

Genoese Baroque Drawings

by Mary Newcome

A Loan Exhibition

Under the High Patronage of His Excellency, Egidio Ortona The Ambassador of Italy to the United States

and

His Excellency, Graham Martin
The Ambassador of the United States to Italy

University Art Gallery
State University of New York at Binghamton
October 1 to 31, 1972

Worcester Art Museum November 8 to December 10, 1972

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FOREWORD

It is appropriate that the University Art Gallery and the Worcester Art Museum are cooperating in this exhibition of Genoese Baroque Drawings. The University Art Gallery was inaugurated exactly five years ago with an exhibition of the work of a Genoese artist, Bernardo Strozzi, whose outstanding painting, Calling of Matthew is in the Worcester Art Museum.

For this first extensive survey of Genoese drawings we are indebted to Mary Newcome, Curator of the University Art Gallery, who selected and organized this exhibition and prepared the catalogue. Her knowledge of the Genoese Baroque period needs no introduction to scholars in this field and her scholarship was an inspiration to all of us who were involved in this endeavor.

We express our gratitude to His Excellency, Egidio Ortona, Italian Ambassador to the United States and to His Excellency, Graham Martin, the United States Ambassador to Italy, for accepting the patronage of this exhibition. Also we appreciate the help and assistance of Dr. Bartolomeo Attolico, Cultural Counselor, Embassy of Italy, and Miss Capotondi in the Ministry of Foreign Affairs in Rome for securing the loans from Italy.

We are grateful for the enthusiastic support of our colleagues and the private collectors who have contributed to the success of this exhibition. The international cooperation was one of the most rewarding aspects of this undertaking, and we acknowledge with pleasure the beneficence of Her Majesty Queen Elizabeth, who consented to lend drawings from the Royal Library at Windsor. We could not have organized such a comprehensive exhibition without the loan of a group of drawings from the Palazzo Rosso and the Accademia Ligustica in Genoa, and generous loans from the Darmstadt Hessisches Landesmuseum, the Dusseldorf Kunstmuseum and the Stuttgart Staatsgalerie.

To the Allen Tucker Memorial, particularly to Dr. Henry Allen Moe and Miss Jeannette Minturn, we express our gratitude for their enthusiasm and financial support. We would also like to thank the National Endowment for the Arts, in Washington, D.C., a Federal Agency, which supported this project.

Michael Milkovich, Director University Art Gallery State University of New York at Binghamton

Richard S. Teitz, Director Worcester Art Museum

AUTHOR'S ACKNOWLEDGMENTS

When we first started thinking of an exhibition of Genoese Baroque Drawing, we anticipated showing the drawings of the Genoese with those of various foreign artists working for brief periods of time in Genoa. However, on finding many splendid examples of Genoese drawing, it was decided that, with few exceptions, we would limit the exhibition to the little known native artists, hoping in part that the inclusion of new material would invite further research into an area which has remained practically unknown.

William Suida's book, *Genua*, in 1906, and Grosso and Pettorelli's exhibition in 1910, *I disegni di Palazzo Bianco*, sought to rediscover the Genoese artists and their treasures so well described by Soprani, Ratti and Alizeri in the 17th, 18th and 19th centuries. In more recent years there has been a renewed interest in Genoese art seen by the frequent books, articles and exhibitions, yet the literature on Genoese drawings is at best fragmentary and no drawing exhibition has covered the entire period in any detail to show the richness and splendor of drawing in the golden age of Genoa.

Genoa can boast of many master draughtsmen who gave definition to the Genoese 'regional' style. To provide some idea of the variety and coherence of Genoese drawing from 1550-1800, the drawings of Cambiaso, Strozzi, Grechetto and Magnasco (whose work have been the subject of extensive monographs) have been deliberately kept to a minimum, allowing for a wider range of artists to be seen. Admittedly though, we have just touched the surface. The role of many of the artists in this exhibition is still far from complete and drawings by Orazio de Ferrari, Langetti, Travi and Vassallo remain unfortunately undefined. To make comparisons easier, the exhibition is for the most part arranged chronologically by artist and divides itself into four general time periods: the Cambiaso era; the years 1600-57; the age of decorative painting dominated by the Piola and Ferrari families; and a final phase in the 18th century when the Genoese Baroque tradition drew its last breath in the work of Ratti, Narice, David and Baratta.

Genoese drawings are scattered in a number of places. Numerous Genoese drawings exist in the Palazzo Rosso, Genoa, many of which were acquired in 1848 from the Marchese Marcello Durazzo collection. Other important Genoese collections were broken up in the 19th century and a great part of the Genoese drawings that have been on the art market derive from two Genoese sources: the Jacopo Durazzo sales in Stuttgart in 1872-3, and the Santo Varni sale in Genoa in 1887. Many of the Durazzo drawings were purchased for the Stuttgart Staatsgalerie where they remain today. Another large group of Genoese drawings, some coming from the Mariette, Crozat and Lagoy cabinets and from his Genoese wife, Countess Brignole Sale, were assembled by Emmerich Joseph von Dalberg at the end of the French Revolution. He ceded part of his collection to the Grand Duke of Hesse in 1812 where they can now be seen in the Darmstadt Hessisches Landesmuseum, and the drawings kept by Dalberg which passed to the Heyl family are now in the Stiftung Kunsthaus Heylshof at Worms. Lambert Krahe, a painter from Düsseldorf, also collected with zest and taste, acquiring great numbers of drawings in Rome between 1736-56 which he then sold to the Düsseldorf Kunstacademie in 1778. From this collection come the important Gaulli drawings.

To undertake this broad unexplored subject, we are indebted to many. More than two-thirds of the drawings are reproduced here for the first time and my debt is greatest to the Genoese people for their suggestions, kindnesses and generous cooperation. Dr. G.V. Castelnovi, Superintendent of the Ligurian Galleries has discussed numerous problems with me and also provided me access to and photographs of many of the paintings that appear in the catalogue; Dr. Ezia Gavazza, Paolo Costa Calcagno and Camillo Manzitti have also graciously shared their material; Dr. Vincenzo Oddi, Dr. Maria Botto and Dr. Laura Tagliaferro of the Palazzo Rosso, and Dr. Gianfranco Bruno and Dr. Franco Sborgi of the Accademia Ligustica have been most kind in seeing that all works were made available to me; and in preparing the exhibition the encouragement and helpfulness of Dr. F.M. Boero and Marilli Pacchioni of the Ente Manifestazioni Genovesi have been and are greatly appreciated.

We are also deeply grateful to all the lenders for making this exhibition possible. Both curatorial staffs and private collectors have generously assisted me by providing valuable information and by cooperating in the necessary loan procedures. I wish also to thank those who have kindly answered my questions and pointed out a number of new works to me: Dr. Victor Antonov, Dr. Sabine Jacob, Dr. Dieter Graf, Robert and Bertina Suida Manning, Hugh Macandrew, Patrice Merandel, Dr. Alfred Moir, Ann Percy, Dr. Alfonso Pérez Sánchez, Dr. Philip Pouncey, Daphne Roloff, Dr. Eckhard Schaar, Dr. Erich Schleier, Janos Scholz, Dr. Christel Thiem and Yvonne Tan Bunzl.

The idea for this exhibition was proposed by the Director of the University Art Gallery, Michael Milkovich, and I am grateful for his intelligent and enthusiastic help in all aspects of this project. I am also grateful for the encouragement and assistance of the Art History Faculty, particularly Dr. Irving Zupnick, of the State University of New York at Binghamton, and for the help of our students, Bob Boyer, Tony Devin, Kathy King, and Steve and Julie Dibner. Finally, it is a pleasure to acknowledge the collaboration in this exhibition with the staff of the Worcester Art Museum.

Mary Newcome, Curator University Art Gallery

PHOTOGRAPHIC CREDITS

Alinari, fig. 1, fig. 8, 79a; Brillo, 149a; Archivio Fotografico della R. Sovrintendenza alle Gallerie della Liguria, 2a, 23a, 33a, 34a, 48, 61a, 67a, 68, 89, 99a, 102a, 126a, fig. 2; Christopher Focht, 2, 4, 4a, 5, 5a, 6a, 13a, 14, 28a, 32, 39a, 96a, 98, 98a, 101, 111a, 121, 122, 130, 136, 137, 144, 145, 150a, 156, 157, 158, 159, 169; Gasparini, Genoa, 30a, 33, 34, 35, 41, 70, 73, 93, 95, 102, 120, 152, 145a; Loomis, 112, 48a, 49a, 150; Manzitti, 40a, 41a, 81a, 82a, 94a, 94b, fig. 3, fig. 5, fig. 6; Paolo Monti, 85a; Panaro, 120a; Paikoff, 22, 45, 148; Ares Pedroll, 13; West, 94.

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ABBREVIATIONS OF WORKS FREQUENTLY CITED

AB

The Art Bulletin

AQ

The Art Quarterly

Andrews, National Gallery of Scotland

K. Andrews, Catalogue of Italian Drawings, National Gallery of Scotland, Cambridge, 1968

Bartsch (or. B.)

Adam von Bartsch, Le Peintre Graveur, Vienna, 1821.

Bean, "Un Groupe"

Jacob Bean, "Un Groupe de dessins genois," La Revue des Arts, 8, 1958, pp. 267-72

Belloni

Venanzio Belloni, Pittura Genovese del Seicento: Dal Manierismo al Barocco, Genoa, 1969

BM

The Burlington Magazine

Delogu, Pittori minore

G. Delogu, Pittori minori liguri, lombardi, piemontesi del '600 e '700, Venice, 1931

Enggass

Robert Enggass, The Painting of Baciccio, The Pennsylvania State University Press, 1964

Gavazza

Ezia Gavazza, Lorenzo de Ferrari, Milan, 1965

Grosso, Mostra

Orlando Grosso, Mario Bonzi, Caterina Marcenaro, Mostra di pittori genovesi del Seicento e del Settecento, Palazzo Reale, Genoa, June to August 1938

Grosso and Pettorelli

O. Grosso and A. Pettorelli, *I disegni di Palazzo* Bianco, Milan, 1910

Ivanoff

Nicola Ivanoff, I Disegni italiani del Seicento: scuole veneta, lombarda, ligure, napoletana, Venice, 1959

Lugt (or L.)

Frits Lugt, Les Marques de collections de dessins et d'estampes, Amsterdam, 1921

Lugt (or L.) suppl.

Frits Lugt, Les Marques de collections . . ., Supplément, The Hague, 1956

Manning, Genoese Masters

Robert and Bertina Suida Manning, Genoese Masters: Cambiaso to Magnasco, 1550-1750, Dayton Art Institute, Dayton, Ohio; John and Mable Ringling Museum of Art, Sarasota, Florida; Wadsworth Atheneum, Hartford, Conn. 1962-3

Manning, Genoese Painters

Robert Manning, Genoese Painters: Cambiaso to Magnasco, Finch College Museum of Art, New York, October 15 to February 1, 1965

Manning and Suida

Bertina Suida Manning and William Suida, Luca Cambiaso, La vita e le opere, Milan, 1958

Marcenaro, Mostra

Caterina Marcenaro, Mostra dei pittori genovesi a Genova nel '600 e nel '700, Palazzo Bianco, Genoa, September 6 to November 9, 1969

MD

Master Drawings

Morassi, Mostra

Antonio Morassi, Mostra della pittura del '600 e '700 in Liguria, Palazzo Reale, Genoa, 1947

NYC. II

Jacob Bean and Felice Stampfle, Drawings from New York Collections, II — The Seventeenth Century in Italy, The Metropolitan Museum of Art and The Pierpont Morgan Library, New York, 1967

NYC, III

Jacob Bean and Felice Stampfle, Drawings from New York Collections, III — The Eighteenth Century in Italy, The Metropolitan Museum of Art and The Pierpont Morgan Library, New York, 1971

Percy

Ann Percy, Giovanni Benedetto Castiglione, Philadelphia Museum of Art, September 17 to November 28, 1971

Pérez Sánchez

Alfonso E. Pérez Sánchez, Pintura Italiana del Siglo XVII en Espana, Madrid, 1965

Ratti, Descrizione

Carlo Giuseppe Ratti, Descrizione delle pitture, scolture e architetture in alcune città, borghi e castelli delle due Riviere dello Stato Ligure, Genoa, 1780

Ratti, Instruzione

Carlo Giuseppe Ratti, Instruzione di quanto può vedersi di più bello in Genova, Genoa, 1780.

SAGEP, I

La Pittura a Genova e in Liguria dagli inizi al Cinquecento, Genoa, 1970

SAGEP, II

La Pittura a Genova e in Liguria dal Seicento al primo Novecento, Genoa, 1971

Soprani

Rafaele Soprani, Le Vite de' Pittori, Scoltori et Architetti Genovesi, Genoa, 1674

Soprani-Ratti

Rafaele Soprani and Carlo Giuseppe Ratti, Vite de'Pittori, Scoltori, ed Architetti, Vol. I, II, Genoa, 1768

Suida

William E. Suida, Genua, Leipzig, 1906

Thieme-Becker

U. Thieme and F. Becker, Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart, Leipzig

Torriti

Pietro Torriti, Tesori di Strada Nuova: la Via Aurea dei genovesi, Genoa, 1970

Vesme

Alexandre Baudi di Vesme and Augusto Calabi, Francesco Bartolozzi, *Catalogue des Estampes*, Milan, 1928

18th century Italian painting

Painting in Italy in the Eighteenth Century: Rococo to Romanticism, The Art Institute of Chicago, The Minneapolis Institute of Arts, The Toledo Museum of Art, 1970-71

INTRODUCTION

Ι

Genoese Baroque art has been neglected and obscured in the general panorama of art history. In the 17th Century when artistic leadership vanished from Venice and Florence, many dissimilar tendencies in Genoa merged and created an artistic culture with its own characteristics. This phenomenon produced an activity more alive and vital than in almost any other part of Italy. In relation to Rome, Bologna and Naples, Genoa emerged with a special quality that was worthy of her title 'La Superba.'

Genoese Baroque has its roots in the 16th century when, in 1528, the Republic of Genoa was placed in the hands of the old, wealthy aristocracy. Under this form of government, which remained unchanged throughout the whole Baroque period until the French Revolution, the Genoese trading families prospered, and the arts flourished. The demand for ornateness and opulence began with and can be traced to the palace of Andrea Doria. A man of refined taste, Doria commissioned the well known fresco painter, Perino del Vaga, pupil of Raphael, to decorate scenes on the walls and ceiling of his palace in 1528. Deliberately, the architectural articulation was kept to a minimum on the exterior and interior to allow space for richly painted decorations. Such frescoes as The Fall of the Giants, a theme also painted by Romano, broke up the ceiling with colossal manneristic figures and was for future Genoese artists what Raphael's Loggia were to the painters in Rome. Following these guidelines, a number of patrons tried to outdo each other in commissioning artists to build and richly decorate structures. Consequently, a surprising number of buildings which make Genoa memorable today date from this period.



Fig. 1. Perino del Vaga: The Fall of the Giants. Palazzo Doria, Genoa



Fig. 2. Bernardo Castello: Renounciation of the Nephew by Massinissa. Palazzo Spinola, Genoa

These commissions provided opportunity for painters, a demand met in the mid 1550's by Cambiaso, who is considered the first Genoese artistic personality. At first mannerist, later more monumental, Cambiaso absorbed the artistic climate in Genoa, which then included the grandiose frescoes of Perino del Vaga, the large fresco cycles by the Semino and Calvi families and Giulio Romano's 1530 painting of *The Martyrdom of St. Stephen* in S. Stefano. Based on these influences and on his impressions of Raphael and Michelangelo in Rome, Cambiaso created a clearly defined style that was inventive and influential. His nocturnes anticipated the vivid light effects of Caravaggio, and his massive decorative schemes and those of his colleague Bergamasco, inspired his pupils Tavarone, Castello and the Semino brothers. Their crowded dignified compositions and somewhat lean figure style relate best and quite naturally to Cambiaso's last period, and can be seen in most of the palaces built on the via Garibaldi.

The Cambiaso style was sustained by Castello in the 1580-90's when most Genoese artists were elsewhere. His monumental fresco cycles such as the 1693 picture (fig. 2) were severely composed. The carefully conceived, symmetrical stage shows figures whose studied gestures echo the geometric arrangement of tents. The firmly constructed groups akin to Cambiaso, however, show a certain lack of individual definition. Thus, when Tavarone returned from Spain in 1594 and Paggi returned from Florence in 1599, Castello, perhaps fearing competition, went to Rome where this style permeated by the spirit of Raphael found acceptance.

With so few native Genoese artists working in Genoa at the turn of the century, the presence of foreign artists was encouraged to make up for this deficiency. Pietro Sorri from Siena made several trips to Genoa, staying from 1595-7 and 1610-11, during the last period teaching Giovanni Carlone and Strozzi. Aurelio Lomi arrived from Pisa in 1595 and stayed until 1604, his style affecting the work of Capellino. The Genoese also imported works by the better painters, Barocci's Crucifixion altarpiece coming for the Cathedral in 1598, Vanni's The Last Communion of the Magdalen for S.M. di Carignano around 1600, and Rubens' Circumcision arriving for the high altar of S. Ambrogio in 1605. From April to August 1605 Caravaggio was in Genoa, and, in



Fig. 3. G.B. Paggi: Last Communion of St. Jerome, S. Francesco da Paola, Genoa

1610, Salimbeni, Agotino Tassi and Ottavio Ghissoni added elements from Siena and Bologna.

A number of able painters moved to Genoa from the north, following a patronage that had always been sympathetic to their art: Rubens stopped briefly in Genoa in 1607; Snyders was probably in Genoa in 1608; Jan Roos came in 1614; Goffredo Waals in 1615; and Terbrugghen possibly visited Genoa in 1614. Leaders of this prosperous colony of northern artists were the de Wael brothers, specialists in battle scenes and genre in the Bassano tradition. In 1621 Van Dyck arrived in Genoa, staying for periods between 1621 and 1627 to paint arrogant full length portraits of the great trading families, which when reinforced by the exact portraits of Fiasella and his pupils (cat. 38) established a school of portraiture in Genoa that continued through Gaulli to the end of the century with Mulinaretto.

Parallel to this enormous foreign activity was the work of Cambiaso's pupils, Paggi, Tavarone and Bernardo Castello, who maintained the native Genoese heritage. Strong enough not to be crushed by the variety of new influences in Genoa, but to be inspired by them, Tavarone painted as late as 1634 The Last Supper (cat. 13) showing the composition and subject matter of Cambiaso in a style compatible with the naturalistic clarity of the Flemish. It was Paggi, however, with whom the new generation of Genoese artists began. Paggi's paintings and theories made his studio one of the most flourishing workshops in Genoa. His strong contrasts of light and dark, and his painterly handling of forms which derived from the delicate tonalities of Tuscany, Cambiaso, and an interest in northern art, produced paintings by 1615 that are spectacular in their lighting, colors and textures. This imagery influenced not only his pupils Benso, Capellino, Fiasella, Scorza and Grechetto, but also two artists, Ansaldo and Strozzi, whose earlier study had been with the mannerist Sorri. Strozzi's Holy Family dated 1615 (Palazzo Rosso) and Ansaldo's Beheading of John the Baptist dated 1615 (Parish church, Recco), although differing in composition, derive their sense of strong lighting and still life details from Paggi, while their nervous mannerisms depend on Sorri. Based on Cambiaso, Paggi's drawing style of hollow eye sockets, tubular fingers and drapery 'tics' also affected the



Fig. 5. G. Assereto: St. John the Baptist with Saints George, Lucy, Catherine and Bernard. Parish church, Recco

Genoese Fiasella (cat. 33), Strozzi (cat. 25), and Benso (cat. 45).

The smooth surfaces and theatrical lighting of Paggi and his school merged briefly with that of the Lombard school when Morazzone was in Genoa around 1617 and when Procaccini worked for Giovanni Carlo Doria between 1618-21. The impact of their work can be seen in the painting styles of Paggi's students Ansaldo and Strozzi in the 1620's, such as Strozzi's Paradise (Palazzo Bianco) where the impressionistic technique seems to have been introduced by Van Dyck and Procaccini (see Procaccini's Last Supper bozzetto in the Accademia Ligustica) and Ansaldo's St. Sebastian (Cadiz Cathedral, Spain) and St. Carlo Borromeo (Parish church, Albissola Marina) where the eccentric gestures and expressions call to mind Procaccini's St. Sebastian Cured by Angels (S.M. del Rimedio) and Morazzone's St. Carlo Adoring the Virgin (Parish church, Sestri Ponente). The Lombard elongations, lighting and broken contours can be further found in some of the work of Assereto, a student of Ansaldo. His pictures, more disciplined than Ansaldo's, exhibit passages of real drama and emotion with a limited number of figures acutely geometricised in foreshortening and light. Rich in color and light contrasts is his 1626 altarpiece of St. John the Baptist with Saints George, Lucy, Catherine and Bernard (fig. 4). The composition is traditional, but the precision and careful attention to the psychology of each figure create one of the few rewarding devotional altarpieces of this period. Another artist who carried on Ansaldo's early manner when it related to Lombardy was Orazio de Ferrari (1606-1657), a colleague of Assereto. However, his work is characterized by multifigured compositions whose Paggi/Ansaldo/Procaccini lighting effects depict finely chiseled, overly large heads and sometimes stress the development of naturalism from the early nocturne paintings of Cambiaso.

Other possible contributors to the Genoese style of color, light and detail were the Caravaggeschi Vouet, who painted a *Crucifixion* in S. Ambrogio and worked for Giovanni Carlo Doria in 1620-21, and Orazio Gentileschi who executed an *Annunciation* for S. Siro and pictures for the Saulli family between 1621-3. Their clean and precise contours, as well as the simplicity

and monumentality of their compositions found affinity with the early work of Assereto, Ansaldo, Strozzi and Borzone. One can particularly cite Strozzi's Calling of St. Matthew (Worcester Art Museum) and Borzone's Card Sharks (Zerbone collection, Genoa) as owing elements to Caravaggio, although their rich impasto, narrative play of hands, strong contrasts, harsh outlines and use of naturalism can be seen also as the natural outcome of Genoese painting. More closely allied with the Caravaggeschi was Fiasella, whose art was to a large extent determined by his teacher Paggi, but who worked in Rome between 1606-16. Nothing remains of his Roman efforts, but his affinity with the work of Gentileschi can be clearly felt in Judith (fig. 5). The arrested movement, dramatic light, broad figure style and simplified composition dramatically express the style of the Caravaggeschi. Fiasella's treatment of the subject of Judith and his Lomellini frescoes (cat. 34) that show this awareness of the Caravaggesque manner also reveal by comparison the underlying rigidity and coarseness of Fiasella's geometric figure style.

Among Fiasella's best and most interesting pictures can be mentioned the frieze of *Water Gods* (Palazzo Balbi, Genoa) surrounding Gregorio de Ferrari's fresco. Excelling in linear purity, glowing colors and chiaroscuro tendencies, the tritons and nereids resemble the imagery on a dated 1619 silver basin (Private collection, on loan to the Ashmolean Museum, Oxford) which might be the work of his father Giovanni, a silversmith. The basin, which also includes fruit and flower patterns, accentuates the existence of the group of northern artists living in Genoa who were mainly responsible for making the dazzling decorative silverware often based on Genoese designs (see cat. 11) which frequently appeared in the paintings in the first half of the Seicento.

The Genoese tradition, having absorbed a mixture of northern influences and Caravaggism, came of age in the 1630's. Although Bernardo Castello, Paggi and Scorza died and consequently Strozzi went to Venice (ca. 1631), Grechetto to Rome (ca. 1631) and Fiasella to Mantua (1635), the style of dark backgrounds, hot colors and broken light established by Paggi and his pupils continued. Even the minor Genoese artists Franceso Merano (cat. 38), Pellegro Piola (cat. 37),



Fig. 4. D. Fiasella: Judith. Private collection, Genoa



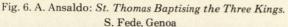




Fig. 7. G.B. Castiglione; Adoration of the Shepherds. S. Luca, Genoa

and Capellino (cat. 23-4) were skilled and knowledgeable and could paint scenes with firmly modelled forms lit with strong contrasts and filled with some narrative detail. The impact of the Flemish is noticeable in these years in the smooth handling of forms showing small compact figures, drapery textures, jewelry and silverware painted in great detail. The northern tradition was underscored by Vassallo who painted a Scorzesque type of classical, narrative, naturalistic subject matter, frequently repeating kneeling milkmaids and Roos compositions of journey scenes with loaded donkeys. Relevant to Vassallo's bright color areas, blurred contours and interest in still life were the paintings by Borzone and Giovanni Andrea de Ferrari. Working in the manner of Strozzi, highlights of color were sometimes applied into wet backgrounds. However, the resulting rich color and sfumato show often static figures in classical compositions. Characteristic of Giovanni Andrea are the multiple drapery folds and poetic figures which contrast with Borzone's simplified treatment of draperies and Caravaggesque genre figures and feeling for light. The naturalistic clarity of the Flemish, the Genoese flair for decoration and their fondness for existing architecture also produced pictures filled with involved, highly intricate studies of interior architecture receding into space. The vault decoration in Ansaldo's St. Thomas Baptising the Three Kings (fig 6) echoes some of the many Genoese church ceilings, including Ansaldo's ca. 1633 frescoes of numerous tiny scenes on the crypt ceiling of N.S. del Monte. The tight rendering of backgrounds which served as a backdrop to the tiny figures are also seen in the drawing compositions of Tavarone (cat. 13), Benso (cat. 46) and Ansaldo (cat. 29), which clearly show that their interest in defining architectural space can be traced back to Cambiaso.



Fig. 8. V. Castello: The Magdalen Washing Christ's Feet. Palazzo Bianco, Genoa

The rich display of perspective developed by Ansaldo continued with Benso. His early work tempered by the Cambiaso/Paggi figure conception produced a stiff tortured figure style. Later, although his frescoes are derived from those by Cambiaso, they contrast with their model in their intricate patterns of architectural foreshortening that regard the cubic forms as secondary. These qualities for defining space and for combining painting, stucco and architecture (which were shared to a certain extent by Ansaldo) appeared first in the ca. 1639 Annunciation (cat. 48). Between 1639-68, Benso painted additional architectural scenes ranking him among the first artists to introduce a pictoral ceiling concept different from the ponderous Cambiaso tradition, embellished by the quadri reportati imagery absorbed from Rome, painted by Fiasella and G.B. Carlone.

The sculptural solidity, strong colors and exact rendering of naturalistic detail of Benso and the more traditional fresco painters were minimized in the late 1640's by Valerio Castello. Showing a progression toward Baroque movement, and using the impressionist technique of Strozzi's modelli, Valerio depicted graceful Correggiesque forms sweeping over ceilings. Light and airy, the imagery in the Palazzo Reale, Palazzo Cattaneo Adorno and the Palazzo Balbi-Senarega is spontaneous and fresh with the rich red and yellow gold colors of Veronese. The merging of figures with their surroundings, the form-dissolving light effects and warm glowing colors enlivening Castello's frescoes can also be found in a few of his more finished canvases such as The Magdalen Washing the Feet of Christ (fig. 8), where the architectural perspective and amount of still life detail relate to the compositions, but not to the styles of Ansaldo, Fiasella,



Fig. 9. G.B. Carlone: St. Siro Expelling the Basilish from the Well. Palazzo Bianco, Genoa

Assereto and Orazio de Ferrari. Rich with highly saturated areas of loaded color, figures are created with sketch-like brushstrokes.

Akin to Castello's freedom of handling, as an emotional and personal interpretation, is the quality of the fiery brushwork in the drawings of Grechetto who also worked in Rome and Mantua. However, although his drawings were admired, it was his paintings (particularly the dated 1645 S. Luca altarpiece, fig. 7) and his mid 1640's prints that made an impact on the Genoese crowded compositions of Biscaino (cat. 75, 161), Merano (cat. 170) and Piola (cat. 172-3). All of these artists were of a younger generation and in their close attachment to Grechetto's imagery and etching style, the existence of a school of etching centered around Grechetto in the 1640's in Genoa can be suggested. It is an indication of Grechetto's growing reputation that in the 1650's he was painter at the Court of Mantua. Borrowing compositions from many of the Roman baroque masters, he yet maintained not only imagery from Roos, Scorza and perhaps Paggi, but also a style in keeping with that of Valerio Castello and Biscaino who were inspired by Correggio and Parmigianino.

The 1650's saw a loosing up of brushstrokes and an added decorative movement. Even the classicist G.B. Carlone in his S. Siro frescoes of 1652-7 had a movement and electric energy that was similar to the rhythmic action and foreshortened figures of Benso, and the number of small parallel strokes building up the figures in the S. Siro bozzetto (fig. 9) corresponds with the generic style of the 1650's seen in the dramatic undulations of Bernini, Grechetto, Biscaino and Piola. Drawing inspiration from the colorism of Veronese, Titian and Tintoretto as well as from Correggio's sfumato, Carlone was a subtle colorist whose paintings sparkled on the church ceilings like pieces of colored glass. Unfortunately, Carlone's fame is obscured by the large mass of standardized pictures having an empty and boring symmetry of arrangement. Also, in spite of Valerio's fancy figures or Benso's deliberate architectural scale, Carlone remained in the old tradition of painting ceilings with single scenes of figures arranged in the foreground, a program that Carlone continued after the plague of 1657, when art became essentially lyrical.



Fig. 10. S. Magnasco: Christ Adored by an Angel. S.M. delle Vigne, Genoa



Fig. 11. G.L. Bertolotto: *The Vision of St. Theresa*. S. Carlo, Genoa

II

The period of the 1660's was a time of transition. Luciano Borzone, Assereto, Strozzi, Biscaino and Valerio Castello were dead; Grechetto died in 1665, Benso in 1668 and G.A. de Ferrari and Fiasella in 1669. About the only artist working on any large scale in this period was G.B. Carlone who continued to fresco S. Siro, the Annunziata and S.M. del Carmine. Basically, then, what Genoa had in the 1660's was a group of artists which included Domenico Piola, Giovanni Battista Merano, Stefano Magnasco and Giovanni Lorenzo Bertolotto who had been associated with Valerio Castello and Grechetto. Perhaps the most talented of Castello's pupils, after Biscaino died, was Merano, who collaborated with his teacher in painting two altarpieces in S. Stefano representing The Massacre of the Innocents and The Vision of St. Paul. In his modelli, Merano approached the style of Castello, but in the paintings, although sharing Valerio's enthusiasm for Correggio, his generally harder edges and smoother surfaces relate more to the work of Benso. In 1668, the year of Benso's death, Merano went to Parma, where his paintings took on a more international style similar to that of his Genoese contemporaries Gaulli and G.A. Carlone working in Rome in the 1670's. Little is known also about the work of Stefano Magnasco (ca. 1635-1672), another pupil of Castello. Recognized usually only as the father of the great Alessandro, he was, however, a capable artist, whose paintings show lights and textures that glow with Castello's brilliance. The sweet, gentle faces, delicate colors and linear draperies which derive from Biscaino and Valerio Castello are particularly visable in his small painting of Christ Adored by an Angel in S.M. delle Vigne. Another isolated personality appearing in the 1660's was Giovanni Lorenzo Bertolotto (1640-1721), a student of Grechetto. The impact of his teacher was negligible and the heavy shadows and whiplike brushstrokes in The Vision of St. Theresa in S. Carlo appear closer to Castello tempered with G.A. de Ferrari's devotional sweetness and Piola's religious monumentality. Bertolotto's productivity was a long and steady one, and at the age of 80, he joined the ranks of better-known artists, painting in S. Giacomo della Marina The Finding of the Body of St. James.



Fig. 12. G. de Ferrari: Glory of St. Andrea Avellino. S. Siro, Genoa

From 1670 to 1700 the demand in Genoa was for rich fresco decoration, and the most sought-after artists were Domenico Piola and his son-in-law, Gregorio de Ferrari. Although G.B. Carlone was still alive and there were always wistful looks to Rome, the baroque lyricism of these two former Fiasella students was almost wholly dominant in Genoa. Their first team effort dates between 1674-6 when Piola, who had been commissioned to paint two vaults in S. Siro, asked Gregorio to paint one (see cat. 93). The resulting harmony and movement in the frescoes established Gregorio's reputation as a fresco painter of some distinction, and his decorative Glory of St. Andrea Avellino complemented and added a new dimension to Piola's representation of the newly canonized St. Gaetano Thiene in Glory.

Concurrent with the S. Siro frescoes were the decorative schemes of the Genoese Gaulli and Carlone in Rome. A native of Genoa, but an artist who spent most of his life working in Rome, Gaulli combined Genoese colorism and light contrasts with a Cortonesque decorative manner in his Gesù ceiling of 1674. However, in contrast to S. Siro, the vault was regarded as part of the architectural complex and in a Berninesque manner, Gaulli's figures pour in torrents over contours, pressing together in such numbers that they extend into the entire space in the representation of the celestial vision of The Triumph in the Name of Jesus. Less known is the 1674-7 work of G.A. Carlone, who painted not only in the Gesu, but also with Maratti and his pupils, transforming the house of Cardinal Altieri into one of the most grandiose palaces of Rome (cat. 108). The heavy ponderous figure style and the complicated, all-over architectural decoration of Carlone's frieze in the Sala Verde, Palazzo Altieri, also reflects a Cortonesque concept absorbed in Rome but one which could also have been seen by Carlone in Genoa before leaving some ten years after Gaulli; his elaborate arrangement of seated female figures alternating with ignudi amid garlands and architectural scallops can be traced in Genoa to Bottalla, Cortona's pupil, as well as to the illusionistic quadraturist solutions of Valerio and Benso in the 1650's. The basically Cortonesque scheme was revived in Genoa when Carlone returned in 1678, and can be seen particularly well in the Palazzo Rosso, by implication in Gregorio's and Piola's decorations of ca. 1688, and in Carlone's own 1691-2 frescoes representing an Allegory of the Liberal Arts and Allegory of the State of Man.

The Roman way was considered equal to if not better than what the Genoese were offering, and artists went to Rome, often becoming pale reflections of Maratti and Gaulli. In addition to G.A.

Carlone who was active in Rome from 1674-77, Mulinaretto was a pupil of Gaulli's from 1676-84. Later, Domenico Parodi, G.A. Carlone, R. Marchelli and perhaps Badaracco were in Rome between 1684-89; and P.G. Piola worked with Maratti from 1690-94. Their compositions, full figure style and smoothly painted surfaces thereafter are Roman but the influence of their first teachers, Piola, G.B. Carlone, Filippo Parodi and Giuseppe Badaracco, gave their paintings a basically decorative and coloristic Genoese character. The drawings by G.A. Carlone, Parodi and P.G. Piola also retained a strong Genoese quality, except those done in Rome under the influence of the scratchy, nervous, overlapping contours of Maratti and his circle.

With many of the Genoese in Rome, the decorative boldness and energy of Piola and Gregorio thrived in the 1680's in Genoa. Often settling on a format of corner figures and ornament framing an illusionistic scene of colorful flying diagonal figures, Gregorio continued Piola's fresco program of 1679 in the Palazzo Centurione a Fossatello by painting in 1684 an Allegory of the Liberal Arts and Allegory of Military Glory. Sometime in the 1680's Gregorio also executed Triumph of Hercules in the Palazzo Balbi-Senarega (cat. 94) in the room adjoining the fresco Allegory of the Liberal Arts painted by Piola and pupils. After the French bombing of 1684, Gregorio frescoed an Allegory of Time and an Allegory of the Seasons in the Villa dello Zerbino at the same time as Piola decorated two rooms in the Palazzo Balbi-Gropallo; — one of them, the Sala della Rovine, surpassing the cracked stone illusionistic effort in his 1656 print (cat. 173).

Typical of fresco work in the 1680's are the airy spaces and tight diagonal figures of Gregorio balanced by Piola's strong emphasis on heavy ornament, bright color, and detail. These differences are noticable in the Palazzo Rosso where each artist painted two rooms — Gregorio having elongated figures sweeping at random across the ceiling in his Allegory of Spring and Summer while Piola depicted Autumn and Winter with fuller figures in a more architectonically structured design. The influence of Gregorio's style remained strong in Piola's Palazzo Rosso frescos and in Piola's ca. 1688 drawings for the Palazzo Rosso (cat. 85), in part accounting for the unity and success of their fresco cycles throughout the 1680's and the close proximity in their drawing styles in these years.

Their highly popular lyrical forms were transferred to canvas in the 1690's, probably as a practical means of coping with the great demand for decoration. This brand of rococo ornament is best seen in Gregorio's large painting of *Moses Striking the Rock* (Palazzo Rosso) which



Fig. 13. G. de Ferrari: Moses Striking the Rock. Palazzo Rosso, Genoa



Fig. 14. B. Guidobono: Selene and Endymion. Palazzo Reale, Genoa



Fig. 15. G.M. Delle Piane (Mulinaretto): Portrait of a Woman with a Girl, Palazzo Levante-Cattaneo, Genca

combined his swaying forms with a composition and some heads derived from Grechetto. Piola's late canvases were, however, monotonous in their sweetness and similarity, and only his S. Luca frescoes of 1695 show him at his imaginative best. Not only are the wall decorations a most successful attempt to fuse all media together (cat. 88), but the architectural trompe-l'oeil in the cupola creates a celestial space peopled by putti surrounding St Luke painting the Virgin (cat. 89), that corresponds to the larger, more grandiose illusionistic schemes in Rome.

The lyrical quality of Piola and Gregorio in the 1680's and 1690's was heightened by the French who, occupying Genoa in 1684, brought a taste for the elegant, dainty, mannered movement. Among the later 17th century artists whose work has this precious quality is Bartolomeo Guidobono, born in Savona and taught by his father, a local ceramic painter. Carefully constructed in color and light, his compositions show fantasy figures, usually immobile, amid a wealth of still life detail. Guidobono's 1679-80 frescoes in the Cappella della Crocetta, Savona, are like a bland version of Piola looking at Grechetto. Later, after a trip to Parma, Venice, and perhaps Bologna, the quality of his work improved; sharing with Piola and Gregorio an affinity for the Correggiesque figure style, he modified their soft textures and windswept draperies into charming, delicately-painted figures that have frequently been mistaken for French paintings. In the 1680's, he frescoed medallions in the Palazzo Rosso, and on returning from Turin in 1685, he constructed a type of circular wreathed ceiling decoration in the Palazzo Centurione a Fossatello (1689-90) which was a precursor to the rococo decorum of Lorenzo de Ferrari.

With the coming of the French came also a desire for fancy portraits. In the best tradition of Van Dyck, Mignard, Rigaud and Largillière, are the paintings of Mulinaretto. Having studied portraiture under Gaulli in Rome, he was completely at ease in creating magnificent glowing canvases filled with rich colors and textures. His skill at portraiture and at rendering elaborate costumes of crinkled satin and delicate lace had few peers, and most splendid are the full length portraits, delicately depicting noble families and their pets.

The elegance and refinement characteristic of Genoa at the turn of the century can also be seen in Domenico Parodi's decorations for the Palazzo Negroni, ca. 1700. A capable, adaptable artist, accustomed to working in Rome as well as in Genoa, Parodi represented on the vault *The Glory of the Negroni Family*, combining a highly decorative Genoese quadratura with allegorical porcelain-like figures reflecting a french influence, and within the late-classical schemes of Maratti. Influences from Rome can be seen in that each figure stands out clearly from the others, outlines are sharp, and perhaps even the feeling for tonal values owes as much to Rome as to Genoa. Even greater visual evidence of his Roman stay are two ovals painted in 1700 for S.M. in Vallicella, Rome, which derive their heavy figure style and rhythmic movement from the work of Cortona seen there (cat. 120).

At the turn of the century and specific to the subject of this exhibition are the many drawing proposals submitted for the decoration of the Sala del Maggior Consiglio in the Palazzo Ducale. The honor of decorating this great hall was one of the most coveted in Genoa and had first been given to Gaulli, ca. 1692. From the number of recently discovered drawings, the hall was intended to have the new high baroque classical program, with various scenes and ornament surrounding a large center panel (cat. 114). Derivative of Cortona's Palazzo Doria-Pamphili decoration, and standard in the Genoese vocabulary, pairs of ignudi were set into a mass of emblemata at the corners (cat. 113). The rather pompous decoration would have suited the Palazzo Ducale, blending in well with G.B. Carlone's complex program of 1655 on the vault of the Palazzo Ducale chapel (see cat. 52). When Gaulli's drawings were not used, a competition was held in 1700 to fresco the hall. Piola was considered by many as the logical and leading artist to fresco the Sala del Maggior Consiglio, and his drawings and two bozzetti for it are filled with adequate but overly elaborate, tiny allegorical figures in very crowded compositions. A bozzetto by P.G. Piola follows his father's compact style in the treatment of space, but with more abbreviated figures and softer contours. Two circular drawings with scenes of Embriaco probably were also intended for the Palazzo Ducale project, and show that the young Lorenzo de Ferrari was awkwardly handling the brush with the technique and movement of his father Gregorio (cat. 141). Parodi also submitted designs which, unknown, may be close in style to his 1700 drawing for S.M. della Vallicella in Rome (cat. 120).

The imagery of these drawings reveals how much of the splendor of Gaulli's drawings was forgotten, and how poor a time it was for the Genoese circle of Piola-Ferrari-Parodi to gain the commission for the Palazzo Ducale. Not only were they old men elaborating on old imagery, but their offspring were yet too young to handle the complex allegorical program required for the Palazzo Ducale. Furthermore, there was at this time throughout Italy a certain resistance to the type of noisy, highly-colored decoration they advocated. Therefore, it is not surprising that their work was not acceptable, or that the Genoese would choose an exponent of the new high baroque classical style which Gaulli had championed earlier for the Palazzo Ducale. The artist chosen was Franceschini, a pupil of Cignani and a native of Bologna. Known previously in Genoa for his intelligent, quiet narratives and neat compositions, he and his assistants, Meloni and Quaini, labored from 1702 to 1704, finally decorating the great hall with Genoese historical and allegorical scenes (cat. 138). Unfortunately, a fire of 1777 destroyed the frescoes and the great clarity and formal elegance of their work traditional to Bologna which exerted influence on and contributed to the classical decorum in Genoa in the 18th century is known only through Soprani-Ratti's description and through preliminary drawings (cat. 138).

The growing trend towards the more quiet, intimate classical compositions which eventually would destroy the Baroque is evidenced also by another newcomer to Genoa, Carlo Antonio Tavella, born in Milan. His work consists of planimetric landscape scenes sometimes with Old Testament themes. A dated drawing verifies his presence in Genoa in 1692 (cat. 128) and he settled in Genoa in 1701, working in the circle of Dominico and P.G. Piola. Prior to his coming the stage had been set by his Haarlem teacher. Tempesta, who painted marine, landscape and



Fig. 16. C.A. Tavella: Landscape. Private collection, Genoa

animal scenes in Genoa from 1668-84. Tempesta's influence on Tavella was considerable, although Tavella lacked much of his master's flair and imagination. However, Tavella's classical pictures were popular, judging by the many drawings often recording the dimensions, location and date of paintings. Reflecting a cautious, rather solitary artist, his paintings and drawings which were probably influential to the Piolas and Magnasco show little stylistic development.

Similarities between Tavella and Magnasco exist in their fondness for landscapes peopled with small figures which both artists were creating in Milan prior to 1701. Contact may also have been made in 1703 or 1711 when Magnasco, passing through Genoa on his way to and from Florence, could have seen Tavella's work, particularly as Magnasco's large figures derived from Piola and Grechetto can be dated in those years (cat. 133). Although the times were turning towards other ideals, Magnasco's flickering nervous light, abbreviated figure style and rich expressionistic impasto are reflected in the dark backgrounds and heavy brush strokes of the drawings by Narice (cat. 148) and Baratta (cat. 152).

Another of Tavella's collaborators, who may have contributed to Magnasco's impasto technique in the early 1700's and to the imagery of Lorenzo de Ferrari in the Palazzo Pallavicini-Podestà, was P.G. Piola. His draughtsmanship, based on that of Domenico, was versatile and vacillated between the decoratively baroque of Piola, Maratta's classical and Magnasco's expressionism. After his trip to Rome in 1690-4, the smoothly chiseled figures in his paintings emphasize the Genoese artistic current which was becoming more feeble in character while maintaining the colorism and heavy contrasts of the Seicento.

Within this classical circle are the little known paintings of Domenico Bocciardo (ca. 1686-1746). A native of Finale Ligure, he worked in Rome until the death of his teacher, Gio. Maria Morandi, in 1717. His drawings and paintings were both pleasing and beautiful in their modelling, and his angular draperies and Marattesque compositions can be compared to P.G. Piola and Lorenzo de Ferrari. His work in Genoa is minimal and two altarpieces cited by



Fig. 17. G.A. Boni: Scene from the Life of St. Catherine. S. Filippo Neri, Genoa

Soprani-Ratti in S. Domenico and S. Paolo as well as his portraits of Doge Canevaro and Niccoletta Mari have disappeared. His feeling for the classical is particularly apparent in the *Presentation in the Temple* (S. Gio. Battista, Vado Ligure) and the Marattesque *Death of St. Joseph* (S. Leonardo, Portomaurizio).

The academic refinement characteristic of the period altered the free diagonal movement of former times, but Lorenzo de Ferrari's sensitive draughtsmanship and careful attention to detail produced classical frescoes in the Palazzo Pallavicini-Podestà, Palazzo Brignole-Durazzo and Casa Sauli equal to the elegance and beauty of his father Gregorio. After a trip to Rome in 1734, Lorenzo painted the Gallery in the Palazzo Carrega-Cataldi with a new ornamental variation of the high classical baroque, the rococo, setting the story of Aeneus into a dazzling maze of gold stucco and mirrors. The enormous care with which Lorenzo created this spectacular shimmering effect can be seen in the many academic detailed drawings for the figures that stud the ceiling and walls with color (cat. 146).

In the 1740's the demand for decoration declined and with the deaths of Palmieri, Franceschini, and Lorenzo de Ferrari the role of leading fresco painter was vacant. Boni continued the Bolognese classicism of Franceschini in his ceiling fresco in S. Marta and in a series of small paintings in the Oratory of S. Filippo Neri in 1755, but the exuberance created by Cambiaso and established later by the decorative paintings of Piola and Gregorio had diminished with the advent of the more intimate canvases of Tavella, P.G. Piola and Magnasco. In light of the prevailing classical attitudes, the role of leading fresco painter was taken by G.A. Ratti who had been trained in Rome, and who became President of the Accademia Ligustica shortly after it was founded in 1651. Concerned with the restoration of theory and the principles of design, Ratti's style based on the antique merged with the classical rococo of Lorenzo. Typical of Ratti's special blend of Genoese and Roman formalistic ideals are the colorful narrative frescoes, Feast at Emmaus and Resurrection of Christ in the Oratorio di S. Martino, Pegli. Ratti's elegant line and firm pictorial construction, were continued in the work of his son, C.G. Ratti (1737-95). Becoming director of the Accademia Ligustica in 1775 at a time when Mengs

and Winckelmann were dominating the Roman scene, he was also responsible for prolonging a type of baroque classicism and contributed to the antiquarian rage in Genoa by first updating Soprani's *Vite de'Pittori*, *Scoltori ed Architetti Genovesi*, and then compiling a number of guidebooks on the beauties of Genoa and its environs.

The native tradition of Genoese baroque, though sapped of its vigor, lingered on with the painters born in the 1740's and 50's. Too little is known about these artists to assess their position correctly, but P.G. Brusco (1742-1820) seems to have held to the Seicento with stifling tenacity. Although he studied under Batoni in Rome and was on the fringes of neo-classicism, his compositional structures and figure style remained firmly rooted in the past. His most competant handling of well worn formulae is the illusionistic vault, ca. 1780, in the Cappella Sistina, Savona, and in both the preliminary drawing and the painting it is easy to spot figures and groups deriving from the acknowledged illusionistic masters, Valerio Castello, Gaulli, Gregorio de Ferrari and Merano (cat. 149). Even in 1804, his narrative forms and planimetric compositions on the ceiling of S. Giovanni Battista (Finalmarina) can be traced to Tavarone and Giovanni Carlone, past masters of the art.

The Genoese in closely following the Roman programs were almost completely out of touch during the 18th century with the brilliant Venetian school. The Tiepolo sparkle appears briefly in the work of Giovanni David, but even he had spent his early days as a student of Corvi in Rome. Working in Genoa between 1780-90, his frescoes and drawings are a bright note in an otherwise dull period, recalling the strength, movement and compositions of Grechetto and the Venetians. The slashing brushstrokes, high contrasts of light, and dramatic naturalism of Baratta (1754-1815) brought a sputtering close to the dark manner that had begun the whole Genoese baroque movement. With the outbreak of the French Revolution, the tradition which Perino and Cambiaso initiated and which had been embraced so long ran its course, and the stage was set for a new generation of artists, Isola, Peschiera and Frascheri.

M.N.



