

DOMENICO CAMPAGNOLA
AND HIS LANDSCAPE DRAWINGS

BY


TIBOR FARAGO

The University of Sydney

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by

Tibor Farago

Handed in to the Department of Fine Arts
University of Sydney
to Professor Bernard Smith

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I N T R O D U C T I O N

The state of Research, the total problem, the
life of the artist, Padova - Humanism.

Domenico Campagnola is one of the most controversial artists of the sixteenth Century. Almost all circumstances of his work as an artist and also the valuation of his work are debatable. All this until to-day. The circumstances leading to this situation are varied. Even the time of his creative period is not to be established beyond doubt. The artist has left many works, especially drawings. Works are catalogued even to-day under Domenico Campagnola's name, which have not been treated and judged by a clear artistic definition.

Further difficulties arise from the fact that his signed and especially, his dated drawings come almost without exception from the beginning of his creative life. His first dated inscription appears in the year 1517 and at the beginning it seems as if the artist frequently signed his drawings, even executing the signature with great care, it later appears that he no longer thought

this necessary. Probably he was of the opinion that it is of no great value to a true artist to sign his pictures, as his art ought to be recognised by its style.

An analogy is found by both Tiepolo's. The son signed nearly all of his sketches, even the hastily produced ones. The father obviously was not frightened to remain unrecognised amongst his contemporaries or forgotten by posterity.

Certainly there are many works of doubtful origin, which either can be ascertained as Campagnola's or, because of contrasting details, proven as not originating from him. After the period of his signed drawings, Campagnola underwent a significant artistic development with his figures as well as with his landscapes.

The task of research is complicated by the strong Titian influence under which the artist worked. This influence of Titian renders inquiry into Campagnola's artistic characteristics, both difficult and easy. Rendered harder because of the similarity in details, whereby Campagnola even partly copied from his master, and easier because of the composition's conception, in which Campagnola wished to follow the natural approach in Titian's landscape conception.

Topical literature until to-day has treated the

subject of Domenico Campagnola differently, that it seems almost impossible to reach a characteristic literary viewpoint of our artist. Technical literature is particularly involved with the problem of dividing single works and details attributable to Titian or Campagnola. By these efforts, it is very difficult to reach a critical objective outlook in the light of one of the greatest artists of all times, and the evaluation of the second-rate artist appears as unduly unjust. Due to the reason that the technical literature is unable, till to-day, to establish beyond doubt the origin of a work created by either Titian or Domenico Campagnola, this shows the artistic strength of Campagnola.

Approximately until the turn of the century it was believed that many drawings, engravings and woodcuts have been attributed to Titian, but later were regarded as not having been created by him. Since the time of G. Morelli's and F. Wickhoff's (*) conclusions, it appears that somehow a definite disagreement in the valuation of these works of obscure origin have come to the fore. Morelli simply has

(*) G. Morelli : "Die Galerien zu Muenchen und Dresden" - Leipzig, 1891.
 F. Wickhoff: "Ueber die Giorgione zugeschriebenen Werke" - Gazette, Band IX, 1891.

taken these creations, attributed to Titian, as originating from Domenico Campagnola, and this decisive turn had definite influence upon later researchers and research. As faulty as it was earlier to ascribe these critical representations to Titian, so it later appears unfounded to simply attribute them as being Domenico Campagnola's.

L. Frohlich-Bum writes:

"When MORELL and WICKHOFF had analysed the works of GIORGIONE, Domenico Campagnola was showered with honours, which greatly increased when all sketches, previously attributed to Titian, were now overall attributed to him. To the impartial eye of to-day, this confusion is surprising." (1)

In this situation one should not let one-self be influenced by the differing points of view, but one should rely solely on artistic criticism pertaining to each individual drawing.

Domenico Campagnola secured his position in the technical literature by means of his landscape pictures. The critical research on his style in this work, rests mainly on his drawing activity. The following elements belong to the evaluation method. Contemplation on the

(1) L. Frohlich-Bum: The landscape-sketches of Domenico Campagnola, Belvedere, 8 - 1026, p.258.

entire composition, enlightenment of the artist's drawing concept. His preference for details and his aversions for other details. Determination of the type of representation and drawing technique of the artist. Characteristic and consequently reappearing style elements. The historical circumstances at Domenico Campagnola's time, his possible personal contacts with other contemporary artists. It is assumed, that only after this research work is it possible to be permitted to state an overall opinion about Domenico Campagnola's art.

Amidst all the uncertainty about Domenico Campagnola's art, one thing is clear, i.e. that he worked under the influence of Titian's art from the beginning to the end. There is hardly one picture by our artist, where this direct or indirect influence can not be noticed without any doubt. He endeavours to imitate the drawing method and technique of Titian. Constantly he takes over and repeats style elements, overall details from Titian's landscape pictures. He even took the liberty to copy Titian's total drawings. His graphic and artistic ability does not permit him to create something with Titian's qualities, however, the ambition to imitate his example, results in favourable development of his art. All this will be referred to at various stages.

The research literature often advises that in his

first creative period - and sometimes even later - Domenico Campagnola worked under the influence of Giulio Campagnola. Thieme-Becker writes: "Domenico Campagnola, Paduan-Venecian painter - apparently a pupil of Giulio Campagnola." (2)

It is indeed doubtful whether this influence actually can be observed in Domenico Campagnola's artistic growth. But it nevertheless remains important to compare "Titianesque" with "Giulionesque" elements of style. This is also the reason for including a detailed analysis of those sketches which are not landscapes. Domenico Campagnola's art as fresco illustrator and painter will be discussed briefly in order to follow his overall artistic development.

The controversies of research work done so far on Domenico Campagnola's personality and art are so great, that sheer review of the respective technical literature masks any clear view. In order to illustrate this situation, the following examples shall be mentioned.

Marcanton Michiel refers to him as "Veneziano", (3) other contemporary sources call him "Padovano", (4) and

(2) Thieme-Becker : Artlexicon, volumn V, p.449.

(3) Marcanton Michiel : Not. d, opera die disequo, ed. Bassano, 1800 passim.

(4) Battista Maganza: Sonet an Bartolomeo Moreto, 1600 - and Zabarella: Storia die Padova, 1670, p.30.

there are records according to which his "German" ancestry is traced. (5) The oldest sources determined his date of birth being 1482, or 1484. Hadeln contradicted this statement in his work (*Venezianische Zeichnungen der Hochrenaissance*, Berlin 1925), based on the fact, that in this case Domenico Campagnola could not have been a pupil of Giulio Campagnola, and determined the date of birth as being 1500 AD. All others, who followed Hadeln, as for example Ester Grazzini Cocco and Professor Giuseppe Fiocco, accepted Hadeln's statements without further research and confirmed them. Even Hans and Conrad Tietze simply accepted the date of birth as 1500 AD. The question remains open: Why should Domenico Campagnola have been a pupil of Giulio Campagnola, when no other traces indicate this? The date of birth of Domenico Campagnola has in fact particular significance thereby, whether it was possible or not possible, that he worked together with Titian in the year 1511 in Padova.

Conrad Tietze derived the following opinion from Domenico Campagnola's signatures:

"Domenico Campagnola had been trained in an engraving studio, where a signature had a commercial significance ..."

(Drawings of the Venetian painters, New York, 1944, p.122)

(5) H.C. Tietze: *Drawing of the Venetian Painters*, p.122.

The technical literature does not quote in which studio, at what date, and with whom Domenico Campagnola took his training. Suida states:

"... Domenico Campagnola worked under Titian for some time ..."

(Wilhelm Suida, Tizian, Zuerich, Leipzig, 1933, p.14)

This statement was made in an alleged report by G.B.

Maganza, "Campagnola's fellow pupil in Titian's studio"

(Conrad Tietze, Drawings of the Venetian Painters, p.123).

It is known that Titian worked in Padova only in the year 1511 and as from 1512 he conducted his studio in Venice. On the other hand, it is quite clear in technical literature, that Domenico Campagnola worked in Padova in 1511 and that he never left Padova afterwards. Under these circumstances the following opinion is contradictory. Conrad Tietze writes:

"The closeness of their contacts at that time is further proved by the fact that Domenico Campagnola, when publishing his engraved "Assumption" of 1517 (ill. Venturi, 9, III, fig.340), must have known Titian's famous painting, which was then still in the making, and not accessible to anyone other than Titian's assistants."

(Conrad Tietze, Drawings of the Venetian Painters, p.123).

How can this statement be accepted, when Titian painted his "Assumption of the Virgin" between 1516 and 1518 in

Venice and Domenico Campagnola lived and worked at the same time only in Padova? Not much better stands the question of attributing some works to Domenico Campagnola in the technical literature. No other artist in Italy has caused so much uncertainty as the artworks by Domenico Campagnola. The evaluation of Domenico Campagnola's drawings so far found a great number of names of other artists, who are also considered to be the creators of some works.

The following points should illustrate the differing opinions given over the years of single works by Domenico Campagnola.

"old man and young man" (Berlin, Kupferstichkabinett) -
Morelli II, p.292, ascr. to
Giorgione, others to D.C.

The direction of lines and the figures' proportions are executed in our artists characteristics. It is presumably an early work by him.

"Landscape" (Berlin, Kk.) Frohlich-Bum in Belvedere 1929,
fig.22, ascr. to D.C., H.C. Tietze to a
Netherlandish artist of the 17th century in
drawings of the V.P., p.125.

The composition does not correspond with his principles, therefore, it is unfounded in attributing it to Campagnola.

"Group of saints" (Berlin Kk.) H.C. Tietze in Drawings of
the V.P., p.125, ascr. to Bolognese-School
about 1600, Frohlich-Bum in Belvedere,
1929, fig.25 to D.C.

In my opinion Frohlich-Bum appears to be correct. The grouping of the figures, the rendition of motion and even the graphic portrayal represent Domenico Campagnola's style and resembles the illustration No.30.

"Landscape" (Fogg Art M.Mass.) H.C. Tietze, Drawings of the V.P., p.125, ascr. to Girolamo Muziano, others to D.C.

This landscape is truly representative of Campagnola's style. It can be assumed that G. Muziano had worked in Domenico Campagnola's studio, but should this page have been executed by him, then he would have entirely copied our artist.

"Boy playing flute" (Chatsworth, Duke of D.) Hadeln ascr. to Heemskerck, others to D.C.

I definitely recognise Domenico Campagnola's characteristic in the boy's motion. Undoubtedly, Campagnola's portrayal is analogous to the left figure in Illustration No. 10.

