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Dimensions are given in millimetres, with height before width.

COLLEZIONANDO I

Master Drawings

Presented by
Damiano Lapicciarella
Francesca Antonacci

PARIS
Salon du Dessin
28th March - 2th April 2012

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COLLEZIONANDO I
Master Drawings

IPPOLITO ANDREASI

Mantova 1548 - 1608

1. *A she-goat suckling two baby satyrs*

Pen and brown ink and wash. Inscribed in brown ink by a later hand: *Giulio Romano*. Laid down and inscribed in brown ink: *Polido* and *S. R. n. 49*

150 x 246 mm

Provenance:

The letters and the number inscribed on the backing, as well as the type of mount fixing shows that this drawing possibly comes from the collection of Niccolò Sagredo (1606-1676) Venice, and Zaccaria Sagredo (1653/1729)¹.

Among the painters of Mantova of the second half of the sixteenth century Andreasi appears to be one of the most well known. We don't know much about his life. His date of birth seems to exclude a direct contact to Giulio Romano but Giulio's influence is still very strong. Between 1567 and 1568 he was commissioned by the antiquarian Jacopo Strada to make drawings after Giulio's work, many of which survive today.

Around 1580 he worked in the Corte Vecchia in Palazzo Ducale, Mantova as well as the Castle of Goito. In 1592 he was invited to make a project for the façade of the Duomo of Milano and in 1599 he still appeared among the architects paid for its construction. He was also famous for his designs for stage sets. In 1608 at the age of sixty he was murdered by his wife and her lover.

There are a large number of drawings by Andreasi and Bertani after Giulio Romano's works, but like the present example Andreasi's style has his own personality in the way he uses his pen and his drawn facial types. In the present drawing he has copied the center left group in the foreground of the fresco on the west wall in the *Marriage Feast of Cupid and Psyche*, datable after 1528, in the Palazzo del Te, Mantova.

We therefore have two possible dates for this drawing the first from letters from the antiquarian, Jacopo Strada, who commissioned Ippolito in 1567-68 to make drawings after the Palazzo del Te frescoes. The other possibility is recorded in a letter written by Andreasi in 1587 from the Palazzo Te where he writes that he has drawn a satyr to be painted in the Camera dei Frutti in Goito. A copy of this drawing was on the New York art market in 1971.

(GG)



ITALO - FLEMISH SCHOOL CIRCA 1580

2. *Diana and Acteon*

Pen and brown ink and wash on blue paper, heightened with white. Made up from two pieces of paper.

270 x 455 mm

Numbered on the *verso* in black chalk: K 238; A0146; 25

A very popular subject the sheet, with its distinctive facial types has defied attribution. Suggestions, but none convincing, have been to: Hans Speckaert, Joseph Heintz, and other artists working at the time of Rudolph II.

When the goddess Diana was hot and weary from the hunt, she went to a woodland cave to bathe in the clear waters of a pool fed by a spring. Entering the arched grotto, she handed her javelin, quiver and bow to one of her nymphs and her cloak to another. A third nymph bound her long hair into a knot while others drew water in large jars from the spring and poured it over her. At that very moment Acteon, who had been hunting on a mountain nearby, was making his way through the unfamiliar woods with hunting dogs and came to the cave where Diana was bathing. The nymphs shrieked at his sight of a man and rushed to shelter their naked and blushing mistress. Surrounded by her nymphs, Diana turned aside and looked back over her shoulder. Then bending as though she wished her arrows were at hand, she scooped up some water, which was at hand, and sprinkled it in Acteon's face, challenging him to tell others, if he could, how he had seen her without her clothes. Suddenly antlers started growing where the water touched Acteon's brow and he was changed into a stag. Even his own hunting dogs did not recognize him and, thinking he was a wild animal, chased him and tore him to pieces¹.

A very popular subject this sheet with its distinctive facial types has defied attribution. Suggestions, but none convincing, are to: Hans Speckaert, Joseph Heintz, and other artists working at the time of Rudolph II.

(GG)



GIOVANNI BILIVERT

Florence 1585 - 1644

3. *Study for Saint Agnese*

Red and black pencil on blue paper
130 x 102 mm

Provenance:

Florence, private collection

Literature:

P. Contini, *Apocrifi bilivertiani, e altro*, «Paragone», 7, 1986, pp. 53-69.

This study is the only preparatory drawing known so far for the *Santa Agnese* painting, (fig. 1) signed and dated by Bilivert, 1629, part of the Luzzetti Collection in Florence. The way the pencil is used to represent the figure, and its fainted hand towards the chest, evoke the 1629 oil painting.

In Roberto Contini publication of the canvas (1986, pp. 53-54, fig. 1) the Saint is entirely depicted and seated on a high-backed chair, along with the traditional lamb crouched on the lower left side. However, there are few light variations compared to the drawing, such as the hairstyle and the head's inclination degree of the Saint's prayerful face. Furthermore, the original format of this drawing was probably bigger and containing others partial drafts of the same figure - as Bilivert used to do.

In this work, the artist used a typical technique of his: or rather the contrast among colours, in this specific case he is alternating the sanguine to the bold black. This is as characteristic as his vivid and vibrating way of sketching, which is almost shaded, an effect given by the light pressure of the technical medium. The sensitive series of *chiaroscuro* gradations is given by concise and irregular short lines at the edges of both neck and cheeks, and also



Fig. 1 Giovanni Bilivert, *Santa Agnese*, Florence, Gianfranco Luzzetti collection

by those wide curls that are falling onto her shoulders. The white ivory of the skin, typical of Furini's manner, gives great softness to the drawing.

Regarding Furini, Bilivert has been « a prepared interpreter » who postponed the forcedly pathetic and sentimental face expression, with half-closed lips and turgid gaze raised to the sky, that is considered to be a traced physiognomy of « an encoded repertoire of types » (Contini, 1985, p. 27).

The 1629 date affixed to the *Santa Agnese* painting places this oeuvre, and the associated drawing, into Bilivert's most flourishing period of commissions. However, due to measures disparity with the painting of analogous subject mentioned *ab antique* in Rosso's Florentine house, the date under consideration is not clearly identifiable (cfr. Contini, 1985, p. 160). To this year also date back Pecchioli's *Assumption of Virgin Mary* in Pisa - to be noted the physiognomic similarity between our Saint and Saint Catherine kneeled on the left - as well as the *Crucifixion* in the Dome of Pisa. To the following year, belongs instead *Cleopatra*, today held at Montecitorio, whose preparatory draft is preserved at



Actual size

the Uffizi (n. 9636 F). This work has several stylistic connections with the drawing under present consideration, for instance the red and black chalk used to draw it (for this draft and the drawings above cited cfr. Contini, 1985, pp. 34-38, 93-98, schede 27-32).

(MCF)

MARCO RICCI

Belluno 1676 - Venice 1730

4. *A mountainous landscape with village*

Pen, brown ink and wash

200 x 285 mm

Numbered on the *verso* in black chalk : A075

Provenance:

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

Exhibited:

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

Literature:

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

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

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

(GG)



SANTE PIATTI

Venezia 1687 - 1747 c.

5. *Standing figure of a disciple*

Pen and brown ink and wash

235 x 121 mm

Numbered lower right in black ink: *A. i 8*; numbered on the *verso* in black ink: *AO113*

Drawn on the back of a fragment of a letter

This fast and lively drawing could be a study for a disciple watching either *The Assumption of the Virgin* or *The Transfiguration*. In *The Assumption* the apostles assist the Virgin into heaven and as the New Testament says “Suddenly a light from heaven shone round them; they fell to earth, and the holy body was taken up into heaven by angels”¹. In *The Transfiguration* Jesus took Peter, John and James to the mountain to pray. There before their eyes Christ was transfigured.

Little is known about this artist, a pupil of Giuseppe Diamantini who worked almost exclusively in Venice. There are a number of alterpieces by him that show the influence of Sebastiano Ricci. There are a number of drawings attributed to him by “The Reliable Venetian Hand” see Alessandro Bettagno, *Disegni di una collezione veneziana del Settecento*, Venice, Fondazione Giorgio Cini, 1966, under number 78.

(GG)



ATTRIBUTED TO GIUSEPPE BAZZANI

Mantova 1690 - 1769

6. *The Virgin mourning the dead body of Christ*

Black chalk and wash on yellow paper

193 x 240 mm

Numbered on the *verso* in black chalk : 5213

There is no indication that this artist ever left his native city, nor is there any information about his training as a painter. He evidently benefitted significantly from the works of art contained in the rich collection of the Gonzaga in Mantua and also from the repertoire of international mannerist engravings available there.

