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Images for the music: drawings and secular cantatas

Bianco, A.

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4. THE MUSICAL GIFTS OF CARLO ANTONIO BUFFAGNOTTI¹⁶⁷

4.1 INTRODUCTION

In the previous chapters we have seen how Stefano Della Bella's visual language, admired for its apparent ease and thematic inventiveness, often served as a model, so much so that collectors and connoisseurs of the 18th-century saw his hand everywhere. In what follows, I turn to a drawing (cat. 4.01) that still echoes that legacy yet does so within a different logic of visual-musical exchange. Indeed, this last chapter examines a drawing currently attributed to the Florentine artist.¹⁶⁸ The present analysis challenges this attribution, revealing discrepancies in the depicted musical composition and the stylistic elements.¹⁶⁹ The drawings features excerpts from a cantata by Giovanni Battista Bassani (ca. 1650-1716),

published two decades after della Bella's death, a detail raising doubts about the current attribution.¹⁷⁰ Furthermore, a closer examination of the artwork's iconographic elements suggests a closer alignment with the style of Carlo Antonio Buffagnotti (1660-c. 1717), an eclectic artist and composer from Bologna.¹⁷¹

Moreover, as in this chapter I will highlight, during a close inspection of the drawing I discovered that the artist's signature was deliberately cut out from the bottom left corner: the tips of the "ff" when compared to those in other drawings are the only traces of that signature. Photographic material documenting the drawing before the inspection (not earlier than 1996) shows the sheet in the same condition. This revelation adds an intriguing dimension to the discussion, suggesting possible motives for the previous misattribution to Stefano della Bella.¹⁷²

Buffagnotti, recognized for his diverse talents in engraving, painting, music performances, composition, and publishing, played a significant role in the Bolognese artistic milieu of the late-17th century.¹⁷³ His early etchings, mostly featuring musical compositions, reflect his

¹⁶⁷ This chapter is dedicated to the memory of Erik Loeffler (1968–2016), a cherished friend and mentor. His generosity of spirit and unwavering encouragement shaped many aspects of my work, particularly in the field of musical iconography. It was he who first drew my attention to this drawing, intuitively perceiving its relevance beyond questions of attribution. With characteristic insight, he may have foreseen the significance it would eventually acquire within the scope of this research. His gift of vision and guidance remains with me.

¹⁶⁸ The Appendix to this chapter gathers a selection of catalogue entries, transcriptions, and archival documents related to the drawing discussed in this chapter. It includes historical sale descriptions (Appendix 4.A), poetic and musical texts associated with the image (4.B), and biographical records concerning Carlo Antonio Buffagnotti and his professional activity (4.C). Together, these materials offer insight into the drawing's attributional history, its musical connections, and Buffagnotti's broader cultural context. I am particularly grateful to Stephen Ongpin for having shown me the drawing in person

several times and for generously sharing his thoughts about it.

¹⁶⁹ The drawing had already been attributed to Carlo Antonio Buffagnotti in Bernard Quaritch, *Catalogue 1230: Art and Architecture* (London, 1996). In later publications, however, it was erroneously assigned to Stefano della Bella. The present study provides conclusive evidence in favour of Buffagnotti's authorship (see Appendix 4.A).

¹⁷⁰ "Ardea di due begl'occhi", in Bassani, Giovanni Battista. *Affetti Canori Cantate, et Ariette del Signore Gio. Battista Bassani Maestro dell'Illustrissima Accademia della Morte di Ferrara, & Accademico Filarmonico di Bologna, Op. VI*, Giacomo Monti, 1684, I-Bc V.255, pp. 41-57. See transcription and translation in Appendix B.1.

¹⁷¹ See Appendix A.1.

¹⁷² According to a personal exchange with Prof. Jan van de Maere, he attributed the sketch to Della Bella after acquiring the drawing in the early 2000s.

¹⁷³ Borroni 1972; Giovani 2019; the manuscripts of Marcello Oretti in Appendix.

artistic inclinations and demonstrate his professional connections, particularly with Bolognese composers.¹⁷⁴

Historical records indicate Buffagnotti's acquaintance with the composers whose works he published, further emphasizing his involvement in the local artistic community.

By examining the drawing reattributed here, this chapter sheds light on Buffagnotti's creative ingenuity and his efforts to establish himself within his cultural environment. Buffagnotti aimed to impress his contemporaries and secure patronage through meticulously crafted designs incorporating musical compositions.¹⁷⁵ These compositions served as "artistic offerings" and strategic endeavors to gain recognition and further opportunities within the art world.¹⁷⁶ In some cases these "offerings" were in fact remunerated, as evidenced by the correspondence of intermediaries between the artist and the patron (in this case Francesco II d'Este) in September–October 1689: the book Buffagnotti intended to 'present' was followed within weeks by a documented payment.

Unlike the printed dedications of the period, which followed a set of codified rules, Buffagnotti's manuscript presentations operated through a different logic: they were conceived as unique, richly decorated artefacts offered as gifts but with the clear expectation of financial compensation. As will be explained, such transactions relied heavily on the mediation of cultural brokers, such as Giovanni Paolo Colonna in the case of Francesco II d'Este, who secured access to princely patrons otherwise unattainable to artists of Buffagnotti's social standing.¹⁷⁷

4.2 BIBLIOGRAPHIC ELEMENTS

Biographical information regarding Carlo Antonio Buffagnotti is somewhat limited, compounded by the absence of dates and signatures on his works, making it challenging to establish a precise chronology of his oeuvre. What is known is that Buffagnotti was born in Bologna in 1660 and apprenticed in the workshop of Domenico Santi, also called il Mengazzino (1621–1694), a renowned artist known for his expertise in printmaking and *quadratura* painting.¹⁷⁸ Under Santi's guidance, Buffagnotti acquired proficiency in ornamental designs, including escutcheons [=shields employed in coat of arms especially] and cartouches, and in creating illusionistic architectural landscapes.¹⁷⁹ These artistic motifs became recurrent themes throughout Buffagnotti's work, spanning drawings, prints, and musical editions.¹⁸⁰

The only official record of Buffagnotti's musical training dates back to his enrolment in the Accademia Filarmonica in 1695, where he appears as a "copper engraver" and a student of the esteemed cellist Giuseppe Maria Jacchini (1667–1727).¹⁸¹ Moreover, historical accounts indicate his participation in sacred and secular musical performances as a cellist and violone player.¹⁸² Additionally, Buffagnotti demonstrated his compositional skills by publishing a collection titled *Menuetti, Sarabande, et varij Caprici*, showcasing his original compositions.¹⁸³ Buffagnotti's cultural influence extended beyond his artistic endeavors; he had close contact with the cultural elite in Bologna, reportedly serving as a drawing teacher in noble households.¹⁸⁴ This engagement with the aristocracy underscores

¹⁷⁴ De Lucca 2001; Churnside 2009; ead. 1994; Badiarov 2007; Barnett 2008; id. 1997; Crowther 1999; Schnoebelen 1966; Vanscheeuwijck 2003.

¹⁷⁵ Churnside 1994, and 2009.

¹⁷⁶ In the Appendix can be found the transcriptions and the translations of documents related to Buffagnotti.

¹⁷⁷ Paoli 2009, cited in Giovani 2017, pp. 22–23.

¹⁷⁸ Davoli 2010; Piazzzi 2012.

¹⁷⁹ Piazzzi 2014.

¹⁸⁰ Ibid.; De Lucca 2001; Curnside 2009.

¹⁸¹ See Appendix.

¹⁸² Barnett 2008; Vanscheeuwijck 2003.

¹⁸³ I–Bc X176.

¹⁸⁴ See Appendix, the Oretti manuscripts transcription and translation.

Buffagnotti's esteemed position within Bologna's artistic and intellectual circles.¹⁸⁵

At the end of the 17th century, however, Buffagnotti's career took a decisive turn towards theatrical pursuits, as he aligned himself with the tradition of scenic design pioneered by Ferdinando Galli Bibiena (1657-1743).¹⁸⁶ Notable contributions include his involvement in designing stage scenes for theatrical productions and elaborate apparatuses for the annual *Festa della Porchetta* in Bologna.¹⁸⁷ His collaboration with Bibiena extended to various theatrical projects across Northern Italy, culminating in the joint publication of scenic designs in ca. 1717.¹⁸⁸

Notably, in 1699, Buffagnotti played a pivotal role in staging Pirro Capacelli Albergati's (1663-1735) *dramma per musica Gli Amici*.¹⁸⁹ His involvement in this production extended well beyond scene painting to encompass diverse responsibilities, exemplifying his versatility and expertise. Buffagnotti was commissioned to realize not only the design of the frontispiece of the libretto of *Gli Amici* but also the creation of an advertisement poster and admission tickets.¹⁹⁰

This multifaceted engagement underscores Buffagnotti's significant

contributions to the theatrical arts, demonstrating his proficiency in various aspects of production, from visual design to printmaking. Collaborating closely with Bibiena, Buffagnotti's efforts contributed to the overall success of *Gli Amici* and solidified his reputation as a versatile and sought-after artist within the theatrical community.

Although records of Buffagnotti's activities ceased after 1717, it is generally presumed that he passed away around that time, leaving behind a legacy of artistic innovation and collaboration across various disciplines.

4.3 THE DRAWING: A TROMPE L'OEIL

The drawing, currently entitled "Elaborate Vase Decorated with Nymphs, Snakes, a Swan and a Musical Score," is executed in pen and brown ink on hand-laid paper, measuring 195 x 130 mm. Discernible traces of preparatory graphite drawing are evident, particularly around the base of the vase.

¹⁸⁵ Another example of Buffagnotti's involvement with noble private commission is evidenced by the print *Apparato fattosi dal Sig:re Marchese Francesco Maria Monti Bendini nel Cortile interiore della di lui nobile Abitazione in Bologna, all'occasione d'esser egli Principe dell'Accademia dei Sig:ri Gelati, per la publica funzione Accademica ivi havutasi il di 26 Agost 1700 con intervento dell'Em.mo legato Illu.mi Sig:ri Vicelegato, Confaloniere, Eccelsi Sig:ri Amiani e Nobiltà tutta*, 1700, Bologna, Biblioteca Comunale Archiginnasio, inv. Goz.2 066/2. Remarkably, a set of sonatas studied by Valeria de Lucca in 2001 was dedicated to the same marquis Monti Bendini. I have discussed this unique and unpublished etching, I-Bc cass 16.11, on various occasions: "Aggiornamenti e precisazioni sull'opera grafica per musica di Carlo Antonio Buffagnotti", XXVI Convegno Annuale della Società Italiana di Musicologia (SIdM), Matera, 18-20 October 2019; "Giuseppe Torelli e Carlo Antonio Buffagnotti: oltre le lastre rozzamente intagliate", Giuseppe Torelli e la Musica del suo Tempo a Bologna, Congresso Internazionale, Bologna, 28-30 September 2023.

