

Remigio CANTAGALLINA (Borgo San Sepolcro 1575 - Florence 1656)

A Coastal Landscape with a Galley

Pen and brown ink and brown wash, with framing lines in brown ink.

181 x 268 mm. (7 1/8 x 10 1/2 in.)

The drawings of Remigio Cantagallina and his younger contemporary Baccio del Bianco (1604-1657) have often been confused, as both draughtsmen worked in a similar style. A comparable pen landscape of boats in a natural harbour, in the Biblioteca Marucelliana in Florence, has, for example, been attributed to Baccio del Bianco but may well by by Cantagallina. Similar studies of boats are, for example, to be found in the Cantagallina sketchbook in Brussels, drawn during a trip the artist made to the Low Countries between 1612 and 1613.

Almost certainly intended as an autonomous work of art, this landscape drawing is a typical example of the work for which Cantagallina was praised by his biorgrapher Filippo Baldinucci. A pendant drawing of a coastal landscape with shipping is today in a private collection in Vienna.

Exhibitions

New York, H. Shickman Gallery, *Exhibition of Old Master Drawings*, 1965, part of no.17.

Artist description:

Said to be a pupil of Giulio Parigi, Remigio Cantagallina produced his earliest known works, a series of landscape etchings, in 1603. Relatively little is known of his life and career, which was spent mostly in Florence, although a trip to Flanders between 1611 and 1613 is documented by a number of drawings in a sketchbook today in the Musée Royale des Beaux-Arts in Brussels. Described by Filippo Baldinucci as ‘famous for his landscape drawings in pen’ (‘celebre in disegnar paesi a penna’), Cantagallina was particularly influenced by the work of such Northern artists as Paul Bril. He was, in turn, to be an important influence on the later generation of landscape draughtsmen working in Florence, including Ercole Bazzicaluva, Baccio del Bianco and Jacques Callot, whom Cantagallina seems to have befriended on his arrival in Florence in the early years of the 17th century, and may have helped to train. Among the few pubic works commissioned from the artist were the ephemeral decorations to celebrate the wedding in Florence of the Grand Duke Cosimo II de’ Medici to Maria-Maddalena of Austria, executed in collaboration with Parigi in 1508. Only one painting by Cantagallina is known, however; a very large Last Supper painted with his brother Antonio in 1604, intended for a monastery in

his native town of Sansepolcro and now in the Museo Civico there.

A prolific artist, Cantagallina produced a large number of highly finished topographical views of Florence and other sites in Tuscany, drawn with warm brown washes, that are among his finest achievements. Many of these drawings, such as a remarkable large View of Siena in the Uffizi, were almost certainly intended as independent works of art. His draughtsmanship was closely related to his work as a printmaker, and he produced over sixty etchings, mostly of pastoral landscapes and festival scenes. The largest collection of landscape drawings by Cantagallina, numbering more than two hundred sheets, is in the Uffizi in Florence; one of these, a drawing dated 1655, is the artist's last known dated work.