This would explain the modern, neo-mannerist tendencies that shape his lively style.

Incredibly the first documented work by Bazzani, *The Delivery of the Key to St. Peter*, in the Parish church of Goito, dates 1739, when he was almost fifty. This painting and other contemporary works show the influence of Paolo Veronese, Rubens and Fetti and demonstrates that Bazzani's style was similar to that of many Venetians contemporaries, above all, Piazzetta and Bencovich.

Bazzani's numerous paintings are characterized by a vivacious rococo spirit that justify the comparison of his work with artists such as Pittoni and Guardi as well as to Boucher and Fragonard. His high status is also reflected in his nomination, at the time of its foundation in 1752, to Master of Painting at the Academy of Fine Arts in Mantua. During the last phase of his career Bazzani abandoned the effervescence of the rococo in favour of a more severe and reflective style.

This drawing might possibly be an early unused study for one of paintings of the *Lamentation* he painted three times in his life. The first at the Galleria Nazionale of Parma is a composition of eight figures. The second was sold at Sotheby's New York in 2011 and the third at the National Gallery of Dublin.

(GG)



FRANCESCO ZUCCARELLI

Pitigliano (Florence) 1702 - Florence 1788

7. *An extensive landscape with an elegant couple meeting a peasant girl, rural houses and mountains in the distance*

Drawn with the point of the brush in brown wash and heightened with white. Laid down on an eighteenth-century mount

312 x 450 mm

Provenance:

Venice, Italic Brass.

Painter and draughtsman. He was probably trained in Florence and Rome, under Paolo Anesi, where he also studied the 17th century landscape painters, particularly Claude Lorrain, as well as later artists such as Locatelli and Panini. He moved to Venice *circa* 1730, where he was influenced by Sebastiano Ricci to such a degree that he is sometimes considered to have been his pupil. In Venice he was an immediate success, enjoying the patronage of, among others, Marshal Schulenburg, Consul Smith and Count Algarotti, who recommended him to the Elector of Saxony. Zuccarelli excelled as a landscape painter, although he also painted religious, historical and mythological compositions. He sometimes collaborated with other artists, including Bernardo Bellotto and Antonio Visentini. In 1746 he made some prints using both etching and engraving in J. Wagner's workshop in Venice, where Visentini was also employed.

Encouraged by Consul Smith, Zuccarelli spent the years 1752-62 in London, returning in 1765. In London he was great success, and was invited to exhibit at the Free Society and Society of Artists. In 1768 he was a founder member of the Royal Academy of Arts, London. By 1771 he was again in Venice when he was elected President of the Venetian Academy.

This is a beautiful example of the typical Arcadian landscape created by Zuccarelli where the countryside reflects his Tuscan origin. In the foreground an elegant couple with a hunting dog are asking a young peasant girl for fruit she has in the basket in her arms. In the distance another woman feeds birds. The sense of depth is created by using different levels and ending the view with hills and mountains. An idyllic atmosphere where nothing seems to disturb the stillness of the landscape. This finished drawing is a work of art in its own right. Similar works to this exist and are reproduced in Federica Spadotto's monograph on the artist¹.

(GG)



ANTONIO ZUCCHI

Venice 1726 - Rome 1795

8. *The dance*

9. *A group of classically dressed women preparing a sacrifice to Ceres*

Black chalk and brown ink and wash heightened with white

290 x 406 mm

Both signed and dated "*Anto. Zucchi 1794*"

The son of Francesco, who was also an artist, Antonio was born in Venice in 1726. He studied in the school of Fontebasso and Amigoni. He was entered on the guild register of Venetian painters in 1754.

In 1756 he painted the *Via Crucis* in the church of S. Giobbe, Venice, and in this showed allegiance to Amigoni. His brushwork, however, is spirited enough to suggest some connection with the brothers Guardi. In 1760, he left Venice in the company of Robert Adam, the English architect, and went to Rome and Naples. What he learned of the neo-classical manner contributed further to his maturity. In 1766 Zucchi was in England where he worked hard on both fresco and oil, still favouring the style of Amigoni and Fontebasso. He became well known in London circles and was admitted to the Royal Academy where he exhibited on numerous occasions. In 1776, in London, he married the celebrated painter Angelika Kauffmann and together they returned to Italy, living in Rome where he died in 1795.

In this charming drawing, *The dance*, a peasant couple are dancing while the onlookers are watching and making music. The influence of neo-classical art is evident not only in the costumes of the young women but also in their posture. This aspect of Zucchi's work had great success with his English patrons who commissioned him to decorate their homes with scene of Roman life. In fact Zucchi realized well ahead of other contemporary artists of his time the new fashion of neo-classicism.

In the second one, Ceres, the daughter of Cronus and Rhea. She is the goddess who watched over agriculture and the production of the fruits of the earth. Was the first to turn over clumps of earth with the curved plough and to plant grain and cultivate crops. Her antiquity in Rome is evident from her appearance in the Twelve Tables, and from her temple on the Aventine which dates from 493 BC. The institution of Ceres' cult was said to have been occasioned by famine on the direction of the Sibylline books, clearly revealing the Greek influence. The Aventine was a centre of plebeian activity, and Ceres' Aventine temple was under the control of the plebeian *aediles*, who were responsible for the corn supply. The foundation day of the Aventine temple was on 19 April.

(GG)



8.

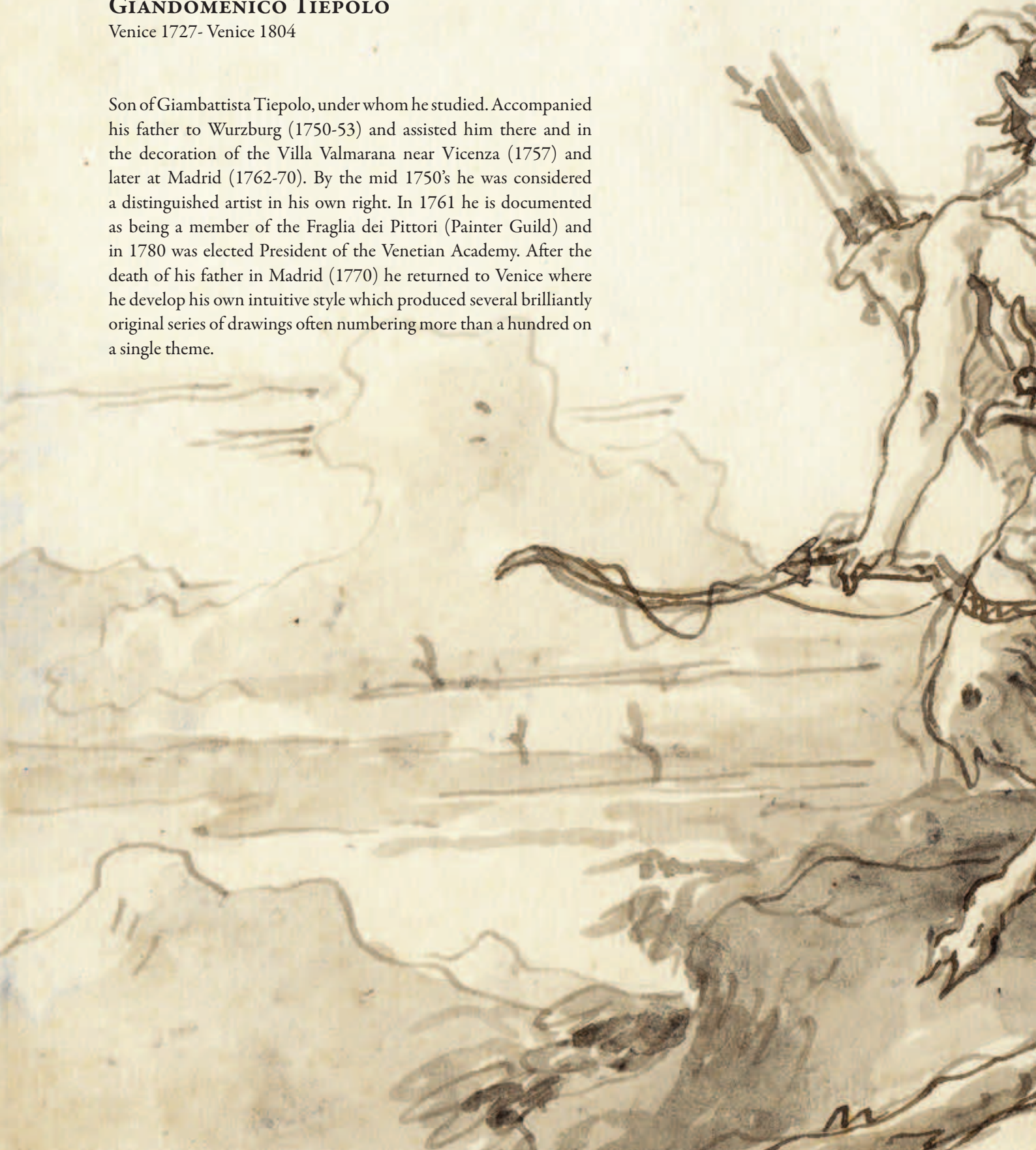


9.