¹⁸⁶ Buffagnotti appears to have been involved in the following productions: *La forza della virtù*, Teatro Malvezzi, Bologna 1694; *Nerone fatto Cesare*, Teatro Malvezzi, Bologna 1695 (scenes by Marc'Antonio Chiarini, etched by Buffagnotti); *Gli Amici*, Teatro Malvezzi, Bologna 1699; *La caccia in Etolia*, 1715 (frontispiece by his design); *Esione*, Teatro Regio, Torino 1699 (in *Varie Opere di Prospettiva*, 1717), *La Griselda*, Bologna 1711.

¹⁸⁷ Buffagnotti is either mentioned as scenographer and/or plate maker in editions from the following years: 1690, 1696 [?], 1699 [?], 1702, 1703 [?], 1705, 1706, 1707, 1710, 1715, 1716. See the illustrated plates in Leotti 2010; Bianconi 2005; Vallieri 2022.

¹⁸⁸ *Varie opere di Prospettiva / inventate da Ferdinando Galli (...) raccolte da Pietro Abbati, et intagliate da Carlo Antonio Buffagnotti / Le diede in luce e stampò Giacomo Camillo Mercati / in Bologna l'anno 1701*. [1717], Milano, Museo Teatrale alla Scala, inv. 00200174.

¹⁸⁹ Van der Linden 2018.

¹⁹⁰ See I-Bc Lo.37 for the libretto with the decorated frontispiece. No printed copy of the entrance tickets, however, has yet been identified.

Although not immediately apparent, the artist conceived the composition of the drawing as a trompe l'oeil, using visual illusion to simulate three-dimensionality.¹⁹¹ In the bottom foreground of the drawing, the artist depicts an open booklet resting on a drawn sheet where the vase is illustrated. Subtle shadowing and the visible lower edge of the booklet further enhance the illusion. The vase, positioned within the frame, occupies its spatial domain delineated by a ground line, with parallel hatching suggesting a background wall.

The depicted space is organized concentrically, with the vase occupying the furthest layer and the booklet resting on a higher plane. However, observers can only perceive the trompe l'oeil effect from their vantage point. This means that the illusion is fully effective only when the drawing is viewed directly, from above, as if the viewer were holding the actual sheet in their hands. The perspectival construction is calibrated to simulate the physical presence of the open booklet lying on the same plane as the sheet itself. From this privileged, 'embodied' viewpoint, the drawn booklet appears to cast shadows and rest atop the page, enhancing the illusion that it is a real object placed over the depicted vase.

The resemblance of the page layout of the sheet hanging from the vase to that of a cantata manuscript is of particular interest.¹⁹² Multiple staves are featured on the sheet, accommodating both vocal text and musical accompaniment. This arrangement mirrors the customary format of cantata manuscripts, where decorative elements often adorn the upper left corner of the initial page. In this drawing, the calligraphic initial "D" within a rectangular frame intertwined with a serpent or ribbon motif suggests a completed first page of a cantata.¹⁹³ Conversely, the

foreground booklet appears incomplete, lacking its relative decorative embellishments.

The evident influence of a set of various vases by Della Bella, published by Ciartres-Jean François Langlois (1589-1647) in Paris in 1646, underscores Buffagnotti's penchant for drawing inspiration from established artistic sources.¹⁹⁴ Notably, Buffagnotti's drawing appears to draw directly from the fifth plate of the set, wherein two nymphs are seated back-to-back, with the pitcher's neck positioned between them. While the general motif is retained, notable divergences emerge in Buffagnotti's rendition. The vase's neck in the drawing deviates from della Bella's design, which is characterized by three columns culminating in geometric capitals, with the bodies of the nymphs terminating in opposing volutes. Moreover, the spatial arrangement of the volutes is adjusted in Buffagnotti's interpretation to accommodate the central placement of the musical cartouche. Additionally, the inclusion of a swan and snakes atop the base of the composition echoes motifs found in several plates of Della Bella's set, further exemplifying Buffagnotti's engagement with established visual tropes within his artistic milieu.

The base of the vase is a clever reinterpretation by Buffagnotti, resembling a foreshortened violin placed on its back, with the neck of the instrument concealed behind the vessel.¹⁹⁵ Notably, the visible 'button' at the end of the violin, known as the 'end button,' plays a crucial structural role in the instrument. The end button ensures the proper tension of the strings while anchoring the tailpiece. The strings attached to the pegs and threaded through the nut pass over the bridge and are secured to the tailpiece, where they are fastened with knots. Ultimately, the tailpiece is connected to the end button via a loop made from a sturdy string,

¹⁹¹ Alberti 2015; Melion 2023.

¹⁹² Jeanneret 2009; ead. 2015.

¹⁹³ See Introduction.

¹⁹⁴ *Raccolta di Vasi diversi di Stefano de la Bella Fiorentino*, Paris, 1646. Vesme, de, Alexandre. Stefano Della Bella. Collectors Edition, 1971, cat. 158.1045.i.

¹⁹⁵ Already recognized by Quaritch in 1996, see Appendix.

completing the instrument's structural integrity.¹⁹⁶ Buffagnotti, himself a trained cellist, would have been intimately familiar with the mechanics of bowed string instruments, and this precise detail underscores his dual expertise as both draughtsman and musician.

4.4 THE DEPICTED CANTATA

The depicted cantata, which is known by two titles, “Ardea di due begl’occhi,” derived from its opening line, and “Amante non creduto,” reflecting its thematic content, forms the focal point of the drawing.¹⁹⁷

Secular cantatas commonly explore the multifaceted theme of love, encompassing idealization, sensuality, and the contrasting emotions of fulfilment and despair. “Amante non creduto” centers on the lamentations of a lover whose affection remains unreciprocated.¹⁹⁸

The protagonist's monologue unfolds as a poignant introspection, marked by an interaction with Fortune (or Destiny) and a confession of love to the beloved.¹⁹⁹ Despite Fortune's bleak prophecy, the lover persists, only to face rejection and ridicule from the object of his affection. The cantata culminates in a poignant reflection on enduring love amidst adversity.

A nuanced exploration of illusion and disillusionment pervades the narrative. From the initial hope of Fortune's favor to the eventual disillusionment of unrequited love, the lover's

journey embodies the perennial struggle between desire and reality.

This cantata is part of a collection of similar pieces by Giovanni Battista Bassani, published in Bologna by Monti in 1684, likely at the composer's own expense.²⁰⁰ These editions represented a significant financial investment, typically indicating a milestone or advancement in the career of composers undertaking such endeavors. *Affetti Canori* marks a pivotal moment in Bassani's career. As stated on the title page of the edition, by this time he had assumed the role of chapel master of the *Illustriissima Accademia della Morte* in Ferrara (1683), a position that provided a stable and even potentially lucrative income.²⁰¹ Consequently, towards the end of 1684, Bassani relocated from Bologna to Ferrara with his family.

4.5 GIFT FOR THE COMPOSER OF THE CANTATA

Buffagnotti meticulously selects two excerpts from Giovanni Battista Bassani's cantata, “Ardea di due begl’occhi” or “Amante non creduto,” as fundamental components in constructing his drawing. These chosen segments serve to infuse the artwork with profound meaning and intentionality. However, the intricate visual composition may present challenges to viewers lacking familiarity with the contents of the cantata.

¹⁹⁶ Boyden 2001.

¹⁹⁷ It must be noted that there are two documented manuscript copies of the cantata “Ardea di due begl’occhi” included in two different collections of miscellanea pieces by various authors. They were both copied after the Bolognese edition appeared. One is at the Santini Library in Münster (D-MÜs SANT Hs 853 (5)) and the other in Naples at the Conservatory Library (I-Nc 33.4.10). Both manuscripts cannot be compared to the cantata in the drawing because they show some differences in the text, namely in the aria “Dimmi Fortuna”, where the diphthong “di” is added between “dici no”. Both the drawing and the 1684 edition lack this detail.

¹⁹⁸ See Introduction.

¹⁹⁹ See Appendix.

²⁰⁰ Giovani 2017, p. 21.

²⁰¹ “[...] From 1667 he was associated with the Accademia della Morte, Ferrara, where he acted as organist and composed his first oratorios. (...) At the end of 1683, probably his most productive year as a composer, he was elected maestro di cappella of the Accademia della Morte, Ferrara, succeeding G.F. Tosi. In 1686 he was appointed maestro di cappella of Ferrara Cathedral; because of his contribution to the musical life of that city he became known as ‘Bassani of Ferrara’ [...]” Smith - Vanscheeuwijck 2018; Besutti 2017.

Notably, the construction of the drawing aims to convey a cautionary message, as evidenced by the placement of the open booklet in the foreground. This positioning directs attention to a passage within the cantata where the protagonist reminisces about a time devoid of love's afflictions.²⁰² Conversely, the deeper section of the drawing, featuring a vase and a sheet with an entirely written-out cantata page, portrays the protagonist's profound emotional turmoil as he implores fate to disclose his future. Such nuanced representations underscore Buffagnotti's intricate engagement with Bassani's musical narrative.

The drawn depiction of the cantata would likely only be immediately recognizable to Bassani despite its fragmented nature. Furthermore, including a foreshortened violin as the base of the vase suggests a deliberate homage to Bassani's virtuosity as a violinist, potentially reflecting Buffagnotti's reverence for the composer's musical prowess.²⁰³ Additionally, a swan with opened wings in the drawing holds symbolic significance, alluding to Bassani's earlier collection of cantatas titled *Il Cigno Canoro* [= *The Singing Swan*].²⁰⁴ Through these carefully chosen symbolic elements, Buffagnotti pays homage to Bassani's musical legacy and underscores the composer's personal identity within the context of the drawing.

Moreover, the cantata's representation within the drawing is characterized by its deliberate incompleteness, suggesting a suspended state that the composer could resume at any moment. This portrayal illuminates

Bassani's creative process and serves as a poignant tribute to his ongoing artistic endeavors as a composer.

Buffagnotti's gift to Bassani reflects the tradition of presenting drawings as meaningful tokens, dating back to the sixteenth century. These drawings, considered autonomous works of art, offer a direct link to the artist's creative process.²⁰⁵ Buffagnotti's meticulous incorporation of Bassani's cantata excerpts into the drawing mirrors this tradition, infusing the artwork with profound meaning: through deliberate symbolism and fragmented representation, he pays homage to the composer's musical legacy while engaging in a nuanced dialogue between visual and musical expression.