Fig. 18. G. David: Mythological Scene. Palazzo Lomellino, Genoa

FOOTNOTES

- 1. Soprani-Ratti, I, pp. 286-9; SAGEP, II, pp. 162-3.
- 2. repr. H. Macandrew, "Genoese Silver on loan to the Ashmolean Museum," BM, CXIV, 1972, pp. 611-20, figs. 23-5.
- 3. For Grechetto's other prints made in the 1640's, see Percy, cat. E6-E22.
- 4. Soprani-Ratti, I, pp. 349-50; Marcenaro, Mostra, pp. 221-6; C. Manzitti, "Per Bartolomeo Biscaino," Paragone, 253, 1971, pp. 36-43; SAGEP, II, p. 281.
- 5. Soprani-Ratti, II, pp. 102-5; SAGEP, II, p. 290.
- 6. Gavazza (SAGEP, II, p. 285) notes the presence of two bozzetti in the Palazzo Bianco representing The Glory of the Republic of Genoa (no. 1634, 1639) presumably for the Palazzo Ducale decoration. E. Malagoli ("The Drawings of Casa Piola," BM, CVIII, 1966, pp. 503-8, n. 507) connects the following Piola drawings with the Palazzo Ducale competition: Battle of Meloria, British Museum, 1946-7-13-453; Allegory of the Genoese Republic, Palazzo Rosso 4341; two drawings at Windsor Castle, Allegory of Liguria, 3766 and Battle of Meloria, 3757 (E. Schilling and A. Blunt, The German Drawings . . . at Windsor Castle and Supplements . . ., London, 1971, cat. 366). Ironically when C.G. Ratti frescoed the center vault in the Sala del Minor Consiglio between 1780-83, he followed the composition of the bozzetti that Piola had submitted in 1700 for the larger hall (SAGEP, II, p. 401).
- 7. This bozzetto, *Triumph of the Liberal Arts* (Palazzo Bianco, no. 1691) is usually cited along with the two Piola bozzetti from the Casa Piola as being for the Palazzo Ducale (SAGEP, II, p. 285). On stylistic grounds, it is here attributed from Domenico to P.G. Piola (repr. A. Dellepiane, *I Maestri della Pittura Ligure*, Genoa, 1971, p. 125).
- 8. Soprani-Ratti, II, pp. 276-8; SAGEP, II, p. 295.

LUCA CAMBIASO Moneglia 1527-Escorial 1585

Luca Cambiaso must be considered the first truly Genoese artistic personality. Son of the painter Giovanni (1495-1579), Luca studied the frescoes of Perino del Vaga in the Palazzo Doria and those of Michelangelo and Raphael in Rome. Cambiaso's 1650-60 period of activity established him as the leading artist in Genoa and, with Bergamasco, he founded the Genoese tradition of fresco decoration. Rich, opulant, decorative, Cambiaso's frescoes parallel the brilliance of his canvases and many drawings. His talent was greatly admired and his paintings were in the collections of Rudolf II, Charles I of England, Christina of Sweden, the Duc d'Orleans and Philip IV of Spain in the 16th and 17th centuries. Cambiaso drawings, which were also highly esteemed, were so widely copied by other artists that stylistic boundaries between Cambiaso and his contemporaries still remain unclear.

SELECTED BIBLIOGRAPHY: B.S. Manning and W. Suida, Luca Cambiaso, Milan, 1958 (all references to earlier literature are included in this monograph); G. Frabetti, "Aggiunte a Luca Cambiaso," Studies in the History of Art dedicated to William Suida, London, 1959; Manning, Genoese Masters, cat. 6-14, 65-70; P. Rotondi, "Note sul Cambiaso e sul Bergamasco in S. Matteo a Genova," Studi in onore di Giusta Nicco Fasola, Arte Lombarda, IX, 1, 1964; W. Kronig, "Zeichnungen von Luca Cambiaso in Köln," Arte Lombarda, IX, 1, 1964; Manning, Genoese Painters, cat. 1-18; P. Torriti, Luca Cambiaso, Disegni, Genoa, 1966; R. L. Manning, The Drawings of Luca Cambiaso, Finch College Museum of Art, New York, 1967-8; Andrews, National Gallery of Scotland, I, pp. 25-7; C. Thiem, "Neubestimute italienische Zeichnungen in der Graphischen Sammlung der Staatsgalerie Stuttgart," Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg, VI, 1969; P. Torriti, Tesori di Strada Nuova, Genoa, 1970; SAGEP, I, pp. 209-40; B.S. Manning and R.L. Manning "Notes on Genoese Paintings," Studi di Storia dell'Arte in onore di Antonio Morassi, Arte Veneta, 1971, pp. 197-200.

1. Silenus Drinking

Pen and brown ink. $12 1/2 \times 53/4$ inches (317 x 146 mm.).

Dated ca. 1544 by Manning, this drawing is characteristic of Cambiaso's early energetic draughtsmanship and Michelangelesque figure style. The manneristic, muscular forms appear in Cambiaso's early paintings executed with his father, Giovanni, such as the *Resurrection* in SS. Giacomo e Filippo, Genoa-Imperia (repr. Manning and Suida, fig. 18).

PROVENANCE: Meatyard, 1929; Dan Fellows Platt (L. suppl. 2066b and 750a).

EXHIBITIONS: R.L. Manning, The Drawings of Luca Cambiaso, Finch College Museum of Art, New York, 1967-8, cat. 1, repr.

THE ART MUSEUM, PRINCETON UNIVER-SITY (Dan Fellows Platt Bequest, 48.627)

2. Enthroned St. Benedict with Saints John the Baptist and Luke and an Adoring Monk

Pen and brown ink, brown wash. 16 $1/8 \times 11 \ 7/16$ inches (410 x 290 mm.).

In the 1550's and 60's, in collaboration with Bergamasco in the Palazzo Pallavicini delle Peschiere and the Palazzo Imperiale in Campetto, Cambiaso's style became sweeter, vacillating between Raphael, Correggio and the Venetians. The mixture of influences typical of this period is evident in this preliminary study for a 1562 painting now in the Baptistry of the Cathedral of Genoa (cat. 2a).

Other variations of the composition are in the Accademia di Venezia, the Louvre and the Real Academia de San Fernando, Madrid. Soprani-Ratti (pp. 84-5) notes a design of this same subject was sent to the miniaturist Giulio Clovio.

PROVENANCE: Feruccio Asta, Venice (L. 116a); Suida.

BIBLIOGRAPHY: Manning and Suida, p. 191, fig. 99; P. Torriti, *Luca Cambiaso*, *Disegni*, Genoa, 1967, pl. X; SAGEP, I, p. 229, fig. 154.

EXHIBITIONS: Les Dessins de Luca Cambiaso et de Gian Francesco Barbieri dit Le Guerchin, Galerie Sambon, Paris, 1929, p. 16, cat. 40, pl. X; R.L. Manning, The Drawings of Luca Cambiaso, Finch College Museum of Art, New York, 1967-8, cat. 11, repr.

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

3. Esther before Ahasuerus

Pen and brown ink, brown wash. 15 x 12 5/8 inches (383 x 320 mm.). Inscribed lower right, No. 130. Center vertical crease.

The decorative mannerisms of Cambiaso's early graphic style were replaced by a simplified shorthand, and figures were frequently divided into boxy cubic units in his later work. This geometric drawing dated by Manning, ca. 1565, has been connected with a lost painting of *Esther before Ahasuerus*, cited by Ratti (*Instruzione*, p. 140) in the Palazzo Paolo Spinola.

PROVENANCE: Holloway, 1928; Dan Fellows Platt (L. suppl. 2066b and 750a).

BIBLIOGRAPHY: Manning and Suida, p. 96.

EXHIBITIONS: R.L. Manning, The Drawings of Luca Cambiaso, Finch College Museum of Art, New York, 1967-8, cat. 23, repr.

THE ART MUSEUM, PRINCETON UNIVER-SITY (Dan Fellows Platt Bequest, 48.656)

4. The Sacrifice of Abraham

Pen and brown ink, brown wash. 9 $7/8 \times 9 7/8$ inches (250 x 250 mm.).

Cambiaso compositions in the 1570's were monumental, and the figural activity subdued. An example of the period prior to his 1583 trip to Spain is this study for the now-destroyed octagonal fresco in the Salone delle Curia, Palazzo Arcivescovile, Genoa, executed ca. 1579 (repr. Manning and Suida, fig. 320). In the painting, a standing boy has been added in the foreground. The restrained formal style and sweet figure type had an impact on the work of Bernardo Castello (cat. 14) and Paggi (cat. 22).

Another drawing of this composition is in the Louvre (9201).

BIBLIOGRAPHY: Manning and Suida, p. 66, fig. 321.

EXHIBITIONS: R.L. Manning, *The Drawings of Luca Cambiaso*, Finch College Museum of Art, New York, 1967-8, cat. 66, repr.

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

GIAMBATTISTA CASTELLO

il Bergamasco Bergamo 1509-Madrid 1569

Sculptor, architect and painter, Bergamasco arrived in Genoa about 1531 already established in the tradition and culture of Rome and Tuscany. He worked with Busso in the Palazzo Grimaldi della Meridiana (1540-5) and collaborated in the 1550-60's with Cambiaso. In relationship to Cambiaso he held a subordinate position, but his work had an impact on the younger artist and his students. In 1567 Bergamasco went to Madrid to work in the court of King Philip II. The Genoese tradition set by him and his son Fabrizio and by Perolli and Nicolò Granello in the Spanish court was continued and expanded by the arrival in 1583 of Cambiaso, Tavarone and Orazio Cambiaso who worked in the Escorial.

SELECTED BIBLIOGRAPHY: Soprani, pp. 289-90; Soprani-Ratti, pp. 402-7; Grosso and Pettorelli, cat. 28; M. Labò, G.B. Castello, Rome, 1925; Popham and Wilde, Italian Drawings . . . at Windsor Castle, New York, 1949, p. 208; L.C. Ragghianti, "Luca Cambiaso Disegnatore," Critica d'Arte, 1-6, 1954; A. Griseri, "Una traccia per il

Cambiaso," Paragone, 75, 1956; M. Labò, Il Palazzo della Meridiana, Genova, Genoa, 1958; P. Rotondi, "Note sul Cambiaso e sul Bergamasco in S. Matteo a Genova," Studi in onore di Giusta Nicco Fasola, Arte Lombarda, IX, 1, 1964; E. Poleggi, Strada Nuova, Una lottizzazione del Cinquecento a Genova, Genoa, 1968; E. Poleggi, "Genova e l'architettura di villa nel secolo XVI," Bolletino del Centro Internazionale di Studi d'Architettura A. Palladio, XI, 1969; G. Rosso del Brenno, "G.B. Castello il Bergamasco nella villa delle Peschiere," Arte Lombarda, XIV, 1969; P. Torriti, Tesori di Strada Nuova, Genoa, 1970; SAGEP, I, pp. 241-64, 310-11.

5. Female Figure

Pen and brown ink, brown wash, heightened with white, over traces of black chalk. 7 x 5 1/2 inches (177 x 140 mm.).

This study is for one of the small decorative panels in the ceiling of the loggia on the main floor in the Palazzo Carrega-Cataldi, dated 1559 (cat. 5a). Considered by Griseri ("Una traccia per il Cambiaso," Paragone, 75, 1956, p. 24) among the freshest decorations of the century, the frescoes and this drawing show an elegant, full figure style. This ornament as well as the Palazzo itself and its outside stucco were designed by the versatile Bergamasco, to the amazement of Soprani-Ratti who noted (p. 406): "che non lascian decidere, in qual delle tre Professioni quest'Artefice fosse più eccellente."

PROVENANCE: Luxoro; Suida.

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

6. Figure of Christ

Black chalk, on red stained paper. 9 1/4 x 7 1/8 inches (235 x 182 mm.). Inscribed lower left, Tavarone.

Attributed formerly to Tavarone, the drawing is here re-attributed and identified as a preliminary study by Bergamasco for the figure of Christ in the apse vault fresco in SS. Annunziata di Portoria, Genoa, (cat. 6a).

In the 17th and 18th centuries, this ceiling was greatly admired for the illuminism of Christ surrounded by numerous angels (Soprani, p. 289), and was considered among the best frescoes in Genoa (Soprani-Ratti, p. 404). Executed between 1563-6, the Correggesque quality of the fresco can be seen in the soft contours and shading of this chalk drawing.

Bergamasco painted the evangelists in small medallions below, and the Last Judgment program was completed by his friend, Cambiaso, who painted two large canvases, *The Elect* and *The Damned*, ca. 1568-9, on the side walls (repr. Manning and Suida, p. 20, fig. 235-6). Cambiaso's close association with

this decorative project is indicated also by his drawing, *Christ Appearing to a Multitude of Saints* (Scholz collection, repr. Manning, *Genoese Painters*, cat. 14), which relates to the crowded composition of figures, some holding symbols of the Passion, in Bergamasco's fresco.

PROVENANCE: Jacopo Durazzo (L. 33450 and 34052).

STAATSGALERIE (Graphische Sammlung, 6250), STUTTGART

7. St. Andrew

Pen and brown ink, brown wash. 14 3/4 x 10 5/8 inches (373 x 271 mm.). Squared in black chalk. Inscribed lower left, *Bergamasco*.

The inscriptions of an anonymous collector on many of the Darmstadt drawings are usually correct, and the small, nervous, hooked pen strokes in the draperies, often accenting and repeating the rhythm of contour lines, appear also in Bergamasco's Female Figure (cat. 5). Indicative of the close working relationship with Cambiaso, figures are pressed tightly in the foreground with little attention to perspective. The figure style can be compared with Bergamasco's drawing for the lost S. Benigno altarpiece of ca. 1565 (Archives of Genoa, repr. SAGEP, I, fig. 184), and in relating best to Cambiaso's drawings of ca. 1565-75 (see R.L. Manning, The Drawings of Luca Cambiaso, Finch College Museum of Art, New York, 1967-8, cat. 30, 61, 65), a 1560's dating can be suggested for this drawing.

PROVENANCE: E.J. von Dalberg.

BIBLIOGRAPHY: Unbekannte Handzeichnungen alter Meister, Sammlung Freiherr Koenig-Fachsenfeld, Staatsgalerie, Stuttgart, 1967, p. 98, cat. 97.

HESSISCHES LANDESMUSEUM (AE 1343), DARMSTADT

ANDREA SEMINO Genoa ca. 1525-Genoa 1594 OTTAVIO SEMINO d. Genoa 1604

The Semino brothers were educated by their father Antonio, and later, as students in Rome, they studied the classical work of Raphael. On returning to Genoa, they received many commissions and joined the leading artists, Cambiaso and Bergamasco, in decorating the new palaces on the via Garibaldi. Although the brothers frequently collaborated on large scale fresco projects, Andrea often shows tender lyrical scenes of female figures in vast landscapes (Palazzo Cambiaso, Palazzo Gianbattista Spinola, Palazzo Giovanni Spinola) in contrast to the heavy figure style and crowded compositions of his brother and his contemporaries. The work of Ottavio is more manneristic, and his

1570's frescoes in the Palazzo Lercari Parodi (repr. Torriti, fig. 200) revert to Perino del Vaga and Vasari.

SELECTED BIBLIOGRAPHY: Soprani, pp. 22-3; Soprani-Ratti, pp. 60-71; O. Grosso, "Un ritratto di Andrea Semino," Genova, 1937; Grosso, Mostra, pp. 17-8; L.C. Ragghianti, "Andrea Semino Disegnatore," Critica d'Arte, 2, 1954, pp. 133-43; E. Gavazza "Note sulla pittura del manierismo a Genova," Critica d'Arte, 13-4, 1956; SAGEP, I, pp. 264-76, 308-10.

8. Oberto Spinola before Barbarossa

Pen and brown ink, brown wash, on white paper turned brown. 9 5/8 x 7 5/8 inches (245 x 194 mm.). Inscribed lower center, Ottavio Semino.

The drawing is a study for the right side of the central panel painted by the Semino brothers on the ceiling of the Grand Salon in the Palazzo Gianbattista Spinola, ca. 1565 (Torriti, p. 131, figs. 135-6). Relatively few changes can be seen between the drawing and the completed fresco, and the two boys which are almost identical to the fresco appear again in the more active frescoes of 1593 executed by Andrea, possibly with the help of his brother Ottavio, in the Palazzo Angelo Giovanni Spinola (repr. Torriti, figs. 112-3).

Stylistically, this drawing and another drawing in the Scholz collection (for the left side of the fresco) relate to their old inscriptions to Ottavio, more than to Andrea Semino to whom they have been previously attributed. Differing from the style of Andrea seen in the open spaced, lyrical compositions in the adjoining room of this palace, these drawings and their corresponding fresco have crowded, closely knit compositions akin to Ottavio. The tight handling of line in the drawings further separates them from Andrea's work, whose drawings, though not entirely convincing in attribution, show loose flowing lines and washes depicting Parmigianinesque figures in landscapes. (L.C. Ragghianti, "Andrea Semino Disegnatore," Critica d'Arte, 2, 1954, pp. 133-43).

PROVENANCE: Vallardi (L. 1223).

EXHIBITIONS: Manning, Genoese Masters, cat. 97; Manning, Genoese Painters, cat. 2.

JANOS SCHOLZ, NEW YORK

LAZZARO TAVARONE Genoa 1556-Genoa 1641

When young, Tavarone went to work for Cambiaso. The time was probably in the late 1560's when Cambiaso was finishing work on the Last Judgment program begun by his friend Bergamasco in SS. Annunziata di Portoria (cat. 6). Both artists had

considerable impact on Tavarone's compositions and architectural decoration, though few works can be securely attached to his early period when he worked with Cambiaso in Genoa and in Spain. Later, Tavarone's narrative frescoes merge with the naturalism of the Seicento artists, establishing a link between the Cambiaso period and the work of Ansaldo, Fiasella and G.A. de Ferrari.

Indicative of Tavarone's fondness for drawing is the mention by Soprani (p. 154) that Tavarone owned almost 9,000 drawings, some of them by Cambiaso and other famous painters. Regrettably, few drawings suggest what Tavarone did when he was in Spain. A small group of drawings which are exaggerated versions of Cambiaso's Michelangelesque early style have been unconvincingly attributed to Tavarone (Castello Sforzesco, 2465-6623, 896-6626; Koenig-Fachsenfeld collection, III/1598, III/1599, III/1600).

SELECTED BIBLIOGRAPHY: Soprani, pp. 151-5; Soprani-Ratti, pp. 143-9; L.C. Ragghianti, "Lazzaro Tavarone Disegnatore," Critica d'Arte, 5, 1954, pp. 439-44; M.G. Rutteri, "Di Lazzaro Tavarone e dell'inedito 'modelletto' su tela per l'affresco absidale di S. Lorenzo," Bollettino Ligustico, 3/4, 1968, pp. 129-41; Belloni, pp. 23-45; P. Torriti, Tesori di Strada Nuova, Genoa, 1970; SAGEP, I, pp. 297-304, 317-8.

9. Ceiling Decoration Study

Pen and brown ink, brown wash, over traces of black chalk. $14\ 1/2\ x\ 19\ 1/2$ inches (367 x 495 mm.).

Attributed formerly to Simon Vouet, this Tavarone study has been identified by Jacob Bean who noted its similarity with Tavarone's 1614 frescoes in the Palazzo Saluzzo Bombrini detto il Paradiso (repr. O. Grosso, *Gli Affreschi nei Palazzi di Genova*, Milan, 1910, p. 238, pl. 20). A favorite layout, the architectural motives at the corners and the caryatids that derived from Cambiaso (see Cambiaso's ca. 1565 ceiling in the Villa Imperiale, Terralba, repr. Manning and Suida, figs. 147-8) were also seen in Tavarone's ceiling decorations in the Palazzo Angelo Giovanni Spinola, ca. 1590's (repr. Torriti, figs. 124-5) and in the Palazzo Spinola della Pellicceria (repr. P. Rotondi, *La Galleria Nazionale di Palazzo Spinola*, Milan, 1967, P. XII).

Bean also cites other studies for the same type of ceiling: Chicago Art Institute 22.2247; Witt collection 1765; Uffizi (95315) without attribution.

PROVENANCE: Dr. H. Wellesley; W.F.E. Gurley (L. suppl. 1230b).

THE ART INSTITUTE OF CHICAGO (Leonora Hall Gurley Memorial Collection, 22.321)

10. Crowning of a Queen

Pen and brown ink, brown wash, heightened with white, on blue paper. 8 3/4 x 14 1/2 inches (220 x 366 mm.). Squared. Inscribed lower center, *Laz. Tavarone*.

Christel Thiem has identified this drawing with a fresco in the Palazzo Bombrini, one of a group of scenes executed by Tavarone in 1614. The wealth of detail and the intricate building up of figures and perspective in this drawing show the dazzling richness of the Palazzo Bombrini, which, with the frescoes of the Palazzo Belimbau, was one of the most brilliant achievements of Tavarone. The vivid colors, rich textures, elaborate ornament and panoramic scenes of figures in architectural perspective extended the scope of Cambiaso and established a decorative program followed by Fiasella in his ca. 1622 frescoes in the Palazzo di Gia. Lomellini (cat. 34a) and by Ansaldo in the Palazzo Spinola di S. Pietro, Genoa-Sampierdarena (repr. SAGEP, II, fig. 53).

The careful construction of the many Palazzo Bombrini frescoes can be seen also in pen drawings for the four episodes of the *Conquest of Anvers* (Modena, Galleria Estense; repr. C.L. Ragghianti, "Lazzaro Tavarone Disegnatore," *Critica d'Arte*, 5, p. 439, figs. 312-5). A chalk study for a female figure in the *Circumcision* scene (Palazzo Rosso, 2933) is also carefully controlled, and the skillful handling of light and shade depict broken, angular drapery folds characteristic of Tavarone at this time.

The style and imagery of this drawing connect the Palazzo Bombrini with the Palazzo Belimbau frescoes. The dog appears in the fresco The Return of Columbus in the Palazzo Belimbau (repr. Belloni, fig. 2), and the technique and amount of architectural perspective exist in a drawing Esther before Ahasuerus (Paris, Ecole des Beaux Arts M2373, attributed formerly to Paggi and Bergamasco) which corresponds with the background architectural detail in Return of Columbus. For the basic structure of his drawings and frescoes, Tavarone relied on Cambiaso, a fact clearly indicated by the geometric study here identified with the entire composition of Return of Columbus (National Gallery of Scotland, RN 745; repr. Andrews, National Gallery of Scotland, fig. 212, brought to my attention and attributed from Cambiaso to Tavarone by Bertina Manning).

PROVENANCE: Jacopo Durazzo (L. 33450 and 34052).

STAATSGALERIE (Graphische Sammlung, 6241), STUTTGART

11. Christopher Columbus Leaving Genoa

Pen and brown ink, brown wash, heightened with white, on olive brown paper. 9 1/2 x 13 1/2 inches (204 x 343 mm.). Squared in black chalk. Inscribed lower center, *Laz. Tavarone*.

The characterization of the heads, figure style, the planimetric composition and inscription which are similar to the Stuttgart drawing, and the story of Columbus which appears in Tavarone's frescoes in the Palazzo Bombrini and the Palazzo Belimbau, suggest a dating in the second decade for this drawing. The Gulf of Genoa in the distance corresponds with contemporary prints which show the famous lighthouse seated on the promontory across from the fortified wall where ships were docked (cat. 155).

Embarkation scenes were frequently designed by Tavarone, and the story of Columbus appears on a silver platter (executed by the Flemish artisan Mattia Melin, active in Genoa in 1627) and on two silver vases in the Palazzo Spinola (repr. P. Rotondi, La Galleria Nazionale di Palazzo Spinola a Genova, Milan, 1967, pp. 146-7). He may have also been responsible for the designs on a silver basin dated 1622 (repr. Hugh Macandrew "Genoese Silver on loan to the Ashmolean Museum," BM, CXIV, 1972, pp. 611-20, figs. 26, 31-4) representing small scenes of ships and groups of fancy dressed citizens surrounding the figure of Fame in the center.

PROVENANCE: K.E. Hasse (L. 860); Boerner 10.5.1930.

HERBERT LIST, MUNICH

12. Standing Diana

Pen and brown ink, brown wash. 6 3/8 x 5 1/2 inches (160 x 104 mm.). Squared in black chalk.

Soprani-Ratti (p. 148) writes that when Tavarone finished painting the brilliant scenes and decoration in the Palazzo Bombrini in 1614, Giacomo Saluzzo also wished him to paint his other palace on the via Garibaldi. Consequently, in 1624 Tavarone painted the ceilings of four rooms in the Palazzo Cattaneo-Adorno (repr. Torriti, figs. 191-3). The figure style is large and lacking the elongation seen in the dated 1622 S. Lorenzo altarpiece; the frescoes represent a moment of heaviness perhaps inspired by Cambiaso's earlier work there. It is to this time that the Diana drawing probably belongs. The Cambiasque treatment of facial features and hands associate somewhat with the style of Paggi (cat. 22) and Bergamasco (cat. 5), but the crisp, angular drapery folds identify this drawing with the draughtsmanship of Tavarone.

Indicative not only of the confusion existing among the Cambiaso followers, but also of the heavy figure style used by Tavarone in 1624, is a squared chalk drawing by Tavarone for the figure of Pallas surrounding the fresco, Conquest of Antonio Antoniotto Adorno in the Palazzo Cattaneo-Adorno (Stuttgart Staatsgalerie, 6243) that was considered to be by the same hand as Bergamasco's Figure of Christ (cat. 6).

PROVENANCE: W.F.E. Gurley (L. suppl. 1230b).

THE ART INSTITUTE OF CHICAGO (Leonora Hall Gurley Memorial Collection, 22.321).

13. Last Supper

Pen and brown ink, brown wash, heightened with white, on brown paper. 9 7/8 x 15 3/8 inches (250 x 390 mm.). Inscribed lower center, *Inv: Tintoretto f.*

I am grateful to Philip Pouncey for bringing to my attention this drawing related to the whole composition of the dated 1634 fresco formerly in the Oratorio dei SS. Nazario e Celso, Genoa-Multedo (cat. 13a; Bertina Manning has advised me that the fresco has been put on canvas and is now in the Duomo). The lunette shape became rectangular, and the repoussoir figures of youths have been reversed. Tavarone's sense of narrative is seen particularly well, and the devil who grabs the leg of Judas in the drawing takes the place of the dog under the table and holds Judas captive with a chain in the center foreground in the painting.

The strong formal organization can be traced to the 1580's when Cambiaso, with the help of his pupils, which then included Tavarone, created several versions of the subject having a small dog and children in the foreground (Manning and Suida, p. 57, figs. 399-400). Between this time and 1634, Ansaldo and Bernardo Castello also depicted the subject with similar genre figures in the foreground, and the modelling of small forms and draperies in the drawing relate to the work of these artists (cat. 17, 30).

PROVENANCE: Y. Tan Bunzl, London

DR. AND MRS. ORAZIO BAGNASCO, SWITZERLAND

BERNARDO CASTELLO Albaro 1557-Genoa 1629

Known for his canvases representing gentle graceful saints and the Holy Family, and for his frescoes of multi-figured battle scenes, Bernardo Castello followed the style of his teachers Andrea Semino and Cambiaso. Highly esteemed as an artist in Italy, his fame owed much to the poet Chiabrera and to Tasso for whom he designed 20 illustrations for Gerusalemme Liberata.

Castello visited Florence, Turin and Savona, and his fondness for Rome can be seen by many trips there (1604-5, 1613, 1617, and perhaps 1629). His friend-ship with Passignano (who visited Genoa in 1619) and with Giovanni Carlone was rare, as his jealous, fretful, nervous temperament (described by Soprani-Ratti, "indisposizioni ipocondriache tormentose") allowed for few artist friends or pupils.

He was the father of Valerio (1624-1659) and the brother of Battista Castello (II Genovese, 1547-1637), a miniaturist, who worked in Spain in the Court of Philip II with Cambiaso.

SELECTED BIBLIOGRAPHY: Soprani, pp. 115-25; G. Baglione, Le vite de'pittori, scultori, architetti ed intagliatori . . ., Naples, 1733; Soprani-Ratti, pp. 150-64; G.B. Spotorno, Lettere di Gabriele Chiabrera a Bernardo Castello, Genoa, 1838; C.C. Malvasia, Felsina pittrice . . ., II, Bologna, 1841; F. Baldinucci, Notizie dei professori del disegno . . ., Florence, 1846; Grosso and Pettorelli, cat. 36; Grosso, Mostra, pp. 21-2; L.C. Ragghianti, "Andrea Semino Disegnatore," Critica d'Arte, 2, 1954, p. 143; Luca Cambiaso e la sua Fortuna, Genoa, 1956, cat. 65-6; Manning, Genoese Masters, cat. 16, 72; Manning, Genoese Painters, cat. 21; Belloni, pp. 47-87; SAGEP, I, 281-93, 315-7.

14. Madonna and Child with Two Saints

Pen and brown ink. 7 x 5 1/4 inches (177 x 133 mm.).

The small pen strokes, broken contours and sweet, delicate mood are typical of Castello's work, and the composition is similar to *Madonna Enthroned with Two Saints* of 1599 in S. Giovanni di Pré (repr. SAGEP, I, fig. 208), a subject frequently painted by Castello. The hesitant technique and the figural abbreviations and pose of the child in the drawing relate to Cambiaso (cf. *Mother and Child with Saints*, ca. 1570, Berlin Kupferstichkabinett, 5180; repr. Manning and Suida, fig. 94), and suggest an early date for Castello's drawing.

The nervous, small strokes appear also in a pen and brown ink drawing, *Military Camp Scene* (Düsseldorf Kunstmuseum, FP 3807, here attributed from Cambiaso to Castello).

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

15. Roman Triumphal Procession (Triumph of Camillus)

Pen and brown ink, brown wash, heightened with white, on blue paper. 4 3/4 x 9 3/4 inches (120 x 248 mm.). Squared in black chalk.

Formerly attributed to Francesco Vanni, this drawing has been brought to my attention and identified by Philip Pouncey as the work of Bernardo Castello. The attribution is convincing and the combination of thin, nervous lines and busy subject matter which reflect his master Semino and the imagery in the Palazzo Pantaleo Spinola by Semino's studio (repr. Torriti, fig. 50), are indicative of Bernardo's early drawing style. The composition and subject of a triumphant procession were often depicted by Castello, Bergamasco and Tavarone, and the abbreviated figures in profile in this drawing compare well to the figure types in Castello's dated

1611 fresco, Roman Battle Scene in the Palazzo Centurione (repr. Belloni, p. 74, fig. 10).

Drawings with traditional attributions to Bernardo Castello which represent a similar scene crowded with soldiers and horses in the foreground are in: Paris (Ecole des Beaux Arts, EBA 97); British private collection (repr. Italian 16th Century Drawings from British Private Collections, Edinburgh, 1969, p. 12, cat. 24); Copenhagen (Royal collection, III.41); Uffizi (Gabinetto dei Disegni, 13320); Windsor Castle (repr. Popham and Wilde, Italian Drawings . . . at Windsor Castle, 1949, cat. 205, pl. 151).

WADSWORTH ATHENEUM (J.J. Goodwin Fund, 1948.129), HARTFORD, CONNECTICUT

16. Josiah and Hezekiah

Pen and brown ink, brown wash, heightened with white. 7 3/4 x 10 1/2 inches (195 x 267 mm.). Inscribed lower center, P A S.na trinita. Inscribed lower left, Bernardo Castello, and Iosia, Esechia.

Numerous drawings exist in this medium, and in 1591 Chiabreri is known to have requested from Castello some of these drawings in pen on blue paper (Belloni, p. 61). Yet, there are few drawings such as this one which show large figures in detail. Perhaps designed for a decorative frieze, it is tempting to speculate that the depiction of the two kings of Judah — the 13th and 16th — was inspired and executed in Rome on one of his many trips there. Josiah, who carried out sweeping reforms as a result of discovering the Book of the Law in the Temple, is holding and pointing to the Temple (2 Kings 23:2), and Hezekiah, who cleansed the temple and restored it to being the national center of worship is seen in prayer (2 Kings 21:3).

PROVENANCE: W.F.E. Gurley (L. suppl. 1230b).

THE ART INSTITUTE OF CHICAGO (Leonora Hall Gurley Memorial Collection, 22.5681).

17. The Arrival of Pope Urban VI to Genoa

Pen and brown ink, brown wash, heightened with white, on blue paper, 5 1/2 x 8 3/8 inches (140 x 213 mm.). Inscribed upper left to right, terza, venuta di papa Urbano ha genova. Laid.

This drawing is the third in a series of frescoes on Genoese history and can be compared with another drawing in the Manning collection, representing the seventh in the series (Antoniotto Adorno, Doge of Genoa Offering the Government of Genoa to Charles VI of France in 1396, repr. 15th and 16th century European Drawings, The American Federation of Arts, 1967-8, p. 13, cat. 40).

Extremely narrative, the scene depicts Pope Urban VI being carried from the dock into Genoa. The lean, elegantly refined figures walking rhythmically in profile are typical Castello. Nothing is known of the existence of such a fresco cycle by Castello, but one was executed by Tavarone, ca. 1624, on the Life of Doge Antoniotto Adorno in the Palazzo Cattaneo Adorno (repr. Torriti, fig. 190), and series of paintings were frequently done by Castello: after his 20 drawings for engravings illustrating Tasso's Gerusalemme Liberata in 1586, Castello painted 5 scenes from the Life of Alessander (Palazzo Grimaldi-Saoli), and later, 5 scenes of the Life of Cleopatra (Palazzo Imperiale in Campetto), 5 scenes of the Life of Doge Grimaldi Durazzo (Palazzo Tursi) and 7 scenes from Tasso (Palazzo di Sig. DeFranchi).

PROVENANCE: Y. Tan Bunzl, Old Master Drawings, London, March 11th-29th, 1969, cat. 12, repr.

PAUL DREY GALLERY, NEW YORK

18. Empty Papal Coat of Arms surrounded by Angels, Allegorical Figures and Putti

Pen and brown wash, heightened with white, on blue paper. 12 $3/4 \times 6 1/8$ inches (323 x 156 mm.). Squared in black chalk.

The decorative scroll work and jeweled ornament surrounding the coat of arms, and the paired putti and angels relate to Castello's frontispiece design for Tasso, printed in 1590 (cat. 155). However, the figure style is broader, and the images of Spiritual Authority on the left and Government on the right recall Strozzi's seated mannerist figures of ca. 1615-20. In its thin curving contours delicately outlining small figures, Castello's draughtsmanship resembles Federico Zuccaro (see Louvre 10578, attributed here from Castello to Zuccaro, relating to his Casa Zuccari decorations, Florence; cf. Heikamp, "Federico Zuccari a Firenze, 1575-79," Paragone, 18, 1967, pp. 1-34).

PROVENANCE: Jonathan Richardson, Jr. (L. 2170).

EXHIBITIONS: Drawings Recently Acquired, 1969-1971, Metropolitan Museum of Art, New York, Jan. 18-April 16, 1972, p. 3, cat. 6.

THE METROPOLITAN MUSEUM OF ART (Rogers Fund, 1971.142), NEW YORK

GIOVANNI BATTISTA PAGGI Genoa 1554-Genoa 1627

As a youth, Paggi was influenced by Cambiaso, but because he killed a man during a quarrel, he was banished from Genoa in 1579. He went to Florence and Pisa where he came into contact with Ligozzi, Cigoli and Passignano. When Paggi returned to Genoa in 1599 after twenty years, his paintings and ideas made him in a short time the leader of the Genoese school, to the envy of Bernardo Castello.

Paggi's treatise, Definitione e Divisione della Pittura, published in 1607, and his letters to his brother in Genoa attack the old guild laws and urge for new reforms: "Art can very well be learned without a master because the foremost requirement for its study is a knowledge of theory, based on mathematics, geometry, arithmetic, philosophy and other noble sciences which can be gleaned from books." (Wittkower trans. of Bottari, VI: R. and M. Wittkower, Born under Saturn, New York, 1963, p. 11).

This philosophy can be seen in Paggi's drawings and paintings which combine the sfumato, delicate colorations of Tuscany with geometric elements from Cambiaso. Charting a new course for Genoese art, Paggi's draughtsmanship, which is clear and stronger than Bernardo Castello's, made an impact on his pupils, Domenico Capellino, Fiasella, Scorza, the Montanari brothers, and Grechetto.

SELECTED BIBLIOGRAPHY: Soprani, pp. 91-102; Soprani-Ratti, pp. 112-38; G. Bottari and S. Ticozzi, Raccolta di lettere sulla pittura, scultura ed architettura..., VI, Milan, 1822, pp. 56-97; Grosso and Pettorelli, cat. 43-4; G. Frabetti, "Due cose del Paggi," Genova, 2, 1958; Luca Cambiaso e la sua Fortuna, Genoa, 1956, cat. 67-8; Manning, Genoese Masters, cat. 90; Manning, Genoese Painters, cat. 19-20; Pérez-Sánchez, pp. 536-7; R. and M. Wittkower, Born under Saturn, New York, 1963, pp. 10-11; Disegni di una collezione Veneziana del Settecento, Foundation Cini, Venice, 1966, cat. 20; P. Rosenberg and A. Schnapper, Choix de Dessins Anciens, Bibliothèque Municipale, Rouen, 1970, cat. 73; Belloni, pp. 95-104; SAGEP, II, pp. 14-9, 60-1.

19. St. Oswald and a Group of Saints

Pen and brown ink, grey wash. 10 1/2 x 7 1/4 (268 x 183 mm.). Inscribed on mount, del Paggi Originale del Quadro del Duomo di Pife.

The crowded composition and rich contrasts of light and dark are similar to the dignified and luminous quality of many of Paggi's altarpieces. This drawing can be associated, as the inscription indicates, with a painting of "various confessor saints" which Soprani-Ratti noted (p. 124) adorned the first altar on the left in the Cathedral of Pisa. Discrepancies, however, arise in the placement of the painting in the Cathedral and in the various saints represented, and Papini (Pisa Catalogo delle cose d'arte e d'antichità, Rome, 1912, pp. 149-50) notes that the Paggi painting is located in the fourth altar on the left and describes it as showing: "the cross held by angels above St. Francis, St. Anthony, St. Roch, St. Sebastian and other saints that are obscured by the darkening of the canvas." The mannerist profile of the kneeling warrior, the wide separation between

the second and third fingers, and the clear, clean lines and washes are characteristics of Paggi.

The same rich pen style appears in a pen and wash drawing, St. Francis and Saint Adoring the Mother and Child, initialed GBP, in the Biblioteca National, Madrid (Dib. 7262, attributed to Cambiaso: A.M. de Barcia, Catalogo de la coleccion de Dibujos Originales de la Biblioteca National, Madrid, 1906, p. 490).

COOPER-HEWITT MUSEUM OF DECORATIVE ARTS AND DESIGN, SMITHSONIAN INSTITUTION (Gift of Hugh Cassel, 1958-143-36), NEW YORK

20. Standing Archer

Black chalk, on grey paper, 15 7/8 x 8 1/4 inches (404 x 210 mm.). Inscribed lower right, *Paggi*.

Showing a definite kinship to Florentine draughtsmanship is this drawing by Paggi. One of his few known chalk studies, the tight sleeve patterns relate to Empoli, and the ornamental line to Passignano, Boschi and Rosselli whom Paggi knew in Florence from 1579-99. A decorative Tuscan elegance akin to this can be seen again in the soft chalk drawings of Strozzi (cat. 26).

The figure style and chalk technique can be compared with two red chalk drawings for the *Christ Child holding an Apple* (Copenhagen, Royal Collection, Tu.7,2c; Uffizi, Gabinetto dei Disegni, 2152 F) which are studies for Paggi's famous 1598 altarpiece, *The Return from Egypt*, painted for S.M. degli Angeli, Florence. Another red chalk study, *Standing Saint*, is in the Manning collection.

PROVENANCE: Isaacs, London.

JANOS SCHOLZ, NEW YORK

21. Communion of a Saint

Pen and brown ink, traces of black chalk, on buff colored paper. 11 x 8 inches (280 x 204 mm.). Inscribed upper right, que'Sant dei Deo.

In contrast to the two previous examples, there are few Tuscan qualities seen in this drawing. The spontaneity and freedom of the pen line may date it in the 1600's in Genoa after Paggi's return from Florence and Pisa. The 'tics' in the draperies, the tubular fingers and the hollow eye sockets are derivative of Cambiaso, and the rhythmic ink lines are reminiscent of Cambiaso's forceful line, which, with age, cuts through paper.

PROVENANCE: London Art Market.

JANOS SCHOLZ, NEW YORK

22. Pentecost

Pen and brown ink, brown wash, traces of black chalk. 13 1/8 x 8 1/8 inches (332 x 208 mm.). Inscribed lower right, *Paggi*. Squared in black chalk.

The multiple levels of figures, which were typical of a type of composition used by Ansaldo and Tavarone in the 1630's, serve to indicate Paggi's last period of activity. Containing similar Cambiaso characteristics to those in the previous drawing, this drawing, however, lacks its enthusiasm and freshness. It is this more pedantic style that Paggi has been best known for, and the outlined figures having little shadow and placed in a crowded space can be seen elsewhere: Crowning of Thorns (Frankfurt Städelschen Kunstinstituts, 4228); The Birth of the Virgin (Albertina, 2774, repr. Stix and Spitzmüller, Beschreibender Katalog der Handzeichnungen, Vienna, 1941, no. 499); St. Dominic Distributing Rosaries (Manning collection; repr. Manning, Genoese Masters, cat. 90; Manning, Genoese Painters, cat. 19).

PROVENANCE: Hédou (L. 1253).

EXHIBITIONS: P. Rosenberg and A. Schnapper, Choix de Dessins Anciens, Bibliothèque Municipale, Rouen, cat. 73, repr.

BIBLIOTHÈQUE MUNICIPALE, ROUEN

GIOVANNI DOMENICO CAPELLINO Genoa 1580-Genoa 1651

As a pupil of Paggi, Capellino adopted the firm structure, strong light and heavy sfumato of his master. Yet the clarity and narrative detail in Capellino's work owe much to his contemporaries, Fiasella, Castellino Castello and Benso, who also were in Paggi's studio in the 1620's. Capellino's last works in the 1640's, such as the two Paggi-type compositions, Flagellation and Torture of Christ in S. Siro, are links to the second half of the Seicento, and their decorative contours and shadows appear in the early style of Capellino's pupil, Domenico Piola (cat. 81a).

SELECTED BIBLIOGRAPHY: Soprani, pp. 185-9; Soprani-Ratti, pp. 177-83; Thieme-Becker, p. 551; Luca Cambiaso e la sua Fortuna, Genoa, 1956, cat. 69; SAGEP, II, pp. 69-70, 149.

23. Torture of Christ

Pen and brown ink, brown wash. $8 \times 5 \cdot 1/8$ inches (203 $\times 130$ mm.). Inscribed lower right, J.D. Capellino. Numbered upper right, 10.

Characteristic of Capellino's figure style are the solidly constructed, full forms modelled in heavy contrasts of light and shade. This drawing, which relates to the subject and imagery of one of two Capellino 1640's paintings in S. Siro (cat. 23a), has a strong decorative quality that is rare in early Genoese baroque drawing, and can only be compared to some architectural designs, such as Benso's 1639 drawing for the Annunziata (cat. 48).

A drawing, Holy Family with St. John (Huntington Library, San Marino, California, repr. M. Roethlisberger, European Drawings from the Kitto Bible, Huntington Library, San Marino, Nov. 1969-Feb. 1970, fig. 8), is inscribed Capelino but, if by his hand, it must date early as it lacks this high proficiency of line work.

Other Capellino drawings are in the Palazzo Rosso, Genoa: Martyrdom of St. Agata (1898), a study for the painting cited by Soprani-Ratti (p. 179) for the church of S. Agata but sent to Austria in 1747; Holy Family (1902), a very small brown pen and wash drawing (75 x 61 mm.) possibly intended for an engraving. Another pen and wash drawing, Last Supper, is in Edinburgh (D3092, repr. Andrews, National Gallery of Scotland, fig. 227).

PROVENANCE: E.J. von Dalberg.

HESSISCHES LANDESMUSEUM (AE 1704), DARMSTADT

24. Christ on the Cross with the Three Maries

Pen and brown ink, brown wash, over traces of red chalk. 7 7/8 x 5 3/8 inches (201 x 137 mm.). Lower part squared in red chalk.

The style, medium and dimensions of the previous drawing are similar to those seen here. The light and shade contrasts are stylized, and the drapery folds which derive from Paggi's interest in strong contours and light patterns are depicted in wash and small parallel strokes. The exaggerated facial expressions and drapery folds in the drawing relate also to the work of Aurelio Lomi, who combined heavy stylizations with Paggi figure type when he was in Genoa in the first decade (see a painting in S.M. di Castello, repr. Suida, fig. 108; and a drawing with a correct, old inscription to Lomi, Circumcision, Uffizi 7258.S, wrongly attributed to Bernardo Castello). In its decorative rounded contours, this drawing is a precursor to the ornamental style in the last half of the Seicento which was dominated by Capellino's pupil, Domenico Piola (cat. 80).

PROVENANCE: E.J. von Dalberg.

HESSISCHES LANDESMUSEUM (AE 1705), DARMSTADT

BERNARDO STROZZI il Cappuccino, il Prete genovese Genoa 1581-Venice 1644

Little of Strozzi's life and work is documented. Soprani-Ratti notes that his first teacher was the mannerist Sorri who was in Genoa in 1595-7 and 1610-11. Around 1597 Strozzi was ordained a Capuchin, but in 1608 Strozzi left the cloister to devote more time to painting. Many of his devotional paintings of St. Francis come from this period. Having a strong light, the slick surfaces were blurred somewhat by a fluid handling a paint in the second decade as seen in the Calling of St. Matthew (Worcester Art Museum). Strozzi's painting activity in the twenties shows paint handled more freely, relying on a whiplash stroke much like Procaccini, with highlights often worked into dark wet backgrounds, a technique seen in the Silver Basin Design (Ashmolean Museum, Oxford, repr. H. Macandrew, "A Silver Basin designed by Strozzi," BM, CXIII, 1971, pp. 4-11, fig. 1). Strozzi worked in Venice from 1631, and influenced by the work of Veronese, Liss and Fetti, he lightened his palette. Typical of this period are the vibrant colors and loose brushstrokes in Minerva (Cleveland Art Museum) and Allegory of Sculpture, dated 1635 (Biblioteca Marciana, Venice) which had an impact on the development of Venetian painting.

SELECTED BIBLIOGRAPHY: L. Mortari, Strozzi, Rome, 1966 (all references to earlier literature are included in this monograph); NYC, II, cat. 30; Masters of the Loaded Brush, Columbia University, New York, 1967, pp. 35-6; M. Milkovich, Bernardo Strozzi, State University of New York, Binghamton, 1967; H. Macandrew, "Vouet's Portrait of Giulio Strozzi and its Pendant by Tinelli of Nicolo Crasso," BM, 1967, pp. 266-71; A. Moir, The Italian Followers of Caravaggio, Cambridge, 1967, pp. 201-5; Marcenaro, Mostra, pp. 3-28; Belloni, pp. 117-30; H. Macandrew, "A Silver Basin designed by Strozzi," BM, CXVIII, 1971, pp. 4-11; SAGEP, II, pp. 21-41, 61-3.

25. Head of a Man (recto), Study of an Arm and a Hand (verso)

Red chalk. 10 $1/4 \times 7$ 1/2 inches (260 \times 190 mm.). Inscribed on verso, P.G. no. 10

The recto has been associated with a painting St. Anthony of Padua in N.S. del Monte, Genoa (repr. Mortari, fig. 5) and the verso with the subject An Act of Mercy, of which there are several paintings (repr. Mortari, fig. 278-9, 281, 283, 286). Typical of Strozzi's early Genoese period, these sketches show a relationship to the mannerist style of Sorri and to the work of Paggi. The segmented hands, characteristic of drawings at the beginning of the Seicento (see Fiasella, cat. 33; Benso, cat. 44) can be traced to Cambiaso.

This same type of later inscription appears on the verso of other drawings: Studies of Hands (verso) in the Museum Boymans-van Beuningen, Rotterdam, inscribed P.G. no. 68 (repr. Milkovich, Bernardo Strozzi, State University of New York, Binghamton, 1967, cat. 40); Seated Male Figure in Edinburgh, inscribed Garofalo firentino, P.G. no. 47 (repr. Andrews, National Gallery of Scotland, fig. 782);

and on a drawing by Palma il Giovane in the Museum Boymans-van Beuningen, Rotterdam, inscribed P.G. no. 99 (repr. D. Rosand, "Palma il Giovane as Draughtsman," MD, VIII, 2, 1970, p. 159, pl. 42). It can be speculated that these inscriptions on the sheets refer to page numbers in an album of drawings compiled and numbered by a collector who attributed them possibly to Palma Giovane, or "P.G."

PROVENANCE: London Art Market.

