

*Alfred Bader*

Alfred Bader Fine Arts - Painting File

*Fiasella*

[ca. 1984]

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
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FILE	24

ATTRIBUTED TO DOMENICO FIASSELLA CALLED IL  
SARZANA

■ 111 PORTRAIT OF A GENTLEMAN

Oil on canvas

40¼ x 33¼ inches  
102 x 84.5 cm

*Note:* One may compare this painting to a portrait of Costantin Gentile by Fiasella which was exhibited in Genoa Palazzo Reale, *Mastra di Pittori Genovesi del Seicento e del Settecento*, 1938, no. 32 (as belonging to the Marchese Ambrogio Doria).

*Provenance:*

Apponyi, Budapest

Sale: Christie's, London, June 21, 1968, lot 101 (as by Bartolomé Esteban Murillo)

\$25,000/35,000

25



*Circe Mulling Wine*  
by GIOACCHINO ASSERETO

## GENOESE MASTERS

*Cambiaso to Magnasco 1550-1750*

DAYTON ART INSTITUTE

OCTOBER 19—DECEMBER 2, 1962

JOHN AND MABLE RINGLING MUSEUM OF ART

JANUARY 5—FEBRUARY 17, 1963

WADSWORTH ATHENAEUM

MARCH 19—MAY 5, 1963



of the plague. In the fatal year 1657 he, together with his entire family, perished and the plague.

Stylistically derived from Annalodo the manner of composition in which the architectural element of the background plays a prominent role (cf. the Last Supper of S. Siro and of N. S. del Monte). Even more important is the role of Assereto in the typology of his figures, in the brushwork and color which, however, in the works of Orazio leans more heavily towards reds and shows more contrasts. Among the Genoese painters Orazio is one of the most serious, one of the masters who was given least to decorative or ornamental detail (Lubo).

### 30 Christ Washing the Feet of His Disciples.

He riseth from supper, and laid aside his garments: and took a towel, and girded himself: After that he poured water into a basin, and began to wash the disciples' feet, and to wipe them with the towel wherewith he was girded. . . . Peter saith unto him, Thou shalt never wash my feet; Jesus answered him, If I wash thee not, thou hast no part with me. (John XIII: 4ff)

Genova 701/2, x 841/2, in.

This splendid painting, convincingly attributed to Orazio de Ferrari by Dr. Gian Vittorio Castelnuovi, shows this master at a supremely religious moment. The composition as well as the characterizations of the figures could not be more individual and distinguished, recalling to some extent the best of Giovanni Andrea Ferrari. The type as well as the pictorial tradition of the Christ to a certain extent approaches the expressive means of Orazio's younger contemporary, Valerio Castello. The present painting, owing perhaps to the relationship of subject, brings to mind Orazio's "St. Augustine washing the Feet of Christ" in the Accademia Ligustica, Genoa, which it surpasses by far in means of expression and composition as well as the strictly pictorial qualities of liquid brushwork. REFERENCE: F. Alinari, Guida artistica per la città di Genova, Genoa, 1816/67, II, p. II, p. 118 (suggests attribution to Palmieri); ibem, 1875, p. 357 (without attribution).

### Lent by the Basilica San Francesco da Paola, Genoa

#### FIASSELLA, Domenico\* "Il Sarzana" (1589 Sarzana—Genoa 1669)

The son of a guildier, Domenico Fiasella was sent to Genoa at an early age to study painting in the schools of Paggi and Lomi. Soon he also went to Rome, where he stayed for about a decade until around 1617, and where he was the pupil of Passigiano and of the Cavaliere d'Arpino. There he became acquainted also with the Caravaggesque trends of painting, which exercised a profound influence on his artistic formation. Fiasella might even be considered the most effective mediator of Caravaggesque elements in Genoese painting. Il Sarzana enjoyed the favor of many Genoese patrician families, who commissioned works for churches and for their palaces in Genoa as well as along the Riviera. In 1635 he was called to Mantua by Duke Charles I Gonzaga, where he remained for some time. Upon his return to Genoa he continued his fruitful activity, providing paintings for Naples, Messina, and Spain.

Fiasella's painting style is nourished by Caravaggesque trends of realism. His works frequently manifest contact with Gentileschi. He had many pupils, among them Francesco Negrani, G. B. Casani and Gentileschi's son, Francesco.

\*1. Christ, kneeling, first son of the Virgin Mary.