4.6 BUFFAGNOTTI'S GIFTS TO PEERS

In addition to his gift to Bassani, Buffagnotti's artistic generosity extends to other notable figures within Bologna's cultural milieu. An unpublished etching dedicated to the Venetian singer Piera Ghei (fl. 1693-1694) (I-Bc 22419) exemplifies Buffagnotti's penchant for using musical notation as decorative, personalized elements in his gifts.

This etching (cat. 4.02), displayed at the Civico Museo della Musica in Bologna, showcases arias sung by Ghei in Giacomo Antonio Pertì's (1661-1756) *dramma per musica Il Furio Camillo*, which was staged in Bologna in 1693.²⁰⁶

²⁰² The copied text reads: "Eri pur felice, ó [core] quando stavi in libertà[...]" which translates to: "You used to be happy, o [heart], when you were free. [...]"

²⁰³ "[...] During his lifetime he was celebrated as a violinist. Some even considered his playing superior to Corelli's. [...]" Vanscheeuwijck-Smith 2001; Cavicchi 1965.

²⁰⁴ Bassani, Giovanni Battista. *Il Cigno Canoro Cantate Amoroze dedicate a gl'Illustrissimi Signori il Sig. Senatore Co. Ercole e Sig. Co. Cornelio Pepoli da Gio.*

Battista Bassani Accademico Filarmonico. Libro Secondo. Opera Terza. - In Bologna, per Giacomo Monti 1682, I-Bc V249.

²⁰⁵ Hoare 2018.

²⁰⁶ *Il Furio Camillo drama del sig. Matteo Noris da recitarsi nel teatro Malvezzi l'anno 1693.* Bologna, Giulio Borzaghi, 1693. Libretto by Matteo Noris (1640-1714), I-Bc Lo.04128. The Malvezzi operatic seasons of 1693-1695 saw the dominant presence of drammi per musica by Pertì, who secured his success on the one hand by enrolling famous performers and, on the

Buffagnotti captures the essence of Ghei's performances through meticulous attention to detail, even with the censored lyrical text purposely adapted to the Bolognese stage. It is possible to relate Buffagnotti's print to the 1693 performance because of a detail in the text of one of the arias he included on the plate, which occurs only in the Bolognese libretto and not in any other edition, nor any manuscript copy of the music.²⁰⁷ The aria in question concludes the sixth scene of the first act when Cloridea aims to reconquer the heart of her loved one, Arideo, who is about to enter the scene. In the Venetian libretto of 1692 and all other editions after Bologna, the aria begins with "Darò amplessi e farò vezzi" instead of "Darò sguardi, e farò vezzi," making the intentions of Cloridea more physical. The expression "amplessi" ("amplesso" in its singular form) also means sexual intercourse. Perhaps this line of text was deemed to be too offensive or rude, as the author later modified the passage and adopted a milder sentence. For Perti, as for many other composers and writers, changing words or entire portions of the libretto was a common practice, making each performance more suitable for diverse occasions.

Buffagnotti's intricate dedication to Ghei in the form of a manuscript letter and a sonnet reflects his deep admiration for the singer's talents.²⁰⁸

To have his etching ready on time for the performance, the artist must have had the score at his disposal from which to copy the music. Therefore, although there is no direct evidence of

Buffagnotti's involvement in the production of *Il Furio Camillo*, either as a performer or stage designer and painter, the plate is evidence of his proximity to its staging. On one hand, the artist includes arias that the addressee performed on stage, and these were pieces that only the singer would have recognized; on the other hand, Buffagnotti refers to the woman as "Pier-ina," a diminutive of Piera, thus revealing a familiarity between the two, possibly derived from a working relationship.

These elaborate poetic accolades underscore Buffagnotti's commitment to celebrating his peers within the artistic community. Buffagnotti's personalised gifts to Bassani and Ghei establish a meaningful dialogue, showcasing his artistic skill and desire for lasting connections within Bologna's cultural sphere – gestures that could cultivate professional relationships and lead to future collaborations and opportunities.²⁰⁹

Furthermore, the etching for Piera Ghei is generously inspired by the work of Stefano della Bella, mainly his *Raccolta di Varii Capriccii et nove inuentioni* published by Ciartres in Paris in 1646. Buffagnotti's unpublished etching "Capriccio Musicale" at the Museo della Musica in Bologna mirrors Della Bella's style and composition. In front of a hilly landscape, above a highly decorated fountain, couples of putti hold cartouches displaying various vocal pieces. Buffagnotti closely emulates della Bella's composition, adapting the cartouches to the

other hand, by entrusting great stage designers with the decoration of the scenes. It is worth mentioning that the librettos of two of Perti's operas were decorated with plates by Buffagnotti after the actual scenes designed by Marc'Antonio Chiarini (1652-1730). These were: *La Forza della Virtù*, 1694, I-Bc Lo.06461, and *Il Nerone fatto Cesare*, 1695, I-Bc Lo.06806.

²⁰⁷ Copies of the aria are in: I-MOe 70.E.30 (3), p. 22; F-Pn Rés Vmf Ms 17, pp. 269-280, in V-CVbav Barb. Lat. 4169, ff. 13r-16v, in I-Rc MS 2473, pp. 19r-24v, GB-Lam MS 128, pp. 189-190 and I-URBc Ubaldini VI.2.16.1, pp. 119-124v. Calore 1994. See Appendix.

²⁰⁸ Praised for her singing, Piera Ghei performed also in yet another drama per musica with a libretto by Noris and music by Perti, *Il re Infante*, in 1694. Ricci 1888. See Appendix with the transcription and the translation of the dedication and sonnet.

²⁰⁹ Opera served as a key setting for aristocratic gift exchange, where acts of generosity helped sustain social hierarchies and relationships. Van der Linden 2018. Komter 2007; Palou Espinosa 2017; Privitera 2014; Warwick 1997.

shape and position of the putti's bodies, akin to Della Bella's technique.

The overall inspiration of Della Bella may indicate that Buffagnotti was in the formative stages of his career and relied on the example of such a renowned master. Buffagnotti's teacher, Domenico Santi, a pupil of Agostino Mitelli the Elder, likely facilitated this influence, as there was a frequent exchange of designs for prints between Mitelli and Della Bella.²¹⁰ Buffagnotti's *Menuetti, Sarabande, et varij Caprici*, published in the last decade of the century, further reflects this influence, echoing the grotesque character and playful composition of Della Bella's renowned sets.²¹¹

Through these works, Buffagnotti pays homage to his artistic predecessors and establishes himself as a skilled artist capable of innovatively adapting their techniques and styles to his creations.

4.7 AN UNPUBLISHED SELF-PORTRAIT

Recently, another intriguing musical drawing attributed to Buffagnotti has come to my

attention (cat. 4.03). Unfortunately, only a black and white photograph of it could be retrieved from the Fototeca Volpe housed in the Visual Arts department of the University of Bologna.²¹² The photograph depicts what appears to be a self-portrait featuring unmistakable references to Buffagnotti's diverse talents as a young artist, engraver, musician, and composer.

Prominently displayed on the central background of the drawing is a large cello or violone, its body adorned not with the typical four strings but with two staves densely packed with musical notes, albeit scarcely discernible in the image. This depiction of the instrument and musical notation serves as an overt nod to Buffagnotti's musical training. Although the notation is illegible, it is conceivable that it represents a score for a solo stringed bass instrument. Notably, if the piece were intended as a solo with accompaniment, the staves on the lower line would conclude just beneath the higher voice depicted on the upper staff. In this instance, however, the notes on the lower staff abruptly end with the word "Fine" followed by a curl.

The figure of a young man, wearing a large hat and leaning against a flourishing tree on the

²¹⁰ Piazzì 2013; ead. 2017.

²¹¹ This set consists of twelve miniature landscapes inhabited by strange creatures, monsters, animals, dwarfs, and scary and funny personages. Not only did Buffagnotti etch the small plates, but he also composed short pieces of music featuring the designs. As can be gathered from its title, the collection echoes the renowned sets by Della Bella and Jacques Callot (1592-1635). The grotesque character of these masters' disfigured characters evolves in Buffagnotti's plates. Rather than caricatures of reality, his creatures move and perform in dream-like landscapes; instead of water, music - staves and notes - springs from fountains or appears on flags or other supports. Finally, the playfulness of this set lies in its title, *Capriccio*, a word commonly used in music. "[...] According to Furetière (1690), "Capriccios are pieces of music, poetry or painting wherein the force of imagination has better success than observation of the rules of art." "Capriccio" does not signify a specific musical technique or structure, but rather a general disposition towards the

exceptional, the whimsical, the fantastic and the apparently arbitrary [...]." Schwandt 2001. For an overview on printed Capricci sets, see White 2009.

²¹² Neg: 97/n2. The Fototeca Volpe, with over 32,000 phototypes, was acquired by the Istituto per i Beni Culturali della Regione Emilia-Romagna (Institute for Cultural Heritage of the Emilia-Romagna Region) in 1988. It retains its original archival unity, reflecting the organisational structure established by its founder, Carlo Volpe (1926-1984). Volpe, a professor at the University of Bologna, meticulously collected photographs for scholarly research, focusing on topics such as fourteenth-century painting, Caravaggio, and still lifes. Additionally, he advised collectors and auction houses, resulting in a collection of photographic reproductions of privately owned artworks. While the collection has been partially catalogued, individual phototypes have not been registered extensively, and only a portion of the images has been digitized and made available online through the OPAC IMAGO.

left side of the drawing, is the artist himself. He is depicted not only sketching the final composition visible in the drawing—a wooded landscape with a man—but also engraving the same scene in reverse onto a plate. The figure of a young man, wearing a large hat and leaning against a flourishing tree on the left side of the drawing, is the artist himself. He is depicted not only sketching the final composition visible in the drawing—a wooded landscape with a man—but also engraving the same scene in reverse onto a plate. This duplication is evident in the distinctive foliage of the tree depicted on the left side of the sheet held on the artist's lap, which appears mirrored on the plate.

Currently, no additional information is available regarding this particular work, which was presumably drafted on vellum. Nonetheless, it bears similarities to the drawing studied here for Bassani. Once again, Buffagnotti demonstrates his penchant for creating intricate compositions that invite close examination, leaving the viewer amused by this self-portrait within a *mise en abyme*.

4.8 MUSICAL GIFTS TO PATRONS

Recent investigations have uncovered two volumes of cantatas and drawings, preserved respectively in Modena and London, as gifts intended by Buffagnotti for Francesco II d'Este (1660-1694) and a member of the Medici family.²¹³ While more detailed information is available for the former, research regarding the latter remains ongoing. Scholars speculate that it may have been crafted for either Cosimo III (1642-1723) or the Great Prince Ferdinand (1663-1713), although definitive evidence supporting these hypotheses is currently lacking.²¹⁴ Nonetheless, the notable

similarities in their construction suggest that the London volume likely served similar purposes to its Modenese counterpart.

