinetto Disegni e Stampe degli Uffizi-Palazzo Strozzi, 15 March - 15 June 1980), Florence, 1980; S. Vasetti, *Bernardino Poccetti e i Certosini toscani*, in "Analecta Cartusiana", 3, 1991, 5, pp. 5-61; S. Vasetti, *Bernardino Poccetti e gli Strozzi, committenze a Firenze nel primo decennio del Seicento*, Florence, 1994; C. Fischer, *Central Italian drawings*, Copenhagen, 2001; S. Vasetti, *Palazzo Capponi sul lungarno Guicciardini e gli affreschi restaurati di Bernardino Poccetti*, by L.M. Medri, Florence, 2001; C. Nardini, *Bernardino Poccetti e gli affreschi di Villa Bottini a Lucca*, in "Ricerche di storia dell'arte", 87, 2005, pp. 67-84; C. Nardini, *Villa Buonvisi a Lucca, la decorazione ad affresco e il ruolo di Bernardino Poccetti*, Lucca, 2009.

2. GIOVANNI BAGLIONE

- 1 G. Baglione, *Le Nove Chiese di Roma. Di Giovanni Baglione. Nelle quali si contengono le historie, pitture, sculture e architetture di esse*, Rome, 1639; 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*, Rome, 1642.
- 2 *AEQUES.IO.BAGLIONUS.RO.PI/ 1622*. See *The Art of Italy in the Royal Collection Renaissance & Baroque*, exh. catalogue, London, 2007, pp. 278-279.

LITERATURE:

- G. Baglione, *Le Nove Chiese di Roma. Di Giovanni Baglione. Nelle quali si contengono le historie, pitture, sculture e architetture di esse*, Rome, 1639, critical edition by L. Barroero, with notes by M. Maggiorani - C. Pujia, Rome, 1990; 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*, Rome, 1642, critical edition by J. Hess - H. Röttgen, Vatican City, 1995, 3 vols.; S. Macioce, *Giovanni Baglione (1566 - 1644) Pittore e biografo di artisti*, Rome, 2002; M. Smith O'Neil, *Giovanni Baglione Artistic Reputation in Baroque Rome*, Cambridge, 2002; *The Art of Italy in the Royal Collection Renaissance & Baroque*, exhibition catalogue, London, 2007, pp. 278-279.

3. FILIPPO NAPOLETANO

- 1 In the inventory of the studio of Carlo Sellitto, compiled after his death in 1614, there are landscape and battle paintings listed by Filippo Napoletano.
- 2 The most well known series of engravings by Filippo, commissioned by Johannes Faber, through Galileo and dated between 1620-1621. See M. Chiarini, *Teodoro Filippo di Liagno detto Filippo Napoletano 1589-1629, Vita e opere*, Florence, 2007, p. 244.
- 3 Cit. p. 465.
- 4 See M. Chiarini, *Filippo Napoletano alla corte di Cosimo II de' Medici 1617-1621*, Florence, 2007, pp. 14-15.
- 5 Cit. p. 465.
- 6 Drawings that were attributed to Napoletano by Chaterine Monbeigh Goguel.
- 7 See C. Romalli in AA. VV., *Ritorno al Barocco da Caravaggio a Vanvitelli*, exh. cat. Naples, 2009, p. 59.

LITERATURE:

- M. Chiarini, *Teodoro Filippo di Liagno detto Filippo Napoletano 1589-1629, Vita e opere*, Florence, 2007. M. Chiarini, *Filippo Napoletano alla corte di Cosimo II de' Medici 1617-1621*, Florence, 2007. AA. VV., *Ritorno al Barocco da Caravaggio a Vanvitelli*, exh. cat. Naples, 2009.

4. GIULIO BENSO

- 1 The article by Mary Newcome Schleier, *Giulio Benso*, in "Paragone", 30, 1979, pp. 27 - 40 is still fundamental in dealing with the study of Giulio Benso's drawings.
- 2 The main biographer for Benso was Raffaele Soprani. From his: *The lives of the Genoese painters, sculptors and architects*, edition revised and extended by Carlo Giuseppe Ratti, Genoa, 1768, I, pp. 279 - 285.
- 3 Soprani (Ratti) 1768, I, pp. 280.
- 4 Soprani (Ratti) 1768, I, pp.280.
- 5 In fact, one can suppose that this example was the *Danae* by Titian which we know from the sources was present in the collection of his patron Giovan Carlo Doria. In the inventories of his Genoese residence it is labelled as "Golden Rain by Titian", see Viviana Farina, *Gio. Carlo Doria (1576 - 1625)*, in *The age of Rubens*, exhibition catalogue by Piero Boccardo with the collaboration of Clario di Fabio, Milan, 2004, pp. 188 - 195, in particular pp. 192 - 195.

- 6 Paris, Musée du Louvre, Département des Arts Graphiques, Inv. 9211, black chalk (traces, only recto), pen and ink, watercoloured pen and ink (only recto), white paper, 370x280mm.
- 7 Genoa, Musei di Strada Nuova, Gabinetto Disegni e Stampe di Palazzo Rosso, Inv. D 1160, black chalk, pen and ink, watercoloured pen and ink, squared in red chalk, white paper, 573x372 mm.
- 8 Genoa, Musei di Strada Nuova, Gabinetto Disegni e Stampe di Palazzo Rosso, Inv. D 4632, black chalk (traces), pen and ink, white paper, 327x246 mm.
- 9 Piero Boccardo, in *Luca Cambiaso. A 16th century European master*, exhibition catalogue by Piero Boccardo, Franco Boggero, Clario Di Fabio, Lauro Magnani, with the collaboration of Jonathan Bober, Cinisello Balsamo, 2007, pp. 448.

