

A detailed close-up of a classical painting, likely a portrait of a woman. The focus is on her face, which has a pale, slightly aged complexion with visible cracking in the paint. Her eyes are dark and expressive, looking slightly to the right. She has a soft, serene expression. Her hair is styled in an elaborate, braided updo, possibly a wig or a very styled natural hair, with a mix of brown and blue tones. A large, ornate earring with a pearl drop is visible on the right side of her head. The background is dark and indistinct, emphasizing the subject.

SELECTED WORKS

From 17th to 20th CENTURY

GALLERIA CARLO VIRGILIO & Co.



GALLERIA CARLO VIRGILIO & Co.
ARTE ANTICA MODERNA E CONTEMPORANEA

Edition curated by

Stefano Grandesso in collaboration with Eugenio Costantini

English Translation

Michael Sullivan

Photo Credits

Photographs were provided by the owner of the works, both institutions and individuals. Additional information on photograph sources follows.

Archivio dell'Arte / Luciano e Marco Pedicini, pp. 21, 22, 50 (fig. 4)

Arte Fotografica, Rome, pp. 4, 25, 27, 29, 31, 33, 35, 36, 43, 45, 46, 47, 49 (fig. 1), 57, 65, 67, 69

Carlo Vannini, Reggio Emilia, p. 49 (fig. 2)

Foto Giusti Claudio, Lastra a Signa, pp. 7, 11, 17, 63, 70

Foto Marzio De Santis, pp. 53, 55

Giuseppe Schiavinotto, Rome, pp. 9, 10, 12, 18

Studio Paolo Mandrasch, Milan, pp. 15, 16, 19

The State Hermitage Museum, St Petersburg – Photograph © The State Hermitage Museum. Photo by Vladimir Terebenin, Leonard Kheifets, p. 50 (fig. 3)

The editor will be pleased to honor any outstanding royalties concerning the use of photographic images that it has so far not been possible to ascertain.

ISBN 978-88-942099-5-2

© Edizioni del Borghetto



SELECTED WORKS

From 17th to 20th CENTURY

Edited by

Giuseppe Porzio

Catalogue entries

Giancarlo Brocca, Manuel Carrera, Maria Paola Maino
Paola Mola, Giuseppe Porzio, Renato Ruotolo

TEFAF New York Fall
October 27-31, 2018



GALLERIA CARLO VIRGILIO & Co.

ARTE ANTICA MODERNA E CONTEMPORANEA

Via della Lupa, 10 - 00186 Roma
59 Jermyn Street, Flat 5 - London SW1Y 6LX
Tel. +39 06 6871093 - Fax + 39 06 68130028
info@carlovirgilio.it
www.carlovirgilio.it



Detail of cat. 7

CATALOGUE

1. MASTER OF THE ACADEMIA DE SAN FERNANDO

Active in Rome between the 1610s and 1620s

Apparition of Jesus Child to St Anthony of Padua

ca. 1615–1620

Oil on canvas, 184 × 147 cm

PROVENANCE: Rome, private collection

The subject, narrated for the first time in a mid-fourteenth century anthology known as *Liber miraculorum* (De Serranno [ca. 1367–1370] 1997, pp. 219–223), has an important illustration in the Caravaggesque area in the canvas by Giovanni Antonio Galli, known as Spadarino, in the church of Santi Cosma e Damiano in Rome (Papi 2003, pp. 119–120, no. 6), which, in the idea of juxtaposing the two faces, shares with the work in question the intense converse between saint and child. The Carlo Virgilio Gallery painting, really impressive for its quality and monumental presence, has no literature, as far as I know; nor is the naive reference to Velázquez, which accompanied the work in the private collection from which it originates, of any critical value, though it does account for the almost Sevillian severity of its naturalism. In fact, this new *St Antonio* is due, positioning among its apexes, to a remarkable figure, still anonymous but seemingly of Netherlands origin, indicated by Gianni Papi and later—with further extensions—by Erich Schleier, and the present writer, by the label “Master of the Academia de San Fernando” on the basis of a representative series of ten *Apostles* in the Madrid institution of that name (figs. 4, 5), formerly considered Neapolitan in manner but clearly aware of the examples of similar themes issued in Rome by the young Ribera (Papi 2007, p. 33; Schleier 2011, in particular pp. 256–258; for the Neapolitan hypothesis, see previously Alfonso Emilio Pérez Sánchez, in *Pittura napoletana* 1985, pp. 348–349, nos. 158–161). The same personality were a little later to be renamed by Papi (2011) “Master of the Samaritan”, from a painting of lesser significance, as well as of unknown whereabouts, depicting the parable of the good Samaritan (two photos are preserved under the name of Nicolas Tournier in the Nicolson Fund of the Dutch University Institute of Art History in Florence, inv. nos. 3606–3607).

The corpus of this painter, while still being defined, is conspicuous and includes important works, though debated in studies on northern European Caravaggism. If the main one is certainly, due to its complexity, size and location, the altarpiece with *Christ Mocked* in the church of Santa Maria della Concezione dei Cappuccini in Rome (figs. 1, 2, 3, 8), formerly problematically attributed to the early beginnings of Gherardo delle Notti (Jay Richard Judson, in Judson, Ekkart 1999, pp. 87–88, no. 62; Leone 2008; Gianni Papi, in *Gherardo delle Notti* 2015, p. 138, no. 6; but for more decisive re-thinking see now Papi 2016, p. 147), the Maestro’s most characteristic repertoire consists of chamber compositions mostly with single figures: in addition to the already mentioned *Apostles* of the Academia de Bellas Artes in Madrid, which the *St Philip* in the Alte Pinakothek in Munich relates to (inv. no. 12779) (fig. 10), there is a powerful *St Stephen* in a private collection in Milan (Papi 2016, p. 147).



(figs. 6, 7, 9) or the better known *Archimedes* formerly in the Koelliker collection (Papi 2011, pp. 18–19, pl. 22), that a number of authoritative scholars continue to attribute to Dirck van Baburen (Franits 2013, pp. 76–78, no. A2), a canvas to which I believe can be added a *Pan with Pipes* formerly in the same collection, also attributed to Baburen (most lately by Lemoine 2016, p. 45, fig. 25).

Among the paintings of greater commitment are in my opinion the *St Sebastian Tended by the Widow Irene* in the Thyssen-Bornemisza Museum in Madrid (inv. no. 347; Gert Jan van der Sman, in *Caravaggio and the painters* 2016, pp. 132–133, no. 27, given as anonymous) (fig. 13) and perhaps also the earlier *Incredulity of St Thomas* in the picture gallery of the Pio Monte della Misericordia in Naples (Causa 1970, pp. 87–88, no. 3) (figs. 11, 12), both in the past attributed to the usual Baburen; the borrowing from the second canvas in an altarpiece of the same subject done in 1789 by the Trani painter Nicola Menzele, now in the Museo diocesano of Tropea (Mennea, Cortellino 2017, p. 205, no. 25), attests to the presence of the painting in the city already in the eighteenth century.

From a more accomplished and mature phase, symptom of which is an old attribution to Giovanni Lanfranco, comes the *St John the Baptist* of the Chazen Museum of Art in Madison, Wisconsin (inv. no. 66.9.2), the kernel of Schleier's aforementioned contribution.

That it is a matter of a very precise figure, certainly acquainted with, but distinct from, the main Dutch artists active in Rome between the second and third decade of the seventeenth century—Honthorst, Baburen, David de Haen—is shown in the specificity of his stylistic idiom, also recognizable in the *St Anthony*: the fleshy and plebeian faces of his characters, with slightly gap-toothed smiles, the swollen hands with protuberant knuckles, the woolly texture and the curving flow of the drapery, contrary to the broken and angular lines that unequivocally characterize Baburen's forms. At the moment it is still impossible to give any facts about his life, but it is likely—as has already been suggested—that he must be sought among the names of the many foreigners who crowd the parish registers of the City.

