

Alfred Bader

Alfred Bader Fine Arts

The Art of the Norvegius: The Baroque  
in Italy - The University of Wisconsin-Milwaukee

1984

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**The Art of the  
Marvelous:  
The Baroque in Italy**



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**April 13 - May 12, 1984**

**Catalogue Essays  
Art History Gallery  
University Art Museum  
The University of Wisconsin-Milwaukee**



## Baroque Art 1590-1650

Toward the end of the sixteenth century there was a reaction against the Mannerist trend in Italian painting which had prevailed in Italy since around 1530. This mannerist style was characterized by decorative elements, the crowding of figures, stiff, elegant, and unnatural poses, the use of cold colors and a trend towards abstraction of form as opposed to realism.(1) Among the reformers were Federico Barocci, the Carracci family, Santi di Tito, and Caravaggio.

Santi di Tito stressed naturalism and simplicity. His pupil Andrea Boscoli (1550-1606) was similarly concerned with those elements, and like other reformers of his time, he made copies after Correggio and Barocci.(2) In his Mythological Scene of c. 1600 in our exhibition there are, to be sure, still Mannerist elements such as the delicate rendering and graceful forms. But the deep space and emotional sensibility of the work presage the Baroque.

Agostino Carracci's Aeneas and his Family Fleeing Troy of 1595 in our exhibition shows similar qualities. An engraving after Barocci, it not only demonstrates the high regard of the Carracci for the art of this master, but the dynamic sense of the figures moving through space, the plasticity with which they are rendered, and the Venetian qualities of the contrasting textures and play of light and shade also reveal the new style.

Another engraving after Barocci in our exhibition by Villamora, a Saint Jerome of 1600 also exemplifies this reform. The interest in coloristic effects produced by contrasts of light and shade shows the influence of Agostino's engraving technique. The influence of north Italian art is evident in the flickering light created by the drapery folds and highlights. The sculptural quality of the figure of St. Jerome shows a return to the values of the central Italian High Renaissance.

The Bolognese portrait in our exhibition also reveals the Carracci's influence, and it exemplifies the naturalism emphasized in the Carracci academy. It is less formal and stylized than Mannerist portraits. The figure is brought close to the picture plane, creating contact with the viewer. The use of naturalism in color and light adds expression and a psychological intensity to the figure.

Another facet of the reformist trend in Italy is found in the work of Caravaggio. His roots are in Lombardy, but in his commitment to naturalism he shared the same aim as the Bolognese Carracci. And in his emphasis on sculptural, volumetric forms in a clearly defined space his style is very much the same.

Unlike Annibale Carracci, Caravaggio never trained pupils, but his style had a strong influence in Rome and in other Italian cities in the early seventeenth century. At times even Carracci followers came under his influence. Caravaggism was taken up by painters of very different backgrounds, most of whom never really understood his style but used certain facets of it in their work.(3)

The still life is a subject that was probably introduced into Italy by Caravaggio.(4) In our exhibition the Kitchen Still Life recalls the manner of Caravaggio in the use of local color, strong 'chiaroscuro', and attention to detail. The Elijah Visited by an Angel in our exhibition reveals the influence of Caravaggio in the strongly lit half length figures placed against a dark background and the down to earth, realistic and plebeian types. And the Portrait of a Young Man not only reveals affinities to Caravaggio in its sense of melancholy, but also in the "bravo" type and dark background color. However, this portrait also has a softer, more elegant quality, and perhaps reflects the growing trend toward the abandonment of Caravaggesque realism.

Indeed, by 1620 most of Caravaggio's followers had either died or had left Rome and Caravaggio's style was overshadowed by the prevalent taste for the Carracci manner. It was in the provinces that Caravaggism had a longer lasting effect. In Naples, for example, where Caravaggio himself had visited in 1606-7 the effects of his style linger on well into the seventeenth century. The painting in the exhibition from the circle of Massimo Stanzione (1586-1656), the St. Agnes, is an example of this. The St. Agnes has the naturalistic qualities of a painterly technique, rich color and softly modeled features along with a delicacy and sweetness of expression. Stanzione's Caravaggism is apparently blended with Bolognese classicism.(5) Aniello Falcone (1607-56) also practices a modified Caravaggism.(6) The battle scenes in our exhibition are naturalistic in their detail of anatomy and facial expression, and accuracy of costume. They are also infused with the high drama that characterizes much of Baroque art.

Since Annibale Carracci actually trained pupils it is understandable that his influence had a more lasting effect. In his Farnese Ceiling Annibale attempted to synthesize the styles of the central Italian High Renaissance and the north Italian Renaissance. But Annibale's followers in Rome almost immediately split into two opposing camps; the adherents of the classical school led by Domenichino (1581-1641) and the more painterly school led by Lanfranco (1582-1647) and Guercino (1591-1666). Domenichino's classical style was based upon Raphael and the study of classical antiquity. Gesture is restrained and figures are monumental, sculptural, and individualized. Lanfranco, on the other hand, was strongly influenced by Correggio and the possibilities of illusionism.(7) Guercino shared Lanfranco's interest in painterly and expressive qualities. He also has affinities to the style of Ludovico Carracci.(8) In our exhibition the David with the Head of Goliath from the Guercino circle exhibits these painterly aspects in the Venetian sense of strong color, soft light, and a 'sfumato' which obscures the forms.

In Rome the Carracci school oscillated between these classical and Baroque tendencies as tastes changed. Thus Guercino's experiments in painterly freedom became more subdued in his later work.(9) In fact the conflict between 'disegno' (the classicist camp) and 'colore' (the more painterly camp) was actually debated in the 1630's in the Accademia di S. Luca. It was the classicists who emerged as the victors.(10) This greatly influenced subsequent painting in Rome where towards mid-century there was a return to the classical Bolognese manner of Domenichino and a turning away from Venetian color.(11)

Painting outside Rome adhered somewhat to the traditions of local schools but also drew inspiration from the north of Italy, from the Carracci and from Caravaggio.(12) Bartolommeo Schedoni, (1578-1615) worked in Modena and Parma, and was strongly influenced by Correggio.(13) His work is closer to that of Ludovico than Annibale in its emotionalism and painterly tendencies. The St. John the Baptist in our exhibition with its visible brushstrokes is characteristic of his rapid technique. The stylized type may show evidence of Mannerist vestiges characteristic of provincial painting.

A Roman artist working in Venice, Domenico Fetti (c. 1588-1622), came under the strong influence of the Venetian Renaissance masters and was partly responsible for leading Venetian painting of the seventeenth century back to its painterly tradition.(14) His Dream of Jacob in our exhibition reflects the Venetian technique, rich warm palette and vibrating surface, combined with a Baroque composition of diagonal forms.

Nadine Walter

#### Footnotes

- (1) W. Friedlaender, Mannerism and Anti-Mannerism in Italian Painting, New York, 1965, 56.
- (2) A. Forlani, Mostra di Disegni di Andrea Boscoli, Florence, 1959, 9, 10.
- (3) C. Sterling, Still Life Painting from Antiquity to the Twentieth Century, New York, 1981, 88.
- (4) J. Spike, Italian Still Life Paintings from Three Centuries, New York, 1983, 14-15.
- (5) Sterling, Still Life Painting, 358-9.
- (6) Ibid., 359.
- (7) Ibid., 88.
- (8) E. Waterhouse, Italian Baroque Painting, New York, 1969, 1.
- (9) R. Wittkower, Art and Architecture in Italy 1600-1750, Harmondsworth, 1973, 58-60.
- (10) Ibid., 263-6.
- (11) Ibid., 321.
- (12) Ibid., 91.
- (13) Ibid., 96.
- (14) Ibid., 106-7.



Italian painting after 1650 represents a wider diversity of genre and greater freedom in the expression of personal style. The stylistic qualities that distinguish Baroque decorativeness, Classical solidity, and Caravaggesque naturalism are not as clearly defined during the second half of the century. While patterns in stylistic development vary according to region, in general it is an age of reinterpretation, contradiction and fusion of all three styles.

At mid-century classicism prevailed in Rome where the influence of academic theory was most pervasive. Theoretical treatises expounded upon the superiority of a balanced and controlled art based on the ideal nature of Raphael and Poussin.(1) Leading the classicists in the final phase of the debate between colore and disegno was Andrea Sacchi's foremost pupil, Carlo Maratta.(2) Maratta's early emulation of the Classical masters is represented in the exhibition with an engraving after a painting by Carracci.

Maratta's successor in the style of Late Baroque classicism was Francesco Trevisani. Trevisani studied in Venice. Although he never abandoned this tradition, when he came to Rome in 1678 his style was modified by the Marattesque classicizing trend.(3) The solid forms and centralized compositions of the two Trevisani paintings exhibited recall the stylistic manner of Maratta.

Rome's deficiency in developing native painters was a factor in its decline as artistic center of Europe.(4) In addition, the stifling academicism which ultimately discouraged painters from other Italian cities from coming to Rome was accompanied by the increasing domination of the French in the Roman academy.(5) While these developments led to the eclipse of Rome they also served to encourage the growth of regional schools. Although Rome continued to be the leading center of Italian painting,(6) trends in Roman art were not slavishly followed in other cities which had developed their own identities and histories. For example, the decimation of the artistic community in Naples by plague had a significant effect on the development of style after 1656, and the Medici court played a vital role in determining the course of Florentine painting.(7) However, local schools were not isolated; it was also a period of travel and exchange between centers by prominent and influential masters.

In Naples, Caravaggio's style, although it was extensively transformed as the century advanced, survived longer than in any other Italian center. Caravaggesque chiaroscuro is apparent in Paolo de Mattei's Jacob's Dream in our exhibition, but the idealization of the figure and planar arrangement of forms is closer to the style of Maratta whose art de Mattei assiduously attempted to emulate.(8)

In Florence, a tradition founded on the principles of disegno prevailed.(9) Yet in the etching in the exhibition by Stefano della Bella, Oak at Pratolino, painterly, atmospheric and decorative tendencies are predominant.

The contradictory nature of Italian Baroque art is also exemplified in the works by three diverse late seventeenth century painters represented in our exhibition. The painting of The Curtain, probably by a Bolognese artist, still reflects the tradition of Carracci, but is informed with a high drama. The still-life painting by an artist in the circle of Il Maltese is charged with active rhythms and rich color. The Genoese-Milanese artist, Alessandro Magnasco, was interested in revealing the moods of nature through dark tonalities, sharp diagonals, and rapid brushstrokes. His depictions of imaginary places and mysterious activities rendered in expressionistic brushwork and flickering light would hardly have been possible before the end of the century.

Another late seventeenth century development, perhaps as part of a desire for spontaneity in reaction to the polished surfaces of classical art and the ornate qualities of the Baroque, was a new appreciation for the preliminary sketch or bozzetto. The bozzetto became valued as an expression of the moment of the artist's inspiration and indicates an increasing appreciation for expressions of personal idiosyncracies in style.(10) This lively, spontaneous character is represented in the exhibition by Cain and Abel, a late seventeenth century oil sketch. The status of drawings and the draughtsman, perhaps exemplified by the work by Domenico Piola on exhibition, was similarly elevated during the seventeenth century.(11) Like the bozzetto, drawings became valued by collectors for their directness and immediacy.(12) The drawing by the Genoese artist Piola conflates a curving, decorative rhythm with a sense of form, its solid composition accented by the corpulent Bacchus.

Next to Rome and Naples the most productive local school was at Genoa. Genoa's prosperous mercantile-based aristocracy supported generous patronage of palace and church decoration.<sup>(13)</sup> Although most Genoese artists, as seen in the exhibition by the charming and refined styles of Piola and Bartolomeo Guidobono, concentrated on luxuriant Baroque decorations,<sup>(14)</sup> the presence of Flemish artists in Genoa throughout the Seicento left a distinctive naturalistic influence. The contradictory nature of coexistence and fusion of styles is manifest not only in Genoa but throughout Italy during the latter half of the century.

Pamela Bandyk

#### Footnotes

- (1) M. Kitson, The Age of Baroque, New York, 1966, 14.
- (2) R. Wittkower, Art and Architecture in Italy, 1600-1750, Harmondsworth, 1982, 266.
- (3) F. DiFederico, "Francesco Trevisani and the Decoration of the Crucifixion Chapel in San Silvestro in Capite," Art Bulletin, LIII, 1971, 56.
- (4) F. Haskell, Patrons and Painters, New Haven, 1980, 15.
- (5) Ibid., 18.
- (6) R. Wittkower et al, Art in Italy, 1600-1700, Detroit Institute of Arts, 1965, 21.
- (7) A. Moir, ed., Regional Styles of Drawing in Italy: 1600-1700, University of California, Santa Barbara, 1977, 31, 42.
- (8) I. Maietta, "Paolo de Matteis," in C. Whitfield et al, Painting in Naples, 1606-1705: from Caravaggio to Giordano, London, 1982, 270.
- (9) Wittkower, Art and Architecture in Italy, 344.
- (10) Ibid., 140.
- (11) A. Blunt et al, Italian 17th Century Drawings from British Private Collections, Edinburgh, 1972, 1.
- (12) J. Martin, Baroque, New York, 1977, 35.
- (13) Haskell, Patrons and Painters, 203.
- (14) Wittkower et al, Art in Italy, 1600-1700, 20.

## Religious Art and Baroque Theology

Seventeenth century Catholic theology cannot be characterized by any one momentous movement or development. Instead what can be seen is a steady continuation of policies and reforms of past decades. The initiating force of evaluation and reform was the Council of Trent which spanned a period of nearly twenty years and drew to a close in 1563. Much of what was begun during these sporadic meetings was continued in varying degrees throughout the seicento.

The Council arose out of a need on the part of the Catholic Church to assert and defend itself in the face of challenges from Protestant groups. Many fundamental Catholic doctrines had come under question and the Church was forced to take a stand on many issues. The ultimate outcome of this period of evaluation and examination was essentially that Catholicism stood firm, reasserted its position on debated issues, and ultimately garnered some measure of renewed vitality.

Art was seen by Church leaders in the seicento, as in previous centuries, as being an important aid in the education and inspiration of the masses and specific themes were chosen to exemplify the Church's stand in answer to Protestantism. Issues as central to Catholicism as the doctrines of Transubstantiation, the Immaculate Conception, the importance of the saints and the reliance upon acts of charity were all important. During the period of reform and into the seicento, decrees and proclamations were circulated which asserted the reliance upon these fundamental doctrinal elements. For example, Pope Alexander VII (1655-1667) issued a Bull in the year 1661 which reaffirmed previous decrees made by his predecessors upholding Catholic doctrine stating that Mary was the virgin mother of God and that she conceived of Christ miraculously.(1) In a similar fashion, the need for all seven sacraments was stressed. In particular, Penance, questioned by Protestants, became a central issue.(2) The sacrament of the Eucharist and the doctrine of Transubstantiation, also under fire, were vigorously upheld in Church doctrine.(3)

Saints, and their significance as intercessors for the faithful and exemplary followers of Christ, assumed positions of even greater prominence at this time. Several seventeenth century popes, including Alexander VII and Clement X, canonized a number of men and women who in some way exemplified the ideal in terms of religious conviction.(4)

When looking at the religious works of art included in this exhibition, it is clear that these too, conform to the role that art played in defending the views of the Church.(5) Assembled here are penitent saints, devotional images, and several Old Testament subjects which prefigure corresponding New Testament ones. Each exhibits a direct, straightforward quality which may relate to the aim of presenting to the public an easily identifiable image. The Bolognese bishop Paleotti, in his comprehensive treatise, wrote that good religious art should be, "come libro aperto alla capacita d'ognuno."(6)

Two clearly emotional works - Trevisani's St. Francis and Mary Magdalene - depict two of the most popular penitent saints. The type of St. Francis in meditation is a prevalent one in the seicento and seems to replace the image of the Stigmatization which was more popular during the previous century.(7) Direct in its imagery, St. Francis outwardly gestures to himself, indicating his own sins for which Christ suffered. He gazes at the crucifix, and a tear glistens on his cheek. Tear imagery was prevalent in related seicento religious poetry and symbolizes a "confession of a sinner's guilt."(8) Similarly, the repentant Magdalene is an obviously inspirational image. Here her remorse is manifest in a more inward manner as she gazes at the central crucifix. She is accompanied, like St. Francis, by a skull, a literal reminder of man's morality. She is a symbol of personal contemplation, prayer and repentance. Present in the engraving of St. Jerome by Villaseca on exhibition, are many of the same symbols. In this image of the hermetic saint, the message of poverty and humility is present in the simple sparseness of the setting.

The St. Agnes from the Circle of Stanzone and St. John the Baptist by Schedoni in our exhibit, doubtless are images meant to inspire individual private devotion. According to the seicento theorist Mancini, this type of image was to be placed in the bedroom directly relating to their role in stimulating private meditation.(9)

Another theme that is frequently depicted is that of the image of the guardian angel, a subject represented in our exhibit by Guidobono's Tobias Leaving his Blind Father. A new devotion originating in the Renaissance, the guardian angel was first represented as Raphael, the archangel who accompanied Tobit in his travels. This image evolved into a more easily understood, general representation of an angel leading a child by the hand and protecting it from danger and hardship.(10)

In addition to images of saints, there are several Old Testament narrative paintings included in this exhibition. It is interesting to note that each of these, Elijah Visited by an Angel, Cain and Abel, The Dream of Jacob, and David with the Head of Goliath, can be seen as prefigurations of New Testament types. The use of types and anti-types may be seen ultimately as a carry over from the Middle Ages and illustrated typologies.(11)

The Elijah, with its emphasis on bread, can be read as the type foreshadowing the Eucharist. In this way it is possible to view Elijah as a prefiguration and to see it in relation to the prevalent Eucharistic imagery at this time. The interest in this sacrament is paralleled, for example, in the Devotion of the Forty Hours which included successive hours of contemplation, prayer, and devotion directed solely to the Eucharist and "became a major part of the Roman liturgical calendar."(12)

The theme of Cain and Abel in a similar way, prefigures Christ's own sacrifice at the hands of the Jews.(13) The two images of The Dream of Jacob by Petti and Paolo de Matteis, also may allude to the coming of the new messenger who is Jesus Christ. In David, the Old Testament warrior who vanquishes the evil Goliath, can be viewed as the Christian soldier fighting for the Lord.(15)

The engraving of Christ and the Woman of Samaria by Carlo Maratta, with its setting at the Well of Jacob, clearly presents the message that Christ is the living water. It is here that He tells the woman that, "whoever drinks of the water that I shall give him will never thirst."(16) Bishop Paleotti concluded that painting was "mute preaching." It is clear that several artists were aware of that dictum.

Dietrich Schaefer

#### Footnotes

1. J. Pastor, History of the Popes, XXXI, St. Louis, 1940, 129.
2. E. Mâle, in his comprehensive volume, L'Art Religieux de la fin du XVI siècle, du XVII siècle et du XVIII siècle, Paris, 1941, and the more condensed version Religious Art From the Twelfth to the Eighteenth Century, New York, 1944, addresses these prevalent themes.
3. E. Gilson, A History of Christian Thought, New York, 1956, 217.
4. Pastor, History of the Popes, XXXI, 128.
5. Mâle, Religious Art, 168-169.
6. A. A. Barocci, Annibale Carracci in Bologna, J. The Hague, 1974, 122.
7. J. J. Oates, St. Francis of Assisi: The Post-Tridentine Transition as Seen by Federico Barocci and Giovanni Agelli, Master's Thesis, University of Wisconsin-Milwaukee, 1975, 3. c.f. P. Askew, "The Angel's Constellation of St. Francis of Assisi in Post-Tridentine Italian Painting," Journal of the Warburg and Courtauld Institutes, XXXII, 1969, 280-306.
- (8) G. W. Williams, Image and Symbol in the Sacred Poetry of Richard Crashaw, Columbia, 1963, 86.
9. R. Engass and J. Brown, Italy and Spain: 1600-1750, Englewood Cliffs, 1970, 34.
- (10) Mâle, Religious Art, 187-189.
- (11) Ibid., 189-190.
- (12) M. Weil, "Devotion of Forty Hours and Roman Baroque Illusions," Journal of the Warburg and Courtauld Institute, XXVII, 1974, 222-248.
- (13) G. Schiller, Iconography of Christian Art, II, Greenwich, 1968, 25.
14. New Catholic Encyclopedia, s.v. "Dream", II, New York, 1967.
15. Interpreter's Dictionary of the Bible, s.v. "David", I, New York, 1962.
16. John 4: 14.

### Patronage

Art patronage in Baroque Italy was as hieratic as Baroque painting itself, with its ranking of subject matter from exalted religious drama to lowly still life.(1) At the highest level was the reigning pope, his nephew and Roman entourage with the choicest commissions meted out to the select few. The richest families with their townhouses and country villas followed, then the wealthy cardinals and the religious orders they tended to dominate and, ever increasingly, the private amateur. A geographical hierarchy likewise proclaimed Rome the center of Italian art, with Bologna, Naples, and Venice next in importance and provincial sites, often clinging to outmoded styles, far behind.

For an artist aiming for the very top, talent was only the first requisite; connections produced commissions in Rome. For example, when the young Guercino painted his St. William altarpiece in Bologna, its great fame and beauty brought him to the attention of Cardinal Ludovisi of that city. When the cardinal became Pope Gregory XV a year later, Guercino's immediate future was assured. Likewise, Domenichino, having quarreled with the nephew of the previous pope, Paul V, and been replaced by the rising Lanfranco, and having returned to his native Bologna, was similarly elated because "the new pope was a compatriot of his and the uncle of one of his friends."(2) Returning to Rome, Domenichino was appointed papal architect. Such a meteoric rise, however, could be followed by a fast fall: the pope could expire and be replaced by a new pope - and a new nephew with his own favorites. When Gregory XV died only two years later, Domenichino was let go without having erected a single building while Guercino, another victim of changing administrations, returned home to Cento.

When a young artist arrived in Rome, perhaps armed with a letter of introduction, he would have to find a cardinal willing to commission canvases or, even better, an altarpiece. This first Roman patron would most often be someone who had spent time in the artist's hometown or was recommended to him by someone who had. Living in his mentor's palace, for several years the artist would work almost exclusively for his patron and his patron's circle of friends. Caravaggio's arrival in Rome without such connections caused him great hardship. Once under the wing of Cardinal Del Monte his fortune improved, but the rather unusual subject matter of his painting of these years, conforming as it does to the cardinal's special taste, suggests the degree to which the patron determined his fledgling's creations (3) Once so established, the artist would begin to receive outside commissions and eventually become less dependent on a single patron - or make another more advantageous connection. The exclusive rights to an artist's output in exchange for financial security and accommodations was called servitu particolare by seventeenth century writers and was the most sought after - and common - arrangement between patron and painter.(4) In exchange for these guarantees the artist gave up a good deal of freedom. For example, Urban VIII refused to allow Bernini to travel to work for the King of France. Though this attested to the political importance and prestige the popes themselves placed on the arts in an age of declining papal fortunes, the effect was often the same on the provincial level. Duke Ranuccio Farnese, after bringing Bartolomeo Schedoni into his household as court painter, refused to allow any of Schedoni's works to leave Parma, including an altarpiece commissioned and paid for before Ranuccio hired Schedoni in servitu particolare.(5)

The popes of the early seicento and their nephews commissioned many of the most famous monuments of the Baroque age. For Pope Paul V (Borghese, 1605-21), Carlo Maderna created the facade and nave of St. Peter's (1607-12), while for his nephew Scipione Borghese, Guido Reni painted his famous Aurora ceiling (1613-14). The nephew of his successor, Gregory XV (Ludovisi, 1621-23), hired Guercino to paint his own Aurora on the ceiling of the Casa Ludovisi. For the next pope, Urban VIII (Barberini, 1623-44), Bernini designed the enormous Baldacchino (1624-33) and statue of St. Longinus (1629-38) for St. Peter's, while Pietro da Cortona created the propagandistic ceiling painting for the Palazzo Barberini The Glorification of Urban VIII's Reign (1633-39). As the dogmatic demands of the Counter Reformation began to diminish, the popes spent an ever-increasing number of ducati on lavish artistic ventures which thrilled the senses and revealed in the pagan past.

The increase in prestige associated with patronage on so grand a scale caught the attention of European monarchs, consolidating their own power often at the expense of the church. In 1625 Charles I tried unsuccessfully to lure Guercino to London. Unable to acquire the services of Albani either, he settled on Orazio Gentileschi as his court painter. Mastering all the influence he had, and with strong promises concerning the Catholic revival in England, he managed to get permission from Urban VIII to allow Bernini to do his portrait bust - from sketches done by Van Dyck and delivered to Rome.(6) In France, Italian-born Cardinal Mazarin tried to attract Pietro da Cortona and Guercino to no avail. Stefano della Bella did respond to Mazarin's call and settled in Paris for ten years before scurrying back to Italy in 1650 with the first Fronde in hot pursuit.(7)

In general, desirable commissions sought by later seventeenth century Italian painters continued to be for the numerous undecorated houses begun earlier in the century. However, first the personal collections of the wealthy cardinals and then the rise of the private collector created a demand for easel painting which channeled the efforts of many artists toward this market. Commissions were still accepted for individual works from particular collectors. Size, price, and subject matter were agreed upon in advance and a time frame for completion established. The art gallery, the art dealer, and the anonymous buying public, at least on a significant scale, were still in the future (although just barely). By mid-century collectors of most means were having considerable effect on the patronage system. And as early as the 1620's Giulio Mancini, Siennese physician to Urban VIII and possessor of a large picture gallery, felt compelled to address the layman. In his Considerazioni Sulla Pittura, Mancini explained the "rules for buying, hanging and preserving pictures," and described the best locations for exhibiting them in private dwellings: "Devotional works should be put in the bedroom, whereas cheerful secular works should go in the living room. In the case of the religious paintings the small ones should go at the head of the bed and above the faldstools."<sup>(8)</sup> It is clear from this that even sacred works such as Trevisani's Magdelene and Stanzione's St. Agnes in our exhibition were probably intended for private display rather than religious use in public, and not necessarily for collectors of great wealth. Indeed, it is probable that all the oil paintings in this exhibition were created for private collectors of varying wealth and interest.

Typical of the rich private collector outside of Rome during the mid-seventeenth century was Gaspar Roomer (c.1595-1674).<sup>(9)</sup> A native of Antwerp, he was well-established in Naples by 1634 and the owner of a fine art gallery. Roomer actively supported the local Neapolitan Caravaggists, including young Stanzione, but also searched far and wide for artists who caught his fancy. His taste for the gruesome and grotesque was reflected in many of his favorite subjects, like The Drunken Silenus, The Flaying of Marsyas, and graphic renderings of The Suicide of Cato. Far from military action, he was drawn to romantic portrayals of the "battle scene without a hero" and owned numerous examples by his young favorite, Aniello Falcone.<sup>(10)</sup> In the end, he was most drawn to those "small landscapes and storms at sea, the animals and still lives with fruit and game piling up on the table,<sup>(11)</sup> which, whether by Italians or Northerners, reminded him of his native land. It is probably a patron like Roomer who commissioned the two Falcones or the still-life paintings in our exhibition.

Of greater importance, though culturally and geographically even farther removed from Rome, was Don Antonio Ruffo of Messina (1610-1678). Spanish rule in Sicily effectively prevented his political participation locally and he turned to art patronage. Beginning in 1646, after his mother built him a palace, Don Antonio for the next thirty years collected paintings and prints by every contemporary master who came to his attention. Already by 1649 he owned 166 canvases. South Italians and Neapolitans entered his collection early (including nine Stanziones), but he also owned seven Guercinos and a large print collection with 189 Rembrandts. Because he never travelled and did all his buying through agents and personal correspondence, the classical theories and changes of taste which held Rome in sway affected him little (for example, he never owned more than one Sacchi or one Maratta). The commission for which he is best remembered are the three paintings he ordered from Rembrandt. The events surrounding one of them, Aristotle Contemplating the Bust of Homer, and the exchange concerning the creation of its companionpiece reveal much about the relationship between successful artist and private patron in mid-century.<sup>(12)</sup>

Ruffo acquired Aristotle from Rembrandt in 1654, the year after its creation. Since he liked to hang his paintings in pairs, he wished to acquire a mate for it as soon as possible. Failing to elicit a response from Rembrandt, he turned to Guercino. Ruffo requested a painting of the same dimensions, to cost 80 ducats, and to be done in Guercino's "early vigorous style" (prima maniera gagliarda) to better harmonize with the Rembrandt. On June 13, 1660, Guercino answered that the commission was acceptable, but wished to know just what the Rembrandt represented and asked for a sketch of the painting. In addition, since he always charged 125 ducats for each figure in a composition, he could only paint "a little more than half a figure" (Ruffo eventually raised the offer to 100 ducats). It is a significant commentary on the patron/painter relationship that Guercino was not offended by the instructions regarding even the style of his painting. In contrast, he himself picked the subject matter, settling on a Cosmographer to balance what he took to be a portrayal of Aristotle as a physiognomist studying the bust - one examining the sphere of the internal world of the mind, the other the sphere of the external world.<sup>(13)</sup>

As the century wore on and the importance of Rome began to decline, several Italian cities experienced significant, if sometimes brief, artistic revivals. The last but not one of the Medici princes, Ferdinando de' Medici (1663-1713), fostered one such Renaissance in provincial late seventeenth century Florence. Unable to find local talent in his city, he looked elsewhere for contemporary work, and began collecting old masters as well. Among those who worked at his court were the Genoese artist Alessandro Magnasco and the Venetian Sebastiano Ricci. Ferdinando was unusually detailed in his instructions to artists and insisted on seeing modelli of his commissions. In addition, he was one of the first patrons to collect these studies for their intrinsic merit, and acquired from Trevisani a modello for the Banquet of Anthony and Cleopatra painted for another client. (14)

With much of the country under foreign domination and absolute monarchs ruling wealthy, expanding empires elsewhere in Europe, foreign collectors poured into Italy - and had their effect on artistic production. The Prince of Lichtenstein, touring a collection in 1691, expressed the growing taste in ostensibly religious subjects with prurient or pornographic overtones, including a Bathsheba by Maratta and a Vanitas by Piola. (15) Wealthy British nobles began making the Grand Tour in large numbers. Young Sir Thomas Isham, for example, travelled throughout Italy in 1676-77 with his tutor, collecting paintings and mistresses and had his portrait done by Maratta; the Fifth Lord Exeter, the first English patron of Italian art on a grand scale, bought Piolas while in Genoa and Marattas while in Rome, and started a portrait craze by introducing the latter to other members of the English nobility. (16) Conquering generals also commissioned works and raided churches and private collections. It is apparent that Italian artists were forced to deal with a whole range of new clients with new interests as church patronage declined.

In the midst of the War of the Spanish Succession, when Austria conquered Naples and Lombardy, Victor Amadeus of Savoy established the leading independent duchy in Italy. Safely navigating these politically dangerous waters, Duke Victor thrived. In the 1680's and 1690's, with the arts flourishing, he was able to attract a number of artists to Turin, including Bartolomeo Guidobono who worked there from about 1680 until his death in 1709. (17)

By the last decades of the Sixteenth the Roman hegemony of Italian art was all but ended, to be replaced by the Venetian Republic during the eighteenth century. Nevertheless, the papal system of patronage continued for some time. Thus Pietro Ottoboni (1667-1740), nephew of Pope Alexander VIII, was the leading Roman patron of his time, and his "painter-in-residence" was Francesco Trevisani. (18) Trevisani had worked for Cardinal Flavio Chigi at first, according to the old system, and switched to Ottoboni's employ after Flavio's death in 1693. But even in Rome the system was breaking down and the city's next wealthiest patron, Marchese Niccolò Maria Pallavicini, during the first decade of the new century could not convince Piola to work in servitu particolare because Piola valued his freedom too highly - and was able to flourish without the security Pallavicini offered. (19)

This overview of patronage has ignored the three reproductive prints in the exhibition which deserve special comment. For the most part the reproductive print served the needs of artists themselves and was not created for private collectors or the public. For example, the Carraccis kept a large picture file of engravings and woodcuts of old masters; thus Annibale was able to quote figures from Raphael and Michaelangelo in such works as the Butcher Shop by using engravings as models. (20) Although Villamena's engraving after a St. Jerome by Barocci has a dedicatory inscription to Bishop Paulo Sanvitalio of Spoleto, it is likely that it too was used as a study piece demonstrating the luminous light effects and powerful mature form of Barocci. The two other prints, however, seem to depart from this usual procedure and may be the result of private patronage. The engraving after Barocci by Agostino Carracci was either commissioned by Odoardo Farnese himself or presented to him in homage by Carracci, for the inscription relates the iconography specifically to the Farnese and their relationship to contemporary Rome. The engraving after Annibale Carracci by Maratta appears to be the result of a commission by the painting's owner who, about to divest himself of the work, wished to retain a remembrance of it. It should be noted, however, that the Carraccis were admirers of Barocci, as Maratta was of Annibale, and each artist therefore had a natural affinity towards the work he was called upon to reproduce. Thus for the artists' own purposes, these commissions probably served the function of reproductive prints as well.

- (1) The most important discussion of the subject remains F. Haskell, Patrons and Painters; Art and Society in Baroque Italy, 2nd ed., New York, 1971. Much in this essay is indebted to this classic study which is not otherwise acknowledged. For a comparative examination of private patronage during an earlier period see E. Salzman, Beyond Nobility; art for the private citizen in the early Renaissance, Museum of Art Museum, 1980.
- (2) C. P. Federico, Vite di Pittori, Scultori et Architetti dall'anno 1641 sino dall'anno 1672, quoted in Haskell, ibid..
- (3) See J. Haver, "Aravaggio's Pioneer the Early Works," Art Quarterly XXXIV, 1971, 361-324.
- (4) Haskell, Patrons and Painters, 6.
- (5) See D. C. Miller, "A Letter by Magnarino Magnanini regarding an altar-piece by Bartolomeo Scamozzi for the Duomo of Fanano," Burlington Magazine CXXIV, 1982, 232-233.
- (6) Based on the triple portrait by Van Dyck, the bust reached England in 1637. See Haskell, Patrons and Painters.
- (7) Haskell, ibid., 163. Bacci in Florence, della Bella established himself under the aegis of the Medici prince Cosimo II de' Medici and P. Massar, Stefano della Bella, New York, 1971, 9.
- (8) G. Mancini, Considerazioni Sulla Pittura, Quoted from R. Engass and J. Brown, Italy and Spain 1600-1700, English Art 1600-1700, 29.
- (9) Haskell, Patrons and Painters, 205-206.
- (10) F. Haskell, "The Patronage of a Barber - Aniello Falcone and his patrons," Journal of the Warburg and Courtauld Institutes, 1939, 80.
- (11) Haskell, Patrons and Painters, 206.
- (12) The full text of a correspondence of J. Held, Rembrandt's Aristotle and other Rembrandt Studies, Princeton, 1964, 67, and ibid., 209-210. The Guercino/Ruffo letters were published in Vincenzo Ruffo, Memorie Pittoriche del Secolo XVII in Messina, Bollettino d'Arte X, 1916, 21, 95, 165, 177, 185, and 264.
- (13) Ironically, Rembrandt himself sent two more paintings to Don Antonio the following year to be his own counterparts to the earlier Aristotle (Held, Rembrandt's Aristotle, 7)
- (14) Haskell, Patrons and Painters, 223. The taste for modelli is of course demonstrated by the modello of a Baron and Abate in execution. For a discussion of Magnasco and Ferdinando de' Medici, see H. Anton et al., Two Arts of the Medici; late Baroque in Florence, 1670-1743, Detroit Institute of Arts, 1974.
- (15) Haskell, ibid., 141-142.
- (16) Haskell, ibid., 141-142.
- (17) It is possible that the Baron and Abate on exhibition was painted for some Turinese patron.
- (18) F. De Federico, Franzese Crevisani, 18th Century Painter in Rome, Washington, D. C. 1977, 15.
- (19) Haskell, Patrons and Painters, 8n, 166n.
- (20) J. R. Martin, "The Barber's Shop of the Carracci," Art Bulletin XLV, 1963, 265-266.



## Art Theory in Seventeenth Century Italy

The Baroque Age did not have the benefit of a "Baroque Theory" supporting all the artistic "level preferences" made during that age - rather, it was a time of varied theories, reflecting the diversity of Baroque art. Seventeenth century theory became "an interpretation of art, rather than an active participant in creating it," as literati and connoisseurs theorized to defend or justify their own preferences for the existing styles of the time.

Theory changed from its "innocent status of being 'collections of recipes and prescriptions of shop methods'" to becoming a philosophy of art, a humanistic theory which was removed from the practical application of the workshop or workshop. It was only when classical theory became detached from the practical half of the activity that the academies could be said to follow a classical program, even though practical doctrine.

By the late seventeenth century, when classical theory had been integrated into the academies, theory was no longer when it were geared more toward the buyer/appreciator of art than the artist. These theories were more practical rather than speculative theory, but in contrast to the previous century it was now the practical application of artistic criticism which was stressed.

Development of seventeenth century art theory have their roots in the last decades of the sixteenth century. Though lacking a clear art theory can be seen in the work of Paolo Lombardi, Treatise on the Art of Painting (Milan, 1580), and in the Idea del tempio della Pittura (Milan, 1630). These works were concerned specifically with the source of an artist's idea of beauty, and how it was expressed in the work of art.

Lombardi recognized a historical world, in which Beauty originated with God, was reflected by the angels of Heaven, was then recognized by the artist's spirit, and was finally expressed in the work of art. This approach to the Idea served to elevate the standing of the artist, an important aspect of art theory in the last decades of the Cinquecento.

Although Lombardi's theory included many new ideas, it was still largely practical in nature, written for the working artist. Unfortunately, in the form in which it was published, it could not be clearly understood by readers trying to sort out practical advice from theoretical warblings.

The treatise of Giovanni Battista Agucchi, L'idea del solutore, pittore, e scultore (1670), moved theory into the realm of pure speculation. Although his theory was abstract, Agucchi was not interested in taking practical steps to improve the situation of the artist. He did this through manipulation of the Accademia di San Luca, where he attempted to introduce theory as the basis for the education of the artist. While the exact relationship between Agucchi's theory and the Accademia di San Luca is not clear, it does not appear to have been very close due to the "infeasibility of application" of his abstract theories to a practical program of study.<sup>7</sup> Indeed, we are told of a great reluctance on the part of the members of the Accademia to take part in any meetings where the relevant lectures were scheduled to take place.<sup>8</sup>

Lombardi's ideas, however, were distinct. His famous criticism of "Caravaggio's Calling of St. Matthew," "Che numero e questo! I non se vede altro, che il pensiero di Brunelleschi," suggests the impact of the naturalism of the style.<sup>9</sup> In fact, unidealized naturalism became a favorite target of seventeenth century theorists.

Giovanni Battista Agucchi (1570-1620) explained Caravaggio's popularity by saying that his paintings pleased "the common people" who were used to seeing nature with all its defects, and did not recognize true beauty.<sup>10</sup> Classical art and theory, on the other hand, supposedly appealed to "the learned gentleman," or literati.<sup>11</sup> It is the literary basis for, and connections to, the educated world of men patronizing classical art, that allowed classical art theory to become the dominant theory of the age.<sup>12</sup>

First developed by Agucchi in his Treatise of the Painter (written between 1607-10 but not published until 1620) classical theory was expanded by Giovanni Pietro Bellori (1613-1696) in his lecture given before the Accademia di San Luca in 1664, L'idea del pittore, dello scultore, e nell'architettura, which was published in 1672 as the introduction to his book on the lives of contemporary artists. Bellori's Idea became the definitive treatise of classical art theory.

According to Bellori,

The Idea constitutes the perfection of natural beauty and unites the truth with the versatility of what appears to the eye, always aspiring to the best and most marvelous, thereby not emulating but making itself superior to nature, revealing to us its elegant and perfect works, which nature does not usually show us as perfect in every part.(13)

Bellori assumes the same Platonic view that Lomazzo employed, yet here it is in the sensory perception of the artist that the Idea is recognized, rather than by his spirit, or reason. Classical art was praised for its idealization of the real, in contrast to the indiscriminate naturalists who were criticized for having "no idea whatever in their minds; they copy the defects of the bodies and satisfy themselves with ugliness and errors".(14) Mannerism also received the criticism of having no Idea at all, for although their source was other works of art rather than nature, they copied "without selectivity and the choice of an Idea".(15)

The link between Agucchi and Bellori was social as well as theoretical. Just as Bellori adopted many of Agucchi's ideas, he also adopted Agucchi's circle of friends - the classical artists favored by the Church, and their wealthy patrons. The writings of these two men, which form the core of Seicento Classical theory, can therefore be seen as extensions of their personal preferences in art, and are necessarily subjective.

Classical theory contrasted the art of Caravaggio and Annibale Carracci without taking note of similarities between the two painters. This extreme simplification of the styles of both of these artists led to the view held by later theorists that the two were rivals who could not get along, an idea which had no basis in fact.(16)

The theorist, Vincenzo Giustiniani (1664-1637) discussed Caravaggio and Carracci as being different in emphasis yet part of the same trend.(17) As one of Caravaggio's early patrons, Giustiniani was hardly unbiased, yet he attempted to take a more objective view of the art of his time, finding basic ties between trends which had seemed to most theorists to have nothing in common.(18)

The simplification by the classical theorists of the art of Caravaggio and Carracci reflected the perception of Seicento viewers in general, however. Giustiniani's denial of the classicist-naturalist dichotomy found no support from the public who tended to characterize Caravaggio's art by its "powerful light effects" and the portrayal of "plebeian types", while ignoring his "plasticity and feeling for significant content" which were classical elements.(19) Most contemporary viewers considered Carracci's work to be purely classical, and this misleading view was paralleled in theory which failed to take into account the lyrical element present in his paintings.(20)

In any case, by the middle of the Seicento classical art theory was in its ascendance. Its practical manifestations can be seen, for example, in Maratta's print after Annibale Carracci in our exhibit - a testament to Maratta as legitimate heir to the Carracci tradition. Despite the privileged status of classical theory with its academic and religious connections, there were also theories inspired by other styles of Seicento art. We have already seen Giustiniani's appreciation of Caravaggio's naturalism.

Most non-classical theorists were as narrow-minded as the classicists, however, for their position as patrons or friends of particular artists resulted in theories with a strong personal bias. Thus the defense of a personal preference which is seen in the treatises of Agucchi and Bellori is no less a factor for the non-classicists. The connoisseurs and literati who formulated these new theories primarily used a purely visual perspective of art, lacking the buttressing effect of ancient literature which had been taken full advantage of by the classical theorists.(21)

Among the non-classicists, the theories of Francesco Scanzelli (1616-1663) and Marco Boschini (1613-1705) demonstrate a North Italian perspective. Scanzelli was a physician who acted as art buyer for Francesco d'Este. His Miroccosmo della pittura shows a preference for spontaneity, color, and the painterliness of northern art.(22) This appreciation may help to explain the popularity of bozzetti like the Cain and Abel on exhibit which illustrate these qualities in both method and appearance.

Boschini favored Venetian colorism in his "Carta del Navigare" of 1660 and in the introduction of his Le Ricche Maniere della Pittura Veneziana of 1674. Here he says that "without this color, design could be said to be a body without a soul".(23)

At the end of the seventeenth century, the writer Filippo Baldinucci, who was active on the subject of art criticism. Baldinucci was employed by Medici collector de' Medici, and when cataloguing the Medici collection of drawings he found time to devote a chapter to the theory and practice of art. His letter to Vincenzo Capponi in 1681, while not exactly a treatise on art theory, is thoughtful in its instruction on the visual appreciation of art, including the visual advice on how to judge a painting's quality.(24)

By the end of the Seicento there was a greater sense of appreciation for the minor genres like still-life and landscape, probably under the impact of the Longinian theory of the sublime. Praise was now extended to previously scorned themes such as Caraccioli's low-life picture of the marriage of 'contamin'. 26

And it is not surprising that Carlo Giuseppe Ratti could find the extreme carelessness and expressive looseness of a painter like Magnasco appealing. Magnasco is indicative of the growing appreciation for minor genres in that he could become wealthy "without finding it necessary to paint either frescoes or altarpieces".(27) The Landscape with Monks in our exhibit gives us an example of Magnasco's figures, described by Ratti as being "made with rare skill. They are painted with rapid, seemingly careless but accurate strokes".(28)

The great variety of Seicento artists' theory is demonstrable. It is exemplified by the variety and scope of artistic expression evident in viewing the works on exhibition.

Transfer St. Lawrence

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1. D. Mahon, Studies in Seicento Art and Theory, Westport, 1971 repr. of 1967 ed., 140.
2. G. Ackerman, "Lomazzo' Treatise on Painting," Art Bulletin XLIX, 1967, 164.
3. Lomazzo discusses this in Ch. XXVI of his Treatato, "Del modo di rappresentar e constituir le tre operazioni secondo la Bellezza," given in Panofsky, Idea A Concept in Art Theory, trans. H. N. Saxe, Yale, 1968, 140-153.
4. W. Friedlaender, Mannerism and Anti-Mannerism, New York, 1967, 63.
5. See Ackerman, "Lomazzo's Treatise", 319, 322, "The printed Treatato is the body of the treatise, many times revised and rearranged, with a new introduction, and the Idea is a slightly edited and augmented collection of discarded introductions."
6. Mahon, Studies, 166.
7. Ibid., 161, calls Zuccaro's program a "fiasco." W. W. Lee disagrees with this interpretation in his review of Mahon's book - see Art Bulletin, XXXIII, 1951, 244-245. For Mahon's response, see "Art Theory and Artist's Practice in the Early Seicento: Some Clarifications," Art Bulletin XXXV, 1953, 248-231.
8. Mahon, Studies, 170-176. Zuccaro himself was called upon to fill in for several successive lectures when the scheduled speakers did not show up.
9. Ibid., 177-178.
10. G. Enggass and J. Brown, Italy and Spain 1600-1750, Englewood Cliffs, 1957. For this translation from the Treatato della Pittura.
11. Ibid., 27, selection from the Treatato.
12. Mahon, Studies, 6.
13. Enggass and Brown, Italy and Spain, 9, translation from Bellori's Idea.
14. Ibid., 14, translation from Bellori's Idea. A similar criticism is seen in Agucchi's remark in his Treatato that the naturalists "dwell upon what they see, even though they find it very imperfect."
15. Ibid., 29.
16. Ibid., 9, translation from Bellori's Idea.
17. Relations between Caravaggio and Carracci are discussed in Mahon, Studies, p. 45 f. 47, p. 115 f. 172, where it is shown that they were on speaking terms and shared a certain mutual respect for each others work.
18. In his letter to Amyden, given in Enggass and Brown, Italy and Spain, 79, Justiniani "classified Caravaggio and Carracci together in the painting method which was "the most perfect since it is the rarest and the most difficult...(that is to say) to paint 'di maniera' and also directly from life".
19. Mahon, Studies, 200-201 and p. 200 n. 9.
20. Ibid., p. 102 f. 171.
21. W. Friedlaender, Caravaggio Studies, Princeton, 1955, 58.
22. Mahon, "Art Theory", 277, speaks of this "Flourishing of the type of practical dilettante work, though cultural, judged directly with his eyes - and without overmuch deference to what was to be found in the libraries".
23. Enggass and Brown, Italy and Spain, 40.
24. Ibid., 53, for this translation from Le Ricche Miniere.
25. Ibid., 55-56.
26. R. W. Lee, Ut Pictura Poesis: The Humanistic Theory of Painting, New York, 1967, 68-69.
27. B. Wind, "Rosa and the Bamboccianti," Art Bulletin LXV, 1982, 487.
28. Enggass and Brown, Italy and Spain, 151.
29. Enggass and Brown, 153, gives this translation from Ratti's Vite de' pittore, scultore, ed architetti genovesi.

## The Italian Baroque Landscape Aesthetic

Baroque landscape painting in Italy has its roots in the developments of the sixteenth century. The Venetian landscapes of Titian and Giorgione, with their coloristic tendencies, were influential. The Venetian tradition with its emphasis on naturalistic detail also contributed to the development of this genre.

In his early landscapes Annibale Carracci fused Venetian and Flemish styles. In his later landscapes an ideal type emerged. Although it is based on nature, it is structured by formal logic. Donald Posner suggests that Annibale's Flight into Egypt establishes an ideal type later to be perfected by Domenichino and perhaps the most Italian of the foreign artists in Rome, Poussin.<sup>(1)</sup>

The idealistically constructed ideal landscape led to the development of the heroic landscape within the ideal type. Roger de Piles in 1708 first applied the term heroic to Nicolas Poussin. De Piles defined heroic as "a composition of objects which draw from art and nature whatever is great and extraordinary."<sup>(2)</sup> Poussin shows precise observation of forms, each carefully and distinctly rendered. His lighting is clean, directional and reflect, rather than being asserted, as seen for example in The Funeral of Phocion.<sup>(3)</sup>

Another type of landscape is the romantic, and Salvator Rosa's landscape emerge as the source of this type. Rosa's success grew from his depictions of wild, untamed nature, featuring scenes with bandits, and scenes of wild animal quarrels. These themes allowed Rosa to explore his sense of panorama and exoticism.

Yet another type of landscape was developed by longtime Roman resident, Claude Lorraine. Claude specialized in the pastoral types reproducing the atmospheric, almost impressionistic effects of light. The pastoral landscape is connected to pastoral poetry which presents the idealized life of shepherds. The settings are grassy meadows, brooks, and fountains in the midst of the spring or summer season. Nature is situated in the human world. Claude's and Rosa's landscapes were not really contrasted in the eighteenth century. They became perfect examples of the beautiful and the sublime.<sup>(4)</sup>

In the exhibition, Landscape with Monks by Alessandr Magnasco suggests the romantic type of landscape. The deep melancholy of the monks, their tormented appearance, and the flame-like treatment of the figures are complemented by the wild trees and somber color. Magnasco is a spiritual follower of Rosa.

Stefano della Bella's etching Oak at Pratolino depicts a pastoral scene of summer frolic. The garden spectators are escaping into the fantastically arranged wood. The figures are not shepherds, but the idealized pastoral life was a known artifice, a masquerade for the court.<sup>(6)</sup> The pastoral association, the airy treatment of the foliage, and the concept of the enchanted garden indicate a proto-Rococo style.

