

SLIKAR FRANC KAVČIČ/CAUCIG IN NJEGOVE RISBE PO SLIKAH STARIH MOJSTROV

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UMETNIK FRANC KAVČIČ IN ŽIVLJENJSKI PODATKI

O življenju in delu neoklasicističnega slikarja Franca Kavčiča nismo povsem nepoučeni. Podatke o njem našteva vrsta leksikonov in drugih publikacij.¹ Zatakne pa se že ob njegovi rojstni letnici in smrt-nem datumu. Kot datum smrti je veljal 18. november 1828. Drugače

¹ Naštevam le nekatere med njimi:

Hans Rudolph Füessli: *Annalen der bildenden Künste für die österreichischen Staaten*. I. Th. Wien 1801, pp. 110—130; H(ans) H(einrich) Füßli: *Allgemeines Künstlerlexikon*. II. Zürich 1806, pp. 179—180; Johann Georg Meusel: *Teutsches Künstlerlexikon*. I. Lemgo 1808, pp. 134—135; Pietro Zani: *Enciclopedia Metodica Critico-Ragionata delle Belle Arti*. I. Vol. VI. Parma 1820, p. 95; (Franz Gräfer und Johann Jacob Heinrich Czikan): *Österreichische National-Encyclopädie*. I. Wien 1835, p. 488; idem, 23. Bd. (Supplement), p. 392; G(eorg) K(aspar) Nagler: *Neues allgemeines Künstler-Lexikon*. München 1835, pp. 435, 441—443; Charles Le Blanc: *Manuel de l'amateur d'estampes*. I. Paris 1854, p. 228; Carlo Morelli di Schönfeld: *Istoria della Contea di Gorizia*. III. Gorizia 1855, pp. 272—273; Wurzbach Constant von: *Biographisches Lexikon des Kaiserthums Oesterreich*. Wien 1857, pp. 312—314; Ivan Kukuljević Sakcinski: *Slovník umjetnikah jugoslavenskih*. II. Zagreb 1858, pp. 148—154; Frant(išek) Lad(islav) Rieger: *Slovník naučný*. II. V Praze 1862, p. 81; Stef(an) Širok, Slavni slovenski slikar France Kavčič. *Zora*. I. 1872, št. 12, pp. 177—179, št. 13, pp. 192—193; Francesco di Manzano: *Cenni biografici dei letterati ed artisti Friulani del secolo IV. al XIX*. Udine 1885, pp. 55—56; Michael Bryan: *Dictionary of Painters and Engravers*. Biographical and Critical. I. London 1886, p. 253; Hans Tietze, Caucig Franz, v: Thieme-Becker. VI. Leipzig 1912, p. 197; E(mmanuel) Bénézit: *Dictionnaire Critique et Documentaire etc.* I. Paris 1924, p. 897; St(eska) Viktor), Caucig (Kavčič) Francišek. — v: SBL 1925—1932, pp. 73, 83; Antonio Morassi, Gorizia nella storia dell'arte, v: *Gorizia nella storia, nell'arte, nell'economia*. Gorizia 1925, p. 30; Friedrich Noack: *Das Deutschtum in Rom*. II. Berlin—Leipzig 1927, p. 123; Viktor Steska: *Slovenska umetnost, I. Slikarstvo*. (Prevalje 1927), pp. 169—173; Antonio Morassi, *L'arte nel Goriziano*, v: *Gorizia con le vallate dell'Isonzo e del Vipacco. Guida del Friuli*. (Udine) 1930, pp. 200—201; Josip Regali, O nekaterih slikah Franceta Kavčiča (Cauciga) in nekaj o njegovi rodovini. *ZUZ XII*. 1933, pp. 115—119; France Stelè: *Monumenta artis Slovenicae*. II. Ljubljana 1938, pp. 17, 29, 30; Raieri Mario Cossár: *Storia dell'Arte e dell'Artigianato in Gorizia*. Pordenone 1948, pp. 74, 212, 309, 311—314, 332; France Stelè: *Slovenski slikarji*. Ljubljana (1949), pp. 144—145; Dario de Tuoni, Slikar Franc Kaučič. *Razgledi*. IV. Trst 1949, pp. 445—460; Ugo

je mislil samo Ferd. Nik. Schmidtler, ki je postavil smrtni dan na 17. november.² Po več kot sto letih je ta datum navedel in ga dokončno popravil Heinz Schöny³, in sicer po ohranjeni osmrtnici, v kateri naznanja Kavčičev nečak Bernard Rattmann smrt svojega ujca. Osmrtnica navaja, da je Kavčič umrl dne 17. novembra 1828 ob pol dvanajstih ponoči. H. Schöny je v navedenem delu imenoval tudi dokumentarno izpričan poklic Kavčičevega očeta — bil je krojač. Ta poklic je zapisan ob Kavčičevi poroki z Barbaro Haitzinger leta 1803.⁴ Iz smrtne knjige izvemo, da je slikar umrl 72 let star, kar je v nasprotju z rojstnim letom 1762, ki se v strokovni literaturi največkrat ponavlja. Najbolj se je približal Kavčičevi rojstni letnici Carl von Lützow⁵, ki je navedel leto 1756. Do te letnice je najbrž prišel z odštevanjem let. Primarni vir, tj. originalna krstna knjiga, pa sporoča, da je bil Ksaver Anton Nikolaj Kavčič (*Xaverius Antonius Nicolaus Caucig*), sin Andreja in Katarine, rojen 4. decembra 1755.⁶ Iz vseh mnogoštevilnih tiskanih virov, ki govore o Kavčiču, lahko razberemo njegovo življenjsko pot, ki jo tu na kratko obnavljamo. Vodila ga je iz rodne Gorice s priporočilom grofa Gvidona Cobenzla na Dunaj, kjer mu je bil mecen Cobenzlov sin Filip. Z Dunaja je odšel

Galetti-Ettore Camesasca: *Enciclopedia della pittura Italiana*. (1951), pp. 2439—2440; Guido Manzini, *I disegni di Francesco Caucig nel Museo Provinciale di Gorizia. Con un saggio bibliografico sul pittore*. Firenze 1952, pp. 1—7; *Österreichisches biographisches Lexikon*, 1815—1950. Graz—Köln 1954, pp. 138—139; Luc Menaše: *Avtoportret na Slovenskem*. Moderna galerija. Ljubljana 1958, pp. 26, 75—76, 124; France Stelè: *Umetnost v Primorju*. Ljubljana 1960, pp. 161—167; Emilijan Cevc: *Slovenska umetnost*. Ljubljana 1966, pp. 160, 165; Spelca Čopič: *Slovensko slikarstvo*. Ljubljana 1966, pp. 72—74, 234—235 (lit. sestavila Melita Stelè-Možina); Walter Wagner: *Die Geschichte der Akademie der bildenden Künste in Wien*. N. F. I. (Wien 1967), pp. 57, 62, 81, 91, 94; Heinz Schöny: *Wiener Künstler-Ahnen*. 1. Wien 1970, p. 136; Luc Menaše: *Evropski umetnostno-zgodovinski leksikon*. Ljubljana 1971, stolpec 991; *Artisti Austriaci a Roma dal Barocco alla Secessione*. Museo di Roma. Palazzo Braschi. 1972, brez pag., kat. št. 42—61 (besedilo in katalog: Jörg Garms).

² Ferd. Nik. Schmidtler, Vor einem Grabe. Lebensbild. *Sonntagsblätter*. No. 34. (Wien) 22. August 1847, p. 434.

³ Heinz Schöny: *Wiener Künstler-Ahnen*. 1. Wien 1970, p. 136. — Avtor mi je ljubeznivo odstopil kopijo te osmrtnice. — H. Schöny je v nav. delu izključil podatek iz smrtne knjige župnije Maria Hilf na Dunaju, kjer je naveden kot datum smrti 18. november. — Upoštevati moramo, da so bili sorodniki priče smrti, drugega dne pa so smrt zapisali v protokol.

⁴ *Poročna knjiga*, Tom 40, fol. 64, Rz. 128, p. 64, arhiv župnije Schotten, Dunaj; *Traungsbuch vom 5ten October 1801 bis 17ten July 1809*, p. 118, arhiv župnije Alser Vorstadt, Dunaj.

⁵ Carl von Lützow: *Geschichte der kais. kön. Akademie der Bildenden Künste. Festschrift des neuen Akademie-Gebäudes*. Wien 1877, p. 102.

⁶ IX. *Liber baptizatorium, spectans Parochiam S. Hilarii Goritiae, a die 21ma Martii 1754, usque ad diem 31mam Decembris 1770*, p. 28, arhiv stolne cerkve v Gorici. — Datum rojstva je nejasno zapisan, berem ga za 4. december, medtem ko je datum krsta popolnoma jasno napisan. Imenu *Xaverius Antonius* itn. je pozneje pripisano ime *Franciscus*. Ta pripis je ponovljen tudi v pozneje napisanem repertoriju imen krščencev, hranjenem v istem arhivu. Tudi pozneje so imena Frančiškov Ksaverijev vpisana le kot Ksaverij. Glede na razne poznejše arhivske vire, ki imajo zapisano Kavčičevo starost, imeni staršev itn., ni dvoma, da gre za pravo rojstno letnico, za leto 1755, prej in pozneje pa v krstni knjigi ni več zapisano nobeno ime Franca Kavčiča.

v Bologno, nato v Rim, kjer je živel v letih 1781—1787.⁷ Od tod se je vrnil na Dunaj. Že pred marcem 1793 je bil predviden za naslednika Huberta Maurerja, profesorja na dunajski akademiji. Poslali so ga v Mantovo in v Benetke, kjer je ostal do leta 1796 in kjer je živel s cesarsko štipendijo. V letih 1796—1798 je bil korektor elementov historičnega slikarstva, 1799—1820 profesor historičnega slikarstva, 1820—1828 pa direktor na dunajski slikarski in kiparski akademiji. Leta 1808 je postal umetniški nadzornik dunajske porcelanske manufakture. 1823 je postal častni član Accademie di San Luca v Rimu.

Kot nam je danes znano, je prvi tiskani vir o Kavčičevem delu poročilo v rimskem časniku *Giornale delle Belle Arti*.⁸ Ta s hvalo poroča o oljni sliki, ki jo je naročil grof Filip Cobenzl. Kavčič je na njej upodobil Srečanje Jožefa II in papeža Pija VI. na Dunaju. Slika je bila tam tudi razstavljena. Poročila o Kavčiču se že za njegovega življenja kar vrste. V njih so našeta mnoga umetnikova dela, ki jih danes ne poznamo več. Neznani poročevalec ga leta 1799 imenuje »ein Künstler vom vorzüglichen Talent«, Goethe 1805 »Cauzig und Schöpf waren Männer von Talent die grosse Fertigkeit besessen; aber eben darum die wesentlichsten Theile ihrer Gemälde etwas vernachlässigten«,¹⁰ G. K. Nagler 1835 »der geniale Cauzig«¹¹ itn. člani Bratovščine sv. Luka, med njimi zlasti Joseph Sutter, pa ga preklinjajo z drugimi dunajskimi profesorji vred.¹² Ti mladi slikarji so z jezo in razočaranjem pokazali hrbet dunajski akademiji in odšli v Rim. V sporu in razgovoru z njimi je kipar Zauner omenil veliko število Fögerjevih skic iz Rima in tudi Kavčič se je bahal s svojo pridnostjo, ki mu ni dala, da bi posvečeval kakršen koli praznik. Sad te »barbarske pridnosti« so stotine risb in laviranih perorisb, ki jih literatura pavšalno našteva in zaokroža na okoli 2000. Po temah se delijo na anatomske študije, na študije živali in rastlin, na risbe po antičnih plastikah, glavah in predmetih, na risbe po delih starih slikarjev ter na zgodovinske in mitološke prizore in na vedute.

Večje zanimanje za Kavčičevo delo so v našem stoletju pokazali Viktor Steska,¹³ Antonio Morassi¹⁴ in Josip Regali,¹⁵ ki se je posebej po-

⁷ *Stato dell'Anime 1781*, S. Andrea d. Fratte, Piazza di Spagna; *Stato d'Anime 1783—1787*, S. Andr. d. Fratte, Vic. S. Isidoro — oboje v Archivio del Vicariato, Rim; Friedrich Noack: *Das Deutchtum in Rom*. II. Berlin—Leipzig 1927, p. 123.

⁸ Nav. delo, št. 22, 2. 6. 1787, pp. 167—168, 422.

⁹ G. S. r, Nachrichten eines Kunstliebhabers von Wien 1798, v: Meusel Johann Georg: *Neue Miscelaneen artistischen Inhalts für Künstler und Kunstliebhaber*. Neuntes Stück. Leipzig 1799, p. 104.

¹⁰ Johann Wolfgang Goethe: *Winckelmann und sein Jahrhundert*. Tübingen 1805, p. 320.

¹¹ G(eorg) K(aspar) Nagler: *Neues allgemeines Künstler-Lexicon*. I. München 1835, p. 435.

¹² Ludwig Grote, Aus den Briefen von Josef Sutter an Overbeck und die Lukasbrüder in den Jahren 1810—1815. — v: *Zeitschrift für Kunstgeschichte*. IV. Bd. Berlin—Leipzig 1935, pp. 128, 130.

¹³ St(eska) Viktor, Cauzig (Kavčič) Francišek, SBL 1925, p. 73.

¹⁴ Antonio Morassi, Gorizia nella Storia dell'arte, v: *Gorizia nella storia, nell'arte, nell'economia*. Gorizia 1925, p. 30.

¹⁵ J(osip) Regali, O nekaterih slikah Franceta Kavčiča (Cauciga) in nekaj o njegovi rodovini. ZUZ XII, 1933, pp. 115—119.

trudil, da je od tedaj še živečih Kavčičevih neposrednih potomcev zbral podatke o slikarjevem slovenskem rodu; ta naj bi po očetovi plati izviral iz Volč pri Tolminu. Poleg tega sta se zanj zanimala Dario de Tuoni¹⁶, ki je dodal nekaj novih podatkov, in Guido Manzini¹⁷, ki je odkrito povedal, da avtorji ponavljajo stare podatke, da pa ostaja odprta vrsta vprašanj o Kavčičevem umetnostnem delu. Fr. Stelè¹⁸ je zapisal, da je Kavčič »...pomembna osebnost, katere pravo vrednost utegne »odkriti« kasnejši čas«. Jörg Garms¹⁹ pa je iz njegovega opusa zbral nekaj risb iz rimskega časa, jih kataloško obdelal in jim priznal, da so »di solida qualità e spesso non privi di interesse anzi talora dotati di un certo spirito.«

Kot je bilo treba preveriti vsa stara in novejša poročila o Kavčičevem življenju in delu, tako se mi je zdelo potrebno nadrobneje pregledati tolikokrat omenjene Kavčičeve risbe, za katere je vedno rečeno, da jih je okoli 2000. Bolj zaokroženo oceno o pomenu slikarja Kavčiča pa se bo morda posrečilo napisati ob 150-letnici njegove smrti leta 1978, ko je predvidena obširnejša razstava v Narodni galeriji v Ljubljani. Omenim naj še, da je Kavčič končno študiral v Rimu, ko je tam ugašalo življenje vplivnega in slavljeneega slikarja Pompea Batonija, ko je bil živ spomin na Raphaela Mengsa, ko je v Rimu še delal Mengsov svak Anton de Maron, ko so se okrog Angelike Kauffmann zbirali vplivni umetniki in literati, ko so bili Winckelmannovi nauki živi in v veljavi, ko je J. L. David razstavil Prisego Horacijev, ko je tam ustvarjal svoja zgodnja dela Antonio Canova, s katerim si je Kavčič tudi pozneje dopisoval, itn. Med študijem v Benetkah (1791 do 1796) ga je tamkajšnja slikarska akademija imenovala za člana svojega gremija²⁰, na Dunaju pa je v dolgih letih (1797—1828) deloval pozitivno in negativno in vzgojil vrsto slikarjev tedanje avstro-ogrske monarhije; med njimi je bil tudi slovenski slikar Matevž Langus, s katerim se je pogovarjal slovensko.²¹

Vsaj iz treh vzrokov začenjam objavljati najprej Kavčičeve risbe po slikah starih mojstrov: 1) med maloštevilnimi Kavčičevimi objavljenimi deli so bile te risbe najredkeje omenjene,²² 2) čeprav so slikane v isti tehniki in z enakimi risarskimi principi (risba s svinčnikom —

¹⁶ Dario de Tuoni, Slikar Franc Kaučič, *Razgledi*. IV. Trst 1949, pp. 445—460.

¹⁷ Guido Manzini, *I disegni di Francesco Caucig nel Museo Provinciale di Gorizia*. Con un saggio bibliografico sul pittore. Firenze 1952, pp. 3—7.

¹⁸ France Stelè: *Umetnost v Primorju*. Ljubljana 1960, p. 167.

¹⁹ *Artisti Austriaci a Roma dal Barocco alla Secessione*. Museo di Roma. Palazzo Braschi 1972, brez pag. (pred kat. št. 42) (katalog: Jörg Garms).

²⁰ *Akten 1796*, fol. 97, Archiv d. Akad. d. Bild. Künste, Dunaj.

²¹ Ivan Kukuljević Sakcinski, *Matia Langus*. Neven I, br. 6. Zagreb 5. 2. 1852, p. 88; Ivan Kukuljević Sakcinski: *Slovník umjetnikah jugoslavenskih II*. Zagreb 1858, p. 151.

²² Jörg Garms je na razstavi v Rimu leta 1972 jasneje načel to vprašanje in razstavil dve deli: Domenichinov *Dianin lov* in *Igre puttov*, neidentificirano delo slikarja Cira Ferrija. Tu je tudi opomnil, da je Kavčič kopiral več del v Gallerii Borghese, da je pogosto kopiral Guercina, Domenichina, Garofala, Cav. d'Arpina, Ferrarija, Veroneseja in Tiziana. Pristavil je še, da njegove kopije pomenijo težavo, ker gre za manj znana dela ali napačno imenovane avtorje. — Prim.: *Artisti Austriaci a Roma*. Roma 1972, kat. 54, 55.

lavirana perorisba), izdajajo z njimi slikarski risarski kanon konca 18. stoletja, zraven pa še črte, ki so bile značilne za Kavčičev osebni stil, 3) sama resnica, da so bile Kavčičeve risbe po starih mojstrih najmanjkrat omenjene, pa ne bi mogla biti dovolj utemeljen vzrok, da se ustavljam prav ob teh delih, če ne bi bila prepričana, da bodo prav te risbe le spregovorile kakšno besedo več k historiatu slavnih in manj slavnih del, ki jih je Kavčič prerisoval ob času bivanja v Rimu.

Ne zaradi zapisov v starejši literaturi, marveč zaradi zanesljive župnijske kontrole »duš« (*Status animarum*) vemo, da je Kavčič živel v Rimu leta 1781 na Piazza di Spagna, leta 1783—1787 pa v Vicolo di S. Isidoro. Na vprašanje, ali je v tem času prerisoval umetnine prav po originalih, še ne moremo zanesljivo odgovoriti. Iz najrazličnejših virov pa vemo, da so hodili umetniki v Rim kopirat originale, ne pa njihovih kopij ali modelov, saj bi te lahko prerisovali na domačih akademijah. Razen tega vemo iz predpisov Accademie di S. Luca, da so morali študentje te ustanove prerisovati plastiko Antinoa v Kapitolskem muzeju²³, če so se v tretjem razredu hoteli potegovati za nagrade. študentje francoske slikarske akademije v Rimu so morali kopirati dela velikih mojstrov nepretrgano in brez oddiha.²⁴ Tudi direktor Francoske akademije v Rimu, Charles Natoire, je takoj ob prihodu v Rim odhitel kopirat dela Domenichina in Raffaela. V Vatikanu, S. Andreu della Valle, Gallerii Borghese, v Palazzo Doria, Villi Ludovisi itn. so kopirale »mlade trope«, kot citira Jean Locquin po zanesljivih virih.²⁵ K temu lahko dodamo, da se je tudi Kavčič lotil prerisovanja antične plastike kapitolskega Antinoa,²⁶ vendar bržkone po modelu. Spričo številnih kopij po delih raznih mojstrov in antičnih plastik, ki so nekoč bile ali so še v Rimu, moremo le verjeti, da se je lotil študija po pravilih, ki so bila v Rimu splošno veljavna. Da je kopiral v Gallerii Borghese, posebej omenja v njegovem življenjepisu Ivan Kukuljević Sakcinski,²⁷ medtem ko drugi avtorji tega posebej ne navajajo. Da je Kavčič izdelal mavčne odlitke po originalih v Mantovi, priča denarno nakazilo iz leta 1793.²⁸ Kavčič je bil namreč prav zato poslan v Mantovo, o čemer vedo povedati mnogi njegovi življenjepisci,²⁹ in račun za te odlitke te trditve potrjuje. Za njegove kopije po delih starih mojstrov sicer ni ohranjenih računov, ki bi te teme posebej omenjali, pač pa je na raznih računih npr. govor o stotih risbah, prinesenih iz Rima, itn.³⁰ Desetine in desetine vedut z dodanimi štafažnimi figurami pa naravnost tiho izpoveduje, kako je slikal te motive: peš, na konju, v družbi, sam.

²³ *I pregi delle Belle Arti celebrati in Campidoglio pel solenne concorso tenuto dell'Insigne Accademia del Disegno in S. Luca li 2. Giugno 1783*, Roma, p. VIII.

²⁴ Jean Locquin: *La Peinture d'Histoire en France de 1747 à 1785*. Paris 1912, p. 98.

²⁵ o. c., pp. 99—100.

²⁶ Antinoos, Akademie d. bild. Künste, Dunaj, inv. št. 1408 in 1414.

²⁷ *Slovník umjetnikah jugoslavenskih*. III. Zagreb 1858, p. 149.

²⁸ *Akten 1793*, Fol. 24, Archiv d. Akademie d. bild. Künste, Dunaj.

²⁹ H. H. Füssli, Kukuljević Sakcinski, Wurzbach itn.

³⁰ *Akten 1798*, Fol. 144, Archiv d. Akademie d. bild. Künste, Dunaj.

RISBE PO STARIH MOJSTRIH

1 OZNANJENJE, sl. 1

svinčnik, lavirana perorisba, bistr, 22 × 32,9 cm, sign.: ni,
na hrbtni strani napis s svinčnikom: Federigo Barocio in z bistrom:
Baroci

Narodna galerija Ljubljana, inv. št. G. 28

Foto: Narodna galerija, Ljubljana, N. 3258

V načinu: *Barocci(o) Federico* (Urbino 1528 ali 1535 — Urbino 1612)
Sl. 2

o. pl., 48 × 55 cm, sign.: ni

Galleria Borghese, Rim, inv. 380

Slika je v inventarju iz leta 1693 imenovana, vendar brez avtorja, leta 1790 je omenjena kot Baroccijevo delo, v fidejkomisu iz leta 1833 pa postane »manira po Barocciju«; Longhi jo šteje za delo manierista, ki je bil pod Baroccijevim vplivom, kar je obveljalo do današnjih dni. Med Baroccijevim opusom ne najdemo identične ali vsaj tej bližnje slike. Kavčič je kvadratni format slike spremenil v pravokotnega. Ob zgornjem robu slike je izpustil goloba — sv. Duha, spodaj je odrezal tla. V globino podaljšano ozadje je poenostavil z lavirano senco.

Lit.: Della Pergola II, kat. in sl. 103; Harald Olsen: *Federico Barocci*. København 1962.²

2 ČAŠČENJE PASTIRJEV, sl. 3

svinčnik, lavirana perorisba, bistr, 21,3 × 25,2 cm, sign.: ni, na kartonu
v sredini napis: Leandro Bassano

Akademie d. bild. Künste, Dunaj, inv. in foto št. 1013

Bassano Jacopo, Jacopo da Ponte (Bassano 1516 — Bassano 1592)
Sl. 4

o. pl., 76 × 94 cm, sign.: ni

Galleria Borghese, Rim, inv. 26

Manilli že leta 1650 citira sliko kot delo »starejšega Bassana«, enako inventar iz leta 1693; Arslan jo ima najprej za kopijo 18. stol. po neki izginiti sliki Jac. da Ponteja. Longhi, De Rinaldis in Della Pergola izključujejo, da bi šlo za kopijo, in Arslan 1960 pritrudi tej atribuciji. Replika slike je v zbirki Cattaneo v Milanu. — Atribucije Leandro Bassanu ne najdemo nikjer razen pri Kavčiču. Kompozicijsko je Kavčič posnel original, vendar je spremenil vse obraze figur v svoje obrazne tipe, zlasti pri sv. Jožefu in pastirju desno zadaj za oslom, kjer je naravnost posnemal obraze svojih figur na vedutah. Na poslopju v sredini slike v ozadju je vrisal okna, ki jih danes na originalu ni videti. Pri tem nastane vprašanje ali je to slikarjev samovoljni dodatek ali je na originalu motiv izginil.

Lit.: Della Pergola I, kat. 175, sl. 174; Eduardo Arslan: *I Bassano*. I. Milano (1960), pp. 174, 171.

3 DAROVANJE V TEMPLJU, sl. 7

svinčnik, lav. perorisba, črna kreda, bistr, 20,7 × 27 cm, sign.: ni, na kartonu v sredini napis: Jacopo Bassano

Akademie d. bild. Künste, Dunaj, inv. in foto št. 1027

Bassano Jacopo, Jacopo da Ponte (Bassano 1516 — Bassano 1592)
Med dell Bassanov so znana tri *Darovanja v templju*: 1. Jacopo in Francesco da Ponte, Bassano, Museo Civico (sl. 6), inv. 21, iz stolne cerkve, sign.: Iac. s. a Pote (Bass. s et Frac. s.) filius facie. nt MDLXXVII. Po Arslanu gre v glavnem za delo sina Francesca (Arslan II, sl. 219); 2. Francesco da Ponte, Narodna galerija v Pragi (sl. 5), inv. DO 35, sign.: Franc. vs Bas. vs Fac. (replika je v muzeju v Rouenu); 3. Leandro da Ponte, Rosà, župnijska cerkev, nekoč sign.: Leander Bassan Faciebat, iz leta 1582 (Arslan II, sl. 283).