One day Jesus went to Nain. Near the gate of the city a dead man, the only son of a widow, was being carried out. When the Lord saw her, he had compassion on her and said, "Weep not." He touched the bier and said, "Young man, I say unto thee, Arise." Thereupon the man who had been dead sat up and began to speak. (Mt.: Luke VII: 11ff)

#### Genova 106 x 69 in.

Luigi Salerono has correctly identified this painting together with its companion piece, "Christ Healing the Blind" (also at Sarzana) as two paintings by Fiasella listed in the Guastmann inventory of the contents of the Palazzo at San Luigi Francesi, Rome (Feb. 3, 1638). When in the Lucien Bonaparte collection the present painting was retitled as Annibale Carracci and the companion piece as Ludovico Carracci. Both were catalogued by William Suida as "attributed to Ludovico Carracci," which is not surprising since both paintings contain elements of Bolognese derivation.

In the present painting can be noted particular influence from Guido Reni—the figure of Christ derives from "Christ Giving the Keys to St. Peter"; Musei Riccardi, Peripiana (Cf. C. Gnudi and G. C. Cavalli, *Guida Reni*, Florence, 1955, pl. 79), and the young boy with the cap in the background off center to the right derives from the boy at the top of the cross in the "Crucifixion of St. Peter," Pinacoteca Vaticana, Rome (Gnudi and Cavalli, *op. cit.*, pl. 12). Fiasella uses the basic classical composition, which does not differ much from Reni and the Carracci, upon which he superimposes certain Caravaggesque elements—the lighting, the realism of some of the figures, such as the man kneeling in the right foreground, and the abolition of the celestial vision. Nevertheless, Fiasella's "Realism" is not even as profound as Guido Reni's, during his brief Caravaggesque

moment when he painted the "Crucifixion of St. Peter"; PROVENSANCE: Palazzo Guastmann, Rome; Duke of Lucca; Lucien Bonaparte (etching in *Choix de Gravures à l'eau Fort*, London, 1812, pl. XCI); R. S. Holford; Sir George Holford, Dorchester House, London (Sale, Christie's London, July, 1927, no. 30); John and Mable Ringling, Exhibitor: British Institution, 1853, no. 46; Art Treasures, Leeds, 1868, no. 2941. REFERENCE: Roma antica e moderna, II, 1750, p. 350; M. de H. Lande, Voyage en Italie, III, 1790, p. 126; M. Vasi, *Itinerario istruttivo di Roma*, II, 1804, p. 345; G. F. Waagen, Galleries and Cabinets of Art in Great Britain, London, 1837, p. 101 (as Augustino Carracci); R. Benson, *The Holford Collection*, I, London, 1927, p. 44, no. 90, pl. 80; W. E. Suida, *A Catalogue of Paintings in the John and Mable Ringling Museum of Art, Sarzana, Fla.*, 1949, p. 101, no. 112, illus. p. 100; L. Salerono, *The Picture Gallery of Vincenzo Guastmann, Burlington Museum, Cl. I*, Salerno, (pp. 24, 27, fig. 53; ibid. (Mar. 1960), p. 102, no. 162.

#### Lent by the John and Mable Ringling Museum of Art, Sarzana, Fla.

#### 32 The Flight into Egypt.

One of the most famous performances by Fiasella in Rome was the picture representing the Holy Virgin with Saint Joseph and the infant Jesus on their way to Egypt. This picture was presented to Pope Paul V, who liked it very much. (Soprani as quoted in *Minneapolis Inst. of Arts Bull.*)

#### Genova 62½ x 44½ in.

A compositional concept of Luca Cambiaso appears to have given impetus to this uncommonly beautiful representation of the Flight into Egypt. The Madonna and Child certainly derive from ideas expressed by Cambiaso in various draw-



ings of the "Madonna del Passaggio" type (cf. two drawings, coll. Robert and Bertina Manning), whereas the approach to the painterly aspects appears to come from Guido Reni and Gentileschi and even to a certain extent from Saraceni. Fiasella had ample opportunity to study the works of these masters during the decade of his Roman sojourn, around 1607-1617. The frequent stylistic contacts of his works with Gentileschi have already been noted ("Mostra della Pittura del Seicento e Settecento in Liguria," Genoa, 1947, p. 55).

For some time exhibited by the present owner as Carlo Saraceni, Schaff has attributed it to Simone Cantarini da Pesaro, and Carlo Volpi has even attributed it to the Neapolitan Pasceco de Rosa. None of these is convincing. For many years this painting was exhibited at the Minneapolis Institute of Arts as a work of Domenico Fiasella. Comparing it with a work of Fiasella's mature period, the "Visitation" in the Cathedral of Sarzana (cf. "Arte a Sarzana dal XII al XVIII Secolo," Palazzo delle Scuole, 1961, no. 39), gives further support to the attribution to Fiasella. The figures of St. Joseph are so similar one could believe that the same model had been used for both paintings.