The term 'gift' needs to be nuanced: Buffagnotti's 'presentation' to Francesco II d'Este was followed within weeks by a documented payment, showing that such offerings were often intended to secure remuneration.²¹⁵

Buffagnotti's presentation of his works to influential figures followed a meticulous protocol, aiming to secure prestigious princely commissions or other forms of recognition. Buffagnotti lacked direct access to individuals such as Francesco II d'Este, given his relatively modest social status. As such, he relied on intermediaries, individuals possessing greater power and visibility, to advocate on his behalf at court. The selection of Giovanni Paolo Colonna (1637-1695) for this task was not deliberate; Colonna, a prominent music authority in Bologna, held sway as the chapel master in Saint Petronio from 1674 to 1695. Buffagnotti worked alongside Colonna as a musician, designated as "soprannumerario," whenever a larger ensemble was required.²¹⁶ Additionally, Colonna's involvement in founding the Accademia Filarmonica and his regular interactions with the court further solidified his suitability for the role. Notably, Colonna's compositional contributions to the volumes for Francesco II d'Este underscore his vested interest in ensuring their delivery to the appropriate recipients.²¹⁷

In order to introduce Buffagnotti's manuscript to the court, Colonna composed a letter addressed to Giovanni Battista Giardini (1650-?), the duke's private secretary responsible for vetting Francesco's correspondence and organising his schedule. Colonna's correspondence with Giardini regarding organs

²¹³ I-MOe MUS C 312 and GB-Lbl Add. ms 27931; Churnside 2009.

²¹⁴ Churnside 2009, p. 144.

²¹⁵ The wording 'desiderarebbe presentare' in Colonna's letter (25 September 1689) does not imply a gratuitous gift, but rather Buffagnotti's attempt to

gain recognition and remuneration. Indeed, on 31 October 1689 he received a payment of 396 lire for the book of music and drawings (Archivio di Stato di Modena, Camera, Borsa segreta, n. 298, c. 112sx).

²¹⁶ Vanscheeuwijck 2003.

²¹⁷ Churnside 1994, and 2009.

built for the ducal court in 1687 indicates a preexisting professional relationship. Thus, the path of Buffagnotti's "gift" can be traced from the artist to the composer, then to the secretary, and finally to the duke himself. Colonna's intermediary role was pivotal, requiring an intimate understanding of the tastes, preferences, and political dynamics at play among the involved parties.

While Colonna's introductory letter provides insight into Buffagnotti's gifting process, the dedication letter within the volume allows Buffagnotti to justify the creation of the present to the duke. Colonna highlights the musical compositions within the gift, followed by a detailed description of its visual content:

*Ill[ustrissi]mo Sig[nor]e mio <?Padrone?>
Col[endissi]mo / Il Sig[no]re Carlo Bufagnotti
nostro di Bologna desiderarebbe pre/sentare al
Sereniss[i]mo Sig[nor]e Duca un libro di varie
compositioni / musicali, ma con certi paesi,
prospettive, e altro da lui / fatte a penna, che
veramente sono bellissime, e degne d'amira/tione,
e p[er]ché sa la servitù che professo io a V[ostra]
S[ignoria] Ill[ustrissi]ma, mi ha / pregato acciò
l'accompagni con questa a Lei medesima p[er] /
supplicarla come faccio ad assisterlo, e favorirlo
p[er] facilitarle / l'udienza a S[ua] A[ltezza]*

²¹⁸ "Most Illustrious and Honorable Sir, Signor Carlo Buffagnotti, our fellow citizen of Bologna, would like to present to His Most Serene Highness the Duke a book of various musical compositions, accompanied by certain landscapes, perspectives, and other drawings made in pen by his own hand, which are truly beautiful and worthy of admiration. And since he is aware of the service I profess to Your Most Illustrious Lordship, he has asked me to accompany this letter to you, in order to humbly ask that you assist and support him in securing an audience with His Most Serene Highness. May Your Most Illustrious Lordship pardon my continual intrusions, and do me the honor of commanding me, so that I may not remain your unprofitable servant. I humbly offer you my respectful greetings. From Your Most Illustrious Lordship's Most devoted and obliged true servant, Giovanni Paolo Colonna, Bologna, 25 September 1689

*Ser[enissi]ma. Compatisci V[ostra] S[ignoria]
Ill[ustrissi]ma li continui / incomodi e mi honori de
suoi stimatiss[i]mi comandi acciò non / le viva
servit[o]re infruttuoso, e le faccio hum[ilissi]ma
riverenza. Di V[ostra] S[ignoria] Ill[ustrissi]ma
Bolog[n]a li 25. sett[embre] 1689 Devot[issi]mo et
Oblig[atissi]mo Ser[vito]re Vero Gio[vanni] Paolo
Colonna.²¹⁸*

Interestingly, Buffagnotti's dedication letter takes the opposite approach, explicitly referencing his drawings while omitting direct mention of the music.

*ALTEZZA SERENISSIMA / Questi tratti della
mia Penna che umil- / mente consacro
all'incomparabil Merito / di V. A.S. van mendicando
il lustro che / lor manca, per qualificare il fosco /
che li adombra. Il raggio clementissimo / d'un
grazioso guardo di V.A. che / risplende vero sole del
Cielo della / gloria, può render luminoso il loro /
nero. Di tanto supplico io / veramente la generosità
dell'A.V. / e con profondissima riverenza ardisco /
vantarmi / Di V.A. Sereniss.: / Hum. Div.mo obl. Ser.
Re / Carlo Buffagnotti.²¹⁹*

However, despite this apparent discrepancy, the inclusion of cantatas within Buffagnotti's visual compositions underscores their significance, effectively drawing attention to both the pieces and their composers. Thus,

[...] in Churnside 2009, pp. 129-130, translation by the author with edits by Graham Flett. The original document is found in Archivio di Stato di Modena, Archivi per materie, Musica e musicisti, busta [= folder] 1.

²¹⁹ "GREAT HIGHNESS / I humbly consecrate these lines I drew / With my Pen, to the unparalleled Eminence of Your Highness. / These drawings seek the prestige / They are lacking, in order to dissipate the / Fog that is now veiling them. The indulgent ray / Shed by your graceful eyes, Your Highness, shining like / A glorious Sun, can brighten their / Darkness. I beg You for this, / For the generosity of Your Highness, / And with deep reverence I would like to / Boast, / To one day be the humble servant / Of Your Highness, / Carlo Buffagnotti". I-Moe mus.c.312, fol 4, translation by the author with edits by Graham Flett.

while Buffagnotti's dedication may prioritize his drawings, the integration of music within his artistic vision celebrates and elevates the works of the composers featured therein.

The cantata manuscripts produced by Buffagnotti stand out remarkably from others that are known, mainly due to their size and ornate decoration.²²⁰

Each manuscript commences with a full-page drawing showcasing the coat of arms of the intended recipient set against an outdoor backdrop. In the Modenese volume—one of two sets of cantatas and drawings prepared by Buffagnotti as gifts, respectively for Francesco d'Este and a Medici family member—the Estense escutcheon is depicted as being held by putti soaring over a river landscape, while the Medici arms appear as a pillar amid architectural elements and foliage. Following the dedication page, each manuscript alternates between written-out cantatas and accompanying drawings featuring a *mise en abyme* of the musical compositions. The cantata texts are presented alongside visual elements such as flags, cartouches, and marble slabs integrated into various landscapes and seascapes. Although there appears to be minimal thematic connection between the cantata texts and their accompanying drawings, the visual compositions engage the viewer, encouraging interaction and exploration.

For instance, the dedication page for Francesco II features intricate pen and ink details referenced in the dedication letter, including the depiction of "fog" covering the drawings, symbolizing the regent's ability to perceive the artist's intentions. Buffagnotti's artistic approach invites viewers to engage with the illustrations, prompting them to search for connections between the visual elements and the cantatas while navigating through the pages. This interactive dynamic underscores Buffagnotti's intention to create multifaceted and engaging gifts, fostering a sense of discovery and appreciation for his artistic endeavors.²²¹

Finally, an unpublished note of payment dated 31 October 1689 from Francesco II d'Este to the artist for a book of music and drawings provides concrete evidence of Buffagnotti's professional interactions with influential patrons.²²²

The payment note establishes a direct link between Buffagnotti's artistic endeavors and his patronage network, shedding light on his meticulous protocol in presenting his works to prestigious individuals. This newly uncovered document corroborates speculation regarding the purpose and recipients of Buffagnotti's gifts, strengthening the narrative surrounding his efforts to secure princely commissions and recognition through his artistic creations.

²²⁰ The dimensions of these manuscripts are notable, measuring 362 by 303 mm for the Modenese volume and 535 by 430 mm for the London counterpart. While the cover of the Modenese volume may appear less elaborate than that of the Medici volume, both are crafted from refined materials, and feature vellum pages. In contrast to traditional cantata volumes, which typically employ oblong quarto format paper, measuring between approximately 100 by 270 mm and 200 by 270 mm, Buffagnotti's collections are undeniably exceptional in size and presentation.

²²¹ Some in depth analysis on gift-giving mechanisms can be found in Von Bernstorff 2013.

²²² I am deeply grateful to Dr. Matteo Giannelli for this information. In a personal exchange, he adds that this

register was compiled by the ducal treasurer Pietro Zerbini (??-1693) and records the expenses incurred by the Ducal Secret Treasury from 1681 to 1693 (the year of the treasurer's death). The volume is numbered "open book" and contains expenses for various ambassadors or Este residents, for the stable, commissions, "known expenses," travel, donations, and so. The note in question is found among the expenses for "library." In terms of silver content, 396 lire in 1689 corresponds to approximately €1,700 today. However, their historical purchasing power was significantly higher—roughly equivalent to 20–30 months of a manual laborer's wages—suggesting a present-day value in the range of €30,000 to €40,000.

4.9 CONCLUSIONS

This chapter contributes to broader inquiries into the informative potential of decorations in cantata manuscripts by offering a nuanced exploration of Carlo Antonio Buffagnotti's artistic practices and the symbolic significance embedded within his visual compositions. Through a meticulous examination of Buffagnotti's reattributed artwork, in comparison with other objects like other cantata manuscripts, this study elucidates the intricate interplay between musical and visual elements, shedding light on the communicative strategies employed by composers and artists in conveying thematic nuances and engaging their audiences.