W. SHICKMAN GALLERY, NEW YORK

26. Head of a Youth

Colored chalks on blue paper. 10 1/8 x 7 inches (258 x 176 mm.). Inscribed on the verso, *Barocio*.

This multi-colored chalk study has been connected by Myril Pouncey with a painting John the Baptist in the Musée des Beaux-Arts, Rouen (repr. P. Rosenberg, Rouen, Musée des Beaux-Arts, Paris, 1966, cat. 231). The soft shadows, overlapping contours and small strokes that imply the rich impasto and mellow coloring of Strozzi's early paintings share kinship with the pastel style of Barocci and with what little is known of the early 17th century Milanese work of Cerano (cf. Neilson, cat. 25).

Other drawings that have been identified with paintings dated in the period prior to 1631 are: Figure Studies, preliminary to the 1623 Horatius Cocles defending the Bridge in the Palazzo Centurione di Carpaneto, Sampierdarena, (Albertina, Vienna; repr. Y. Tan Bunzl, Old Master Drawings, London, March 11-29, 1969, fig. 44); Two Figures, a preparatory study for the fresco Triumph of David in the Palazzo Doria, ca. 1623-5, (Palazzo Rosso, 2906, repr. Mortari, fig. 460-1); Head of a Youth, a study for a figure in the painting Supper in the House of Simon in the Gallerie dell'Accademia in Venice, 1620's (Uffizi, 1824; repr. Mortari, fig. 469); St. Dominic, study for a figure in the painting Paradise in the Palazzo Bianco, 1620/25 (Palazzo Rosso, 2920; repr. Mortari, fig. 467).

The pen drawings published by Mortari show many different styles. The most likely early pen drawings to be by Strozzi are: Holy Family (Palazzo Rosso, 2913; repr. Mortari, fig. 444), and Mother and Child (Palazzo Rosso, 2919; repr. Mortari, fig. 446) which parallel the delicate harmonies of Procaccini and the moon-faced figures of Vouet seen in the 1620's work of Strozzi. The close relationship between Strozzi and his student G.A. de Ferrari, can be seen in the drawing Birth of the Virgin (cat. 39); and on the basis of its style, two other drawings attributed to Strozzi can now be considered the work of Giovanni Andrea de Ferrari: Holy Family (Palazzo Rosso, 2915; repr. Mortari, fig. 455) and Miracle of St. Zita (Uffizi, 2161; repr. Mortari, fig. 450).

EXHIBITIONS: Y. Tan Bunzl, Old Master Drawings and Paintings, Faerber and Maison Ltd., London, March 16th-April 3rd, 1971, cat. 50, pl. XIII.

YVONNE TAN BUNZL, LONDON

GIOVANNI ANDREA CARLONE Genoa 1584-Milan 1630

Giovanni's first teacher was his father Taddeo Carlone, a Lombard sculptor, and later he was sent to the school of Sorri (in Genoa 1595-7, 1610-11). Carlone also gained the prestige and protection of Castello and his marriage to Bernardo Castello's daughter is documented in 1609. Soprani-Ratti believed that Carlone went to Rome before his marriage, but it is more likely that if Carlone made but one trip to Rome, it was after Sorri left Genoa in 1611, particularly since Carlone is recorded in Rome in 1616. Soprani-Ratti also mentions that Carlone perfected his fresco technique by studying with Passignani in Florence on his way back to Genoa, a time necessarily prior to Passignani's and Carlone's ca. 1619 work in S. Ambrogio, Genoa.

Carlone's 1620-30 frescoes approach those of Tavarone in their lean figure style and crowded compositions, yet the openness of the brushstrokes with which Carlone executed scenes, and the vivacity of colors which brought him great praise (Soprani-Ratti, p. 263) can be compared with the circle of Gentileschi. Carlone died while working on the frescoes in S. Antonio, Milan, and they were finished by his brother, Giovanni Battista Carlone "with such uniformity and similarity that the work seems of the same hand." (Soprani-Ratti, p. 265).

The Carlone family produced three painters: this Carlone; Carlone's brother, Giovanni Battista (1603-1680); and Giovanni Andrea Carlone (1639-1697), son of Giovanni Battista, whose name was frequently confused with the eldest Carlone (see Soprani-Ratti, p. 262).

SELECTED BIBLIOGRAPHY: Soprani, pp. 113-4; Soprani-Ratti, pp. 261-5; M. Marangoni, I Carloni, Florence, 1925, pp. 4-7, 24-5, 30; L. Alfonso, "Castello Bernardo e Valerio," La Berio, 1/2, 1968; Belloni, pp. 135-53; T. Poensgen, Die Deckenmalerei in Italienischen Kirchen, Berlin, 1969, pp. 9-10, 75; SAGEP, II, pp. 94-6, 153-4.

27. Venus and Cupid

Pen and brown ink, plum colored wash, on white paper stained buff. 2 3/4 x 4 1/8 inches (70 x 105 mm.). Inscribed center left, *Gio. Carlone 1607*.

Signed and dated 1607, this drawing represents the first period of Carlone's study. Dainty, delicate lines and small looped pen strokes relate to the Sienese

and Pisan influences in Genoa in the first decade of the Seicento, and the resulting tenderness and gaiety in the forms have little similarity to Cambiaso or the heaviness of his full figure style continued by his followers. Later, in the 1610 painting Crucifixion with Saints Bartolomeo and Longinus (Parish church, Albissola Marina, repr. Belloni, fig. 35), the young Carlone abandoned this gentle, playful quality and his figures are stiff and somewhat angular.

PROVENANCE: Sir Jeremiah Bryant; Lyte; Prof. Marochetti.

EXHIBITIONS: Italian Drawings from the Museum's Collection, The Museum of Art, Rhode Island School of Design, Providence, 1961, no. 37.

THE MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN (58.136), PROVIDENCE

28. Holy Family (recto), Figure on Clouds (verso)

Counter proof, in red chalk, on cream paper, 8 1/4 x 6 3/4 inches (203 x 170 mm.). Missing three corners.

Formerly listed among the anonymous drawings, and here attributed to Giovanni Carlone, this drawing shows small parallel strokes shading arms and legs, and figural abbreviations similar to the 1607 drawing. The attention to drapery folds and the monumentality of the figure grouping on the recto reflect Carlone's Roman stay; comparison can be made not only with the Bolognese artists whom Carlone knew in Rome but also with Fiasella who was then working in Rome and whose early painting, Holy Family (Palazzo Rosso, P.B. 498), is closely akin to this composition.

The figures on the recto relate to figures in one of Carlone's ca. 1619 frescoes, Adoration of the Magi (cat. 26a) on the nave vault of S. Ambrogio, Genoa, painted at the same time as when Carlone's friends Bernardo Castello, Reni and Passignano were also involved with the decorations of this church.

PROVENANCE: G. Locarno (L. 1691); Pacini (L. 2011).

PHILADELPHIA MUSEUM OF ART (Academy Collection, PAFA 459)

GIOVANNI ANDREA ANSALDO Voltri 1584-Genoa 1638

Ansaldo's first teacher was Orazio Cambiaso, son of Luca. Under the tutelage of this master, Ansaldo made extraordinary progress in design and acquired a strong handling of color by copying Veronese. The work of Sorri, Barocci and Lomi in Genoa at the turn of the century, the experience of Paggi, the influx of northern artists in Genoa and the Lombardy influence also contributed to Ansaldo's style described by Soprani-Ratti (p. 200) as being "elegant in design, well founded in perspective, intelligent in sottinsu, expressive in effects, and soft and gentle in coloring."

Imagery borrowed from Sorri and Procaccini appears in two oval paintings, ca. 1618, representing the Passion of Christ in the Immacolata Concezione, Genoa, which Soprani-Ratti notes "were very moving and which are held in great esteem for the devotion and tenderness which they awaken in whomever sees them. Ansaldo was very exact in depicting such holy stories, as well as profane ones, not so much for the dexterity which he had with them as for a certain ability of his to portray the character of the figures by making emotions appear marvelously in their faces."

Akin to northern artists in Genoa painting still life. Ansaldo was an expert at depicting shiny and brilliant metals, and the vases and basins (which were then being made in Genoa, see cat. 11) "seemed to be of real silver" (Soprani-Ratti, p. 204b). Ansaldo's arch rival for large scale fresco projects was the younger artist, Giulio Benso - their first fight being over a commission given to Benso for a fresco in the Oratorio di S. Antonio Abate, where Ansaldo had earlier painted an enormous Last Supper. The two artists who were gifted in architectural perspective again competed and clashed in the mid thirties when each arranged two organ shutters (now in S. Lorenzo) so that a single picture of a large temple interior was formed when the two shutter doors were closed.

One of Ansaldo's best known works was the cupola in SS. Annunziata del Guastato (ca. 1636-7) representing the Assumption of the Virgin. The perspective with its balustrades on the first and second levels from which were painted figures of Saints was a triumph for Ansaldo, whose work had been discredited so much that he had had Empoli and Passignani at the Academy of Design in Florence examine the preliminary design. No such design exists today, but Ansaldo's concept for the cupola, which was changed and restored in 1705 by Gregorio de Ferrari, must have been the stimulus for Benso's strange Annunciation representation, ca. 1639, in the same church (cat. 48a).

SELECTED BIBLIOGRAPHY: Soprani, pp. 141-6; Soprani-Ratti, pp. 200-11; R. Longhi, "Verso il riposo di Giovanni Andrea Ansaldo," Pagine d'Arte, 1918, p. 24, reprinted in Scritti giovanile, Florence, 1961, pp. 345-6; M. Labò, "L'Ansaldo in lite e lo Strozzi perito," Il Comune di Genova, 20 April 1925, p. 427; Grosso, Mostra, pp. 29-30; Morassi, Mostra, pp. 57-8; M. Labò, "Ansaldo Giovanni Andrea," Dizionario biografico degli Italiani, Rome, III, 1961; Manning, Genoese Masters, cat. 1; Manning, Genoese Painters, cat. 34; Pérez Sánchez, p. 519; Marcenaro, Mostra, pp. 31-3; Belloni pp. 155-80; SAGEP, II, pp. 70-7, 149-50; C. Manzitti, "Andrea Ansaldo," Paragone, 267, 1972, pp. 13-24.

29. The Birth of John the Baptist

Pen and brown ink, brown wash, heightened with white, on brownish paper. 13 x 9 1/2 inches (330 x 236 mm.). Inscribed lower center, *Gio. Andrea Ansaldo*.

I am grateful to Dr. Castelnovi for connecting this drawing with a painting of the same subject in S. Giovanni Battista, Loano, wrongly cited by Ratti (Descrizione, II, p. 18) as by Fiasella (SAGEP, II, p. 76). The small stocky figures, foreshortening, and amount of architectural perspective are typical of Ansaldo's late period and can be dated ca. 1635 when Ansaldo painted the Baptism of the Three Kings in S. Fede. The divisions in the architectural decoration also relate to the small scenes of the Virgin which Ansaldo painted in the crypt of N.S. del Monte in 1631-3.

Beautiful and intricate drawings on paper, of which this drawing is a striking example, were cited by Soprani-Ratti, and when Ansaldo broke his leg falling from the scaffold while frescoing the facade of the Palazzo Imperiale in Campetto, "he underwent this tribulation with his pen and his artists pencils in hand, now writing and now designing, since, a great enemy of idleness, he did not know how to stay for a minute without working" (Soprani-Ratti, p. 208). Ansaldo is also known to have "composed witty plays . . . which he had played on the stage to the great enjoyment and applause of the spectators" (Soprani-Ratti, p. 202), which may account for Ansaldo's tremendous interest in background detail, making his drawings look much like stage sets.

PROVENANCE: Ernst Harzen, 1790-1863 (L. 1244).

KUNSTHALLE (52198), HAMBURG

30. The Head of St. John the Baptist Brought to Herodias.

Pen and brown ink, brown wash, heightened with white. $8\ 5/16\ x\ 13\ 3/4$ inches (213 x 350 mm.).

This drawing as well as the previous drawing represents Ansaldo's last style. The principal figures on the left of the King, Salome and the servant bringing the Head of John the Baptist appear in a painting in the Palazzo Bianco (cat. 30a). The executioner in the right background is also seen in the background of the painting. One of the most translucent paintings by Ansaldo, the smooth handling of facial features, the precision at rendering architecture and jewelry details, and the linear treatment of drapery folds create a pastiche of the various influences present in Genoa in the 1630's. The drawing's small compact figures and amount of detail compare well with Tavarone's narrative 1634 drawing of the Last Supper (cat. 13) and reflect the similarities and differences between Ansaldo and Benso when comparison is made with Benso's Last Supper (cat. 46). The architecture recalling the ornate balconies of Veronese relates to views from the upper floors of Genoese palaces, such as those lining the via Balbi and via Garibaldi which enclose courtyards.

The small compact figures are seen in other drawings by Ansaldo: Allegory of Ferdinand Medici Il (Budapest Museum of Fine Arts, repr. I. Fenyo, North Italian Drawings, New York, 1966, pp. 129-30, pl. 96) which E. Hoffmann cited as a preliminary drawing for a painting incorrectly ascribed to Ligozzi in the Palazzo Pitti, Florence; St. Ambrogio and the Emperor Teodosius (Palazzo Rosso, 1556), a preliminary study for the painting in S. Ambrogio, Voltri; Presentation in the Temple (Palazzo Rosso, 1566), a precursor for the architectural perspective and figures in G.B. Carlone's ca. 1670 fresco of this subject in SS. Annunziata; Assumption of the Virgin (Worms, Stiftung Kunsthaus Heylshof, F 2000I/8). Pen drawings also exist by Ansaldo which are more spontaneous and looser in handling; Holy Family (Rijksprentenkabinet, Amsterdam); and a pen drawing (Albertina, Vienna, 23177) whose verso, Christ in the Temple, relates to the subject and composition of a painting in the Zerbone collection, Genoa (repr. C. Manzitti, "Andrea Ansaldo," Paragone, 267, 1972, fig. 29). Several others can be found in the Geiger collection. Some chalk drawings of figures may be early, but they as yet cannot be connected with any of Ansaldo's known work (Palazzo Rosso, 1561; 1560, 1558; Disegni Antichi dal XVI al XVIII secolo, Galleria del Guidice, Genoa, 1970, cat. 1, repr.).

PROVENANCE: Marquis de Lagoy.

VICTORIA AND ALBERT MUSEUM (Dalton Bequest, D. 1027-00), LONDON

SIMONE BARRABINO Valpolcevera ca. 1585-Milan

A pupil of Bernardo Castello, Barrabino applied himself to sketching the works of the leading artists, and copied them with such exactness that he was considered one of the best painters in Genoa. His paintings have precise contours and show heads designed naturalistically and draperies having the whipped-cream look of Strozzi. Soprani cites two works by Barrabino which have been the basis for further identifications to the artist by Belloni and Bertina Manning: *Miracle of San Leonardo* (Oratorio de'Santi Giacomo e Leonardo) and *Miracle of San Diego* (Annunziata del Vastato). Later, Barrabino went to Milan, where he enjoyed success, but, in his greed for financial gains, gave up painting eventually to sell colors to artists.

SELECTED BIBLIOGRAPHY: Soprani, pp. 86-7; Soprani-Ratti, pp. 165-7; Belloni, pp. 89-93; B.S. Manning and R.L. Manning, "Notes on Genoese Painting," Studi di Storia dell'Arte in onore di Antonio Morassi, Arte Veneta, Venice, 1971, pp. 200-4.

31. Rest on the Flight into Egypt attributed to Barrabino

Pen and brown ink, brown wash. 14 x 10 1/8 inches (355 x 255 mm.). Spotted and Damaged. Inscribed lower left. Lazzaro Tavarone.

Akin to some of the work of Benso, Ansaldo and Bernardo Castello, Barrabino's oeuvre is little known and has existed until recently under the guise of Tavarone who was Cambiaso's favorite pupil. Inscribed Tavarone in an ink that seems to be part of the original conception, this drawing, here tentatively ascribed to Barrabino, has a figure style composed of nervous rounded contours, small curving lines and heavy wash shadows far different from the drawings by Tavarone. The compact grouping, the silhouetted head, the large foreground figures and the use of Cambiasesque types seen in this drawing are elements characteristic of Barrabino's paintings as stylistically defined by Bertina Manning "Notes on Genoese Painting," Studi di Storia dell'Arte in onore di Antonio Morassi," Arte Veneta, 1971, pp. 200-4).

Typical of the amount of confusion in drawing attributions from this early period is another version of this composition which has been attributed to Bergamasco (Koenig-Fachsenfeld collection, III/1583, repr. *Unbekannte Handzeichnungen alter Meister*, 15-18. Jahrhundert, Staatsgalerie Stuttgart, 1967, p. 98, cat. 97).

Stylistically relating to this drawing and to the kneeling foreground female figures in the painting Paul and Barnabas Preaching at Lystra (repr. B.S. Manning and R.L. Manning, p. 201, fig. 7) is a pen and wash drawing in the Ecole de Beaux Arts, Paris (EBA 11, with an Ansaldo attribution).

BIBLIOGRAPHY: P. Torriti, La Quadreria dell'Accademia Ligustica di Belle Arti, Genoa, 1963, fig. XX.

ACCADEMIA LIGUSTICA (121), GENOA

LUCIANO BORZONE Genoa 1590-Genoa 1645

Borzone was of the same generation as Strozzi, Ansaldo and G.A. de Ferrari, and like them, he absorbed the work of Paggi and the mannerist Lombard style in Genoa. His feeling for light sometimes bordered on the Caravaggesque and his Denial of St. Peter (Genoa private collection) can be compared with Strozzi's Calling of St. Matthew (Worcester Art Museum). Borzone's work is identifiable by its rich color, light effects, broad drapery folds, sterotyped gestures, inarticulate hands and peasant faces, some bearing similarity to Murillo. Borzone was regarded as the leading native painter in Genoa next to Strozzi, and his dated 1620-1 Baptism of Christ (formerly in S. Spirito and now in the Palazzo Bianco, repr. SAGEP, II, fig. 57), was admired by Gentileschi. In 1634, Borzone was elected to the Academy of S. Luca in Rome at the same time as G.A. de Ferrari and Grechetto.

However, the dryness and stiffness of Borzone's religious paintings remained in the more pedantic Paggi tradition, altering little from the 1620's. This quality can be particularly seen when Borzone's last work, a *Nativity* altarpiece in SS. Annunziata del Guastato, is compared with the free flowing style of a painting of the same subject executed also in 1645 by Grechetto in S. Luca, Genoa.

Borzone's bright color areas, blurred contours, dark backgrounds and interest in still life relate closest with the paintings of Vassallo in the 1630's, while Borzone's portraiture reflects the elegance of Van Dyck. Borzone was also an advisor/art expert and purchased paintings for two of the wealthiest Genoese, Gio. Carlo Doria and Giacomo Lomellini.

SELECTED BIBLIOGRAPHY: Soprani, pp. 179-85; Soprani-Ratti, pp. 243-54; Thieme-Becker, pp. 381-2; A. Podestà, "Inediti di pittori genovesi del XVII secolo," Emporium, 1964, pp. 115-9; Pérez Sánchez, p. 523; C. Manzitti, "Riscoperta di Luciano Borzone," Commentari, XX, 3, 1969, pp. 210-22; Belloni, pp. 131-3; C. Manzitti, "Influenze Caravaggesche a Genova e nuovi ritrovamenti su Luciano Borzone," Paragone, 259, 1971, pp. 31-42; SAGEP, II, pp. 77-84, 150-1.

32. Fragment of a Drawing for a Painting in the Chiesa delle Convertite

Pen and brown ink, brown wash, on brownish paper. $3 \times 5 3/4$ inches (76 x 146 mm.). Inscribed top center, fatto alleconvertite.

This very small fragment of a drawing page has an inscription and another one on its old mount that identify the sketch with Borzone's now lost painting representing the Madonna of the Rosary in the Chiesa delle Convertite, cited by Soprani (p. 180) and Soprani-Ratti (p. 245). The arrangement of fat putti on puffy clouds is similar to the grouping in the sky of the Annunziata altarpiece and in the Adoration of the Shepherds in the Savona Pinacoteca (repr. SAGEP, II, fig. 59).

It seems doubtful that Borzone could have been the teacher of Gaulli who was born in 1639, and it was probably one of his two sons, Carlo or Giovanni Battista, who taught Gaulli. However, there is a pen and wash drawing inscribed to Gaulli, Death of St. Francis Xavier (Bibliothèque Municipale, Rouen, repr. P. Rosenberg and A. Schnapper, Choix de Dessins Anciens, Rouen, 1970, cat. 66) which is similar to Gaulli's 1676 composition in Sant'Andrea al Quirinale, Rome, but which shares the heavy washes, wobbly outlines and figural distortions of this Borzone drawing and may relate to Borzone's painting of the subject (Soprani-Ratti, p. 251, cites this subject as one of three Borzone pictures commissioned by the General of the Spanish Navy, Marchese Santacroce).

PROVENANCE: Luxoro; W. Suida.

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

DOMENICO FIASELLA Il Sarzana

Sarzana 1589-Genoa 1669

Son of a silversmith, at an early age Fiasella copied many times the only important painting in Sarzana, del Sarto's altarpiece in S. Francesco (destroyed in the last war in Berlin). Handling brushes with a certain grace, Fiasella was sent to Genoa to learn under Lomi and then with Paggi (1600-6) prior to going to Rome. Soprani-Ratti tells us that Fiasella admired the work of Raphael in Rome, and that a Nativity painting brought him great praise and attracted the notice of the leading artists, Reni, Passignani and d'Arpino, when it was put on public display. Consequently, various individuals asked him to decorate their palaces, one of these being the Marchese Giustiniani for whom Fiasella also did many designs. After ten years in Rome, he returned to Sarzana in 1616, and between 1617 and 1618 he went to Genoa where he worked the rest of his life except for a brief time spent in 1635 in Mantua. Soprani-Ratti notes that almost all of Fiasella's paintings were of rare beauty, at times soft and at times vibrant in coloring, depending on the objects required. A prolific artist, Fiasella also painted for Genoese patrons in Spain, Messina and Naples. Although Fiasella had an ability for painting very exact portraits, it was his narrative paintings which were considered his most unique talent and which were praised in the literary compositions of the Genoese poets.

The school of Fiasella was a flourishing one, and among his pupils were Saltarello, Merano, Casone, Podestà and Gregorio de Ferrari.

SELECTED BIBLIOGRAPHY: Soprani, pp. 245-53; Soprani-Ratti, pp. 224-39; Suida, pp. 175-8; Grosso and Pettorelli, cat. 49; A. Luzio, La Galleria dei Gonzaga venduta all'Inghilterra nel 1627-8, Milan, 1913; R. Longhi, "Gentileschi, padre e figlio," L'Arte, 1916; W. Suida, "Ein Bild des Domenico Fiasella in Wien," Belvedere, 1922, pp. 79-90; O. Grosso, Genova, Bergamo, 1926, p. 107; Grosso, Mostra, pp. 33-4; R. Longhi, "Ultimi studi sul Caravaggio e la sua cerchia," *Proporzioni*, I, 1943, pp. 31, 53; Morassi, *Mostra*, pp. 55-6; Suida, Catalogue of Paintings in the Ringling Museum, 1949, p. 100; A. Griseri, "Appunti Genovesi," Studies in the History of Art dedicated to W.E. Suida, London 1959, pp. 318-9; L. Salerno, "The Picture Gallery of Vincenzo Giustiniani," BM, 1960, I, pp. 65, 161-2, 166; P. Rotondi and P. Torriti, Arte a Sarzana dal XII al XVIII secolo, Genoa, 1961; M. Bonzi, "Un bozzetto del Fiasella," Liguria, XXIX, 11/12, 1962, p. 24; Manning, Genoese Masters, cat. 31-3; Pérez Sánchez, pp. 533-4; M. Bonzi, Dal Cambiaso al Guidobono, Genoa, 1965, pp. 59-64; A. Moir, The Italian Followers of Caravaggio, Cambridge, 1967, pp. 197-200; M. Bonzi, Galleria Genovese Immaginaria, Genoa, 1968; Marcenaro, Mostra, pp. 34-44, 148; Belloni, pp. 181-207; SAGEP, II, pp. 84-93, 151-3; "Il Grechetto a Mantova," Fonti per la Storia della Pittura, I, Genoa. 1971, pp. 54, 57, 59, 62.

33. Visitation (recto), Female Figure with Two Fallen Soldiers (verso)

Recto in pen and brown ink, verso in red chalk. 14 1/2 x 9 7/8 inches (370 x 250 mm.). Inscribed upper right, Fiasella, and lower right, Mar lo Durazzo. Inscribed on verso, La Visitation Fiasella.

This composition refers to a painting in the Sarzana Cathedral that dates in the 1620's (cat. 33a). The nervous pen work and the Bishop's segmented, looped fingers that derived from Paggi underscore an early dating, while the figures which fill the foreground space suggest the Bolognese/Roman traditions seen in Fiasella's ca. 1621 frescoes in the Palazzo Lomellini. Stylistically similar to the Visitation is a drawing St. Andrew adoring the Cross (Palazzo Rosso, 930) which relates to paintings in S. Anna and in the Sarzana Cathedral incredibly dated 1653.

Other pen drawings are: St. Theresa and Scenes, of Her Life (Palazzo Rosso, 2218); Drunken Noah (Ecole des Beaux-Arts, Paris, H2306), a copy after G.A. de Ferrari's painting in the Palazzo Bianco (repr. Marcenaro, Mostra, cat. 59).

PROVENANCE: Marchese Marcello Durazzo, 1848.

PALAZZO ROSSO (2219), GENOA

34. Seated Figure on a Pillow (recto), Male Figure Study (verso)

Black chalk, heightened with white, on blue-green paper. 14 1/8 x 9 inches (360 x 230 mm.). Inscribed on verso: Studio di Ciaghe di Domenico Fiasella.

The recto is here identified as a study for the turbaned figure seated to the right of the King in the ca. 1621 fresco The Feast of Ahaseurus in the Palazzo di Giacomo Lomellini. Soprani-Ratti notes that the frescoes in this palace were the first works Fiasella did after he returned from Rome, and describes them (p. 227): "In this palace Fiasella did frescoes portraying various stories taken from the Book of Esther and placed them among the rooms and the principal halls of the upper and lower floors. In the hall of the upper floor is represented the King who selects Esther for his bride among the many young Hebrew girls; and in the hall on the lower floor, this same king celebrates his wedding. If these historical representations are vivacious and brilliant, certainly that of the portico is not inferior to them. In this vault, our artist has depicted with great energy the destruction of Jerusalem."

In the lower right of the drawing is a detailed naturalistic study of the left arm and hand, indicating a knowledge of anatomy probably gained from study at the Accademia del Nudo in Rome. The colors, multiple textures, and numerous figures in an architectural setting in the painting are in the tradition of Tavarone who in 1614 executed similar

complex programs in the Palazzo Bombrini and Belimbau (cat. 10), and may have stimulated Ansaldo's banquet scene compositions (cat. 30).

Similar to the recto are the chalk strokes on the verso more distinctly building up the figure in light and dark. The foreshortening of the man's left hand has been skillfully done, and the raised gestures and pose are here identified as corresponding to those of a figure in the right background of the painting Christ raising the Son of the Widow of Nain (Ringling Museum, Sarasota), representing the astonishment of those present when Christ awakens the boy from death (Luke 7:15). This painting composition is somewhat hesitant and was considered in the 1638 Giustiniani inventory to be by the Carracci with whom it shares certain characteristics. Although the drawings on both sides of this sheet need not to have been done at the same time, Bolognese elements that Fiasella could have absorbed in Rome appear in each. Considering also that the Caravaggesque lighting, and the grandeur and movement of Rome can be seen in another Palazzo Lomellini ca. 1621 fresco Destruction of Jerusalem, the verso and its painting in Sarasota can be considered to date close to the time of the recto, ca. 1621.

Other chalk drawings are: Mother and Child (Uffizi 7113S); Massacre of the Innocents (Copenhagen Royal Collection, Tu.7,3); Kneeling Nun (Palazzo Rosso, 2230); Man with a Vase (Palazzo Rosso, 2214); Five Saints with Angels (Palazzo Rosso, 2221); Woman on Knees (Palazzo Rosso, 2222); Study of an Old Man (Palazzo Rosso, 2215) for a head in Allegory (repr. Bonzi, Rivista Liguria, June, 1957, p. 7); Leg Study (Palazzo Rosso, 2232); Holy Family, a study for the Palazzo Rosso painting (Palazzo Rosso, 4706, repr. Grosso and Pettorelli, cat. 49).

PROVENANCE: Marchese Marcello Durazzo, 1848.

PALAZZO ROSSO (2219), GENOA

35. Joseph Explaining Pharoah's Dreams

Pen and brown ink, red chalk, red wash, heightened with white. 9 7/8 x 14 1/2 inches (253 x 362 mm.). Inscribed lower left, *Domenico Fiasella*.

The Caravaggesque elements seen in the previous verso have disappeared and the brisk lines of the drapery folds heightened by a small amount of parallel strokes are typical of Fiasella's mature drawing style in the 1630's. The diagonal composition is also characteristic and although no painting is known yet for this squared drawing, it relates to the composition of *The Child Moses being presented to Pharoah* in the Palazzo Bianco. The rich red tones have a vibrancy required of this subject, and the realism and movement of the figures are akin to the narrative compositions of Carlone, Ansaldo, Assereto and Borzone.

The composition and the full length turbaned figures occur in another Fiasella drawing, Benjamin and his Brothers (Darmstadt Hessisches Landesmuseum, AE 1908). Among the anonymous drawings in the Accademia Ligustica is Study of Hands and Torso which closely relates to Fiasella's drawing style and to the pose of Joseph in the Palazzo Rosso drawing.

PROVENANCE: Marchese Marcello Durazzo, 1848.

PALAZZO ROSSO (1233), GENOA

36. Three Saints Adoring the Trinity

Red and black chalk, squared in black chalk. 13 3/8 x 9 1/4 inches (340 x 235 mm.). Inscribed lower left, Domenico Fiasella detto il Sarzana.

In the 1650's, Fiasella reverted to his early training under Paggi and the figures in the sky as well as the stiff and rather pedantic composition recall the classical monumentality of earlier pictures. The upper portion representing the Trinity can be seen in a painting, Descent of the Holy Spirit on the Apostles in S.M. di Nazareth, Sestri Levante, ca. 1650 (Descrizione, II, p. 52).

PROVENANCE: Ferdández Durán, 1932

MUSEO DEL PRADO (2222), MADRID

PELLEGRO PIOLA Genoa 1617-Genoa 1640

At a time when Ansaldo, Fiasella, Assereto and G.A. de Ferrari were painting complex narrative pictures, Pellegro borrowed from the "antichi e buoni maestri." In his short lifetime, ended, so says Soprani-Ratti, by complications resulting from a fight with a jealous colleague, Pellegro remains apart from the general artistic current. The few pictures that exist (The Holy Family with St. Elisabeth and St. John the Baptist in the Palazzo Rosso; The Madonna of the Rosary with St. Catherine and St. Domenico in the Accademia Ligustica; Mother and Child with St. John and St. Eligio, via Orefici) reflect his training from 1629 to 1634 with Capellino and show elements from the Carracci, del Sarto and Cerano.

Pellegro was the brother of Domenico Piola and the impact of his full, often grotesque figure style can be seen in Domenico's early work (cat. 171).

SELECTED BIBLIOGRAPHY: Soprani, pp. 147-50; Soprani-Ratti, pp. 316-323; Suida, pp. 185-6; Grosso and Pettorelli, cat. 64; Thieme-Becker, p. 70; M. Bonzi, Pellegro Piola, Genoa, 1940; M. Bonzi, Pellegro Piola e Bartolomeo Biscaino, Genoa, 1963; Marcenaro, Mostra, pp. 101-4; SAGEP, II, pp. 136-7, 164.

37. Holy Family

Pen and brown ink, brown wash, over traces of black chalk. 10 1/4 x 7 3/4 inches (256 x 196 mm.). Inscribed lower right, *Pellegro Piola*.

The sculptural treatment of subject matter and the mannered figure style correspond with Pellegro's painting, Holy Family with St. Elisabeth and St. John the Baptist in the Palazzo Rosso (repr. Marcenaro, Mostra, p. 102). The strong contours, firm structure and stylized drapery folds have affinity with the work of his teacher Capellino (cat. 23, 24); and the clarity of these heavy, somewhat grotesque figures also reflects the impact of Cerano's beautifully modelled work.

Two other drawings have been attributed to Pellegro, but neither has this drawing's monumentality which corresponds closely with his painting style. Grosso and Pettorelli, (cat. 64), published a drawing Mother and Child with Saints Catherine and Domenico (Palazzo Rosso, 2750), which, though referring to the subject of the Accademia Ligustica painting (repr. P. Torriti, La Quadreria dell'Accademia Ligustica di Belle Arti, Genoa, 1966, LXVI), seems to be by a later hand contemporary with Domenico Piola. Even freer is the handling of pen and wash in a drawing of the same subject in the Accademia Ligustica (repr. Torriti, LXVII).

PROVENANCE: Jacopo Durazzo (L. 33450 and 34052).

STAATSGALERIE (Graphische Sammlung, 6329), STUTTGART

FRANCESCO MERANO il Paggio

Genoa 1619- Genoa 1657

Another artist whose work is little known is Francesco Merano. Raised by relatives who recognized his inclination for painting, Francesco was placed in the studio of Fiasella. A quick student, he skillfully imitated his master and received numerous painting commissions. Of the many pictures that Francesco painted, Soprani-Ratti cites only one that was seen in public — a Martyrdom of Saints over the interior door in S. Anna de PP. Carmelitani Scalzi.

SELECTED BIBLIOGRAPHY: Soprani, pp. 209-10; Soprani-Ratti, pp. 324-7; SAGEP, II, p. 146, 484.

38. Portrait of a Nun (recto), Holy Family (verso)

Recto in black chalk, verso in red chalk on cream paper stained red. 9 x 6 5/8 inches (230 x 169 mm.).

Inscribed lower left in red chalk on recto, Franco Merano Geno, and in the same hand is a pen inscription on the verso, Franco Merano Genovese de il Paggio.

As a result of Van Dyck's presence in Genoa in the 1620's, portraiture was frequently seen. Yet rare is it to find a Genoese drawing of a head which is so sympathetically portrayed. Perhaps the delicate building up of the facial features in small chalk strokes was due to Francesco's study with Fiasella whose portrait drawings could have been influenced by what he had seen in Rome, such as the work of Ottavio Leoni. Known for his drawings of nudes (Soprani-Ratti, p. 326a), Francesco shows a figure style on the verso that is delicate and lightly modelled akin to some of Biscaino's work.

PROVENANCE: Giovanni Piancastelli; Mr. and Mrs. Edward D. Brandegee (L. suppl. 1860c).

COOPER-HEWITT MUSEUM OF DECORATIVE ARTS AND DESIGN, SMITHSONIAN INSTITUTION (1938-88-7338), NEW YORK

GIOVANNI ANDREA DE FERRARI

Genoa 1598-Genoa 1669

A pupil first of Bernardo Castello and then of Strozzi, Giovanni Andrea stayed for several years in this second school where he was treated more as a colleague than as a student. He adopted Strozzi's manner so well that often his pictures were confused with those of the master. Characteristic of his paintings in the 1630's are humanistic looking figures with thin fingers depicted in rich colors and heavy sfumato showing traces of Bernardo Castello's sweetness. A large number of commissions came to him and he would have painted more in later years if gout had not crippled his hands and feet and confined him to bed. One of the few Genoese baroque artists to stay in Genoa all his life, he had many students, among them Grechetto, Valerio Castello, Bernardo Carbone, G.B. Merano and A. Podestà.

SELECTED BIBLIOGRAPHY: Soprani, pp. 255-9; Soprani-Ratti, pp. 266-71; Grosso, Mostra, pp. 35-6; Morassi, Mostra, pp. 66-8; P. Rotondi, "Contributo a Giovanni Andrea de Ferrari," Bollettino d'Arte, XXXVI, 1951, pp. 280-1; A.M. Goffredo, "Per la conoscenza di Giovanni Andrea de Ferrari," Commentari, 7, 1956, pp. 147-57; E. Falletti, "Inediti Giovanile di Giovanni Andrea de Ferrari e proposte per una cronologia," Commentari, 7, 1956, pp. 158-68; Manning, Genoese Masters, cat. 26-7, 79; Manning, Genoese Painters, cat. 39-40; Perez Sanchez, p. 531; A. Moir, The Italian Followers of Caravaggio, Cambridge, 1967, pp. 207-10; Marcenaro, Mostra, pp. 137-41, 144-7, 150-3; SAGEP, II, pp. 112-20, 138-9.

39. Birth of the Virgin

Pen and brown ink, brown wash, over black chalk. 10 $5/8 \times 73/4$ inches (270 $\times 197$ mm.).

Attributed formerly to Strozzi, this drawing relates to a ca. 1620-25 altarpiece by Giovanni Andrea in N.S. del Rimedio, Genoa (cat. 39a). Variations occur in the size and shape of the chest and basin on the right, and the old woman on the far left and the old man seated in the middleground of the drawing become in the painting an old man and a sitting woman. Executed when working with Strozzi, the physiognomy of swollen foreheads, grotesque profiles and circular eyes emphasize the close working relationship between student and teacher. The Strozzesque figure style, cramped space and imagery of a canopied bed and side stool appear in Giovanni Andrea's Death of Joseph, one of ten documented 1619 canvases representing scenes from the life of the Virgin in the Suore di S. Giuseppe, Genoa (repr. E. Falletti, "Inediti Giovanile di Gio. Andrea de Ferrari e proposte per una cronologia," Commentari, 7, 1956, pp. 158-68, fig. 11). The thin, mannerist figure style can also be seen in the pen drawing, Holy Family (Palazzo Rosso, 2915, repr. Mortari, fig. 455), here attributed from Strozzi to Giovanni Andrea de Ferrari.

PROVENANCE: E.J. von Dalberg.

HESSISCHES LANDESMUSEUM (AE 1546), DARMSTADT

40. Jacob Promising Laban Seven Years of Service

Black and red chalk. 5 $1/4 \times 10 1/4$ inches (133 $\times 260$ mm.).

With the exception of the two half length figures on the left, this drawing corresponds with the composition and subject matter of a painting in the Palazzo Bianco (cat. 40a) which can be dated in the early 1630's. The small multiple sleeve folds, thin fingers and rather bland facial expressions are modelled in sweeping shadows, and the resulting soft, shadowy quality is similar to the subtle color tonalities in the painting. Forms are sketchy and abbreviated in the drawing, and a child (who was left out of the painting) can be barely detected among the drapery folds of the seated female on the far right.

PROVENANCE: Anon. coll., Genoa (L. 3005f); M.A. Goldstein.

BIBLIOGRAPHY: J. Scholz, "Sei and Settecento Drawings in Venice: Notes on Two Exhibitions and a Publication," AQ, XXIII, 1960, p. 59, fig. 5.

EXHIBITIONS: Manning, Genoese Masters, cat. 79; Italienische Meisterzeichnungen vom 14. bis 18. Jahrhundert aus Amerikanischen Besitz die Sammlung Janos Scholz, Hamburger Kunsthalle,

1963, cat. 55, and Wallraf Richartz Museum, Cologne, 1964; Manning, Genoese Painters, cat. 40.

JANOS SCHOLZ, NEW YORK

41. Hagar and Ishmael

Black and red chalk. $4\ 3/4\ x\ 8\ 1/4$ inches (120 x 210 mm.).

The subject is seen in a 1640's painting (private collection, Genoa, repr. SAGEP, II, fig. 88), but the broader figure style, the position of the chest and torso of Hagar, and the multiple drapery folds falling over the arm and lap of Hagar more closely resemble Giovanni Andrea's ca. 1650 version of the subject in SS. Annunziata, Genoa (cat. 41a).

The diagonally placed angel who fills the left hand corner and turns in profile toward Hagar, and the separation of foreground and background by a diagonal tree trunk also reflect the compositional arrangement of Assereto's painting of the same subject in the Palazzo Rosso (P.R. 352, repr. Emporium, CV, 1947, p. 142, fig. 4).

Other Ferrari drawings in the Palazzo Rosso are: Death of Meleagro (2209); Standing Male Figure on Steps (2212); Holy Family (2210); Abraham and the Three Angels (2213), a bozzetto for the painting of this subject in the City Art Museum of St. Louis.

PROVENANCE: Marchese Marcello Durazzo, 1848.

BIBLIOGRAPHY: Marcenaro, Mostra, p. 150.

PALAZZO ROSSO (Gabinetto dei Disegni, 2211), GENOA

GIOACCHINO ASSERETO Genoa 1600-Genoa 1649

Assereto's teachers were Borzone and Ansaldo, and his early work, similar to these masters, depended greatly on Lombard mannerism in the 1620's. This quality can be seen in the dated 1626 altarpiece, Saints John the Baptist, Bernard, Catherine, Lucy and George in the Parish church at Recco, which by its crisp, hard edged draperies also indicates that Assereto was probably working then with Ansaldo. The sharply focused light, a meticulous attention to details of ornament, and an amazing degree of foreshortening in the hands and legs mark the 1630's when Assereto painted St. Francis in Estasy (Private collection, Genoa; repr. Marcenaro, Mostra, p. 116) dated 1636, and Samson and Delilah (Longhi collection, Florence). The theatrical, brittle figure style in these unique compositions was heightened somewhat by a short trip to Rome in 1639. In the last years, Assereto's technique became looser, freer, more energetic in the handling of pigment, with

denser coloring and less distinct light and dark contrasts. A measure of his success was apparent in these years by the large number of copies and imitations produced, and Soprani cites Assereto's son, Giuseppe, and Giovanni Solaro as showing an extraordinary ability to follow the master's style.

SELECTED BIBLIOGRAPHY: Soprani, pp. 167-73; Soprani-Ratti, pp. 271-8; R. Longhi, "L'Assereto," Dedalo, VII, pt. 2, 1926-7, pp. 355-77; R. Longhi, "E ancora dell'Assereto," Pinacotheca, 1928-9, pp. 221-5; G. Delogu, "Quattro dipinti inediti dell'Assereto," *Pinacotheca*, 1928-9, pp. 216-21; R. Longhi, "Assereto," *Enciclopedia Italiana*, IV, 1929; M. Bonzi, "L'Adorazione dei pastori," *Il* Raccoglitore Ligure, March 1933, n. 3; Grosso, Mostra, pp. 37-8; M. Bonzi, "Una Pieta dell'Assereto," Genova, Sept. 1941, n. 9; Morassi, Mostra, pp. 59-61; C. Marcenaro, "Per il catalogo dell'Assereto," Emporium, 1947, pp. 138-44; J. Guerrero Lovillo, "Murillo y Assereto," Archivo, 1950, pp. 133-44; M. Bonzi, "Un inedito dell'Assereto," Bollettino Ligustico, 1952, n. 3-4; L. Grassi, "Deposizione inedita dell'Assereto," Paragone, III, 31, 1952, pp. 40-2; T. Laurin, "Gioacchino Assereto, pittore Genovesi," Genova, XXX, 1953 n. 11, pp. 12-7; G.V. Castelnovi, "Intorno al Assereto," *Emporium*, 110, July 1954, pp. 17-35; M. Bonzi, "Il martirio di Sant'Andrea," Genova, March 1961, n. 3; Manning, Genoese
Masters, cat. 2-5; M. Bonzi, "Un'opera Masters, cat. 2-5; M. Bonzi, dell'Assereto," Genova, 1963, n. 5; Manning, Genoese Masters, cat. 41; Pérez Sánchez, pp. 520-2; Marcenaro, Mostra, pp. 113-34; C. Manzitti "Riscoperta di Luciano Borzone," Commentari, XX, 3, 1969, pp. 210-22; Pirtura Italiana del Siglo XVII, Madrid, 1970, pp. 45-6; SAGEP, II, pp. 101-11, 155-

42. Rinaldo and Armida (?)

Black and red chalk. 5 1/2 x 7 1/8 inches (141 x 181 mm.). Inscribed lower right, Assaretto.

The energetic technique, the muffled contrasts of light and dark, and the furrowed facial features of Rinaldo reflect Assereto's imagery enough to agree with the old Assereto attribution. A dating the 1640's is suggested by the figure style and sweeping technique which were seen in the decoration, Flagellation of Marsyas, dated 1644, in the Palazzo Negrone (repr. SAGEP, II, fig. 80) and in the painting Saints Augustine and Monica (Minneapolis Institute of Arts). The foundations for Assereto's angular large draperies can be seen in the short, straight edged lines describing drapery folds. Also typical of Assereto's last period of activity was a similarity with some of the work of G.A. de Ferrari, and although the technique here lacks Ferrari's poetic, delicate softness, the figure style and composition closely approximate that of Ferrari in the forties and fifties (cat. 41).

PROVENANCE: E.J. von Dalberg.

STIFTUNG KUNSTHAUS HEYLSHOF (F 2000 V/8b), WORMS

43. St. Sebastian Cured by St. Irene

Black and red chalk. 5 5/8 x 7 1/8 inches (143 x 182 mm.). Inscribed lower right, Assaretto.

Although less finished, this drawing relates to the style, media, technique, size and half length composition of the previous drawing from the same collection. The drawing also probably dates in the 1640's when Assereto's handling of color and light became freer, more Venetian. Few if any characteristics of the drawing styles of his teachers Ansaldo or Borzone appear in these two drawings.

PROVENANCE: E.J. von Dalberg.

STIFTUNG KUNSTHAUS HEYLSHOF (F 2000 V/8b), WORMS

GIULIO BENSO Pieve di Teco ca. 1601-Pieve di Teco 1668

In Genoa under the patronage of Giovanni Carlo Doria, and as a student of Paggi, Benso came into contact with a variety of influences; at the end of the second decade, Vouet and Procaccini were in Genoa, Giovanni Carlone had finished his illusionist cupola in S. Ambrogio, and Paggi's studio was frequented by his students Ansaldo, Strozzi, Scorza, Capellino and Fiasella. In this environment, Benso developed a remarkable skill at drawing perspectives. His compositions are important not so much for their graceful painting passages as for their imaginative feats of foreshortening. His dexterity at illusionism seen in SS. Annunziata del Guastato (ca. 1639) and at Cagnes (1648) helped to develop the decorative baroque of Valerio Castello, Piola, G.B. Merano and Gaulli. Benso's fame was not confined to Genoa and a dated 1644 Assumption of the Virgin was painted for the Schottenkirche, Vienna, and a signed and dated 1659 Marriage of the Virgin exists in the Oratory SS. Annunziata at Spotorno.

SELECTED BIBLIOGRAPHY: Soprani, pp. 237-40; Soprani-Ratti, pp. 279-85; Suida, pp. 174-6; Manning, Genoese Masters, cat. 63. G. Rotondi Terminiello, "Benso Giulio," Dizionario biografico degli Italiani, VIII, Rome, 1966; M.G. Rutteri, "Nuovi apporti per Vincenzo Malò," Bollettino Ligustico, XXI, 1/4, 1969, p. 98; Belloni, pp. 245-75; SAGEP, II, pp. 121-4, 159-60.

44. Birth Scene

Pen and brown ink, brown wash, over traces of black chalk. 9 3/4 x 14 inches (248 x 356 mm.). Inscribed on verso: Cangiaso. Inscribed lower left on back of the old mount Supposed to be the Birth of Ed. the 2nd., and numbered 1408.

While it is doubtful that the subject shown here represents the Birth of Edward II (1284-1327), the scene might be one of series, similar to those by Bernardo Castello (cat. 17), which show a sequence of historical events. This style of heavy wash and circular lines depicting the rather stiff figures is here attributed from Cambiaso to Benso. Where Benso acquired this technique is uncertain, but elements from Bernardo Castello, Tavarone and Paggi can be seen. The simplicity of the scene, with little movement of foreshortening, suggests this drawing may be one of the early scenes invented by Benso.

Other drawings that share these characteristics are: Palazzo Rosso, 1757; Stuttgart Staatsgalerie, 6233 recto and verso; Copenhagen Royal Collection, Tu.it.mag.XV, 29 (here identified from anonymous Genoese); Vienna, Albertina, 2837 (repr. A. Stix and A. Spitzmüller, Beschreibender Katalog der Handzeichnungen, VI, Vienna, 1941, cat. 507).

PROVENANCE: William H. Robinson, Ltd. 1940/1941.

NATIONAL GALLERY OF ART (Rosenwald Collection, B-10963, Alverthorpe Gallery, Jenkintown, Pa.)

45. Carrying of a Body (recto), Saints Peter and Paul (verso)

Pen and brown ink, brown wash, over traces of black chalk. $8\ 3/4\ x\ 12\ 1/2$ inches (222 x 319 mm.). Inscribed lower center, *Giulio Benso*; and on verso, *Saint Pierre et Saint Paul, Cab. Durazzo*.