Vsa tri dela so pokončnega formata, Kavčičevo pa je podolžno. Kavčičevi risbi sta najbližji deli Fr. Bassana v Pragi in skupno delo Jacopa in sina Francesca v muzeju v Bassanu. Gre za kopijo nekega danes neznanega dela, ki mu je Kavčič morda spremenil format in posnel le osrednji del kompozicije brez vrha, čeprav ponuja primerjavo tudi slika iz Prage, kjer je Darovanje v templju prav tako zaključeno z baldahinom nad Simeonom in s pogledi na del arhitekturnega prostora. In prav na praški sliki je največ sorodnosti s Kavčičevo risbo: drža starca Simeona, na menzo položen Jezus, prt z vezenjem in resicami, mlajši duhovnik desno od starca ter svečnika na menzi (na Kavčičevi risbi drži svečo figura na levi strani starca). Jožefova drža je Kavčičevi sicer sorodna, še sorodnejša pa je na sliki v Bassanu. Marija v poklekujoči drži in glavi v profilu spominja na Marijo v Bassanu.

V Bassanu pa ne najdemo prerokinje Ane, ki jo ima Kavčičeva risba in praška slika. Praška slika nas opomni tudi na motiv na levi strani kompozicije, kjer se okrog živalske kletke muči moška figura z gladko navzdol padajočimi lasmi, ki dajejo videz senene kopice; ta motiv je v svojih delih večkrat ponovil Francesco Bassano. Tudi motiv matere z otrokom je znan s praške slike, le da tam mati kleči na desni strani in pridržuje poklekujočega otroka, na Kavčičevi risbi pa sedi na levi strani in drži otroka v naročju. Na Kavčičevi risbi najdemo še en znan motiv Jacopa Bassana: ležečega psa in s hrbta zajetega mladeniča v »ministrantski« halji. Obema lahko najdemo vzporednico na Jacopovi signirani sliki *Krst sv. Lucille* v muzeju v Bassanu, kjer nam daje oporo za primerjavo tudi klečeča sv. Lucilla, ki spomni na Marijo na Kavčičevi risbi.

Atribuciji, ki jo je že Kavčič zapisal na svojo risbo, ko je posnel delo Jacopa Bassana, ne morem nasprotovati; raje bi še dodala, da je morda tudi pri tej — danes v originalu neznan sliki — tako kot pri sliki istega motiva za stolnico v Bassanu, danes hranjeni v Civico Museo v Bassanu, sodeloval tudi sin Francesco.

Lit.: Wendelin Boeheim, *Urkunden und Regestens aus der k. k. Hofbibliothek*, — v; *Jahrbuch der Kunsthistorischen Sammlungen*, X, Wien 1889, p. 164, n. 51; Edoardo Arslan: *I Bassano*. I. Milano (1960), pp. 221, 222, 223, II. pl. 260.

4 MOLJENJE DETETA, sl. 19

svinčnik, lav. perorisba, bistr, 31 × 21,8 cm, sign.: ni, na kartonu v sredini napis: Angiolo Bronzino
Akademie d. bild. Künste, Dunaj, inv. in foto št. 959

Bronzino, Agnolo di Cosimo di Mariano (Firenze 1503 — Firenze 1572)
Slika iz zbirke Esterházy je danes v Szépművészeti Múzeum v Budimpešti, o. pl., 65,3 × 46,7 cm. Imajo jo za Bronzinovo delo, ki ga Vasari omenja leta 1568. Naročil jo je Filippo d'Averardo Salviati in jo postavljajo v leta 1535—1540. Velika kopija je bila napravljena za Sta Maria delle Carceri v Pratu. Leta 1554 je kompozicijo vrezal Giorgio di Ghisi Mantovano. Delo je bilo mnogokrat kopirano in razmnoženo kot grafika. Ne moremo reči, ali je Kavčič sliko posnel po originalu (kje, od kod je prišla v Esterházyjevo zbirko), po kopiji v olju ali grafičnem listu.

Lit.: Arthur K. Mc. Comb: *Agnolo Bronzino. His life and works. Il Bronzino. Busto Arsizio* (1960), p. Tab. 30; Edi Baccheschi: *L'opera completa del Bronzino. Classici dell'arte* 70, Milano 1973, kat. 26.

5 VENERA IN AMOR NA MORJU, sl. 8

svinčnik, lav. perorisba, bistr, 25,2 × 20,7 cm, sign.: ni, na kartonu v sredini napis: Luca Cambiaso
Akademie d. bild. Künste, Dunaj, inv. in foto št. 988

Cambiaso Luca (Moneglia 1527 — Madrid 1585) sl. 9

o. pl., 106 × 99 cm

Galleria Borghese, Rim, inv. 123

V inventarju Galerie Borghese iz leta 1693 je slika pripisana Pomaranciu. Kavčič ima kot avtorja zapisanega Cambiasa, prav tako tudi galerijski inventar leta 1790. Ta atribucija je ostala do današnjih dni. Sorodna kompozicija, vendar izvedena v risbi in varianti, je v Uffizih, inv. 13830.

Lit.: Della Pergola I, kat. sl. 128; Suida Manning Bertina & William Suida: *Luca Cambiaso, la vita e le opere*. Milano: Ceschina (1958), p. 147, sl. 75, IL.

6 KRISTUS V EMAVSU, sl. 10

svinčnik, lav. perorisba, bistr, 20,6 × 31 cm, sign.: ni, na hrbtni strani napis: Michelangelo in Michel Angelo da Carvagio (!), na kartonu v sredini napis: Michelangelo
Akademie d. bild. Künste, Dunaj, inv. in foto št. 1034

Caravaggio, Michelangelo Merisi (Caravaggio 1573 — Porto d'Ercole 1610)

o. pl., 139 × 195, ok. 1596—1598

National Gallery, London

Domnevajo, da misli Baglione 1642. leta bržkone na to sliko, ko govori o slikah za Ciriaca Mattel »a cui il Caravaggio avea dipinto un S. Giovan Battista e quando nostro Signore andò in Emaus...« Bellori omenja leta 1672 isti motiv med slikami kardinala Scipiona Borgheseja.

V tej zbirki je slika ostala do leta 1798, ko je prešla v last lorda Vernona. Ta jo je leta 1839 daroval National Gallery v Londonu. Galleria Brera v Milanu hrani sliko istega ikonografskega motiva, ki jo je naročil markiz Patrizij, kot poročča leta 1672 Bellori. Bellori omenja Kristusa z dvema apostoloma, v ozadju gostitelja s čepico in ženo, ki prinaša jedi na mizo. Čeprav poznamo Kavčičeve risbe zunanjsčine Ville Patrizij (Akademie d. bild. Künste, inv. 1225, 1304, Narodna galerija, inv. G 71) in so okoli Caravaggiove slike v Breri, ki naj bi izvirala iz zbirke Patrizij, še vedno nekatera vprašanja odprta,³¹ gre v Kavčičevi risbi za kopijo po sliki, ki je bila nekoč v Gallerii Borghese: na Kavčičevi risbi in sliki iz Gallerie Borghese se namreč natančno ujemajo figuralna kompozicija in vse nadrobnosti na njej. Mikavnost Caravaggiovega *chiaro-scuro* in naturalizma pa je zabrisana. Temno senco, ki prihaja z leve, je Kavčič podal v nedeljeni temnejši lisi, senco za Kristusovo glavo je naslikal le na desni strani, ob nagrbnčenem čelu s stola vstajajočega učenca se ni posebej pomudil, enako tudi ne ob strganem rokavu istega apostola, ki ga je zaznamoval z dvema črtama. Če ne bi poznali originala, ne bi vedeli, kaj naj bi ti dve zviti črti pomenili. Manj pozornosti pa je posvetil tudi zvitemu in osvetljenemu delu bele apostolove halje ob robu mize na desni strani, ki mu je vzel žar svetlobe. — In nazadnje lahko verjamemo, da je Kavčič sliko posnel še v borgeški zbirki, tudi zato ker priča o tem čas njegovega bivanja v Rimu. Iz Rima je odšel leta 1787, ko je bila slika še v tej galeriji.

Lit.: Renato Guttusa - Angelo Ottino della Chiesa: *L'opera completa del Caravaggio*. Classici dell'arte 6. Milano 1973.³ pp. 92, 101, kat. in sl. 37, XIX—XXII, kat. 68; XV. *settimana dei Musei Italiani*. Roma. Palazzo Barberini, ottobre—novembre 1972 (kat. Italo Faldi in Eduard Šafařík), pp. 24, 26; *Illustrated general catalogue*. The National Gallery, London 1973, p. 99. Homan Poterton: *The Supper at Emmaus, Caravaggio, "Painting in Focus"*, N. 3, The National Gallery, London (1975) [brez pag.].

7 SV. HIERONIM, sl. 11

svinčnik, lav. perorisba, bistr, 22,7 × 28,7 cm, sign.: ni, na kartonu v sredini napis: Spagnoletto, na hrbtni strani lista Kavčičeva lav. perorisba po Raffaellovi sliki *Polaganje v grob*
Narodna galerija, Ljubljana, inv. št. G 30
Foto: Narodna galerija, Ljubljana, N. 3260

Caravaggio, Michelangelo Merisi (Caravaggio 1573 — Porto d'Ercole 1610)

o. pl., 112 × 157 cm, ok. 1605/06
Galleria Borghese, Rim, inv. 56

Bellori omenja, da je Caravaggio naslikal to delo za kardinala Scipiona Borgheseja. Za Caravaggiovo delo jo štejeta tudi Manilli in inventar iz leta 1693, medtem ko jo inventar iz leta 1790, tako kot Kavčič, imenuje Spagnolettovo delo (sc. Jusepe de Ribera, im. lo Spagnoletto). Tako je zapisana tudi v fidejkomisnem seznamu leta

³¹ *Acquisti 1970—1972. Galleria Nazionale d'arte antica. XV. settimana dei Musei Italiani*. Roma, Palazzo Barberini. Ottobre—Novembre 1972, kat. 5, pp. 24, 26 (besedilo kat. št. 5 napisal Eduard A. Šafařík).

1833 in še naprej v našem stoletju, ko jo imajo nekateri za Caravaggiovo delo (L. Venturi, E. Modigliani, Voss, Longhi, De Rinaldis, Mahon, Hinks, Friedländer), drugi spet ne. Ob Caravaggiovi razstavi leta 1951 v Milanu je bilo vprašanje o Caravaggiovem avtorstvu spet načeto. Delo mu je še danes pripisano in ga postavljajo v zadnji čas slikarjevega bivanja v Rimu leta 1605—1606. Riberovemu opusu so nekoč pripisovali tudi sv. Hieronima, ki je bil nekoč v Palazzo del Quirinale in je danes v Vatikanu. Tudi tega so mu odpisali in ga pripisali Caravaggiovemu krogu.³²

Kot pri risbi *Kristusa v Emavsu* tudi tu Kavčiča ni zamikal Caravaggiov naturalizem: na Caravaggiovi sliki je upodobljen strgan in zavihan hrbet stare knjige, ležeče na levem robu mize, Kavčič pa tega motiva ni posnel, temveč je naslikal zravn in nepoškodovan knjižni hrbet. Prav tako ni posnel poudarjeno štrleče ključnice sv. Hieronima in poudarjenega svetlega in temnega ozadja, ki ga je z lavuro omilil.

Lit.: Della Pergola II, kat. in sl. 115; Renato Guttuso-Angela Ottino della Chiesa: *L'opera completa del Caravaggio*. *Classici dell'arte* 6, Milano (1973³), kat. in sl. 62, Tab. XLV.

8 SALAMONOVA SODBA, sl. 12

svinčnik, lav. perorisba, bistr., 21,5 × 28,2 cm, sign.: ni, na kartonu v sredini napis: Guercino da Cento

Akad. d. bild. Künste, Dunaj, inv. in foto št. 970

Neznani Caravaggist, Mojster Salamonove sodbe, XVII. stoletje, sl. 13
o. pl., 158 × 200 cm

Galleria Borghese, Rim, inv. 33

Galerijski inventar iz leta 1693 omenja sliko kot delo slikarja Giovanni Lanfranca, inventar iz leta 1700 pa imenuje kot avtorja Guercina. Kavčič je to atribucijo še zapisal (v letih 1781—1787), medtem ko inventar iz leta 1790 imenuje že novo ime — Passignano (Domenico). To je obveljalo tudi v fidejkomisnem zapisku leta 1833 in pozneje, dokler ni Longhi predlagal atribucijo Oraziju Gentileschiju, pozneje francoskemu slikarju Guyu Françoisu, nato Valentinu in končno Neznanemu caravaggistu z natančnejšim poimenovanjem »Mojster Salamonove sodbe«. To zadnje ime neznanega slikarja, ki je bil prištet francoskemu slikarskemu krogu caravaggijske smeri, je bilo potrjeno tudi na razstavi v Rimu 1973. leta z naslovom *I Caravaggeschi Francesi*.

Kompozicijo Salamonove sodbe je Kavčič posnel. Kot pri vseh svojih risbah-kopijah pa ni posnel obraznih tipov: prim. tipično figuro mladeniča na desni strani slike, ki je s profilom, držo telesa in pričesko naravnost podpis Mojstra Salamonove sodbe, pri Kavčiču pa gre za shematičen obraz, ki se uvršča v njegov lasten repertoar obrazov, ne pa v repertoar mojstra, ki ga posnema.

Čeprav gre po eni strani za original v olju, po drugi pa za kopijo v lavirani risbi (napravljeno po originalu ali kakšni drugi predlogi), se s primerjavo enega in drugega dela vendarle kažejo značilnosti,

³² Guglielmo Briganti: *Il palazzo del Quirinale*. (Roma 1962), p. 55.

ki karakterizirajo ne le Kavčića, temveč tudi tedanji rimski slikarski krog. Ta je ustvarjal po principih Mengsove slikarske šole, Winkelmannovih nauk in idealov neoklasicistične smeri. Zaman iščemo na slikarskih delih tega časa plastično naslikano zgrbančeno čelo z globokimi gubami, hrapave roke, plejado obraznih tipov, posnetih s ceste ali bližnje okolice, in drobne naturalistične motive iz vsakdanjega življenja. Tako tudi na Salomonovem obrazu niso posnete gube na obrazu, na rokah, na nogah mladeniča ob desnem robu slike, nadalje nista posneta skremžen obraz na tleh ležečega otroka in prostorska globina kompozicije, ki jo ustvarjata tudi svetloba in senca. Vse se je sprevrglo v relief, kjer vlada z ostrimi črtami zajeta figuralna kompozicija. To pa je bilo končno eno izmed načel klasicistične risbe. — Če še naprej primerjamo original in Kavčićevo risbo, ugotovimo, da Kavčić ni posnel rogljaste Salomonove krone, da na prestolu ni natančno zrisal naslikanega reliefa, temveč ga je le s petimi figurami nakazal (v resnici jih je šest); nadalje ni zrisal motiva akantovega listja in neskončne valovnice na spodnjih dveh profilih prestola, trakov na eksekutorjevih sandalah, trakov na nogah desnega mladeniča itn.

Kavčić v svojem delu ni ostal le pri risbi ikonografskega motiva Salomonove sodbe. V risbah je zapustil študije za samostojno kompozicijo Salomonove sodbe, ki je danes v Narodni galeriji v Ljubljani. Med njegovimi študijami pa najdemo npr. obraz eksekutorja, visečega otroka, ki ga eksekutor drži za noge, in vrsto drugih študij,³³ ki jih je pozneje uporabil za samostojno kompozicijo njegove največje oljne slike, ki jo danes poznamo.³⁴

Lit.: Della Pergola II, kat. in sl. 119; *I Caravaggeschi Francesi*. Accademia di Francia, Villa Medici, Roma 1973/74 (uvod: Jacques Thuillier, kat.: Arnauld Brejon de Lavergnée & Jean-Pierre Guzin), pp. 4, 42, 51—65, 116, 123, 226, 228, sl. 12.

9 KRISTUS V GLORIJI S SVETNIKI, sl. 14

svinčnik, lav. perorisba, bistr., 28,8 × 30,5 cm, sign.: ni, na kartonu v sredini napis: Caracci

Akademie d. bild. Künste, Dunaj, inv. in foto št. 951

Carracci Annibale (Bologna 1560 — Rim 1609)

Perorisbo *Kristus v gloriiji* (Musée des Beaux Arts, Lille) (sl. 15) imajo za študijo za zgornji del kompozicije istoimenske oljne slike v galeriji v Palazzo Pitti v Florenci (sl. 77). Oljna slika predstavlja v vrhnjem delu Kristusa v slavi s svetim Petrom in Janezom Evangelistom, v spodnjem delu pa na levi Marijo Magdaleno in Hermenegilda, na desni pa sv. Edvarda Angleškega in donatorja Odoarda Farneseja. Pred letom 1698 je bila slika v zbirki Ferdinanda de' Medici.

Že H. Tietze je v letih 1905—1906 ugotovil razločke med perorisbo in oljno sliko: putta sta nekoliko spremenjena, sv. Janez Evangelist in sv. Peter gledata v nebeško sfero, medtem ko gleda Janez Evangelist na oljni sliki na zemljo. Najbolj tipičen razloček je v Kristusovem

³³ Akademie d. bild. Künste, Dunaj, inv. št. 1213, 1370, 1429, 1439, 1454.

³⁴ o. pl., 243 × 340 cm, sign.: ni.

telesu, ki je na risbi krepko, na oljni sliki pa gre za telo nežnega mladenciča, itn. Voss omenja oljno sliko in jo imenuje značilno delo iz časa prehoda bolonjskega k rimskemu času. Pripisuje ji še navezanost na Correggia v koloritu, v kompoziciji pa naj bi jo inspirirala rimska monumentalnost. Glede skice misli, da še manjka skupina z donatorjem. Poševna drža telesa na oljni sliki skoraj ne pride do veljave, medtem ko je na risbi narisana v močnejši skrajšavi. Nobeden teh avtorjev ne omenja, da je risba z dveh strani spodrezana in da ima format skice pravzaprav obliko pendantiva. Dodali bi tudi še nekatere značilnosti, ki jih ima risba, vrhnji del oljne slike pa ne: med sv. Petrom in angelom levo od Kristusa ni oblaka (na oljni sliki je), Kristus kaže izpod halje le levo stopalo (na sliki tudi desno) in del draperije na desnem kolenu je drugače naguban kot na oljni sliki; Janezu Evangelistu se vidi le levo stopalo, na sliki tudi desno; Janezova halja je na risbi bogateje nagubana kot na oljni sliki; pod oblakom izpod Kristusa plava kerub, na oljni sliki ga ni. Ko pa primerjamo Kavčičevo risbo in Carraccijevo perorisbo, ugotovimo, da je Kavčič kopiral vso kompozicijo perorisbe z vsemi detajli, vključeno s spodaj segmentno spodrezanim formatom upodobitve. Kot pri vseh drugih Kavčičevih kopijah je takoj vidna sprememba obraznih tipov, ki jih je Kavčič prilagodil svojim obraznim tipom (iz podolgastih obrazov je naslikal krajše in sploščene). — Vprašanje je, ali je Kavčič kopiral to risbo ali še neko popolnejše delo — fresko, oljno skico?

H. Tietze je pri Carraccijevi risbi poudaril krepkost Kristusovega telesa, Voss pa večji *scorzo* kot na oljni sliki. V primerjavi s Kavčičevo risbo pa je opazen tudi format, ki ga Kavčič ponovi in ki ne kaže na študijo za oljno sliko pokončnega, pravokotnega formata, temveč prej na študijo stenske slike ali stensko sliko samo, ki se prilagaja arhitekturi — oboku. »Študij antike, Raffaelovih in Michelangelovih del mu je pokazal slabost njegove risbe in tako je postal kot zrel mojster znova učenec«, omenja Tietze³⁵ za čas, ko je A. Carracci prišel ustvarjat v Rim. Vprašanje je, ali je Carraccijeva perorisba res študija za oljno sliko Odoarda Farneseja, ki je danes v Palazzo Pitti. Ali ni Annibale Carracci le ponovil znanega vrhnjega dela Kristusa v slavi, ga monumentaliziral in pripravil za samostojno kompozicijo, ki je danes ne poznamo ali pa ni bila izvedena? Znova se vprašamo, kje je Kavčič slikal to risbo in po katerem vzorcu: po še danes ohranjeni Carraccijevi perorisbi, kar se mi zdi najmanj verjetno, po neki večji študiji ali kartonu ali po čem drugem?

Lit.: Hans Tietze, Annibale Carraccis Galerie im Palazzo Farnese und seine römische Werkstätte. *Jahrbuch der kunsthistorischen Sammlungen*. Bd. 26, Wien 1906/07, pp. 63—65, sl. 1, 7; Hermann Voss: *Die Malerei des Barock in Rom*. Berlin (1924), p. 498 m, sl. p. 178; Donald Posner: *Annibale Carracci*. Vol. 2. (London 1971), p. 45, sl. 103 b.

10 ROP EVROPE, sl. 20

svinčnik, lav. perorisba, bistr. 30,8 × 21,7 cm, sign.: ni,

³⁵ Hans Tietze, Annibale Carraccis Galerie im Palazzo Farnese und seine römische Werkstätte. *Jahrbuch der kunsthistorischen Sammlungen*. Bd. 26, Wien 1906/07, p. 65.

na kartonu v sredini napis: d'Arpino
Akademie d. bild. Künste, Dunaj, inv. in foto št. 963

Cesari Giuseppe, Il Cavalier d'Arpino (Arpino 1568 — Rim 1640)
o. les, 57 × 45 cm, sign.: ni, po l. 1602/03
Galleria Borghese, Rim, inv. 378

Provenienca slike ni znana, vendar gre bržkone za neposreden nakup. V galerijski zbirki je prvč imenovana leta 1650 (Manilli), in od tedaj naprej so jo vedno imeli za Cesarijevo delo. H. Röttgen jo uvršča med slikarjeva mitološko-erotična dela po letu 1602—1603.

Kavčičeva kopija posnema original brez večjih sprememb, le obrazi so spet samo skicirani in so zgubili značilne črte Cesarijevih tipov. Lit.: Della Pergola II, kat. in sl. 88; Herwarth Röttgen: *Il Cavalier d'Arpino*. Roma, Palazzo Venezia 1973, p. 112, sl. 34.

11 SV. JANEZ KRSTNIK, sl. 17

svinčnik, lav. perorisba, bistr, 27,5 × 20,3 cm, sign.: ni,
na kartonu v sredini napis: d'Arpino
Akademie d. bild. Künste, Dunaj, inv. in foto št. 954

Cesari Giuseppe, Il Cavalier d'Arpino (Arpino 1568 — Rim 1640)
o. skril, 33 × 26 cm, sign.: ni, pred 1607
Galleria Borghese, Rim, inv. 229

Slika je bržkone prišla v zbirko z drugimi deli, ki jih je leta 1607 zaplenil v d'Arpinovem ateljeju fiskal papeža Pavla V. in ki so bila z brevom dana zbirki kardinala Scipiona Borgheseja. Manilli imenuje leta 1650 sliko kot delo »Cavaliere Guidottija«. Inventar iz leta 1693 sliko samo opiše in pove, da ima številko 170, ki je še danes vidna. Inventar iz leta 1872 jo ima za delo bolonjske šole itn. Longhi jo je leta 1928 pripisal Cavalleru d'Arpinu in della Pergola jo uvršča med dela pred letom 1607, ko je bila zaplenjena.

Kavčič je v času bivanja in kopiranja v Rimu (1781—1787) zapisal kot avtorja ime Cavallera d'Arpina. Kaže, da je ta atribucija že v njegovem času veljala.

Lit.: Della Pergola II, kat. in sl. 89.

12 ZAROKA SV. KATARINE, sl. 29

svinčnik, lav. perorisba, bistr, 26,3 × 21 cm, sign.: ni,
na kartonu v sredini napis: il Correggio
Akademie d. bild. Künste, Dunaj, inv. in foto št. 968

Correggio, Antonio Allegri (Correggio ok. 1489 — Correggio 1534)

Najbolj znano Correggiovovo delo s tem naslovom je prišlo iz parmske zbirke Farnese leta 1734 v Neapelj v muzej Capodimonte. Corrado Ricci omenja, da je videl najmanj dvajset kopij v javnosti dostopnih galerijah in mnoge v zasebnih zbirkah, ki so imenovane kot originali. Ricci nadalje omenja, da velja po atribucijah nekaterih avtoritet kot original slika v lasti družine Fabrizi v Rimu. Za original imajo tudi sliko v Eremitaži in Gallerii Barberini. Sam pa misli, da je original slika v Neaplju. Ta sodba je obveljala do danes. — Ricci citira tudi

grafike, ki so nastale po tem delu: leta 1620 jo je vrezal G. B. Mercati po kopiji v lasti Lella Guidaccionija, medtem ko je bila grafika Neapeljčana Antonia Zaballija vrezana leta 1781 po originalu v Neaplju. Tretji primerek — napravil ga je Moette — reproducira neapeljsko kompozicijo in citira napis, ki naj bi bil na hrbtni strani originala. Kavčičeva risba posnema originalno kompozicijo, najverjetneje pa je bila narejena po kakšni kopiji v Rimu, morda v Gallerii Barberini, kjer je Kavčič kopiral, kot se zdi, plastike in slikarska dela.

Lit.: Corrado Ricci: *Correggio*. (Roma 1929), pp. 36, 140, sl. XLI; Alberto Bevilacqua — A(ugusta) G(hidiglia) Quintavalle: *L'opera completa del Correggio*. Classici dell'arte 41. Milano (1970), kat. in sl. 40, XIII; *Catalogue of Italian Paintings*. Illustrations, Art Gallery and Museum Glasgow 1970, p. 46, sl. 127.

13 SIBILA, sl. 21

svinčnik, lav. perorisba, bistr, 28,1 × 20,3 cm, sign.: ni,
na kartonu v sredini napis: Domenichino
Akademie d. bild. Künste, Dunaj, inv. in foto št. 966

Domenichino, Domenico Zampieri (Bologna 1581 — Napoli 1641)

sl. 22, o. pl., 123 × 94 cm, leta 1617

Galleria Borghese, Rim, inv. 55

Delo je kupil pri slikarju leta 1617 kardinal Scipione Borghese za svojo zbirko. V računu izdelovalca okvirov in pozlatarja je govor o Domenichinovi Sibili. Tako jo ima zapisano tudi Bellori leta 1627, medtem ko omenja Manilli leta 1650 Muzo, inventar leta 1700 sv. Cecilijo, inventar iz leta 1790 pa Muziko. V Wallace Collection v Londonu je nekoliko spremenjena replika, ki jo je leta 1848 kupil lord Hertford in je po provenienci morda iz Casa Ratta v Bologni, kjer jo je videl slikar Reynolds. Študijo za sliko v Gallerii Borghese hrani zbirka Von Hadeln v Firencah. Po oljni sliki sta v 18. stoletju vrezala grafiki Marcucci in Fontana. Iz Gallerie Capitoline v Rimu je znana sorodna kompozicija Sibile, vendar je ta brez instrumenta, na levi strani kompozicije pa je namesto listja vinske trte zavesa.

