

Stanza del Borgo Srl

FINE OLD MASTER AND MODERN PRINTS & DRAWINGS

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Drawings

News & Events

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ALBRECHT DÜRER

Nuremberg 1471 – 1528

VIRGIN AND CHILD WITH THE PEAR, 1511

Engraving, dated up on the center and monogrammed lower left
Bartsch n. 41; Meder-Hollstein n. 33; Schoch-Mende-Scherbaum, n. 63 a/c
15 x 108 mm

Provenance: Private Collection A very fine Meder a/c impression, with traces of burrs on the drapery of the Virgin and on the trunk to the right, features of the first state.
Printed on paper with *Bull's Head with JZ watermark* (Meder 70), datable between 1506 - 1516. In excellent condition.

The present work is based on a preparatory drawing preserved in the Berlin Kupferstichkabinett.

Dürer, after the *Virgin and Child on a grassy plot* 1503 (B. 34), abandoned this subject to resume it after his second trip to Italy, enriched by new experiences.

The Virgin seated on a grassy plot gazes at the Christ Child in her lap, who rises his right hand in the act of bless. The buildings in the background are of North Italian taste.



LUCAS VAN LEYDEN
Leyden 1494 – 1533

THE VIRGIN AND CHILD WITH TWO ANGELS, 1523

Engraving 148 x 101 mm at the plate, 149 x 102 mm sheet

Signed at the center bottom on a stone with monogram and date
Bartsch, Hollstein, New Hollstein 84

Provenance: Pierre Mariette (1634 – 1716) dated 1669 Paris (Lugt 1789); Gustav von Rath (1888- ?); Krefel, Germany (Lugt 2772).

A very fine atmospheric impression, on laid paper with watermark Gothic P with small Flower, of the first state of three, printing with great clarity and depth, with thread margins, trimmed to or just into the platemark in places, in fine condition. Early impression with nuanced contrasts of light and shade are very rare. This impression is equally fine as the example preserved in the British Museum (museum number Kk, 6.98).

This sheet is not the most ambitious engraving by Lucas Van Leyden but is one of his most beloved subjects.

It is an image of the peaceful moment of motherly affection: The Virgin holds the Child in her lap showing him a flower, two angels are watching this scene in adoration. The artist evokes this scene illuminated by a full moon.



JACQUES BELLANGE Nancy 1575c - 1616

JARDINIÈRE AU VASE

Etching, signed lower left

Robert-Dumensnil 44; Walch 11 I/II; Worthen-Reed 15; Griffiths-Hartley 35; Tuillier 41c.
Sheet 354 x 213 mm

An extremely fine impression printed with plate tone and wiping scratches on paper with watermark *Grape* (Griffiths and Hartelt 1), in the first state of two, before the addition of Le Blond's address.

In very good condition, apart two printer's creases in the middle of the composition and another upper left in the white paper, trimmed within the platemark on the bottom. Our impression is the one exhibited at the British Museum in 1997 and published in the catalogue by Griffiths and Hartley. The etching is related to a fine drawing in pen, washed in blue, kept at the Stockholm National Museum (Inv. 81/1874, n.88).

The print belongs to a series of four sheets, depicting female figures. These graceful gardeners testify the taste and the tradition of the late '500 and early '600 of representing the various trades and occupations of life. According to the most recent literature, (Griffiths-Hartley, p. 113), the artist, beyond the tradition and inspired by the ancient world, reaches refined effects.

Our Hortulana, with her elegant gait, announces the world of the *court festivals*, wearing stylish shoes, she carries on her head a basin which evokes the *Mannerism* and the *taste of the Fontainebleau school*.

References:

Alexandre-Pierre François Robert-Dumesnil, *Le Peintre-graveur français, ou catalogue raisonné des stampe gravée par les peintres et les dessinateurs de l'école française*, vol. V, Paris, 1841, pp. 91- 97 and vol. 11, Paris 1871, pp. 9-12

Nicole Walch, *Die Radierungen des Jacques Bellange. Chronologie und kritischer Katalog*, München, 1971

Amy N. Worthen-Sue Welsh Reed, *The Etchings of Jacques Bellange, catalogue of the exhibition*, Des Moines Art Center – Museum of Fine Arts, Boston – Metropolitan Museum of Art, New York, Boston, 1975