The characteristics of Benso's early drawing style are also seen here. The anatomy is particularly interesting with its looped fingers, circular knees, large calves and heavy ankles becoming a repeated formula. Typical are the heavy washes used for light contrasts and the nervous multiple lines of the draperies wrapping the often immobile figures.

PROVENANCE: Hédou (L. 1253).

EXHIBITIONS: P. Rosenberg and A. Schnapper, Choix de Dessins Anciens, Bibliothèque Municipale Rouen, 1970, cat. 57, repr.

BIBLIOTHÈQUE MUNICIPALE, ROUEN

46. Last Supper

Pen and brown ink, brown wash. $9 \times 13 \times 1/8$ inches (229 x 333 mm.).

Of the many early Benso drawings, only this work represents Benso's amazing skill at foreshortening. Formerly attributed to Tintoretto, later to Paggi, this drawing was kindly brought to my attention by Philip Pouncey. The scratchy technique in the architecture recalls Paggi, but the nervous flicking pen line and washes describing the hollow-eyed figures are typically Benso, relating stylistically with the previous two drawings. Benso's ability for dramatic foreshortening which surpassed his rival Ansaldo is immediately recognized on comparing this drawing with the 1630's work of Ansaldo (cat. 30). The narrative confinement of Cambiaso's follower. Tavarone, is also clearly seen when comparing Tavarone's treatment of the subject (cat. 13) with this drawing.

The subject was painted by Benso for S. Giacomo e Filippo (0,60 x 3,01 m., now in the Palazzo Bianco) but the composition is planimetric without foreshortening.

PROVENANCE: London Art Market.

NATIONAL GALLERY OF ART (Gift of Mr. Lewis Einstein), WASHINGTON, D.C.

47. Holy Family

Pen and brown ink, brown wash. Squared in black chalk. 10 1/2 x 6 3/8 inches (266 x 161 mm.). Inscribed lower center, *Giulio Benso*. Numbered upper right, 10.

The signature which seems autograph appeared previously in the *Carrying of a Body* (cat. 45). However, the figure style differs and although keeping the broad patterns of light and shade, the pen work is less spontaneous, and more clearly defines the figures and architecture.

PROVENANCE: E.J. von Dalberg.

HESSISCHES LANDESMUSEUM (AE 1684), DARMSTADT

48. Architectural Sketch

Pen and brown ink, over traces of black and red chalk. 21 1/4 x 20 inches (540 x 510 mm.). Stippled. Horizontal and vertical center creases. Center tear.

This important drawing shows the mind of Benso at work creating the ca. 1639 architectural scheme for the Annunciation in SS. Annunziata del Guastato. With the exception of the prophet in the lower right, figures have been left out of the drawing, and stripped of the narrative, what is seen is Benso's dexterity for rendering and arranging architectural perspective. Although a high degree of perfection appears in the scale of the drawing, changes were made in the fresco. Rather than two openings onto the balcony, there is but one in the fresco in which is standing the Virgin looking upward to the descending Gabriel.

The rich pen lines reminiscent of Paggi and Cambiaso, the areas of parallel shading, and a more precisely defined figure style are similar to the *Holy Family* (cat. 47).

DR. GIAN VITTORIO CASTELNOVI, GENOA

49. Project for a Fresco

Pen and brown ink, brown wash, over traces of black chalk. 12 1/2 x 8 5/8 inches (318 x 220 mm.). Inscribed lower center, Benso opera fatta in francia 1648.

Soprani-Ratti (p. 282) notes that Benso decorated the palace of the Prince at Cagnes in the Provence region of France; "ornandola di artificiose prospettive, e di storie molto al vivo rappresentate, e con risoluta franchezza condotte." Believed to have been painted ca. 1645, the palace decorations can now be dated 1648 on the strength of the autograph inscription on this drawing. The dynamic, forceful pen line depicting an ornamental motive stylistically emphasizes Benso's mastery of the medium at this time.

The technique of this drawing and the flying forms in the finished fresco are combined in a large Battle Scene (Düsseldorf Kunstmuseum, FP 1548, here attributed from F. Simeonetti) and in Burial of a Martyred Bishop-Saint (Grunewald Graphic Arts Foundation, University of California, Los Angeles, here attributed from Genoese School).

PROVENANCE: Jacopo Durazzo (L. 33450 and 34052)

BIBLIOGRAPHY: P. Rosenberg and A. Schnapper, *Choix de Dessins Anciens*, Rouen, 1970, p. 122.

STAATSGALERIE (Graphische Sammlung, 6234), STUTTGART

50. Architectural Sketch with Scene of Cain and Abel

Pen and brown ink, over black chalk. 7 $7/8 \times 10 1/2$ inches (200 x 265 mm.).

I am grateful to Sabine Jacob for bringing this drawing to my attention. Formerly listed among the anonymous Italian drawings, and here attributed to Benso, the drawing shares many of the previously seen characteristics. The strong S-shapes and ram head designs in the frame particularly correspond with the Cagnes drawing (cat. 49). The nervous energy of the pen lines depicting the figures of Cain and Abel share similarity with the style of G.B. Merano, and the multiple rhythms suggest a date for this drawing contemporary with their work together in the 1660's.

PROVENANCE: Pacetti, Rome (L. 2057).

KUNSTBIBLIOTHEK DER STAATLICHEN MUSEEN PREUSSISCHER KULTURBESITZ (Hdz 725), BERLIN

GIOVANNI BATTISTA CARLONE Genoa 1603-Genoa/Turin 1680

G.B. Carlone studied first with his father Taddeo and then with Passignano in Florence. After a trip of Rome, he returned to collaborate with his brother Giovanni on the decorations in SS. Annunziata and to imitate his brother's style in finishing the frescoes in S. Antonio in Milan (1630). Typical of his own style developed after 1630 are narrative, planimetric compositions having rich vibrant colors, lean figures with somewhat pinched facial features, finely painted still life details, and areas of draperies that twist and roll in tight folds. In spite of the tremendous amount of painting that he produced, there is little stylistic development in his work, and the dated 1672 Martyrdom of a Saint (Albergo dei Poveri) shows a continuation of the style and technique of his 1632 painting, St. James Opening the Door of Coimbra (S. Giacomo della Marina). Constantly painting, G.B. Carlone decorated numerous churches and palaces in Genoa his largest fresco cycles being in the Palazzo Ducale (1655), S. Siro (1652-70) and S.M. del Carmine (ca. 1670). His sons, Nicolò (1644-1714) and Giovanni Andrea (1639-1697) followed the family painting tradition, and may have assisted Carlone in his last years, possibly spent painting at the Court of the Duke of Savoy in Turin.

SELECTED BIBLIOGRAPHY: Soprani-Ratti, I, p. 265; II, pp. 1-9; Suida, p. 184-5; M. Marangoni, I Carlone, Florence, 1925, pp. 7-8, 25, 30; M. Labò, San Siro, Genoa, 1943; Morassi, Mostra, pp. 70-2; J. Scholz, "Sei and Settecento Drawings in Venice: Notes on Two Exhibitions and a Publication," AQ, XXIII, 1960, pp. 59-61; Manning, Genoese Masters, cat. 15, 71; Manning, Genoese Painters, cat. 38; Belloni, pp. 215-43; SAGEP, II, pp. 124-30.

51. Youth Holding a Platter

Red and black chalk, heightened with white, on cream paper stained red. $6\ 1/8\ x\ 7\ 7/8$ inches (155 x 200 mm.).

For one of the busiest, most active painters in Genoa, there are few drawings. Ezia Gavazza has suggested a Carlone attribution for this anonymous drawing, an attribution that is convincing when comparing the drawing with the narrative,

and proportion of the figures in Carlone's paintings. The summary treatment of anatomy, the multiple strokes for drapery folds around the arm and the facial features of the child also are characteristics of the work of G.B. Carlone. The chalk modelling in this drawing recalling the poetic refinement of Fiasella, Passignano, Bernardo Castello and G.A. de Ferrari suggests the drawing could be an early example of Carlone's work.

ACCADEMIA LIGUSTICA, GENOA

52. Three Caryatids

Pen and brown ink, over black chalk. 9 7/8 x 14 1/2 inches (251 x 370 mm.).

These standing figures have been connected by Scholz with the architectural decoration surrounding the ceiling vault Virgin and Patron Saints of Genoa painted by Carlone in 1655 in the Cappella del Doge in the Palazzo Ducale. Beginning what was to become a complex historical-allegorical program in the Palazzo Ducale, G.B. Carlone painted the ceiling vault, and scenes from Genoese history on the three side walls: The Arrival to Genoa of the Ashes of John the Baptist, The Conquest of Jerusalem by Embriaco, and The Landing of Columbus. As extensions of the del Vaga-Cambiaso tradition seen in Tavarone's frescoes (cat. 9), these caryatids appear as eight sets of pairs at the corners of the vault. However, in keeping with the new baroque spirit, the caryatids move and respond as interrelating motives between the center fresco panal and the painted architectural quadratura, functioning as an additional decorative movement in the heavy rich ornament of Mitelli and Colonna's arrangement.

BIBLIOGRAPHY: J. Scholz, "Sei and Settecento Drawings in Venice: Notes on Two Exhibitions and a Publication," AQ, XXIII, 1960, pp. 59, 61, fig. 6.

EXHIBITIONS: Manning, Genoese Masters, cat. 71; Manning, Genoese Painters, cat. 38.

JANOS SCHOLZ, NEW YORK

53. Christ Driving the Merchants from the Temple

Pen and brown ink, over red chalk. 11 x 17 inches (274 x 429 mm.). Inscribed in pen and ink on the verso: This drawing has been in three famous collections at least viz those known as the Otley (sic), the Woodburn and the Domville Mr. (or W.) King bought it at Sir Charles Domvilles Sale 1875. Inscribed lower left on old mount. Gio. Batta Carlone. Center and far right vertical creases. Damaged.

I am grateful to Harley Preston, Deputy Keeper of Prints and Drawings at Birmingham for informing me of an inscription on the verso. The phenomenal activity of the figures in this drawing relates to the period 1652-70 when Carlone painted highly dramatic scenes filled with staged action in S. Siro. The foreshortened large figures rapidly executed in harsh pen lines can be compared with those in the 1652 depiction of St. Siro Driving out the Basilick Lizard and with the 1657 Fall of Simon Magus (S. Siro). The positive but summary treatment of the figures relevant to Paggi's style of rapidly incised. often unbecoming line delineates the foreshortened hand gestures typical of the S. Siro frescoes and facial animation which sometimes bordered on the grotesque. Perhaps some of the enthusiasm and activity is due to Grechetto whose compositions of the subject (see Francesco Castiglione's painted versions in the Louvre and in Bowdoin College Art Museum) display a similar confused, overlapping of figures and movements.

PROVENANCE: William Young Ottley; presented in 1942 by Councillor and Mrs. A.S. Giles.

BIRMINGHAM CITY MUSEUM AND ART GALLERY (4'42), ENGLAND

SINIBALDO SCORZA Voltaggio 1580-Genoa 1631

The son of an aristocratic family, Scorza studied under Paggi in Genoa. Trained by this most illustrious artist in the early 1600's, the young Scorza executed in the late mannerist Tuscan style an altarpiece, Christ Comforted by Angels, in the Convent dei Cappuccini and an Assumption, dated 1617, for the Oratory di S. Giovanni Battista at Voltaggio (repr. SAGEP, II, fig. 212).

From the amount of animals and still life detail in Cornelis Galle's print (Hollstein 2, p. 49) after Paggi's lost painting Adam and Eve, Paggi also may be regarded as having had a considerable influence on the subject matter of Scorza's small canvases representing northern type mythological and biblical scenes filled with animals.

A signed and dated 1607 drawing in the National Museum in Krakow, Woman and Child, reveals Scroza's early interest in genre, and his animal and town pictures that are part of the same collection have their counterparts in the small figures sketches of Roelandt Savery, Velvet Brueghel and Jacques de Gheyn.

From 1619 to 1625, Scorza worked mainly for the Duke of Savoy at the Court in Turin. After war broke out between Savoy and the Republic of Genoa, Scorza, exiled from Genoa, went to Massa and to

Rome (1626-7) where he painted *Piazza del Pasquino*. In 1627 he returned to Voltaggio and Genoa where, on Paggi's death, he may have assumed leadership of Paggi's flourishing workshop. It is at this time that Grechetto could have been influenced by Scorza's style and subject matter, although by then it was similar to what was being done on a larger scale by the de Wael brothers and Roos in Genoa.

SELECTED BIBLIOGRAPHY: Soprani, pp. 127-34; Soprani-Ratti, pp. 214-23; Grosso and Pettorelli, cat. 45-8; G. Delogu, Pittori minori liguri, lombardi, piemontesi del seicento e del settecento, Venice, 1931, pp. 33-42; Grosso, Mostra, pp. 31-2; Morassi, Mostra, pp. 79-80; A. Griseri, "Appunti Genovesi," Studies in the History of Art dedicated to W.E. Suida, London, 1959, pp. 317-8; Manning, Genoese Masters, cat. 48, 95; La natura morta italiana, Palazzo Reale, Naples, 1964, p. 107; M. Bonzi, Sinibaldo Scorza, Antonio Travi, Genoa, 1964; Manning, Genoese Painters, cat. 22-3; Marcenaro, Mostra, pp. 77-84; W. Rothowa, Rysunki Sinibalda Scorzy, National Museum, Krakow, 1969; M. Roethlisberger-Bianco, Cavalier Pietro Tempesta, and his Time, Haarlem, 1970, pp. 85-6, cat. 34-6; SAGEP, II, pp. 323-30, 356-7.

54. Leopard and Duck Study

Pen and brown ink, colored washes. 7 5/8 x 11 1/8 inches (195 x 283 mm.). Inscribed lower right, *Mar.lo Durazzo*, and numbered lower center, *No. 171*.

One of the more striking examples of Scorza's animal drawings is this watercolor study of a leopard and a duck. Silhouetted against the cream page, the animals are exquisitely modelled with small brushstrokes in delicate shades of green, yellow, brown and grey color. Many of these animal drawings are sketches for painting compositions and this shy-looking leopard appears in the left background in the painting Orpheus Charming the Animals (cat. 54a, Private collection, Genoa).

Numerous other examples of Scorza's drawing style exist in the Palazzo Rosso (among them, 2860, 2874, 2876, 2880, 2884), and over 400 Scorza sketches and drawings from the Czartoryski collection in Pulawy are in the National Museum in Krakow. Drawings with attributions to Scorza are also in: Staatsgalerie Stuttgart (6327); Uffizi (7272); Louvre (9555, 9556, 9559); The Art Institute of Chicago (22.5511).

PROVENANCE: Marchese Marcello Durazzo, 1848.

PALAZZO ROSSO (Gabinetto dei Disegni, 2885), GENOA

55. Two Greyhounds

Pen and black ink, 6 1/2 x 9 1/4 inches (165 x 235 mm.). Inscribed lower left, S. Scorza.

The two greyhounds, like the leopard and duck, are detailed studies probably for a painting, and, as isolated entities on a page, they partially explain the scale and pastiche quality in many of Scorza's compositions. His depictions of animals were not altogether unique among the Genoese, and although Fiasella's early work when he was Scorza's contemporary working in Paggi's studio is little known, a large Paggesque drawing attributed to Fiasella, St. Theresa (Palazzo Rosso, 2218) displays eight very naturalistic dog studies on the verso.

Another pen and ink drawing in the Manning collection, Goat Family, is inscribed in the same script as on the signed and dated 1607 drawing, Woman and Child, in the Czartoryski collection in the National Museum in Krakow (repr. W. Rothowa, Rysunki Sinibalda Scorzy, Krakow, 1969, fig. 15).

EXHIBITIONS: Manning, Genoese Masters, cat. 95; Manning, Genoese Painters, cat. 23.

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

JAN ROOS (Giovanni Rosa) Antwerp 1591-Genoa 1638

Considered significant in the formation of Grechetto's style was Roos, a student of Giovanni de Wael and Snyders. Roos worked in Genoa from 1614 to 1638, and his specialty for painting animals partially explains the naturalism and subject matter of Grechetto's early style. Roos was also expert at depicting the human form, and his portraits approached the rich tonality of Van Dyck. Most of his paintings remain in private collections, and the only work by Roos for a Genoese church was *The Deposition* in SS. Cosma e Damiano.

SELECTED BIBLIOGRAPHY: Soprani, pp. 322-3; Soprani-Ratti, pp. 461-3; Thieme-Becker, pp. 578-9; O. Grosso, "A.M. Vassallo e la pittura d'animali nei primi del '600 a Genova," Dedalo, III, 1922-3, pt. 2, pp. 508-11; G. Delogu, Pittori minori liguri, lombardi, piemontesi del seicento e del settecento, Venice, 1931, pp. 16-8; A. Blunt, The Drawings of G.B. Castiglione . . . at Windsor Castle, London, 1954, p. 4; SAGEP, II, pp. 37-9, 65.

56. Shepherds and Animals

Red chalk. 10 1/2 x 8 3/4 inches (267 x 222 mm.). Numbered lower right, 1730.

The donkey laden with household utensils, the large scale animals, the hard, rather metallic handling of the surfaces and the crowded composition seen in this drawing are some of the elements of Flemish painting which influenced the work of Grechetto.

Formerly attributed to the School of Grechetto and here tentatively assigned to Roos, this depiction of peasants and animals in a landscape is one of a group of sketches which often show the figure-withthe big-foot, and the dog that appears in the center of Grechetto's 1630's painting and print (Percy, fig. 8, cat. E4). De Wael, Travi and Vassallo have also been suggested as possible creators of this red chalk drawing style which is seen in most of the large drawing collections, among them: Castello Sforzesco, Gabinetto dei Disegni, 204.2005 and 205.2006; Koenig-Fachsenfeld Collection, II/538 and III/536. This last drawing of The Shepherdess (III/536), relates to a Castiglionesque painting composition of David Called from his Flock, in the Cummer Gallery of Art (repr. Catalogue of Paintings and other Art Objects, Cummer Gallery of Art, Jacksonville, Florida, 1961, p. 54) which is typical of Roos painting style.

LUCIEN GOLDSCHMIDT, INC., NEW YORK

GIOVANNI BENEDETTO CASTIGLIONE

il Grechetto Genoa ca. 1610-Mantua 1663/5

Grechetto has been recognized as one of the leading draughtsmen of the Italian Seicento. A man fond of living who spent money recklessly, his restless nature can be seen in the vivid and spontaneous undulating rhythms of his many sketches. His drawings and prints had enormous impact in the 17th and 18th centuries, and his brand of Genoese-Roman subject matter inspired Tiepolo, Fragonard and Boucher. A period of study was spent in Genoa working first with Paggi and then with Scorza prior to going to Rome in 1631/2. Grechetto's circle of friends in Rome included the most distinguished artists, and influences of Poussin, Bernini, Maratti, Lanfranco, Cortona and Mola can be seen in his work. He was in Naples in 1635 but he probably returned to Rome by the end of the decade. From 1647-51 he was again in Rome but in the mid 1640's Grechetto was in Genoa long enough to paint altarpieces in S. Giacomo della Marina, S. Luca, and S.M. della Cella at Sampierdarena, and to perhaps train Biscaino, Merano and Piola in the art of etching. In the 1650's and 60's, Grechetto worked in the service of the Duke of Mantua, and with his brother Salvatore and his son Francesco, he began a career not only of painting pictures for the Duke but also of going from place to place acquiring pictures for the Duke's collection, trips which were dutifully recorded in Salvatore's letters to the Duke of Mantua.

SELECTED BIBLIOGRAPHY: A. Percy, Giovanni Benedetto Castiglione, Philadelphia Museum of Art, 1971 (all references to earlier literature are included in this monograph); A Blunt, "A soft-ground etching: Giovanni Benedetto Castiglione," BM, CXIII, 1971, pp. 474-5; "Il Grechetto a Mantova," Fonti per la Storia della Pittura, I, Genoa, 1971; C. Dempsey, "Castiglione at Philadelphia," BM, CXIV, 1972, pp. 117-20.

57. Journey Scene

Brush drawing, red brown paint. 10 1/8 x 15 3/8 inches (258 x 390 mm.). Numbered in upper right corner, 12.

From the number of Genoese drawings dated from 1620 to 1635, one might be able to speculate what Castiglione's early style in Genoa and Rome looked like. The obvious answer would be that his drawings must be somewhat similar to what his contemporaries were doing in Paggi's studio. Yet, no Grechetto drawings are known that even remotely resemble the work of Paggi (cat. 22), Tavarone (cat. 13), Fiasella (cat. 33), G.A. de Ferrari (cat. 39) or Ansaldo (cat. 29). Instead, the subject matter and fluid pen lines reflect northern attitudes, and comparison can be made with Van Dyck's drawings and Roos' imagery (cat. 56).

Grechetto often depicted this subject matter and while the drawing style is almost too competent for a young artist, it displays a tight definition of animal forms derived from Scorza and Roos, and a certain amount of small hesitant lines that associate it with a few drawings dated by Percy in the first half of the 1630's (cat. 1-4).

PROVENANCE: Mariette; E.J. von Dalberg.

HESSISCHES LANDESMUSEUM (AE 1854), DARMSTADT

58. Landscape with Figures

Pen and brown ink, 9 $3/4 \times 6 \ 3/4$ inches (248 x 172 mm.).

The delicateness and somewhat ornate quality of the previous brush drawing can be seen in this pen sketch which differs from the pen and wash land-scape drawings dated by Percy in the 1640's (cat. 28-34). The mountain ridges and small-headed animals appear in a print of the 1630's (B.25.28, repr. Percy, cat. E4) and the twisted trees and filling up of space with landscape associate with the thirties compositions by Rosa and the circle of Poussin in Rome which included the Genoese Podesta (cat. 166). Imaginative and dramatic in its undulating pen lines and parallel strokes, drawings such as these stimulated Valerio Castello, ca. 1640 (cat. 65), and his student Biscaino (cat. 75).

A copy of this drawing appears on half of a drawing sheet in the Berlin Kupferstichkabinett (5742 verso). Definitely not by Grechetto, but possibly by his brother Salvatore Castiglione, the bacchanal composition on the recto and the landscape and bacchanal on the verso rendered in light black pen and chalk show a weaker grasp for figure proportions but with an adequate handling of space.

PROVENANCE: Oesers Kabinett; Stadt Leipzig (L. 2731); K.E. von Liphart (L. 1687); R. von Liphart (L. 1756).

EXHIBITIONS: Zeichnungen alter Meister aus Deutschen Privatbesitz Sammlungen, Hamburg, Stuttgart, Bremen, 1965-6, cat. 34, pl. 21.

HERBERT LIST, MUNICH

59. Sketch Page with Figure Studies

Pen and brown ink, 6 3/4 x 6 7/8 inches (173 x 174 mm.).

Dating in the late forties or early fifties when Grechetto was very active in Genoa and Rome, the sketchy pen and energetic zigzag strokes relate to the style of the landscape album drawings (Percy, cat. 28-34) and to the style and imagery of the Holy Family (Percy, cat. 38). The imploring figures on the lower left, the two pointing men (perhaps for a Susanna and the Elders), the Marattesque Mother and Child in the center, and the Mother and Child in the upper left indicate ideas for four different compositions, none of which is known to have been translated into paintings.

PROVENANCE: Marchese Marcello Durazzo, 1848.

EXHIBITIONS: Unbekannte Handzeichnungen alter Meister: Sammlung Freiherr Koenig-Fachsenfeld, Staatsgalerie, Stuttgart, 1967, p. 98, cat. 98, repr.

BARON REINHARD KOENIG-FACHSENFELD (II/542), FACHSENFELD ÜBER AALEN, WÜRTTEMBERG

60. Allegory of Abundance

Brush drawing, brown paint with touches of green and red. $71/4 \times 10$ inches (185 x 255 mm.).

The drawing characterizes the type of strange allegorical subject matter that Grechetto depicted in the forties, suggesting problems of worldly pride, vanity and eternal life. The tangle of forms which allows for little specific interpretation relates to two paintings in the Palazzo Doria (An Offering to Ceres,

Juno and Vulcan, repr. Torriti, figs. 157-9). The seated female can be connected with drawings representing Allegory in Honor of the Duke of Mantua (Percy cat. 73, 74), and the small boy in the lower right reappears in the Genius of Castiglione etching (B. 23, repr. Percy cat. E16). The full figure types and crowded compositions relate to Cortona and to his Genoese pupil Bottalla, foretelling the decorative quality of Grechetto's later period.

PROVENANCE: Zaccaria Sagredo, Venice (d. 1729); Consul Smith (between ca. 1743 and 1755); bought by George III in 1762.

BIBLIOGRAPHY: A. Blunt, The Drawings of G.B. Castiglione . . . at Windsor Castle, London, 1954, p. 37, cat. 142.

WINDSOR CASTLE, ROYAL LIBRARY (3893), LENT BY HER MAJESTY QUEEN ELIZABETH

61. Vision of St. Dominic at Soriano

Brush drawing, brown and red brown paint with touches of blue, grey and white, on paper. 15 $5/8 \times 10 \times 1/4$ inches (396 x 260 mm.).

This highly finished drawing is here identified as a related study for Grechetto's altarpiece in S.M. di Castello, Genoa (cat. 61a). The tightly controlled brushwork, the long parallel lines, the compact grouping of figures, and the highly finished quality compare stylistically with a group of drawings which Percy mentions in relationship to the dated 1650 Osimo altarpiece (Percy, cat. 43-5). For the imagery of the altarpiece and drawing, Grechetto could have seen earlier compositions of this subject by Fiasella (S.M. di Carignano) and Benso (cf. Soprani-Ratti, p. 281), as well as assimilated the undulating Correggio-Parmigianino rhythms such as seen in Biscaino's Rest on the Flight (cat. 78). It is therefore quite likely that this painting and its related study may date prior to the period 1661-3 proposed by Percy (Percy, p. 42, cat. 83) and signify the possible activity in the late 1650's of Grechetto in Genoa.

PROVENANCE: E.J. von Dalberg.

STIFTUNG KUNSTHAUS HEYLSHOF (F 2000I/6), WORMS

62. Landscape/Pastoral Journey

Brush drawing, red brown paint. 13 5/8 x 18 5/8 inches (345 x 473 mm.). Vertical crease to left of center.

The soft, almost felt-tipped looking brushstrokes repeating earlier subject matter (cat. 57-8) are characteristic of Grechetto's last period. The warm smudged red colors, the twisted tree trunks and foreground rocks compare stylistically with the small figured landscape Return from the Flight into Egypt dated in the early 1660's (Percy, cat. 113). Closely relating to these compositions and their landscape detail is a painting of Jacob's Journey in Egypt (1,088 x 1,575 m.) in Hannover, dating probably in the period 1660-3 (A. Binion, "From Schulenburg's Gallery and Records," BM, May, 1970, p. 297).

Representing "Paese con monti e boscareccia e figure," the painting was one of a group of Francesco and G.B. Castiglione paintings sold from the Duke of Mantua's collection on October 12, 1724 by the dealer Gio. Battista Santi Rota to Field Marshal Johann Matthias von der Schulenburg (Archivio di Stato, Hannover; Dep. 82. III.no. 19; "Il Grechetto a Mantova," Fonti per la Storia della Pittura, I, Genoa, 1971, p. 112). Mr. Hamann of the Niedersachsisches Staatsarchiv, Hannover, has kindly informed me that the painted no. 45 in the lower left of this painting corresponds with the following entry in the 1750 Schulenburg inventory: "Gio. Benedict. Castiglione: 1 Tableau en toile representant les voyages de Jacob Patriarche avec plusiers figures, animaux et chiens." and written in grey pen " 1 sped. p. 129" (Archivio di Stato, Hannover; Dep. 82.III. no. 95). The rich color contrasts in the drawing echo the blues, reds and browns of the painting, and the heavy sfumato in the round faces, the sparkling light, and the clearly described foliage add a new dimension to Grechetto's last work.

PROVENANCE: Gutekunst and Klipstein, Bern, 1936.

EXHIBITIONS: Museum Fodor, 1863-1938: Teekeningen Keuze uit Aanwinsten 1932-1937, Museum Fodor, Amsterdam, 1938, cat. 89; A. Percy, G.B. Castiglione, Philadelphia Museum of Art, 1971, p. 81, cat. 36.

HISTORISCH MUSEUM (Fodor Collection), AMSTERDAM

63. Two Female Figures in Architectural Ruins.

Brush drawing, brown and red brown paint. 10 x 8 inches (255 x 201 mm.).

The dense, soft, small brushstrokes in this Poussinesque composition are compatable with the previous drawing and with drawings which Percy dates in the 1660's (Percy, cat. 104-116). The rapid brushwork in the draperies, and the round faces with broad facial features characterize the artist's last period of activity.

PROVENANCE: G. Vallardi (L. 1223a); Edw. Habich, Kassel (L. 862).

BIBLIOGRAPHY: Sammlung Edw. Habich, Kassel, Handzeichnungen alter Meister, Stuttgart, 1899, no. 190.

EXHIBITIONS: Unbekannte Handzeichnungen alter Meister: Sammlung Freiherr Koenig-Fachsenfeld, Staatsgalerie, Stuttgart, 1967, cat. 100, repr.

BARON REINHARD KOENIG-FACHSENFELD (II/539), FACHSENFELD ÜBER AALEN, WÜRTTEMBERG

64. Satyr, Nymph and Griffin

Pen and brown ink, over black chalk. 9 1/16 x 11 3/8 inches (230 x 289 mm.).

This drawing and another, Satyr, Nymph and Lion (Windsor Castle 3910, cat. 56) have been suggested by Blunt to be perhaps studies for a painted decorative frieze. He cites these drawings with eight others which have a similar technique, style, size and subject matter. Some are fragmentary and many were engraved by Saint-Non (Fragments des Peintures et Tableaux les plus intéressants des Palais et Eglises de l'Italie, Quatrième Suite, Venice. Paris, n.d., pls. 30, 35, 36). The rapid decorative line work and figure style of this pen drawing which differ from the landscape drawings of the forties (Percy cat. 28-34), and the narrative pen work of the fifties (Percy cat. 49-51), represents a later development of the capricci of the early fifties (Percy cat. 22-5). The rather slick mannerisms which reflect the decorative work of Biscaino, Valerio and Piola in the fifties, and the rhythmic dramatic movement akin to Puget in Genoa in the 1660's also suggest a possible dating in the early 60's for this drawing. As these drawings were engraved by Saint-Non as having been in a Palace, it is logical to suggest that they may relate to Grechetto's work for the Duke of Mantua in these years. Recently all 52 letters of Salvatore to the Duke have been published, and paintings by Grechetto are mentioned for a certain "Galleria dei libri" in the Palazzo Ducale in Mantua in Salvatore's letters of 22 May 1660 and 23 May 1661. (Archivo di Stato di Mantova, Gonzaga, Busta 791; "Il Grechetto a Mantova," Fonti per la Storia della Pittura, I, Genoa, 1971, pp. 45-6, 29). Later, in the 1665 inventory drawn up at the death of Carlo II Gonzaga, the "Galleria dei libri" is expressly mentioned and the notation "Pezzi venti di quadro favolosi, paesi et historie sacre" is believed to refer to the work of Grechetto, who had executed two principal groups of paintings: one designed for the "Galleria dei libri" and another, assigned to the second Mantuan stay of the artist, designed for the Villa Favorita "Il Grechetto a Mantova," Fonti per la Storia della Pittura, I, Genoa, 1971, pp. 46).

PROVENANCE: Zaccaria Sagredo, Venice (d. 1729); Consul Smith (between ca. 1743 and 1755); bought by George III in 1762.

BIBLIOGRAPHY: A. Blunt, The Drawings of G.B. Castiglione . . . at Windsor Castle, London, 1954, p. 32, cat. 55.

WINDSOR CASTLE, ROYAL LIBRARY (3912), LENT BY HER MAJESTY QUEEN ELIZABETH

VALERIO CASTELLO Genoa 1624-Genoa 1659

Son of Bernardo Castello, the young Valerio grew up in a cultured and refined environment. As a student of Fiasella and perhaps of G.A. de Ferrari, he soon became dissatisfied, and around 1640, Valerio went to Milan to study the work of G.C. Procaccini and to Parma to study Correggio and Parmigianino. Returning to Genoa ca. 1645, he painted canvases in the PP. Ministri degli Infermi and two pictures ca. 1647 in S. Giacomo della Marina. A signed and dated 1648 altarpiece, Saints Lawrence, Roch and Sebastian is in S. Siro at S. Margherita Ligure, and a signed and dated 1655 altarpiece, Saints Mark, John the Baptist, Cecilia, George and Lawrence is in the parish church at Recco. Valerio is most known for his extremely decorative frescoes of the 1650's in the Palazzo Balbi-Senarega, Palazzo Reale, Palazzo Cattaneo-Adorno and in S. Marta. His sharp accents of light, his sfumato, his bright colors and full figure style represent a vibrant synthesis of elements derived from Parma, Florence, Milan and Genoa.

SELECTED BIBLIOGRAPHY: Soprani, pp. 231-6; Soprani-Ratti, pp. 339-50; Suida, pp. 182-4; N. Tarchiani, Pittura italiana del '600 e '700, Palazzo Pitti, Florence, 1922; M. Labò "Oratorio di S. Giacomo alla Marina," *Emporium*, 59, 1924, pp. 325-8; M. Labò "L'Ansaldo in lite e lo Strozzi perito," Il Comune di Genova, 20 April 1925; G. Delogu, "Valerio Castello," Emporium, 1926, pp. 351-60; M. Labò, "Lo stato civile di Valerio Castello, Saggio di un controllo del Soprani," Atti della Societa Ligure di Storia Patria, LIII, Genoa, 1926, pp. 645-51; Grosso, Mostra, pp. 50-1; M. Bonzi, "Un bozzetto giovanile di Valerio Castello," Genova, August 1940; M. Labò, "Valerio Castello," Emporium, September 1942, pp. 368-78; Morassi, Mostra, pp. 51-54; O.H. Giglioli, "Unpublished Paintings by Francesco Furini, Valerio Castello and Francesco Solimena," *BM*, 1948, pp. 289-90; B. Riccio, "Contributo a Valerio Castello," *Commentari*, 8, 1957, pp. 39-44; A. Griseri, "Appunti Genovesi," Studies in the History of Art dedicated to W.E. Suida, London, 1959, pp. 314-6; G. Gamulin, "Poklonstvo Kraljeva od Valerija Castella 'Galeriji Benko Vorvat,' Zagreb," Peristil, III, 1960; G. Biavati, "Valerio Castello: Tra Manierismo e Rococo," Emporium, 136, 1962, pp. 99-110; Manning, Genoese Masters, cat. 17-9; A. Griseri, Barocco Piemontese, II, Turin, 1963, cat. 45; Manning, Genoese Painters, cat. 60-4; L. Fröhlich Bume, "Ein neuaufgetauchtes Bild von Valerio Castello," Pantheon, 23, 1965; Pérez Sánchez, pp. 526-7; S. Meloni, Dipinti Salvati dalla Piena dell'Arno, Florence, 1966, cat. 30; L. Alfonso, "Castello, Bernardo e Valerio," La Berio, 1/2, 1968; Marcenaro, Mostra, cat. 82-7, 89-92; Z. Birolli, "Valerio Castello," Kalos, I, 1970, n.1; Pérez Sánchez, Pintura Italiana del Siglo XVII, Madrid, 1970, pp. 147-51; SAGEP, II, pp. 198-2010, 278-81; A.R. Masetti, "Quadri di Cecco Bravo," Critica d'Arte, XVIII, Jan.-Feb. 1971, pp. 61-8.

65. The Israelites Gathering the Manna

Pen and brown ink, light brown wash, over red chalk. 6 x 7 3/8 inches (152 x 186 mm.).

The figure style, shaky contours, and small parallel strokes have an over-all movement typical of Valerio. Rarely did Valerio attempt to sketch a scene so completely in pen and ink, and its kinship to other artists in Genoa would imply a date for the drawing probably prior to Valerio's trip to Milan and Parma in 1640 and before his work had a strong Procaccini and Correggio feeling. The motive of animals and figures in a landscape is reminiscent of Grechetto (cat. 58), the kneeling foreground female figure can be compared with Vassallo's imagery, the parallel shadows and large framing mountain relate to Shepherds and Flocks (cat. 56), and the figure style and blunt nosed cows are similar to some of the work of Biscaino (cat. 72, 75). The upturned full face in the right background appears in later pen and wash compositions which are more flowing and sure in their nervous energy (see Birth of the Virgin, The Metropolitan Museum of Art, 61.131.2; Finding of Moses, British Museum, 1920.11.164).

EXHIBITIONS: Y. Tan Bunzl, Old Master Drawings, Faerber and Maison Ltd., London, March 11th-March 29th, 1969, no. 13, repr.

YVONNE TAN BUNZL, LONDON

66. Death of a Saint

Pen and brown ink, traces of black chalk. 6 $1/8 \times 5$ inches (155 x 125 mm.). Inscribed lower left, *Valerio Castelli*.

Having the spontaneity of his paintings, Valerio's drawing shows a few nervous strokes broadly and simply defining facial features and figures in an interior space. The composition of a dying saint with the crucifix can be associated with a picture which Valerio painted, ca. 1645, for the PP. Ministri degli Infermi in S. Camillo e S. Croce.

This small drawing is similar to a pen and wash drawing, Communion of a Saint (Louvre, 9442), which has the same small dimensions, is inscribed in the same way by the same hand, and also comes from the Mariette collection.

PROVENANCE: Mariette; Lagoy; E.J. von Dalberg.

HESSISCHES LANDESMUSEUM (AE 1867), DARMSTADT

67. Lunette Study

Pen and brown ink, brown wash, over red chalk. 5 $1/4 \times 6 \cdot 1/4$ inches (135 x 157 mm.). Squared in red chalk. Inscribed lower right *Mola*, numbered 45.

Formerly attributed to Mola, this drawing is here identified with Valerio and his ca. 1645 lunette painting for PP. Ministri degli Infermi in S. Camillo e S. Croce, Genoa (cat. 67a). Ratti (Instruzione, p. 301) mentions Valerio's paintings, St. Rosalia and St. Cecilia, but fails to list three other Valerio paintings depicting the Opera della Misericordia. The squared drawing relates closely with the lunette painting, the major change being in the more forward position of the angel on the left. The misericordia paintings cannot be cited as among Valerio's best visual or dramatic interpretations, but their rich colors, soft modelling and flickering pattern of light and shade are what could be expected from Valerio who had just returned from Milan and Parma. The drawing is stylistically akin to the shorthand technique of Death of a Saint (cat. 66), and its nervous shaky outlines and parallel shadows relate to the earlier drawing Israelities Gathering the Manna (cat. 65).

PROVENANCE: Lambert Krahe; Kunstakademie Düsseldorf, 1778-1932.

KUNSTMUSEUM (FP 820), DÜSSELDORF

68. Annunciation

Pen and brown ink, pale brown wash, over red chalk. $115/8 \times 81/4$ inches (295 x 210 mm.).

The attribution of this drawing to Valerio and the identification with his fresco on the nave vault in S. Marta are due to Jacob Bean. Relevant to the ca. 1650 fresco, this drawing is full of complex movement, and the twisting, interweaving lines skillfully and rapidly depict not only the angel Gabriel and Mary, but also the figures of the angel in the upper left and God the Father surrounded by putti. The loose handling of line which appears to be directly opposite the style of his pupil Biscaino (compare with cat. 77) is not Valerio's only style at

this time, and a chalk drawing (National Gallery of Scotland, D 1573; repr. Andrews, National Gallery of Scotland, fig. 267) shows a rather tight modelling for figures in a fresco similar to those in the Palazzo Cattaneo-Adorno and S. Martino d'Albaro, also dated in the 1650's.

PROVENANCE: W.F.E. Gurley (L. suppl. 1230b).

THE ART INSTITUTE OF CHICAGO (Leonora Hall Gurley Memorial Collection, 22.3898)

69. Holy Family with the Infant St. John

Pen and brown ink, light brown wash, over red chalk, 6 x 7 1/16 inches (153 x 179 mm.).

The rapid pen and wash work reflects the skill and dynamic sureness of the previous drawing and the composition relates to the painting, Holy Family, in the Palazzo Bianco (repr. Marcenaro, Mostra, p. 198). Additional movement is found in the drawing, and the Child leans over to touch the lamb while Mary turns toward Joseph. The strong Correggio mood and structure prevail amid the complex line movement to offer an interesting comparison with Gregorio de Ferrari's composition of The Rest on the Flight into Egypt (cat. 92) influenced by Emilian imagery.

PROVENANCE: Charles H. Marcellis (L. 609); R. Lamponi (L. 1760)

THE ART INSTITUTE OF CHICAGO (Gift of Mr. and Mrs. Norman H. Pritchard, 60.835)

70. Head of Medusa

Pen and brown ink, brown wash. $4 3/4 \times 6 1/2$ inches (120 x 165 mm.).

The circular movement and the twisting agitation of figures typical of Valerio are dramatically seen in this drawing. Broad washes and tiny pen strokes suggesting the multi-movements of the numerous soldiers of Perseus enthusiastically express the quick effect of Valerio's loaded color brushstrokes depicting moving figures in space.

A copy of this composition exists in the Palazzo Rosso (2021, repr. N. Ivanoff, *I disegni Italiana del Seicento*, Venice, 1959, p. 145, cat. 64).

PROVENANCE: Marchese Marcello Durazzo, 1848.

PALAZZO ROSSO (2023), GENOA

BARTOLOMEO BISCAINO Genoa ca. 1632-Genoa 1657

Giovanni Andrea, an artist who practiced every type of painting, taught his son Bartolomeo the principles of the profession. Later, Bartolomeo was sent to study under Valerio Castello and guided by this master, he distinguished himself "in his exactness of design and in his gentleness of coloring" (Soprani-Ratti). The only documented paintings are St. Ferrando Imploring the Virgin (now in the Palazzo Bianco) and Flagellation of Marsyas (whereabouts unknown; repr. C. Manzitti, "Per Bartolomeo Biscaino," Paragone, 253, 1971, fig. 31), the former being painted when Biscaino was 25, shortly before the plague of 1657.

Biscaino's drawings and prints are numerous and frequently show compositions derived from Valerio Castello and Grechetto.

SELECTED BIBLIOGRAPHY: Soprani, pp. 210-3; Soprani-Ratti, pp. 351-3; Grosso and Pettorelli, cat. 38-40; Grosso, Mostra, pp. 52-3; N. Ivanoff, I disegni Italiani del Seicento, Venice, 1959; M. Bonzi, Pellegro Piola, Bartolomeo Biscaino, Genoa, 1963; Pérez Sanchez, pp. 522-3; Catalogo de Los Dibujos, Real Academia de San Fernando, Madrid, 1967, pp. 28-9; NYC, II, cat. 121; Unbekannte Handzeichnungen alter Meister, Staatsgalerie, Stuttgart, 1967, p. 104; SAGEP, II, pp. 213-4, 281-3; C. Manzitti, "Per Bartolomeo Biscaino," Paragone, 253, 1971, pp. 36-44.

71. The Entombment

Red chalk, heightened with white. 8 $3/8 \times 10 1/4$ inches (213 x 260 mm.).

The mannerist work of Parmigianino which had been admired by Valerio Castello remained a constant element in the work of Castello's pupil Biscaino. As there is no evidence that Biscaino ever left Genoa, the design could have been known to him through the Parmigianino print (B. 16.1). He also could have seen the widely circulated print after Parmigianino by Reni (B. 300.46) whose works were well known in Genoa and whose Assumption in S. Ambrogio was copied by Biscaino in a drawing owned by Ratti (Soprani-Ratti, p. 351). Freely interpreting Parmigianino's design, Biscaino lightly sketched in the background figures and added a basket and the kneeling woman in the foreground.

PROVENANCE: John Skippe (L. 146b).

H. SHICKMAN GALLERY, NEW YORK

72. The Finding of Moses

Red chalk, heightened with white, on brownish paper. $97/8 \times 77/8$ inches (250 x 199 mm.).

This drawing relates to a group of three women around Moses in Biscaino's painting of the same subject in a Genoese private collection (repr. Manzitti, Paragone, 253, 1971, fig. 30). The subject was often depicted by Biscaino (see cat. 162) and another drawing, Finding of Moses (Palazzo Rosso, 1776, repr. Grosso and Pettorelli, cat. 39) relates closely to a painting of half length figures (Bruzzo collection, Genoa; repr. M. Bonzi, Pellegro Piola, Bartolomeo Biscaino, Genoa, 1963). The parallel chalk strokes building up shadows, hills and trees is similar in technique to Shepherds and Flocks tentatively ascribed to Roos (cat. 56), to some of Valerio Castello's pen sketches (cat. 65), and to some of Grechetto's brush drawings (cat. 57). Interesting is the verso of this drawing which shows Horses and Figures in bold undulating brown pen lines, in contrast to the gentle, quiet mood of the recto.

PROVENANCE: Franceso Giusti.

BIBLIOGRAPHY: "Handschriftlicher Katalog Collezione di Disegni e Cartoni, posseduti da Francesco Giusti in Bologna," Bibliothek Schloss Fachsenfeld, III, Nr. 423, Cat. S.18; Unbekannte Handzeichnungen alter Meister: Sammlung Freiherr Koenig-Fachsenfeld, Staatsgalerie, Stuttgart, 1967, cat. 104, repr.

BARON REINHARD KOENIG-FACHSENFELD (II/548), FACHSENFELD ÜBER AALEN, WÜRTTEMBERG

73. Moses Striking the Rock

Red chalk, heightened with white, on brownish paper. $87/8 \times 115/8$ inches (225 \times 295 mm.).

The composition and figures on the left side relate to a painting of this subject by Valerio Castello in the Louvre. Missing from Valerio's work is the center background view where the rapid shorthand sketch of figures and animals recalls Grechetto's figural abbreviations on the margins of the small head etchings of the forties. Another Biscaino drawing of this subject exists in a British private collection.

Numerous other Biscaino drawings are in the Palazzo Rosso: St. Margaret, a preliminary for the print, B. 36, (1768); St. Jerome (1771); Martyrdom of St. Lawrence (1773); Miracle of the Loaves and Fishes (1777).

PROVENANCE: Marchese Marcello Durazzo, 1848.

PALAZZO ROSSO (1770), GENOA

74. Jesus and the Son of the Widow of Nain

Pen and brown ink, over black chalk. 7 3/4 x 11 1/8 inches (195 x 281 mm.).

Soprani-Ratti notes that Biscaino learned to draw

early and with such exactness that his little drawings could be considered good. Here attributed to Biscaino, the softness, gentleness and flow of lines reflect the young artist, and the melodramatic standing figures, the grouping of profiles, and the treatment of draperies compare with those in the later multi-figured Moses Striking the Rock (cat. 73). Biscaino's possible artistic involvement with Rome is unknown, but influences from Lanfranco, Cortona and Romanelli are implied in this early drawing with its high horizon and planimetric composition.

PROVENANCE: Pseudo Crozat.

YVONNE TAN BUNZL, LONDON

75. Noah and His Family Sacrificing after the Flood

Pen and brown ink, brush, grey wash, over red chalk. $9.7/8 \times 15.3/4$ inches (250 x 400 mm.).

I am grateful to Ann Percy for calling my attention to this drawing which is here attributed from the school of Grechetto to Biscaino and related to a painting of the subject by Biscaino in the Zerbone collection (cat. 75a). Endless variations of the long necked mother and child on the left frame scenes such as in *Moses Striking the Rock* (cat. 73), and the Valerio characteristics of dimpled elbows, elongated fingers and parallel strokes in the draperies can be found in many Biscaino drawings.

Relatively few Biscaino pen sketches are known and the vivid whiplash strokes contrast somewhat with the finished technique of the chalk drawing. Scholz and Manzitti have correctly reattributed a drawing, David and Abigail, from Valerio to Biscaino (Palazzo Rosso, 2020, Paragone, 253, 1971, fig. 35), although a lighter, more delicate version of this composition suggests Valerio (Ecole des Beaux-Arts, M2295). Other vigorously handled pen drawings by Biscaino are: Presentation of the Virgin (Düsseldorf Kunstmuseum, FP 1533, here attributed from Maratti/Passeri); Sacrifice after the Flood (Uffizi, 13299F, here attributed from Grechetto); Adoration of the Magi, a reverse of the print, B. 21:186.9 (Frankfurt Städtisches Kunstinstitut, 3963); Horses and Figures, verso (cat. 72).

The subject and the composition strongly suggest the influence of Grechetto. This seems, however, to be a generic quality in Genoa, as Biscaino's drawing and painting precede Grechetto's dated 1659 painting and his drawings after Poussin's composition (see Percy, cat. 91).

PROVENANCE: Jonathan Richardson, Sr. (L. 2184); Sir Joshua Reynolds (L. 2364); T.B. (L. suppl. 416a); Janos Scholz.

BIBLIOGRAPHY: Seventh Annual Report to the Fellows of the Pierpont Morgan Library, The Pierpont Morgan Library, New York, 1957, p. 70; A

Review of Acquisitions, 1949-1968, The Pierpont Morgan Library, New York, 1969, p. 136.