Kavčičeva risba posnema original v Gallerii Borghese. Kavčič tudi to pot ni posnel živih polodprtih ust, natančnega proporca obraza in pogleda navzgor; pri njem je Sibilin pogled topo obrnjen v stran. Na naramnem ogrinjalu tudi ni posnel brokatnega vzorca.

Lit.: Della Pergola I, kat. 32, sl. 31; Evelina Borea: *Domenichino*. (Firenze 1965), kat. in sl. 60.

14 SMRT SV. FRANČIŠKA KSAVERIJA, sl. 23

svinčnik, lav. perorisba, bistr, 30,2 × 20,9 cm, sign.: ni,
na kartonu v sredini napis: Gaulli
Akademie d. bild. Künste, Dunaj, inv. in foto št. 1002

Gaulli Giovanni Battista, im. Bacicio (Genova 1639 — Rim 1705)

sl. 24, o. pl., 271 × 182 cm, leta 1676

S. Andrea al Quirinale, Rim

Slika je datirana z računom, izdanim 20. julija 1676. B. Fajrot je vrezal grafiko (primerek v Gabinetto Nazionale delle Stampe, Rim, inv.

N. 53.064), ki je ta motiv razširila daleč po Evropi in Latinski Ameriki.

Tudi ta risba izdaja, kakšen namen je imel Kavčič s številnimi risbami po starih mojstrih: z risbo in obrisi je želel obvladati kompozicijo, in ob tej vaji je dal poudarek glavni figuri, tj. sv. Frančišku in skupini angelov na oblakih, medtem ko je pustil prihajajoče ljudi v ozadju nedokončno izrisane in predstavljene brez oblačil, kot akte, vendar v pozah, kot jih imajo na originalni sliki. Tudi se ni nadrobneje pomudil pri rastlinah ob vrču, ki jih je zajel shematično, ni posnel patetičnega obraza umirajočega svetnika in živahni pogledi angelov so pod njegovim peresom in čopičem otrpnili.

Lit.: Robert Enggass: *The Painting of Baciccio Giovanni Battista Gaulli 1639—1709*. Pennsylvania 1964, pp. 25—26, 141, sl. 35; Giulio Giachi-Guglielmo Matthiae: *S. Andrea al Quirinale. Le Chiese di Roma illustrate*. N. 107. Roma (1969), pp. 51—52, sl. 15.

15 LOT IN HČERI, sl. 25

svinčnik, lav. perorisba, bistr, 20,8 × 26,1 cm, sign.: ni,
na kartonu v sredini napis: G. Honthorst
Akademie d. bild. Künste, Dunaj, inv. in foto št. 994

Guerrieri Giovanni Francesco (Fossombrone 1589 — Pesaro 1659)

o. pl., 143 × 165 cm, leta 1617
Galleria Borghese, Rim, inv. 45

Slika je bila narejena kot sopraport za Marcantonio Borgheseja leta 1617 za sobo v Palazzo di Campo Marzio. Manilli že ne ve več za pravega avtorja in vnaša ime Archita Riccija, inventar iz leta 1693 Franciabigla, inventar s konca 18. stoletja pa govori o anonimnem mojstru. F. W. B. Ramdohr in inventar iz leta 1790 omenjata kot avtorja Gherarda delle Notti. To ime obvelja v 19. stoletju, v 20. stoletju pa nastopijo razni drugi predlogi. Andrea Emiliani spet omenja Guerrierijevo avtorstvo. Della Pergola mu po arhivskih podatkih in primerjavah z drugimi deli 1959 vrne ime. Kavčič je na svojo risbo vnesel ime, ki je bilo tedaj v veljavi — Gherardo delle Notti — in kot omenja Della Pergola: »... *il nome che trionfa in questo momento per ogni opera notturna*«. Kot pri risbah po Caravaggiovih delih je tudi tu Kavčič zanemaril igro svetlobe in sence: steklenica z vinom je pri Kavčiču svetla po vsej površini ob strani, pri Guerrieru pa je zaznamovan le majhen odblesk; isto velja za svetlobo na Lotovi prekržani desni nogi, ki je pri Kavčiču bolj osvetljena kot na originalu, ali za Lotov obraz, razgaljene prsi itn. Namesto ozkih obrazov hčera nastopijo okroglasti in kratki. Kot pri Domenichinovi Sibilli se tudi tu Kavčič ni ustavljal pri vzorcu na draperiji leve hčerke.

Lit.: Andrea Emiliani: *Giovan Francesco Guerrieri da Fossombrone*. (Urbino 1958), p. 106 (uvod Rodolfo Pallucchini); Della Pergola II, kat. in sl. 134.

16 SV. ROK, sl. 26

svinčnik, lav. perorisba, bistr, 18,3 × 29,7 cm, sign.: ni,
na kartonu v sredini napis: Cavedoni
Akademie d. bild. Künste, Dunaj, inv. in foto št. 991

Guerrieri Giovan Francesco (Fossombrone 1589 — Pesaro 1659)

o. pl., 106 × 180 cm, sign.: ni, leta 1617

Galleria Borghese, Rim, inv. 69

Slika je kot sopraport naslikal leta 1617 Guerrieri za Marcantonia Borghese za palačo Borghese na Campo Marzio. Tu je morala biti precej časa, vendar je Manilli ob popisu vile ne omenja. Montelatici jo leta 1700 omenja kot sliko v cenjeni maniri. Inventar iz leta 1790 jo citira kot delo bolonjske šole, fidejkomis iz leta 1833, Piancastelli in Venturijev katalog leta 1893 kot Carraccijevo delo itn. Tudi v 20. stoletju se vrste razna imena. Guerrierijevo avtorstvo sta zapisala leta 1958 Emiliani in leta 1959 Della Pergola po arhivskih virih in primerjavah z drugimi slikarjevimi deli.

Le Kavčič omenja kot avtorja ime slikarja Giacomina Cavedoniya. — Kavčičeva risba je posnetek originala, le da se na njej umetnik spet ni do konca ukvarjal z nadrobnostmi pri tihožitnih predmetih v le-vem oglu slike in da je nekatere predmete natančno izrisal, medtem ko se na originalu stapljajo s temnim ozadjem.

Lit.: Andrea Emiliani: *Giovan Francesco Guerrieri da Fossombrone*. (Urbino 1958), p. 106 (uvod Rodolfo Pallucchini); Della Pergola II, kat. in sl. 135.

17 EGIPTOVSKI JOŽEF IN PUTIFARKA, sl. 27

svinčnik, lav. perorisba, bistr., 21,8 × 32,3 cm, sign.: ni,

na kartonu v sredini napis: Giovanni Lanfranco

Akademie d. bild. Künste, Dunaj, inv. in foto št. 1026

Lanfranco Giovanni (Parma 1582 — Rim 1647), sl. 28

o. pl., 101 × 157 cm

Galleria Borghese, Rim, inv. 67

V vseh inventarjih Gallerie Borghese od leta 1693 naprej je slika vne-sena pod tem imenom. Kavčič je sliko dokaj natančno prerisal, le da je obraze shematiziral. Na levi strani risbe pa vidimo svečnik, ki ga na originalu danes ne opazimo. Ali je to Kavčičev samovoljni dodatek ali pa se pod sedanjim temno rjavim ozadjem na originalu ta detajl še skriva? Če primerjamo izrisano nogo postelje in nogo svečnika, najdemo soroden način slikanja in oblikovanja pohištvenga kosa in svečnika. Ali se je Kavčič prilagodil načinu slikanja predmetov na originalni sliki in je dodal ta motiv? Ali je bila vmes kakšna druga predloga? Ali na originalni sliki v Gallerii Borghese danes ne vidimo vsega, kar je nekoč bilo vidno?

Lit.: Della Pergola I, kat. in sl. 88.

18 PERZEJ REŠI ANDROMEDO, sl. 18

svinčnik, lav. perorisba, bistr., 30,1 × 20,3 cm, sign.: ni,

na kartonu v sredini napis: d'Arpino

Akademie d. bild. Künste, Dunaj, inv. in foto št. 1017

Manetti Rutilio (Siena 1571 — Siena 1639)

o. pl., 177 × 120 cm

Galleria Borghese, Rim, inv. 527

V galerijskem inventarju iz leta 1693 je slika pripisana Annibaleju Carraciju. Ramdohr jo je leta 1787 uvrstil med dela Cavalier d'Arpina in tako tudi galerijski inventar iz leta 1790, fidejkomis iz leta 1833 itn. Voss je leta 1932 ugotovil Manettijevo avtorstvo po grafiki Bernardina Capitellija. Med bivanjem Franca Kavčiča v Rimu je veljala atribucija d'Arpinu, o čemer priča tudi Ramdohrjeva publikacija iz leta 1787 in Kavčičev napis na kartonski podlagi risbe. D'Arpinove variante Perzeja, ki rešuje Andromedo, predstavljajo stoječo, na skale priklenjeno Andromedo, pokrajno z mestom v ozadju in Perzeja, ki prihaja z neba na konju (primerki v Bologni, na Dunaju, v New Yorku). Po motivu ozadja, ki je brez obrežja z mestom v daljavi in z raztresenimi školjkami pred skalovjem ob Andromedi, je Manettijevi Andromedi bližja Andromeda v Musée des Beaux Arts v Dijonu, delo Carla Saraceniya, vendar je tudi ta stoječa. Kavčič na risbi ni naslikal ladij na obzorju in bruhajoče sape morske pošasti, Andromeda se na Kavčičevi risbi ne ozira patetično k rešitelju, ki prihaja z neba, temveč topo zre predse. Njen obraz ni tako prefinjen kot pri Manettiju, temveč je sploščen in bolj okroglast.

Kar zadeva grafiko B. Capitellija in Kavčičevo kopijo, lahko rečemo, da si je grafik dovolil več svobode kot Kavčič: Andromedino levico je položil v naročje (na originalu in pri Kavčiču je položena na skalo); na grafiki padajo Andromedi lasje v kosmu pred ušesom navzdol (na originalu in Kavčičevi risbi ne); prva ladja je brez jader (na originalu ima jadra in enako pri Kavčiču); Perzeja je grafik izpustil in oblake je oblikoval po svoje (Kavčič je Perzeja posnel in oblake v obrisih nakazal v sorodni obliki, kot jih je naslikal Manetti).

Lit.: Hermann Voss: *L'opera giovanile di Rutilio Manetti*, v: *La vita Artistica*. III. 2, 1932, pp. 57—62, 68, sl. p. 58 in 59; Della Pergola II, kat. in sl. 52. — Anna Ottani: *Carlo Saraceni*. Milano, Spagnol 1968, kat. 11, sl. 39 in I.; Herwarth Röttgen: *Il Cavalier d'Arpino*. Roma, Palazzo Venezia 1973, pp. 78—79, kat. 10, p. 110, kat. 32.

19 TRI GRACIJE, sl. 31

svinčnik, lav. perorisba, bistr. 31,7 × 20,4 cm, sign.: ni,
na kartonu v sredini napis: Cavalier Vanni
Akademie d. bild. Künste, Dunaj, inv. in foto št. 930

Manetti Rutilio (Siena 1571 — Siena 1639)

o. pl., 33 × 38 cm

Galleria Borghese, Rim, inv. 527

Slika bržkone izvira iz sekvestriranih slik Cavallera d'Arpina. Bolj natančen opis slike, ki dopušča sklep o njej, je v inventarju iz leta 1693, ki jo pripisuje Annibaleju Carraciju. Della Valle jo leta 1786 omenja kot delo Francesca Vannija, inventar iz leta 1790 kot delo Domenichina, fidejkomis iz leta 1833 pa spet omenja ime Francesca Vannija. Tudi drugi viri 18. stoletja citirajo kot avtorja slikarja Vannija, kar je obveljalo do Vossove atribucije Rutiliju Manettiju.

Kavčičeva atribucija Francescu Vanniju soglaša z atribucijami pred inventarjem iz leta 1790 in soglaša s slikarjevim bivanjem v Rimu v 80. letih 18. stoletja. Kavčič je kopiral le srednji del kompozicije, medtem ko je izpustil na levi strani letečega amorja in krajino

v ozadju, na desni pa spečega amorja. Posnel je drže teles in detajle figuralne kompozicije, ni pa ujel mikavnosti s svetlobo osvetljenih krošenj dreves in ljubkosti drobnih obrazov, ki jih je shematiziral zlasti ob očeh, in to s temno lavuro. Tudi krajine z vitkimi debli dreves, ki so vidne med levo in srednjo gracijo, ni ponovil, temveč jo je zapolnil z listjem košatega drevesa na desni strani. — To pa ni edini motiv treh gracij, ki ga je Kavčič prerisoval. V isti tehniki je posnel tudi sorodno stoječo skupino treh gracij, vendar mu je pri tej risbi služila kot predloga antična plastika (Akademie d. bild. Künste, inv. 1771).

Lit.: Hermann Voss, *L'opera giovanile di Rutilio Manetti. Vita artistica*. III. 2. Roma 1932, pp. 57—68; Della Pergola II, kat. 51, sl. 50.

20 SV. JANEZ KRSTNIK, sl. 32

svinčnik, lav. perorisba, bistr, 33 × 22,3 cm, sign.: ni,
na hrbtini strani lista napis: Mengs
Akademie d. bild. Künste, Dunaj, inv. in foto št. 1030

Mengs Anton Raphael (Usti/Aussig 1728 — Rim 1779)

Antonio Nibby omenja leta 1832, da je bila v zbirki Ville Borghese — v sedanji sobi X — ... *il famoso abbozzo del quadro rappresentante S. Giovanni Battista, che Mengs fece pel conte di Rivadaria e che fu mandato in Ispagna.* Študija je omenjena še leta 1873, ker pa ni pripadala fidejkomisni masi, je bila morda prodana ali pa se je porazgubila med raznimi vejami družine Borghese.

Sorodna Mengsova slika je v Eremitaži v Leningradu iz časa okoli leta 1774. Kupljena naj bi bila med leti 1774—1783 v Barceloni za Katarino II. Ponz omenja kopijo za grofa de Rivadaria, pri čemer opozarja D. Honisch, da bi to bilo v nasprotju z Vossovo trditvijo, da sta obe sliki identični. — Če primerjamo Kavčičevo risbo z leningrajsko sliko, opazimo razločke: Kavčičeva risba ima na desni strani kompozicije jagnje, leningrajska ga nima; pri leningrajski sliki je na levi strani naslikano drevo z rogovilo in ob njem je prislonjen križ — pri Kavčiču tega motiva ni; pri Kavčičevem delu je zelo malo razmika med levo nogo in skalo v ozadju, pri leningrajski ga je več in vmes se vidi palica; prav v levem oglu zgoraj pri Kavčiču ni listja, na leningrajski sliki pa je.

Slika pridige sv. Janeza Krstnika za grofa Rivadaria je danes na neznanem kraju. Prav tako je brez sledu izginila študija zanjo, ki je bila nekoč v Gallerii Borghese. Kavčičeva risba po delu v Gallerii Borghese je vsaj približen dokument o njej, ki priča, da ikonografsko ni popolnoma identična z leningrajskim primerkom.

Lit.: Antonio Nibby: *Monumenti scelti della Villa Borghese*. Roma 1832, p. 145; *Indicazione delle Pitture e Sculture esistenti nel piano superiore del Palazzo della Villa Borghese*. Piano superiore, Roma 1873, p. 14 (seznam v Gallerii Borghese); Herbert von Einem: *Carl Ludwig Fernow. Eine Studie zum deutschen Klassizismus*. Berlin 1935, Tab. VIII; Dieter Honisch: *Anton Raphael Mengs und die Bildform des Frühklassizismus*. Recklinghausen 1965, kat. 103, p. 94, kat. 343, p. 135; Luciana Ferrara Grassi, pismo dat. v Rimu 24. 6. 1974.

21 MUČENIŠTVO SV. BOŠTJANA, sl. 30
svinčnik, lav. perorisba, bistr, 28,1 × 21 cm,
na kartonu v sredini napis: Federigo Zuccaro
Akademie d. bild. Künste, Dunaj, inv. in foto št. 939

Passignano Domenico, Domenico Cresti (Passignano? okoli 1560 — Firenze 1636)

o. baker, 35 × 26 cm
Galleria Borghese, Rim, inv. 341

Slika izvira po vsej verjetnosti iz zaplenjenih del v lasti slikarja Cavaliera d'Arpina leta 1607, vendar avtor takrat ni bil imenovan. Inventar iz leta 1693 imenuje kot avtorja Martinianija, inventar iz leta 1700 jo pripisuje Zuccariju, a brez krstnega imena, po katerem bi lahko vedeli, ali je mišljen Federico (okoli 1540/43 — 1609) ali Taddeo (1529—1566). Zuccarija imenujeta tudi inventar iz leta 1790 in fidejkomis iz leta 1833. Pozneje so imenovali drugega avtorja, danes pa velja atribucija Domenicu Passignanau.

Kot smo videli že v več primerih, se Kavčičev zapis ujema z atribucijami iz okoli leta 1790, le da po zaslugi Kavčičevega napisa »Federigo« ni treba več ugibati, katerega od obeh Zuccarijev so mislili. Dovolj majhen format slike (35 × 26 cm) in tudi njene siceršnje slikarske vrednote dajejo slutiti, da delo brzkone tudi nekoč ni zbuvalo velike pozornosti in ni imelo tolikšnega pomena, da bi bilo posneto v kopijah ali grafičnih listih, po katerih bi ga slikar kopiral. Mislim, da je to ena izmed slik, ki bi pričala, da gre pri Kavčičevih risbah za prerisovanje po originalih v Gallerii Borghese, kjer je kopiral najbrž vseprek.

Na originalu je desna figura danes z okvirom zakrita in na levi strani iz istega vzroka ni v tolikšni meri videti krajine in stopala leve klečeče figure. Hlačnici leve figure sta z risbo le nakazani in nista do konca zrisani in lavrani. Kavčič je tudi opustil krvne srage na telesu mučenega in svetnikov obraz nima trpečega izraza z odprtimi usti, kot ga ima na originalu. Naturalistični motivi tudi to pot niso našli odmeva v risbi neoklasicistično usmerjenega slikarja.

Lit.: Della Pergola II, kat. 58, sl. 59.

22 SV. DRUŽINA, sl. 37
svinčnik, lav. perorisba, bistr, 18,7 × 15,3 cm,
na kartonu v sredini lista napis: Carlo Dolce
Akademie d. bild. Künste, Dunaj, inv. in foto št. 1021

Pomarancio (?), Roncalli Cristoforo (Pomarance/Volterra 1552 — Genova 1626)

o. pl., 68 × 52 cm
Galleria Borghese, Rim, inv. 365

Sliko morda omenja inventar iz leta 1693, a brez avtorja. V fidejkomisu leta 1833 je kot slikar imenovan Pomarancio. Voss ni bil teh misli, ni pa povedal, kdo bi lahko bil avtor. Longhi se je nagibal k misli, da je delo vendarle Pomaranciovo. Della Pergola ga je predvidneje uvrstila med dela, slikana v Pomaranciovem načinu.

Kavčičev zapis »Carlo Dolce« (sc. Carlo Dolci, Firenze 1616 — Firenze 1686) je odkril atribucijo, ki je veljala ob koncu 18. stoletja in pred fidejkomisnim zapisnikom iz leta 1833.

V primerjavi z originalom Marijina naglavna tančica ni tako natančno vidna kot na Kavčičevi risbi, ker se izgublja v temnorjavem ozadju. Kavčič pa je črte naglavne rute natančno zasledoval in jih poudaril v risbi z risarsko zavzetostjo. Obrazi so spet zgubili živahnost pogledov in Jezusova glava je dobila stereotipno »lasuljo«, ki je vladala v njegovem repertoarju. Kako se je zmanjšala mikavnost plastično obdelane Jezusove noge z njenimi detajli, priča na Kavčičevi risbi naslikana temna lisa na stegnu, ki naj bi pomenila jamico na otroški nogi. Kavčič si je dovolil tudi poenostaviti profil police, na kateri stoji Jezus, s tem da profilov ni izpodrezal in da jim je zmanjšal vtis perspektivične poglobitve.

Lit.: Della Pergola II, kat. in sl. 65.

23 POKOL NEDOLŽNIH OTROK, sl. 33

svinčnik, lav. perorisba, bistr, 21,4 × 26,8 cm, sign.: ni,

na hrbtni strani lista napis s svinčnikom Poussin in Poussin

Narodna galerija, Ljubljana, inv. št. G 19

Foto: Narodna galerija, Ljubljana, N. 3252

Poussin Nicolas (Les Andelys 1594 — Rim 1655)

Z gotovostjo pripisujejo danes Poussinu dve deli z motivom pokola nedolžnih otrok: 1) oljno sliko v Musée Condé v Chantillyju (sl. 35), ki jo leta 1638 imenuje inventar zbirke markija Vincenza Giustinianija v Rimu, za katerega jo je Poussin bržkone naslikal; 2) lavirano perorisbo v Musée des Beaux-Arts v Lillu (sl. 34), ki so jo imeli za študijo za sliko v Chantillyju (Blunt, 1960², p. 149). Tretjo Poussinovo upodobitev — oljno sliko *Pokol nedolžnih otrok* — omenjajo stari viri v *Palazzo Altieri* v Rimu. Danes je v zbirki Musée du Petit Palais v Parizu (sl. 36) in jo uvrščajo med dela, ki so Poussinu pripisana (J. Thuillier, 1974, p. 87, kat. B7). V primerjavi s Kavčičevo risbo nas zanimata oljni sliki v *Chantillyju* (sl. 35) in risba v *Lillu* (sl. 34).

Če primerjamo oljno sliko v Chantillyju in domnevno skico zanj v Lillu, bi po kompoziciji, po številu figur in tudi po detajlih sodeč pritrtili, da gre za skico in za končno delo. Med obema pa so že na prvi pogled vendarle vidni tudi razločki: tako se na sliki in skici razlikujeta lega otroka na tleh, na katerem stoji rabelj, in drža bežeče matere; na skici je videti dva otroka na tleh ob desnem robu, ki ju na oljni sliki ne ugledamo, na oljni sliki pa bežečo mater z otrokom, ki je ni na skici, ter še eno mater z otrokom, vidno za kamnitno ograjo na levi strani kompozicije, ki je na oljni sliki dodana, na skici pa je slikar ni naslikal, itn. — Če primerjamo katerekoli skice za dela, ki so bila potem upodobljena v večjih formatih in drugih tehnikah, vidimo, da se slikarji niso slepo držali svojih prvotnih zamisli. O tem nas lahko pouči tudi Poussinova skica za Salomonovo sodbo v École Nationale des Beaux Arts v Parizu in drug primerek v Louvru, končan v olju leta 1649 za slikarja Pointela. Tudi tu bi lahko naštel mnoge razločke med obema. — Poussinovo risbo *Pokola nedolžnih otrok*

v Lillu in oljno sliko v Chantillyju bi po vsem tem lahko še vedno mirno šteli za osnutek in končno izvedbo, če ne bi zdaj poznali še Kavčičeve risbe po Poussinovem originalu; vendar po katerem?

Če primerjamo Poussinovo oljno sliko v Chantillyju in Kavčičevo risbo, najdemo na njej natančno iste razločke, ki smo jih našeli ob primerjavi Poussinove skice in oljne slike. Med Kavčičevo risbo in Poussinovimi deli ostaja tako le ena možnost primerjave: primerjanje s Poussinovo risbo *Pokola nedolžnih otrok v Lillu*. Po številu in držah figur in po celotni kompoziciji soglaša Kavčičeva risba s Poussinovo, ne pa v načinu risarske tehnike. Poussin je v veliki meri uporabljal šrafure in lavure, Kavčič pa v največji meri lavure (primerjajmo senčenje piramide, senčenje arhitekture v ozadju in na levi strani, halje figur itn.). Kavčič je v ozadju bolj do nadrobnosti izrisal kapele antične stavbe in zoborez. — Po sedanjih izkušnjah o Kavčičevih kopijah lahko trdimo, da so obrazi figur spet prilagojeni tipu, ki ga je Kavčič večno ponavljal. Vprašujemo pa se, kje je Kavčič to delo prerisoval — v kateri rimski zbirki? Mar ni lillska risba skica za neko drugo, danes neznano Poussinovo sliko *Pokola nedolžnih otrok*? Po sedanjih vednosti ne bi mogli reči, da je Kavčič prerisoval risbe velikih mojstrov. Tudi če bi to risbo prerisoval, kje naj bi jo našel? Če je bila po tej kompoziciji napravljena druga, delo nekega drugega slikarja, kje je ta risba ali kopija? Kavčičeva risba *Pokola nedolžnih otrok* kaže natančno isti slikarski način lavirane perorisbe, ki se ga je Kavčič posluževal pri vseh risbah po delih raznih mojstrov, in izdaja posnemanje nekega popolnejšega dela in ne risbe. Mislim, da nam prav to »popolnejše« Poussinovo delo — brzkone kar oljna slika — danes manjka v verigi Poussinovih del. Med Poussinovo risbo v Lillu in med njegovo oljno sliko v Chantillyju je bilo nekoč še neko drugo delo — katero in kje? Vsekakor *Pokol nedolžnih otrok* v obliki, kot nam ga kaže Poussinova risba, ki je danes v Lillu, in kot nam ga kaže Kavčičeva risba, shranjena v Narodni galeriji v Ljubljani.