Giuseppe Porzio



I. MASTER OF THE ACADEMIA DE SAN FERNANDO, *Christ Mocked*. Rome, Church of Santa Maria della Concezione dei Cappuccini



2. MASTER OF THE ACADEMIA DE SAN FERNANDO, *Christ Mocked*, detail. Rome, Church of Santa Maria della Concezione dei Cappuccini



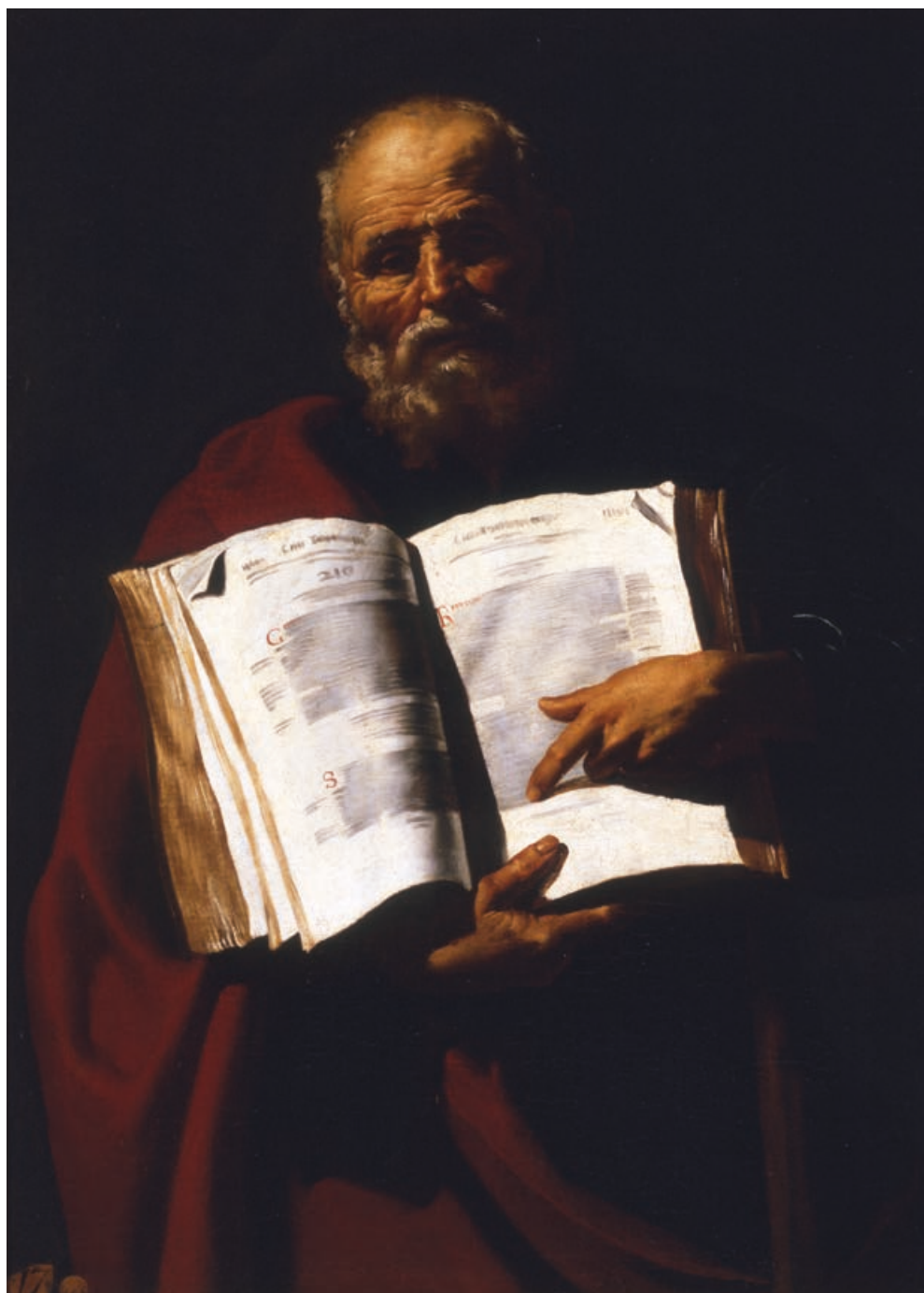
Detail of cat. 1



3. MASTER OF THE ACADEMIA DE SAN FERNANDO, *Christ Mocked*, detail. Rome, Church of Santa Maria della Concezione dei Cappuccini



4. MASTER OF THE ACADEMIA DE SAN FERNANDO, *St Judas Thaddens*. Madrid, Real Academia de Bellas Artes de San Fernando



5. MASTER OF THE ACADEMIA DE SAN FERNANDO, *St Matthew*. Madrid, Real Academia de Bellas Artes de San Fernando



6. MASTER OF THE ACADEMIA DE SAN FERNANDO, *St Stephen*. Private collection



7. MASTER OF THE ACADEMIA DE SAN FERNANDO, *St Stephen*, detail. Private collection



Detail of cat. 1



8. MASTER OF THE ACADEMIA DE SAN FERNANDO, *Christ Mocked*, detail. Rome, Church of Santa Maria della Concezione dei Cappuccini



9. MASTER OF THE ACADEMIA DE SAN FERNANDO, *St Stephen*, detail. Private collection



10. MASTER OF THE ACADEMIA DE SAN FERNANDO, *St Philip*. Munich, Alte Pinakothek



11. MASTER OF THE ACADEMIA DE SAN FERNANDO, *The Incredulity of St Thomas*, detail. Naples, Pio Monte della Misericordia



12. MASTER OF THE ACADEMIA DE SAN FERNANDO, *The Incredulity of St Thomas*, detail. Naples, Pio Monte della Misericordia



13. MASTER OF THE ACADEMIA DE SAN FERNANDO, *St Sebastian Tended by the Widow Irene*. Madrid, Museo Nacional Thyssen-Bornemisza

2. PIETRO PAOLINI

Lucca 1603–1681

Adoration of the Shepherds

ca. 1635–1640

Oil on canvas, 133 × 119 cm

PROVENANCE: Lucca, Mansi collection

BIBLIOGRAPHY: Borella, Giusti Maccari 1993, p. 193, no. 22; Patrizia Giusti Maccari, in *La pittura a Lucca* 1994, p. 235; Moro 2006, pp. 161–162, fig. 9; Giuseppe Porzio, in *Quadreria* 2015, pp. 12–15, no. 2.

This moving *Adoration of the Shepherds*, in a perfect state of preservation and still endowed with its imposing original frame, of Lucca manufacture (tav. p. 29), represents—given its remarkable quality—an important addition to the catalogue of Pietro Paolini, certainly among the most original exponents of Naturalism in Tuscany (for an updated profile of the artist, see Giffi 2014, to be complemented—because of the discovery of a *Our Lady of the Rosary and St Dominic* in the monastery of Santa Maria del Sasso in Bibbiena—by Scipioni 2015).

Identifiable with “La nascita di Nostro Signore quadro in tela di Gherardo delle Notti” recorded at the end of the nineteenth century in an inventory of the Mansi collection in Lucca among the works that came into that family with the dowry of Camilla Parensi, who took the hand of Raffaele Mansi in 1824 (Borella, Giusti Maccari 1993, p. 217), the painting has in fact long been known only through a photographic reproduction.

To be dated, for formal reasons, in the closeness of the large altarpiece with the *Nativity of St John the Baptist* (fig. 1), done in 1637 for the church of Santa Maria Corteorlandini in Lucca and now in the Museo Nazionale di Villa Guinigi (inv. no. 87; Giusti Maccari 1987, pp. 114–116, no. 32), the composition presents all the characteristic features of the figurative universe of the artist, from the physiognomical type of the bald shepherd in profile in the background, borrowed from a much-copied plastic prototype made in Rome by Guido Reni and known as “schiavo di Ripa Grande” (Giometti 2011, pp. 38–39, no. 11), and very recurrent in Paolini’s production (see for example the *Lute Player*, signed “Pietro P.”, in the Museo de arte de Ponce [inv. no. 61.0217; Giusti Maccari 1987, p. 136, no. 56], or the other *Piva Player*, signed “PP”, recently auctioned at Sotheby’s, New York, June 4, 2015, lot 51 [fig. 3]), to the dim lighting enveloping the scene in an atmosphere of arcane poetry; all motifs borrowed from exemplars circulating in the Roman Caravaggesque milieu, which the artist got to know directly during his stay in Rome, begun—as attested by the literature and stylistic data—under the guidance of Angelo Caroselli, who must have returned there from Naples after 1623 (Porzio 2009, p. 171; Rossetti 2010, p. 558). And yet, the elegiac intonation of light, which comes from glimpses of evening sky, cannot be ascribed to the conventions of Caravaggism but goes farther back to the very origins of Merisi’s manner, *i.e.* to his Po valley sources; a clear reflection of the painter’s relations with Venice, where he seems to have sojourned for some time before re-establishing himself in Lucca (Trenta 1822, pp. 137–138) and where his brother Andrea lived from 1632 (Giusti Maccari 1987, p. 21, note 21).



The Lucca documents mention under the name of Paolini two other versions of the same subject, both night scenes, in private collections in the city: the one, lost, recorded in the Buonvisi household in 1776 (Giusti Maccari 1987, p. 172, no. 5 : “Un quadro bislongo con Natività di Nostro Signore rappresentata in tempo di notte”); the second belonging in the mid-nineteenth century to the Marquis Montecatini, identified as the not so well preserved canvas — of larger size and probably later — formerly owned by the painter Arturo Chelini († 1942) and since 1998 in the collections of the Cassa di Risparmio di Lucca, (Patrizia Giusti Maccari, in *Viaggio nell’arte* 2008, p. 29) (fig. 2).