**PROVENANCE:** Pope Paul V (?); Minneapolis Institute of Arts; REFERENCE: A Flight into Egypt, Bulletin of the Minneapolis Institute of Arts, XXXIII (Jan. 6, 1934), pp. 24, illus. p. 11; The Bob Jones University Collection of Religious Paintings, Greenville, S. C., 1962, p. 126, no. 67; illus. p. 127 (attributed to Fiasella).

**Lent by the Bob Jones University Art Collection, Greenville, S. C.**

### 33 The Martyrdom of Saint Andrew.

One of the twelve apostles, St. Andrew was the brother of Simon Peter. According to tradition or legend he preached and converted multitudes to Christianity throughout Scythia, Cappadocia, Bithynia and Greece. At Patras in Achaea his conversion of the wife of the proconsul so enraged the latter that he was ordered to be seized and scourged, and then crucified. On approaching the cross, St. Andrew saluted and adored it on his knees, as being already consecrated by his suffering of the Redeemer. He was fastened to it with cords, not nails, and thus expired in the year 70. It is believed that the cross on which he died was "X"-shaped, and his name has been given to that type. (Ref.: A. Jameson, *Sacred and Legendary Art*, I. Boston, 1895, pp. 221f.)

**Canvas 47¼ x 57 in.** Signed lower left on a rock upon which an infant sits: **DOMGO EIASSELLA**

Stylistically and compositionally this work is very closely related to the large lunette of the same subject in the Cathedral of Sarzana (cf. "Arte a Sarzana dal XIII al XVIII secolo," Palazzo delle Scuole, 1961, no. 40, pp. 93 to 100 in.). Painted in 1655. The present painting probably dates from about the same period. Both works present variations on Guido Reni's fresco of this subject in the chapel of S. Andrea in S. Gregorio al Celio, Rome. Whereas, in the present painting Fiasella uses more or less the model of Guido Reni's St. Andrew for his figure of the saint in the Sarzana painting the inspiration from Guido centers on the figure of the executioner. In both paintings in the left foreground the user a group of two seated women with a child and Guido uses such a group in the right foreground. It is significant to note here that *Il Saraceni* condenses the composition, abandoning some of the vast landscape background which Guido had introduced. The equestrian figure in the Sarzana lunette evidently derives from

**GAUILLI, Giovanni Battista** "II Baccetta" or "II Baccetto" (1639; Genoa—Rome 1709)

Gaulli was the pupil of Luciano Borzone. Perno del Vega's frescoes in the Palazzo Doria del Principe pleased him so tremendously that, according to Soprani, he developed the fervent wish to come to know the works of Raphael. Having been left alone in a semi-desolated city, after the great plague of 1657, which had killed all the members of his large family, Baccetta went to Rome. There he met and befriended Berenini, who protected, helped and recommended him to his own patrons as portrait painter as well as fresco painter. Soon he gained great fame in both of these fields of artistic activity. The great decorations in Palaces, as well as the large number of his portraits of Popes, Cardinals and Princes, document his intense Roman activity, which was interrupted by but two sojourns outside that city: a trip to Modena and Parma (1661) and later (1693) another one to his native Genoa. There he was to have decorated the large Sala of the "Reale Palazzo" (Palazzo Ducale), a work which unfortunately was never executed, for artist and commissioners could not come to an agreement concerning the fee.

Gaulli preserved little of his artistic education in Genoa. Once having come under the spell of Pietro da Cortona in Rome, he followed his illusionistic decorative style, developing it to the utmost possibilities aided by the elaborate perspective flights of fancy of Pietro Pozzo. The frescoes of Baccetta must be regarded as the foundation of the Baroque period; in portraits, taking his departure from the Van Dyck-mode of a Carbone, Gaulli develops toward the style of Maratta. His works acquired that style which has become associated with the basic trends of the Roman school of portraiture—a rather grand and theatrical air.

### 34 Abraham's Sacrifice of Isaac

Abraham is ready to sacrifice his son Isaac who is saved by the intervention of the angel. At the left stands the sacrificial ram. (*Gaulli*: XXII, 8-13). This magnificent work has a companion piece (also in the Kress Collection, Atlanta Art Association Galleries) representing The Thanksgiving of Noah. (*Gaulli*: VIII: 30).

**Canvas 65½ x 51¾ in.**

Both this painting and its companion piece, The Thanksgiving of Noah, belong to Baccetta's mature Roman period around 1685-90, and show him at the very height of his creative powers. The beautiful white angel recalls a much smaller angel who appears to Hagar in Gaulli's painting in the Berlin Museum. **PROVENANCE:** Count Alessandro Contini-Bonassini, Florence; Samuel H. Kress, coll. REFERENCE: G. Ferguson, Signs and Symbols in Christian Art, New York, 1954, pl. V (in col.); R. Engass, Baccetta: Three Little Known Paintings, Paragon: 73 (Jan. 1956), pp. 30f; fig. 31; W. E. Stida, Italian Paintings and Northern Sculpture from the Samuel H. Kress Collection, Atlanta Art Association Galleries, Atlanta, 1958, p. 64, illus. p. 65.