LITERATURE:

R. Soprani, *Delle vite de' pittori, scultori ed architetti genovesi*, revised and enlarged edition by C.G. Ratti, Genova, 1768, 2 vols.; M. Newcome-Schleier, *Giulio Benso*, in "Paragone", 30, 1979, pp. 27-40; C. Paolucci, *Contributo alla vita e all'opera di Giulio Benso, pittore*, in "Studi genuensi", 2, 1984, pp. 35-47; *Disegni genovesi dal XVI al XVIII secolo*, exh. cat. by M. Newcome-Schleier, Florence, 1989; P. Boccardo (ed. by), *I grandi disegni italiani del Gabinetto Disegni e Stampe di Palazzo Rosso a Genova*, Cinisello Balsamo, 1999; V. Farina, *Gio. Carlo Doria (1576-1625)*, in *Letà di Rubens*, exh. cat. by P. Boccardo with the collaboration of C. di Fabio, Milan, 2004, pp. 188-195; *Gènes triomphante et la Lombardie des Borromée: dessins des XVIIe et XVIIIe siècles*, exh. cat. by P. Boccardo, G. Bora, G. Kazerouni, Catherine Loisel, Montreuil, 2006; *Luca Cambiaso. Un maestro del Cinquecento europeo*, exh. cat. by P. Boccardo, F. Boggero, C. Di Fabio, L. Magnani, with the collaboration of J. Bober, Cinisello Balsamo, 2007; R. Wald, *La 'Danae' di Tiziano a Vienna: osservazioni su esecuzione e repliche nella bottega di Tiziano*, in *L'ultimo Tiziano e la sensualità della pittura*, exh. cat. by S. Ferino-Pagden, G. Nepi Scirè, Venice, 2008, pp. 125-133.

5. GIOVANNI MANNOZZI KNOWN AS GIOVANNI DA SAN GIOVANNI

- 1 For the latter he also painted paintings and fresco works on a small scale, on supports such as plastered reed mats and terracotta tiles, today housed at the Uffizi and at the Galleria Palatina in Florence. See *Giovanni da San Giovanni Disegni*, exh. cat. by I. Della Monica, Bologna, 1994, pp. 9-21.
- 2 See *Il Chiostro di Ognissanti*, 1990
- 3 Florence, Gabinetto di Disegni e Stampe degli Uffizi, inv. 13139, in storage at the Galleria d'Arte Moderna.
- 4 See *Giovanni da San Giovanni Disegni*, exh. cat. by I. Della Monica, Bologna, 1994, pp. 34-35.

LITERATURE:

Giovanni da San Giovanni a Monsummano, exhibition catalogue by G. Cantelli - C. Zappia, Empoli, 1987; *Il chiostro di Ognissanti a Firenze - Gli affreschi del ciclo francescano*, Florence, 1990; *Giovanni da San Giovanni Disegni*, exhibition catalogue by I. Della Monica, Bologna, 1994; F. Baldassarri in *Disegno, giudizio e bella maniera. Studi sul disegno italiano in onore di Catherine Monbeig Goguel*, Milan, 2005.

6. STEFANO DELLA BELLA

- 1 A. De Vesme and P. Dearborn Massar, *Stefano della Bella*, New York, 1971, vol. II, pp. 37-38, particularly n. 107, 108, 111

7. CARLO MARATTA

LITERATURE:

G.P. Bellori, *Vita e opera del signor Carlo Maratta*, in *Le vite de' pittori, scultori e architetti moderni, parte seconda con aggiunte postume* (1695 circa), E. Borea ed., Torino, 1976, pp. 571-654; A. Mezzetti, *Contributi a Carlo Maratti*, in "Rivista dell'Istituto d'Archeologia e Storia dell'Arte", IV, 1955, pp. 253-354; F.H. Dowley, *Some Maratti drawings at Düsseldorf*, in "The Art Quarterly", 20, 1957, pp. 163-179; F.H. Dowley, *Some drawings by Carlo Maratti*, in "The Burlington Magazine", 101, 1959, pp. 62-73; F.H. Dowley, *A few drawings by Carlo Maratti*, in "Master Drawings", 4, 1966, 4, pp. 422-434; E. Shaar - A. Sutherland Harris, *Die Handzeichnungen von Andrea Sacchi und Carlo Maratta*, Düsseldorf, 1967; M.B. Mena Marqués, *Aportaciones a la pintura italiana del siglo XVII en España. Carlo Maratta y Francesco Romanelli en la catedral nueva de Salamanca y en Escorial*, in "Boletín del Seminario de Estudios de Arte y Arqueología", 1978, pp. 278-289; M.B. Mena Marqués, *La obra de Carlo Maratta en la década de 1650*, in "Antología di belle arti", 7-8, 1979, pp. 179-190; S. Pasti, *Pietro da Cortona e la galleria di Alessandro VII al Quirinale*, in *Roma barocca. Bernini, Borromini, Pietro da Cortona*, exh. cat. by M. Fagiolo and P. Portoghesi, Rome, 2006, pp. 88-97. L. Bortolotti, *Maratta, Carlo*, in "Dizionario biografico degli Italiani", vol. 69, Rome, 2007, *ad vocem*; *Nostoi. Capolavori ritrovati*, (Rome, palazzo del Quirinale, Galleria di Alessandro VII, 21 December 2007 - 2 March 2008), exh. cat. by L. Godart, Loreto, 2007, *passim*; A. Negro, *I ritrovati affreschi della galleria di Alessandro VII al Quirinale. Aggiornamenti e proposte attributive su Sbor, Canini, Colombo, Fabrizio Chiari, Baldi, Ferri, Grimaldi e Lauri*, in "Bollettino d'arte", VI series, 93, 2008 (2009), 146, pp. 155-166; F. Petrucci, *Repliche nella produzione giovanile del Maratta*, in "Storia dell'arte", 129, 2011, pp. 111-133.

