



ART IN
ITALY

1500 to 1800

Art in Italy

1500 to 1800

paintings, drawings and engravings
from New Zealand collections

THE AUCKLAND CITY ART GALLERY SEPTEMBER 1962

FOREWORD

THE AIM OF THIS EXHIBITION has been to assemble paintings, drawings, and prints by Italian artists, or others who worked in Italy from approximately 1500 to 1800. No claim is made that this period is adequately covered, with the exception that the Seventeenth Century is more complete than either the Sixteenth or the Eighteenth Centuries.

The inclusion of artists like Asselyn, Mommers, Callot, Cipper and Wilson is to emphasise the fact that Italy, and particularly Rome, in the Seventeenth and Eighteenth Centuries attracted a great number of foreign artists. It was considered in the Eighteenth Century that an artist's training was incomplete until he had visited Italy at least for a year or two. Some, like Claude and Poussin, were to pass all their working lives in Rome.

The most interesting point is that the exhibition has been selected from New Zealand sources only : so that the public here may realise that they are not entirely bereft of Italian art. The greater part of the exhibition is from the Gallery's own collection, which in numbers is second only to Melbourne in Australasia.

For various reasons, some Italian works have not been available for loan, and there may be others not known to us.

We owe a considerable debt of gratitude to Professor Waterhouse, Mr James Byam Shaw, Dr Middeldorf, Professor Arslan and Mr Michael Levey for suggestions of attributions and for other information.

The catalogue has been compiled by the Director and a considerable amount of preparatory work has been done by Mr Ross Fraser, Assistant.

We should like to thank all those private and public lenders who have contributed to the exhibition.

P. A. TOMORY *Auckland 1962*

NOTE : All attributions are those of the owners although suggestions have been made where necessary.

All measurements are in inches, height before width.

Abbreviations used are as follows :

Coll : Previous collections

Exh : Exhibitions

Lit : Literature

Quarterly : The Auckland Art Gallery *Quarterly*, Nos. 1 to 22

THE CATALOGUE

Bolognese School

GIOVANNI FRANCESCO BARBIERI called GUERCINO (1591-1666)

Pupil of Gennari, Zagoni and Cremonini. Worked mostly in Cento and Bologna, but also in Venice, Rome and Piacenza. He died in Bologna.

1

BUST OF A GIRL IN PROFILE

Auckland City Art Gallery The Mackelvie Collection

Red chalk $7\frac{3}{4} \times 4\frac{7}{8}$

(Presented 1887)

The attribution, with reservations, was suggested by Mr James Byam Shaw.

2

A YOUNG GIRL HOLDING A SLEEPING CHILD (*see plate 16*)

Auckland City Art Gallery The Mackelvie Collection

Pen and brown ink and brown wash $6\frac{3}{4} \times 4\frac{1}{2}$

(Presented 1887)

Previously attributed to Guiseppi Cesari, but, on a suggestion of Professor Wittkower, now given to Guercino.

SIMONE CANTARINI (1612-1648)

Pupil of Giov.-Giac. Pandolfi, Claudio Ridolfi, and Guido Reni in Bologna; influenced by the engravings of the Carracci and by Barrocci. Studied the antique in Rome. Returned to Pesaro 1639; in Bologna again c1642. Died in Verona.

3

VIRGIN AND CHILD WITH SAINT JOSEPH

National Gallery, Wellington The Monrad Collection

Engraving B.14 $5\frac{1}{8} \times 3\frac{3}{8}$

AGOSTINO CARRACCI (1557-1602)

Pupil of Prospero Fontana. Trained as an engraver. Visited Parma and Venice about 1585. Returned to Bologna in 1589. From 1597 to 1599 he worked with his brother Annibale on the frescoes in the Palazzo Farnese in Rome. Later he moved to Parma to work on frescoes in the Palazzo Giardino. He died leaving this work uncompleted.

4

PORTRAIT OF A LADY WITH A DOG

Auckland City Art Gallery The Mackelvie Collection

Panel $38\frac{1}{4} \times 28\frac{1}{2}$

Coll: Lord Carew : with Colnaghi's (purchased Mackelvie Trust 1957).

Lit: *Burlington Magazine*, Supplement, December 1952, pl III, and note; *Quarterly*, No. 3;

Zeri : *La Galleria Pallavicini in Roma*, p. 77.

Exh: Old Master Paintings in New Zealand, Auckland, No. 21.

Zeri (see *Lit*) comments on the Pallavicini portrait attributed to Annibale Carracci and the Auckland Agostino, to neither of which he is prepared to give a firm attribution. Because of the costume the Auckland portrait is certainly earlier than the Pallavicini work and the associated drawings (Windsor, Wittkower 170, Albertina 23.367, Ashmolean 144) and the Agostino Giucciardini portrait (Dahlem 372A) and dated 1598. Mr Stephen Ostrow (New York), who is preparing a work on Agostino Carracci, agrees that the work is most likely by Agostino, and dates it c1593.

5

DESIGN FOR A CARTOUCHE AND HEAD STUDIES (*see plate 21*)

Auckland City Art Gallery

Pen, brown ink, over black chalk $10\frac{3}{8} \times 6\frac{5}{8}$

Coll: Contessa Rosa Piatti Lochis : Federico Asta : with Colnaghi's (purchased 1962).

May be dated 1594-97

Exh: Old Master Drawings, Colnaghi, 1962.

Other similar drawings are at Windsor (Wittkower: *Drawings of the Carracci at Windsor Castle* 1952; 183 and 185).

ANNIBALE CARRACCI (1560-1609)

Pupil of his cousin Lodovico. Worked in Bologna till 1595, when he went to Rome. He remained there till his death.

6

LANDSCAPE WITH A MAN ON HORSEBACK (*see plate 26*)

W. S. Auburn, Auckland

Pen and brown ink $7\frac{1}{2} \times 10\frac{7}{8}$

Insc: Annibale Carracci (not contemp.) 16

Coll: with Colnaghi's.

The drawing is in Annibale's late 'ugly' style 1605-9. The pencil additions are by a later hand.

7

SUSANNAH AND THE ELDERS

National Gallery, Wellington The Monrad Collection

Engraving B.1 $13\frac{1}{2} \times 12$

PIETRO FACCINI (1560-1602)

A pupil of the Carracci Academy. Later opened an independent school of his own. Worked mostly in Bologna.

8

THE MYSTIC MARRIAGE OF SAINT CATHERINE (*see plate 7*)

Auckland City Art Gallery

Canvas $18\frac{7}{8} \times 14$

Coll: J. Yock, Auckland, New Zealand (presented 1960).

Lit: Quarterly, No. 14.

The painting can probably be dated 1593-95. The composition is close to Correggio's *Madonna and S. Jerome* (Parma). Faccini preserved a Mannerist style despite the strong influence of the Carracci of whom Faccini was nearest to Lodovico.

GUIDO RENI (1575-1642)

Pupil of Calvert in Bologna. Influenced by Annibale Carracci. 1600-3, in Rome; 1607, in Rome again; 1614, returned Bologna; 1622, in Naples. Returned to Bologna till his death with occasional visits to Rome.

9

SAINT SEBASTIAN (*see plate 8*)

Auckland City Art Gallery The Mackelvie Collection

Canvas 66 x 51 $\frac{1}{4}$

Coll: Duke of Hamilton (Hamilton Palace Sale 17/6/1882, 764) : bt Mackenzie (Mackelvie?) : Mackelvie (presented 1885 [not exhibited until 1893]).

Exh: *Old Master Paintings in New Zealand*, Auckland 1959 (26).

There is little doubt now that this is the original of several versions. All the others are on single canvases while the Auckland version is made up of three pieces. One presumes that as this size canvas was readily obtainable the artist cut it down from a much larger composition. As the other versions follow the Auckland one in composition, this again supports the theory that this is the prototype.

