

# *Timeless Renaissance: Italian Drawings from the Alessandro Maggiori Collection*

**August 13 - November 6, 2011  
Hallie Ford Museum of Art  
Willamette University**

## **Teachers Guide**

This guide is to help teachers prepare students for a field trip to the exhibition, *Timeless Renaissance: Italian Drawings from the Alessandro Maggiori Collection* and offer ideas for leading self-guided groups through the galleries. Teachers, however, will need to consider the level and needs of their students in adapting these materials and lessons.

### **Goals**

- To introduce students to the collection of Count Alessandro Maggiori (1764-1834)
- To examine the reasons for the collection's formation
- To explore the idea of a "Timeless Renaissance"

### **Objectives**

Students will be able to:

- Discuss the aesthetic, pedagogical, and historical significance of Maggiori's collection
- Examine and discuss the technique and iconography in individual works and how they reflect the education of young artists at the time
- Understand the tradition of Italian Classicism beginning with the sixteenth-century Roman school, in particular Raphael and his followers, and further developed among the members of Roman and Bolognese schools between the seventeenth and eighteenth century

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## INTRODUCTION

The Hallie Ford Museum of Art brings together, for the first time outside of Italy, 74 drawings from the 16<sup>th</sup> and early 19<sup>th</sup> centuries collected by Count Alessandro Maggiori (1764-1834) in his villa near Monte San Giusto during the Napoleonic occupation of Italy.

The drawings were only recently rediscovered by the Monte San Giusto townspeople, who did not initially know their significance. Willamette University art history professor Ricardo De Mambro Santos, with the help of his students, researched the drawings and discovered they were collected by Maggiori, who was attempting to preserve Italian culture by saving some of its Renaissance-style artworks.

Their initial research suggests that the collection served three purposes:

- To display an aesthetically coherent set of Renaissance-oriented artworks, most notably those connected to Raphael's ideals of beauty
- To offer models for developing artists, particularly the components needed for any pictorial creation: human actions, narrative devices, draperies and animals
- To illustrate exemplary Italian art culturally and historically related to the Renaissance

## BACKGROUND

By Ricardo De Mambro Santos

### Alessandro Maggiori (1764-1834)

In 1834, art historian and connoisseur Amico Ricci published *Historical Memories of the Art and the Artists in the Province of Ancona*, a pioneering account of the development of the fine arts in the Italian region called The Marches. At the conclusion of this book, which was printed in the same year of Count Alessandro Maggiori's death, Ricci provided the first biographical note ever written about the count and his multiple activities as an art critic and collector.

Born on January 30, 1764, in Fermo, Alessandro was the eldest son of Count Annibale Maggiori and the noble lady, Rosa Sciarra. "His initial education," as Ricci recalls, took place in Osimo and later in Bologna "where he graduated." Not very keen on the idea of pursuing his studies in law, Alessandro tried to mitigate what Ricci described as "the aridity of these studies," through the "practice of the fine arts, towards which he was naturally inclined and excited, given the extraordinary monuments of Bologna. He examined carefully the many beautiful artworks spread all over the town, and fed his own thoughts with the company of some distinguished men, without neglecting to depict the objects from which he had been most strongly stricken."

It was in Bologna, around 1788, that Alessandro Maggiori started collecting drawings made by artists belonging not only to the local tradition – such as seventeenth-century masters Ludovico Carracci, Guido Reni and Domenichino – but more generally associated with the great legacy of the Roman Renaissance. He selected works created by Perin del Vaga (one of Raphael's most famous pupils), Giorgio Vasari (painter, architect and author of *The Lives of the Artists*, published in 1550), and many other masters whose style was unmistakably connected to the past grandeur of sixteenth-century Rome, when the arts were developed under the aegis of the "Prince of the Artists," Raphael.

Around 1798, Alessandro Maggiori is documented in Rome, where he went to the studio-academy of painter Domenico Corvi to actively practice art as a *dilettante*. An exquisite connoisseur and a highly selective art collector, Maggiori was a prolific writer as well, responsible for the 1817 publication of one of the earliest modern editions of Michelangelo's *Rimes*. In 1824, Maggiori published a most penetrating *Dialogue* about sixteenth-century architect Sebastiano Serlio. Dialogues were common Renaissance literary devices that consider key questions through the simulation of a conversation among learned people.