The international appeal for Italian landscape painting was tremendous, yet few artists concentrated on landscapes as a subject. Carracci did very few. Poussin and Rosa raised their allegorical and religious compositions before landscape. Theorists like Felibien arranged the hierarchy of painting according to subject matter, placing still life as the lowest type with landscape just above it.<sup>(7)</sup> Any aspiring painter of ambition would shy away from the subject of landscape.

The concept of 'ut pictura poesis', as is painting so is poetry may apply to the Italian landscape aesthetic of this period. The Italian critics intent was to point out how painting resembled poetry in range, content, and expression. Landscape, too could reveal certain literary ideas.<sup>(8)</sup> Yet landscape could be clarified by literary associations. Landscape, also could evoke a specific mood as found in the planned landscape garden.<sup>(9)</sup>

In the garden design, a full range of emotions would be displayed. These walled gardens first separated the garden spectator from the outside world with tall walls. A sense of escaping from society was established. The gardens consisted of a series of successive spaces, isolated from each other physically and visually. They could only be experienced by moving through the succession. The relationship between spectator and garden then become active. Series of fountains, statues, grottoes, and pools suggest a planned theme which revealed a succession of episodes. It was a form of narrative confronting the spectator with different experiences in time succession. Associations of pleasure, perfection and nostalgia can be found in natural landscape. Meadows symbolized an idyllic place. The frightful wood emphasized the

angers and temptations of nature. The landscape is a site of contemplation. The "betti", natural groves of trees with irregular paths, can be seen as a "betti" reminder of the role of man in the world of nature. Thus, the ideal landscape could be viewed within the landscape garden. The garden represented the progressive improvement of the natural world with man as a second God.(10)

The reading of landscape paintings results in the same associations confronted in garden landscapes. Depictions of meadows, groves of trees, grottoes, fountains all suggest the various emotions experienced in the garden. Thus, reading landscape paintings becomes a language for man's relationships with nature.

Dara Powell

#### Footnotes

- (1) See Posner, Annibale Carracci, I London, 1971, 113-114.
- (2) Fridlaender, Nicolas Poussin, A New Approach, New York, 1966, 78.
- (3) See Ibid., for more information on Poussin as well as for the illustration of the specific work. See also "Poussin's Early Landscapes", Burlington Magazine, CXXI, 1979, 10-19.
- (4) See J. Brown and R. Egress, Italy and Spain 1600-1700, Englewood Cliffs, 1977, 127-134, for their discussions and sources on Rosa.
- (5) See L. Vergara, Rubens and the roots of Landscape, New Haven, 1962.
- (6) J. Hunt, The Figure in the Landscape, Artforum, 1976, 22-24.
- (7) R. W. Lee, "Ut Pictura Poesis: The Humanistic Theory of Painting", Art Bulletin, XXII, 1940, 212.
- (8) Ibid., 197-269 and see ibid., 1976, 15, for further discussion of this theory.
- (9) Hunt, Figure in the Landscape, 23.
- (10) See E. MacDougall, "Ars Hortilorum", The Italian Garden, D. Coffin, ed., Washington, 1972, 37-61 for sixteenth century garden iconography and literary theory.

## Seicento Portraiture in Italy

During the period 1590-1700, major artists in Italy did not specialize in portraiture. Annibale Caracci and Caravaggio, for example, produced only a small group of portraits. Religious and mythological themes dominated Baroque art. Important commissions during the period involved the painted decoration of palaces and chapels, large altar pieces or monuments of a grand scale. Lesser known painters met the demand for portraits.

Contemporary esthetics appear to have been a factor. Seicento theorists did not view portrait painting with the highest respect. Vasari suggested that portraiture, its goal the mere replication of likeness, was to be ranked below the more complex "istoria."<sup>(1)</sup> In his list of categories of art, the connoisseur, Vincenzo Guistiniani, placed portraiture only fourth among twelve.<sup>(2)</sup>

Few studies are devoted to Italian Baroque portrait painting. Holland, Flanders, and Spain produced the century's great painted portraits - not Italy. Portrait sculpture in Italy, however, developed innovative forms during the Baroque period, while easel portraiture expanded its power of expression and depth of insight. Such progress appears in the main types of portraiture - the official state portrait for public exhibition, the funerary portrait, and the private portrait for family appreciation.

During the seventeenth century, individuals desiring visual immortality and commemorative honor for their families ensured a flourishing portrait trade throughout Italy. In Rome alone, twelve Popes (Clement VIII 1592-1605 to Clement XII 1700-1721) passed through office along with a changing cast of cardinals and princely members of their families. In the wake of the Counter Reformation, each Pope sought to enhance his power by commissioning artists to paint his portrait and to commemorate his papacy in lifesize tomb sculptures or bust representations.

Bernini was a specialist in both the funerary and official court portrait modes. Portrait busts for his major patron Urban VIII express dynastic dignity and humanity. The bust of Urban VIII in the Louvre, for example, displays grandeur and sculptural energy. The funerary portrait type is exemplified by Bernini's bust of the physician Gabriele Fonseca. The figure projects from its niche with intense spiritual zeal. Both works have a dramatic contact with the viewer. Bernini's innovative works have been called the greatest accomplishments of Italian Baroque portraiture.<sup>(3)</sup> They enlivened the portrait format and influenced easel portraits of the period.

In painting, the court style was illustrated by Giovanni Battista Gaulli, who arrived in Rome in 1657 and painted the portraits of several popes from Alexander VII to Clement XI. Influenced by Bernini, he animated the painted form with gesture and pose. His ecclesiastical portraits show human vitality and momentary action. This mastery of an accurate likeness, accompanied by lively gesture became a standard mode of portraiture, popular with the Roman patron of the 1660's.<sup>(4)</sup>

In the exhibition, Portrait of a Young Man conforms to a mode associated with the Carracci and the Bolognese school of the 1590's. The intimate, bust-length image signifies a private patron and differs from the elaborate costuming and settings used in official state portraiture. Emphasis is placed on the individual's facial features. The head is painted close to the picture plane and turned at a slight angle to emphasize the figure's living presence. Intensity of expression is heightened by the use of a somber palette from which a few forms are accented by light. The softly modeled roundness of the head and natural pose are especially reminiscent of Annibale. It is difficult to identify any one of his portraits that is truly similar to the painting in the exhibition. Yet common elements relate Portrait of a Young Man to the school of Annibale Carracci. The Carracesque portrait and the group of portraits associated with Annibale are probing and contemplative studies of the individual.<sup>(5)</sup>

The other portrait in the exhibition is by a follower of Annibale's great contemporary, Caravaggio. Both artists were interested in the clear, unequivocal possibilities of natural reality. The portraits on exhibit manifest an attention to physical presence and naturalistic detail. However, the Carracesque portrait of a well-to-do young man with his starched collar and cape is representative of courtier "savoir-faire". The Caravaggesque image presents a bravo, a feathered cap street type, that was frequently depicted in the paintings of Caravaggio and his followers. The figure also displays a Caravaggesque melancholy with strong chiaroscuro accentuating mood more than physiognomy. A decorative refinement is noticeable in the soft flowing curls and plumed hat. These stylistic features could indicate the portrait was painted in Rome in the later 1620's when the influence of Caravaggio's naturalism was temper-

ed by an interest in a more elegant style. The identification of the artist who followed Caravaggio has not been determined; however, the portrait remains a legacy of his influence.

During the century in Italy, private and court portraiture continued to accrue a penetrating naturalism which strengthened the bond between viewer and sitter. Gestures, lively poses, and intimate close-up views of the sitter were common devices used during the period. Seicento artists produced vital portraits that attained greater union between the inner presence of man and his exterior appearance.

Anne Vogel

#### Footnotes

- (1) Giulio Mancini, *Considerazioni della Pittura*, A. Marucchi and L. Salerno ed. I, Rome, 1956, 113. I am indebted to Professor Wind for calling my attention to this passage.
- (2) V. Giustiniani, "Letter to Amyden," in R. Enggass and J. Brown, *Italy and Spain 1600-1700*, Englewood Cliffs, 1970, 19.
- (3) R. Wittkower, *Art and Architecture in Italy 1600-1750*, Harmondsworth, 1982, 164.
- (4) R. Enggass, *The Paintings of Baciccio*, University Park, 1964, 87.
- (5) S. Pepper, "Annibale Carracci Ritrittista," *Arte Illustrata*, 53, 1973, 127-137.

### Italian Still Life in the Seventeenth Century

Still life painting in sixteenth century Italy was not a new phenomenon. Its roots went back as far as the Roman wall paintings of antiquity and evidence of interest in this genre can be seen in the Renaissance as well.<sup>(1)</sup> The genre flourished, however, in the seventeenth century and Caravaggio was an artist of prime importance for its development.

Caravaggio is credited by many scholars as being the founder of modern still life, stripped of various symbolism and in touch with the new philosophy of nature.<sup>(2)</sup> Yet despite the recognition of still life by such a master as Caravaggio it was not considered an acceptable art form by Italian theorists and critics. Even contemporary painters of religious and historical themes were appalled at the idea of "mere imitation" in light of the "divine inspiration" necessary for their much more exalted paintings.<sup>(3)</sup>

Yet the genre took hold, and Rome responded to Caravaggio's interest in naturalistic realism, intense lighting, fullness of volumes and well organized compositions.<sup>(4)</sup> But by the year 1620 a more decorative and classical style had emerged.<sup>(5)</sup>

The Caravaggesque influence on Neapolitan still life was also very strong even though it did not really blossom until after 1620. Giacomo Recco and Luca Forte were two early still life painters who helped to establish a Neapolitan school and although they were not particularly popular they were highly influential for two more prominent artists; Giuseppe Recco and Giovanni Battista Ruoppolo. Indeed, still life was prominent in Naples throughout most of the sixteenth century. The Neapolitan artists were able to assimilate foreign influence into their own styles without being overcome by it.<sup>(6)</sup>

Still life painting in Genoa combined the styles of northern Europe and Italy as a result of the influx of artists from both areas.<sup>(7)</sup> It is possible that the Kitchen Piece in our exhibition reflects these interests.

By mid-century many tendencies of the High Baroque were being assimilated into the earlier styles of Italian still life painting. The compositions became much more decorative with an abundance of components.

The High Baroque in Rome produced a still life painter and style which were very influential. Francesco Fieravino, known as Il Maltese, became widely known for his luxurious compositions of richly colored Oriental carpets atop tables laden with food and valuable objects.<sup>(8)</sup> A follower of Il Maltese exemplifies these characteristics in a painting in our exhibition. This elaborate style was a "hybrid" of Flemish and Italian ideas with international appeal and demand.<sup>(9)</sup> In the north similar paintings were being executed by Kalf and others.<sup>(10)</sup>

In Lombardy, Evaristo Baschenis was enjoying popularity with his style as well.<sup>(11)</sup> In fact, Baschenis popularized still life painting in late seventeenth century Lombardy.<sup>(12)</sup> Painting with warm tones, accurate realism and Caravaggesque chiaroscuro Baschenis was perhaps the most important still life master in sixteenth century Italy.<sup>(13)</sup>

Independent still life painting in sixteenth century Italy never reached the level of acceptance and popularity of its northern counterpart. It was not a major genre of masters, yet it provides a fascinating sidelight of sixteenth century Italian painting.

Barbara Wroblewski

#### Footnotes

- (1) C. Sterling, Still Life Painting from Antiquity to the Twentieth Century, New York, 1981, 80.
- (2) C. Volpe, "Still Life Painting in Seventeenth-Century Naples", in C. Whitfield et al., Painting in Naples Exh. cat., London, 1983, 57.
- (3) J. T. Spike, Italian Still Life Paintings from Three Centuries, New York, 1983, 14.
- (4) Sterling, Still Life Painting, 82, 85.
- (5) Ibid., 90. The problem of symbolism in Italian still life is yet to be solved and because of great diversity of opinion among scholars the issue will not be addressed in this essay.
- (6) Ibid., 91-92.
- (7) Ibid., 89.
- (8) Ibid., 90.
- (9) Ibid., 90.
- (10) Ibid., 90.
- (11) Spike, Italian Still Life Painting, 15.
- (12) Ibid., 14-15.
- (13) Ibid., 11.



## Printmaking and the Education of the Artist

The two main methods of printmaking in the seventeenth century were intaglio and relief. The relief process, like woodcut, leaves the lines of the design raised in relief, whereas intaglio is a 'positive' process since the lines cut into the plate are directly registered in the print. The prints on this exhibition are of the intaglio method. Engraving, etching and drypoint are the major intaglio processes of the seventeenth century.

The main tool of the line engraver is the burin, or graver. It consists of a steel rod four or five inches long with either a square or lozenge shape cutting point. The handle is usually a flat rounded wood piece. The plates are of well-beaten and highly polished copper. The plate is placed on a small pad filled with sand which is rotated to facilitate cutting as the burin presses into the plate leaving a 'V' shaped furrow with a curl at either side. These bits of metal are called the 'burr' which can be removed with a scraper.

The printing process is the same for all intaglio methods. Stiff, tacky ink is forced into the engraved lines, or "tailles", with dabber or roller. The plate is heated to ease the process. The remaining ink is rubbed off with muslin and the palm of the hand. A damp piece of paper is then laid on the plate, all of which is then placed on a heavier metal plate. The paper is covered with felt or piece of blanket to protect it as the metal plate is passed between two steel rollers. The great pressure of the presses forces the damp paper into the engraved lines and absorbs the ink.

In etching, the line is obtained by being 'bitten' into the plate with acid. The plate, again usually copper, is covered with a thin layer of etching ground made from a mixture of resins, gums and waxes impervious to acid. The ground is then blackened with smoke thus providing more of a contrast with the exposed red copper. The tool used to draw the lines of the ground and expose the copper is the etching needle. The needles vary in thickness and are attached to a narrow wooden handle. The design is cut just hard enough to expose, but not cut the copper plate. After drawing the design the plate is put in an acid bath. The length of time the plate is immersed will determine the depth of the lines. Certain effects can be achieved by varying the length of time the lines are exposed to the acid.

The third method, dry point, was often used in combination with engraving and etching. It provides a desired atmospheric effect not attainable through pure line engraving or etching. The tool is a thin bar of steel with a sharp point. Using the tool like a pencil a design is drawn into the plate leaving a burr on either side of the "taille". the burr is the unique characteristic of this method. It holds extra ink creating a softer line when printed. The softness and blurry line decreases with each impression as the burr wears down.(1)

It became popular towards the seventeenth century to mix processes. Thus one often finds an engraving with much etching and etchings with much engraving, and either with dry point.(2)

Around the middle of the sixteenth century the graphic arts were in increasing demand. The demand was coming from diverse markets. Included among them were: book illustrations, topography, religious propaganda, and the growing use of prints for artist's training, as well as a growing collectors market. The increasing activity in the graphic arts also produced the new 'profession' of the print seller and publisher. The net result of these new professions was increases in profitability due to copyrights and increasing commissions(3) The publisher could now act as go-between for artist and patron or sponsor. There was much money to be made in the print business in the seventeenth century and many people capitalized on it. Printmaking was also useful to the artists in various ways. Since most were painters, it provided them with another method of expression; large collections of prints enhanced the artist's reputation and provided new ideas and inspiration.(4) Prints were also used to honor important patrons, as in the Carracci print on exhibition.

Various Latin words, or abbreviations of these, are used to denote artist, originator of the design, printer, publisher and print-seller's name. The address of the publisher is also included on most prints. The states of a print refer to the number of changes worked on the plate, not including wear. These could be minor, such as adding the date, or major, such as reworking a particular area.(5) Another mark of interest and value in the study of prints is the collector's mark. It consists of a stamp bearing the initials of a certain collector.(6) In the Maratta print on exhibit we find the mark of Richard Houlditch, the famous eighteenth century connoisseur.

Printmaking in the sixteenth century was dominated by engraving. The most influential user of this method in Italy just prior to the seventeenth century was Agostino Carracci. By the beginning of the seventeenth century etching was taking its place as the dominant mode largely due to Agostino's younger and more famous brother, Annibale Carracci. These 'peintres-graveurs' of Bologna influenced the graphic arts for much of the seventeenth century. Towards the eighteenth century we witness a decline in the graphic arts of pure etching and engraving.

The prints in this exhibition represent works from the three major regions in Italy that produced significant innovations in style. Beginning with Bologna is most appropriate as Agostino Carracci figures as one of the earliest Baroque graphic artists. Agostino's Aeneas and His Family Fleeing Troy, was executed in Rome. In this work represents the skill and technical prowess he achieved by studying the works of the Northerners Cornelis Cort and Hendrik Goltzius.(7) His training was in the Carracci Academy, therefore the brief period he was in Rome between 1594/95 does not make this a 'Roman' print, nor he a 'Roman' artist.

But Agostino's influence was doubtlessly felt in Rome. Villamena's St. Jerome in our exhibit reveals both the influence of Agostino and Goltzius.

Agostino's brother Annibale also contributed to the development of Baroque printmaking in Rome. Annibale's etching style is characterized by a free, bold manner which is evident in many of the later seventeenth century etchings, especially those by Carlo Maratta.

Maratta's Christ and the Woman of Samaria, in our exhibit, done after a painting by Annibale Carracci, indicates that Maratta was interested in Carracci forty years after the master's death.

Painters in Florence rarely made prints themselves, therefore a less direct relationship between painters and engravers exists, and fewer reproductive prints were made.(8) The uniqueness of Florentine graphic arts is the apparent influence of the Medici patronage. Much of the subject matter revolves around the Medici, including della Bella's Oak at Pratolino, on exhibit, presenting a view of the Medici gardens. Della Bella's works have a fine, airy quality and are done in a decorative vein.(9)

Other artistic regions of Italy produced no innovative works. In Venice etching was the primary medium, but the seventeenth century could not claim a new esthetic development to give Venice a distinct regional style.(10) In Genoa, Giovanni Benedetto Castiglione was the only graphic artist of note.(11) In Naples, printmaking was not a major preoccupation. As in Genoa the graphic works are dominated by one or two figures, not a distinct regional style.(12)

The reproductive print, popular among 'peintres-graveurs', was a major tool in the education of the artist. Its use became increasingly popular in the mid sixteenth century with the development of the art academies.

Along with the formal groups - Guilds and Confraternities that artists belonged to - artists usually participated in informal gatherings at a master's studio or a rented apartment where they would draw from live models, casts and skeletons. These informal gatherings were called "Academies" stemming from Plato's term he used to describe free, informal gatherings dedicated to discourse.(13) An engraving of Baccio Bandinelli's "Academy" in Rome by Agostino Veneziano of 1531, and Eneo Vico's engraving of Bandinelli's "Academy" in Florence of about 1550, show artists gathered around tables or chairs drawing from small sculptures, skeletons and skulls.(14) The Carracci Academy was modelled in part after these artist's studios.

Three official art academies were formed in the latter part of the cinquecento. Vasari's Accademia del Disegno, founded in 1563, was based on the premise that the arts of design (painting, drawing and architecture) should be a profession based upon the Liberal arts, therefore being on the same level as the prestigious arts of letters.(15) The academy participated in public functions, such as preparing paintings for festivals, they also held drawing contests, lectures and debates.(16)

This was the pattern used by Zuccaro when he established the Accademia di San Luca in 1593. Zuccaro stressed the importance of lectures and education and emphasized the importance of art as a human activity.(17)

The third major art academy, and the most influential, was the Carracci "Accademia degli Inimitabili" created in 1582 in Bologna. The Carracci Academy, in common with the academies of Vasari and Zuccaro, also wanted the art of design to be a profession. The Carracci Academy had elements of both the private artist's studio and the public academy. Bellori says of the Academy:

In the Academy attention was principally focused on drawing human forms, and on symmetry and perspective and the reasons for light and shade. Anatomy and architecture were taught. Histories, fables and inventions - their presentation and good method of painting them - were dealt with.(20)

Although there were similar private academies, doing similar things,(21) the Carracci attracted intellects, scientists and aristocrats creating a unique cultural center for artists to gather in. This renown increased with the Carracci fame.

The Carracci were instrumental in reviving the 'theory of imitation'(23) necessary for the reform of painting in the seventeenth century. In simple terms this idea of imitation extends back to antiquity and in the seventeenth century was carried on most fully by the Carracci. The theory is based on imitating an idea found in nature, and subsequently the great masters, and extracting what is most beautiful. There is a difference between copying and imitating. Imitating is an exercise whereby an artist adopts certain principles found in the work he chooses to study. The reproductive print is the main tool through which this is carried out. Three of the four prints in this catalogue are reproductive. They are important pieces of information for us since they tell us who the artists of the time felt had good styles and were still being admired. Agostino's Aeneas is a fine example of how an artist adds his own stylistic interpretation to the piece, and does not merely copy it. This is noted especially in the exaggerated muscles of the main figures and the addition of the gauntlet in the lower right corner.

The early examples of art academies faded in importance for about thirty years at the beginning of the 1600's. Around 1634 the Accademia di San Luca in Rome was revived and reached a climax under Carlo Maratta.(24) The academy was said to be following the private academic tradition of the Carracci academy.(25)

In the mid to late seventeenth century a change becomes apparent in the styles of the younger artists. It appears that the artists are producing a uniform style based upon the style of the individual master who is leading the Academy at the time. This change is synonymous with the rise in importance of the Academy.(26) The individual style of the Renaissance is being replaced with a supra individual style taught in the academies.

Holly McKeown Hoy

## Footnotes

- (1) A. M. Hind, A History of Engravings and Etchings, New York, 1963, 1-9.
- (2) See: Annibale Carracci's Susanna and the Elders or The 'Caprarola' Lamentation, as two early examples, reproduced in Copper, Seventeenth Century Italian Prints, Stanford University, 1978, nos. 52 and 53.
- (3) Ibid., 10.
- (4) J. K. Westin and R. H. Westin, Carlo Maratti and His Contemporaries, Pennsylvania State University, 1975, 7-11, on Maratta as collector.
- (5) Sopher, Italian Prints, 10 and Hind, History, 16.
- (6) See: F. Lugt, Les Marques de Collections de dessins et d'estampes, Amsterdam, 1921, for a listing of these collectors.
- (7) See: Diana DeGrazia Bohlin, Prints and Related Drawings by the Carracci Family: A Catalogue Raisonne, Washington, D. C., 1978, 32-33 and 43-44.
- (8) Ibid., 54.
- (9) Ibid., 63.
- (10) Ibid., 67.
- (11) Ibid., 73.
- (12) Ibid., 92.
- (13) N. Pevsner, Academies of Art Past and Present, Cambridge, 1940. Pevsner traces the development of the definitions and the uses of the academies in this early work.
- (14) Ibid., fig. 5 and fig. 6.
- (15) C. Dempsey, "Some Observations on the Education of Artists in Florence and Bologna during the late 16th Century," Art Bulletin, LX 11, 1980, 555.
- (16) Ibid., 556.
- (17) D. Mahon, Studies in Seicento Art and Theory, London, 1947, 166.
- (18) D. Posner, Annibale Carracci, New York, 1971, 62.
- (19) Ibid., 63.
- (20) G. P. Bellori, The Lives of Annibale and Agostino Carracci, trans. by C. Enggass, Pennsylvania State University Press, 1968, 93; Also see the etching by Odoardo Rialelli, The Artist's Studio, reproduced in Edward Olszewski, The Draftsman's Eye, Cleveland Museum of Art, 1981.
- (21) Pevsner, Academies, 77-78.
- (22) Bellori, Lives, 93 and Posner, Annibale, 64.
- (23) Rudolph Wittkower, "Imitation, Eclecticism and Genius," Aspects of the 18th Century, Maryland, 1965, this essay helps clarify the position of imitation as it existed in the 17th and 18th centuries, esp. p. 150.
- (24) Goldstein, "Art History," 4.
- (25) Ibid., 5.
- (26) Ibid., 11-14.

## Antiquity and the Italian Baroque

During the Baroque age, interest in antiquity was lively and broad, encompassing not only the visual arts, but literature and history as well.(1) It is probably no accident that Rome, the city which was the focal point for interest in antiquity, was also the city from which the Baroque style emanated. Monuments such as the Column of Trojan and the equestrian Marcus Aurelius stood in Rome as testimonials of the achievements of the ancients. The city of Rome was of importance to artists because it held more accessible antique art than any other city in Europe. Artists made it almost a ritual to visit Rome to study its treasures, ancient and modern.(2) Though knowledge of antique art in Rome was spread through the media of prints and copies, many artists, including Caravaggio and Annibale Carracci, were not able to fully develop their styles until they encountered the masterpieces in person.

In Italy, interest in antiquity was an extension of a tradition which had its roots in the Renaissance. In the middle of the sixteenth century, the critic Ludovico Dolce, for example, recommended that artists should be guided by the study of antiquity.(3) Later, in the seventeenth century, Bellori echoed this advice and commended Annibale Carracci for restoring art to the heights it had reached in the hands of the masters of antiquity and the Renaissance.(4)

Collections of antique sculpture in Rome were extensive and the market for newly discovered works was highly competitive. Many of the finest pieces were acquired by a few powerful families, such as the Farnese, the Medici, the Borghese, and the Ludovisi, who dominated the market for antiquities.(5) Some works, the Barberini Faun and the Ludovisi Mars for instance, still retain the names of their original, post-antiquity, owners. Vatican holdings such as the Laocoon and the Apollo Belvedere, which had gained fame during the Renaissance, continued to exert their influence during the Baroque. But the number of important new finds acquired by the Vatican diminished after the Farnese Pope, Paul III (1534-49), used the Papacy to enrich his private collection of antique sculpture with works like the Farnese Hercules and the Callipygian Venus.(6) The Borghese Pope, Paul V (1605-21), and the Ludovisi Pope, Gregory XV (1621-23), continued this practice in the seventeenth century.(7)

Collections of drawings of antique sculpture, and prints made after them, for instance Cassiano dal Pozzo's Museum Chartaceum, popularized antique art and made knowledge of it available to those who were not able to gain first hand experience.(8)

Antique sculpture provided many formal sources for Baroque artists. In the hands of Bernini, the agonized figure of Laocoon could become a worshipful Daniel.(9) Likewise, a marble Arion (10) may be the ultimate source for the figure of Jacob in the painting by Domenico Petti on exhibit.

Similarly, the authors of antiquity provided a great number of thematic sources for Baroque artists. The well known frescoes by Annibale Carracci in the Farnese Gallery illustrate episodes of love from Virgil's Metamorphoses. Scenes such as the Venus and Anchises are allusions to Farnese patrons of their classical pedigree.(11) Patrons sometimes preferred subjects from antiquity which lent legitimacy to their supposed associations with the past. This may be the case with the Agostini Carracci print in this exhibition, produced for Farnese patronage, and with its literary source in Virgil's Aeneid. The subject of the The Labyrinth painting on exhibit may stem from a story in Pliny of a competition between two ancient painters. History and mythological painting were ranked in the theoretical hierarchy by the equals of religious painting and offered an inviting alternative to the liberal but discriminating collector. The Bacchus by Domenico Piola, on exhibit, though a drawing, may be an exacting one of these interests.

It is ironic but understandable that as antique art in Rome was popularized through copies and reproductions, Rome lost some of its status as the center of antiquity. Yet even today monuments like the Pantheon and the Colosseum attract a good deal of attention. In the seventeenth century, Rome provided the most vital link to Europe's classical heritage. Antiquity was in the marketplace one breathed and on the ground one walked. When a tourist, in the company of longtime painter and friend Nicolas Poussin, expressed a desire to take home some souvenir of antiquity, the painter, with the words "Here, put this in your museum, and say: This is ancient Rome," reached down and picked up a handful of dirt and gravel.(12)

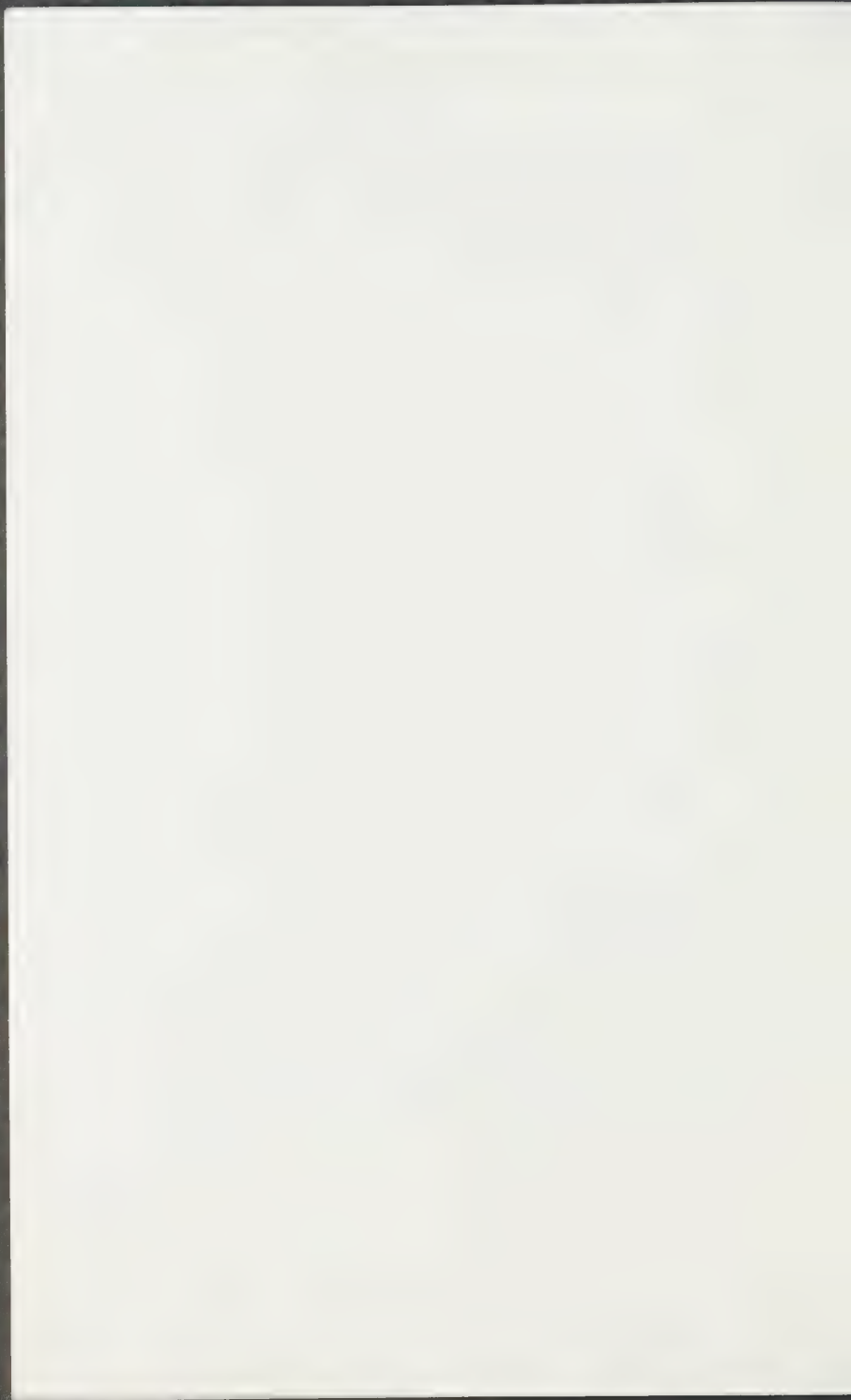
Footnotes

- (1) E. Williams, Gods and Heros, New York, 1968, p.13.
- (2) D. Velazquez is one painter who journeyed to Rome; see M. Kah', Velazquez, New York, 1976, p. 63. / For other examples see R. Wittkower and M. Wittkower, Born Under Saturn, New York, 1969, pp. 46-53.
- (3) M. Roskill, Dolce's "Aretino" and Venetian Art Theory of the Cinquecento, New York, 1968, p. 139.
- (4) G. P. Bellori, Le Vite De' Pittori, Scultori et Architetti Moderni, (Rome, 1672), in E. Panofsky, Idea, New York, 1968, pp. 171, 177.
- (5) F. Haskell and N. Penny, Taste and the Antique, New Haven and London, 1981, p. 23.
- (6) Ibid., pp. 10-12.
- (7) Ibid., p. 25.
- (8) C. Vermeule, European Art and the Classical Past, Cambridge, 1964, p. 4.
- (9) H. Hibbard, Bernini, New York, 1965, p. 191.
- (10) Haskell and Penny, Taste and the Antique, fig. 96 (called Cleopatra).
- (11) J. R. Martin, The Farnese Gallery, Rincston, 1965, p. 92.
- (12) G. Mancini, Considerazioni Sulla Pittura, A. Marucchi and L. Salerno ed., Rome, 1956, I, p. 113. I would like to thank Prof. Wind for his help with this citation.
- (13) J. R. Martin, Baroque, New York, 1977, p. 249.

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**The Art of the  
Marvelous:  
The Baroque in Italy**



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**April 13 - May 12, 1984**

**Catalogue Essays  
Art History Gallery  
University Art Museum  
The University of Wisconsin-Milwaukee**



## Baroque Art 1590-1650

Toward the end of the sixteenth century there was a reaction against the Mannerist trend in Italian painting which had prevailed in Italy since around 1530. This mannerist style was characterized by decorative elements, the crowding of figures, stiff, elegant, and unnatural poses, the use of cold colors and a trend towards abstraction of form as opposed to realism.(1) Among the reformers were Federico Barocci, the Carracci family, Santi di Tito, and Caravaggio.

Santi di Tito stressed naturalism and simplicity. His pupil Andrea Boscoli (1550-1606) was similarly concerned with those elements, and like other reformers of his time, he made copies after Correggio and Barocci.(2) In his Mythological Scene of c. 1600 in our exhibition there are, to be sure, still Mannerist elements such as the delicate rendering and graceful forms. But the deep space and emotional sensibility of the work presage the Baroque.

Agostino Carracci's Aeneas and his Family Fleeing Troy of 1595 in our exhibition shows similar qualities. An engraving after Barocci, it not only demonstrates the high regard of the Carracci for the art of this master, but the dynamic sense of the figures moving through space, the plasticity with which they are rendered, and the Venetian qualities of the contrasting textures and play of light and shade also reveal the new style.

Another engraving after Barocci in our exhibition by Villamora, a Saint Jerome of 1600 also exemplifies this reform. The interest in coloristic effects produced by contrasts of light and shade shows the influence of Agostino's engraving technique. The influence of north Italian art is evident in the flickering light created by the drapery folds and highlights. The sculptural quality of the figure of St. Jerome shows a return to the values of the central Italian High Renaissance.

The Bolognese portrait in our exhibition also reveals the Carracci's influence, and it exemplifies the naturalism emphasized in the Carracci academy. It is less formal and stylized than Mannerist portraits. The figure is brought close to the picture plane, creating contact with the viewer. The use of naturalism in color and light adds expression and a psychological intensity to the figure.

Another facet of the reformist trend in Italy is found in the work of Caravaggio. His roots are in Lombardy, but in his commitment to naturalism he shared the same aim as the Bolognese Carracci. And in his emphasis on sculptural, volumetric forms in a clearly defined space his style is very much the same.

Unlike Annibale Carracci, Caravaggio never trained pupils, but his style had a strong influence in Rome and in other Italian cities in the early seventeenth century. At times even Carracci followers came under his influence. Caravaggism was taken up by painters of very different backgrounds, most of whom never really understood his style but used certain facets of it in their work.(3)

The still life is a subject that was probably introduced into Italy by Caravaggio.(4) In our exhibition the Kitchen Still Life recalls the manner of Caravaggio in the use of local color, strong 'chiaroscuro', and attention to detail. The Elijah Visited by an Angel in our exhibition reveals the influence of Caravaggio in the strongly lit half length figures placed against a dark background and the down to earth, realistic and plebeian types. And the Portrait of a Young Man not only reveals affinities to Caravaggio in its sense of melancholy, but also in the "bravo" type and dark background color. However, this portrait also has a softer, more elegant quality, and perhaps reflects the growing trend toward the abandonment of Caravaggesque realism.

Indeed, by 1620 most of Caravaggio's followers had either died or had left Rome and Caravaggio's style was overshadowed by the prevalent taste for the Carracci manner. It was in the provinces that Caravaggism had a longer lasting effect. In Naples, for example, where Caravaggio himself had visited in 1606-7 the effects of his style linger on well into the seventeenth century. The painting in the exhibition from the circle of Massimo Stanzione (1586-1656), the St. Agnes, is an example of this. The St. Agnes has the naturalistic qualities of a painterly technique, rich color and softly modeled features along with a delicacy and sweetness of expression. Stanzione's Caravaggism is apparently blended with Bolognese classicism.(5) Aniello Falcone (1607-56) also practices a modified Caravaggism.(6) The battle scenes in our exhibition are naturalistic in their detail of anatomy and facial expression, and accuracy of costume. They are also infused with the high drama that characterizes much of Baroque art.

trained pupils it is understandable that his influence had a more lasting effect. In Rome Filippo Baldi and Annibale attempted to synthesize the styles of the central Italian High Renaissance and the Venetian Renaissance. Baldi's followers in Rome almost immediately adopted the 'coloring' habits; the adherents of the classical school led by Domenichino (1581-1641) and the more painterly camp led by Lanfranco (1582-1647), and Guercino (1591-1666). Domenichino's classical style was based on Raphael and the study of classical antiquity. Gesture is restrained and figures are more idealized and individualized. Lanfranco, on the other hand, was strongly influenced by Caravaggio and the 'coloring' habit of illusionism.(7) Guercino shared Lanfranco's interest in painterly and expressive aspects of style. He has affinities to the style of Ludovico Carracci.(8) In our exhibition the David with the Head of Goliath from the Guercino circle exhibits these painterly aspects in the use of strong and soft light, and a 'sfumato' which obscures the forms.

During the seventeenth century oscillated between these classical and Baroque tendencies as tastes changed. The 'coloring' experiments in painterly freedom became more subdued in his later work.(9) In fact the 'coloring' habit was 'disputed' (the classicist camp) and 'colore' (the more painterly camp, was actually rejected) in the struggle of the Accademia di S. Luca. It was the classicists who emerged as the victors.(10) The 'coloring' habit was rampant painting in Rome where towards mid-century there was a return to the 'coloring' habit of the great master of Domenichino and a turning away from Venetian color.(11)

Painting in the Venetian Republic somewhat to the traditions of local schools but also drew inspiration from the north of Italy, from the Carracci and from Caravaggio.(12) Bartolommeo Ceschioni (1578-1615) worked in Modena and Parma, and was strongly influenced by Correggio.(13) His work is closer to that of Ludovico than Annibale in the emotionalism and painterly tendencies. The St. John the Baptist in our exhibition with its visible brushstrokes is characteristic of his rapid technique. The stylized type may show evidence of Mannerist vestiges characteristic of provincial painting.

A Roman artist working in Venice, Domenico Fetti (c. 1588-1622), came under the strong influence of the Venetian Renaissance masters and was partly responsible for leading Venetian painting of the seventeenth century towards its painterly tradition.(14) His Dream of Jacob in our exhibition reflects the Venetian technique, rich warm palette and vibrating surface, combined with a Baroque composition of diagonal forms.

Maire Walker

#### Footnotes

1. W. Friedländer, Vergangen und Anti-Mannerism in Italian Painting, New York, 1965, 54.
2. A. F. Pazzi, Modena di Cosimo di Andrea Boscoli, Florence, 1959, 9, 11.
3. J. J. G. Alexander, Classical Life Painting from Antiquity to the Twentieth Century, New York, 1921, 86.
4. J. J. G. Alexander, Italian Still Life Paintings from Three Centuries, New York, 1923, 12-15.
5. J. J. G. Alexander, Classical Life Painting, 1928-9.
6. Ibid., 116.
7. Ibid., 117.
8. G. Waterhouse, Italian Baroque Painting, New York, 1969, 1.
9. E. Wittkower, Art and Architecture in Italy 1600-1750, Harmondsworth, 1973, 53-60.
10. Ibid., 198-201.
11. Ibid., 201.
12. Ibid., 11.
13. Ibid., 85.
14. Ibid., 14-7.



Italian painting after 1650 represents a wider diversity of genre and greater freedom in the expression of personal style. The stylistic qualities that distinguish Baroque decorativeness, Classical sobriety, and Caravaggesque naturalism are not as clearly defined during the second half of the century. While patterns in stylistic development vary according to region, in general it is an age of reinterpretation, contradiction and fusion of all three styles.

At mid-century classicism prevailed in Rome where the influence of academic theory was most pervasive. Theoretical treatises expounded upon the superiority of a balanced and controlled art based on the ideal nature of Raphael and Poussin.(1) Leading the classicists in the final phase of the debate between colore and disegno was Andrea Sacchi's foremost pupil, Carlo Maratta.(2) Maratta's early emulation of the classical masters is represented in the exhibition with an engraving after a painting by Carracci.

Maratta's successor in the style of Late Baroque classicism was Francesco Trevisani. Trevisani studied in Venice. Although he never abandoned this tradition, when he came to Rome in 1678 his style was modified by the Marattesque classicizing trend.(3) The solid forms and centralized compositions of the two Trevisani paintings exhibited recall the stylistic manner of Maratta.

Rome's deficiency in developing native painters was a factor in its decline as artistic center of Europe.(4) In addition, the stifling academicism which ultimately discouraged painters from other Italian cities from coming to Rome was accompanied by the increasing domination of the French in the Roman academy.(5) While these developments led to the eclipse of Rome they also served to encourage the growth of regional schools. Although Rome continued to be the leading center of Italian painting,(6) trends in Roman art were not slavishly followed in other cities which had developed their own identities and histories. For example, the decimation of the artistic community in Naples by plague had a significant effect on the development of style after 1656, and the Medici court played a vital role in determining the course of Florentine painting.(7) However, local schools were not isolated; it was also a period of travel and exchange between centers by prominent and influential masters.

In Naples, Caravaggio's style, although it was extensively transformed as the century advanced, survived longer than in any other Italian center. Caravaggesque chiaroscuro is apparent in Paolo de Matteis' Jacob's Dream in our exhibition, but the idealization of the figure and planar arrangement of forms is closer to the style of Maratta whose art de Matteis assiduously attempted to emulate.(8)

In Florence, a tradition founded on the principles of disegno prevailed.(9) Yet in the etching in the exhibition by Stefano della Bella, Oak at Pratolino, painterly, atmospheric and decorative tendencies are predominant.

The contradictory nature of Italian Baroque art is also exemplified in the works by three diverse late seventeenth century painters represented in our exhibition. The painting of The Curtain, probably by a Bolognese artist, still reflects the tradition of Carracci, but is informed with a high drama. The still-life painting by an artist in the circle of Il Maltese is charged with active rhythms and rich color. The Genoese-Milanese artist, Alessandro Magnasco, was interested in revealing the moods of nature through dark tonalities, sharp diagonals, and rapid brushstrokes. His depictions of imaginary places and mysterious activities rendered in expressionistic brushwork and flickering light would hardly have been possible before the end of the century.

Another late seventeenth century development, perhaps as part of a desire for spontaneity in reaction to the polished surfaces of classical art and the ornate qualities of the Baroque, was a new appreciation for the preliminary sketch or bozzetto. The bozzetto became valued as an expression of the moment of the artist's inspiration and indicates an increasing appreciation for expressions of personal idiosyncracies in style.(10) This lively, spontaneous character is represented in the exhibition by Cain and Abel, a late seventeenth century oil sketch. The status of drawings and the draughtsman, perhaps exemplified by the work by Domenico Piola on exhibition, was similarly elevated during the seventeenth century.(11) Like the bozzetto, drawings became valued by collectors for their directness and immediacy.(12) The drawing by the Genoese artist Piola conflates a curving, decorative rhythm with a sense of form, its solid composition accented by the corpulent Bacchus.

Next to Rome and Naples the most productive local school was at Genoa. Genoa's prosperous mercantile-based aristocracy supported generous patronage of palace and church decoration.(13) Although most Genoese artists, as seen in the exhibition by the charming and refined styles of Piola and Bartolomeo Guidobono, concentrated on luxuriant Baroque decorations,(14) the presence of Flemish artists in Genoa throughout the Seicento left a distinctive naturalistic influence. The contradictory nature of co-existence and fusion of styles is manifest not only in Genoa but throughout Italy during the latter half of the century.

Pamela Bandyk

#### Footnotes

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- (2) R. Wittkower, Art and Architecture in Italy, 1600-1750, Harmondsworth, 1982, 266.
- (3) F. DiFederico, "Francesco Trevisani and the Decoration of the Crucifixion Chapel in San Silvestro in Capite" Art Bulletin, LVIII, 1976, 56.
- (4) F. Haskell, Patrons and Painters, New Haven, 1980, 15.
- (5) Ibid., 18.
- (6) R. Wittkower et al, Art in Italy, 1600-1700, Detroit Institute of Arts, 1965, 21.
- (7) A. Moir, ed., Regional Styles of Drawing in Italy: 1600-1700, University of California, Santa Barbara, 1977, 3, 42.
- (8) I. Maletta, "Paolo de Matteis," in C. Whitfield et al, Painting in Naples, 1606-1705: from Caravaggio to Giordano, Dover, 1982, 270.
- (9) Wittkower, Art and Architecture in Italy, 344.
- (10) Ibid., 14.
- (11) A. Blunt et al, Italian 17th Century Drawings from British Private Collections, Edinburgh, 1972, 1.
- (12) J. Martin, Baroque, New York, 1977, 35.
- (13) Haskell, Patrons and Painters, 203.
- (14) Wittkower et al, Art in Italy, 1600-1700, 20.

### Religious Art and Baroque Theology

Seventeenth century Catholic theology cannot be characterized by any one momentous movement or development. Instead what can be seen is a steady continuation of policies and reforms of past decades. The initiating force of evaluation and reform was the Council of Trent which spanned a period of nearly twenty years and drew to a close in 1563. Much of what was begun during these sporadic meetings was continued in varying degrees throughout the seicento.

The Council arose out of a need on the part of the Catholic Church to assert and defend itself in the face of challenges from Protestant groups. Many fundamental Catholic doctrines had come under question and the Church was forced to take a stand on many issues. The ultimate outcome of this period of evaluation and examination was essentially that Catholicism stood firm, reasserted its position on debated issues, and ultimately garnered some measure of renewed vitality.

Art was seen by Church leaders in the seicento, as in previous centuries, as being an important aid in the education and inspiration of the masses and specific themes were chosen to exemplify the Church's stand in answer to Protestantism. Issues as central to Catholicism as the doctrines of Transubstantiation, the Immaculate Conception, the importance of the saints and the reliance upon acts of charity were all important. During the period of reform and into the seicento, decrees and proclamations were circulated which asserted the reliance upon these fundamental doctrinal elements. For example, Pope Alexander VII (1655-1667) issued a Bull in the year 1661 which reaffirmed previous decrees made by his predecessors upholding Catholic doctrine stating that Mary was the virgin mother of God and that she conceived of Christ miraculously.(1) In a similar fashion, the need for all seven sacraments was stressed. In particular, Penance, questioned by Protestants, became a central issue.(2) The sacrament of the Eucharist and the doctrine of Transubstantiation, also under fire, were vigorously upheld in Church doctrine.(3)

Saints, and their significance as intercessors for the faithful and exemplary followers of Christ, assumed positions of even greater prominence at this time. Several seventeenth century popes, including Alexander VII and Clement X, canonized a number of men and women who in some way exemplified the ideal in terms of religious conviction.(4)

When looking at the religious works of art included in this exhibition, it is clear that these too, conform to the role that art played in defending the views of the Church.(5) Assembled here are penitent saints, devotional images, and several Old Testament subjects which prefigure corresponding New Testament ones. Each exhibits a direct, straightforward quality which may relate to the aim of presenting to the public an easily identifiable image. The Bolognese bishop Paleotti, in his comprehensive treatise, wrote that good religious art should be, "come libro aperto alla capacita d'ogiuno."(6)

Two clearly emotional works - Trevisani's St. Francis and Mary Magdalene - depict two of the most popular penitent saints. The type of St. Francis in meditation is a prevalent one in the seicento and seems to replace the image of the Stigmatization which was more popular during the previous century.(7) Direct in its imagery, St. Francis outwardly gestures to himself, indicating his own sins for which Christ suffered. He gazes at the crucifix, and a tear glistens on his cheek. Tear imagery was prevalent in related seicento religious poetry and symbolizes a "confession of a sinner's guilt."(8) Similarly, the repentant Magdalene is an obviously inspirational image. Here her remorse is manifest in a more inward manner as she gazes at the central crucifix. She is accompanied, like St. Francis, by a skull, a literal reminder of man's morality. She is a symbol of personal contemplation, prayer and repentance. Present in the engraving of St. Jerome by Villamena on exhibition, are many of the same symbols. In this image of the hermetic saint, the message of poverty and humility is present in the simple sparseness of the setting.

The St. Agnes from the Circle of Stanzione and St. John the Baptist by Schedoni in our exhibit, doubtless are images meant to inspire individual private devotion. According to the seicento theorist Mancini, this type of image was to be placed in the bedroom directly relating to their role in stimulating private meditation.(9)

Another theme that is frequently depicted is that of the image of the guardian angel, a subject represented in our exhibit by Guidobono's Tobias Leaving his Blind Father. A new devotion originating in the Renaissance, the guardian angel was first represented as Raphael, the archangel who accompanied Tobit in his travels. This image evolved into a more easily understood, general representation of an angel leading a child by the hand and protecting it from danger and hardship.(10)

In addition to images of saints, there are several Old Testament narrative paintings included in this exhibition. It is interesting to note that each of these, Elijah Visited by an Angel, Cain and Abel, The Dream of Jacob, and David with the Head of Goliath, can be seen as prefigurations of New Testament types. The use of types and ante-types may be seen ultimately as a carry over from the Middle Ages and illustrated typologies.<sup>(11)</sup>

The Elijah, with its emphasis on bread, can be read as the type foreshadowing the Eucharist. In this way it is possible to view Elijah as a prefiguration and to see it in relation to the prevalent Eucharistic imagery at this time. The interest in this sacrament is paralleled, for example, in the Devotion of the Forty Hours which included successive hours of contemplation, prayer, and devotion directed solely to the Eucharist and "became a major part of the Roman liturgical calendar."<sup>(12)</sup>

The theme of Cain and Abel in a similar way, prefigures Christ's own sacrifice at the hands of the Jews.<sup>(13)</sup> The two images of The Dream of Jacob by Pett. and Paolo de Matteis, also may allude to the coming of the new messenger who is Jesus Christ. Like David, the Old Testament warrior who vanquishes the evil Goliath, can be viewed as the Christian soldier fighting for the Lord.<sup>(15)</sup>

The engraving of Christ and the Woman of Samaria by Carlo Maratta, with its setting at the Well of Jacob, clearly presents the message that Christ is the Living Water. It is here that He tells the woman that, "whoever drinks of the water that I shall give him will never thirst."<sup>(16)</sup> Bishop Paleotti concluded that painting was "mute preaching." It is clear that seventeenth century artists were aware of that dictum.