That it was a popular subject is evidenced by the number of versions, either studio or copies. Studio versions: Prado (211), Louvre (1450), Museo de Arte de Ponce. Copies: Kunsthistorisches, Vienna (480), Czernin (50), Dulwich (268), Montreal (377), Church of S. Frejana, Bologna, and priv. coll. Florence 1929.

10

THE CHRIST CHILD ASLEEP

Auckland City Art Gallery The Mackelvie Collection

Canvas 25 $\frac{3}{8}$ x 18 $\frac{7}{8}$

Coll: Duke of Hamilton (Hamilton Palace Sale, 17/6/1882, 713) : Mackelvie, Auckland (presented 1885)

Probably a studio version. What appears to be the original version was in the Liechtenstein Collection, Vienna (Photograph 16568. *Kunsthistorisches Institut*, Florence).

11

SAINT MATTHEW AND THE ANGEL

Robert McDougall Art Gallery, Christchurch

Black chalk heightened with white 13 $\frac{3}{4}$ x 11

Coll: Lugt 2781 (Duke of Orleans?) C. M. Metz (Lugt 598a).

12

CHRIST AND THE SAMARITAN WOMAN 1610

Auckland City Art Gallery

Engraving (after Annibale Carracci) B.52 11 $\frac{1}{4}$ x 16 $\frac{1}{8}$

Coll: with Colnaghi's (purchased 1957).

Lit: *Quarterly*, No. 20.

13

SCIENCE

Auckland City Art Gallery

Etching B.16 6 x 7

Coll: Nathaniel Hillier, sale 1784 (Lugt 1974) (purchased 1962).

14

THE HOLY FAMILY

National Gallery, Wellington *The Monrad Collection*

Etching B.10 $8\frac{1}{4} \times 5\frac{7}{8}$

Exh: *Old Master Prints from the Monrad Collection*, Auckland, May 1960.

15

ST CHRISTOPHER

National Gallery, Wellington *The Monrad Collection*

Engraving B.14 $10\frac{1}{2} \times 8\frac{3}{8}$

EMILIO TARUFFI (1633-1696)

Pupil of Albani. Went to Rome with his fellow pupil Cignani. Worked mostly in Bologna.

16

THE VIRGIN APPEARING TO SAINT BRUNO

Auckland City Art Gallery *The Grey Collection*

Oil on copper $11\frac{1}{8} \times 8\frac{1}{2}$

Insc. (*verso*) *S. Em. Taruffi Fecit 1677*

Coll: Sir George Grey (presented 1887)

The composition is virtually identical, except in the upper half, to Guercino's *Virgin appearing to S. Bruno* (1647), Pinacoteca Bologna, which bears out Taruffi's renown as 'an excellent imitator of the older masters'.

BOLOGNESE SCHOOL Late Sixteenth Century

17

THE ADORATION OF THE SHEPHERDS

Sargeant Art Gallery, Wanganui

Canvas $56\frac{3}{4} \times 38$

Not dissimilar in composition to a painting of the same subject by Carlo Bonone (1569-1632) (Voss Coll.) *vide Maestri della Pittura del Seicento Emiliano* 1959. 133.

BOLOGNESE SCHOOL Seventeenth Century

18

A SLEEPING CHILD

Auckland City Art Gallery *The Mackelvie Collection*

Pen, brown ink and grey wash $3\frac{1}{8} \times 4\frac{1}{8}$

(Presented 1887)

(*verso*, an indecipherable inscription)

Previously attributed to Giuseppe Cesari, but probably by a Bolognese artist.

19

PIETA

John Dixon & Co., Wellington

Brown ink and wash $6\frac{3}{8} \times 5\frac{1}{8}$

Central and Northern Italian Schools

CARLO CERESA (1609-1679)

Pupil of Daniele Cresspi, and also influenced by Guido Reni. In his portraits he is close to G. B. Moroni. Most of his work is in or around Bergamo, but he also worked for some time in Venice.

20

A MAN WITH A CHILD

Auckland City Art Gallery *The Mackelvie Collection*

Canvas 36½ x 33¼

Coll: with Colnaghi's : purchased Mackelvie Trust 1956.

Ceresa (*vide* Wittkower, *Art and Architecture in Italy 1600-1750*, p. 227) was one of those responsible for maintaining the realist tradition in Lombardy, particularly through his portraits.

GIACOMO FRANCESCO CIPPER (active 1705-1736)

Little is known of this artist except that he came originally from Germany as he added Tedesco after his name.

21

BOYS PLAYING CARDS

Auckland City Art Gallery *The Grey Collection*

Canvas 44½ x 33½

Coll: Lieut Col Grey (Portugal)? : Sir George Grey (presented 1887/8).

Lit: *Quarterly*, No. 5, rpr.; *Old Master Paintings in New Zealand*, Auckland 1959 (22).

The closest in style and tone to this work is a painting at Budapest of a boy holding two dead birds. Both these works are lower in tone than others by Cipper, including Budapest, 8921. Also the presence of so many Cippers in and around Budapest would appear to indicate that the artist had worked there. (Verbally suggested by Dr Ivan Fenyö.)

GIULIO CLOVIO (1498-1578)

Came from Croatia. Influenced particularly by Giulio Romano. In Venice in 1516. Budapest 1524. In Italy 1525. In a number of towns including Mantua till his death.

22

THE PROPHET ISAIAH AND KING AHAZ

Auckland City Art Gallery *The Mackelvie Collection*

Pen & bistre, with bistre and grey wash heightened with white, squared for transfer 13¾ x 9¼

Lit: *Quarterly*, No. 18.

(Presented 1887)

Both this drawing and the one below are probably preparatory drawings for the *Farnese Hours* (*Pierpont Morgan Library* M.69). No. 23 is certainly connected, for traces of the same transfer grid appear on the miniature. The *Hours* were dated 1546.

23

THE VISITATION

Auckland City Art Gallery *The Mackelvie Collection*

Pen & bistre, with bistre and grey wash heightened with white 13¾ x 9¼

Lit: *Quarterly*, No. 18.

(Presented 1887)

BERNARDINO LANINO (c1512-c1583)

Follower of Gaudenzio Ferrari in Milan. His work is mainly to be seen in churches in or about Vercelli and Milan.

24

SAINT VICTOR

Auckland City Art Gallery The Grey Collection

Panel 46 x 20

Coll: Lieut Col Grey (Portugal)? : Sir George Grey (presented 1886/7).

25

SAINT GEORGE

Auckland City Art Gallery The Grey Collection

Panel 46 x 20½

Coll: Lieut Col Grey (Portugal)? : Sir George Grey (presented 1886/7).

Lit: *Quarterly*, No. 7.

Exh: *Old Master Paintings in New Zealand*, Auckland 1959 (24, 25).

The two wings of an altarpiece. Because of their closeness in style to Gaudenzio Ferrari, they can probably be dated 1530-1540.

The head of St Sebastian in a Virgin with Saints and Donor in the Church of St Stefano Nuovo, Biella, is very similar to those of the saints here.

ANDREA MANTEGNA (1431-1506)

Pupil of Squarcione in Padua; moved to Mantua in 1459 where he passed most of his working life. Influenced by the Vivarini and the Bellini in Venice.

26

BATTLE OF THE SEA GODS (right portion)

National Gallery, Wellington The Monrad Collection

Engraving B.17

Exh: *Old Master Prints from the Monrad Collection*, Auckland, May 1960.

PIETRO PALMIERI (1737-1804)

Studied in Parma and Paris. Settled in Turin, where he died.

27

A SHEPHERDESS WITH CATTLE

Auckland City Art Gallery The Mackelvie Collection

Pen and ink and brown wash on paper 4½ x 6½

S. Palmieri Parma 1778

GIOVANNI BATTISTA DELLA ROVERE (1561-1627)

Follower of Procaccini. Worked all his life in Milan.