8. ANTON DOMENICO GABBIANI

- 1 The most reliable biographies turn out to be: Francesco Saverio Baldinucci, *Vite di artisti dei secoli XVII-XVIII, 1725-1730*, ed. by Anna Matteoli, Rome, 1975, pp. 62-87 and Ignazio Enrico Hugford, *Vita di Anton Domenico Gabbiani Pittor Fiorentino*, Florence, 1762. Recent studies on Gabbiani are by Marco Chiarini: *Anton Domenico Gabbiani e i Medici*, in *Kunst des Barock in der Toskana. Studien zur Kunst unter den letzten Medici*, München, 1976, pp. 333-343; idem, *Postilla al Gabbiani*, in "Mitteilungen des Kunsthistorischen Institute in Florenz", XXI, 1977, 3, pp. 329-334, and the two exhibitions curated by Riccardo Spinelli which examined his painted and graphic oeuvre: *Il Gran Principe Ferdinando de' Medici e Anton Domenico Gabbiani*, Poggio a Caiano, 2003, & *Il Gran Principe Ferdinando de' Medici (1663-1713). Collezionista e mecenate*, Florence, 2013.
- 2 Other drawings have been identified as preparatory for the fresco in Palazzo Orlandini, including 'A Female Figure seen from the back', black chalk heightened with white on blue paper, mm. 385x260, Florence, GDSU, inv. 15474F, related to the fresco by Annamaria Petrioli Tofani (hand-written note on the mount) and the study of the ceiling, even if with variants, now at the Metropolitan Museum in New York, pen and brown ink, traces of black chalk, inv. 1971.222.1, identified by Mina Gregori.
- 3 On the Palazzo see Leonardo Ginori Lisci, *I palazzi di Firenze nella storia e nell'arte*, Florence, 1972, I, pp. 257-264, and in particular on

the fresco by Gabbiani, Aldo Bartarelli, *Domenico Gabbiani*, in "Rivista d'arte", 1953, XXVII, pp. 107-130, in particular, pp. 119-120.

4 Hugford wrote (1762, p.19): *Il Cavalier Giulio Orlandini del Beccuto, Priore della Religione de' Cavalieri di Santo Stefano, gode in un bel salotto un grande sfondo in forma pentagona del nostro Gabbiani, dove nel 1697 con un saporitissimo gusto vi rappresentò la Liberalità, che tien per mano la Virtù, e la solleva, in vista de' Vizj confusi, e dell'Invidia, che si lacera il cuore, ed intanto Mercurio con Pallade, e le Grazie additano al nobile Genio d'un Giovane il bel consesso d'Apollo colle Muse, che stanno sul Parnaso, mentre Omero cantando, rapisce l'animo delle Ninfe de' boschi, e de' Pastori, che vedonsi attentissimi ad ascoltarlo, e vi si leggono spartiti in cinque cartelle i seguenti motti. Dalla parte di Pallade: MERCURIUS, PALLAS, PHOEBUS: PROCUL ESTE PROFANI, INFUNDUNT MENTI SEMINA DIA SACRAE...*

5 *70 pitture e sculture del '600 e '700 fiorentino*, exh. cat., curated by Mina Gregori, Florence, 1965, p. 30.

6 Bartarelli 1952, p. 119.

7 On the drawings by Gabbiani in the Gabburri Collection see Novella Barbolani Di Montauto, Nicholas Turner, *Dalla collezione Gabburri agli Uffizi: i disegni di Anton Domenico Gabbiani*, in "Paragone", 75-76, 2007, pp. 27-92. In particular the drawing is described as: "N.º 947, Figura panneggiata veduta in rene, con elmo in testa a lapis nero, lumeggiata sopra carta turchinicia. Per alto soldi 13 5/6, largo 8 2/3".