Lit.: Walter Friedländer: *Nicolas Poussin. Die Entwicklung seiner Kunst*. München 1914, pp. 126—127, sl. p. 189; Antony Blunt: *Musée du Louvre. Exposition Nicolas Poussin*. Paris 1960², p. 149, sl. in kat. 132; Ecalle Martine, *Le »Massacre des innocents« du Petit Palais. Dossier d'un tableau*, -v: *Nicolas Poussin. Ouvrage publié sous la direction de André Chastel*. Edition de Centre National de la recherche scientifique. Paris 1960, pp. 248—254; Luigi Salerno, *The picture Gallery of Vincenzo Giustiniani. II. The Inventory. Part I. Burlington Magazine* 1960, p. 101; Jacques Thuillier: *L'opera completa di Poussin*. *Classici dell'arte* 72. Milano (1974), pp. 87, kat. 25, p. 105, kat. 162, p. 113, kat. B7.

24 SV. DRUŽINA S SV. JANEZOM KRSTNIKOM IN SV. ANO, sl. 40
svinčnik, lav. perorisba, bistr, 25,8 × 19,8 cm,
na kartonu v sredini napis: Scipione Gaetani
Akademie d. bild. Künste, Dunaj, inv. in foto št. 961

Pulzone Scipione, Scipione Gaetano (Gaeta okoli 1550 — Rim 1597),
sl. 39, o. pl., 135 × 105 cm, okoli 1590
Galleria Borghese, Rim, inv. 313

V inventarju iz leta 1693 je slika pripisana Pulzoneju, nato pa ni omejena vse do fidejkomisnega spiska leta 1833. Avtorstva te slike niso spremljali posebni dvomi in je obveljalo do današnjega dne. Kavčičeva risba se z napisom »Scipione Geatani« vriva kot priča, da je to avtorstvo veljalo tudi v času, ko jo je prerisoval in ko slike drugi viri v 18. stoletju ne omenjajo.

Pri nobeni figuri Kavčič ni naslikal tankih nimbov. Na Marijinem obrazu ni dobrodušnega izraza in prav tako tudi na Aninem ne. Jezusov obraz je v primeri z originalom top.

Lit.: Federico Zeri: *Pittura e Controriforma. L'arte senza tempo di Scipione Gaeta*. Torino 1957, pp. 85, 110, sl. 76; Della Pergola II, kat. in sl. 163.

25 MARIJA Z JEZUSOM, sl. 38

svinčnik, lav. perorisba, bistr, 26,4 × 18,3 cm,

na hrbtni strani napis s peresom in bistrom: Giulio Romano

Narodna galerija, Ljubljana, inv. št. G 18

Foto: Narodna galerija, Ljubljana, N. 3251

Kopija po *Raffaellu Santiju* (Urbino 1483 — Rim 1520)

o. les, 82 × 58 cm

Galleria Borghese, Rim, inv. 358

Leta 1693 je slika v inventarju pripisana Mantegnu. V fidejkomisu iz leta 1833 je pripisana Raffaellovi šoll. Kavčičev napis na risbi pa kaže, da je bila v Kavčičevem času pripisana Raffaellovemu učencu Giulio Romanu. Ikonografsko se naslanja na Raffaellovo *Madonna della Torre* (Mackintosh *Madonna*), ki jo je kopiral tudi Gian Battista Salvi, im. Sassoferrato in čigar kopija prav tako visi v Galleria Borghese (inv. 382). Poleg Sassoferratove kopije so znane tudi še druge. Eno registrirajo v zbirki Albanl. Tudi pri tej risbi Kavčič ni zrisal tankih nimbov. Na Marijini desni rami je preveč gub in čeznjo je naslikal tančico, ki je na oljni sliki ni videti, pač pa jo je delno zrisal npr. Sassoferrato na svoji kopiji. Spodnji del Marijinega rokava je z gubami bližnji posnetek oljne slike, kot pa ga je na svoji oljni kopiji posnel Sassoferrato. Ta je gube svobodneje oblikoval. Kavčič tudi ni posnel Jezusovega zmrdnjenega obraza in je Jezusove prste nepopolno zrisal.

Lit.: Della Pergola II, kat. in sl. 175 (tudi kat. 174, sl. 173); Michele Prisco-Pierluigi de Vecchi: *L'opera completa di Raffaello*. *Classici dell'arte* 6. Milano (1971)⁴, p. 104, kat. 86; Luitpold Dussler: *Raphael. A Critical Catalogue of his Pictures, Wall-Paintings and Tapestries*. London and New York (1971), p. 31.

26 MARIJA Z JEZUSOM IN JANEZOM KRSTNIKOM, sl. 41

(*Madonna Aldobrandini, Madonna Garvagh*)

svinčnik, lav. perorisba, bistr, 20 × 17,4 cm,

na kartonu v sredini napis: Raffaele(?) Sanzio di Urbino

Akademie d. bild. Künste, Dunaj, inv. in foto št. 1052

Raffaello Santi (Urbino 1483 — Rim 1520)

o. les, 38 × 33 cm, okoli 1510

National Gallery, London

Iz lastnine družine Aldobrandini je slika prešla v last zbirke Borg-hese. V letih 1800—1801 jo je pridobil Alexander Day. Prinesli so jo v Anglijo in leta 1818 je prešla v last lorda Garvaghera, nato v last National Gallery v Londonu.

Ramdohr leta 1787 omenja, da to delo izvira iz lasti princa Aldobrandinija in Lucrezie d'Este (umrla 1598). Madonna Aldobrandini naj bi bila ena peterih Raffaellovih Madon, ki so omenjene v inventarju Lucrezie d'Este leta 1592, vendar brez natančnih opisov. Od teh se najbolj približuje londonska, ki jo omenja Manilli v svojem opisu Ville Borghese (leta 1650, str. 112). Če sprejmemo misel, da je Kavčič kopiral dela v galeriji Borghese po originalih, potem je sliko v času bivanja v Rimu med leti 1781—1787 še mogel posneti. Nobenega deta-ja ni, ki bi razkrival, da se je Kavčič bistveno oddaljil od originala, razen sprememb obrazov in skoraj reliefnega podajanja celotne kompozicije, kar gre na račun »kanona« slikanja slikarjev, ki so se tedaj učili v Rimu.

Lit.: Luitpold Dussler. *Raphael. A Critical Catalogue of his Pictures. Wall-Paintings and Tapestries.* London and New York (1971), pp. 26—27. sl. 71; Michele Prisco-Pierluigi de Vecchi: *L'opera completa di Raffaello.* Classici dell'arte 6. Milano (1971)⁴, p. 105, kat. 87. Illustrated general catalogue, The National Gallery, London, 1973, p. 592.

27 MARIJA Z JEZUSOM, sl. 43

svinčnik, lav. perorisba, bistr, 27,4 × 19,5 cm,
na hrbtni strani napis: Bronzino,
na kartonu v sredini: Angiolo Bronzino
Akademie d. bild. Künste, Dunaj, inv. in foto št. 957

Rimski mojster michelangelovske smeri

o. les, 112 × 84 cm

Galleria Borghese, Rim, inv. 393

Slika je imenovana leta 1626 v inventarju Olimpije Aldobrandini, 1693 je (spet zapisana in) pripisana Andreu del Sartu. Inventar iz leta 1790 jo atribuiral Bronzinu, Piancastelli 1891 prav tako Bronzinu, pozneje so misli deljene. Della Pergola jo je uvrstila v rimski slikarski krog. Kavčič si jo je zapisal kot Bronzinovo delo, kar je v skladu s tedanjim mnenjem.

Kavčič je zrisal figuri, marsikaj pa je spustil: Marijin pajčolan, ptiča na polici, besedilo na listih odprte knjige in trakova pod knjigo. Risba s svinčnikom na steni levo zadaj, okrog Marijinega nimba, na košari s sadjem, na knjigi itn. kaže v skici zajeto glavno kompozicijo in izpuščanje realističnih motivov.

Lit.: Della Pergola II, kat. in sl. 144.

28 SV. DRUŽINA, sl. 44

svinčnik, lav. perorisba, bistr, 23,6 × 19,3 cm,
na kartonu v sredini napis: Giorgio Vasari
Akademie d. bild. Künste, Dunaj, inv. in foto št. 931

Rimski mojster michelangelovske smeri, sreda 16. stoletja

o. les, 118 × 90 cm

Galleria Borghese, Rim, 392

Slika je navedena v fidejkomisu iz leta 1833 z imenom Venusti. Atribucijo sta sprejela Venturi in Longhi. Della Pergola je sliko uvrstila med rimska manieristična dela, nastala po Michelangelu. Ime slikarja, arhitekta itn. Giorgia Vasarija kot avtorja tega dela zasledimo le pri Kavčiču.

Vse tri figure je Kavčič naslikal brez nimba, gube na zavesi na desni strani zgoraj je poenostavil in tudi z risbo čopka na blazini se ni dolgo ukvarjal.

Lit.: Della Pergola II, kat. in sl. 146.

29 MARIJA Z JEZUSOM, SV. JOŽEFOM IN JANEZOM KRSTNIKOM, sl. 42

svinčnik, lav. perorisba, bistr, 31,6 × 21 cm,
na hrbtni strani napis z bistrom: Sebastiano del Piombo
Narodna galerija, Ljubljana, inv. G 39
Foto: Narodna galerija, Ljubljana, N. 3265

Scarsellino, Ippolito Scarsella (Ferrara 1551 — Ferrara 1620)

o. les, 37 × 26 cm

Galleria Borghese, Rim, inv. 222

Slika izvira iz dediščine Lucrezie d'Este. Od tod je prešla k Aldobrandinjem in z Olimpijo Aldobrandini k Borghesejem. Inventar Lucrezie d'Este ima leta 1592 kot avtorja zapisanega Mondina Scarsella, Venturi pa je leta 1934 sliko pripisal Ippolitu Scarsellu in enako Della Pergola. — Le pri Kavčiču naletimo na avtorja Sebastiana del Piomba. Nimbi pri posamičnih figurah spet niso našli ponovitve, požara v ozadju desno od drevesa niti ne slutimo in prav tako ne odbleskov na oblačnem nebu. Risarsko ostro pa je naslikan osel, ki je na originalu komajda viden. Zadetl tudi niso živahni obrazi in pogledi.

Lit.: Della Pergola I, kat. in sl. 113.

30 VENERA PRI KOPELI, sl. 49

svinčnik, lav. perorisba, bistr, 21,5 × 31,3 cm,
na kartonu pod risbo napis: Fra Sebastiano del Piombo
Akademie d. bild. Künste, Dunaj, inv. in foto št. 1047

Scarsellino, Ippolito Scarsella (Ferrara 1551 — Ferrara 1620)

o. pl., 43 × 57 cm

Galleria Borghese, Rim, inv. 219

že v inventarju iz leta 1693 je slika zapisana kot delo Scarsellina Ferrara in tako tudi v fidejkomisu leta 1833. Kavčič je sliko imel za delo Sebastiana del Piomba in tako so bržkone mislili tudi drugi v njegovem času.

Kavčičeva risba posnema original, vendar brez mikavnosti zarje na nebu in odbleskov v vodi, brez individualiziranih obrazov itn.

Lit.: Della Pergola I, kat. in sl. 118.

31 MARIJA Z JEZUSOM, JANEZOM KRSTNIKOM IN SV. ANO, sl. 45

svinčnik, lav. perorisba, bistr, 23,4 × 19,8 cm, sign.

na kartonu v sredini: Pierino del Vaga,

na hrbtni strani v bistru: Pierino del Vagha

Akademie d. bild. Künste, Dunaj, inv. in foto št. 993

Pierin del Vaga, Piero Buonaccorsi (Firenze 1501 — Rim 1547)

o. pl., 139 × 112 cm

Galleria Borghese, Rim, inv. 412

Slika je bila z gotovostjo v Gallerii Borghese že leta 1693, ko je bila vpisana v inventar in ko je bil imenovan tudi njen avtor Pierino del Vaga. Kot Del Vagovo delo jo citirata tudi inventarja iz leta 1700 in 1790 in fidejkomis iz leta 1833. Le A. Venturi jo je leta 1893 pripisal Domenicu Fettiiju, vendar je delo obveljalo kot del Vagova slika.

Kavčič je na risbi izpustil Jožefove kuštrave lase in mu shematiziral pogled, poleg tega gleda Jožef na risbi v gledalca, na originalu pa desno navzdol. Opustil je tudi drobno rastlinje, ki poganja na pilastru za Jožefovo glavo in na opečnatem zidu. Kot že nekajkrat, tudi tu niso zrisani nimbi; Jezusov obraz je spremenjen v okroglastega.

Lit.: Della Pergola II, kat. in sl. 158.

32 ZAROKA SV. KATARINE SIENSKE, sl. 48

svinčnik, lav. perorisba, bistr, 21,2 × 17,9 cm,

na hrbtni strani lista napis: *incerto*

Akademie d. bild. Künste, Dunaj, inv. in foto št. 1049

Vanni(?) Francesco (Siena 1563 — Siena 1610), sl. 47

o. pl., 89 × 67 cm

Galleria Borghese, Rim, inv. 62

Opisi inventarjev 17. stoletja imajo bržkone v mislih pričujočo sliko, nadrobneje pa jo omenja inventar iz leta 1693, ki jo pripisuje Andreu del Sartu. Kavčiču je bil slikar negotov »*incerto*«, medtem ko fidejkomis iz leta 1833 poroča o Francescu Vanniju. Longhi se je 1928 bolj nagibal k misli, da gre morda za Ventura Salimbenija. Della Pergola misli, da gre za mojstra, ki je blizu Francescu Vanniju, če ni to kar njegovo delo.

Nismo zelo presenečeni, da Kavčič npr. spet ni izrisal žarkastega nimba okrog Jezusove glave, da ni zaznamoval Katarininih stigm, da je izpustil kačo, ki se vije iz kelha Janeza Krstnika, in da je ublažil sanjave obraze sv. Katarine, Jezusa in Marije. Presenetli nas pa, da je levo v ozadju naslikal namesto glave sv. Franciška starčevsko in bradato glavo, ki bi jo lahko imeli za glavo sv. Jožefa. To več kot svobodno spremembo težko pojasnimo, ker je v taki obliki do zdaj nikjer nismo srečali. Razlag za to spremembo bi moglo biti več, a nobena ni dokazljiva. Ali je Kavčič risal po neki spremenjeni predlogi ali si je to ikonografsko spremembo sam dovolil?

Lit.: Della Pergola II, kat. in sl. 82.

33 VENERA, AMOR IN SATIR, sl. 46
svinčnik, lav. perorisba, bistr, 23,5 × 21,3 cm,
na kartonu v sredini napis: Paolo Veronese
Akademie d. bild. Künste, Dunaj, inv. in foto št. 933

Kopija po *Veroneseju*, Paolo Caliari, im. Veronese (Verona 1528 —
Benetke 1588)

o. pl., 115 × 110 cm

Galleria Borghese, Rim, inv. 124

Slikar Van Dyck si je za to sliko zapisal, da je Tizianovo delo. Tako jo našteva tudi Manilli leta 1650, medtem ko jo inventar iz leta 1693 in fidejkomis iz leta 1833 pripisujeta Paulu Veroneseju. Da je atribucija Veroneseju veljala več kot sto let, priča tudi Kavčičev napis pod risbo. Morelli je leta 1897 mislil, da gre za kopijo Parisa Bordoneja po Tizianovem originalu. Venturi je v svoji drugi sodbi leta 1933 mislil na Luca Cambiasa, Longhi pa jo je 1928 imel za delo, ki posnema beneške klasike in do neke mere tudi Padovanina. Della Pergola omenja značilno veronesejevsko kompozicijo, impostacijo figur in tudi kolorit, medtem ko so karakteristike kopista te oljne slike v zbirki Borghese zabrisane. E. Tietze-Conrat je leta 1945 mislila, da gre morda za roko Damiana Mazza.

Kavčič je na svoji risbi »pokvaril« Venerin veronesejevski obraz in živahen Amorjev pogled je na risbi ostal top. Tudi ob detajlnih Venerinih uhanov in biserov se Kavčič ni preveč mudil; goloboma ni naslikal črnih lis na perju; med posodo na polici in tulcem s puščicami je na originalu položen trak, ki ga tu zaznamujejo le sledovi svinčnika. Megličasti oblaki v ozadju so pri Kavčiču dobili ostre obrise. Lit.: Della Pergola I, kat. in sl. 244; Adrian Gert: *Anton van Dyck. Italienisches Skizzenbuch*. Wien 1940, sl. 114.

SKLEP

Kolikor danes poznamo Kavčičeve risbe po delih starih mojstrov, izvirajo vse iz Akademie der bildenden Künste na Dunaju, tudi tiste, ki jih zdaj hrani Narodna galerija v Ljubljani. Te je leta 1933 po nakupu na Dunaju podaril Narodni galeriji dr. Fran Windischer. Risbe so nalepljene na kartonasto podlago modre barve in so opremljene z napismi. Tudi na hrbtnih straneh listov so ponekod napismi s svinčnikom ali peresom z bistrom. V misli, da gre pri vseh napisih za Kavčičeve originalne napise, nas potrjuje tudi dejstvo, da gre pri marsikaterem listu za atribucijo slikarju, ki je veljal za avtorja ustrezne Kavčičeve predloge le v času, ko se je Kavčič šolal v Rimu, t. j. v letih 1781 do 1787 (prim. risbo št. 5, 7, 8, 11, 18, 19, 21, 30).

Objavljene risbe zajemajo približno petino še neobdelanih Kavčičevih risb po starih mojstrih. Med sedanjimi jih je kar največ posnetih po delih iz Gallerie Borghese v Rimu. Med njimi gre za originale, ki so še vedno v tej galeriji ali pa so jih pozneje iz te zbirke pridobili za druge galerije (št. 6 in 26 in bržkone tudi št. 4). Nadalje gre za

dela iz Gallerie Borghese, za katerimi je zgubljena vsakršna sled (Mengsov sv. Janez Krstnik, št. 20). Pri treh delih, ki so z veliko verjetnostjo pripisana Jacopu Bassanu, Annibaleju Carracciju in Nicolasu Poussinu, nam niso znana niti nekdanja niti sedanja nahajališča (št. 3, 9, 23). Risba po Correggiovii sliki *Zaroke sv. Katarine* (šte. 12) pušča odprto vprašanje, kateri primerek naj bi Kavčič prerisoval — original, eno od kopij ali grafik? — in kje naj bi ga našel. — *Gaullijeva Smrt sv. Frančiška Ksaverija* (šte. 14) spomni, da gre za sliko znane rimske cerkve, in zdi se, da to ni edini primerek posnetka slike tudi iz cerkvenih prostorov. Iz slikarjevih risb po antičnih kipih, reliefih in drugih predmetih vemo, da je Kavčič prerisoval umetnine iz pravzaprav vseh pomembnih vil, palač in zbirk v Rimu in okolici. Tam je posnel tudi vedute. Zdi se resnično nemogoče, da bi morali imeti vso to množico gradiva za posnetke po predlogah. Neposredno prerisovanje izpričujejo tudi Kavčičeva risba in motivi, ki jih ni dokončal, temveč pustil kakor napol dokončane (št. 14). Njegove risbe pa nam dajo tudi vedeti, da je z njimi zajel glavne figure in predmete, in sicer v njihovi masi in z ostrimi obrisi, s katerimi je celo večkrat pretiraval. Kar so baročne oljne slike potapljale v megličaste oblake, v zarjo in temno ozadje, to je Kavčič natančno izluščil in podal v obliki, ki je bila starim mojstrom, zlasti Caravaggu, Scarseliniju in Guerrieriju tuja. Naturalistični in žanrski motivi ga niso privlačevali, zato jih je izpuščal ali pa po svoje »olepšal« (št. 6, 7, 18, 21, 27). Zavihani robovi strgane knjige sv. Hieronima na Caravagiovii sliki so pri Kavčiču postali zravnani, strgani rokavi so zaznamovani s črto, ki bi jo lahko razložili tudi kot gubo, nagubani obrazi so postali gladki itn. — Dovolj samovoljni so tudi Kavčičevi obrazni tipi: kar največkrat so precej daleč od originalov, saj jim je spreminjal proporce in jim jemal mik individualnosti. Pogledi so mrtvi, nelzraziti in med seboj nepovezani. Kljub vsemu pa je v vseh teh obrazih viden slikarjev osebni stil. Že kar uniformirano je slikal otroške obraze, ženske in dekleške, starčevske in mladeniške, in sicer tako, da jih najdemo tudi na njegovih krajinskih slikah med štafažnimi figurami, a ne redko tudi na risbah po antičnih plastikah in tudi na njegovih samostojnih oljnih slikah. Številne vaje in prerisovanja mu niso nudila le priložnosti da zajame kompozicije, temveč so mu naravnost ponujale vrsto motivov, ki jih je pozneje vključil v svoje velike kompozicije v oljni tehniki. — Plastično modelirane figure starih mojstrov — med njimi še vrste imena Bassano, Caravaggio, Carracci, Correggio, Domenichino, Gaulli, Mengs, Poussin, Raffael — je sploščil in kar ploskovito upodobil. Tudi tretja dimenzija je zgubila na veljavi: prostori so plitvi in brez zagonov v ozadje. Glede imenitnosti imen in večjih formatov originalnih slik pa menda ni vedno najbolj eklektično izbral: risal je velike in male slike, dela slavnih in manj slavnih mojstrov, vsaj kar zadeva Gallerio Borghese.

Risal je s svinčnikom, čez to pa z ostrimi peresnimi obrisi in lavurami v bistru ali seplji. Žal sta nam znani le dve slikarjevi skicirki, ki zajemata celo vrsto slikarjevih risb po predmetih iz Vatikanskega muzeja in Musea Capitolina. Ti skicirki pričata, da je iste predmete najprej zrisal s svinčnikom in jih s peresom in bistrom obrobil. Ne-

katere teh plastik ali umetnin najdemo še enkrat zrisane in lavirane na posamičnih listih. Liste je obrobljal z debelejšimi in tanjšimi črtami, jih nalepljal na kartonaste liste in jih v sredini opremil z napisom — vendar ne dosledno.

Jörg Garms³⁵ je s polno upravičenostjo opomnil, da je Kavčič zapustil skoraj celo biblioteko risb po antičnih plastikah, po delih starih mojstrov in vrsto krajin in da bi te risbe lahko imeli kar za pripravo objave *corpusov*, ki niso bili redkost v takratnem času. Risbe so v največji meri delane v zelo sorodnih formatih in resnično kažejo nek sistem in urejenost. Bržkone pa so bile te risbe namenjene tudi študentom dunajske akademije, saj je v ohranjenem arhivskem gradivu govor o pošiljki Kavčičevih del iz Rima na dunajsko slikarsko akademijo. S kakšnim navdušenjem so mladi umetniki sprejeli te šablonizirane risbe, ki naj bi jih rabile celo kot predloge za njihovo delo, vemo. Po ostrih debatah s profesorji dunajske akademije je vrsta mladih slikarjev zapustila šolo in odšla v Rim. Enemu dunajskih učencev — Sutterju — pa je bilo v posebno zadoščenje, da je risbe po delih svojih profesorjev zažgal.

Najsi Kavčičevo »barbarsko pridnost«, ki je zapustila stotine risb, cenimo tako ali drugače, bo bržkone le obveljalo: marsikatera Kavčičeva risba po starih mojstrih bo pomagala izreči kakšno besedo več o historatu starih slik; Kavčičeve risbe razkrivajo neoklasicistični način sprejemanja starih slikarskih vrednot, zlasti baročnega časa; risbe dokazujejo nepopustljivost in neutrudnost v risarskih vajah, ki so

³⁵ Jörg Garms, *Introduzione*, — v: *Artisti Austriaci a Roma dal barocco alla Secessione*. Museo di Roma-Palazzo Braschi 1972 (brez pag.).

Po večletnem zbiranju gradiva o slikarju Kavčiču, s katerim sem začela že leta 1968, sta mi v zadnjem času s finančnimi sredstvi nudila možnost za sistematičnejše delo *Sklad Borisa Kidriča* v Ljubljani in *Ministero degli Affari Esteri, Direzione generale per la cooperazione culturale, scientifica e tecnica* v Rimu, za kar se obema naslovoma zahvaljujem. — Brez možnosti študija v *Bibliotheci Hertziani* v Rimu in brez nasvetov in pomoči številnih kolegov pa bi bilo moje delo znatno otežkočeno in bi ostalo marsikaj še nerazrešeno. *Dr. Eduardu A. Šafariku*, ravnatelju galerije Doria Pamphilj v Rimu, dolgujem zahvalo za prvo vzpodbudo za objavo Kavčičevih risb po delih starih mojstrov in za mnoge dragocene napotke. Brez širokosrčnega dovoljenja *Akademie der bildenden Künste*, da smem že leta in leta pregledovati akademijski arhiv, grafično zbirko, fotografirati Kavčičeva dela in jih zdaj tudi objaviti, bi mi bil študij Kavčičevega opusa sploh nemogoč. Pri tem so mi ljubeznivo in potrpežljivo pomagali *dr. Wanda Lhotsky*, *dr. Walter Cerny* in direktorica + *dr. Margarethe Poch Kalous*. Zahvalo dolgujem tudi gospej Hofrat *dr. Evi Frodl Kraft*, *Institut für österreichische Kunstforschung des Bundesdenkmalamtes*, Dunaj, *prof. dr. Heinzu Schönyju*, *Historisches Museum der Stadt Wien*, Dunaj, ravnatelju *Cav. Guidu Bradaschju*, *Musei Provinciali*, Gorica, *Msgr. Justu Soranzu*, Gorica, grofu *dr. Guglielmu Coronini Cronbergu*, Gorica, *dr. Gaetani Scano*, *Accademia Nazionale di San Luca*, *prof. Christophu W. Clairmontu*, Princeton, N. J., *prof. Hugh Honourju*, *Cammigliano Santa Gemma*, *dr. Jörgu Garmsu*, *Österreichisches Kulturinstitut*, Rim, ravnateljici *Gallerie Borghese dr. Luciani Ferrara Grassi*, *Jacquesu Kuhn münchenju*, Rim, *prof. Olivieru Michelu*, *École française de Rome*, Rim, *dr. Friedrichu Koblerju*, München, *dr. Elisabeth Schrötter*, Rim, *dr. Steffi* in *prof. dr. Herwarthu Röttgenju*, Göttingen. Vedno so mi ljubeznivo svetovali tudi *dr. Emilijan Cevc*, *prof. dr. Luc Menaše* in *prof. dr. Nace Sumi*.

zaznamovale tudi druge mojstre takratnega časa; dokazujejo širok interes in končno tudi izobraženost, ki so jo prav te vaje nudile slikarjem s spoznavanjem rimske in grške zgodovine, mitologije, antične umetnosti in umetnosti od časa renesanse naprej; in navsezadnje te risbe ne bodo pomagale zaokrožati le zgodovinske podobe umetnin znanih mojstrov, temveč tudi historiat starih zbirk, posamičnih antičnih kipov, antičnih in tudi mlajših objektov in vedut v Rimu, v okolici Rima, Benetk, Trsta, Vipavske doline (?), Dunaja, Salzburga in Passaua. Na oceno čakajo tudi še Kavčičeve oljne slike in njegova vloga akademskega učitelja in umetniškega nadzornika dunajske polcelanske manufakture.