By scrutinising Buffagnotti's incorporation of decorative motifs, thematic resonances, and symbolic gestures with and within his cantata manuscripts, this chapter provides valuable insights into the multifaceted layers of meaning embedded within these artistic artefacts. Moreover, examining Buffagnotti's collaborative endeavors and strategic patronage initiatives underscores the interconnectedness of artistic production and social dynamics within Bologna's cultural milieu.

In alignment with the overarching research question of this thesis, this chapter underscores the importance of considering decorative elements as ornamental embellishments and integral components of a larger communicative framework. Through an interdisciplinary approach that bridges musicology, art history, and cultural studies, this study seeks to elucidate the rich tapestry of meanings encoded within cantata manuscripts, thereby advancing our understanding of the informative potential of visual and musical expressions in early modern cultural contexts.

Ultimately, by situating Buffagnotti's artistic output within the broader discourse on cantata manuscripts and decorative practices, this chapter offers a compelling case study that enriches our appreciation of the symbiotic

relationship between music, visual art, and cultural expression in 17th-century Italy.

4. APPENDIX

This appendix gathers historical descriptions, sale catalogue entries, and archival documents relevant to the *Elaborate vase* drawing that forms the focus of Chapter 4. It aims to reconstruct the reception, attribution history, and commercial trajectory of the sheet, along with other visual-musical objects produced or associated with Carlo Antonio Buffagnotti. Section 4.A includes a selection of catalogue descriptions, ranging from the 1996 Quaritch listing—where the drawing was attributed to Buffagnotti—to later attributions to Stefano della Bella, often influenced by stylistic affinities with his *Raccolta di vasi diversi*. Section 4.B provides transcriptions and translations of related poetic and musical texts, drawn from contemporary cantata sources and libretti. Section 4.C compiles documentary references to Buffagnotti's professional activities as artist, engraver, and music copyist, offering insight into his context and reputation.

Sale Catalogue descriptions

4.A.1 [1996] Bernard Quaritch: *Catalogue 1230; Art and Architecture* [cover illustration]

7 BUFFAGNOTTI, Carlo Antonio. *Design for a fantastic vase with nereids, a column and capitals with an antropomorphic base resting on a foreshortened violin, bearing a plaque with music*. [Bologna, c. 1690] Pounds 1500 | 8vo. drawing in pen and brown ink, 190 x 130mm. | A remarkable drawing by the gifted Bolognese artist, theater designer, engraver and musician, C.A. Buffagnotti, a pupil of Domenico Santi and much later, of Ferdinando Bibiena with whom he collaborated on stage sets in the early 1700s. This drawing dates from the period 1690-98 when he was involved in the production of a number of rare volumes of engraved music where the music itself is displayed in curious vignettes. A good example is illustrated in Sotheby's sale of Baron Landau's music (18th October 1949, lot 402), *Sonate per camera a violino é violoncello* [? Bologna, 1690]. Robert Spencer kindly inform us, in private correspondence, that the aria illustrated in our drawing, 'Dammi Fortuna', beginning 'Parla me al core, piaga d'amore' is for voice and harpsichord (unfigured bass) in the style of Alessandro Stradella (1644-82) or Alessandro Scarlatti (1660-1725). See our cover illustration. [pp. 5-6]

4.A.2 [2003] *Old Master Drawings*, Sotheby's, 9th July 2003. [?]

According to information provided by Prof. Jean de Maere, the drawing attributed to Buffagnotti was not acquired at the main Corsham Court sale held at Sotheby's Bond Street, but at a smaller, earlier auction at Sotheby's Olympia. This event included drawings considered of lesser importance and therefore excluded from the principal sale, as well as works from other anonymous provenances, grouped and sold in lots. It is likely that the Buffagnotti drawing originated from the Corsham collection but was part of this preliminary dispersal.²²³

4.A.3 [2004] Paul Prouté S.A. *Dessins - Estampes, Catalogue della Bella*, 2004 [cover illustration]

Stefano della BELLA (Florence 1610-1664) 7 *Vase monumental orné d'une partition musicale* | Plume et encre brune | 195 x 130 | Filigrane: agneau pascal? (fragment) | Ce dessin d'ornement très fouillé trouve son originalité dans la présence, en son centre, d'un extrait musical, composition anonyme, dont la partition

²²³ I am grateful to Prof. de Maere for his insight in the matter.

lisible pourrait être jouée et chantée. | Il semble difficile de rattacher cette feuille aux études connues pour la souite gravée *Raccolta di vasi diversi* exécutées par della Bella pendant son séjour parisien entre 1639 et 1649; nombre de ces dessins conservés au Département des Arts Graphiques du Musée du Louvre sont de facture plus libre, mais néanmoins présentent des éléments de comparaison avec les figures de nymphes ou les volutes des anses du vase ici reproduit. | (Cf. Inventaire Général des Dessins Italiens du Musée du Louvre, Dessins de Stefano della Bella, par F. Viatte, Paris, n. 144, 145 et suivants, reproduits). [pp. 16-17]

4.A.4 [20-26 November 2014] Sammlung Monica Streiff; *Stefano della Bella*

99 Bella Stefano della (Italien, 1610-1664). *Vase, reich skulptiert mit Frauenfiguren, Schlangen, Schwan und Notenblättern*. Feder in Braun, braun laviert auf Bütteln. Wasserzeichen: Stern im Boppelkreis (beschnitten). 19,4:13,1 cm. | Herzstück dieser aussergewöhnlich schönen, sehr fein und differenziert ausgeführten Zeichnung – eine monumentale, reich skulptierte und ornamentierte Vase darstellend – ist ein grosses, minutiös beschriftetes Notenblatt. Das Werk lässt sich nicht ohne weiteres ins Oeuvre des Künstlers einordnen. Zwar finden sich verwandte Elemente auf Skizzenblättern zu der Folge «*Raccolta di vasi diversi*», die während della Bellas Pariser Aufenthalt (1639-1649) entstanden sind – etwa die Figuren der beiden Nymphen, der Schwan oder die Gestaltung der volutenförmigen Henkel – viele dieser Skizzen zeigen aber einen freieren Duktus und sind weit weniger ausgearbeitet als die vorliegende Zeichnung (vgl.: Inventaire Général des Dessins Italiens du Musée du Louvre, Dessins de Stephano della Bella, par F. Viatte, Paris, 1974, Nr. 144, 145 ff.). | Über den Sinngehalt der prominent platzierten Musiknoten mag man philosophieren, doch könnte es sich um ein Bilderrätsel handeln, eine Bildform, die sich im 17. Jahrhundert in höfischen Kreisen grösster Beliebtheit erfreute. Es ist anzunehmen, dass della Bella dieser Spielkultur sowohl während seiner Pariser Jahre als auch später in Florenz begegnet ist. Von seiner Hand sind mehrere Zeichnungen und zwei Radierungen (de Vesme/Massar, 688-689) dieses Typus bekannt. Die hier vorliegende rätselhafte Zeichnung deutet auf eine, dem Rebus verwandte Form des Bilderrätsels, die «*cifre in musica*» hin, bei der die Zeichen und Chiffren in der Notenschrift versteckt sind. | Gerahmt. | Provenienz: Galerie Paul Prouté, Paris. [p. 104, illustration p. 105].

4.A.5 [2015] Renaissance to Futurism: a selection of Italian Drawings, 1500-1920. Stephen Ongpin Fine Arts, London, 2015

27 | STEFANO DELLA BELLA | Florence 1610-1664 Florence | *An Elaborate Vase Decorated with Nymphs, Snakes, a Swan and a Musical Score* | Pen and brown ink and brown wash. Extensively inscribed in brown ink on the musical scores at the center and at the lower left. | 195 x 130 mm. (7 5/8 x 5 1/8 in.) | Watermark: Paschal lamb in a double circle [partial] (Similar to Briquet 58-61; Rome 1531-1535, Naples 1548, 1570 and 1584). | PROVENANCE: Hill-Stone Inc. New York; Galerie Paul Prouté, Paris, in 2004; Monica Streiff, Switzerland. [illustrated also on p.4, opposite title-page].

Only a very few paintings by Stefano della Bella (several of which are painted on colored stone, or *pietra paesina*) survive to this day, and it is as a graphic artist that he is best known. A hugely talented and prolific printmaker and draughtsman, he produced works of considerable energy and inventiveness, with an oeuvre numbering over a thousand etchings, and many times more drawings and studies. Significant groups of drawings by the artist are today in the Uffizi, the Louvre, the Istituto Nazionale per la Grafica in Rome and the Royal Collection at Windsor Castle.

This remarkable drawing is an unusual addition to the corpus of drawings by Stefano della Bella. It does not relate to any known print by the artis, and may have been intended as a design for the frontispiece of a book or musical manuscript, or perhaps as an autonomous work in its own right. The drawing may

nevertheless be associated with a number of the ornament prints that were commissioned from the artist by Parisian publishers. The motif of the seated nymphs and the form of the vase itself are akin to those found in a suite of six etchings of several different designs for vases, published as *Raccolta di vasi diversi* in c. 1646 [1]. The nymphs in the present sheet are particularly close to those flanking one of the vases in one of the *Raccolta di vasi diversi* etchings [2], as well as in a preparatory drawing for the print in the Louvre [3]. As Phyllis Dearborn Massar has noted of the *Raccolta di vasi diversi* etchings, 'Fantastic vases, often based on antique bronzes, were perennially favourite subjects with printmakers. Stefano outfantasised all of them, both in the vases themselves and their exuberant contents.' [4].

The words on the sheet music which forms the central motif of this drawing seems to be a sonnet of sorts. Although the text is fragmentary, it can be read as 'in mi fortuna / parlami al Core piaga d'Amore li ridaró / cieca importuna tu dici nó nó cieca impor- / tuna tu dici cosí(?) nó nó', while the text continues at the bottom of the sheet with the words 'si pur felice' [5].

NOTES:

[1] Alexandre de Vesme and Phyllis Dearborn Massar, *Stefano della Bella: Catalogue Raisonné*, New York, 1971, Vol. I, pp. 158-159, nos. 1045-1050; Vol. II, pp. 229-230, figs. 1045-1050. The motif of the seated nymphs also find parallels in some examples from a set of decorative etchings of the same date; the *Raccolta di varii capriccii et nove invention di cartelle et ornamenti*, published in Paris in 1646 (de Vesme and Massar, op. cit., Vol. I, pp. 156-158, nos. 1027-1044; Vol. II, pp. 224-228, figs. 1027-1044).

[2] de Vesme and Massar, op.cit., Vol. I, p. 159, nos. 1049; Vol. II, p. 230, fig. 1049.