Thanks to Alessandro Maggiori's extensive knowledge of art in The Marches, he published detailed guides of towns such as Ancona and Loreto, rigorously analyzing the most relevant examples of local artistic patrimony. Since these books provided "verbal maps" for art lovers searching for local treasures, they were probably intended to help a sophisticated elite of well-educated travelers during their *Grand Tour* in Europe – a widespread practice between the second half of the eighteenth century and the first decades of the nineteenth. Curiously, none of the books written by Maggiori have ever been published with the author's name printed on it. According to Amico Ricci, such an omission was due to Alessandro's distinctive "aristocratic discretion."

### **The Maggiori Collection**

One of the most striking features of this collection lies in its extraordinary coherence: all works show an unmistakable connection to Renaissance ideals of beauty as they were pursued by Raphael in the sixteenth century and as further developed throughout the seventeenth century by Bolognese masters such as Annibale Carracci, Guido Reni and Domenichino. The Maggiori collection was programmatically formed on the basis of aesthetic parameters that embraced a distinctively Neo-Renaissance – or *Timeless Renaissance* – flavor.

Renaissance works were often used as models to facilitate or reinforce the education of young artists during their initial training process, especially in centers such as Rome and Bologna. The adoption of Renaissance models and rules was regarded, even among eighteenth-century artists, as indispensable to the successful creation of a harmonic work of art. At the time, **history painting** was generally considered the highest form of art for it united the most important – and difficult – components of any pictorial creation: human actions, narrative devices, draperies and animals. By meticulously studying anatomical parts – such as heads, hands, and legs – and carefully examining the different human expressions and bodily motions, as well as by investigating the various forms of nature, young artists were expected to successfully create their own compositions. From this perspective, the Maggiori collection could be read as a "portable museum" filled with didactic examples, stimulating the development of future generations of artists.

Along with its aesthetic coherence and pedagogical agenda, the Maggiori collection also reflects important geo-political changes. Mostly gathered in the years of the Napoleonic dominion over the peninsula, between the arrival of the French army in 1796 and the years immediately after the Restoration in 1814, the drawings selected by Maggiori subtly reveal the emergence of Italian collective identity. Maggiori's collection signifies the gradual rising of a new civic awareness before Italy became an autonomous state. The drawings selected are, in fact, distinctly Italian and emphasize the Roman roots of such a cultural legacy.

A historical understanding of the Maggiori collection should consider its three intertwined goals: to display an aesthetically coherent set of Renaissance-oriented artworks; to offer a pedagogically

functional group of models; and to illustrate a politically engaged collection representing only exemplary “Italian” modes of representation, culturally as well as historically related to the great season of the Renaissance. Inaugurated by Raphael, this season – as a source for creative explorations – was still open and productively pursued by artists during Maggiori’s lifetime between the eighteenth and the nineteenth centuries.

### **Raphael and the Myth of Grace from Renaissance to *Timeless Renaissance***

Native of the same Italian region as Count Alessandro Maggiori, namely The Marches, Renaissance painter, architect and writer, Raphael or Raffaello Sanzio, was born in Urbino in 1480 and died in Rome at the age of thirty seven on April 6, 1520. Throughout the centuries his fame as an artist has been equal, if not superior, to that of two other masters of the so-called “Golden Age” of Renaissance art, i.e., Leonardo da Vinci and Michelangelo Buonarroti. Since the sixteenth century, Raphael was highly regarded as the peerless master of the “grace” – that indefinable aesthetic quality that, unlike “beauty” or “proportion,” could not be mathematically measured or rationally explained, but whose presence in an artwork was considered an indispensable premise to achieve “perfection.”