**Lent by the Atlanta Art Association (Samuel H. Kress Collection)**

### 35 The Adoration of the Lamb

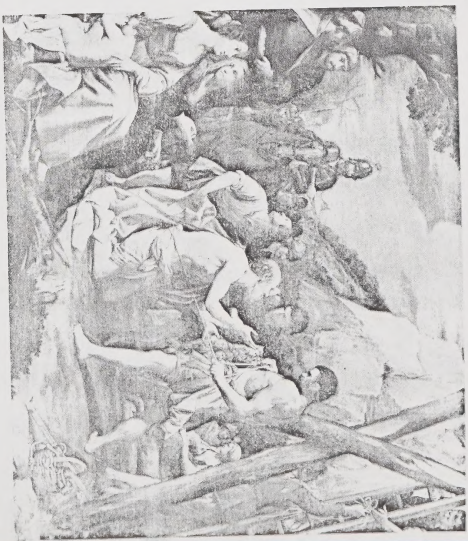
"After this I beheld, and, lo, a great multitude, which no man could number, of all nations, and kindreds, and people and tongues, stood before the throne, and before the Lamb, clothed with white robes, and palms in their hands







FIASELLA, Domenico  
32 *The Flight into Egypt* 62 $\frac{1}{8}$  x 44 $\frac{3}{8}$



FIASELLA, Domenico  
33 *The Martyrdom of St. Andrew* 47 $\frac{1}{4}$  x 57







# SOTHEBY'S

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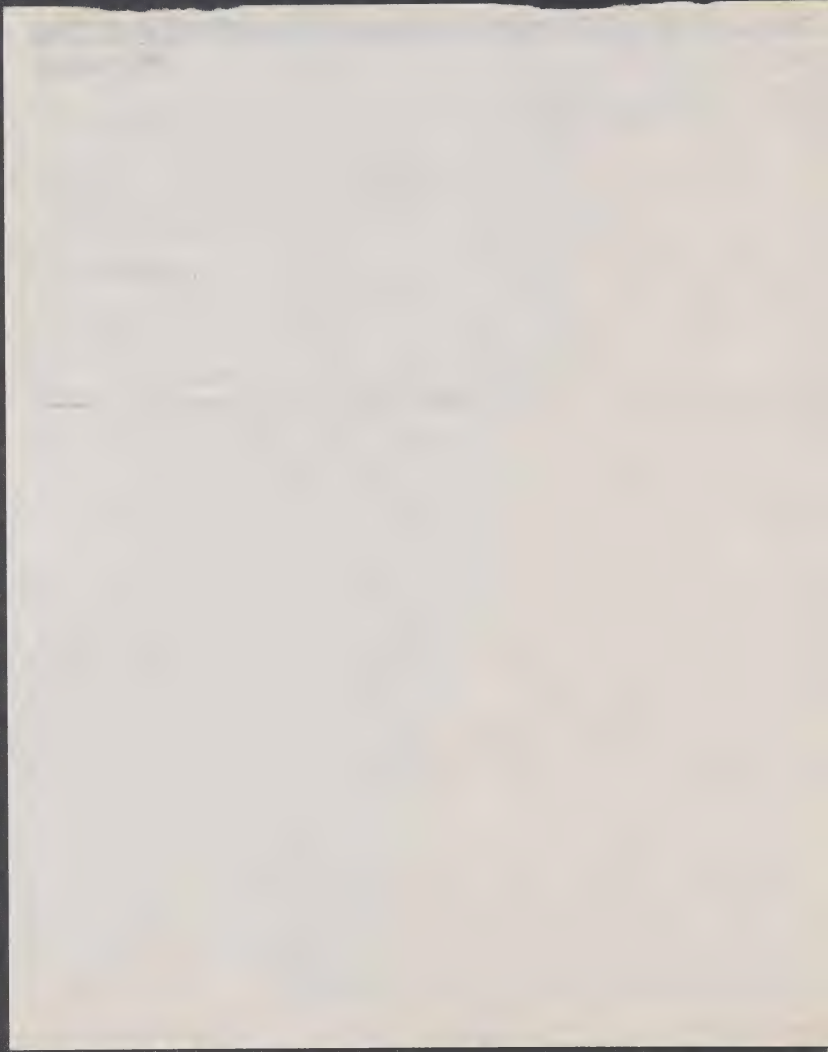
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