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PAINTER FRANC KAVČIČ/CAUCIG AND HIS DRAWINGS OF OLD MASTERPIECES

By Ksenija Rozman, Ljubljana

FRANC KAVČIČ — THE ARTIST AND HIS LIFE

Information on life and works of the neo-classicist painter Franc Kavčič (Caucig) is not entirely lacking. It can be found in a number of lexica and other publications.¹ Nevertheless, there are differences even about the year of his birth and on the day of his death. It has

¹ I am quoting some of them only:

Hans Rudolph Füessli: *Annalen der bildenden Künste für die österreichischen Staaten*. I. Th. Wien 1801, pp. 110—130; H(ans) H(einrich) Füssli: *Allgemeines Künstlerlexikon*. II. Zürich 1806, pp. 679—180; Johann Georg Meusel: *Teutsches Künstlerlexikon*. I. Lemgo 1808, pp. 134—135; Pietro Zani: *Enciclopedia Metodica Critico-Ragionata delle Arti*. I. Vol. VI. Parma 1820, p. 95; (Franz Gräfer und Johan Jacob Heinrich Czikann): *Österreichische National-Encyclopädie*. I. Wien 1835, p. 488; idem, 23. Bd. (Supplement), p. 392; G(eorg) K(asper) Nagler: *Neues allgemeines Künstler-Lexikon*. München 1835, pp. 435, 441—443; Charles Le Blanc: *Manuel de l'amateur d'estampes*. I. Paris 1854, p. 228; Carlo Morelli di Schönfeld: *Istoria della Contea di Gorizia*. III. Gorizia 1855, pp. 272—273; Constant von Wurzbach: *Biographisches Lexikon des Kaiserthums Österreich*. Wien 1857, pp. 312—314; Ivan Kukuljević Sakcinski: *Slovník umjetnikah jugoslaven-skih*, II. Zagreb 1858, pp. 148—154; Frant(išek) Lad(islav) Rieger: *Slovník naučný*. II. V Praze 1862, p. 81; Štef(an) Širok, Slavni slovenski slikar France Kavčič. *Zora*. I. 1872, št. 12, pp. 177—179, št. 13, pp. 192—193; Francesco di Manzano: *Cenni biografici dei letterati ed artisti Friulani del secolo IV. al XIX*. Udine 1885, pp. 55—56; Michael Bryan: *Dictionary of Painters and Engravers*. Biographical and Critical. I. London 1886, p. 253; Hans Tietze, *Caucig Franc*, v: Thieme-Becker. VI. Leipzig 1912, p. 197; E(mmanuel) Bénézit: *Dictionnaire Critique et Documentaire etc.* I. Paris 1924, p. 897; St(eska) Viktor, *Caucig (Kavčič) Frančišek*, — in: Slovenski biografski leksikon, 1925—1932, pp. 73, 83; Antonio Morassi, Gorizia nella storia dell'arte, in: *Gorizia nella storia, nell'arte, nell'economia*. Gorizia 1925, p. 30; Friedrich Noack: *Das Deutschtum in Rom*. II. Berlin—Leipzig 1927, p. 123; Viktor Steska: *Slovenska umetnost, I. Slikarstvo*. (Prevalje 1927), pp. 169—173; Antonio Morassi, L'arte nel Goriziano, in: *Gorizia con le vallate dell'Isonzo e del Vipacco*. Guida del Friuli. (Udine) 1930, pp. 200—201; Josip Regali, O nekaterih slikah Franceta Kavčiča (Cauciga) in nekaj o njegovi rodovini. *ZUZ* XII. 1933, pp. 115—119; France Stelè: *Monumenta artis Slovenicae*, II. Ljubljana 1938, pp. 17, 29, 30; Rannieri Mario Cossar: *Storia dell'Arte e dell'Artigianato in Gorizia*. Pordenone 1948, pp. 74, 212, 309, 311—314, 332; France Stelè: *Slovenski slikarji*. Ljubljana (1949), pp. 144—145; Dario de Tuoni, Slikar Franc Kavčič. *Razgledi*. IV. Trst 1949, pp. 445—460; Ugo Galetti-Ettore Comesasca: *Enciclopedia della pittura Italiana*. (1951), pp. 2439—2440; Guido Manzini, *I disegni di Francesco Caucig nel Museo Provinciale di Gorizia. Con un saggio bibliografico sul pittore*. Firenze 1952, pp. 1—7; *Österreichisches biographisches Lexikon*,

been generally accepted that he died on November 18, 1828, except for Ferd. Nik. Schmidler who puts this date to the 17th.² More than one hundred years later, Heinz Schöny³ confirmed and definitely corrected the date on the strength of the obituary notice in which Bernhard Rattmann, Kavčič's nephew, announces the decease of his maternal uncle. According to this notice *Kavčič died on the 17th day of November, 1828 at half past eleven in the night*. In his work, Heinz Schöny gives documented proof of the trade of Kavčič's father — he was a taylor — as noted in Kavčič's marriage licence of his wedding with Barbara Haitzinger in 1803.⁴

The death register offers the information that the painter died at the age of 72, which is contrary to the alleged year of birth, 1762, repeatedly given in the literature. Subtracting Kavčič's given age, Carl von Lützwow⁵ most probably comes nearest to his birth year — he puts it to 1756. The primary source, however, i. e. the original baptismal book (register), discloses that Ksaver Anton Nikolaj Kavčič (*Xaverius Antonius Nicolaus Caucig*), son of Andrew and Catharine, was born on the 4th of December 1755.⁶

Numerous printed sources on Kavčič make possible a brief recapitulation of his life-course. He left his native Gorica (Gorizia) with a letter of recommendation from Count Guido Cobenzl to his son

1815—1950. Graz—Köln 1954, pp. 138—139; Luc Menaše: *Avtoportret na Slovenskem*. Moderna galerija, Ljubljana 1958, pp. 26, 75—76, 124; France Stelè: *Umetnost v Primorju*. Ljubljana 1960, pp. 161—167; Emilijan Cevc: *Slovenska umetnost*. Ljubljana 1966, pp. 160, 165; Špelca Čopič: *Slovensko slikarstvo*. Ljubljana 1966, pp. 72—74, 234—235 (literature by Melita Stelè-Možina); Walter Wagner: *Die Geschichte der Akademie der bildenden Künste in Wien*. N. F. I. (Wien 1967), pp. 57, 62, 81, 91, 94; Heinz Schöny: *Wiener Künstler-Ahnen*. I. Wien 1970, p. 136; Luc Menaše: *Evropski umetnostnozgodovinski leksikon*. Ljubljana 1971; *Artisti Austriaci a Roma dal Barocco alla Secessione*. Museo di Roma Palazzo Braschi. 1972, without pag., cat. no. 42—61 (text and catalogue: Jörg Garms).

² Ferd. Nik. Schmidler, Vor einem Grabe. Lebensbild. *Sonntagsblätter*. No. 34. (Wien) 22. August 1847, p. 434.

³ Heinz Schöny: *Wiener-Künstler Ahnen*. I. Wien 1970, p. 136. — The author kindly gave me a copy of obituary. — H. Schöny has in the quoted work excluded data from the Mortuary book of Maria Hilf in Vienna where 18th November is mentioned as the date of death. — We have to consider that the relatives witnessed the death, and only later next day was the death registered in protocol.

⁴ *Matrimonial Book*, Tom. 40, fol. 64, Rz. 128, p. 64, Archive of the Schotten parish, Vienna; *Traungsbuch* vom 5^{ten} October 1801 bis 17^{ten} July 1809, p. 118, Archive of the Alser Vorstadt parish, Vienna.

⁵ Carl von Lützwow: *Geschichte der kais. kön. Akademie der Bildenden Künste*. Festschrift des neuen Akademie Gebäudes. Wien 1877, p. 102.

⁶ IX. *Liber baptizatorum*, spectans Parochiam S. Hilarii Goritiae, a die 21^{ma} Martii 1754, usque ad diem 31^{am} Decembris 1770, p. 28, Archive of the Cathedral in Gorizia. — The day of birth is indistinctly recorded, I read it as 4 December, while the date of christening is written clearly. To the name Xaverius Antonius etc was later added the name Franciscus. This postscript is repeated in the later written Repertory of the names of the christened kept in the same archive. Names of all Francises Xaviers were recorded only as Xavier. Various archive data recording Kavčič's age, names of his parents etc., leave no doubt that the year of birth — 1755 — is correct. The name of Franc Kavčič is found in the Christening book only on that date and never before or after.

Philip in Vienna, in whom Kavčić found a protector. From Vienna he went to Bologna and proceeded to Rome; he stayed there from 1781 to 1787,⁷ returning again to Vienna. Earlier than March 1793 he was selected to succeed Hubert Maurer, professor at the Vienna Academy. He was sent to Mantua and Venice, where he stayed until 1796, living on an Imperial grant. In the years 1796—1798 he was Corrector of Elements of historical painting, 1799—1820 Professor of Historical Painting and 1820—1828 he served as Director of the Vienna Academy of Painting and Sculpture. In 1808 he was named Inspector of Arts in the Viennese Porcelain Manufacture. 1823 he became Honorary Member of the Roman Accademia di San Luca.

The first printed source on Kavčić's work, to our present knowledge, is a notice in the Roman gazette *Giornale delle Belle Arti*.⁸ It praises an oil painting, commissioned by Count Philip Cobenzl. Kavčić's picture represents the meeting of Emperor Joseph II with Pope Pius VI in Vienna, where it has also been displayed. There is a profusion of reports on Kavčić during his life-time, referring to numerous works of the artist, of which to-day we do not know anything. An unknown observer calls him in 1799 »ein Künstler von vorzüglichen Talent«⁹ Goethe in 1805 considers that »Caucig und Schöpf waren Männer von Talent, die grosse Fertigkeit besaßen, aber eben darum die wesentlichsten Theile ihrer Gemälde etwas vernachlässigten«;¹⁰ G. K. Nagler again in 1835: »Der geniale Caucig«¹¹ etc. Members of St. Luke's Guild, on the other hand, and especially Joseph Sutter condemned him with the rest of the Viennese professors.¹² These young painters turned their back in anger and disappointment to the Vienna Academy and left for Rome.

In contest and in his conversations with them the sculptor Zauner mentioned a considerable number of Füger's Roman sketches and Kavčić himself boasted about his own diligence which according to him did not allow him to observe a single holyday. The fruit of this »barbarian diligence« are hundreds of sketches and washed pen-and-ink drawing. The works on Kavčić give a summary count of cca 2000 units. They contain studies of anatomy, of fauna and flora, copies of antique sculpture, heads and architecture, copies of old masters, historic and mythological scenes and landscapes. In our century Kav-

⁷ *Stato dell'Anime 1781*, S. Andrea d. Fratte, Piazza di Spagna; *Stato d'Anime 1783-87*, S. Andr. d. Fratte, Vic. S. Isidoro — both in the Archivio del Vicariato, Rome; Friedrich Noack: *Das Deutschtum in Rom*. II. Berlin—Leipzig 1927, p. 123.

⁸ Op. cit. No. 22, 2. 6. 1787, pp. 167—168, 422.

⁹ G. S. r. Nachrichten eines Kunstliebhabers von Wien 1798, in: Meusel Johann Georg: *Neue Miscelaneen artistischen Inhalts für Künstler und Kunstliebhaber*. Neuntes Stück. Leipzig 1799, p. 104.

¹⁰ Johan Wolfgang Goethe: *Winckelmann und sein Jahrhundert*. Tübingen 1805, p. 320.

¹¹ G(eorg) K(aspar) Nagler: *Neues allgemeines Künstler-Lexicon*, I. München 1835, p. 435.

¹² Ludwig Grote, Aus den Briefen von Josef Sutter an Overbeck und die Lukasbrüder in den Jahren 1810-15. — in: *Zeitschrift für Kunstgeschichte*. IV. Bd. Berlin—Leipzig 1935, pp. 128, 130.

čić's work attracted Viktor Steska,¹³ Antonio Morassi,¹⁴ and Josip Regali,¹⁵ who made a special effort to collect from the then still living Kavčič's direct kin dates on his Slovene extraction, originating on his father's side allegedly from Volče near Tolmin; Dario de Tuoni,¹⁶ who discovered new information, Guido Manzini,¹⁷ who pointed out that authors keep repeating well known facts, and leave a number of questions on Kavčič's artistic opus open. Francè Stelè¹⁸ considered Kavčič a »... *important personality, whose real value may be "discovered" at a later time.*« Jörg Garms¹⁹ selected from his opus samples of his Roman drawings, catalogized them and conceded that they were »*di solida qualità e spesso non privi di interesse, anzi, talora dotati di un certo spirito*«.

Of course, all the old and more recent reports on Kavčič's life and work had to be verified and I considered it equally necessary to give a detailed once-over to the so often mentioned Kavčič's drawings, the perennially given number of some two thousand. Perhaps a better rounded appraisal of Kavčič's importance will be written in 1978, when an extensive exhibit of his works is foreseen to remember the 150th anniversary of his death. Let me also mention that after all Kavčič studied in Rome when the influential and honoured Pompeo Battoni was passing away, when memory of Raphael Mengs was still vivid, when Mengs' brother-in-law, Anton de Maron, was still active, when Angelica Kauffmann attracted important artists and litterati, when Winckelmann's teaching carried weight, when J. L. David showed his »*Oath of the Horatii*«, when Antonio Canova, with whom Kavčič kept up correspondence chiseled there his early works, etc. During his studies in Venice (1791—1796), the Venetian Academy of Painters made him a member,²⁰ in his long years in Vienna his influence was both positive and negative, but he educated a number of painters in the old Monarchy, among others the Slovene Matevž Langus, with whom he spoke in Slovenian.²¹

There are at least three reasons, which prompt me to start with the publication of Kavčič's drawings of old master's paintings: 1. in the few published works on Kavčič these drawings are only briefly men-

¹³ St(eska) Viktor, Caučig (Kavčič) Francišek, SBL 1925, p. 73.

¹⁴ Antonio Morassi, Gorizia nella Storia dell'arte, in: *Gorizia nella storia, nell'arte, nell'economia*. Gorizia 1925, p. 30.

¹⁵ J(osip) Regali, O nekaterih slikah Franceta Kavčiča (Cauciga) in nekaj o njegovih rodovini. ZUZ XII, 1933, pp. 115—119.

¹⁶ Dario de Tuoni, Slikar Franc Kavčič, *Razgledi*. IV. Trst 1949, pp. 445—460.

¹⁷ Guido Manzini, *I disegni di Francesco Caučig nel Museo Provinciale di Gorizia. Con un saggio bibliografico sul pittore*. Firenze 1952, pp. 3—7.

¹⁸ France Stelè: *Umetnost v Primorju*. Ljubljana 1960, p. 167.

¹⁹ *Artisti Austriaci a Roma dal Barocco alla Secessione*. Museo di Roma. Palazzo Braschi 1972, without pag. /before cat. no. 42/ (catalogue: Jörg Garms).

²⁰ *Akten 1796*, fol. 97, Archiv d. Akad. d. Bild. Künste, Vienna.

²¹ Ivan Kukuljević Sakcinski, Matia Langus, *Neven* I, No. 6, Zagreb 5. 2. 1852, p. 88; Ivan Kukuljević Sakeinski: *Slovník umjetnikah jugoslavenskih* II. Zagreb 1858, p. 151.

tioned;²² 2. although they are done in the same technique and according to the same principles (pencil, washed ink-and-pen), they demonstrate on the one hand the artist's canon of the late 1700's and on the other characteristics of Kavčić's personal style; 3. the fact itself, that Kavčić's drawings of old masters are the least publicized would not be sufficient to attract my attention, were I not convinced that exactly these drawings will shed more light on the history of famous and less famous works, copied by Kavčić during his stay in Rome.

Information that Kavčić lived in Rome in 1781 on Piazza di Spagna and 1783—1787 in Vicolo di S. Isidoro is due less to the older literature and more to the reliable parochial control of »souls« (*Status Animarum*). The question whether at this time he actually made drawings of the originals cannot be reliably answered. But we know from many sources that artists were coming to Rome to copy the originals and not their copies or models; these could be easily copied in the academies at home. Besides, we know from the transcripts of the Accademia di S. Luca that students of this institute had to copy the sculpture of Antinous in the Museo Capitolino;²³ otherwise they could not compete for grants in the third class. Students of the French Academy in Rome were supposed to copy works of great masters unceasingly.²⁴ The Director of the French Academy in Rome, Charles Natoire, himself rushed immediately after arrival in Rome to copy works of Domenichino and Raffael. In the Vatican, in S. Adrea della Valle, in Galleria Borghese, Palazzo Doria, Villa Ludovisi etc. hosts of the »young crowd« kept copying, relates Jean Locquin, quoting reliable sources.²⁵ We should add that Kavčić could not escape drawing of the antique sculpture of the Capitoline Antinous either, although probably from a cast.²⁶ Considering the numerous copies of various masters and of antique sculpture that used to exist and still do exist in Rome it is quite probable that Kavčić followed the generally valid rules for studies in Rome. Ivan Kukuljević — Sakcinski²⁷ specifically mentions in Kavčić's biography that he copied in the Galleria Borghese; other authors do not relate it. A payment check from 1793 proves that Kavčić did plaster casts of the originals in

²² In the Rome exhibition in 1972 Jörg Garms went deeper in to this question and exhibited two works: Domenichino's *The Hunting of Diana* and *Puttoes at Play*, unidentified work of the painter Ciro Ferri. On this occasion he remarked also that Kavčić copied several works in the Galleria Borghese, that he frequently copied Guercino, Domenichino, Garofalo, Cav. d'Arpino, Ferrari, Veronese and Titian. He added that his copies mean a drawback since it often concerns less known works or incorrectly labeled authors. — compare: *Artisti Austriaci a Roma*. Rome 1972, cat. 54, 55.

²³ *I pregi delle Belle Arti celebrati in Campidoglio pel solenne concorso tenuto dell'Insigne Accademia del Disegno in S. Luca li 2. Giugno 1783*, Roma, p. VIII.

²⁴ Jean Locquin: *La Peinture d'Historie en France de 1747 à 1785*. Paris 1912, p. 98.

²⁵ o. c., pp. 99—100.

²⁶ *Antinoos*, Akademie d. bild. Künste, Vienna, inv. št. 1408 in 1414.

²⁷ *Slovník umjetnikah jugoslavenskih*. III. Zagreb 1858, p. 149.

Mantua.²⁸ Many of his biographers relate that this was the reason why he was sent to Mantua²⁹ and the bill for the casts confirms the assumption. There are no specified bills for his copies of old masters' brought from Rome etc.³⁰ Tens of views silently disclose how he did these sketches: on foot, in the saddle, in company, alone.

DRAWINGS OF OLD MASTERPIECES

1 THE ANNUNCIATION, fig. 1

Pencil, pen and brown wash, 22 × 32,9 cm, not signed.

Inscribed on the back with pencil: Federigo Barocio, and with brown ink: Baroci

Narodna galerija, Ljubljana, No. G. 28, photo No. 3258

In the manner: *Barocci(o) Federico* (Urbino 1528 or 1535 — Urbino 1612), fig. 2

Oil on canvas, 48 × 55 cm, not signed

Galleria Borghese, Rome, No. 380

The picture is mentioned in the 1693 Inventory, but no author is indicated, in 1790 it is attributed to Barocci, in the 1833 Fideicommissum: »in the manner of Barocci«. Longhi ascribes it to a mannerist under the influence of Barocci. This last attribution has prevailed till now.

Among the works of Barocci, identical or at least similar pictures to this one cannot be traced. Kavčič altered a square shape of the painting into a rectangular one. The dove — Holy Spirit is seen at the upper edge of the picture, at the bottom the author omitted the ground. He simplified the background, expanded into depth, with washed shadow.

Lit.: Della Pergola II, cat. and fig. 103; Harald Olsen: *Federico Barocci*. Kobenhavn 1962.²

2 THE ADORATION OF THE SHEPHERDS, fig. 3

Pencil, pen and brown wash, 21,3 × 25,2 cm, not signed.

Inscribed in the center of azure carton ground: Leandro Bassano
Akademie d. bild. Künste, Vienna, No. 1013, photo No. 1013

Bassano Jacopo, Jacopo da Ponte (Bassano 1516 — Bassano 1592),
fig. 4

Oil on canvas, 76 × 94 cm, not signed.

Galleria Borghese, Rome, No. 26

Already in 1650 Manilly accords the picture to the opus of »the elder Bassano«, as does the Inventory of 1693. Arslan thought of it at first to be an 18th century copy of a disappeared picture of Jac. da Ponte. Longhi, De Rinaldis and Della Pergola are excluding the possibility that it be regarded as a copy, and Arslan in 1960 confirms the pre-

²⁸ *Akten 1793*, Fol. 24, Archiv d. Akademie d. bild. Künste, Vienna.

²⁹ H. F. Füssli, Kukuljević Sakcinski, Wurzbach etc.

³⁰ *Akten 1798*, Fol. 144, Archiv d. Akademie d. bild. Künste, Vienna.

vious attribution. Replica of the painting is in the collection Cattaneo in Milan. Kavčić's attribution to Leandro Bassano is the only one, no other can be traced. Kavčić copied the original in composition, but he altered all the faces into his own facial types. This can be particularly noticed in St. Joseph and the shepherd on the right, behind the donkey, which is the actual replica of faces from Kavčić's views. He put the windows into the building in the center of the background; the same cannot be seen in the original composition to-day. The question remains whether this is the painter's own addition or has it disappeared from the original composition?

Lit.: Della Pergola I, cat. 175, fig. 174; Eduardo Arslan: *I Bassano*. I, Milano (1960), p. 174, 171.

3 THE PRESENTATION IN THE TEMPLE, fig. 7

Pencil, pen and brown wash, 20,7 × 27 cm, not signed.

Inscribed in the center of azure carton ground: Jacopo Bassano
Akademie d. bild. Künste, Vienna, No. 1027, photo No. 1027

Bassano Jacopo, Jacopo da Ponte (Bassano 1516 — Bassano 1592)

Among Bassanos' works three compositions of the *Presentation in the Temple* are known: 1) Jacopo and Francesco da Ponte, Bassano, Museo Civico, No. 21 (fig. 6), from the Cathedral, signed *Iac. s. a Ponte (Bass. s et Frac. s) filius facient MDLXXVII*. According to Arslan it is mostly the work of the son Francesco (Arslan II, ill. 219); 2) Francesco da Ponte, National Gallery, Prague, No. DO 35 (fig. 5), signed: *Franc. vs. Bas. vs. Fac* (replica is in Rouen museum). 3) Leandro da Ponte, Rosa, parish church, once signed: *Leander Bassan Faciebat*, from 1582 (Arslan II, fig. 283).

The format of all three works is upright, but Kavčić's is oblong. The work of Fr. Bassano in Prague and the common work of Jacopo and his son Francesco in the museum in Bassano are closest to Kavčić's drawing. It must be a copy of a now unknown work in which Kavčić possibly altered the format and copied only the central part of the composition, omitting the upper part, although the picture from Prague offers a comparison in which the Presentation in the Temple is also closed by a canopy above Simeon and by views on a part of architectural space. It is with the Prague composition that we find most affinities: the posture of the old man Simeon, Jesus laid on the table, tablecloth with embroidery and fringes, the younger priest on the right of the old man, candlesticks on the table (in Kavčić's drawing the figure on the left of old man holds the candle). Joseph's bearing is actually affined with the Kavčić's one, but it is still closer to the composition in Bassano. Madonna in a kneeling position and the heads seen in profile are reminiscent of Madonna in Bassano. The prophetess Anne is not in the composition in Bassano, although it is in Kavčić's drawing and in the Prague picture. On the left of the Prague composition is also a motif— a man with straight long hair like a hay stack, detaining himself near an animal cage— an often repeated motif in the works of Francesco Bassano. The scene of Mother with Child is also known from the Prague picture, except that Mother here kneels on the right side and holds

the kneeling child. In the Kavčić's drawing Mother sits on the left and holds the Child in her lap. Another well known scene of Jacopo Bassano can be found in Kavčić's drawing: a lying dog and a young man seen from behind, in an »altar-boy« tunic. A parallel to both can be found in Jacopo's signed picture »The Baptism of St. Lucilla« in the museum in Bassano. An aid in comparison is also the kneeling St. Lucilla reminiscent of Madonna in the Kavčić's drawing. We cannot contradict Kavčić's attribution given in his drawings at the time when he copied the work of Jacopo Bassano. I would prefer to complement it, that perhaps also — in to-day unknown works in original- his son Francesco helped him, as he had done in the picture of the same motif for the Cathedral in Bassano.

Lit.: Wendelin Boeheim, *Urkunden und Regesten aus der k. k. Hofbibliothek*, — in: *Jahrbuch der Kunsthistorischen Sammlungen*, X, Wien 1889, p. 164, no. 51; Edoardo Arslan: *I Bassano*. I. Milano (1960), p. 221, 222, 223, II. pl. 260.

4 THE ADORATION OF CHRIST, fig. 19

Pencil, pen and brown wash, 31 × 21,8 cm, not signed.

Inscribed in the center of azure carton ground: Angiolo Bronzino
Akademie d. bild. Künste, Vienna, No. 959, photo No. 959

Bronzino, Agnolo di Cosimo di Mariano (Florence 1503 — Florence 1572)

The picture from Esterházy collection is to-day in Szépművészeti Múzeum in Budapest, oil on canvas, 65,3 × 46,7 cm. Traditionally it is attributed to Bronzino whom Vasari mentions in 1568. The picture was ordered by Filippo d'Averardo Salviati and has been dated in 1535—1540. A large copy was made for Sta Maria delle Carceri in Prato. In 1554 the composition was engraved by Giorgio di Ghisi Mantovano. The work was copied several times and reproduced as a graphic work. We cannot say whether Kavčić copied the picture after the original (where it came from to Esterházy collection?), after a copy in oil, or after a graphic impression.