"Landscape" (Leipzig, Stadtische M.) Vogel in Studien und Entwuerfe No.9, p.11, ascr. to D.C., H.C. Tietze in Drawings of the V.P., p.128 to Annibale Carracci.

This illustration carries the signature of Carracci and this is probably why H.C. Tietze attributed this sketch to Annibale Carracci. The execution is in Domenico Campagnola's manner, especially the lightened plane the tree-trunk placed into the middle of the picture, which with its sketching represents Campagnola's technique.

"Venus in landscape" (London, British M.) Hadeln,
 Tizianzeichnungen, p.43, ascr. to D.C.,
 G.M. Richter in his "Giorgione" to
Giorgione, H.C. Tietze L.c.p.323 to
Palma Vecchio, later to Giulio
Campagnola.

I am unable to see Domenico Campagnola's style in this portrayal. The placing of the figures into the landscape is entirely contrary to his other compositions, for instance in Illustration No.21. Therefore I am in agreement with G.M. Richters attribution.

"Landscape" (Milan, Coll. Rasini) Morassi p.32, pl. XXV, ascr. to D.C. Ragghianti in Critica d'Art XI:
Circle of Paul Brill. H.C. Tietze, Northern Artist, p.129.

This work is analogous to Domenico Campagnola's landscapes, which are found under No.3138 in the Graphic Collection in Munich under the title "Landscape with Hills" (mountains).

"Christ among the doctors" (New York, Metropolitan M.)
 H.C. Tietze in Drawings of the V.P.: "The Style reminds us of Stefano dall'Arzere", Vogel in Studien p.13, to D.C.

I am in agreement with Vogel's argument, which he quoted in his study, page 13 (Vogel, Studies and Designs, State-Museum, Leipzig, No.9). In his opinion this represents an original composition by Domenico Campagnola.

"Landscape" (Paris, Ecole des Beaux Arts) early ascr. to Titian, Frohlich-Bum in Jahrbuch K.H.Samml. 1913/14, p.168, ascr. to Schiavone, Galichon No.12 to D.C.

Composition and figures placed into the landscape speak for Domenico Campagnola's art.

"Virgin with Christ" sketch, (Paris, Ecole des B.A.)
Exhibition 1935, cat.no.124, ascr. to School of Raphael, H.C. Tietze in P.C.Q. 1939 p.327, to D.C.

It is difficult to understand why suggestions to Raphael's style were made. I am in complete agreement with H.C. Tietze's attribution to Domenico Campagnola. (H.C. Tietze, P.C.Q.1939, p.327).

"St. Jerome kneeling" (Albertina) Cat.I, Wickhoff ascr. to a Venetian, Hadeln, Tizianzeichnungen p.30, pl.14 to Tizian, Frohlich-Bum in N.S.II, 192 fig.259 to Savoldo, A.L. Mayer, Gaz.d.B.A.1938, ascr.20, v.6, p.300 to Titian, H.C. Tietze in Drawings of the V.P., p.132 to D.C.

With such differing ascriptions it is undoubtedly an uncertain work. H.C. Tietze mentions that it is a typical work by Domenico Campagnola, dated about 1515-16. In my opinion Campagnola never illustrated movements in such a fashion in his early period.

The art critics' judgement of Domenico Campagnola's drawings is very varied. Another two cases shall still be mentioned, in order to illustrate the ramified situation.

"Assumption of the Virgin" (London, British Museum), in the Malcolm Cat. London 1876, "Descriptive catalogue of drawings by the Old Masters". J. C. Robinson writes the following:

"An original drawing by Domenico Campagnola, in all probability retouched by Rubens".

"Sketch for the portrait of a young lady" (Haarlem, Teyler Stitching), published by Hadeln, "Titian Drawings", p.20,27,pl.3. Hadeln ascribed these drawings to Titian. When stating the reason for this, he mentioned, that in this original Titian drawing "an influence by Duerer can be noticed without doubt". Other art critics judged this drawing as follows: Nicodemi, Brescia 1925, ascr. to Gir. Romanino, Suida in Pantheon 1928, p.531, ascr. to Lotto, Froehlich-Bum N.S.II, ascr. to Lotto, Fiocco in Boll.d'A. 1926, p.305 ff, ascr. to Domenico Campagnola, H.C. Tietze at first ascribed to Titian, later to Domenico Campagnola. Tietze writes:

"The drawing is not executed in Lotto's style. The young Titian worked in Padova and exercised a considerable influence on the artists of the local school, especially on the artists working in the Scuola del Santo. Type and posture of the lady in the drawing are very close to a corresponding one in an anonymous painting in the Scuola del Santo, (ill. Venturi 9,III, fig.336) ascr. by Fiocco to Do. Campagnola".

(Drawings of the Venetian Painters, New York, 1944, pp.127, ff.478).

I would like to make the following comments about these two sketches: In the first sketch "Assumption", - which is an early work of Campagnola - strong Titian characteristics can be found. It has already been established that Domenico Campagnola's presence in Titian's studio in Venice was most unlikely. But it could have been possible that Titian, whilst working in Padua in 1511, had already designed the outline of his later famous work. But why the Mallcolm Catalogue discovered signs of Rubens "retouching" is hard to understand. The other drawing, "Sketch for the portrait of a young lady", is more typical of Domenico Campagnola's form, therefore it is impossible to attribute it to other-mentioned artists. Whether a relationship exists between this sketch and those mentioned by H.C.Tietze in "Anonymous paintings in the Scuola del Santo" is questionable as well.

The situation is not much better, when looking at Domenico Campagnola's art as fresco-painter and painter. Details regarding this will be mentioned later on.

All these controversies lead to a situation, where research into technical literature is often not simplified, but rather complicated. It is not surprising, that one of the more recent research workers on Domenico Campagnola's

activity takes the liberty to state the following in his publication. H.C. Tietze writes: -

"All this proves the dangerous and non-productive foundation on which our research work is based .'. .", (Drawings of the Venetian Painters, p.124)

After all these difficulties in our work, the following questions remain open. Who is Domenico Campagnola in actual fact? - Was he only a copper-engraver of second or third degree, who imitated his masters, as stated by Hadeln, Suida and others? - Can one refer his elements of style back to other artists, or did he develop his own style? - Is it possible to define Domenico Campagnola's art characteristically, so that judging of the individual works points to Domenico Campagnola's "style"? - Is it not possible for an artist to be a well-known, independent artist of quality in spite of the fact, that he is next to and in the shadow of a great artist - e.g. as Campagnola next to Titian? - Is it necessary to take trouble with his works in such a way, that finally only a few drawings are confirmed to originate clearly from him? - Particularly in the case of Domenico Campagnola, who left many drawings behind for us.

The duty of this thesis is to solve the ensuing problems or answer subsequent questions arising from

signed and unsigned original works, which nevertheless can be safely attributed to Domenico Campagnola.

A thorough analysis of Domenico Campagnola's artistic characteristics, with a detailed look at all stylistic aspects, is intended. His output as a painter and fresco illustrator is analysed less concisely because the pivot of his activities rests on his sketching and landscapes.

The work concludes in establishing the point of whether Domenico Campagnola's creations should be more valued than they have been until now in research literature. If confirmed, then the artistic significance of Domenico Campagnola's work to the development of landscape portrayals in the 16th century in Italy and the general European growth of art should be established.

Following these, the purpose of this work also intends to answer questions not raised yet regarding the originality of certain works ascribed to Domenico Campagnola or other artists.

The little known aspects of Domenico Campagnola's way of life, work and activities make it difficult to give an opinion of his artistic production. His frescoes have, in part, vanished and, in part, disintegrated with time.

Contemporary literature has proven to be erroneous over the years. Very different opinions found in research literature concerning Domenico Campagnola's art, is copiously discussed in detail. This research literature was engaged in differentiating between particular works of our artist and others, without thoroughly analysing the artistic individuality and characteristics of Domenico Campagnola.

But Domenico Campagnola's signed sketches permit a thorough analysis, so no doubt can remain about his style and knowledge.

Portrayed are a series of Domenico Campagnola's sketches, which undoubtedly are rendered by his hand and which in quality represent some of the best of his existing works. Some of these illustrate how he solved those same obstacles, which are known to have been reached by Titian. Also, certain illustrations were chosen that were intended to point out the analogy between theme and technique. If it seems worthwhile to follow-up a second-rate artist in order to establish his artistic merit, it also should be pointed out in what manner Titian himself sketched and how his own creations differ from other contemporary works executed under his influence.

There is very little exact information available

regarding Domenico Campagnola's life. The uncertainty, which prevails in technical literature regarding his date of birth, has already been pointed out, this also applies to his contact with Giulio Campagnola. In contrast to the date of birth of the latter, i.e. the year 1482 - which has been determined and is clearly quoted as such everywhere - Domenico Campagnola's date of birth is to-day recorded at the various museums as follows: - 1482, 1484, 1496, 1500, 1511. His date of birth is cited in Padova, Museo, Civico, as follows:

"Domenico Campagnola 1500-1564."

The latest, most certain date we have about Domenico Campagnola's artistic activities is the 24.11.1562, on which day the artist made an obligation to decorate the wall of the altar of the Dome in Padua for 25 Scudi. This decoration consists of a Ecce-Homo in Lunetteform, beneath are the cherub heads in three corners and the four patrons of the city. This work will be referred to later when Domenico Campagnola's frescoes are discussed. This contract is mentioned in the Thieme-Becker Artlexicon, volume V, p.449.

Giovanni Battista Mamanza, in his printed sonnet of 1610 dedicated to Bartolomea Moreto, stated the fact that Domenico Campagnola was born in Padua and that he lived all

his life in this city. (Battista Maganza: "Sonnet to Batolomeo Moreto, 1610"). Zabarella made the same statement but left open the possibility that Domenico Campagnola could also have been born in Venice. (Storia di Padua, 1671, p.30).

Thieme-Becker writes:

"Domenico Campagnola, Padovanian-Venetian painter, engraver and draughtsman for woodcuts. Apparently pupil of Giulio Campagnola and probably identical with Domenico Veneziano Allevato da Julio Campagnola, so-called by Marcaton Michiel."

(Lexikon der bildenden Kunste, Leipzig, 1907, p.449).