Giuseppe Porzio



Detail of cat. 2



1. PIETRO PAOLINI, *Nativity of St John the Baptist*. Lucca, Museo Nazionale di Villa Guinigi
2. PIETRO PAOLINI, *Adoration of the Shepherds*. Lucca, Fondazione Cassa di Risparmio di Lucca



Cat. 2, with the original frame



3. PIETRO PAOLINI, *Piva Player*. Location unknown



Detail of cat. 2

3. LUCA GIORDANO

Naples 1634–1705

Salome with the Head of St John the Baptist

ca. 1652

Oil on canvas, 127 × 103 cm

PROVENANCE: Naples, private collection; Milan, private collection

This powerful and important *Salome* is not entirely unknown to scholarship: on the basis of a photograph from the former Soprintendenza alle gallerie della Campania (negative no. 2740/2640), the painting, at the time in a private Neapolitan collection, is in fact mentioned, without illustration, by Ferdinando Bologna (1958, p. 29) as a work by Francesco Fracanzano from around the mid-1630s, that is the time of the paintings in San Gregorio Armeno in Naples, probably the painter's masterpiece.

This attribution, left unremarked, is somewhat understandable, especially in light of the limited knowledge of the time on these specific facts: the robust naturalism of the image, centred on the contrast between the florid carnality of the protagonist and the wrinkled skin of the maid, as well as the brilliance and the viscosity of the impasto are traits derived from Ribera that find their root in the style of Fracanzano, at which the true author of the *Salome* has certainly looked.

However, the physiognomies, the graphic *ductus* of the drapery, the *recherché* chromatic preciousness and—one might say—the very recovery of the previous naturalistic tradition undoubtedly weigh for attribution to a very young Luca Giordano.

The artist's production was, as is known, boundless, but the evidence relating to this precise moment is much smaller and not yet adequately focused; decisive in it seems to me comparison with an extraordinary and neglected pendant in the Herzog Anton Ulrich-Museum of Brunswick, depicting *Jacob's Dream* (inv. no. GG 503) and *Moses Before the Burning Bush* (inv. no. GG 502) (figs. 5, 6), obvious borrowings from the Raphael of the Logge Vaticane. The authorship of the two canvases, excluded in the first edition of the monograph by Oreste Ferrari and Giuseppe Scavizzi (1966, vol. II, p. 287) and not since reconsidered, is in fact very solidly established: part of a series of nine Old Testament stories owned by the Dutch merchant Jan van Beuningen and already celebrated in their time, each done by the Neapolitan artist—according to sources taken as reliable by the owner himself—in the space of just two days (Houbraken 1719–1721, vol. II, p. 29), the two canvases were sold before 1697 by Van Beuningen in person to Duke Anton Ulrich von Braunschweig, with whom he had acquaintance (Jonckheere 2008, p. 59), and with the name of Giordano, in addition to being engraved by Jakob Wilhelm Heckenauer in 1710, unanimously recorded in the literature on the ducal collection in the eighteenth and nineteenth centuries (Jacob 2004, pp. 94–95). Furthermore, *Jacob's Dream* relates closely to the well-known sanguine drawing of the same subject at the British Museum in London (Department of Prints and Drawings, inv. no. Ff.4.32) (fig. 4), keystone of Giordano's youthful graphic work and documentation of his initial exercises in the manner of Raphael (Giuseppe Scavizzi, in Ferrari, Scavizzi 1992, vol. I, p. 336, no. D6).



In the *Salome* the rhythm of drawing is identical, nervy and strongly shaded, evident especially in the restlessly fluttering garments, resulting from a sensibility shaped by the two main influences on Giordano, adumbrated in the autobiographical *Relatione* of 1681 (Biblioteca Nazionale Centrale di Firenze, Naz. II. II.110, f. 88r-v; Ceci 1899, p. 166) and more clearly explained in the *Vite* by Bernardo De Dominici (1742–1743, vol. III, 1743, pp. 355–356), namely Roman Raphaelism, in particular in the expressive mode of Polidoro da Caravaggio, and northern prints. Thus we are at the beginning of the painter's metamorphic artistic parabola, probably around 1652, that is, just after the study sojourn in Rome and before the etching *Christ and the Adulteress* of 1653, a date to which are also connected the two canvases with three-figured groups from the Prado with the *Sacrifice of Isaac* and *Rebecca and Isaac* (inv. nos. P000154 and P000156; Úbeda de los Cobos 2018, pp. 57–61, nos. 1–2) (figs. 2, 3). If on the one hand this increases the significance and importance of the work for an understanding of Giordano's stylistic evolution, on the other it explains the difference from the more familiar and recognizable countenance of the painter; but the *Salome* is not an isolated episode: for the same formal reasons (the gypsy carnality of the woman, the fraying of the drapery, the luminous refinement of the palette), it can be set alongside a monumental *Death of Cleopatra* in the Museo de Bellas Artes de Asturias in Oviedo (on deposit from the Prado, inv. no. P000473), traditionally accompanied by an unsustainable reference to Andrea Vaccaro and in more recent years also attributed to Artemisia Gentileschi (Testi Cristiani 2000), evidently, more than anything, a result of prompting by the iconographic theme.

Giuseppe Porzio



Detail of cat. 3



Detail of cat. 3



2. LUCA GIORDANO, *Rebecca and Isaac*. Madrid, Museo Nacional del Prado



3. LUCA GIORDANO, *Sacrifice of Isaac*. Madrid, Museo Nacional del Prado

4. LUCA GIORDANO, *Jacob's Dream*. London, British Museum, Department of Prints and Drawings



5. LUCA GIORDANO, *Moses Before the Burning Bush*. Brunswick, Herzog Anton Ulrich-Museum
6. LUCA GIORDANO, *Jacob's Dream*. Brunswick, Herzog Anton Ulrich-Museum



7. LUCA GIORDANO, *Death of Cleopatra*. Oviedo, Museo de Bellas Artes de Asturias



8. LUCA GIORDANO, *Christ and the Adulteress*. London, British Museum, Department of Prints and Drawings

4. CATERINA DE JULIANIS

Naples ca. 1670–1743

Penitent Magdalene

1717

Polychrome wax, painted paper, glass, tempera on paper and other materials, 21.5 × 27 cm, within the original gilded and ebonized frame, 53.7 × 59 cm, sealed on the back with lead leaf. Signed and dated on the lower left: “Caterina de Julianis F. 1717”

PROVENANCE: Rome, private collection

BIBLIOGRAPHY: *Dioramas* 2017, ill. p. 22.

The Magdalene is kneeling in a crevice of the rock, raises her eyes to heaven and hold her right hand to her breast. In Christian art this represents the prototype of the penitent, of the repentant who withdraws to meditate and purify the spirit. In fact, she usually contemplates a crucifix, in this case bound to a shrub behind her, and is furnished with a balsamarium, in memory of the vial from which she poured the unguent to wash the feet of Christ, set on the right; a book and a skull, typical objects of meditation, visible lying on the ground to the left. De Julianis does not represent two other symbolic elements that sometimes accompany the Saint, that is the crown of thorns and the scourge which in this case is replaced by a chain, a penitential instrument with which it is rarely depicted.

As for the iconography, it should be noted that this Magdalene does not follow the more usual canons of the Baroque period, when she was depicted half-naked, covered by long hair or in part by a mantle (Hall 1974, pp. 256–258). On the contrary, she shows the bare minimum, only the right arm with part of the shoulder and a point of the left knee, visible due to the ragged tunic and mantle. So, this is a much chaster image than usual, by the precise wish of the artist who, in yet another *Magdalen* (Cavallini Sgarbi collection, fig. 1), limited exposure to the arms alone. In both cases the reference model was not a Magdalene but a saint whose life had been much more restrained, *i.e.* St Rosalia. In fact, the wax figures take over in reverse and almost literally, except for the scarce nudity, in pose as in clothing, the *St Rosalie in Glory*, painted in 1624–1625 in Palermo by Anthony van Dyck, now in the Menil Collection in Houston, TX (Mendola 1999, p. 101, fig. 15; Salomon 2012, pp. 98–101, no. 14), known to Caterina from some print.

The composition of the Cavallini Sgarbi *Magdalene* is much simpler and has a much smaller range of vegetation. In the wax model in question, however, there is a rich presence of plants and animals, deriving not only from an engaging narrative intent but, most likely, from an allegorical intention on the part of the artist. This is not the place to give such an interpretation, but some brief and partial indications can be attempted without proceeding to identify the individual plants and their associations. For example, we may see in the flowers the representation of the transience of beauty and appearance, in tune with the subject of the Magdalene whose redemption was achieved through penance and tenacious love of Christ, symbolized by the ivy, rooted in the rock of the cave, resulting in a spiritual purity, represented in the center in the bunch of white roses. The meanings that may



be given to the animals is always connected to the leading figure, with the hares alluding to solitude and meekness, the snail to spiritual growth, the white cockatoo, perched among the rocks over the head of the penitent, perhaps to purity. As for the wounded deer drinking at the spring, it symbolizes the soul thirsty for God, according to a typical motif of mystic culture, also associated with St. John of the Cross and again with St Alfonso de' Liguori.