28

PIETA

John Dixon & Co., Wellington

Dark brown ink and wash 9 x 6½

Insc: *Concha*

ARCHANGELO SALIMBENI (?-c1580)

Pupil of Neroni and influenced by Federigo Zuccaro. Worked all his life in Siena.

29

MASSACRE OF THE INNOCENTS

Auckland City Art Gallery

Pen and brown wash 9 x 12½

Coll: with Colnaghi's.

Exh: *Old Master Drawings*, Colnaghi 1962 (13).

30

NORTHERN ITALIAN Sixteenth Century

MADONNA AND CHILD

A. C. Robertson, *Wanganui*

Canvas on panel 24½ x 19¾

Coll: Robertson (Scotland—New Zealand 1876).

Possibly by an Emilian painter of about 1560-70.

Florentine School

FRANCESCO FURINI (1604-1646)

Pupil of Passignano, Bilivert and Roselli. Influenced by Guido Reni. Visited Rome. Returned Florence in 1623. Before 1630 visited Venice. Worked in Florence till his death, apart from a visit to Rome, 1646.

31

ANTIOCHUS PRINCE OF SYRIA AND STRATONICE HIS STEPMOTHER (see plate 11)

Auckland City Art Gallery

Oil on canvas 57 x 74¾

Coll: Lottaringhi della Stufa : Loeser : with Marcello Guidi, Florence (presented Mr N. B. Spencer 1961).

Exh: *Mostra della Pittura Italiana del Seicento e Settecento*, 1922, rpr. p. 133.

Lit: Pigler, *Barockthemen*, II, p. 349 (as Pignoni); *Quarterly*, No. 22.

The painting can probably be dated c1630-35 as it owes a great deal to Furini's visit to Venice. The subject is based on Plutarch's 'Life of Demetrius'. Seleucus, the old king, has taken a young wife, Stratonice, for whom Antiochus the Prince has fallen sick with love. The physician Erasistratus discovers the cause of the sickness and tells the king, who cedes his wife to his son, in order to save the latter's life.

ANTONIO DOMENICO GABBIANI (1652-1726)

Pupil of Sustermans and Dandrin. Studied in Rome and Venice. Worked in Florence; in 1690 in Vienna; 1718 in Rome. He died in Florence.

32

THE PRESENTATION OF THE VIRGIN

Auckland City Art Gallery The Mackelvie Collection

Pen and brown wash, heightened with white 11 x 8½

Inscribed: *Ant. Dom. Gabbiani* (not contemporary)

Coll: Richardson Sr (Lugt 2984)

GIOVANNI-BATTISTA GALESTRUZZI (1615-1669)

Pupil of Francesco Furini; came to Rome c1650. Influenced by the style of his friend Stefano della Bella, who completed many of his plates left unfinished at his death.

33

MARSYAS AND APOLLO

Auckland City Art Gallery

Etching $8\frac{7}{8} \times 12\frac{1}{8}$

This plate is not listed in Bartsch.

GIOVANNI MANNOZZI called GIOVANNI DA SAN GIOVANNI*

Pupil of Rosselli. In Rome 1623-24 and 1627. Worked mostly in Florence.

34

HEAD OF A YOUNG GIRL

Auckland City Art Gallery The Mackelvie Collection

Red chalk on paper $4\frac{1}{4} \times 3\frac{3}{4}$

Insc: in red chalk (indistinct)

(Presented 1887)

* Near to Giovanni da San Giovanni's manner and not unlike the early Furini drawings of female heads.

BERNARDINO POCETTI (1548-1612)

Pupil of Michele del Ghirlandaio. Visited Rome, but worked mostly around Florence.

35

TITLE PAGE FOR THE PASSION OF CHRIST

Sargeant Art Gallery, Wanganui

Pen, brown ink and wash $11\frac{1}{8} \times 16\frac{1}{8}$

Insc: I.N.R.I. *Figure della Passione di nostro Signore Gesu Cristo fatte da Bernardio Poceti.*

The title page of 35 drawings of the Passion of Christ. The four drawings below are from this series.

36

THE WAY TO THE GARDEN OF OLIVES

Medium as above $11\frac{1}{8} \times 16\frac{1}{8}$

37

THE AGONY IN THE GARDEN (*see plate 23*)

Medium as above $11\frac{1}{8} \times 16\frac{1}{8}$

38

THE BETRAYAL

Medium as above $11\frac{1}{2} \times 16\frac{1}{8}$

39

CHRIST BEFORE PILATE

Medium as above $11\frac{1}{2} \times 16\frac{1}{8}$

Insc: *Giesu cristo Interrogato da Pilato e riconosciuto Innocente da Questo Governatore. Condannato niente di meno alla flagellazione.*

The inscriptions on the other drawings have been cut off.

GIOVANNI BATTISTA ROSSO called IL ROSSO FIORENTINO (1495-1540)

Self-taught. In Florence, Rome, 1523 to 1527. Perugia and Venice till 1530, when he was invited to Paris by Francis I. He worked there till his death.

40

HEAD OF A WOMAN (*see plate 25*)

John Dixon & Co., Wellington

Red chalk 11 $\frac{3}{8}$ x 7 $\frac{1}{2}$

Insc: Nel Rossa — Nel Rosso Fiorentino

ANTONIO TEMPESTA (1555-1630)

Pupil of John Stradano. He was a painter of battle pieces and a prolific engraver. He lived all his life in Florence.

41

THE ROAD TO CALVARY

Auckland City Art Gallery The Mackelvie Collection

Pen and dark brown ink 10 $\frac{1}{4}$ x 8

S. Monogram: AT: TE: IN. *Insc: Ant. Tempesta* (not contemporary).

Coll: Richard Houlditch (Lugt 2214).

Lit: Quarterly, No. 14.

FLORENTINE MANNERIST (Sixteenth Century)

42

MAN OF SORROWS WITH TWO PUTTI

Lord Freyberg, vc (with National Gallery, Wellington)

Canvas 37 $\frac{3}{4}$ x 35

Coll: William Graham: Lady Jekyll 1867 (inherited): Lady Freyberg (inherited).

Exh: Old Master Paintings in New Zealand, Auckland 1959 (28).

When in the Graham collection the painting was attributed to Salviati, later to Parmigianino. In the Old Masters catalogue it was attributed to the Venetian School. This attribution was rejected by some authorities. It now seems reasonable to return it to Florence.

Genoese School

CASTELLO BATTISTA (1547-1637)

Pupil of Luca Cambiaso. Before 1590 he made a visit to Spain. Returned to Genoa in 1590 and remained there until his death. He worked mostly in miniatures.

43

THE CRUCIFIXION (*see plate 3*)

Auckland City Art Gallery

Tempera 16 $\frac{1}{2}$ x 11 $\frac{3}{4}$

Coll: Davis (presented Mr Moss Davis, Auckland, 1927).

Lit: Quarterly, No. 2.

Stylistically this work is very close to the *Deposition*, Private Collection, Genoa, *Mostra di Pittori Genovesi*, 1938, No. 12, rpr. p. 9, to which it is probably related in date, namely 1619.

LUCA CAMBIASO (1527-1585)

Pupil of his father. Worked in Genoa most of his life, until 1583 when he went to Madrid, where he died.

44

THE TEMPTATION OF SAINT ANTHONY

Auckland City Art Gallery

Pen and bistre wash $13\frac{3}{8} \times 10\frac{1}{2}$

Coll: (presented from the estate of Mrs A. Du R. Green)

An almost identical drawing appeared in a Klipstein and Kornfeld auction (98), 16/6/60 (46).

GIOVANNI BATTISTA PAGGI (1554-1627)

Pupil of Luca Cambiaso in Genoa. 1579, went to Florence till 1599, when he returned to Genoa, where he died.