[3] Inv. 405-I; Françoise Viatte, *Musée du Louvre: Cabinet des dessins, Inventaire général des dessins italiens II: Dessins de Stefano della Bella*, Paris, 1974, pp. 104-105, no. 145, fig. 145, a detail illustrated on p. 15.

[4] Phyllis Dearborn Massar, *Presenting Stefano della Bella: Seventeenth-century Printmaker*, New York, 1971, p. 71.

[5] A very rough translation of this text would be: 'My fortune, speak to my heart, sore with love, I will give them back, blind persistence you say no, no, blind persistence you only say no, no... be happy in any case.' I am grateful to Amanda Hilliam for her assistance in transcribing and translating the text.

4.A.6 [2018] Emanuel von Baeyer, online platform, 2018

A Design for an Elaborately Decorated Vase | Stefano della Bella * 1610 in Florence † 1664 in Florence | Pen and brown ink and brown wash. Size of sheet: 19.5 x 13 cm. | An Elaborate Vase Decorated with Nymphs, Snakes, a Swan and a Musical Score. Extensively inscribed on the musical scores at the centre and at the lower left. Watermark: Paschal lamb in a double circle [partial] (similar to Briquet 58-61; Rome 1531-1535, Naples 1548, 1570 and 1584). | Literature: London, Bernard Quaritch Ltd, *Catalogue 1230: Art & Architecture*, 1996, pp.5-6, no.7 (as Buffagnotti); 'The Salon du Dessin, Palais de la Bourse, Paris, 17th-22nd March 2004', *The Burlington Magazine*, March 2004, p.VI [advertisement]; Paris, Paul Prouté S.A., *Catalogue della Bella*, 2004, pp.16-17, no.7. | Provenance: Bernard Quaritch Ltd., London, in 1996 (as Carlo Antonio Buffagnotti). Acquired from them by the Cattaneo collection. Hill-Stone Inc., New York. Galerie Paul Prouté, Paris, in 2004. Monica Streiff, Switzerland. | This remarkable drawing is an unusual addition to the corpus of drawings by Stefano della Bella. It does not relate to any known print by the artist and may have been intended as a design for the frontispiece of a musical or theatrical book or manuscript, or perhaps as an autonomous work in its own right. The drawing may nevertheless be associated with a number of the many ornament prints that were commissioned from Stefano della Bella by Parisian publishers. The motif of the seated nymphs finds parallels in some examples from a set of decorative etchings by della Bella, the *Raccolta di varii capriccii et*

nove inventioni di cartelle et ornamenti, published in Paris in 1646 (1), while the nymphs and the form of the vase itself are akin to those found in a suite of six etchings of several different designs for vases, published as *Raccolta di vasi diversi* in c.1646 (2). | The nymphs in the present sheet are particularly close to those flanking one of the vases in one of the *Raccolta di vasi diversi* etchings (3), as well as a preparatory drawing for the etching in the Louvre (4). As Phyllis Dearborn Massar has noted of the *Raccolta di vasi diversi* etchings, 'Fantastic vases, often based on antique bronzes, were perennially favorite subjects with printmakers. Stefano outfantasied all of them, both in the vases themselves and their exuberant contents.' (5) The words of the sheet music which forms the central motif of this drawing seems to be a sonnet of sorts. Although the text is fragmentary, it can be read as 'Dammi fortuna / parlami al Core piaga d'Amore li ridarò / cieca importuna tu dici nò nò cieca impor- / tuna tu dici così(?) nò nò', while the text continues at the bottom of the sheet with the words 'si pur felice' (6). | Notes | 1. Alexandre de Vesme and Phyllis Dearborn Massar, Stefano della Bella: Catalogue Raisonné, New York, 1971, Vol. I, pp.156-158, nos.1027-1044; Vol. II, pp.224-228, figs.1027-1044. See, in particular, nos.1033 and 1036. | 2. Ibid., Vol. I, pp.158-159, nos.1045-1050; Vol. II, pp.229-230, figs.1045-1050. | 3. de Vesme and Massar, op.cit., Vol. I, p.159, nos.1049; Vol.II, p.230, fig.1049. | 4. Inv. 405-1; Françoise Viatte, Musée du Louvre: Cabinet des dessins. Inventaire général des dessins italiens II: Dessins de Stefano della Bella, Paris, 1974, pp.104-105, no.145, fig.145, a detail illustrated on p.15. | 5. Phyllis Dearborn Massar, Presenting Stefano della Bella: Seventeenth-century Printmaker, New York, 1971, p.71. | 6. A very rough translation of this text would be: 'My fortune, speak to my heart, sore with love, I will give them back, blind persistence you say no, no, blind persistence you only say no, no...be happy in any case.' In a note to a previous owner, Robert Spencer (1932-1997) suggested that the music of the aria illustrated in this drawing is 'for voice and harpsichord (unfigured bass) in the style of Alessandro Stradella (1644-82) or Alessandro Scarlatti (1660-1725)', although at the time the drawing was thought to be the work of a later artist; the Bolognese theatre designer, engraver and musician Carlo Antonio Buffagnotti (b.1660).

Text transcriptions and translations.

Translations by the author, edited by Graham Flett.

4.B.1 "Ardea di due begl'occhi" ("Amante non creduto"), in Affetti Canori, Bologna, Monti, 1684 "Poesia dell'Ecc. Sig. Dottore Gio. Battista Neri," pp. 41-57 [I-Bc V.255] [**cat. 4.01**]

Giovanni Battista Bassani (ca. 1650-1716), music

Giovanni Battista Neri (1660-1726), text

Ardea di due begl'occhi
 Al vivo lampo un alma innamorata
 Tutta ardor tutta fiamma e tutta foco
 Ardea ma non ardia
 Palesar le sue doglie onde rinchiusa
 Talor con quell'amor ch' in sentenza
 Fra le lagrime sue così dicea:
«Dimmi Fortuna
Parlami al core
Piaga d'amore
Si risanò.

A man's loving soul
was burning for a woman
burning in flames and fire,
the soul was burning but it was not longing
to reveal its sorrows, so locked up
in itself seemed sometimes to talk
to that love, while in tears:
"Tell me, Fortune,
Talk to my heart
It feels like the wound of love
Has healed.

Cieca importuna**Tu dici no.**

Rigide stelle
Ditemi all'alma
Priva di calma
Vivrò così
Fiere rubelle
Voi dite sì.
Dunque senza speranza
Dovrò sol fra singhiozzi e fra sospiri
Soffocar le mie pene
Tiranniche catene
Tanto più dure quanto più secrete
E non vi sciogliete o crude forme
D'amorosa ferità.

Eri pur felice o core

Quando stavi in libertà.
Or legato da un bel crine
Vai provando le ruine
Senza nota di pietà.
Eri pur felice o core
Quando stavi in libertà
Ma s'io scopro il mio foco
S'io parlo all'idol mio
E gli spiego il tenor della mia fede
Esso che non mi crede
Pensa ch'io scherzi seco e se ne ride
Se incostante e infide
Chiamo le sue pupille
Egli ben tosto giura
Che così fingo onde m'avveggiò
Che il dirlo è male ed il tacerlo è peggio.
Che mi giova dir che v'adoro
Luci care se nol credete
Non scherzo fra pene
Non fingo catene
Ma bensì moro
E voi sì crude siete;
Che mi giova dir che v'adoro
Luci care se nol credete.
Se con altro linguaggio
Che con quello de labbri
Sì favella in amore
Insegnatelo amanti a questo core
Poiché se non i sguardi io parlo seco
Non m'intende cogl'occhi amor ch'è cieco
E se col cor favello
Egli che tiene un cor privo di fede
E gl'occhi, al labbro, al core unqua non crede.
Credemi o non mi credere
Voglio amararti sì

You, the annoying Blind,**You disagree.**

Oh you, grim stars,
Speak to my soul,
So restless,
Will I live like this?
Proud ruby
You all agree.
So, hopeless
I will have to drown in my sorrows,
Alone, sobbing and weeping,
Those oppressive chains,
are hard and concealed,
They don't dissolve, harsh things,
Made of feral love.
You used to be happy, oh my heart,
When you were free.
Since you are now bound to beautiful hair
You are experiencing ruin
Without a note of pity.
You used to be happy, oh my heart,
When you were free.
If I uncover my fire
If I talk to my love
And I explain her the nature of my faith
She, who does not believe me
She thinks I am making fun of her and she laughs
If I say that her eyes
are faithless
She immediately swears
That I am pretending; so I realise
That confessing is bad, but keeping it quiet is even
worse.
What do I gain in telling you that I adore you,
Thou lovely eyes disbelieve me
I am not joking in between sorrows
I am not pretending to be in love
In fact I am dying
And you are being cruel,
What do I gain in telling you I adore you,
My lovely eyes, if you don't believe me.
If one can talk with other things
than lips in love
Oh lovers,
please teach this heart
Because if I speak with my eyes,
My blind love, cannot perceive me,
And even if I speak with the heart
She, who has a faithless heart,
won't believe either thine eyes, lips or heart.
Believe me or not,

Sprezzami quanto vuoi
 Fuggimi quanto sai
 Non che non puoi no no
 Nol farai ch'io non ti corra a stringere
 Fra queste braccia un dì:
 Credimi o non mi credere
 Voglio adorarti sì».

*I want to adore you,
 Despise me as much as you want,
 Run away as much as you know,
 You do that,
 you will never allow
 These arms to embrace you one day:
 Believe me or not,
 I want to adore you."*

4.B.2 *Capriccio Musicale* [I-Bc 22419] [cat. 4.02]

Carlo Antonio Buffagnotti (?) (1660- post 1717), manuscript text

Per la parte di Cloridea
 Egregiam.e rappresentata dalla Sig.ra Pierina
 Ghei Venetiana.

*For the part of Cloridea
 Masterfully performed by Ms Pierina
 Ghei from Venice.*

Vieni Amore a vedere i tuoi gran vanti,
 Vedi come risplende il tuo bel foco
 Entro quegl'occhi, e come à poco à poco
 Passa né nostri cori à farli amanti.

*Come Love, come and behold your deeds,
 See how your beautiful fire shines
 Into those eyes, and how little by little,
 Penetrates our hearts and make them fall in love.*

Odi con quei canori, e dolci incanti
 Scherza, e lega costei, e quasi poco
 Sian le catene, ella si prende gioco
 Del morir nostro, e ride à nostri pianti.

*Hear how she amuses herself with sweet
 And charming singing, she ties us with chains
 And she makes fun of us while we die,
 And she laughs at our cries.*

Con fortuna contende e in un col fato,
 Ma le sorti che finge accesa in noi
 Cui dal suo volere un fier destino è dato

*She is as powerful as fate and fortune,
 She pretends to have feelings for us,
 Yet she determines our destiny*

La vedi, e l'odi Amor poscia se puoi
 Fa' maggior prove, ah che tu pur piagato
 Farai prova crudel degl'occhi suoi.