**FOUR DRAWINGS BY
GIANDOMENICO TIEPOLO**

Venice 1727- Venice 1804

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





10. *Hercules choking the Nemean Lion*

Pen and brown ink and brown wash

260 x 195 mm

Signed lower right: *Dom. Tiepolo f.* Numbered on the verso in black chalk upper left: 5040 and lower left: 017

Provenance:

Venice, Italic Brass.

A small album, from the Bordes Collection, containing thirty-eight drawings of this subject, was dispersed in London before and during the Second World War¹. It seems possible that the subject was conceived as a suitable one for the decoration of the Zianigo villa and that the series was drawn at a relatively late date in Domenico's career. Giambattista used the same subject for the decoration of Ca' Sandi in Venice in 1725. The literary source was probably Filostrato².

This is the first of the twelve labours of Hercules imposed upon him by Eurystheus. The invincible athlete had to kill the lion of Nemea, which ravaged the country near Mycenae. The hero, unable to destroy him with his arrows, boldly attacked the lion with his club, cut by Hercules himself. After a close and sharp engagement Hercules choked him to death. He then carried the dead beast on his shoulders to Mycenae, and later clothed himself with its skin.

(GG)



11. *Apollo with two satyrs*

Pen and brown ink, brown wash
192 x 275 mm
Numbered on the *verso* in ink: 412

Provenance:
Venice, Italic Brass.

Exhibited:
Groningen, Pictura, *18 e Eeuwse Venetiaanse Tekeningen*, 27 May-4 July 1964, n. 103 p. 47 and the same exhibition and catalogue Rotterdam, Museum Boymans-Van Beuningen, 29 July- 13 Sept 1964.

This sheet is part of the large series of drawings of profane subjects. The most numerous, about 140, are those with *Satyrs* and *Centaurs*. In this study two satyrs seated high in a rocky landscape are listening and looking at Apollo who indicates left with his left hand. Note the *pentimento* in this gesture. Giandomenico has used two symbols to represent the divine Apollo; the lyre in his right hand, and the aureole normally a symbol in Christian art but used here as a sign of his divinity. Lower right are a panpipes and a quiver.

(GG)



12. A satyr family with an ox

Pen and brown ink and brown wash

190 x 274 mm

Signed lower right: *Dom. Tiepolo f*

Provenance:

Venice, Italic Brass.

Located in an extensive landscape with mountains in the background, this scene, as others from the series, would seem to me to be part of a story perhaps invented by Domenico himself. A beautiful satyress similar to a Venetian courtesan, with her elegant hairstyle and a pearl necklace, is holding a roll of music in her right hand. The left one is on the left shoulder of the satyr who holds a stringed instrument, perhaps a cittern³. A young satyr tries to gain the attention of his mother, while behind, another satyr is tending a large ox.

(GG)



13. *Female fauns about to go hunting*

Pen and brown ink, brown wash

190 x 275 mm

Signed lower left: *Dom. Tiepolo f*

Provenance:

Venice, Italic Brass.

Satyrs represented the elementary spirits of the forests and mountains. They were a kind of wood-genii whose sudden appearance would terrify shepherds. With their low forehead, their snub nose, their pointed ears, their body ending in a goat's tail they were considered monstrous creatures. This at least was their primitive aspect; later traces of the beast survived only in their pointed ears and the small horns on their brow, while their features took on an expression of youth and gentleness. The two female fauns shown in this drawing are an example of how these mythological creatures have become human and graceful. Armed with quiver they seem to ask the young satyr next to the long wall and the other sitting in the foreground with his club and panpipes to join them in a hunting expedition.

(GG)



ANTONIO CANOVA

Possagno 1757 - Venice 1822

14. *A Draped Male figure in thought*

Black chalk

239 x 170 mm

Dated with pencil, upper side: "di 7 febbraio 1798" [February 7th, 1798] On the right side, an ink inscription: "Questo disegno è di Antonio Canova ed è tolto dall'album / di lui medesimo da me posseduto L de MSpada" [this drawing by Antonio Canova is removed my the album / done by him but belonging to me L de MSpada]; in the lower side another ink inscription: "Given to me by Monsignor Medici Spada Roma May in 1830".

Provenience:

Domenico Manera, Canova's cousin; Cincinnato Baruzzi, Bolognese sculptor; Lavinio Spada de' Medici (Macerata 1801 - Florence 1864); English collector unidentified; Rome, Giuliano Briganti; Rome, Private collection.

The inscription on the paper confirmed his native belonging to one of Canova's most notorious notepads, which is now preserved by the Biblioteca Civica of Cagli. A very deep and accurate study has been done on the album (*H. Ost, Ein Ski^enbuch Antonio Canova 1796 - 1799, Tübingen 1970*) that was resumed in occasion of its restauration for a public exhibition (S. Papetti, *Il taccuino canoviano di Cagli, in Il tempo del bello Leopardi e il Neoclassico tra le Marche e Roma*, Recanati Exhibit Catalogue -Villa Colloredo Mels - curated by S. Papetti, Venezia, Marsilio, 1998, pp. 94 - 133).

The notepad, initially belonging to Canova's cousin, Domenico Manera, was given to the Bolognese sculptor Cincinnato Baruzzi, who collaborated with Canova in his Roman studio from 1819. Due to this cooperation, Baruzzi was able to gain the heirs' confidence enough to be charged to run Canova's atelier in order to finish his oeuvres that were left uncompleted.

In 1830 he returned to Bologna, to succeed to De Maria as professor of sculpture at the Accademia di Belle Arti. In April of the same year, he donated his notepad to Lavinio Spada de' Medici (Macerata 1801 - Florence 1864), defined in the personal inscription as "his very special patron". Spada shortly after, in May 1830, removed the present drawing and gave it to an English friend who wrote the additional lime on the drawing.

Lavinio Spada's personality was reassessed on the occasion of the 1998 notepad exhibition; he turned out to be particularly interesting, in fact he earned a place among the protagonists of the Restoration culture. His mother, Giulia de' Medici, encouraged him to apply to literary studies, therefore he attended the Collegio Tolomei of Siena to accomplish his high school degree; right after, he attended the University of Pisa, where he graduated in Civil, Penal and Canon Law. In Florence, after having gone to the refined cultural circles belonging first to the Countess of Albany and then to the aunt Carlotta de' Medici, he decided to move back to Pesaro in the Marches. Here, he made contact with Peticari and Monti, both appraisers of his first poetical works, also very appreciated by Leopardi. After having moved to Rome, and having attended the Accademia Ecclesiastica, Pope Leone XII nominated him "prolegato" in Ravenna. Here he patronized the foundation of the Accademia di Belle Arti, built in 1827, for which he obtained as a gift Canova's *Endimione*. In this period, he made contact with a great friend, and interpreter of the sculptor, Pietro Giordani. His career continued as delegate in Spoleto, to then find an end



1777

Luigi di Savoia e P. Antonini Genova. D. e. C. della collana
D. e. C. medicea. per un portidato - 4. 10. 1777

Given to me by Andryon Medici Spadua Romanensis 1. 1730.

in Rome. After having abandoned the Prelature, he got married with Natalia Komar, a beautiful Polish Countess, in 1848. At her passing, in 1860, he put Pietro Tenerani in charge of raising a sepulchral monument in Minerva's church to honour his beloved wife. He may have chosen him because of the great masterpiece owned by the aunt Carlotta de' Medici, or rather a sculpture representing Psyche, always very admired by whoever was received in her Florentine sitting room.