THE PIERPONT MORGAN LIBRARY (Gift of Mr. Janos Scholz, 1956.6), NEW YORK

76. St. Cecilia with Two Angels

Red chalk, heightened with white. 10 $3/4 \times 7$ 1/8 inches (272 x 180 mm.).

The drawing is here attributed from the Bolognese school to Biscaino. The subject is seen in a painting by Valerio (Genoese private collection) and the figure style and the facial features of a long nose, small tight mouth and full eyes appear also in Biscaino's prints (cat. 164, 165). In this handsomely finished chalk drawing the elegant treatment of drapery and rendering of Correggioesque facial features anticipates the technique of Gregorio de Ferrari (cat. 93).

Other very finished compositions with white heightening are found in: Uffizi (Gabinetto dei Disegni, 2153F, 2154F, 2155F); Albertina, Vienna (2857, 2884, 2891); Academia de San Fernando, Madrid (Adoration of the Shepherds, Adoration of the Magi).

BIBLIOGRAPHY: O. Kurz, Bolognese Drawings... at Windsor Castle, London, 1955, p. 145, no. 627.

WINDSOR CASTLE, ROYAL LIBRARY (3792), LENTBY HER MAJESTY QUEEN ELIZABETH

77. God the Father with Putti

Red chalk, heightened with white. 9 1/4 x 8 3/4 inches (236 x 221 mm.).

Also attributed from Bolognese school to Biscaino is this drawing whose technique and figure style closely relate to the previous drawing. The white heightening in these drawings is part of the whole, and, with the red chalk, models the figures in rich tones of light and dark. The foreshortening and crowding of putti under the wide-spread arms of God reflect the work of Cortona as well as the imagery in Valerio Castello's ca. 1650 fresco in S. Marta (cat. 68a), a precursor to the decorative flying figures of Piola and Gregorio de Ferrari.

BIBLIOGRAPHY: O. Kurz, Bolognese Drawings. . at Windsor Castle, London, 1955, p. 142, no. 558.

WINDSOR CASTLE, ROYAL LIBRARY (3490), LENTBY HER MAJESTY QUEEN ELIZABETH 78. The Rest on the Flight into Egypt

Red chalk, heightened with white, over traces of black chalk. 11 7/8 x 8 3/8 inches (302 x 214 mm.). Small loss and circular stain at lower center. Lined. Inscribed on verso of lining in pencil, *Bartolomeo Biscaino*; in pen and brown ink, *Mariette*.

The white heightening not only highlights the lovely long neck and face of the Virgin but is used also to describe the draperies. The figure style relevant to the Lombard mannerist traditions of Procaccini and Cerano can be seen as well in Biscaino's prints (cat. 165). This imagery and technique continued to be used and culminated 150 years later in the drawings of Baratta (cat. 152).

PROVENANCE: Thomas Dimsdale (L. 2426); Charles Fairfax Murray; purchased by J. Pierpont Morgan in London, 1910.

BIBLIOGRAPHY: C. Fairfax Murray, Drawings by the Old Masters, Collection of J. Pierpont Morgan, IV, London, 1905-12, no. 195, repr.

EXHIBITIONS: NYC, II, cat. 121, repr.

THE PIERPONT MORGAN LIBRARY (IV, 195), NEW YORK

PIERRE PUGET Marseilles 1620-Marseilles 1694

Almost half of Puget's large scale projects stem from his Genoese period. Bringing to Genoa a Roman Baroque style, between 1662-8 Puget created the Seated Hercules, an Assumption of the Virgin for the Duke of Mantua, St. Sebastian and the Blessed Alexander Sauli for S.M. di Carignano. A modello of a Magdalen was made for the third Carignano niche, which was subsequently filled in 1677 by Filippo Parodi with a sculpture of John the Baptist. During this Genoese period Puget also made designs for a Berninesque Baldacchino for the main altar of S. Siro which was to have been crowned with an Assumption of the Virgin and the Sauli crest. Puget's last large scale project was also for the Sauli, who commissioned him in 1691 to design a St. Jerome to fill the last niche in S.M. di Carignano, Genoa.

Puget is important for any presentation of Genoese art, as not only did the Genoese style seem to influence and contribute much to the success of his sculpture, but also as he brought to Genoa his own brand of Roman High Baroque in all its exaggerations of expression and musculature at a time when the early Seicento artists had either died or were very old and the new artistic generations of Piola and Gregorio de Ferrari were just beginning. Puget's dramatic vigor and movement found support in Filippo Parodi who returned in 1661 after a five year stay in Rome, and contributed to the elongations and figural activity of Piola, Gregorio de Ferrari, G.A. Carlone, Schiaffino and Maragliano.

SELECTED BIBLIOGRAPHY: Soprani-Ratti, pp. 323-5; G. Walton, "Pierre Puget's Projects for the Church of Santa Maria Assunta di Carignano," AB, 1964, pp. 89-94; G. Walton, "Some unnoticed works by Pierre Puget," AB, 1965; G. Walton, "Pierre Puget in Rome: 1662," BM, 1968, pp. 582-7; K. Herding, Pierre Puget, Berlin, 1970. SAGEP, II, p. 287.

79. St. Sebastian

Black and red chalk, heightened with white, on blue paper. $11 \times 63/8$ inches (280 x 162 mm.).

The drawing is one of a group of preliminary drawings for the sculpture in S.M. di Carignano executed in Genoa between 1662-8. Much speculation has been made about Grechetto's influence on Puget's stylistic development. Grechetto is documented as being in Genoa for periods of time between May 1661 and March 1663 and most likely he, in his official capacity as Court Painter to the Duke of Mantua arranged for Puget to carve for the Duke the magnificent marble Assumption that is similar to Grechetto 1650-5 compositions and to the 1655 Piola painting (cat. 81a). It is quite possible that some of the many Grechetto brush drawings also made an impact on Puget's drawing style, and a ca. 1660 pen and wash drawing of A Man Bound to a Tree, Possibly St. Sebastian (repr. Apollo, March 1969, cxxvii) shares some of the same imagery. However, for the imagery for this sculpture, Puget may have been influenced as much by Vouet's St. Sebastian Cured by St. Irene painted for Giovanni Carlo Doria in Genoa (Condorelli collection, Rome; repr. E. Schleier, "Un chef-d'oeuvre de la période italienne de Simon Vouet," Revue de L'Art, II, 1971, pp. 65-73, fig. 3) as by any native Genoese work. It is also quite possible that other Genoese, besides Grechetto, stimulated Puget's drawing style. In particular the parallel chalk strokes and broken undulating contours in this drawing recall the style of Fiasella, who, as a friend of the Castiglione brothers and the Duke of Mantua in the 1660's, could have been known to Puget. Puget's probable relationship with Fiasella may also have helped form the lyrical style of Gregorio de Ferrari, who, in the 1660's was a pupil of Fiasella.

Other drawings listed by Herding for the sculpture are: Montpellier, Musée Fabre, D 61-1-388; Marseille, Musée des Beaux-Arts, D 422; Florence, Uffizi, Gabinetto dei Disegni, 2468; Paris, Louvre, F 30-23973; Paris, formerly Chennevières coll.; Orleans, Musée des Beaux-Arts, D 885A.

PROVENANCE: Paris Art Market.

BIBLIOGRAPHY: K. Herding, Pierre Puget, Berlin, 1970, p. 76, cat. 28b, pl. 128.

ANDREW CIECHANOWIECKI, LONDON

DOMENICO PIOLA Genoa 1627-Genoa 1703

Piola was an artistic link between the narrative scenes of his teachers, Pellegro Piola, Fiasella and Capellino, and the baroque decorative age of Gaulli, G. A. Carlone, Parodi, Guidobono and Gregorio de Ferrari. His life was spent mainly in Genoa, except for a working trip to Milan, Piacenza, Bologna and Asti in 1684-5. A prolific artist, he and his son-in-law, Gregorio de Ferrari, were the leading artists in the second half of the seventeenth century in Genoa, and the impact of their drawings and paintings influenced the entire next generation of artists.

SELECTED BIBLIOGRAPHY: Soprani-Ratti, pp. 29-51; M. G. Bottari and S. Ticozzi, Raccolta di lettere sulla pittura . . ., VI, 2nd ed. Milan, 1822-5; Suida, pp. 186-7; Grosso and Pettorelli, cat. 65-8; Grosso, Mostra, pp. 54-5; Morassi, Mostra, pp. 82-3; Bean, Un Groupe, pp. 267-72; Ivanoff, Disegni, p. 147; Manning, Genoese Masters, cat. 91-3; Manning, Genoese Painters, cat. 65-70; E. Malagoli, "The Drawings of Casa Piola," BM, 108, 1966, pp. 503-8; NYC, II, cat. 119-20; Marcenaro, Mostra, pp. 228-46; Andrews, National Gallery of Scotland, pp. 94-5; SAGEP, II, pp. 217, 283-6; H. MacAndrew, "Quatre Dessins de Femmes Assises, par Domenico Piola," Revue de L'Art, 14, 1971, pp. 73-5.

80. The Crucified Christ Adored by the Three Maries Beneath the Cross

Pen and brown ink, brown wash. 11 x 8 inches (280 x 200 mm.).

The static figures in relating to the style of his teacher, Capellino, suggest an early date for the drawing. Grechetto's S. Luca altarpiece was the prototype for Piola's ca. 1650 fresco, *Nativity*, in S. Marta and Grechetto's Crucifixion scenes of the early 1650's (Percy, cat. 51-54) may have influenced Piola here.

PROVENANCE: Lambert Krahe; Kunstakademie Düsseldorf, 1778-1932.

KUNSTMUSEUM (Kupferstichkabinett, FP 3859), DÜSSELDORF

81. Assumption of the Virgin

Pen and brown ink, brown wash. 8 x 5½ inches (200 x 140 mm.). Two horizontal creases.

This drawing is here identified as a preparatory study for a dated 1655 altarpiece in the Duomo at Genoa-Chiavari (cited by Soprani-Ratti, p. 39, and Descrizione, II, p. 13). I am grateful to Mr. Camillo Manzitti for bringing the date of this painting to my attention.

This subject and composition appear in many Seicento works, including Guido Reni's altarpiece in S. Ambrogio, Genoa, Fiasella's signed and dated 1632 painting in N.S. del Monte, Genoa, and a possible depiction of an Assumption by Grechetto, known only through a series of sketchy pen drawings dated 1650-55 (Percy, cat. 49-50).

PROVENANCE: Lambert Krahe; Kunstakademie Düsseldorf, 1778-1932.

KUNSTMUSEUM (Kupferstichkabinett, FP 3817), DÜSSELDORF

82. Study for Veronica

Brush and brown ink over black chalk, heightened with white. 13 5/8 x 9 3/8 (347 x 239 mm.).

As Jacob Bean has noted, this drawing represents Veronica, here identified as the figure on the left in the fresco Christ Carrying the Cross in S. Gerolamo, Genoa-Quarto. The fresco appears to date prior to 1680, but its stiffness may be the result of restoration. The drawing relates to the perspective and technique of a group of drawings, admittedly more finished, which Hugh MacAndrew ("Quatre Dessins de Femmes Assises, par Domenico Piola," Revue de L'Art, 14, 1971, pp. 73-5) identified as studies for the never completed vault begun in 1684 in the Choir of S. Leonardo in Carignano.

PROVENANCE: W.F.E. Gurley (L. suppl. 1230b).

THE ART INSTITUTE OF CHICAGO (Leonora Hall Gurley Memorial Collection, 22.3692)

83. Three Seated Female Figures, Two Putti and a Dog

Pen and brown ink, brown wash, over black chalk. 10 9/16 x 7 3/8 inches (268 c 188 mm.). Numbered in pen at lower right corner, 1676.

This horizontally divided sheet represents in the lower part a diagonal grouping of women similar to those framing cartouches in Piola's 1680-90's work, while the dog in the upper portion appears at this time in frescoes in the Palazzo Rosso, Palazzo Ravaschieri and in S. Luca.

PROVENANCE: Meatyard 1925; Dan Fellows Platt (L. 2055b and 750a).

BIBLIOGRAPHY: J. Scholz, "Italian Drawings in The Art Museum at Princeton University," *BM*, CIX, 1967, p. 295.

EXHIBITIONS: Italian Drawings in The Art Museum, Princeton University, 1966, p. 44, cat. 65, repr.

THE ART MUSEUM, PRINCETON UNIVER-SITY (Dan Fellows Platt Bequest, 48-580)

84. The Descent from the Cross

Pen and brown ink, brown wash, over traces of black chalk. 10 $1/2 \times 7 \times 15/16$ inches (268 x 202 mm.). Lined. Corners repaired. Inscribed in ink at the top margin, $II \times 81N$. and Piola.

The washes rapidly and dramatically define the figures to make this drawing one of the strongest and most successful of Piola's many drawings. The extent to which Piola has advanced in his drawing technique can be seen by comparing the putti in the left top corner with those in the *Three Maries* drawing (cat. 80).

Diagonal groupings are frequently seen in Gregorio de Ferrari's decorative frescoes, but it is rare to find such a compact grouping of many figures on a diagonal in a completed composition by Piola. Perhaps the inspiration and the finished quality of this drawing is due not only to his association with Gregorio, but, as Neilson suggests, the imagery could be based on pictures seen on his 1684-5 trip through central Italy.

PROVENANCE: W.F.E. Gurley (L. suppl. 1230b).

EXHIBITIONS: N.W. Neilson, *Italian Drawings* from Mid-Western Collections, The St. Louis Art Museum, St. Louis, Missouri, February 25-April 16, 1972, cat. 42, repr.

THE ART INSTITUTE OF CHICAGO (Leonora Hall Gurley Memorial Collection, 22.638)

85. Couple with a Violin

Brush and brown wash, heightened with white, over black chalk, 11×15 5/8 inches (280 x 397 mm.).

This drawing was identified by Vitzthum as a study for a corner lunette in the ceiling decoration *Allegory of Winter*, in the Palazzo Rosso, Genoa. No substantial changes have been made in composition, except that a piper has been added to the background above the fiddler in the fresco.

The intricate way in which the draperies twist and turn can be explained in part by the presence of Gregorio de Ferrari who painted at the same time the companion frescoes, Allegory of Spring and Summer, in the Palazzo Rosso. Compositionally, Piola's lunette can be traced to the Cortonesque work of Bottalla and compared with G.A. Carlone's lunette decorations of 1674-7 in the Palazzo Altieri, Rome.

Payment was made to Piola and Gregorio in 1688, but the commissioned frescoes and their preliminary drawings could have been done shortly after the Palazzo Rosso was built in 1677. Drawings for the center of this ceiling in the Palazzo Rosso (4485), and

in the British Museum (1950-11-11-27) have been cited by E. Malagoli ("The Drawings of Casa Piola," BM, 108, 1966, p. 507, fig. 25-6). A lunette study for Nessus in Piola's other fresco, Autumn, is in the Stuttgart Staatsgalerie (6393).

PROVENANCE: Fainman Rogers, May 15, 1888.

EXHIBITIONS: W. Vitzthum, A Selection of Italian Drawings from North American Collections, Norman Mackenzie Art Gallery, Montreal Museum of Fine Arts, 1970, p. 72, no. 64, repr.

PHILADELPHIA MUSEUM OF ART (Academy Collection, PAFA 237)

86. Allegory of Painting

Pen and brown ink, brown wash over black chalk. 7 $3/4 \times 5 1/2$ inches (198 x 140 mm.). Lower left corner missing. Inscribed lower right, *Do Piola*.

Not only was Piola responsible for the ceiling frescoes in many Genoese churches and palaces, but he also executed a great number of decorative canvases for private collectors. This drawing can be connected with the painting *Allegory of Painting*, a pendant to *Allegory of Music* in the Palazzo Spinola, Genoa, probably executed in the 1680's.

PROVENANCE: Jacopo Durazzo (L. 33450 and 34052)

STAATSGALERIE (Graphische Sammlung. 6403), STUTTGART

87. Hagar and Ishmael

Pen and brown ink, brown wash laid Squared in black chalk. 10 3/8 x 6 7/8 inches (263 x 174 mm.).

This lovely large-figured composition relates to a few equally handsome, decorative paintings in Genoese private collections (cf. SAGEP, II, fig. 152). The soft modelling, the way in which Hagar and Ishmael interlock, and the small drapery folds running across Hagar's body have a strength that bring to mind the sculptures of Piola's good friend, Filippo Parodi. The naturalism of the first half of the Seicento vs. the elegant decorative character of the second half of the century is apparent when this drawing is compared with Giovanni Andrea de Ferrari's drawing of Hagar and Ishmael (cat. 41).

PROVENANCE: Old Versailles, N.Y.

BIBLIOGRAPHY: *Minneapolis Institute of Arts Bulletin*, LVI, 1967; *AQ*, 30, 1967, p. 268, repr. p. 278; *GBA*, 71, 1968, p. 137.

THE MINNEAPOLIS INSTITUTE OF ARTS (David M. Daniels Fund, 1967.26).

88. The Preaching of St. Luke

Pen and brown ink, brown wash, over black chalk. 15 x $22 \ 1/2$ inches ($381 \ x \ 573 \ mm.$).

The attribution and identification of this drawing to Piola and the S. Luca frescoes are due to Vitzthum. The interior of S. Luca was decorated by Piola in 1695 with a variety of figures and scenes, the main scenes representing *The Preaching of St. Luke, The Baptism of St. Luke and St. Luke Painting the Virgin* (Soprani-Ratti, p. 45).

Rich, vibrant in wash and pen work, this preliminary drawing shows Piola at his best. Blending painting with architecture, the fresco from the drawing was enhanced the next year by Filippo Parodi's Immacolata sculpture placed on the high altar in front of the center section of the scene. The drawing will be discussed more fully by Sabine Jacob in her forthcoming catalogue of the Italian drawings in the Berlin Kunstbibliothek.

A study in the Stuttgart Staatsgalerie (6440) defines the two female figures and their feet framing the cartouche above the wall fresco *The Baptism of St. Luke*.

The clarity and amount of detail are also apparent in two Tavellesque landscape drawings with small figures (Stuttgart Staatsgalerie 6335, 6427) suggesting a similar dating in the period 1695-1703.

PROVENANCE: Pacetti, (L. 2057) Berlin Kupferstichkabinett, 1888.

KUNSTBIBLIOTHEK DER STAATLICHEN MUSEEN PREUSSISCHER KULTURBESITZ, Hdz 406, BERLIN

89. St. Luke Painting the Virgin

Pen and brown ink, brown wash. 6 $1/2 \times 10$ inches (163 x 254 mm.).

The abbreviated style which differs from the preceding drawing, quickly defines the figures and ornaments for the S. Luca apse vault of 1695. Changes can be seen between the drawing and the fresco, not only in that the side ovals and second architectural level were eliminated, but also in that the circular heaven was lowered and the Mother and Child sit on its rim, appearing closer to St. Luke.

Two sketches of the S. Luca apse decoration which are not by Piola or Genoese but are stylistically relevant to their old attributions to A. Pozzo are: Düsseldorf Kunstmuseum FP 1989 depicts Piola's drawing with the two story architectural arrangement and oval side panels missing from the fresco; and Düsseldorf Kunstmuseum FP 1990 shows Piola's completed fresco with minor variations. It is thus tempting to speculate the presence of another artist, perhaps Pozzo, a master

at painting illusionistic ceilings, who could have worked closely on the success of the scheme completed by Piola.

Malagoli (p. 508, fig. 30) cites a highly finished drawing by Piola for the whole composition in the British Museum (P.P. 4.50) and Grosso ("La Quadreria di Casa Piola," Gazzetta di Genova, 4, 1921, p. 8) mentions a bozzetto for this fresco formerly in the di Simone collection, Genoa.

PROVENANCE: Giovanni Piancastelli (L. suppl. 2078a); Mr. and Mrs. Edward Brandegee (L. suppl. 1860c).

BIBLIOGRAPHY: E. Malagoli, "The Drawings of Casa Piola," BM, 108, 1966, p. 508, n. 20.

COOPER-HEWITT MUSEUM OF DECORATIVE ARTS AND DESIGN, SMITHSONIAN INSTITUTION (1938-88-8322), NEW YORK

90. St. Loyola

Pen and brown ink, brown wash, over black chalk. 10 $3/4 \times 6 \ 3/4$ inches (275 x 175 mm.).

Seen in the S. Luca apse drawing (cat. 89) and typical of Piola's late style are the intersecting lines and abbreviated figures. Dramatically representing the Vision of S. Loyola, founder of the Jesuits, the figures dissolve in the rich washes and rapid pen lines, producing a religious intensity similar to Grechetto and Magnasco. The work of Gaulli was well known in Genoa in the 1690's and it is not surprising that the subject, composition and bold juxtapositioning of washes and pen lines of this drawing recall those in an early drawing by Gaulli (Darmstadt, Hessisches Landesmuseum, AE 1523).

PROVENANCE: Lambert Krahe: Kunst-akademie Düsseldorf, 1778-1932.

BIBLIOGRAPHY: Illa Budde, Beschreibender Katalog der Handzeichnungen in der Kunstakademie Düsseldorf, Düsseldorf, 1930. p. 86, no. 624, fig. 101.

KUNSTMUSEUM (Kupferstichkabinett, FP 3816), DÜSSELDORF

91. The Egyptians Overwhelmed by the Red Sea (Circle of Piola)

Pen and brown ink was. $11 \frac{1}{2} \times 16 \frac{3}{4}$ inches (292 x 426 mm.).

Piola, like Cambiaso, was a prolific draughtsman, and similarly, some of the many drawings attributed to Piola are the work of his pupils. The spacial illusionism and technique in this drawing closely approximate Domenico Piola's late style, but Piola's figure style even when abbreviated is sharp and clear having a vivid line in comparison to the light roaming lines depicting the figures here. In com-

paring the foreground figures with those of S. Luca (cat. 88), or in comparing the abbreviated figures and light lines in the background with the S. Luca and S. Loyola drawings (cat. 89-90), slight differences are noticed.

Similar to the mottled wash and light line technique, although not as finely conceived or as panoramic in scope, are a group of drawings in Montpellier, Musée Fabre (J. Bean, *Un Groupe*, n. 10). The most significant of these is a drawing of Piola's 1696 altarpiece *St. Peter Healing a Cripple* in S.M. di Carignano, Genoa, which also suggests a derivation of Piola's late style, and possibly the work of his sons Antonio Maria and Giovanni Battista or his daughter Margherita, whose drawings styles are still undefined.

PROVENANCE: London Art Market, 1964.

THE METROPOLITAN MUSEUM OF ART (Rogers Fund, 64.180.2), NEW YORK

GREGORIO DE FERRARI Portomaurizio 1647-Genoa 1726

Gregorio came to Genoa to study law but instead devoted his time and energy to painting. In 1664 he was a pupil of Fiasella, and on the death of his teacher in 1669, Gregorio went to Parma. At his best, Gregorio has a graceful, lyrical Correggioesque style, and his fancy frescoes tended to influence and improve the bravura of Piola's work. In the 1670's and 80's the two friends and artists were responsible for the decorations on some of the largest and most prestigious Seicento ceilings in Genoa. Gregorio worked briefly in Marseilles and on the Riviera ca. 1684, and in 1690 he painted in Turin.

SELECTED BIBLIOGRAPHY: Soprani-Ratti, pp. 109-118; Grosso, Mostra, pp. 62-3; Y. De Masi, La vita e l'opera di Gregorio de Ferrari, Genoa, 1945; Morassi, *Mostra*, pp. 83-6; A. Griseri, "Per un Profilo di Gregorio de Ferrari," *Paragone*, 67, 1955, pp. 22-46; L. Zanini, "Gregorio de Ferrari decoratore genovese del '600," Genova, XXXIV, 1957; J. Bean, Un Groupe, pp. 267-72; Manning, Genoese Masters, cat. 28-9, 80-81; V. Viale, A. Griseri, Mostra del Barocco Piemontese . . ., II, Turin, 1963, p. 69; E. Gavazza, "Contributo a Gregorio de Ferrari, Arte Antica e Moderna, 24, 1963, pp. 326-36; Disegni de Gregorio de Ferrari, Palazzo Rosso, Genoa, 1963; Manning, Genoese Painters, cat. 78-80; Dipinti di Gregorio de Ferrari, Palazzo Rosso, Genoa, 1965; A. Griseri, "Gregorio de Ferrari," I Maestri del Colori, 135, Milan, 1966; E. Gavazza, "Aggiunta a Gregorio de Ferrari," Arte in Europa, Scritti di storia dell'arte in onore di W. Arslan, Milan, 1966, pp. 723-6; L. Puccio, "Sensibilita settecentesca di Gregorio de Ferrari," *Boll. Ligustico*, XIX, 3/4, 1967, pp. 101-118; L. Puccio, "Frescanti genovesi a Palazzo Controlla de Puccio, Piccio de Posicio de Palazzo Controlla de Piccio de Posicio d Centurione in Fossatello: Domenico Piola, Gregorio de Ferrari, Bartolomeo Guidobono," Boll. Ligustico, XXI, 1/4, 1969; Marcenaro, Mostra, pp. 248-273;

18th century Italian Painting, p. 42; SAGEP, II, pp. 231-4, 288-90.

92. Rest on the Flight into Egypt

Pen and brown ink, brown wash, black chalk, heightened with white, on blue paper. 11 $1/8 \times 16 \cdot 1/4$ inches (282 x 414 mm.). Top left and right corners missing. Initialed lower left, D.P.

When Gregorio returned from his trip to Parma ca. 1673, he painted the Correggioesque altarpiece, Rest from the Flight (S. Siro) and the same subject and a similar tender mood are seen in this drawing. The importance of this lovely study is not only that it may well represent one of Gregorio's earliest known drawings, but also that it shows the close collaboration between Gregorio and Piola. Formerly attributed to Piola, the drawing is indeed like the arrangement and spacing of Piola's paintings of the subject in the Palazzo Bianco and in the Kassel Gemäldegalerie. However, the air of gracefulness, the complexity of drapery, and the spidery pen contours distinguish this drawing from the corpus of Piola. The technique of highlighting the drapery, the face and neck with white strokes can be seen frequently in Gregorio's drawings (Palazzo Rosso: 2108, 2110, 2118, 2119) but not in Piola's work until the 1680's (cat. 85).

PROVENANCE: Jacopo Durazzo (L. 33450 and 34052)

STAATSGALERIE (Graphische Sammlung, 6336), STUTTGART

93. Allegorical Female Figure

Pen and brown ink, black wash, heightened with white, on grey paper. $12 1/8 \times 95/8$ inches (308 x 245 mm.).

The soft tonalities of Correggio and Fiasella are reflected in this drawing. The small white parallel strokes on the face and neck, as well as the white streamer-like strokes sweeping across the draperies are very similar to those in the preceding drawing.

The figure relates to a female holding a lamb in one of the corners surrounding the fresco, S. Andrea Avellino in Glory in S. Siro which dates close to 1676 (fig. 12). The symbolism is rather mysterious, and if Gregorio was stimulated by Ripa's Iconologia, he has felt free to improvise.

PROVENANCE: Marchese Marcello Durazzo, 1848.

BIBLIOGRAPHY: Y. De Masi, La vita e l'opera di Gregorio de Ferrari, Genoa, 1945, p. 80.

EXHIBITIONS: Disegni di Gregorio de Ferrari, Palazzo Rosso, Genoa, 1963, no. 18, repr.

PALAZZO ROSSO (Gabinetto dei Disegni, 2685), GENOA

94. Ceiling Sketch

Pen and brown ink, brown wash, heightened with white, on light buff paper. 15 5/8 x 60 inches (40 x 155 cm.). Three sheets mounted together. Right sheet squared in black chalk. Repaired top center, lower left and right corners.

After 1680, Gregorio decorated a long spacious gallery in the palace of Francesco M. Balbi, with a triumph of Hercules in the center surrounded by various representations of virtues and goddesses, and four corner scenes of the story of Hercules (Soprani-Ratti, p. 113; *Instruzione*, p. 187).

Attributed to Gregorio by Tan Bunzl and here identified with the Balbi ceiling, this dazzling drawing defines most of the figures and architectural decoration that appear on the side of the large narrow room in the Palazzo Balbi-Senarega (cat. 94a,b). One of the most splendid Genoese drawings existing, the delicate colors and imagery of lyrical swaying forms wrapped around each other may have been influenced by Valerio Castello's ceiling fresco in the adjoining smaller room.

The sketch identifies well with the existing stucco work, and, as in another drawing for this fresco (Bust of Virtue, Palazzo Rosso, 2116), it confirms the suspicion that Gregorio was responsible for the design of the stucco decoration executed by Andrea Sighizzi. The draughtsmanship of the figures and architectural quadratura follow G.A. Carlone's Palazzo Altieri drawing, and anticipate the delicate quality of the 18th century style as found in G.B. Tiepolo's Design for a Ceiling, the Triumph of Hercules (Pierpont Morgan Library, repr. NYC, III, cat. 69).

NANDO PERETTI, ROME

95. Jupiter Killing the Giants

Brush and grey wash, over traces of black chalk, heightened with white, on grey paper. $14\ 1/2\ x\ 9\ 5/8$ inches (370 x 245 mm.).

In the 1680's and 1690's can also be dated some brush drawings, which lack the elegance of the Palazzo Balbi-Senarega study, but keep its tension and animation. The subject and style of the drawing are dramatic, and bold brushstrokes and heavy washes describe the turning and twisting muscular giants falling through space onto the jagged rocks. Relating to the rushing falling movement is the S.M. del Vigne altarpiece, Fall of the Rebel Angels, and the rock formations appear in the large canvas Moses Striking the Rock, in the Palazzo Rosso (fig. 13).

PROVENANCE: Marchese Marcello Durazzo, 1848.

BIBLIOGRAPHY: Y. De Masi, p. 79.

EXHIBITIONS: Disegni di Gregorio de Ferrari, Palazzo Rosso, Genoa, 1963, no. 11, repr.

PALAZZO ROSSO (Gabinetto dei Disegni, 2113), GENOA

96. St. Matthew

Brush and brown wash, black chalk. 9 1/8 x 8 3/8 inches (232 x 213 mm.). Inscribed lower left, Do. Piola.

This drawing, whose brush technique is similar to the previous drawing, is here identified with a painting by Gregorio de Ferrari in a Genoese private collection (cat. 96a, repr. A. Dellepiane, I Maestri delle Pittura Ligure, 1971, p. 145). More than likely this drawing was also made for some fresco project as sketches for three other pendentives exist in Stuttgart Staatsgalerie: St. Mark, 6431; St. Luke, 6430; St. John, 6429).

PROVENANCE: Jacopo Durazzo. (L. 33450 and 34052)

STAATSGALERIE (Graphische Sammlung, 6432), STUTTGART

97. Vision of St. Theresa

Pen and brown ink, brown wash, over black chalk, heightened with white, on brown paper. 10 7/8 x 11 1/8 inches (277 x 283 mm.).

The drawing, here attributed from Domenico Piola to Gregorio de Ferrari, combines bold washes, white heightening and the thin needle-like contour line seen previously. However, the white strokes are broader and more sweeping than in the 1670's, and are similar in technique to a drawing for the figure of Time in the 1684 fresco in the Palazzo Groppallo (Frankfurt Städelschen Kunstinstituts 15283). The same full forms and style are seen also in Virgin with Child and Saint (Palazzo Rosso, 2118); St. Anthony of Padua Contemplating the Cross (Palazzo Rosso, 2110); and Saint Adoring the Crucifix (Accademia Ligustica).

A small painting of the same subject which repeats the stance of the Christ Child aiming His arrow at St. Theresa is in the Palazzo Rosso (cat. 97a, repr. Marcenaro, *Mostra*, p. 266).

PROVENANCE: Major A. Merz; London Art Market.

BIBLIOGRAPHY: Eleventh Report to the Fellows of the Morgan Library, 1961, The Morgan Library, New York, 1961, p. 71; A Review of Acquisitions 1949-68, The Morgan Library, New York, 1969, p. 160.

THE PIERPONT MORGAN LIBRARY (1961.23), NEW YORK

Pen and brown ink, brown wash, over black chalk; architectural decoration in pencil. 15 x 9 1/4 inches (380 x 235 mm.).

Possibly dating in 1684 when Gregorio was in France, this study for a painting bears the coat of arms of Cardinal Richelieu in the surrounding decoration. The meticulous care in depicting architectural ornament compares with the Palazzo Balbi-Senarega study (cat. 94), but the figure style has evolved into a more boisterous tangle of lines and masses. The bold swirl of brush and wash tones provide a brilliant display of technical prowess, made more dramatic in an earlier stage of the painting (cat. 98a, from the Luxoro collection and now in the Manning collection). The strong diagonal thrust of the stone thrower relates to the wonderfully conceived figure of Moses in Moses Striking the Rock, Palazzo Rosso.

PROVENANCE: John P. Hardy, London.

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

99. Female Figures with Putti in Clouds

Pen and brown ink, brown wash, over black chalk. 13 $7/8 \times 19 \ 3/4 \ (353 \times 502 \ mm.)$. Half of the top right quarter section missing.

The attribution of this drawing from Correggio to Gregorio is due to Jacob Bean and I am grateful to Dr. Castelnovi for identifying it as a study for the octagonal dome cupola, Worship of the Holy Cross and Angels, in S. Camillo e S. Croce, painted with the help of Lorenzo in 1715-26. One of the most spectacular illusionistic ceilings, the drawing represents the section to the right of the Cross and the small architectural detail in the lower right relates to the painted spandrel above a window in the dome. As the fresco corresponds well with the drawing, much of the cupola may have been executed by Gregorio.

A more inspired and graceful pen and brush drawing, Flying Angel, in the Manning collection (repr. Manning, Genoese Masters, cat. 81), bears an old inscription on its mount indicating it to also be a study for the S. Camillo e S. Croce cupola. This type of flying figure appears often in Gregorio's frescoes and can best be associated here with the figure holding a palm frond to the right of the seated females. Gavazza (1965, pp. 87-8) cites other Gregorio drawings for the cupola: Palazzo Rosso 2101, 2102, 2107.

PROVENANCE: W.F.E. Gurley (L. suppl. 1230b).

THE ART INSTITUTE OF CHICAGO (Leonora Hall Gurley Memorial Collection, 22.452).

100. Heraclius Carrying the Cross into Jerusalem

Pen and brown ink, brown wash, over black chalk. 14 $3/4 \times 20 \ 1/2$ inches (375 x 522 mm.). Upper and lower left corners missing. Center vertical crease.

Formerly attributed to Sebastien Bourdon, Jacob Bean has attributed and identified this drawing as Gregorio de Ferrari's study for the lunette apse fresco in S. Camillo e S. Croce painted by Lorenzo de Ferrari. The soft washes, the fluid interlacing of curved, curled and tangled lines embellish and proclaim the triumphant entry of Heraclius returning the Cross to Jerusalem in AD 630. The figure of Heraclius in the right background is almost lost in the excitement and rush of numerous figures, and Lorenzo, in painting the lunette, chose to use only the top right section.

A more finished version of this drawing is in the Palazzo Rosso, 2156 (repr. Gavazza, 1965, p. 87, fig. 4).

PROVENANCE: Dr. Rudolf Wien, Vienna

THE METROPOLITAN MUSEUM OF ART (Rogers Fund, 67.205), NEW YORK

BARTOLOMEO GUIDOBONO Prete di Savona Savona 1654-Turin 1709

In contrast to the decoration of Gregorio de Ferrari was the work of Guidobono. A priest, who had as his first art teacher his father, Giovanni Antonio, a majolica painter, Guidobono lacks the fantastic extravagance of his contemporary. After a ca. 1680 trip to Parma, Venice and Bologna, and a 1685 trip to Turin his compositions show static, carefully and calmly constructed forms in delicate tones of light and dark. Many of his frescoes have been heavily restored, and his very special brand of minute decoration can be best seen in his canvases, such as the Old Testament scenes in the Palazzo Rosso. After 1705 his years were spent in Turin where he and his brother Domenico (1668-1746) executed frescoes in the Palazzo Reale and in the Convent of S. Francesco da Paola.

SELECTED BIBLIOGRAPHY: Soprani-Ratti, pp. 139-46; Vesme, p. 349; P. Guida, Di alcuni maestri lombardi a Lucca nel secolo XIII, Florence, 1930; Grosso, Mostra pp. 64-5; Morassi, Mostra, pp. 86-90; G.V. Castelnovi, "Recerche per il Guidobono," Emporium, CXXIII, 1956, pp. 243-58; G.V. Castelnovi, "Gli affreschi del Guidobono nella cappella della Crocetta presso il Santuario," Il Letimbro, Savona, May 13, 1960; J. Scholz, "Sei and Settecento Drawings in Venice: Notes on Two Exhibitions and a Publication," AQ, XXIII, 1960, pp. 60-1; Manning, Genoese Masters, cat. 86;

Manning, Genoese Painters, cat. 81-3; Art in Italy, 1600-1700, Detroit Institute of Arts, 1965, cat. 181; L. Puccio, "Frescanti genovesi a Palazzo Centurione in Fossatello: Domenico Piola, Gregorio de Ferrari, Bartolomeo Guidobono," Boll. Ligustico, XXI, 1/4, 1969. Marcenaro, Mostra, pp. 299-314; 18th century Italian Painting, p. 32; B.S. Manning and R.L. Manning, "Notes on Genoese Paintings," Studi di Storia dell'Arte in onore di Antonio Morassi, Arte Veneta, Venice, 1971, pp. 197-209; SAGEP, II, pp. 244-52; 290-1.

101. Selene Appearing to the Sleeping Endymoin

Brush and brown wash, touches of rose color. 9 x 7 1/2 inches (230 x 190 mm.). Inscribed lower right, No. 12 Collezione Santo Varni.

Identified by Bertina Manning, the drawing relates to the subject and diagonal composition of a painting in the Palazzo Reale and a painting in an Italian private collection, the latter coming from the same New York collection as this drawing. Typical of the pictures by Guidobono are the lanquid figures and subtle effects in light and shade, reflecting the influence of Correggio. Soft washes describe the scene and tiny brush strokes accent, modulate and define details with great care. The Piola-Ferrari mannerism of using parallel strokes to emphasize shadow and of thickening contours at the ends of fingers and toes may possibly date this drawing in the 1680's when the three artists and friends were working in the Palazzo Rosso.

Guidobono's drawings are rare today. A pen drawing, Rest on the Flight into Egypt in the Palazzo Rosso (2367) closely corresponds in subject and composition to a painting at Bob Jones University, Greenville, North Carolina, but the drawing St. Siro Throwing out the Demons, in the Palazzo Rosso and published by Grosso and Pettorelli (cat. 59) is by another hand. Other published drawings attributed to Guidobono by R.L. Manning (pp. 206-8) are: Seated Lady with a Lute, Scholz collection; The Christ Child and Studies for a Bacchanal, Manning collection. A ceiling decoration with an old attribution to Guidobono can be found at Waddesdon Manor (243/3), England.

PROVENANCE: Santo Varni 1887 (L. 46856); New York private collection; Schaeffer Galleries.

BIBLIOGRAPHY: B.S. Manning and R.L. Manning, "Notes on Genoese Paintings," Studi di Storia dell'Arte in onore di Antonio Morassi, Arte Veneta, Venice, 1971, pp. 197-209, Guidobono, fig. 6; AQ, XXXI/4, 1972, p. 437, repr.

UNIVERSITY ART GALLERY, STATE UNIVERSITY OF NEW YORK AT BINGHAMTON (Purchase from the Allen Tucker Memorial Grant, 1971.21).

GIOVANNI BATTISTA MERANO Genoa 1632-Genoa 1698

Very little has been published concerning Merano. The best source is Soprani-Ratti who tells us that Giovanni Andrea de Ferrari, Valerio Castello and Benso were his teachers. Merano was probably in Genoa in the 1640's, taking a trip to Parma to study Parmigianino and Correggio in the 1650's, and then coming back to Genoa before the death of his teacher Valerio Castello in 1659. In the next years Merano was busy working around Genoa - in Savona, Loano, Finale, and Spotorno - but he returned to Parma the year of Benso's death in 1668. The paintings executed in the years 1668-1695 in Parma are among his best: the essentially linear technique, clarity to detail and crowded compositions are quite like his Genoese contemporaries, G.A. Carlone and G.B. Gaulli, who were working in Rome in the 1670's and 1680's. In 1695, Merano was in San Remo and Finalmarina, executing frescoes in the Oratorio della Concezione, Gesu, and S. Giovanni Battista.

SELECTED BIBLIOGRAPHY: Soprani, p. 239; Soprani-Ratti, pp. 61-68; Vesme, p. 344; Thieme Becker, p. 406; F.H. Dowley, review of V.M.N. Alcaide, "Debujos de la R. Academia de San Fernando: Carlo Maratti, 43 Dibujos de Tema Religioso," AB, LII, 4, 1970, pp. 456-60; SAGEP, II, pp. 217, 283.

102. Massacre of the Innocents

Pen and brown ink, grey wash, over black chalk. Squared in black chalk. 14 1/8 x 16 1/2 inches (360 x 420 mm.). Incribed lower left corner, Gio. Batta Merano. Inscribed lower right corner, Marcel Durazzo.

This drawing is a study for the large lunette in S. Ambrogio. Genoa, which can be dated in the late 1650's or early 1660's after Merano returned to Genoa from Parma. The basic concept and theme of the composition can be traced to Valerio Castello and to one of the two paintings which he and Merano collaborated on in S. Stefano. The 1650's work of Merano's other teacher, G.A. de Ferrari, seems to be the source for the type of round upturned faces and full forms, while the nervous energy of forms, the calligraphic pen lines and perspective derive from Benso.

A bozzetto from the Cardinal Fesch collection and now in the Zerbone collection, Genoa, repeats elements of this composition.

PROVENANCE: Marchese Marcello Durazzo, 1848.

BIBLIOGRAPHY: Grosso and Pettorelli, cat. 42, as Francesco Merano; SAGEP, II, p. 217 (drawing wrongly identified as Palazzo Rosso, 2491).

PALAZZO ROSSO (Gabinetto dei Disegni, 2492), GENOA 103. Samson and Delilah

Pen and brown ink, brown wash. 5 5/8 x 7 5/8 inches (141 x 192 mm.). Inscribed lower right, *Piola*.

The nervous agitation of lines often repeating each other to strengthen contours follows the style of the previous drawing. Reflecting the facial animation and half length figures of Assereto's painting of the subject (Longhi collection, Florence), the drawing may relate to a now lost painting, Blinding of Samson, which Merano painted in PP. delle Scuole Pie, Savona, shortly before his departure for Parma in 1668 (Soprani-Ratti, p. 63; T. Torteroli, Monumenti di pittura, scultura e architettura della città di Savona, Savona, 1847, p. 115).

PROVENANCE: E.J. von Dalberg.

HESSISCHES LANDESMUSEUM (AE 1793), DARMSTADT

104. Christ Carried to Heaven

Pen and brown ink, brown wash. 10 1/2 x 8 inches (269 x 204 mm.). Inscribed lower right, Gio Batta Merano.

There remains a certain amount of aggressiveness in this drawing, and the compact grouping and tightened contours are typical of Merano's late style as seen in his ca. 1695 frescoes in San Remo and Finalmarina. The refined gestures, and the distribution of figures and drapery patterns in the drawing relate particularly well to those in the circular fresco God the Father with Angels and Prophets, in the Oratorio della Concezione in San Remo.

Other drawings traditionally attributed to Merano are Lamentation (Worms, Stiftung Kunsthaus Heylshof, 2000 III/15; and Palazzo Rosso, 2491), but wrongly attributed to Merano is Pieta (Darmstadt, Hessisches Landesmuseum, AE 1792, repr. F. Dowley, AB, LII, 4, 1970, p. 460). Drawings here identified with the circle of Merano are: Crucifixion (as Grechetto), Scholz collection; Rape of the Sabine Woman (as Valerio Castello), Uffizi, Gabinetto dei Disegni, 7256 S.

PROVENANCE: E.J. von Dalberg.

HESSISCHES LANDESMUSEUM (AE 1794), DARMSTADT

GIOVANNI RAFFAELE BADARACCO Genoa 1648-Genoa 1726

Badaracco's first teacher was his father, the painter Giuseppe Badaracco, who had worked with Strozzi and Ansaldo. Later, Giovanni spent eight years in Rome absorbing the work of Cortona and Maratti, followed by trips to Naples and Venice. By the time he returned to Genoa he was a recognized artist, and

a productive period of activity is indicated by the numerous sacred and secular paintings in church and private collections cited by Soprani-Ratti. Few paintings survive and those known combine the compositional characteristics (repoussoir figures, poor space distinctions between foreground and background, short stocky figures) of an earlier time with the smooth closed brushwork of the late 17th century.

SELECTED BIBLIOGRAPHY: Soprani-Ratti, pp. 69-73; Grosso and Pettorelli, cat. 58; G.V. Castelnovi, "Badaracco Giuseppe e Badaracco Gio. Raffaele," Dizionario Biografico degli Italiani, V. Rome, 1963; SAGEP, II, pp. 294-5.

105. Susanna and the Elders

Pen and brown ink, brown wash, heightened with white. 9 3/4 x 7 1/4 inches. (250 x 185 mm.).

Rapid, jagged lines and washes define and dramatise the forms which have a charm and gracefulness akin to northern art. The amount of individualism in the faces reflects Badaracco's skill at portraiture. These facial expressions, angular draperies and arm gestures that trail off into finely pointed fingers are to be found in other Badaracco drawings: Assumption, a preliminary study for the Oratorio di N.S. di Coronata, Genoa-Cornigliano (Palazzo Rosso, 1572, repr. Grosso and Pettorelli, cat. 58), and Birth of the Virgin (Palazzo Rosso, 1575). Here attributed to Badaracco are: Sophonisba (as Domenico Piola), Düsseldorf Kunstmuseum, FP 3853: Perthisdes and Armida (as Merano), Darmstadt, Hessisches Landesmuseum, AE 1795. Grosso and Pettorelli cite two Badaracco drawings in the Louvre.

PROVENANCE: Wessner (L. suppl. 2562a).

EXHIBITIONS: H.E. Feist, *Italian Master Drawings*, New York, Jan. 17-Feb. 29, 1968, cat. 36, repr.

J. M. JENTGEN, WASHINGTON, D.C.

106. The Head of John the Baptist brought to Herodias

Pen and brown ink, brown wash, over red chalk. 9 7/8 x 15 1/8 inches (250 x 384 mm.). Right vertical crease. Spotted. Damaged lower right. Inscribed lower right corner, *Raff. Badarracco*.

The broken contours and sketchy nervous pen lines relate to the work of G.B. Merano, G.B. Carlone, G.A. Carlone and Gaulli. The helmeted soldier on the left also appears as a repoussoir figure on the left in Badaracco's Crucifixion scene in the Oratorio di N.S. Assunta di Coronata, Genoa-Cornigliano.

PROVENANCE: E.J. von Dalberg.

HESSISCHES LANDESMUSEUM (AE 1956), DARMSTADT GIOVANNI ANDREA CARLONE Genoa 1639-Genoa 1697

Educated first by his father, G.B. Carlone, G.A. Carlone went to Rome to study under Maratti. Between visits to Genoa, he traveled extensively in Italy, from Naples, Messina and Palermo to Venice, Padua, Ferrara, Bologna, Modena, Parma and Piacenza. Active in Roman artistic circles and a member of the Academy of St. Luke in 1675, he worked closely with Maratti and Gaulli when executing frescoes (on the life of S. Francis Xavier) in the Gesù in 1673-8, and with Maratti in the Palazzo Altieri, in 1674-77. Bringing with him a mixture of Roman and Venetian influences, Carlone returned to Genoa in 1678 where he received many important religious commissions. Probably after the death of his father in 1680, he went to Perugia, and before 1689 he undertook the decoration of the chapel of S. Giuseppe in the Pantheon, Rome. His frescoes in Genoa include two rooms in the Palazzo Rosso (1691-2) and mythological scenes over the doors in the Palazzo Reale (1694-6).

SELECTED BIBLIOGRAPHY: Soprani-Ratti pp. 91-102; Pascoli, II, pp. 188-198; Morassi, Mostra, p. 73; E. Gavazza, "Nota su Andrea Carlone, Il fregio della Sala Verde di Palazzo Altieri a Roma," Arte Lombarda, 8, 1963, pp. 246-252; A. Schiavo, Palazzo Altieri, Rome, 1963; SAGEP, II, pp. 253-257, 292-293.

107. Biblical Scene

Pen and brown ink, brown wash, over black chalk. Squared in black chalk. $11\ 1/4\ x\ 14\ 1/8$ inches (285 x x 358 mm.). Repaired vertical tears. Inscribed lower left corner, Gio Andrea Carlone.