In the technical literature it is repeatedly stated, that Domenico Campagnola worked together with Titian in Padova in the year 1511.⁽⁶⁾ At first working on the facade of the Palazzo Cornaro, later in the Scuola del Carmine, then in the Scuola del Santo. Indications for this were supplied firstly by a drawing, alleged to be by Titian's hand, - to-day at the Academy in Duesseldorf -, at the back of which there is a note saying that Domenico Campagnola assisted Titian in his work. To-day it is already quite clear, that this note had not been written by Titian, therefore its content is highly doubtful. On

(6) Thieme-Becker: Kuenstlerlexikon, p.449.

the back of another drawing, which Mariette saw in the collection Crozat, there was allegedly a note by Domenico Campagnola's hand, which stated, that he worked with Titian in the autumn of 1511, at first in the Scuola del Carmine, later in the Scuola del Santo. This remark should be recognized as being authentic, since the style of writing corresponds to that of Domenico Campagnola's original signatures.

It was also pointed out, that many research workers assumed that Domenico Campagnola was a pupil of Giulio Campagnola. One must realize, that these are only presumptions, without any factual proofs. It is, however, certain, that our artist took on style elements from Giulio Campagnola, but the artistic influence is not so strong, as to allow one to speak of a pupil-teacher relationship. A direct studio contact contradicts contemporary tradition, since Giulio Campagnola resided already in Venice in 1507, where he was mentioned in the testament of the old Aldus Manutius. (7)

With all these difficulties involved in our work, the following possibilities are assumed: Domenico Campagnola was born around 1500 AD., probably in Padova, perhaps in Venice, in the year of 1511 he is a young art-apprentice, who worked with famous artists in the city of Padova.

(7) Aldus Manutius: Testament, 1515.

Therefore it was also possible, that he worked with Titian in 1511 and that he maintained Titian's artistic influence later throughout his entire activity.

Venice at that time, showed its pomp and beauty, inherited from the 14th and 15th centuries, in full bloom. Padova, on the other hand, developed at the same time into a humanistic cultural centre of Northern Italy. The city was the first bastion to receive the humanistic movements from the North. Duerer, on his way to Venice, interrupted his journey there. The new artistic conception and perception of life and nature, came here to the fore. Domenico Campagnola's artistic talent developed accordingly to this environment. It is exciting to follow Domenico Campagnola's art, to see how he is tied by the traditional style of art in his work as a painter, particularly as a fresco painter, and to notice a visible change in his landscape drawings. All this will be referred to, when discussing the landscape representations.

LANDSCAPE REPRESENTATIONS

Renaissance, original Drawings, critical Drawings,
Domenico Campagnola's drawing characteristics.

The landscape representations in Italy, from the time of Giotto until the time of Giorgione, developed from a type of scenic decorative representation to a landscape-prototype. In the latter case, the direct observations of nature are indeed of some significance. These nature studies, however, reach only a few details. These circumstances raise the questions, why for example Titian never left behind a landscape sketch or a picture of Venice, where he used to live, or the same question does also apply to Domenico Campagnola, who lived in Padova? The answer is, because landscape pictures, in those days, had their prototypes according to convention. This prototype included: large, single trees, preferably in the foreground, forest contours, changeable earth surfaces, cracks in the ground, in the background groups of houses, ruins of castles and finally hills and large mountains, which were required to terminate the horizon. These conventional pictures were varied by lakes or rivers, preferably with boats, the sun

or the moon. The identification of northern landscape representations can be made when the eye of the viewer is led across the landscapes with perspectives, till it reaches the horizon.

The progress of an artist in those days was due to his ability to represent preferable many direct nature studies in his landscape pictures. Domenico Campagnola undoubtedly endeavoured to observe nature with its versatile aspects, to analyse it and to reproduce it with the maximum of his drawing ability.

We are in the time of the High Renaissance.

The sharp and precise observation of nature combines with the humanistic currents from the north. The realistic criteria of the environs, the objective depiction of the world, which has been stipulated by liberated man since the early Renaissance, stimulated the artist to undertake a closer study of hitherto disregarded stylistic motives. If it is true that the master of Titian, Giorgione, already combined such noticeable landscape representations with certain extensive decorative additions, it appears, without doubt, that our artist underwent a transition. Though, not free from foreign influences, but based upon - nevertheless - thorough studies of nature, the works that Domenico Campagnola has left behind, confirm these opinions. It is interesting to observe that he is unable to free himself from figure-painting in his landscapes. Even if he is unable to exclude them from his pastoral settings, with few exceptions creates groups which, by their activities, belong to nature, and who thus appear suitable to our artist for his pastoral theme. Therefore he inclines, with preference, to depict figures such as fishermen, hunters, hikers, and even groups of Saints, who through the legends of their lives, were portrayed more in nature than Saint Hieronymus.

The introduction of the contemporary Italian influence is noticed primarily in observations of almost true to nature reproductions of the characteristic elements of the landscape.

The currents of the northern influences are noticed in the far-reaching perspectives of the single representations, whereby the eye is led through changing regional landscape-paintings to the horizon. In this instance, one should remember the works of Herri Bles (Met De Bles) (1480-1554), Joachim Patinier (1475-1524) and Duerer.

In order to better conceive the landscape representations during and after Domenico Campagnola's creative period, directions and quotes by contemporary and authentic authors are hereby given, especially those of the "Giotto School", whose medieval nature portrayals carried their influences into the sixteenth century.

CENNINI : (born c. 1372)

"Art is a task which must be designed according to nature. When you want to paint a mountain, take a rock."

LEONARDO DA VINCI : (1452-1519) in his "Sketchbook",

part 6 -

"Landscape, though only a part of

the whole, not a single style of painting. Landscape painting is an ideal art."

VASARI : (1511-1574)

"The composition of the landscape should have a previously formulated "Idea" also an "Ideal Concept", and is not to be mirroring nature. The single forms should be reproduced following certain set rules and laws. One should even-out the weaknesses of nature."

DANTI :

"One should always strive to accomplish things as they should be, not as they are."

RITRAT :

"When it is perfected, then copy only."

IMITARE :

"To make imperfect things perfect."

ARMENINI :

"I laugh at those, who accept all which is natural."

SORTE, Christoforo (Osseuatiioni della pittura, 1585
Venedig) :

"Lighting effects, such as the sun,
moon, night, fire, should only be
painted in the service of the theme,
as in for instance "The Fire of Troy"."

KAREL van MANDER : (1604-) "Das Schilderboeck". The
foundation of the noble and fine art of
painting. The single quote :

"The prototypes are: Titian, Tintoretto,
Girolamo, Muziano, Brughel. One must
paint a nicely well composed ideal
landscape."

SANDRART, Joachim : (1675-) :

"The painter should create as many
sketches of nature as possible."

LOMAZZO : (Composizione des pingere) mentions the
"difficulties" of landscape painting, but on
pastoral additions comments on "the movement
of foliage".

These shortened, contemporary definitions show
how different the conceptions of the significance of the
landscape paintings and their technical executions in
detail were conceived.

Our artist signed his works as follows: -

- (a) DOMENICUS CAMPAGNOLA
- (b) Dc. CAP.
- (c) Do. CAMP.
- (d) DNIC^S CAMP. Presumably also
DOMENICUS PATAVINUS.

(1) Landscape without Figures.

Drawing. (Copper-engraving Collection of the Berlin State Museum.) Not signed, not dated.

Following an empty, lightly undulated foreground in the middle on a little hill a group of houses, left and right groups of trees leading towards the centre. A rock rises in the background to the left of the houses. A distinct skyline with large clouds sharply contoured.

One is able to observe the typical form of presentation of the earth's surface, together with innumerable small etchings, which do not always serve a purpose. Typical also for Domenico Campagnola is the way of sketching the leaves on the trees with its precise contours, likewise the characteristic painting of the group of houses, influenced by his master Giulio Campagnola. In the middle of this group, a large arch-like opening proves again Domenico Campagnola's preference of such building forms, as we will witness more often

later. The rocky cliff has an improbable form with its gigantic arch pointed to the right. Remarkable are those two horizontal lines, beneath the clouds, which reach both edges of the drawing. One would find it hard to know what the artist really wished to imply.

However, the precise etching of the group of clouds suggest the presence of heavy rain. The light and shade appear livelier and more affirmative than in Domenico Campagnola's other drawings.

The complete impression of the picture portrays a calm landscape overshadowed by a sky filled with a threatening thunderstorm.

(2) Landscape with Shepherd and Herd of Cattle.

Drawing. (Copper-engraving Collection of the Berlin State Museum.) Not signed, not dated.

In the foreground to the left a small herd is portrayed. A figure stands a little to the front of them and a second figure is occupied in attending to the animals. In the foreground, to the right, on an overlapping earth- or rock-cluster, are a seemingly dead tree and shrubs. A rather widely-spread earth-surface is portrayed with cracked ground and almost painted without any plants. This portrayal is changed to the left side of the picture by a forest. To the right, three tall trees stand in a row, behind them are houses, and

leading into the distance are groups of trees. An extreme emotionally portrayed forest path leads to this group of trees in the background. Houses in their typical manner are painted in the middle of the picture. The group of houses is interrupted by a tree leaning heavily to the left. Behind the wood to the left of the drawing, rocky cliffs with groups of trees are shown, and behind these, the artist leads our view through a valley far into the distance, where great chains of mountains on the horizon seem to melt into the sky. In the valley itself, one can observe crowns of trees and perhaps the roofs of a village. The sky is only indicated by soft lines and the clouds seem to be in suspension.

The three trees at the right dominate the entire drawing. They are too large and separate themselves unnaturally from the perspective of the inner part of the picture. The tree in the middle of the drawing is pointed in a most unnatural way, as later often repeated, and it seems almost impossible that a tree in this position and of such height does not collapse. Here Domenico Campagnola has sacrificed the natural portrayal of his work for his fantasy. Regarding the unnatural way of representation, one must mention also the figure standing before the group of animals; it is too large in contrast to the animals and is shown moving in a way not suitable to the theme. The drawing, is in its

completion a finished, well-rounded representation, not a study, and gives with its depth the impression of a balanced landscape.

(3) Landscape with Several Figures.

Drawing. (Copper-engraving Collection of the Berlin State Museum.) Not signed, not dated.

Directly in the foreground, at the picture's centre, lies an enormous tree trunk. Behind it, a river flows through it diagonally. To the left is the portrayal of a steep riverbank, overgrown at the top by trees and in the distance one sees a house between the trees. In the foreground a gorge, in which several horsemen are obviously on the hunt, leads to the house. In the river itself are two fishing boats with figures, on the right embankment a fisher is perching, bending over the water, fishing. Our view leads from here to a large group of houses, which once again has a large arch-like structure. A steep cliff face rises behind these buildings, and the ruin of a castle is barely visible on its top. In the middle of the drawing, the eye is led into the far distance, past a peaceful riverbank Landscape, and ends in a hillside. Clouds are sketched to the picture's right side, which certainly, directly above the ruin of the castle, give the impression of an explosion or a great cloud of smoke.