Gretchen Schweiss

Footnotes

1. J. Pastor, History of the Popes, XXXI, St. Louis, 1940, 129.
2. E. Molin, in his comprehensive volume, L'Art Religieux de la fin du XVI siecle, du XVII siecle et du XVIII siecle, Paris, 1961, and the more condensed version Religious Art From the Twelfth to the Eighteenth Century, New York, 1960, addresses these prevalent themes.
3. Fulton, A History of Christian Thought, New York, 1967, 217.
4. Pastor, History of the Popes, XXXI, 128.
5. Molin, Religious Art, 168-169.
6. A. W. A. Buschloo, Annibale Carracci, in BOLOGNA, I, The Hague, 1974, 122.
7. Citib. St. Francis of Assisi: The Post-Tridentine Tradition as Seen by Federico Barocci and Ludovico il Moro, Master's Thesis, University of Wisconsin-Milwaukee, 1975, 3. c.f. P. Askew, "The Angelic Consolation of St. Francis of Assisi in Post-Tridentine Italian Painting," Journal of the Warburg and Courtauld Institute, XXXII, 1969, 280-306.
8. G. W. Williams, Image and Symbol in the Sacred Poetry of Richard Crashaw, Columbia, 1963, 86.
9. R. Engass and J. Brown, Italy and Spain: 1600-1750, Englewood Cliffs, 1970, 34.
10. Molin, Religious Art, 187-189.
11. Ibid., 189-190.
12. M. Weil, "Devotion of Forty Hours and Roman Baroque Illusions," Journal of the Warburg and Courtauld Institute, XXXVII, 1974, 213-248.
13. J. Schiller, Iconography of Christian Art, II, Greenwich, 1968, 25.
14. New Catholic Encyclopedia, s.v. "Dream", II, New York, 1967.
15. Interpreter's Dictionary of the Bible, s.v. "David", I, New York, 1962.
16. John 4: 14.

### Patronage

Art patronage in Baroque Italy was as hieratic as Baroque painting itself, with its ranking of subject matter from exalted religious drama to lowly still life.(1) At the highest level was the reigning pope, his nephew and Roman entourage with the choicest commissions set out to the select few. The richest families with their townhouses and country villas followed, then the wealthy bourgeoisie and the religious orders they tended to dominate and, ever increasingly, the private amateur. A geographical ordering likewise proclaimed Rome the center of Italian art, with Bologna, Naples, and Venice next in importance and provincial sites, often clinging to outmoded styles, far behind.

For an artist aiming for the very top, talent was only the first requisite; connections produced commissions in Rome. For example, when the young Guercino painted his St. William altarpiece in Bologna, its great fame and beauty brought him to the attention of Cardinal Ludovisi of that city. When the cardinal became Pope Gregory XV a year later, Guercino's immediate future was assured. Likewise, Domenichino, having quarreled with the nephew of the previous pope, Paul V, and been replaced by the rising Lanfaranco, and having returned to his native Bologna, was similarly elated because "the new pope was a compatriot of his and the uncle of one of his friends."(2) Returning to Rome, Domenichino was appointed papal architect. Such a meteoric rise, however, could be followed by a fast fall: the pope could expire and be replaced by a new pope - and a new nephew with his own favorites. When Gregory XV died only two years later, Domenichino was let go without having erected a single building while Guercino, another victim of changing administrations, returned home to Cento.

When a young artist arrived in Rome, perhaps armed with a letter of introduction, he would have to find a cardinal willing to commission canvases or, even better, an altarpiece. This first Roman patron would most often be someone who had spent time in the artist's hometown or was recommended to him by someone who had. Living in his mentor's palace, for several years the artist would work almost exclusively for his patron and his patron's circle of friends. Caravaggio's arrival in Rome without such connections caused him great hardship. Once under the wing of Cardinal Del Monte his fortune improved, but the rather unusual subject matter of his painting of these years, conforming as it does to the cardinal's special taste, suggests the degree to which the patron determined his fledgling's creations (3) Once so established, the artist would begin to receive outside commissions and eventually become less dependent on a single patron - or make another more advantageous connection. The exclusive rights to an artist's output in exchange for financial security and accommodations was called servitu particolare by seventeenth century writers and was the most sought after - and common - arrangement between patron and painter.(4) In exchange for these guarantees the artist gave up a good deal of freedom. For example, Urban VIII refused to allow Bernini to travel to work for the King of France. Though this attested to the political importance and prestige the popes themselves placed on the arts in an age of declining papal fortunes, the effect was often the same on the provincial level. Duke Ranuccio Farnese, after bringing Bartolomeo Schedoni into his household as court painter, refused to allow any of Schedoni's works to leave Parma, including an altarpiece commissioned and paid for before Ranuccio hired Schedoni in servitu particolare.(5)

The popes of the early sixteenth and their nephews commissioned many of the most famous monuments of the Baroque age. For Pope Paul V (Borghese, 1605-21), Carlo Maderna created the facade and nave of St. Peter's (1607-12), while for his nephew Scipione Borghese, Guido Reni painted his famous Aurora ceiling (1613-14). The nephew of his successor, Gregory XV (Ludovisi, 1621-23), hired Guercino to paint his own Aurora on the ceiling of the Casa Ludovisi. For the next pope, Urban VIII (Barberini, 1623-44), Bernini designed the enormous Baldacchino (1624-33) and statue of St. Longinus (1629-38) for St. Peter's, while Pietro da Cortona created the propagandistic ceiling painting for the Palazzo Barberini The Glorification of Urban VIII's Reign (1633-39). As the dogmatic demands of the Counter Reformation began to diminish, the popes spent an ever-increasing number of ducats on lavish artistic ventures which thrilled the senses and revealed in the pagan past.

The increase in prestige associated with patronage on so grand a scale caught the attention of European monarchs, consolidating their own power often at the expense of the church. In 1625 Charles I tried unsuccessfully to lure Guercino to London. Unable to acquire the services of Albani either, he settled on Orazio Gentileschi as his court painter. Mastering all the influence he had, and with strong promises concerning the Catholic revival in England, he managed to get permission from Urban VIII to allow Bernini to do his portrait bust - from sketches done by Van Dyck and delivered to Rome.(6) In France, Italian-born Cardinal Mazarin tried to attract Pietro da Cortona and Guercino to no avail. Stefano della Bella did respond to Mazarin's call and settled in Paris for ten years before scurrying back to Italy in 1650 with the first Fronde in hot pursuit.(7)

In general, desirable commissions sought by later seventeenth century Italian painters continued to be for the numerous undecorated churches begun earlier in the century. However, first the personal collections of the wealthy cardinals and then the rise of the private collector created a demand for easel painting which channeled the efforts of many artists toward this market. Commissions were still accepted for individual works from particular collectors. Size, price, and subject matter were agreed upon in advance and a time frame for completion established. The art gallery, the art dealer, and the anonymous buying public, at least on a significant scale, were still in the future (although just barely). By mid-century collectors of modest means were having considerable effect on the patronage system. And as early as the 1620's Giulio Mancini, Sienese physician to Urban VIII and possessor of a large picture gallery, felt compelled to address the layman. In his *Considerazioni Sulla Pittura*, Mancini explained the "rules for buying, hanging and preserving pictures," and described the best locations for exhibiting them in private dwellings: "Devotional works should be put in the bedroom, whereas cheerful secular works should go in the living room. In the case of the religious paintings the small ones should go at the head of the bed and above the faldstools."<sup>8</sup> It is clear from this that even sacred works such as Trevisani's *Magdelene* and Stanzione's *St. Agnes* in our exhibition were probably intended for private display rather than religious use in public, and not necessarily for collectors of great wealth. Indeed, it is probable that all the oil paintings in this exhibition were created for private collectors of varying wealth and interest.

Typical of the rich private collector outside of Rome during the mid-seventeenth century was Gaspar Roemer (c.1595-1672).<sup>(9)</sup> A native of Antwerp, he was well-established in Naples by 1634 and the owner of a fine art gallery. Roemer actively supported the local Neapolitan Caravaggists, including young Stanzione, but also searched far and wide for artists who caught his fancy. His taste for the gruesome and grotesque was reflected in many of his favorite subjects, like *The Drunken Silenus*, *The Flaying of Marsyas*, and graphic renderings of *The Suicide of Cato*. Far from military action, he was drawn to romantic portrayals of the "battle scene without a hero" and owned numerous examples by his young favorite, Aniello Falcone.<sup>(10)</sup> In the end, he was most drawn to those "small landscapes and storms at sea, the animals and still lifes with fruit and game piling up on the table,"<sup>(11)</sup> which, whether by Italians or Northerners, reminded him of his native land. It is probably a patron like Roemer who commissioned the two Falcones or the still-life paintings in our exhibition.

Of greater importance, though culturally and geographically even farther removed from Rome, was Don Antonio Ruffo of Messina (1610-1678). Spanish rule in Sicily effectively prevented his political participation locally and he turned to art patronage. Beginning in 1646, after his mother built him a palace, Don Antonio for the next thirty years collected paintings and prints by every contemporary master who came to his attention. Already by 1649 he owned 166 canvases. South Italians and Neapolitans entered his collection early (including nine Stanziones), but he also owned seven Guercinos and a large print collection with 189 Rembrandts. Because he never travelled and did all his buying through agents and personal correspondence, the classical theories and changes of taste which held Rome in sway affected him little (for example, he never owned more than one Sacchi or one Maratta). The commission for which he is best remembered are the three paintings he ordered from Rembrandt. The events surrounding one of them, *Aristotle Contemplating the Bust of Homer*, and the exchange concerning the creation of its companionpiece reveal much about the relationship between successful artist and private patron in mid-century.<sup>(12)</sup>

Ruffo acquired *Aristotle* from Rembrandt in 1654, the year after its creation. Since he liked to hang his paintings in pairs, he wished to acquire a mate for it as soon as possible. Failing to elicit a response from Rembrandt, he turned to Guercino. Ruffo requested a painting of the same dimensions, to cost 80 ducats, and to be done in Guercino's "early vigorous style" (*prima maniera pagliarda*) to better harmonize with the Rembrandt. On June 13, 1660, Guercino answered that the commission was acceptable, but wished to know just what the Rembrandt represented and asked for a sketch of the painting. In addition, since he always charged 125 ducats for each figure in a composition, he could only paint "a little more than half a figure" (Ruffo eventually raised the offer to 100 ducats). It is a significant commentary on the patron/painter relationship that Guercino was not offended by the instructions regarding even the style of his painting. In contrast, he himself picked the subject matter, settling on a *Cosmographer* to balance what he took to be a portrayal of Aristotle as a physiognomist studying the bust - one examining the sphere of the internal world of the mind, the other the sphere of the external world.<sup>(13)</sup>

As the century wore on and the importance of Rome began to decline, several Italian cities experienced significant, if sometimes brief, artistic revivals. The last but not one of the Medici princes, Ferdinando de' Medici (1663-1713), fostered one such Renaissance in provincial late seventeenth century Florence. Unable to find local talent in his city, he looked elsewhere for contemporary work, and began collecting old masters as well. Among those who worked at his court were the Genoese artist Alessandro Magnasco and the Venetian Sebastiano Ricci. Ferdinando was unusually detailed in his instructions to artists and insisted on seeing modelli of his commissions. In addition, he was one of the first patrons to collect these studies for their intrinsic merit, and acquired from Trevisani a modello for the Parquet of Anthony and Cleopatra painted for another client. (14)

With much of the country under foreign domination and absolute monarchs ruling wealthy, expanding empires elsewhere in Europe, foreign collectors poured into Italy - and had their effect on artistic production. The Prince of Lichtenstein, touring a collection in 1691, expressed the growing taste in ostentatious religious subjects with prurient or pornographic overtones, including a Bathsheba by Maratta and a Vergil by Piola. (15) Wealthy British nobles began making the Grand Tour in large numbers. Young Sir Thomas Bigham, for example, travelled throughout Italy in 1676-77 with his tutor, collecting paintings and mistresses and had his portrait done by Maratta; the Fifth Lord Exeter, the first English patron of Italian art on a grand scale, bought Piolas while in Genoa and Marattas while in Rome, and started a portrait craze by introducing the latter to other members of the English nobility. (16) Conquering generals also commissioned works and raided churches and private collections. It is apparent that Italian artists were forced to deal with a whole range of new clients with new interests as church patronage declined.

In the midst of the War of the Spanish Succession, when Austria conquered Naples and Lombardy, Victor Amadeus of Savoy established the leading independent duchy in Italy. Safely navigating these politically dangerous waters, Duke Victor thrived. In the 1680's and 1690's, with the arts flourishing, he was able to attract a number of artists to Turin, including Bartolomeo Guidobono who worked there from about 1681 until his death in 1709. (17)

By the last decades of the Seicento the Roman hegemony of Italian art was all but ended, to be replaced by the Venetian Republic during the eighteenth century. Nevertheless, the papal system of patronage continued for some time. Thus Pietro Ottoboni (1667-1740), nephew of Pope Alexander VIII, was the leading Roman patron of his time, and his "painter-in-residence" was Francesco Trevisani. (18) Trevisani had worked for Cardinal Flavio I Chigi at first, according to the old system, and switched to Ottoboni's employ after Flavio's death in 1693. But even in Rome the system was breaking down and the city's next wealthiest patron, Marchese Niccolò Maria Pallavicini, during the first decade of the new century could not convince Piola to work in servitu particolare because Piola valued his freedom too highly - and was able to flourish without the security Pallavicini offered. (19)

This overview of patronage has ignored the three reproductive prints in the exhibition which deserve special comment. For the most part the reproductive print served the needs of artists themselves and was not created for private collectors or the public. For example, the Carraccis kept a large picture file of engravings and woodcuts of old masters; thus Annibale was able to quote figures from Raphael and Michaelangelo in such works as the Butcher Shop by using engravings as models. (20) Although Villamena's engraving after a St. Jerome by Barocci has a dedicatory inscription to Bishop Paolo Sanvitalio of Spoleto, it is likely that it too was used as a study piece demonstrating the luminous light effects and powerful mature form of Barocci. The two other prints, however, seem to depart from this usual procedure and may be the result of private patronage. The engraving after Barocci by Agostino Carracci was either commissioned by Odoardo Franesco himself or presented to him in homage by Carracci, for the inscription relates the iconography specifically to the Farnese and their relationship to contemporary Rome. The engraving after Annibale Carracci by Maratta appears to be the result of a commission by the painting's owner who, about to divest himself of the work, wished to retain a remembrance of it. It should be noted, however, that the Carraccis were admirers of Barocci, as Maratta was of Annibale, and each artist therefore had a natural affinity towards the work he was called upon to reproduce. Thus for the artists' own purposes, these commissions probably served the function of reproductive prints as well.

Bibliography

- 1) The most important bibliography of the subject remains F. Haskell, Patrons and Painters; Art and Society in Baroque Italy, London, New York, 1971. Much in this essay is indebted to this classic study which is not sufficiently acknowledged. For a comparative examination of private patronage during an earlier period, see E. Galdman, Beyond Nobility; art for the private citizen in the early Renaissance, American Art Museum, 1960.
- 2) F. Haskell, Vite dei Pittori, Scultori et Architetti dall'anno 1641 sino dall'anno 1673, quoted in Haskell, ibid.
- 3) See Haskell, "The Augustinian Iconographic Early Works," Art Quarterly XXIV, 1971, 301-324.
- 4) Haskell, Patrons and Painters, 6.
- 5) See Dr. G. Magnani, "L'altare di Magnanini: Magnanini regarding an altar-piece by Bartolomeo Cesiotti. See also Journal of Baroque," Burlington Magazine CXXIV, 1982, 232-233.
- 6) Based on the trophy of booty by Van Dyck, the bust reached England in 1637. See Haskell, Patrons and Painters, 10.
- 7) Haskell, ibid., 1-3. See also Florence, della Bella established himself under the aegis of the Medici prince Cosimo III de' Medici and P. Massari, Stefano della Bella, New York, 1971, 9.
- 8) V. Mancard, Consuetudine della Pittura, Quoted from R. Enggass and J. Brown, Italy and Spain 1600-1700, Enggass, 1971, 120, 14.
- 9) Haskell, Patrons and Painters, 205-206.
- 10) See also, "The Carracci with a hero - Aniello Falcone and his patrons," Journal of the Warburg and Courtauld Institutes, III, 1939, 80.
- 11) Haskell, Patrons and Painters, 206.
- 12) The following is a possession of J. H. W. Heil, Rembrandt's Aristotle and other Rembrandt Studies, Princeton, 1963, 247, and Haskell, ibid., 209-210. The Guercino/Ruffo letters were published in Vincenzo Ruffo, "Guercino e Ruffo nel Secolo XVII in Messina," Bollettino d'Arte X, 1916, 21, 95, 165, 234-235, and 304.
- 13) Ironically, Rembrandt himself sent two more paintings to Don Antonio the following year to be his own counterparts to the earlier Aristotle (Held, Rembrandt's Aristotle, 7).
- 14) Haskell, Patrons and Painters, 223. The taste for modelli is of course demonstrated by the modello of a Carly and Abbot of execution. For a discussion of Magnasco and Ferdinando de' Medici, see M. Artz et al., Medici of the Medici; Late Baroque in Florence, 1670-1743, Detroit Institute of Arts, 1972.
- 15) Haskell, ibid., 174-175.
- 16) Haskell, ibid., 174-175.
- 17) It is possible that the Giacobone on exhibition was painted for some Turinese patron.
- 18) F. Di Federico, Francesco Trevisani, 18th Century Painter in Rome, Washington, D. C. 1977, 15.
- 19) Haskell, Patrons and Painters, 8n, 166n.
- 20) J. R. Martin, "The Painter's Shop of the Carracci," Art Bulletin XLV, 1963, 265-266.



## Art Theory in Seventeenth Century Italy

The Baroque Age did not have the benefit of a "Baroque Theory" supporting all the artists' novel, practical methods during that age - rather, it was a time of varied theories, reflecting the diversity of the Baroque art. Baroque theory became "an interpretation of art, rather than an active principle emphasizing the artist's internal and personal issues theorized to defend or justify their own preferences and the painting styles of the time."

Theory changed from its frequent status of being "collections of recipes and descriptions of formal methods" to developing a philosophy of art, a humanistic theory which was removed from the practical application of the academy or workshop.(2) It was only when classical theory became dominant in the second half of the century that the academies could be said to follow a classical program based on theoretical restrictions.

By the late sixteenth, when classical theory had been integrated into the academies, theory became an art which was perceived more toward the viewer appreciator of art than the artist. There was a practical return to practice, rather than speculative theory, but in contrast to the previous century it was now the practical application of artistic criticism which was stressed.

Developments in seventeenth century art theory have their roots in the last decades of the sixteenth century, taking place in art theory can be seen in Giovanni Paolo Lomazzo's Treatise on Painting (Milan, 1582) and in his Idea del tempio della pittura (Milan, 1594). These treatises introduced speculative art as the source of an artist's idea of beauty, and now it was expressed in the work of art.

Lomazzo presented a historical world, in which Beauty originated with God, was reflected in the created world, and was reproduced by the artist's spirit, and was finally expressed in his art. This application of the Idea served to elevate the standing of the artist, an important aspect of art theory in the last decades of the sixteenth century.

Although Lomazzo's theory included many new ideas, it was still largely practical in content, written for the working artist. Unfortunately, in the form in which it was published, it could not be clearly understood by readers trying to sort out practical advice from theoretical wanderings.

The treatise of Francesco Zuccaro, L'idea del scultore, pittore e architetti of 1607, moved theory into the realm of pure speculation. Although his theory was abstract, Zuccaro was also interested in taking practical steps to improve the situation of the artist.(6) He has this through organization of the Accademia di San Luca, where he attempted to introduce theory as the basis for the education of the artists. While the exact relationship between Zuccaro's theory and the Accademia di San Luca is not clear, it does not appear to have been very close due to the "infeasibility of application" of his abstract theories to a concrete program of study.(7) Indeed, we are told of a great reluctance on the part of the members of the Accademia to take part in any meeting where theoretical lectures were scheduled to take place.(8)

Zuccaro's classes, however, were distinct. His famous criticism of Caravaggio's "killing of St. Matthew," "Che rumore e questo! Il non ce vedo altro, che il pensiero di Giorgione", suggests his distaste for the naturalism of the style.(9) In fact, unbridled naturalism became a favorite target for Seicento theorists.

Giovanni Battista Agucchi (1570-1632) explained Caravaggio's popularity by saying that the portraits pleased "the common people" who were used to seeing nature with all its defects, and did not recognize true beauty. His classical art and theory, on the other hand, supposedly appealed to the "knowledgeable man," or "liberal."(10) It is the literary basis for, and connections to, the educated world of men patronizing classical art, that allowed classical art theory to become the dominant theory of the age.

First developed by Agucchi in his Treatise on Painting (written between 1607-15 but not published until 1640) classical theory was expanded by Giovanni Pietro Bellori (1613-1696) in his lecture given before the Accademia di San Luca in 1664, L'idea del pittore, dello scultore, e dell'architetto, which was published in 1672 as the introduction to his book on the lives of contemporary artists. Bellori's Idea became the definitive treatise of classical art theory.

Agucchi and Bellori.

The Idea constitutes the perfection of natural beauty and unites the truth with the verisimilitude of what appears to the eye, always aspiring to the best and most marvelous, thereby not emulating but making itself superior to nature, revealing to us its elegant and perfect works, which nature does not usually show us as perfect in every part.(13)

Bellori assumes the same Platonic view that Lomazzo employed, yet here it is in the sensory perception of the artist that the Idea is recognized, rather than by his spirit, or reason. Classical art was praised for its idealization of the real, in contrast to the indiscriminate naturalists who were criticized for having "no idea whatever in their minds; they copy the defects of the bodies and satisfy themselves with ugliness and errors".(14) Mannerism also received the criticism of having no Idea at all, for although their source was other works of art rather than nature, they copied "without selectivity and the choice of an Idea".(15)

The link between Agucchi and Bellori was social as well as theoretical. Just as Bellori adopted many of Agucchi's ideas, he also adopted Agucchi's circle of friends - the classical artists favored by the Church, and their wealthy patrons. The writings of these two men, which form the core of Seicento Classical theory, can therefore be seen as extensions of their personal preferences in art, and are necessarily subjective.

Classical theory contrasted the art of Caravaggio and Annibale Carracci without taking note of similarities between the two painters. This extreme simplification of the styles of both of these artists led to the view held by later theorists that the two were rivals who could not get along, an idea which had no basis in fact.(16)

One theorist, Vincenzo Giustiniani (1564-1637) discussed Caravaggio and Carracci as being different in emphasis yet part of the same trend.(17) As one of Caravaggio's early patrons, Giustiniani was hardly unbiased, yet he attempted to take a more objective view of the art of his time, finding basic ties between trends which had seemed to most theorists to have nothing in common.(18)

The simplification by the classical theorists of the art of Caravaggio and Carracci reflected the perception of Seicento viewers in general, however. Giustiniani's denial of the classicist-naturalist dichotomy found no support from the public who tended to characterize Caravaggio's art by its "powerful light effects and the portrayal of plebeian types", while ignoring his "plasticity and feeling for significant contour" which were classical elements.(19) Most contemporary viewers considered Carracci's work to be purely classical, and this misleading view was paralleled in theory which failed to take into account the lyrical element present in his paintings.(20)

In any case, by the middle of the Seicento classical art theory was in its ascendance. Its practical manifestations can be seen, for example, in Maratta's print after Annibale Carracci in our exhibit - a testament to Maratta as legitimate heir to the Carracci tradition. Despite the privileged status of classical theory with its academic and religious connections, there were also theories inspired by other styles of Seicento art. We have already seen Giustiniani's appreciation of Caravaggio's naturalism.

Most non-classical theorists were as narrow-minded as the classicists, however, for their position as patrons or friends of particular artists resulted in theories with a strong personal bias. Thus the defense of a personal preference which is seen in the treatises of Agucchi and Bellori is no less a factor for the non-classicists. The connoisseurs and literati who formulated these new theories primarily used a purely visual perspective of art, lacking the buttressing effect of ancient literature which had been taken full advantage of by the classical theorists.(21)

Among the non-classicists, the theories of Francesco Scannelli (1616-1663) and Marco Boschini (1613-1705) demonstrate a North Italian perspective. Scannelli was a physician who acted as art buyer for Francesco d'Este. His Microcosmo della pittura shows a preference for spontaneity, color, and the painterliness of northern art.(22) This appreciation may help to explain the popularity of bozzetti like the Cain and Abel on exhibit which illustrate these qualities in both method and appearance.

Boschini favored Venetian colorism in his "Carta del Navigare" of 1660 and in the introduction of his Le Ricche Miniere della Pittura Veneziana of 1674. Here he says that "without this color, design could be said to be a body without a soul".(23)

By the end of the seventeenth century, the writer Filippo Baldinucci had written a treatise on the subject of art criticism. Baldinucci was employed by Cardinal Leopoldo de' Medici, and when cataloguing the Medici collection of drawings he found time to develop a systematic theory and a connoisseur of art. His letter to Vincenzo Capponi in 1681, while not exactly a treatise on art theory, is insightful in its instruction on the visual appreciation of art, including practical advice on how to judge a painting's quality. (24)

By the end of the Seicento there was a greater sense of appreciation for the minor genres like still-life and landscape, probably under the impact of the Longinian theory of the sublime. (25) Taste was now turned out to previously scorned themes such as Cerquozzi's low-life portrait of a marriage of "contadini". (26)

It is not surprising that Carlo Giuseppe Ratti could find the extreme restraint and expressive qualities of a painter like Magnasco appealing. Magnasco is indicative of the growing appreciation for minor genres in that he could become wealthy "without finding it necessary to paint either frescoes or altar-pieces". (27) The Landscape with Monks in our exhibit gives us an example of Magnasco's figures, described by Ratti as being "made with rare skill. They are painted with rapid, seemingly careless but careful strokes". (28)

The great variety of Seicento artistic theory is demonstrable. It is complemented by the variety and scope of artistic expression evident in viewing the works on exhibition.

Richard St. Lawrence

Footnotes

1. J. Mahon, Studies in Seicento Art and Theory, Westport, 1971 repr. of 1964 ed., 100.
2. J. Ackerman, "Lomazzo's Treatise on Painting," Art Bulletin XLIX, 1967, 100.
3. Lomazzo discusses this in Ch. XXVI of his Trattato, "Del modo di conoscere e costituire le proporzioni secondo la Bellezza," given in Panofsky, Idea A Concept in Art Theory, trans. J. C. Peck, Columbia, 1968, 140-153.
4. W. Friedlaender, Mannerism and Anti-Mannerism, New York, 1965, 53.
5. See Ackerman, "Lomazzo's Treatise", 319, 322. The printed Trattato is the body of the treatise, many times revised and rearranged, with a new introduction, and the Idea is a slightly edited and augmented collection of discarded introductions."
6. Mahon, Studies, 106.
7. Ibid., 167, calls Zuccaro's program a "fiasco". R. W. Lee disagrees with this interpretation in his review of Mahon's book - see Art Bulletin XXXIII, 1951, 24-25. For Marolo's riposte, see "Art Theory and Artistic Practice in the Early Seicento: Some Clarifications," Art Bulletin XXV, 1943, 226-231.
8. Mahon, Studies, 170-176. Zuccaro himself was called upon to fill in for several successive lectures when the scheduled speakers did not show up.
9. Ibid., 177-178.
10. E. Enggass and J. Brown, Italy and Spain 1600-1750, Englewood Cliffs, 1970, 27, for the translation from the Trattato della Pittura.
11. Ibid., 27, selection from the Trattato.
12. Mahon, Studies, 9.
13. Enggass and Brown, Italy and Spain, 9, translation from Bellori's Idea.
14. Ibid., 14, translation from Bellori's Idea. A similar criticism is seen in Agucchi's remark in his Trattato that the naturalists "dwell upon what they see, even though they find it very imperfect," Ibid., 27.
15. Ibid., 9, translation from Bellori's Idea.
16. Relations between Caravaggio and Caracci are discussed in Mahon, Studies, p. 26 f. 30, p. 106 f. 112, where it is shown that they were on speaking terms and shared a certain mutual respect for each others work.
17. In his letter to Ameyden, given in Enggass and Brown, Italy and Spain, 19, Giustiniani classed Caravaggio and Caracci together in the painting method which was "the most perfect since it is the rarest and the most difficult...(that is to say) to paint 'di maniera' and also directly from life."
18. Mahon, Studies, 200-201 and p. 200 n. 9.
19. Ibid., p. 102 f. 171.
20. W. Friedlaender, Caravaggio Studies, Princeton, 1955, 58.
21. Mahon, "Art Theory", 277, speaks of this "Flowering of the type of practical dilettante who, though cultural, judged directly with his eyes - and without overmuch deference - what was to be found in the libraries".
22. Enggass and Brown, Italy and Spain, 40.
23. Ibid., 53, for this translation from Le Ricche Miniere.
24. Ibid., 55-56.
25. R. W. Lee, Ut Pictura Poesis: The Humanistic Theory of Painting, New York, 1967, 48-69.
26. B. Wind, "Rosa and the Bamboccianti," Art Bulletin LXV, 1982, 487.
27. Enggass and Brown, Italy and Spain, 151.
28. Enggass and Brown, 153, gives this translation from Ratti's Vite de' pittori, scultori, ed architetti genovesi.

## The Italian Baroque Landscape Aesthetic

Baroque landscape painting in Italy has its roots in the developments of the sixteenth century. The Venetian landscapes of Titian and Giorgione, with their coloristic techniques, were influential. The Flemish tradition with its emphasis on naturalistic detail also contributed to the development of this genre.

In his early landscapes Annibale Carracci fused Venetian and Flemish styles. In his later landscapes an ideal type emerged. Although it is based on nature, it is structured by formal logic. Donald Posner suggests that Annibale's Flight into Egypt establishes an ideal type later to be perfected by Domenichino and perhaps the most Italian of the foreign artists in Rome, Poussin.

The classically constructed ideal landscape led to the development of the heroic landscape within the ideal type. Roger de Piles in 1706 first applied the term heroic to Nicolas Poussin. De Piles defined heroic as "a composition of objects which draw from art and nature whatever is great and extraordinary."<sup>(2)</sup> Poussin shows precise observation of forms, each carefully and distinctly rendered. His lighting is clean, organized, and reflects rather than being absorbed, as seen for example in The Funeral of Phocion.<sup>(3)</sup>

Another type of landscape is the romantic, and Salvator Rosa's landscapes emerge as the source of this type. Rosa's success grew from his depictions of wild, untamed nature, featuring scenes with bandits, and scenes of various incantations. These themes allowed Rosa to express his sense of melodrama and exoticism.

Still another type of landscape was developed by longtime Roman resident, Claude Lorraine. Claude specialized in the pastoral types reproducing the atmospheric, almost impressionistic effects of light. The pastoral landscape is connected to pastoral poetry which presents the idealized life of shepherds. The settings are grassy meadows, brooks, and fountains in the midst of the spring or summer season. Nature is attuned to the human mood. Claude's and Rosa's landscapes were continually contrasted in the eighteenth century. They became perfect examples of the beautiful and the sublime.

In the edition of Landscape with Monks by Alessandrino Magnasco suggests the romantic type of landscape. The deep melancholy of the monks, their tormented appearance, and the flame-like treatment of the figures are complemented by the wild trees and stunted hills. Magnasco is a spiritual follower of Rosa.

Stefano della Bella's etching Oak at Pratolino depicts a pastoral scene of summer frolic. The garden spectators are escaping into the fantastically arranged wood. The figures are not shepherds, but the idealized pastoral life was a known artifice, a masquerade for the court.<sup>(6)</sup> The pastoral association, the airy treatment of the foliage, and the concept of the enchanted garden indicate a proto-Rococo style.

The international appeal for Italian landscape painting was tremendous, yet few artists concentrated on landscapes as a subject. Carracci did very few. Poussin and Rosa ranked their allegorical and religious compositions before landscape. Theorists like Felibien arranged the hierarchy of painting according to subject matter, placing still life as the lowest type with landscape just above it.<sup>(7)</sup> Any aspiring painter of ambition would shy away from the subject of landscape.

The concept of 'ut pictura poesis', as is painting so is poetry may apply to the Italian landscape aesthetic of this period. The Italian critics intent was to point out how painting resembled poetry in range, content, and expression. Landscape, too could reveal certain literary ideas.<sup>(8)</sup> Yet landscape could be clarified by literary associations. Landscape, also could evoke a specific mood as found in the planned landscape garden.<sup>(9)</sup>

In the garden design, a full range of emotions would be displayed. These walled gardens first separated the garden spectator from the outside world with tall walls. A sense of escaping from society was established. The gardens consisted of a series of successive spaces, isolated from each other physically and visually. They could only be experienced by moving through the succession. The relationship between spectator and garden then become active. Series of fountains, statuary, grottoes, and pools suggest a planned theme which revealed a succession of episodes. It was a form of narrative confronting the spectator with different experiences in time succession. Associations of pleasure, perfection and nostalgia can be found in natural landscape. Meadows symbolized an idyllic place. The frightful wood emphasized the

dangers and temptations of nature. The landscape is not a literary contemplation. It is "the world", nature, groves of trees with irregular paths, far as seen from a distant vantage point, of the order of man in the world of nature. Thus, the ideal landscape could be viewed within the landscape garden. The garden represents the progressive improvement of the natural world with man as a second God.(10)

The reading of landscape paintings is like the space associations confronted in garden landscapes. Depictions of meadows, groves of trees, grottoes, fountains all suggest the various emotions experienced in the garden. Thus, reading landscape paintings becomes a language for man's relationships with nature.

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#### Footnotes

- 1) See Posner, Annibale Carracci, London, 1971, 111-112.
- 2) Fridlaender, Nicolas Poussin, A New Approach, New York, 1966, 78.
- 3) See Ibid., for more information on Poussin as well as for the illustration of the specific work. See also "Poussin's Early Landscapes", Burlington Magazine, CXXI, 1979, 10-19.
- 4) See J. Brown and R. Briggs, Italy and Spain 1600-1700, Englewood Cliffs, 1970, 124-132, for their discussion on curves on Rosa.
- 5) See L. Vergara, Rubens and the Poetics of Landscape, New Haven, 1962.
- 6) J. Hunt, The Figure in the Landscape, Baltimore, 1976, 22-27.
- 7) R. W. Lee, "Ut Pictura Poesis: The Humanistic Theory of Painting", Art Bulletin, XXII, 1940, 11.
- 8) Ibid., 197-269 and see ibid., ibid., 15, for further discussion of this theory.
- 9) Hunt, Figure in the Landscape, 27.
- 10) See E. MacDougall, "Ars Hortulorum", The Italian Garden, D. Coffin, ed., Washington, 1972, 37-61 for sixteenth century garden iconography and literary theory.

## Seicento Portraiture in Italy

During the period 1590-1700, major artists in Italy did not specialize in portraiture. Annibale Carracci and Caravaggio, for example, produced only a small group of portraits. Religious and mythological themes dominated Baroque art. Important commissions during the period involved the painted decoration of palaces and chapels, large altar pieces or monuments of a grand scale. Lesser known painters met the demand for portraits.

Contemporary esthetics appear to have been a factor. Seicento theorists did not view portrait painting with the highest respect. Vasari suggested that portraiture, its goal the mere replication of likeness, was to be ranked below the more complex "istoria."<sup>(1)</sup> In his list of categories of art, the connoisseur, Vincenzo Guistiniani, placed portraiture only fourth among twelve.<sup>(2)</sup>

Few studies are devoted to Italian Baroque portrait painting. Holland, Flanders, and Spain produced the century's great painted portraits - not Italy. Portrait sculpture in Italy, however, developed innovative forms during the Baroque period, while easel portraiture expanded its power of expression and depth of insight. Such progress appears in the main types of portraiture - the official state portrait for public exhibition, the funerary portrait, and the private portrait for family appreciation.

During the seventeenth century, individuals desiring visual immortality and commemorative honor for their families ensured a flourishing portrait trade throughout Italy. In Rome alone, twelve Popes (Clement VIII 1592-1605 to Clement XI 1700-1721) passed through office along with a changing cast of cardinals and princely members of their families. In the wake of the Counter Reformation, each Pope sought to enhance his power by commissioning artists to paint his portrait and to commemorate his papacy in lifesize tomb sculptures or bust representations.

Bernini was a specialist in both the funerary and official court portrait modes. Portrait busts for his major patron Urban VIII express dynastic dignity and humanity. The bust of Urban VIII in the Louvre, for example, displays grandeur and sculptural energy. The funerary portrait type is exemplified by Bernini's bust of the physician Gabriella Fonseca. The figure projects from its niche with intense spiritual zeal. Both works have a dramatic contact with the viewer. Bernini's innovative works have been called the greatest accomplishments of Italian Baroque portraiture.<sup>(3)</sup> They enlivened the portrait format and influenced easel portraits of the period.

In painting, the court style is illustrated by Giovanni Battista Gaulli, who arrived in Rome in 1657 and painted the portraits of several popes from Alexander VII to Clement XI. Influenced by Bernini, he animated the painted form with gesture and pose. His ecclesiastical portraits show human vitality and momentary action. This mastery of an accurate likeness, accompanied by lively gesture became a standard mode of portraiture, popular with the Roman patron of the 1660's.<sup>(4)</sup>

In the exhibition, Portrait of a Young Man conforms to a mode associated with the Carracci and the Bolognese school of the 1590's. The intimate, bust-length image signifies a private patron and differs from the elaborate costuming and settings used in official state portraiture. Emphasis is placed on the individual's facial features. The head is painted close to the picture plane and turned at a slight angle to emphasize the figure's living presence. Intensity of expression is heightened by the use of a somber palette from which a few forms are accented by light. The softly modeled roundness of the head and natural pose are especially reminiscent of Annibale. It is difficult to identify any one of his portraits that is truly similar to the painting in the exhibition. Yet common elements relate Portrait of a Young Man to the school of Annibale Carracci. The Carracesque portrait and the group of portraits associated with Annibale are probing and contemplative studies of the individual.<sup>(5)</sup>

The other portrait in the exhibition is by a follower of Annibale's great contemporary, Caravaggio. Both artists were interested in the clear, unequivocal possibilities of natural reality. The portraits on exhibit manifest an attention to physical presence and naturalistic detail. However, the Carracesque portrait of a well-to-do young man with his starched collar and cape is representative of courtier "savoir-faire". The Caravaggesque image presents a bravo, a feathered cap street type, that was frequently depicted in the paintings of Caravaggio and his followers. The figure also displays a Caravaggesque melancholy with strong chiaroscuro accentuating mood more than physiognomy. A decorative refinement is noticeable in the soft flowing curls and plumed hat. These stylistic features could indicate the portrait was painted in Rome in the later 1620's when the influence of Caravaggio's naturalism was temper-

by an interest in a more elegant style. The identification of the artist who followed Caravaggio has not been determined; however, the portrait remains a legacy of his influence.

During the century in Italy, private and court portraiture continued to achieve a penetrating naturalism which strengthened the bond between viewer and sitter. Gestures, lively poses, and intimate close-up views of the sitter were common devices used during the period. Seicento artists produced vital portraits that attained greater union between the inner presence of man and his exterior appearance.

Anne Vogel

#### Footnotes

- (1) Giulio Mancini, Considerazioni della Pittura, A. Marucchi and L. Calero ed. I, Rome, 1946, 115. I am indebted to Professor Wind for calling my attention to this passage.
- (2) V. Giustiniani, "Letter to Amayden," in R. Enggass and J. Brown, Italy and Spain 1600-1750, Englewood Cliffs, 1970, 19.
- (3) R. Wittkower, Art and Architecture in Italy 1600-1750, Harmondsworth, 1982, 162.
- (4) R. Enggass, The Paintings of Baciccio, University Park, 1964, 87.
- (5) S. Pepper, "Annibale Carracci Ritratista," Arte Illustrata, 53, 1973, 127-147.

### Italian Still Life in the Seventeenth Century

Still life painting in seicento Italy was not a new phenomenon. Its roots went back as far as the Roman wall paintings of antiquity and evidence of interest in this genre can be seen in the Renaissance as well.<sup>(1)</sup> The genre flourished, however, in the seventeenth century and Caravaggio was an artist of prime importance for its development.

Caravaggio is credited by many scholars as being the founder of modern still life, stripped of various symbolism and in touch with the new philosophy of nature.<sup>(2)</sup> Yet despite the recognition of still life by such a master as Caravaggio it was not considered an acceptable art form by Italian theorists and critics. Even contemporary painters of religious and historical themes were appalled at the idea of "mere imitation" in light of the "divine inspiration" necessary for their much more exalted paintings.<sup>(3)</sup>

Yet the genre took hold, and Rome responded to Caravaggio's interest in naturalistic realism, intense lighting, fullness of volumes and well organized compositions.<sup>(4)</sup> But by the year 1620 a more decorative and classical style had emerged.<sup>(5)</sup>

The Caravaggesque influence on Neapolitan still life was also very strong even though it did not really blossom until after 1620. Giacomo Recco and Luca Forte were two early still life painters who helped to establish a Neapolitan school and although they were not particularly popular they were highly influential for two more prominent artists; Giuseppe Recco and Giovanni Battista Ruoppolo. Indeed, still life was prominent in Naples throughout most of the seicento. The Neapolitan artists were able to assimilate foreign influence into their own styles without being overcome by it.<sup>(6)</sup>

Still life painting in Genoa combined the styles of northern Europe and Italy as a result of the influx of artists from both areas.<sup>(7)</sup> It is possible that the Kitchen Piece in our exhibition reflects these interests.

By mid-century many tendencies of the High Baroque were being assimilated into the earlier styles of Italian still life painting. The compositions became much more decorative with an abundance of components.

The High Baroque in Rome produced a still life painter and style which were very influential. Francesco Fieravino, known as Il Maltese, became widely known for his luxurious compositions of richly colored Oriental carpets atop tables laden with food and valuable objects.<sup>(8)</sup> A follower of Il Maltese exemplifies these characteristics in a painting in our exhibition. This elaborate style was a "hybrid" of Flemish and Italian ideas with international appeal and demand.<sup>(9)</sup> In the north similar paintings were being executed by Kalf and others.<sup>(10)</sup>

In Lombardy, Evaristo Baschenis was enjoying popularity with his style as well.<sup>(11)</sup> In fact, Baschenis popularized still life painting in late seventeenth century Lombardy.<sup>(12)</sup> Painting with warm tones, accurate realism and Caravaggesque chiaroscuro Baschenis was perhaps the most important still life master in seicento Italy.<sup>(13)</sup>

Independent still life painting in seicento Italy never reached the level of acceptance and popularity of its northern counterpart. It was not a major genre of masters, yet it provides a fascinating sidelight of seicento Italian painting.

Barbara Wroblewski

#### Footnotes

- (1) C. Sterling, Still Life Painting from Antiquity to the Twentieth Century, New York, 1981, 80.
- (2) C. Volpe, "Still Life Painting in Seventeenth-Century Naples", in C. Whitfield et al., Painting in Naples Exh. cat., London, 1983, 57.
- (3) J. T. Spike, Italian Still Life Paintings from Three Centuries, New York, 1983, 14.
- (4) Sterling, Still Life Painting, 82, 85.
- (5) Ibid., 90. The problem of symbolism in Italian still life is yet to be solved and because of great diversity of opinion among scholars the issue will not be addressed in this essay.
- (6) Ibid., 91-92.
- (7) Ibid., 89.
- (8) Ibid., 90.
- (9) Ibid., 90.
- (10) Ibid., 90.
- (11) Spike, Italian Still Life Painting, 15.
- (12) Ibid., 14-15.
- (13) Ibid., 11.



## Printmaking and the Education of the Artist

The two main methods of printmaking in the seventeenth century were intaglio and relief. The relief process, like woodcut, leaves the lines of the design raised in relief, whereas intaglio is a 'positive' process since the lines cut into the plate are directly registered in the print. The prints in this exhibition are of the intaglio method. Engraving, etching and drypoint are the major intaglio processes of the seventeenth century.

The main tool of the line engraver is the burin, or graver. It consists of a steel rod four or five inches long with either a square or lozenge shape cutting point. The handle is usually a blunt rounded wood piece. The plates are of well-beaten and highly polished copper. The plate is placed on a small pad filled with sand which is rotated to facilitate cutting as the burin presses into the plate leaving a 'V' shaped furrow with a curl at either side. These bits of metal are called the 'burr' which can be removed with a scraper.

The printing process is the same for all intaglio methods. Stiff, tacky ink is forced into the engraved lines, or "tailles", with dabber or roller. The plate is heated to ease the process. The remaining ink is rubbed off with muslin and the palm of the hand. A damp piece of paper is then laid on the plate, all of which is then placed on a heavier metal plate. The paper is covered with felt or pieces of blanket to protect it as the metal plate is passed between two steel rollers. The great pressure of the presses forces the damp paper into the engraved lines and absorbs the ink.

In etching, the line is obtained by being 'bitten' into the plate with acid. The plate, again usually copper, is covered with a thin layer of etching ground made from a mixture of resins, gums and wax-s impervious to acid. The ground is then blackened with smoke thus providing more of a contrast with the exposed red copper. The tool used to draw the lines of the ground and expose the copper is the etching needle. The needles vary in thickness and are attached to a narrow wooden handle. The design is cut just hard enough to expose, but not cut the copper plate. After drawing the design the plate is put in an acid bath. The length of time the plate is immersed will determine the depth of the lines. Certain effects can be achieved by varying the length of time the lines are exposed to the acid.

The third method, dry point, was often used in combination with engraving and etching. It provides a desired atmospheric effect not attainable through pure line engraving or etching. The tool is a thin bar of steel with a sharp point. Using the tool like a pencil a design is drawn into the plate leaving a burr on either side of the "taille". the burr is the unique characteristic of this method. It holds extra ink creating a softer line when printed. The softness and blurry line decreases with each impression as the burr wears down.(1)

It became popular towards the seventeenth century to mix processes. Thus one often finds an engraving with much etching and etchings with much engraving, and either with dry point.(2)

Around the middle of the sixteenth century the graphic arts were in increasing demand. The demand was coming from diverse markets. Included among them were: book illustrations, topography, religious propaganda, and the growing use of prints for artist's training, as well as a growing collectors market. The increasing activity in the graphic arts also produced the new 'profession' of the print seller and publisher. The net result of these new professions was increases in profitability due to copyrights and increasing commissions(3) The publisher could now act as go-between for artist and patron or sponsor. There was much money to be made in the print business in the seventeenth century and many people capitalized on it. Printmaking was also useful to the artists in various ways. Since most were painters, it provided them with another method of expression; large collections of prints enhanced the artist's reputation and provided new ideas and inspiration.(4) Prints were also used to honor important patrons, as in the Carracci print on exhibition.

Various Latin words, or abbreviations of these, are used to denote artist, originator of the design, printer, publisher and print-seller's name. The address of the publisher is also included on most prints. The states of a print refer to the number of changes worked on the plate, not including wear. These could be minor, such as adding the date, or major, such as reworking a particular area.(5) Another mark of interest and value in the study of prints is the collector's mark. It consists of a stamp bearing the initials of a certain collector.(6) In the Maratta print on exhibit we find the mark of Richard Houlditch, the famous eighteenth century connoisseur.

Printmaking in the sixteenth century was dominated by engraving. The most influential user of this method in Italy just prior to the seventeenth century was Agostino Carracci. By the beginning of the seventeenth century etching was taking its place as the dominant mode largely due to Agostino's younger and more famous brother, Annibale Carracci. These 'peintres-graveurs' of Bologna influenced the graphic arts for much of the seventeenth century. Towards the eighteenth century we witness a decline in the graphic arts of pure etching and engraving.

The prints in this exhibition represent works from the three major regions in Italy that produced significant innovations in style. Beginning with Bologna is most appropriate as Agostino Carracci figures as one of the earliest Baroque graphic artists. Agostino's Aeneas and His Family Fleeing Troy, was executed in Rome. Yet this work represents the skill and technical prowess he achieved by studying the works of the Northerners Cornelis Cort and Hendrik Goltzius.(7) His training was in the Carracci Academy, therefore the brief period he was in Rome between 1594/95 does not make this a 'Roman' print, nor he a 'Roman' artist.

But Agostino's influence was doubtlessly felt in Rome. Villamena's St. Jerome in our exhibit reveals both the influence of Agostino and Goltzius.

Agostino's brother Annibale also contributed to the development of Baroque printmaking in Rome. Annibale's etching style is characterized by a free, bold manner which is evident in many of the later seventeenth century etchings, especially those by Carlo Maratta.

Maratta's Christ and the Woman of Samaria, in our exhibit, done after a painting by Annibale Carracci, indicates that Maratta was interested in Carracci forty years after the master's death.