Between the eighteenth and the nineteenth century, Raphael’s fame reached one of its highest peaks; not by accident, Napoleon Bonaparte, after having defeated Pope Pius VI in Rome, wanted to have Raphael’s *Transfiguration* brought to Paris to be displayed as one of his most magnificent war trophies. As a connoisseur and sophisticated art collector, Alessandro Maggiori decided to assemble examples of art that could illustrate, throughout the ages, the uninterrupted fortune of Raphael’s legacy in Italy. Through the collection of drawings made by masters such as Carracci, Domenichino, Reni and Maratti, Maggiori attempted to bring together, in a “portable museum,” the various ways in which Raphael’s style had been received and re-appropriated in different contexts, without changing its “gracious” quality.

### **The History of the Maggiori Collection**

Count Alessandro Maggiori purchased the most conspicuous part of his drawing collection between 1788 and 1817. The acquisitions were made in different towns, such as Bologna, Rome, Pesaro, and Naples, with a very clear stylistic agenda in mind – to gather artworks that, regardless where or when they were produced, were associated with the everlasting grandeur of the Renaissance tradition and, in particular, with Raphael’s magnificent compositions.

During his lifetime, Alessandro Maggiori kept his remarkable collection in *Il Castellano*, his Villa near Monte San Giusto, not far from the Adriatic coast of The Marches. He spent the later years of his life there with his wife, Giuseppina Bonafede. Unfortunately, there is no historical evidence about how the drawings were displayed and preserved in the villa or whether they were framed or protected between the pages of albums. We know that after the Count’s death, in 1834, the collection was divided among his youngest brothers. That year the brothers likely asked renowned local art historian Amico Ricci to estimate the value of the drawings, because Ricci mentions some of the drawings in the *Historical Memories of the Art and the Artists in the Province of Ancona*, printed in the same year of Alessandro Maggiori’s death.

From that date, in a sadly unstoppable way, the history of the collection’s dispersion had begun. Among its earliest purchasers was the American James Jackson Jarves, who would later sell his paintings to Yale University and his collection of drawings to Cornelius Vanderbilt, who would

bequeath it to the Metropolitan Museum in 1880. Other acquisitions of the collection were simultaneously made by the Galleria Borghese in Rome, The Fitzwilliam Museum in Cambridge, the Kunstmuseum of Düsseldorf, the British Museum in London, the Philadelphia Museum of Art and the Morgan Library in New York.

There is only one historical source that suggests what may have happened to the rich portion of the Maggiori collection that was kept in Italy after the death of Alessandro's brothers: in 1925 an inventory of the drawings was made, listing 323 sheets, along with hundreds of prints. According to this succinct description, the drawings were kept inside eight gigantic frames, previously donated to the city by local priest Nicola Bellesi. In an unknown date, the frames were transferred to the rooms of *Palazzo Bonafede*, the seat of the City Hall of Monte San Giusto. By the time the inventory was prepared, the name of the collector was already forgotten. Instead of writing "Maggiori," Di Pietro writes in fact, "*un tale Maggini*," a certain Maggini.

During World War II, the City Hall was used for emergency lodging and any traces of the drawings were lost. They would re-emerge only in the mid-1990s, when *Palazzo Bonafede* was being remodeled. The drawings suffered damage from being glued together and from being stored for years in disarray in the bottom of a cupboard. Interestingly, according to another version, told as local oral tradition but unsupported by any written or visual evidence, the drawings were hidden between the pages of books belonging to the library of the town and were "miraculously" rediscovered when the building was restored.

## GLOSSARY

**History Painting:** painting that depicts, in a "grand" style, events from Greek and Roman mythology and history, Biblical stories, scenes from great literary works, or famous events in the life of historical figures.

**Dilettante:** an admirer or lover of the arts; a person who engages in a field as an amateur rather than a professional.

## RESOURCE

De Mambro Santos, Ricardo. *Timeless Renaissance: Italian Drawings from the Alessandro Maggiori Collection*, Hallie Ford Museum of Art, Willamette University, distributed by University of Washington Press, Seattle, 2011

## WORKS FROM THE COLLECTION

Entries written by students in Professor De Mambro Santos' *Theories and Methodologies of Art History* course

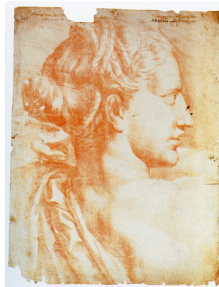
1.