Lit.: Arthur K. Mc. Comb: *Agnolo Bronzino. His life and works*. Cambridge. Massachusetts 1928, p. 47, fig. 7; Emiliani Andrea: *Il Bronzino*. Busto Arsizio (1960), p. Tab. 30; Edi Baccheschi: *L'opera completa del Bronzino. Classici dell'arte 70*, Milano 1973, cat. 26.

5 VENUS AND AMOR AT SEA, fig. 8

Pencil, pen and brown wash, 25,2 × 20,7 cm, not signed.

Inscribed in the center of azure carton ground: Luca Cambiaso
Akademie d. bild. Künste, Vienna, No. 988, photo No. 988

Cambiaso Luca (Moneglia 1527 — Madrid 1585), fig. 9

Oil on canvas, 106 × 99 cm

Galleria Borghese, Rome, No. 123

In the 1693 Inventory of the Borghese Gallery the picture is attributed to Pomarancio. Kavčić recorded Cambiaso as the author. Gallery's Inventory of 1790 corresponds with it. This attribution had not changed till nowadays. A similar composition, although executed in a drawing and in a variation, is in Uffizi, No. 13830.

Lit.: Della Pergola I, cat. and fig. 128; Suida Manning Bertina & William Suida: *Luca Cambiaso, la vita e le opere*. Milan: Ceschina (1958), p. 147, fig. 75, IL.

6 CHRIST IN EMMAUS, fig. 10

Pencil, pen and brown wash, 20,6 × 31 cm, not signed.

Inscribed on the back: Michelangiolo and Michel Angelo da Carvaggio(!),

in the center of azure carton ground: Michelangelo

Akademie d. bild. Künste, Vienna, No. 1034, photo No. 1034

Caravaggio, Michelangelo Merisi (Caravaggio 1573 — Porto d'Ercole)

Oil on canvas, 139 × 195 cm, about 1596—1598

National Gallery, London

It is assumed that Baglione refers to this picture in 1642 when he speaks of pictures for Ciriaco Mattel »a cui il Caravaggio avea dipinto un S. Giovan Battista e quando nostro Signore andò in Emaus...« Bellori mentions the same subject matter in 1672 among pictures of the cardinal Scipio Borghese. The picture remained in this Collection till 1798 when it was acquired by Lord Vernon. He donated it in 1839 to the National Gallery in London. Galleria Brera in Milan has a picture of the same iconographic subject-matter, ordered by marquis Patrizij, as reported by Bellori in 1672. He mentions Christ with two apostles, in the background a host with a cap and a wife bringing food on the table. Although we are familiar with Kavčić's drawings of the exteriors of Villa Patrizj (Akademie d. bild. Künste, No. 1225, 1304, Narodna galerija, Ljubljana No. G. 71), and are with regard to the Caravaggio's picture in Brera, which is supposed to have originated from Collection Patrizj, still some questions unanswered,³¹ Kavčić's drawing must be a copy after the picture that was once in Galleria Borghese: his drawing is a precise copy of figural composition and of details of the picture in Galleria Borghese. But the attraction of Caravaggio's *chiaro-scuro* and naturalism is obliterated. Dark shadow protruding from the left is now presented in an unbroken darker stain, shadow behind the Christ's head he painted on the right side only, he paid no special attention to the frowned forehead of the pupil raising from the chair, and neither did to the torn sleeve of the same apostle — he marked it with two contours only. If we were not familiar with the original we wouldn't be in a position to know the meaning of these two contours. He was quick with the folded and enlightened part of the white apostle's robe at the right side of the table — to him he also took away the glow of light. The last evidence that Kavčić had copied the picture while it was still in Borghese collection is the time of his stay in Rome. He left Rome in 1787 when the picture was still in this gallery.

Lit.: Renato Guttuso-Angelo Ottino della Chiesa: *L'opera completa del Caravaggio. Classici dell'arte 6*. Milano 1971,³ p. 92, 101, cat. and fig. 37, XIX—XXII, cat. 68; XV. *settimana dei Musei Italiani*. Rome. Palazzo Barberini, ottobre-

³¹ *Acquisti 1970—1972, Galleria Nazionale d'arte antica, XV. settimana dei Musei Italiani*. Roma, Palazzo Barberini, Ottobre—Novembre 1972, cat. 5, pp. 24, 26 (text cat. no. 5 written by Eduard A. Šafařík).

nove, bre 1972 (cat. Italo Faldi and Eduard Šafařík), p. 24, 26; *Illustrated general catalogue*. The National Gallery, London 1973, p. 99.

7 ST. JEROME, fig. 11

Pencil, pen and brown wash, 22,7 x 28,7, not signed. Inscribed in the center of azure carton ground: Spagnoletto, on the back Kavčič's pen and brown wash drawing after Raffaello's painting *The Entombment*. Narodna galerija, Ljubljana, No. G. 30, photo No. 3260.

Caravaggio, Michelangelo Merisi (Caravaggio 1573 — Porto d'Ercole 1610)

Oil on canvas, 112 x 157 cm, about 1605/1606

Galleria Borghese, Rome, No. 56

Bellori mentions that Caravaggio made this painting for cardinal Scipione Borghese. Also Manilli and 1693 Inventory ascribe it to Caravaggio, while 1790 Inventory, the same as Kavčič, attributes it to Spagnoletto (sc. Jusepe de Ribera called lo Spagnoletto). Thus is recorded also in the list of 1833 Fideicommissum and in this century, while some ascribe it to Caravaggio (L. Venturi, E. Modigliani, Voss, Longhi, De Rinaldis, Mahon, Hinks, Friedländer) and others not. On the occasion of exhibition of Caravaggio's works in 1951 in Milan the question about the authorship was again initiated. The work is still attributed to him and is placed in time of the artist's stay in Rome 1605/1606. Also *St. Jerome* that was once in Palazzo del Quirinale and is to-day in Vatican, had been once attributed to Ribero's opus. This one too has been now ascribed to Caravaggio's circle.³²

This time again Kavčič was not interested in Caravaggio's naturalism (like in the drawing *Christ in Emaus*): in Caravaggio's painting a torn and turned up cover of an old book lying on the left edge of the table is depicted. Kavčič did not copy this motif but had depicted even and undamaged book cover. He neither copied the emphasized protruding collar bone of St. Jerome. The emphasized dark and light background Kavčič softened with wash.

Lit.: Della Pergola II, cat. and fig. 115; Renato Guttuso-Angela Ottino della Chiesa: *L'opera completa del Caravaggio. Classici dell'arte 6*, Milano (1973³), cat. and fig. 62, Tab. XLV.

8 SOLOMON'S VERDICT, fig. 12

Pencil, pen and brown wash, 21,5 x 28,2 cm, not signed. Inscribed in the center of azure carton ground: Guercino da Cento
Akad. d. bild. Künste, Vienna, No. 970, photo No. 970

The unknown follower of Caravaggio, Master of the judgement of Solomon, 17th century, fig. 13

Oil on canvas, 158 x 200 cm

Galleria Borghese, Rome, No. 33

The Inventory of the Gallery from 1693 mentions the picture as the work of the painter Giovanni Lanfranco, the Inventory of 1700 mentions the author Guercino. Kavčič recorded this attribution (in

³² Guglielmo Briganti: *Il palazzo del Quirinale*. (Roma 1962), p. 55.

1781/1787), while the Inventory of 1790 ascribes it to Passignano (Domenico). The latter attribution prevails in the 1833 Fideicommissum and later, until Longhi proposes the attribution to Orazio Gentileschi, to a French painter Guy François, then to Valentin and finally to an unknown follower of Caravaggio with a more precise appellation "The Master of the Solomon's Verdict". This last nomenclature of the unknown author, which was attributed to a French group of Caravaggio's followers, was confirmed at the exhibition in Rome in 1973 with the title *I Caravaggeschi Francesi*.

Kavčič copied a composition of Salomon's Verdict. As has been the case with all his drawings-copies, he again had not copied facial types: compare the typical figure of the youth on the right, whose posture and the hairstyle are direct signature of the Master of The Solomon's Verdict. In Kavčič's picture the face is contoured only, it is rather a face from the repertory of Kavčič's faces and not from the repertory of faces of the painter whom he copied.

Although on one side we have an original in oil painting and on the other side a copy in wash (made after original or some other version) there are characteristic signs specific not only of Kavčič but of a whole school at that time. They followed the principles of Mengs' painting school, Winckelmann's theories and ideals of neoclassicistic direction. In vain we search in works of that time a plasticly painted frowned forehead with deep wrinkles, rough hands, variety of facial types originating in the street or in the neighborhood, and small naturalistic scenes from everyday's life. Thus also wrinkles on Solomon's face, on hands, on legs of the youth on the right of the composition are not copied. Neither is reproduced a frowned face of the child lying on the floor, nor has the spacial depth of the composition built also by light and shadow been imitated. He had converted everything into relief dominated by figural composition captured by sharp contours. All that was in accordance with the principles of classicistic drawing. Further comparison of the original and Kavčič's drawing shows us that Kavčič didn't reproduce the pronged crown of Solomon, that he didn't delineate precisely the pattern of acanthus leaves on the throne, the laces on executioner's sandals, the laces on the feet of the youth on the right etc. Kavčič had not limited himself in his *Solomon's Verdict* to the drawing of iconographic motif only. His drawings are actually the studies for an independent composition of Solomon's Verdict which is to-day in the possession of the Narodna galerija, Ljubljana. Among his studies we can find e.g. a face of the executioner, a child held by the executioner and several others studies,³³ used later for an independent composition of the largest oil painting known to us to-day.³⁴

Lit.: Della Pergola II, cat. and fig. 119; *I Caravaggeschi Francesi*. Accademia di Francia. Villa Medici. Rome 1973-74 (preface: Jacques Thuillier, cat.: Arnauld Brejon de Lavarnée & Jean-Pierre Guzin), p. 4, 42, 51—65, 116, 123, 226, 228, fig. 12.

³³ Akademie d. bild. Künste, Vienna, no. 1213, 1370, 1429, 1439, 1454.

³⁴ Oil on canvas, 243 x 340 cm, not signed.

9 CHRIST IN GLORY WITH THE SAINTS, fig. 14

Pencil, pen and brown wash, 28,8 x 30,5 cm, not signed. Inscribed in the center of azure carton ground: Caracci

Akademie d. bild. Künste, Vienna, No. 951, photo No. 951

Carracci Annibale (Bologne 1560 — Rome 1609)

The pen drawing *Christ in Glory* (Musée des Beaux Arts, Lille), fig. 15 is supposed to be a study for the upper part of the composition in oil with the same title in Gallery in Palazzo Pitti in Florence. In its upper part the oil painting represents Christ in glory with St. Peter and St. John Evangelist, and in its lower part on the left Mary Magdalene and Hermenogilde, on the right St. Edward of England and the donor Odoardo Farnese. Before 1698 the picture was in the collection of Ferdinando de' Medici.

In 1905/1906 H. Tietze already established differences between the pen-drawing and the oil painting: *putti* are slightly modified, St. John Ev. and St. Peter are looking up in the heavenly sphere, while St. John Ev. in the oil painting looks down upon earth. The most typical difference is in the Christ's body — the drawing shows a muscular body while in the oil painting it is the body of a gentle youth etc. Voss quotes oil painting and calls it a characteristic work of the transition with Correggio in colour, while in composition he sees an inspiration with Roman monumentality. Regarding the sketch he is of an opinion that the group with the donor is still missing and the looks are turned upwards. The sloping posture of the body does not project in the oil painting, while in the drawing it is delineated shortened. None of the authors mentions that the drawing is curtailed on both sides and that the format of the sketch is of a pendentive shape. We can add some other characteristics of the drawing which the upper part of the oil painting has not: between St. Peter and the angel on the left of Christ there is no cloud (it is in the oil painting), Christ's left foot is showing from the robe (in the painting the right one is also), and a part of the drapery on the left knee is folded otherwise than in the oil painting. St. John the Ev. shows left foot only, in the picture also the right one; St. John's robe is more affluently folded than in the oil painting; the cherub floats under the cloud under Christ, while in the painting he is not seen. But when we compare Kavčić's drawing with Carracci's pen-drawing we can establish that Kavčić copied the entire composition of pen drawing with all details including the segmental curtailing. As it is the case with all other Kavčić's reproductions the change of facial types is noticed immediately.

Kavčić modified them in his own types (long faces he depicted shorter and flat). — The question remains, did Kavčić copy this drawing or some other more complete work—frescoe oil or sketch? H. Tietze had emphasized the strength of Christ's body in Carracci's drawing, while Voss emphasized greater *scorzo* than in the oil painting. In comparison with Kavčić's drawing the format is also evident, which Kavčić repeats it and which doesn't aim at the study for oil painting of upright, oblong format, but sooner at the study for

a mural painting or a wall painting itself, which can accommodate to the architecture- the vault. »The study of ancient art, Raffaello and Michelangelo's works showed him weak sides of his drawing and thus as a mature master he becomes a pupil again«, quotes Tietze³⁵ for time when A. Carracci came to create in Rome. The question whether Carracci's pen drawing is indeed a study for the oil painting of Odoardo Farnese, to-day in Palazzo Pitti, remains to be answered. Did Annibale Carracci only repeat the known upper part of the Christ in Glory, monumentalize it and prepared it for an independent composition no more known to-day, or was it perhaps never executed? Again we ask: where did Kavčić execute this drawing and what did he use for a model: Carracci's pen drawing, which in my opinion is less probable, or some larger study or cartoon, or something else yet?

Lit.: Hans Tietze, Annibale Carracci's Galerie im Palazzo Farnese und seine römische Werkstatt. *Jahrbuch der kunsthistorischen Sammlungen*. Bd. 26, Vienna 1906/07, p. 63—65, fig. 1, 7; Hermann Voss: *Die Malerei des Barock in Rom*, Berlin (1924), p. 498, fig. p. 178; Donald Posner: *Annibale Carracci*. Vol. 2. (London 1971), p. 45, fig. 103 b.

10 THE RAPE OF EUROPA, fig. 20

Pencil, pen and brown wash, 30,8 × 21,7 cm, not signed.

Inscribed in the center of azure carton ground: d'Arpino

Akademie d. bild. Künste, Vienna, No. 963, photo No. 963

Cesari Guiseppe, Il Cavalier d'Arpino (Arpino 1568 — Rome 1640),

oil on wood, 57 × 45 cm, not signed, after 1602/03

Galleria Borghese, Rome, No. 378

The origin of the picture is not known. It was most probably purchased directly. For the first time it is mentioned in 1650 (Manilli) in the Gallery's collection, and from then on it was always attributed to Cesari. H. Röttgen places it among the painter's mythologic-erotic works executed after 1602/03.

Kavčić's copy reproduces the original without any great modifications. Only faces are again merely sketched and have lost the characteristic contours of Cesari's types.

Lit.: Della Pergola II, cat. and fig. 88; Herwarth Röttgen: *Il Cavalier d'Arpino*. Rome. Palazzo Venezia 1973, p. 112, fig. 34.

11 ST. JOHN THE BAPTIST, fig. 17

Pencil, pen and brown wash, 27,5 × 20,3 cm, not signed.

Inscribed in the center of azure carton ground: d'Arpino

Akademie d. bild. Künste, Vienna, No. 954, photo No. 954

Cesari Guiseppe, Il Cavalier d'Arpino (Arpino 1568 — Rome 1640)

Oil on schist, 33 × 26 cm, not signed before 1607

Galleria Borghese, Rome, No. 229

The picture probably came into collection together with other works that were confiscated in d'Arpino's workshop by the fiscal of the pope Paul V, and which were with the Pope's letter (*breve*) given

³⁵ Hans Tietze, Annibale Carracci's Galerie im Palazzo Farnese und seine römische Werkstatt. *Jahrbuch der kunsthistorischen Sammlungen*. Bg. 26, Wien 1906-07, p. 65.

to the collection of cardinal Scipio Borghese. Manilli in 1650 attributes the picture to »Cavaliere Guidotti«. Inventory of 1693 the picture only describes and mentions number 170, which is still visible to-day. 1872 Inventory ascribes it to the opus of Bologne school. In 1928 Longhi ascribes it to Cavalier d'Arpino and della Pergola, ranges it among works executed before 1607, the time of confiscation. During his stay in Rome (1781—1787) Kavčić recorded the author Cavalier d'Arpino. We can assume that this attribution prevailed in his time.

Lit.: Della Pergola II, cat. and fig. 89.

12 THE BETROTHAL OF ST. CATHERINE, fig. 29

Pencil, pen and brown wash, 26,3 × 21 cm, not signed.

Inscribed in the center of azure carton ground: il Correggio
Akademie d. bild. Künste, Vienna, No. 968, photo No. 968

Correggio, Antonio Allegri (Correggio about 1489 — Correggio 1534)

In 1734 the best known work of Correggio with this title came from Collection Farnese in Parma, in Naples, in the museum Capodimonte. Corrado Ricci quotes that he saw at least twenty copies in public galleries and many in private collections that were called originals; Ricci further mentions that after attributions made by some authorities, the original is considered to be the picture in the possession of the Fabrizi family in Rome. The picture in the Eremitage and in the Barberini Gallery is also considered to be an original. But in his opinion the original is the picture in Naples. His opinion prevailed till to-day. Ricci also cites an engraving made after that work: in 1620 engraved by G. B. Mercati after a copy in the possession of Lelia Guidaccioni, while a copy of Antonio Zaballi from Naples was in 1781 engraved after the original in Naples. The third version made by Moette reproduces the composition from Naples and cites the inscription that was supposed to be on the back of the original.

Kavčić's drawing reproduces the original composition. He had probably made it after some copy in Rome, perhaps in the Barberini Gallery where he obviously used to copy plastics and paintings.

Lit.: Corrado Ricci: *Correggio*. (Rome 1929), p. 36, 140, fig. XLI; Alberto Bevilacqua- A(ugusta) G(hidiglia) Quintavalle: *L'opera completa del Correggio. Classici dell'arte 41*. Milan (1970), cat. and fig. 40, XIII.

13 THE SYBIL, fig. 21

Pencil, pen and brown wash, 28,1 × 20,3 cm, not signed.

Inscribed in the center of azure carton ground: Domenichino
Akademie d. bild. Künste, Vienna, No. 966, photo No. 966

Domenichino, Domenico Zampieri (Bologne 1581 — Naples 1641),
fig. 22

Oil on canvas, 123 × 94 cm, year 1617

Galleria Borghese, Rome, No. 55

The work was purchased from the artist in 1617 by cardinal Scipione Borghese for his collection. Domenichino's Sybil is mentioned in the bill of the framemaker and the guilder. Bellori too has a record of

it in 1627, while Manlli mentions a *Muse*, the Inventory of 1700 *St. Cecily*, the Inventory of 1790 a *Music*. A somehow altered replica is in Wallace Collection in London. It was bought in 1848 by lord Hertford and is perhaps originating from Casa Ratta in Bologne where the artist Reynolds saw it. A study for the painting is in the Collection Von Hadeln in Florence. Marcucci and Fontana made engravings after the oil painting in 18th century. Affined composition of a Sybil is known to be in the Galleria Capitolina in Rome. However, this Sybil doesn't have an instrument, and on the left of the composition is a curtain instead of vine leaves.

Kavčič's drawing is a copy of the original in the Galleria Borghese. This time Kavčič did not copy the lively, parted lips, exact proportion of the face and upturned look either- in his drawing the Sybil apathetically looks sideways. Her shawl neither has the brocade pattern.

Lit.: Della Pergola I, cat. 32, fig. 31; Evelina Borea: *Domenichino*. (Florence 1965), cat. and fig. 60.

14 THE DEATH OF ST. FRANCIS XAVIER, fig. 23

Pencil, pen and brown wash, 30,2 × 20,9 cm, not signed.

Inscribed in the center of azure carton ground: Gaulli
Akademie d. bild. Künste, Vienna, No. 1002, photo No. 1002

Gaulli Giovanni Battista, called Bacicio (Genova 1639 — Rome 1705),
fig. 24

Oil on canvas, 271 × 182 cm, year 1676

S. Andrea al Quirinale, Rome

The picture is dated with a bill issued on 20 July 1676. B. Fariat engraved it (a specimen in Gabinetto Nazionale delle Stampe, Rome, No. 53.064) and the impressions had spread this motif over Europe and Latin America.

This drawing also shows Kavčič's intention in copying old masters: with drawing and contouring he wished to learn the composition and along with this exercise to emphasize the main figure, i. e. St. Francis and the group of angels on the clouds, while the arriving group of people in the background he left unfinished: they wear no clothes though they are in the same motion as in the original. He neither delayed himself with the plants next to the jug, he merely contoured them. He neither copied a pathetic face of the dying saint and vivid looks of the angels had benumbed under his pen and brush.

Lit.: Robert Enggass: *The Painting of Baciccio Giovanni Battista Gaulli 1639—1709*. Pennsylvania 1964, p. 25—26, 141, fig. 35; Giulio Giachi-Guglielmo Matthiae: *S. Andrea al Quirinale. Le Chiese di Roma illustrate*. N. 107. Rome (1969), p. 51—52, fig. 15.

15 LOT AND HIS DAUGHTERS, fig. 25

Pencil, pen and brown wash, 20,8 × 26,1 cm, not signed.

Inscribed in the center of azure carton ground: G. Honthorst
Akademie d. bild. Künste, Vienna, No. 994, photo No. 994

Guerrieri Giovanni Francesco (Fossombrone 1589 — Pesaro 1659)

Oil on canvas, 143 × 165 cm, year 1617
Galleria Borghese, Rome, No. 45

The painting was made as a sopraport for Marcantonio Borghese in 1617, for the room in Palazzo di Campo Marzio. Manilli already doesn't know the real author and delivers a name of Archito Ricci, the 1693 Inventory Franciabigio, the Inventory from the end of 18th century speaks about an anonymous master. F. W. B. Ramdohr and the 1790 Inventory mention as the author Gherardo delle Notti. This attribution had prevailed in 19th century while in 20th century some others have been suggested. Andrea Emilliani refers again to Guerrieri as the author. Della Pergola returns it the name basing it on archive data and the comparison with other works. Kavčić employs the name that prevailed in his time- Gherardo delle Notti- and as Della Pergola quotes: «...il nome che trionfa in questo momento per ogni opera notturna.»

As was the case with the drawings after Caravaggio, Kavčić here too had lost the charm of light and shadow made to play: the bottle of vine is with Kavčić illuminated all over, with Guerriero only a small reflection is marked; Lot's crossed right leg is lighter with Kavčić than in the original; or Lot's face, exposed chest etc. Instead of narrow faces of the daughters there are now round and short ones. As in the case of Domenichino's Sybil Kavčić had neither this time repeated the pattern on the drapery of the left daughter.

Lit.: *Andrea Emilliani: Giovan Francesco Guerrieri da Fossombrone*. (Urbino 1958), p. 106 (introduction by Rodolfo Pallucchini); *Della Pergola II*, cat. and fig. 134.

16 ST. ROCHUS, fig. 26

Pencil, pen and brown wash, 18,3 × 29,7 cm, not signed.
Inscribed in the center of azure carton ground: Cavedoni
Akademie d. bild. Künste, Vienna, No. 991, photo No. 991

Guerrieri Giovanni Francesco (Fossombrone 1589 — Pesaro 1689)

Oil on canvas, 106 × 180 cm, not signed, year 1617
Galleria Borghese, Rome, No. 69

The picture was made in 1617 by Guerrieri as a sopraport for Marcantonio Borghese for the Borghese palace on Campo Marzio. It must had been here rather a long time, still Manilli doesn't mention it in the Inventory of the Villa. In 1700 Montelatici records it as a picture made in esteemed manner. The Inventory of 1790 cites it as a work of Bolognese school, the Fideicommissum of 1833, Plancastelli and Venturi Catalogue of 1893 as Carracci's work, etc. In 20th century various names have ranged. Guerrieri as the author is recorded by Emilliani in 1958, and by Della Pergola in 1959 based on the data in archives and on comparison with other works of the same author. Only Kavčić had recorded as the author Giacomo Cavedoni. Kavčić's drawing is a copy of the original, though again he did not pay attention to details in still life objects in the left corner of the picture. Some objects he drew in detail while in the original the same dissolve into the dark background.

Lit.: Andrea Emiliani: *Giovan Francesco Guerrieri da Fossombrone*. (Urbino 1958), p. 106 (preface by Rodolfo Pallucchini); Della Pergola II, cat. and fig. 135.

17 JOSEPH AND POTIPHAR'S WIFE, fig. 27

Pencil, pen and brown wash, 21,8 × 32,3 cm, not signed.

Inscribed in the center of azure carton ground: Giovanni Lanfranco Akademie d. bild. Künste, Vienna, No. 1026, photo No. 1026

Lanfranco Giovanni (Parma 1582 — Rome 1647), fig. 28

Oil on canvas, 101 × 157 cm

Galleria Borghese, Rome, No. 67

The picture was registered under that name in all inventories of Borghese Gallery from 1693 on. Kavčić had copied the painting in detail, but the faces he contoured only. On the left side of the drawing we see a candlestick which is not seen in the original to-day. Is this Kavčić's own addition or is this detail hidden under the present dark brown background? If we compare the leg of the bed with the one of the candlestick we find a similar style of painting and modelling in both: furniture and candlestick. Had Kavčić adapted to the manner of painting the objects in the original and had he added this motif himself? Was there perhaps another presentation in between? Do we see to-day in the original in Borghese Gallery everything that was seen once?

Lit.: Della Pergola I, cat. and fig. 88.

18 ANDROMEDA SAVED BY PERSEUS, fig. 18

Pencil, pen and brown wash, 30,1 × 20,3 cm, not signed.