The culture and collecting passion of Sir Spada made him the ideal owner of the extraordinary Canova's notepad that ended in Cagli's Library. Thirteen loose papers have to be added to those forty-four drawings already contained, which represent the most recurrent motif of the sculptor's graphic work. Several of them show the so-called "accademie", drafts of virile figures and figures panneggiate. However, there are also many first ideas for notable monuments, such as Maria Cristina of Austria mausoleum of Vienne, or mythological sculptures, or sacred motif paintings, like the majestic *Compianto* today held in Possagno Temple. Alike several other Canova's notepads, there are also few life drawing drafts, in this specific case depicting scenes from the 1789 trip to Austria. These papers are dated between 1797 and 1799, and they can be usefully compared to those already present in the conspicuous core of Canova's graphic. For instance, the notepads held at the Civic Museum of Bassano (for the complete description of this series, widely published, the point of reference is the volume printed by the Fondazione Giorgio Cini // Civic Museum of Bassano. *I disegni di Antonio Canova*, curated by E. Bassi, Venice, Neri Pozza Editore, 1959). For our specific drawing, as well as for all the other drafts of virile figures in Cagli notepad, the most accurate references can be found in the album C1 of Bassano where several drafts are reproduced. To be seen these specific numbered papers, 17 and 50, (CI.26.97 e CI.27.98), both dated 1794 and depicting two young men resting on a long stick as well as in our drawing (*Disegni di Canova del Museo di Bassano*, catalogue of Milan



Fig. 1 Antonio Canova, *Ecuba e le donne troiane offrono il peplo a Pallade*, 1790-1792, gesso, 125 x 275 cm; Milano, Fondazione Cassa di Risparmio delle Provincie Lombarde.



Fig. 2 Antonio Canova, *Critone chiude gli occhi a Socrate*, 1790-1792, gesso, 125 x 263 cm; Milano, Fondazione Cassa di Risparmio delle Provincie Lombarde.

exhibition - Biblioteca Trivulziana - curated by F. Rigon with writings by G.C. Argan and F. Barbieri, Milan, Electa, 1982, p. 40).

However, a series of the same type of figures are represented in Cagli notepad as well, in particular one of a man standing with a wood stick on the left. Nevertheless, there are some details that characterized our drawing, making it unique and somehow special compared to others. First off, on the background there are two figures wrapped in a mantel that look almost aching or even regretful, as they are both hiding their faces. This composition evokes several other combinations among Canova's works of art, for instance the astonishing bas-relief dated 1790-92 portraying Ecuba and Trojan women offering a peplo to Pallade, (fig.1) inspired from Homer's Iliad. After all, the main figure, with the hidden face by its left hand that supports the long stick, reminds of that represented in the middle of another 1790-92 low relief whose subject is Critone closing his eyes in front of Socrates (fig.2). Canova has expressly chosen not to directly represent the feelings of his characters, by deliberately hiding their

faces, leaving the viewer to its own interpretation and freedom to guess their expression. This makes the images immensely more touching and powerful.

Regarding their formal characteristics, these drawings are not preparatory drafts for specific oeuvres, but rather comparable to some of the most imposing creations of Canova. These are not even “accademie” in its traditional genre meaning. The sculptor, who showed an incomparable perfection through his marbles, now built up images with few essential lines by using his black pencil with extraordinary expressive power. It is clearly visible an alternation of thick and marked lines, like those two defined strokes with which he drawn the stick perimeter, to those more soft and thin used to trace both volumes and the cloak’s pleats, or that he used to notched the two figures on the background. What seems to interest the artist is the expression of his drawing, rather than the conventional beauty typical of academic drawings. To him, drawing was a vital daily exercise to research - as a matter of fact he left an endless number of papers - and experimental way that allowed him to test his hand, likewise musicians and singers who are unable to stop practising. This was a way to investigate his creativity, looking for new expressive solutions and experimenting new versions (even the tiniest) of the same motif. After all, the modulation of the pleats and drapery of cloaks, garments, and people were among Canova’s fundamental characteristics, alike his nudes.

In this case, it is particularly fascinating the contrast between the great volumetric and plastic relief of the central figure and the linear definition of the background lines, almost vanishing. As previously mentioned, this drawing is correlated to the low relief plaster models, where the same contrast is visible through the alternation of prominent figures with flatter ones - or slightly engraved - on the background.

(FM)



Detail

MAURO BRACCIOLI

Bologna 1761-1810

15. *Architectural Capriccio with Arches*
Tempera on papyrus, 46x65,5 cm
Signed lower left: MBBF
16. *Architectural Capriccio with Arches and Steam*
Tempera on papyrus, 46x65,5 cm
Signed lower right: MBF
17. *Architectural Capriccio with Obelisks and Steam*
Tempera on papyrus, 54x80 cm
18. *Architectural Capriccio with Little Circular Temple*
Tempera on papyrus, 54x80 cm
Signed lower central: MBBF

Mauro Braccioli born in 1761 in Bologna. G.B. Alberoni taught him art basics, but he soon improved and refined his skills thanks to D. Zanotti's help. With great interest and admiration, he had always looked back to scenographical performances enacted in Europe's most well known theatres, primarily treasuring Bibiena's work. Since 1787, when he was still young, he started working on his own for both Zagnoni and the *Comunale Theatre* of Bologna. In 1796 he depicted scenes for the *Teatro di Corte* of Parma. In 1804 his presence was required in Piacenza in order to decorate the interiors of the *Teatro Municipale*; while completing most of the ceiling decorations of the main hall, he was also embellishing several noble palaces. Here, he lived until his death, on April 27th 1811.

Since the very beginning of the 19th century, Braccioli started working on the reproduction of landscapes and ancient architecture foreshortenings, which clearly remind of Piranesi's prints though extremely softened. A pre-Romantic interpretation was given to this explicit Piranesian's touch that transpires through the *Capricci*.

The composition, centre developed, is the origin of perspective lines, which are even more emphasized by violent beams of light. This specific use of light also contributed to accentuate the buildings angle layout, which became a permanent feature of the Bolognese school since Ferdinando Bibiena first used it.

The whole composition of the *Architectural Capriccio with the Circular Temple*, an overlapping series of architectures, is defined by a boat on the left side of the foreground, and a steam at the centre that divides the scene in two parts. An imposing circular temple stands on the left side, next to a pair of high obelisks acting as if they were the decorative ending of the monumental staircase, which in turn opens the view to other buildings on the background. A wide sunbeam, coming from the left, enlightens part of the circular temple, leaving the remaining composition in the shade. A leaden sky frames the whole composition.



15.



16.





FOUR DRAWINGS BY GIUSEPPE BERNARDINO BISON

Palmanova (Udine) 1762 - Milano 1844

Giuseppe Bernardino Bison was a productive and original artist and draughtsman who specialized in decorative projects. Arrived in Venice in 1777. It was in this city that he established two important contacts: Antonio Maria Zanetti the younger, a noted historian of Venetian art, and Antonio Mauro, a scenographer. Bison attended the Accademia di Belle Arti in Venice, was awarded a prize for his drawings from the nude, and met such established older artists as Pietro Longhi, Francesco Guardi, Francesco Zuaccarelli, and Giandomenico Tiepolo. Between 1787 and 1793 he worked in Ferrara and Padua. His frescoes were much in demand in the Trentino area, and from 1807 to 1831 he made Trieste his permanent residence, producing domestic decoration for the Casa Belloni and the Palazzo Carciotti there. He painted backdrops for the theatre in Gorizia, and at some point designed for sets for Mozart's *Don Giovanni*, which had premiered in Prague in 1787. Remarkable in his versatility, he painted winter and genre scenes, rural landscapes, historical events, imaginary scenes, biblical subjects, and wall decorations. He was elected an associate of the Accademia di Belle Arti in Venice in 1824. In 1831 he moved to Milan, which by then had surpassed Venice as a cultural mecca. Although his career extended well into the nineteenth century, he remained in the graceful and engaging tradition of the eighteenth century investing even his religious subject with light-hearted theatricality. During his years in Trieste he experienced artistic crosscurrents from both the Venetian and Bavarian Rococo, and his work retains the flavour of both.