Thus, De Julianis proposed herself as delicate and precise narrator of small pictures of nature, strewn with Mediterranean flora intermingled with exotic plants, such as the many bulbaceous plants or tulips that we see around the Magdalene, in tone with the fashion of her time. Here, as in many other cases, for example the *Adoration of the Shepherds* and of *the Magi* in the Immacolata of Catanzaro, the floral elements, made of painted paper or silk, are usually represented with great descriptive ability. It is no accident that in her day the artist was much appreciated for her “beautiful, and very natural flowers made of silk, and that have scents according to their species” (De Dominici 1742–1743, vol. III, 1743, p. 621). And she won appreciation also as a painter of “landscapes with figures” (*ibidem*), which permits us to attribute to her many of the landscape backgrounds present in her waxes, often well integrated with the moulded elements; paintings not of the highest quality but scenographically effective, as we see in this Magdalene where not only the background, but also all the spurs of rock with greenery, placed to act as flat on the left side, are painted in tempera on paper. This technique is found not only in scenes with individual characters, see the *San Christopher* auctioned by Cambi (Milan, November 18, 2015, lot 4), but also in the more crowded ones, such as in cribs or representations of other sacred stories, while it is rarer in the celebrated representations of cemeteries, corpses and stripped bones on which is founded, I believe unjustly, the fame of De Julianis and which were in perfect harmony with the macabre taste of the late Baroque, of which the great Gaetano Zummo, who is said to have been her teacher, was an exponent. In all these works, various in taste and subject, De Julianis always shows remarkable skill in modelling, often a delicate charge of poetry, and the desire to give tactile value to elements such as drapery or branches, sometimes done by using real twigs and fabrics, and a naturalistic intensity to flowers and foliage, painted with extreme precision. In this wax the artist has sought not only a realistic effect in the garments, of real waxed cloth, or in the water, the spurt of which consists of a twisted glass rod but has also given the sensation of damp by passing a light brushstroke of varnish on the ivy growing in the antrum.

Renato Ruotolo



Cat. 4 with the original frame
 I. CATERINA DE JULIANIS, *Penitent Magdalene*. Cavallini Sgarbi collection



5. CARLO BONAVIA

Active in Naples between 1751 and 1788

a. *View of Baiae with the Temple of Diana*

ca. 1760

Signed “Carlo Bonavia p.” at the bottom centre

Oil on canvas, 80 × 159 cm

b. *View of Baiae with the Aragonese Castle and the Temple of Venus*

ca. 1760

Signed “Carlo Bonavia p.” at the bottom right

Oil on canvas, 80 × 159 cm

PROVENANCE: Rome, private collection

A condensation of the interests stirred in travellers on the Grand Tour by the territory of the Kingdom of Naples—nature, archaeology, folklore—this enchanting pendant presents two views characteristic of the Bonavia repertoire. The consistent and stylistically compact production of the painter, circumscribed to the period—on the sole basis of his dated works in absence of personal data—between 1751 and 1788, and to be understood as the development of the local post-Rosian tradition embodied by such figures as Leonardo Coccorante or Michele Pagano (a development undoubtedly prompted by contact with foreign genre painters), consists almost exclusively, in fact, of representations of the coast



and the countryside around Naples, mostly combined with imaginary elements. In the first of the two canvases, the subject is a transfiguration in picturesque key — *i.e.*, according to an emotive conception of landscape in line with the contemporary models of Claude-Joseph Vernet (Bonavia's chief point of reference)—of one of the most famous monuments of the classical age and most representative of the Phlegraean area, the thermal baths rotunda mistakenly called the “temple of Diana” by the local antiquarian tradition (see Mazzella 1591, p. 97: “Not far from the temple [of Venus] one can see another of great magnificence, and it is almost half intact, which many believe was consecrated to Diana Lucifera because they read a few years ago on a marble cornice these words, Diana Lucifera. And more was conjectured from the many marbles that are around there, where are sculpted dogs, deer and mullets, all of which are animals sacred to the goddess [...]).

A variant of the canvas in question, ‘cut’ to the temple alone, is in the Molinari Pradelli collection (Giuseppe Porzio, in *Le stanze delle muse* 2014, pp. 288–289, no. 99) (fig. 2); but the same building also recurs in another fortunate composition by Bonavia, which alternatively proposes a central view: mention should be made at least of the signed and dated 1757 version belonging to the National Trust, Basildon Park (inv. No. 266902), previously on the London antiques market (Constable 1959, pp. 22 [fig. 4], 26, no. 5, reported at Agnews by Spinosa 1987, p. 157, no. 276), and the other belonging again to the Galleria Carlo Virgilio (Nicola Spinosa, in *A picture gallery* 2012, pp. 68–71, no. 20) (fig. 1).

No less iconic is the second image of Baiae, centred on the looming bulk of the Aragonese castle (renovated, however, in the viceregal period) and on a second archaeological find, dubbed temple of Venus by sixteenth century scholars, following the discovery of an effigy of the goddess (Mazzella 1591, p. 196),

but—like that of Diana—the remains of a thermal complex of the age of Hadrian. Among the versions of this view notable is certainly the replica dated 1758, in similar format but with slight differences especially in the small figures that animate the marina, in the collections of the St Petersburg Hermitage (inv. no. GE-10119) (fig. 3).

The success of the two conceptions is also evinced by the faithful printed versions done by Antoine Cardon in plates XI and XII of the *Raccolta delle più interessanti vedute della città di Napoli e luoghi circonvicini* published in Naples around 1764–1766 (Negro Spina 1989, pp. 70–73); in the engravings, however, the two ruins are called “temple of Mercury” and “of Diana” respectively.

As for the chronology of the two works, the author’s serial practice makes precise dating difficult; however, the watercolour transparencies of light seem to me to bring them close to the period of the barely known *View of Santa Lucia with the Panatica* in the Museo della Badia di Cava de’ Tirreni, of 1762 (fig. 4), which enables re-attribution to Bonavia of the more famous version in the Museo di San Martino in Naples (inv. no. 5196), variously designated to Pietro Fabris and more recently even to Thomas Jones (Abbate 2009, p. 290).

Giuseppe Porzio



1. CARLO BONAVIA, *View of Baiae with the Temple of Diana*. Rome, Galleria Carlo Virgilio & Co.
2. CARLO BONAVIA, *View of Baiae with the Temple of Diana*. Marano di Castenaso, Molinari Pradelli collection



3. CARLO BONAVIA, *View of Baiae with the Aragonese Castle and the Temple of Venus*. St Petersburg, State Hermitage Museum
4. CARLO BONAVIA, *View of Santa Lucia with the Panatica*. Cava de' Tirreni, Museo della Badia della Santissima Trinità



Detail of cat. 5

6. MEDARDO ROSSO

Turin 1858–Milan 1928

Birichino or Gavroche

1887–1888

Bronze, height 29.7 cm, with a small screwed plate, fused with the sculpture, on a base formed by a reworked fragment of an antique base in breccia marble, height 13.8 cm.

Under the base are glued two old labels, a rectangular one on the right, 45 × 64 mm, with the red ink stamp of the Lorenzin Collection, diagonally: “Collezione / Romano Lorenzin / Milano”, and overwritten by hand, in blue ink: “Medardo Rosso / “Birichino”/ già Collezione Angelo Sommaruga”; the other earlier, circular, diameter 22 mm, more worn, in the left corner, of the Sommaruga Collection, with written by hand, in capital letters: “ROSSO / 1” (this number is scarcely legible and could be otherwise interpreted).

Sources and documentation: none

PROVENANCE: Angelo Sommaruga collection, Milan / Paris; Romano Lorenzin collection, Milan; Lorenzin heirs, Brescia; private collection

State of conservation: excellent

BIBLIOGRAPHY OF THE EXEMPLAR: none

For a general bibliography of the *Birichino* or *Gavroche*, the dating of the first exemplar to 1882, the numerous titles, the historical-critical events and the transfer of the sculpture to photograph, see P. Mola, *I. L'opera e la serie*, in Mola, Vittucci 2009, pp. 58–65, with previous bibliography; for the exemplars documented by the sources see, F. Vittucci, *II. Catalogo delle sculture documentate*, in Mola, Vittucci 2009, pp. 227–233, with previous bibliography; for the original exemplars not documented by the sources see, P. Mola, *III. Per un catalogo delle sculture non documentate*, in Mola, Vittucci 2009, pp. 350–351, III.2a.–III.2e., with previous bibliography; for the castings by Francesco, son of Medardo Rosso, see, P. Mola, *IV. Le fusioni di Francesco Rosso*, in Mola, Vittucci 2009, p. 362, IV.1., with previous bibliography.