Nervous pen lines and broad areas of light wash depict a scene crowded with large headed children and figures with small feet and poorly conceived hands. These figural characteristics and the scribbled technique compare well with a signed drawing, St. Anthony of Padua and the Christ Child (Palazzo Rosso, 1979) and a drawing traditionally attributed to Carlone, Mother and Child with Two Saints (Palazzo Rosso, 1980). The figure style is also similar to Carlone's drawing, Vision of Filippo Neri (Worms, Stiftung Kunsthaus Heylshof, 2000 II/20) squared for transfer, which corresponds to Soprani-Ratti's description (p. 94) of a painting by Carlone in the parish church at Spotorno.

No painting is known for this squared drawing, but the Piolesque quality in some of the figures and the planimetric composition indicate an early date, probably prior to the Palazzo Altieri project. The inward twisting of large figures on each side relates best to the figural groupings and compositions of Carlone's paintings in N.S. del Carmine that fit into the narrative sequence of his father's five paintings of ca. 1670 in the church. PROVENANCE: London Art Market.

THE METROPOLITAN MUSEUM OF ART (Rogers Fund, 68.193), NEW YORK

108. Design for a Ceiling Decoration

Pen and brown ink, grey, brown and colored washes, over black chalk. 16 7/8 x 26 1/4 inches (424 x 669 mm.). Vertical and horizontal creases.

This drawing has been attributed to G.A. Carlone and identified with his work in the Palazzo Altieri, Rome, by Sabine Jacob. The Altieri star in the cartouche in the lower left center indicates this ceiling sketch probably was for the Palazzo where Carlone is known to have painted the figural parts in the frieze of the ceiling decoration in the "Sala Verde" in 1674-77, (repr. A. Schiavo, *Il Palazzo Altieri*, Rome, 1963, fig. 76-86).

As Gavazza noted ("Nota su Andrea Carlone: Il fregio della Sala Verde di Palazzo Altieri a Roma," Arte Lombarda, 8, 1963, p. 248), Carlone painted in the Sala Verde the figural parts of the frieze executed by the quadraturist Brozzi surrounding Cozza's earlier frescoes. Due to the differences between this finished drawing and the Sala Verde, Dr. Jacob has suggested the drawing could represent a project for one of the two adjoining rooms in the Palazzo Altieri. A full discussion of the problems related to this drawing will be given in her forthcoming catalogue of the Italian drawings in the Berlin Kunstbibliothek.

The small pen touches which define details and nervously outline contours share affinity with Maratti's pupils such as Luigi Garzi, as well as relate stylistically to other pen drawings by Carlone; the broken contours and small strokes indicating muscles on ignudi appear in *Biblical Scene* (cat. 107), and in a study for the cornice figures for the 1691-2 fresco, *Life of Man*, in the Palazzo Rosso (repr. E. Malagoli, "The drawings of Casa Piola," *BM*, 108, 1966, n. 19, fig. 36).

A weak red chalk study reversing Carlone's side lunette with a ram in the Sala Verde bears an old attribution to Passeri (Düsseldorf Kunstmuseum, FP 2582).

PROVENANCE: Pacetti (L. 2057); Berlin Kupferstichkabinett, 1888.

KUNSTBIBLIOTHEK DER STAATLICHEN MUSEEN PREUSSISCHER KULTURBESITZ, Hdz 725, BERLIN

109. Time with Putti

Black chalk, heightened with white on blue paper. 10 5/8 x 15 3/4 inches (269 x 395 mm.). Inscribed in black chalk lower right, G.A. Carlone. Numbered upper right corner, 12.

The nervous pen work and numerous figures have disappeared, and in its place is the diagonal star-studded figure of Time with Putti. The stiff draperies, and the elegance and balance of a few figures reflect the international artistic language at the end of the century. Provincial, however, is the elongation and shading by means of white heightening on blue paper, relating to the work of Gregorio, whose frescoes had proceeded Carlone's of 1691-2 in the Palazzo Rosso. (C. Marcenaro, "Una fonte barocca per l'architettura organica: il Palazzo Rosso di Genova," Paragone, 139, 1961).

PROVENANCE: E. J. von Dalberg.

HESSISCHES LANDESMUSEUM (AE 1702), DARMSTADT

110. Flying Female with Putti

Black chalk, heightened with white on blue, turned brownish paper. 6 1/8 x 8 1/4" (155 x 207 mm.). Numbered upper right corner, 10.

Here attributed to Carlone, the clearly defined few shapes create a graceful horizontal composition similar to the figures in the center medallion of Carlone's 1691-2 fresco, Allegory of the Liberal Arts, in the Palazzo Rosso.

Two drawings with traditional attributions to G.A. Carlone are in the Uffizi (7235.S, 7236.S), and if by Carlone, they must represent a late pen style.

PROVENANCE: E.J. von Dalberg.

HESSISCHES LANDESMUSEUM (AE 1818), DARMSTADT

GIOVANNI BATTISTA GAULLI called Il Baciccio Genoa 1639-Rome 1709

Little is known about Gaulli's boyhood in Genoa and no known works survive from this period. From Soprani-Ratti we know that he may have copied Perino del Vaga's Palazzo Doria frescoes, but surely he was not a pupil of Luciano Borzone, who died in 1645. Before leaving for Rome in the 1650's, he may have witnessed the large commissions being painted in the port district. A series of paintings by the leading artists of the day (D. Piola, V. Castello, G.B. Castiglione, G.B. Carlone) were being made for S. Giacomo della Marina around 1647, and in 1650 impressive frescoes by G.B. Carlone decorated the nave vault of S. Siro, where Gaulli had been bapsaturated colors, dark tised. Their highly backgrounds and broken lighting seem to have been absorbed sufficiently by the young Gaulli that his work in Rome always bore traces of these Genoese characteristics.

Shortly after arriving in Rome he met Bernini, who encouraged and helped him gain his first large commissions. Gaulli's portraits of the cardinals and popes, and his illusionistic ceiling in the Gesu made him one of the most famous and successful artists in Rome. He remained there the rest of his life, going to Parma to study Correggio's frescoes in 1668-9, and to Genoa in 1693 with his designs for the Sala del Maggior Consiglio in the Palazzo Ducale (cat. 112-3).

In 1706-7, Gaulli was asked to paint three frescoes in the hall of the Minor Consiglio in the Palazzo Ducale, Genoa. He began studies for the designs (Soprani-Ratti, p. 84), but again, the work for Genoa was not completed.

SELECTED BIBLIOGRAPHY: R. Enggass, The Painting of Baciccio, The Pennsylvania State University Press, 1964 (all references to earlier literature are included in this monograph); Manning, Genoese Painters, cat. 72-7; J. Rupert Martin, "The Painting of Baciccio," AJ, XXIV, 3, 1965; F. Dowley, "The Painting of Baciccio," AB, 1965; R. Enggass, "Addenda to Baciccio III," BM, 1966, pp. 365-6; M.V. Brugnoli, "Il Baciccio dell 'Enggass," Paragone, 195, 1966; H.L. Cooke, "An exhibition of Paintings, Bozzetti and Drawings by G.B. Gaulli called Baciccio," Allen Memorial Art Bulletin, Oberlin, Ohio, XXIV, 2, 1967; R. Enggass, "Baciccio's Venus and Adonis," BM, 1967, p. 473; R. Enggass, "Baciccio at Oberlin, some reflections," BM, 1967, pp. 184-5; E. Schaar, "Carlo Marattas 'Tod des heiligen Franz Xaver' im Gesu," Festschrift Kauffman, Berlin, 1968, pp. 247-64; P. Dreyer, Romische barockzeichnungen aus dem Berliner Kupferstichkabinett, Staatliche Museum, Berlin, January-June 1969; R. Enggass, "The Ottoboni Diana," The Minneapolis Institute of Arts toboni Diana," The Minneapolis Institute of Arts Bulletin, LVII, 1969, pp. 42-5; Marcenaro, Mostra, pp. 275-90; B. Canestro-Chiovenda, "Ancora del Bernini, del Gaulli e della Regina Cristina," Commentari, XX, 3, 1969; B. Canestro-Chiovenda, "Aggiunte al Bernini e alla Regina Cristina inedita e precisazioni sul Gaulli," Commentari, XXI, 3, 1970, pp. 229-42; SAGEP, II, pp. 286-7, 234-36; D. Graf, Two Paintings by Giovanni Battista Gaulli called Il Baciccio and some related Drawings," BM, CXIII, 1971, pp. 650-4; A.T. Lurie, "A short note on Baciccio's Pendentives in the Gesù a propos a new Bozzetto in Cleveland," BM, CXIV, 1972, pp. 170-3; D. Graf, "Un tableau de Giovanni Battista Gaulli: La Querelle d'Achille et d'Agamemnon et quelques dessins préparatoires," Revue du Louvre, XXII, 1, dessins preparatolies, Nevue du Louve, MM, 1, 1972, pp. 155-62; D. Graf, "Un tableau de Giovanni Battista Gaulli: La Querelle d'Achille et d'Agamemnon, Addenda," Revue du Louvre, XXII, 2, 1972; H. Macandrew, "I. Baciccio's Early Drawings: A group from the artist's first decade in Rome," MD, X, 2, 1972, pp. 111-25; H Macandrew in collaboration with D. Graf, "II. Baciccio's later drawings: a Re-Discovered Group acquired by the Ashmolean Museum," MD, X, 3, 1972.

111. Allegory of Temperance

Pen and brown ink, brown wash, heightened with white over traces of black chalk, on brown paper. 9 x 8 1/2 inches (230 x 218 mm.). Inscribed lower left corner in pen and brown ink, *Baciccio*. Numbered lower right center, 363, 380.

This study is for Temperance, one of 4 pendentives with figures of the Christian Virtures in S. Agnese, Rome. Commissioned by the Pamphili family in 1666 (on the advise of Bernini), the work was unveiled in 1672. In preparation for the work, Gaulli went to Parma in 1668-9 to study the frescoes of Correggio, and their impact can be seen in the drawing. The foreshortening and diagonal movement of the figure of Fame derive from Correggio's frescoes in the Cathedral of Parma, as does the degree of elegance, skillful modulation and harmonious distribution of the figures. Much of the same mood is felt in Gaulli's fresco although a number of changes were made, making the composition more Roman, monumental and compact. By raising the arm of Fame higher to reveal her face and by bringing Temperance closer to the center, turning her head in profile and her body in diagonal, the fresco composition forms a classic triangle. The completed composition is further anchored to the space by ingeniously placing the figure of Avarice clutching her jewels over the barrel of the pendentive.

For the basic concept of this project, Gaulli may have referred to Domenichino's pendentives of the 4 virtues in S. Carlo ai Catinari, Rome, and their many preparatory studies (J. Pope-Hennessy, The Drawings of Domenichino . . . at Windsor Castle, New York, 1948, p. 80, cat. 868-77,), but the dazzling coloristic technique of the drawing is due to Gaulli's Genoese background enhanced by Bernini. Brown washes and white brushstrokes were hurriedly and broadly applied, creating a highly saturated palette having the spontaneity and intensity of Grechetto. The twisting rapid pen strokes and broken contours can be also compared to the work of Gaulli's contemporaries, particularly the Genoese Gregorio de Ferrari and G.B. Merano, who were also in Parma in the late 1660's.

The bravura with which the figures are depicted is similar to the vigor of Gaulli's bozzetti for the S. Agnese pendentives, Faith and Charity and Prudence (repr. Enggass, fig. 8-12), but the pen and wash drawing for the pendentive Allegory of Justice (repr. Enggass, fig. 100) is less spirited and is weak by comparison. A pen and wash copy drawing after the Allegory of Temperance is in Musée des Beaux-Arts, Besançon (Enggass, p. 112, n. 82).

PROVENANCE: Ferdández Durán, 1932.

BIBLIOGRAPHY: H. Macandrew, "I. Baciccio's Early Drawings: A group from the artist's first decade in Rome," MD, X, 2, 1972, pp. 111-25, pl. 2.

MUSEO DEL PRADO (395.III), MADRID

112. Portrait of a Man

Black and red chalk. 12 1/8 x 8 5/8 inches (307 x 220 mm.). Inscribed in pen and brown ink lower right, J. Gaulli fecit. Inscribed on the verso in A. Maggioni's handwriting: Alles Maggioni comprò in Roma nel 1805 and Ritratto famoso dal Pittor celebrissimo Giov. Batt. Gaulli alias Baccicia, and in a later hand, Non a capo è virtute; anzi è dell'arte.

Gaulli's work in portraiture is almost unknown, yet Pascoli mentions that Gaulli painted all the cardinals and portraits of the 7 popes in his lifetime (Alexander VII Clement XI). "In this field, without any doubt, he had great skill, and singular competence, so that with reason he can in portraiture be numbered among the most celebrated and expert masters that there have ever been. In making portraits he had a manner completely contrary to the one in common practice. He said he learned it from Bernini, who in making portraits did not want the person portrayed to stay motionless and hushed, but instead wished that they talk and move. He said the persons in movement are most like themselves. He said that the portraitist must produce a complete likeness in the portrait. He must select the most complimentary and graceful aspects, and reveal in this manner the most beautiful and flattering aspects of the face, while hiding the less pleasant and less affable side, in order to produce portraits that are pleasing and charming." (Enggass trans. of Pascoli, I, pp. 207-8: R. Enggass and J. Brown, Italy and Spain, 1600-1700, Sources and Documents in the History of Art, Prentice-Hall, 1970, p. 150).

In Genoa there was a remarkably extensive practice in portraiture. Inspired by Van Dyck, the portraits by G.B. Carbone, Assereto, Valerio Castello, Grechetto, Strozzi, and Luciano Borzone could have been seen by Gaulli prior to his leaving Genoa.

As early as 1666, Gaulli painted Bernini's portrait (Enggass, p. 182, document 53) and it is to this early period that the drawing possibly dates, as the delicate, careful rendering of facial features, the hesitant repeated outlines, and the soft textures of the face and hair not only recall Bernini and Reni, but also Gaulli's own early red chalk drawing Recumbent Figure of a Nude Child (Oxford, Ashmolean Museum), a study for the S. Rocco altarpiece, ca. 1660-1.

Portrait drawings at Windsor Castle are: Portrait of Duilius, 5544; Portrait of Innocent X, 5531; Portrait of Clement X, 5533 (A. Blunt and H.L. Cooke, The Roman drawings . . . at Windsor Castle, London, 1960, cat. 152, 156, 157).

PROVENANCE: Alessandro Maggioni; Wessner (L. suppl. 2562a).

EXHIBITIONS: Y. Tan Bunzl, Old Master Drawings, London, March 11-29, 1969, n. 19, repr.

PROFESSOR AND MRS. JONATHAN BROWN, PRINCETON, NEW JERSEY.

113. Study for the corner of the Palazzo Ducale Ceiling

Pen and brown ink, grey and brown washes over black chalk, heightened with white, on grey brown paper. $10\ 1/2\ x\ 16\ 1/2$ inches $(267\ x\ 420\ mm.)$.

This study, bearing the coat of arms of Genoa, and its related drawings, have been identified by Eckhard Schaar with Gaulli's unexecuted designs for the Sala del Maggior Consiglio in the Palazzo Ducale, and will be discussed more fully in his forthcoming article in the Gerson Festschrift.

After Gaulli created the enormous illusionistic splendor on the ceiling of the Gesù, the Genoese Senate asked him to decorate the Sala del Maggior Consiglio in the Palazzo Ducale, the most prestigious ceiling in Genoa. Soprani-Ratti (p. 83) wrote that "Gaulli was chosen for the work over many other worthy painters. He received from Genoa the measurements of the site in which he was to work, from which he composed designs of the subjects to paint in the fresco." Upon completing the designs, Gaulli arrived in Genoa in 1693 to be welcomed royally by the leading families and the Doge. His price was too high for the Genoese, who were perhaps used to lower prices from Gregorio de Ferrari and Domenico Piola, and Gaulli returned to Rome, mission unaccomplished. The great hall was finally frescoed by Franceschini in 1702-4 (cat. 138).

We know approximately what Gaulli's ceiling design represented from Soprani-Ratti: "I have seen in the house of Guilio, son of the great man, the bozzetto which his father had created for the vault of the great hall, and it seemed to me a most splendid concept. There was represented Liguria in a triumphant pose sitting on top of a rainbow in which was written the motto Libertas in gold. Next to Liguria stood the four Virtues in majestic attire. And at her feet is Time and Truth, which appeared with a sun in her hand, from whose rays hastily fled various monsters." This bozzetto has yet to be found, but from the description and the Dusseldorf drawing studies for the surrounding walls, we have some idea of the magnificant scale and complex classical program that Gaulli had devised for this hall.

A large architectural drawing (Düsseldorf Kunstmuseum, FP 12106) provides the layout for the entire project. Unfortunately, only the architectural frames have been clearly defined, indicating two oval panels on each side, a single oval at each end, and four elaborate corners surrounding a ceiling panel shaped similar to Maratti's Allegory of Clemency in the Palazzo Altieri.

Much study was given these corners as evidenced by the number of other drawings for them: Düsseldorf Kunstmuseum FP 1956 recto and verso, FP 1958, FP 1961, FP 1962 recto and verso, FP 1964, FP 1966, FP 1967. PROVENANCE: Lambert Krahe; Kunstakademie Düsseldorf, 1778-1932.

BIBLIOGRAPHY: Soprani-Ratti, p. 83; Pascoli, I, p. 203; Enggass, p. 169.

KUNSTMUSEUM (Kupferstichkabinett, FP 1963), DÜSSELDORF

114. Study for side ovals and decoration for Palazzo Ducale ceiling, (recto); Study for side decoration for Palazzo Ducale ceiling (verso)

Recto: Pen and brown ink, over black chalk. Verso: Pen and brown ink, grey wash, over black chalk. 12 x 18 inches (305 x 457 mm.).

According to the architectural drawing for the whole ceiling of the Palazzo Ducale (Düsseldorf Kunstmuseum FP 12106), these ornamental studies were designed for the side walls of the Palazzo Ducale. The ignudi on the verso correspond in type but not in pose with those on the recto, suggesting studies for both sides of the great hall.

From the subjects that had been painted in the Palazzo Ducale, and from those that were to be painted, the Palazzo Ducale supported a strong historical-allegorical program based on Genoese history. Thus, in spite of the lack of detail in the two oval panels surrounding the ceiling Liguria with Virtues, it can be suggested that the images which recall figures from Perino del Vaga, Cambiaso and Bergamasco could represent the brave deeds and accomplishments of the Genoese, perhaps in the land battles of Almeria and Jerusalem.

Two wash drawings that are versions of the side decorations on the lower right of the recto are: Düsseldorf Kunstmuseum FP 1965, FP 1957.

BIBLIOGRAPHY: Soprani-Ratti, p. 83; Pascoli, I, p. 203, Enggass, p. 169.

PROVENANCE: Lambert Krahe; Kunstakademie Düsseldorf, 1778-1932.

KUNSTMUSEUM (Kupferstichkabinett, FP 1932), DÜSSELDORF

115. Study with frame for Achilles and Agamemnon

Pen and brown ink, over black chalk $10\ 1/2\ x\ 15\ 1/2$ inches (266 x 395 mm.).

This study, its related drawings, and a dated 1693 print by Robert van Audenaerde (Düsseldorf Kunstmuseum FP 16894D) have been identified by Dieter Graf with a painting in Beauvais, Musée Départemental de L'Oise (repr. M.J. Salmon, Peintures Italiennes, XVIIe-XVIIIe Siècles, Musée Départemental de L'Oise, Beauvais, 1971, p. 14, cat. 5, with bibliography).

In comparing the drawing with the other studies, Athena gradually moves from a center position between Agamemnon on the left and Achilles on the right to the more diagonal one in the print and painting. The figures on the right remain basically the same (with the exception of Achilles' helmet), and the figure of old Nestor in the center left can be seen reversed and placed in the center right in the print and painting.

The presence of an architectural frame frequently indicates the surrounding stucco work (and the large dimensions of the painting are suitable for an elaborate setting), but this frame and the individual allegorical figures decorating it appear on and may have been designed solely for van Audenaerde's print dedicated to Pope Innocent XII (1691-1700) which Graf believes was made prior to the painting.

The rather tight pen work and the subject of warriors in a large format can be compared to Gaulli's 1692-3 Palazzo Ducale drawings, and the technique and manner of placing a number of figures parallel to the foreground connect the following Ajaccio drawings to the same period.

Other drawings published by Graf for the painting are: Dusseldorf Kunstmuseum FP 10869, FP 9232 recto and verso, FP 11244 recto, FP 11192, FP 6917 recto, FP 8065 verso, FV 1922 recto, FP 11234 recto. Drawings for the frame and the figures published by Graf and Macandrew are: Dusseldorf Kunstmuseum FP 1922, FP 9232 verso, FP 11244 verso; Oxford, Ashmolean Museum 1970.63; Paris, Louvre, 9582, 9583.

PROVENANCE: 'Status Montium' (L. suppl. 2309).

BIBLIOGRAPHY: D. Graf, "Un Tableau de Giovanni Battista Gaulli: La Querelle d'Achille et d'Agamemnon et quelques dessins préparatoires," Revue du Louvre, XXII 1, 1972, fig. 10; D. Graf, "Un tableau de Giovanni Battista Gaulli: La Querelle d'Achille et d'Agamemnon, Addenda," Revue du Louvre, XXII, 2, 1972; H. Macandrew in collaboration with D. Graf, "II. Baciccio's later drawings: a Re-Discovered Group acquired by the Ashmolean Museum," MD, X, 3, 1972, cat. 142.

KUNSTMUSEUM (Kupferstichkabinett, FP 1922), DÜSSELDORF

116. Joseph Telling His Dreams

Pen and brown ink, grey wash, over traces of black chalk, on pale buff paper. 8 7/8 x 10 9/16 inches (225 x 320 mm.). Squared with black chalk.

As first noted in the Oberlin exhibition catalogue, this drawing is a study for the whole composition for the painting Joseph Recounting his Dreams to His

Brethren, a pendant to Joseph Makes Himself Known to His Brethren identified by Michele Laclotte in the Musée Fesch at Ajaccio.

Slight differences appear in the positions of some of the figures in the painting, and the figures appear smaller and better integrated with the mountaneous background due to the more vertical space of the painting.

The number of preliminary drawings seem to show the working methods of Gaulli as well as underscore the careful study he put into this painting, now, unfortunately, in a state of ruin. Catalogued by Graf and Macandrew are twelve separate figure studies for the Windsor composition, and with one exception (Düsseldorf Kunstmuseum, FP 11112 recto), they relate more to the drawing at Windsor than to the painting. Relating to this composition drawing are: Study for the Figure of Joseph, recto, Two studies for Joseph's tunic, verso, (Ajaccio, Musée Fesch, 1970.41); Studies of Legs and of a Head, verso, Studies for the painting, Sacrifice of Noah, Atlanta, recto (University of Missouri, Museum of Art and Archeology, 65.147). Other drawings are in the Düsseldorf Kunstmuseum: Figure with Staff on left (FP 11105); Group of Two Figures to left of Joseph (FP 11115); Figures to the right of Joseph, recto, Drapery studies for a kneeling figure not connected with the painting, verso (FP 11112); Figure with arms folded to right of Joseph, recto, Studies for the Burghley House painting, Venus dissuading Adonis from the Chase, verso (FP 11200); Figure seated on ground in right foreground, recto, Nude study for figure behind figure with staff on left, verso (FP 11194); Figure with dog in right foreground, recto, Figure sitting to left of Joseph, verso (FP 11185); Study for standing figure at far left, recto, Study for the Ottoboni Diana painting, Minneapolis, verso (FP 11201, see cat. 117).

The recto and verso of some of the individual figure studies relate to other paintings datable in the late 1680's and early 1690's and a similar dating can be suggested for this drawing. To be found also in Gaulli's paintings of the 1690's is the large expanse of landscape, and the complexity and unity of the small figures in a distant landscape parallel the work of Piola, Gregorio de Ferrari, P.G. Piola and Tavella in the 1690's.

PROVENANCE: from the Bernini volumes.

BIBLIOGRAPHY: M.V. Brugnoli, "Inediti del Gaulli," Paragone, 81, 1956, p. 31 n. 1; A. Blunt and H.L. Cooke, The Roman Drawings . . . at Windsor Castle, London, 1960, p. 40, no. 153; D. Graf, "Two paintings by Giovanni Battista Gaulli called Il Baciccio and some related Drawings," BM, CXIII, 1971, pp. 650-57, cat. 3, fig. 7; H. Macandrew in collaboration with D. Graf, "II. Baciccio's later drawings: a Re-Discovered Group acquired by the Ashmolean Museum," MD, X, 3, 1972, cat. Ii; D. Graf, "Un Tableau de Giovanni Battista Gaulli: La Querelle, d'Achille et d'Agamemnon et quelques dessins préparatoires," Revue du Louvre, XXII, 1972.

EXHIBITIONS: H.L. Cooke, "An Exhibition of Paintings, Bozzetti and Drawings by G.B. Gaulli called Baciccio," *Allen Memorial Art Bulletin*, Oberlin College, XXIV, 2, 1967, p. 97, cat. 47, repr.

WINDSOR CASTLE, ROYAL LIBRARY (5548), lent by Her Majesty Queen Elizabeth II

117. Study for a Male Figure (recto); Study for the Ottoboni Diana (verso)

Recto: Pen and black ink, grey wash over black chalk, heightened with white, on brown paper. Numbered lower right, 97. Verso: Pen and brown ink, brown wash over black chalk, heightened with white, on brown paper. 16 5/8 x 10 5/8 inches (424 x 270 mm.).

The male figure on the recto represents a study for Joseph's brother standing on the far left in the previous Windsor Castle drawing, which is a preliminary drawing for the whole Ajaccio composition. Only the left side of the figure is seen holding a staff in the Windsor drawing, and although more of the figure appears in the painting, the hands are resting together on top of the staff.

More coloristic and finished is the verso, showing the lovely, very chiseled study for the garment of Diana in the painting, *Diana the Huntress*, Minneapolis Institute of Arts (R. Enggass, "The Ottoboni Diana," *MIA Bulletin*, LVII, 1969, pp. 42-5). Regarded by Pascoli (I, p. 203) and Soprani-Ratti (II, p. 82) as extraordinary, the painting once belonged to the Ottoboni and reflects their preference for gentle, sweet representations.

The elegant, intricate way in which the drapery patterns are depicted in pen and wash shares kinship with the gracefulness of Gregorio de Ferrari and is a precursor to the rhythmic drapery folds of Boni. The drawing shows the head turned to the left, and the right foot placed in greater foreshortening to the viewer, but no significant changes were made in the draperies. In fact, the rich contrasts of light and dark imply the bold *cangianti* of the painting: the upper drapery surfaces gleaming in white heightening and pale wash echo the shades of cool blue which change abruptly to the dark brown undersurfaces.

PROVENANCE: Lambert Krahe; Kunstakademie Düsseldorf 1778-1932.

BIBLIOGRAPHY: D. Graf, "Two paintings by Giovanni Battista Gaulli called Il Baciccio and some related Drawings," *BM*, CXIII, 1971, pp. 650-57, n. 11, cat. 4, fig. 8; H. Macandrew in collaboration with D. Graf, "II. Baciccio's later drawings: a Re-Discovered Group acquired by the Ashmolean Museum," *MD*, X, 3, 1972, cat. Ia. fig. 4.

KUNSTMUSEUM (Kupferstichkabinett, FP 11201), DÜSSELDORF

GIOVANNI MARIA DELLE PIANE called Il Mulinaretto Genoa 1660-Monticelli d'Ongina 1745

Know for his formal portraits of aristocratic figures, Mulinaretto injected a very individual note into the Genoese painting of his time. A highly successful portrait artist, he worked in Parma (1695, 1698, 1706, 1709), in Milan (1708), and in Piacenzo (1705, 1715). During these years he painted Philip V and members of the Durazzo family, and in 1737-41 he was court painter to King Charles in Naples. It is doubtful that Mulinaretto could have studied with G.B. Merano, who left Genoa for Parma in 1668, as Soprani-Ratti indicates. Rather, his elegant portraits with luminous accents reveal his debt to Van Dyck as well as to Gaulli with whom he studied from 1676-84, and to French painting which was fashionable on his arrival back in Genoa in 1684.

SELECTED BIBLIOGRAPHY: Soprani-Ratti, pp. 146-154; Mostra del Rittratto Italiano, Florence, 1911; G.F. Rossi, Il Cardinale Alberoni ed il Mulinaretto, Piacenza, 1938; Grosso, Mostra, pp. 66-7; M. Bonzi, Il Mulinaretto, Savona, 1939; M. Bonzi, Il Mulinaretto, Genoa, 1962; Manning, Genoese Masters, cat. 45; Marcenaro, Mostra, pp. 353-57; SAGEP, II, pp. 313-5, 319-21.

118. Portrait of a Standing Woman

Brush and red wash, over traces of red chalk, heightened with white, on brown paper. $10\ 1/4\ x\ 7\ 7/8\ inches\ (260\ x\ 200\ mm.)$. Repairs to upper top and lower left side.

This unknown lady standing nobly before a curtain backdrop represents the type of picture for which Mulinaretto is best known. Extremely formal and akin to compositions by Mignard, Rigaud and Largillière, the figure clothed in rich silks and painted in a delicate manner can be compared with the painting Portrait of a Woman and a Young Girl in the Palazzo Levanti-Cattaneo, Genoa. Noticeable are the arched-up fingers which Gaulli so often depicted.

PROVENANCE: Savoia; Aosta (L. 47a).

EXHIBITIONS: Drawings from the Collection of Janos Scholz, Trinity College, Hartford, Conn., 1966.

JANOS SCHOLZ, NEW YORK

ROLANDO MARCHELLI Genoa 1664-Genoa 1751

The long lifetime of this artist spans the period from Piola and Gregorio de Ferrari to the classicism of Boni. Not much is known about Marchelli's work, but Soprani-Ratti notes that he was first a student of Piola and that this influence remained strong in his work after he returned from 5 years of working under Maratti in Rome. In Rome from 1684-9, he probably met his Genoese contemporaries, Domenico Parodi, G.A. Carlone, Gaulli and perhaps Badaracco, whose work in those years share similarities also with the twittering pen of Maratti and his circle.

These Roman years were well spent and on returning to Genoa, he painted many scenes in a Maratti-Piola manner, among them a Rachel and Jacob (Palazzo Ferrari), a Beheading of John the Baptist (S. Giovanni Battista) and Stigmata of St. Francis (S.M. del Refugio). His talent and skill can also be seen in his drawings made "con molta grazia, e leggiadria d'invenzione" (Soprani-Ratti, p. 176).

SELECTED BIBLIOGRAPHY: Soprani-Ratti, pp. 174-6; Thieme-Becker, p. 61.

119. Saturn devouring Beauty

Pen and brown ink, brown wash, heightened with white. 11 1/2 x 7 5/8 inches (292 x 193 mm.). Inscribed lower right, Del Siglo Rolando Marchelli Scolo de Cav. Carlo Maratta.

Stylistically, this drawing relates to the white heightening, scribbled shading and tight interlocking contour lines found in the drawings of the second rate followers of Maratti such as Pietro de Pietri. At ease at handling figures in space or perhaps repeating a previous composition, Marchelli here employs a pen technique in areas (the drapery running across Beauty's chest, the pen and brush shadows in the curtains) that is distinctive enough to perhaps provide the basis for further attributions.

PROVENANCE: James Kaiser, Copenhagen.

HERBERT LIST, MUNICH

DOMENICO PARODI Genoa 1668-Genoa 1740

Son of the sculptor Filippo Parodi (1630-1702), and brother of Giovanni Battista, Domenico began his study of art early, going to Venice with his family around 1678, then to Padua and to Rome to work under Maratti (1686). In the following years he divided his time between Genoa and Rome. His most esteemed illusionistic work in Genoa was the vault fresco Glory of the Negroni, in the Palazzo Negroni, executed around 1700 when he submitted designs for the Palazzo Ducale competition and painted two ovals in S.M. in Vallicella, Rome.

After 1700 he spent more time in Genoa, and among his projects were: frescoes in the chapel of N.S. di Loreto (1712); grisaille decorations of the four Cardinal Virtues in the Sala Minore, Palazzo Ducale (1717); the vault fresco Labor of Youth, and restoration work of Guidobono's frescoes in the Palazzo Rosso (1736).

A prolific, popular and eclectic artist, his works combined elements from Cortona, Gaulli, Maratti and Giordano; and his Genoese drawing style shows influences from Piola, G.B. Carlone and G.A. Carlone. Numbered among his patrons were the Grand Duke of Tuscany and Queen Elizabeth of England.

SELECTED BIBLIOGRAPHY: Soprani-Ratti, pp. 208-32; Gavazza, pp. 62-3, n. 35; P. Rotondi Briasco, Filippo Parodi, Genoa, 1962; S. Soldani, "Profilo di Domenico Parodi, I," Critica d'Arte, 87, 1967, pp. 60-9; SAGEP, II, pp. 257-261, 296.

120. Christ driving the Merchants from the Temple

Pen and brown ink, brown wash, over traces of black chalk. $10 \, 1/4 \times 15 \, 1/2$ inches (260 x 395 mm.).

This drawing identified by Gavazza is a preliminary study for one of two oval scenes painted in 1700 in the nave of S. Maria in Vallicella. The extreme spiral movements and suggestion of deep perspective are compressed in the painting and only the figure and pose of Christ remain the same.

A less dynamic, rhythmic line can be seen in a group of drawings that stylistically must date prior to 1700. Depicted with a wash technique similar to that of Piola, well defined figures with sculpturesque hands can be found in a pen and wash drawing bearing an old inscription to Domenico Parodi, (A Dominican Monk, National Gallery of Scotland, RSA 173, repr. Andrews, National Gallery of Scotland, fig. 620), and in a drawing akin to Piola's compositions after Grechetto, (Adoration of the Shepherds, Stuttgart Staatsgalerie, 6391) attributed to Piola but possibly by Parodi. The Piola influence is less dominant in a drawing traditionally attributed to Domenico Parodi, (Ceiling Decoration, Borea and Orythia, Palazzo Rosso, 2547) which Gavazza (pp. 62-3, n. 35) mentions as being iconographically close to Romanelli's fresco in the Galleria Spada, Rome. Its small drapery folds and numerous details appear also in a drawing (Baptism of Christ, Accademia Ligustica) inscribed in one hand copia, and followed by an earlier inscription, Domenico Parodi.

PROVENANCE: Santo Varni, 1887 (L. 46856).

BIBLIOGRAPHY: Gavazza, pp. 62-3, n. 35; S. Soldani, "Profilo di Domenico Piola, I," Critica d'Arte, 87, 1967, p. 63.

PALAZZO ROSSO (Gabinetto dei Disegni, 2546), GENOA

121. Venus Marina

Pen and brown ink, grey wash. 8 1/8 x 5 5/8 (206 x 143 mm.(. Inscribed in black chalk lower center, Domco Parodi.

Relating to some of his father's twisting sculptural

candelabra (Satyr, Palazzo Rosso), the composition may be connected with Domenico Parodi's decorative apparatus composed of "varie figure di Tritoni, e di Naiadi, con ripartiti fornimenti di coralli, di conchiglie, e di altre vaghezze marine," (Soprani-Ratti, p. 225) which was designed for a festival honoring the future King Joseph II in 1716.

PROVENANCE: P. & D. Colnaghi.

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

GIOVANNI BATTISTA PARODI Genoa 1674-Milan 1730

Less well known than his brother, Domenico, and more modestly gifted, G.B. Parodi spent most of his career outside of Genoa. With his brother and father, he went first to Venice (ca. 1678) where he acquired the skill for fresco painting. Soprani-Ratti notes he left Venice in 1704 for a short trip to Genoa and Rome. Returning to Genoa in 1708, Parodi was kept busy with painting commissions, among them an altarpiece in S. Gerolamo, Genoa-Quarto and frescoes in two chapels of S.M. Maddalena. Later he settled permanently in Lombardy and many of his paintings can be seen in Milan and Bergamo.

SELECTED BIBLIOGRAPHY: Soprani-Ratti, pp. 253-9; Pascoli, II, 547; M.G. Bottari and S. Ticozzi, Raccolta di lettere sulla pittura, sculture ed architettura. . ., VI, Milan, 2nd ed., 1822-5; SAGEP, II, p. 296.

122. Seated Man, Putti, with Standing Allegorical Figure

Pen and brown ink, brown wash. 6 1/8 x 7 7/8 inches (155 x 200 mm.). Repaired left side. Inscribed on Luxoro mount: Studi per gli affreschi nel Palazzo Corsali in Bergamo.

A study, as the mount inscription indicates, for a painting in the Cossali palace described by Soprani-Ratti (p. 256): "Nella stanza de'forestieri, contigua alla loggia coperta, figurò un vecchio con libro in mano, e un puttino, che tiene una corona: e da un lato la Pace, e la Giustizia in atto d'abbracciarsi insieme. E queste ultime si stimano le dipinture più egregie, che in quel palazzo formasse."

The work dates from Parodi's second visit to Bergamo in 1721. The artist's fluid style reveals his considerable debt to his brother, Domenico Parodi, and to Domenico Piola, whose drawings he could have seen in Genoa either in 1704 or after 1708 in the Casa Piola.

PROVENANCE: Luxoro; W. Suida.

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

PAOLO GEROLAMO PIOLA Genoa 1666-Genoa 1724

P.G. Piola, son of the painter Domenico, worked most of his life in Genoa except for a short trip with his father and brother to Piacenza in 1684 and for a period of study in Rome under Maratti from 1690-4.

His work can be divided generally into three periods: his student days when he worked closely with and imitated his father, as seen in the 1689 illusionistic ceiling fresco in the Palazzo Rosso; the Roman period of the 1690's; the 1700's when the subject matter and technique blend the Roman tradition of Maratti with the Genoese school, developing into a painterly, more intimate manner approaching Magnasco.

SELECTED BIBLIOGRAPHY: Soprani-Ratti, pp. 183-94; M.G. Bottari and S. Ticozzi, Raccolta di lettere sulla pittura, sculture ed architettura..., VI, Milan, 2nd ed. 1822-5, p. 147. Grosso and Pettorelli, cat. 69; Manning, Genoese Masters, cat. 94; Gavazza, pp. 12-15; Manning, Genoese Painters, cat. 84; R. Wunder, 17th and 18th Century Drawings, exhibition organized and circulated by the American Federation of Arts, August 1966-July 1967, p. 13, cat. 21, repr.; NYC, II, pp. 85-6, cat. 140; SAGEP, II, pp. 257-9, 293-4.

123. Monks Imploring Christ

Pen and brown ink, brown wash, heightened with white. Squared in black chalk. 5 5/8 x 11 1/8 inches (144 x 282 mm.). Inscribed lower right, *Piola*, and numbered upper right corner, *12*.

An early example of P.G. Piola's draughtsmanship, the soft blurred contours and rhythmic draperies are similar to the technique of his father's Palazzo Rosso drawings of the 1680's. The tiny figures which are rather hesitantly depicted against landscape greenery also relate to the delicate, charming manner of P.G. Piola's 1689 fresco, *Story of Diana* in the Palazzo Rosso.

Other small drawings with the same technique and figure style are: Martyrdom of St. Lawrence, (Darmstadt, Hessisches Landesmuseum, AE 1914); Visitation (Darmstadt, Hessisches Landesmuseum, AE 1915); Bacchanal Decoration (Uffizi 6861 S); Mother and Child with Two Saints (Worms, Stiftung Kunsthaus Heylshof, F 2000III/17); Six Studies of Kneeling Monks (Rhode Island School of Design, 59.082 verso); Studies of Fishermen (Berlin, Kupferstichkabinett, 26083).

PROVENANCE: E.J. von Dalberg.

HESSISCHES LANDESMUSEUM (AE 1912), DARMSTADT 124. Two Studies of Holy Women buying Ointments

Black chalk. 11 1/2 x 8 1/2 inches (291 x 206 mm.).

Soprani-Ratti notes that P.G. Piola's work during and after his trip to Rome in 1690 often derived from Maratti. The two versions of this scene on one side of the drawing show Marattesque facial types and a loose handling of drapery akin to the chalk drawings of Maratti's pupils such as Passeri. The same technique and figure style appear in Adoration of the Magi (Hamburg Kunsthalle, 1957/147 recto).

The strong influence of Maratti can be seen in other drawings: Toilet of Bathsheba (repr. Manning, Genoese Masters, cat. 94) in the Scholz collection derives from Maratta's painting for Prince Adam Liechtenstein; two drawings representing the Death of Joseph (Worms, Stiftung Kunsthaus Heylshof, F 2000 IV/22, Palazzo Rosso, 4270) are similar to Maratti's painting in the Kunsthistorischen Museum in Vienna; Finding of Romulus and Remus (wrongly attributed to Gaulli, Louvre, 9516) closely relates to Maratta's painting of the same subject in the Staatliche Schlösser und Gärten, Potsdam-Sanssouci.

JANOS SCHOLZ, NEW YORK

125. Susanna and The Elders

Black chalk, heightened with white, on blue paper. $16\,1/2\,x\,11$ inches (420 x 280 mm.).

Few of P.G. Piola's drawings can be identified with paintings, and many of the drawings seem to be ends in themselves. This drawing, a particularly luminous example of his decorative draughtsmanship, can be compared with earlier versions of the subject by Valerio Castello and Biscaino.

This figure style executed in high contrasts of light and dark on grey-blue or brown paper appears in numerous drawings, among them, Architectural Sketch (Stuttgart Staatsgalerie, 6334); The Deposition (Scholz coll., repr. 17th and 18th Century European Drawings, American Federation of Arts, 1966-7, cat. 21); Communion of a Saint (Accademia Ligustica, Genoa); Holy Family (Stuttgart Staatsgalerie, 663/1066). Others are in the Palazzo Rosso, such as Christ carrying the Cross (repr. Grosso and Pettorelli, cat. 69).

PROVENANCE: Jacopo Durazzo (L. 33450 and 34052).

STAATSGALERIE (Graphische Sammlung, 6332), STUTTGART

126. Calling of St. Peter

Black chalk, brown wash, heightened with white, on grey-blue paper. 11 3/8 x 15 1/4 inches (288 x 390 mm.). Inscribed lower right corner, P.G. Piola.

The small figures in a landscape were seen previously in Piola's drawings, but the increased amount of activity in this drawing in the draperies as well as the skill at handling the medium indicate a later date. Stylistically it relates to a bozzetto, Triumph of the Liberal Arts, in the Palazzo Bianco storage (1691), which, with two bozzetto's by Domenico Piola (1634, 1639), have traditionally been thought to be designs for the Palazzo Ducale contest of 1700.

The subject, *The Calling of St. Peter*, and its figural arrangement appears vertically in a painting by P.G. Piola in S. Terenzo al Mare, Lerici (cat. 126a), and in a late pen and wash drawing by D. Piola (Stuttgart Staatsgalerie, 6427). It is this type of small figure that could have been painted into the landscapes of Tavella, a collaborator, who worked in Genoa from 1701-38.

PROVENANCE: Jacopo Durazzo (L. 33450 and 34052).

STAATSGALERIE (Graphische Sammlung, 6333), STUTTGART

127. Beheading of John the Baptist (recto)
Two Figures before an Altar (verso)

Recto: black chalk, heightened with white, on grey paper. $10\,3/8\,x\,16\,3/4$ inches (264 x 425 mm.). Verso: Brown and black washes, heightened with white. $10\,1/4\,x\,8\,1/4$ inches (262 x 210 mm.). The two sheets have been pasted together.

Forms dissolve in a maze of interlacing lines, reflecting the undulating, twisting line of Gaulli and Maratti. The boldness and vigor of P.G. Piola's late drawing style is more strongly expressed on the other sheet, the "verso." Brushwork is rapid, and only a few slashes of white are needed to block in the figures against a rich background of brown and black washes. The speed with which forms are modelled and the frequent merging with the wet strokes in the background is close to the technique and intensity of his contemporary, Magnasco.

JANOS SCHOLZ, NEW YORK

CARLO ANTONIO TAVELLA Milan 1668-Genoa 1736

The son of Genoese parents, Tavella was the pupil of Grevenbroech in Milan from 1681-88. Later, he traveled through Italy, visiting Genoa among other cities. In 1695 he returned to Milan to study with Pietro Mulier, called Il Tempesta. According to Soprani-Ratti, this study was followed by trips to Bergamo, Brescia and Mantua. Later in 1700 he was in Milan, living in the house of Tempesta. On the death of his teacher in 1701, Tavella settled definitely in Genoa.

Tavella's classical landscapes met with success (Soprani-Ratti mentions that one patron, Francesco De'Franchi, owned 300 Tavella paintings), and Tavella's style altered little throughout a prosperous career. Indicative of his enormous productivity and popularity, more than 100 landscape drawings exist in the Palazzo Rosso, the Uffizi and the Koenig Fachsenfeld collections and record by their autograph inscriptions the size and date, and often the place and patron of a corresponding painting.

SELECTED BIBLIOGRAPHY: Soprani-Ratti, pp. 198-207; M.G. Bottari and S. Ticozzi, Raccolta di lettere sulla pittura, scultura ed Architettura..., IV, Milan, 2nd ed. 1822-5, p. 23; Grosso and Pettorelli, cat. 71-2; Delogu, 1931, pp. 66-73; Grosso, Mostra, pp. 74-5; Morassi, Mostra, cat. 74-5; M. Bonzi, Il Tavella, Genoa, 1961; Marcenaro, Mostra, pp. 316-327; M. Roethlisberger-Bianco, Cavalier Pietro Tempesta and His Time, Haarlem, 1970; SAGEP, II, pp. 347-55, 359.

128. Landscape

Pen and brown ink, over touches of black chalk. 7 7/8 x 11 inches (200 x 278 mm.). Inscribed upper left, ill.mo Paolo Mar. Spinola 1692. Genova.

I am grateful to Dr. Christel Thiem for calling my attention to this early drawing. The importance of this drawing is that it gives us some idea of Tavella's draughtsmanship prior to his study with Tempesta in 1695. The pastoral landscape is depicted with small pen strokes, rather carefully recording his painting, in this case in the house of the prestigious Spinola family. The drawing dates at the same time when Tavella was decorating the walls of the Arti Liberali salon in the Palazzo Rosso with four pale looking landscape frescoes. These frescoes as well as this drawing share affinity with the motionless classicism of Claude and Gaspard, but Tavella's imagery in Genoa points also to the landscapes of Semino (Palazzo Spinola), Piola (Palazzo Balbi-Groppallo) and perhaps to Tempesta who had been in Genoa from 1668-84. The diagonal composition of this drawing, its trance like cow and the amount of foliage refer to the vocabulary of Tempesta and can be compared with some of the imagery in Tempesta's painting Stormy Landscape (repr. Roethlisberger-Bianco, Cavalier Pietro Tempesta and His Time, Haarlem, 1970, fig. 252).

Roethlisberger-Bianco (p. 125) dates a group of ornate pen and wash drawings by Tavella in the years between 1690-1705.

BARON REINHARD KOENIG-FACHSENFELD (II/1991), FACHSENFELD ÜBER AALEN (WÜRTTEMBERG)

129. Flight into Egypt

Pen and brown ink. 11 3/4 x 16 1/2 inches (300 x 420 mm.). Inscribed upper left, di Pal. 3. e once 3. e Pal. 4 e oncie 10. Finito li 16 Genaro 1706. Per Il Sig.

Tenente Franco Pecis. Milano. Initialed upper right, P.

Reminiscent of Annibale Carracci and Domenichino (cf. R. Spear, "A drawing of the Virgin and Child at Dusseldorf," Allen Memorial Art Museum Bulletin, Oberlin College, Spring 1971, pp. 176-82), the subject of a Flight into Egypt with tiny standing figures in a landscape appeared also in the work of Fiasella and Grechetto in Genoa, and in Tempesta (repr. Roethlisberger-Bianco, fig. 238). The intimate scene of figures surrounded by trees and shrubbery is, however, original in its narrative, as by placing the Child in the basket strapped onto Joseph's back, and showing Mary taking a look at the Child, Tavella anticipated to some extent the pictorial imagery of Domenico Tiepolo and his versions of the subject.

MR. AND MRS. ALDO ZERBONE, GENOA

130. Pastoral

Pen and brown ink 11 1/2 x 16 1/2 inches (290 x 420 mm.). Inscribed upper left, Di Pal. 7. oncie 5. e Pal. 4. oncie 9. Ottobre 1716. Inscribed lower left, Tavella.

This drawing is one of the few compositions to show large figures in a landscape. The foreground cow and sheep depicted in Tavella's typical small pen strokes are akin to the naturalism of Tempesta, Grechetto, Vassallo and Scorza.

The foreground animal group as well as the motive of herdsmen driving their animals are seen in classical landscape, going back to Claude and Gaspard. A more direct pictorial source was Grechetto whose landscapes were copied by Tavella in Genoa and whose work was seen by Tavella in Mantua prior to 1701 (Soprani-Ratti, pp. 201-2). On that trip, Tavella could also have seen the compositions of Grechetto's son, Francesco Castiglione, who was then court painter to the Duke of Mantua, and whose work shares some affinity with Tavella's type of pastoral composition, (Percy, cat. 119.125).