*You see and hear her, Love,
 as your wounds will prove it to you,
 the evil that her eyes can do.*

4.B.3 Arias from *Il Furio Camillo*. Drama da recitarsi nel teatro Malvezzi l'anno 1693; Giulio Borzaghi, Bologna 1693; staged on 17th January. [I-Moe 70.e.05 (5)]

Giacomo Perti (1661-1756) music

Matteo Noris (1640-1714) text

1. "Darò Sguardi" [Cloridea, *Il Furio Camillo*, Atto Primo, scena VI, p. 18]

Darò sguardi, e farò vezzi,
 Perché infido non mi disprezzi
 Che rapimmi ingannator.
 Scelto Maggio il crin m'infiori:
 Mà, non credo, che i freschi fiori
 Accender possano fiamme d'amor.
 Darò, &c.

*I will give looks and give favours,
 So that he, faithless, won't despise me
 He is the charmer who stole me.
 He gives me fresh flowers in May:
 But I don't believe that fresh flowers
 Can liven my love.
 I will give...*

2. ["Col Sole in volto"] [Cloridea, disguised as Orindo, *Il Furio Camillo*, Atto Primo, scena XVII, p. 33]

[Col Sole in volto,
A l'alba figlia è un Sole.]
Siam traditi o Dio dà amore,
Vuol vendetta nostro honore
Il tuo strale, ed il mio core
Ambi offese un traditore.
Siam traditi, &c.

[With the sun shining on the face,
Son of the dawn is the Sun.]
We've been betrayed, oh God of love,
Our honor seeks revenge.
Your arrow and my heart
Were both offended by the traitor.
We've been betrayed, etc.

3. "Sulla palla mi tien Fortuna" [Cloridea, *Il Furio Camillo*, Atto Secondo, scena VII, p. 44]²²⁴

Sulla palla mi tien Fortuna,
E di me gioco si fà:
Nembi oscuri per me radduna;
E al mio duol nega pietà.

Fortune keeps me on a ball,
And moks me:
It gathers dark clouds for me;
And it denies mercy to my pain.

4. "Più non so intendere" [Cloridea, *Il Furio Camillo*, Atto Secondo, scena XII, p. 51]²²⁵

Più non so intendere
Del mio destino
Ciò che farà;
La sorte varia
Si cangierà.
Più etc.

I cannot understand
What my destiny
Has in store;
Fate varies,
It shall change.

5. "Povero Amante" [Cloridea, *Il Furio Camillo*, Atto Secondo, fine scena XIX, p. 59]²²⁶

Povero amante; mà: sei fuori di speme.
Tu vuoi far piangere?
Or piangi tù.
Vilipesa servitù
Ti condanna a pene estreme.
Povero &c.

Oh poor lover, you are hopeless.
Would you like me to cry?
Now you cry,
Your dishonored servant
Makes you suffer extremely.
Oh, Poor Lover...

6. "Snodi il suon" [Cloridea, *Il Furio Camillo*, Atto Terzo, scena XIV, p. 83]

Snodi il suon Toscana Cetra,
E festeggi à un sì bel dì.

Untie the sound, oh Tuscan Cittern,
And celebrate such a beautiful day!.

7. "Frà le labra" [Cloridea, *Il Furio Camillo*, Atto Terzo, scena XIV, p. 83]

Snodi il suon Toscana Cetra,
E festeggi à un sì bel dì.

Untie the sound, oh Tuscan Cittern,
And celebrate such a beautiful day!.

²²⁴ This aria appears also in V-CVbav Barb. Lat. 4169, ff. 59r-63v.

²²⁵ This aria appears also in F-Pn Rés Vmf Ms 27, pp. 149-156.

²²⁶ This aria appears also in V-CVbav Barb. Lat. 4169, ff. 83r-86r.

4.B.3.1 (Uncensored) aria from *Furio Camillo. Drama per Musica da recitarsi nel Teatro Vendramino di S. Salvatore, l'Anno 1692*; Nicolino, Venice 1692; staged on 2nd February. [I-MOe 70.E.30 (3)]

Giacomo Perti (1661-1756) music

Matteo Noris (1640-1714) text

"Darò Amplessi" [Cloridea, *Il Furio Camillo*, Atto Primo, scena VI, p. 22]²²⁷

Darò amplessi, e farò vezzi,
Perché infido non mi disprezzi
Che rapimmi ingannator.
Scelto Maggio il crin m'infiori:
Mà, non credo, che i freschi fiori
Accender possano fiamme d'amor.
Darò, &c.

*I will embrace him closely and give favours,
So that he, faithless, won't despise me
He is the charmer who stole me.
He gives me fresh flowers in May:
But I don't believe that fresh flowers
Can liven my love.
I will give...*

Documents concerning Buffagnotti

4.C.1 Record of payment for cantatas manuscript to Francesco II d'Este²²⁸

Archivio di Stato di Modena, Archivio estense, Camera, Borsa segreta, n. 298, c. 112sx.

1689

[...]

31 ott. A Carlo Buffagnotti p[er] ricognitione di un
libro di musica con disegni L. 396

1689

[...]

31st October. To Carlo Buffagnotti in recongition for
a book of music with drawings L. 396

4.C.2 Register of the Accademia Filarmonica, 1695, p. 318

Aggregati in quest'anno, p. 236.

CARLO BUFFAGNOTTI | Bolognese sonatore di
Violoncello | Incisore in Rame, non si mostrò debole
di spina nella professione | Della musica, mentre
dalla scuola di Giuseppe Jachini ne ricavò | Quel
profitto, che il fecero con tali virtù restare nella
nostra Acca- | Demia aggregato entro l'anno 1695.
come dal libretto d[e]l Colettore entro la
filza 3.11.24 appare. Incise altresì un'opera Musicale
adornata di varij ra- | beschi, & intitolata...

CARLO BUFFAGNOTTI

Bolognese violoncello player.

*Copper engraver, he was not intimidated by playing
music. Because of his good training with Giuseppe
Jacchini he can perform very well, therefore he is
member of our Accademia since 1695 as from the
record in the register nr. 3.11.24. He engraved a
musical work, decorated with various arabesques,
and entitled...*

²²⁷ This variant appears also in F-Pn Rés Vmf Ms 17, pp. 269-280, in V-CVbav Barb. Lat. 4169, ff. 13r-16v, in I-Rc MS 2473, pp. 19r-24v, GB-Lam MS 128, pp. 189-190 and I-URBc Ubaldini VI.2.16.1, pp. 119-124v.

²²⁸ I am very grateful to Dr. Matteo Giannelli who has kindly provided this information.

4.C.3 I Manoscritti di Marcello Oretti, Bologna, Biblioteca dell'Archiginnasio: Notizie de professori del disegno cioè pittori scultori ed architetti Bolognesi e de Forestieri di sua scuola raccolte ed in più tomi divise da Marcello Oretti Bolognese. Parte Ottava. Ms. B. 130 [pp. 361-362]²²⁹

CARLO BUFFAGNOTTI

Pittore Bolognese, e intagliatore in rame di molte opere, dipinse varie scene in Genova, e lo aiutò Gioseffo Orsoni [= Giuseppe Orsoni (1691-1755)], Intagliò in rame molte scene di Marco Antonio Chiarini, cioè quelle del Teatro Malvezzi. Vedi il Zanotti nelle Vite de' Pittori, parte II fol 254. L'Abbate Gedovin, nel Supplemento alle Vite de' più famosi Pittori, Tomo 3 fol. 50: Edizione di Parigi del 1752. Il Barotti Libro delle pitture di Ferrara fol 195 ci riferisce che dipinse nel Teatro Bonaccossi alcune scene in Ferrara, In Bologna dipinse tutto il Teatro della Fiera nel 1690 e lo intagliò in rame, Intagliò in rame tutte le Regole della Architettura Civile di Ferdinando Bibiena contenute in un libro in foglio intagliate in Parma dove furono stampate dal Libraio Paolo Monti nell'Anno 1711. Altre molte sue opere si vedono alle stampe le quali non occorrono nominare, Varij suoi disegni di penna in Prospettive di sua invenzione conserva il Causidico Minelli, ed il sr. Dottore Bartolomeo Beccari, in altre Case se ne vedono varij li quali sono tenuti tra quelli degl'ottimi Maestri per la fatica di penna, Insegnò il disegno à Nobili, e buoni Cittadini dà quali ricavava tanto dà vivere con proprietà. Il sigr: Gio: Giovi Gandellini anch'esso ne fa menzione del Buffagnotti a pag. 187, del primo Tomo delle Notizie storiche degli Intagliatori (come BUFFAGROTTI); altre opere sono le seguenti.

Vedesi alle stampe di sua mano il rame che rappresenta la festa popolare della Porchetta fatta l'Anno 1705 stampa dell'Arcivescovato di Bologna del 1705 anno sud.o

Dipinse il Sepolcro di Sa Maria Magg.e e lo intagliò in rame e fu l'anno 1691. Altro sepolcro di S. Michele de Leprosetti nell'anno 1697 e dipinse l'altro sepolcro di S. Giuliano nell'anno 1707. E lo intagliò in rame.

Nel 1690 dipinse tutto il teatro della Fiera di Bologna e lo intagliò in Rame.

Un S. Egidio Abbate in ovale con quattro

CARLO BUFFAGNOTTI

A Bolognese painter and copper engraver of numerous works, painted various scenes in Genoa, and assisted Gioseffo Orsoni. He engraved many scenes by Marco Antonio Chiarini, namely those of the Malvezzi Theater. Refer to Zanotti in "Vite de' Pittori," Part II, page 254. Abbot Gedovin, in the "Supplemento alle Vite de' più famosi Pittori," Volume 3, page 50: Paris Edition of 1752. Barotti's "Libro delle pitture di Ferrara," page 195, reports that he painted some scenes in the Bonaccossi Theater in Ferrara. In Bologna, he painted the entire Fair Theater [Festa della Porchetta] in 1690 and engraved it in copper. He engraved in copper all the "Regole della Architettura Civile" by Ferdinando Bibiena contained in a folio book engraved in Parma, printed by the publisher Paolo Monti in the Year 1711. Many other works by him are found in print, which need not be named. Various pen drawings of his own invention in perspective are preserved by the lawyer Minelli and Dr. Bartolomeo Beccari, and other houses hold several, which are considered among the best masters for the labour of pen. He taught drawing to nobles and good citizens, from whom he derived enough to live comfortably. Mr. Gio: Giovi Gandellini also mentions Buffagnotti on page 187 of the first volume of "Notizie storiche degli Intagliatori" (as BUFFAGROTTI); other works are as follows.