Inscribed in the center of azure carton ground: d'Arpino Akademie d. bild. Künste, Vienna, No. 1017, photo No. 1017

Manetti Rutilio (Siena 1571 — Siena 1639)

Oil on canvas, 177 × 120 cm

Galleria Borghese, Rome, No. 527

In the Gallery's 1693 Inventory the picture was attributed to Annibale Carracci. Ramdohr places it in 1787, among the works of Cavalier d'Arpino and thus does also the 1790 Gallery's Inventory, Fideicommissum of 1833 etc. In 1932 Voss establishes Manetti's authorship on the basis of Bernardino Capitelli's engraving. During the stay of Franc Kavčić in Rome it was attributed to d'Arpino. The same was confirmed by Ramdohr's publication of 1787 and Kavčić's inscription on the carton ground of the drawing. D'Arpino's versions of Perseus saving Andromeda are presenting a standing Andromeda chained on rocks, a landscape with a town in the background and Perseus arriving on a horse from the sky (versions in Bologne, Vienna and New York). Judging by the motif of the background which has no shore, with a town in a distance and shells scattered before Andromeda, the Andromeda in Musée des Beaux Arts in Dijon, the work of Carlo Saraceni, is closer to Manetti's Andromeda, although Andromeda here too is in standing position. Kavčić did not draw ships in the horizon and the blast emerging from the sea monster he omitted. Andromeda

is not pathetically seeking with her look the rescuer coming from the sky. Instead she stares bluntly in front of her. Her face is not so fine as it is in Manetti's picture; it is flat and more rounded.

Regarding both, Capitelli's engraving and Kavčić's copy we may say that the author of the graphic work allowed himself more freedom than did Kavčić: he placed Andromeda's left hand on the lap (in the original and in Kavčić's copy it lays on the rock); in the engraving Andromeda's hair drop in one piece before her ear (it is not so in the original and in Kavčić's drawing); the first ship has no sails (it has sails in the original and the same is in Kavčić's drawing); Perseus does not appear in the engraving and the artist shaped the clouds in his own way (Kavčić contoured Perseus and clouds similarly as had Manetti).

Lit: Hermann Voss: *L'opera giovanile di Rutilio Manetti*, in: *La vita Artistica*. III, 2, 1932, p. 57—62, 68, fig. p. 58 and 59; Della Pergola II, cat. and fig. 52. — Anna Ottani: *Carlo Saraceni*. Milan, Spagnol 1968, cat. 11, fig. 39 and I.; Herwarth Röttgen: *Il Cavalier d'Arpino*. Rome. Palazzo Venezia 1973, p. 78—79, cat. 10, p. 110, cat. 32.

19 THREE GRACES, fig. 31

Pencil, pen and brown wash, 31,7 × 20,4 cm, not signed. Inscribed in the center of azure carton ground: Cavalier Vanni

Akademie d. bild. Künste, Vienna, No. 930, photo No. 930

MANETTI Rutilio (Siena 1571 — Siena 1639)

Oil on canvas, 33 × 38 cm.

Galleria Borghese, Rome, No. 527

The picture probably originates from the confiscated pictures of Cavallero d'Arpino. More precise description of the picture which allows conclusions, is in the 1693 Inventory, attributed to Annibale Carracci. In 1786 Della Valle the attribution is made to Francesco Vanni, the Inventory of 1790 ascribes it to Domenichino, the Fideicommissum of 1833 mentions again the name of Francesco Vanni. This attribution prevailed till the attribution to Rutilio Manetti given by Voss.

Kavčić's attribution to Francesco Vanni is in accordance with attributions prior to 1790 Inventory and it corresponds with the painter's stay in Rome in the eighties of 18th century. Kavčić copied the central part of the composition only, while he omitted the flying Amor on the left and the landscape in the background and the sleeping Amor on the right. He copied the bearing of the figures and the details of the figural composition. Still, he did not capture the attractiveness of line faces. Especially around the eyes he merely contoured them, using dark wash. He did not copy the landscape with its narrow trunks, visible between the left and the middle Grace, but filled the empty space with leaves of the bushy tree on the right. — However, this is not the only motif of the Three Graces that Kavčić copied. In the same technique he copied a similar standing group of Three Graces, but for a model he used an antique plastic. (Akademie d. bild. Künste, No. 1771).

Lit.: Hermann Voss, *L'opera giovanile di Rutilio Manetti*. *Vita artistica*. III, 2. Rome 1932, p. 57—68; Della Pergola II, cit. 51, fig. 50.

20 ST. JOHN THE BAPTIST PREACHING, fig. 32

Pencil, pen and brown wash, 33 × 22.3 cm, not signed. Inscribed on the back: Mengs. Akademie d. bild. Künste, Vienna, No. 1030, photo No. 1030

Mengs Anton Raphael (Usti/Aussig 1728 — Rome 1779)

Antonio Nibby mentions in 1832 that it was in the collection of Villa Borghese — in the present room X — ... *il famoso abbozzo del quadro rappresentante S. Giovanni Battista, che Mengs fece pel conte di Rivadaria e che fu mandato in Ispagna.* The study is mentioned again in 1873, but since it did not belong to the fideicommissum bulk it was perhaps sold or lost among the various branches of the Borghese family.

Similar picture of Mengs is in the Eremitage in Leningrad, dated about 1774. Supposedly it was purchased between 1774 and 1783 in Barcelona for Catherine II. Ponz mentions a copy executed for Count de Rivadari, however, D. Honisch thinks that this may be in contradiction with Voss's claim that both pictures are identical. — In comparison of Kavčić's drawing with the picture in Leningrad the differences are noticeable: the drawing has a lamb on the right of the composition while the picture in Leningrad does not have one. The picture in Leningrad has a tree is depicted on the left with forked branches and a cross leaning against it. There is no such scene in Kavčić's drawing. In Kavčić's work there is very little space between the left leg and the rock in the background. In the composition in Leningrad there is more space there and also a cane is visible in between. There are no leaves in the left corner of Kavčić's drawing while the same are in the picture in Leningrad. The whereabouts of the painting of St. John the Baptist Preaching made for Count Rivadari is not known. A study, once in possession of the Galleria Borghese collection, was also lost without trace. Kavčić's drawing after the work in the Galleria Borghese is at least an approximate document of it; iconographically it is not identical with the version in Leningrad.

Lit.: Antonio Nibby: *Monumenti scelti della Villa Borghese*. Rome 1832, p. 145; *Indicazione delle Pitture e Sculture esistenti nel piano superiore del Palazzo della Villa Borghese*. Piano superiore. Rome 1873, p. 14 (list in Galleria Borghese); Herbert von Einem: *Carl Ludwig Fernow. Eine Studie zum deutschen Klassizismus*. Berlin 1935, Tab. VIII; Dieter Honisch: *Anton Raphael Mengs und die Bildform des Frühklassizismus*. Recklinghausen 1965, cat. 103, p. 94, cat. 343, p. 135; Luciana Ferrara Grassi, letter dated in Rome 24 June 1974.

21 THE MARTYRDOM OF ST. SEBASTIAN, fig. 30

Pencil, pen and brown wash, 28,1 × 21 cm, inscribed in toe center of azure carton ground: Federigo Zuccaro
Akademie d. bild. Künste, Vienna, No. 939, photo No. 939

Passignano Domenico, Domenico Cresti (Passignano? about 1560 — 1636 Florence)

Oil on copper, 35 × 26 cm
Galleria Borghese, Rome, No. 341

The picture probably originates from the 1607 confiscated works in possession of the painter Cavaliero d'Arpino, although the author was not mentioned then. The 1693 Inventory records the author Martini, the 1700 Inventory ascribes the work to Zuccari without mentioning the first name which could enlighten us which of Zuccaries: Federico (ab. 1540/43—1609) or Taddeo (1529—1566). Zuccari is also mentioned in the 1790 Inventory and the Fideicommissum of 1833. Later another author was indicated but now the work is attributed to Domenico Passignani.

In several cases we have seen that Kavčić's inscription corresponds with attributions from about 1790. In this particular case his inscription »Federigo« solved the question which of the Zuccaries was meant. Due to a small size of the picture and its artistic merit we may anticipate that the work was not of such value to be made in copies or graphic impressions which would then serve for a painter's model. I think that this is one of the pictures which could confirm the opinion that Kavčić copied pell-mell in Galleria Borghese.

The frame is hiding to-day the right figure in the original and on the left the landscape and the sole of the left kneeling man is not visible for the same reason. The breeches of the left figure are sketched only, not drawn completely and they are painted with wash. Kavčić also omitted blood spots on the body of the tortured man and the saint's face has not the suffering expression with open mouth as it is seen in the original. This time neither the naturalistic motifs had found a response in the drawing of a neoclassicistically orientated painter.

Lit.: Della Pergola II, cat. 58, fig. 59.

22 THE HOLY FAMILY, fig. 37

Pencil, pen and brown wash, 18,7 × 15,3 cm. Inscribed in the center of azure carton ground: Carlo Dolce

Akademie d. bild. Künste, Vienna, No. 1021, photo No. 1021

Pomarancio (?), *Roncalli Cristoforo* (Pomaranco/Volterra 1552 — Genova 1626)

Oil on canvas, 69 × 52 cm

Galleria Borghese, Rome, No. 365

The 1693 Inventory perhaps mentions the picture but gives no indication of the author. In the 1833 Fideicommissum Pomarancio is recorded. Voss did not agree but neither he suggested any other author. Longhi inclined to the opinion that the work belongs to Pomarancio after all. Della Pergola cautiously placed it among works painted in Pomarancio's manner.

Kavčić's inscription »Carlo Dolce« (sc. Carlo Dolce, Florence 1616 — Florence 1696) recalls attribution that prevailed at the end of 18th century and before the Fideicommissum record of 1833.

In comparison with the original painting Mary's head-veil is not visible as well as it is in Kavčić's drawing, because it disappears in dark brown background. Kavčić contoured the scarf with preciseness

and emphasized the contours with an enthusiasm of a drawer. Again have the faces lost the vivacity of expression and Jesus's head got a stereotyped Kavčič's »wig«, used in his repertory. Dark stain on a thigh, meaning a dimple on Jesus's leg, shows how the attractiveness of plasticly treated child's leg and its details were lost. Kavčič also simplified the profile of the shelf on which Jesus stands — he did not lop off profiles and he lessened their impression of perspective depth.

Lit.: Della Pergola II, cat. and fig. 65.

23 THE MASSACRE OF THE INNOCENTS, fig. 33

Pencil, pen and brown wash, 21,4 × 26,8 cm, not signed. On the back inscribed with a pencil: Pussino and Poussin

Narodna galerija, Ljubljana, No. G. 19, photo No. 3252

Poussin Nicolas (Les Andelys 1594 — Rome 1655)

Two works with a motif of the *Massacre of the Innocents* are to-day attributed to Poussin with some certainty: 1. Oil painting in Musée Condé in Chantilly (fig. 35) which is mentioned in the 1638 Inventory of the marquis Vincenzo Giustiniani Collection in Rome. It is supposed that Poussin executed the painting for it; 2. Pen and wash drawing in Musée des Beaux-Arts in Lille (fig. 34) which was supposed to be a study for the composition in Chantilly (Blunt, 1960², p. 149). The third Poussin's presentation — oil painting of the *Massacre of the Innocents* — is mentioned in old documents in Palazzo Altieri in Rome. To-day the work is in the collection Musée du Petit Palais in Paris (fig. 36). It has been placed among works attributed to Poussin (J. Thuillier 1974, p. 87, cat. B7). In comparison with Kavčič's drawing we are interested in the two oil paintings in Chantilly (fig. 35) and in the drawing in Lille (fig. 34). If we compare the oil painting in Chantilly with the supposed sketch for it in Lille we would, judging by composition, number of figures and also by details, agree, that a sketch and a final work are in question. Between both, however, differences are immediately seen: posture of the child on the ground with the executioner standing on him, different postures of the fleeing mother in the picture and in the sketch, two children on the ground on right, which are not seen in the oil painting; fleeing mother with a child which does not appear in the sketch but it is in the oil painting, another mother with a child seen behind the stone wall on left of the composition, which is added to the oil painting while it is not depicted in the sketch, etc. If comparing any sketches for future works of bigger format and other techniques we see that artists did not follow their conceptions directly. Poussin's sketch for *Solomon's Verdict* in the École Nationale des Beaux Arts in Paris and another version in Louvre, finished in oil in 1649 for the painter Pointele, can inform us of that. Here too we can find many differences between the two. — We could consider Poussin's *Massacre of the Innocents* in Lille and the oil painting in Chantilly as a concept and a final version, if Kavčič's drawing after Poussin's original was not known to us — the question remains though — after

which? If we compare Poussin's oil painting in Chantilly with Kavčič's drawing we find exactly the same differences as if we compare Poussin's sketches and oil paintings. For confrontation of Kavčič's drawing and Poussin's works remains only one comparison: Poussin's drawing of *the Massacre of the Innocents in Lille* and Kavčič's drawing in *Narodna galerija in Ljubljana*. Kavčič's drawing corresponds with Poussin's in number and posture of figures and in entire composition. The difference is only in the technique of drawing. Poussin used hatching and wash a great deal, Kavčič used wash mostly (compare the shading of pyramid, of architecture in the background and on the left, robes of the figures etc.) In the background Kavčič's drawing and Poussin's works remains only one comparison: Poussin's drawing was more precise in drawing details of the capitals of ancient building and of the frieze... — Judging by our experience so far we can maintain that faces of the figures are again adapted to the type that Kavčič perpetually repeated. The question is, however, where did Kavčič copy this work — in which of the Roman collections? Is not maybe the drawing from Lille a sketch for some other, to-day unknown Poussin's picture of *the Massacre of the Innocents*? Knowing as much as we do now we couldn't say that Kavčič copied drawings of great masters. Even if he did copy this drawing — where should he find it? If there was another one made after this composition, the work of some other artist, where is now this copy or drawing? Kavčič's drawing of *the Massacre of the Innocents* shows exactly the same manner in using pencil, pen and wash as he did use in all his drawings made after various masters, and it reveals more a manner of copying an accomplished work rather than a drawing. I observe that just this »more accomplished« Poussin's work — most probably an oil painting — is missing in the series of Poussin's works. Between Poussin's drawing in Lille and his oil painting in Chantilly there was once another work. Which one it can be and its whereabouts remains to be answered. In any event it should be *the Massacre of the Innocents* in composition shown in Poussin's drawing in Lille, and as it is seen in Kavčič's drawing in the collection of the Narodna galerija, Ljubljana.

Lit.: Walter Friedländer: *Nicolas Poussin. Die Entwicklung seiner Kunst*. München 1914, p. 126—127, fig. p. 189; Antony Blunt: *Musée du Louvre. Exposition Nicolas Poussin*. Paris 1960², p. 149, fig. and cat. 132; Ealle Martine, *Le »Massacre des innocents« du Petit Palais. Dossier d'un tableau*. -in: *Nicolas Poussin. Ouvrage publié sous la direction de André Chastel*. Édition de Centre National de la recherche scientifique. Paris 1960, p. 248—254; Luigi Salerno, *The Picture Gallery of Vincenzo Giustiniani II. The Inventory*. Part I. *Burlington Magazine* 1960, p. 101; Jacques Thuillier: *L'opera completa di Poussin. Classici dell'arte* 72. Milano (1974), p. 87, cat. 25, p. 105, cat. 162, p. 113, cat. B7.

24 THE HOLY FAMILY WITH ST. JOHN THE BAPTIST AND ST. ANN,
fig. 40

Pencil, pen and brown wash, 25,8 × 19,8 cm.

Inscribed in the center of azure carton ground: Scipione Gaetani
Akademie d. bild. Künste, Vienna, No. 961, photo No. 961

Pulzone Scipione, Scipione Gaetano (Gaeta about 1550 — Rome 1597),
fig. 39

Oil on canvas, 135 × 105 cm, about 1590

Galleria Borghese, Rome, No. 313

In the 1693 Inventory the painting is attributed to Pulzone. It is not mentioned later until the Fideicommissum of 1833. The authorship was never doubted and the attribution prevailed till now. Kavčić's drawing with his inscription is another evidence that this authorship was attributed also in time when he used to copy it — i. e. when other documents in 18th century do not mention it.

Kavčić omitted in his drawing all nimbuses. The benevolent expression on Mary's and Ann's face is gone. Jesus's face is blunt in comparison with the original.

Lit.: Federico Zeri: *Pittura e Controriforma. L'arte senza tempo di Scipione Gaeta*. Torino 1957, p. 85, 110, fig. 76; Della Pergola II, cat. and fig. 163.

25 VIRGIN WITH CHILD, fig. 38

Pencil, pen and brown wash, 26 × 18,3 cm.

Inscribed on the back with pen and wash: Gilulio Romano

Narodna galerija, Ljubljana, No. G. 18, photo No. 3251

Copy after *Raffaello Santi* (Urbino 1483 — Rome 1520)

Oil on wood, 82 × 58 cm

Galleria Borghese, Rome, No. 358

In 1693 Inventory the picture is attributed to Mantegna. In the Fideicommissum of 1833 it is attributed to Raffaello's school. Considering Kavčić's inscription the painting was attributed to Raffaello's pupil Giulio Romano. Iconographically it reminds of Raffaello's *Madonna della Tore* (*Mackintosh Madonna*) which was copied also by Gian Battista Salvi called Sassoferrato, and whose copy is also in the Galleria Borghese (No. 382). Besides Sassoferrato's copy others are also known. One is registered in the Albani Collection. In this drawing too Kavčić omitted thin nimbuses. Too many folds are on Virgin's right shoulder and the artist depicted a veil over it which is not seen in the oil painting but is partly drawn by Sassoferrato in his copy. The lower part of the Virgin's sleeve is with its folds a closer copy of the oil painting than Sassoferrato's. He moulded the folds more freely. Kavčić neither copied Jesus's expression nor did he draw his fingers completely.

Lit.: Della Pergola II, cat. and fig. 175 (also cat. 174, fig. 173); Michele Prisco-Pierluigi de Vecchi: *L'opera completa di Raffaello. Classici dell'arte 6*. Milano (1971)⁴, p. 104, cat. 86; Luitpold Dussler: *Raphael. A Critical Catalogue of his Pictures, Wall-Paintings and Tapestries*. London and New York (1971), p. 31.

26 VIRGIN WITH JESUS AND ST. JOHN THE BAPTIST

(Madona Aldobrandini, Madona Garvagh), fig. 41

Pencil, pen and brown wash, 20 × 17,4 cm.

Inscribed in the center of the azure carton ground: Raffaele(?)

Sanzio di Urbino

Akademie d. bild. Künste, Vienna, No. 1052, photo No. 1052

Raffaello Santi (Urbino 1483 — Rome 1520)

Oil on wood, 38 × 33 cm, about 1510

National Gallery, London

From the possession of the Aldobrandini Family the painting came in the collection Borghese. During the years 1800/01 it came in the hands of Alexander Day. It was brought to England and in 1818 came into possession of Lord Garvagh and then in the National Gallery in London.

In 1787 Ramdohr records that the work originates from the possession of the Prince Aldobrandini and Lucrezia d'Este (died 1598). Madonna Aldobrandini was supposed to be one of the five Raffaello's Madonnas mentioned in the Inventory of Lucrezia d'Este in 1592, but no detailed description was given. Of those the one in London is the closest, which Manilli mentions in his description of Villa Borghese (in 1650, p. 112). If we accept the supposition that Kavčić copied originals in Galleria Borghese then it is possible that he had copied the picture while he was in Rome during 1781—1787. There is no detail which would demonstrate that Kavčić did not stick to the original, except for changes in the faces and the almost sculptural treatment of the entire composition. That, however, can be ascribed to the *canon* of painting at that time in Rome.

Lit.: Luitpold Dussler. *Raphael. A Critical Catalogue of his Pictures, Wall-Paintings and Tapestries*. London and New York (1971), p. 26—27, fig. 71; Michele Prisco-Pierluigi de Vecchi: *L'opera completa di Raffaello. Classici dell'arte* 6. Milano (1971)⁴, p. 105, cat. 87.

27 VIRGIN WITH CHILD, fig. 43

Pencil, pen and brown wash, 27,4 × 19,5 cm.

Inscribed on the back: Bronzino, on the azure carton ground: Angiolo Bronzino

Akademie d. bild. Künste, Vienna, No. 957, photo No. 957

Roman Master, follower of Michelangelo

Oil on wood, 112 × 84 cm

Galleria Borghese, Rome, No. 393

The picture is mentioned in 1626 in the Inventory of Olimpia Aldobrandini, in 1693 (registered again and) attributed to Andrea del Sarto. The Inventory of 1790 attributes it to Bronzino, later the opinions differ. Della Pergola ascribes it to the Roman school of painters. Kavčić recorded it as the work of Bronzino, what is in accordance with the opinion prevailing at that time.

Kavčić drew two figures and omitted several things: Virgin's veil, the bird on the shelf, the written text in the open book and the ribbons under the book. The drawing with a pencil on the background wall on the left, around the Virgin's nimbus, on the basket with fruit, on the book etc. demonstrates the capturing of the main composition in sketch and the omission of realistic motifs.

Lit.: Della Pergola II, cat. and fig. 144.

28 HOLY FAMILY, fig. 44

Pencil, pen and brown wash, 23,6 × 19,3 cm.

Inscribed in the center of the azure carton ground: Giorgio Vasari
Akademie d. bild. Künste, Vienna, No. 931, photo No. 931

Roman Master, follower of Michelangelo,

mid. of 16th century

Oil on wood, 118 × 90 cm

Galleria Borghese, Rome, No. 392

The picture is recorded in 1833 Fideicommissum with the name Venusti. The attribution was accepted by Venturi and Longhi. Della Pergola placed the picture among Roman works of the mannerism period, executed after Michelangelo. The name of the painter, architect etc. Giorgio Vasari as the author of this work can be found only with Kavčić.

Kavčić depicted all three figures without the nimbuses, he simplified folds on the drapes above on the right, and neither he paid much attention to the tuft on the cushion.

Lit.: Della Pergola II, cat. and fig. 146.

29 VIRGIN WITH JESUS, ST. JOSEPH AND ST. JOHN THE BAPTIST,
fig. 42

Pencil, pen and brown wash, 31,6 × 21 cm.

Inscribed on the back with wash: Sebastiano del Piombo
Narodna galerija, Ljubljana, No. G. 39, photo N. 3265

Scarsellino, Ippolito Scarsella (Ferrara 1551 — Ferrara 1620)

Oil on wood, 37 × 26 cm

Galleria Borghese, Rome No. 222

The picture originates from the bequest of Lucrezia d'Este. From here it came to Aldobrandinis' and with Olimpia Aldobrandini to Borg-hese family. The Inventory of Lucrezia d'Este registered in 1592 as the author Mondino Scarsella, Venturi attributes the picture in 1934 to Ippolito Scarsella and Della Pergola does the same. The name of Sebastiano del Piombo as the author we meet with Kavčić only.

The nimbuses were again not copied, the fire in the background on the right of the tree is not depicted, and the reflection on the cloudy sky was omitted. But he drew the donkey with sharp contours, although it is scarcely visible in the original. Vivid faces and looks are not like in the original either.

Lit.: Della Pergola I, cat. and fig. 113.

30 VENUS AT BATH, fig. 49

Pencil, pen and brown wash, 21,5 × 31,3 cm.

Inscribed on the azure carton ground under the drawing:
Fra Sebastiano del Piombo

Akademie d. bild. Künste, Vienna, No. 1047, photo No. 1047

SCARSELLINO, Ippolito Scarsella (Ferrara 1551 — Ferrara 1620)

Oil on canvas, 43 × 57 cm

Galleria Borghese, Rome, No. 219

The picture is registered already in 1693 Inventory as a work of Scarsellino Ferrara and the same is recorded in the Fideicommissum of 1833. Kavčić thought it was the work of Sebastiano del Piombo and probably this was the opinion of everyone else in his time.

Kavčić's drawing is a copy of the original, it only misses the attractiveness of dawn and reflections on water, faces are not individualized etc.

Lit.: Della Pergola I, cat. and fig. 118.

31 VIRGIN WITH JESUS, ST. JOHN THE BAPTIST AND ST. ANN,
fig. 45

Pencil, pen and brown wash, 23,4 × 19,8 cm.

Inscribed in the center of azure carton ground: Pierino del Vaga,
on the back in wash: Pierino del Vagha

Akademie d. bild. Künste, Vienna, No. 993, photo No. 993

Pierin del Vaga, Piero Buonaccorsi (Florence 1501 — Rome 1547)

Oil on canvas, 139 × 112 cm

Galleria Borghese, Rome, No. 412

The picture was without doubt in Galleria Borghese already in 1693 when it was registered in the Inventory and as the author was named Pierino del Vaga. Also the Inventory of 1700, 1790 and the Fideicommissum of 1833 attribute the work to del Vaga. A. Venturi, though, attributed it to Domenico Fetti in 1893, but the attribution to Del Vaga prevailed.

Kavčić omitted in the drawing the curly hair of St. Joseph, he sketched his glance- in the drawing he views the spectator, in the original he looks down to the right. He also omitted tiny plants growing upon the pillar behind Joseph's head and up the brick wall. As usual the nimbuses are omitted, Jesus's face is altered in a rounded one.

Lit.: Della Pergola II, cat. and fig. 158.

32 THE MYSTICAL MARRIAGE OF ST. CATHERINE OF SIENNA,
fig. 48

Pencil, pen and brown wash, 21,2 × 17,9 cm.

Inscribed on the back: *incerto*

Akademie d. bild. Künste, Vienna, No. 1049, photo No. 1049

Vanni (?) Francesco (Siena 1563 — Siena 1610), fig. 47

Oil on canvas, 89 × 67 cm

Galleria Borghese, Rome, No. 62

Descriptions of the 17th century inventories are probably concerning this picture. More in detail it is mentioned in the 1693 Inventory which attributes it to Andrea del Sarto. Kavčić was not certain of the author »*incerto*« while the Fideicommissum of 1833 registers Francesco Vanni. Longhi inclined to the opinion that the author may be Ventura Salimbeni (1928). Della Pergola attributed it to a master close to Francesco Vanni if it isn't his work after all.

It doesn't surprise us, that Kavčić again did not draw nimbus around Jesus's head, that he did not indicate the attributes, that he

omitted the snake reeling from the chalice of St. John the Baptist and that he softened visionary faces of St. Catherine, Jesus and Mary. However, we are surprised that he depicted a head of an old man with a beard which could represent a head of St. Joseph instead of St. Francis's head on the left in the background. It would be difficult to explain this selfwilled alteration since till now we had not met with such a case at all. There could be several explanations for such an alteration though none of them can be evidenced. The question is, did Kavčić copy an altered copy or had he allowed iconographic change himself?

Lit.: Della Pergola II, cat. and fig. 82.

33 VENUS, AMOR AND SATYR, fig. 46

Pencil, pen and brown wash, 23,5 × 21,3 cm.