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

131. Seascape

Pen and brown ink. 8 x 11 1/2 inches (205 x 290 mm.). Signed lower center. Tavella. Inscribed upper left, Di Pal. 2 et Pal. 1.9/2. Finito li 22 Settem. 1719.

Rough sea storms favored by Magnasco and Tempesta are not often found in Tavella's work. Rather, the scene is a calm, measured depiction of a water inlet framed by rocks on the right and trees on the left. The poetic tranquility of the view is heightened by the solitary fisherman and his dog in the lower left. Stylistically Tavella remained consistent in his drawing technique, yet the parallel strokes and dots appear to more meticulously depict rock and cloud contours here. In its delicate needle-

like portrayal of ships and perspective, Tavella's drawing recalls the controlled paintings of his old master Grevenbroeck.

BARON REINHARD KOENIG-FACHSENFELD (II/1988). FACHSENFELD ÜBER AALEN (WÜRTTEMBERG)

132. Allegory of Winter

Pen and brown ink. 11 3/4 x 16 1/2 inches (300 x 420 mm.). Inscribed upper left, Di Pal. 5 et 4. Scarsio. 15 Genaro 1723. Per l'ill. mo D. Gio. Bernard Spinola quodam Federico. Sol:6. Initialed upper right corner, GG.

In 1723 the grand period of decorative fresco work was declining in Genoa, and being replaced by more intimate canvases. The landscapes of Tavella very definitely contributed to this artistic change in mood, but Tavella remained a solitary. Retaining his northern imagery acquired from Grevenbroech and Tempesta, Tavella kept to the Seicento, recalling in this drawing the views of Scorza and Travi.

Several variations of this subject with its humped-backed man and thatched house in the background can be seen in paintings in Genoese private collections (repr. SAGEP, II, fig. 237).

MR. AND MRS. ALDO ZERBONE, GENOA

ALESSANDRO MAGNASCO called Il Lissandrino Genoa 1667-Genoa 1749

Son of the painter Stephano who died in 1672, Magnasco studied painting in Milan under Filippo Abbiati and came into contact with the Lombard artists and Sebastiano Ricci. According to Soprani-Ratti, Magnasco first enjoyed success as a portrait artist, and later developed his forte for romantic landscapes filled with small rapidly-painted Bamboccianti figures. Most of his career was spent in Milan, with the exception of a stay in Florence from 1703-11. In 1735 Magnasco returned to Genoa, where his flickering light and nervous calligraphic style had an impact on the work of Narice and Baratta.

SELECTED BIBLIOGRAPHY: SAGEP, II, pp. 361-66 (all references to earlier literature are included in this section compiled by F. Guelfi); 18th century Italian Painting, pp. 34-7; NYC, III, pp. 25-6; N.W. Neilson, Italian Drawings from Mid-Western Collections, The St. Louis Art Museum, St. Louis, Missouri, Feb. 25-April 16, 1972, cat. 52.

133. Christ Carrying the Cross

Brush and ink, heightened with white, on blue (faded to brown) paper. 13 $5/8 \times 9 \ 7/8$ inches (345 x 251 mm.).

A Lombard origin for this drawing has been maintained and the drawing has been paired with a drawing, *Mocking of Christ* (Saibene collection) which was inspired by Titian's *Crowning with Thorns* painted for S.M. delle Grazie in Milan where Magnasco could have seen it. The composition and large figure style in this drawing can be traced to Magnasco's small oval painting of *Christ Carrying the Cross* (Vitali collection) which has been compared iconographically with Filippo Abbiati's composition of the subject having two diagonals intersecting the center with Christ (repr. SAGEP, II, pp. 361-2, figs. 238-9).

Magnasco's style derived not only from these Lombard/Venetian sources, but also had its roots in Genoese painting. In this drawing, the Genoese imagery is particularly noticeable, and the subject and composition can be compared with Piola's fresco in S. Gerolamo (cat. 82a) which could have been seen in 1703 when Magnasco visited Genoa on his way to Florence. The large scaled figures and painterly technique appear in other Magnasco works which also have a strong Piola/Grechetto manner: Mystic Marriage of St. Catherine (Nelson Gallery-Atkins Museum), Flight into Egypt (Cleveland Museum of Art) and Adoration of the Shepherds (formerly Sanguinetti collection, Genoa).

PROVENANCE: Benno Geiger, Venice.

BIBLIOGRAPHY: B. Geiger, Alessandro Magnasco, Bergamo, 1949, p. 163, pl. 246.

EXHIBITIONS: A. Morassi, Alessandro Magnasco, J.B. Speed Art Museum, Louisville, Kentucky, Feb. 2-March 26, 1967 and University of Michigan Museum of Art, April 19-May 13, 1967, cat. 5; N.W. Neilson, Italian Drawings Selected from Mid-Western Collections, St. Louis Art Museum, Feb. 25-April 16, 1972, cat. 53.

THE NELSON GALLERY-ATKINS MUSEUM (Nelson Fund, 49-31/1), KANSAS CITY

134. Penitent Monk (recto); Figure Studies (verso)

Recto: Brush and black ink, grey wash, heightened with white over black chalk, on brown paper. Verso: Brown wash, heightened with white over black chalk. $11\ 1/2\ x\ 6\ 7/8$ inches $(292\ x\ 175\ mm.)$.

The subject of tormented monks praying in grottos appears frequently in Magnasco's work, and a smaller version of this melancholy dark composition without the arched top is in Hamburg Kunsthalle (repr. B. Geiger, *I Disegni del Magnasco*, Padua, 1945, pl. 108).

PROVENANCE: Frank Jewett Mather, Jr.

EXHIBITIONS: J. Bean, Italian Drawings in The Art Museum, Princeton University, 106 Selected Examples, Princeton, 1966, cat. 72, repr.

PRINCETON UNIVERSITY (The Art Museum, 47-82), PRINCETON, NEW JERSEY

135. Peep Show (recto); Figure Sketch (verso)

Recto: Brush and brown watercolor, touched with white, over black chalk, on light brown paper. Verso: black chalk. 9 11/16 x 13 1/4 inches (246 x 337 mm.).

Caricature and satire were popular in the early 1700's and Soprani-Ratti (p. 157) mentions that one of Magnasco's themes was rascals showing a magic lantern to children. The audience of children, cripples and dogs in a horizontal format recalls the genre scenes of Scorza, Cornelius and Lucas de Wael, but in his rapid contrasts of light and shade, Magnasco is contemporary with P.G. Piola.

PROVENANCE: Alfred Beurdeley (L. 421); Amsterdam, 1961.

BIBLIOGRAPHY: Twelfth Fellows Report, Morgan Library, New York, 1962, p. 82, repr.; A Review of Acquisitions, 1949-1968, Morgan Library, New York, 1969, p. 155; J. Scholz, "Drawings by A. Magnasco," Essays in the History of Art presented to Rudolf Witthower, London, 1967, pp. 239-41.

EXHIBITIONS: B. Houthakker, *Dessins*, Amsterdam, 1961, no. 42, repr.; *NYC*, III, pp. 25-6, cat. 14, repr.

THE PIERPONT MORGAN LIBRARY (Gift of the Fellows, (1961.37), NEW YORK

SEBASTIANO GALEOTTI Florence 1676-Vicoforte 1741/6

A pupil of Gherardini in Florence and del Sole in Bologna, Galeotti traveled and painted throughout Italy. His style is always recognizable, and his manner altered little throughout his long career. In 1729 he was invited to Genoa by the Spinola family to paint in S.M. Maddalena. Other commissions followed, and he remained active in Liguria. Notable among his frescoes in Genoa are *The Wedding of Cupid and Psyche* (Palazzo Spinola Pellicceria) and *Triumph of Virtue* ca. 1738 (Palazzo Negroni).

SELECTED BIBLIOGRAPHY: Soprani-Ratti, pp. 362-7; N. Carboneri, Sebastiano Galeotti, Venice, 1955; P. Torriti, "Attività di Sebastiano Galeotti in Liguria," Quaderni della Soprintendenza alle Gallerie e opere d'Arte della Liguria, 1956; A. Griseri, Le Metamorfosi del Barocco, Turin, 1967, pp. 336, 339, 343, 345n; P. Rotondi, La Gallerie Nazionale di Palazzo Spinola, Milan, 1967; Andrews, National Gallery of Scotland, p. 54; J. Bean, "Review of the Catalogue of Italian Drawings, National Gallery of Scotland, Edinburgh," MD, VII, no. 1, 1969, p. 56, pl. 34; J. Scholz, "Review of the Catalogue of Italian Drawings, National Gallery of Scotland," AB, LIII, 2, 1971, p. 255; NYC, III, pp. 28-9; SAGEP, II, pp. 272, 298-9.

136. Pendentive Sketch, St. Margaret

Pen and grey ink, grey wash on grey greenish paper. $125/8 \times 95/8$ inches (320×245 mm.).

The broken areas of light, subtle color gradations, and brittle angular drapery folds seen in this drawing are characteristic of Galeotti's work. Complete in itself but possibly designed for a specific fresco decoration, this typical example of Galeotti's style can be compared with: Bacchus with Ceres and a Marine Deity (The Metropolitan Museum of Art, 65.207.1, repr. NYC, III, cat. 24), Triumph of Venus, Study of a Seated Male Nude (National Gallery of Scotland, D 1319, RSA 291, repr. Andrews, National Gallery of Scotland, p. 54, figs. 384-5).

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

137. St. Anthony Giving Communion to a Child

Pen and grey ink, grey wash $12\ 5/8\ x\ 8\ 5/8$ inches (320 x 220 mm.). Top center vertical tear.

This drawing demonstrates the full range of Galeotti's draughtsmanship, and combines the more frequently used tight parallel patterns with rapid Venetian-like brush and pen work. Other drawings in New York collections are: *Flying Angels*, Manning Collection; *Three Figures*, Scholz collection (J. Scholz. *AB*, LIII, 2, 1971, p. 255, n.10).

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

MARCANTONIO FRANCESCHINI Bologna 1648-Bologna 1729

A pupil of Carlo Cignani and one of Bologna's greatest decorative talents of high baroque classicism, Franceschini is documented in Genoa in 1685 and later from 1702-4, when under the patronage of the Giustiniani he frescoed the Sala del Maggior Consiglio in the Palazzo Ducale. Payments are recorded again between 1715-21 for five pictures representing the story of Diana in the Palazzo Podesta, Genoa. Included among his frescoes in Genoa is the neatly arranged layered 1714 composition Glory of S. Filippo Neri, on the nave vault of S. Filippo Neri.

SELECTED BIBLIOGRAPHY: Soprani-Ratti, pp. 336-42; D. Miller, L'Opera di Marcantonio Franceschini nel Duomo di Piacenza, Bollettino d'Arte, XLI, 1956, pp. 318-19; D. Miller, "Franceschini and the Palazzo Podestà, Genoa," BM, 99, 1957, pp. 231-4; P. Torriti, "Marcantonio Franceschini's Drawings for the Frescoes in the Sala del Maggior Consiglio, Ducal Palace, Genoa," BM, 104, 1962, pp. 423-8; P. Torriti, "Disegni del Franceschini per gli affreschi di Palazzo Ducale," Bollettino

Ligustica, 1/2, 1962; P. Torriti, La Quadreria dell'Accademia Ligustica di Belle Art, Genoa, 1963; E. Malagoli, "The Drawings of Casa Piola," BM, 108, 1966, pp. 503-8; P. Torriti, La Galleria del Palazzo Durazzo Pallavicini a Genova, Genoa, 1967; D. Miller, "Some unpublished drawings by Marcantonio Franceschini and a Proposed Chronology," MD, 9, 2, 1971, pp. 119-38; SAGEP, II, pp. 296-7, 267.

138. Embriaco Handing over the Treasures of the City to his Allies

Pen and brown ink, grey wash. 15 $1/2 \times 28$ inches (395 x 710 mm.). Left vertical crease. Lined on canvas. Numbered lower right, 109.

This unpublished drawing is here identified as a preliminary study for Franceschini's fresco of this subject executed in 1702-4 on the vault of the Sala del Maggior Consiglio in the Palazzo Ducale, Genoa. One of the most elaborate decorative projects in Genoa, it was unfortunately destroyed by fire in 1777.

From Soprani-Ratti's description (pp. 336-7), the ceiling was quite different from Gaulli's scheme (cat. 113-4) and was divided into three sections. The center zone showed an *Allegory of Liguria*, and next to it was the subject of Embriaco returning all the treasures except for the sacred octagonal basin.

The perspective and figure style of the drawing match another oval sketch in the Accademia Ligustica which has been identified by Torriti for the other painting of Embriaco, The Capture of Jerusalem by means of building a Wooden Tower (P. Torriti, "Marcantonio Franceschini's Drawings for the Frescoes in the Sala del Maggior Consiglio, Ducal Palace, Genoa," BM, 104, 1962, pp. 423-8; P. Torriti, "Disegni del Franceschini per gli affreschi di Palazzo Ducale," Bollettino Ligustico, 1/2, 1962; P. Torriti, La Quadreria dell'Accademia Ligustica di Belle Arti, Genoa, 1963).

Fragile pen lines reinforced with carefully applied wash reflect Franceschini's Bolognese background and elegantly describe the figures. In their clarity of form and evenness of light these frescoes established the decorative decorum for the following fifty years.

ACCADEMIA LIGUSTICA, GENOA

GIACOMO ANTONIO BONI Bologna 1688-Genoa 1766

A pupil of Cignani and Franceschini, Boni first went to Genoa in 1712 to help decorate the Oratori dei Filippini. Many of Boni's themes derive from his teachers and his smooth technique and attention to detail made him a most popular artist, respected and honored not only in Liguria, but also in France and Spain. He settled in Genoa in 1726, and his fresco on the sacristy vault of S. Marta and a series of paintings for the Oratorio di S. Filippo Neri (1755) can be considered among his most notable works in Genoa.

SELECTED BIBLIOGRAPHY: Soprani-Ratti, pp. 374-84; SAGEP, II, pp. 268, 297-8.

139. Samson and Delilah

Pen and brown ink, brown wash, heightened with white, on brown paper. 6 5/8 x 9 5/8 inches (168 x 244 mm.). Inscribed in pen and brown ink at left, Gia: Bono.

The figure style, technique and narrative subject matter show the close working relationship between Boni and his teacher Franceschini. Very characteristic of Boni are the full, oval faced figures compressed on a foreground plane and slightly ill-proportioned with one another. Neatly arranged and carefully painted in the Bolognese tradition, Boni's drawings continued the Genoese Seicento spirit of rich contrasts of light and shade, and the stylized rhythmic draperies heightened with white can be traced from Tavarone and Biscaino to Gregorio de Ferrari and Gaulli.

PROVENANCE: E.J. von Dalberg.

HESSISCHES LANDESMUSEUM (AE 1992), DARMSTADT

140. Lot and His Daughters

Pen and brown ink, brown and grey washes, heightened with white, on brown paper. $6\,3/4 \times 9\,5/8$ inches (172 x 244 mm.). Inscribed in pen and brown ink lower left, *Gia: Bono.* Numbered upper right corner, 24.

The style and collector's inscription are identical to Samson and Delilah. These two drawings might be connected with a series of Old Testament scenes which Boni painted in the Palazzo Giovanluca Pallavicino (Ratti, Instruzione, p. 271.). Few drawings are known, yet many of them are listed in the Santo Varni sale catalogue of 1887.

PROVENANCE: E.J. von Dalberg.

HESSISCHES LANDESMUSEUM (AE 1991), DARMSTADT

LORENZO DE FERRARI Genoa 1680-Genoa 1744

The son of Gregorio de Ferrari, Lorenzo's first work strongly resembles his father's graceful style. In S. Camillo e S. Croce he painted a Gregoresque altarpiece, Saints Nicolas, Matthew and Lucy, collaborated with his father on the cupola, and executed the lunette fresco, Heraclius Carrying the Cross to Jerusalem, after his father's designs.

A skillful, sensitive draughtsman, his work blends the lightness and freedom of Gregorio's manner with the Bolognese academic tradition of his contemporaries Franceschini and Boni. After a trip to Rome and Florence in 1734, Lorenzo's carefully arranged frescoes have a rococo flavor, and to be seen in the Gallery of the Palazzo Carrega-Cataldi (ca. 1740) is a dazzling spectacle of gilt stucco, small medallions and a colorful ceiling reflected in light and color by a wall of mirrors.

SELECTED BIBLIOGRAPHY: Soprani-Ratti, pp. 263-71; Grosso and Pettorelli, cat. 52-4; Y. de Masi, La Vite e l'opera di Lorenzo de Ferrari, Genoa, 1945; Manning, Genoese Masters, cat. 82; E. Gavazza, "Lorenzo de Ferrari, tra accadia e neo-Classicismo," Commentari, 4, 1963; Manning, Genoese Painters, cat. 95; E. Gavazza, Lorenzo de Ferrari, Milan, 1965; P. Torriti, Tesori di Strada Nuova, Cassa di Risparmio, Genoa, 1970, pp. 89-102; SAGEP, II, pp. 268-71, 298; NYC, III, p. 32, cat. 35-6.

141. Conquest of Jerusalem by Embriaco

Brush and brown wash, heightened with white, over traces of black chalk. 16 $3/4 \times 19 \ 3/4$ inches (425 x 500 mm.). Damaged.

Formerly listed as anonymous, this drawing and its pendant in the Accademia Ligustica are here attributed to Lorenzo. Similar in subject matter to Franceschini's completed program of 1702-4 in the Sala del Maggior Consiglio in the Palazzo Ducale, the drawings were probably designs made for the Palazzo Ducale competition of 1700, and as such, would represent the earliest examples of Lorenzo's work which often took the form of circular medallions.

Strongly influenced by his father's drawing style (cat. 95-6), this early drawing relates stylistically not only to the later bold brush work of Lorenzo's *The Triumph of Justice* (The Metropolitan Museum of Art, 64.49.1, repr. Gavazza, fig. 47) and *Aurora and Cephalus* (cat. 143, Metropolitan Museum of Art, 62.110.111 verso, repr. Gavazza, fig. 39) which are studies for the Palazzo Grimaldi, but also to the figure style in a grisaille in the Casa Sauli (repr. Gavazza, fig. 29).

BIBLIOGRAPHY: P. Torriti, La Quadreria dell'Accademia Ligustica di Belle Arti, Genoa, 1966, pl. LXXIII.

ACCADEMIA LIGUSTICA, GENOA

142. Portrait of a Genoese Officer

Brown wash, heightened with blue and white, on blue paper. 12 1/2 x 9 1/4 inches (316 x 232 mm.). Inscribed lower left, *Lorenzo Deferrari*. Numbered upper right corner, 10.

"When young, Lorenzo copied the work of Guido Reni and Van Dyck to perfect his drawing technique" (Soprani-Ratti, p. 264). Relevant to this statement is this copy after Van Dyck's painting, Genoese Officer (formerly with M. Knoedler & Co., repr. G. Glück, Van Dyck, Stuttgart and Berlin, 1931, pl. 209), which may have derived from Cambiaso (cf. Portrait of a Man in Armor, estate of Marchesa M. Doria Balbi, Genoa, repr. Manning, Genoese Masters, cat. 13).

A pendant, Old Man in Armor, using the same technique and medium, but having slightly larger dimensions (Darmstadt Hessisches Landesmuseum, AE 2056) is a copy after Van Dyck's Portrait of a Genoese General (Cincinnati Art Museum, repr. Gluck, pl. 179).

The handling of the medium is superb and on comparing the drawing with Van Dyck, changes appear not in composition or proportion, but in the slight alteration of facial features, producing a more rounded, puffy, exaggerated definition characteristic of Lorenzo's facial types.

PROVENANCE: E.J. von Dalberg

HESSISCHES LANDESMUSEUM (AE 2057), DARMSTADT

143. Design for a ceiling: Angels and Saints adoring the Sacred Monogram (recto); Aurora and Cephalus (verso)

Recto; pen and brown ink, brown wash, heightened with white, on grey paper; Verso: Pen and brown ink, brown wash, heightened with white, over traces of black chalk, on grey paper. 15 x 10 1/2 inches. (382 x 267 mm.). Inscribed lower left on verso, G. Ferrari.

The nervous, thin pen lines and elongated figures on the recto point to the work of Gregorio, while the verso has been identified by Gavazza as a study by Lorenzo for the center figures in the ceiling fresco *Hunt of Diana*, in the Palazzo Grimaldi. Typical of Lorenzo's style as seen on the verso are the ridges of white on the arms and legs, and the broad washes giving cast shadows to the robust figures. Gavazza (p. 74, n. 97) cites a drawing of the same subject by Cortona in the Gallerie Pallavicini in Rome and dates the Palazzo Grimaldi frescoes and their drawings after Lorenzo's 1734 trip to Rome and Florence.

A pen drawing for the composition is in the Uffizi, 71685 (repr. Gavazza, fig. 37)

BIBLIOGRAPHY: Gavazza, pp. 37-43, 93-5, fig. 39.

PROVENANCE: London Art Market.

THE METROPOLITAN MUSEUM OF ART (Rogers Fund, 1962.119.111), NEW YORK

144. Cupid and Psyche

Black chalk. 13 1/2 x 10 1/4 inches (343 x 260 mm.). Signed lower center in ink, Lorenzo detferari.

This drawing has been identified by Bertina Manning as a study related to the center medallion, Venus and Bacchus with Cupid, in the Gallery of the Palazzo Spinola di Pellicceria (1737-8). The fine quality of Lorenzo's draughtsmanship is evident in this drawing which shows full Marattesque forms softly and delicately conceived in light and shadow. Differences in the subject and composition can be seen in the fresco: the figure of Bacchus has been added between the two figures, the pose of Psyche has changed, and Cupid is more of a child. However, the pose of Cupid and his foot pedimenti are retained from the drawing.

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

145. Continence of Scipio

Black chalk. 11 x 8 1/8 inches (280 x 205 mm.). Inscribed in black chalk in lower left, Ab. Lzo DeFerrari.

Robert Manning has identified the drawing as a preliminary study for one of four paintings by Lorenzo now lining the stairway in the Palazzo Rosso. Reversed from the drawing, numerous changes are apparent in the painting, yet the octagonal shape and compositional layout were kept. Another drawing for the painting is in the Palazzo Rosso, 2155 (cited by Gavazza, p. 103).

The Roman type composition and Marattesque multiple lines moving about at random over the figures suggest the picture dates after Lorenzo's trip to Rome in 1734. These characteristics also appear in other drawings in the Manning collection: St. Anthony Adoring the Christ Child, St. Agnes, and the Virgin Appearing to St. Christopher (repr. Manning, Genoese Masters, cat. 82).

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

146. Helmeted Woman Seated with a Lion

Black chalk, heightened with white $16\ 1/4\ x\ 20\ 1/8$ inches (418 x 512 mm.). Spotted and water stained.

Lorenzo's most splendid fresco program, completed probably in the early 1740's, is in the Gallery of the Palazzo Carrega-Cataldi. The ceiling, side medallions and lunettes represent the story of Aeneas, and its numerous figures in brilliant colors which are set into gilded intricate stucco present a room dazzling in rich patterns.

The drawing, here identified as a preliminary study for one of the seated figures placed over the spandrel of the door, is a singularly beautiful example of the period. Lorenzo's drawings played an important role in the success of his paintings, and the care and painstaking manner in which the drawing is modelled in light and shade produce an equally elegant and lovely frescoed figure almost identical with the drawing.

The foundations for the skillful arrangement of the ceiling, medallions and lunettes can be seen in numerous drawings for the individual figures, cited by Gavazza (pp. 104-6).

ACCADEMIA LIGUSTICA, GENOA

GIOVANNI AGOSTINO RATTI Savona 1699-Genoa 1775

Ratti was an artist of considerable influence in Genoa in the middle eighteenth century. As director of the Accademia Ligustica, his theories and many frescoes continued and sustained the Genoese Seicento tradition. His careful style which often turned to antiquity for inspiration was partially the result of his early training in Rome working in the studio of Luti. To these years can be dated his prints after Lanfranco, Maratti, Reni, Baglione and Luti. Being a master of a variety of media, and a man adaptable and skillful at many subjects he also designed genre scenes for ceramics after his return to Savona in 1720.

His work lacks examination, but among his many pictures is a dated 1749 altarpiece, *Madonna and Saints* in the Oratorio di Multedo, and his 1757 frescoes decorating two chapels in the Cathedral of Savona.

He is also important as the father of the artist-writer C.G. Ratti (1737-95), whose continuation of Soprani's lives of the Genoese artists (1768-9), and whose guidebooks to the painting, sculpture and architecture in Genoa (1766-96), are invaluable as the most informative sources on artistic life in Genoa.

SELECTED BIBLIOGRAPHY: Vesme, pp. 458-63; Nagler, p. 510; M. Labo, "La Ceramica di Savona," *Dedalo*, 4, 1923/4, p. 446; Delogu, *Pittori minori*; Thieme-Becker, p. 34; SAGEP, II, pp. 391-5.

147. John the Baptist

Brown wash, black chalk. 21 3/4 x 16 7/8 inches (555 x 430 mm.). Missing upper left and lower right sides. Severely spotted. Lined on canvas. Signed lower right, Joan. Augus: Rattus fac, _____ 17[5]1.

The date may be read either as 1741 or 1751, the latter being the first year of the newly organized Accademia Ligustica in which collection this drawing belongs. The latinized inscription and the careful modelling of light and shade reflect the academic 'old master' drawing school of Rome in which he was trained, and which he perpetuated as Director of the Academy in Genoa. The stylistic refinement and melting softness of the body also recall previous images, such as Gaulli's versions of the subject, which Ratti could have seen in Rome.

The repeated contour line in the arms and the coloristic effects here achieved with chalk strokes and brown tonal washes are characteristic of Ratti. Similar contour lines describing limpid forms are seen in a fresh and vivid pen and wash drawing *Pieta* (Waddesdon Manor, 90/12), signed and inscribed by Ratti as being after his painting in the Monastero di S. Leonardo, Genoa. Earlier, and akin to his genre scenes designed for ceramics, is an ornamental, narrative *Visitation* scene, having a traditional attribution to G.A. Ratti (Copenhagen, Royal Collection, Tu.it.mag.XIXa).

ACCADEMIA LIGUSTICA, GENOA

FRANCESCO NARICE Genoa 1719-Genoa 1785

Very little is known about Narice. From his technique he may have studied with Francesco Solimena whose work was popular in Genoa in the 1710's, but the abbreviated forms, dark palette and bold application of paint found in the drawings also suggest the influence of Magnasco.

His work has gone largely unnoticed, except for two ugly but capable portraits in the Accademia Ligustica, Genoa. Among his finer paintings are a series of 6 canvases representing the Story of S. Zita in S. Zita, Genoa. Dated 1777, they show a keen sense of color and a feeling for genre inspired surely by Valerio Castello's treatment of the same subject in the church.

SELECTED BIBLIOGRAPHY: Thieme-Becker, p. 345; SAGEP, II, p. 391.

148. St. Giovanni di Sanfacondo

Oil sketch in red, on paper. 6 $1/2 \times 4 \cdot 1/4$ inches (166 \times 108 mm.).

Here identified as a study for Narice's painting St. Giovanni di Sanfacondo Rescuing a Child in S.M. della Consolazione, Genoa, this small drawing is one of four spontaneous red sketches in the Rouen Bibliothèque Municipale (repr. P. Rosenberg and A. Schnapper, Choix de Dessins Anciens, Bibliothèque Municipale, Rouen, 1970, cat. 69-72: St. Michel with Angels, St. Anthony, Mother and Child with St. Michel and an Adoring Monk].

Baroque in character, the same technique of rapid brush strokes and heavy contrasts of light and dark can be seen in two other drawings, St. Giovanni di Dio Distributing Bread, St. Giovanni di Dio Preaching, preparatory studies for paintings in S. Carlo, Genoa (National Gallery of Scotland, RSA 261, repr. Andrews, National Gallery of Scotland, I, p. 79, II, fig. 560).

PROVENANCE: M.G.T. de Villenave (L. 2598); Hedou (L. 1253).

EXHIBITION: P. Rosenberg and A. Schnapper, Choix de Dessins Anciens, Bibliothèque Municipale, Rouen, 1970, cat. 70.

BIBLIOTHÈQUE MUNICIPALE, ROUEN

PAOLO GEROLAMO BRUSCO Savona 1742-Savona 1820

One of the last artists to keep alive the Genoese tradition was Brusco. His artistic background was similar to Ratti's, as he came from Savona and worked briefly in Rome, in his case, with Pompeo Batoni. An exponent of high Baroque classicism, the large ceiling decorations of ca. 1780 are painted in the closed brushwork of the eighteenth century, but echo the Genoese compositions and graceful figure style of Valerio Castello and Gregorio de Ferrari.

SELECTED BIBLIOGRAPHY: Thieme-Becker, p. 149; SAGEP, II, pp. 409-10.

149. The Immaculate Conception

Black chalk. $16\,3/4 \times 11\,5/8$ inches (427 x 296 mm.). Inscribed on verso, Primo Invenzione per la Cappella Sistina Rovere di Savona da Girolamo Brusco.

As the inscription indicates, the drawing is a preliminary study for Brusco's ceiling vault in the Cappella Sistina in Savona (cat. 149a). In the fresco Adam and Eve occupy the bottom portion replacing the more baroque demons in the drawing. One of Brusco's most illusionistic works, the figures derive from past masters of the art of illusionism, namely Valerio Castello and Gregorio de Ferrari, and the falling bodies recall the spectacular images of Merano and Gaulli.

Related to Brusco's oeuvre is a red chalk drawing, Saint and Angels (wrongly attributed to Grechetto), in the Indiana University Art Museum (64.81), which shows a similar combination of light crosshatching, nervous thin contours and a figure style akin to Gregorio de Ferrari.

PROVENANCE: Giovanni Piancastelli (L. suppl. 2078a); Mr. and Mrs. Edward Brandegee (L. suppl. 1860c).

COOPER-HEWITT MUSEUM OF DECORATIVE ARTS AND DESIGN, SMITHSONIAN IN-STITUTION (1901-39-1808), NEW YORK

GIOVANNI DAVID Gabella 1743-Genoa 1790

A pupil of Domenico Corvi in Rome, David won first prize at the Academy of St. Luke in 1775. A capable and somewhat imaginative artist, he made a group of prints of Venetian costumes in Venice for the Genoese diplomat Giacomo Durazzo, and in the Tiepolo spirit, he painted fêtes and designed scenery for the Venetian theatre 'La Fenice.' From 1780-90 David settled in Genoa and briefly transmitted a Venetian charm and gaity to the remaining Genoese baroque tradition.

SELECTED BIBLIOGRAPHY: Thieme-Becker, p. 455; Le Blanc, p. 99; SAGEP, II, pp. 403-5.

150. Presentation of the Virgin (recto and verso)

Recto: pen and black ink, brush, over touches of pencil. Verso: pencil. 14 x 18 inches (350 x 460 mm.). Center vertical crease. Inscribed lower left, *Davide genovese No. 57 Collezione Santo Varni*. Numbered lower left, 228.

The drawing is here identified as a preliminary study for David's painting in S.M. delle Vigne, ca. 1785 (cat. 150a). The number of differences in the individual figures and the multiple pencil lines suggesting the painting's elaborate background indicate the drawing was an early stage in preparation for the painting. This work was part of a series representing the Life of the Virgin, other scenes being painted by Giuseppe Cades (Birth of the Virgin) and by P.G. Brusco (Death of the Virgin) at about the same time in S.M. delle Vigne.

The drawing comes from a now dismembered Santo Varni album that included the "autori moderni" Camussini, Sabbatelli, G. Francheri, N. Barabino and Zannetti.

PROVENANCE: Santo Varni, 1887, lot 1072 (L. 46856); private collection, Genoa.

PRIVATE COLLECTION, BINGHAMTON, NEW YORK

151. Landscape with Caravan

Pen and black ink, brush, grey wash. 12×18 inches. $(305 \times 460 \text{ mm.})$. Center vertical crease.

The precision and brilliance of this drawing, here attributed to David, can be compared with David's fanciful watercolors in the Palazzo Podestà-Bruzzo. Genoa (repr. SAGEP, II, fig. 271-2) and also with a very decorative drawing, Banquet Scene, in the Palazzo Rosso (2090; repr. Grosso and Pettorelli, cat. 74). David's nervous pen work and small brushstrokes delicately define the figures, greenery and ornamental urns and the resulting coloristic effect is in keeping with the mixture of French and English influences absorbed from his Venetian stay and from his later visit to those countries. David's drawings and those of a relative, Ademolle Davide, are frequently listed in the 1887 Santo Varni sale catalogue, and a period of travel is indicated by the mention in lot 1081 that two albums of about 180 David drawings were "fatti ne'suoi viaggi in Francia ed in Inghilterra dal mese di settembre 1785 a tutto ottobre 1786." This drawing underscores the enormous popularity of Grechetto's journey scenes in the eighteenth century in Genoa and in Venice, where they were admired and studied by Fragonard and the Tiepolo's when in Consul Smith's collection.

CHARLES E. SLATKIN INC. GALLERIES, NEW YORK

CARLO ALBERTO BARATTA Genoa 1754-Genoa 1815

Among the lesser known artists continuing the Genoese Baroque style in the eighteenth century was Baratta. Eclectic, and handling paint with ease, he combined the Genoese tradition with elements from Bologna, Venice and Rome. Heir to Valerio Castello, Grechetto and Magnasco in his freedom of stroke and in his dense color, Baratta's painterly manner shows many of the same figural abbreviations of his contemporaries, Narice and David. His talent and skill produced vibrant coloristic effects as can be seen in his 1804-5 frescoes in the Cathedral of Chiavari.

SELECTED BIBLIOGRAPHY: Thieme-Becker, p. 455; SAGEP, II, pp. 410-12.

152. Presentation of the Virgin

Green wash, white and brown paint, on paper. 13 3/4 x 17 1/2 inches (350 x 445 mm.).

Fantasy, luminous colors, shimmering lights and brilliant shadows are characteristic of Baratta's drawing style, here recalling Tintoretto's heavy impasto and version of the subject in S.M. dell'Orto, Venice. Baratta painted quickly, with little regard for proportion or perspective. Streamlined to a few

very rapid brushstrokes, his drawings, of which there are a number in the Palazzo Rosso, can be considered representative of the last gasp of Baroque in Genoa.

PROVENANCE: Marchese Marcello Durazzo, 1848.

PALAZZO ROSSO (Gabinetto dei Disegni, 1669), GENOA

LUCA CAMBIASO (1527-1585)

153. Rape of the Sabine Women

Woodcut, washed with ink. 10 3/4 x 8 inches (272 x 203 mm.).

Cambiaso's energetic, forceful line work is seen in this woodcut which Manning connects with the fresco, Rape of the Sabines in the Villa Imperiale, Genoa-Terralba. Dating ca. 1565, this print can be compared with the bravura of Cambiaso's pen line in St. Benedict with Saints John the Baptist and Luke and an adoring Monk (cat. 2).

BIBLIOGRAPHY: Manning and Suida, p. 74; A. Hyatt Mayor, *Prints and People*, New York, 1971, fig. 400.

THE METROPOLITAN MUSEUM OF ART (Gift of Janos Scholz, 1950.549.1), NEW YORK

154. Venus Mourning the Death of Adonis

Woodcut. 10 $3/8 \times 12$ inches (264 $\times 305$ mm.). Monogrammed in lower center.

A painting of this subject was listed among 37 pictures in the studio of Gio. Vincenzo Imperiale inventoried by the Castiglione brothers in 1661 (Manning and Suida, pp. 89-90). The Parmigianinesque figure types are represented with small dart-like strokes and the overall composition is quiet and subdued, though the dynamic contours and virtuosity at handling the medium remain spectacular. Cambiaso's strength at depicting this subject matter can be seen in two other woodcuts which were probably executed in the same period (Uffizi, 6942, repr. Manning and Suida, fig. 272; and another, whereabouts unknown, repr. Manning and Suida, fig. 128).

Other woodcuts by Cambiaso are: Vision of St. Paul, Princeton Art Museum (repr. Manning and Suida, fig. 139); Holy Family with a Saint embracing the Christ Child, Uffizi (Manning and Suida, fig. 365); Deposition, Uffizi (Manning and Suida, fig. 393).

BIBLIOGRAPHY: Recent Acquisitions of the Davison Art Center Collection, Wesleyan

University, Middletown, Conn., Jan. 15 to Feb. 7, 1971, repr.

DAVISON ART CENTER, WESLEYAN UNIVERSITY, MIDDLETOWN, CONNECTICUT

BERNARDO CASTELLO (1557-1629)

155. Frontispiece, and Canto 17 Illustration for Tasso's 'Gerusalemme Liberata'

9 5/8 x 6 3/8 inches (245 x 163 mm.).

In 1586, Castello illustrated Tasso's poem, Gerusalemme Liberata with a frontispiece and twenty designs, one for each canto, in pen and brown wash. Castello's talent for illustration pleased Tasso so much that he thanked Castello by composing a sonnet:

Fiumi e mari, e montagne, e piaggie apriche, e vele, e navi, e cavalieri et armi fingi Bernardo in carte, e i bianchi marmi han minor pregio de le Muse amiche. . . (Belloni, p. 53).

The drawings were skillfully interpreted, and among the engravers in charge of transferring the ideas of the Genoese Castello onto copper was Agostino Carracci, who Soprani-Ratti (p. 155a) notes engraved eight of the cantos (6, 7, 8, 10, 12, 16, 17, 19). The composition of the frontispiece is particularly interesting as it relates to the symmetry of Empty Papal Coat of Arms (cat. 18), and the small scene which meticulously describes the port of Genoa provides a frame of reference for the background of Tavarone's drawing (cat. 11). This illustrated volume of Tasso was published in 1590 and met with great success, making the name of Castello well known throughout Italy. Two other editions of the book were made in 1604 and 1607 with 12 illustrations by Bernardo Castello.

Other Genoese artists provided designs for book illustrations. Most notable are Luciano Borzone's designs, some engraved by Hieronimo David Galle, for Agostino Fransone's *Nobilita Di Genova* published in Genoa in 1636.

BIBLIOGRAPHY: Soprani, p. 116; Soprani-Ratti, p. 155; Belloni, pp. 52-5.

THE LIBRARY, STATE UNIVERSITY OF NEW YORK AT BINGHAMTON

GIOVANNI BENEDETTO CASTIGLIONE il Grechetto (ca. 1610-1663/5)

156. Series of 5 Turbaned Heads

Etchings. Each approximately 7 x 5 7/8 inches (178 x 149 mm.).

Percy (cat. E19) dates the Head of a Young Man in a Feathered Hat (B. 21:27.31) as contemporary with this group of heads which Grechetto made in the forties. These sheets as well as the small heads (cat. 157) are inscribed with various spellings of the name Castiglione and the addition of genovese. The subject and system of tight crosshatching to build up the head in rich tones of light and shade owe much to the work of Lievens and Rembrandt.

BIBLIOGRAPHY: Bartsch 21:48.52.

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

157. Series of 16 Small Heads

Etchings. Each approximately 4 1/2 x 3 1/4 inches (114 x 83 mm.).

Few of these faces identify directly with those in his paintings, and the reason for designing these numerous, small, almost postage-size prints remains unknown. Perhaps they were exercises in the medium, or a means to instruct the younger artists, Piola, Merano and Salvatore Castiglione in the technique, although it seems unlikely that Grechetto would have spent his time in patiently teaching others. The upper margins of these prints sometimes include small horizontal line sketches of Journey scenes with animals, and connect somewhat with the line work seen in the drawing, Landscape with Figures (cat. 58).

Four small prints of heads not by Grechetto but inscribed in a similar way, Castiglion genovese, are in the Manning collection (cf. Etchings of Giovanni Benedetto Castiglione, Finch College, New York, 1967, cat. 68-71).

BIBLIOGRAPHY: Bartsch 21:32.47.

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

BARTOLOMEO BISCAINO (1632-1657)

158. St. Jerome

Etching. 75/8 x 5 1/8 inches (193 x 130 mm.).

The light, delicate technique and religious subject matter of Biscaino were adopted by Francesco Amato (see St. Jerome, B.21:205.3) and the small drapery folds and the angularity of the lean figure of St. Jerome can be compared to Magnasco's drawing, Penitent Monk (cat. 134).

BIBLIOGRAPHY: Bartsch 21:198.34.

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

159. Bacchanal

Etching. 8 3/4 x 6 1/4 inches (223 x 157 mm.).

That Biscaino was "an excellent sculptor of copper and did several pieces which imitated the style of Castiglione very well" (Soprani-Ratti, p. 352) can be seen in this print whose herm, twisted tree trunks and male-female relationships are pertinent to Grechetto's imagery and his prints of bucolic scenes (B. 16-18, Percy, cat. E8-E10). The delicate figures appear frequently in Biscaino's drawings, and the seated woman which is seen in numerous drawings (cat. 73, 76, 78) is a figure type common in Valerio Castello's paintings that continued to be used until the end of the Baroque period (cat. 174).

BIBLIOGRAPHY: Bartsch 21:201.39.

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

160. Susanna and the Elders

Etching. 5 $1/4 \times 4$ 1/18 inches (133 x 104 mm.). Inscribed lower center, *Daman ex*.

This small oval print has figure types typical of Biscaino in a composition similar to Valerio Castello's painting of the subject (repr. Marcenaro, Mostra, cat. 87). The rhetorical gestures of Susanna were part of a common vocabulary and P.G. Piola used much the same conceit but with a French flavor in his treatment of the subject (cat. 125).

BIBLIOGRAPHY: Bartsch 21:183.4.

THE METROPOLITAN MUSEUM OF ART (Elisha Whittelsey Fund, 59.570.37), NEW YORK

161. Nativity

Etching. 15 1/2 x 11 inches (394 x 279 mm.). Inscribed lower left, *Biscai.vs. Genve.F.*

The composition and flying angels in this large print derive from Grechetto's S. Luca altarpiece of 1645. The wealth of detail and the full figures compare with Piola's 1656 print of this subject (cat. 173) which was also based on the imagery of Grechetto.

BIBLIOGRAPHY: Bartsch 21:185.7.

THE METROPOLITAN MUSEUM OF ART (Harris Brisbane Dick Fund, 24.1.2), NEW YORK

162. The Finding of Moses

Etching. 7 $1/4 \times 9 \cdot 1/4$ inches (184 x 235 mm.). Inscribed lower left, *Biscainus Genv.sis F.*, and in the center, *Daman ex*.

This is one of three prints mentioned by Soprani-Ratti (p. 353 a) among the "various of the very beautiful prints done by Biscaino on copper" which "are conserved by lovers of beautiful things." The subject and a similar composition are seen in a drawing in the Palazzo Rosso (1767; repr. M. Bonzi,

Bartolomeo Biscaino, Genoa, 1963). The Child Moses alone in the bullrushes is the subject of another horizontal print (B. 182.1) and of a drawing in the Albertina (2884). For other treatments of this subject see cat. 72.

BIBLIOGRAPHY: Soprani-Ratti, I, p. 353a; Bartsch 21:183.2.

THE UNIVERSITY ART GALLERY. (Purchase from the Allen Tucker Memorial Grant, 1972.31) THE STATE UNIVERSITY OF NEW YORK AT BINGHAMTON

163. Holy Family

Etching. 9 5/8 x 7 1/4 inches (244 x 183 mm.). Signed and dated lower left, *Biscaino F. 1655*, and in lower right, in *Bassano per il Remondini*, *Daman ex*.

The curvilinear multiple draperies can also be seen in Piola's painting dated 1655 (cat. 81a), but the simplicity of this composition with a large, sweet figure style, looks forward to Cignani and the Bolognese school. Among the 40 prints listed by Bartsch, the other dated print is *Mary Magdalen*, dated 1656 (B. 21:200.38).

BIBLIOGRAPHY: Bartsch 21:193.22.

THE METROPOLITAN MUSEUM OF ART (Gift of Georgiana W. Sargent, 24.63.92), NEW YORK

164. Circumcision

Etching. 9 x 7 inches (228 x 178 mm.). Inscribed lower left, Daman ex.

The sweet Parmigianinesque figures and the still life details make this print one of Biscaino's more gracefully designed and interesting compositions. The background figures defined by light strokes are echoed in the wavy haired background figures in the red chalk drawing St. Cecilia (cat. 76).

BIBLIOGRAPHY: Bartsch 21:187.10.

THE METROPOLITAN MUSEUM OF ART (Elisha Whittelsey Fund, 59.570.40), NEW YORK

165. Holy Family

Etching. 7 x 5 inches (178 x 127 mm.).

The slightly turned, downward looking Madonna appears also in this print. The mannerist, twisting Child's body is reminiscent of Procaccini and Cerano, an effect that is heightened in a painting (cat. 165a) in the Zerbone collection, Genoa.

BIBLIOGRAPHY: Bartsch 21:190.16.

THE METROPOLITAN MUSEUM OF ART (Elisha Whittelsey Fund, 62.537.6), NEW YORK

ANDREA PODESTÀ (?-1674)

166. The Worship of Venus, after Titian

Etching. 12 1/8 x 15 1/4 inches (308 x 387 mm.). Dated upper left corner in reverse, 1636. Inscribed lower left, All'Ill.mo Sig.r il Sig.r Cavalier Cassiano dal Pozzo. G.A.P.D.D. Titanus inu. Romae superiorum licentia. 1636. Apud Joseph.de Rubeis.

Cassiano dal Pozzo was one of the most influential of the Roman collectors who helped to launch the vogue for Venetian painting in the thirties. Dedicated to Pozzo in 1636 is this print taken from Titian's Worship of Venus sent to Spain the next year. Podestà also made engravings after two other Titian paintings then in the Barberini collection, one of which (Bartsch 6) is cited in Soprani-Ratti: "Besides his excellent paintings, Podestà also had a talent for engraving. There is circulated by him the print representing Bacchus taken from the superb painting of the very excellent Casa Barberini done by the famous Tiziano."

BIBLIOGRAPHY: Bartsch 20:170.1.

THE METROPOLITAN MUSEUM OF ART (Elisha Whittelsey Fund, 59.570.338), NEW YORK

167. Bacchanal

Etching. 10 3/8 x 15 1/2 inches (264 x 394 mm.). Signed and dated lower left corner, Andrea Podesta Inv. E.F. 1640. Inscribed lower center, Magnificentissimo Principi Paulo Jordano Il Bracciani Duci. And. P.D.D.D. 1640, and Romae apud Franciscum Saluucium.

It not known when Podestà went to Rome, but by the mid thirties he had obviously absorbed the spirit of classical art. Dated 1640, the subject matter, figures and sculptural details in this print relate well to the interest in Venetian painting and archaeological studies that Cassiano dal Pozzo encouraged in Rome at that time. The patronage of Cassiano was a scholarly one and his employment of a group of artists to draw the remains of ancient Rome, thereby forming a paper museum, may have included Podestà, playing an important part in creating Podestà's style. His crowded classical imagery can be compared to prints by Testa who also worked for Cassiano. Not as didactic a patron was Paolo Giordano II, Duke of Bracciano to whom this print and two others are dedicated. The head of one of the oldest families in Rome, he contributed to the arts, befriending poets, musicians, painters and sculptors.

The technique in this engraving is peculiar and what looks like a second print over the original print shows small dark strokes accenting and reinforcing contours and shadows.

BIBLIOGRAPHY: Bartsch 20: 170.2; F. Haskell, Patrons and Painters, New York, 1971, p. 97; SAGEP, II, fig. 128

THE METROPOLITAN MUSEUM OF ART (Elisha Whittelsey Fund, 66.613.31), NEW YORK

168. Bacchanal

Etching. 10 1/2 x 15 1/4 inches (268 x 387 mm.). Inscribed lower left, Magnificentissimo Principi Paulo Jordano II Bracciani Duci. And. P.D.D.D. 1640, and in lower right, Romae apud Franciscum Saluucium. Inscribed along the right side, Andrea........... Inv. E.F. 163(4).

The same technique and imagery appear in this print also dedicated to Paolo Giordano. A student of Fiasella and G.A. de Ferrari, Podestà shows few Genoese qualities in his eight prints listed by Bartsch. However, a Podestà pen drawing in Edinburgh (National Gallery of Scotland, D 717 recto and verso; repr. Andrews, National Gallery of Scotland, figs. 676-7) depicts flying putti, a turbaned head and a dog relevant to Grechetto's 1630's work (see. Percy, fig. 8) which Podestà could have seen in Rome. A more decorative chalk drawing having the same figure type in the Koenig-Fachsenfeld collection (E/531) is here attributed from Grechetto to Podestà.

BIBLIOGRAPHY: Bartsch 20: 170.3

THE METROPOLITAN MUSEUM OF ART (Harris Brisbane Dick Fund, 17.31873), NEW YORK

SALVATORE CASTIGLIONE (1622?-1676)

169. The Resurrection of Lazarus

4 1/4 x 8 1/4 inches (109 x 210 mm.). First State. Signed and dated lower left, Salvatore Cast. Genov./F.1645.