His hand-printed copper plate representing the popular Porchetta festival held in 1705, print from the Archbishopric of Bologna of the same year.

He painted the Sepulchre of St. Maria Maggiore and engraved it in copper in the year 1691. Another sepulchre of St. Michele de Leprosetti in the year 1697, and he painted the other sepulchre of St. Giuliano in the year 1707. And he engraved it in copper.

In 1690, he painted the entire fair theatre in Bologna and engraved it in copper.

A St. Giles Abbot in oval with four putti, half folio in size, seen in the life of said Saint published in

²²⁹ I am thankful to Prof. Giulia Giovani for advising me to investigate the digitized manuscript of Marcello Oretti.

putti, di grandezza mezzo folio, che vedesi nella Vita di detto Santo pubblicata in Bologna dal Peri nel 1720. Dà D. Domenico Maria Mezzopiede intagliò il rame che rappresenta la coronazione di SM del Carmine di S. Martino Magg.e fatta nella piazza di Bologna li 10 Agosto 1704 come dalla Relaz.ne del P. M. Alessandro Zurli dalla stamparia Arcivescovile del 1704.

In Ferrara depinse le scene del Teatro Scroffa e ne dipinse Vincenzo Poppi e Giuseppe Zolla, no sta notato nella Storia delle Chiese di Ferrara del C?? Giuseppe Antenore Scalabrini pag. 70: edito (?) di Ferrara di Carlo Coatti 1773.

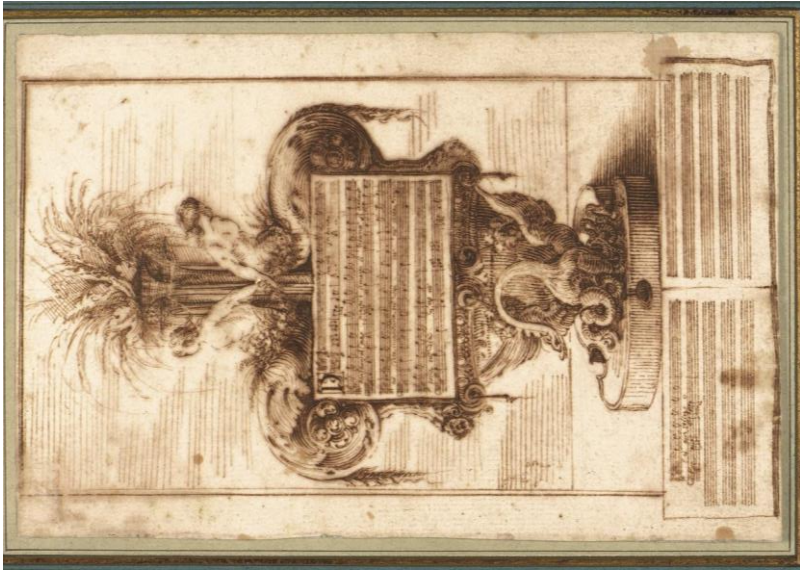
Bologna by Peri in 1720. By D. Domenico Maria Mezzopiede, he engraved the copper plate representing the coronation of SM del Carmine of St. Martino Maggiore made in the square of Bologna on 10th August, 1704, as reported by Father M. Alessandro Zurli from the Archbishop's printing house in 1704.

In Ferrara, he painted the scenes of the Scroffa Theater, and Vincenzo Poppi and Giuseppe Zolla painted them, not noted in the "Storia delle Chiese di Ferrara" by C?? Giuseppe Antenore Scalabrini, page 70: published (?) by Carlo Coatti in Ferrara in 1773.

4. CATALOGUE

This catalogue focuses on a selection of Buffagnotti's musical works that are directly relevant to the argument of this dissertation. In particular, it includes the drawing for Giovanni Battista Bassani and the print for Piera Ghei, both accompanied by their iconographic sources, with special attention to the models derived from Stefano della Bella.

Other works by Buffagnotti, both printed and manuscript, are mentioned only in passing or for contextual purposes. A comprehensive catalogue raisonné of Buffagnotti's musical output—printed, manuscript, illustrated, and non-illustrated—remains a desideratum and will be the object of a future publication.

cat.	Inventory nr.; references; descriptions	images	text	translation
4.01	Allegorical composition for Giovanni Battista Bassani Title: <i>Ardea di due begl'occhi / Amante non creduto</i> Music: Giovanni Battista Bassani Text: Giovanni Battista Neri Date: 1684 (?) Technique & support: Pen and brown ink on paper Size: 195 x 130 mm Provenance/cat. Nr.: London, Stephen Ongpin Fine arts Literature: Bernard Quaritch: <i>Catalogue 1230, Art and Architecture</i>, 1996; Paul Prouté <i>S.A. Dessins - Estampes, Catalogue della Bella</i>, 2004; Sammlung Monica Streiff; <i>Stefano della Bella</i>, 2014; Stephen Ongpin Fine Arts; <i>Renaissance to Futurism: a selection of Italian Drawings, 1500-1920</i>, London, 2015; Emanuel von Baeyer, online platform, 2018.		[...] «Dimmi Fortuna Parlami al core Piaga d'amore Si risanò. Cieca importuna Tu dici no. [...] [...] Eri pur felice, o [...]. [...] "Tell me, Fortune, Talk to my heart It feels like the wound of love Has healed. You, the annoying Blind, You disagree. [...]. [...] You used to be happy, oh [...]	

4.01a

Stefano della Bella; published by François Langlois, il Ciartres

Set: *Raccolta di vasi diversi*, plate 5; Paris
Horizontal ornament panel of six vases, each filled with flowers and with ornate handles in the form of swans, sirens or children with garlands of foliage; with a further two vases sketched in very lightly, one on either side. [BM]

Date: 1646

Technique and support:

Etching on paper

Size: 89 x 190 mm

Provenance cat./nr.: London, British Museum, inv. 1871,0513.353

Literature: De Vesme-Massar 1971 (1049.1)



detail

4.01b

Stefano della Bella

Date: ca. 1646

Technique and support:

Drawing, pen and brown ink on paper

Size: 14 x 190 mm

Provenance cat./nr.: Paris, Louvre, inv. INV 384.2, Recto

Literature: -



detail

4.01c

Stefano della Bella

Date: ca. 1646**Technique and support:**Drawing, pen and brown ink
and wash on paper**Size:** 9 x 168 mm**Provenance cat./nr.:** Paris,
Louvre, inv. INV 405.1, Recto**Literature:** -

detail

cat.	Inventory nr; references; images	text	translation
4.02	Capriccio Musicale Music: Giacomo Perti Text: Matteo Noris Date: 1693 Technique and support: Etching on paper Size: 195 x 130 mm Provenance inv./cat. nr.: I-Bc 22419 Literature: Giovani 2019	See Appendix 4.B.2	
			

4.02b

Stefano della Bella; published by François Langlois, il Ciartres

Set: *Raccolta di varii capriccii* Plate 6; two designs on one plate; above, cartouche containing the Medici arms, surmounted by a crown and flanked on either side by a child riding on a lion's back, with palms below; below, tailpiece of foliage, with a lion's head at center. [BM]

Date: 1646

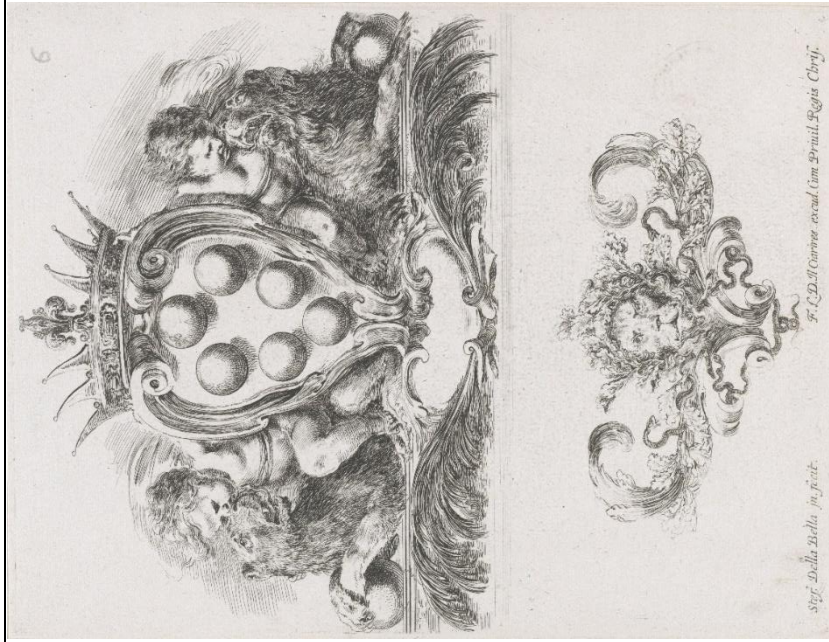
Technique and support:

Etching on paper

Size: 247 x 190 mm

Provenance cat./nr.: London, British Museum, inv. 1871,0513.323

Literature: De Vesme-Massar 1971 (1032.II)



4.02c

Stefano della Bella; published
by François Langlois, il
Ciartres

Set: *Raccolta di varii capriccii*
Plate 15; cartouche containing
a blank escutcheon, with
palms below and a child on
either side pulling on the
outstretched wings of an eagle
surmounting the cartouche.
[BM]

Date: 1646

Technique and support:
Etching on paper

Size: 99 x 173 mm

Provenance cat./nr.: London,
British Museum, inv.
1871,0513.332

Literature: De Vesme-Massar
1971 (104.1.11)



4.02d

Stefano della Bella; published
by François Langlois, il
Ciartres

Set: *Raccolta di varii capriccii*
Plate 17: an empty cartouche
with a marbled effect,
surmounted by the head and
shoulders of a ram, and
flanked on either side by a
naked child holding a garland
draped around the cartouche
and the ram's horns. [BM]

Date: 1646

Technique and support:

Etching on paper

Size: 103 x 183 mm

Provenance cat./nr.: London,
British Museum, inv.

1871,0513.335

Literature: De Vesme-Massar
1971 (1043.11)



cat.	Inventory nr; references; images	text	translation
4.03	Self Portrait [s.a.; s.l.; s.n.] Date: ca. 1680-1690, Bologna Technique and support Pen and brown (?) ink on vellum (?) Music: Composition for solo violoncello (or violone)(?) Provenance: Fototeca Volpe, Dipartimento di Storia delle Arti Visive, Bologna, inv. Neg: 97/n2 Literature: unpublished		