LITERATURE:

F.S. Baldinucci, *Vite di artisti dei secoli XVII-XVIII (1725-30 circa)*, ed. by A. Matteoli, Rome, 1975; I.E. Hugford, *Vita di Anton Domenico Gabbiani pittor fiorentino*, Florence, 1762; A. Bartarelli, *Domenico Gabbiani*, in "Rivista d'arte", 27, 1951 (1952), pp. 107-128; *70 pitture e sculture del '600 e '700 fiorentino*, exh. cat. by M. Gregori, Florence, 1965; L. Ginori Lisci, *I palazzi di Firenze*, Florence, 1972; M. Chiarini, *Anton Domenico Gabbiani e i Medici*, in *Kunst des Barock in der Toskana*, München, 1976, pp. 333-343; M. Chiarini, *Postilla al Gabbiani*, in "Mitteilungen des Kunsthistorisches Institutes in Florenz", XXI, 1977, pp. 329-334; *Il Gran Principe Ferdinando de' Medici e Anton Domenico Gabbiani: mecenatismo e committenza artistica ad un pittore fiorentino della fine del Seicento*, exh. cat. by R. Spinelli, Prato, 2003; N. Barbolani Di Montauto, N. Turner, *Dalla collezione Gabburri agli Uffizi: i disegni di Anton Domenico Gabbiani*, in "Paragone", 75-76, 2007, pp. 27-92; *Il Gran Principe Ferdinando de' Medici (1663 - 1713); collezionista e mecenate*, exh. cat. by R. Spinelli, Florence, 2013.

9. FRANÇOIS LEMOYNE

1 Ovid (*Metamorfosi*, libro XI, capo 135); Apollodoro (*Biblioteca*, libro II, capo 5). Ovid, Apollodoro and a few other sources narrate that Hesione, daughter of King Laomedon of Troy, was sacrificed by her father to a sea monster to allay the anger of Phoebus Apollo and Poseidon. Disguised as humans, they built the walls of the city for him but Laomedon refused them the reward he had promised, and expelled them from his dominions. Hercules, having fought the Amazons and finding himself near Troy accepted the challenge to kill the monster knowing that Laomedon was offering, as a reward, the two horses that Zeus had gifted to him. Not only was he successful in killing the monster but he also freed Hesione. The King once again showed his treachery and kept the horses.

2 "Le rayon rose", as it is defined by Paul Mantz, was not invented by French but by Italian painters as it was already employed by Luca Giordano and Sebastiano Ricci. Mantz further points out that François Lemoine anticipated François Boucher in the use of this tonality which had so much success that "le rose deviendra la couleur du temps", see Paul Mantz, *François Boucher, Lemoine, Natoire*, Paris, 1880, pp. 20-21.

3 William Algernon Churchill, *Watermarks in paper in Holland, England, France, etc., in the XVII and XVIII centuries and their interconnection*, Amsterdam, 1990, p. CCCIV, n. 409.

4 The painting, signed and dated "1729", is part of the collections of the Musée des Beaux Arts de Nancy (inv. 925) and is stored since 1998 at the Musée Rodin in Paris which occupies the hôtel Peyrenc de Moras, see Jean-Luc Bordeaux, *François Le Moyne and his generation*, Neuilly-sur-Seine, 1985, p. 117, P 85, fig. 83.

5 On the works by François Lemoine executed for the hôtel Peyrenc de Moras, see Jean-Luc Bordeaux, *François Lemoine et la décoration de l'hôtel Peyrenc de Moras*, in "Gazette des Beaux-Arts", 1971, 113, pp. 65-76.

6 The sheet has in fact been irregularly cut down to the right edge.

7 See the wonderful portrait-like heads of the figures. Dézallier d'Argenville noted that in the frescoes in the Hercules Salon at Versailles: "...all the heads have been executed with a certain degree of individuality and are very pleasant ...", see Dézallier d'Argenville, *Abregé*, 1745-1762, vol. IV, p. 423.

8 Paris, Louvre, Cabinet des Dessins, Inv. 30517, black and white chalk on blue paper. see Bordeaux 1985, p. 165, D 120, fig. 247.

9 Paris, Louvre, Cabinet des Dessins, Inv. 30552, black and white chalk on cream paper. See Bordeaux 1985, p. 143, D 9, fig. 135. See also a similar study, *Idem*, p. 143, D 9, fig. 136 (Adrien Collection).

10 Paris, Louvre, Cabinet des Dessins, Inv. 31410, black, red and white chalk on cream paper. See *Idem*, p. 160, D 93, fig. 221.

11 London, British Museum, Inv. 1850-3-9-1, pastel over red, black and white chalk on blue paper. See *Idem*, p. 171, D 147, fig. 274.

12 Charles Blanc, *Histoire des Peintres de toutes les écoles. École Française*, Paris, 1862, p. 11.

13 Charles Blanc 1862, p. 8: "...On pensa donc naturellement à lui, quand il fut question de peindre le grand salon qui est à l'entrée des appartements de Versailles, et le roi, enchanté d'une esquisse très-finie que Lemoine lui avait présentée, le chargea de tout le travail..."

LITERATURE:

A.J. Dézallier D'Argenville, *Abregé de la vie des plus fameux peintres*, Paris, 1745-1762, 4 vol.; C. Blanc, *Histoire des Peintres de toutes les écoles*, Paris, 1862, 11 vol.; P. Mantz, *François Boucher, Lemoine, Natoire*, Paris, 1880; *Le cabinet d'un grand amateur. P.J. Mariette*, exh. cat. by M. Sérullaz, Paris, 1967; J.-L. Bordeaux, *François Lemoine et la décoration de l'hôtel Peyrenc de Moras*, in "Gazette des Beaux-Arts", 1971, 113, pp. 65-76; *The age of Louis XV: French painting 1710-1774*, exh. cat. By P. Rosenberg, Toledo (Ohio), 1975; J.-L. Bordeaux, *François Le Moyne and his generation*, Neuilly-sur-Seine 1985; *Dessins français du XVIIIe siècle de Watteau à Lemoine*, exh. cat. by R. Bacou, Paris, 1987; M.R. Michel, *Le dessin français au XVIIIe siècle*, Paris, 1987; W.A. Churchill, *Watermarks in paper in Holland, England, France, etc., in the XVII and XVIII centuries and their interconnection*, Amsterdam, 1990; *La collection de dessins d'Antoine-Joseph Dezallier*, exh. cat. by J. Labbé, Paris, 1996; F. Marandet, *Louis Galloche et François Lemoine: caractères distinctifs et oeuvres inédites*, in «La revue des musées de France», LVII, 2007, pp. 29-36.