Painters in Florence rarely made prints themselves, therefore a less direct relationship between painters and engravers exists, and fewer reproductive prints were made.(8) The uniqueness of Florentine graphic arts is the apparent influence of the Medici patronage. Much of the subject matter revolves around the Medici, including Della Bella's Oak at Pratolino, on exhibit, presenting a view of the Medici gardens. Della Bella's works have a fine, airy quality and are done in a decorative vein.(9)

Other artistic regions of Italy produced no innovative works. In Venice etching was the primary medium, but the seventeenth century could not claim a new esthetic development to give Venice a distinct regional style.(10) In Genoa, Giovanni Benedetto Castiglione was the only graphic artist of note.(11) In Naples, printmaking was not a major preoccupation. As in Genoa the graphic works are dominated by one or two figures, not a distinct regional style.(12)

The reproductive print, popular among 'peintres-graveurs', was a major tool in the education of the artist. Its use became increasingly popular in the mid sixteenth century with the development of the art academies.

Along with the formal groups - Guilds and Confraternities that artists belonged to - artists usually participated in informal gatherings at a master's studio or a rented apartment where they would draw from live models, casts and skeletons. These informal gatherings were called "Academies" stemming from Plato's term he used to describe free, informal gatherings dedicated to discourse.(13) An engraving of Baccio Bandinelli's "Academy" in Rome by Agostino Veneziano of 1531, and Eneo Vico's engraving of Bandinelli's "Academy" in Florence of about 1550, show artists gathered around tables or chairs drawing from small sculptures, skeletons and skulls.(14) The Carracci Academy was modelled in part after these artist's studios.

Three official art academies were formed in the latter part of the cinquecento. Vasari's Accademia del Disegno, founded in 1563, was based on the premise that the arts of design (painting, drawing and architecture) should be a profession based upon the Liberal arts, therefore being on the same level as the prestigious arts of letters.(15) The academy participated in public functions, such as preparing paintings for festivals, they also held drawing contests, lectures and debates.(16)

This was the pattern used by Zuccaro when he established the Accademia di San Luca in 1593. Zuccaro stressed the importance of lectures and education and emphasized the importance of art as a human activity.(17)

The third major art academy, and the most influential, was the Carracci "Accademia degli Inimitabili" created in 1582 in Bologna.(18) The Carracci Academy, in common with the academies of Vasari and Zuccaro, also wanted the art of design to be a profession. The Carracci Academy had elements of both the private artist's studio and the public academy.(19) Bellori says of the Academy:

In the Academy attention was principally focused on drawing human forms, and on symmetry and perspective and the reasons for light and shade. Anatomy and architecture were taught. Histories, fables and inventions - their presentation and good method of painting them - were dealt with.(20)

Although there were similar private academies, doing similar things,(21) the Carracci attracted intellectuals, scientists and aristocrats creating a unique cultural center for artists to gather. This renown increased with the Carracci fame.

The Carracci were instrumental in reviving the "theory of imitation"(22) necessary for the reform of painting in the seventeenth century. In simple terms this idea of imitation extends back to antiquity and in the seventeenth century was carried on most fully by the Carracci. The theory is based on imitating an idea found in nature, and subsequently the great masters, and extracting what is most beautiful. There is a difference between copying and imitating. Imitating is an exercise whereby an artist adopts certain principles found in the work he chooses to study. The reproductive print is the main tool through which this is carried out. Three of the four prints in this catalogue are reproductive. They are important pieces of information for us since they tell us who the artists of the time felt had good styles and were still being admired. Agostino's Aeneas is a fine example of how an artist adds his own stylistic interpretation to the piece, and does not merely copy it. This is noted especially in the exaggerated muscles of the main figures and the addition of the gauntlet in the lower right corner.

The early examples of art academies faded in importance for about thirty years at the beginning of the 1600's. Around 1634 the Accademia di San Luca in Rome was revived and reached a climax under Carlo Maratta.(24) The academy was said to be following the private academic tradition of the Carracci academy.(25)

In the mid to late seventeenth century a change becomes apparent in the styles of the younger artists. It appears that the artists are producing a uniform style based upon the style of the individual master who is leading the Academy at the time. This change is synonymous with the rise in importance of the Academy.(26) The individual style of the Renaissance is being replaced with a supra individual style taught in the academies.

Holly McKeown Hoy

Footnotes

- (1) A. M. Hind, A History of Engravings and Etchings, New York, 1963, 1-9.
- (2) See: Annibale Carracci's Summa and the Elders of The 'Caprarola' Lamentation, as two early copies, reproduced in Posner, Seventeenth Century Italian Prints, Stanford University, 1978, nos. 52 and 53.
- (3) Ibid., 10.
- (4) J. K. Westin and R. H. Westin, Carlo Maratti and His Contemporaries, Pennsylvania State University, 1975, 7-11, on Maratta as collector.
- (5) Sophier, Italian Prints, 10 and Hind, History, 16.
- (6) See: F. Lugt, Les Marques de Collections de dessins et d'estampes, Amsterdam, 1921, for a listing of these collectors.
- (7) See: Diana DeGrazia Bohlin, Prints and Related Drawings by the Carracci Family: A Catalogue Raisonne, Washington, D. C., 1978, 32-33 and 43-44.
- (8) Ibid., 54.
- (9) Ibid., 63.
- (10) Ibid., 67.
- (11) Ibid., 73.
- (12) Ibid., 92.
- (13) N. Pevsner, Academies of Art Past and Present, Cambridge, 1940. Pevsner traces the development of the definitions and the uses of the academies in this early work.
- (14) Ibid., fig. 5 and fig. 6.
- (15) C. Dempsey, "Some Observations on the Education of Artists in Florence and Bologna during the late 16th Century," Art Bulletin, LX 11, 1980, 555.
- (16) Ibid., 556.
- (17) D. Mahon, Studies in Seicento Art and Theory, London, 1947, 166.
- (18) D. Posner, Annibale Carracci, New York, 1971, 62.
- (19) Ibid., 63.
- (20) G. P. Bellori, The Lives of Annibale and Agostino Carracci, trans. by C. Enggass, Pennsylvania State University Press, 1968, 93; Also see the etching by Odoardo Pialelli, The Artist's Studio, reproduced in Edward Olszewski, The Draftsman's Eye, Cleveland Museum of Art, 1981.
- (21) Pevsner, Academies, 77-78.
- (22) Bellori, Lives, 93 and Posner, Annibale, 64.
- (23) Rudolph Wittkower, "Imitation, Eclecticism and Genius," Aspects of the 18th Century, Maryland, 1965, this essay helps clarify the position of imitation as it existed in the 17th and 18th centuries, esp. p. 150.
- (24) Goldstein, "Art History," 4.
- (25) Ibid., 5.
- (26) Ibid., 11-14.

## Antiquity and the Italian Baroque

During the Baroque age, interest in antiquity was lively and broad, encompassing not only the visual arts, but literature and history as well.(1) It is probably no accident that Rome, the city which was the focal point for interest in antiquity, was also the city from which the Baroque style emanated. Monuments such as the Column of Trajan and the equestrian Marcus Aurelius stood in Rome as testimonials of the achievements of the ancients. The city of Rome was of importance to artists because it held more accessible antique art than any other city in Europe. Artists made it almost a ritual to visit Rome to study its treasures, ancient and modern.(2) Though knowledge of antique art in Rome was spread through the media of prints and copies, many artists, including Caravaggio and Annibale Carracci, were not able to fully develop their styles until they encountered the masterpieces in person.

In Italy, interest in antiquity was an extension of a tradition which had its roots in the Renaissance. In the middle of the sixteenth century, the critic Ludovico Dolce, for example, recommended that artists should be guided by the study of antiquity.(3) Later, in the seventeenth century, Bellori echoed this advice and commended Annibale Carracci for restoring art to the height it had reached in the hands of the masters of antiquity and the Renaissance.(4)

Collections of antique sculpture in Rome were extensive and the market for newly discovered works was highly competitive. Many of the finest pieces were acquired by a few powerful families, such as the Farnese, the Medici, the Borghese, and the Ludovisi, who dominated the market for antiquities.(5) Some works, the Barberini Faun and the Ludovisi Mars for instance, still retain the names of their original, post-antiquity, owners. Vatican holdings such as the Laocoon and the Apollo Belvedere, which had gained fame during the Renaissance, continued to exert their influence during the Baroque. But the number of important new finds acquired by the Vatican diminished after the Farnese Pope, Paul III (1534-49), used the Papacy to enrich his private collection of antique sculpture with works like the Farnese Hercules and the Callipygian Venus.(6) The Borghese Pope, Paul V (1605-21), and the Ludovisi Pope, Gregory XV (1621-23), continued this practice in the seventeenth century.(7)

Collections of drawings of antique sculpture, and prints made after them, for instance Cassiano dal Pozzo's Museum Chartaceum, popularized antique art and made knowledge of it available to those who were not able to gain first hand experience.(8)

Antique sculpture provided many formal sources for Baroque artists. In the hands of Bernini, the agonized figure of Laocoon could become a worshipful Daniel.(9) Likewise, a marble Apadne.(10) may be the ultimate source for the figure of Jacob in the painting by Domenico Fetti on exhibition.

Similarly, the authors of antiquity provided a great number of thematic sources for Baroque artists. The well known frescos by Annibale Carracci in the Farnese Gallery illustrate scenes of love from Ovid's Metamorphoses. Scenes such as the Venus and Anchises are allusions to Farnese themes of the personal and political associations with the past. This may be the case with the Agostino Carracci print in the exhibition reproduced for Farnese patronage, and with its literary source in Virgil's Aeneid. The subject of the The Curtian painting on exhibit may stem from a story in Pliny of a competition between two ancient painters. History and mythological painting were ranked in the theoretical hierarchy as the equal of religious painting and offered an inviting alternative to the liberal but discriminating collector. The Pachus by Domenico Piola, on exhibition, though a drawing, may be an example of this interest.

It is ironic but understandable that as antique art in Rome was popularized through copies and reproductions, Rome lost some of its status as the center of antiquity. Yet even today monuments like the Pantheon and the Colosseum attract a good deal of attention. In the seventeenth century, Rome provided the most vital link to Europe's classical heritage. Antiquity was in the atmosphere one breathed and on the ground one walked. When a tourist, in the company of longtime Roman resident William Penn, expressed a desire to take home some souvenir of antiquity, the painter, with the words "Here, but that in your museum, and say: This is ancient Rome," reached down and picked up a handful of dirt and grave.

Footnotes

- (1) E. Williams, Gods and Heroes, New York, 1968, p.13.
- (2) D. Velazquez is one painter who journeyed to Rome; see M. Kah', Velazquez, New York, 1976, p. 63. For other examples see R. Wittkower and M. Wittkower, Born Under Saturn, New York, 1969, pp. 46-53.
- (3) M. Roskill, Dolce's "Aretino" and Venetian Art Theory of the Cinquecento, New York, 1968, p. 139.
- (4) G. P. Bellori, Le Vite De Pittori, Scultori et Architetti Moderni, (Rome, 1672), in E. Panofsky, Idea, New York, 1968, pp. 171, 177.
- (5) F. Haskell and N. Penny, Taste and the Antique, New Haven and London, 1981, p. 23.
- (6) Ibid., pp. 10-12.
- (7) Ibid., p. 25.
- (8) C. Vermeule, European Art and the Classical Past, Cambridge, 1964, p. 4.
- (9) H. Hibbard, Bernini, New Yor, 1965, p. 191.
- (10) Haskell and Penny, Taste and the Antique, fig. 96 (called Cleopatra).
- (11) J. R. Martin, The Farnese Gallery, Rinceton, 1965, p. 92.
- (12) G. Mancini, Considerazioni Sulla Pittura, A. Marucchi and L. Salerno ed., Rome, 1956, I, p, 113. I would like to thank Prof. Wind for his help with this citation.
- (13) J. R. Martin, Baroque, New York, 1977, p. 249.

## CATALOGUE ESSAYS

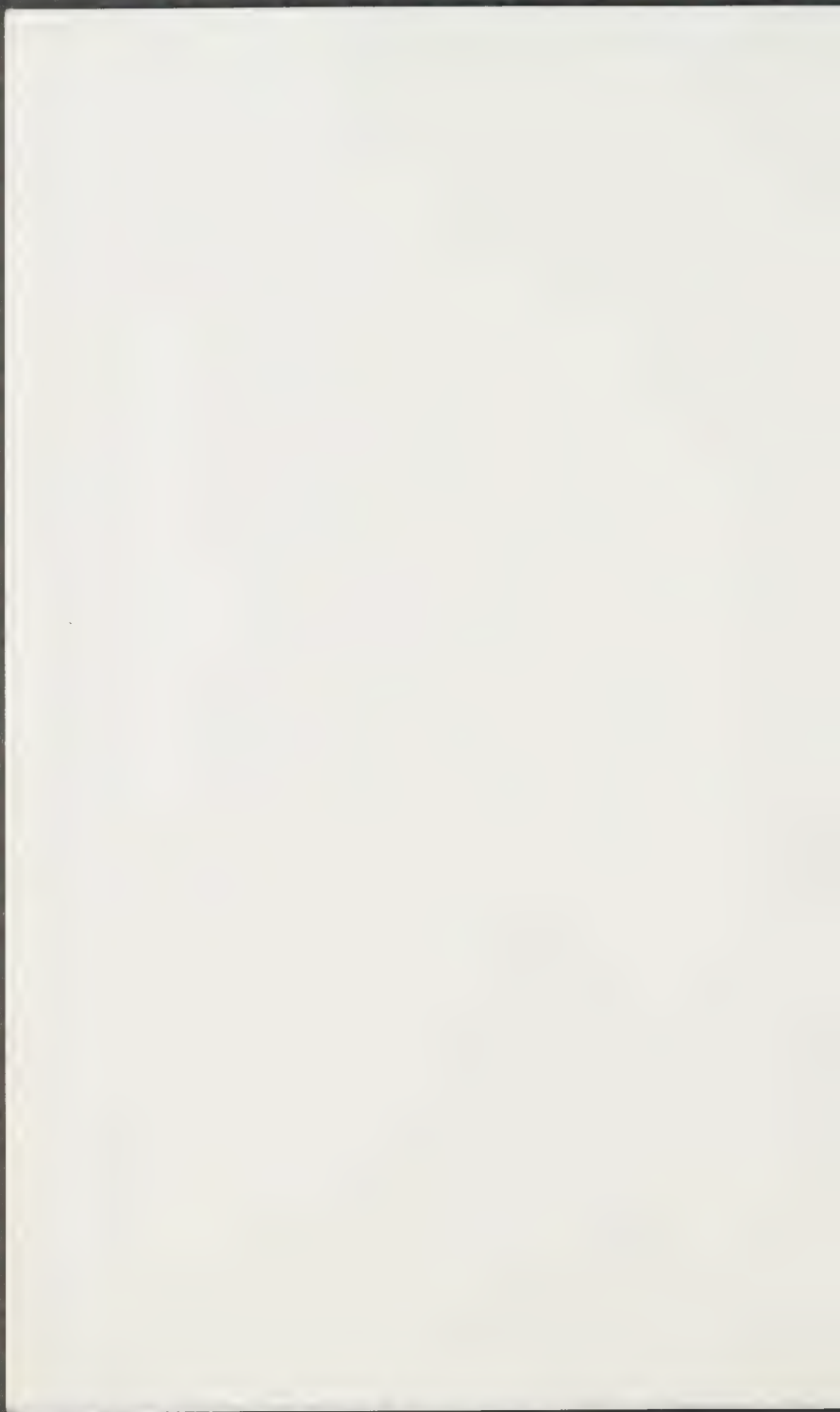
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**The Art of the  
Marvelous:  
The Baroque in Italy**



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**April 13 - May 12, 1984**

**Catalogue Essays  
Art History Gallery  
University Art Museum  
The University of Wisconsin-Milwaukee**



## Baroque Art 1590-1650

Toward the end of the sixteenth century there was a reaction against the Mannerist trend in Italian painting which had prevailed in Italy since around 1530. This mannerist style was characterized by decorative elements, the crowding of figures, stiff, elegant, and unnatural poses, the use of cold colors and a trend towards abstraction of form as opposed to realism.(1) Among the reformers were Federico Barocci, the Carracci family, Santi di Tito, and Caravaggio.

Santi di Tito stressed naturalism and simplicity. His pupil Andrea Boscoli (1550-1606) was similarly concerned with those elements, and like other reformers of his time, he made copies after Correggio and Barocci.(2) In his Mythological Scene of c. 1600 in our exhibition there are, to be sure, still Mannerist elements such as the delicate rendering and graceful forms. But the deep space and emotional sensibility of the work presage the Baroque.

Agostino Carracci's Aeneas and his Family Fleeing Troy of 1595 in our exhibition shows similar qualities. An engraving after Barocci, it not only demonstrates the high regard of the Carracci for the art of this master, but the dynamic sense of the figures moving through space, the plasticity with which they are rendered, and the Venetian qualities of the contrasting textures and play of light and shade also reveal the new style.

Another engraving after Barocci in our exhibition by Villamena, a Saint Jerome of 1600 also exemplifies this reform. The interest in coloristic effects produced by contrasts of light and shade shows the influence of Agostino's engraving technique. The influence of north Italian art is evident in the flickering light created by the drapery folds and highlights. The sculptural quality of the figure of St. Jerome shows a return to the values of the central Italian High Renaissance.

The Bolognese portrait in our exhibition also reveals the Carracci's influence, and it exemplifies the naturalism emphasized in the Carracci academy. It is less formal and stylized than Mannerist portraits. The figure is brought close to the picture plane, creating contact with the viewer. The use of naturalism in color and light adds expression and a psychological intensity to the figure.

Another facet of the reformist trend in Italy is found in the work of Caravaggio. His roots are in Lombardy, but in his commitment to naturalism he shared the same aim as the Bolognese Carracci. And in his emphasis on sculptural, volumetric forms in a clearly defined space his style is very much the same.

Unlike Annibale Carracci, Caravaggio never trained pupils, but his style had a strong influence in Rome and in other Italian cities in the early seventeenth century. At times even Carracci followers came under his influence. Caravaggism was taken up by painters of very different backgrounds, most of whom never really understood his style but used certain facets of it in their work. 3)

The still life is a subject that was probably introduced into Italy by Caravaggio.(4) In our exhibition the Kitchen Still Life recalls the manner of Caravaggio in the use of local color, strong 'chiaroscuro', and attention to detail. The Elijah Visited by an Angel in our exhibition reveals the influence of Caravaggio in the strongly lit half length figures placed against a dark background and the down to earth, realistic and plebeian types. And the Portrait of a Young Man not only reveals affinities to Caravaggio in its sense of melancholy, but also in the "bravo" type and dark background color. However, this portrait also has a softer, more elegant quality, and perhaps reflects the growing trend toward the abandonment of Caravaggesque realism.

Indeed, by 1620 most of Caravaggio's followers had either died or had left Rome and Caravaggio's style was overshadowed by the prevalent taste for the Carracci manner. It was in the provinces that Caravaggism had a longer lasting effect. In Naples, for example, where Caravaggio himself had visited in 1606-7 the effects of his style linger on well into the seventeenth century. The painting in the exhibition from the circle of Massimo Stanzione (1586-1656), the St. Agnes, is an example of this. The St. Agnes has the naturalistic qualities of a painterly technique, rich color and softly modeled features along with a delicacy and sweetness of expression. Stanzione's Caravaggism is apparently blended with Bolognese classicism.(5) Aniello Falcone (1607-56) also practices a modified Caravaggism.(6) The battle scenes in our exhibition are naturalistic in their detail of anatomy and facial expression, and accuracy of costume. They are also infused with the high drama that characterizes much of Baroque art.

... trained pupils it is understandable that his influence had a more lasting effect. In the Baroque period Annibale attempted to synthesize the styles of the central Italian High Renaissance and the later Italian Renaissance. But Annibale's followers in Rome almost immediately split into two opposing camps: the adherents of the classical school led by Domenichino (1581-1641) and the more painterly, more 'color' led by Lanfranco (1582-1647) and Guercino (1591-1666). Domenichino's classical style was based on Raphael and the study of classical antiquity. Gesture is restrained and figures are more idealized, less individualized. Lanfranco, on the other hand, was strongly influenced by Caravaggio and the Baroque taste of illusionism.(7) Guercino shared Lanfranco's interest in painterly and expressive aspects. He also has affinities to the style of Ludovico Carracci.(8) In our exhibition the Laurel with the Head of Asialath from the Guercino circle exhibits these painterly aspects in the delicate sense of strong color, soft light, and a 'sfumato' which obscures the forms.

In Rome the approach to the oscillated between these classical and Baroque tendencies as tastes changed. Lanfranco's experiments in painterly freedom became more subdued in his later work.(9) In fact the split between 'disegno' (the classicist camp) and 'colore' (the more painterly camp) was actually determined by the result of the Accademia di S. Luca. It was the classicists who emerged as the victors.(10) The painterly influence consequent painting in Rome where towards mid-century there was a return to the more classical manner of Domenichino and a turning away from Venetian color.(11)

Working in Rome have altered somewhat to the traditions of local schools but also drew inspiration from the north of Italy, from the Carracci and from Caravaggio.(12) Bartolomeo Cesi, 1578-1615 worked in Modena and Parma, and was strongly influenced by Correggio.(13) His work is closer to that of Ludovico than Annibale in its emotionalism and painterly tendencies. The St. John the Baptist in our exhibition with its visible brushstrokes is characteristic of his rapid technique. The stylized type may show evidence of Mannerist vestiges characteristic of provincial painting.

A Roman artist working in Venice, Domenico Fetti (c. 1588-1622), came under the strong influence of the Venetian Baroque masters and was partly responsible for leading Venetian painting of the seventeenth century away from the painterly tradition.(14) His Dream of Jacob in our exhibition reflects the Venetian technique, rich warm palette and vibrating surface, combined with a Baroque composition of diagonal forms.

Malcolm Walter

Footnote:

1. W. Fraenkel, Mannerism and Anti-Mannerism in Italian Painting, New York, 1961, 50.
2. A. Furlan, Mostra di Disegni di Andrea Boscoli, Florence, 1959, 2, 11.
3. J. Cozzari, Classical Life Painting from Antiquity to the Twentieth Century, New York, 1981, 86.
4. J. Cozzari, Modern Classical Life Paintings from Three Centuries, New York, 1983, 14-15.
5. Cozzari, Classical Life Painting, 38-9.
6. Ibid., 59.
7. Ibid., 89.
8. C. Waterhouse, Italian Baroque Painting, New York, 1969, 1.
9. C. Waterhouse, Art and Architecture in Italy 1600-1750, Harmondsworth, 1973, 58-60.
10. Ibid., 58-61.
11. Ibid., 37.
12. Ibid., 20.
13. Ibid., 70.
14. Ibid., 14-7.



Italian painting after 1650 represents a wider diversity of genre and greater freedom in the expression of personal style. The stylistic qualities that distinguish Baroque decorativeness, classical solidity, and Caravaggesque naturalism are not as clearly defined during the second half of the century. While patterns in stylistic development vary according to region, in general it is an age of reinterpretation, contradiction and fusion of all three styles.

At mid-century classicism prevailed in Rome where the influence of academic theory was most pervasive. Theoretical treatises expounded upon the superiority of a balanced and controlled art based on the ideal nature of Raphael and Poussin.(1) Leading the classicists in the final phase of the debate between coloro and diseño was Andrea Sacchi's foremost pupil, Carlo Maratta.(2) Maratta's early emulation of the classical masters is represented in the exhibition with an engraving after a painting by Carracci.

Maratta's successor in the style of Late Baroque classicism was Francesco Trevisani. Trevisani studied in Venice. Although he never abandoned this tradition, when he came to Rome in 1678 his style was modified by the Marattesque classicizing trend.(3) The solid forms and centralized compositions of the two Trevisani paintings exhibited recall the stylistic manner of Maratta.

Rome's deficiency in developing native painters was a factor in its decline as artistic center of Europe.(4) In addition, the stifling academicism which ultimately discouraged painters from other Italian cities from coming to Rome was accompanied by the increasing domination of the French in the Roman academy.(5) While these developments led to the eclipse of Rome they also served to encourage the growth of regional schools. Although Rome continued to be the leading center of Italian painting,(6) trends in Roman art were not slavishly followed in other cities which had developed their own identities and histories. For example, the decimation of the artistic community in Naples by plague had a significant effect on the development of style after 1656, and the Medici court played a vital role in determining the course of Florentine painting.(7) However, local schools were not isolated; it was also a period of travel and exchange between centers by prominent and influential masters.

In Naples, Caravaggio's style, although it was extensively transformed as the century advanced, survived longer than in any other Italian center. Caravaggesque chiaroscuro is apparent in Paolo de Matteis' Jacob's Dream in our exhibition, but the idealization of the figure and planar arrangement of forms is closer to the style of Maratta whose art de Matteis assiduously attempted to emulate.(8)

In Florence, a tradition founded on the principles of diseño prevailed.(9) Yet in the etching in the exhibition by Stefano della Bella, Oak at Pratolino, painterly, atmospheric and decorative tendencies are predominant.

The contradictory nature of Italian Baroque art is also exemplified in the works by three diverse late seventeenth century painters represented in our exhibition. The painting of The Curtain, probably by a Bolognese artist, still reflects the tradition of Carracci, but is informed with a high drama. The still-life painting by an artist in the circle of Il Maltese is charged with active rhythms and rich color. The Genoese-Milanese artist, Alessandro Magnasco, was interested in revealing the moods of nature through dark tonalities, sharp diagonals, and rapid brushstrokes. His depictions of imaginary places and mysterious activities rendered in expressionistic brushwork and flickering light would hardly have been possible before the end of the century.

Another late seventeenth century development, perhaps as part of a desire for spontaneity in reaction to the polished surfaces of classical art and the ornate qualities of the Baroque, was a new appreciation for the preliminary sketch or bozzetto. The bozzetto became valued as an expression of the moment of the artist's inspiration and indicates an increasing appreciation for expressions of personal idiosyncracies in style.(10) This lively, spontaneous character is represented in the exhibition by Cain and Abel, a late seventeenth century oil sketch. The status of drawings and the draughtsman, perhaps exemplified by the work by Domenico Piola on exhibition, was similarly elevated during the seventeenth century.(11) Like the bozzetto, drawings became valued by collectors for their directness and immediacy.(12) The drawing by the Genoese artist Piola conflates a curving, decorative rhythm with a sense of form, its solid composition accented by the corpulent Bacchus.

Next to Rome and Naples the most progressive local school was at Genoa. Genoa's prosperous mercantile-based aristocracy supported generous patronage of palace and church decoration.<sup>(13)</sup> Although most Genoese artists, as seen in the exhibition by the charming and refined styles of Piola and Bartolomeo Cuidobono, concentrated on luxurious Baroque decorations,<sup>(14)</sup> the presence of Flemish artists in Genoa throughout the Seicento left a distinctive naturalistic influence. The contradictory nature of coexistence and fusion of styles is manifest not only in Genoa but throughout Italy during the latter half of the century.

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#### Footnotes

- (1) M. Kitson, The Age of Baroque, New York, 1966, 14.
- (2) R. Wittkower, Art and Architecture in Italy, 1600-1750, Harmondsworth, 1982, 266.
- (3) F. DiFederico, "Francesco Trevisani and the Decoration of the Crucifixion Chapel in San Silvestro in Capite," Art Bulletin, LXXI, 1989, 56.
- (4) F. Haskell, Patrons and Painters, New Haven, 1980, 15.
- (5) Ibid., 18.
- (6) R. Wittkower et al, Art in Italy, 1600-1700, Detroit Institute of Arts, 1965, 21.
- (7) A. Moir, ed., Regional Styles of Drawing in Italy: 1600-1700, University of California, Santa Barbara, 1977, 31, 42.
- (8) I. Maizetta, "Paolo de Matteis," in J. Whitfield et al, Painting in Naples, 1606-1705: from Caravaggio to Giordano, London, 1982, 270.
- (9) Wittkower, Art and Architecture in Italy, 344.
- (10) Ibid., 140.
- (11) A. Blunt et al, Italian 17th Century Drawings from British Private Collections, Edinburgh, 1972, 1.
- (12) J. Martin, Baroque, New York, 1977, 35.
- (13) Haskell, Patrons and Painters, 203.
- (14) Wittkower et al, Art in Italy, 1600-1700, 20.

## Religious Art and Baroque Theology

Seventeenth century Catholic theology cannot be characterized by any one momentous movement or development. Instead what can be seen is a steady continuation of policies and reforms of past decades. The initiating force of evaluation and reform was the Council of Trent which spanned a period of nearly twenty years and drew to a close in 1563. Much of what was begun during these sporadic meetings was continued in varying degrees throughout the seicento.

The Council arose out of a need on the part of the Catholic Church to assert and defend itself in the face of challenges from Protestant groups. Many fundamental Catholic doctrines had come under question and the Church was forced to take a stand on many issues. The ultimate outcome of this period of evaluation and examination was essentially that Catholicism stood firm, reasserted its position on debated issues, and ultimately garnered some measure of renewed vitality.

Art was seen by Church leaders in the seicento, as in previous centuries, as being an important aid in the education and inspiration of the masses and specific themes were chosen to exemplify the Church's stand in answer to Protestantism. Issues as central to Catholicism as the doctrines of Transubstantiation, the Immaculate Conception, the importance of the saints and the reliance upon acts of charity were all important. During the period of reform and into the seicento, decrees and proclamations were circulated which asserted the reliance upon these fundamental doctrinal elements. For example, Pope Alexander VII (1655-1667) issued a Bull in the year 1661 which reaffirmed previous decrees made by his predecessors upholding Catholic doctrine stating that Mary was the virgin mother of God and that she conceived of Christ miraculously.(1) In a similar fashion, the need for all seven sacraments was stressed. In particular, Penance, questioned by Protestants, became a central issue.(2) The sacrament of the Eucharist and the doctrine of Transubstantiation, also under fire, were vigorously upheld in Church doctrine.(3)

Saints, and their significance as intercessors for the faithful and exemplary followers of Christ, assumed positions of even greater prominence at this time. Several seventeenth century popes, including Alexander VII and Clement X, canonized a number of men and women who in some way exemplified the ideal in terms of religious conviction.(4)

When looking at the religious works of art included in this exhibition, it is clear that these too, conform to the role that art played in defending the views of the Church.(5) Assembled here are penitent saints, devotional images, and several Old Testament subjects which prefigure corresponding New Testament ones. Each exhibits a direct, straightforward quality which may relate to the aim of presenting to the public an easily identifiable image. The Bolognese bishop Paleotti, in his comprehensive treatise, wrote that good religious art should be, "come libro aperto alla capacita d'ogiuno."(6)

Two clearly emotional works - Trevisani's St. Francis and Mary Magdalene - depict two of the most popular penitent saints. The type of St. Francis in meditation is a prevalent one in the seicento and seems to replace the image of the Stigmatization which was more popular during the previous century.(7) Direct in its imagery, St. Francis outwardly gestures to himself, indicating his own sins for which Christ suffered. He gazes at the crucifix, and a tear glistens on his cheek. Tear imagery was prevalent in related seicento religious poetry and symbolizes a "confession of a sinner's guilt."(8) Similarly, the repentant Magdalene is an obviously inspirational image. Here her remorse is manifest in a more inward manner as she gazes at the central crucifix. She is accompanied, like St. Francis, by a skull, a literal reminder of man's morality. She is a symbol of personal contemplation, prayer and repentance. Present in the engraving of St. Jerome by Villaseña on exhibition, are many of the same symbols. In this image of the hermetic saint, the message of poverty and humility is present in the simple sparseness of the setting.

The St. Agnes from the Circle of Stanzione and St. John the Baptist by Schedoni in our exhibit, doubtless are images meant to inspire individual private devotion. According to the seicento theorist Mancini, this type of image was to be placed in the bedroom directly relating to their role in stimulating private meditation.(9)

Another theme that is frequently depicted is that of the image of the guardian angel, a subject represented in our exhibit by Guidobono's Tobias Leaving his Blind Father. A new devotion originating in the Renaissance, the guardian angel was first represented as Raphael, the archangel who accompanied Tobit in his travels. This image evolved into a more easily understood, general representation of an angel leading a child by the hand and protecting it from danger and hardship.(10)

In addition to images of saints, there are several Old Testament narrative paintings included in this exhibition. It is interesting to note that each of these, Elijah Visited by an Angel, Cain and Abel, The Dream of Jacob, and David with the Head of Goliath, can be seen as prefigurations of New Testament types. The use of types and ante-types may be seen ultimately as a carry over from the Middle Ages and illustrated typologies.(11)

The Elijah, with its emphasis on bread, can be read as the type foreshadowing the Eucharist. In this way it is possible to view Elijah as a prefiguration of and to see it in relation to the prevalent Eucharistic imagery at this time. The interest in this sacrament is paralleled, for example, in the Devotion of the Forty Hours which included successive hours of contemplation, prayer, and devotion directed solely to the Eucharist and "became a major theme in the Roman liturgical calendar."(12)

The theme of Cain and Abel in a similar way, prefigures Christ's own sacrifice at the hands of the Jews.(13) The two images of The Dream of Jacob by Fetti and Paolo de Matteis, also may allude to the coming of the new messenger who is Jesus Christ. Like David, the Old Testament warrior who vanquishes the evil Goliath, can be viewed as the Christian soldier fighting for the Lord. 15.

The engraving of Christ and the Woman of Samaria by Carlo Maratta, with its setting at the Well of Jacob, clearly presents the message that Christ is the living water. It is here that He tells the woman that, "whoever drinks of the water that I shall give him will never thirst."(16) Bishop Paleotti concluded that painting was "mute preaching." It is clear that sixteenth century artists were aware of that dictum.

Gretchen Schweiss

Footnote:

- (1) D. L. Pastor, History of the Popes, XXXI, St. Louis, 1940, 129.
- (2) E. Mâle, in his comprehensive volume, L'Art religieux de la fin du XVI siècle, du XVII siècle et du XVIII siècle, Paris, 1901, and the more condensed version Religious Art From the Twelfth to the Eighteenth Century, New York, 1921, addresses these prevalent themes.
- (3) F. Thielen, A History of Puritan Thought, New York, 1967, 117.
- (4) Pastor, History of the Popes, XXXI, 128.
- (5) Mâle, Religious Art, 168-169.
- (6) A. W. A. Boschloo, Annibale Carracci in Bologna, I, The Hague, 1974, 122.
- (7) K. Gibbs, St. Francis of Assisi: The Post-Tridentine Tradition as Seen by Federico Barocci and Ludovico Gigli, Master's Thesis, University of Wisconsin-Milwaukee, 1975, 3. c.f. P. Askew, "The Angelic Consolation of St. Francis of Assisi in Post-Tridentine Italian Painting," Journal of the Warburg and Courtauld Institute, XXXII, 1969, 280-306.
- (8) J. W. Williams, Image and Symbol in the Sacred Poetry of Richard Crashaw, Columbia, 1963, 86.
- (9) R. Enggass and J. Brown, Italy and Spain: 1600-1750, Englewood Cliffs, 1970, 34.
- (10) Mâle, Religious Art, 187-189.
- (11) Ibid., 189-190.
- (12) M. Weil, "Devotion of Forty Hours and Roman Baroque Illusions," Journal of the Warburg and Courtauld Institute, XXXVII, 1974, 218-248.
- (13) G. Schiller, Iconography of Christian Art, II, Greenwich, 1968, 25.
- (14) New Catholic Encyclopedia, s.v. "Dream", IV, New York, 1967.
- (15) Interpreter's Dictionary of the Bible, s.v. "David", I, New York, 1962.
- (16) John 4: 14.

## Patronage

Art patronage in Baroque Italy was as hieratic as Baroque painting itself, with its ranking of subject matter from exalted religious drama to lowly still life.(1) At the highest level was the reigning pope, his nephew and Roman entourage with the choicest commissions meted out to the select few. The richest families with their townhouses and country villas followed, then the wealthy cardinals and the religious orders they tended to dominate and, ever increasingly, the private amateur. A geographical ordering likewise proclaimed Rome the center of Italian art, with Bologna, Naples, and Venice next in importance and provincial sites, often clinging to outmoded styles, far behind.

For an artist aiming for the very top, talent was only the first requisite; connections produced commissions in Rome. For example, when the young Guercino painted his St. William altarpiece in Bologna, its great fame and beauty brought him to the attention of Cardinal Ludovisi of that city. When the cardinal became Pope Gregory XV a year later, Guercino's immediate future was assured. Likewise, Domenichino, having quarreled with the nephew of the previous pope, Paul V, and been replaced by the rising Lanfaranco, and having returned to his native Bologna, was similarly elated because "the new pope was a compatriot of his and the uncle of one of his friends."(2) Returning to Rome, Domenichino was appointed papal architect. Such a meteoric rise, however, could be followed by a fast fall: the pope could expire and be replaced by a new pope - and a new nephew with his own favorites. When Gregory XV died only two years later, Dominichino was let go without having erected a single building while Guercino, another victim of changing administrations, returned home to Cento.

When a young artist arrived in Rome, perhaps armed with a letter of introduction, he would have to find a cardinal willing to commission canvases or, even better, an altarpiece. This first Roman patron would most often be someone who had spent time in the artist's hometown or was recommended to him by someone who had. Living in his mentor's palace, for several years the artist would work almost exclusively for his patron and his patron's circle of friends. Caravaggio's arrival in Rome without such connections caused him great hardship. Once under the wing of Cardinal Del Monte his fortune improved, but the rather unusual subject matter of his painting of these years, conforming as it does to the cardinal's special taste, suggests the degree to which the patron determined his fledgling's creations (3) Once so established, the artist would begin to receive outside commissions and eventually become less dependent on a single patron - or make another more advantageous connection. The exclusive rights to an artist's output in exchange for financial security and accommodations was called servitu particolare by seventeenth century writers and was the most sought after - and common - arrangement between patron and painter.(4) In exchange for these guarantees the artist gave up a good deal of freedom. For example, Urban VIII refused to allow Bernini to travel to work for the King of France. Though this attested to the political importance and prestige the popes themselves placed on the arts in an age of declining papal fortunes, the effect was often the same on the provincial level. Duke Ranuccio Farnese, after bringing Bartolomeo Schedoni into his household as court painter, refused to allow any of Schedoni's works to leave Parma, including an altarpiece commissioned and paid for before Ranuccio hired Schedoni in servitu particolare.(5)

The popes of the early seicento and their nephews commissioned many of the most famous monuments of the Baroque age. For Pope Paul V (Borghese, 1605-21), Carlo Maderna created the facade and nave of St. Peter's (1607-12), while for his nephew Scipione Borghese, Guido Reni painted his famous Aurora ceiling (1613-14). The nephew of his successor, Gregory XV (Ludovisi, 1621-23), hired Guercino to paint his own Aurora on the ceiling of the Casa Ludovisi. For the next pope, Urban VIII (Barberini, 1623-44), Bernini designed the enormous Baldacchino (1624-33) and statue of St. Longinus (1629-38) for St. Peter's, while Pietro da Cortona created the propagandistic ceiling painting for the Palazzo Barberini The Glorification of Urban VIII's Reign (1633-39). As the dogmatic demands of the Counter Reformation began to diminish, the popes spent an ever-increasing number of ducats on lavish artistic ventures which thrilled the senses and revelled in the pagan past.

The increase in prestige associated with patronage on so grand a scale caught the attention of European monarchs, consolidating their own power often at the expense of the church. In 1625 Charles I tried unsuccessfully to lure Guercino to London. Unable to acquire the services of Albani either, he settled on Orazio Gentileschi as his court painter. Mastering all the influence he had, and with strong promises concerning the Catholic revival in England, he managed to get permission from Urban VIII to allow Bernini to do his portrait bust - from sketches done by Van Dyck and delivered to Rome.(6) In France, Italian-born Cardinal Mazarin tried to attract Pietro da Cortona and Guercino to no avail. Stefano della Bella did respond to Mazarin's call and settled in Paris for ten years before scurrying back to Italy in 1650 with the first Fronde in hot pursuit.(7)

In general, desirable ~~works~~ sought by later seventeenth century Italian painters continued to be for the numerous undecorated churches begun earlier in the century. However, first the personal collections of the wealthy cardinals and then the rise of the private collector created a demand for easel painting which channeled the efforts of many artists toward this market. Commissions were still accepted for individual works from particular collectors. Size, price, and subject matter were agreed upon in advance and a time frame for completion established. The art gallery, the art dealer, and the anonymous buying public, at least on a significant scale, were still in the future (although just barely). By mid-century collectors of ~~most~~ ~~means~~ were having considerable effect on the patronage system. And as early as the 1620's Giulio Mancini, Staminese physician to Urban VIII and possessor of a large picture gallery, felt compelled to address the layman. In his Considerazioni Sulla Pittura, Mancini explained the "rules for buying, hanging and preserving pictures," and described the best locations for exhibiting them in private dwellings: "Devotional works should be put in the bedroom, whereas cheerful secular works should go in the living room. In the case of the religious paintings the small ones should go at the head of the bed and above the faldstools."<sup>(8)</sup> It is clear from this that even sacred works such as Trevisani's Magdelene and Stanzione's St. Agnes in our exhibition were probably intended for private display rather than religious use in public, and not necessarily for collectors of great wealth. Indeed, it is probable that all the oil paintings in this exhibition were created for private collectors of varying wealth and interest.

Typical of the rich private collector outside of Rome during the mid-seventeenth century was Gaspar Roemer c.1595-1671. A native of Antwerp, he was well-established in Naples by 1634 and the owner of a fine art gallery. Roemer actively supported the local Neapolitan Caravaggists, including young Stanzione, but also searched far and wide for artists who caught his fancy. His taste for the gruesome and grotesque was reflected in many of his favorite subjects, like The Drunken Silenus, The Flaying of Marsyas, and graphic renderings of The Suicide of Cato. Far from military action, he was drawn to romantic portrayals of the "battle scene without a hero" and owned numerous examples by his young favorite, Aniello Falcone.<sup>(10)</sup> In the end, he was most drawn to those "small landscapes and storms at sea, the animals and still lifes with fruit and game piling up on the table,<sup>(11)</sup> which, whether by Italians or Northerners, reminded him of his native land. It is probably a patron like Roemer who commissioned the two Falcones or the still-life paintings in our exhibition.

Of greater importance, though culturally and geographically even farther removed from Rome, was Don Antonio Ruffo of Messina (1610-1678). Spanish rule in Sicily effectively prevented his political participation locally and he turned to art patronage. Beginning in 1646, after his mother built him a palace, Don Antonio for the next thirty years collected paintings and prints by every contemporary master who came to his attention. Already by 1649 he owned 166 canvases. South Italians and Neapolitans entered his collection early (including nine Stanziones), but he also owned seven Guercinos and a large print collection with 189 Rembrandts. Because he never travelled and did all his buying through agents and personal correspondence, the classical theories and changes of taste which held Rome in sway affected him little (for example, he never owned more than one Sacchi or one Maratta). The commission for which he is best remembered are the three paintings he ordered from Rembrandt. The events surrounding one of them, Aristotle Contemplating the Bust of Homer, and the exchange concerning the creation of its companionpiece reveal much about the relationship between successful artist and private patron in mid-century.<sup>(12)</sup>

Ruffo acquired Aristotle from Rembrandt in 1654, the year after its creation. Since he liked to hang his paintings in pairs, he wished to acquire a mate for it as soon as possible. Failing to elicit a response from Rembrandt, he turned to Guercino. Ruffo requested a painting of the same dimensions, to cost 80 ducats, and to be done in Guercino's "early vigorous style" (prima maniera gagliarda) to better harmonize with the Rembrandt. On June 13, 1660, Guercino answered that the commission was acceptable, but wished to know just what the Rembrandt represented and asked for a sketch of the painting. In addition, since he always charged 125 ducats for each figure in a composition, he could only paint "a little more than half a figure" (Ruffo eventually raised the offer to 100 ducats). It is a significant commentary on the patron/painter relationship that Guercino was not offended by the instructions regarding even the style of his painting. In contrast, he himself picked the subject matter, settling on a Cosmographer to balance what he took to be a portrayal of Aristotle as a physiognomist studying the bust - one examining the sphere of the internal world of the mind, the other the sphere of the external world.<sup>(13)</sup>

As the century wore on and the importance of Rome began to decline, several Italian cities experienced significant, if sometimes brief, artistic revivals. The last but not one of the Medici princes, Ferdinando de' Medici (1663-1713), fostered one such Renaissance in provincial late seventeenth century Florence. Unable to find local talent in his city, he looked elsewhere for contemporary work, and began collecting old masters as well. Among those who worked at his court were the Genoese artist Alessandro Magnasco and the Venetian Sebastiano Ricci. Ferdinando was unusually detailed in his instructions to artists and insisted on seeing modelli of his commissions. In addition, he was one of the first patrons to collect these studies for their intrinsic merit, and acquired from Trevisani a modello for the Banquet of Anthony and Cleopatra painted for another client. (14)

With much of the country under foreign domination and absolute monarchs ruling wealthy, expanding empires elsewhere in Europe, foreign collectors poured into Italy - and had their effect on artistic production. The Prince of Lichtenstein, touring a collection in 1691, expressed the growing taste in ostensibly religious subjects with prurient or pornographic overtones, including a Bathsheba by Maratta and a Veritas by Piola. (15) Wealthy British nobles began making the Grand Tour in large numbers. Young Sir Thomas Isham, for example, travelled throughout Italy in 1676-77 with his tutor, collecting paintings and mistresses and had his portrait done by Maratta; the Fifth Lord Exeter, the first English patron of Italian art on a grand scale, bought Piolas while in Genoa and Marattas while in Rome, and started a portrait craze by introducing the latter to other members of the English nobility. (16) Conquering generals also commissioned works and raided churches and private collections. It is apparent that Italian artists were forced to deal with a whole range of new clients with new interests as church patronage declined.

In the midst of the War of the Spanish Succession, when Austria conquered Naples and Lombardy, Victor Amadeus of Savoy established the leading independent duchy in Italy. Safely navigating these politically dangerous waters, Duke Victor thrived. In the 1680's and 1690's, with the arts flourishing, he was able to attract a number of artists to Turin, including Bartolomeo Guidobono who worked there from about 1680 until his death in 1709. (17)

By the last decades of the Seicento the Roman hegemony of Italian art was all but ended, to be replaced by the Venetian Republic during the eighteenth century. Nevertheless, the papal system of patronage continued for some time. Thus Pietro Ottoboni (1667-1740), nephew of Pope Alexander VIII, was the leading Roman patron of his time, and his "painter-in-residence" was Francesco Trevisani. (18) Trevisani had worked for Cardinal Flavio I Chigi at first, according to the old system, and switched to Ottoboni's employ after Flavio's death in 1693. But even in Rome the system was breaking down and the city's next wealthiest patron, Marchese Niccolò Maria Pallavicini, during the first decade of the new century could not convince Piola to work in servitu particolare because Piola valued his freedom too highly - and was able to flourish without the security Pallavicini offered. (19)

This overview of patronage has ignored the three reproductive prints in the exhibition which deserve special comment. For the most part the reproductive print served the needs of artists themselves and was not created for private collectors or the public. For example, the Carraccis kept a large picture file of engravings and woodcuts of old masters; thus Annibale was able to quote figures from Raphael and Michelangelo in such works as the Butcher Shop by using engravings as models. (20) Although Villamena's engraving after a St. Jerome by Barocci has a dedicatory inscription to Bishop Paolo Sanvitale of Spoleto, it is likely that it too was used as a study piece demonstrating the luminous light effects and powerful mature form of Barocci. The two other prints, however, seem to depart from this usual procedure and may be the result of private patronage. The engraving after Barocci by Agostino Carracci was either commissioned by Odoardo Franesco himself or presented to him in homage by Carracci, for the inscription relates the iconography specifically to the Farnese and their relationship to contemporary Rome. The engraving after Annibale Carracci by Maratta appears to be the result of a commission by the painting's owner who, about to divest himself of the work, wished to retain a remembrance of it. It should be noted, however, that the Carraccis were admirers of Barocci, as Maratta was of Annibale, and each artist therefore had a natural affinity towards the work he was called upon to reproduce. Thus for the artists' own purposes, these commissions probably served the function of reproductive prints as well.

Bibliography

- (1) The most important study of the subject remains F. Haskell, Patrons and Painters; Art and Society in Baroque Italy, 2 vols., New York, 1971. Much in this essay is indebted to this classic study and Haskell's debt is gratefully acknowledged. For a comparative examination of private patronage during an earlier period, see E. Salzman, Beyond Nobility: art for the private citizen in the early Renaissance, Journal of Art Museum, 1960.
- (2) L. P. Pascoli, Vite di Pittori, Scultori et Architetti dall'anno 1641 sino dall'anno 1672, pubb. di Firenze, 1871-72.
- (3) See L. Pascoli, "Una cappella rinascimentale: Early Works," Art Quarterly XXXIV, 1971, 301-324.
- (4) Haskell, Patrons and Painters, 9.
- (5) See D. J. Mulder, "Lettera di Magazzino Magmanini regarding an altar-piece by Bartolomeo Volpelli for the church of S. Jacopo," Burlington Magazine CXXIV, 1982, 232-233.
- (6) Haskell, on the trip to England of Van Dyck, the bust reached England in 1637. See Haskell, Patrons and Painters.
- (7) Haskell, ibid., 10. See also Florence, della Bella established himself under the aegis of the Medici prince Cosimo II. See De Vecchi and P. Massar, Stefano della Bella, New York, 1971, 9.
- (8) J. Mancini, Intervista con della Pittura, Quoted from R. Engass and J. Brown, Italy and Spain 1600-1700, Journal of Art Museum, 1978, 25.
- (9) Haskell, Patrons and Painters, 216-206.
- (10) F. Sisti, "The battle scene about a hero - Aniello Falcone and his patrons," Journal of the Warburg and Courtauld Institutes, 1979, 86.
- (11) Haskell, Patrons and Painters, 206.
- (12) The full wing is a reproduction of J. Held, Rembrandt's Aristotle and other Rembrandt Studies, Princeton, 1969, 67, and Haskell, ibid., 209-210. The Guercino/Ruffo letters were published in Virgilio Ruffo, "Galleria Ruffo nel Secolo XVII in Messina," Bollettino d'Arte X, 1916, 21, 95, 165, 177, 281, and 309.
- (13) Ironically, Rembrandt himself sent two more paintings to Don Antonio the following year to be his own counterparts to his earlier Aristotle (Held, Rembrandt's Aristotle, 7).
- (14) Haskell, Patrons and Painters, 223. The taste for modelli is of course demonstrated by the modello of the Carracci and Abate's exhibition. For a discussion of Magnasco and Ferdinando de' Medici, see H. Aston et al., Imagery of the Medici; Late Baroque in Florence, 1670-1743, Detroit Institute of Arts, 1974.
- (15) Haskell, ibid., 191-192.
- (16) Haskell, ibid., 192-193.
- (17) It is possible that the Guicobono on exhibition was painted for some Turinese patron.
- (18) F. Di Federico, Francesco Trevisani, 18th Century Painter in Rome, Washington, D. C. 1977, 15.
- (19) Haskell, Patrons and Painters, 8n, 166n.
- (20) J. R. Martin, "The Bottega's Shop of the Carracci," Art Bulletin XLV, 1963, 265-266.