The representation is very lively, the figures are living and also give the impression of natural activities. The giant tree-trunk in the foreground bears a bizarre form, but shows like a study, the style of shade and etching form so typical of Domenico Campagnola.

It is interesting to note, that Domenico Campagnola prefers to draw trees in a row without a perspective impression of depth. In this painting, he shows us his so frequently used and preferred romantic and fairy-like elements of style. He focuses, as he does in future creations on the Unbelievable and the Unnatural, as seen for example, in the mountain giant at the right, and the hint of the castle ruins.

I have described these three drawings in detail with the intention of our using them for reaching further conclusions in comparisons and divisions. The conception of nature by our artist is very characteristic, his landscape painting are peculiar, but not free from the direct influence of his two masters, Giulio Campagnola and Titian. He accepts details of his masters, builds them into his paintings and strives especially to follow the path of Titian. It is not lacking ambition but only a lesser ability, which does not allow him to reach the standard of Titian's landscape paintings. We receive

the first proof of this in the following work.

(4) Landscape Drawing by Titian.

Pencil-drawing. (Copper-engraving Collection of the Berlin State Museum.) Signed.

Though the signature is most objectionable, the representation is, without doubt, by Titian himself. It is a type of study, which served no special purpose. A herd of sheep with a shepherd at the picture's right side, two large trees in the middle and left, two figures standing underneath them. Between the two trees, the eye reaches to a tower surrounded by houses. To the right in the background, the beginnings of a forest. The sky is plain, only at the top right side, there are lines barely visible, which indicate some clouds. The foreground is wide and deep, portrayed by a few brandish-
ingout large strokes, here each stroke - even if drawn lightly as possible - has its special meaning. Nothing is unnatural, everything seems genuine in its proportions, grouping, and in the form of presentation. Though the trees are not placed vertically onto the ground, they still seem to be deeply rooted to the earth. The bent, or weather-broken crown of the one tree has left its traits behind. The tree trunk is represented naturally and with round, spritely strokes. This type of drawing allows us to see the roundness of the stem. The barely

suggested tower is, similarly to the houses, not only well grounded on the base, but stands on the earth strong and healthy. The forest's edge at the right side becomes perfect through the shadow's contrast. One feels, that the sun is radiating strongly onto the tree group, and a dark shadow between them suggests the depth of the forest. The small hill in the middle of the picture is portrayed perfectly by almost unimaginable few strokes. The single parts of the picture have the stamp of a great painter, who could be an artist even with a few loosely thrust lines.

This drawing is still in Berlin to-day, and in my opinion, - absolutely erroneously ascribed to Domenico Campagnola.

(5) Landscape with a Flock of Sheep.

Drawing.)Copper-engraving Collection of the Berlin State Museum.) Not signed, not dated.

A flock of sheep is shown in the lower middle of the picture. The shepherd, found in the same posture as Titian's appears to have been completely copied. In the foreground: Trees in the characteristic manner of Domenico Campagnola. At the right side a figure appears, again in a peculiar movement; in the middle, dominating the entire picture, an island or peninsula rises from a river, above which one sees those houses, Domenico Camp-

agnola prefers to paint. Besides these for our artist's typical subjects, we can see another very eminent characteristic of him: The trees, the unrealistically portrayed large rock, even the houses incline more or less to the right, all of nature giving the impression of a gust of wind blowing from left to right. As this peculiarity repeats itself very often by our artist, one must assume, that Domenico Campagnola's direction of line had a strong tendency to the right, which he often could not correct.

The above mentioned enormous rock at the right side seems bizarre and unnatural. Left and right of the island: wide reaching illustrations of nature with many lines and etchings. The sky is fully drawn, with a half-moon appearing through a thick mantle of clouds. Presumably, the artist wanted to create the mood of night by this unnatural solution.

The subject of the flock of sheep is repeated by Domenico Campagnola in two following drawings:-

6) Landscape with a Flock of Sheep.

Drawing. (Copper-engraving Collection of the Berlin State museum.) Not signed, not dated.

In the right corner of the picture, we find the portrayal of a flock of sheep, again with two shepherds.

In the foreground to the middle, a tree is found, which almost cuts the painting in equal parts. A river with boats, houses, groups of trees, lead to the distant contours of the mountains. In the background, at the river's left bank, Domenico Campagnola again draws his enormous, fantastic boulders, more distinctly and unrealistically. From here, to the further upper left, we again see the fairytale-like ruin. The whole landscape-setting could serve the purpose of a backdrop scenery. Heavy etchings are found, especially in the foreground with rounded, vervacious lines. We notice for the first time those bushes of leaves fallen from shrubs, which Titian likewise occasionally portrayed.

(7) Landscape with a Flock of Sheep.

Drawing. (Copper-engraving Collection of the Berlin State Museum.) Not signed, not dated.

Domenico Campagnola again portrays his flock of sheep, drawn a little lower to the right of the picture. In the foreground are repeated motives, such as broken tree trunks with leafless branches and bushes of leaves beloved by our artist. Two small figures, shown as hikers, dwarflike, are moving over a foot-bridge. Further-more, we find the large river repeated, leading deep into the background; romantic ruins with gigantic arches, trees and houses are the contents of the middle

of the picture. This time, the artist brings the mountainous landscape closer to us and offers a taste of his fantasy in this respect.

(8) Study of a Landscape.

Drawing. (Copper-engraving Collection of the Berlin State Museum.) Not signed, not dated.

Cracked earth surface, on a hill, houses are grouped around a kind of tower. Large trees above a gorge, on a second hill to the right similar aspects are repeated. The unbelievable situation of the buildings as well as the tree in the gorge, shows again the static apathy of the artist. The shed in the foreground appears to tumble down any moment and the tree above it could crash any time onto the building. The large empty foreground and the entire portrayal leaves one with the impression of Domenico Campagnola as experimenting or practising his lithographic ability in this work. He has taken over this form of landscape drawing from Titian especially in its composition, and his artistic characteristic personality. We find this drawing also in the collection of copper-engravings in Berlin.

(9) Landscape with Two Striding Figures.

Drawing. (Copper-engraving Collection of the Berlin State Museum.) Not signed, not dated.

In the catalogue of the collection, this drawing is still to-day ascribed to Domenico Campagnola. But at a closer view and even at first sight, one must ascertain that this picture was not drawn by our artist. Apart from the peculiar expression of the striding figures in motion, the treatment of landscape shows proof of the highest artistic demands. The soft, fine sketching gives the most perfect form of light and shadow. Only Titian himself knew at this time, how to leave sun bathed spaces vacant, thus achieving this effect in his pictures. Although houses were completed by the artist's imagination the reality of such buildings is noticeable. Those houses are inhabited, with a solid foundation and obviously serve their purpose. Two high trees, sketched lightly but definitely, cross each other, proving that a natural image must not necessarily be in a symmetric form. The artist leaves out unnecessary strokes, thus obtaining the greatest effect. In this creation Titian's superb and artistic interpretation and technique appear before our eyes.

(10) Landscape with Two Shepherds.

Drawing. (London, British Museum.) Signed, not dated.

Two shepherd boys sit or kneel on the ground looking behind themselves in the left foreground of the picture. Accurate earth-sketchings with an uprooted

tree trunk lead to a hill, which is covered by dense trees. To the right below a shed, concluding the picture - to the left, the perspectives reach far into the distance over a reflecting lake. Houses can be seen above it. A round tower at the right, again the motive loved by Domenico Campagnola. In a corner above the horizon, the sun is rising behind a mountain range.

This picture has frequently been taken by critics as a standard of comparison to Titian and has been strongly criticised. The drawing by Titian is called:

(11) "Two Youths in a Landscape"
(Vienna, Albertina.)

Doubtlessly, the entire composition shows great similarities. The two figures primarily substantiate this. Here as well as there, they are shown close to each other, one sitting, the other squatting or kneeling, supporting one arm on the ground.

But there are differences in the proportions, in the motions and in the established moment of conception, as well as in the artistic quality. What we have earlier noticed in Titian's art is perhaps repeated to a higher degree, and what we have earlier established of Domenico Campagnola's weakness, we also notice here.

Titian's composition is entirely to the point,

portrayed with the necessary contours and etchings. The figures are anatomically perfectly drawn, the movements are clear, the grasped moment is distinct.

In contrast, Domenico Campagnola's figures seem to have been drawn with a specific aim, but still the artist was unable to reach his goal. For example, it is not clear, what the right figure does with its left hand, the figures are not portrayed beside each other, but facing each other.

In this comparison it would not be right and especially not fair, to speak only of Domenico Campagnola's weakness and Titian's strength, as one can read of so often. We know that our artist cannot compete with Titian's genius, but lags behind in comparison to him, but in this drawing especially, he shows us, that he, too, was a great artist of his time, with more than average abilities. Even if this comparison were not necessary, one should and must recognise this picture of Domenico Campagnola as excellent. In this drawing our artist shows, that he is talented in a way, that is seldom found in his other creations. The expression of the two boys looking behind themselves towards the two figures walking down from the hill, is portrayed perfectly and thus Domenico Campagnola reaches the point of creating an animated moment true to nature, impressive

and perfect in its mood.

We will attempt another comparison with two drawings, in which Titian and Domenic Campagnola both present a completely finished landscape drawing. The comparison this time centres on two works, which have been drawn independently of each other, in other words Campagnola was not influenced by Titian.

- (12) Domenico Campagnola : Large Landscape.
 (Paris, Louvre.) Not signed,
 not dated.
- (13) Titian : Large Landscape.
 (Bayon, Musee Bonart.) Signed.
 not dated.

The signature and the name of the drawing have, in all possibility, been added to latter, but there is no doubt that this is a drawing by Titian.

The first drawing shows a rough earth-surface, clumps of earth with innumerable stones, houses, boulders and trees. To the right side, a far reaching landscape with changing views, on the horizon mountain ranges, where glaciers appear to be. A tiny sun in the sky, suggesting distance. All is quiet. The care with which the details have been drawn and assembled, create

a quite flat substance, instead of a lively impression. The artist does not look for any excitement in nature, but follows his continuously calm temperament.

Not so with Titian. In his drawing, everything moves. Large swinging, loosely-thrown lines show his rich and varied elements of style. We are in the mountains. We are walking through a rural region, where surprising details await us. The unimportant is eliminated, and only the most essential is shown. The artistic ability does not serve the purpose of showing precise details, but is solely concentrated upon a complete impression. The single lines, as well as the entire composition, show the enormous dynamic strength of the artist. It has been mentioned, that the signature and the theme's title had been added later. Due to this title, the picture is still to-day catalogued under the title of "Outbreak of the Volcano".