10. UBALDO GANDOLFI

1 See D. Biagi Maino. *U. Gandolfi*, Torino, 1990, pp. 27-28, 247-248, no.4.

2 Milan, Gabinetto di Disegni e Stampe, Inv. No. 389/II.

3 *Fine Old Master Drawings*, London, Christie's, 7 April 1970, n. 87

4 See D. Biagi Maino, 1990, p. 28, note 15 and fig. III

5 See D. Biagi Maino, *op.cit.* p. 28

6 See M. C. Fabbri, *Disegni italiani del Sei - Settecento*, exh. cat., curated by E. Frascione, Fiesole, 1991, pp. 52-53.

LITERATURE:

D. Biagi Maino, *Gli inizi dei Gandolfi e la cultura artistica bolognese alla metà del Settecento*, in «Annali della Fondazione di Studi Roberto Longhi», 1989, II, pp. 125-143; D. Biagi Maino, *Ubaldo Gandolfi*, Torino, 1990; D. Biagi Maino, *Gandolfi, Ubaldo*, in *La pittura in Italia. Il Settecento*, Milan, 1990, II, pp. 730-731; M. C. Fabbri, *Disegni italiani del Sei - Settecento*, exh. cat. by E. Frascione, Fiesole, 1991, n. 23, pp. 52-53; P. Bagni, *I Gandolfi*, Bologna, 1992, pp. 628-629.

11. PIETRO ANTONIO NOVELLI

1 «1795. [Francesco] executes drawings expressing narratives and even more often Venetian and *foreign* sketches having had the opportunity to see Trento and Bolzano, splashed in watercolour with ink from China and subsequently coloured; for which he has a great market, as they are considered ingenious among the learned.» (see. *Memorie*, in *Sehnsucht nach Klassik...* 2004, p. 181).

2 See A. Dorigato, in *Disegni antichi...* 1996, pp. 102-111, nn. 1283-1298.

3 See A. Sponchiado, 2006, p. 182.

LITERATURE:

Fantasie pastorali. Canti IV di Pietro Antonio Novelli fra gli Arcadi di Roma, Aristeno Parrasideo, ms. [1799 circa], Venice, Biblioteca del Seminario Patriarcale, ms. 761.1; *Memorie della vita di Pietro Antonio Novelli scritte da lui medesimo*, ms. [1787-1800], Venice, Biblioteca del Seminario Patriarcale, ms. 788.25 (transcribed in *Sehnsucht nach Klassik*, 2004, pp. 170-184); A. Dorigato, *Pietro Antonio Novelli*, in *Disegni antichi del Museo Correr*, exh. cat. by T. Pignatti, vol. V, Venice 1996, pp. 62-105; G. Wiedmann, *Pier Antonio e Francesco Novelli tra Venezia e Roma*, in *Il Tempio del Gusto: la pittura del Settecento romano e la sua diffusione a Venezia e a Napoli*, E. Borsellino and V. Casale eds., Florence 2001, pp. 263-276; *Sehnsucht nach Klassik. Venezianische Kunst um 1800 aus dem Museo Correr*, exh. cat. by M. Brunner and A. Dorigato, Überlingen 2004; A. Sponchiado, *Disegni di Pietro Antonio Novelli per l'edizione Zatta delle "Opere" di Carlo Goldoni*, in «Arte Veneta», 63, 2006 (2007), pp. 169-182.

12. CRISTOFORO UNTERPERGER

1 His uncles, Michelangelo Unterperger and Francesco Sebaldo, were in fact both painters: the first was the Head of the Figurative Art Academy in Wien and one of Mary Therese of Austria's favourite artists; the second was the most relevant exponent of the so-called "Pictorial School of Fiemme Valley". The family played a decisive role in the artistic life of Cristoforo, both for the improvement of his talent, but also for the numerous political and diplomatic relationships with local religious patrons, particularly thanks to his mother Maria Magdalena Riccabona.

2 Thereafter he never left Rome, except for short periods. The first years were not easy for Unterperger; he could sustain himself thanks to the commissions coming from his homeland, such as the *Portrait of Pope Clement XIII* for the Convent of the Franciscan Fathers of Cavalese, (1759 - 1761) the altarpiece for the Dome in Bressanone representing the *Transfiguration of Christ on Mount Tabor*, dated 1767, and indeed several other paintings commissioned for Novacella Abbey (1769-1771).