## Art Theory in Seicento Italy

The Baroque Age did not have the benefit of a "Baroque Theory" supporting all the various trends practiced during that time - rather, it was a time of varied theories, reflecting the diversity of Baroque art. Baroque theory became "an interpretation of art, rather than an active practice" (1) and, as literary and connoisseurs theorized to defend or justify their own preferences within the changing styles of the time.

Theory evolved from its Cinquecento status of being "collections of recipes and instructions" (2) to becoming a philosophy of art, a humanistic theory which was received from the scientific tradition of the laboratory or workshop. (3) It was only when classical theory became distant in the second half of the century that the aesthetes could be said to follow a "classical" tradition of speculative theories.

By the late seventeenth century, when classical theory had been integrated into the aesthetic, it was the theories which were geared more toward the buyer/appreciator of art than the artist. These theories were a return to practice, rather than speculative theory, but in contrast to the previous century, it was now the practical application of artistic criticism which was stressed.

Developments in recent art theory have their roots in the last decades of the Cinquecento. Changes in artistic practice can first be seen in Giovanni Paolo Lomazzo's Treatato dell'arte della pittura (Milan, 1584) and in his Idea del tempio della pittura (Milan, 1590). These treatises introduce speculation into the work of an artist's ideas of beauty, and how it was expressed in his works of art.

Lomazzo recognized a Platonic world, in which beauty originated with God, was perceived by the angelic ideas, and then recognized by the artist's spirit, and was finally expressed in the work. (4) This application of the ideas served to elevate the standing of the artist, an important aspect of art theory in the last decades of the Cinquecento.

Although Lomazzo's theory included many new ideas, it was still largely practical in content, written for the working artist. Unfortunately, in the form in which it was published, it could not be clearly understood by readers trying to sort out practical advice from theoretical wanderings.

The treatise of Jacopo Bonfanti, Idea del scultore, pittore, e architetti (1600), moved theory into the realm of pure speculation. Although his theory was abstract, he did attempt to integrate in theory practical steps to improve the situation of the artist. (5) He did this through organization of the Accademia di San Luca, where he attempted to introduce theory as the basis for the education of the artists. While the exact relationship between Bonfanti and the Accademia di San Luca is not clear, it does not appear to have been very close due to the "infirmità di applicarsi" (6) his abstract theories to a separate program of study. (7) Indeed, we are told of a great reluctance on the part of the members of the Accademia to take part in any meeting where the national lectures were scheduled to take place. (8)

Bonfanti's views, however, were distinct. His famous criticism of Caravaggio's Salvo of St. Matthew, "Che numero è questo! Il non se vedo altro, che il pensiero di naturalisti, suggerito al maker for the naturalism of the style." (9) In fact, untrained naturalism became a favorite target for seicento theorists.

Giovanni Battista Agucchi (1573-1632) explained Caravaggio's popularity by saying that his paintings pleased "the common people" who were used to seeing nature with all its defects, and did not recognize true beauty. (10) Classical art and theory, on the other hand, supposedly appealed to the "architectural man", or literati. (11) It is the literary basis for art and connections to the educated which defined the patronizing classical art, that allowed classical art theory to become the dominant theory of the age. (12)

First developed by Agucchi in his Treatato della pittura (written between 1607-15 but not published until 1646) classical theory was expanded by Giovanni Pietro Bellori (1613-1696) in his lecture given before the Accademia di San Luca in 1664, L'idea del pittore, dello scultore, e dell'architetto, which was published in 1672 as the introduction to his book on the lives of contemporary artists. Bellori's Idea became the definitive treatise of classical art theory.

According to Bellori:

The Idea constitutes the perfection of natural beauty and unites the truth with the verisimilitude of what appears to the eye, always aspiring to the best and most marvelous, thereby not emulating but making itself superior to nature, revealing to us its elegant and perfect works, which nature does not usually show us as perfect in every part.(13)

Bellori assumes the same Platonic view that Lomazzo employed, yet here it is in the sensory perception of the artist that the Idea is recognized, rather than by his spirit, or reason. Classical art was praised for its idealization of the real, in contrast to the indiscriminate naturalists who were criticized for having "no idea whatever in their minds; they copy the defects of the bodies and satisfy themselves with ugliness and errors".(14) Mannerism also received the criticism of having no Idea at all, for although their source was other works of art rather than nature, they copied "without selectivity and the choice of an Idea".(15)

The link between Agucchi and Bellori was social as well as theoretical. Just as Bellori adopted many of Agucchi's ideas, he also adopted Agucchi's circle of friends - the classical artists favored by the Church, and their wealthy patrons. The writings of these two men, which form the core of Seicento Classical theory, can therefore be seen as extensions of their personal preferences in art, and are necessarily subjective.

Classical theory contrasted the art of Caravaggio and Annibale Carracci without taking note of similarities between the two painters. This extreme simplification of the styles of both of these artists led to the view held by later theorists that the two were rivals who could not get along, an idea which had no basis in fact.(16)

The theorist, Vincenzo Giustiniani (1564-1637) discussed Caravaggio and Carracci as being different in emphasis yet part of the same trend.(17) As one of Caravaggio's early patrons, Giustiniani was hardly unbiased, as he attempted to take a more objective view of the art of his time, finding basic ties between trends which had seemed to most theorists to have nothing in common.(18)

The supposition by the classical theorists of the art of Caravaggio and Carracci reflected the perceptual preferences of Seicento viewers in general, however. Giustiniani's denial of the classicist-naturalist dichotomy found no support from the public who tended to characterize Caravaggio's art by its "powerful light effects and the portrayal of plebeian types", while ignoring his "plasticity and feeling for significant contour" which were classical elements.(19) Most contemporary viewers considered Carracci's work to be purely classical, and this misleading view was paralleled in theory which failed to take into account the lyrical element present in his paintings.(20)

In any case, by the middle of the Seicento classical art theory was in its ascendance. Its practical manifestations can be seen, for example, in Maratta's print after Annibale Carracci in our exhibit - a testament to Maratta as legitimate heir to the Carracci tradition. Despite the privileged status of classical theory with its academic and religious connections, there were also theories inspired by other styles of Seicento art. We have already seen Giustiniani's appreciation of Caravaggio's naturalism.

Most non-classical theorists were as narrow-minded as the classicists, however, for their position as patrons or friends of particular artists resulted in theories with a strong personal bias. Thus the defense of a personal preference which is seen in the treatises of Agucchi and Bellori is no less a factor for the non-classicists. The connoisseurs and theorists who formulated these new theories primarily used a purely visual perspective of art, lacking the buttressing effect of ancient literature which had been taken full advantage of by the classical theorists.(21)

Among the non-classicists, the theories of Francesco Scanzelli (1616-1663) and Marco Boschini (1613-1705) demonstrate a North Italian perspective. Scanzelli was a physician who acted as art buyer for Francesco d'Este. His Microcosmo della pittura shows a preference for spontaneity, color, and the painterliness of northern art.(22) This appreciation may help to explain the popularity of bozzetti like the Cain and Abel on exhibit which illustrate these qualities in both method and appearance.

Boschini favored Venetian colorism in his "Carta del Navigare" of 1660 and in the introduction of his Le Ricche Miniere della Pittura Veneziana of 1674. Here he says that "without this color, design could be said to be a body without a soul".(23)

of the end of the seventeenth century, the writer Filippo Baldinucci, *Istoria della Pittura*, 1681, is the first to write on the subject of art criticism. Baldinucci was employed by Cardinal Leopoldo de' Medici, and when not cataloguing the Medici collection of drawings he found time to become a dilettante theorist and connoisseur of art. His letter to Vincenzo Capponi in 1681, while not exactly a treatise in art theory, is insightful in its instruction on the visual appreciation of art, and offers practical advice on how to judge a painting's quality. (24)

By the end of the Seicento there was a greater sense of appreciation for the minor genres like still-life and landscape, probably under the impact of the Longinian theory of the sublime. If Fraize was new, added out to previously scorned themes such as Cerquozzi's low-life picture of a marriage of "mountain" life.

It is not surprising that Carlo Giuseppi Ratti could find the extreme to offer new and expressive qualities of a painter like Magnasco appealing. Magnasco is indicative of the growing appreciation for minor genres in that he could become wealthy "without finding it necessary to paint either frescoes or easel-pieces". (27) The *Landscape with Monks* in our exhibit gives us an example of Magnasco's figures, described by Ratti as being "made with rare skill. They are painted with rapid, seemingly carefree but artistic strokes". (28)

The great variety of Seicento artistic theory is demonstrable. It is complemented by the variety and scope of artistic expression evident in viewing the works on exhibition.

— Jennifer St. Lawrence

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4. W. Friedlaender, *Mannerism and Anti-Mannerism*, New York, 1965, 53.
5. Lee Ackerman, "Lomazzo's Treatise", 319, 322, "The printed *Treatato* is the body of the treatise, many times revised and rearranged, with a new introduction, and the *libro* is a slightly edited and augmented collection of discarded introductions."
6. Mahon, *Studies*, 166.
7. *Ibid.*, 167, calls Zuccaro's program a "fiasco". R. W. Lee disagrees with this interpretation in his review of Mahon's book - see *Art Bulletin* XXXIII, 1951, 244-245. For Mahon's response, see "Art Theory and Artistic Practice in the Early Seicento: Some Clarifications", *Art Bulletin* XXXV, 1953, 226-231.
8. Mahon, *Studies*, 170-176. Zuccaro himself was called upon to fill in for several successive lectures when the scheduled speakers did not show up.
9. *Ibid.*, 177-178.
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11. *Ibid.*, 27, selection from the *Treatato*.
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13. Enggass and Brown, *Italy and Spain*, 9, translation from Bellori's *Idea*.
14. *Ibid.*, 14, translation from Bellori's *Idea*. A similar criticism is seen in Gualchi's remark in his *Treatato* that the naturalists "dwell upon what they see, even though they find it very imperfect," *Ibid.*, 27.
15. *Ibid.*, 2, translation from Bellori's *Idea*.
16. Relations between Caravaggio and Carracci are discussed in Mahon, *Studies*, p. 151-152, p. 153-154, where it is shown that they were on speaking terms and shared a certain mutual respect for each others work.
17. In his letter to Amayden, given in Enggass and Brown, *Italy and Spain*, 19, Giustiniani classed Caravaggio and Carracci together in the painting method which was "the most perfect since it is the rarest and the most difficult... (that is to say) to paint 'di maniera' and also directly from life".
18. Mahon, *Studies*, 200-201 and p. 200 n. 9.
19. *Ibid.*, p. 102 f., 171.
20. W. Friedlaender, *Caravaggio Studies*, Princeton, 1955, 58.
21. Mahon, "Art Theory", 277, speaks of this "Flourishing of the type of practical dilettante who, though cultural, judged directly with his eyes - and without overmuch deference to what was to be found in the libraries".
22. Enggass and Brown, *Italy and Spain*, 40.
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25. R. W. Lee, *Ut Pictura Poesis: The Humanistic Theory of Painting*, New York, 1967, 68-69.
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## The Italian Baroque Landscape Aesthetic

Baroque landscape painting in Italy has its roots in the developments of the sixteenth century. The Venetian landscapes of Titian and Giorgione, with their coloristic techniques, were influential. The Flemish tradition with its emphasis on naturalistic detail also contributed to the development of this genre.

In his early landscapes Annibale Carracci fused Venetian and Flemish styles. In his later landscapes an ideal type emerges. Although it is based on nature, it is structured by formal logic. Donald Posner suggests that Annibale's Flight into Egypt establishes an ideal type later to be perfected by Domenichino and perhaps the most Italian of the foreign artists in Rome, Poussin.

The ideally constructed ideal landscape led to the development of the genre landscape within the ideal type. Roger de Piles in 1708 first applied the term here and there. Nicolas Poussin. De Piles defined genre as "a composition of objects which draw from art and nature whatever is great and extraordinary." (2) Poussin shows precise observation of forms, each carefully and distinctly rendered. His lighting is clean, directional and reflects rather than being absorbed, as seen for example in The Funeral of Phocion. (3)

Another type of landscape is the romantic, and Salvator Rosa's landscapes emerge as the source of this type. Rosa's success grew from his depictions of wild, untamed nature, featuring scenes with bandits, and scenes of witches incantations. These themes allowed Rosa to express his sense of melodrama and exoticism.

Another type of landscape was developed by longtime Roman resident, Claude Lorraine. Claude specialized in the pastoral type, reproducing the site specific, almost magical effects of light. The ideal landscape is connected to pastoral poetry which presents the idealized life of shepherds. The settings are green meadows, brooks, and mountains in the midst of the spring or summer season. Nature is attuned to the human mood. Claude's and Rosa's landscapes were contrasted in the eighteenth century. They became perfect examples of the beautiful and the sublime.

In the exhibition, Landscape with Monks by Alessandro Magnasco suggests the romantic type of landscape. The deep melancholy of the monks, their tormented appearance, and the flame-like treatment of the figures are complemented by the wild trees and sinister color. Magnasco is a spiritual follower of Rosa.

Stefano della Bella's evening Oak at Frascati depicts a pastoral scene of summer frolic. The garden spectators are escaping into the fantastically arranged wood. The figures are not shepherds, but the idealized pastoral life was a known artifice, a masquerade for the court. The pastoral association, the airy treatment of the foliage, and the concept of the enchanted garden indicate a post-Rococo style.

The international appeal for Italian landscape painting was tremendous, yet few artists concentrated on landscapes as a subject. Carracci did very few. Poussin and Rosa ranked their allegorical and religious compositions before landscape. Theorists like Felibien arranged the hierarchy of painting according to subject matter, placing still life as the lowest type with landscape just above it. (7) Any aspiring painter of ambition would shy away from the subject of landscape.

The concept of 'ut pictura poesis', as is painting so is poetry may apply to the Italian landscape aesthetic of this period. The Italian critics intent was to point out how painting resembled poetry in range, content, and expression. Landscape, too could reveal certain literary ideas. (8) Yet landscape could be clarified by literary associations. Landscape, also could evoke a specific mood as found in the planned landscape garden. (9)

In the garden design, a full range of emotions would be displayed. These walled gardens first separated the garden spectator from the outside world with tall walls. A sense of escaping from society was established. The gardens consisted of a series of successive spaces, isolated from each other physically and visually. They could only be experienced by moving through the succession. The relationship between spectator and garden then became active. Series of fountains, statuary, grottoes, and pools suggest a planned theme which revealed a succession of episodes. It was a form of narrative confronting the spectator with different experiences in time succession. Associations of pleasure, perfection and nostalgia can be found in natural landscape. Meadows symbolized an idyllic place. The frightful wood emphasized the

hangers and temptations of nature. Sarcophagi and other literary contemplation. The "deserted", nature, groves of trees with irregular paths, can be seen as a constant reminder of the role of man in the world of nature. Thus, the ideal landscape could be viewed within the landscape garden. The garden represented the progressive improvement of the natural world with man as a second God.(10)

The reading of landscape paintings reveals the same aesthetic as confronted in garden landscapes. Depictions of meadows, groves of trees, mountains all suggest the various emotions experienced in the garden. Thus, reading landscape paintings becomes a language for man's relationships with nature.

Dara Powell

Footnotes

- (1) See Posner, Annibale Carracci's Landscape, 1907, 117-121.
- (2) Friedlaender, Nicolas Poussin: A New Approach, New York, 1966, 78.
- (3) See Ibid., for more information on Posner, as well as for the illustration of the specific work. See also "Poussin's Early Landscapes", Hurlingham Magazine, XXX, 1939, 10-14.
- (4) See J. Brown and R. Engass, Italian Art 1600-1750, Englewood Cliffs, 1971, 147-152, for their discussions and sources on Rosa.
- (5) See L. Vergara, Rubens and the Poetics of Landscape, New Haven, 1962.
- (6) J. Hunt, The Figure in the Landscape, Baltimore, 1976, 22-27.
- (7) R. W. Lee, "Ut Pictura Poesis: The Humanistic Theory of Painting", Art Bulletin, XXII, 1940, 212.
- (8) Ibid., 197-269 and see Vergara, loc. cit., for further discussion of this theory.
- (9) Hunt, Figure in the Landscape, p. 27.
- (10) See E. MacDougall, "Ars Horticultura", The Italian Garden, J. Coffin, ed., Washington, 1902, 41-61 for sixteenth century garden iconography and literary theory.

#### Seicento Portraiture in Italy

During the period 1590-1720, major artists in Italy did not specialize in portraiture. Annibale Carracci and Caravaggio, for example, produced only a small group of portraits. Religious and mythological themes dominated Baroque art. Important commissions during the period involved the painted decoration of palaces and chapels, large altar pieces or monuments of a grand scale. Lesser known painters met the demand for portraits.

Contemporary aesthetics appear to have been a factor. Seicento theorists did not view portrait painting with the highest respect. Marzini suggested that portraiture, its goal the mere replication of likeness, was to be ranked below the more complex "istoria." (1) In his list of categories of art, the connoisseur, Vincenzo Guastuziani, placed portraiture only fourth among twelve. (2)

Few studies are devoted to Italian Baroque portrait painting. Holland, Flanders, and Spain produced the century's great painted portraits - not Italy. Portrait sculpture in Italy, however, developed innovative forms during the Baroque period, while easel portraiture expanded its power of expression and depth of insight. Such progress appears in the main types of portraiture - the official state portrait for public exhibition, the funerary portrait, and the private portrait for family appreciation.

During the seventeenth century, individuals desiring visual immortality and commemorative honor for their families ensured a flourishing portrait trade throughout Italy. In Rome alone, twelve Popes (Clement VIII 1592-1604 to Clement XI 1699-1721) passed through office along with a changing cast of cardinals and princely members of their families. In the wake of the Counter Reformation, each Pope sought to enhance his power by commissioning artists to paint his portrait and to commemorate his papacy in lifesize tomb sculptures or bust representations.

Bernini was a specialist in both the funerary and official court portrait modes. Portrait busts for his major patron Urban VIII express dynastic dignity and humanity. The bust of Urban VIII in the Louvre, for example, displays grandeur and sculptural energy. The funerary portrait type is exemplified by Bernini's bust of the physician Gabriele Fonseca. The figure projects from its niche with intense spiritual zeal. Both works have a dramatic contact with the viewer. Bernini's innovative works have been called the greatest accomplishments of Italian Baroque portraiture. (3) They enlivened the portrait format and influenced easel portraits of the period.

In painting, the court style is illustrated by Giovanni Battista Gaulli, who arrived in Rome in 1657 and painted the portraits of several popes from Alexander VII to Clement XI. Influenced by Bernini, he animated the painted form with gesture and pose. His ecclesiastical portraits show human vitality and momentary action. This mastery of an accurate likeness, accompanied by lively gesture became a standard mode of portraiture, popular with the Roman patron of the 1660's. (4)

In the exhibition, Portrait of a Young Man conforms to a mode associated with the Carracci and the Bolognese school of the 1590's. The intimate, bust-length image signifies a private patron and differs from the elaborate costuming and settings used in official state portraiture. Emphasis is placed on the individual's facial features. The head is painted close to the picture plane and turned at a slight angle to emphasize the figure's living presence. Intensity of expression is heightened by the use of a somber palette from which a few forms are accented by light. The softly modeled roundness of the head and natural pose are especially reminiscent of Annibale. It is difficult to identify any one of his portraits that is truly similar to the painting in the exhibition. Yet common elements relate Portrait of a Young Man to the school of Annibale Carracci. The Carraccesque portrait and the group of portraits associated with Annibale are probing and contemplative studies of the individual. (5)

The other portrait in the exhibition is by a follower of Annibale's great contemporary, Caravaggio. Both artists were interested in the clear, unequivocal possibilities of natural reality. The portraits on exhibit manifest an attention to physical presence and naturalistic detail. However, the Carraccesque portrait of a well-to-do young man with his starched collar and cape is representative of courtier "savoir-faire". The Caravaggesque image presents a bravo, a feathered cap street type, that was frequently depicted in the paintings of Caravaggio and his followers. The figure also displays a Caravaggesque melancholy with strong chiaroscuro accentuating mood more than physiognomy. A decorative refinement is noticeable in the soft flowing curls and plumed hat. These stylistic features could indicate the portrait was painted in Rome in the later 1620's when the influence of Caravaggio's naturalism was temper-

ed by an interest in a more elegant style. The identification of the artist as Giuseppe Caravaggio has not been determined; however, the portrait remains a legacy of his influence.

During the century in Italy, private and court portraiture continued to assume a penetrating naturalist which strengthened the bond between viewer and sitter. Gestures, lively poses, and intimate close-up views of the sitter were common devices used during the period. Sixteenth century artists produced vital portraits that attained greater union between the inner presence of man and his exterior appearance.

Anne Vogel

#### Footnotes

- (1) Giulio Mancini, Considerazioni della Pittura, A. Marucchi and L. Salerno ed. I, Rome, 1950, 112. I am indebted to Professor Wind for calling my attention to this passage.
- (2) V. Giustiniani, "Letter to Amayden," in R. Enggass and J. Brown, Italy and Spain 1600-1750, Englewood Cliffs, 1970, 19.
- (3) R. Wittkower, Art and Architecture in Italy 1600-1750, Harmondsworth, 1962, 162.
- (4) R. Enggass, The Paintings of Baciccio, University Park, 1964, 87.
- (5) S. Pepper, "Annibale Carracci Ritrattista," Arte Illustrata, 53, 1973, 129-130.

## Italian Still Life in the Seventeenth Century

Still life painting in sixteenth century Italy was not a new phenomenon. Its roots went back as far as the Roman wall paintings of antiquity and evidence of interest in this genre can be seen in the Renaissance as well.<sup>(1)</sup> The genre flourished, however, in the seventeenth century and Caravaggio was an artist of prime importance for its development.

Caravaggio is credited by many scholars as being the founder of modern still life, stripped of various symbolisms and in touch with the new philosophy of nature.<sup>(2)</sup> Yet despite the recognition of still life by such a master as Caravaggio it was not considered an acceptable art form by Italian theorists and critics. Even contemporary painters of religious and historical themes were appalled at the idea of "mere imitation" in light of the "divine inspiration" necessary for their much more exalted paintings.<sup>(3)</sup>

Yet the genre took hold, and Rome responded to Caravaggio's interest in naturalistic realism, intense lighting, fullness of volumes and well organized compositions.<sup>(4)</sup> But by the year 1620 a more decorative and classical style had emerged.<sup>(5)</sup>

The Caravaggesque influence on Neapolitan still life was also very strong even though it did not really blossom until after 1620. Giacomo Recco and Luca Forte were two early still life painters who helped to establish a Neapolitan school and although they were not particularly popular they were highly influential for two more prominent artists; Giuseppe Recco and Giovanni Battista Ruoppolo. Indeed, still life was prominent in Naples throughout most of the sixteenth century. The Neapolitan artists were able to assimilate foreign influence into their own styles without being overcome by it.<sup>(6)</sup>

Still life painting in Genoa combined the styles of northern Europe and Italy as a result of the influx of artists from both areas.<sup>(7)</sup> It is possible that the Kitchen Piece in our exhibition reflects these interests.

By mid-century many tendencies of the High Baroque were being assimilated into the earlier styles of Italian still life painting. The compositions became much more decorative with an abundance of components.

The High Baroque in Rome produced a still life painter and style which were very influential. Francesco Fieravino, known as Il Maltese, became widely known for his luxurious compositions of richly colored Oriental carpets atop tables laden with food and valuable objects.<sup>(8)</sup> A follower of Il Maltese exemplifies these characteristics in a painting in our exhibition. This elaborate style was a "hybrid" of Flemish and Italian ideas with international appeal and demand.<sup>(9)</sup> In the north similar paintings were being executed by Kalf and others.<sup>(10)</sup>

In Lombardy, Evaristo Baschenis was enjoying popularity with his style as well.<sup>(11)</sup> In fact, Baschenis popularized still life painting in late seventeenth century Lombardy.<sup>(12)</sup> Painting with warm tones, accurate realism and Caravaggesque chiaroscuro Baschenis was perhaps the most important still life master in sixteenth century Italy.<sup>(13)</sup>

Independent still life painting in sixteenth century Italy never reached the level of acceptance and popularity of its northern counterpart. It was not a major genre of masters, yet it provides a fascinating sidelight of sixteenth century Italian painting.

Barbara Wroblewski

### Footnotes

- (1) C. Sterling, Still Life Painting from Antiquity to the Twentieth Century, New York, 1981, 80.
- (2) C. Volpe, "Still Life Painting in Seventeenth-Century Naples", in C. Whitfield et al, Painting in Naples Exh. cat., London, 1983, 57.
- (3) J. T. Spike, Italian Still Life Paintings from Three Centuries, New York, 1983, 14.
- (4) Sterling, Still Life Painting, 82, 85.
- (5) Ibid., 90. The problem of symbolisms in Italian still life is yet to be solved and because of great diversity of opinion among scholars the issue will not be addressed in this essay.
- (6) Ibid., 91-92.
- (7) Ibid., 89.
- (8) Ibid., 90.
- (9) Ibid., 90.
- (10) Ibid., 90.
- (11) Spike, Italian Still Life Painting, 15.
- (12) Ibid., 14-15.
- (13) Ibid., 11.



## Printmaking and the Education of the Artist

The two main methods of printmaking in the seventeenth century were intaglio and relief. The relief process, like woodcut, leaves the lines of the design raised in relief, whereas intaglio is a 'positive' process since the lines cut into the plate are directly registered in the print. The prints in this exhibition are of the intaglio method. Engraving, etching and drypoint are the major intaglio processes of the seventeenth century.

The main tool of the line engraver is the burin, or graver. It consists of a steel rod four or five inches long with either a square or lozenge shape cutting point. The handle is usually a blunt rounded wood piece. The plates are of well-beaten and highly polished copper. The plate is placed on a small pad filled with sand which is rotated to facilitate cutting as the burin presses into the plate leaving a 'V' shaped furrow with a curl at either side. These bits of metal are called the 'burr' which can be removed with a scraper.

The printing process is the same for all intaglio methods. Stiff, tacky ink is forced into the engraved lines, or "tailles", with dabber or roller. The plate is heated to ease the process. The remaining ink is rubbed off with muslin and the palm of the hand. A damp piece of paper is then laid on the plate, all of which is then placed on a heavier metal plate. The paper is covered with felt or pieces of blanket to protect it as the metal plate is passed between two steel rollers. The great pressure of the presses forces the damp paper into the engraved lines and absorbs the ink.

In etching, the line is obtained by being 'bitten' into the plate with acid. The plate, again usually copper, is covered with a thin layer of etching ground made from a mixture of resins, gums and waxes impervious to acid. The ground is then blackened with smoke thus providing more of a contrast with the exposed red copper. The tool used to draw the lines of the ground and expose the copper is the etching needle. The needles vary in thickness and are attached to a narrow wooden handle. The design is cut just hard enough to expose, but not cut the copper plate. After drawing the design the plate is put in an acid bath. The length of time the plate is immersed will determine the depth of the lines. Certain effects can be achieved by varying the length of time the lines are exposed to the acid.

The third method, dry point, was often used in combination with engraving and etching. It provides a desired atmospheric effect not attainable through pure line engraving or etching. The tool is a thin bar of steel with a sharp point. Using the tool like a pencil a design is drawn into the plate leaving a burr on either side of the "taille". the burr is the unique characteristic of this method. It holds extra ink creating a softer line when printed. The softness and blurry line decreases with each impression as the burr wears down.(1)

It became popular towards the seventeenth century to mix processes. Thus one often finds an engraving with much etching and etchings with much engraving, and either with dry point.(2)

Around the middle of the sixteenth century the graphic arts were in increasing demand. The demand was coming from diverse markets. Included among them were: book illustrations, topography, religious propaganda, and the growing use of prints for artist's training, as well as a growing collectors market. The increasing activity in the graphic arts also produced the new 'profession' of the print seller and publisher. The net result of these new professions was increases in profitability due to copyrights and increasing commissions(3) The publisher could now act as go-between for artist and patron or sponsor. There was much money to be made in the print business in the seventeenth century and many people capitalized on it. Printmaking was also useful to the artists in various ways. Since most were painters, it provided them with another method of expression; large collections of prints enhanced the artist's reputation and provided new ideas and inspiration.(4) Prints were also used to honor important patrons, as in the Carracci print on exhibition.

Various Latin words, or abbreviations of these, are used to denote artist, originator of the design, printer, publisher and print-seller's name. The address of the publisher is also included on most prints. The states of a print refer to the number of changes worked on the plate, not including wear. These could be minor, such as adding the date, or major, such as reworking a particular area.(5) Another mark of interest and value in the study of prints is the collector's mark. It consists of a stamp bearing the initials of a certain collector.(6) In the Maretta print on exhibit we find the mark of Richard Houlditch, the famous eighteenth century connoisseur.

Printmaking in the sixteenth century was dominated by engraving. The most influential user of this method in Italy just prior to the seventeenth century was Agostino Carracci. By the beginning of the seventeenth century etching was taking its place as the dominant mode largely due to Agostino's younger and more famous brother, Annibale Carracci. These 'peintres-graveurs' of Bologna influenced the graphic arts for much of the seventeenth century. Towards the eighteenth century we witness a decline in the graphic arts of pure etching and engraving.

The prints in this exhibition represent works from the three major regions in Italy that produced significant innovations in style. Beginning with Bologna is most appropriate as Agostino Carracci figures as one of the earliest Baroque graphic artists. Agostino's Aeneas and His Family Fleeing Troy, was executed in Rome. Yet this work represents the skill and technical prowess he achieved by studying the works of the Northerners Cornelis Cort and Hendrik Goltzius.(7) His training was in the Carracci Academy, therefore the brief period he was in Rome between 1594/95 does not make this a 'Roman' print, nor he a 'Roman' artist.

But Agostino's influence was doubtlessly felt in Rome. Villamena's St. Jerome in our exhibit reveals both the influence of Agostino and Goltzius.

Agostino's brother Annibale also contributed to the development of Baroque printmaking in Rome. Annibale's etching style is characterized by a free, bold manner which is evident in many of the later seventeenth century etchings, especially those by Carlo Maratta.

Maratta's Christ and the Woman of Samaria, in our exhibit, done after a painting by Annibale Carracci, indicates that Maratta was interested in Carracci forty years after the master's death.

Painters in Florence rarely made prints themselves, therefore a less direct relationship between painters and engravers exists, and fewer reproductive prints were made.(8) The uniqueness of Florentine graphic arts is the apparent influence of the Medici patronage. Much of the subject matter revolves around the Medici, including della Bella's Oak at Pratolino, on exhibit, presenting a view of the Medici gardens. Della Bella's works have a fine, airy quality and are done in a decorative vein.(9)

Other artistic regions of Italy produced no innovative works. In Venice etching was the primary medium, but the seventeenth century could not claim a new esthetic development to give Venice a distinct regional style.(10) In Genoa, Giovanni Benedetto Castiglione was the only graphic artist of note.(11) In Naples, printmaking was not a major preoccupation. As in Genoa the graphic works are dominated by one or two figures, not a distinct regional style.(12)

The reproductive print, popular among 'peintres-graveurs', was a major tool in the education of the artist. Its use became increasingly popular in the mid sixteenth century with the development of the art academies.

Along with the formal groups - Guilds and Confraternities that artists belonged to - artists usually participated in informal gatherings at a master's studio or a rented apartment where they would draw from live models, casts and skeletons. These informal gatherings were called "Academies" stemming from Plato's term he used to describe free, informal gatherings dedicated to discourse.(13) An engraving of Baccio Bandinelli's "Academy" in Rome by Agostino Veneziano of 1531, and Eneo Vico's engraving of Bandinelli's "Academy" in Florence of about 1550, show artists gathered around tables or chairs drawing from small sculptures, skeletons and skulls.(14) The Carracci Academy was modelled in part after these artist's studios.

Three official art academies were formed in the latter part of the cinquecento. Vasari's Accademia del Disegno, founded in 1563, was based on the premise that the arts of design (painting, drawing and architecture) should be a profession based upon the liberal arts, therefore being on the same level as the prestigious arts of letters.(15) The academy participated in public functions, such as preparing paintings for festivals, they also held drawing contests, lectures and debates.(16)

This was the pattern used by Zuccaro when he established the Accademia di San Luca in 1593. Zuccaro stressed the importance of lectures and education and emphasized the importance of art as a human activity.(17)

The third major art academy, and the most influential, was the Carracci "Accademia degli Inimitabili" created in 1582 in Bologna.(18) The Carracci Academy, in common with the academies of Venice and Zuccaro, also wanted the art of design to be a profession. The Carracci Academy had elements of both the private artist's studio and the public academy.(19) Bellori says of the Academy:

In the Academy attention was principally focused on drawing human forms, and on symmetry and perspective and the reasons for light and shade. Anatomy and architecture were taught. Histories, fables and inventions - their presentation and good method of painting them - were dealt with.(20)

Although there were similar private academies, doing similar things,(21) the Carracci attracted intellects, scientists and aristocrats creating a unique cultural center for artists to gather.(22) This renown increased with the Carracci fame.

The Carracci were instrumental in reviving the "theory of imitation"(23) necessary for the reform of painting in the seventeenth century. In simple terms this idea of imitation extends back to antiquity and in the seventeenth century was carried on most fully by the Carracci. The theory is based on imitating an idea found in nature, and subsequently the great masters, and extracting what is most beautiful. There is a difference between copying and imitating. Imitating is an exercise whereby an artist adopts certain principles found in the work he chooses to study. The reproductive print is the main tool through which this is carried out. Three of the four prints in this catalogue are reproductive. They are important pieces of information for us since they tell us who the artists of the time felt had good styles and were still being admired. Agostino's Aeneas is a fine example of how an artist adds his own stylistic interpretation to the piece, and does not merely copy it. This is noted especially in the exaggerated muscles of the main figures and the addition of the gauntlet in the lower right corner.

The early examples of art academies faded in importance for about thirty years at the beginning of the 1600's. Around 1634 the Accademia di San Luca in Rome was revived and reached a climax under Carlo Maratta.(24) The academy was said to be following the private academic tradition of the Carracci academy.(25)

In the mid to late seventeenth century a change becomes apparent in the styles of the younger artists. It appears that the artists are producing a uniform style based upon the style of the individual master who is leading the Academy at the time. This change is synonymous with the rise in importance of the Academy.(26) The individual style of the Renaissance is being replaced with a supra individual style taught in the academies.

Holly McKeown Hoy

Footnotes

- (1) A. M. Hind, A History of Engravings and Etchings, New York, 1963, 1-9.
- (2) See: Annibale Carracci's St. Anna and the Elders or The 'Capraola' Lamentation, as two early examples, reproduced in Sprer, Seventeenth Century Italian Prints, Stanford University, 1978, nos. 52 and 53.
- (3) Ibid., 10.
- (4) J. K. Westin and R. H. Westin, Carlo Maratti and His Contemporaries, Pennsylvania State University, 1975, 7-11, on Maratta as collector.
- (5) Sopher, Italian Prints, 10 and Hind, History, 16.
- (6) See: F. Lugt, Les Marques de Collections de dessins et d'estampes, Amsterdam, 1921, for a listing of these collectors.
- (7) See: Diana DeGrazia Bohlin, Prints and Related Drawings by the Carracci Family: A Catalogue Raisonne, Washington, D. C., 1978, 32-35 and 43-44.
- (8) Ibid., 54.
- (9) Ibid., 63.
- (10) Ibid., 67.
- (11) Ibid., 73.
- (12) Ibid., 92.
- (13) N. Pevsner, Academies of Art Past and Present, Cambridge, 1940. Pevsner traces the development of the definitions and the uses of the academies in this early work.
- (14) Ibid., fig. 5 and fig. 6.
- (15) C. Dempsey, "Some Observations on the Education of Artists in Florence and Bologna during the late 16th Century," Art Bulletin, LXII, 1980, 555.
- (16) Ibid., 556.
- (17) D. Mahon, Studies in Seicento Art and Theory, London, 1947, 166.
- (18) D. Posner, Annibale Carracci, New York, 1971, 62.
- (19) Ibid., 69.
- (20) C. P. Bellori, The Lives of Annibale and Agostino Carracci, trans. by C. Enggass, Pennsylvania State University Press, 1968, 93; Also see the etching by Odoardo Rialelli, The Artist's Studio, reproduced in Edward Olszewski, The Draftsman's Eye, Cleveland Museum of Art, 1981.
- (21) Pevsner, Academies, 77-78.
- (22) Bellori, Lives, 93 and Posner, Annibale, 64.
- (23) Rudolph Wittkower, "Imitation, Eclecticism and Genius," Aspects of the 18th Century, Maryland, 1965, this essay helps clarify the position of imitation as it existed in the 17th and 18th centuries, esp. p. 150.
- (24) Goldstein, "Art History," 4.
- (25) Ibid., 5.
- (26) Ibid., 11-14.

## Antiquity and the Italian Baroque

During the Baroque age, interest in antiquity was lively and broad, encompassing not only the visual arts, but literature and history as well.(1) It is probably no accident that Rome, the city which was the focal point for interest in antiquity, was also the city from which the Baroque style emanated. Monuments such as the Column of Trojan and the equestrian Marcus Aurelius stood in Rome as testimonials of the achievements of the ancients. The city of Rome was of importance to artists because it held more accessible antique art than any other city in Europe. Artists made it almost a ritual to visit Rome to study its treasures, ancient and modern.(2) Though knowledge of antique art in Rome was spread through the media of prints and copies, many artists, including Caravaggio and Annibale Carracci, were not able to fully develop their styles until they encountered the masterpieces in person.

In Italy, interest in antiquity was an extension of a tradition which had its roots in the Renaissance. In the middle of the sixteenth century, the critic Ludovico Dolce, for example, recommended that artists should be guided by the study of antiquity.(3) Later, in the seventeenth century, Bellori echoed this advice and commended Annibale Carracci for restoring art to the heights it had reached in the hands of the masters of antiquity and the Renaissance.(4)

Collections of antique sculpture in Rome were extensive and the market for newly discovered works was highly competitive. Many of the finest pieces were acquired by a few powerful families, such as the Farnese, the Medici, the Borghese, and the Ludovisi, who dominated the market for antiquities.(5) Some works, the Barberini Faun and the Ludovisi Mars for instance, still retain the names of their original, post-antiquity, owners. Vatican holdings such as the Laocoon and the Apollo Belvedere, which had gained fame during the Renaissance, continued to exert their influence during the Baroque. But the number of important new finds acquired by the Vatican diminished after the Farnese Pope, Paul III (1534-49), used the Papacy to enrich his private collection of antique sculpture with works like the Farnese Hercules and the Callipygian Venus.(6) The Borghese Pope, Paul V (1605-21), and the Ludovisi Pope, Gregory XV (1621-23), continued this practice in the seventeenth century.(7)

Collections of drawings of antique sculpture, and prints made after them, for instance Cassiano dal Pozzo's Museum Chartaceum, popularized antique art and made knowledge of it available to those who were not able to gain first hand experience.(8)

Antique sculpture provided many formal sources for Baroque artists. In the hands of Bernini, the agonized figure of Laocoon could become a worshipful Daniel.(9) Likewise, a marble Gracchus(10) may be the ultimate source for the figure of Jacob in the painting by Domenico Fetti on exhibit.

Similarly, the authors of antiquity provided a great number of thematic sources for Baroque artists. The well known frescoes by Annibale Carracci in the Farnese Gallery illustrate themes of love from Ovid's Metamorphoses. Scenes such as the Venus and Anakises are allusions to Farnese usage of their classical pedigree.(11) Patrons sometimes preferred subjects from antiquity which lent legitimacy to their supposed associations with the past. This may be the case with the Agostino Carracci print in this exhibition, produced for Farnese patronage, and with its literary source in Virgil's Aeneid. The subject of the The Labyrinth painting on exhibit may stem from a story in Pliny of a competition between two ancient painters. History and mythological painting were ranked in the theoretical hierarchy as the equals of religious painting and offered an inviting alternative to the liberal but discriminating collector.(12) The Bacchus by Domenico Piola, on exhibition, though a drawing, may be an example of this interest.

It is ironic but understandable that as antique art in Rome was popularized through copies and reproductions, Rome lost some of its status as the center of antiquity. Yet even today monuments like the Pantheon and the Colosseum attract a good deal of attention. In the seventeenth century, Rome provided the most vital link to Europe's classical heritage. Antiquity was in the atmosphere one breathed and on the ground one walked. When a tourist, in the company of longtime Roman resident Nicolas Poussin, expressed a desire to take home some souvenir of antiquity, the painter, with the words "Here, put that in your museum, and say: This is ancient Rome," reached down and picked up a handful of dirt and gravel.

Footnotes

- (1) E. Williams, Gods and Heroes, New York, 1968, p.13.
- (2) D. Velazquez is one painter who journeyed to Rome; see M. Kah', Velazquez, New York, 1976, p. 63. ✓  
For other examples see R. Wittkower and M. Wittkower, Born Under Saturn, New York, 1969, pp. 46-53.
- (3) M. Roskill, Dolce's "Aretino" and Venetian Art Theory of the Cinquecento, New York, 1968, p. 139.
- (4) G. P. Bellori, Le Vite De' Pittori, Scultori et Architetti Moderni, (Rome, 1672), in E. Panofsky, Idea, New York, 1968, pp. 171, 177.
- (5) F. Haskell and N. Penny, Taste and the Antique, New Haven and London, 1981, p. 23.
- (6) Ibid., pp. 10-12.
- (7) Ibid., p. 25.
- (8) C. Vermeule, European Art and the Classical Past, Cambridge, 1964, p. 4.
- (9) H. Hibbard, Bernini, New York, 1965, p. 191.
- (10) Haskell and Penny, Taste and the Antique, fig. 96 (called Cleopatra).
- (11) J. R. Martin, The Farnese Gallery, Rinceton, 1965, p. 92.
- (12) G. Mancini, Considerazioni Sulla Pittura, A. Marucchi and L. Salerno ed., Rome, 1956, I, p, 113.  
I would like to thank Prof. Wind for his help with this citation.
- (13) J. R. Martin, Baroque, New York, 1977, p. 249.

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**THE ART OF THE MARVELOUS:**  
*THE BAROQUE IN ITALY*



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## Introduction

In the collection of sonnets, the witty and nimble *Murtoleide*, published in 1626, Giambattista Marino presents a quintessential epigram concerning the goal of the Baroque virtuoso: "E del poeta il fin la meraviglia . . . chi non sa far stupir vada alla striglia!" (The end of the poet is to arouse marvel. Let him who cannot produce wonder, go to the stables!) Like the poet of the marvelous, the Baroque artist aimed to "fa meravigliare." Indeed, the real virtuosity of Italian Baroque style is vividly demonstrated by the works in this exhibition, works which are meant to celebrate the diversity and fascination of Baroque art. Fetti's exquisite little *Dream of Jacob*, for instance, painted at the beginning of the period, is a masterpiece of dazzling brushwork and atmosphere. In a golden celestial vision heaven has opened for Jacob and for us, the spectator. Or in Trevisani's *St. Francis*, painted towards the end of the Baroque period, a powerful image of piety, the humble saint is transfixed in tearful devotion of the crucifix. If the Baroque artist was a master of the devotional image, he investigated a wide range of other subject matter as well. In this exhibition the viewer can feel the intense fury of battle in scenes by Aniello Falcone, experience the Baroque still-life painter's tactile delight in humble reality, and explore the mystery and melancholy of a romantic landscape by Magnasco. Equally wonderful are the works on paper, the Baroque drawings and prints, which grace the exhibition. A case in point, is Agostino Carracci's *Aeneas and Anchises* where the tongues of flame and the choking, billowing clouds of smoke vividly recreate the destruction of Troy. On the other hand, Stefano della Bella's *Oak at Pratolino* takes the spectator to a charming bucolic retreat. The sun dappled leaves of the giant oak shimmer, and the print is charged with a vibrant atmosphere.

This catalogue and exhibition strive to address the scope, variety, and marvel of Italian Baroque art. Many of the ideas expressed here were first broached in my

seminar taught in the fall semester of 1983. The students in that seminar, Pam Bandyk, Aaron Huth, Paul Kruty, Holly Mckeown-Hoy, Dara Powell, Jennifer St. Lawrence, Gretchen Schweiss, Anne Vogel, Nadine Walter, and Barbara Wroblewski, all worked indefatigably. I selected the works to be exhibited, and I have served as editor for the catalogue. I wish to single out the contributions by Huth, Kruty, and St. Lawrence, which required few revisions.

I am deeply indebted to all those who transformed this show from idea to reality. I have received financial support and enthusiastic encouragement for this project from Professor Jane Waldbaum, Chair, Department of Art History, the Comparative Study of Religion Program, The Department of History, the Department of French and Italian, and Dean William F. Halloran, Associate Dean Jessica Wirth, and Associate Dean Nason Hall of the College of Letters and Science.

The exhibition is complemented by a symposium and I am pleased to acknowledge our speaker, Professor Howard Hibbard of Columbia University, who did much to bring the excitement of Baroque Italy to Milwaukee.

I owe a special debt of gratitude to the lenders, both private and public, who gave generously of their time and of their collections. I was also aided inestimably by Suzanne Foley, Director of the University Art Museum, Mark Chepp, Curator, and their support staff. Andrei Lovinescu, photographer for the Department of Art History, as usual, was cheerfully efficient.

Finally, it gives me great pleasure to acknowledge the individual donors who provided major funding for our program: Dr. Alfred Bader, whose commitment to scholarship is well known, and Mr. Eddie Glorioso and the Italian organization, UNICO.

Barry Wind  
Department of Art History  
The University of Wisconsin-Milwaukee

In the listing of dimensions, height precedes width.



## Catalogue of the Exhibition

Andrea Boscoli (1550-1606)  
*Mythological Scene*, c. 1600  
pen and brown ink, with wash, over  
traces of red chalk on paper  
5  $\frac{7}{8}$  x 8  $\frac{7}{16}$ "  
Lent by Milwaukee Art Museum,  
Max E. Friedmann – Elinore  
Weinhold Friedmann Bequest

Provenance  
Milwaukee Art Museum, 1965  
Friedmann Collection, Milwaukee  
Private Collection, Milwaukee

Boscoli is often referred to as part of a generation of artists who began to reject Mannerist principles (Russell, 1975, 166). As a pupil of Santi di Tito he was formed in the crucible of Florentine reformers, and his interest in Barocci and Correggio corroborates this position (Forlani, 1959, 9-10). The new style advocated clear and concise presentation of subject matter taken from nature (Boschloo, 1974, 78). These essentially baroque values are seen in the clearly defined space, the energetic and emotional running figure, and the dramatic and spatial effects of light and shade. However, the drawing does retain Mannerist characteristics. The foreground figure, in particular, with her refined pose and elongation, is closer to the late Mannerist tradition.

The drawing has been attributed to Boscoli on the basis of its mannered qualities and on the recognition of his highly personal drawing style. The blotchy treatments of eyes and navels, the drapery style, the sinuous foliate forms, and the pronounced divisions between light and shadowed areas are identifiable as Boscoli's (Forlani, 1963, 91). Typical of his manner is the *segno virgolato*, a comma-like mark or spot (Forlani, 1963, 98).

Boscoli often drew the subjects for his drawings from literary sources, particularly Tasso and Ovid (Forlani, 1963, 98). The identity of the subject matter can be related to an inscription in ink on the back of the drawing. Although the writer appears to ascribe the source to canto XVI, verse 62, it is actually a quotation from canto XVI, verse 63 of Tasso's

epic poem, *Gerusalemme Liberata*. "Ed io pur anco l'amo, e in questo lido invendicata ancor piango e m'assido?" (Tasso, 1965 ed., 606). "And do I dare still love him? On this shore, do I still unavenged, weep and implore?" (Tasso, 1970 ed., 351).

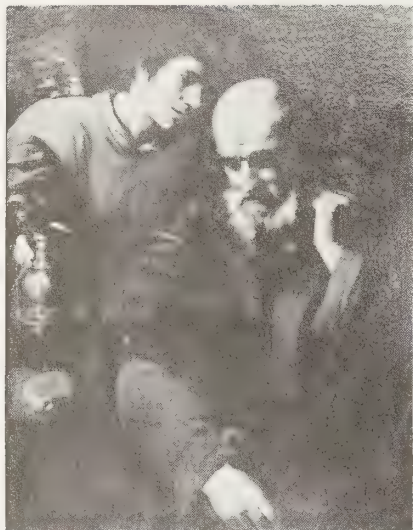
Two, of what is thought to be an extensive series of drawings by Boscoli from *Gerusalemme Liberata*, are in the collection of the Ashmolean Museum, *Armida pursuing Rinaldo* and *Armida bidding Rinaldo to stay* (Parker, II, 1956, 67-68, nos. 123, 124). The Milwaukee drawing relates in many ways to the Ashmolean drawings. Similarly, the *verso* on each of the Ashmolean drawings has been inscribed with a quotation from the sixteenth canto, verses 38 and 51, of Tasso's work. They are in the same medium and are comparable in size (149 x 223 mm and 151 x 220 mm to the Milwaukee drawing's 150 x 215 mm). Dr. D. Blayney Brown of the Ashmolean Museum, in correspondence, found the style of the Milwaukee drawing to be "entirely consistent" with the two drawings. Brown further noted that the inscription appears to be of the same hand as the Ashmolean drawings and that a notation in pencil, "Lot 135," prominent on the back of the Milwaukee drawing, appears on the back of Parker no. 124. Another significant comparison is the collector's mark seen in the lower left *recto*. All three drawings display the mark of the London collector Charles Rogers (1711-1784) (Lugt, 1921, 110-11). Of the seven known Tasso drawings by Boscoli in the Rogers Collection, the Ashmolean claims numbers five and six (Parker, II, 1956, 68).