The heavily ascending lines to the picture's left side show the sun's strong rays and not the outbreak of a volcano. This is also substantiated by the semi-circled sun, included behind the mountain range.

(14) Landscape with Changing Aspects of Houses.

Drawing. (Copper-engraving Collection of the Berlin State Museum.) Not signed, not dated.

Catalogued by Domenico Campagnola.

Behind an empty foreground and an earth-surface drawn by a few lines, one can observe some buildings with spires, large domes and high towers, vervaciously drawn. At the right side of the picture, the scheme of a castle is on a hillside and an explosive cloud rises from the watchtower. Following a roughly drawn forest, we can observe a finely drawn mountain range at the horizon. The sky is sketched in horizontal lines. At first sight one must doubt that this drawing is by Domenico Campagnola's own hand. Almost all details go against this, regarding to what we have seen and noticed about his artistic qualities.

For comparison, we have here the earlier described picture by Titian "A Great Landscape". (No.13.) The composition: - No tree, a roughly drawn space in the foreground. The interest of the onlooker is straight away drawn towards the deeper middle of the picture, where a village nestles. Drawn with a few lines, the earth-surface is portrayed roughly with empty spaces between, which are strongly irradiated by light. This is a perfectly created light effect. Only large, vertical or horizontal sketched lines give a plastic impression of the buildings. No cross lines. Regardless of those loosely thrown lines, each building shows

a natural stability. The forest and trees are suggested by bordering lines. The entire representation circles around the village, drawn into the landscape, and the surroundings are of no importance, whatsoever. The rising cloud of smoke from the castle's tower has a dynamic power, which never appears in Domenico Campagnola's drawings, but corresponds to Titian's temperament. The large dome in the middle of the picture is a motive never found amongst Campagnola's works, who normally repeats his characteristic motives.

Likewise, we find no scheme of a castle or single tower in Campagnola's portrayals. By reasons of his earlier mentioned drawings, one must assume, that the artist would not have been able to find control in forming his own composition, in exacting his manner of sketching.

Our artist would certainly have tried to create the feeling of depth by drawing a tree or groups of trees into the foreground. He would have drawn the entire foreground with broken earth and certainly would have portrayed a picture with a complete landscape. But this portrayal, of best drawing qualities, represents a sketch only, where an impression is captured. Regarding this, one must establish that this drawing does not originate from Campagnola. Nothing is contrary to the

fact, that one of Titian's sketches has been described here.

(15) Landscape with Figures.

Drawing. (Fogg Art Museum, Harvard University Cambridge.)

Not signed, not dated.

This lovingly and finely executed picture corresponds to the excellent drawing qualities of our artist. Here, we find in the middle of the picture the true nature and romantic quality of Campagnola. The hut, battered by weather, is very well represented. The ruin with its great arch is moved into the middle of the picture. This form of representation of a ruin is preferred by our artist as an accompanying motive for his holy figures. In the following description this is pointed out. One gets the impression, that this drawing is a sketch in which the artist had the intention to grasp the activity of single figures in the landscape. Altogether twenty-five figures are seen, all in motion.

(16) Landscape with The Fisherman.

Drawing. (Museum Devonshire, Chatsworth.)

Not signed, not dated.

At the left side of the picture, we see a fisherman kneeling in the river whilst fishing. The excessively large tree in the middle is shown without roots

on a boulder, - To the left in the background one again notices the enormous non-ascendable imaginary boulder. Without a significant impression of depth, the picture leads us into the wide mountainous landscape of the background. The animals alongside the houses are portrayed unusually large. Because of the faintly-drawn lines of the drawing, one cannot distinguish the difference between water and land.

In this picture, our artist's inclination in portraying his lines inclining to the right is very obvious. Two trees, already mentioned in their peculiar position, are seen collapsing. These are characteristics repeatedly to be noticed in Domenico Campagnola's works. If light and shadow had been emphasised more, then this would have been an impressive landscape.

(17) Landscape with a Large Castle.

Drawing. (Copper-engraving Collection of the Berlin State Museum.) Not signed, not dated.

An interesting finely sketched drawing by Campagnola. The strength of the picture lies in its composition, where, in the large castle complex with the adjoining houses together appear very real. The excessive width of the arch would easily accommodate the house sketched in front of it. The movements of the

figures are impressive and the eye is easily led into the background. Once again, we see the collapsing trees on the rocks in the middle of the drawing.

(18) Study. (Paris, Louvre.) Not signed, not dated.

Repeatedly, attention has been drawn to Domenico Campagnola's preference of this form of tree-portrayal. Here, one observes a study of these details. A tree drawn on a rock in a peculiar position. A dangerous motive! Should an artist draw this position of a tree correctly, this would be interesting and not appear unnatural. But if he fails to create this portrayal correctly, then, the Unnatural is striking. In this study Campagnola achieved the first of these. The trees seem natural. Due to the tree's proportions, one must assume that this tree is deeply rooted. The strong etchings of the tree-trunk serve the same purpose. If Campagnola had worked on his other drawings, (pictures No. 2, 8, 16, 17) in similar details as on this study, the critical eye would not be able to distinguish the Unnatural.

In the cited drawings one notices that Campagnola's temperament finds no excitement in the regional landscape. His pictures are entirely balanced and show no indications of the force of nature - wind, storm, rain, thunderstorm and so on. This positioning of the

trees in his works presumably symbolises the strength and the non-predictable quality of nature. One can further add, that Campagnola correctly drew this tree's position, as to be compared with Titian's drawing number 9.

(19) Landscape with Horsemen.

Drawing. (London, British Museum.) Signed.

A wide, good perspective, - in the background behind a group of rocks one perceives some riding figures. The eye is led on to groups of houses, forests, towards a town in the background. This town is situated on a coastline, where three sailing boats can be seen in the bay. This background is peculiar and this motive was also chosen by Domenico Campagnola in his well known drawing of St. Hieronymus. Whether he experienced the motive of the bay with the sailing boats in Venice, is doubtful. Nevertheless, one could take this theme in its natural expression as a lead to ascertain, that Campagnola was born in Venice. Titian likewise dramatised his place of birth, Cadore, with its hills and regional aspects.

(20) The Theft of the Europe, Drawing.

(Florenz, Uffici.) Not signed, not dated.

The landscape is well drawn. There is a new

motive in the flowers at the foreground. A couple of nymphs, sitting at the river's edge, are looking at the scene. The concentrated gaze of the figures is splendidly captured. For the first time it becomes evident, that Campagnola created lines, which like those of Titian, incline heavily in one direction, thus creating with little effort, a realistic and artistic impression. Although the content is legendary, the drawing appears natural, one might even say "too natural". A temperamental artist would surely have made this scene more exciting. This theme has often been used by artists, but has never been treated in such an insignificant, simple manner.

(21) Andromede.

Drawing. (Devonshire Museum, Chatsworth.)

Not signed, not dated.

The main portion of this picture shows the artist's natural manner of landscape drawing. In the foreground and protruding from the sky one observe the scenery and near the upper left section of the picture, also the romantic fairy-tale like elements. A very finely drawn landscape with proper perspectives, giving a peaceful natural impression. In its further aspects, the drawing contains Titian, and simultaneously Julio Campagnola's adopted elements.

The reposing figure of a woman reminds one of Titian's picture "The Bacchanal of the Andrier" (1518). Proportions and different details are very similar and the reposing subject is the same. The monster in the foreground and the skull in the left corner of the picture reminds one of Julio Campagnola's painting of "The Astrologer". (Berlin, dated 1509.) For a long time, this picture had been ascribed to Titian and one can notice in the right hand corner the later-added signature "Titianus".

Doubtlessly, Titian would have drawn this motive in a different manner. In similar compositions, Titian had not completed the landscape in such detail, but has stipulated the main theme more prominently. To confirm this, one can cite Titian's sketch "Venus et Enfants Dormant" (Venus and the Sleeping Children) (Louvre, Paris).

(23) Sancta Conversatione.

Drawing. (Copper-engraving Collection of the Berlin State Museum.) No signed, not dated.

The holy family is shown sitting under finely-drawn trees. To the left, St. Antonius kneels, to the right sits a woman with a boy (cherub) and lamb. The portrayal contains all his attributes and represents an amiable, calm impression. Here, all is concentrated

towards the main scene.

(24) The Adoration of The Shepherds.

Drawing. (Copper-engraving Collection of the Berlin State Museum.) Not signed, not dated.

A loveable scene with inspiring details. The artist here uses the stylistically romantic element of the ruin to high-lighten the theme's mood. The hut is portrayed very naturally but in the background the landscape, being secondary, is only hinted at. Never theless, the artist has placed his theme in a natural setting, without using specially pathetic sacred accentuations. In the next picture, Campagnola increases the sacred characteristics and romantic inclinations.

(25) Adoration.

Drawing. (Copper-engraving Collection of the Berlin State Museum.) Not signed, not dated.

A similar composition as before. The holy family in the middle of the picture in front of a hut, a ruin in the background, striding figures from the left. We find here the heavenly attributes strongly differentiated. Flying angels from the sky give the sacred contents of the drawing. The fantasy-like large ruin and even the hut give a theatrical impression. Therefore, the background appears like a stage backdrop.

The landscape motives have the role of giving a more realistic impression of Campagnola's creations.

In contrast to the theme "Landscape and Figures", the following two pictures "Landscape without Figures" will be described. These two large landscape drawings of Domenico Campagnola reflect the full maturity of the artist, and at the same time, confirm his characteristic qualities. For this reason the two drawings, which will finalise the collection of the described drawings, have been selected.

(26) Large Landscape.

Drawing. (Copper-engraving Collection of the Berlin State Museum.) Not signed, not dated.

Similar compositions have already been described. But in comparison to others, this drawing has more advantageous qualities. The entire composition and the single details are represented perfectly naturally and exquisitely. The play of light and shade makes the drawing realistic. Proportions and perspectives are superb. The onlooker must feel the depth of the forest. The houses are drawn entirely realistically. The large mountain at the picture's left side, in no way suggests a fantasy-like portrayal but appears entirely natural. The etched lines are more freely drawn and therefore disclose, in an especially fine form, the artist's drawing

technique. He could reach this technique only after much practice and this confirms his excellent artistic quality.

Another similarly fine form of a large landscape is almost unknown in the creative period of the artist, and it will probably not be found for a long time following his work.

Due to the above mentioned reasons, one must assume, that this drawing originates from the last creative period of Domenico Campagnola's life.