3 He obtained this reward thanks to the intercession of Mengs and by virtue of his diploma at the Academy in Wien.

4 In particular, see Maria Antonietta De Angelis: «The presence of the two big tritons fighting with the griffins in the window vault can be mainly interpreted as a choice of Unterperger to refer to the triton plaster figures on the vault. The triton and the griffin were typical elements of the grotesque, largely employed in Renaissance. Moreover the 'marine' connotation and hence, aquatic, of the triton, mythological creature half man and half fish, recalls the symbolic theme of the Vestibule. The bickering nature of the triton (in mythology he is famous for fighting with Hercules) was employed in grotesque decorations to be opposed to various other figures, such as the griffin, a winged monster composed by parts of different animals.» See Maria Antonietta De Angelis, *Per una lettura iconografica della decorazione pittorica nel Museo Pio Clementino*, in *Cristoforo Unterperger. Un pittore Fiemmesse nell'Europa del Settecento*, exh. cat. by Chiara Felicetti, Rome, 1998, p. 41; and fig. 61, p. 176.

5 *Op. cit.*, 1998, fig. 66-67, pp. 179-180.

6 S. Röttgen, *Unterberger Christoph*, in *Artisti Austriaci a Roma dal Barocco alla Secessione*, exh. cat., Rome, 1972.

LITERATURE:

S. Röttgen, *Unterberger Christoph*, in *Artisti Austriaci a Roma dal Barocco alla Secessione*, exh. cat., Rome, 1972; *Cristoforo Unterperger. Un pittore Fiemmesse nell'Europa del Settecento*, exh. cat. by Chiara Felicetti, Rome, 1998.

13. GIUSEPPE BERNARDINO BISON

1 Bison had already undertaken many commissions independently before arriving in Trieste. For example the decorations for the Teatro Nuovo and Degli Obizzi in Ferrara (around 1790) and the many works in the Treviso region. Cf. F. Magani, *Giuseppe Bernardino Bison*, Soncino (CR), 1993, pp.9-12.

2 Bison's passion for engraving is notable, mostly those by Dutch masters of the 17th century, but also by Canaletto and Giandomenico Tiepolo, See A. Craievich, *Un pittore borghese*, in G. Pavanello, A. Craievich, D. D'Anza, *Giuseppe Bernardino Bison*, Trieste 2012, pp. 15- 49.

3 See F. Magani, *op. cit.*, 1993, pp. 107 - 120.

LITERATURE:

C. Piperata, *Giuseppe Bernardino Bison (1762 - 1844)*, Padova, 1940; A. Rizzi, *Cento disegni del Bison*, Udine, 1962-1963; F. Zava Boccazzi, *Per la grafica del Bison*, in «Arte Veneta», XXVII, 1973, pp. 236-249; *Disegni italiani del Sei - Settecento*, exhibition catalogue by E. Frascione, Fiesole, 1991, n. 12; F. Magani, *Giuseppe Bernardino Bison*, Soncino (CR), 1993; F. Magani, *Giuseppe Bernardino Bison pittore e disegnatore*, in *Giuseppe Bernardino Bison pittore e disegnatore*, exhibition catalogue by G. Bergamini, F. Magani, G. Pavanello, Milan, 1997; A. Craievich, *Un*

pittore borghese, in G. Pavanello, A. Craievich, D. D'Anza, *Giuseppe Bernardino Bison*, Trieste, 2012.

14. FRANCESCO SALGHETTI - DRIOLI

- 1 On the artist: *Francesco Salghetti-Drioli*, by I. Petricioli, Zadar 2003, with bibliography. On the artist's Roman period see: S. Meloni Trkulja, "Egli ha vedute tutte le scuole d'Italia", in *Francesco Salghetti-Drioli*, by I. Petricioli, Zadar 2003, pp. 19-20.
- 2 Rome, Accademia di San Luca, Archivio Storico: *Miscellanea Scuola del nudo*, I, c. 212 n. 39, c. 165 n. 48 (13 November 1831); *Miscellanea scuola*, II, 1831, c. 208 n. 4 (17 December, *Nota degli scolari che frequentano la scuola di storia mitologia e costumi*), c. 219 n. 6 (22 December, *Alunni esteri delle scuole dell'Insigne e Pontificia Accademia di S. Luca*).
- 3 *Gaspere Landi*, exh. cat. by V. Sgarbi (Piacenza, Palazzo Galli, 5 December 2004 - 30 January 2005), essays by F. Arisi, G. Fiori, Milan 2004, p. 123: *Ettore che rimprovera Paride* (1793-1794), Piacenza, Istituto Gazzola. L. Fornasari, *Pietro Benvenuti*, Florence 2004, pp. 231-233, fig. 200-201: *Ettore rimprovera a Paride la sua mollezza* (1808), Florence, Teatro della Pergola.
- 4 F. Mazzocca, *Francesco Hayez. Catalogo ragionato*, Milan 1994, n. 145, pp. 203-205: *Ettore che rimprovera Paride seduto nel Gineceo* (1828-1830), Venice, Private Collection. Published in 1830 in: *Le Glorie dell'arti belle esposte nel Palazzo di Brera l'anno 1830*, Almanacco, 1830, pp. 51-56; *Esposizioni di Belle Arti in Brera*, Almanacco, 1830, pp. 15-16.
- 5 *Disegni di Tommaso Minardi (1787-1871)*, exh. cat. (Rome, Galleria Nazionale d'Arte Moderna, 21 October 1982-9 January 1983), by S. Susinno, Rome 1985, cat. n. 95, pp. 218-220: *Ettore rimprovera Paride di viltà e femminile mollezza* (drawing dated circa 1823; painting c. 1836).
- 6 See the drawings published in *Francesco Salghetti-Drioli*, by I. Petricioli, Zadar 2003. Close are also the drawings by Minardi in *Disegni di Tommaso Minardi...*, cit., cat. nos. 13-15, 31-32, 37-38, 98.
- 7 V. Stagličić, *Quaderni e album di Francesco Salghetti-Drioli conservati nel Gabinetto di Grafica dell'Accademia Croata di Scienze ed Arti*, in *Francesco Salghetti-Drioli*, by I. Petricioli, Zadar 2003, pp. 100-106, *quaderni* nos. 6, 7, 13, 17.
- 8 Rome, Accademia di San Luca, Archivio Storico, *Miscellanea scuola*, II, 1831, c. 219 no. 6 (22 December, *Alunni esteri delle scuole dell'Insigne e Pontificia Accademia di S. Luca*).