Upon its publication in 1581, *Gerusalemme Liberata* was immediately popular (Lee, 1970, 21) and its romantic protagonists, Armida and Rinaldo, became frequent subjects of the works of seventeenth century artists (Enggass, in Wittkower et al., 1965, 63). Episodes from canto XVI, verses 35-62, depicting Rinaldo's abandonment of Armida, were favored. The quotation here refers to Armida's desolation *after* Rinaldo has departed, but it has not been illustrated literally as is Boscoli's manner described by Parker

(Parker, II, 1956, 67-68) and in another known Tasso drawing in the Uffizi (Forlani, 1959, 48). What we may have is a conflation of various parts of Tasso's work rather than a literal depiction of a specific scene. The drawing most likely represents Armida's mountaintop, circular palace (described in canto XV, verse 44 and canto XVI, verses 1 and 70) in the background and the voluptuous Armida herself seated in the foreground. However, the shore Armida is left upon is indistinct. The suggestion of a shore line and waves in the lower right corner has been obscured by splatterings of ink and by the slightly trimmed edges of the drawing. The inclusion of the additional female figures could be interpreted as allusions to Armida's passionate grief and vows for revenge. The middleground figure relates to the character of Armida as she is described in canto XVI, verse 67: "Così in voci interrotte irata freme, e torce il piè da la deserta riva, mostrando ben quanto ha furor raccolto, sparsa il crin, bieca gli occhi, accesa il volto." (Tasso, 1965 ed., 608). "Quivering still with rage and broken sobs, she walks away from the deserted shore, eyes twisted, face aflame, and tresses scattered, and all the furies in her bosom gathered." (Tasso, 1970 ed., 352).

In this drawing, possibly made for the artist's private use, it is unclear why Boscoli would have been so cavalier in his treatment of the subject. He is, however, an artist of highly personal and cultured tastes, tastes which may be reflected in his drawing (Colnaghi, 1928, 49).

P. B.



Caravaggesque Unknown  
*Elijah Visited by an Angel*, c. early 1600s  
 oil on canvas  
 41 x 30"

Lent by Frank Chesrow

Provenance:  
 Chesrow Collection, Chicago  
 Sgambati-Pastina Family, Naples

A problematic painting in terms of definitive attribution, it is clearly by an artist working in the Caravaggesque manner. That this work is by Caravaggio himself, as suggested in the exhibitions at Southern Illinois University (1965) and Oklahoma City (1970), is doubtful. The overall lack of convincing fullness of form and space for the two figures is uncharacteristic of Caravaggio's work. It is possible to note that the seated Elijah figure bears a relation to the tradition of the contemplative figural pose seen, for example, in the works of Bartolomeo Cavarozzi (c. 1599-1625), but no further connections can be drawn to this artist. It is likely that this work may have a place within the area of Neapolitan Caravaggesques based upon its provenance. It is, however, not possible to arrive at a definitive attribution for this painting at this time.

As to the question of dating, this again must be necessarily vague since it has not been possible to place this painting within the oeuvre of a specific artist. However, based upon the tenebristic style, and the lack of classical elements that appear more frequently in works toward the middle of the century, perhaps a date in the first or second decade would be appropriate.

The subject of this painting has been described previously in an exhibition catalog (Southern Illinois University, 1965) as depicting St. Peter and St. John the Younger. However, there seems to be no foundation on which to build a case for interpreting the seated figure as St. Peter since this "bearded old man" type is a common one and not specifically related to images of this apostle. That the figure on the left is St. John cannot be substantiated in view of the fact that this figure has wings.

The presence of the bread and the vessel seems to hold the key to the subject matter. The correct interpretation can be found instead in the Old Testament – I Kings 19: 5-8 – in which the prophet Elijah has fled from Queen Jezebel into the wilderness and has fallen asleep:

And as he slept under a juniper tree, behold then an angel touched him and said unto him, Arise and eat. And he looked and behold there was a cake baked on coals and a vessel of water at his head. And he did eat and drink . . .

Even more specifically this painting may depict a slightly later moment of the same story. Thus after Elijah follows the initial instructions of the angel, he falls asleep and the same angel returns a second time, advising the prophet to "arise and eat" in a similar manner. This may account for the bread that appears to be partially eaten even though Elijah still seems asleep.

The interest in this Old Testament story may stem from the fact that the iconography of Elijah receiving bread and water from an angel of God was seen as a prefiguration of the Last Supper (Schiller, 1972, 26). The interpretation of this story as being a type representing the Eucharist is seen originally in the Medieval illustrated bibles such as the *Biblia Pauperum*, dating from the thirteenth century (Mâle, 1949, 189). That this story prefigures the sacrament of the Eucharist may also relate to the popularity of imagery concerning this sacrament during the sixteenth century.

G. S.

Caravaggesque Unknown  
*Portrait of a Young Man*, c. 1620-1625  
 oil on panel  
 14 7/8 x 14"  
 Lent by Dr. Alfred Bader

Provenance:  
 Bader Collection, Milwaukee  
 Sotheby-Parke-Bernet, Inc.

Caravaggio had no known pupils nor does it appear that he encouraged followers. Nevertheless his influence was widespread. Artists in Rome began to emulate his style around 1605 (Moir, 1967, 16; Spear, 1971, 26). While these painters (for example, Borgianni, Gentileschi, Manfredi and Saraceni) developed personal styles, by the second decade Caravaggio's inspiration prompted common traits in their work (Moir, 1967, 57). His art particularly initiated an intense investigation of realism. Caravaggio's followers were influenced by his well-defined forms, dark backgrounds, strong chiaroscuro, controlled palette, and naturalistic rendition of skin and fabrics.

Bartolommeo Manfredi (c. 1587-1620/21), called Caravaggio's most faithful follower, popularized the method of lighting observed in the master's later works. The Manfredi manner of painting favored naturalistic genre themes and Caravaggio's propensity for art based on ordinary life. The portrait on exhibition could be influenced by this tradition. It presents a feather-capped bravo type that frequently appeared in Caravaggio's (*The Calling of St. Matthew*, Rome, Church of San Luigi dei Francesi) and Manfredi's (*The Musical*, Uffizi, Florence, Moir, 1967, 103) painting. Their exotic militaristic garb enriches the paintings and proves they were a frequent sight on Italian streets (Pearce, 1953, 149). Bravi were also associated with the theater (Wind, 1974, 33). While the figure in this portrait is painted in an intimate manner close to the picture plane, his depiction describes character more than personal features.

Whereas many of Caravaggio's followers adopted a form of his realism, they improved the setting, costume and social position of the figures (Moir, 1967, 59). Drapery stuffs and elaborate patterns of folds embellished the paintings visually, but their overall composition lost vigour and forceful emotion (Spear, 1971, 31). The portrait under study shows a follower's attempt to soften Caravaggio's realism. The painterly treatment of the scarf and dramatic chiaroscuro reveal his interest in decorative effects rather than detailed replication of form. The delicately painted feather and flowing curls are refinements that could indicate styling of the 1620's. A comparison with Pietro Paolini's painting c. 1625, *A Concert* (Hoblitzelle Foundation, Dallas, Spear, 1971, Pl. 48) shows similar attention to decorative detail. However, the painting bears no relationship to Paolini's portrait style.

Paolini's lutenist and the young man in the portrait on exhibit share a melancholic expression frequent in many Caravaggesque paintings. The concept of melancholy was revised from an Aristotelian discourse (Problemata XXX, 1) during the Renaissance by Marsilio Ficino, a Florentine Neo-Platonist. It implied that melancholics, though susceptible to excitability and depression, were capable of outstanding achievement. Melancholy was elevated to an intellectual and creative force (Panofsky, 1955, 165). The Aristotelian tenet that all great men were melancholics became twisted into the assertion that all melancholics were great men. Brooding pensiveness which signifies melancholy became a popular theme in the 17th century. It endowed the individual with an implied inner wisdom and was an affectation that became fashionable to cultivate (Askew, 1965, 127; Panofsky, 1955, 166, 170). In the Caravaggesque portrait on exhibit, the sitter's somber expression is accentuated by dark shadows and intensified by the white scarf and plume that frame the darkened face.

A. V.

Agostino Carracci (1557-1602)  
*Aeneas and his Family Fleeing Troy*,  
1595 engraving, single state, after a  
painting of 1586-1589 by Federico  
Barocci

15 7/8 x 20 7/16"

Lent Anonymously

Provenance:  
Private Collection, Milwaukee  
Art Market, 1976

I: Lower left above margin: Typis  
Donati Rascottij. Lower left in mar-  
gin: Federicus/Barocius/Urbinas/  
inven.: Inscription in margin of four  
sections beginning with ODOARDO  
FARNESIO/ Cardinali Amplissimo, and  
ending with Te Canit ecce Orbis, carus  
es et superis. Lower left in margin: Au-  
gustinus Carracci. Lower right in mar-  
gin: Augo. Car./Fe/1595.

There have been differing views by scholars as to the model Agostino used for this engraving (Pillsbury & Richards, 1978, 54; Wittkower, 1952, 99; Bohlin, 1978, 203). Federico Barocci completed two versions of this painting. The first was executed between 1586-89 for the Emperor Rudolph II at Prague and is now lost. The second version was painted for Giuliano della Rovere, dated 1598 and is presently in the Borghese Collection.

Most scholars believe, and it seems most likely, that Agostino used a lost modello for the first version as his prototype. The only differing opinion is Wittkower's who believes the print is after the second version of the painting which, he contends, was finished in 1595 and not dated until 1598 (Wittkower, 1952, 99).

It is most probable that the engraving was done at the request of Cardinal Odoardo Farnese. The inscription supports this, and helps reveal the iconography of the engraving:

To Odoardo Farnese, most noble  
cardinal, Agostino Carracci.

Here, Odoardo Farnese, who is  
the offspring of heroes, (There's  
no doubt about it), and the leading

light of the purple throng.

A man outstanding for dutifulness  
and valor whom one Roman poet  
sings about and the whole world  
loves.

In dutifulness you are the complete  
re-presentation of him. Lo, the  
whole world sings of you, you are  
dear even to the ones above. (I am  
indebted to Professor Richard  
Monti of the U.W.M. Classics De-  
partment for this translation.)

The Roman poet referred to is, of course, Virgil and his work the *Aeneid*. In Book II Virgil writes of Aeneas' escape from burning Troy carrying his father Anchises, with his son Ascanius at his side and his wife Creusa running behind. After his escape, Aeneas later becomes the founder of the Roman nation. Odoardo Farnese believed he was an offspring of the founders of the Roman nation. This is given support in the frescos of the Farnese Gallery.

The Venus and Anchises fresco painted by Annibale Carracci is inscribed with the words GENVS VNDE LATINVM (birth of the Latin Race), which Bellori says refers to the ancient lineage of the Farnese family (Bellori (Enggass), 1968, 43). Another fresco in the same palace, painted by Salviati, represents Ranuccio Farnese in the guise of Aeneas (Martin, 1965, 92). The depiction of prominent Roman monuments, the column of Trajan and Bramante's *Tempiello*, also alludes to the idea of continuity. (I am indebted to Professor Wind for calling my attention to these references).

Martin has documented the strong desire Odoardo had to follow in the footsteps of his famous relatives, including Pope Paul III and Cardinal Alessandro. Odoardo did become a Cardinal at an early age. In the inscription he is referred to as the 'leading light of the purple throng'. As purple signifies the rank of Cardinal, it can be read as the leader of the college of Cardinals.

This engraving marks a new style for Agostino. He reveals a mastering of the

burin, adopting elements from Hendrik Goltzius (Bohlin, 1978, 326). Goltzius had expanded upon Cornelis Cort's innovative use of the swelling burin line creating works of great movement. See Goltzius' engraving, *The Great Hercules*, as an example of his burin work and overly muscular body.

Agostino's choice of Federico Barocci as the source for his print is not surprising. In the 1570's and 1580's Barocci was looked upon as a way towards the reform of painting (Dempsey, 1977, 15). This fact is reinforced by the numerous copies made of his work (Olsen, 1962, 131-132).

H. M-H.

Circle of Annibale Carracci  
*Portrait of a Young Man*, c. 1595  
oil on canvas  
23 x 19"  
Lent by Dr. Alfred Bader

Provenance:  
Bader Collection, Milwaukee, 1977  
Lenz Gallery, Milwaukee  
Art Market, Vienna, 1926

When first purchased, the painting was considered to be a Frans Hals, an attribution which was quickly and correctly rejected. More recently, Guercino's name has been suggested for the portrait by the late Dr. Ulrich Middeldorf. Guercino's portraits, however, are exceedingly rare (Mahon, 1981, 230). If, in fact, this work had been produced by him, it would be the only known portrait of his early period. Usually Guercino was persuaded to produce portraits only for patrons of importance. His paintings of Pope Gregory XV (National Museum of American Art, Washington, D.C., Mahon, 1981, Pl. II) and Cardinal Cennini (National Gallery of Art, Washington, D.C.) are examples of his official state portrait style. The signed and dated painting of Giulio Galiardi, the theologian (Borea, 1975, Pl. 160), represents Guercino's work for a private patron. All three por-

traits show carefully modeled form, distinctive facial features, and meticulous attention to costume detail. Our portrait is more brushy, its painterly effect noticeable in the anonymous young man's skin, ear and hair.

An attribution for *Portrait of A Young Man* remains undetermined. The predominant opinion among scholars in correspondence with the present owner associates it with the work of Annibale Carracci. While in his native city of Bologna, Annibale painted a group of portraits before going to Rome in 1595. They are filled with lively, unidealized figures placed close to the spectator (Pepper, 1973, 127-137). Their natural, relaxed manner relates them to the portrait on exhibit. Their intimacy is particularly evident in Annibale's drawing of a young boy (Louvre, Paris, Boschloo, 1974, Fig. 118). It gives the suggestion of a snapshot and records the mobility of a child's face. A similar spontaneity is encountered in the anonymous young man's face. Both portraits depend, in part, on sensitively modeled faces, soft shading and proximity to the picture plane. However, the portrait seems to lack the richness of modeling and sureness of touch that one associates with Annibale.

Oval openings were used by classical Roman sculptors and revived by Renaissance artists. They were popular during the late sixteenth century when mannerist portraitists used simulated frames for inscriptions with emblematic displays around them (Slive, 1970, 27). The use of the oval as a spatial device for portrait compositions continued through the seventeenth century. It appeared frequently in engraved portraits displayed in Agostino Carracci and Francesco Brizio's (?) *Portrait of Ulisse Aldrovandi* (Boschloo, 1974, Pl. 187).

A. V.

Aniello Falcone (c. 1607-1656)  
*Pair of Battle Scenes*  
oil on canvas  
29 1/4 x 39", each  
Lent by Frank Chesrow

Provenance:  
Chesrow Collection, Chicago  
Barbaja Collection, Naples, 1874

During the seicento in Italy there were a number of battle painters despite the fact that this was not a major genre. Aniello Falcone is perhaps the most celebrated of those painters. Falcone studied under Ribera, but was influenced by a host of others including Leonardo da Vinci, Tempesta, Caravaggio, and Pousin as well as the *Bamboccianti*. Falcone, in turn, influenced many artists including Salvator Rosa who probably studied with him. Having spent most of his life in Naples, where he worked for several major patrons, Falcone died during the plague.

The scenes depicted here are familiar subject matter for the seicento battle painter. Falcone's use of specific detail in the uniforms of the opposing forces suggests battle costumes of the Turks and Christians during the sixteenth and seventeenth centuries. The popularity of this subject may be explained in one of two ways. One possibility is that there was great interest in the curiosity of eastern costume (Held, 1969, 63). The other was that the memory and the threat of Turkish warfare was very real to the Italians (Pastor, XVI, 1957, 366-369). Occasionally these same costumes were used to represent a Biblical theme, the armored soldiers symbolic of the Hebrews in battle against an unidentified enemy (Soria, 1954, 9). It is doubtful that Falcone ever witnessed an actual battle (Saxl, 1939, 75), therefore these scenes are probably not specific historic events. As is typical of Falcone's work, there is no individual hero in either of these paintings (Saxl, 1939, 73), but the moral overtones of good vs. evil in a painting depicting such a scene can not be overlooked.

It was not unusual for Falcone to paint battle scenes in pairs and he did at least three pairs aside from those in the exhibition (Saxl, 1939, 71; Soria, 1954, 5, 14). The contrast in color palette used on the two battle scenes in the show is very similar to that in one of Falcone's other pairs; two *Battle Scenes with Cannon*. One of these, owned by Franz Mayer at Mexico City, is dark and brooding while the other, at Horwich, is quite colorful (Soria, 1954, 5-6). One can see other ties as well. The angles of the rising smoke and the direction of the movement in the scenes help to pull the two compositions together. The idea of painting scenes in pairs may well have been derived from landscape painters of the day who painted contrasting pairs to evoke emotion from the viewer (Vergara, 1982, 44-47).

Falcone's painting style often varied throughout his career. Despite this there are some singular characteristics which are well exhibited in these works. Perhaps the most obvious of these is his interest in surface textures and flickering light. This is especially noticeable in the rendering of the armor with its bold reflections. Falcone was also concerned with detailed rendering of anatomy, both human and equestrian, as well as emotional responses (Saxl, 1939, 74, 86).

As with many of Falcone's works, the question of dates for these paintings remains unanswered. Indeed, the problem is compounded by scholars who present conflicting dates for his works (Moir, I, 1967, 172). Since these compositions lack a triangular composition with classical architecture, a characteristic associated with Falcone's later works, this may suggest an early date for these paintings (Soria, 1954, 4).

B. W.

Domenico Fetti (c. 1588-1623)

*Jacob's Dream*, c. 1615

oil on panel

23 1/2 x 17 1/2"

Lent by Dr. Alfred Bader

Provenance:

Bader Collection, Milwaukee

Art Market, London

Christie's, Kensington

Clifford Chalker, Weymouth, Dorset

F P (verso, on seal with sun and winged griffin or dragon)

Domenico Fetti was trained in the Roman workshop of the Florentine painter Lodovico Cigoli. Both Wittkower (1982, 107) and Pamela Askew (1961, 21) mention Caravaggio and Rubens as important influences on the development of Fetti's expressive and painterly style. In 1613, Fetti went to Mantua to become court painter to Duke Ferdinando Gonzaga, where he was able to assimilate the coloristic innovations of the Northern Italian masters. Fetti traveled to Venice in 1621, on a mission for the duke, and again in 1622, where he died the following year.

In *Jacob's Dream*, the zig-zagging, diagonal forms of the figure of Jacob and the heavenly stairway lead the viewer up and into the picture's space. The dark green of Jacob's shirt contrasts with the white and brown of his robes, balancing the more brilliant blues and golds of the upper portion of the composition. A dramatic light emanating from the heavenly gate breaks on the soft edges of parting clouds to illuminate this nocturnal scene. Robert Manning (Wittkower et al., 1965, 167) has connected the figure of Jacob to one in a painting of the same subject (which Manning identifies incorrectly as a *Dream of Joseph*) by Cigoli (Bucci et al., 1959, Pl. 25). Though the formats of the two compositions are similar, the figures seem to have little to do with each other. The torso of Fetti's Jacob arches slightly in an upward direction, while Cigoli's sags in the middle, and the positions of the limbs of the two figures are significantly different. Fetti's Jacob is closer to the figure of the sleeping nymph in Titian's *Bacchanal of the Andrians*



(Pallucchini, 1969, Col. Pl. XX), which was familiar in the Mantuan court, and to the antique *Ariadne* (Haskell and Penny, 1981, fig. 96), a reclining, dozing figure with one arm raised and angled back behind its head, which may have been the inspiration for many such figures. The figure of Jacob is also similar to one of the sleeping peasants in Fetti's *Sower of Tares* (Askew, 1961, fig. 12).

While working for Duke Ferdinando, Fetti was permitted to make numerous copies of his popular works. Manning (Wittkower et al., 1965, 167) lists seven versions of the *Jacob's Dream* (Alton House; Hermannstad; Pal. Corsini, Rome; Vienna; Detroit; Cleveland; and a private collection in Lombardy), not including the present one. The question of which is the prime version cannot be settled here, though a comparison between this work and that in Vienna (Marani and Perina, 1965, III, Pl. 306) shows a greater modulation in the folds of Jacob's drapery and a more atmospheric handling of the upper areas of the panel in the Vienna painting.

The theme of Jacob's dream (Genesis, 28: 10-15) was popular with Baroque artists as a prefiguration of Christ's promise to Nathaniel (John, 1: 51) that the heavens would open and angels would visit the earth (Trapier, 1952, 165). The dog in Fetti's composition is uncalled for in the Biblical narrative, but not unprecedented in Baroque art. Elsheimer, for example, included a dog in his version of *Jacob's Dream* (Andrews, 1977, Pl. 19). A seventeenth century source identifies the dog as a symbol of faith (Ripa, 1976, 74).

A. H.

Follower of Francesco Fieravino, called Il Maltese (c. 1640-1660)  
*Still Life with Oriental Rug*, second half of seventeenth century oil on canvas  
28 x 38"

Lent by Mr. and Mrs. Gary Bishop

Provenance:

Bishop Collection, Greenfield, Wisconsin,  
Bader Collection, Milwaukee Albert  
Lang, Switzerland  
Private Collection, California

This still life was no doubt painted by someone influenced by the style of Il Maltese. Regrettably, little is known of Il Maltese. He was active in Rome from about 1640-60, and was the creator of a lavish style consisting of profuse decorative effects (Spike, 1983, 16, 92). Usually his canvases have an active composition and dramatic lighting and his motifs include a table covered with heavy oriental carpeting, musical instruments, armor, and silver tableware painted with a Baroque flourish (Bottari, 1965, Cat. Nos. 151, 152; Spike, 1983, 130, figs. 24, 25; and Maksimova, 1979, figs. 3, 4).

Like Il Maltese's work, our still life, with its overturned ewer, billowing carpet and disarray of objects, presents a restless High Baroque composition. The ewer plunges us back into space and the diagonals of its outline and the carpet folds add to the sense of dynamic movement in the play of forms. Yet there remains a sense of monumentality. The carpet pattern acts to bind the composition together and the underlying horizontal of the table and verticals of the necks of the flagons, flag bearer, and string of pearls keep the composition in balance. The strong diagonal which moves from the lower left corner to the upper right pulls the spectator into the picture.

Although there is much in this still life that reminds one of Il Maltese, there are distinct differences from his style as well. Il Maltese renders his carpets much thicker, and his folds are different and much less flowing, creating a completely different surface pattern. The perspective

of Il Maltese's work is also handled quite differently. He is interested in surface effects, and suppresses recession into depth. In the *Still Life with Oriental Rug* there is more of a natural recession into space with a unification of foreground, middleground, and background. There is a sense of air surrounding the composition, the edge of the table is visible, and the objects rest solidly and convincingly on it. The spacial relationships are clear and well defined. In Il Maltese's work the compositions are cluttered and the space ambiguous. Often in his painting one doesn't feel that there is a table beneath the carpet.

The painter of the *Still Life with Oriental Rug* was no doubt influenced by Il Maltese's work, as were other Italian still life painters such as Evaristo Baschenis, Giuseppe Recco, Pier Francesco Cittadini, and Campidoglio (Spike, 1983, Cat. Nos. 22, 23, 24, 26, 31, & 131, fig. 34), but actually surpasses Il Maltese in painterly skill and technique.

Ultimately, sources for the display of elegant tableware on a cloth or rug are in Northern still life painting of the early seventeenth century. The motif was made popular by painters such as Pieter Claesz, in the 1620's (Bergström, 1956, figs. 100-104). From this developed the motif of the 'pronk' still life as painted by Willem Kalf (Bergström, 1956, figs. 216, 232). The German word 'pronk' means pomp, show, splendor or magnificence. Even so, in Northern 'pronk' still life there is often a touch of 'vanitas' symbolism; a spot of decay on the fruit or a timepiece alluding to the passing of time and the vanity of collecting precious things (Bergström, 1956, 274).

This still life may be related to the 'pronk' emblems of luxury and sensuality. The disarray of the objects on the table, the motif of the overturned ewer and pearls appear frequently in Northern 'vanitas' still life painting and allude to the transience of earthly things (Bergström, 1956, 274, fig. 151). Even so, traditional 'vanitas' symbols such as flowers, candles or timepieces are missing here and the fruit shows no evidence of decay. It would be

difficult to interpret this painting as a 'vanitas', and perhaps the painting is more a lush display of the "good life".

N. W.

Workshop of Guercino (1591-1666)  
*David with the Head of Goliath*, c. 1620 oil on canvas  
46 x 37"

Lent by Frank Chesrow, Chicago

Provenance:

Frank Chesrow Collection, Chicago, 1945  
Barbaja Collection, Naples, 1874

A pensive David, large right arm on hip, rests the head of Goliath on a ledge while grasping the giant's hair with his left hand. His sword leans against the shoulder-high wall behind him. Above the stone-dented head rises the base and fluted shaft of a column. David wears a red cap with white and yellow feathers, a tan inner garment and an olive cloak draped over his left shoulder and under his right arm. Deep purple blood oozes from the severed head. A small patch of blue sky glows behind the figure. The composition is organized as a series of receding planes parallel to the picture surface: the ledge with the head, David's torso, the wall behind, the column and, lastly, the sky.

Depictions of David abound in Italian art, and Baroque representations typically show him as the Christian soldier fighting for his Lord. For instance, in Guercino's sentimentalized portrayal of 1650 (Trafalgar, 1983, 97), the idealized youth presents the head of Goliath as he gazes toward heaven in supplication. The column recalls the virtue of Fortitude (Wind, 1969, 2) and perhaps Christ's own "scourging column." Following Caravaggio's depiction of a melancholic David of 1605 (Hibbard, 1983, fig. 173), a great number appeared, including portrayals by Reni, Strozzi, and Tanzio da Varallo. Curly-locked and feather-capped, the Chicago *David* is a descendant of Caravag-

gio's youths. But the painting's softer light and Venetian palette remove the work from the direct line of Caravaggeschi.

The Chicago *David* shares the tight space, planar organization, and bright highlights which seem to lie on the picture plane, with such works by Guercino as *Dead Christ Mourned by Two Angels* of 1617/18 (Mahon, *Dipinti*, 1968, fig. 23) and *Armida Discovers the Slain Tancredi* of 1620 (Mahon, *Dipinti*, 1968, fig. 33). Guercino's early tendency toward a strong *sfumato* which obscures the form of objects is evident in David's right shoulder and the side of his body. However, several points argue against the painting being from Guercino's own hand. The draughtsmanship of the right arm and torso is faulty. David's prowess with the slingshot is often symbolized by enlarging his hand and forearm, but here it is the elbow which is awkwardly fattened. The modeling, though based on Guercino's of the period (what Posner calls "figures soft and malleable, as if modeled in wet, colored clay," Posner, 1968, 600), is less unified or surely handled. Compared to another half-length figure, *The Suicide of Cleopatra* of 1621 (Mahon, *Dipinti*, 1968, fig. 48), the drapery is considerably simplified and the rhythm of the highlights less distinctive. The static composition is also unlike Guercino's arrangements of these early years; his own depiction of the subject in a contemporaneous fresco (Mahon, *Dipinti*, 1968, fig. 24) fills the space with a great diagonal movement punctuated by an enormous sword. By 1616 Guercino had his own workshop and frequently depended on assistants to complete commissions throughout his life. For paintings executed after his return from Rome in 1623, problems associated with *bottega* copies become acute (Vivian, 1971, 29). Workshop intervention here is, thus, not unlikely.

During the five years preceding his summons to Rome in 1621 by Pope Gregory XV, Guercino developed his first mature style, seen in the works cited and culminating in the *St. William of Aquitaine Receiving the Habit of a Monk* of 1620

(Mahon, *Dipinti*, 1968, fig. 43). This famous work was created for San Gregorio's in Bologna and became widely known, probably by the future pope himself (Mahon, 1981, 174). The immediate source for the Chicago *David* appears to be a drawing for the *St. William* now in Genoa (Mahon, *Disegni*, 1968, fig. 70). Though reversed the pose is very close. This hypothesis accounts for several key problem areas: St. William's elbow, its silhouette enlarged by the thick armor, gave Guercino's assistant particular trouble, while removing the armor resulted in the awkward passages of the swayed hip and peculiar torso. The odd way David holds the head now reveals its original source in St. William's grasp of the inverted sword.

The pose of the St. William drawing is that originally used by Guercino on the painting itself; the arm was changed only after the figure had been completed (Mahon, 1981, 174). Guercino had taken great pains with this figure, as shown by numerous preliminary sketches (Mahon, *Disegni*, 1968, figs. 63-76). In adapting the sketch, his pupil put some of that effort to good use and, perhaps with the master's guidance and initial planning, fashioned a canvas stylistically consistent with Guercino's work of the period. In addition, the subject of the two works is closely related, for the unusual theme of St. William is but another version of the "Christian warrior against the infidel" (Richmond, 1932, 40) and must have suggested itself as a logical prototype when Guercino's studio received yet another commission for a *David with the Head of Goliath*.

P. K.

Bartolomeo Guidobono (1654-1709)  
*Tobias Leaving his Blind Father*, c. 1690  
oil on canvas

51 1/2 x 39 1/2"

Lent by Dr. Alfred Bader

Provenance:

Bader Collection, Milwaukee

Christophe Janet Gallery, New York

Guidobono learned the art of decorative painting from his father who worked as an artist for local pottery firms in Savona. At an early age he was decorating majolica with woodland scenes, shepherds, and putti. Although he studied literature and was ordained a priest, it was painting he chose as his vocation. Records show that he received payment in December, 1680 for his *Medaglie* frescoes created for the Great Hall of the Palazzo Rosso (Marcenaro, 1969, 299). During the same year he decorated the Crocette Chapel before traveling to Parma and Venice.

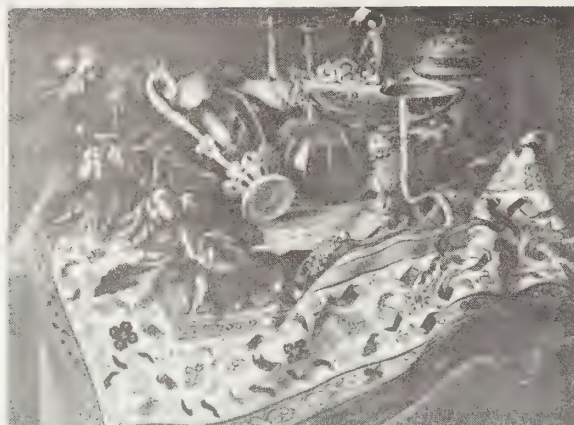
Wealthy mercantile aristocrats in Genoa admired Guidobono's work and he received commissions from the Grillo, Centurione, Durazzo, and Brignole (Manning, 1964, s.v. Guidobono). His major patron, however, was the Duke of Savoy, and he spent the productive years of his life in Turin as court painter.

Guidobono's painting is derived from the Book of Tobit, one of the apocryphal books of the Old Testament. Guidobono concentrates on the blind father's emotional parting from his son Tobias. He paints them against a dark background which intensifies the rich colors and emotional message. The softly idealized face of Tobias recalls the types of Correggio, whereas the vigorous brushwork, particularly apparent in the wonderful beard of Tobit, is reminiscent of Strozzi's bravura technique. Figures linked by gesture, and hands positioned in a decorative manner are noticeable features in many of Guidobono's paintings. Pose, lighting, rich detail and color all create pleasing ornamental effects which are strengthened by an overall unity of design.

Scholars seldom assign specific dates to Guidobono's easel paintings. The diver-



Caravaggesque Unknown  
*Portrait of a Young Man*, c. 1620-1625  
oil on panel, 14  $\frac{3}{8}$  x 14".  
Lent by Dr. Alfred Bader.



Follower of Francesco Fieravino, called  
*Il Maltese*, (c. 1640-1660)  
*Still Life with Oriental Rug*, second half  
of seventeenth century  
oil on canvas, 28 x 38".  
Lent by Mr. and Mrs. Gary Bishop.



Bartolomeo Guidobono (1654-1709)  
*Tobias Leaving his Blind Father*, c. 1690  
oil on canvas, 51  $\frac{1}{2}$  x 39  $\frac{1}{2}$ ".  
Lent by Dr. Alfred Bader.



Workshop of Guercino (1591-1666)  
*David with the Head of Goliath*, c. 1620  
oil on canvas, 46 x 37".  
Lent by Frank Chesrow. Chicago.





Paolo de Matteis (1662-1728),  
*Jacob's Dream*, c. 1680  
oil on canvas, 29 1/2 x 60".  
Lent by Dr. Alfred Bader.



Aniello Falcone (c. 1607-1656)  
*Pair of Battle Scenes*  
oil on canvas, 29 1/4 x 39", each.  
Lent by Frank Chesrow.

Attributed to Bartolomeo Schedoni  
(1578-1615)  
*St. John the Baptist*, c. 1610  
oil on panel, 29 1/4 x 22".  
Lent by Frank Chesrow, Chicago.



sity of his style makes chronological study difficult. Stylistic elements relate the *Tobias* to a *Sibyl* which is dated c. 1690 (Castel-novi, 1956, fig. 6). Both display compact forms against dark backgrounds. However, during this same period Guidobono also painted in a more ornate style with figures surrounded by an abundance of still-life detail or enclosed in landscape scenes with putti, foliage, and flowers. *Jupiter Disguised as Diana* and *Figure and Still Life* (Marcenaro, 1969, Pl. 127, 129) are examples of this variant style. They display a rococo elegance, yet they are also dated c. 1690.

Tobit is upheld as a model of piety. He kept the laws of his religion even in exile. After being afflicted with blindness and poverty, he continued faithful prayers to God. Tobias, his son, was also a loyal servant. In the biblical narrative their faithfulness is rewarded. Tobias, protected by the angel Raphael during his long journey, retrieves money owed to his father. He frees the Jewish maiden, Sara, from her demons, and marries her. He returns safely home to his father and restores his eyesight.

In the wake of the Counter Reformation, the theme of Tobias, which emphasizes the wisdom of faith, gained popularity. Pigler (1974, I, 185-190) lists over a hundred examples of Italian Baroque paintings pertaining to this subject. The Guardian Angel cult became widespread among Catholics and in 1670, Pope Clement X added it to required devotions (Mâle, 1949, 187).

Raphael societies, lay confraternities, whose patron saint was the Archangel, were part of a North Italian tradition dating back to the late quattrocento (Achenbach, 1946, 75). An upsurge of their activity occurred in the seventeenth century throughout Italy (Mâle, 189). These societies ordered paintings of Tobias and the Archangel for their churches. Many of their members commissioned such works for private worship. The second important group to commission paintings of this subject were merchants whose sons were sent to apprentice in foreign firms. It was believed these paint-

ings would bring protection to their sons during the long journey. It is possible that merchants in Genoa, a port of international trade, found paintings of Tobias and the Guardian Angel reassuring.

A. V.

Alessandro Magnasco (1667-1749)  
*Landscape with Monks*,  
late seventeenth century –  
early eighteenth century,  
oil on canvas

52 ½ x 37"

Lent by Milwaukee Art Museum,  
Gift of Dr. and Mrs. Alfred Bader

Provenance:

Milwaukee Art Museum, 1965  
Bader Collection, Milwaukee  
Private Collection, Zurich, Switzerland

Works in the style of Magnasco pose problems in dating and attribution. Only two of the more than 400 paintings attributed to Magnasco were dated (Morassi, 1967, 3) and few were signed (Bernstein, 1974, 1-2). One method used to date Magnasco canvases is to identify them with one of four periods in his career. The first period began when at the age of 17 or 18 Magnasco left Genoa for Milan (Daniels, 1972, 226), where he was trained under the Venetian painter Filippo Abbiati and began painting portraits. He soon abandoned portraiture to paint his characteristic landscapes with small figures (Ratti, 1759, in Enggass & Brown, 1970, 153). It was also during this period that he began the life-long practice of collaboration with landscape artists. Magnasco is known to have provided figures for the landscapes of Marco Ricci, Crescenzo Onofri, Sebastiano Ricci, and Clemente Spera, among others (Brigstocke, 1978, 122-123; Chiarini, in Acton et al., 1974, 276-77, 292-93, 302-3; Daniels, 1972, 226). A stay in Florence from 1703-10 separates his two Milanese periods. There he received commissions from the Florentine aristocracy and continued to collaborate with various artists,

notably Peruzzini (Franchini-Guelfi, 1969, 479). His return to Milan is distinguished by genre subjects replacing the "more bizarre themes ... which had found favour in the unique atmosphere of Medici Florence." (McCorquodale, 1976, 208). Not until 1735 did he return to Genoa, the final period to which Magnasco's marine paintings are usually assigned (Carritt, 1977, Pl. 8).

The characters of Magnasco's paintings are from low life as well as from religious life. His varied and numerous depictions of monks, nuns and hermits have been interpreted as either "laughably absurd" or "mystically devout" (Waterhouse, 1962, 223). Here they are penitent, ascetic and mysterious figures without specific identities. Apparently they are men who have chosen, in the manner of counter-reformatory pietists (Dickens, 1968, 65), to retreat from the world and devote themselves to solitary meditation. In keeping with the character of these figures, an appropriate setting and mood has been created in this painting. However, even if the figures were removed the contemplative mood would remain. Nature is a brooding and melancholic presence in itself.

Magnasco's concern with the mood of nature is achieved by the dark tonalities, but primarily by painterly handling of consistent images arranged for their effect. Although Magnasco's nature is not structured like a classical landscape, it is nonetheless a calculated, anti-naturalistic wildness based on a recognizable scheme. His monk-inhabited forests nearly always follow an upright vertical format. From one side, a huge ravaged tree dominating the composition, emerges diagonally. In the upper half of the canvas, middle and backgrounds merge impressionistically, and are the chosen areas for craggy horizons and cloudy skies. The lower third or less of the canvas is reserved for rocky terrain and foreground figures to set up his invariable contrast between the immensity of nature and the tiny humans. This treatment has been variously interpreted as a pessimistic view of man's ineffectual struggle against the overwhelming odds of nature (Evans,



1947, 42) or as intense religious devotion in the face of adversity (Morassi, 1967, 1). In either case, Magnasco's elemental vision of nature places his landscapes in the romantic tradition of Salvator Rosa.

In the absence of documentary evidence, when *Landscape with Monks* was brought to Milwaukee in 1965, the attribution was confirmed by several scholars on the basis of a photograph. Indeed, Fredericksen and Zeri list it without qualification as a work by Magnasco (1972, 116). Although the subject, format, and mood are convincingly in the style of Magnasco, a dichotomy in handling is perceptible. It appears that the brushwork of the landscape is broader and less exacting than that of the figures in which Magnasco's characteristic incisive stroke, seen particularly in the handling of the feet and neck of the reading figure, is recognizable.

It was not unusual for Magnasco to collaborate with other landscape specialists (Franchini-Guelfi, 1977, 63-65). The painterly landscapes of Peruzzini show some similarities to the Milwaukee landscape (Franchini-Guelfi, 1977, fig. 50) yet still lacking is the vibrancy and luminosity notable in the works of Magnasco's collaborator.

Problems of dating and attribution remain moot. The possibility remains that this is a work of one or more entirely anonymous painters working in emulation of Magnasco. Indeed, there was a flourishing traffic in bogus Magnascos (Franchini-Guelfi, 1977, 123). However, although the possibility that another artist painted the landscape deserves consideration, the figures convincingly appear to have been painted by Magnasco.

P. B.

Carlo Maratta (1625-1713)  
*Christ and the Woman of Samaria*, 1649  
 etching, state III, after a painting of  
 c. 1597 by Annibale Carracci  
 19  $\frac{5}{16}$  x 16  $\frac{1}{8}$ "  
 Lent Anonymously

Provenance:  
 Private Collection, Milwaukee  
 Art Market, 1976  
 Richard Houlditch (Lugt 2214),  
 (collection sold 1744)

State I: Before inscriptions.

State II: Lower center: "Anibal Caracc.  
 inu./Carolus Marat. sculps./ 1649."  
 Lower left: "Perusie in Aedibus D.D. de  
 Oddis 1649."

State III: Date in lower left badly cancelled.

The work by Annibale Carracci from which this print derives was done for a Church in Perugia. Scannelli recorded the painting in the Oddi collection. Bellori notes that it was later transported to Holland. The painting was still in the Casa Oddi in 1649, the year of this etching. (Posner, 1971, 42).

The inscription on the etching dedicates the work to Signore Oddi. It is likely he commissioned the etching as a keepsake before selling the original painting. Maratta's reputation by this time was significant and it is not unusual that he was sought after for commissions.

*Christ and the Woman of Samaria* was not an uncommon theme in the sixteenth and seventeenth centuries. Annibale Carracci had painted two versions of this subject. The one represented in this print has a reduced format, with the central focus on Christ and the Samaritan woman, all framed within the trees and great column behind the central figures. This is a common type of structural composition for the classical artists whom Maratta admired. The figure types, making use of strong contrappostos, are reminiscent of the Renaissance masters.

Maratta's classical leanings are established through his association with Andrea Sacchi and the classicist critic G. P. Bellori (Kuhnmunch, 1976, 58).

This depiction of Christ and the Samaritan Woman corresponds to the point in the biblical story when the disciples return from lunch and find Christ talking with the woman (John, 4:5-42). At this point the action is greatest and is caught in the expressive gestures of the characters. This etching is often thought to be Maratta's finest work (Kuhnmunch, 1976, 67). Only fourteen etchings are known to be definitely by Maratta's hand. All but one of these are smaller and sketchier in style. In general they lack the fluidity and more controlled technique found in *Christ and the Woman of Samaria*.

H. M.-H.

Paolo de Matteis (1662-1728)

*Jacob's Dream*, c. 1680

oil on canvas

29 1/2 x 60"

Lent by Dr. Alfred Bader

Provenance:

Bader Collection, Milwaukee  
Art Market, Copenhagen

The strong chiaroscuro modeling and the smooth, hard drapery in this painting are comparable to those found in Matteis' *John the Baptist with Saints Peter and Andrew* (Pigler, 1974, III, Pl. 102). Both display a somewhat decorative treatment of anatomy, though to a greater degree in the present work. The somnolent figure of Jacob is lit by the striking light of his own vision. This figure, along with the horizontal organization of the composition, placing the figure close up to the picture plane with the sky opening beyond it, recall works by Luca Giordano, such as the *Diana and Endymion* (Ferrari and Scavizzi, 1966, III, Pl. 137), which Matteis may have known in the ambient of Giordano's workshop.

In Naples, Matteis spent a short time as an apprentice of Giordano, but was in Rome prior to 1683, where he fell into the circle of Carlo Maratta and gained his first important patron, the Spanish ambassador to Rome, Marchese del Carpio. On returning to Naples, Matteis worked in an academic, proto-rococo

style which found popularity with patrons like the third Earl of Shaftsbury, for whom Matteis carried out strictly dictated commissions. Matteis acquired some notoriety by portraying himself with the trappings of an artist, including an ape, in a grand manner allegorical painting (Rossen and Caroselli et al., 1981, I, 54, 122-124; and Haskell, 1980, 191, 198-99).

Like the other *Jacob's Dream* in this exhibition, this representation of an Old Testament scene may be meant to foreshadow a New Testament theme of divine communication (Trapier, 1952, 165). The rather anomalous sheep in the composition may anticipate Jacob's profession as a shepherd.

A. H.

Domenico Piola (1627-1703)

*Bacchanalia*,

second half of seventeenth century  
pen and brown ink, with brush and  
brown wash, over graphite on paper  
10 3/8 x 7 3/8"

Lent by Milwaukee Art Museum,  
Max E. Friedmann-Elinore Weinhold  
Friedmann Bequest

Provenance:

Milwaukee Art Museum  
Friedmann Collection  
Private Collection, Milwaukee

Harold Joachim, Konrad Oberhuber, Edward Maser and Nancy Neilson have all attributed this drawing to the Genoese draughtsman and decorator Domenico Piola. Piola was one of the major artists dominating decorative art in Genoa during the second half of the century (Newcome, 1972, 32). He left numerous oils and frescoes in Genoese churches and palaces, and a large number of drawings.

The diagonal placement of figures, the boneless bodies and sweet faces are typical of Piola's studies for decorative paintings. (*Allegory of Painting*, Staatsgalerie, Stuttgart, Newcome, 1972, Pl. 86.) The pen and fluid application of sepia wash was a technique frequently used by Piola (Malagoli, 1966, 507).

Extensive graphite underdrawing indicates that this drawing is a preparatory study, but it has not been traced to any completed work by Piola. The enormous productivity and working method of the Piola workshop suggest that this could be a study for either a painting or a more finished drawing. Piola was known to have created series of increasingly elaborate drawings for a final painting or decorative undertaking (Malagoli, 1966, 504, 507), and his workshop also generated great numbers of finished drawings for the purpose of sale to private collectors (Stampfle, 1967, 77).

The subject is readily identifiable as the god of wine accompanied by a satyr, nymphs, and putti. Most of the traditional attributes of Bacchus and the Bacchanalia – grapes, ivy wreath, wine cup and urn, tambourine, hand cymbals, reed pipe and leopard – have been included.

The Bacchanalia was a frequent theme in the works of seventeenth century artists (Pigler, II, 1974, 43-53). Many turned to Ovid's *Metamorphoses* as a source. Indeed, in the third book of the *Metamorphoses* Bacchus is described as "soft and effeminate in his pleasures; half mad, and smelling early of wine..." (Ovid, 1970 ed., 165). However, Ovid allows that Bacchus is "in himself made up of all contrarities; valiant and effeminate, industrious and riotous, a seducer to vice and an example of virtue: so variously good and bad are the effects of wine according to the use or abuse thereof." (Ovid, 1970 ed., 161). An inventory of Piola's library indicates his interest in literature and the seventeenth century artist's propensity for using literary works as iconographical sources. Among those books in the inventory were the *Metamorphoses* as well as a 1669 edition of Ripa's *Iconologia* (Malagoli, 1966, 504). In Piola's Bacchus the physiological effects of immoderate drinking are apparent, but the artist obviously prefers to stress the more charming aspects of Bacchus' nature in the spirit of the elegant decorative character of Genoese art in the second half of the century (Newcome, 1972, 33).

P. B.

Attributed to Bartolomeo Schedoni  
(1578-1615)

*St. John the Baptist*, c. 1610

oil on panel

29 1/2 x 22"

Lent by Frank Chesrow, Chicago

Provenance:

Chesrow Collection, Chicago, 1945

Barbaja Collection, Naples, 1874

A youthful half-length St. John resting on his left arm, gazes in religious ecstasy to his right. A fleece trimmed coat lies on his right arm and he holds the shepherd's staff in his bent left arm. A winding ribbon proclaims "Ecce Agnus Dei" (Behold the Lamb of God). A grotto is suggested to the right behind St. John. Forms are lost in shadow except where harshly lit from the left. Colors are high-keyed and unnatural: John's white complexion and red lips contrast with the strange yellow-green light behind his head.

Bartolomeo Schedoni, a native of Modena was in Rome by 1595 working for Federico Zuccaro (Lodi, 1978, 23). He soon returned to Modena and evolved a style based on the rounded types and soft forms of Correggio (Lodi, fig. 2). However, after 1608 when he was called to Parma at the command of Ranuccio Farnese, his style changed markedly. Lines became harsh, colors metallic and shining, and light-dark contrasts more pronounced (Wittkower, 1973, fig. 41).

The Chicago *St. John* probably dates from this late period. The face is strongly lit, the color shining, and the left side of the face and arm are sharply drawn. However, since the brushwork is quite evident, the painting may be a transitional piece, continuing the Correggesque style with intimations of the late manner. There are indications that the piece was done rapidly: the lines of the face and arm waver rather awkwardly, while the modelling on the figure's left arm is unconvincing and flat. Indeed, the body is virtually boneless. Schedoni was known to work quickly, especially when months or even years late in furnishing a com-

mission (Miller, 1979, 76-93), and this small devotional image may have been an afternoon's quick work.

Ranuccio Farnese (1569-1622), brother of Carracci's patron Odoardo, was a belligerent, paranoid figure who became extremely possessive about works by Schedoni (Miller, 1983, 232). If painted for the Farnese court at Parma, it is likely that the Chicago *St. John* would have remained in the Farnese collection and been moved to Naples with the family, to be acquired ultimately by the Neapolitan Barbajas. Unfortunately, the Farnese inventories do not seem to include this painting, although twenty-four Schedonis are listed (Campori, 1870).

P. K.



Circle of Massimo Stanzione

*St. Agnes*, c. 1630

oil on canvas

16 x 14 3/4"

Lent by Frank Chesrow

Provenance:

Chesrow Collection, Chicago

Massimo Stanzione (1585?-1656) was one of the major artists in Naples during the first half of the seicento, and his work was enormously influential (Whitfield, et al., 1982, 256). Stanzione produced a number of images of St. Agnes during his career. Among them is a work now located in the Museum of Barcelona (Perez-Sanchez, 1965, 456), which is similar to our *St. Agnes* in its rich colorism and painterly technique. The facial type, in its delicacy and prettiness also relates.

However, there are inconsistencies which make an attribution to the master unlikely. The hands are treated in an extremely loose manner to a degree that causes a loss of form and contour. This looseness of technique is not seen in the Barcelona *Agnes*. The drapery treatment is very fluid and the paint is applied in ribbonlike strokes which differs from the more controlled application seen in other works by Stanzione. The fact that this small piece is a devotional image may in some way allow for a more expressive brushstroke, yet the face itself is quite delicately and carefully modelled. Because of these technical variances, it is not possible to substantiate the attribution to Stanzione. The similarities in colorism and facial type however, suggest a relation to the master and therefore I must assign this to the circle of Stanzione.