(27) Large Landscape.

(Private Collection, Vienna.) Not signed, not dated.

Changing themes lead to a fantasy-like giant mountain in the background. Trees and houses, streams and bridges, enclosed townships are disrupted by plants and earth-clusters. The very well portrayed light and shade effect achieves a fully sunlit atmosphere, as well as an excellent impression of distance. These all are first-rate drawing qualities.

Although this drawing is one of our artist's best, one can nevertheless observe signs of weaknesses. In the attempt to reach a definite effect, the artist draws the two trees in the right side of the picture so unnaturally large, that this exaggeration inevitably

disturbs when viewing the picture at closer range. The natural form of the drawing loses its force, due to the fantasy-like mountain, which the artist has included in the background.

Different details are very well and artistically drawn. To the picture's right side, the small forest with sunlit spaces amongst the trees, appears extremely vibrant. The waterfall and bridge, houses and steps, plants and earth-clusters are especially well reproduced. The entire drawing confirms that our artist here has shown the highest accomplishment of his artistic qualities in the range of landscapes. Small wonder, that Joseph Gramm pointed out our artist as Italy's first professional landscape-painter on the basis of this picture. (Ideale Landschaft, Freiburg, 1912, page 249.)

In the treatment of Campagnola's art, it has purposely been avoided to use those pictures, which have often been made use of by technical literature. Those pictures, such as "St. Hieronymus in the Landscape", "Children's Roundelay", "The Diffusion of the Holy Ghost" (it is dated 1518, the last dating of his works) "Madonna, Child and the Saint in the Landscape", and so on; though they are characteristic, they do not show the changeable wealth in Domenco Campagnola's landscape drawings.

From Domenico Campagnola's landscape pictures we shall discuss selected drawings as follows: - those which are not landscape representations or those where the landscape motive plays a subordinate part. In these drawings it is possible to analyse Domenico Campagnola's drawing ability for figures, their movements, facial expressions, anatomical correctness, etc. Of particular importance are the group representations, which serve, in most cases, for a painting or a fresco as sketch. Architecture, perspective and scene, shall also be considered separately.

(28) Children's Roundelay.

Copper-etching, signed, dated 1517, Florence, Uffizi, Cat. No. 1323.

An absolutely lovely picture, with spirited, natural movements. The facial expressions of the children radiate the happy mood. The individual bodies are drawn with strong contour lines, by these lines are the figures separated from one another. Fine shading ensures plasticity. The blank areas produce a very favourable lighting effect. By this technique, the artist achieved an excellent light and shade interplay. It is emphasised at this point, that according to the date one is dealing with one of his earliest works, and that this drawing is doubtless proof for Domenico Camp-

agnola's drawing talent and artistic ability.

(29) Figure with Spade.

Drawing. Not dated, signed. Aschaffenburg, Schlossbibliothek.

Earlier ascribed to Titian, Frohlich-Bum ascribes it to Palma Vecchio, Muenchen, Jahrb., N.F.IX, p.88. H.C.Tietze considers it to be the work of Domenico Campagnola. From the drawing method one can discover the resemblance between this picture and the previously mentioned Children's Roundelay. Sharp contour lines in both pictures, spirited movement, blank areas, secure the similarity. Although the hatching is much finer, the course of lines is similar. In this case, there is no reason to doubt Campagnola's signature. The same type of signature is also found on other pictures by Campagnola. The drawing again confirms Domenico Campagnola's talent. It could be a study, but the favourable plasticity of the figure in the full centre of the picture, permits to see a complete illustration.

(30) The Descension of the Holy Ghost.

Drawing. Signed, not dated, (Berlin, Copper-engraving collection No. 112.)

A very finely executed pen-and-ink drawing, with strong contour lines and dense, delicate hatchings. The

crucial point of the picture lies in the facial expressions of the individual figures. These facial expressions reflect excitement, admiration and fear and majestic posture. All this was excellently attained by the artist and thereby he secures a pathetic effect with his drawing. The twelve represented figures are intended to be the apostles, which is, however, incorrect regarding the biblical scene, but the closed group illustrates the scene clearly. The drawing is thought to originate from the intermediate period of Domenico Campagnola's artistic activity, based on its fine technical execution.

(31) The Adoration of the Shepherds.

Drawing. Not signed, not dated. (Berlin, Copper-engraving Collection.)

The Copper-engraving Collection quotes the date of origin of this picture as being 1520. Thereby is this drawing one of Campagnola's early works. In this picture the artist strictly maintained the conventional forms. There is hardly a personal effect visible in this picture and one cannot yet speak of progress. It is probably one of the first, entirely religious pictures by Domenico Campagnola. The figures look stiff, with no anatomical details, situated not behind one another, but above one another. A weak beginner's drawing, where

the artist could not yet bring his drawing talent to the fore.

All which has been mentioned so far, also applies to the picture: -

(32) Adoration of the Kings.

Drawing. Not signed, not dated. (Berlin, Copper-engraving Collection.)

(33) Christ Sleeping in the Boat.

Drawing. Not signed, not dated. (Upsala, Universitats Bibliothek.)

C. Dodgson in his publication O.M.D. 1934, ascribed it to Titian. Other critics ascribe it to Domenico Campagnola.

An excellent drawing. The figures, particularly the oarsman, strongly reminds one of Campagnola's method of representation, as already mentioned, such as the drawings Nos. 23, 25 and 29. The background is similar to that of drawing 17. The strong Titian influence can be noticed without doubt, particularly from the light hatching-technique. This drawing is an example as to how thoroughly Campagnola studied his master Titian, and it shows, how eager he was to develop along Titian's lines. This phase of development allows us to assume the date around 1540 AD.

(34) Susannah Bathing.

On the back: Sketches for the beheading of St. Catherine and the lower half standing man.
 Drawing. Not signed, not dated. (Paris, Ecole des Beaux Arts, No. 34780.

A critical piece of work, which, during the course of time, has been variedly judged. Lavallee in his publication *Gaz.d.B.A.*, 1917, p.273-5 ascribed it to Titian. Frohlich-Bum in *N.S.II*, No. 34,35, accepted his argument. Lavallee recalled his theory later in the *Ecole des Beaux Arts* 1935, No. 41, and he ascribed the drawings to an unknown Italian artist of the 15th or 16th century. Even later, Lavallee ascribes the work to Domenico Campagnola. Suida in *Critica d'A.*, VI, 1936 p.287, ascribes it to Titian and dates it 1517. Suida, however left it open, that the picture could possible be by Domenico Campagnola, but in this case, the artist used a drawing by Titian as a pattern. H.C. Tietze recognizes it as Domenico Campagnola's work, *P.C.Q.* 1939, p.325 ff. Thorough inspection of the drawing "Susannah Bathing", reveals Campagnola's type of representation. The emphasised contour lines of the bodies and the not so perfect hatching lines speak against Titian's hand. It is much more similar to Domenico Campagnola's drawing technique as in the mentioned pictures No. 10 and No.20. Titian would never draw such a peculiar body line, as

that seen on Susannah's back. The view of the man is excellently portrayed. The large tree and the entire landscape background confirms Domenico Campagnola's work. The sketch drawn on the back of the picture (Beheading of St. Catherine), shows great progress of Domenico Campagnola's drawing ability. In this case, facial expressions and movements are excellently portrayed only with a few lines. Titian's influence is visible. The robes gracefully follow the movements of the bodies. Should there be any doubt, whether this is not after all a drawing by Titian, one can refer to the legs of a man, portrayed at the upper margin of the picture. It could not have been drawn by Titian. Domenico Campagnola preferred to portray the muscles of a man greatly exaggerated, as can be seen in many of his drawings (Nos. 25, 28, 29, 30, 32 etc). Both pictures with their mature technique, originate at least from the intermediate period of Domenico Campagnola's activity.

The above cited pictures serve as a cross-section in reflecting Campagnola's artistic character in the sphere of "Landscape" from the starting period of his artistic activity to his maturity. The theme of his pictures doubtlessly confirm the artist's prediction and his great interest in the landscape overall, especially towards individual aspects of nature. He is so seized by the many sided aspects and beauty of nature, that he offers his entire ability and all his talent to reproduce them. He appears to be fascinated by the wealth of the elements and endeavours to capture all of this on paper. Thus the artist has already taken noticeably gross turns towards landscapes in the early period of his creativity and since then, these became his beloved motives. He draws with pen and ink and works especially with the graphically-interesting earth-surface and trees. Here, he has the opportunity to show his talents in drawing and in addition, the far reaching view of his eyes, which he leads in his imagination as often as possible on to the horizon.

The front portions of his pictures are to introduce the mood and the large mountain ranges on the horizon to close the theme majestically. The landscape represents the main motive, the figures playing only a secondary role in these works, which are in the majority.

Domenico Campagnola's artistic qualities in the landscape drawings may be summed up as follows:-

He views and studies the landscape directly from nature. He reshapes the landscape to his own conception of it. By the token of "artistic freedom" nature's truth and fantasy are combined.

That which is true to nature and which is most akin to nature in Campagnola's landscape drawings is as follows: -

The entire composition.

The mood of nature.

The human activity and movements in the landscape.

Co-ordination between landscape and township.

Various small details (cracked earth, stones, rivers, plants, trees)

In the interest of his imagination, the artist sacrifices: -

Proper proportions (trees - drawings 2,5,27);

Statistic balance (houses - drawings 5,8);

The creditability of different details

(the form of a mountain - drawings 1,3,5,6,16

and so on)

In order to be able to examine in parts the art of Domenico Campagnola, one must observe the entire characteristic details, such as: -

The Ground in his drawings. In his preference for playful direction of lines he draws the earth's surface with the most innumerable small cracks, stones and pebbles. Viewing his picture, it appears, that he knows no flat level earth surface. Naturally, there are many details on the ground, which an artist could draw, but the care with which Campagnola works in this field, is unique. This quality is so far reaching, that when viewing some of his drawings, the eye is almost unable to distinguish between earth, water or river (drawings 6,7,15,16, and so on ...).

The Rocks in his representations. The rocks, or mountaintops with their individual form, originate in Campagnola's imagination. Here, he goes to the utmost in his drawings, sometimes attaining the near impossible. One rarely finds in real life such forms or does not find them at all. The incredible height and form of the rocks give a naive impression, but, at the same time, it establishes the artist's preference for nature, whereby he believes that the formation of nature has no limits. (drawings 1,3,5,6,16, and so on ...).