45

MADONNA AND CHILD WITH SAINT ANNE AND SAINT JOHN

John Dixon & Co., Wellington

Brown and black ink and light grey wash $9\frac{1}{2} \times 6\frac{7}{8}$

Insc: in pencil G. Batti Paggi

GENOESE SCHOOL Late Seventeenth Century

46

THE VIRGIN APPEARING TO SAINT MAURICE (*see plate 20*)

Sargeant Art Gallery, Wanganui

Canvas $16\frac{1}{2} \times 20\frac{1}{2}$

Coll: Neame

This painting is attributed to Piazzetta – but Professor Waterhouse has suggested Genoese, and perhaps by Domenico Piola (1627-1703). The style of this *modello* seems to be quite close to Valerio Castello (1624-1659), who had a particular influence on Piola.

School of Naples

CARAVAGGIO FOLLOWER Seventeenth Century

47

SAINT JOHN THE BAPTIST (*see plate 12*)

Auckland City Art Gallery The Grey Collection

Canvas $39 \times 29\frac{1}{2}$

Coll: Sir George Grey (presented 1887)

Formerly attributed to Guercino. Denis Mahon has suggested Caracciolo (1570-1637), but Dr Hermann Voss suggested a later date – Professor Waterhouse suggested the Bolognese Tiarini – although the painting appears to have Neapolitan characteristics.

LUCA GIORDANO (1632-1705)

Pupil of Ribera. Influenced by Lanfranco, Pietro da Cortona and Mattia Preti. He worked in Naples, Rome, Florence, Bergamo and Madrid. He died in Naples.



Plate 1 GIORDANO (48)



Plate 2 D'ARPINO (53)

Plate 3 BATTISTA (43)

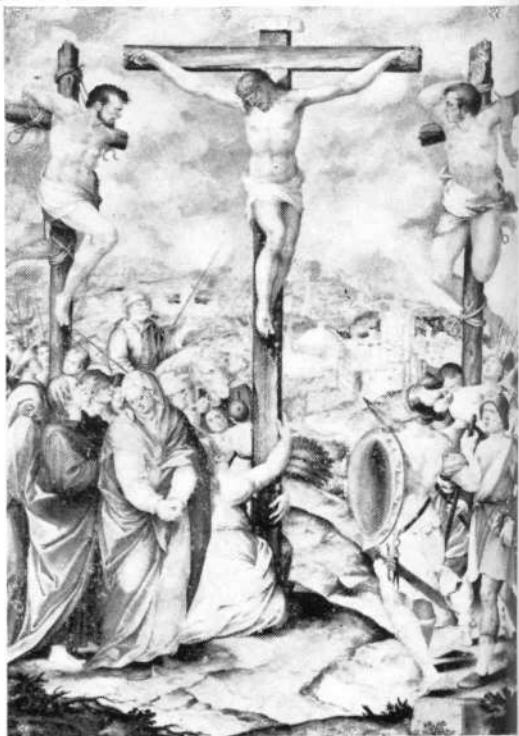




Plate 4 BORDONE (96)



Plate 5 BASSANO (94)

Plate 6 MOLINARI (104)





Plate 7 FACCINI (8)

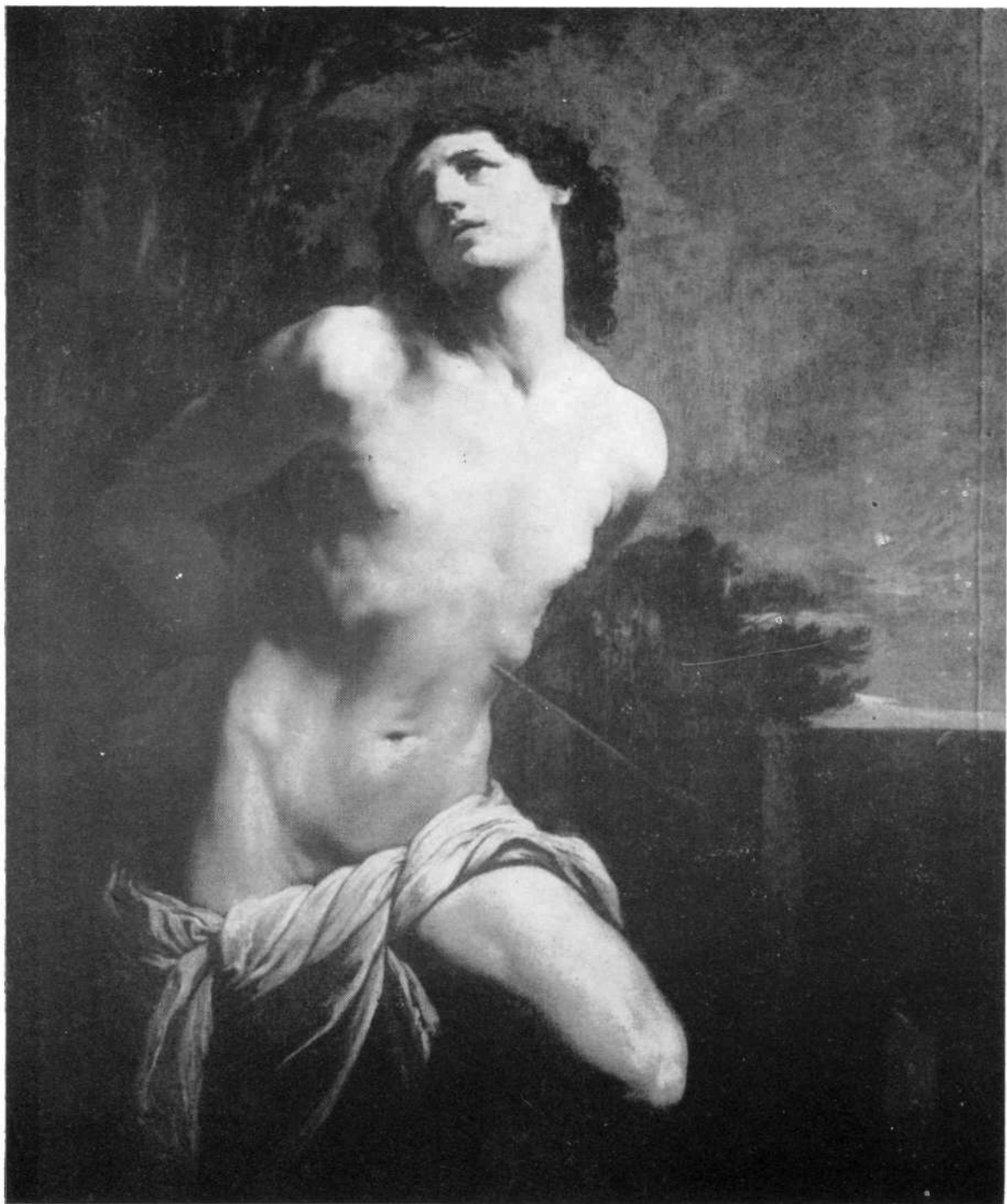


Plate 8 RENI (9)