LITERATURE:

Le Glorie dell'arti belle esposte nel Palazzo di Brera l'anno 1830, Almanacco, 1830; *Esposizioni di Belle Arti in Brera*, Almanacco, 1830; *Disegni di Tommaso Minardi (1787-1871)*, exh. cat. (Roma, Galleria Nazionale d'Arte Moderna, 21 ottobre 1982-9 gennaio 1983), by S. Susinno, 2 vols., Rome 1985; F. Mazzocca, *Francesco Hayez. Catalogo ragionato*, Milan 1994; V. Stagličić, *Quaderni e album di Francesco Salghetti-Drioli conservati nel Gabinetto di Grafica dell'Accademia Croata di Scienze ed Arti*, in *Francesco Salghetti-Drioli*, by I. Petricioli, Zadar 2003, pp. 100-106; S. Meloni Trkulja, "Egli ha vedute tutte le scuole d'Italia", in *Francesco Salghetti-Drioli*, by I. Petricioli, Zadar 2003, pp. 19-31; *Francesco Salghetti-Drioli*, by I. Petricioli, Zadar 2003; *Gaspere Landi*, exh. cat. by V. Sgarbi (Piacenza, Palazzo Galli, 5 December 2004-30 January 2005), essays by F. Arisi, G. Fiori, Milan 2004; L. Fornasari, *Pietro Benvenuti*, Florence 2004.

15. 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. Before being adopted he spent many years in the orphanage.
- 2 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.
- 3 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.
- 4 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 *Gemito*, exh. cat. 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.
- 5 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.
- 6 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.
- 7 For the most part works originating from the Achille Minozzi collection, a wealthy Neapolitan businessman and one of the first collectors of Gemito's work.
- 8 An example for all: *The Gypsy* (charcoal, sanguine, watercolour and tempera on paper, 465 x 300 mm.) Signed and dated Gemito 1885. A splendid piece which belonged to Gabriele Consolazio and today hangs in the Diego Aragona Pignatelli Cortes Museum in Naples, in the Intesa San Paolo Collection.
- 9 Words from a famous essay published in 1942 with the title *The second life of Gemito*. See B. Mantura, *Qualche considerazione sui disegni di Gemito*, in *Gemito*, exh. cat. by D. M. Pagano, Naples, 2009, p. 54.

LITERATURE:

G. Artieri, *Gemito*, Naples, 1928; A. Consiglio, *Vincenzo Gemito*, Bergamo, 1932; *Gemito*, exhibition catalogue by D. M. Pagano, Naples, 2009.

16. JOAQUÍN SOROLLA BASTIDA

- 1 A fellow student at the Academy, Cecilio Pla remembers: "At eight in the morning we went into class; although by that time, Sorolla had already journeyed the outskirts of Valencia, where he painted landscapes. His activity was extraordinary, we were all dismayed by it" See B. de Pantorba, *La vida y la obra de Joaquín Sorolla*, Madrid, 1921, p.12.

- 2 Artists whose work will truly be a point of reference for his whole life. It is enough to consider the many portraits where he gathers the influence of Velázquez, such as for example *Mis Hijos* (1904, Museo Sorolla, Madrid) in which we glimpse similarities with *Las Meninas* (1656, Museo del Prado, Madrid).
- 3 See B. Pons – Sorolla, *Joaquín Sorolla [1863 – 1923]*, in *Sorolla Giardini di Luce*, exh. cat. by Tomàs Llorens, Blanca Pons-Sorolla, Maria Lòpez- Fernandez, Boye Llorens, Ferrara, 2012, pp. 21 – 37.
- 4 In 1890 at the Madrid National Exhibition he obtained the second class medal for *Boulevard* (unknown position). Again in Madrid at the International Exhibition of 1892 he obtained the gold medal for *Otra Margarita*, (Washington University Gallery of Art, St. Louis), the same work for which he received the medal of honour in Chicago, the following year. Cf. B. Pons-Sorolla, *op. cit.*, p. 24.
- 5 From this derives the definition by a critic of the “painter of Valencia beach”, “painter of the eastern sea” and “painter of the southern sun”.
- 6 Here he presented a collection of works amongst which predominates the painting *Triste Herencia*, 1899 (Private collection – from 1981 in the church of the Assumption New York). At the same event he met John Singer Sargent, Giovanni Boldini, Peder Severin Krøyer e Andrs Zorn.
- 7 Purchased at the New York Exhibition of 1909 for 10,000 dollars. (The Hispanic Society of America, New York, inv. A 58).
- 8 See B. Pons-Sorolla, *op. cit.*, p. 27.
- 9 Regarding his passion for light, according to him “the soul of painting” Sorolla remembers a famous statement by Monet “The main character in a painting is the light”.
- 10 Both portraits are now housed in the Taft Museum in Cincinnati (inv. 2.1931).
- 11 This creation occupied the last period of his production, as he finished in 1919 and the following year Sorolla was struck down by an attack of Hemiplegia which left him an invalid. He commits, by way of a contract drawn up by the president of the society, Mr Archer Milton Huntington, to create a decoration 70m long by 3.5m high, representing scenes from contemporary Spanish and Portuguese life. Two years later it was decided to remove from the group those from Portugal. He found himself having to face a mural work (14 enormous murals). As he did not feel prepared for this, he decided to paint oil on canvas (panels, an authentic monument to the *hispanidad*) and thanks to his tireless desire to work he managed to progress with the project. See Boye Llorens, *Tipi andalusi*, in *Sorolla Giardini di Luce*, exh. cat., Ferrara, 2012, pp. 113 – 119.
- 12 See B. Pons-Sorolla, *op. cit.*, p. 36. A large part of Sorolla’s drawings are housed here today.