The characterization of the heads, the figure style and technique indicate not only that Salvatore had assimilated his brother's etching style by the mid forties, but also that he was a competent artist, capable of rendering forms in space in a light, imaginative way. The irregular biting of the acid into the copper plate in this first state especially produces lines that have a scribbled, slightly wavering quality comparable to the quality of Grechetto's Resurrection (B.21:12.6, repr. Percy, cat. E12) and to the prints of this subject by Rembrandt and Lievens. A fraction cut off from the bottom of the plate identifies the more frequently seen later issues from this plate.

Relating to this composition and subject is a drawing (cat. 169a, pen and grey ink, brown wash, on beige paper, 5 1/2 x 7 7/8 inches, 140 x 199 mm., Mr. and Mrs. Renzo Bagnasco, Switzerland). Perhaps a preparatory sketch for the print, the drawing reverses the composition and has a less horizontal format. Having a light pen line, loose crosshatching, and a more delicate style than Grechetto, this drawing is the basis for other

drawings here tentatively attributed from Grechetto to Salvatore: a rather fragile pen depiction of animals in a landscape is in the Copenhagen Royal collection (Tu.it.mag.V,5); and an equally weak Castiglionesque pen drawing in the Berlin Kupferstichkabinett (5742) shows a Bacchanal (recto) a Journey scene (see cat. 58) and a Drunken Silenus with Podesta pot-bellied putti on the verso. A light brown pen and wash drawing, Lycoon changing into Lopo (Louvre, 9475) with an old attribution to Salvatore Castiglione is by the same hand as two other drawings: Pastoral (Louvre, 9457) and The Exposition of Moses (Minneapolis private collection, repr. Percy, cat. 88).

PROVENANCE: New York

BIBLIOGRAPHY: Bartsch 21:43.1.

ROBERT AND BERTINA SUIDA MANNING, NEW YORK

GIOVANNI BATTISTA MERANO (1632-1698)

170. Mother and Child with Angels

Etching. 3 1/2 x 3 1/2 inches (90 x 90 mm.). Signed lower right, Gio Batta Merano Genoves Fec.

The poor proportions and somewhat crude handling of the print medium indicate an early date for this small print, probably in the 1640's. The hawk-nosed Mother recalls Paggi's figures, and the influence of Grechetto can be seen in the composition as well as in the top corner figures outside the circle which greatly resemble the small doodles on the margins of Grechetto's turbaned heads made in Genoa in the 1640's (cat. 156).

PROVENANCE: Ernst Georg Harzen, 1790-1863 (L. 1244).

BIBLIOGRAPHY: Vesme, p. 344.

KUNSTHALLE (Graphische Sammlung, 2576), HAMBURG

DOMENICO PIOLA (1627-1703)

171. Paris

Etching. 4 $1/2 \times 3$ inches (115 x 75 mm.). Initialed on the apple, D.P.

This clumsy attempt at handling the human figure and the print medium suggests the work of a schoolboy, stylistically dating prior to his rather capably done figures in the 1647 altarpiece, Beheading of St. James, in S. Giacomo della Marina,

Genoa. Nagler questions the attribution, but the large jaw is typical Piola, and the uneven marks of shading on the arm, legs and fingers also appear in the *Nativity* (cat. 172). The grotesque figure recalls the work of his brother Pellegro, and it was probably Grechetto's prints (cat. 156-7) that inspired Piola, like Merano, to try the medium.

PROVENANCE: Ernst Georg Harzen, 1790-1868 (L. 1244).

BIBLIOGRAPHY: Bartsch 21:152.4; Nagler, p. 506, n. 1311 (1).

KUNSTHALLE (Graphische Sammlung, 2573), HAMBURG

172. Nativity

Etching. 9 x 7 inches (230 x 178 mm.). Initialed lower right corner, D.P.F.

The similarity in this print to Biscaino can be seen in the profile heads, the gestures and technique. On the basis of style, this print dates earlier than Piola's 1656 Nativity print, and in the period ca. 1650 when Piola and Valerio Castello, Biscaino's teacher, were painting the nave vault of S. Marta — Piola frescoing a Nativity scene beside Valerio Castello's Annunciation (cat. 68a).

PROVENANCE: P. & D. Colnaghi, London.

BIBLIOGRAPHY: Bartsch 21:150.1; Nagler, p. 506, 509, n. 1311, 1316.

EXHIBITIONS: Art in 17th Century Italy, P. & D. Colnaghi, London, April 13-May 13, 1972, cat. 112, pl. XLII.

YVONNE TAN BUNZL, LONDON

173. Nativity

Etching. 11 x 8 inches (280 x 203 mm.). Signed and dated upper right corner, D. Piola Genu.sis faciebat. 1656.

Piola made few etchings and Soprani-Ratti cites only this print which he noted imitated Grechetto. The Grechetto-Poussinesque Nativity-in-a-Ruin shows Piola's decorator abilities at harmoniously arranging architecture, figures and animals together in space. The full bodied figures compare well with those in the 1655 drawing and painting (cat. 81), and Bartsch lists the date of this print as 1655. Other prints attributed by Bartsch to Piola are: Mother and Child with the Infant John the Baptist, B.21:151.3; and Old Bearded Man, B.21:152.5. Nagler adds to this list St. Anthony of Padua Adoring the Christ

Child, a composition which is seen in reverse in a red chalk drawing in the Cooper-Hewitt Museum (1938-88-7088, there attributed to being after Cantarini).

PROVENANCE: Ernst Georg Harzen, 1790-1863 (L. 1244).

BIBLIOGRAPHY: Soprani-Ratti, p. 31; Bartsch 21:151.2; Nagler, p. 505, n. 1311.

KUNSTHALLE (Graphische Sammlung, 2572), HAMBURG

174. Study for a Hearse of a King of Spain

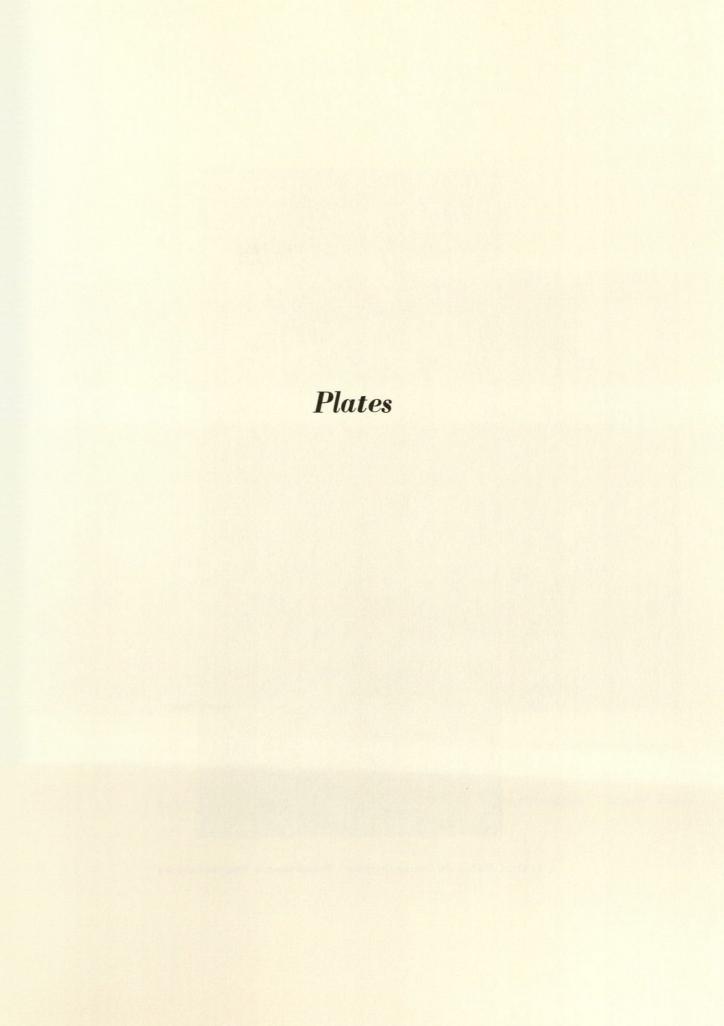
Etching. 14 3/4 x 8 1/4 inches (375 x 210 mm.). Signed lower right corner, *Piola sculp*.

This elaborate print depicts a catafalque having the golden fleece above the bier, small allegorical symbols of the Spanish provinces at the corners, a scene of Columbus and Isabella on its base, and a coat of arms which could be that of almost any of the Hapsburgs of Spain. The monument is similar to those erected at the turn of the settecento (Y. Bottineau, "L'Art de Cour dans L'Espagne de Philippe V, 1700-1746," Bibliothèque de L'Ecole des Hautes Etudes Hispaniques, XXIX, Bordeaux) and the scale in the lower center implies the design was for or after an actual edifice. The small compact figure style and crowded decorative details are typical of Piola's late period and relate to The Preaching of St. Luke (cat. 88) and to Piola's drawings for the Palazzo Ducale fresco competition in 1700 (repr. E. Malagoli, "The Drawings of Casa Piola," BM, 108, 1966, p. 507, n. 16, figs. 21-4), but it is unlikely that the structure was executed by Piola. Rather, it can be suggested that the print was made in conjunction with the work of Piola's friend, the sculptor Filippo Parodi, who had carved a tomb for Francesco Morosini in 1687 (U. Middeldorf, "Two designs for Filippo Parodi's 1687 Tomb of Francesco Morosini," Old Master Drawings, Dec. 1934, p. 48, figs. 46-7), and who could have constructed this hearse perhaps to commemorate the death of King Carlos II of Spain in 1700.

Although no prints of Piola's late period or of this subject are listed in Bartsch, Vesme or Nagler, one of the Piola drawings for the Palazzo Ducale project, Battle of Meloria, has its inscription in reverse in preparation for a print (Windsor Castle, 3757, as Franceschini in O. Kurz, Bolognese drawings... at Windsor Castle, cat. 242, fig. 48; attributed to Piola in E. Schilling and A. Blunt, The German Drawings... and Supplements to the Catalogues of the Italian and French Drawings, London, 1971, cat. 366).

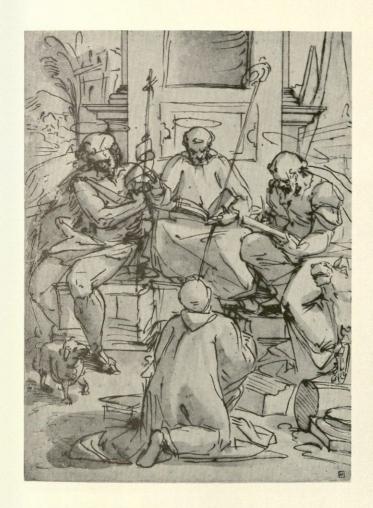
Two Piola drawings (Decoration for an Altar, FP 3829 and Decoration for a Niche, FP 3822) in the Düsseldorf Kunstmuseum stylistically date in the late 1690's or early 1700's and are relevant to this complexity of architectural ornament.

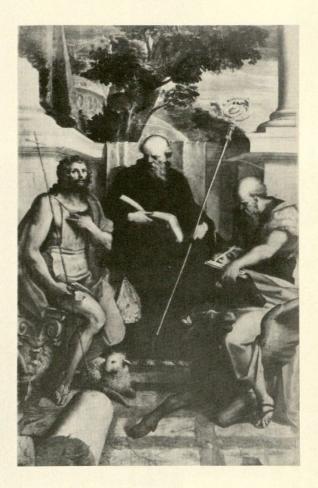
VICTORIA AND ALBERT MUSEUM (Drawing and Print Department, 16957), LONDON





1. LUCA CAMBIASO, Silenus Drinking The Art Museum, Princeton University





2. LUCA CAMBIASO, Enthroned St. Benedict with Saints John the Baptist and Luke and an Adoring Monk

Robert and Bertina Suida Manning, New York



3. LUCA CAMBIASO, Esther before Ahasuerus

The Art Museum, Princeton University



4. LUCA CAMBIASO, The Sacrifice of Abraham Robert and Bertina Suida Manning, New York



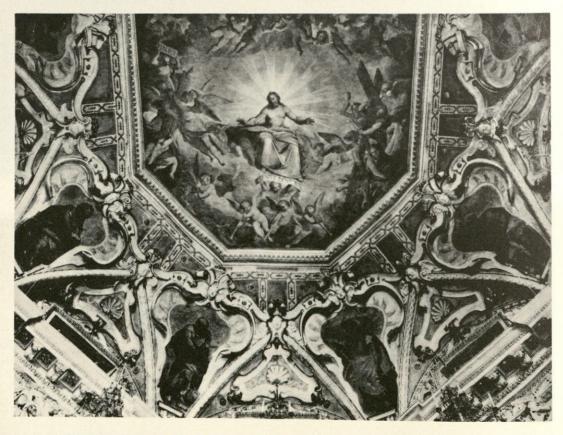
5. GIAMBATTISTA CASTELLO, Female Figure
Robert and Bertina Suida Manning, New York



5a. GIAMBATTISTA CASTELLO, *Medallion*Palazzo Carrega-Cataldi, Genoa



6. GIAMBATTISTA CASTELLO, Figure of Christ Staatsgalerie, Stuttgart



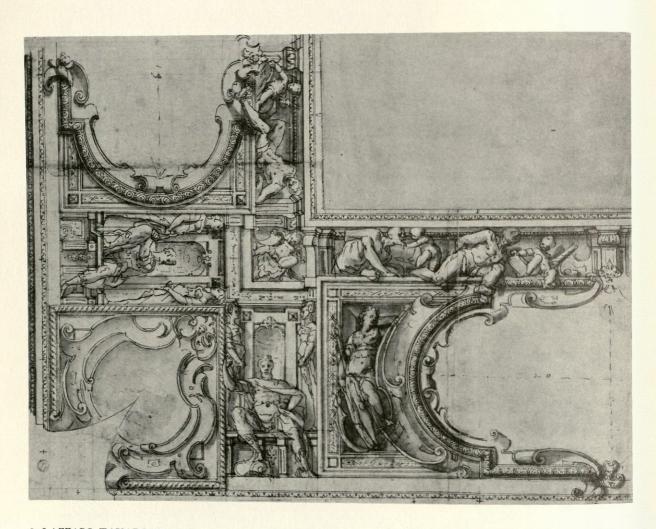
 ${\it 6a. GIAMBATTISTA~CASTELLO, Christ~surrounded~by~Symbols~of~the~Passion}$



7. GIAMBATTISTA CASTELLO, St. Andrew
Hessisches Landesmuseum, Darmstadt



8. SEMINO
Oberto Spinola before Barbarossa
Janos Scholz, New York



9. LAZZARO TAVARONE, Ceiling decoration study

The Art Institute of Chicago



10. LAZZARO TAVARONE, Crowning of a Queen

Staatsgalerie, Stuttgart



11. LAZZARO TAVARONE, Christopher Columbus leaving Genoa

Herbert List, Munich



12. LAZZARO TAVARONE, Standing Diana The Art Institute of Chicago



13. LAZZARO TAVARONE, Last Supper

Dr. and Mrs. Orazio Bagnasco, Switzerland



13a. LAZZARO TAVARONE, Last Supper

formerly in SS. Nazario e Celso, Genoa-Multedo



14. BERNARDO CASTELLO, Madonna and Child with Two Saints

Robert and Bertina Suida Manning, New York



15. BERNARDO CASTELLO, Roman Triumphal Procession

Wadsworth Atheneum, Hartford, Connecticut



16. BERNARDO CASTELLO, Josiah and Hezekiah

The Art Institute of Chicago



17. BERNARDO CASTELLO, The Arrival of Pope Urban VI to Genoa

Paul Drey Gallery, New York



 $18. \ BERNARDO\ CASTELLO, Empty\ Papal\ Coat\ of\ Arms\ surrounded\ by\ Angels,\ Allegorical\ Figures\ and\ The\ Metropolitan\ Museum\ of\ Art$





19. GIOVANNI BATTISTA PAGGI, St. Oswald? and a group of Saints

Cooper-Hewitt Museum, New York



21. GIOVANNI BATTISTA PAGGI, Communion of a Saint Janos Scholz, New York



22. GIOVANNI BATTISTA PAGGI, Pentecost Bibliothèque Municipale, Rouen

23. GIOVANNI DOMENICO CAPELLINO, Torture of Christ
Hessisches Landesmuseum, Darmstadt





24. GIOVANNI DOMENICO CAPELLINO, Crucifixion
Hessisches Landesmuseum, Darmstadt



23a. GIOVANNI DOMENICO CAPELLINO, Torture of Christ S.Siro, Genoa





25. BERNARDO STROZZI, Head of a Man (recto)

Study of an Arm and a Hand (verso) Shi

Shickman Gallery, New York



26. BERNARDO STROZZI, Head of a Youth

Yvonne Tan Bunzl, London



27. GIOVANNI CARLONE, Venus and Cupid The Museum of Art, Rhode Island School of Design



28. GIOVANNI CARLONE, Holy Family (recto) The Philadelphia Museum of Art (Academy Collection)



28. GIOVANNI CARLONE, Figure on a Cloud (verso)



28a. GIOVANNI CARLONE, Adoration of the Magi

S. Ambrogio, Genoa



29. GIOVANNI ANDREA ANSALDO, Birth of John the Baptist Kunsthalle, Hamburg



30. GIOVANNI ANDREA ANSALDO, The Head of St. John the Baptist brought to Herodias Victoria and Albert Museum, London



30a. GIOVANNI ANDREA ANSALDO

The Head of St. John the Baptist

brought to Herodias

Palazzo Bianco, Genoa



31. SIMONE BARRABINO, Rest from the Flight into Egypt Accademia Ligustica, Genoa



32. LUCIANO BORZONE, Fragment of a drawing for the painting in the Church of the Convertite, Genoa.

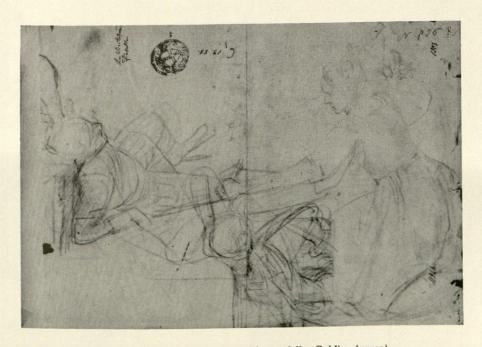
Robert and Bertina Suida Manning, New York



33. DOMENICO FIASELLA, Visitation (recto)
Palazzo Rosso, Genoa



33a. DOMENICO FIASELLA, Visitation Cathedral, Sarzana



33. DOMENICO FIASELLA, Female figure with two fallen Soldiers (verso).



34. DOMENICO FIASELLA, Seated figure on a pillow (recto)
Palazzo Rosso, Genoa



34a. DOMENICO FIASELLA, Wedding Feast of Ahasuerus

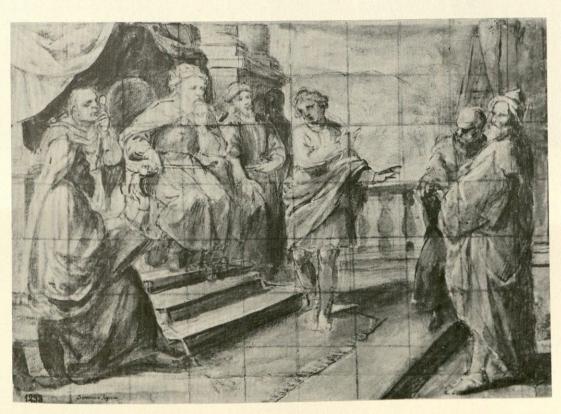
Palazzo di Giacomo Lomellini, Genoa



34, DOMENICO FIASELLA, Male figure study (verso)

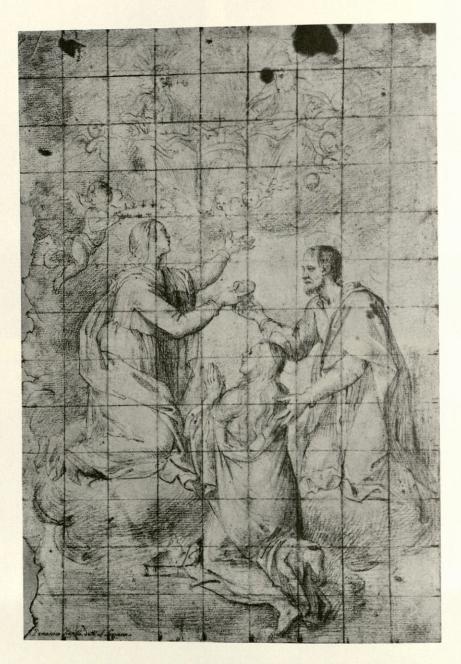


34b. DOMENICO FIASELLA, Resurrection of the Son of the Widow of Nain Ringling Museum, Sarasota, Florida



35. DOMENICO FIASELLA, Joseph explaining Pharoah's Dreams

Palazzo Rosso, Genoa



36. DOMENICO FIASELLA, Three Saints adoring the Trinity Museo del Prado, Madrid





37. PELLEGRO PIOLA, Holy Family Staatsgalerie, Stuttgart

38. FRANCESCO MERANO, Portrait of a Nun Cooper-Hewitt Museum, New York



39. GIOVANNI ANDREA DE FERRARI, Birth of the Virgin Hessisches Landesmuseum, Darmstadt



39a. GIOVANNI ANDREA DE FERRARI, Birth of the Virgin N.S. del Rimedio, Genoa



40. GIOVANNI ANDREA DE FERRARI, Jacob promising Laban seven years of service

Janos Scholz, New York



40a. GIOVANNI ANDREA DE FERRARI, Jacob promising Laban seven years of service

Palazzo Bianco, Genoa



41. GIOVANNI ANDREA DE FERRARI, Hagar and Ishmael

Palazzo Rosso, Genoa



41a. GIOVANNI ANDREA DE FERRARI, Hagar and Ishmael

SS. Annunziata, Genoa



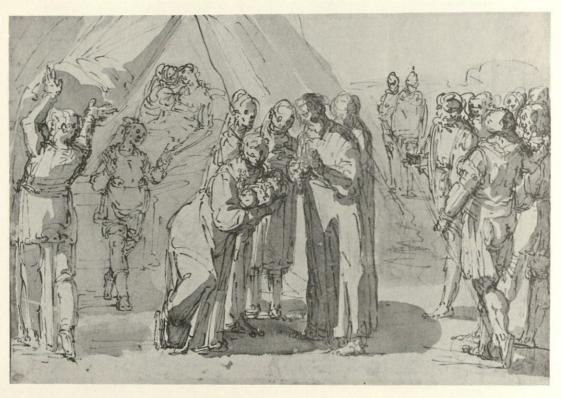
42. GIOACCHINO ASSERETO, Rinaldo and Armida

Stiftung Kunsthaus Heylshof, Worms



43. GIOACCHINO ASSERETO, St. Sebastian Cured by St. Irene

Stiftung Kunsthaus Heylshof, Worms



44. GIULIO BENSO, Birth Scene

National Gallery of Art (Rosenwald Collection)



45. GIULIO BENSO, Carrying of a Body

Bibliothèque Municipale, Rouen



46. GIULIO BENSO, Last Supper

The National Gallery of Art, Washington, D.C.



47. GIULIO BENSO, Holy Family Hessisches Landesmuseum, Darmstadt



48. GIULIO BENSO, Architectural Sketch

G.V. Castelnovi, Genoa



48a. GIULIO BENSO, Annunciation

SS. Annunziata del Guastato, Genoa

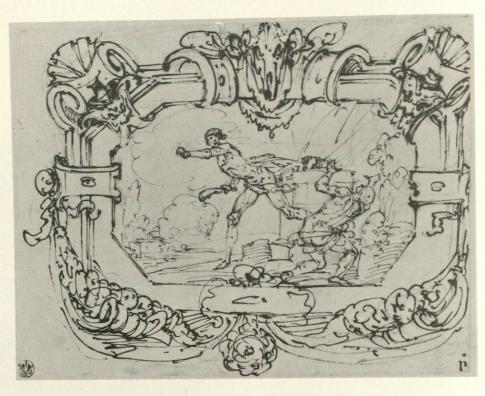


49. GIULIO BENSO, Project for a fresco Staatsgalerie, Stuttgart



49a. GIULIO BENSO

Cagnes-sur-Mer, France



50. GIULIO BENSO, Architectural sketch with scene of Cain and Abel

Kunstbibliothek der Staatlichen Museen Preussischer Kulturbesitz, Berlin



51. GIOVANNI BATTISTA CARLONE, Youth holding a platter ${\it Accademia\ Ligustica,\ Genoa}$



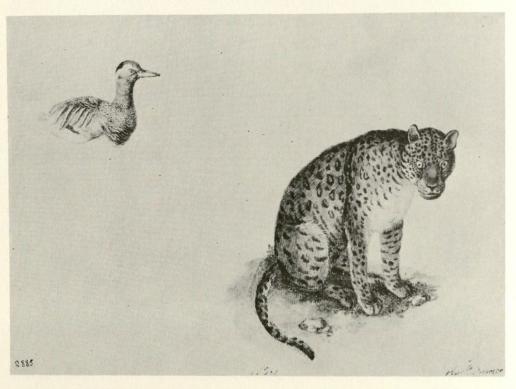
52. GIOVANNI BATTISTA CARLONE, Three Caryatids

Janos Scholz, New York



53. GIOVANNI BATTISTA CARLONE, Christ driving the Merchants from the Temple

City Museum and Art Gallery Birmingham, England



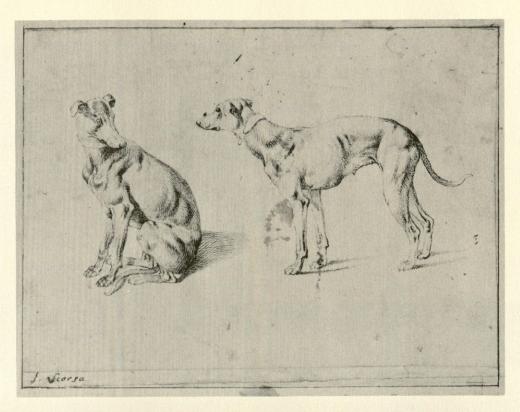
54. SINIBALDO SCORZA, Leopard and Duck study

Palazzo Rosso, Genoa



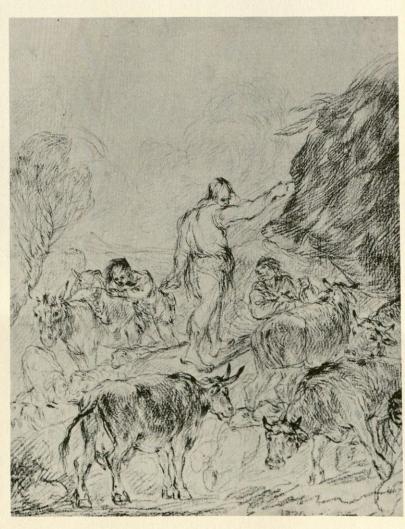
54a. SINIBALDO SCORZA, Orpheus charming the Animals

Private collection, Genoa



55. SINIBALDO SCORZA, Two Greyhounds

Robert and Bertina Suida Manning, New York



56. JEAN ROOS, Shepherds and Animals
Lucien Goldschmidt, New York



57. GIOVANNI BENEDETTO CASTIGLIONE, Journey Scene

Hessisches Landesmuseum, Darmstadt



58. GIOVANNI BENEDETTO CASTIGLIONE

Landscape with Figures

Herbert List, Munich



59. GIOVANNI BENEDETTO CASTIGLIONE

Sketch page with figure studies

Baron Reinhard Koenig-Fachsenfeld, Württemburg



60. GIOVANNI BENEDETTO CASTIGLIONE, Allegory of Abundance Windsor Castle, Royal Library
Lent by Her Majesty Queen Elizabeth II





61. GIOVANNI BENEDETTO CASTIGLIONE, Vision of St. Dominic at Soriano Stiftung Kunsthaus Heylshof, Worms
61a. GIOVANNI BENEDETTO CASTIGLIONE, Vision of St. Dominic at Soriano S.M. di Castello, Genoa



62. GIOVANNI BENEDETTO CASTIGLIONE, Landscape

Historisch Museum, Amsterdam



62a. GIOVANNI BENEDETTO CASTIGLIONE, Journey Scene

Private collection, Germany



63. GIOVANNI BENEDETTO CASTIGLIONE, Two female figures in architectural ruins Baron Reinhard Koenig-Fachsenfeld, Württemburg

64. GIOVANNI BENEDETTO CASTIGLIONE, Satyr, Nymph and Griffin Windsor Castle, Royal Library Lent by Her Majesty Queen Elizabeth II



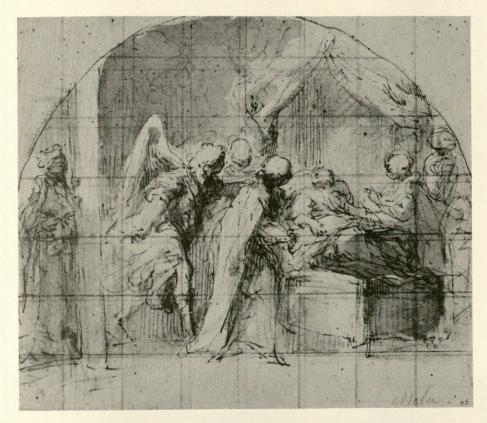


65. VALERIO CASTELLO, The Israelites gathering the Manna

Yvonne Tan Bunzl, London



66. VALERIO CASTELLO, Death of a Saint Hessisches Landesmuseum, Darmstadt



67. VALERIO CASTELLO, Lunette Study

Kunstmuseum, Düsseldorf



67a. VALERIO CASTELLO

S. Camillo e S. Croce, Genoa



68. VALERIO CASTELLO, Annunciation

The Art Institute of Chicago



68a. VALERIO CASTELLO, Annunciation

S. Marta, Genoa



69. VALERIO CASTELLO, Holy Family with the Infant St. John

The Art Institute of Chicago



70. VALERIO CASTELLO, Head of Medusa

Palazzo Rosso, Genoa



71. BARTOLOMEO BISCAINO, The Entombment

Shickman Gallery, New York



72. BARTOLOMEO BISCAINO,

The Finding of Moses

Baron Reinhard Koenig-Fachsenfeld, Württemburg



71. BARTOLOMEO BISCAINO, The Entombment

Shickman Gallery, New York



72. BARTOLOMEO BISCAINO,

The Finding of Moses

Baron Reinhard Koenig-Fachsenfeld, Württemburg



73. BARTOLOMEO BISCAINO, Moses striking the Rock

Palazzo Rosso, Genoa



74. BARTOLOMEO BISCAINO, Jesus and the son of the widow of Nain

Yvonne Tan Bunzl, London



 $75. \ \ BARTOLOMEO\ BISCAINO, \textit{Noah and His Family sacrificing after the Flood}$ $The\ Pierpont\ Morgan\ Library\ , New\ York$



75a. BARTOLOMEO BISCAINO, Sacrifice after the Flood

Mr. and Mrs. Aldo Zerbone, Genoa



76. BARTOLOMEO BISCAINO, St. Cecilia with two Angels Windsor Castle, Royal Library
Lent by Her Majesty Queen Elizabeth II



77. BARTOLOMEO BISCAINO
God the Father with Putti
Windsor Castle, Royal Library
Lent by Her Majesty Queen Elizabeth II



78. BARTOLOMEO BISCAINO

The Rest on the Flight into Egypt

The Pierpont Morgan Library, New York



79. PIERRE PUGET, St. Sebastian Andrew Ciechanowiecki, London



79a. PIERRE PUGET, St. Sebastian
S.M. di Carignano, Genoa



80. DOMENICO PIOLA, The Crucified Christ adored by the Three Maries Kunstmuseum, Düsseldorf



81. DOMENICO PIOLA, Assumption of the Virgin ${\bf Kunst museum,\ D\"{u} is seld or f}$



81a. DOMENICO PIOLA, Assumption of the Virgin ${\it Cathedral, Genoa-Chiavari}$



82. DOMENICO PIOLA, Study for Veronica

The Art Institute of Chicago



82a. DOMENICO PIOLA, Christ carrying the Cross S. Gerolamo, Genoa-Quarto



83. DOMENICO PIOLA

Three Seated Female Figures,

Two Putti and a Dog

The Art Museum, Princeton University



84. DOMENICO PIOLA,

The Descent from the Cross

The Art Institute of Chicago



85. DOMENICO PIOLA, Couple with a Violin

The Philadelphia Museum of Art (Academy Collection)



85a. DOMENICO PIOLA, Lunette, Allegory of Winter

Palazzo Rosso, Genoa



 DOMENICO PIOLA, Allegory of Painting Staatsgalerie, Stuttgart



87. DOMENICO PIOLA, Hagar and Ishmael

The Minneapolis Institute of Arts



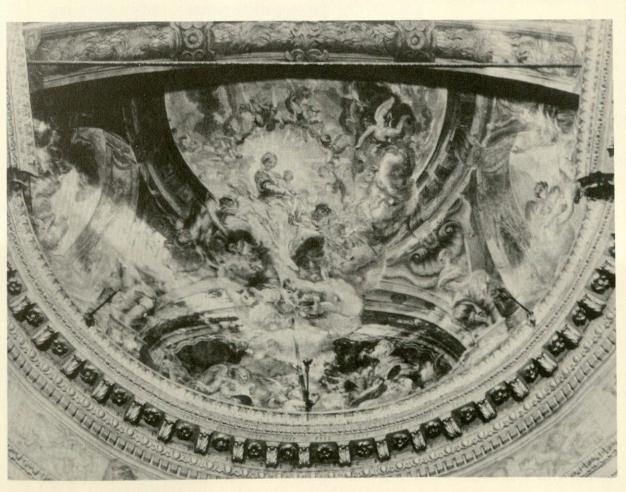
88. DOMENICO PIOLA, The Preaching of St. Luke

Kunstbibliothek der Staatlichen Museen Preussischer Kulturbesitz, Berlin



89. DOMENICO PIOLA, St. Luke painting the Virgin

Cooper-Hewitt Museum, New York



89a. DOMENICO PIOLA, St. Luke painting the Virgin

S. Luca, Genoa



90. DOMENICO PIOLA, St. Loyola Kunstmuseum, Düsseldorf

91. DOMENICO PIOLA, The Egyptians overwhelmed by the Red Sea

The Metropolitan Museum of Art





92. GREGORIO DE FERRARI, Rest from the Flight into Egypt

Staatsgalerie, Stuttgart



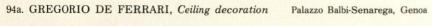
93. GREGORIO DE FERRARI,

Allegorical female figure

Palazzo Rosso, Genoa



94. GREGORIO DE FERRARI, Ceiling Sketch





94b. GREGORIO DE FERRARI, Ceiling decoration Palazzo Balbi-Senarega, Genoa





95. GREGORIO DE FERRARI, Jupiter killing the Giants
Palazzo Rosso, Genoa



96. GREGORIO DE FERRARI, St. Matthew
Staatsgalerie, Stuttgart



96a. GREGORIO DE FERRARI, St. Matthew

Private collection, Genoa



97. GREGORIO DE FERRARI, The Vision of St. Theresa

The Pierpont Morgan Library, New York



97a. GREGORIO DE FERRARI, The Vision of St. Theresa

Palazzo Rosso, Genoa



98. GREGORIO DE FERRARI, The Stoning of St. Stephen
Robert and Bertina Suida Manning, New York



98a. GREGORIO DE FERRARI, *The Stoning of St. Stephen*Robert and Bertina Suida Manning, New York



99. GREGORIO DE FERRARI, Female figures with putti in clouds

The Art Institute of Chicago



99a. GREGORIO DE FERRARI Worship of the Holy Cross and Angels S. Camillo e S. Croce, Genoa



100. GREGORIO DE FERRARI, Heraclius carrying the Cross into Jerusalem

The Metropolitan Museum of Art



101. BARTOLOMEO GUIDOBONO, Selene appearing to the Sleeping Endymion University Art Gallery,
State University of New York at Binghamton



102. GIOVANNI BATTISTA MERANO, Massacre of the Innocents

Palazzo Rosso, Genoa



102a. GIOVANNI BATTISTA MERANO, Massacre of the Innocents

S. Ambrogio, Genoa



103. GIOVANNI BATTISTA MERANO, Samson and Delilah Hessisches Landesmuseum, Darmstadt



104. GIOVANNI BATTISTA MERANO

Christ carried to Heaven

Hessisches Landesmuseum, Darmstadt



105. GIOVANNI RAFFAELE BADARACCO, Susanna and the Elders J.M. Jentgen, Washington, D.C.



106. GIOVANNI RAFFAELE BADARACCO, The Head of John the Baptist brought to Herodias



107. GIOVANNI ANDREA CARLONE, Biblical Scene

The Metropolitan Museum of Art



108. GIOVANNI ANDREA CARLONE, Design for a ceiling decoration Kunstbibliothek der Staatlichen Museen Preussischer Kulturbesitz, Berlin



 $109. \; {\it GIOVANNI} \; {\it ANDREA} \; {\it CARLONE}, \\ {\it Allegorical figure of Time with Putti} \\ {\it Hessisches Landesmuseum}, \; {\it Darmstadt} \\$



110. GIOVANNI ANDREA CARLONE, Flying female with Putti
Hessisches Landesmuseum, Darmstadt



111. GIOVANNI BATTISTA GAULLI

Allegory of Temperance

Museo del Prado, Madrid



111a. GIOVANNI BATTISTA GAULLI $Allegory \ of \ Temperance$ S. Agnese, Rome



112. GIOVANNI BATTISTA GAULLI, Portrait of a Man
Professor and Mrs. Jonathan Brown, Princeton, New Jersey



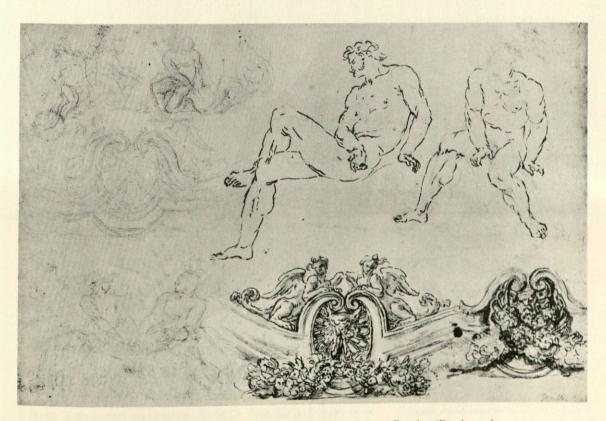
113. GIOVANNI BATTISTA GAULLI, Study for a corner of the Palazzo Ducale ceiling

Kunstmuseum, Düsseldorf

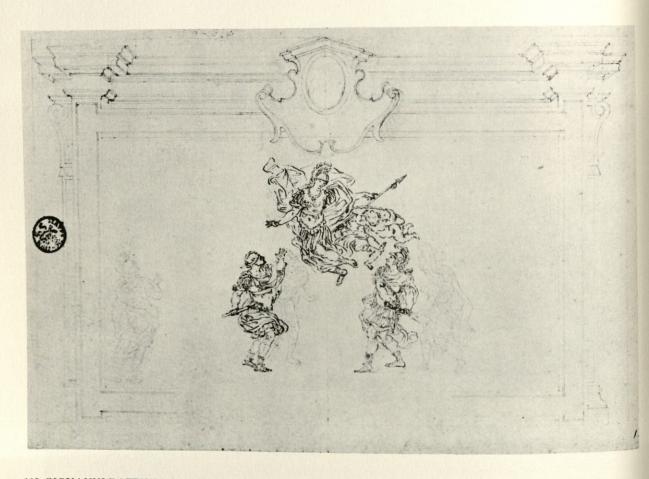


114. GIOVANNI BATTISTA GAULLI, Study for side ovals and decoration for Palazzo Ducale ceiling (recto)

Kunstmuseum, Düsseldorf



114. GIOVANNI BATTISTA GAULLI, Study for side decoration for Palazzo Ducale ceiling (verso)



115. GIOVANNI BATTISTA GAULLI, Study with frame for Achilles and Agamemnon

Kunstmuseum, Düsseldorf



115a. ROBERT VAN AUDENAERDE, Achilles and Agamemnon

Kunstmuseum, Düsseldorf



115b. GIOVANNI BATTISTA GAULLI, Achilles and Agamemnon

Musée Départemental de L'Oise, Beauvais



116. GIOVANNI BATTISTA GAULLI, Joseph telling His Dreams Windsor Castle, Royal Library
Lent by Her Majesty Queen Elizabeth II



117. GIOVANNI BATTISTA GAULLI Study for a Male Figure (recto) Kunstmuseum, Düsseldorf



117. GIOVANNI BATTISTA GAULLI, Study for the Ottoboni Diana (verso)



117a. GIOVANNI BATTISTA GAULLI, Diana the Huntress

Minneapolis Institute of Arts



118. GIOVANNI MARIA DELLE PIANE

Portrait of a standing woman

Janos Scholz, New York



119. ROLANDO MARCHELLI, Saturn devouring Beauty
Herbert List, Munich



120. DOMENICO PARODI, Christ driving the Merchants from the Temple

Palazzo Rosso, Genoa



120a. DOMENICO PARODI, Christ driving the Merchants from the Temple

S.M. in Vallicella, Rome



121. DOMENICO PARODI, Venus Marina Robert and Bertina Suida Manning, New York



122. GIOVANNI BATTISTA PARODI, Seated Man, Putti, with Standing Allegorical figure
Robert and Bertina Suida Manning, New York



123. PAOLO GEROLAMO PIOLA, Monks imploring Christ Hessisches Landesmuseum, Darmstadt



124. PAOLO GEROLAMO PIOLA, Two studies of Holy Women buying Ointments Janos Scholz, New York



125. PAOLO GEROLAMO PIOLA, Susanna and the Elders

Staatsgalerie, Stuttgart



126. PAOLO GEROLAMO PIOLA, Calling of St. Peter

Staatsgalerie, Stuttgart



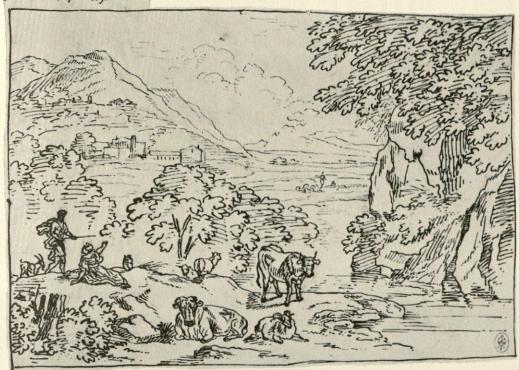
126a. PAOLO GEROLAMO PIOLA, Calling of St. Peter S. Terenzo al Mare, Lerici



127. PAOLO GEROLAMO PIOLA, Beheading of John the Baptist (recto), Two figures before an Altar (verso)

Janos Scholz, New York





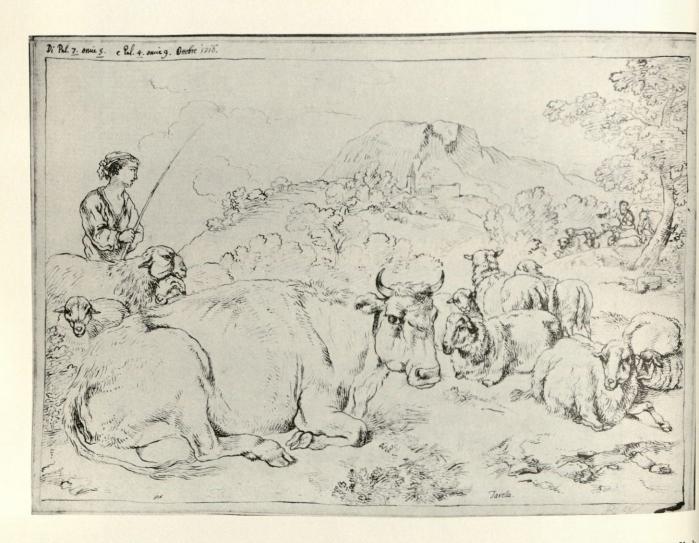
128. CARLO ANTONIO TAVELLA, Landscape

Baron Reinhard Koenig-Fachsenfeld, Württemberg



129. CARLO ANTONIO TAVELLA, Flight into Egypt

Mr. and Mrs. Aldo Zerbone, Genoa



130. CARLO ANTONIO TAVELLA, Pastoral

Robert and Bertina Suida Manning, New York



131. CARLO ANTONIO TAVELLA, Seascape

Baron Reinhard Koenig-Fachsenfeld, Württemberg



132. CARLO ANTONIO TAVELLA, Allegory of Winter

Mr. and Mrs. Aldo Zerbone, Genoa

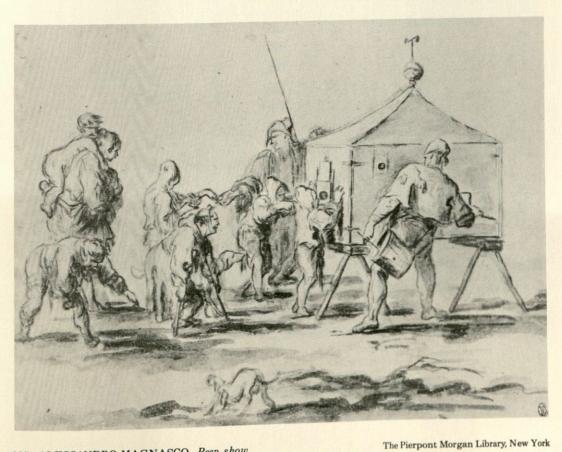


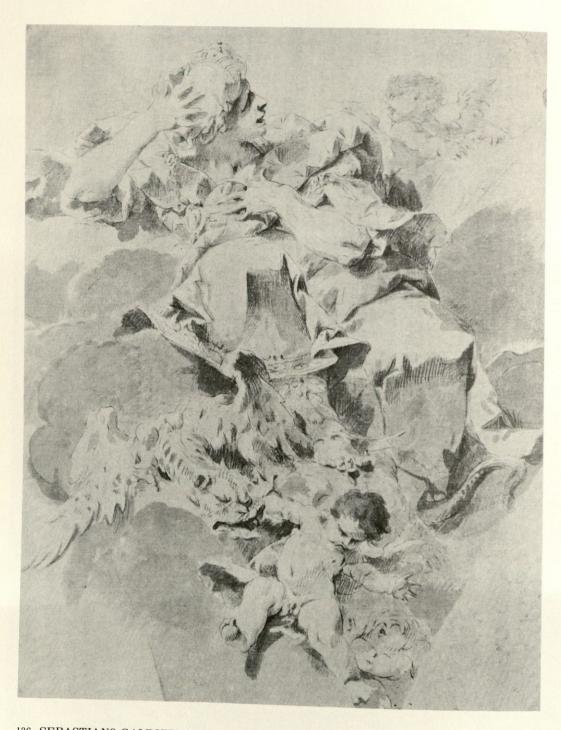
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145a. LORENZO DE FERRARI, Continence of Scipio
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146. LORENZO DE FERRARI, Helmeted woman seated with a Lion

Accademia Ligustica, Genoa

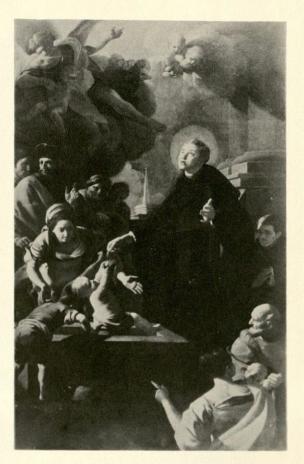


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155. BERNARDO CASTELLO, Frontispiece, and Canto 17 illustration for Tasso's Gerusalemme Liberata

The Library, State University of New York at Binghamton





156. GIOVANNI BENEDETTO CASTIGLIONE, Series of 5 turbaned heads. B. 48-52

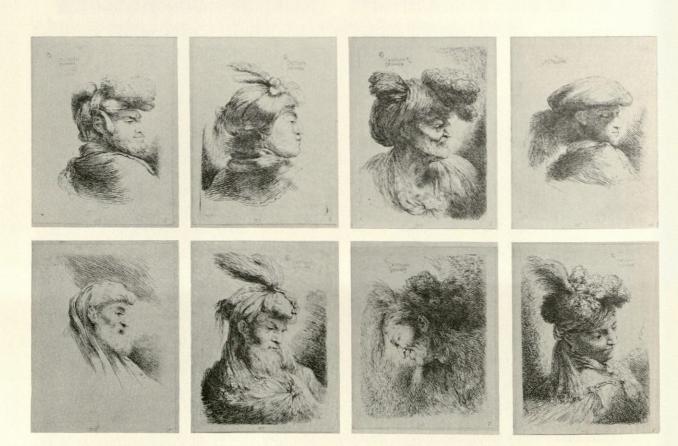






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