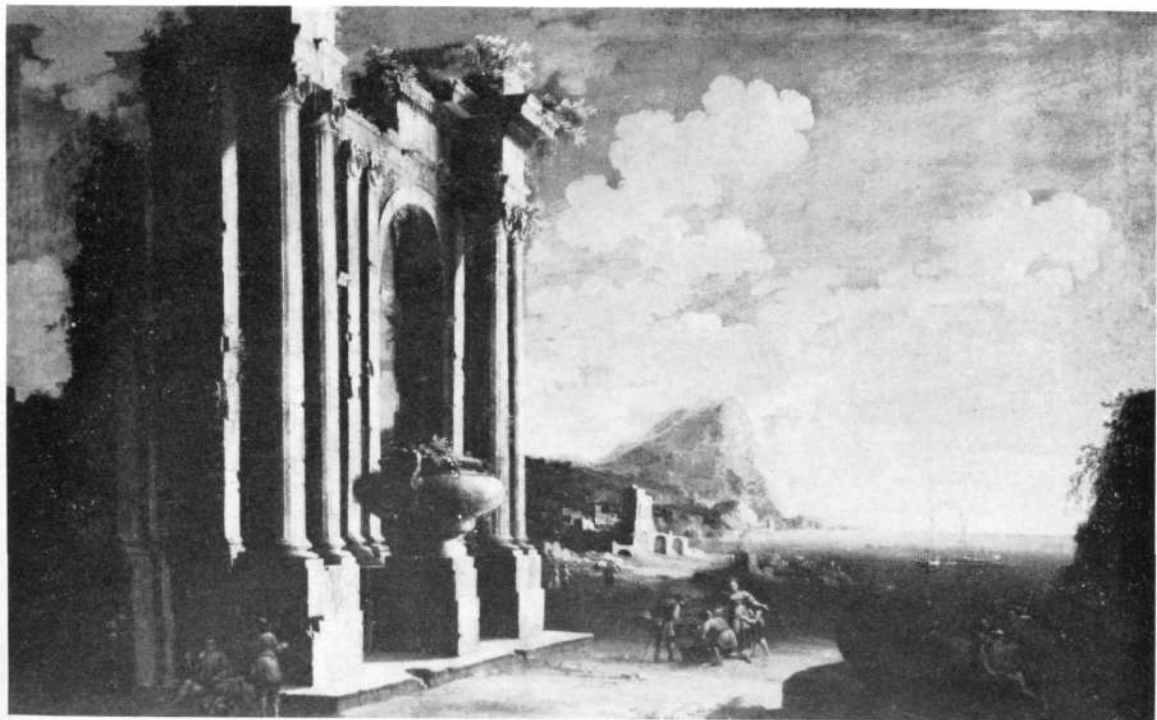


Plate 9 CODAZZI (65)

Plate 10 PAOLINI (83)





Plate 11 FURINI (31)



Plate 12 CARAVAGGIO Follower (47)





Plate 13 ASSELYN (54)



Plate 14 MARATTI (19)

Plate 15 SACCHI (88)



Plate 16 GUERCINO (2)

Plate 17 GALLI (103)





Plate 18 MOMMERS (82)

Plate 19 POUSSIN (85)





Plate 20 GENOESE (46)

Plate 21 AGOSTINO CARRACCI (5)



Plate 22 LEONI (76)



Plate 23 POCETTI (37)

Plate 24 GIORDANO (49)



Plate 25 ROSSO (40)



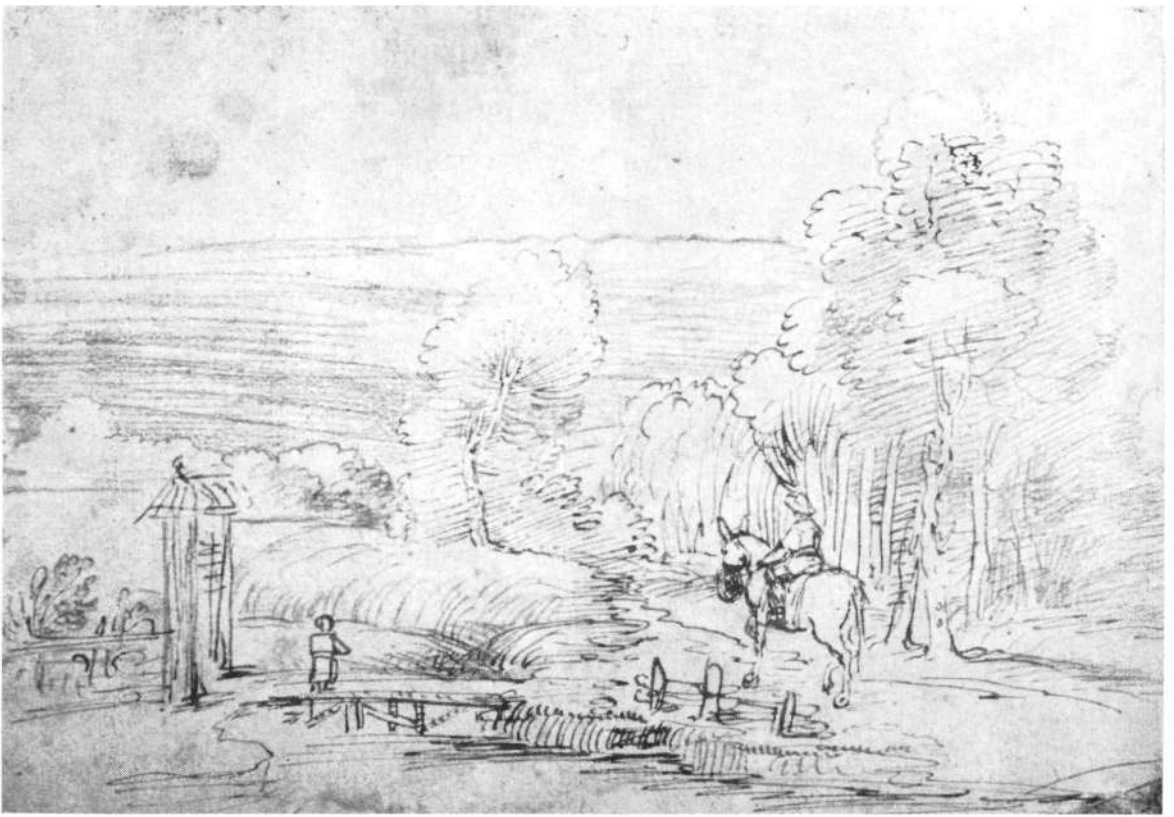


Plate 26 ANNIBALE CARRACCI (6)

Plate 27 PELLEGRINI (105)



Plate 28 PIAZZETTA (106)



SAINT ANTHONY OF PADUA REBUKING THE TYRANT EZZELINO (*see plate 1*)

Auckland City Art Gallery

Oil on canvas 40½ x 33

Coll: Yock, Auckland (purchased 1962)

A *modello* for a fresco in the church of S. Antonio de los Portugueses, Madrid, painted between 1692 and 1702 when Giordano was in Spain. Other *modelli* for the same frescoes are, *Saint Anthony Raising a Dead Man*, National Gallery, London (No. 1844, 42 x 32½) : *A Miracle of Saint Anthony : The Unbeliever's Mule Adoring the Sacrament* (40 x 32½), at present in the London Art Market and formerly in the collection of H. D. Molesworth : *Saint Anthony Healing a Sick Child*, with Agnews in 1961, and two others in the Briganti collection in Italy in 1950, of which one might be the Agnews work.

Ezzelino or Eccelino da Romana (1194-1259) was a strong supporter of the Emperor Frederick II. By the most barbarous means Eccelino established himself as a tyrant over Verona, Vicenza and Padua. He was excommunicated twice and finally died from wounds in a battle with a punitive expedition sent against him by Pope Alexander IV.

49

STUDY FOR A CEILING (*see plate 24*)

Robert McDougall Art Gallery, Christchurch

Brown ink and wash 16½ x 11½

Insc: Luca Giordano

Coll: Crozat (Lugt 474).

SALVATOR ROSA (1615-1673)

Pupil of Ribera, and Aniello Falcone. Went first to Rome in 1635, but by 1637 had returned to Naples, going back to Rome in 1638. In 1639 had to leave for Florence; in 1647 settled in Rome until his death.

50

A ROCKY RIVER LANDSCAPE WITH FIGURES

Auckland City Art Gallery

Etching Nagler 91 3¼ x 8¼

Coll: Liechtenstein; with Colnaghi's (purchased 1962).

Rosa was, with Marco Ricci (No. 112), responsible for the introduction of romantic landscape.

51

DIOGENES AND ALEXANDER

National Gallery, Wellington, The Monrad Collection

Etching B.6 18½ x 11

Exh: *Old Master Prints from the Monrad Collection*, Auckland, May 1960.

52

DIOGENES AND HIS BASIN

W. S. Auburn, Auckland

Etching B.5 18 x 10½

Roman School

GUISEPPE CESARI, called d'ARPINO (1568 or 60-1640)

Received training from painters at the Vatican. Enjoyed continuous Papal patronage. Died in Rome.