19. *The Lion of Saint Mark*

Pen, brown ink and wash

145 x 180 mm

Numbered in ink upper right: *VF 18*

numbered on the *verso* in black chalk: *5113*

The lion is emblematic of strength, majesty, courage and fortitude. It is also the symbol of the Evangelist Mark because St. Mark in his Gospel dwells most fully upon the *Resurrection of Christ* and proclaims with great emphasis the royal dignity of Christ. It is also the emblem of Venice. The most famous winged lion is that in the Piazzetta di San Marco. Originally it was probably a *chimera*, the wings having been added to make it a symbol of St. Mark. It was carried off to Paris by the French in 1797 and returned in 1825 in very poor conditions requiring it to be partly recast. Today it is bronze but once was *fulgente d'oro* (shining gold)

(GG)

18



20. *A Wintertime View of San Marco's Dock from the Chiesa della Salute*

Tempera on thin pasteboard
147 x 198 mm

The painting shows a large perspective opening, which includes the Chiesa della Salute, the corner of the Dogana and, on the other side, the buildings of the Zecca, as well the Libreria Marciana and the Palazzo Ducale. All these elements create an imaginary skyline toward the lagoon.

In one of the views of Venice that of dense figurative images, - that is the Canal Grande heading toward San Marco's dock - the boats move slowly, as if the spell the lazy rhythm of a timeless city. The painter amuses himself practicing his repertoire of the *macchiette*, animating them with a personal version of his own story. It remains clear that the simplicity with which the painter can renew, together with the fluid and precise touch of the architectural backgrounds and in to the clear winter light, the qualities that made the Venetian vedutismo famous during the middle years of the century.

The feeling of the prompt adhesion to the momentary core of the reality seems to be first goal of the artist, which shows a significant optical mastery to alter the building perspectives and the scanning of space.

Although, it is not difficult to view the source of the canal: it is known as one of the Venetian painter's masterpieces, released around 1730, according to Constable and Levey.

It could be thought as one of the most celebrated views of Venice, it might have been included in the first series of engravings published by Canaletto himself and by Antonio Visentini in 1735, for the Joseph Smith's will. Titled, *Prospectus Magni Canalis Venetiarum*, it was an extraordinary collection of printings destined to bring out the international image of Venice.

This painting, which originally shows the emotional vibrations of the great urban theatre, also represents the call of the place and the atmospheric light towards the artist of the 19th century who were attracted from the verbal physiognomy of such views.

Moreover, the weave of stylistic elements sets the painter's personality, certainly confident of his ability and of his clear vocation, rather than the style of Giuseppe Bernardino Bison.

The painter creates the contrast between the direct study of the places and the imagination, he goes with the observer toward the guise of reality to show it in its most authentic expression. A placid widespread of brightness, which crystallizes the effects of light, and brings it into the complete focus of dilated spaces that was controlled by the wise direction of the painter.

The maturity of the Friuli's artist is can be such a delicate work: we know that when he moved to Milan, in 1831 the painter left Veneto and Giuliano's circle which granted him the success, but the attempt to show his talent even in landscape painting's genre found unexpected positive feedbacks from his new audience.

Also in this painting the artist can wisely restate the vocation for the transparency of chromatic variances.

The little view, simply composed is set in the middle of the light and describes the authentic panoply of Bison's painting.

The white light of the snow ties to the transparent blue light in the sky; so the purity of the image comes from the liquid pictorial essence which however, doesn't forsake the work of the artist's glorious days.

In fact, it must be observed that the Bison's painting runs into a personal atmospheric sensibility, with this snowy day which gathers the originality - with the option - of the Venice's 18th century solar vision.

The little dimensions of work, technique and gaze, seem to be bond with other private collection paintings, such



as the *View of the great canal from Grimani's building* (F. Magani, *Giuseppe Bernardino Bison painter and drawer*, in *Giuseppe Bernardino Bison painter and drawer*, exhibition catalogue by G. Bergamini, F. Magani, G. Pavanello, Milan, 1997, page 44) which it is also covered by the snow.

Similar views are in the first 1800's Venetian repertory, explaining the reasons of the achievement of the so called "emotional" vedutismo which express itself in the atmospheric impression.

These elements can be retrieved in a related theme dear to Giuseppe Borsato (1771 - 1849), in the *Schiavoni's bank with snow*, painting ordered from count Paolo Tosio di Brescia in 1833 (Brescia Tosio Martinengo's gallery, inv. 385), or in another picture placed in Trieste's Civic Museum.

Other similar views were shown in Brescia in 1840 and 1842 and also in Venice in 1835 (T. Loestelli, *Venice Chronicle's Appendix*, Venice, 1831, IV, page 166).

21. *Venice, the Piazzetta*

Gouache on cardboard

145 x 208 mm

Even though the painting is small you can clearly recognize Venice's most famous piazza in it. It captures the fleeting moment, the atmosphere at the same time simple yet monumental, with an objective exactitude that expands in the details of the buildings but also in the dimension of everyday life. The figures are laid out in light brushstrokes and reduced volumes and participate in the definition of a clear space where every person and every object is captured in its individual gesture.

The result is a happy and fresh description of daily life in Venice, here you can recognize the bright mornings or the tranquil afternoons that the artist, aside from his talent, knew how to capture in all of its sentimental vivacity.

This work retains the freshness of a painting done from real life even though it also is permeated by the clear light typical of eighteenth century landscapes. The glow of the summer sky- the true test in imitating Canaletto's atmospheres- that makes the buildings depicted seem metaphysically suspended, is the description of an animated city that lives its daily transformation and seems to have the formal qualities that bring to mind Giuseppe Bernardino Bison. Born in Palmanova del Friuli, he left home very young to work in Venice where he was successful as a fresco painter. But it was with his landscapes and village scenes that he won his fame, so much so that, starting from 1800 circa, he was in great demand in Trieste, a city then inhabited by a wealthy bourgeois that collected contemporary art and that practically adopted Bison and praised him for his uncommon capacity to unite the "touched" qualities of eighteenth century painting with more modern, updated subjects and styles that came to define XIXth century culture. With these credentials the artist, already aged, tried his luck by moving to Milan, then the Lombardo - Veneto capital, in 1831. There he continued to receive acclaim, as we know from testimony from the time.

Already in the late 1700's a large group of young artists realised that there were commercial advantages to be had from imitating the most famous Venetian landscape painters, and they devoted their time to reproducing the most famous corners of the city. When times changed they had to sell their work on the streets, to travellers who were charmed by this place seemingly out of time, who were willing to fix their private emotions in views of the most important buildings reflected in the canals and in the blue skies. These works were sold at street fairs or festivals and were done by street artists in search of fortune: remember, for example, the difficult inheritance left by Giacomo Guardi who translated the stereotype of the postcard format into a compositional complexity and a particular chromatic weave like Francesco, always at the service of the international traveller who was gradually transformed from the aristocrat on his *grand tour* to the merely curious, and middleclass, Sunday day tripper.

It's not hard to see the influence of Canaletto on this scene: it's form one of the *maestro's* masterpieces, included in the first series of prints published by Canaletto and Antonio Visentini in 1735 published on commission by Joseph Smith: *Prospectus Magni Canalis Venetiarum* is written on the first page of the volume, an extraordinary collection of prints destined to make the image of Venice famous internationally.

Inspired by this example, the variations on this theme done by Giuseppe Bernardino Bison are practically innumerable. (*Giuseppe Bernardino Bison pittore e disegnatore* (catalogue by G. Bergamini, G. Pavanello, F. Magani, Milan 1997) While paraphrasing a consolidated tradition, the *maestro* does not abolish the visual habits inherited from the past, but he renews them by adhering to their essence of recounting daily life in Venice with extraordinary freshness.

(F Mag.)



22. *Venice, view of Grand Canal and Rialto Bridge*

Gouache on cardboard

mm 245 x 352

Signed lower left side: *Bison*

Provenienza:

Florence, Private Collection.

Bernardino Bison was an artist of great ability and versatility. During his long career he dedicated himself to different genres, from *peinture du genre*, to landscapes, to peasant and pastoral scenes, also improving in urban views, and becoming on the main Venetian landscape painter of that time. In 1831 he moved to Milan, where he dwelled until he passed away in 1844.

In the drawing, *View of Grand Canal and Rialto Bridge*, the Venetian foreshortening is set according to Canaletto's perspective framing manner. In the 18th century, these sort of "views" were generally realized for either well-educated travellers or expert collectors: Bison became a master of this genre. He replicated several of the most well-known foreshortenings of Venice; he was constantly capturing both the slightest metamorphosis of the modern city and its atmospheric changes in order to keep his compositions updated.

The central composition of this paper represents one of the most notorious lagoon foreshortenings, or rather the Rialto Bridge over the Grand Canal, whereas, on the right side, there is Manin Palace and the bell tower outline of Saint Bartolomeo Church. The drawing is studded with gondoliers, promenading ladies, and conversing gentlemen; it is fascinating how any single figure results fixed in its own gesture.