Ger Luiten, *La Bella Maniera. Druckgraphik des Manierismus aus Sammlung Georg Baselitz*, Bern-Berlin, 1994, pp. 251-265
Paulette Choné, Jacques Bellange, in *Allgemeines Künstler Lexikon*, vol. 8, München – Leipzig, 1994, pp. 434-437
Antony Griffiths-Craig Hartley, Jacques Bellange, ca. 1575-1616. *Printmaker of Lorraine*, catalogue of the exhibition, British Museum, London, 1997
Rainer Michael Mason *Le Beau Style, 1520-1620. Gravures maniéristes de la collection Georg Baselitz*, Köln, 2001, pp. 260-269
Jacques Thuillier, *Jacques Bellange*, catalogue of the exhibition, Musée des Beaux-Arts de Rennes, 2001



GAETANO GANDOLFI

S. Matteo della Decima 1734 - Bologna 1802

STUDY OF HEADS

Etching

De Vesme no. 17; Gozzi no. 15 III/II

106 x 154 mm

Monogrammed in lower center: GGF

Very fine impression, brilliant and richly inked, in the second state of two, monogrammed GGF in lower center, printed on laid paper, without watermark.

In excellent condition, with regular margin all around.

This rare print was attributed by De Vesme to Gaetano Gandolfi in 1906. De Vesme knew an impression in the Cabinet of Prints of the National Library of Parma.

The sheet was erroneously attributed by Nagler (N. II, 3006) to Ch. G. Geisler.

Fausto Gozzi, in his Catalogue on Gandolfi's prints, published another fine impression of our etching, which is in private collection (no. 15).

The sheet depicts a *Capriccio* of heads. In the foreground, frontally, there is a man with mustache, turban and a plume, which bears on his shoulder the artist's monogram. On the left we can see two female profiles and on the right side, in the shadow, two male profiles. The *Capricci di teste* were very much in vogue at the time of the Gandolfi and all three of the artists competed in the genre with graceful and refined drawings and engravings.

This vogue is documented also by the existence of an album of 23 etchings made by Luigi Tadolini (1758-1823); a specimen of the complete series is kept in the Jacques Doucet Library in Paris (see D. Biagi Maino, 1994, *Gaetano Gandolfi's capricci of heads: drawings and engravings*, in *The Burlington Magazine*, CXXXVI, n. 1905, June, pp. 375-379).

References:

Fausto Gozzi, *Ubaldo, Gaetano e Mauro Gandolfi: Le incisioni*, 2002.



GIOVANNI ANTONIO CANAL (IL CANALETTO)

LE PORTE DEL DOLO, 1743/4

Etching 1743/4 Bromberg 6 II (of III) Plate 300 x 434 cm sheet 33,5 x 48,5 cm

Watermark *Shield surmounted by a crown.*

This print executed at the end of Canaletto's etching career is one of seven large titled views executed during the 1740's trip in Italy.

Fine, brilliant impression, in the second state of three, printed on paper with fragment of watermark *fleur-de-lis inside a crowned coat of arms.* The platemark retains traces of ink and the corners are sharp and squared.

In fine condition with wide margins all round.



GIOVANNI ANTONIO CANAL (IL CANALETTO)

VILLAGGIO SUL FIUME BRENTA

Etching

Meyer and De Vesme 9; Bromberg, 1993, 9, first state of two.
300 x 430 mm; sheet 345 x 474 mm

Superb and brilliant impression, in the first state of two, printed on heavy Venetian paper. Our print shows with utmost clarity even the more lightly etched marks. The platemark retains traces of ink and the corners are sharp and squared.

In fine condition with margins all round.

The print depicts houses and a campanile on the far bank of the river. Along the waterfront a pile fence and waterwheels. On the nearer bank a man with a pole descends into a gully, spanned by a wooden bridge. Figures and a mule are grouped at the river's edge. A gnarled, bare-limbed tree occupies the centre foreground.



BERNARDO BELLOTTO
Venice 1721 – Warsaw 1780

VUE LATÉRALE DES GALLERIES DU ZWINGER, AVEC LE PONT, QUI DEGAGE VERS L'ALLÉE D'OSTRA ET VERS LA PORTE DE WILSDRUFF, PRISE D'UNE DES SERRES DE L'ORANGERIE ROIALE 1758

VIEW OF DRESDEN WITH THE DITCH OF THE ZWINGER

Etching, signed and dated in the plate at bottom right.
De Vesme, p. 500, no. 21 II/III; Kozakiewicz p. 128, no. 160 II/II
55,6 x 83,3 cm at the platemark; sheet 56,9 x 84,8 cm
Inscribed at the top left corner in brown ink 'N....'.

A brilliant, superb impression on paper with watermark 'Ravenspurg'. In fine condition, with small even margins; the usual two vertical folds hardly noticeable on the recto. This is a very early impression, still showing little trial etchings in the margin of the plate outside the borderline.

For another impression see the British Museum Collection (accession number: 1861,1214.436).