53

SAINT URSULA (*see plate 2*)

Auckland City Art Gallery The Grey Collection

Panel $9\frac{1}{2} \times 7\frac{1}{4}$

Coll: Sir George Grey, Auckland (presented 1887).

The attribution is made on a suggestion made some years ago by Professor Waterhouse. It is certainly Central Italian of the very late Sixteenth or early Seventeenth Century.

JAN ASSELYN (1610-1652 or 1660)

He was a pupil of Esias van de Velde. Went to Rome in the 1630's, returning to Amsterdam in 1645, where he remained until his death.

54

ITALIAN LANDSCAPE WITH A CASTLE (*see plate 13*)

Auckland City Art Gallery

Panel $24\frac{1}{8} \times 30\frac{1}{8}$

S. Monogram A

Coll: George : R.R.S. (name unknown) : Sir George Grey : Macdonald (acquired 1961).

Lit: *Quarterly*, No. 20.

Asselyn was a member of the Schildersbent founded in Rome in 1623 as a local guild of Dutch artists. Most of these Dutch artists were settled in the Via Babuina and the Via Margutta which constituted the first 'Bohemian' quarter. Asselyn and Mommers (No. 82) both belonged to the movement known as the Bamboccianti—the painters of Roman street life, which had as its leader Peter van Laer. It is also clear from their drawings that this was a group of out of door painters inspired by Claude.

STEFANO DELLA BELLA (1610-1664)

First trained as a goldsmith, his father and uncle being sculptors working in the studio of Giovanni Bologna. His work is strongly influenced by Callot, whose etchings he showed great skill in copying. In 1633 Lorenzo de' Medici sent him to Rome, where he spent the greater part of six years.

55

VIEW OF THE CASTEL SANT'ANGELO, ROME

Auckland City Art Gallery

Etching V.818 $4\frac{1}{8} \times 6\frac{1}{8}$

Coll: W. S. Auburn (presented 1958).

56

FLORENTINES AT THE CHASE

Auckland City Art Gallery

Etching $7\frac{1}{2} \times 10\frac{1}{2}$

Coll: Alexander, Auckland (presented 1940).

PAUL BRILL (1554-1626)

Pupil in Antwerp of Daniel Wortelmans. Went to Lyons 1574; in 1592 to Rome. Influenced by Adam Elsheimer.

57

LANDSCAPE

National Gallery, Wellington The Monrad Collection

Engraving $7\frac{7}{8} \times 11$

Made in 1590

UGO DA CARPI (c1480-after 1525)

Devoted himself to chiaroscuro engraving. Left Venice for Rome 1516. Worked in Rome until his death, after 1525.

58

THE DESCENT FROM THE CROSS (after Raphael)

Auckland City Art Gallery

Woodcut B.22 $14 \times 11\frac{1}{4}$

Coll: H. Lempertz, Sr.; with Colnaghi's (purchased 1962).

JACQUES CALLOT (1592-1635)

Came to Rome 1608 and studied under Philippe Thomassin; collaborated with Antonio Tempesta. Left Rome for Florence c1614. Here he entered the service of Cosimo II de' Medici, after whose death (1621) he returned to Nancy.

59

SAINT PHILIP

W. S. Auburn, Auckland

Etching L 1307 II $5\frac{1}{2} \times 3\frac{3}{8}$

One of the Large Apostles series (1632).

60

TWO BEGGAR WOMEN

Etching L 486 I $4\frac{1}{8} \times 3\frac{1}{2}$

61

A BEGGAR WOMAN

Etching L 498 I $4 \times 3\frac{1}{2}$

62

THE ONE-EYED WOMAN

Etching L 492 I $5\frac{1}{2} \times 3\frac{1}{2}$

63

A BEGGAR DANCING ON HIS STICK

Etching L 497 I

W. S. Auburn, Auckland

Four studies from The Beggars series (1622).

64

THE LITTLE TRELLIS (1635)

Auckland City Art Gallery

Etching L 1428 II $3 \times 6\frac{1}{2}$

Lit: Quarterly, No. 20.

(Purchased 1961)

This last plate to be made by Callot was printed posthumously.

VIVIANO CODAZZI (1611-1672) and MICCO SPADARO (1612-1675)
Codazzi worked mostly in Rome but was in Naples from 1639 to 1647. In the latter year he returned to Rome where he remained till his death.
Micco Spadaro was a fellow pupil with Salvator Rosa of Aniello Falcone. He worked mostly in Naples.

65

LANDSCAPE WITH ROMAN RUINS AND FIGURES (*see plate 9*)

Auckland City Art Gallery

Canvas 30 x 45½

S. Monogram V.C.

Coll: E. D. Forrester, Rotorua (purchased 1961).

Lit: *Quarterly*, No. 20.

Codazzi, one of the best known of the architectural painters in the 1640's, engaged other artists to paint the figures in his pictures: Cerquozzi in Rome and Spadaro in Naples. Paintings of this kind were the prototypes of stage settings both in the Seventeenth and Eighteenth Centuries. Codazzi was one of the few Italian members of the Bamboccianti.

GASPAR DUGHET, called GASPAR POUSSIN (1615-1675)

Pupil of his brother-in-law Nicholas Poussin. Spent all his working life in Rome and the Campagna.

66

A CLASSICAL LANDSCAPE WITH CASCADE

Auckland City Art Gallery The Grey Collection

Canvas 14½ x 9½

Coll: Sir George Grey (presented 1887).

An old attribution for this painting — and it is certainly contemporary in style.

67

CLASSICAL LANDSCAPE

Auckland City Art Gallery The Mackelvie Collection

Pen & bistre and grey wash 6¾ x 9¾

(*verso*: another landscape drawing, overdrawn in red chalk; probably by another hand.)

Probably by a follower rather than Gaspar himself.

GASPAR DUGHET follower Seventeenth Century

68

TREES AND ROCKS

Auckland City Art Gallery

Canvas 33¾ x 24¾

Coll: Nicholson, Auckland (purchased 1962).

Professor Waterhouse suggests that this is a portion of a larger landscape and is similar to landscapes in the Palazzo Doria attributed to Crescenzo d'Onofrio (1632-1698), who was a pupil of Gaspar.

CLAUDE GELLE, called CLAUDE LORRAINE (1600-1682)

Born in Champagne (Vosges). He settled in Rome c1613 where he studied under Agostino Tassi and Gottfried Wals (?). Revisited France 1625-27; then he returned to Rome, living there until his death in 1682.

69

MERCURY AND ARGUS

Auckland City Art Gallery

Etching (3rd state 1662) G.D. 17 6 x 8½

Coll: with Craddock and Barnard (purchased 1955)

70

CROSSING THE FORD

Auckland City Art Gallery

Etching (1st state, signed, 1634) G.D.3 4½ x 6¾

Coll: with Craddock and Barnard (purchased 1955)

71

THE DANCE AT THE EDGE OF THE WATER 1636

National Gallery, Wellington The Monrad Collection

Etching G.D.6 5¼ x 8

Exh: *Old Master Prints from the Monrad Collection*, Auckland, May 1960.

72

THE OX-HERDER 1636

National Gallery, Wellington The Monrad Collection

Etching G.D.8 5 x 7¾

73

SEA PORT WITH A LARGE TOWER 1635-1636

National Gallery, Wellington The Monrad Collection

Etching G.D.13 5 x 7¾

Claude was the principal initiator of pure landscape painting and drawing directly from nature. However it was Annibale Carracci and the Brills in Rome who were the pioneers.

GIACINTO GIMIGNANI (1611-1681)

Born at Pistoja; studied at Rome with Nicholas Poussin, then at the studio of Pietro da Cortona. Worked in competition with Andrea Camassei and Carlo Maratti in the Battistero di S. Giovanni, Laterano.