**“Aless.[andro] Maggiori comprò a roman el 1795”**  
**(Alles.[andro] Maggiori bought it in Rome in 1795)**

Count Alessandro Maggiori used to indicate, on the back of nearly every drawing that became part of his collection, the place and date of its purchase, accompanied by his usually abbreviated signature. Thanks to these notes – abbreviated but precise *marques de collection* – it is possible to identify drawings formerly gathered by Maggiori and now displayed in different museums of the world.

2.



Anonymous artist (Roman School, 18th century)  
***Head and shoulders of a woman after Raphael's Transfiguration***  
Red chalk on ivory-colored paper  
Fondo Alessandro Maggiori, Biblioteca Comunale, Monte San Giusto, Italy

Inscriptions: on the verso, “Copia della F[...]hioni nel quadro del [...] di Raffaele” (Copy of F[...]hioni in the painting of [...] by Raphael); “Alessandro Maggiori comprò in Roma nel 1803” (Alessandro Maggiori bought it in Rome in 1803).

The woman represented in this drawing is a direct quotation from a figure in Raphael's famous *Transfiguration* (1520). In this painting, he depicted two religious events: the transfigured Christ atop Mount Tabor in Galilee, and the Apostles attempting to free a boy from demonic possession. The two scenes intensify the emotional contrast between the graceful figure of Christ and the highly expressive characters that surround the figure kneeling in the bottom half—the woman copied in the drawing.

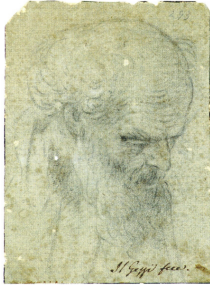
That Maggiori collected this sketch of the kneeling woman from Raphael's painting demonstrates his interest in classical Renaissance figures, Raphael in particular. The face has no evident expression, yet the eyes look out to the right with astonishing intensity. The sharply delineated lines of the eyelids and the monochromatic color of the pupil recall the steady gaze of ancient statues.

*Olivia Lawther*

***Transfiguration***

<http://www.artbible.info/art/large/613.html>

3.



Attributed to Giovan Francesco Gessi (born Bologna, 1588–died Bologna, 1649)

***Head of an old bearded man***

Black chalk with touches of brown ink, on light green paper

Fondo Alessandro Maggiori, Biblioteca Comunale, Monte San Giusto, Italy

Inscriptions: on the recto, “Il Gessi fece” (Gessi made it); on the verso, “Io Aless. Maggiori acquistai in Modena nel 1790” (I Aless. Maggiori purchased it in Modena in 1790).

Francesco Giovanni Gessi, a painter in the Bolognese tradition, began studying under Guido Reni around 1615. Reni was known for his classical style, which he cultivated while studying with Annibale Caracci in Rome. Often called “the Second Guido,” Gessi was allowed to complete many paintings initially begun by his master. Gessi’s style would later grow increasingly distinct from Reni’s, becoming more expressive and deeply shadowed—essentially less classical and more Baroque in nature.

This drawing, done in black chalk, depicts the head of an elderly man in three-quarter profile. With its soft, sketchy style, it may be a study from life, perhaps in preparation for a painting of a saint figure in contemplation, the wrinkled forehead evocative of a person deep in thought. Here Gessi managed to achieve a great degree of naturalism with a minimal amount of mark-making: the economy of line shows his mastery of the medium.

*Sarah Liberatore*



4.



Attributed to Francesco Trevisani (born Capodistria, 1656–died Rome, 1746)

***Putto with a pointing hand***

Black chalk on ivory-colored paper faded light brown

Fondo Alessandro Maggiori, Biblioteca Comunale, Monte San Giusto, Italy

Inscriptions: on the recto, “Il Trevisani fece” (Trevisani made it); on the verso, “A. Maggiori comprò in Roma l’anno 1808” (A. Maggiori bought it in Rome in the year 1808).