This *St. Agnes*, which depicts a young, innocent looking girl, is a small devotional picture, meant to inspire individual piety. According to one seicento theorist, Giulio Mancini, images of this kind were to be placed "in the bedroom" and specifically "at the head of the bed and above the faldstool" (Enggass and Brown, 1970, 35). This devotional image shows the young Roman martyr with her traditional attribute, the lamb—an attribute that stems from the affinity of the Latin word *agnus* to *Agnes* (Thurston, 1968, 136).

St. Agnes (c. A.D. 304?), being blessed with great beauty, attracted the attention of certain young men of Rome. Agnes, who had "consecrated her virginity to a heavenly husband" (Thurston, 1968, 133) refused her suitors. The young men, angered by her rejections, brought her before the governor and accused her of being a Christian. Steadfast in her faith in Jesus Christ, she endured torments which included sending her to a house of prostitution to rob her of that which she most valued—her purity. However, these vile attempts were foiled by heavenly intervention and she remained virtuous until she was ultimately beheaded for adhering to the Christian faith (Thurston, 134).

The martyr in general was a popular subject in the seventeenth century. St. Agnes attracted increased interest when in 1605 her tomb beneath the altar in her Basilica, San 'Agnese in Rome, was opened. (Thurston, 136). A number of St. Agnes images date from around this time.

This *St. Agnes* seems to be a fairly early work which still exhibits a Caravaggesque quality in the dark background and the strongly lit figure. In this way it is like the group of paintings by Stanzione done after his second stay in Rome (1625-1630); among them is a *St. Agatha in Prison*, now in the Museo Capodimonte, Naples (Whitfield, et al., 1982, 257) which also exhibits a similar Caravaggesque feeling.

G. S.

Stefano della Bella (1610-1664)

*Oak at Pratolino*, c. 1653

etching

9 1/16 x 14 3/16"

Lent Anonymously

Provenance:

Private Collection, Milwaukee  
Art Market, 1978

Born in Florence, Stefano was first trained in a goldsmith's shop and then later by Cantagallina, Callot's old master. It was Callot that della Bella chose to emulate in his early years. First in Florence then in Rome, della Bella worked under the Medici patronage. In 1639 della Bella went to Paris with the entourage of Alessandro del Nero, where he enjoyed great success leaving only because of the Fronde uproar. In 1650 della Bella returned to Florence and the Medici patronage. These later years allowed della Bella to further experiment with techniques and continue work on his favorite themes.

Throughout his life della Bella avoided studios and the study of other artists, opting to draw outdoors. His habit of open air drawing is reflected in this print,

especially seen in the treatment of the foliage. In the Medici villa series della Bella experimented with an acid wash effect to produce a gray tone not unlike later aquatint. (Massar, 1968, 159-162.) His technical innovations are also reflected in this print, particularly his abandonment of rigid cross hatching. He sought new textures and shading effects with soft delicacy. His extremely fine line exemplifies della Bella's concern for making his prints resemble drawings. (De Vesmé, 1971, 13-14 and Massar, 1968, 161.) Indeed, the print can be related to the drawings of his friend and colleague Valerio Spada, who strove to make his drawings resemble etchings. (Massar, 1981, 251-275.)

Della Bella enjoyed contrasting the small scale with the colossal. The *Oak at Pratolino* juxtaposes a towering oak tree with minute figures. *Old Man Winter In the Garden* from the same series, similarly overwhelms the figures with the giant statue of Appennines. (Viatte, 1977, 336-354). The intentions may be satirical or perhaps they are an example of the romantic and sublime as seen, for instance in Dughet's *Falls of Tivoli*. (Sutton, 1962, 294, fig. 21. I am indebted to Professor Wind for suggesting this article.)

In *Oak at Pratolino* the "boschetti", a grove of naturally planned trees invoke certain responses. The "boschetti" may symbolize man's manipulation of nature, creating order from chaos. The Pratolino gardens were particularly devoted to "boschetti", and informal design. Pratolino, with its series of fountains, statues, and grottoes, formed a continuous narrative of different experiences to be confronted by the spectator in time succession. The idea of building a garden to represent an idealized nature is a part of a long established Florentine tradition. (MacDougall, Coffin, ed. 1972, 44-47.)

*Oak at Pratolino* can be compared with della Bella's costume renderings. The specific posing and assured treatment of line are similar particularly to della Bella's work of 1652 for the theater productions of the Accademia degli Immobili. The print has a stage like setting, although

the figures do not appear posed or as if they are actors for they are quite natural. (Massar, 1975, 54-60.)

The dating of this print is based upon its relationship to securely dated works. *Landscapes of Roman Ruins* is one such work. (De Vesmé, 1971, Pl. 819.)

D. P.

Francesco Trevisani (1656-1746)

*St. Francis*, c. 1720s

oil on canvas

57 1/2 x 37 1/2"

Lent by Marquette University Fine Art Collection, Milwaukee, 1959

Marc B. Rojzman, Milwaukee

Provenance:

Marquette University Fine Art Collection,  
Milwaukee, 1959

Mark B. Rojzman, Milwaukee

Renewed interest in the lives of the saints under Pope Clement XI (Pastor, XXXIII, 1957, 343) was reflected in the arts of the early eighteenth century. The subject of St. Francis of Assisi had been a popular



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one for painters during the past two centuries (Gibbs, 1975, 21) but never more so than at this time. Pope Clement XI's personal interest in St. Francis was demonstrated in his contributions toward the New Church of St. Francis of the Stigmata in Rome, for which he laid the foundation stone in 1704 (Pastor, XXXIII, 1957, 520-521).

Trevisani, who was trained in Venice before coming to Rome in 1679 used the theme of St. Francis many times. In correspondence with Marquette University, R. Ward Bissel noted his use of it as early as 1695, while late works such as the *St. Francis in Ecstasy* of 1729 at S. Maria in Araceoli, Rome (DiFederico, 1977, Pl. 71/Cat. 86) indicate the span of his interest in the subject.

The warmly lit canvas with its amber hues and the single monumental figure brought close to the picture plane is characteristic of Trevisani's work in the 1720's (DiFederico, 1977, 64). The softening of the saint's facial features is comparable to his *St. Francis Receiving the Stigmata* of 1719, at the Stimmate di S. Francesco, Rome (*Ibid.*, Pl. 61/Cat. 74). The setting, a cave set into a hill, was frequently used by Trevisani in his paintings of saints.

Here we see St. Francis at his devotions, in contemplation of the Crucifix. A tear of penitence glistens on his cheek, and the signs of the Stigmata are on his hands. The positioning of the saint in the center of the painting, where the lighting emphasizes his tearful face, presents us with an image which is emotionally intensified and direct.

The extreme humility which characterizes St. Francis is shown in his attitude of penitence, his rough patched clothes, and in the grouping of objects before him. Both the crucifix and the book had been associated with St. Francis in devotional paintings since the fifteenth century (Gibbs, 1975, 21). The skull which props up the book was also commonly used as a symbol of man's mortality (Mále, 1951, 478). It is particularly fitting when shown with St. Francis, "qui parlait a la mort

avec tendresse et l'appelait 'ma soeur' " (*Ibid.*).

The root vegetables juxtaposed to the skull further emphasize the idea of man's mortality. Man is also of the earth, while the soul, for which Christ died, is immortal. The vegetables may also indicate St. Francis' humility, as suggested by Frank DiFederico in correspondence with Marquette University. Bissel suggests in correspondence that their arrangement is evocative of the nails of the Crucifixion. In fact, it is identical to the arrangement of the nails in Trevisani's *Dead Christ with Angels* at Stanford University Museum of Art (DiFederico, 1977, Pl. 20/Cat. 24).

As St. Francis manifests his penitence for the suffering of Christ, he is shown in a position of 'emotional submission'. According to DiFederico, (1971, 64) this more empathetic portrayal of the saints was seen in Trevisani's early eighteenth century images. Here the open stance of St. Francis, and his right arm which reaches out toward the picture plane – as if to include the viewer in his state of penitence – is an indication of this empathy, and invites a similar penitential attitude while contemplating this painting.

J. S.

Francesco Trevisani (1656-1746)  
*Mary Magdalene*, c. 1710-1715  
oil on canvas  
37 x 29"

Lent by Marquette University Fine Art Collection, Gift of Marc B. Rojzman

Provenance:  
Marquette University Fine Art Collection,  
Milwaukee, 1959  
Mark B. Rojzman, Milwaukee

According to correspondence by Anthony Clark with Marquette University, this devotional painting is a variant of Trevisani's Penecuk House *Magdalene*. That



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work pre-dates 1739, when it was documented upon purchase. The *Mary Magdalene* in our exhibition has been dated by R. Ward Bissel c. 1710-15, and he refers in correspondence to its 'classicism'. The bright colors and firmly outlined face support this view. Trevisani's *Agony in the Garden*, S. Silvestro in Capite, exemplifies this style. There Christ, dressed in a pink robe and blue mantle, has a face that DiFederico describes as a "hard, finely chiseled form with porcelain-like surfaces" (1971, 64).

It must be noted that DiFederico does not agree, in correspondence, with the attribution of *Mary Magdalene* to Trevisani. This is perhaps due to his examination of a black and white photograph, on which his comment was based. The photograph makes the face of the saint look ill-defined.

Mary Magdalene is seen in the same setting as the *St. Francis* shown in this exhibition, and several of the same elements are also present. The skull, book, and crucifix all are employed, although in this case the Crucifix rests with its base on the skull, with Mary Magdalene's hands folded around it.

Whereas *St. Francis* was demonstrative of the outward manifestations of penitence, the mood here is a quieter one, as Mary Magdalene turns inward in her self examination and contemplation of the Crucifix. Her downcast eyes lead us to the Crucifix which is the focal point of the painting.

J. S.



Venetian School  
*Cain and Abel*, late 1600s  
 oil on canvas  
 25 1/2 x 20 1/2"  
 Collection University Art Museum,  
 The University of Wisconsin-  
 Milwaukee, Gift of Alfred Bader

Provenance:  
 The University of Wisconsin-Milwaukee,  
 1971 Bader Collection, Milwaukee  
 Sotheby's, London

The subject of this bozzetto, or oil sketch, is the slaying of Abel by his brother Cain (Genesis, 4:3-4:13). The two altars with their burning sacrifices as well as the figures—murderous Cain and victimized Abel—in the foreground, clearly indicate the subject of this sketch. The smoke from Abel's altar with its offering ascends toward Heaven, while from Cain's sacrifice it moves downward. This graphically presents us with images of God's acceptance and rejection of these offerings. The same imagery is present in Trevisani's *Cain and Abel*, c. 1690 (Di-Federico, 1977, Pl. 8/ Cat. 8).

Cain is just about to strike Abel and kill him. This is the last moment of Cain's innocence, as he will kill his brother and commit the first murder with no conception of its consequences. The lighting of this scene is dramatic, emphasizing its emotional impact. The strong central structure of diagonals adds to the feeling of force, as we view the scene at its climatic moment.

The theme of Cain and Abel was popular in seventeenth century Venice (for other examples, see Pigler, 1974, III, Pl. 1, 2). It is possibly an allusion to Christ's Passion

at the hands of his brethren, the Jews, with Abel seen as a prefiguration of Christ in this scene (Panofsky, 1969, 34).

Bozzetti were commonly used by Venetian painters of the seventeenth century. The oil sketch, which had originated with Giorgione early in the sixteenth century, was by this time widely used, especially in Venice (Wittkower, 1967, xv-xix). Working directly in oils gave painters freedom to experiment with effects of color, lighting, and composition in a medium which could be reworked before it was dry. The thick brushstrokes in *Cain and Abel*, as well as unresolved details on Cain's face and the altars, indicate this approach. While the background detail would seem to indicate that this bozzetto was a composition in its own right without a final version — an autonomous bozzetto as was sometimes the case (*Ibid.*, xxi) — Federico Zeri, in correspondence, is of the opinion that here the background was filled in at a later point by another hand.

The experimental nature of bozzetti, and this one in particular, makes it difficult to attribute this painting. However, it can be seen as a work with close ties to the Venetian school of the period. Abel's mouth, and his head which is thrown backwards, is particularly significant. According to William Barcham, in correspondence, use of this type of facial expression is seen quite often in the work of Venetian painters, including Francesco Maffei (c. 1605-1660) and Pietro della Vecchia (1603-1678).

One work by Giambattista Langetti (1625-76), *Cato*, Il Museo Correr, Venezia (Pignatti, 1960, 117), seems to have some significance in relation to this bozzetto. Langetti, a major painter in late seicento Venice, uses a strongly defined musculature similar to that found in the *Cain and Abel*. The square, solidly constructed form of Cato's right hand also relates to the treatment of the hand in this painting.

J. S.

Francesco Villamena (1576-1623)  
*Saint Jerome*, 1600  
 engraving, after a painting by  
 Federico Barocci  
 15 1/2 x 11 1/2"  
 Lent Anonymously

Provenance:  
 Private Collection, Milwaukee  
 R. E. Lewis, Nicasio, California, 1980

Villamena is closely associated with the Carraccis. Like Agostino, Villamena used Cort's swelling line. But Agostino created a freer, bolder system of hatching. Villamena's work was even more simplified when compared to Agostino. (Bohlin, 1979, 32-58 and Strauss, 1977, 616-617.)

The influence of Agostino as well as that of Hendrick Goltzius is seen in Villamena's *Saint Jerome*. This is especially evident when compared with Agostino's and Goltzius' prints on the same popular subject. (Bohlin, 1979, 43 and Strauss, 1977, 617.) Like these artists Villamena composed plastic forms with carefully defined thick strokes. All three prints of *Saint Jerome* have an enlarged monumental figure.

Villamena's *Saint Jerome* can also be compared to the painting by Fedrico Barocci which it is after. A number of artists did prints after Barocci attesting to his popularity. Such admiration stemmed from his use of light and shade, the depiction of drapery, the sweetness of his figures, and the color delicacy. (Olsen, 1962, 102 and Wittkower, 1972, 55.) Later artists also turned to Barocci as a source for antimannerist color and design. (Posner, 1971, 35.) Villamena's figure projects a feeling of warmth because of a brighter light with *Saint Jerome* enlarged by sculptural qualities. Barocci's *Saint Jerome* has an atmospheric quality adding mystery. The flickering effects of light seen in the two works appear to differ because of the differing media.

*Saint Jerome* became a popular subject after the Council of Trent. Art was to depict clear images of piety for the public. Saints were popular for each exemplified a different devotional mood.



The Latin inscription further attests to this devotional mood. It translates as follows:

"Illustrious and revered, devoted to God, Bishop Paullo Sanuitalio of Spoleti, lover of virtues. This present picture which was painted in an excellent way by Fedrico Barocci of Urbino, recently engraved by myself deciding to make public (publish) so that the affections of a devoted soul will be clear through proof. F. Villamena, devoted to God, in the year of the Jubilee with the privilege of the Pope and with permission of the superiors at Rome, 1600." (I am indebted to Dr. Richard Monti, Classics Department, U.W.M. for this translation.)

The iconography of the print is a typical treatment of Saint Jerome in his grotto with lion and skull as symbols of his hermit's life. Symbolic botanical meaning may also be found. The plants to either side of the center of the print appear to be mushrooms. Mushrooms were traditionally the emblem of the education of the hermit. (D'Ancona, 1977, 234.)

D. P.

Anonymous, Bolognese  
*The Curtain*, late seventeenth century  
oil on canvas  
32 1/2 x 26 1/2"  
Lent by Dr. Alfred Bader

Provenance:  
Bader Collection, Milwaukee  
Art Market, Vienna  
Collection of King of Saxony (?), c. 1860

In this unusual "picture of a picture," as Dwight Miller, in correspondence with the present owner, has described it, an illusionistic curtain has been painted to appear as if it concealed another painting below. To enhance the illusion, the curtain casts a thin, even shadow on the supposed surface of the painting.

The Bolognese origin of this work is suggested by the resemblance of some of the figures to types found in works by the Carracci and their followers. The

repossoir figure of the soldier at the lower right may depend on Annibale Carracci's figure of Romulus in the palazzo magnani, Bologna (Posner, 1971, Pl. 52F). The facial features of the kneeling woman on the left, her oval head, full cheeks, and arching eyebrows, are reminiscent of those found in Annibale (Posner, 1971, Pl. 173), and in Guido Reni (Baccheschi and Garboli, 1971, Pl. XV).

Two Bolognese painters have been mentioned as possible authors of this work. Miller, in correspondence to the owner, suggests Ercole Graziani, and Anthony Clarke, also in correspondence, suggested Lorenzo Pasinelli. I am unconvinced by either possibility. The broad, even areas of light and color with which Graziani creates forms in paintings like his *Rape of Europa* (Roli, 1977, fig. 219A), are at odds with the more patchy modeling effects in the present work. Pasinelli's brushwork and handling of drapery has been called "rich but delicate," (Miller, 1959, 109) while the brushwork in *The Curtain* is somewhat coarse and halting. Without a firm attribution, it is impossible to establish a precise date for this work.

This multi-layered, "trompe l'oeil," composition may be a reflection of the practice of seventeenth century collectors of hanging curtains over their paintings. In the North, paintings were covered to protect them from insects and smoke (Battersby, 1974, 34). In Italy, a painting by Caravaggio in the Guistiniani collection was kept behind a green silk curtain so that its owner could reveal it to his guests at the most dramatic moment (Friedlander, 1955, 265). A Rembrandt painting of *The Holy Family* (Hubala, 1970, Pl. XXIX) displays not only a painted curtain on a painted curtain rod, but a simulated frame as well.

Unlike the Rembrandt, the curtain in the painting in this exhibition hides the identity of the figures beyond it. The two central figures appear to be a standing female, to the left, and a seated male, to the right, both seemingly dressed in antique attire. The soldier in the foreground reaches for a piece of armor while the seated figure gestures excitedly, thrusting

his arm out over a table, and a helmeted soldier in the background looks over his shoulder expectantly. It is as if the curtain was about to go up at the climax of some story, but since the curtain covers most of the scene, the subject of that story remains elusive.

Perhaps the clue to the meaning of this image is not in the figures, but in the curtain which conceals them. As we have seen, curtains were a familiar motif in trompe l'oeil paintings, though no curtain dominates a composition as much as this one in seventeenth century art. However, there is a story in Pliny (N.H. XXXV, 65; see Jex-Blake, 1968, 109-11), of a curtain which does serve as the primary subject of a painting. According to Pliny, the Greek painters Zeuxis and Parrhasios entered a competition to see who could paint the most realistic picture. Zeuxis produced a painting of some grapes which was so lifelike that birds were attracted to it. Sure of his victory, Zeuxis commanded his rival to remove the curtain which seemed to cover his painting, only to be forced to admit defeat when he discovered that the curtain was a painted illusion. This would explain why the figures are presented all' antica, for it is a story from antiquity, and why the identities of the central characters are not revealed, since the only subject for Parrhasios' painting that Pliny mentions is the curtain itself.

It is possible that this work is meant to relate to the antique tradition of illusionistic painting and to emulate the artists of antiquity. Seventeenth century artists sometimes took a fiercely competitive stance toward the artists of the past, and even tried to surpass their forbears (de Jongh, 1969, 49-67). The theme of Zeuxis and Parrhasios is found frequently in sixteenth century art, and will be the subject of a forthcoming article by the Czech scholar L. Konecny. Professor Wind has kindly pointed out that the theme of the emulation of antiquity is evident in seventeenth century genre painting as well (see for example Bialostocki, 1966, 591-595).

A. H.

Anonymous, Italian  
*Kitchen Still Life*, c. 1650  
 oil on canvas  
 52 x 53"

Lent by William and Sharon Treul

Provenance:  
 Treul Collection, Pewaukee, Wisconsin  
 Private Collection, Milwaukee  
 Bader Collection, Milwaukee  
 Art Market, Detroit

The *Kitchen Still Life* is highly naturalistic in the tradition established by Caravaggio. This is evident in the use of warm local colors and the plastic forms modeled in strong light and dark tones. The individual foodstuffs are painted realistically and close attention is paid to the various textures and nuances of color. The technique is painterly and the brush strokes visible, giving the surface an energetic quality. Spatially the composition recedes gradually and naturally into depth as the eye moves upwards. The birds at the right seem to come forward, close to the picture plane, almost protruding into our space.

This naturalistic tradition was popular in Rome and in other parts of Italy as well (Spike, 1983, 16). But the anecdotal quality, exemplified particularly by the playful cat in the lefthand corner, may suggest Flemish influences. Perhaps it is



Genoa with its rich tradition of kitchen still life pieces (Marcenaro, 1969, Cat. No. 11) and its close connections with Flemish artists, that is the place where this master worked.

It is unclear if this painting is symbolic or is just a naturalistic record which delights in texture and form. A number of still lifes by Caravaggio's followers are matter of fact recreations of nature (Spike, 1983, 44).

Yet the presence of the live owl in the upper right may have some symbolic

significance. John Spike (1983, Cat. No. 9) calls attention to a similar motif in a still life. Here the owl, surrounded by dead birds, is representative of the reputation of the owl as a killer of birds and therefore a 'memento mori' (Spike, Fig. 3, 46). Still there are only a few dead birds in our painting as compared to the plethora of dead fowl in the still life by the anonymous Caravaggesque artist. The juxtaposition of the cat and bird may be only an anecdotal addition similar in motif to that of a still life by Pier Francesco Cittadini (Spike, 1983, Cat. No.26).

N. W.

Circle of Annibale Carracci  
*Portrait of a Young Man*, c. 1595  
 oil on canvas, 23 x 19".  
 Lent by Dr. Alfred Bader.

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Cover:

Anonymous, Bolognese  
*The Curtain*, late seventeenth century  
 oil on canvas, 32 1/2 x 26 1/2".  
 Lent by Dr. Alfred Bader.





**Art History Gallery**  
**University Art Museum**  
**The University of Wisconsin–Milwaukee**



**THE ART OF THE MARVELOUS:**  
*THE BAROQUE IN ITALY*





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THE ART OF THE MARVELOUS:  
*THE BAROQUE IN ITALY*

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## Introduction

In the collection of sonnets, the witty and nimble *Murtoleide*, published in 1626, Giambattista Marino presents a quintessential epigram concerning the goal of the Baroque virtuoso: "E del poeta il fin la meraviglia . . . chi non sa far stupir vada alla striglia!" (The end of the poet is to arouse marvel. Let him who cannot produce wonder, go to the stables!) Like the poet of the marvelous, the Baroque artist aimed to "fa meravigliare." Indeed, the real virtuosity of Italian Baroque style is vividly demonstrated by the works in this exhibition, works which are meant to celebrate the diversity and fascination of Baroque art. Fetti's exquisite little *Dream of Jacob*, for instance, painted at the beginning of the period, is a masterpiece of dazzling brushwork and atmosphere. In a golden celestial vision heaven has opened for Jacob and for us, the spectator. Or in Trevisani's *St. Francis*, painted towards the end of the Baroque period, a powerful image of piety, the humble saint is transfixed in tearful devotion of the crucifix. If the Baroque artist was a master of the devotional image, he investigated a wide range of other subject matter as well. In this exhibition the viewer can feel the intense fury of battle in scenes by Aniello Falcone, experience the Baroque still-life painter's tactile delight in humble reality, and explore the mystery and melancholy of a romantic landscape by Magnasco. Equally wonderful are the works on paper, the Baroque drawings and prints, which grace the exhibition. A case in point, is Agostino Carracci's *Aeneas and Anchises* where the tongues of flame and the choking, billowing clouds of smoke vividly recreate the destruction of Troy. On the other hand, Stefano della Bella's *Oak at Pratolino* takes the spectator to a charming bucolic retreat. The sun dappled leaves of the giant oak shimmer, and the print is charged with a vibrant atmosphere.

This catalogue and exhibition strive to address the scope, variety, and marvel of Italian Baroque art. Many of the ideas expressed here were first broached in my

seminar taught in the fall semester of 1983. The students in that seminar, Pam Bandyk, Aaron Huth, Paul Kruty, Holly Mckeown-Hoy, Dara Powell, Jennifer St. Lawrence, Gretchen Schweiss, Anne Vogel, Nadine Walter, and Barbara Wroblewski, all worked indefatigably. I selected the works to be exhibited, and I have served as editor for the catalogue. I wish to single out the contributions by Huth, Kruty, and St. Lawrence, which required few revisions.

I am deeply indebted to all those who transformed this show from idea to reality. I have received financial support and enthusiastic encouragement for this project from Professor Jane Waldbaum, Chair, Department of Art History, the Comparative Study of Religion Program, The Department of History, the Department of French and Italian, and Dean William F. Halloran, Associate Dean Jessica Wirth, and Associate Dean Nason Hall of the College of Letters and Science.

The exhibition is complemented by a symposium and I am pleased to acknowledge our speaker, Professor Howard Hibbard of Columbia University, who did much to bring the excitement of Baroque Italy to Milwaukee.

I owe a special debt of gratitude to the lenders, both private and public, who gave generously of their time and of their collections. I was also aided inestimably by Suzanne Foley, Director of the University Art Museum, Mark Chepp, Curator, and their support staff. Andrei Lovinescu, photographer for the Department of Art History, as usual, was cheerfully efficient.

Finally, it gives me great pleasure to acknowledge the individual donors who provided major funding for our program: Dr. Alfred Bader, whose commitment to scholarship is well known, and Mr. Eddie Glorioso and the Italian organization, UNICO.

Barry Wind  
Department of Art History  
The University of Wisconsin-Milwaukee

In the listing of dimensions, height precedes width.

## Catalogue of the Exhibition

Andrea Boscoli (1550-1606)  
*Mythological Scene*, c. 1600  
pen and brown ink, with wash, over  
traces of red chalk on paper  
5 7/8 x 8 7/16"  
Lent by Milwaukee Art Museum,  
Max E. Friedmann – Elinore  
Weinhold Friedmann Bequest

Provenance  
Milwaukee Art Museum, 1965  
Friedmann Collection, Milwaukee  
Private Collection, Milwaukee

Boscoli is often referred to as part of a generation of artists who began to reject Mannerist principles (Russell, 1975, 166). As a pupil of Santi di Tito he was formed in the crucible of Florentine reformers, and his interest in Barocci and Correggio corroborates this position (Forlani, 1959, 9-10). The new style advocated clear and concise presentation of subject matter taken from nature (Boschloo, 1974, 78). These essentially baroque values are seen in the clearly defined space, the energetic and emotional running figure, and the dramatic and spatial effects of light and shade. However, the drawing does retain Mannerist characteristics. The foreground figure, in particular, with her refined pose and elongation, is closer to the late Mannerist tradition.

The drawing has been attributed to Boscoli on the basis of its mannered qualities and on the recognition of his highly personal drawing style. The blotchy treatments of eyes and navels, the drapery style, the sinuous foliate forms, and the pronounced divisions between light and shadowed areas are identifiable as Boscoli's (Forlani, 1963, 91). Typical of his manner is the *segno virgolato*, a comma-like mark or spot (Forlani, 1963, 98).

Boscoli often drew the subjects for his drawings from literary sources, particularly Tasso and Ovid (Forlani, 1963, 98). The identity of the subject matter can be related to an inscription in ink on the back of the drawing. Although the writer appears to ascribe the source to canto XVI, verse 62, it is actually a quotation from canto XVI, verse 63 of Tasso's

epic poem, *Gerusalemme Liberata*. "Ed io pur anco l'amo, e in questo lido invendicata ancor piango e m'assido?" (Tasso, 1965 ed., 606). "And do I dare still love him? On this shore, do I still unavenged, weep and implore?" (Tasso, 1970 ed., 351).

Two, of what is thought to be an extensive series of drawings by Boscoli from *Gerusalemme Liberata*, are in the collection of the Ashmolean Museum, *Armida pursuing Rinaldo* and *Armida bidding Rinaldo to stay* (Parker, II, 1956, 67-68, nos. 123, 124). The Milwaukee drawing relates in many ways to the Ashmolean drawings. Similarly, the *verso* on each of the Ashmolean drawings has been inscribed with a quotation from the sixteenth canto, verses 38 and 51, of Tasso's work. They are in the same medium and are comparable in size (149 x 223 mm and 151 x 220 mm to the Milwaukee drawing's 150 x 215 mm). Dr. D. Blayney Brown of the Ashmolean Museum, in correspondence, found the style of the Milwaukee drawing to be "entirely consistent" with the two drawings. Brown further noted that the inscription appears to be of the same hand as the Ashmolean drawings and that a notation in pencil, "Lot 135," prominent on the back of the Milwaukee drawing, appears on the back of Parker no. 124. Another significant comparison is the collector's mark seen in the lower left *recto*. All three drawings display the mark of the London collector Charles Rogers (1711-1784) (Lugt, 1921, 110-11). Of the seven known Tasso drawings by Boscoli in the Rogers Collection, the Ashmolean claims numbers five and six (Parker, II, 1956, 68).

Upon its publication in 1581, *Gerusalemme Liberata* was immediately popular (Lee, 1970, 21) and its romantic protagonists, Armida and Rinaldo, became frequent subjects of the works of seventeenth century artists (Enggass, in Wittkower et al., 1965, 63). Episodes from canto XVI, verses 35-62, depicting Rinaldo's abandonment of Armida, were favored. The quotation here refers to Armida's desolation *after* Rinaldo has departed, but it has not been illustrated literally as is Boscoli's manner described by Parker

(Parker, II, 1956, 67-68) and in another known Tasso drawing in the Uffizi (Forlani, 1959, 48). What we may have is a conflation of various parts of Tasso's work rather than a literal depiction of a specific scene. The drawing most likely represents Armida's mountaintop, circular palace (described in canto XV, verse 44 and canto XVI, verses 1 and 70) in the background and the voluptuous Armida herself seated in the foreground. However, the shore Armida is left upon is indistinct. The suggestion of a shore line and waves in the lower right corner has been obscured by splatters of ink and by the slightly trimmed edges of the drawing. The inclusion of the additional female figures could be interpreted as allusions to Armida's passionate grief and vows for revenge. The middleground figure relates to the character of Armida as she is described in canto XVI, verse 67: "*Così in voci interrotte irata fremè, e torce il piè da la deserta riva, mostrando ben quanto ha furor raccolto, sparsa il crin, bieca gli occhi, accesa il vólto.*" (Tasso, 1965 ed., 608). "Quivering still with rage and broken sobs, she walks away from the deserted shore, eyes twisted, face aflame, and tresses scattered, and all the furies in her bosom gathered." (Tasso, 1970 ed., 352).

In this drawing, possibly made for the artist's private use, it is unclear why Boscoli would have been so cavalier in his treatment of the subject. He is, however, an artist of highly personal and cultured tastes, tastes which may be reflected in his drawing (Colnaghi, 1928, 49).

P. B.



Caravaggesque Unknown  
*Elijah Visited by an Angel*, c. early 1600s  
 oil on canvas  
 11 x 30"  
 Lent by Frank Chesrow

Provenance:  
 Chesrow Collection, Chicago  
 Sgambati-Pastina Family, Naples

A problematic painting in terms of definitive attribution, it is clearly by an artist working in the Caravaggesque manner. That this work is by Caravaggio himself, as suggested in the exhibitions at Southern Illinois University (1965) and Oklahoma City (1970), is doubtful. The overall lack of convincing fullness of form and space for the two figures is uncharacteristic of Caravaggio's work. It is possible to note that the seated Elijah figure bears a relation to the tradition of the contemplative figural pose seen, for example, in the works of Bartolomeo Cavarozzi (c. 1599-1625), but no further connections can be drawn to this artist. It is likely that this work may have a place within the area of Neapolitan Caravaggesques based upon its provenance. It is, however, not possible to arrive at a definitive attribution for this painting at this time.

As to the question of dating, this again must be necessarily vague since it has not been possible to place this painting within the oeuvre of a specific artist. However, based upon the tenebristic style, and the lack of classical elements that appear more frequently in works toward the middle of the century, perhaps a date in the first or second decade would be appropriate.

The subject of this painting has been described previously in an exhibition catalog (Southern Illinois University, 1965) as depicting St. Peter and St. John the Younger. However, there seems to be no foundation on which to build a case for interpreting the seated figure as St. Peter since this "bearded old man" type is a common one and not specifically related to images of this apostle. That the figure on the left is St. John cannot be substantiated in view of the fact that this figure has wings.

The presence of the bread and the vessel seems to hold the key to the subject matter. The correct interpretation can be found instead in the Old Testament – I Kings 19: 5-8 – in which the prophet Elijah has fled from Queen Jezebel into the wilderness and has fallen asleep:

And as he slept under a juniper tree, behold then an angel touched him and said unto him, Arise and eat. And he looked and behold there was a cake baked on coals and a vessel of water at his head. And he did eat and drink . . .

Even more specifically this painting may depict a slightly later moment of the same story. Thus after Elijah follows the initial instructions of the angel, he falls asleep and the same angel returns a second time, advising the prophet to "arise and eat" in a similar manner. This may account for the bread that appears to be partially eaten even though Elijah still seems asleep.

The interest in this Old Testament story may stem from the fact that the iconography of Elijah receiving bread and water from an angel of God was seen as a prefiguration of the Last Supper (Schiller, 1972, 26). The interpretation of this story as being a type representing the Eucharist is seen originally in the Medieval illustrated bibles such as the *Biblia Pauperum*, dating from the thirteenth century (Mâle, 1949, 189). That this story prefigures the sacrament of the Eucharist may also relate to the popularity of imagery concerning this sacrament during the sixteenth century.

G. S.

Caravaggesque Unknown  
*Portrait of a Young Man*, c. 1620-1625  
 oil on panel  
 14 7/8 x 14"  
 Lent by Dr. Alfred Bader

Provenance:  
 Bader Collection, Milwaukee  
 Sotheby-Parke-Bernet, Inc.

Caravaggio had no known pupils nor does it appear that he encouraged followers. Nevertheless his influence was widespread. Artists in Rome began to emulate his style around 1605 (Moir, 1967, 16; Spear, 1971, 26). While these painters (for example, Borgianni, Gentileschi, Manfredi and Saraceni) developed personal styles, by the second decade Caravaggio's inspiration prompted common traits in their work (Moir, 1967, 57). His art particularly initiated an intense investigation of realism. Caravaggio's followers were influenced by his well-defined forms, dark backgrounds, strong chiaroscuro, controlled palette, and naturalistic rendition of skin and fabrics.

Bartolommeo Manfredi (c. 1587-1620/21), called Caravaggio's most faithful follower, popularized the method of lighting observed in the master's later works. The Manfredi manner of painting favored naturalistic genre themes and Caravaggio's propensity for art based on ordinary life. The portrait on exhibition could be influenced by this tradition. It presents a feather-capped bravo type that frequently appeared in Caravaggio's (*The Calling of St. Matthew*, Rome, Church of San Luigi dei Francesi) and Manfredi's (*The Musical*, Uffizi, Florence, Moir, 1967, 103) painting. Their exotic militaristic garb enriches the paintings and proves they were a frequent sight on Italian streets (Pearce, 1953, 149). Bravi were also associated with the theater (Wind, 1974, 33). While the figure in this portrait is painted in an intimate manner close to the picture plane, his depiction describes character more than personal features.

Whereas many of Caravaggio's followers adopted a form of his realism, they improved the setting, costume and social position of the figures (Moir, 1967, 59). Drapery stuffs and elaborate patterns of folds embellished the paintings visually, but their overall composition lost vigour and forceful emotion (Spear, 1971, 31). The portrait under study shows a follower's attempt to soften Caravaggio's realism. The painterly treatment of the scarf and dramatic chiaroscuro reveal his interest in decorative effects rather than detailed replication of form. The delicately painted feather and flowing curls are refinements that could indicate styling of the 1620's. A comparison with Pietro Paolini's painting c. 1625, *A Concert* (Hoblitzelle Foundation, Dallas, Spear, 1971, Pl. 48) shows similar attention to decorative detail. However, the painting bears no relationship to Paolini's portrait style.

Paolini's lutenist and the young man in the portrait on exhibit share a melancholic expression frequent in many Caravaggesque paintings. The concept of melancholy was revised from an Aristotelian discourse (Problemata XXX, 1) during the Renaissance by Marsilio Ficino, a Florentine Neo-Platonist. It implied that melancholics, though susceptible to excitability and depression, were capable of outstanding achievement. Melancholy was elevated to an intellectual and creative force (Panofsky, 1955, 165). The Aristotelian tenet that all great men were melancholics became twisted into the assertion that all melancholics were great men. Brooding pensiveness which signifies melancholy became a popular theme in the 17th century. It endowed the individual with an implied inner wisdom and was an affectation that became fashionable to cultivate (Askew, 1965, 127; Panofsky, 1955, 166, 170). In the Caravaggesque portrait on exhibit, the sitter's somber expression is accentuated by dark shadows and intensified by the white scarf and plume that frame the darkened face.

A. V.

Agostino Carracci (1557-1602)  
*Aeneas and his Family Fleeing Troy*,  
1595 engraving, single state, after a  
painting of 1586-1589 by Federico  
Barocci

15 7/8 x 20 7/16"

Lent Anonymously

Provenance:

Private Collection, Milwaukee  
Art Market, 1976

I: Lower left above margin: Typis  
Donati Rasecottij. Lower left in margin:  
Federicus/Barocius/Urbanus/  
inven.: Inscription in margin of four  
sections beginning with ODOARDO  
FARNESIO/ Cardinali Amplissimo, and  
ending with Te Canit ecce Orbis, carus  
es et superis. Lower left in margin: Au-  
gustinus Carracci. Lower right in margin:  
Augo. Car./Fe/1595.

There have been differing views by scholars as to the model Agostino used for this engraving (Pillsbury & Richards, 1978, 54; Wittkower, 1952, 99; Bohlin, 1978, 203). Federico Barocci completed two versions of this painting. The first was executed between 1586-89 for the Emperor Rudolph II at Prague and is now lost. The second version was painted for Giuliano della Rovere, dated 1598 and is presently in the Borghese Collection.

Most scholars believe, and it seems most likely, that Agostino used a lost modello for the first version as his prototype. The only differing opinion is Wittkower's who believes the print is after the second version of the painting which, he contends, was finished in 1595 and not dated until 1598 (Wittkower, 1952, 99).

It is most probable that the engraving was done at the request of Cardinal Odoardo Farnese. The inscription supports this, and helps reveal the iconography of the engraving:

To Odoardo Farnese, most noble  
cardinal, Agostino Carracci.

Here, Odoardo Farnese, who is  
the offspring of heroes, (There's  
no doubt about it), and the leading

light of the purple throng.

A man outstanding for dutifulness  
and valor whom one Roman poet  
sings about and the whole world  
loves.

In dutifulness you are the complete  
re-presentation of him. Lo, the  
whole world sings of you, you are  
dear even to the ones above. (I am  
indebted to Professor Richard  
Monti of the U.W.M. Classics De-  
partment for this translation.)

The Roman poet referred to is, of course, Virgil and his work the *Aeneid*. In Book II Virgil writes of Aeneas' escape from burning Troy carrying his father Anchises, with his son Ascanius at his side and his wife Creusa running behind. After his escape, Aeneas later becomes the founder of the Roman nation. Odoardo Farnese believed he was an offspring of the founders of the Roman nation. This is given support in the frescos of the Farnese Gallery.

The Venus and Anchises fresco painted by Annibale Carracci is inscribed with the words GENVS VNDE LATINVM (birth of the Latin Race), which Bellori says refers to the ancient lineage of the Farnese family (Bellori (Enggass), 1968, 43). Another fresco in the same palace, painted by Salviati, represents Ranuccio Farnese in the guise of Aeneas (Martin, 1965, 92). The depiction of prominent Roman monuments, the column of Trajan and Bramante's *Tempietto*, also alludes to the idea of continuity. (I am indebted to Professor Wind for calling my attention to these references).

Martin has documented the strong desire Odoardo had to follow in the footsteps of his famous relatives, including Pope Paul III and Cardinal Alessandro. Odoardo did become a Cardinal at an early age. In the inscription he is referred to as the 'leading light of the purple throng'. As purple signifies the rank of Cardinal, it can be read as the leader of the college of Cardinals.

This engraving marks a new style for Agostino. He reveals a mastering of the

burin, adopting elements from Hendrik Goltzius (Bohlin, 1978, 326). Goltzius had expanded upon Cornelis Cort's innovative use of the swelling burin line creating works of great movement. See Goltzius' engraving, *The Great Hercules*, as an example of his burin work and overly muscular body.

Agostino's choice of Federico Barocci as the source for his print is not surprising. In the 1570's and 1580's Barocci was looked upon as a way towards the reform of painting (Dempsey, 1977, 15). This fact is reinforced by the numerous copies made of his work (Olsen, 1962, 131-132).

H. M-H.

Circle of Annibale Carracci  
*Portrait of a Young Man*, c. 1595  
oil on canvas  
23 x 19"  
Lent by Dr. Alfred Bader

Provenance:  
Bader Collection, Milwaukee, 1977  
Lenz Gallery, Milwaukee  
Art Market, Vienna, 1926

When first purchased, the painting was considered to be a Frans Hals, an attribution which was quickly and correctly rejected. More recently, Guercino's name has been suggested for the portrait by the late Dr. Ulrich Middeldorf. Guercino's portraits, however, are exceedingly rare (Mahon, 1981, 230). If, in fact, this work had been produced by him, it would be the only known portrait of his early period. Usually Guercino was persuaded to produce portraits only for patrons of importance. His paintings of Pope Gregory XV (National Museum of American Art, Washington, D.C., Mahon, 1981, Pl. II) and Cardinal Cennini (National Gallery of Art, Washington, D.C.) are examples of his official state portrait style. The signed and dated painting of Giulio Galiardi, the theologian (Borea, 1975, Pl. 160), represents Guercino's work for a private patron. All three por-

traits show carefully modeled form, distinctive facial features, and meticulous attention to costume detail. Our portrait is more brushy, its painterly effect noticeable in the anonymous young man's skin, ear and hair.

An attribution for *Portrait of A Young Man* remains undetermined. The predominant opinion among scholars in correspondence with the present owner associates it with the work of Annibale Carracci. While in his native city of Bologna, Annibale painted a group of portraits before going to Rome in 1595. They are filled with lively, unidealized figures placed close to the spectator (Pepper, 1973, 127-137). Their natural, relaxed manner relates them to the portrait on exhibit. Their intimacy is particularly evident in Annibale's drawing of a young boy (Louvre, Paris, Boschloo, 1974, Fig. 118). It gives the suggestion of a snapshot and records the mobility of a child's face. A similar spontaneity is encountered in the anonymous young man's face. Both portraits depend, in part, on sensitively modeled faces, soft shading and proximity to the picture plane. However, the portrait seems to lack the richness of modeling and sureness of touch that one associates with Annibale.

Oval openings were used by classical Roman sculptors and revived by Renaissance artists. They were popular during the late sixteenth century when mannerist portraitists used simulated frames for inscriptions with emblematic displays around them (Slive, 1970, 27). The use of the oval as a spatial device for portrait compositions continued through the seventeenth century. It appeared frequently in engraved portraits displayed in Agostino Carracci and Francesco Brizio's (?) *Portrait of Ulisse Aldrovandi* (Boschloo, 1974, Pl. 187).

A. V.

Aniello Falcone (c. 1607-1656)  
*Pair of Battle Scenes*  
oil on canvas  
29 1/4 x 39", each  
Lent by Frank Chesrow

Provenance:  
Chesrow Collection, Chicago  
Barbaja Collection, Naples, 1874

During the seicento in Italy there were a number of battle painters despite the fact that this was not a major genre. Aniello Falcone is perhaps the most celebrated of those painters. Falcone studied under Ribera, but was influenced by a host of others including Leonardo da Vinci, Tempesta, Caravaggio, and Poussin as well as the *Bamboccianti*. Falcone, in turn, influenced many artists including Salvator Rosa who probably studied with him. Having spent most of his life in Naples, where he worked for several major patrons, Falcone died during the plague.

The scenes depicted here are familiar subject matter for the seicento battle painter. Falcone's use of specific detail in the uniforms of the opposing forces suggests battle costumes of the Turks and Christians during the sixteenth and seventeenth centuries. The popularity of this subject may be explained in one of two ways. One possibility is that there was great interest in the curiosity of eastern costume (Held, 1969, 63). The other was that the memory and the threat of Turkish warfare was very real to the Italians (Pastor, XVI, 1957, 366-369). Occasionally these same costumes were used to represent a Biblical theme, the armored soldiers symbolic of the Hebrews in battle against an unidentified enemy (Soria, 1954, 9). It is doubtful that Falcone ever witnessed an actual battle (Saxl, 1939, 75), therefore these scenes are probably not specific historic events. As is typical of Falcone's work, there is no individual hero in either of these paintings (Saxl, 1939, 73), but the moral overtones of good vs. evil in a painting depicting such a scene can not be overlooked.



It was not unusual for Falcone to paint battle scenes in pairs and he did at least three pairs aside from those in the exhibition (Saxl, 1939, 71; Soria, 1954, 5, 14). The contrast in color palette used on the two battle scenes in the show is very similar to that in one of Falcone's other pairs; two *Battle Scenes with Cannon*. One of these, owned by Franz Mayer at Mexico City, is dark and brooding while the other, at Horwich, is quite colorful (Soria, 1954, 5-6). One can see other ties as well. The angles of the rising smoke and the direction of the movement in the scenes help to pull the two compositions together. The idea of painting scenes in pairs may well have been derived from landscape painters of the day who painted contrasting pairs to evoke emotion from the viewer (Vergara, 1982, 44-47).

Falcone's painting style often varied throughout his career. Despite this there are some singular characteristics which are well exhibited in these works. Perhaps the most obvious of these is his interest in surface textures and flickering light. This is especially noticeable in the rendering of the armor with its bold reflections. Falcone was also concerned with detailed rendering of anatomy, both human and equestrian, as well as emotional responses (Saxl, 1939, 74, 86).

As with many of Falcone's works, the question of dates for these paintings remains unanswered. Indeed, the problem is compounded by scholars who present conflicting dates for his works (Moir, I, 1967, 172). Since these compositions lack a triangular composition with classical architecture, a characteristic associated with Falcone's later works, this may suggest an early date for these paintings (Soria, 1954, 4).

B. W.

Domenico Fetti (c. 1588-1623)

*Jacob's Dream*, c. 1615

oil on panel

23 1/2 x 17 1/2"

Lent by Dr. Alfred Bader

Provenance:

Bader Collection, Milwaukee

Art Market, London

Christie's, Kensington

Clifford Chalker, Weymouth, Dorset

F P (verso, on seal with sun and winged griffin or dragon)

Domenico Fetti was trained in the Roman workshop of the Florentine painter Lodovico Cigoli. Both Wittkower (1982, 107) and Pamela Askew (1961, 21) mention Caravaggio and Rubens as important influences on the development of Fetti's expressive and painterly style. In 1613, Fetti went to Mantua to become court painter to Duke Ferdinando Gonzaga, where he was able to assimilate the coloristic innovations of the Northern Italian masters. Fetti traveled to Venice in 1621, on a mission for the duke, and again in 1622, where he died the following year.

In *Jacob's Dream*, the zig-zagging, diagonal forms of the figure of Jacob and the heavenly stairway lead the viewer up and into the picture's space. The dark green of Jacob's shirt contrasts with the white and brown of his robes, balancing the more brilliant blues and golds of the upper portion of the composition. A dramatic light emanating from the heavenly gate breaks on the soft edges of parting clouds to illuminate this nocturnal scene. Robert Manning (Wittkower et al., 1965, 167) has connected the figure of Jacob to one in a painting of the same subject (which Manning identifies incorrectly as a *Dream of Joseph*) by Cigoli (Bucci et al., 1959, Pl. 25). Though the formats of the two compositions are similar, the figures seem to have little to do with each other. The torso of Fetti's Jacob arches slightly in an upward direction, while Cigoli's sags in the middle, and the positions of the limbs of the two figures are significantly different. Fetti's Jacob is closer to the figure of the sleeping nymph in Titian's *Bacchanal of the Andrians*



(Pallucchini, 1969, Col. Pl. XX), which was familiar in the Mantuan court, and to the antique *Ariadne* (Haskell and Penny, 1981, fig. 96), a reclining, dozing figure with one arm raised and angled back behind its head, which may have been the inspiration for many such figures. The figure of Jacob is also similar to one of the sleeping peasants in Fetti's *Sower of Tares* (Askew, 1961, fig. 12).

While working for Duke Ferdinando, Fetti was permitted to make numerous copies of his popular works. Manning (Wittkower et al., 1965, 167) lists seven versions of the *Jacob's Dream* (Alton House; Hermannstad; Pal. Corsini, Rome; Vienna; Detroit; Cleveland; and a private collection in Lombardy), not including the present one. The question of which is the prime version cannot be settled here, though a comparison between this work and that in Vienna (Marani and Perina, 1965, III, Pl. 306) shows a greater modulation in the folds of Jacob's drapery and a more atmospheric handling of the upper areas of the panel in the Vienna painting.

The theme of Jacob's dream (Genesis, 28: 10-15) was popular with Baroque artists as a prefiguration of Christ's promise to Nathaniel (John, 1: 51) that the heavens would open and angels would visit the earth (Trapier, 1952, 165). The dog in Fetti's composition is uncalled for in the Biblical narrative, but not unprecedented in Baroque art. Elsheimer, for example, included a dog in his version of *Jacob's Dream* (Andrews, 1977, Pl. 19). A seventeenth century source identifies the dog as a symbol of faith (Ripa, 1976, 74).

A. H.

Follower of Francesco Fieravino, called Il Maltese (c. 1640-1660)  
*Still Life with Oriental Rug*, second half of seventeenth century oil on canvas  
28 x 38"

Lent by Mr. and Mrs. Gary Bishop

Provenance:

Bishop Collection, Greenfield, Wisconsin,  
Bader Collection, Milwaukee Albert  
Lang, Switzerland  
Private Collection, California

This still life was no doubt painted by someone influenced by the style of Il Maltese. Regrettably, little is known of Il Maltese. He was active in Rome from about 1640-60, and was the creator of a lavish style consisting of profuse decorative effects (Spike, 1983, 16, 92). Usually his canvases have an active composition and dramatic lighting and his motifs include a table covered with heavy oriental carpeting, musical instruments, armor, and silver tableware painted with a Baroque flourish (Bottari, 1965, Cat. Nos. 151, 152; Spike, 1983, 130, figs. 24, 25; and Maksimova, 1979, figs. 3, 4).