74

SAINT AUGUSTINE

Auckland City Art Gallery

Etching B.3 12½ x 9½

HENDRICK GOUDT (1585-1630)

Count Hendrick Goudt was an amateur of Utrecht who worked in Rome (c1608). He was one of the chief interpreters of the art of his friend Adam Elsheimer and his plates were notable for their chiaroscuro effects.

75

TOBIAS AND THE ANGEL 1613 (after Adam Elsheimer)

Auckland City Art Gallery

Engraving (the larger plate) 9¾ x 10½

Coll: with Colnaghi's.

Elsheimer (1578-1610), who worked in Rome, exerted a considerable influence on the emergence of landscape painting.

OTTAVIO LEONI (c1578-1630)

Pupil of his father Ludovico. Worked all his life in Rome, principally as a portrait painter.

76

SELF PORTRAIT (*see plate 22*)

Auckland City Art Gallery

Pen and brown ink 5½ x 4

Insc: *Padovanino* in an early hand on the paper to which the drawing is attached.

Coll: Heseltine (Lugt 1507) : Oppenheimer : with Colnaghi's (purchased 1957).

Exh: *Costume and Daily Life in Drawings of Three Centuries*, Auckland 1957.

77

PORTRAIT OF SIMON VOUET

Auckland City Art Gallery

Etching B.39 5½ x 4¾

Coll: with Colnaghi's (purchased 1962).

ANDREA LOCATELLI (1695-1753[?])

Pupil of Paolo Arnesi. Influenced by Claude and Salvator Rosa. Lived and worked all his life in Rome.

78

A CLASSICAL LANDSCAPE

Auckland City Art Gallery

Canvas 29 x 24

(Purchased New Zealand 1954.)

Locatelli was, like Zuccarelli and Zais, one of the popular decorative landscape painters in the Eighteenth Century.

CARLO MARATTI (1625-1713)

Pupil of Andrea Sacchi in Rome. Worked in Ancona. Returned to Rome 1650.

79

SAINT JOSEPH WITH THE CHRIST CHILD (*see plate 14*)

Dunedin Art Gallery

Canvas 34½ (diameter)

Coll: Ferguson.

80

THE MAGDALEN

Robert McDougall Art Gallery, Christchurch

Red chalk on blue paper 10¾ x 8

Verso: Costume study of a coat; a head; angels tending St Sebastian.

Maratti became the leader of the Roman school after the death of Pietro da Cortona.

PIER FRANCESCO MOLA (1612-1666)

Pupil of Orsi and Guiseppi Cesari in Rome. Studied also in Venice. Worked mostly in Rome where he died.

81

BUST OF A PRIEST IN PROFILE

Auckland City Art Gallery, The Mackelvie Collection

Red chalk 5 x 5¾

The attribution, with reservations, was suggested by Mr James Byam Shaw.

MARCANTONIO RAIMONDI (1480-1534)

Pupil of Raibolini. Came to Venice first in 1505, employed there from 1508 to 1510 engraving the works of Dürer. Soon after, he left Venice for Rome where he made engravings for Raphael. After the latter's death he executed designs of Giulio Romano.

86

A MAN SEATED, HOLDING A FLUTE

National Gallery, Wellington The Monrad Collection

Engraving B.467 $6\frac{7}{8} \times 4\frac{3}{4}$

Exh: Old Master Prints from the Monrad Collection, Auckland, May 1960.

87

THE PLAGUE (after Raphael)

National Gallery, Wellington

Engraving B.417 $7\frac{7}{8} \times 10$

Although No. 86 is probably an engraving after Bandinelli, Raimondi was mostly engaged in reproducing the works of Raphael, an enterprise which had much to do with extending the fame of the master throughout Europe.

ANDREA SACCHI (1599-1661)

Pupil of Albani in Rome and later in Bologna. Returned to Rome for good in 1621. He was also influenced by Lodovico Carracci.

88

THE VISION OF SAINT ROMUALD (see plate 15)

Auckland City Art Gallery

Canvas $25\frac{1}{2} \times 17\frac{1}{4}$

Coll: Westmacott (before 1830) : Mrs Barklie, Christchurch, New Zealand (purchased 1961).

Lit: *Quarterly*, No. 22.

Arguments were advanced in the *Quarterly* that this might be a modello for the large work in the Vatican Gallery.

Sacchi was the leader of Baroque classicism.

RICHARD WILSON RA (1714-1781)

Pupil of Thomas Wright. Arrived Venice 1750, Rome 1751-2, where he worked till 1757. Returned to England to work in London till 1781 when he returned to Llanberis, Wales.

89

HADRIAN'S VILLA

Auckland City Art Gallery

Canvas $17 \times 21\frac{1}{4}$

Coll: Anon. (Christies 27/6/1896, 46) : Sir Edward Dean Paul Bt. : with Spink's (acquired 1957).

Lit: *Quarterly*, No. 5.

Many of Wilson's Italian subjects were not painted in Italy, but after his return to London. He first used this subject before 1765 and the prototype is at Manchester Art Gallery.

90

FINDING OF MOSES

National Gallery, Wellington

Brown ink and wash 9 x 14 $\frac{1}{4}$

Insc: P. Veronese

Coll: P. Sylvester (Lugt 2108).

Not unlike the style of Antonio Gherardi (1644-1702), who was influenced by Veronese.

Venetian School

JACOPO AMIGONI (1675-1752)

Trained in Venice. Worked for some time in Munich before arriving in England in 1730. In 1739 he returned to Venice for some years before moving to Madrid where he was court painter till his death.

91

BACCHUS AND ARIADNE

Robert McDougall Art Gallery, Christchurch

Canvas 36 x 28 $\frac{1}{2}$

Coll: Anon (Sale Christies 18/2/1929, 15) : Neave (Christchurch) presented to the Gallery 1932.

Exh: *Old Masters in New Zealand*, Auckland 1959 (19).

Amigoni was particularly noted for his decorative murals and he belongs to the considerable group of Venetian decorative painters of the Eighteenth Century.

92

BACCHANALS I

Auckland City Art Gallery The Grey Collection

Canvas 16 $\frac{3}{4}$ x 13 $\frac{3}{4}$

Coll: Sir George Grey (presented 1887).

93

BACCHANALS II

Auckland City Art Gallery

Canvas 16 $\frac{3}{4}$ x 13 $\frac{3}{4}$

Coll: Sir George Grey (presented 1887).

LEANDRO BASSANO (1557-1622)

Trained in his father's studio at Bassano. About 1588 he moved to Venice, where he became particularly famed for his portraits.

94

SEASONAL ALLEGORY WITH ADAM AND EVE (*see plate 5*)

Canvas 30 $\frac{1}{2}$ x 43 $\frac{3}{4}$

S. indistinctly

Auckland City Art Gallery The Mackelvie Collection

Coll: S. A. Sanford : London Art Market (acquired 1961).

Lit: rpr. *The Connoisseur*, December 1960; *Quarterly*, No. 20.

This painting may be dated c1775 when Leandro was still working in Jacopo's studio. Baldass' *Gazette des Beaux Arts*, March 1955, p. 154, suggests that it was Leandro's brother Francesco who was the innovator of the rural scene with Biblical episodes in the background, as here, the Expulsion of Adam and Eve.

NICOLAS BOLDRINI (1510-1566-70)

Born at Vicenza. Painter and engraver on wood. Most of his subjects are after works by Titian, under whom he is thought to have studied.

95

VENUS AND CUPID (after Titian) 1566

Auckland City Art Gallery

Engraving B.29 12¼ x 9¼

Coll: with Colnaghi's (purchased 1957).

PARIS BORDONE (1500-1571)

Pupil of Titian and influenced by Giorgione. He worked mostly in Venice but also worked in Germany, at Augsburg and in France, where he painted for Francis II's court.