The Trees in his landscapes. It has often been mentioned, that the artist draws single trees unnaturally large. One can recognise without doubt, that Domenico Campagnola wants to achieve an elaborate impression in his pictures with such proportions. He sacrifices reality to serve this purpose. Frequently a tree stands alone in the landscape merely to serve the objective to achieve a strong impression of perspective. Most frequently, these are in the front section of the drawing, standing separately. (Drawings 6,15,16,17,21,27) In Campagnola's landscape pictures one notices, that a single tree can represent nature. A large tree in itself is a part of a beautiful landscape. In his conception, the shape of a tree illustrates the interesting aspects of nature, the tree itself is the "Landscape". The beauty of nature is reflected in a large substantial tree. The strength of nature is represented by a tree-trunk, hit and destroyed by a thunderstorm.

The Mountains in his drawings. These hills and mountain ranges usually terminate at the horizon. Campagnola would surely have seen such large mountains. He knew of such forms and dimensions from paintings of other artists. He originated from Padova, or perhaps Venice, and lived only in Padova his entire life. His master and model, Titian, found his preference for large hills during his youth, which he spent in the region of Cadore.

Later, this region always represented a part of home for him. These are an artist's usual experiences. But in contrast, Campagnola had never witnessed this type of landscape, and in all probability became acquainted with it only through Titian's drawings. In his reproduction therefore, is a lack of the inner experience and it is, as it were, a secondary work. Nevertheless, his mountain ranges on the horizon give a lively impression.

It has previously been mentioned, that different buildings and houses by our artist have been architecturally falsely reproduced. Most often the static conviction is lacking. (Drawings 1,8,17) The elaborate elements of construction, the high towers, gigantic archways and ruins often appear theatrical and serve the sole purpose of creating an interesting and romantic mood. (Drawing 1,7,15,17)

The Perspective is a focal point in Domenico Campagnola's drawings. Often he is unable to reach the desired effects by either etching or the play of light-and-shade. Therefore, his pictures seem flat and not very deep in many cases. (Drawings 12,15,16,17,21). But the impression of perspective is advantageous, where the artist leads the eye into the distance of his compositions.

Domenico Campagnola is the first artist who has

drawn a landscape for its own worth. The artists of his time, before his time, and long afterwards, have mostly used the landscape as a background or as an environment suitable for their figures. In these drawings, the figures are the main motives and the landscape plays a secondary role, often appearing unimportant. Campagnola on the contrary, uses the landscape as his leading motive and the added figures play the secondary role and seem unreal.

In his landscapes he sometimes draws his figures in peculiar movements, unreal, small or large, but sometimes they appear real in relation to their activities. (Drawings 2,3,15,16,17,19) One notices that, in time, with the help of Titian and possible also other artists, the figures appear more realistic, anatomically more accurate, more natural in their movements and more perfectly drawn. To affirm this, we here see two drawings of Campagnola, which have not been mentioned for their landscapes, but solely for their figures. The drawing (35) "The Battle" - signed and dated 1517, (Copper-engraving Collection, Berlin) (Drawing 28). The second drawing (36) "The Battle", signed, but not dated (The Art Institute of Chicago) (Drawing 29).

The development in his figure drawings reflects the Titian influence as much as the advance and develop

ment of his landscape drawings. The result of this growth is also noticed in the figures of the drawings 10,21,22,23.

The Celestial Sphere in Domenico Campagnola's landscape drawings. This is an unsolved problem. In his observations of nature, Campagnola has as yet not advanced sufficiently to reproduce a correct observation of the different times of the day (such as morning, evening, night, thunderstorm or clear sky). At one time, he draws a tiny sun on the horizon, (Drawing 12), at another time he shows an abnormally large moon in the sky (Drawing 5). Sometimes, the contours of the clouds are indistinguishable from rising smoke clouds, (Drawing 3), sometimes, - apparently meaningless, - one sees horizontal lines crossing from one side of the picture to the other, (Drawing 1,8,19). But he is nevertheless on the way to improvement in giving the right impression of the sky in his representations (Drawings 2,6,7).

Domenico Campagnola's artistic temperament is peaceful. He always aims to give his pictures a well balanced mood, which gives them a soft character and they do not bring out excitements of nature. Because of this quality of the artist, one must describe his character as ideal and romantic. Also this is a progress in comparison to his first master Julio Campagnola, who

continued Giorgione's melancholy and thoroughly elegiac form of representation. That our artist appears to be a trifle more temperamental is accounted for solely by Titian's influence.

Composition in his drawings. It has been mentioned several times, that our artist prefers to draw, in the foreground of his pictures, a tree standing alone in the landscape. Besides the significance of such a motive and its purpose in the perspective, using this can be very advantageous in landscape drawing. The viewer is, at first sight in the nature, and then his eye is led through different details onto the horizon. The compositions of Domenico Campagnola's landscapes have been affectionately and mostly compiled true to nature. He aims to draw a complete landscape-setting from one detail. His drawings are formulated completely, rich with changing aspects and thus create the impression of a wide, large landscape. The balance of his composition is correct.

One should try to evaluate Campagnola's art from those drawings where the landscape only plays a decorative role to the theme. In comparison to other artists of his time, his details of nature appear very realistic and natural. (Drawings 20,21,23,24,25)

Lines and Graphic Technique of Domenico Campag-

nola are different. At one time, the artist works with strong determined lines, at other times he etches only. (Drawing 6 - tree in the foreground, and 17 - tree in foreground also.) He works with innumerable, small strokes, but also with long vibrant lines, sometimes sketches only with horizontal or vertical lines, at other times he uses cross-strokes of every kind. He distinctly aims to copy Titian's sketching talents and often uses the technique of his model. (Drawing 20.)

When viewing several of Campagnola's drawings, one notices a very characteristic quality of his technique. This is the strong tendency to the right. The (37) picture 30 "The Cure of the Sick" (Berlin, Copper-engraving Collection, not signed, not dated) establishes this theory to the utmost. The entire architecture, all columns tend to lean to the right. This same tendency to the right can be observed in the following landscapes: Drawing 1 (castle); Drawing 5 (all buildings); Drawing 7 (large archway); Drawing 8 (a house in the foreground) and so on. Sometimes, the light-and-shadow effects appear very commendable (Drawings 3,6,26,27) but sometimes are quite unnatural (Drawings 12,15,16,20,21).

Domenico Campagnola is an artist who always needed to improve his drawing technique during his creative life. This he achieved. Solely for the pur-

poses of showing the extent of his development, we
 (38) introduce two pictures - drawing 38 (from his late
 period) "Three Monks" (Berlin, Copper-engraving Collec-
 (39) tion, not signed, not dated) and drawing 39 "The Behead-
 ing of St. Catherine" (from the Collection of King
 Frederic the II of Saxonia), signed, dated 1517.

Domenico Campagnola appeared to be magically
 captivated by Titian's ability and talent. It is poss-
 ible to cite many details to illustrate this relation-
 ship. Indeed, several circumstances will be pointed out
 which, at the same time, clearly show the connexion and
 seperation between the two. Titian only drew nature
 from his observations and completed his works suiting
 his artistic fantasy and temperament. In all this he
 remains true to nature, and the viewer is unable to
 separate both, nature and fantasy. This is not so with
 Campagnola. He aims at the same, but his creations
 spring from his fantasy and appear unnatural, and it is
 easily observed, that his details are products of his
 fantasy alone and not seen in nature. This increases
 to such an extent, that one must speak, when viewing
 these elements, of the Fantastic, and sometimes, the
 Impossible.

Beside his landscape studies, Titian has left
 only two full landscape pictures. The purpose of these

studies was to capture details of a landscape, which he later used in completed paintings. To confirm this, picture 4 is made available here. In this composition Titian used the great tower and houses of the left side of the picture, and the flock of sheep with the shepherd at the picture's right side, in his early work "Earthly and Heavenly Love", 1512, the same found in drawing 4.

(40)

Domenico Campagnola has drawn his landscapes as an end in themselves. He left a few studies and his paintings are mainly full landscape settings.

Next, Titian's ingenious sketching talents should be mentioned. He is simply in the position of reproducing each sketch without resorting to any unnecessary strokes, as picture 41 "Sleeping Apostle" (Musée Condé auf chateau de Chantilly) proves. This, Campagnola is unable to achieve, his sketching talents reach certain limits to follow the laws of nature. But he also is an excellent artist with first-rate sketching qualities. Thus, technical literature seems unjustified in under-rating his creativity, often. Frohlich-Bum had stated: "There is no doubt, that Campagnola had ever created a single masterpiece"; ("Die Landschaftszeichnungen des Domenico Campagnola", "Belvedere" 1929, p.3, ff.1).

(41)

F R E S C O S

Titian - Domenico Campagnola 1511, painted-over
Frescos, original Frescos, Evaluation.

In the year 1306, Giotto appeared in Padova and painted the Scrovegni-chapel with frescoes. He determines the fate of Padova's painting for the entire century by his mediation position between Toscanian art and Northern Italian art. Thereby the art in Padova is subjected to Toscanian influences throughout the entire 15th century. Filippo Lippi, Paolo Uccello, Andrea del Castagno, represent the direction of impressions, until the appearance of Donatello. However, in the 16th century the Venetian art predominated, particularly in the field of painting. Titian worked in the Scuola del Santo and his influence becomes prominent with the contemporary young generation of painters, such as Gualtieri, Girolamo del Santo, Stefano dell'Arzere and especially Domenico Campagnola. This sequence of artists is later followed by Tintoretto and Veronese.

Some researchers and art critics have established that Campagnola had worked together with Titian in Padova during 1511 on the frescoes in the "Scuola del Santo". There are three existing murals, which are

attributed to him: - "The Embalming of St. Antonius", "The Miracle of the Donkey", and "Opening the Coffin of St. Antonius". Apart from time and style, one must observe that these three frescoes in Padova are defined as follows: -

- a) "The Miracle of the Avaricious".
(Varcelio 1511. cat. No.3.)
- b) "The School of the Saints" or
"The Miracle of the Mule".
(Hieron Tessari or Domenico
Campagnola, 1511. Cat.No.4.)
- c) "Cardinal Guido of Montfort orders
the opening of Saint Antonio's coffin".
(Bartolomeo Montagna, 1511. Cat.No.7.)