The brightness of the drawing let come out every single architectural detail of the background, whereas the rapidly drawn hints of colour summarize a vibrant reality. The transparent tone of the atmosphere is given by the beams of light that define themselves though the whole sky line, originating a light effect that confers a strong visual impact, which places the oeuvre in the "emotional" *vedutismo* of the beginning of the 19th century.

(CC)



GIACOMO GUARDI

Venice 1764 - 1835

23. *Courtyard of 'Loco Pio' in S. Canziano*

Pen, brown ink and black chalk on paper; grey watercolour
465 x 314 mm

Provenience:

Venice, Italic Brass; Florence, Private collection.

Giacomo Guardi was the son of the famous Venetian view and landscape painter, Francesco. He followed his father's footsteps from his childhood, dedicating himself to views of Venice and *capricci* of small size.

In order to meet with the increasing demand of collectors, belonging to a new local Bourgeoisie, and also satisfy the growing number of tourists who were seeking for travel souvenirs, Giacomo Guardi created a rich repertoire of views of the lagoon and the city.

This drawing, *Cortile del 'Loco Pio' in S. Canziano*, has been depicted with the typical vibrant brushstroke that characterised most of Giacomo's works, an element that confers great dynamism to the whole composition. Another version of this drawing, in the Correr Museum, Venice was thought by Morassi to be by Francesco but Pignatti correctly pointed out that it is by Giacomo, an opinion that Byam Shaw agreed with. The view can be identified with certainty from an engraving which is inscribed with its location. The *Loco Pio* was a refuge for poor women, the building was later destroyed.



VINCENZO CAMUCCINI

Rome 1771 - 1844

24. *Inebriated Bacchante*

Pen, pencil, watercolour and highlights in white lead on blue paper
276 x 265 mm

Provenance:

Cantalupo, Camuccini Collection.

This finished drawing Camuccini titled "*Inebriated Bacchante decorating a term*". It comes from album No.18, one of many albums he put together in the course of his long and brilliant career. He drew constantly and untiringly from his early youth until the last day of his life, having "*not spend a day without a line*", as his biographer Falconieri tells us (Falconieri 1875, p.187)

The precise order in which he grouped his drawings: from life, after or inspired by the antique or his own invention attests to the crucial importance he placed on drawing. His elder brother Pietro, an art dealer of great ability, looked after his interests giving him the economic security to work without worry. Each album was accompanied with a list of the works including their values allowing Vincenzo and his brother to sell these works to the growing number of collectors seeking his drawings for their collection. The present study shows a female bacchante probably somewhat tipsy, who riding backwards seated on a ram, pulls, with her left hand, herself up to put a festoon on the herm. At her feet Cupid pours more wine for her to drink. This scene, well known in the 16th century from the work of Marcantonio Raimondi¹ after an antique relief. Camuccini has adapted it, toning down the erotitism somewhat and adding Cupid and the goat.



FILIPPO MARIA GIUNTOTARDI

(Rome 1767 - 1831)

25. *View of the Foro Romano*

Signed and dated, bottom left side: *Filippo Giuntotardi a Roma*

Watercolour on paper

525 x 765 mm

Literature:

P. A. De Rosa and P. E. Trastulli, *La campagna romana. Cento dipinti inediti tra fine Settecento e primo Novecento*, Rome 1999, pp. 235-236; *Vedute di Roma fine XVIII - inizio XX secolo*, catalogue curated by P. A. De Rosa, Rome 2000, index card n. 39; A. Ottani Cavina and E. Calbi, *La pittura di paesaggio in Italia. Il Settecento*, Milan 2005, pp. 209-211.

The watercolour, *View of the Foro Romano*, suggests a well-known subject or rather the antique ruins of classical Rome, very appreciated in both the 18th and 19th century. With process of time, the ruins charm gave rise to several fascinations and interpretations.

In Giuntotardi's work emerges the analogy between the fortune motif and the affirmation of the picturesque taste, which led to a new landscape conception that was very appreciated in the 18th century. Here, the beauty of these antique ruins lies in the charm of their forms by now consumed by time, in dialectical contrast with the architectures of Modern era, which have also been represented on the background of the same watercolour. Besides, to show this flow of time, Giuntotardi includes some figures with the intent to highlight how life keeps going on also in past places.

The poetic fascination of antique monuments inspired old Masters to depict Classical landscapes, indeed a mark has been left on this drawing as well: the landscape temporal beauty has mostly been translated into idyllic tones and into wise combinations of light and colours.

Filippo Maria Giuntotardi born in Rome in 1767. Here, he started his apprenticeship as sculptor by attending classes at the *San Luca* Academy. After few years, he started dedicating himself to landscape painting, genre to which he is going to be faithful for his whole artistic career - except from 1810 as he then became an engraver.

Giuntotardi's oeuvre can be placed among that circle of Roman artists who, between the 18th and 19th century, were representing both landscapes and Classical Roman ruins. In those years, Rome was one of the most favourite city and destination of most collectors, artists, and *connoisseur* of all Europe.

The first two well-known oeuvres of the artist are the large views of the Foro Romano and another one depicting Tivoli, nowadays both held at the Staatliche Kunsthalle of Karlsruhe. In 1813 he drew and engraved *Dodici paesi dipinti sul muro di uno dei saloni del Palazzo Colonna...*, whose original drafts and drawings were recently located in a private collection. To 1825 dates back an additional documented work of art: *Raccolta di vedute pittoresche di Roma e de' suoi contorni incise da Filippo Maria Giuntotardi ed Antonio Testa illustrate dal Prof. Antonio Nibby*, twenty views of Tivoli. Two additional important watercolours, *Giostra tra Toro e Cani* and *Il Giuncantaro*, are in the Museum of Rome.



ROMAN SCHOOL EARLY NINETEENTH CENTURY

26. *Clelia escaping from Porsenna's camp*

Pen and brown ink, heightened with white
520 x 785 mm

Another fine and exciting drawing in search of an attribution. The influence of Bartolomeo Pinelli and Conrad Metz is evident. Clelia was a Roman girl of noble descent, she and other virgins were given as hostages to the Etruscan king Porsenna. But Clelia convinced the other eight young women to escape from the camp and go back to their families. They walked all night and when at sunrise they arrived at the Tiber they found the only bridge had been destroyed. Clelia encouraged her companions to swim across. When they finally arrived in Rome the consuls decided to send them back to Porsenna in respect of the peace treaty. The Etruscan king admiring the Romans respect for the treaty and decided to free the virgins and also return the land he had taken between Rome and Veio.

(GG)



CARLO GRUBACS

Venice 1802 - 1878

27. *View Of Canal Grande With The Church Of San Simeon Piccolo*
28. *View of the riva degli schiavoni with the island of san giorgio*

Gouache on paper
113 x 161 mm

These two gouaches, vivacious depictions of the activity at the beginning and the end of the Canal Grande, are by the Venetian painter Carlo Grubacs, one of the most important specialists in the *veduta* genre in the XIX century. Born in Venice from a father from Perasto, in the Gulf of Cattaro in Montenegro, Grubacs was admitted to the Scuola di Pittura di Teodoro Matteini at the Accademia¹ when he was sixteen years old. Following the success, a success that was undiminished form almost 200 years, of the *vedutisti* in Venice, he began to be influenced by the specialists who had inherited Canaletto's tradition such as Vincenzo Chilone and Giuseppe Borsato. These maestri, expert as they were in creating false Canaletto paintings, followed along the lines of the tradition started in the 1700s, that was beginning to be sterile and academic but which nevertheless brought them compliments and commissions from their contemporaries. When Chilone was elected to the Accademia in 1824 it was without doubt an important event for an artist who in his youth had always been relegated to painting theater sets and who had never earned very much money². Grubacs followed in his footsteps, while trying to adhere more closely to reality than his predecessors had.

There are very few of his works in museums while there are very many on the antiques market. Amongst those in museums, the works in the Museo Civico di Bassano³ are very interesting both for their size and for the evidence they give of this painter's style, attracted as he was by clear light and well capable of toning down his colors that therefore are more lifelike than those used by Borsato.

From the *barcaioli* and the fisherman, drawn with rapid brushstrokes, emerges the same quality of description and the same human empathy that assured Carlo an important place amongst the *vedutisti* and an important role in the formation of the young artists - once Ippolito Caffi left for Orient in 1843, though. Carlo exhibited at the annual show of the *Società Veneta Promotrice di Belle Arti* up to 1876. Among his pupils there were his son Giovanni, and Luigi Querena son of Lattanzio.