This drawing is a study of a winged child, called a *putto*, a subject often found in Renaissance and seventeenth-century art. Trevisani incorporated many *putti* in his work, whether it was religious or secular. Here the *putto*’s wings are faintly suggested, although they may be an extension of the drapery cast across his left shoulder. He points to the right side of the drawing while gazing to the left, and resembles the *putto* holding a quiver of arrows in the artist’s *Diana and Endymion* of about 1710. While this work may not be a direct study for the painting the figures are posed similarly and gesture in the same fashion.

Son of the architect Antonio Trevisani, Francesco Trevisani was a notably successful artist. He was associated with the *Accademia dell’Arcadia*, a group of Roman artists, intellectuals, and poets that formed in 1690.

*Alisa Alexander*

***Diana and Endymion***

[www.artfinding.com/Artwork/Paintings/Francesco-Trevisani/Diane-et-Endymion/4779.html](http://www.artfinding.com/Artwork/Paintings/Francesco-Trevisani/Diane-et-Endymion/4779.html)

5.



Carlo Bononi (born Ferrara, 1569–died Ferrara, 1632)

***Study of an outstretched hand***

Black chalk, black charcoal, slightly heightened with white chalk,  
on blue-grey paper

Fondo Alessandro Maggiori, Biblioteca Comunale, Monte San  
Giusto, Italy

Inscription: on the verso, “Aless. Maggiori comprò in Bologna nel 1791” (Aless. Maggiori bought in Bologna in 1791).

Carlo Bononi was a painter who worked mainly in Ferrara. He trained under Giuseppe Mazzuoli and is considered one of the prominent painters from the School of Ferrara. At the beginning of the seventeenth century Bononi traveled to Rome, where he was struck by the intense realism of Caravaggio’s works. As a consequence, he began to study anatomical elements directly from life. This study of a hand is an excellent example of such a new approach.

In this depiction of a gesticulating hand the fingertips are smoothly rounded and the knuckles are rendered with almost transparent lines. The artist used hatch marks to create the shadows that indicate the foreshortened hand bending out from the forearm, and white chalk highlights to suggest reflection off the fingernails. The delicate gesture of the hand could be a visual sign of offering or blessing.

*Ryder Nishioka*

6.



Anonymous artist

***Half-length naked figure looking backward and reclining with joined hands***

Black chalk on light brown paper

Fondo Alessandro Maggiori, Biblioteca Comunale, Monte San Giusto, Italy

Inscriptions: on the verso, “Questa figura si vede dipinta nella tavola maggiore al Suffragio del Porto di Fermo” (This figure is painted in the main altar of the [Church of the] Suffragio in the Harbor of Fermo); “Aless. Maggiori comprò in Roma nel 1806” (Aless. Maggiori bought it in Rome in 1806).

This drawing in black chalk by an unknown artist depicts a seated nude male figure from the waist up. As in charcoal drawings, the figure is roughly rendered. The outlines of his arms are imprecise and show multiple trial traces. The sketchy shading on his left arm and collarbone and on the right side of his chest provides only a suggestion of rounded form rather than an exact description of musculature.

The cursory quality of the figure’s rendering suggests that this could be a drawing from life, in which achieving a basic sense of form might take precedence over capturing every detail, especially if the model changed positions frequently.

*Caitlin Preminger*

7.



Anonymous artist

***Study of a naked young man pulling an object***

Red chalk, with touches of red charcoal, on light brown paper

Fondo Alessandro Maggiori, Biblioteca Comunale, Monte San Giusto,  
Italy

Inscription: on the verso, at the center of upper part of the sheet, “Aless. Maggiori comprò a Roma l’anno 1816” (Aless. Maggiori bought it in Rome in the year 1816).

This drawing portrays a nude male figure in a twisting pose, his left hand holding an object abstractly rendered as an indefinite dark shape. The red chalk shading with touches of red charcoal subtly builds up the volume and contours of the body within a distinct outline, while the position of the body itself creates strong diagonals to convey a strong sense of motion.

