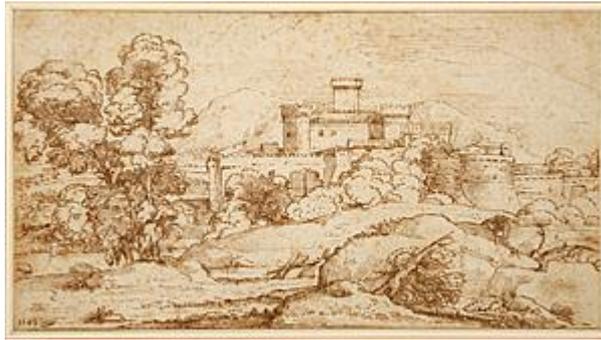


# STEPHEN ONGPIN FINE ART



**Giovanni Francesco GRIMALDI (Bologna 1606 - Rome 1680)**

## **Wooded Landscape with a Castle**

Pen and brown ink, with traces of a framing line in brown ink.  
180 x 326 mm. (7 1/8 x 12 7/8 in.)

Although the present sheet is stylistically comparable with some pen landscapes by Giovanni Francesco Grimaldi in the British Museum, the Warsaw University Library, Istituto Centrale per la Grafica in Rome and elsewhere, the difficulty of differentiating his landscape drawings from those of some of his contemporaries working in the Carraccesque landscape tradition, such as Domenichino, Francesco Brizio and Giovanni Battista Viola, has resulted in a something of an attributional minefield.

This drawing bears the paraphe and inventory number of the 18th century French writer and amateur Antoine-Joseph Dezallier d'Argenville (1680-1765), who owned a large and varied collection of over 3,300 drawings, divided into the different national schools and numbered accordingly. The present sheet is numbered 1143 and was placed by Dezallier d'Argenville among his drawings by Domenichino, rather than with those of Grimaldi, of which he also owned several examples.

## **Provenance:**

Antoine-Joseph Dezallier d'Argenville, Paris (Lugt 2951), his paraphe and number 1143 at the lower left  
(as Domenichino)

By descent to his widow, Françoise-Thérèse, née Hémart, until her death in 1778

The posthumous Dezallier d'Argenville sale, Paris, Pierre Rémy, 18-28 January 1779, probably part of  
lot 133 (as Domenichino, 'Trois paysages & deux études de figures', sold for 18 livres)

The Earls of Crawford and Balcarres, Balcarres House, Colinsburgh, Fife

Thence by descent to a private collection.

## **Artist description:**

Giovanni Francesco Grimaldi, known as 'Il Bolognese', received his artistic training in his native city of Bologna, where he adopted the local interest in landscape draughtsmanship fostered by the Carracci. By 1627 he was working in Rome, where he was admitted into the Accademia di San Luca, eventually rising to become prince of the institution in 1666. In 1646 he collaborated with Alessandro Algardi on the decoration of the Villa Doria-Pamphili, outside Rome, for Cardinal Camillo Pamphili. Grimaldi enjoyed a highly successful career as a painter of fresco decorations, working at the Palazzo Nuñez, the Vatican and the Palazzo Quirinale in Rome, as well as the Villa Falconieri at Frascati. His reputation as a frescante spread as far as Paris, where in 1648 he was summoned by Cardinal Mazarin to work with Giovanni Francesco Romanelli on the fresco decoration of the Galerie Mazarin. He served as painter to

the Duc d'Orléans and also decorated the apartments of Anne of Austria in the Louvre, before returning to Italy in 1651. For much of the 1670s he worked at the Palazzo Borghese in Rome, supervising the interior decoration of the building. A versatile artist, Grimaldi also worked as a printmaker, architect, scenographer and designer of book illustrations.

Grimaldi was a prolific draughtsman, and is best known for his pure landscape studies in pen and ink. (A number of such drawings that incorporate figures by Algardi are known.) While some of these were used to prepare the decorative landscape murals that the artist painted for many Roman palaces, others may well have been intended for sale as works of art in their own right. An album of some 130 landscape drawings and decorative designs by Grimaldi, assembled in Rome by the Spanish painter Vincenzo Vittoria before 1701, is in the British Museum. Another, smaller group of drawings with the same provenance is in the Royal Library at Windsor Castle. Grimaldi also produced more than fifty landscape etchings, which, like his drawings, reveal something of the influence of the Carraccesque tradition in which he was trained and, by extension, the work of Domenichino in Rome.