(FMag)



VINCENZO GEMITO

Naples 1852 - 1929

29. *Portrait of a Young Girl*

Black chalk heightened with white tempera on yellowpaper

362 x 247 mm

Signed and dated lower right corner: *Gemito 1927*

On the *verso*, a half length bust of a woman's profile drawn in chalk

Literature:

U. Galetti, *Gemito. Disegni*, Milan, Damiani Editore, 1944, tav. XXXV.

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

Gemito is well-known also for his sculptural; these reveal his accurateness toward life study and his orientation toward a realism with deep roots into Italian southern culture. He reproduced the features of his models with spontaneous immediacy and genuine freshness, visible especially in the series of busts and young heads.

His rich production, both sculptural and graphic, is characterized by portraiture and the drawing under consideration, *Portrait of a girl*, is the typical emblem of his vast work. Light lines, which are even more highlighted by *tempera* strokes, shape the young girl's lineaments; these bright spots confer great contrast to the whole composition. The intense volume and expressivity is given by the pencil lines defining the face, which become thicker in the *chiaroscuro*. Besides, the production of this Neapolitan artist is characterized by his communicative immediateness, which in this paper is given by the young girl's intense look, the vivid lightness of her hairs, and the fervour of those bright spots drawn with white tempera. Speaking of Gemito, Galetti wrote: « *he lays corporeity of the figures, and he states them as only conceivable space, that human space that is architecture of defects and virtues* » (Galetti, 1944, p. 25). This drawing has



Fig 1

been published by Galetti in a volume where seventy additional works coming from several collections, both public and private, have been reproduced: among these the Castello Sforzesco of Milan, Gemito's heirs, Treccani Degli Alfieri, Mazzotta, Bassi, Gallone, Ghignatti, Gonzales, Montuori, Manzù, Musso and Piccinelli, however it is not specified which of these collections are *Portrait of a young girl* comes from.

In an contemporary photograph (fig.1) of the artist with the Neapolitan art dealer Casiano, the present drawing can be seen hanging on the wall of Gemito's studio (cfr. Mantura, 1989, p. 132).



EDMOND FRANÇOIS AMAN-JEAN

Chevry-Cossigny 1858 - Paris 1936

30. *Three Female Figures*

Black chalk on brown cardboard

mm 510 x 360

Signed and dated on the right: *Aman Jean/ A Gabriel Mouray/ 1896*

Aman-Jean was born in 1858, in Chevry-Cossigny. He attended the *Scuola di Belle Arti* under Henri Lehmann who had previously been Ingres's apprentice – where he met Georges Seurat, with whom he later shared an atelier in Paris. In 1886 he travelled to Italy with Henri Martin and Ernest Laurent in order to study medieval painting, here he deepened his appreciation for the antiques. Later he also came closer to the Symbolist and becoming a great friend with Verlaine, who not only dedicated a sonnet to the artist but also stayed with him very often. Aman-Jean also approached to Occultist ideals divulged by Péladan, thus he exhibited at the first two editions of the *Salon of Rosicrucian* aesthetics organized by the French novelist and Martinist above mentioned.

In the following years, he studied under Puvis de Chavannes, and after having shared his chromatic and pointillist theories with Seurat and Séon, Aman-Jean orientated himself towards a *syntheticism* of delicate colours along with a strong decorative interest. His style can be considered the “International Art Nouveau”.

In the present drawing, the three women portrayed in a dream like attitude evoke a quite evident symbolist influence. The refined poses, the melancholic faces, and the marked contours also recall the Pre-Raphaelites that were already wellknown in France since the Eighties of the 19th century.

(CC)



CHARLES L'EPLATTENIER

Neuenburg 1874 - Côte-du-Doubs 1946

31. *Sunset on Lake Neuenburgersee*

Crayon on cardboard

290 x 187 mm

Charles L'Eplattenier born in 1874 in Neuchâtel, Swiss. Due to the father's premature death, he moved to Budapest to live with his aunt for three years. Here he attended the School of Decorative Arts, but in 1893 he obtained a scholarship and moved to Paris, where he gained his entrance to the École des Beaux-Arts. Later, he improved his academic training in Luc-Olivier Mercon's atelier.

In the following years, he made some study trips to Belgium, Holland, London and Monaco, to then go back to Switzerland where he was offered to chair at the Industrial Arts School of Chaux-de-Fonds - he was only twenty-three years old.

He dedicated himself to the realization of several oeuvres, mainly paintings and sculptures. In 1946, while the artist was on his way to fresco some halls of the Colombier Castle, in the rocky region of Doubs River, he slipped from a pathway and died at the age of seventy-two.

Charles L'Eplattenier can be considered the greatest landscape painter of Neuchâtel; as a matter of fact, the main subject of his works is always Nature, in its richness of forms and colours. The main character of this drawing, *Sunset on the Lake of Neuchâtel*, is colour in its whole chromatic variety. The lake of Neuchâtel (in German: *Neuenburgersee*) is among the widest existing basins on Swiss ground, and the Neuchâtel, Vaud, Berne and Freiburg cantons surround it.

In this work, the different combinations of crayon create precious colouristic effects, which confer dynamism to the whole composition. The style is "fleshy", thick, and at times grainy, whereas it is absent from his usual graphic works that have always characterized most of his canvases – an element that makes him stylistically similar to the works of the Austrian painter Adolf Hölzel.

Sunset on the Lake of Neuchâtel shows how L'Eplattenier stays faithful to the realistic representation of Swiss landscapes, by still imposing his own poetic order through an unusual and refined coloristic expressionism.

(CC)



UMBERTO BRUNELLESCHI

Montemurlo 1879 - Paris 1949

32. *Pierrot* circa 1925

Tempera over pencil
284 x 380 mm

Provenience:

Brunelleschi's heirs.

Umberto Brunelleschi born June 21st, 1879 in Montemurlo, Tuscany. His passion for art emerged during those training years spent at the Florentine School of Nude of the *Accademia delle Belle Arti*, where he met the young Ardengo Soffici. Together with his friend, he moved to Paris for a long-term period on November 6th, 1900, where he obtained great artistic success. He dwelled in the French capital until his death on February 16th, 1949.

In Paris, Brunelleschi not only matured his style; but he was also identified as the « symbol and emblem of Italian Déco », according to Rossana Bassaglia's 1983 written work. He exhibited his paintings at the *Salon des Indépendants*, and he also became illustrator for both *Le Rire*, since 1909, and for *L'Assiette au Beurre*, since 1902. Later on, from 1906 to 1908 he became one of the main collaborators of *Il Giornalino della Domenica* and successively of the *Corriere dei Piccoli*. In 1912 and 1914 he published two albums of well-appreciated *gouaches*: *Contes du Temps Jadis* and *Les Masques et les Personnages de la Comédie Italienne*. In the twenties, under Puccini's request he also realized the figurines for the *Turandot*.

In the following years, Brunelleschi's activity continued without interruptions: there are several drafts for advertising posters, then drawings for the most various French, Italian, Spanish, English and American magazines; as well as fashion figurines and other projects for costume balls.

The paper under consideration is an extraordinary example of Brunelleschi's unmistakable style, characterized by flexuous, elegant and thin lines, and by an intense use of colour.

In those years, the artist realized several drafts of advertising illustrations; the *Pierrot* is one of them. This was executed for a German company specialized in tea, cacao and spices, the Riquet & C. AG (from Lipsia), for which Brunelleschi did many other drafts, generally regarding the production of tea.

In the examined paper the representation is dynamic. Indeed the tree branches and Pierrot's cloak, both drawn with the same thin and fluent line, almost seem to lightly raise themselves from the plane, as if they were moved by a light breeze. The dark colours of the composition enhance Pierrot's white clothing; the internal lines of his long cloak appear almost to be the extension of the branches of the tree.

(CC)



MARIO CAVAGLIERI

Rovigo 1887 - Peyloubère 1969

33. *Riva degli Schiavoni a Venezia*

Watercolour over pencil

450 x 300 mm

Provenance:

Florence, private collection.

Mario Cavalieri born July 10th, 1887, in Rovigo in a very well-educated Venetian bourgeoisie family. He began studying Law at the University of Padua that he soon abandoned to head toward the arts, by displaying important pictorial manifestations in several Italian cities, such as Rome, Venice and Milan.