The rendering of the figure and the calm expression on the face draw upon seventeenth-century classicist influences, such as the work of Domenichino. That the figure appears to be pulling an object indicates that the sketch was made in preparation for a narrative painting. This dynamic nude quotes figural representations common throughout the seventeenth century, and reflects the artist’s programmatic attempt to depict the human body in a more naturalistic way.

*Kathryn Pawlick*

8.



Follower of Carlo Maratti (born Camerano, 1625–died Rome, 1713)

***Standing figure wearing classical drapery (study for a saint?)***

Black and white chalk on blue-grey paper

Fondo Alessandro Maggiori, Biblioteca Comunale, Monte San Giusto,  
Italy

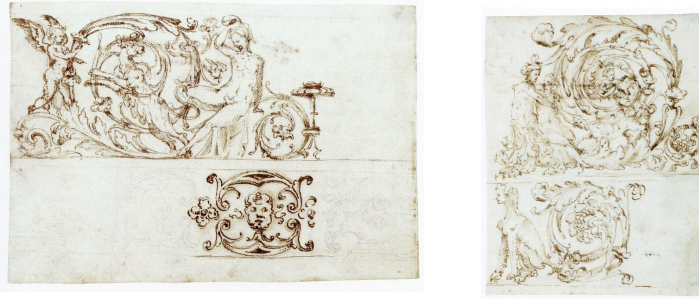
Inscriptions: on the recto, “Guido Reni fece” (Guido Reni made it); on the verso, “Io Aless. Maggiori comprai in Bologna il giorno 30 d’aprile del 1792” (I Aless. Maggiori bought it in Bologna on April 30, 1792).

This sketch depicts a male figure draped in heavy cloth, perhaps a study for a saint, an apostle, or a philosopher. Both the gathering and the deep folds of the drapery create a strong sense of volume as well as the illusion that the sturdy fabric is in motion. This effect is heightened by the stark contrast of light and dark known as *chiaroscuro* (light and shadow), a technique developed in the Renaissance.

The style of this drawing represents a programmatic return to the monumentality of Raphael’s classicism, a characteristic of Carlo Maratti, who moved to Rome in 1636 and was trained by Andrea Sacchi, although it is more likely that a close follower of Maratti created this work. Significantly, Maggiori had instead attributed the drawing to one of the most important followers of Raphael in the seventeenth century, Guido Reni.

*Alyssa Chatterjee*

9.



Pietro Bonaccorsi, called Perin del Vaga (born Florence, 1501–died Rome, 1547)

***Two studies for spiral ornaments with figures***

Pen and brown ink, over black chalk, on white paper

Fondo Alessandro Maggiori, Biblioteca Comunale, Monte San Giusto, Italy

Inscription: on the central upper part, “Aless. Maggiori comprò in Roma l’anno 1805” (Aless. Maggiori bought it in Rome in the year 1805).

The two spiral ornaments in this study are known as “grotesques,” and belong to a long tradition of ornate and intricate decorative elements. The term “grotesque” is historically related to Renaissance representations of figures composed of unconventional or hybrid features, based on the ancient decorations found in Nero’s Golden House, which had been unearthed in Rome at the end of the fifteenth century. In this drawing they are made of swirling plant forms. In the first decoration, a pair of embracing figures emerges out of the spiral while a small, roughly drawn *putto* strums a lute in the center. The second drawing depicts a smaller spiral of similar, leaflike forms. The scrollwork unravels into an Egyptian sphinx, a creature with the body of a lion and the head of a human female.

The artist uses a series of lines and brief areas of crosshatching to create modeling and add depth to the compositions. The lines used to form the scrollwork are careful, but simultaneously free and open. The depictions of the figures are much looser, and their unfinished quality suggests they are probably early ideas for compositional elements.

*Hannah Schiff*

10.