LITERATURE:

Berardino de Pantorba, *La vida y la obra de Joaquín Sorolla*, Madrid, 1921, consulted in the reprint edition by Mayfe, Madrid, 1953; Florencio de Santa-Ana y Alvarez-Ossorio, *Museo Sorolla-Catalogo de pintura*, Madrid, 1982; Felipe-Vicente Garin Llombart, *Els Sorolla del'Havana*, Cuba, 1985; Florencio de Santa-Ana y Alvarez-Ossorio, *Guia del Museo Sorolla*, Madrid, 2008; *Sorolla Giardini di Luce*, exh. cat. by Tomàs Llorens, Blanca Pons-Sorolla, Maria Lòpez- Fernandez, Boye Llorens, Ferrara, 2012.

17. UMBERTO BRUNELLESCHI

- 1 See. G. Ercoli, *Umberto Brunelleschi – Liberty e Art Déco nell’opera grafica di un artista italiano a Parigi*, Florence, 1978, pp. 3-25.
- 2 He was a permanent contributor to the latter exhibition until 1910, exhibiting alongside Ardengo Soffici and Kees Van Dongen. The two were Brunelleschi’s companions during his very first years in Paris, including on the peregrinations in search of work at newspapers and magazines.
- 3 See C. Nuzzi, *Umberto Brunelleschi illustrazione, moda e teatro (1879-1949)*, Milan, 1979, p. 16.
- 4 He worked for *La Caricature*, *Journal des Dames et des Modes*, *Le Monde Illustré*, *La Gazette de Bon Ton*, *Fémina*, *Shéhérazade*, *Il Giornalino della Domenica*, *Harper’s Bazaar*, *The Tatler*, *Vanity Fair and Vogue*.
- 5 Author of an essay on the “pochoir” technique. See J. Saudé, *Traité d’Enluminure d’Art au pochoir*, Paris, 1925. The book *Phili ou Par delà le Bien et le Mal* is without doubt a masterpiece of the 1920s, taken from Abel Hermant’s story, first published in “La Guirlande”; just 275 copies were then republished in 1921. Throughout his life, Brunelleschi continued to illustrate books for French publishers. Most notably: Ranson, Guillot and Gibert.
- 6 The Biennale reopened in 1920 and Brunelleschi participated in it until 1938, with the exception of the 1934 edition.
- 7 Giacomo Puccini wrote: “Dear Brunelleschi, *Turandot* is almost finished. I thought of you for the plates. Can you and will you do them for me? I hope so. I would dearly like to see your art and mine working together [...]” Brunelleschi designed dreamlike, fantastical costumes - although not used for the first performance in 1926, they were used for the subsequent ones. The plates were then published in a volume by Ricordi. See C. Nuzzi, *op. cit.* 1979, p. 20.
- 8 From a private collection in Rome. See C. Nuzzi, *op. cit.* 1979, p. 20 -21.
- 9 See C. Nuzzi, *op. cit.* 1979, p. 24.

LITERATURE:

G. Ercoli, *Umberto Brunelleschi – Liberty e Art Déco nell’opera grafica di un artista italiano a Parigi*, Florence, 1978; C. Nuzzi, *Umberto Brunelleschi illustrazione, moda e teatro (1879-1949)*, Milan, 1979.

18. EUGENE BERMAN

- 1 In particular, Vicenza was especially important to him because of his passion for Palladio, a passion that his teacher in architecture Sergej Gruzenberg had developed in him while studying in St. Petersburg.
- 2 Pozzuoli, Pompei, Capua, Procida, Ischia and Cerveteri, Palestrina, Circeo, Vulci, Lago Trasimeno.
- 3 He elected as the highest masters Andrea Mantegna and Piero della Francesca.
- 4 See Janu, *Berman*, exh. cat., Milan, 1978.
- 5 Julien Levy had decided to promote and raise awareness of the surrealist paintings of Pablo Picasso, Max Ernst, Marcel Duchamp, Man Ray and Salvador Dalí.
- 6 He lived in the United States most of his life, obtaining the American citizenship in 1944 and marrying actress Ona Manson in 1949.
- 7 Especially the sets for *Romeo and Juliet* (1943), *Rigoletto* (1951), *Barber of Seville* (1954) and *Don Giovanni* (1957).
- 8 Berman designs *Danses Concertantes for Ballet Russe* (1944).

Printed in Italy
January 2014