Like Il Maltese's work, our still life, with its overturned ewer, billowing carpet and disarray of objects, presents a restless High Baroque composition. The ewer plunges us back into space and the diagonals of its outline and the carpet folds add to the sense of dynamic movement in the play of forms. Yet there remains a sense of monumentality. The carpet pattern acts to bind the composition together and the underlying horizontal of the table and verticals of the necks of the flagons, flag bearer, and string of pearls keep the composition in balance. The strong diagonal which moves from the lower left corner to the upper right pulls the spectator into the picture.

Although there is much in this still life that reminds one of Il Maltese, there are distinct differences from his style as well. Il Maltese renders his carpets much thicker, and his folds are different and much less flowing, creating a completely different surface pattern. The perspective

of Il Maltese's work is also handled quite differently. He is interested in surface effects, and suppresses recession into depth. In the *Still Life with Oriental Rug* there is more of a natural recession into space with a unification of foreground, middleground, and background. There is a sense of air surrounding the composition, the edge of the table is visible, and the objects rest solidly and convincingly on it. The spacial relationships are clear and well defined. In Il Maltese's work the compositions are cluttered and the space ambiguous. Often in his painting one doesn't feel that there is a table beneath the carpet.

The painter of the *Still Life with Oriental Rug* was no doubt influenced by Il Maltese's work, as were other Italian still life painters such as Evaristo Baschenis, Giuseppe Recco, Pier Francesco Cittadini, and Campidoglio (Spike, 1983, Cat. Nos. 22, 23, 24, 26, 31, & 131, fig. 34), but actually surpasses Il Maltese in painterly skill and technique.

Ultimately, sources for the display of elegant tableware on a cloth or rug are in Northern still life painting of the early seventeenth century. The motif was made popular by painters such as Pieter Claesz, in the 1620's (Bergström, 1956, figs. 100-104). From this developed the motif of the 'pronk' still life as painted by Willem Kalf (Bergström, 1956, figs. 216, 232). The German word 'pronk' means pomp, show, splendor or magnificence. Even so, in Northern 'pronk' still life there is often a touch of 'vanitas' symbolism; a spot of decay on the fruit or a timepiece alluding to the passing of time and the vanity of collecting precious things (Bergström, 1956, 274).

This still life may be related to the 'pronk' emblems of luxury and sensuality. The disarray of the objects on the table, the motif of the overturned ewer and pearls appear frequently in Northern 'vanitas' still life painting and allude to the transience of earthly things (Bergström, 1956, 274, fig. 151). Even so, traditional 'vanitas' symbols such as flowers, candles or timepieces are missing here and the fruit shows no evidence of decay. It would be

difficult to interpret this painting as a 'vanitas', and perhaps the painting is more a lush display of the "good life".

N. W.

Workshop of Guercino (1591-1666)  
*David with the Head of Goliath*, c. 1620 oil on canvas  
46 x 37"

Lent by Frank Chesrow, Chicago

Provenance:

Frank Chesrow Collection, Chicago, 1945  
Barbaja Collection, Naples, 1874

A pensive David, large right arm on hip, rests the head of Goliath on a ledge while grasping the giant's hair with his left hand. His sword leans against the shoulder-high wall behind him. Above the stone-dented head rises the base and fluted shaft of a column. David wears a red cap with white and yellow feathers, a tan inner garment and an olive cloak draped over his left shoulder and under his right arm. Deep purple blood oozes from the severed head. A small patch of blue sky glows behind the figure. The composition is organized as a series of receding planes parallel to the picture surface: the ledge with the head, David's torso, the wall behind, the column and, lastly, the sky.

Depictions of David abound in Italian art, and Baroque representations typically show him as the Christian soldier fighting for his Lord. For instance, in Guercino's sentimentalized portrayal of 1650 (Trafalgar, 1983, 97), the idealized youth presents the head of Goliath as he gazes toward heaven in supplication. The column recalls the virtue of Fortitude (Wind, 1969, 2) and perhaps Christ's own "scourging column." Following Caravaggio's depiction of a melancholic David of 1605 (Hibbard, 1983, fig. 173), a great number appeared, including portrayals by Reni, Strozzi, and Tazio da Varallo. Curly-locked and feather-capped, the Chicago *David* is a descendant of Caravag-

gio's youths. But the painting's softer light and Venetian palette remove the work from the direct line of Caravaggeschi.

The Chicago *David* shares the tight space, planar organization, and bright highlights which seem to lie on the picture plane, with such works by Guercino as *Dead Christ Mourned by Two Angels* of 1617/18 (Mahon, *Dipinti*, 1968, fig. 23) and *Armida Discovers the Slain Tancredi* of 1620 (Mahon, *Dipinti*, 1968, fig. 33). Guercino's early tendency toward a strong *sfumato* which obscures the form of objects is evident in *David's* right shoulder and the side of his body. However, several points argue against the painting being from Guercino's own hand. The draughtsmanship of the right arm and torso is faulty. *David's* prowess with the slingshot is often symbolized by enlarging his hand and forearm, but here it is the elbow which is awkwardly fattened. The modeling, though based on Guercino's of the period (what Posner calls "figures soft and malleable, as if modeled in wet, colored clay," Posner, 1968, 600), is less unified or surely handled. Compared to another half-length figure, *The Suicide of Cleopatra* of 1621 (Mahon, *Dipinti*, 1968, fig. 48), the drapery is considerably simplified and the rhythm of the highlights less distinctive. The static composition is also unlike Guercino's arrangements of these early years; his own depiction of the subject in a contemporaneous fresco (Mahon, *Dipinti*, 1968, fig. 24) fills the space with a great diagonal movement punctuated by an enormous sword. By 1616 Guercino had his own workshop and frequently depended on assistants to complete commissions throughout his life. For paintings executed after his return from Rome in 1623, problems associated with *bottega* copies become acute (Vivian, 1971, 29). Workshop intervention here is, thus, not unlikely.

During the five years preceding his summons to Rome in 1621 by Pope Gregory XV, Guercino developed his first mature style, seen in the works cited and culminating in the *St. William of Aquitaine Receiving the Habit of a Monk* of 1620

(Mahon, *Dipinti*, 1968, fig. 43). This famous work was created for San Gregorio's in Bologna and became widely known, probably by the future pope himself (Mahon, 1981, 174). The immediate source for the Chicago *David* appears to be a drawing for the *St. William* now in Genoa (Mahon, *Disegni*, 1968, fig. 70). Though reversed the pose is very close. This hypothesis accounts for several key problem areas: *St. William's* elbow, its silhouette enlarged by the thick armor, gave Guercino's assistant particular trouble, while removing the armor resulted in the awkward passages of the swayed hip and peculiar torso. The odd way *David* holds the head now reveals its original source in *St. William's* grasp of the inverted sword.

The pose of the *St. William* drawing is that originally used by Guercino on the painting itself; the arm was changed only after the figure had been completed (Mahon, 1981, 174). Guercino had taken great pains with this figure, as shown by numerous preliminary sketches (Mahon, *Disegni*, 1968, figs. 63-76). In adapting the sketch, his pupil put some of that effort to good use and, perhaps with the master's guidance and initial planning, fashioned a canvas stylistically consistent with Guercino's work of the period. In addition, the subject of the two works is closely related, for the unusual theme of *St. William* is but another version of the "Christian warrior against the infidel" (Richmond, 1932, 40) and must have suggested itself as a logical prototype when Guercino's studio received yet another commission for a *David with the Head of Goliath*.

P. K.

Bartolomeo Guidobono (1654-1709)  
*Tobias Leaving his Blind Father*, c. 1690  
oil on canvas  
51 1/2 x 39 1/2"

Lent by Dr. Alfred Bader

Provenance:  
Bader Collection, Milwaukee  
Christophe Janet Gallery, New York

Guidobono learned the art of decorative painting from his father who worked as an artist for local pottery firms in Savona. At an early age he was decorating majolica with woodland scenes, shepherds, and putti. Although he studied literature and was ordained a priest, it was painting he chose as his vocation. Records show that he received payment in December, 1680 for his *Medaglie* frescoes created for the Great Hall of the Palazzo Rosso (Marcenaro, 1969, 299). During the same year he decorated the Crocette Chapel before traveling to Parma and Venice.

Wealthy mercantile aristocrats in Genoa admired Guidobono's work and he received commissions from the Grillo, Centurione, Durazzo, and Brignole (Manning, 1964, s.v. Guidobono). His major patron, however, was the Duke of Savoy, and he spent the productive years of his life in Turin as court painter.

Guidobono's painting is derived from the Book of Tobit, one of the apocryphal books of the Old Testament. Guidobono concentrates on the blind father's emotional parting from his son Tobias. He paints them against a dark background which intensifies the rich colors and emotional message. The softly idealized face of Tobias recalls the types of Correggio, whereas the vigorous brushwork, particularly apparent in the wonderful beard of Tobit, is reminiscent of Strozzi's bravura technique. Figures linked by gesture, and hands positioned in a decorative manner are noticeable features in many of Guidobono's paintings. Pose, lighting, rich detail and color all create pleasing ornamental effects which are strengthened by an overall unity of design.

Scholars seldom assign specific dates to Guidobono's easel paintings. The diver-



Caravaggesque Unknown  
*Portrait of a Young Man*, c. 1620-1625  
oil on panel, 14  $\frac{7}{8}$  x 14".  
Lent by Dr. Alfred Bader.



Follower of Francesco Fieravino, called  
*Il Maltese*, (c. 1640-1660)  
*Still Life with Oriental Rug*, second half  
of seventeenth century  
oil on canvas, 28 x 38"  
Lent by Mr. and Mrs. Gary Bishop.



Bartolomeo Guidobono (1654-1709)  
*Tobias Leaving his Blind Father*, c. 1690  
oil on canvas, 51  $\frac{1}{2}$  x 39  $\frac{1}{2}$ ".  
Lent by Dr. Alfred Bader.



Workshop of Guercino (1591-1666)  
*David with the Head of Goliath*, c. 1620  
oil on canvas, 46 x 37".  
Lent by Frank Chesrow. Chicago.



Paolo de Matteis (1662-1728),  
*Jacob's Dream*, c. 1680  
oil on canvas, 29 1/2 x 60".  
Lent by Dr. Alfred Bader.



Aniello Falcone (c. 1607-1656)  
*Pair of Battle Scenes*  
oil on canvas, 29 1/4 x 39", each.  
Lent by Frank Chesrow.

Attributed to Bartolomeo Schedoni  
(1578-1615)  
*St. John the Baptist*, c. 1610  
oil on panel, 29 1/2 x 27"  
Lent by Frank Chesrow, Chicago



sity of his style makes chronological study difficult. Stylistic elements relate the *Tobias* to a *Sibyl* which is dated c. 1690 (Castel-novi, 1956, fig. 6). Both display compact forms against dark backgrounds. However, during this same period Guidobono also painted in a more ornate style with figures surrounded by an abundance of still-life detail or enclosed in landscape scenes with putti, foliage, and flowers.

*Jupiter Disguised as Diana* and *Figure and Still Life* (Marcenaro, 1969, Pl. 127, 129) are examples of this variant style. They display a rococo elegance, yet they are also dated c. 1690.

Tobit is upheld as a model of piety. He kept the laws of his religion even in exile. After being afflicted with blindness and poverty, he continued faithful prayers to God. Tobias, his son, was also a loyal servant. In the biblical narrative their faithfulness is rewarded. Tobias, protected by the angel Raphael during his long journey, retrieves money owed to his father. He frees the Jewish maiden, Sara, from her demons, and marries her. He returns safely home to his father and restores his eyesight.

In the wake of the Counter Reformation, the theme of Tobias, which emphasizes the wisdom of faith, gained popularity. Pigler (1974, I, 185-190) lists over a hundred examples of Italian Baroque paintings pertaining to this subject. The Guardian Angel cult became widespread among Catholics and in 1670, Pope Clement X added it to required devotions (Mâle, 1949, 187).

Raphael societies, lay confraternities, whose patron saint was the Archangel, were part of a North Italian tradition dating back to the late quattrocento (Achenbach, 1946, 75). An upsurge of their activity occurred in the seventeenth century throughout Italy (Mâle, 189). These societies ordered paintings of Tobias and the Archangel for their churches. Many of their members commissioned such works for private worship. The second important group to commission paintings of this subject were merchants whose sons were sent to apprentice in foreign firms. It was believed these paint-

ings would bring protection to their sons during the long journey. It is possible that merchants in Genoa, a port of international trade, found paintings of Tobias and the Guardian Angel reassuring.

A. V.

Alessandro Magnasco (1667-1749)  
*Landscape with Monks*,  
late seventeenth century –  
early eighteenth century,  
oil on canvas

52 ½ x 37"

Lent by Milwaukee Art Museum,  
Gift of Dr. and Mrs. Alfred Bader

Provenance:

Milwaukee Art Museum, 1965  
Bader Collection, Milwaukee  
Private Collection, Zurich, Switzerland

Works in the style of Magnasco pose problems in dating and attribution. Only two of the more than 400 paintings attributed to Magnasco were dated (Morassi, 1967, 3) and few were signed (Bernstein, 1974, 1-2). One method used to date Magnasco canvases is to identify them with one of four periods in his career. The first period began when at the age of 17 or 18 Magnasco left Genoa for Milan (Daniels, 1972, 226), where he was trained under the Venetian painter Filippo Abbiati and began painting portraits. He soon abandoned portraiture to paint his characteristic landscapes with small figures (Ratti, 1759, in Enggass & Brown, 1970, 153). It was also during this period that he began the life-long practice of collaboration with landscape artists. Magnasco is known to have provided figures for the landscapes of Marco Ricci, Crescenzo Onofri, Sebastiano Ricci, and Clemente Spera, among others (Brigstocke, 1978, 122-123; Chiarini, in Acton et al., 1974, 276-77, 292-93, 302-3; Daniels, 1972, 226). A stay in Florence from 1703-10 separates his two Milanese periods. There he received commissions from the Florentine aristocracy and continued to collaborate with various artists,

notably Peruzzini (Franchini-Guelfi, 1969, 479). His return to Milan is distinguished by genre subjects replacing the "more bizarre themes ... which had found favour in the unique atmosphere of Medici Florence." (McCorquodale, 1976, 208). Not until 1735 did he return to Genoa, the final period to which Magnasco's marine paintings are usually assigned (Carritt, 1977, Pl. 8).

The characters of Magnasco's paintings are from low life as well as from religious life. His varied and numerous depictions of monks, nuns and hermits have been interpreted as either "laughably absurd" or "mystically devout" (Waterhouse, 1962, 223). Here they are penitent, ascetic and mysterious figures without specific identities. Apparently they are men who have chosen, in the manner of counter-reformatory pietists (Dickens, 1968, 65), to retreat from the world and devote themselves to solitary meditation. In keeping with the character of these figures, an appropriate setting and mood has been created in this painting. However, even if the figures were removed the contemplative mood would remain. Nature is a brooding and melancholic presence in itself.

Magnasco's concern with the mood of nature is achieved by the dark tonalities, but primarily by painterly handling of consistent images arranged for their effect. Although Magnasco's nature is not structured like a classical landscape, it is nonetheless a calculated, anti-naturalistic wildness based on a recognizable scheme. His monk-inhabited forests nearly always follow an upright vertical format. From one side, a huge ravaged tree dominating the composition, emerges diagonally. In the upper half of the canvas, middle and backgrounds merge impressionistically, and are the chosen areas for craggy horizons and cloudy skies. The lower third or less of the canvas is reserved for rocky terrain and foreground figures to set up his invariable contrast between the immensity of nature and the tiny humans. This treatment has been variously interpreted as a pessimistic view of man's ineffectual struggle against the overwhelming odds of nature (Evans,



1947, 42) or as intense religious devotion in the face of adversity (Morassi, 1967, 1). In either case, Magnasco's elemental vision of nature places his landscapes in the romantic tradition of Salvator Rosa.

In the absence of documentary evidence, when *Landscape with Monks* was brought to Milwaukee in 1965, the attribution was confirmed by several scholars on the basis of a photograph. Indeed, Fredericksen and Zeri list it without qualification as a work by Magnasco (1972, 116). Although the subject, format, and mood are convincingly in the style of Magnasco, a dichotomy in handling is perceptible. It appears that the brushwork of the landscape is broader and less exacting than that of the figures in which Magnasco's characteristic incisive stroke, seen particularly in the handling of the feet and neck of the reading figure, is recognizable.

It was not unusual for Magnasco to collaborate with other landscape specialists (Franchini-Guelfi, 1977, 63-65). The painterly landscapes of Peruzzini show some similarities to the Milwaukee landscape (Franchini-Guelfi, 1977, fig. 50) yet still lacking is the vibrancy and luminosity notable in the works of Magnasco's collaborator.

Problems of dating and attribution remain moot. The possibility remains that this is a work of one or more entirely anonymous painters working in emulation of Magnasco. Indeed, there was a flourishing traffic in bogus Magnascos (Franchini-Guelfi, 1977, 123). However, although the possibility that another artist painted the landscape deserves consideration, the figures convincingly appear to have been painted by Magnasco.

P. B.

Carlo Maratta (1625-1713)  
*Christ and the Woman of Samaria*, 1649  
 etching, state III, after a painting of  
 c. 1597 by Annibale Carracci  
 19 5/16 x 16 1/8"  
 Lent Anonymously

Provenance:  
 Private Collection, Milwaukee  
 Art Market, 1976  
 Richard Houlditch (Lugt 2214),  
 (collection sold 1744)

State I: Before inscriptions.

State II: Lower center: "Anibal Caracc.  
 inu./Carolus Marat. sculps./ 1649."  
 Lower left: "Perusie in Aedibus D.D. de  
 Oddis 1649."

State III: Date in lower left badly cancelled.

The work by Annibale Carracci from which this print derives was done for a Church in Perugia. Scannelli recorded the painting in the Oddi collection. Bellori notes that it was later transported to Holland. The painting was still in the Casa Oddi in 1649, the year of this etching. (Posner, 1971, 42).

The inscription on the etching dedicates the work to Signore Oddi. It is likely he commissioned the etching as a keepsake before selling the original painting. Maratta's reputation by this time was significant and it is not unusual that he was sought after for commissions.

*Christ and the Woman of Samaria* was not an uncommon theme in the sixteenth and seventeenth centuries. Annibale Carracci had painted two versions of this subject. The one represented in this print has a reduced format, with the central focus on Christ and the Samaritan woman, all framed within the trees and great column behind the central figures. This is a common type of structural composition for the classical artists whom Maratta admired. The figure types, making use of strong contrappostos, are reminiscent of the Renaissance masters.

Maratta's classical leanings are established through his association with Andrea Sacchi and the classicist critic G. P. Bellori (Kuhnmunch, 1976, 58).

This depiction of Christ and the Samaritan Woman corresponds to the point in the biblical story when the disciples return from lunch and find Christ talking with the woman (John, 4:5-42). At this point the action is greatest and is caught in the expressive gestures of the characters. This etching is often thought to be Maratta's finest work (Kuhnmunch, 1976, 67). Only fourteen etchings are known to be definitely by Maratta's hand. All but one of these are smaller and sketchier in style. In general they lack the fluidity and more controlled technique found in *Christ and the Woman of Samaria*.

H. M.-H.

Paolo de Matteis (1662-1728)

*Jacob's Dream*, c. 1680

oil on canvas

29 1/2 x 60"

Lent by Dr. Alfred Bader

Provenance:

Bader Collection, Milwaukee

Art Market, Copenhagen

The strong chiaroscuro modeling and the smooth, hard drapery in this painting are comparable to those found in Matteis' *John the Baptist with Saints Peter and Andrew* (Pigler, 1974, III, Pl. 102). Both display a somewhat decorative treatment of anatomy, though to a greater degree in the present work. The somnolent figure of Jacob is lit by the striking light of his own vision. This figure, along with the horizontal organization of the composition, placing the figure close up to the picture plane with the sky opening beyond it, recall works by Luca Giordano, such as the *Diana and Endymion* (Ferrari and Scavizzi, 1966, III, Pl. 137), which Matteis may have known in the ambient of Giordano's workshop.

In Naples, Matteis spent a short time as an apprentice of Giordano, but was in Rome prior to 1683, where he fell into the circle of Carlo Maratta and gained his first important patron, the Spanish ambassador to Rome, Marchese del Carpio. On returning to Naples, Matteis worked in an academic, proto-rococo

style which found popularity with patrons like the third Earl of Shaftsbury, for whom Matteis carried out strictly dictated commissions. Matteis acquired some notoriety by portraying himself with the trappings of an artist, including an ape, in a grand manner allegorical painting (Rossen and Caroselli et al., 1981, I, 54, 122-124; and Haskell, 1980, 191, 198-99).

Like the other *Jacob's Dream* in this exhibition, this representation of an Old Testament scene may be meant to foreshadow a New Testament theme of divine communication (Trapier, 1952, 165). The rather anomalous sheep in the composition may anticipate Jacob's profession as a shepherd.

A. H.

Domenico Piola (1627-1703)

*Bacchanalia*,

second half of seventeenth century  
pen and brown ink, with brush and  
brown wash, over graphite on paper  
10 3/8 x 7 3/8"

Lent by Milwaukee Art Museum,  
Max E. Friedmann-Elinore Weinhold  
Friedmann Bequest

Provenance:

Milwaukee Art Museum

Friedmann Collection

Private Collection, Milwaukee

Harold Joachim, Konrad Oberhuber, Edward Maser and Nancy Neilson have all attributed this drawing to the Genoese draughtsman and decorator Domenico Piola. Piola was one of the major artists dominating decorative art in Genoa during the second half of the century (Newcome, 1972, 32). He left numerous oils and frescoes in Genoese churches and palaces, and a large number of drawings.

The diagonal placement of figures, the boneless bodies and sweet faces are typical of Piola's studies for decorative paintings. (*Allegory of Painting*, Staatsgalerie, Stuttgart, Newcome, 1972, Pl. 86.) The pen and fluid application of sepia wash was a technique frequently used by Piola (Malagoli, 1966, 507).

Extensive graphite underdrawing indicates that this drawing is a preparatory study, but it has not been traced to any completed work by Piola. The enormous productivity and working method of the Piola workshop suggest that this could be a study for either a painting or a more finished drawing. Piola was known to have created series of increasingly elaborate drawings for a final painting or decorative undertaking (Malagoli, 1966, 504, 507), and his workshop also generated great numbers of finished drawings for the purpose of sale to private collectors (Stampfle, 1967, 77).

The subject is readily identifiable as the god of wine accompanied by a satyr, nymphs, and putti. Most of the traditional attributes of Bacchus and the Bacchanalia – grapes, ivy wreath, wine cup and urn, tambourine, hand cymbals, reed pipe and leopard – have been included.

The Bacchanalia was a frequent theme in the works of seventeenth century artists (Pigler, II, 1974, 43-53). Many turned to Ovid's *Metamorphoses* as a source. Indeed, in the third book of the *Metamorphoses* Bacchus is described as "soft and effeminate in his pleasures; half mad, and smelling early of wine..." (Ovid, 1970 ed., 165). However, Ovid allows that Bacchus is "in himself made up of all contraries; valiant and effeminate, industrious and riotous, a seducer to vice and an example of virtue: so variously good and bad are the effects of wine according to the use or abuse thereof." (Ovid, 1970 ed., 161). An inventory of Piola's library indicates his interest in literature and the seventeenth century artist's propensity for using literary works as iconographical sources. Among those books in the inventory were the *Metamorphoses* as well as a 1669 edition of Ripa's *Iconologia* (Malagoli, 1966, 504). In Piola's Bacchus the physiological effects of immoderate drinking are apparent, but the artist obviously prefers to stress the more charming aspects of Bacchus' nature in the spirit of the elegant decorative character of Genoese art in the second half of the century (Newcome, 1972, 33).

P. B.



Attributed to Bartolomeo Schedoni  
(1578-1615)

*St. John the Baptist*, c. 1610

oil on panel

29 1/2 x 22"

Lent by Frank Chesrow, Chicago

Provenance:

Chesrow Collection, Chicago, 1945

Barbaja Collection, Naples, 1874

A youthful half-length St. John resting on his left arm, gazes in religious ecstasy to his right. A fleece trimmed coat lies on his right arm and he holds the shepherd's staff in his bent left arm. A winding ribbon proclaims "Ecce Agnus Dei" (Behold the Lamb of God). A grotto is suggested to the right behind St. John. Forms are lost in shadow except where harshly lit from the left. Colors are high-keyed and unnatural: John's white complexion and red lips contrast with the strange yellow-green light behind his head.

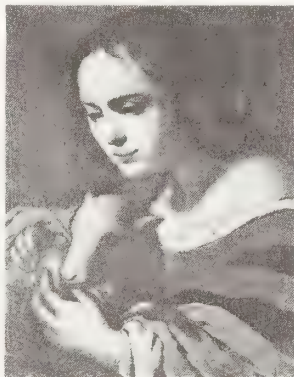
Bartolomeo Schedoni, a native of Modena was in Rome by 1595 working for Federico Zuccaro (Lodi, 1978, 23). He soon returned to Modena and evolved a style based on the rounded types and soft forms of Correggio (Lodi, fig. 2). However, after 1608 when he was called to Parma at the command of Ranuccio Farnese, his style changed markedly. Lines became harsh, colors metallic and shining, and light-dark contrasts more pronounced (Wittkower, 1973, fig. 41).

The Chicago *St. John* probably dates from this late period. The face is strongly lit, the color shining, and the left side of the face and arm are sharply drawn. However, since the brushwork is quite evident, the painting may be a transitional piece, continuing the Correggesque style with intimations of the late manner. There are indications that the piece was done rapidly: the lines of the face and arm waver rather awkwardly, while the modelling on the figure's left arm is unconvincing and flat. Indeed, the body is virtually boneless. Schedoni was known to work quickly, especially when months or even years late in furnishing a com-

mission (Miller, 1979, 76-93), and this small devotional image may have been an afternoon's quick work.

Ranuccio Farnese (1569-1622), brother of Carracci's patron Odoardo, was a belligerent, paranoid figure who became extremely possessive about works by Schedoni (Miller, 1983, 232). If painted for the Farnese court at Parma, it is likely that the Chicago *St. John* would have remained in the Farnese collection and been moved to Naples with the family, to be acquired ultimately by the Neapolitan Barbajas. Unfortunately, the Farnese inventories do not seem to include this painting, although twenty-four Schedonis are listed (Campori, 1870).

P. K.



Circle of Massimo Stanzione

*St. Agnes*, c. 1630

oil on canvas

16 x 14 3/4"

Lent by Frank Chesrow

Provenance:

Chesrow Collection, Chicago

Massimo Stanzione (1585?-1656) was one of the major artists in Naples during the first half of the seicento, and his work was enormously influential (Whitfield, et al., 1982, 256). Stanzione produced a number of images of St. Agnes during his career. Among them is a work now located in the Museum of Barcelona (Perez-Sanchez, 1965, 456), which is similar to our *St. Agnes* in its rich colorism and painterly technique. The facial type, in its delicacy and prettiness also relates.

However, there are inconsistencies which make an attribution to the master unlikely. The hands are treated in an extremely loose manner to a degree that causes a loss of form and contour. This looseness of technique is not seen in the Barcelona *Agnes*. The drapery treatment is very fluid and the paint is applied in ribbonlike strokes which differs from the more controlled application seen in other works by Stanzione. The fact that this small piece is a devotional image may in some way allow for a more expressive brushstroke, yet the face itself is quite delicately and carefully modelled. Because of these technical variances, it is not possible to substantiate the attribution to Stanzione. The similarities in colorism and facial type however, suggest a relation to the master and therefore I must assign this to the circle of Stanzione.

This *St. Agnes*, which depicts a young, innocent looking girl, is a small devotional picture, meant to inspire individual piety. According to one seicento theorist, Giulio Mancini, images of this kind were to be placed "in the bedroom" and specifically "at the head of the bed and above the faldstool" (Enggass and Brown, 1970, 35). This devotional image shows the young Roman martyr with her traditional attribute, the lamb—an attribute that stems from the affinity of the Latin word *agnus* to Agnes (Thurston, 1968, 136).

St. Agnes (c. A.D. 304?), being blessed with great beauty, attracted the attention of certain young men of Rome. Agnes, who had "consecrated her virginity to a heavenly husband" (Thurston, 1968, 133) refused her suitors. The young men, angered by her rejections, brought her before the governor and accused her of being a Christian. Steadfast in her faith in Jesus Christ, she endured torments which included sending her to a house of prostitution to rob her of that which she most valued—her purity. However, these vile attempts were foiled by heavenly intervention and she remained virtuous until she was ultimately beheaded for adhering to the Christian faith (Thurston, 134).

The martyr in general was a popular subject in the seventeenth century. St. Agnes attracted increased interest when in 1605 her tomb beneath the altar in her Basilica, San 'Agnese in Rome, was opened. (Thurston, 136). A number of St. Agnes images date from around this time.

This *St. Agnes* seems to be a fairly early work which still exhibits a Caravaggesque quality in the dark background and the strongly lit figure. In this way it is like the group of paintings by Stanzone done after his second stay in Rome (1625-1630); among them is a *St. Agatha in Prison*, now in the Museo Capodimonte, Naples (Whitfield, et al., 1982, 257) which also exhibits a similar Caravaggesque feeling.

G. S.

Stefano della Bella (1610-1664)

*Oak at Pratolino*, c. 1653

etching

9 1/16 x 14 3/16"

Lent Anonymously

Provenance:

Private Collection, Milwaukee  
Art Market, 1978

Born in Florence, Stefano was first trained in a goldsmith's shop and then later by Cantagallina, Callot's old master. It was Callot that della Bella chose to emulate in his early years. First in Florence then in Rome, della Bella worked under the Medici patronage. In 1639 della Bella went to Paris with the entourage of Alessandro del Nero, where he enjoyed great success leaving only because of the Fronde uproar. In 1650 della Bella returned to Florence and the Medici patronage. These later years allowed della Bella to further experiment with techniques and continue work on his favorite themes.

Throughout his life della Bella avoided studios and the study of other artists, opting to draw outdoors. His habit of open air drawing is reflected in this print,

especially seen in the treatment of the foliage. In the Medici villa series della Bella experimented with an acid wash effect to produce a gray tone not unlike later aquatint. (Massar, 1968, 159-162.) His technical innovations are also reflected in this print, particularly his abandonment of rigid cross hatching. He sought new textures and shading effects with soft delicacy. His extremely fine line exemplifies della Bella's concern for making his prints resemble drawings. (De Vesmé, 1971, 13-14 and Massar, 1968, 161.) Indeed, the print can be related to the drawings of his friend and colleague Valerio Spada, who strove to make his drawings resemble etchings. (Massar, 1981, 251-275.)

Della Bella enjoyed contrasting the small scale with the colossal. The *Oak at Pratolino* juxtaposes a towering oak tree with minute figures. *Old Man Winter In the Garden* from the same series, similarly overwhelms the figures with the giant statue of Appennines. (Viatte, 1977, 336-354). The intentions may be satirical or perhaps they are an example of the romantic and sublime as seen, for instance in Dughet's *Falls of Tivoli*. (Sutton, 1962, 294, fig. 21. I am indebted to Professor Wind for suggesting this article.)

In *Oak at Pratolino* the "boschetti", a grove of naturally planned trees invoke certain responses. The "boschetti" may symbolize man's manipulation of nature, creating order from chaos. The Pratolino gardens were particularly devoted to "boschetti", and informal design. Pratolino, with its series of fountains, statues, and grottoes, formed a continuous narrative of different experiences to be confronted by the spectator in time succession. The idea of building a garden to represent an idealized nature is a part of a long established Florentine tradition. (MacDougall, Coffin, ed. 1972, 44-47.)

*Oak at Pratolino* can be compared with della Bella's costume renderings. The specific posing and assured treatment of line are similar particularly to della Bella's work of 1652 for the theater productions of the Accademia degli Immobili. The print has a stage like setting, although

the figures do not appear posed or as if they are actors for they are quite natural. (Massar, 1975, 54-60.)

The dating of this print is based upon its relationship to securely dated works. *Landscapes of Roman Ruins* is one such work. (De Vesmé, 1971, Pl. 819.)

D. P.

Francesco Trevisani (1656-1746)

*St. Francis*, c. 1720s

oil on canvas

57 1/2 x 37 1/2"

Lent by Marquette University Fine Art Collection, Milwaukee, 1959

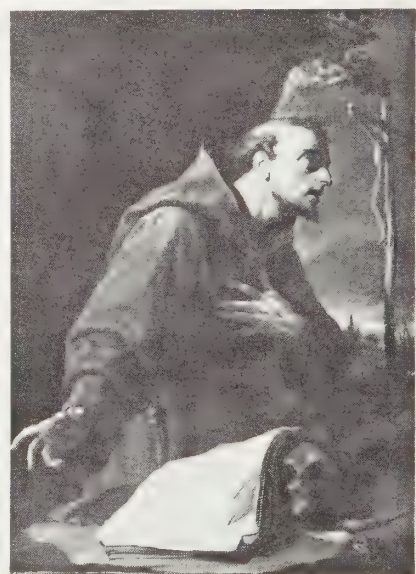
Marc B. Rojzman, Milwaukee

Provenance:

Marquette University Fine Art Collection, Milwaukee, 1959

Mark B. Rojzman, Milwaukee

Renewed interest in the lives of the saints under Pope Clement XI (Pastor, XXXIII, 1957, 343) was reflected in the arts of the early eighteenth century. The subject of St. Francis of Assisi had been a popular



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one for painters during the past two centuries (Gibbs, 1975, 21) but never more so than at this time. Pope Clement XI's personal interest in St. Francis was demonstrated in his contributions toward the New Church of St. Francis of the Stigmata in Rome, for which he laid the foundation stone in 1704 (Pastor, XXXIII, 1957, 520-521).

Trevisani, who was trained in Venice before coming to Rome in 1679 used the theme of St. Francis many times. In correspondence with Marquette University, R. Ward Bissel noted his use of it as early as 1695, while late works such as the *St. Francis in Ecstasy* of 1729 at S. Maria in Araceoli, Rome (DiFederico, 1977, Pl. 71/Cat. 86) indicate the span of his interest in the subject.

The warmly lit canvas with its amber hues and the single monumental figure brought close to the picture plane is characteristic of Trevisani's work in the 1720's (DiFederico, 1977, 64). The softening of the saint's facial features is comparable to his *St. Francis Receiving the Stigmata* of 1719, at the Stimmate di S. Francesco, Rome (*Ibid.*, Pl. 61/Cat. 74). The setting, a cave set into a hill, was frequently used by Trevisani in his paintings of saints.

Here we see St. Francis at his devotions, in contemplation of the Crucifix. A tear of penitence glistens on his cheek, and the signs of the Stigmata are on his hands. The positioning of the saint in the center of the painting, where the lighting emphasizes his tearful face, presents us with an image which is emotionally intensified and direct.

The extreme humility which characterizes St. Francis is shown in his attitude of penitence, his rough patched clothes, and in the grouping of objects before him. Both the crucifix and the book had been associated with St. Francis in devotional paintings since the fifteenth century (Gibbs, 1975, 21). The skull which props up the book was also commonly used as a symbol of man's mortality (Mâle, 1951, 478). It is particularly fitting when shown with St. Francis, "qui parlait a la mort

avec tendresse et l'appelait 'ma soeur' " (*Ibid.*).

The root vegetables juxtaposed to the skull further emphasize the idea of man's mortality. Man is also of the earth, while the soul, for which Christ died, is immortal. The vegetables may also indicate St. Francis' humility, as suggested by Frank DiFederico in correspondence with Marquette University. Bissel suggests in correspondence that their arrangement is evocative of the nails of the Crucifixion. In fact, it is identical to the arrangement of the nails in Trevisani's *Dead Christ with Angels* at Stanford University Museum of Art (DiFederico, 1977, Pl. 20/Cat. 24).

As St. Francis manifests his penitence for the suffering of Christ, he is shown in a position of 'emotional submission'. According to DiFederico, (1971, 64) this more empathetic portrayal of the saints was seen in Trevisani's early eighteenth century images. Here the open stance of St. Francis, and his right arm which reaches out toward the picture plane – as if to include the viewer in his state of penitence – is an indication of this empathy, and invites a similar penitential attitude while contemplating this painting.

J. S.

Francesco Trevisani (1656-1746)  
*Mary Magdalene*, c. 1710-1715  
oil on canvas  
37 x 29"

Lent by Marquette University Fine Art Collection, Gift of Marc B. Rojtman

Provenance:  
Marquette University Fine Art Collection,  
Milwaukee, 1959  
Mark B. Rojtman, Milwaukee

According to correspondence by Anthony Clark with Marquette University, this devotional painting is a variant of Trevisani's Penecuik House *Magdalene*. That



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work pre-dates 1739, when it was documented upon purchase. The *Mary Magdalene* in our exhibition has been dated by R. Ward Bissel c. 1710-15, and he refers in correspondence to its 'classicism'. The bright colors and firmly outlined face support this view. Trevisani's *Agony in the Garden*, S. Silvestro in Capite, exemplifies this style. There Christ, dressed in a pink robe and blue mantle, has a face that DiFederico describes as a "hard, finely chiseled form with porcelain-like surfaces" (1971, 64).

It must be noted that DiFederico does not agree, in correspondence, with the attribution of *Mary Magdalene* to Trevisani. This is perhaps due to his examination of a black and white photograph, on which his comment was based. The photograph makes the face of the saint look ill-defined.

Mary Magdalene is seen in the same setting as the *St. Francis* shown in this exhibition, and several of the same elements are also present. The skull, book, and crucifix all are employed, although in this case the Crucifix rests with its base on the skull, with Mary Magdalene's hands folded around it.

Whereas *St. Francis* was demonstrative of the outward manifestations of penitence, the mood here is a quieter one, as Mary Magdalene turns inward in her self examination and contemplation of the Crucifix. Her downcast eyes lead us to the Crucifix which is the focal point of the painting.

J. S.



Venetian School  
*Cain and Abel*, late 1600s  
 oil on canvas  
 25 1/2 x 20 1/2"

Collection University Art Museum,  
 The University of Wisconsin-  
 Milwaukee, Gift of Alfred Bader

Provenance:  
 The University of Wisconsin-Milwaukee,  
 1971 Bader Collection, Milwaukee  
 Sotheby's, London

The subject of this bozzetto, or oil sketch, is the slaying of Abel by his brother Cain (Genesis, 4:3-4:13). The two altars with their burning sacrifices as well as the figures—murderous Cain and victimized Abel—in the foreground, clearly indicate the subject of this sketch. The smoke from Abel's altar with its offering ascends toward Heaven, while from Cain's sacrifice it moves downward. This graphically presents us with images of God's acceptance and rejection of these offerings. The same imagery is present in Trevisani's *Cain and Abel*, c. 1690 (Di-Federico, 1977, Pl. 8/ Cat. 8).

Cain is just about to strike Abel and kill him. This is the last moment of Cain's innocence, as he will kill his brother and commit the first murder with no conception of its consequences. The lighting of this scene is dramatic, emphasizing its emotional impact. The strong central structure of diagonals adds to the feeling of force, as we view the scene at its climatic moment.

The theme of Cain and Abel was popular in seventeenth century Venice (for other examples, see Pigler, 1974, III, Pl. 1, 2). It is possibly an allusion to Christ's Passion

at the hands of his brethren, the Jews, with Abel seen as a prefiguration of Christ in this scene (Panofsky, 1969, 34).

Bozzetti were commonly used by Venetian painters of the seventeenth century. The oil sketch, which had originated with Giorgione early in the sixteenth century, was by this time widely used, especially in Venice (Wittkower, 1967, xv-xix). Working directly in oils gave painters freedom to experiment with effects of color, lighting, and composition in a medium which could be reworked before it was dry. The thick brushstrokes in *Cain and Abel*, as well as unresolved details on Cain's face and the altars, indicate this approach. While the background detail would seem to indicate that this bozzetto was a composition in its own right without a final version — an autonomous bozzetto as was sometimes the case (*Ibid.*, xxi) — Federico Zeri, in correspondence, is of the opinion that here the background was filled in at a later point by another hand.

The experimental nature of bozzetti, and this one in particular, makes it difficult to attribute this painting. However, it can be seen as a work with close ties to the Venetian school of the period. Abel's mouth, and his head which is thrown backwards, is particularly significant. According to William Barcham, in correspondence, use of this type of facial expression is seen quite often in the work of Venetian painters, including Francesco Maffei (c. 1605-1660) and Pietro della Vecchia (1603-1678).

One work by Giambattista Langetti (1625-76), *Cato*, Il Museo Correr, Venezia (Pignatti, 1960, 117), seems to have some significance in relation to this bozzetto. Langetti, a major painter in late seicento Venice, uses a strongly defined musculature similar to that found in the *Cain and Abel*. The square, solidly constructed form of Cato's right hand also relates to the treatment of the hand in this painting.

J. S.

Francesco Villamena (1576-1623)  
*Saint Jerome*, 1600  
 engraving, after a painting by  
 Federico Barocci  
 15 1/2 x 11 1/2"  
 Lent Anonymously

Provenance:  
 Private Collection, Milwaukee  
 R. E. Lewis, Nicasio, California, 1980

Villamena is closely associated with the Carraccis. Like Agostino, Villamena used Cort's swelling line. But Agostino created a freer, bolder system of hatching. Villamena's work was even more simplified when compared to Agostino. (Bohlin, 1979, 32-58 and Strauss, 1977, 616-617.)

The influence of Agostino as well as that of Hendrick Goltzius is seen in Villamena's *Saint Jerome*. This is especially evident when compared with Agostino's and Goltzius' prints on the same popular subject. (Bohlin, 1979, 43 and Strauss, 1977, 617.) Like these artists Villamena composed plastic forms with carefully defined thick strokes. All three prints of Saint Jerome have an enlarged monumental figure.

Villamena's *Saint Jerome* can also be compared to the painting by Fedrico Barocci which it is after. A number of artists did prints after Barocci attesting to his popularity. Such admiration stemmed from his use of light and shade, the depiction of drapery, the sweetness of his figures, and the color delicacy. (Olsen, 1962, 102 and Wittkower, 1972, 55.) Later artists also turned to Barocci as a source for antimannerist color and design. (Posner, 1971, 35.) Villamena's figure projects a feeling of warmth because of a brighter light with Saint Jerome enlarged by sculptural qualities. Barocci's *Saint Jerome* has an atmospheric quality adding mystery. The flickering effects of light seen in the two works appear to differ because of the differing media.

Saint Jerome became a popular subject after the Council of Trent. Art was to depict clear images of piety for the public. Saints were popular for each exemplified a different devotional mood.

The Latin inscription further attests to this devotional mood. It translates as follows:

"Illustrious and revered, devoted to God, Bishop Paullo Sanuitalio of Spoleti, lover of virtues. This present picture which was painted in an excellent way by Fedrico Barocci of Urbino, recently engraved by myself deciding to make public (publish) so that the affections of a devoted soul will be clear through proof. F. Villamena, devoted to God, in the year of the Jubilee with the privilege of the Pope and with permission of the superiors at Rome, 1600." (I am indebted to Dr. Richard Monti, Classics Department, U.W.M. for this translation.)

The iconography of the print is a typical treatment of Saint Jerome in his grotto with lion and skull as symbols of his hermit's life. Symbolic botanical meaning may also be found. The plants to either side of the center of the print appear to be mushrooms. Mushrooms were traditionally the emblem of the education of the hermit. (D'Ancona, 1977, 234.)

D. P.

Anonymous, Bolognese  
*The Curtain*, late seventeenth century  
oil on canvas  
32 1/2 x 26 1/2"  
Lent by Dr. Alfred Bader

Provenance:  
Bader Collection, Milwaukee  
Art Market, Vienna  
Collection of King of Saxony (?), c. 1860

In this unusual "picture of a picture," as Dwight Miller, in correspondence with the present owner, has described it, an illusionistic curtain has been painted to appear as if it concealed another painting below. To enhance the illusion, the curtain casts a thin, even shadow on the supposed surface of the painting.

The Bolognese origin of this work is suggested by the resemblance of some of the figures to types found in works by the Carracci and their followers. The

repoussoir figure of the soldier at the lower right may depend on Annibale Carracci's figure of Romulus in the palazzo magnani, Bologna (Posner, 1971, Pl. 52F). The facial features of the kneeling woman on the left, her oval head, full cheeks, and arching eyebrows, are reminiscent of those found in Annibale (Posner, 1971, Pl. 173), and in Guido Reni (Baccheschi and Garboli, 1971, Pl. XV).

Two Bolognese painters have been mentioned as possible authors of this work. Miller, in correspondence to the owner, suggests Ercole Graziani, and Anthony Clarke, also in correspondence, suggested Lorenzo Pasinelli. I am unconvinced by either possibility. The broad, even areas of light and color with which Graziani creates forms in paintings like his *Rape of Europa* (Roli, 1977, fig. 219A), are at odds with the more patchy modeling effects in the present work. Pasinelli's brushwork and handling of drapery has been called "rich but delicate." (Miller, 1959, 109) while the brushwork in *The Curtain* is somewhat coarse and halting. Without a firm attribution, it is impossible to establish a precise date for this work.

This multi-layered, "trompe l'oeil," composition may be a reflection of the practice of seventeenth century collectors of hanging curtains over their paintings. In the North, paintings were covered to protect them from insects and smoke (Battersby, 1974, 34). In Italy, a painting by Caravaggio in the Guistiniani collection was kept behind a green silk curtain so that its owner could reveal it to his guests at the most dramatic moment (Friedlander, 1955, 265). A Rembrandt painting of *The Holy Family* (Hubala, 1970, Pl. XXIX) displays not only a painted curtain on a painted curtain rod, but a simulated frame as well.

Unlike the Rembrandt, the curtain in the painting in this exhibition hides the identity of the figures beyond it. The two central figures appear to be a standing female, to the left, and a seated male, to the right, both seemingly dressed in antique attire. The soldier in the foreground reaches for a piece of armor while the seated figure gestures excitedly, thrusting

his arm out over a table, and a helmeted soldier in the background looks over his shoulder expectantly. It is as if the curtain was about to go up at the climax of some story, but since the curtain covers most of the scene, the subject of that story remains elusive.

Perhaps the clue to the meaning of this image is not in the figures, but in the curtain which conceals them. As we have seen, curtains were a familiar motif in trompe l'oeil paintings, though no curtain dominates a composition as much as this one in seventeenth century art. However, there is a story in Pliny (N.H. XXXV, 65; see Jex-Blake, 1968, 109-11), of a curtain which does serve as the primary subject of a painting. According to Pliny, the Greek painters Zeuxis and Parrhasios entered a competition to see who could paint the most realistic picture. Zeuxis produced a painting of some grapes which was so lifelike that birds were attracted to it. Sure of his victory, Zeuxis commanded his rival to remove the curtain which seemed to cover his painting, only to be forced to admit defeat when he discovered that the curtain was a painted illusion. This would explain why the figures are presented all' antica, for it is a story from antiquity, and why the identities of the central characters are not revealed, since the only subject for Parrhasios' painting that Pliny mentions is the curtain itself.

It is possible that this work is meant to relate to the antique tradition of illusionistic painting and to emulate the artists of antiquity. Seventeenth century artists sometimes took a fiercely competitive stance toward the artists of the past, and even tried to surpass their forbears (de Jongh, 1969, 49-67). The theme of Zeuxis and Parrhasios is found frequently in sixteenth century art, and will be the subject of a forthcoming article by the Czech scholar L. Konecny. Professor Wind has kindly pointed out that the theme of the emulation of antiquity is evident in seventeenth century genre painting as well (see for example Bialostocki, 1966, 591-595).

A. H.

Anonymous, Italian  
*Kitchen Still Life*, c. 1650  
 oil on canvas  
 52 x 53"

Lent by William and Sharon Treul

Provenance:  
 Treul Collection, Pewaukee, Wisconsin  
 Private Collection, Milwaukee  
 Bader Collection, Milwaukee  
 Art Market, Detroit

The *Kitchen Still Life* is highly naturalistic in the tradition established by Caravaggio. This is evident in the use of warm local colors and the plastic forms modeled in strong light and dark tones. The individual foodstuffs are painted realistically and close attention is paid to the various textures and nuances of color. The technique is painterly and the brush strokes visible, giving the surface an energetic quality. Spatially the composition recedes gradually and naturally into depth as the eye moves upwards. The birds at the right seem to come forward, close to the picture plane, almost protruding into our space.

This naturalistic tradition was popular in Rome and in other parts of Italy as well (Spike, 1983, 16). But the anecdotal quality, exemplified particularly by the playful cat in the lefthand corner, may suggest Flemish influences. Perhaps it is



Genoa with its rich tradition of kitchen still life pieces (Marcenaro, 1969, Cat. No. 11) and its close connections with Flemish artists, that is the place where this master worked.

It is unclear if this painting is symbolic or just a naturalistic record which delights in texture and form. A number of still lifes by Caravaggio's followers are matter of fact recreations of nature (Spike, 1983, 44).

Yet the presence of the live owl in the upper right may have some symbolic

significance. John Spike (1983, Cat. No. 9) calls attention to a similar motif in a still life. Here the owl, surrounded by dead birds, is representative of the reputation of the owl as a killer of birds and therefore a 'memento mori' (Spike, Fig. 3, 46). Still there are only a few dead birds in our painting as compared to the plethora of dead fowl in the still life by the anonymous Caravaggesque artist. The juxtaposition of the cat and bird may be only an anecdotal addition similar in motif to that of a still life by Pier Francesco Cittadini (Spike, 1983, Cat. No. 26).

N. W.

Circle of Annibale Carracci  
*Portrait of a Young Man*, c. 1595  
 oil on canvas, 23 x 19".  
 Lent by Dr. Alfred Bader.

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Cover:  
 Anonymous, Bolognese  
*The Curtain*, late seventeenth century  
 oil on canvas, 32 1/2 x 26 1/2".  
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