Inscribed in the center of the azure carton ground: Paolo Veronese Akademie d. bild. Künste, No. 933, photo No. 933

A copy after Veronese, Paolo Caliari called Veronese

(Verona 1528 — Venice 1588)

Oil on canvas, 115 × 110 cm

Galleria Borghese, Rome, No. 124

Van Dyck registered this work as a work of Titian. Manilli registered the same in 1650, while the 1693 Inventory and the Fideicommissum of 1833 attribute it to Paolo Veronese. Kavčić's inscription gives evidence that this attribution was prevailing for over hundred years. In 1897 Morelli thought of the copy of Paris Bordone after Titian. Venturi in his second judgement in 1933 thought it was Luca Cambiaso, Longhi thought it was a work copying Venetian classics, and Padovanini to some extent. Della Pergola mentions typical Veronesian composition, imposition of figures and also the colouring, while characteristics of the one who copied this oil painting in the Collection Borghese are obliterated. E. Tietze-Conrat in 1945 thought it might be the work of Damiano Mazzo.

Kavčić in his drawing »spoiled« the Veronesian face of Venus, the vivid look of Amor remained blunt in the drawing. Kavčić neither paid much attention to the details of Venus's earrings and pearls. The doves are without black streaks, between the dish on the shelf and the quiver with arrows is laid a ribbon in the original, here it is only indicated with a pencil. Foggy clouds in the background are sharply contoured in the drawing.

Lit.: Della Pergola I, cat. and fig. 244. Adrian Gert: *Anton van Dyck, Italienisches Skizzenbuch*, Wien 1940, fig. 114.

FINAL OBSERVATIONS

All of Kavčič's known drawings of old master's works come from the Akademie der bildenden Künste in Vienna, including those kept now by the Narodna galerija in Ljubljana. They were bought in Vienna in 1933 by Dr. Fran Windischer and donated to the Narodna galerija. The drawings are glued to blue cardboard sheets and bear captions. Sometimes there are remarks with pencil or pen in bistre on the reverse of the sheets. The assumption that all inscriptions are Kavčič's own is corroborated by the fact, that quite a few drawings are attributed according to the notions, valid for specific works only at the time when Kavčič was studying in Rome, that is in the years 1781—1787 (cf. sheets No. 5, 7, 8, 11, 18, 19, 21, 30).

The published drawings encompass approximately one fifth of Kavčič's not evaluated drawings of old masters. Most of the present are copied from the works in the Galleria Borghese in Rome. Among them there are originals, which are still in this gallery, though some of them were acquired later from this collection for other galleries (Nos 6 and 26, and most probably No 4). Further, there are works from the Galleria Borghese, of which every trace has been lost (Mengs' *St. John The Baptist*, No. 20). Of three works, attributed with great probability to Jacopo Bassano, Annibale Carracci and to Nicolas Poussin, any knowledge of their past or present whereabouts is lacking (Nos 3, 9, 23). The drawings after Correggios painting *Betrothal of S. Catherine's* (No. 12) leaves open the question what and where Kavčič copied — the original, one of the copies or of graphic sheets? Gaulli's *Death of S. Francis Xavier* (No. 14) points to a known Roman church and it seems that this is not the only specimen copied in a church. Kavčič's drawings of antique sculpture, reliefs and other objects tell that he actually copied works of art in all important villas, palaces and collections in Rome and suburbs, where he took up his landscapes. Indeed, it seems impossible to consider everything from the enormous quantity of material to be copied from a model. Besides, it is evident from his drawings, that he transposed the main figures and objects and gave their mass a sharp, sometimes even exaggerated outline. Kavčič extracted with precision what the baroque oils faded into foggy clouds, shining glows and dark backgrounds and rendered it in a form alien to old masters, especially Caravaggio, Scarsellino and Guerrieri. Naturalist subjects and genre did not attract him at all. He left them either out or »embellished« them in his taste (Nos 6, 7, 18, 21, 27). Earmarked sheets of the torn-up book of St. Jerome in Caravaggio's picture are smoothed out with Kavčič, the torn sleeves are marked by a line, which could be understood as a fold, wrinkled faces become smooth, etc. Kavčič allows himself considerable liberty with faces — as often as not they are far from the original; he changes the proportions and disregards the charm of individuality. Their looks are dead, blank and unconnected. Nevertheless, all these faces demonstrate the personal style of the painter. He painted the faces of children, women and girls in a standardized form, found also in the accessory figures of his land-

scapes and often enough in his drawings of antique sculpture and even in his original oils. Numerous exercises and copying did not only offer him the opportunity to outline the composition, but also forced upon him a variety of subjects, which later on he used in his large oils. He flattened and presented accordingly the plastic shapes of the old masters — e. g. Bassano, Caravaggio, Carracci, Correggio, Domenichino, Gaulli, Mengs, Poussin, Raffael. The third dimension is getting lost — the spaces are flat and without thrust into the background. He was not particularly selective in his choice of prominent names or dimensions of the originals: he drew copies of big and small paintings of greater and lesser masters in the Galleria Borghese, at least.

He used pencil and gave it a sharp outline with pen, washed with bistre or sepia. Unfortunately we know only two of his sketch-books, containing a series of his drawing from the Vatican Museum and from Museo Capitolino.

The sketchbooks are proof of his technique: pencil, ink and bistre. Some of the drawings of sculptures or paintings come up again on separate sheets. He bordered these sheets with thicker or thinner lines, glued them to cardboard and gave them a caption in the middle, though not consistently.

Jörg Garms³⁶ is right when he remarks that Kavčič left almost a library of drawings of antique sculpture, paintings of old masters and series of landscapes and that perhaps these drawings have been

³⁶ Jörg Garms, *Introduzione*, — in: *Artisti Austriaci a Roma dal barocco alla Secessione*. Museo di Roma — Palazzo Braschi 1972 (without pag.).

I began to collect the material on Kavčič in 1968. In the recent period I received grants from the *Sklad Boris Kidrič* (Foundation Boris Kidrič) in Ljubljana and from *Ministero degli Affari Esteri, Direzione generale per la cooperazione culturale, scientifica e tecnica in Rome*, which made a more systematical work possible. I am much obliged to both institutions. — Without having a possibility to study in the *Bibliotheca Hertziana* in Rome and without suggestions and help of numerous friends my work would be more difficult and many questions would have remained unsolved.

I take this opportunity to thank *Dr. Eduard A. Safarik*, director of the Galleria Doria Pamphilj in Rome for his first encouragement to publish Kavčič's drawing after old masters and for many precious suggestions. The study of Kavčič's opus would be impossible without the kindness of *Akademie der bildenden Künste* which allowed me to study their archive, graphic collection, to photograph Kavčič's works and to publish them now. In this I was assisted by *Dr. Wanda Lhotsky*, *Dr. Walter Cerny* and the Director *Dr. Margarethe Poch Kalous*. I am grateful also to *Hofrat Dr. Eva Frodl Kraft*, Institut für österreichische Kunstforschung des Bundesdenkmalamtes, Vienna, *Prof. Dr. Heinz Schöny*, Historisches Museum der Stadt Wien, Vienna, *Prof. Dr. Christoph Clairmont*, Princeton, N. J., *Prof. Hugh Hanour*, Camigliano Santa Gemma, Director *Cav. Guido Bradascchia*, Musei Provinciali, Gorizia, *Msgr. Justo Soranzo*, Gorizia, count *Dr. Guglielmo Coronini Cronberg*, Gorizia, *Dr. Gaetana Scano*, Accademia Nazionale di San Luca, *Dr. Jörg Garms*, Österreichisches Kulturinstitut, Rome, Director of the Galleria Borghese *Dr. Luciana Ferrara Grassi*, *Jacques KuhnMünch*, Roma, *Prof. Olivier Michel*, École française de Rome, *Dr. Friedrich Kobler*, Munich, *Dr. Elisabeth Schrötter*, Rome, *Dr. Steffi* and *Prof. Dr. Herwarth Röttgen*, Göttingen. I always received valuable assistance from *Dr. Emilijan Cevc*, *Prof. Dr. Luc Menaše* and *Prof. Dr. Nace Šumi*, Ljubljana.

intended for publication in the form of *corpora*, which at that time were rather popular. Actually, most of the drawings are of similar size and point to a system and order. Most probably they were intended for students of the Academy in Vienna; documents, conserved in the archives, relate to a dispatch of Kavčić's works from Rome to the Viennese Academy. We know, how »enthusiasted« were the young artists with these formalized drawings, which should even serve as pattern for their own work. Following sharp disputes with professors of the Academy, a number of young painters left Vienna and went to Rome. One of the Viennese pupils — Sutter — found satisfaction in burning his own drawings of professor's works.

Kavčić's »barbarian diligence«, which produced hundreds of drawings, may be assessed in different ways, but something will most probably remain valid: quite a few of his drawings after old masters will help to clear up parts of the history of these old paintings; Kavčić's drawings disclose the neo-classicistic understanding of old artistic values, especially of the baroque period; the drawings are proof of the unyielding assiduity in drawing exercise, typical of the other masters of the period also; they witness the broad scope of interest and finally the erudition, which these exercises brought to the painters acquainting them with Roman and Greek history, mythology, antique art and art from the Renaissance on; these drawings will not only help to round up the historic image of the works of known masters, but also the history of old collections, individual antique sculptures, antique and later architecture and landscapes of Rome and suburbs, Venice, Trieste, Vipava Valley (?), Vienna, Salzburg and Passau. Kavčić's oils and his role as academic teacher and Inspector of Arts in the Vienna Porcelain Manufacture still have to be assessed.

Translated by Barbara Omahen and Jaka Štular

ABBREVIATIONS

Akad. d. bild. Künste	Akademie der bildenden Künste, Vienna/Wien
Arch. Seg. Vatic.	Archivio Segreto Vaticano
Arslan	Edoardo Arslan: <i>I Bassano</i> . I., II. Milano (1960)
Baglione	Giovanni Baglione: <i>Le vite de' pittori, scultori ed architetti. Dal Pontificato di Gregorio XIII. del 1572. In fino ai tempi di Papa Urbano VIII nel 1642.</i> Roma 1642
Bellori	Giovanni Pietro Bellori: <i>Vite de pittori, scultori ed architetti moderni</i> . I.—III. Roma 1672
Della Pergola I.	Paola della Pergola: <i>Galleria Borghese. I dipinti I.</i> Roma 1955
Della Pergola II.	Paola della Pergola: <i>Galleria Borghese. I dipinti II.</i> Roma 1959
Fidecommissum Adm. 1833	<i>Fidecomesso Artistico nella Famiglia Borghese.</i> Arch. Gall. Borghese
Inventory 1693	<i>Inventario di tutti li Mobili che sono nell'Appartamento Terreno che gode il Sig. r Principe Rossano.</i> Arch. Seg. Vaticano Fondo Borghese. Busta
Inventory 1700	<i>Nota delli Quardi dell'Appartamento terreno di S. E. il Sig. Pnc Borghese.</i> Arch. Gall. Borghese
Inventory 1790	<i>Catalogo della Quadreria Borghese nel Palazzo a Campo Marzio.</i> Arch. Gall. Borghese (in Piancastelli's transcription)
Inventory of Lucrezia d'Este	<i>Inventario delle Robbe di S.A. S. la Duchessa d'Urbino.</i> Arch. Seg. Vat., Fondo Borghese, Busta 7501
Inventory of Olympia Aldobrandini 1626	<i>Inventario di Mobili e Suppellettili Aldobrandini 1626.</i> Arch. Seg. Vat., Fondo Borghese, Vol. 6219
Longhi	Roberto Longhi: <i>Precisioni nelle Gallerie Italiane.</i> I. R. Galleria Borghese. Roma 1928
Manilli	Jacomo Manilli: <i>Villa Borghese fuori di Porta Pinciana.</i> Roma 1650
Montelatici	G. B. Montelatici: <i>Villa Borghese fuori di Porta Pinciana.</i> Roma 1700
Piancastelli	<i>Istituzione Fidecommissaria del Principe Francesco Borghese con le modifiche e sistemazioni posteriori.</i> (Piancastelli). Arch. Gall. Borghese
Ramdohr	Friedrich Wilhelm Basilius (von) Ramdor. <i>Über Malerei und Bildhauerarbeit für Liebhaber des Schönen in der Kunst.</i> I.—III. Leipzig 1787
Tietze Conrat E.	Erika Tietze Conrat: <i>Tee Holkham Venus in the Metropolitan Museum, — v: The Art Bulletin XXVII,</i> 1945
Venturi A. 1893	Adolfo Venturi: <i>Il Museo e la galleria Borghese.</i> Roma 1893
Voss	Hermann Voss: <i>Die Malerei der Spätrenaissance in Rom und Florenz.</i> Berlin 1920



1 *Franc Kavčič: Oznanjenje, v načinu Federica Baroccija*



2 *Način Federica Baroccija: Oznanjenje. Galleria Borghese, Rim*



3 *Franc Kavčič: Čaščenje pastirjev, po Jacopu Bassanu*



4 *Jacopo Bassano: Čaščenje pastirjev. Galleria Borghese, Rim*



5 *Francesco Bassano: Darovanje v templju. Národní galerie, Praga*

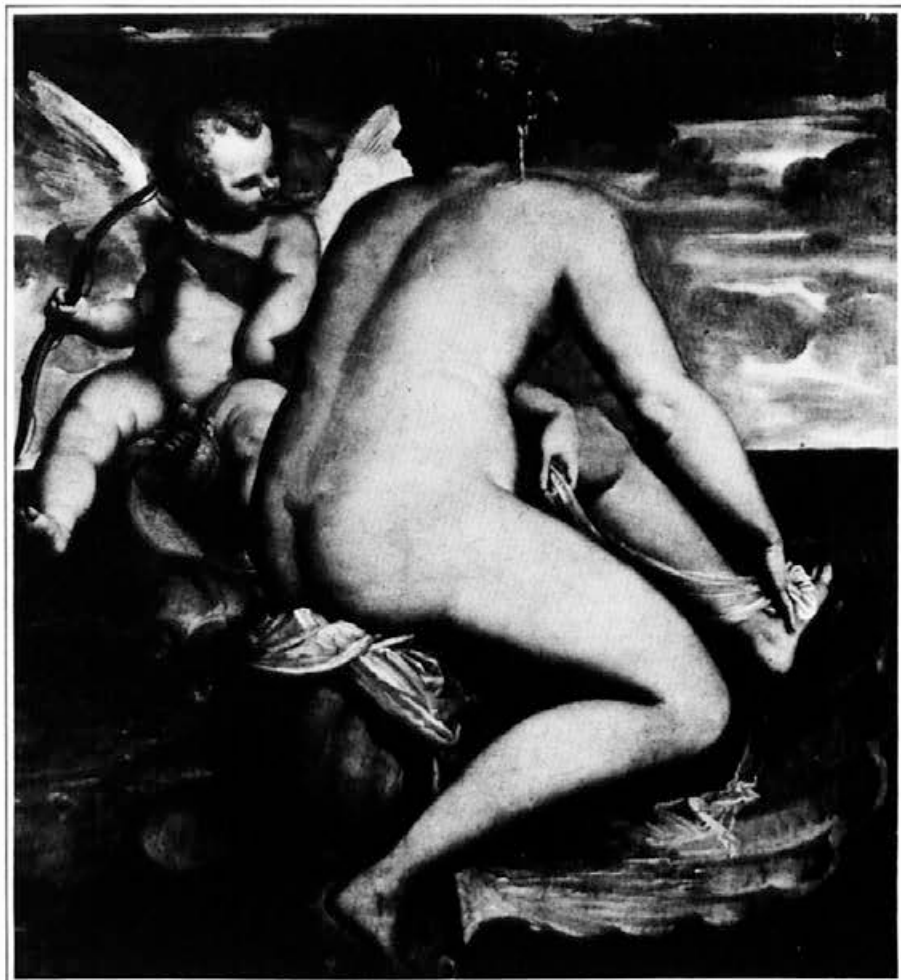


6 *Jacopo in Francesco Bassano: Darovanje v templju. Museo Civico, Bassano*



7 *Franc Kavčič: Darovanje v templju, po Jacopu Bassanu*

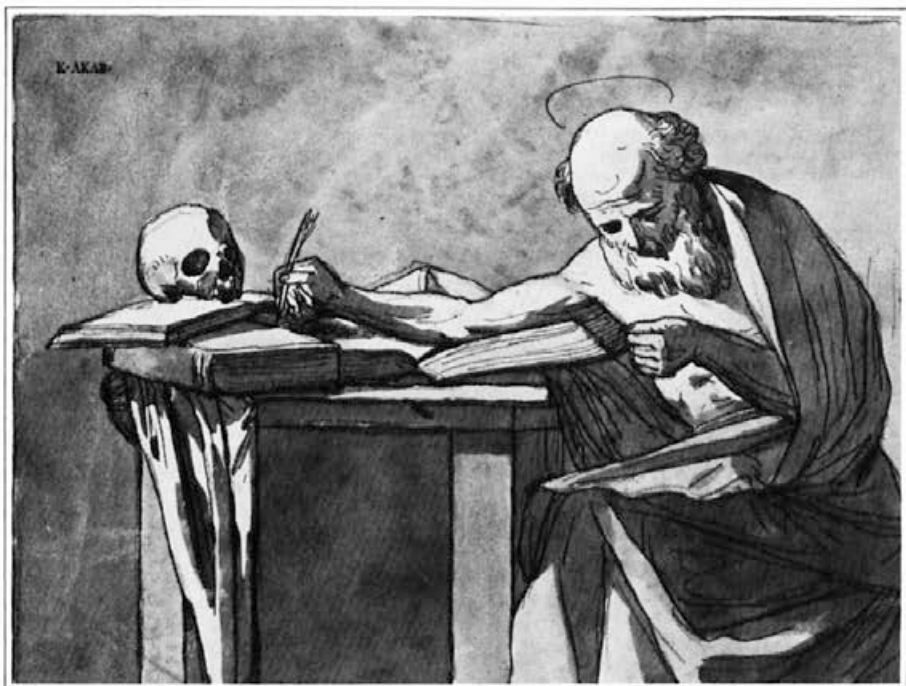




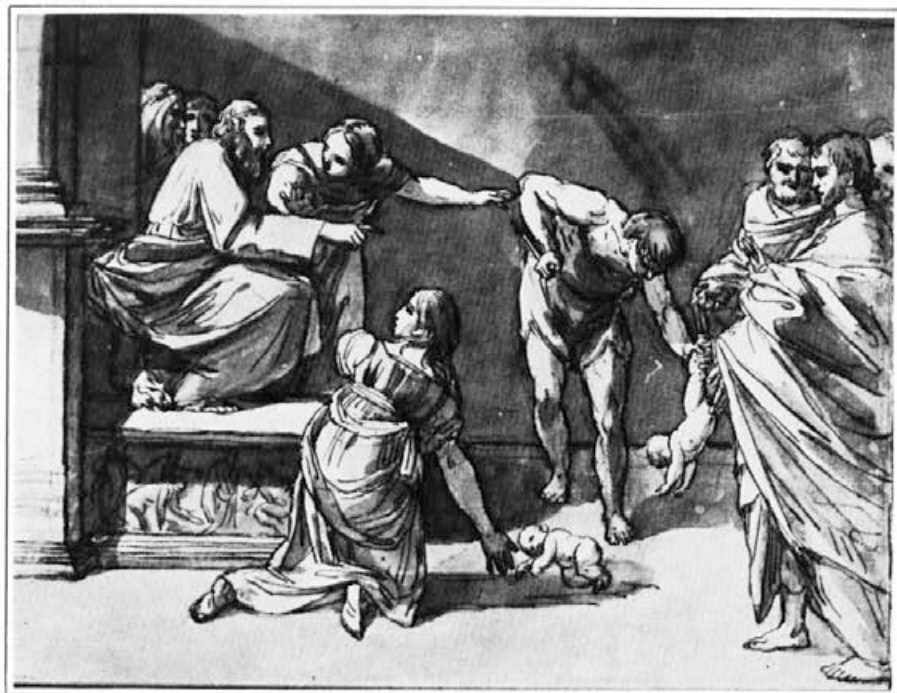
9 *Luca Cambiaso: Venera in Amor na morju. Galleria Borghese, Rim*



10 *Franc Kavčič: Kristus v Emavsu, po Michelangelu da Caravaggiu*



11 *Franc Kavčič: Sv. Hieronim, po Michelangelu da Caravaggiu*



12 *Franc Kavčič: Salomonova sodba, po mojstru Salomonove sodbe*



13 *Mojster Salomonove sodbe: Salomonova sodba, Galleria Borghese, Rim*



14 *Franc Kavčič*: Kristus v gloriji s svetnikoma, po Annibaleju Carracciju



15 *Annibale Carracci*: Studija Kristusa s svetnikoma v gloriji.
Musée des Beaux-Arts, Lille



16 *Annibale Carracci*: Kristus v glorijski svetni. Galleria Palatina, Palazzo Pitti, Firenze



17 *Franc Kavčič*: Sv. Janez Krstnik, po Cav. d'Arpinu



18 *Franc Kavčič*: Perzej reši Andromedo, po Rutiliju Manettiju



19 *Franc Kavčič*: Moljenje deteta, po Bronzini



20 *Franc Kavčič*: Rop Evrope, po Cav. d'Arpinu



21 Franc Kavčič: Sibila,
po Domenichinu



22 Domenichino: Sibila. Galleria
Borghese, Rim



23 Franc Kavčič:
Smrt sv. Frančiška Ksaverija



24 Giovanni Battista Gaulli:
Smrt sv. Frančiška Ksaverija.
S. Andrea al Quirinale, Rim



25 *Franc Kavčič: Lot in hčeri, po Giov. Francescu Guerrieriju*



26 *Franc Kavčič: Sv. Rok, po Giov. Francescu Guerrieriju*



27 *Franc Kavčič*: Egiptovski Jožef in Putifarka, po *Giovanniju Lanfrancu*



28 *Giovanni Lanfranco*: Egiptovski Jožef in Putifarka.
Galleria Borghese, Rim



29 Franc Kavčič:
Zaroka sv. Katarine, po Correggiu



30 Franc Kavčič:
Mučeništvo sv. Boštjana,
po Domenicu Passignanu



31 Franc Kavčič:
Tri gracije, po Rutiliju Manettiju



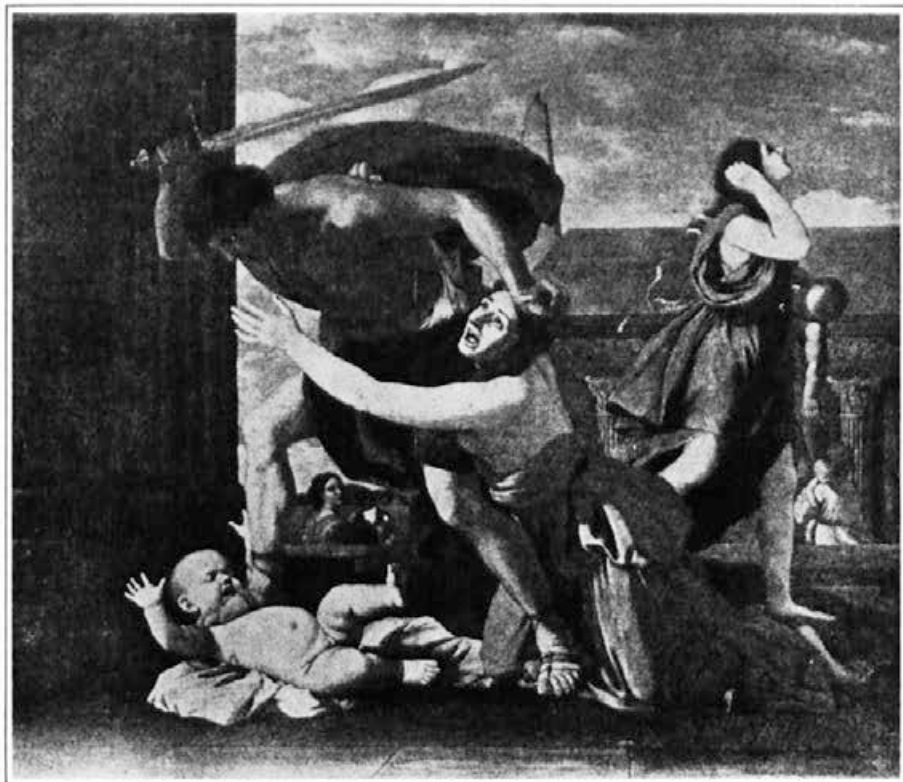
32 Franc Kavčič:
Sv. Janez Krstnik, po Antonu
Raphaelu Mengsu



33 Franc Kavčič: Pokol nedolžnih otrok, po Poussinu



34 Nicolas Poussin: Pokol nedolžnih otrok, lav. perorisba.
Musée des Beaux-Arts, Lille



35 *Nicolas Poussin: Pokol nedolžnih otrok. Musée Condé, Chantilly*



36 *Nicolas Poussin: Pokol nedolžnih otrok. Petit Palais, Pariz*



37 Franc Kavčič: Sv. družina,
po Pomaranciu (?)



38 Franc Kavčič:
Marija z Jezusom, po kopiji
Rafaelove slike



39 Scipione Pulzone: Sv. družina
z Janezom Krstnikom in sv. Ano,
Galleria Borghese, Rim



40 Franc Kavčič: Sv. družina
z Janezom Krstnikom in sv. Ano,
po Scipionu Pulzoneju



41 *Franc Kavčič:*
Marija z Jezusom in Janezom
Krstnikom
(Madonna Aldobrandini),
po Rafaelu



42 *Franc Kavčič:*
Marija z Jezusom, sv. Jožefom
in Janezom Krstnikom,
po Scarsellinu



43 *Franc Kavčič:*
Marija z Jezusom, po rimskem
mojstru michelangelovske smeri



44 *Franc Kavčič:* Sv. družina,
po rimskem mojstru
michelangelovske smeri



45 Franc Kavčič:
Marija z Jezusom, Janezom
Krstnikom in sv. Ano,
po Pierinu del Vagu



46 Franc Kavčič: Venera,
Amor in satir, po kopiji
Veronesejeve slike



47 Francesco Vanni (?):
Zaroka sv. Katarine Sienske,
Galleria Borghese, Rim



48 Franc Kavčič:
Zaroka sv. Katarine Sienske,
po Francescu Vanniju (?)



49 *Franc Kavčič: Venera pri kopeli, po Scarsellinu*