We know three paintings of this subject, the first, executed ca. 1749 – 1753 is at Dresden Staatliche Kunstsammlungen, Gemaldegalerie Alte Meister, inv. No. 609, K. 157.
The second, executed between 1749 – 1752 is at St. Peterburg, K. 158.
The third (ca. 1758), K. 159 is at Bonn.

Literature:

(accession number: 1861,1214.436)

http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=1400608&partId=1



BERNARDO BELLOTTO

Venice 1721 – Warsaw 1780

GALERIE ET JARDIN DU COMTE DE BRÜHL, À DRESDE, 1747

Etching

De Vesme I/IV, Kozakiewicz no. 144, I/III

To the platemark: 542 x 842 mm; sheet 586 x 880 mm

Inscriptions: *Perpective de la galerie, et du - Jardin de Son Excellence Mgr./ Le Comte De Brühl Premier Ministre et_ des bâtimens contigus a La prairie d'Oster, / prise de La maison du Sieur Coinseiller Hoffman à La Ville Neuve._ Ce Tableau fait par ordre de Sa Majesté Le Roy De Pologne et Elec. de Sax. &. &. &. ...*

Lettered with title, reference to the original painting, and signature *Peint, dessiné et gravé par Ber: Bellotto del Canaletto 1747.*

A brilliant, very fine impression, of the first state of four (De Vesme) and first state of three (Kozakiewicz), before the arms were etched on the same plate. Printed on Venetian paper of XVIII century with watermark *Pine Cone*...

In fine condition with regular margins all around the platemark, which retains traces of ink, characteristic of the very early impressions.

Unobtrusive central vertical fold, visible mainly on the reverse.

View along the Elbe river, with the gallery of the garden of the Comte de Brühl on the extreme left with the church of Notre-Dame behind it.

Literature:

De Vesme, Alexandre, *Le peintre-graveur italien*, Milan, 1906.

Kozakiewicz, Stefan, *Bernardo Bellotto*, two Volumes, 1972.



GAETANO GANDOLFI

S. Matteo della Decima 1734- Bologna 1802

STUDIES OF HEADS

Pen and brown ink.

Signed in pen and grey ink at the bottom right corner *G. Gandolfi*.

27 x 21 cm.

The drawing, in fine condition, is a remarkable example of Gaetano's mastery in the execution of the *Capricci di teste*. The genre, widespread in the eighteenth century, offered all three artists of the Gandolfi family the opportunity to draw elegant and harmonious groups. Gaetano excelled in this genre, to whom he also dedicated numerous etchings. Precisely in the rigorous construction of the image with points and lines, our sheet reveals close analogy with the technique used in the engravings.

References:

Prisco Bagni, *I Gandolfi. Affreschi dipinti bozzetti disegni*, 1992.

Aa. Vv. *I Gandolfi. Ubaldo, Gaetano, Mauro. Disegni e dipinti*, 1997.

Fausto Gozzi, *Ubaldo, Gaetano e Mauro Gandolfi: Le incisioni*, 2002.

Gaetano Gandolfi was a Bolognese artist that, with his brother Ubaldo, refreshed the quiet scene of Bolognese graphic since 1760. Both were born in San Matteo della Decima and both enrolled at the Accademia Clementina of Bologna; apart from some short trips, they worked almost always in that city. Gaetano, younger six years than his brother, won two medals for sculpture and four medals for his drawings. He spent a year in Venice in 1760 and in 1783 he visited London, maybe after an invite of Richard Dalton who was in Italy finding works of art for Giorgio III. As we said before, Gaetano received numerous commissions for altarpieces in Bologna, throughout Emilia and elsewhere. He also worked extensively as a fresco painter. One of his first import

ant decorative projects was a ceiling fresco of the Four Elements, in the Palazzo Odorici. This was followed by work in several other Bolognese palaces. Very rare and fine were his etchings and aquatint. Throughout his life Gandolfi remained actively involved in the affairs of the Accademia Clementina, where he taught a class of life drawing. Gandolfi was a gifted draughtsman and a fine engraver; his works were highly prized.



OTTO MUELLER

Liebau 1874 – Breslavia 1930

WALDLANDSCHAFT MIT KLEINEN FIGUREN (2), c.1919

WOODBLOCK PRINT WITH SMALL FIGURES (2) (K. 74), c.1919

Lithograph, c.1919, printed in black and white on thin wove paper.

Signed in pencil lower right, numbered lower left 17/60.

389 x 292 mm, sheet 500 x 380 mm.

Fine impression with large margins, small rustmark in lower left margin and minor time staining at the sheet edges, otherwise in very good condition.