From 1906, after having produced some his first works of small dimensions, Cavalieri amplified his palette, and from 1913 to 1920 he embraced a very personal technique, especially regarding the colour mix. Among his favourite themes of these years there is mainly the bourgeoisie society, to which he belonged and that he used to represent in refined interiors.

The central thread of his artistic experience is Giulietta's presence; they married in Piacenza in 1921, and from that moment on she became one of the most frequent subjects of his works. In 1925 Cavalieri moved to France with his wife, a kind of intentional semi-retirement that allowed him to discover pastoral themes and colours of that time.

During his long career, the artist assisted to both the raise and decline of 20th century *Avant-guard* by never really be part them: he wasn't Futurist, or Metaphysical, or a "magic" realist, however he has always been considered a "modern painter". Cavalieri acted as spokesman for the nineteenth-century tradition, not only for Venetian painting but also of the innovative researches of European painting, by elaborating a personal style that followed him for his whole successful career.

His first works of art are dominated by an unusual *intimism*, whereas after having come back from one of his trips to Paris – where he was influenced by artists such as Bonnard, Vuillard, and the *fauves* - he abandoned his light colours in order to dedicate himself to a more harsh chromatism, where reds and greens dominate.

The work *Riva degli Schiavoni a Venezia* is the representation of a Venetian foreshortening. The oeuvre is marked by a strong chromatic delicateness and by a bright light invading the whole composition. These elements transformed the drawing in a kind of magic poetical evocation. The colours are distributed with balance: on the right side, a vertical component dominates the building lines and colours, which is given with fine brushstrokes, whereas in the central area the city life is developed, drawn with rapid sketches of pencil and watercolours that conferred a strong dynamical feeling to the composition.

(CC)



GIANNINO MARCHIG

Trieste 1897 - Geneva 1983

34. *The Asiatic Model*

Pencil on White Paper

260 x 170 mm

Signed and dated in pencil, lower right side: *Giannino Marchig/ Venerdì 18 Novembre 1921/ Gianni Marchig [Friday 18th November 1912]*

Literature:

M. Masau Dan and S. Gregorat, *Un artista triestino a Firenze. Giannino Marchig*, Milan, Silvana Editoriale, 2000, tav. 62; J. Marchig and S. Ragionieri, *Giannino Marchig*, Milan, Skira, 2000, p. 165.

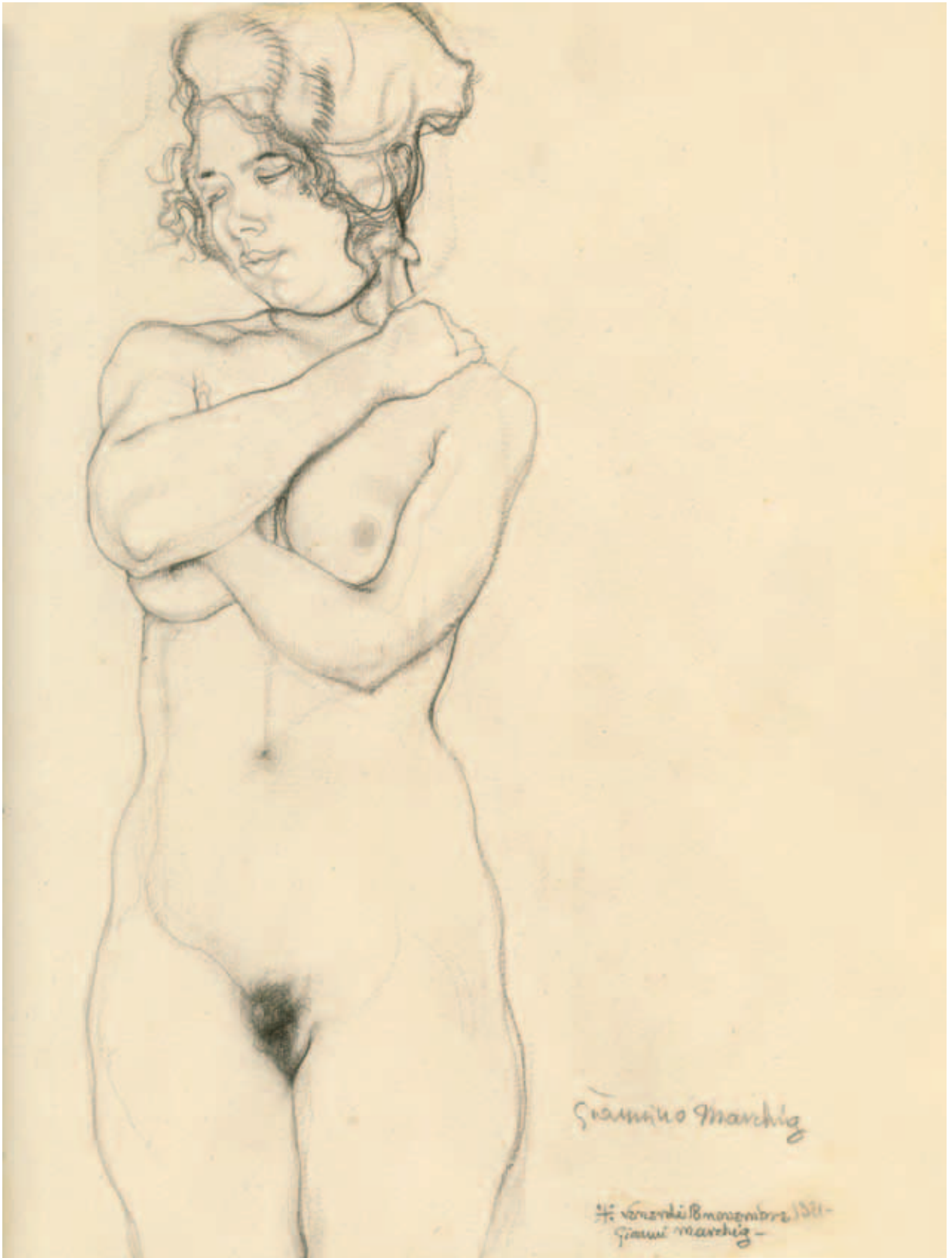
Giannino Marchig born on September 29th, 1897, from an intellectual Bourgeoisie family of the late 19th century. Since he was very young, he showed a great drawing passion; as a matter of fact, he started attending several ateliers when he was still twelve and therefore still completing his classical studies. Among these city workshops, he went to Grimani and Zagrandò, to Parin, Bruno Croatto, and Orell.

When Italy went to war against Austria, the boy and his family left Trieste and moved to Florence, where Marchig completed his artistic maturation. In the Tuscan capital he attended the *Accademia di Belle Arti*, where he will later hold a chair as drawing teacher. In the following years, Marchig's canvases and drawings obtained great success; the artist was invited to every edition of the *Biennale* of Venice, as well as to the Roman quadrennial. He also organized several personal exhibitions both in Italy and abroad. Some of his works were purchased by *Gallerie d'Arte Moderna* of Rome, Palermo, Genoa, Florence, Trieste and Gorizia. The painter passed away in 1983 in Geneva.

Since his precocious apprenticeship in Trieste, both drawing and engraving have gained a special role in Giannino Marchig's artistic career. Regarding the graphic activity of the artist, Susanna Ragionieri wrote: « his very numerous papers [...] offered themselves as visual equivalents of a wholly interior world, pages of a personal diary in constant transformation, consciously matching with cultural examples that best represent him » (Marchig, Ragionieri, 2000, p. 114). In the beginning of the twenties, the artist dedicated himself not only to the creation of canvases, but also to the representation of beautiful figures studies.

The *Asiatic Model* was executed during his move to Florence. At that time Marchig was living with his friend, the artist Carlo Sbisà, a young native of Trieste who, in 1919, moved to Florence to attend the *Accademia*. They were both staying with the Vermeheren, a Holland family well known for having restored the Uffizi. The two artists probably got into the habit of drawing together, as a matter of fact, the same model with light Asiatic lineaments, appears in a Sbisà's drawing as well as in other Marchig's works dated 1921 (cfr. Marchig, Ragionieri, 2000, pp. 123-124).

The sinuous stroke he used to draw *Asiatic Model* shows some interest toward flexible lines of Secessionist influence, probably due to his close contact with Sbisà who had recently come back from a trip to Budapest. The young model is portrayed with the head slightly inclined toward the ground and with her arms wrapping her chest; the delicateness of the nude is given by the almost unperceivable light strokes, which confer great softness to her fine complexion.



Gianni Marchig

Venezia 18 novembre 1911 -
Gianni Marchig -

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