Having examined the work at first hand, from examination of the sources, from comparison with other original casts of the *Birichino* and from scrutiny of the literature, the following emerges:

- the modelling of the work, rough and unprettified, fully corresponds to the rare quality of Rosso's original bronzes;
 - the richness and the *sprezzatura* of the form of the face as of the cap, and in particular the shaping of the ears, chin and shirt, correspond to the originals;
 - the attaching of the work to the base with a flat strip, a bolt and nut corresponds to Rosso's practice;
 - the accidental and almost cutting finish of the edges along the perimeter of the shirt corresponds to Rosso's practice;
 - the opaque patina corresponds to the *maniera* of Rosso originals;
 - the maintenance, in some areas, of the refractory sand from casting so as to enrich the patina with lighter and more colourful chromatic inserts, while insisting with the roughness of the material corresponds to Rosso's mastery.
- The base in breccia is coeval and aesthetically an integral part of the sculpture, similar to other bases of the Milan period before departure for Paris in 1889 when Rosso used fragments of more ancient bases, or fragments of architectural mouldings, to complement his work, in a true and proper assemblage. It should be remarked that the base was cut and readapted by the artist himself.



Conclusions

In the light of the above, and for other less obvious but no less significant reasons, I consider this bronze an original personally cast by Medardo Rosso, attributable to the Milanese period, around 1887–1888, before he left for Paris in June 1889.

The labels still preserved under the base of the sculpture attest the important collections of origin: the direct purchase by the legendary publisher, collector and dealer Angelo Sommaruga (Milan, 1857–1941), who frequented Rosso from the Milan years, and then the passage into the famous collection of Romano Lorenzin (Pola 1916–Milan 1976), also purchaser of a large number of drawings by Rosso from the Sommaruga collection, (on the figure of Sommaruga and some of his Rosso drawings see, Mola 2011, pp. 42–51).

Apart from the importance of provenance, the rarity of this bronze is to be emphasized, deriving from its excellent and rare state of preservation, having escaped the clumsy cleaning that unfortunately, in other original exemplars, has eliminated the residues of refractory sand deliberately left by Rosso as an integral and fundamental part of the chiaroscuro, chromatic and material construct of many of his works. It is to be recommended that the work be kept in its current state and any “restoration” or professional cleaning be avoided.

This exemplar is to be added to the catalogue of the original works of Medardo Rosso kept by the Archivio del Museo Rosso in Barzio.

Paola Mola

Milan, 21 February 2018*



* (Translated by Michael Sullivan from the Italian original by Paola Mola, accompanied with 3 photos of the work signed in original by the author of the entry)



Detail of cat. 6

7. VINCENZO GEMITO

Naples 1852–1929

Mask of young Lad

ca. 1870–1872

Terracotta with patina, 18.8 × 14.4 × 10.3 cm

PROVENANCE: Milan, private collection

The mask is probably the portrait of a young lad, to be attributed to the early work of the sculptor Vincenzo Gemito and dating to the years between 1870 and 1872.

The work is in terracotta, finished with a thin slipware ('*ingobbiatura*'), got by the application of a clear sand, typical of the Gemito's production in those years. It bears likeness to a fragment, characterized by jagged and irregular edges, which almost seem to give it the appearance of an archaeological find.

From a stylistic point of view, the sculpture is in line with the numerous portraits of boys and girls created by Gemito between 1870 and 1872, years in which he worked in the cramped rooms of Sant'Andrea delle Dame in Naples, which was frequented in the same period by other talented young artists, such as Antonio Mancini and Achille D'Orsi (Morisani 1936, p. 33). The result of modeling is also similar, symptomatic of the research into the different possibilities of modeling clay and of the effects produced by light on the material engaged in by the artist during that period. In the early seventies, in fact, Gemito developed a very personal technique of working the material: no longer bound by rigid academic dictates, but based on a direct handling of the clay, without the mediation of work tools (De Marinis 1993, p. 17).

This *modus operandi* is clearly evident on the surface of the mask, as well as in other coeval works such as the *Veiled Maiden* (fig. 2) and the '*Ragazzo moro*' (fig. 4), both held by the Museo Nazionale di San Martino in Naples. In confirmation of this direct method of working the surfaces bare abundant traces of the artist's fingers. The sculptor's thumb seems to have insisted with greater pressure on some areas of the surface, in order to make them rougher and more vibrant. The fingermarks, left visible, convey the light through their microscopic grooves and, consequently, generate innumerable minute shadows, similar to small and elusive brushstrokes. On the mask in question, these traces are evident above all on the left side of the nose, at the height of attachment to the eye, and on the left eyelid.

Gemito's personal technique of sculpture aroused interest and bemusement already among his contemporaries (Bruno Mantura, in *Temi di Vincenzo Gemito* 1980, pp. 15–17). Of these, one should mention Salvatore Di Giacomo, who, in the biography of the artist published in 1905, reports in great detail the testimony of Stanislao Lista, the sculptor's teacher. He declared he had seen him working directly with his hands, a method immediately interpreted as strongly innovative—and in some ways anti-academic—that was also to lie at the base of Gemito's hostility to marble (Di Giacomo 1905, pp. 19–23).

In addition to the technique involved in its making, the *Mask of Young Lad* may be numbered among Gemito's portraits of the early seventies, also because of its compositional features. In fact, one remarks an analogous vividly pictorial conception of sculpture, evident above all in the expression of the face, characterized by the



dramatic play of shadows, concentrated above all in the eye sockets, in the nostrils and in the expedient (recurrent in his sculptures) of the half-gaping mouth.

The piece also shares an intense psychological introspection, underlined by the downturned gaze, and by the position of the head leaning slightly forward. The references are to be identified in Hellenistic statuary, loved and studied by Gemito to the point that in 1876 he moved his studio to be close to the Museo Archeologico of Naples (De Marinis, 1993, p. 139).

The supposition of there being a close link between the Mask of young Lad and the other works dated between 1870–1872, such as the *Veiled Maiden*, the ‘*Ragazzo moro*’, the ‘*Moretto*’ (figs. 1, 3) and the ‘*Scugnizzo*’ (fig. 5), is further supported by the measurements that, in terms of the area of the face, are compatible. All this would lead one to think that, at some early stage, the work was originally a portrait, perhaps in the round, and that the sculptor transformed it into a mask during its creation, as a fragment may be unearthed by an excavation.

The facial expression brings to mind the ‘*Malatiello*’ (*Sick Boy*) (fig. 6), a theme dear to the Neapolitan artistic tradition, treated by Gemito as early as 1870 (see the work of that title held by the Museo di San Martino, representing a child with downcast eyes and subdued expression).

Unlike the ‘*malatielli*’ by other sculptors of his time, those of Gemito never present their social condition pathetically to draw the attention of the viewer: on the contrary, they show themselves with naturalness and dignity, with an impenetrable and often dispassionate gaze on the observer. These characteristics, too, are to be fully remarked in the *Mask of Young Lad*, whose gaze emerges from the shadow generated by the half-closed lids hooding the eyes and, above all, by the thick and irregular eyelashes. A similar rendering of eyelashes is characteristic of other works of the same period, including the *Young Shepherd of the Abruzzi* (fig. 8), held by the Museo di Capodimonte and the famous—but clearly later—Bargello *Fisherman*. Analogous attention to this detail also appears in the artist’s graphic production, as in the pen and ink drawing on paper known as *The Rascal*, formerly in the Minozzi collection, now in Capodimonte (Bruno Mantura, in *Gemito* 2009, p. 228).

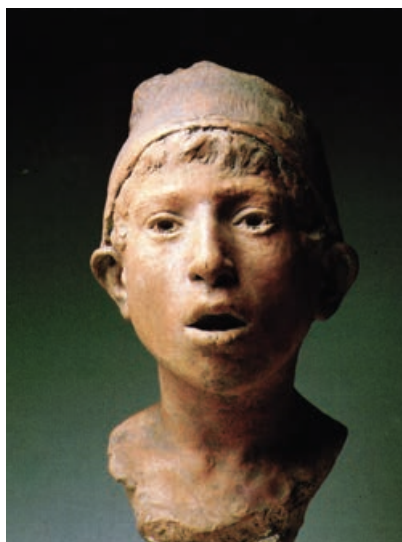
Even the conception of the work as a piece of reality re-emerging in the form of a fragment, similar to the ancient fragments that the sculptor was able to admire on his visits to the Museo Archeologico and the excavations of Pompeii, is not new in Gemito. It is to be found in the lower area of the ‘*Ragazzo moro*’, as well as in *The Harpooner* in the Collezione Intesa Sanpaolo, intentionally similar to the shard of an ancient Hellenistic statue, until it reaches the *Portrait of Fortuny*, in which the artist dissolves the bounding line between the work and the surrounding environment by means of a jagged and impellent shape. By means of the expedient of the fragment, the sculptor sought to expand his works into space, making them converse with it through the numerous broken and irregular lines that make up their vague borders.

The theme of the mask—the present one is, in the current state of knowledge of Gemito’s sculpture, the oldest—was to reappear later in the artist’s production, as well as in such graphic studies as the *Mask of Giuseppe Verdi*, in works like the *Plaster Mask* in the Minozzi Collection and the small bronze heads of Mathilde Duffaud, one of which is shown on a cushion like a relic, as well as in the self-portrait in raw clay of 1915 (fig. 9).