96

MADONNA & CHILD WITH SAINT SEBASTIAN (*see plate 4*)

Auckland City Art Gallery

Panel 10⅝ x 10½

Coll: William Graham (Christies 10/4/1886, 456) : Agnew : C. B. Coltart, W. Coltart, W. B. Coltart, Hastings, New Zealand (presented Mr N. B. Spencer, Auckland, 1960).

Lit: *Emporium*, March 1960, p. 136; rpr. 135 : *Quarterly*, No. 14.

Exh: *Old Master Paintings in New Zealand*, Auckland 1959 (20).

The painting comes from Bordone's most Giorgionesque period, c1525-30.

GIOVANNI-BATTISTA BROSTOLINI (c1750)

Worked for Wagner (whose workshop was the principal centre of engraving in Venice during the Eighteenth Century) specialising in engraving Canaletto's works. His masterpiece is the series of *Solennita Dogali* after Canaletto.

97

PIAZZA SAINT JACOPO, VENICE (after Moretti)

Auckland City Art Gallery

Engraving 18 x 13¼

Coll: Gulliver, Auckland (presented by the relatives of T. V. Gulliver, 1939).

ANTONIO CANALE known as CANALETTO (1697-1768)

Studied with his father Bernardo. Visited Rome 1719; returned to Venice c1722, when he worked at first under L. Carlevaris. Visited England three times between 1746 and 1755. He may have paid a second visit to Rome about 1735-40.

98

THE PRISON

National Gallery, Wellington Ilott Collection

Engraving De Vesme 18 5¼ x 8½

GIULIO CARPIONI (1611-1674)

Pupil of Varotari and influenced by Cantarini. Passed some time at Vincenza and Venice, but finished his life at Verona.

99

CHRIST IN THE GARDEN OF GETHSEMANE

Auckland City Art Gallery

Etching B.178 11¼ x 8½

Coll: Prince von Liechtenstein; with Colnaghi's (purchased 1957).

CORNELIS CORT (1533 or 6-1578)

Pupil of Hieronymus Cock and, in Venice (c1565), of Titian. He left Venice for Rome 1572, where he remained till his death.

100

DIANA AND CALLISTO (after Titian)

Auckland City Art Gallery

Engraving (Le Blanc 128) 17¼ x 14½

Coll: with Colnaghi's (purchased 1957).

101

THE ANNUNCIATION (after Titian)

Auckland City Art Gallery

Engraving (Le Blanc 26; 1st state) 10⅞ x 16¼

Coll: Prince von Liechtenstein; with Colnaghi's (purchased 1957).

Cort had a considerable influence on the Bolognese School (Agostino Carracci), particularly as a source of Northern realism.

FERNADINO GALLI (called BIBIENA) (1657-1743)

Pupil of his father Giovanni Maria and Cignani; spent 28 years working in Parma and Piacenza. 1705, in Barcelona, and 1714 in Vienna. He died in Bologna.

102

AN ARCHITECTURAL INTERIOR

National Gallery, Wellington

Brown ink and grey wash 6¼ x 9⅞

Insc: Bibiena (contemporary hand)

103

A DOMED BUILDING WITH THE FACADE OF ANOTHER (*see plate 17*)

National Gallery, Wellington

Brown ink and grey wash 8½ x 5½

The Bibiena family made its name as designers of festivals and stage settings, and as theatre architects—and they worked in capitals such as Vienna, Dresden, and Berlin, besides Italy.

ANTONIO MOLINARI (1665-after 1727)

Pupil of his father, Giovanni Battisti and Antonio Zanchi. Influenced by Veronese. He worked all his life in Venice.

104REBECCA AND ELEAZAR (*see plate 6*)*Auckland City Art Gallery*Canvas $37\frac{3}{4} \times 49$ *Coll*: Goodwin, Auckland (presented 1927).*Lit*: *Quarterly*, No. 9.

The story of Rebecca and Eleazar is from Genesis 24. Eleazar was Abraham's messenger.

GIOVANNI ANTONIO PELLEGRINI (1675-1741)

Pupil of Pagani and Sebastiano Ricci. Influenced by Giordano. Widely travelled in Europe and England, where he carried out decorative works.

105STUDY OF A NUDE MAN (*see plate 27*)*John Dixon & Co., Wellington*Dark grey ink and wash $8\frac{1}{2} \times 5$ *Insc*: Monogram A.B.

GIOVANNI BATTISTA PIAZZETTA (1683-1754)

Pupil of his father and Antonio Molinari. Studied with Crespini in Bologna (1703 till 1710) when he returned to Venice, where he worked till his death.

106THE HEADS OF A BOY AND A GIRL (*see plate 28*)*Dunedin Art Gallery*Black chalk on grey paper $15\frac{3}{8} \times 12\frac{1}{4}$

GIOVANNI-BATTISTA PIRANESI (1720-1778)

Studied in Venice with the brothers Valeriani, Zucchi and Lucchesi. Went to Rome in 1740, in 1743 returned to Venice and entered the studio of G. B. Tiepolo. 1744/5 returned to Rome and began issuing the archaeological engravings on which his fame rests.

107

SANTA MARIA MAGGIORE, ROME

*Auckland City Art Gallery*Etching $14\frac{7}{8} \times 21\frac{3}{8}$ *Coll*: with Craddock & Barnard (purchased 1955).

(First state before added foreground)

108

A LOFTY ARCH WITH VISTA ON TO AN ARCADE

*Auckland City Art Gallery*Etching H.4 II $16\frac{3}{8} \times 21\frac{3}{8}$ *Coll*: with Colnaghi's (purchased 1961).*Lit*: *Quarterly*, No. 18.No. 4 of *The Carceri (The Prisons)***109**

PLATE 7 FROM THE ANTICHTA ROMANE DE' TEMPI REPUBBLICA

*Auckland City Art Gallery*Etching $9\frac{1}{2} \times 13\frac{1}{2}$

110

THE ARCH OF SEPTIMUS SEVERUS

Etching 14 $\frac{3}{4}$ x 23 $\frac{1}{4}$ (Pl. S.)

Coll: with Colnaghi's (purchased 1962).

111

THE CASTEL SANT'ANGELO

Etching 17 x 22 (Pl. S.)

Coll: with Colnaghi's (purchased 1962).

Piranesi was by far the greatest propagandist of the architectural monuments of Rome in the Eighteenth Century. His work indicates the widespread enthusiasm for archaeology and the preservation of ancient monuments.

MARCO RICCI (1676-1729)

Pupil of his uncle Sebastiano Ricci and influenced by Magnasco. Worked in Turin, Rome, Florence, Milan, England, and Holland.

112

A ROCKY LANDSCAPE WITH FIGURES

Auckland City Art Gallery

Canvas 25 x 19

Coll: with Colnaghi's (purchased 1960-61).

Lit: *Quarterly*, No. 18.

Ricci initiated the romantic landscape in Venice, and also was much interested in stage designs.

GIOVANNI-BATTISTA TIEPOLO (1696-1770)

Pupil of Lazzarini and influenced by Piazzetta and Bancovich, and later Sebastiano Ricci and Veronese. Worked in Milan (1731 and 1740), Bergamo, Würzburg (1752-3), Vicenza (1757), Verona and Strà. In 1762 he was summoned to Madrid by Charles III to decorate the throne room and other rooms of the Royal Palace.

113

A WOMAN WITH HER HANDS RESTING ON A VASE

*Auckland City Art Gallery*Etching 5 $\frac{1}{4}$ x 6 $\frac{3}{4}$

S. Tiepolo (lower right, on plate)

Coll: with Colnaghi's (purchased 1957).

No. 4 from the *Varj Capricj*. Made before 1749.**114**

FIGURES REGARDING A HEAD ON A PYRE

*National Gallery, Wellington Ilott Collection*Etching De Vesme 16 II 10 $\frac{3}{8}$ x 8 $\frac{3}{8}$ Plate 4 from the series *Scherzi di Fantasia*.

Tiepolo worked on this series 1745-50, but it was not published until after his death.