Giovanni Battista Salvi, called Il Sassoferrato (born Sassoferrato, 1609–died Rome, 1685)

***Saint Michael fighting against the Dragon*** (recto)

Black chalk and black charcoal, squared in black chalk, on blue-grey paper

Fondo Alessandro Maggiori, Biblioteca Comunale, Monte San Giusto, Italy

Inscription: on the recto, “Sassoferrato fece” (Sassoferrato made it); “Appartiene ad Aless. Maggiori il quale lo comprò in Roma nel 1803” (It belongs to Aless. Maggiori who bought it in Rome in 1803).

In this drawing, Giovanni Battista Salvi—known as Sassoferrato, after the name of his home town—depicts Saint Michael battling the dragon. The young saint is shown preparing to swing the sword in his right hand, and appears serene, even reverential despite his brave act. Although this is most likely a preparatory sketch, it does not have the characteristic sketch-like quality, which suggests that it was not the artist’s original version. The faint gridlines on the sheet may indicate the image was ultimately to be transferred to a different medium, perhaps a painting or a fresco.

*Emily Berezni*

11.



School of Federico Barocci (born Urbino, ca. 1528–died Urbino, 1612)  
***Study of a donkey***

Black chalk on blue-grey paper

Fondo Alessandro Maggiori, Biblioteca Comunale, Monte San Giusto,  
Italy

The artist's use of the then-new medium of black chalk allowed him to quickly sketch this donkey and the study for equine legs. The animal is rendered with loose lines and rough areas of hatching, giving a preliminary quality that is enhanced by the traces of previous elements like the nostrils and the hind leg.

Federico Barocci was praised by seventeenth-century biographer Giovan Pietro Bellori as an artist who achieved a great style through the exploration of naturalistic effects of light and color. He was known to make numerous drawings from life in order to first observe and then translate the images into his paintings. A notable representation of a donkey by Barocci can be seen in his *Rest on the Flight into Egypt*, painted around 1570. This sketch, probably drawn by a student or follower, may have been a preparatory drawing for a similar composition.

*Amelia Armitage*

***Rest on the Flight into Egypt***

<http://www.ibiblio.org/wm/paint/auth/barocci/egypt/>



## Suggested Discussion for the classroom and at the Museum

- Discuss Alessandro Maggiori's *marques de collection* or "marks of collection" and the notes he made on drawings. Why are these important? What information do they provide, both in the content and where they are placed on the drawings?
- Discuss the purpose of drawings for artists during the Renaissance and into Maggiori's time. Note the use of the back and front of the paper, with no particular attention paid to orientation: they were not intended for display as we see them here in the galleries today. How and why have our attitudes changed towards sketches, studies, etc?
- Discuss the concept of a "Timeless Renaissance": the classical idealism of Raphael, which was inspired by ancient works, and further developed by 17th-century Bolognese artists like the Carracci, who combined classicism with a naturalism based on studies from life; this tradition continues in Maggiori's time.
- Discuss the idea of the collection as representing to Alessandro Maggiori the cultural patrimony as well as the collective identity of Italy, especially in the face of Napoleon's systematic removal of artworks to Paris. What well-known American works of art do you think serve a similar purpose for Americans?
- Discuss the idea of "grace" as it relates to Raphael, what exhibition curator Ricardo De Mambro Santos describes as "that indefinable aesthetic quality that, unlike 'beauty' or 'proportion,' could not be mathematically measured or rationally explained, but whose presence in an artwork was considered an indispensable premise to achieve 'perfection.'"
  - Select a work or works that best exemplify the concepts of "Timeless Renaissance" and "grace." Explain your reasons.
- Select several drawings in the exhibition:
  - Try to determine the different kinds of drawings; i.e. sketches, quick sketches from life, blind contour drawing, studies, preparatory sketches and drawings (for compositions), etc. Explain your reasons.
  - Discuss the use and effects of various techniques (quality of line, modeling, highlighting, hatching, cross hatching, shading, etc.), methods (i.e. use of the grid), and media.
  - As an exercise or as part of the process toward a final composition, what is the focus of each of the drawings you selected? Explain. What role might it play in a final composition (iconography, pose or expression, as an aid in transferring an image to a different media like a painting, fresco or print)?

Mess. Maggioni comprò  
a Roma nel  
1795.