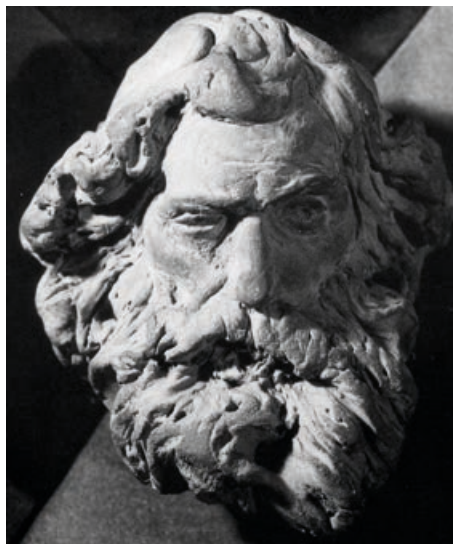
Giancarlo Brocca



1. VINCENZO GEMITO, *'Moretto'*. Collezione Intesa Sanpaolo / Naples, Gallerie d'Italia, Palazzo Zevallos Stigliano. On the right detail of cat. 7.



2. VINCENZO GEMITO, *Veiled Maiden*. Naples, Museo di San Martino
3. VINCENZO GEMITO, *'Moretto'*. Collezione Intesa Sanpaolo / Naples, Gallerie d'Italia, Palazzo Zevallos Stigliano
4. VINCENZO GEMITO, *'Ragazzo Moro'*. Naples, Museo di San Martino
5. VINCENZO GEMITO, *'Scugnizzo'*. Collezione Intesa Sanpaolo / Naples, Gallerie d'Italia, Palazzo Zevallos Stigliano



6. VINCENZO GEMITO, *'Il Malatiello'*. Naples, Museo di San Martino
7. VINCENZO GEMITO, *The Harpooner*. Collezione Intesa Sanpaolo / Naples, Gallerie d'Italia, Palazzo Zevallos Stigliano
8. VINCENZO GEMITO, *Young Shepherd of the Abruzzi*. Naples, Museo di Capodimonte
9. VINCENZO GEMITO, *Self-portrait*. Collezione Intesa Sanpaolo / Naples, Gallerie d'Italia, Palazzo Zevallos Stigliano

8. ALBERTO GERARDI

Rome 1889–1965

VITTORIO ZECCHIN

Murano 1878–1947

Flower vase holder in the shape of a caprifig tree

ca. 1920

Wrought iron and glass

188 × 62 cm

PROVENANCE: Genoa, private collection

RELATED BIBLIOGRAPHY: Arata 1923; Maltese 1964; *Alberto Gerardi* 2008; de Guttry, Maino 2013; *Sept ans de Réflexion* 2014; *Galleria Pesaro* 2017, pp. 69, 212; *Vittorio Zecchin* 2017.

“I think the stars are made of iron”

Alberto Gerardi descended from a family of blacksmiths who for several generations worked in the forges of Rocca Antica, a small town in Lazio. As a youth he attended evening schools, learned the trade in his father's workshop and concluded his studies with the course in Plastic arts and Architecture at the Museo Artistico Industriale in Rome where his teacher was Duilio Cambellotti, of whom he became a favourite pupil and collaborator.

His variegated artistic training enabled him to range from works in wrought iron to sculptures in bronze and marble, from the embossing of copper and silver to engraving and drawing.

Two different inspirations animate his works in wrought iron; the first still echoes the style of the International Art-nouveau and has a decisive naturalistic imprint: branches and leaves shoot up to envelop lamp-holders or flower-bowl holders; the second is represented by works of “Franciscan” simplicity.

In 1921 Gerardi participated, along with Cambellotti, Vittorio Zecchin and Romeo Berardi, in an exhibition organized by Maria Monaci Gallenga, a famous couturier, entrepreneur and enthusiast of Italian decorative arts, an exhibition held in her gallery located in the modern Via Veneto in Rome. In the same year he took part in the *First Roman Biennale* with at least six works.

In 1923 two events confirmed his reputation: a one-man exhibition at the Pesaro gallery in Milan with catalogue presentation by the architect Ugo Arata (fig. 2) and participation in the first Biennial of the Decorative Arts in Monza. Also in 1923 he was appointed to the chair in iron working at the Museo Artistico Industriale, a post he was long to hold, transmitting his knowledge to a numerous group of students. In 1928 he made the chiselled bronze bas-relief of an eagle, which later became the colophon of the *Enciclopedia Treccani*.

In the '30s his work evolved and he devoted himself more and more to drawing and engraving, his hammered iron or copper vases and lamps, of tapered deco elegance, without decoration, took on impressive stereometric shapes. A famous work of 1935 is the iron and silver crown enclosure for the Sacred Rock in the Basilica of the Agony in Jerusalem.



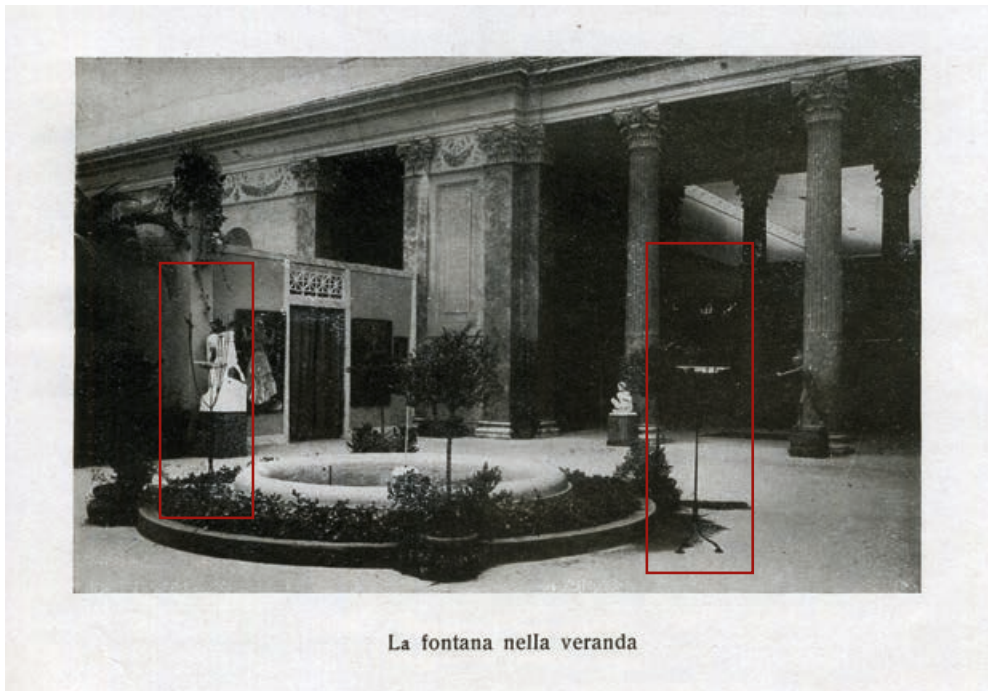
Many of his works are held in Milan by the Museo della Scienza e della Tecnologia Leonardo da Vinci as part of the collection donated by Guido Rossi.

It is interesting to note that in the work in question the branches are studded with buds, a naturalistic element that contradicts the whole ideation that is instead accentuatedly stylized. The shape of the leaves recalls that of the caprifig (wild fig), a tree repeatedly mentioned by Homer in the Iliad.

Similar trees were exhibited at the Roman Biennale of 1921 and shown in a period photo at the sides of the fountain of the veranda of the Palazzo delle Esposizioni (fig. 1); the success of this work is also evinced by the appreciation of other contemporary artisan/artists, so much so that a small tree is also present in the famous living room of the sculptor Giovanni Prini in a period photo of 1926.

The yellow glass bowl supported by branches of caprifig has a fluted bottom got with moulded ribs and is the work of the great Venetian master glassmaker Vittorio Zecchin who produced it in different colours and sizes in that same year, 1921.

Maria Paola Maino



1. *The first Biennale Romana, The Fountain in the Veranda, 1921, vintage photo*



Detail of cat. 8

2. *Catalogue of the solo Exhibition of Alberto Gerardi at Galleria Pesaro in Milan, 1923*

9. GIUSEPPE PICCONE

Albisola Superiore 1912 – Albissola Marittima 1960

Boxeur

ca. 1930–1935

Patined wood, cm 45 × 27 × 13

PROVENANCE: Albissola Marina, Esa Mazzotti collection

BIBLIOGRAPHY: *La ceramica futurista* 1982, p. 153; *La scultura a Genova* 1989, vol. III, pp. 138, 283; Beringheli 1991, p. 244; *La ceramica del Novecento* 1997, p. 124; *Liguria Futurista* 1997, p. 127, n. 87; Panzetta 2005, p. 117.

Sculpted in solid and patined wood with a black tint in imitation of bronze, the *Boxeur* by the Ligurian Giuseppe Piccone was the original model for a ceramic sculpture created by the “Manifattura Giuseppe Mazzotti”, active in Albissola Marina from 1903. The work is datable to within the first half of the 1930s, a period in which Piccone—about whom the biographical information is still scarce and confusing—joined the Futurist cause. Coming from a family of potters tied to tradition, owners of a factory active in Albissola from 1856, Giuseppe Piccone worked closely with the futurist Tullio Mazzotti, better known as “Tullio d’Albisola”, a soubriquet given to him by Filippo Tommaso Marinetti. In the *Manifesto futurista della Ceramica e Aereoceramica*, published in the *Gazzetta del Popolo* on September 7, 1938, Piccone is in fact cited—together with such prominent figures as, among others, Fillia and Lucio Fontana—in the list of collaborators of Tullio d’Albisola in the “Futurist workshop on the Sansobbia [...] founded and directed by the great potter Giuseppe Mazzotti dean of Italian potters and glorious craftsman” (d’Albisola, Marinetti 1938). In 1934, the artist had already taken part in the exhibition *Les Aeropeintres futuristes italiens*, inaugurated on May 30th at the Hotel Negresco in Nice.

The *Boxeur* demonstrates how Piccone thoroughly embraced the concepts expressed in the manifesto of ceramics, in which he declared his desire to achieve “ceramic simultaneities of contrasting or harmonizing states of mind [...] using lines-force, tones lacking in realism, forms and colours that are not narrative or descriptive but suggestive» (*ibidem*). The image of the boxer is in fact given through a vigorous geometrization of the forms, devoid of descriptive and decorative elements, the monumentality of which is enhanced by the black of the patina. On the compositional level, Piccone seems to have been inspired both by the contemporary sculptures of the futurist Mino Rosso, and those, of twenty years before, by Umberto Boccioni (note that in the manifesto of ceramics both artists are given a leading role in the genesis of the theories enunciated). The forward motion of the *Boxeur* brings to mind Boccioni’s masterpiece *Unique Forms of Continuity in Space* (1913), reinterpreted in the light of subsequent Futurist experience, from Depero to Thyat.

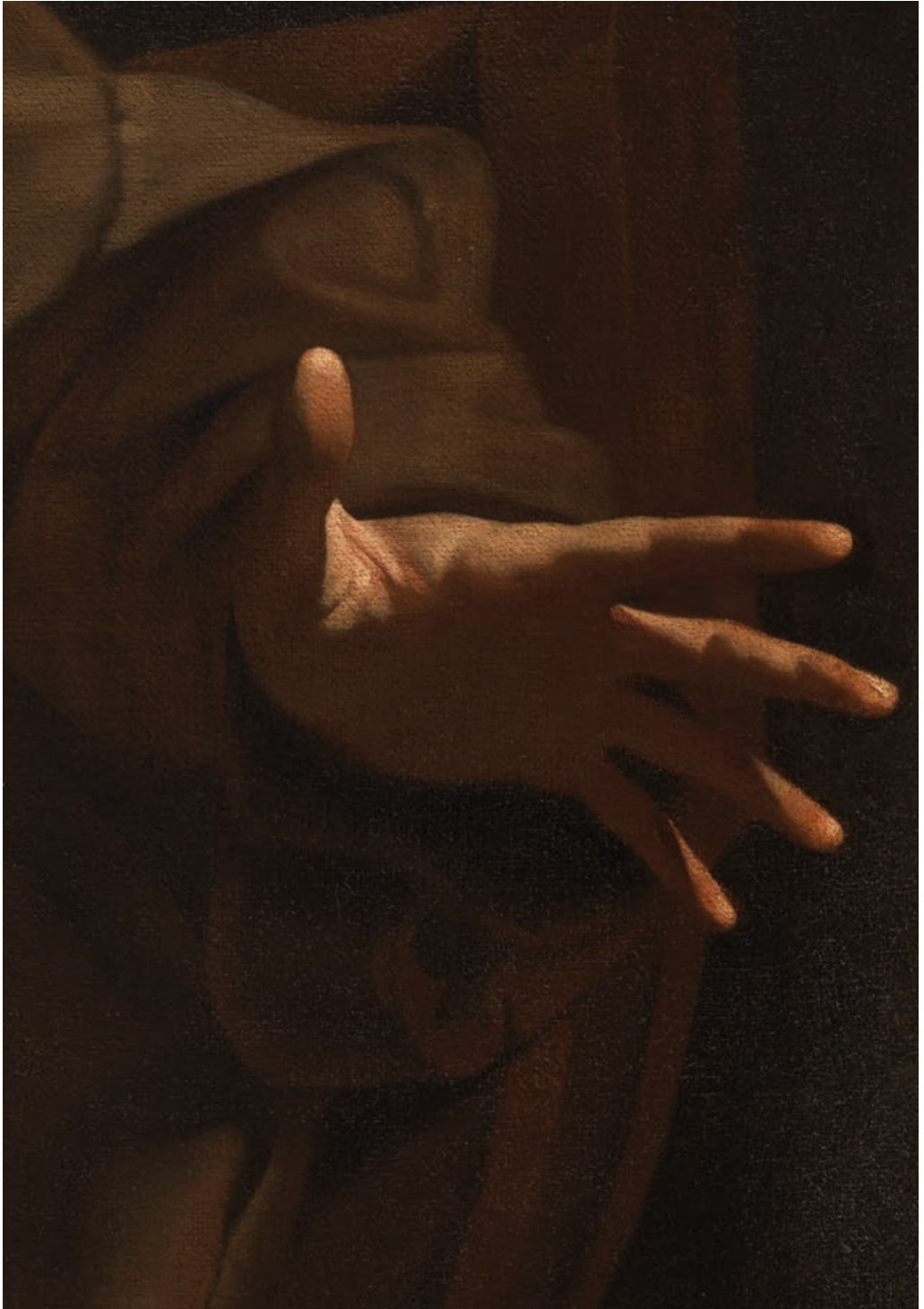
Even the subject is fully in line with the Italian sculptural production of the ‘Thirties, both of the avant-garde and of adherents of the rediscovery of classicism: the exaltation of sports and physical education, in a period in which the fascist government committed many resources to the reform of youth education, deeply influenced the artists (for an in-depth inquiry, see Panzetta 2005), inspiring them



to the creation of numerous portraits of athletes immortalized during activity or at rest, among which should be remembered those of the “Foro Mussolini” (today “Foro Italico”) inaugurated in Rome in 1932. In the same period, Piccone himself created such other works on a sports theme as the *Rameur* (Rower), exhibited in Nice in 1934, or again the *Boxeurs*, presented at the exhibition of the GUF Savonese in 1935 (the work was displayed with another called *Mother and Child*. It cannot be excluded, however, that the *Boxeurs* is in fact the *Boxeur* here discussed, though in reviewing the exhibition, the critics, seem to be describing works inspired by a new realism, cf. *La ceramica del Novecento* 1997, p. 124).

Manuel Carrera





Detail of cat. 1

BIBLIOGRAPHY

Abbate 2009

Francesco Abbate, *Storia dell'arte nell'Italia meridionale*, vol. V: *Il Mezzogiorno austriaco e borbonico: Napoli, le province, la Sicilia*, Rome 2009.

Alberto Gerardi 2008

Alberto Gerardi. *Opere dal 1919 al 1960*, exhibition catalogue (Assisi, Museo Pericle Fazzini), edited by Rosalba Zuccaro, Rome 2008.

A picture gallery 2012

A picture gallery in the Italian tradition of the quadreria (1750–1850), exhibition catalogue (New York, Sperone Westwater), edited by Stefano Grandesso, Rome 2012.

Arata 1923

Giulio Ulisse Arata, *Ferri battuti e ferri sbalzati di A. Gerardi*, Milan undated [but 1923].

Beringheli 1991

Germano Beringheli, *Dizionario degli artisti liguri*, Genoa 1991.

Bologna 1958

Ferdinando Bologna, *Francesco Solimena*, Naples 1958.

Borella, Giusti Maccari 1993

Glauco Borella, Patrizia Giusti Maccari, *Il Palazzo Mansi di Lucca*, Lucca 1993.

Ceci 1899

Giuseppe Ceci, 'Scrittori di storia dell'arte anteriori al De Dominici', *Napoli nobilissima*, VIII, 1899, pp. 163–168.

Constable 1959

William George Constable, 'Carlo Bonavia', *Art Quarterly*, XXII, 1959, pp. 19–44.

d'Albisola, Marinetti 1938

Tullio d'Albisola, Filippo Tommaso Marinetti, 'Ceramica e Aereoceramica: Manifesto futurista', *Gazzetta del Popolo*, 7 September 1938.

D'Annunzio 1901

Gabriele D'Annunzio, *In morte di Verdi*, Milan 1901.

De Dominici 1742–1743

Bernardo De Dominici, *Vite de' pittori, scultori ed architetti napoletani* [...], Naples 1742–1743 [but ca. 1742–1745].

De Guttry, Maino 2013

Irene De Guttry, Maria Paola Maino, *Metalli liberty e déco*, Pero 2013.

De Marinis 1993

Maria Simonetta De Marinis, *Gemito*, L'Aquila – Rome 1993.

De Serranno [ca. 1367–1370] 1997

Arnaldo de Serranno, *Liber miraculorum sancti Antonii* [ca. 1367–1370], in *Fonti agiografiche antoniane*, vol. V: *Liber miraculorum e altri testi medievali*, edited by Virgilio Gamboso, Padua 1997, pp. 150–343.

Di Giacomo 1889

Salvatore Di Giacomo, 'Gemito', *Corriere di Napoli*, 7–8 January 1889.

Di Giacomo 1905

Salvatore Di Giacomo, *Vincenzo Gemito. La vita. L'opera*, Naples 1905.

Dioramas 2017

Dioramas, exhibition catalogue (Paris, Palais de Tokyo), edited by Katharina Dohm, Claire Garnier, Laurent Le Bon and Florence Ostende, Paris 2017.

Ferrari, Scavizzi 1966

Oreste Ferrari, Giuseppe Scavizzi, *Luca Giordano*, Naples 1966.

Ferrari, Scavizzi 1992

Oreste Ferrari, Giuseppe Scavizzi, *Luca Giordano. L'opera completa*, Naples 1992.

Galleria Pesaro 2017

Galleria Pesaro. Storia di un mercante creatore di collezioni, exhibition catalogue (Milan, Galleria Maspes), edited by Angela Madesani and Elisabetta Staudacher, Milan 2017.

Galletti 1944

Ugo Galletti, *Gemito. Disegni*, Milan 1944.

Gemito 2009

Gemito, exhibition catalogue (Naples, Museo Diego Aragona Pignatelli Cortes), edited by Denise Maria Pagano, Naples 2009.

Giffi 2014

Elisabetta Giffi, 'Paolini, Pietro', in *Dizionario biografico degli Italiani*, vol. LXXXI, Rome 2014, pp. 78–82.

Giometti 2011

Cristiano Giometti, *Museo nazionale del Palazzo di Venezia. Sculture in terracotta*, Rome 2011.

Giusti Maccari 1987

Patrizia Giusti Maccari, *Pietro Paolini pittore lucchese. 1603-1681*, Lucca 1987.

Hall 1983

James Hall, *Dizionario dei soggetti e dei simboli nell'arte*, Milan 1983.

Houbraken 1719-1721

Arnold Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, Amsterdam 1718-1721.

Jacob 2004

Sabine Jacob, *Die italienischen Gemälde des 16. bis 18. Jahrhunderts*, Munich 2004.

Jonckheere 2008

Koenraad Jonckheere, *The auction of King William's paintings (1713). Elite international art trade at the end of the Dutch Golden Age*, Amsterdam 2008.

La ceramica del Novecento 1997

La ceramica del Novecento in Liguria, edited by Cecilia Chilosi and Liliana Ughetto, Genoa 1997.

La ceramica futurista 1982

La ceramica futurista da Balla a Tullio d'Albisola, edited by Enrico Crispolti, Florence 1982.

La pittura a Lucca 1994

La pittura a Lucca nel primo Seicento, exhibition catalogue (Lucca, Museo nazionale di Villa Guinigi), edited by Maria Teresa Filieri, Lucca 1994.

La scultura a Genova 1989

La scultura a Genova e in Liguria, vol. III: *Il Novecento*, a cura di Franco Sborgi, Genoa 1989.

Le stanze delle muse 2014

Le stanze delle muse. Dipinti barocchi dalla collezione di Francesco Molinari Pradelli, exhibition catalogue (Florence, Galleria degli Uffizi), edited by Angelo Mazza, Florence 2014.

Liguria Futurista 1997

Liguria Futurista, edited by Franco Ragazzi, Milan 1997.

Maltese 1960

Corrado Maltese, *Storia dell'arte in Italia. 1785-1943*, Turin 1960.

Maltese 1964

Corrado Maltese, *Alberto Gerardi*, Rome 1964.

Mazzella 1591

Scipione Mazzella, *Sito et antichità della città di Pozzuolo e del suo amenissimo distretto [...]*, Naples 1591.

Mendola 1999

Giovanni Mendola, 'Nuovi documenti per Van Dyck e Gerardi a Palermo', in *Porto di mare 1570-1670. Pittori e pittura a Palermo tra memoria e recupero*, exhibition catalogue (Palermo, Church of San Giorgio dei Genovesi; Rome, Galleria Nazionale d'Arte Antica), edited by Vincenzo Abbate, Naples 1999, pp. 88-105.

Mola 2009

Paola Mola, 'L'opera e la serie', in Paola Mola, Fabio Vittucci, *Medardo Rosso. Catalogo ragionato della scultura*, Milan 2009, pp. 58-65.

Mola 2011

Paola Mola, *Rosso. Opere scelte / Rosso. Selected works*, Milan 2011.

Mola, Vittucci 2009

Paola Mola, Fabio Vittucci, *Medardo Rosso. Catalogo ragionato della scultura*, Milan 2009.

Morisani 1936

Ottavio Morisani, *La vita di Gemito*, Naples 1936.

Moro 2006

Franco Moro, *Viaggio nel Seicento toscano. Dipinti e disegni inediti*, Mantua 2006.

Negro Spina 1989

Annamaria Negro Spina, *Napoli nel Settecento. Le incisioni di Antoine Alexandre Cardon*, Naples 1989.

Panzetta 2009

Alfonso Panzetta, *Eterni atleti. L'immagine dello sport nella scultura italiana tra 1896 e 1960*, Bologna 2005.

Porzio 2009

Giuseppe Porzio, 'Un'ipotesi per l'attività meridionale di Angelo Caroselli', in *Scritti in onore di Francesco Abbate*, monograph issue of *Kronos*, 13, 2009, vol. II, pp. 169–176.

Quadreria 2015

Quadreria 2015. Documents d'art et d'histoire, exhibition catalogue (Galleria Carlo Virgilio / Paris Tableau), edited by Giuseppe Porzio, Rome 2015.

Rossetti 2010

Marta Rossetti, 'Note sul soggiorno napoletano di Angelo Caroselli (1585-1652), appunti sulla parentesi fiorentina e alcune opere inedite', *L'Acropoli*, 5, 2010, pp. 530–559.

Roux 1909

Onorato Roux, *Infanzia e giovinezza di illustri italiani contemporanei. Memorie autobiografiche* [...], Florence 1909.

Salomon 2012

Xavier Salomon, *Van Dyck in Sicily. 1624–1625 painting and the Plague*, exhibition catalogue (London, Dulwich Picture Gallery), Cinisello Balsamo 2012.

Scipioni 2015

Michel Scipioni, 'Un capolavoro inedito di Pietro Paolini nel monastero di Santa Maria del Sasso a Bibbiena', in *Esercizi lucchesi. Ricerche sul campo della Scuola di specializzazione in Beni storicoartistici dell'Università di Firenze*, edited by Fulvio Cervini, Andrea De Marchi and Antonio Pinelli, Lucca 2015, pp. 117–124.

Sept ans de réflexion 2014

Sept ans de réflexion. Dernières acquisitions du Musée d'Orsay, exhibition catalogue (Paris, Musée d'Orsay), edited by Guy Cogeval, Paris 2014.

Temi di Vincenzo Gemitto 1989

Temi di Vincenzo Gemitto, exhibition catalogue (Spoleto, Palazzo Racani Arroni), edited by Bruno Mantura, Rome 1989.

Testi Cristiani 2000

Maria Laura Testi Cristiani, 'Artemisia Gentileschi: una Cleopatra ritrovata', *Critica d'arte*, VIII s., LXIII, 5, 2000, pp. 63–87.

Trenta 1822

Tommaso Felice Trenta, *Dissertazioni sullo stato dell'architettura, pittura, e arti figurative in rilievo in Lucca ne' bassi tempi*, Lucca 1822 (= *Memorie e documenti per servire all'istoria del Ducato di Lucca*, VIII).

Úbeda de los Cobos 2018

Andrés Úbeda de los Cobos, *Luca Giordano en el Museo Nacional del Prado. Catalogo razonado*, Madrid 2017.

Viaggio nell'arte 2008

Viaggio nell'arte a Lucca. La collezione della Fondazione Cassa di Risparmio di Lucca, exhibition catalogue (Lucca, Fondazione Ragghianti), edited by Maria Teresa Filieri, Lucca 2008.

Vittorio Zecchin 2017

Vittorio Zecchin. *I vetri trasparenti per Cappellin e Venini*, exhibition catalogue (Venice, Fondazione Cini), edited by Marino Barovier and Carla Sonigo, Milan 2017.