The problem remains unsolved until this day, to what degree these frescoes were painted by Domenico Campagnola's hands. We know, that the artist received his first fresco orders, - as will be described in further detail later on - , to paint over old paintings. It therefore seems logical, that he also only painted over the three mentioned frescoes in the Scuola del Santo in 1511. When looking at the individual pictures, one can see Domenico Campagnola's painting technique, however, the individual compositions and the various details do not correspond to his artistic conception. These three frescoes also do not permit to recognize, that these were

painted in 1511 in the same room, at the same time with Titian's work. These original compositions must have been created years earlier. Taking all these circumstances into account, one can conclude, that the three frescoes were painted over by Domenico Campagnola, when Titian painted his pictures (1. "The Keeper of the Scuola distributes the Blessed Bread", 2. "The Child confirms the Virtues of his Morther", 3. "The Saint heals a woman", 4. "The Saint permits a Young Man to Heal his foot".) This is the important, decisive, personal contact between the two artists. During his work of painting-over the frescoes, Domenico Campagnola was able to gain impressions from Titian's art for his whole life, and he was able to admire Titian's ingenious compositions and painting technique and splendour of colour.

In the case of this theory, one must consider Domenico Campagnola's age. It is not likely, that he received orders in 1511, if he was born in 1500. In this case his date of birth must be correspondingly earlier. This is the reason why his date of birth is assumed to be "around 1500" in this work.

In the same manner as in the Scuola del Santo, Campagnola painted over frescoes in the Liviano, to-day an Archeology School of the University of Padova. In the "Sala dei Giganti" he painted over a representation by

Altichiero and one by Ottaviano Prandino, which are today preserved only partially.

His first independent compositions were painted by Domenico Campagnola in the church Santa Maria in Vanzo. The church was built between 1436 and 1536 and it can therefore be assumed, that the date of origin of these frescoes can be determined around 1536. At the wall of the fourth altar, the fresco "Baptism of Jesus" can be seen. This composition does not yet correspond to progressive elements. Representations of bodies and colours are flat and simple. Also the landscapes do not correspond to the studies of nature by Domenico Campagnola.

The frescoes at the choir loft are better. Here, Domenico Campagnola painted four apostle figures, two fathers of the church and symbols of virtue. Movement motives are natural, facial expressions are more impressive than before. Even the colours are more vivid the folds of the robes follow the movements of the body in a natural way. The representations are more or less damaged.

Domenico Campagnola's best preserved frescoes are in the Vestry of the Dome in Padova. Documents confirm, that Domenico Campagnola agreed on the 24th November, 1562, to decorate the wall of the altar for 25

Scudi. This decoration consists of an Ecce Homo representation, with cherub-heads and at the sides the four patrons of the city of Padova. The representations are fully preserved at this site. According to the year of the agreement, these frescoes are among the last representations of this type done by Domenico Campagnola. His artistic maturity can be seen particularly from the figure and the facial expression of Saint Anthony. The appearance of the Saint is, next to his natural look, so impressive, that the viewer can feel his strange personality. It is not a stereotyped representation, but a very personal conception of the artist, of a subject often portrayed. When viewing the Ecce Homo representation, one can sense a certain influence in the composition by Jacopo Bassano, a picture of similar content, in the church Santa Maria in Vanzo.

Three frescoes in the Scuola del Carmine also belong to the latter period of the artist. It has been pointed out, that there is a presumption in the technical literature, that our artist, when in the Scuola del Carmine, also worked simultaneously with Titian. However, no acceptable documentation of this possibility has been handed on. It is in fact even quite uncertain if Titian himself had worked there. Nothing of his work has been left behind, and we are in possession of only three frescoes by Domenico Campagnola, which were

mentioned: "Birth of Christ", "Adoration of the Kings", and "Presentation in the Temple". The building rises next to the church Santa Maria del Carmine and it was built in 1377 and served for the domicile of the Carmine-Brotherhood. In addition to the three mentioned frescoes by Domenico Campagnola, there are representations by Gerolamo del Santo and by Stefano dell'Arzere in the great hall. Three frescoes by Campagnola have, however, a good decorative effect. One could assume, that for the portrayal "Adoration of the Kings", use was made of the picture No. 25 ("Adoration"), mentioned among the landscape drawings. Hurrying figures coming from the left, ruins, placing of the Holy Family on the right hand side of the picture, even the landscape motives in the background show the resemblances. All three compositions are traditional and suitable for this theme, the colours are not especially vivid.

Another three frescoes were created by Domenico Campagnola in the Scuola di San Rocco, these frescoes are as follows: "The Vow of Saint Rocco's Parents", "The Death of Saint Rocco's Father", and "The Distribution of the Possessions". All three frescoes are particularly badly damaged. On the right wall next to the altar, we see the first picture, which gives the best clue to the way in which Domenico Campagnola presented his subject.

One can again mention the same things already concluded from previous frescoes. The scenery is traditional, the type of representation is characteristic and similar to that of the frescoes in the Scuola del Carmine. One of the three frescoes, "The Death of Saint Rocco's Father" reminds us of the composition in the Scuola del Santo: "Opening of the Coffin of St. Anthony". In Padova, at the site, the third fresco is described to be the joint work of Domenico Campagnola and Gualterieri da Padova. Finally we shall mention the remains of frescoes which Domenico Campagnola painted in the Oratorium di San Bovo. These are illustrations about the sufferings of Jesus. The remains do not allow a critical view of the pictures. Sebastiano Florigerio also worked simultaneously with Domenico Campagnola at this place, Mariette, who was mentioned earlier, spoke of him as a pupil of Domenico Campagnola. It is therefore possible, that at least part of this severely damaged series of paintings, does not originate directly from Domenico Campagnola's hand.

When evaluating Domenico Campagnola's fresco-paintings, the following points shall be mentioned: In contrast to his drawings and also his etchings, his frescoes do not exceed the contemporary average standard. For Padova in those days, a brief appearance of Titian was of special importance, but the other contemporary

artists, including Domenico Campagnola, did not break through the boundaries of the usual, traditional art. This break-through came later in Padova's fresco-paintings, i.e. when Veronese, Tintoretto and others appeared. The orders, which were placed with the contemporary artists, most probably contained strict orders to abide by the wishes of the clients. Literary data confirm this statement. Under these circumstances it was impossible for the artists to develop. This could be the reason, why Domenico Campagnola turned with full force to his drawing activity. Here he could develop his new conception and he was able to express his artistic personality fully, particularly in the field of landscape representation.

P A I N T I N G o f P I C T U R E S

Compositions, Forms and Colours, Evaluation.

The evaluation of Domenico Campagnola's art as a painter is based on a few paintings, which were able to be traced to have been left by him. It is much more certain to determine their identity and technical literature has a much clearer opinion.

One of the earliest paintings by Domenico Campagnola is an altar painting, "Birth of Christ", which can be seen to-day at the Academy in Venice (Cat.No.6). The picture was originally painted on an altar, donated in 1526, in the St. Agostino in Padova. Moschetti, whose investigations resulted in obtaining this date, ascribes it to Polidoro da Lanzano, based on older sketches. This ascription can not be correct, since Polidoro da Lanzano was born in 1515, and even Moschetti presumes that the date of the altar also applies to the painting. (Moschetti "Le Minere della Pittura", Venice 1674, p.11). One of the oldest paintings by Domenico Campagnola is allegedly "Santa Conversatione", which Brandolese saw in the Santa Uomobono in Padova. This picture does not exist anymore.

Brandolese however quotes he read the year 1581 on the painting, but technical literature gives reasons for assuming, that Brandolese was wrong. (Thieme-Becker, Kuenstlerlexikon, Leipzig 1901, p.450, ff.2.)

One of Domenico Campagnola's best paintings is the picture of: "St. Elizabeth and the Young Boy John", in Pitti in Florence, (Cat.No.254). The painting was wrongly ascribed to the elder Palma. This composition reflects the tradition of paintings of Saints. Some details, however, give a clue to Domenico Campagnola's progressive conception and perhaps also the influence of Titian. The subordinate figures, Elizabeth and the young boy, were placed into the foreground of the picture and by this solution, the composition achieves a good feeling of depth. By the use of vivid colours, Domenico Campagnola achieved to produce a majestic mood.

One painting, which is very well executed, is "Two Groups of Playing Putti", apparently they are Cassone pictures, which could be seen at Count Szapary's palace in Budapest, before the second world war. Drawings of "Putti", which were described earlier, were used as pattern sketches for these paintings. In this discussion it was indicated, how impressive Domenico Campagnola portrayed the figures by contour lines and fine hatching. One can see the draughting pattern in

his paintings, which were followed by sharper contrasting colours. These paintings are documentary evidence, that Domenico Campagnola's drawing ability can also be seen in his paintings.

The artist painted four Figures of Prophets, which are inlaid in the ceiling of the great entrance hall of the Academy in Venice. The paintings originated from the Soffitto of the oratory Santa Maria del Parto in Padova. Brandolese dated the paintings 1531. Domenico Campagnola reproduced the movements and actions of the figures particularly well. The proportions of the various bodies are anatomically correct, the facial expressions are in harmony to the characteristics of the individual persons. From the drawing "Assunta", which is attached, one can see, how Domenico Campagnola prepared his paintings with drawings and sketches. This composition is perhaps different by its content, but the four apostle figures, with their movements etc., most probably served Domenico Campagnola as a pattern for the four Prophets, when he painted them.

The painting: "Madonna and Child, Mark, Luke, the four City Patrons and the Innocent Children", belongs to the latter period of the artist. The painting was painted for the Sala del Consiglio, the painting is now at the Museo Civico in Padova (Cat.No.975). The artist

shows a preference to use children figures as small Putti or angels playing music, or as symbols. The same motive is also portrayed here under the title "Innocent Children". It is not quite clear, what the artist wanted to symbolize with the children's portrayal in this painting.

When evaluating Domenico Campagnola's drawing qualities, it has been mentioned, that he always aimed at portraying a balanced, calm mood, and that he had an expressive aversion to drama. In this case, he probably wanted to illustrate a lovely, charming environment with these representations of children.

The picture entitled: "The Podesta Marin Cavallo before the Enthroned Redeemer, with the four City Patrons standing at His side", dated 1562, is also listed under Cat. No. 978 in the Museo Civico in Padova. Again, it can be seen, to what extent a sketch served Domenico Campagnola for his painting. The drawing which is attached, even though its content is not the same as that of the painting, it corresponds to the enthroned Madonna, the kneeling figure and the standing figures, the drapery above the throne and the architecture of the painting.

(44) Another painting exists at the Gallery of Old Masters in Prague, under the title of: "Enthroned Mary and Child and Saints". One of the artist's pictures

which is particularly significant. It has an excellent composition, between the Mother of God sitting high on a throne and the four figures placed at her feet. In none of his other pictures did Domenico Campagnola achieve such a monumental impression, as in this picture. The individual details have to be mentioned especially. The group is closely formed, all figures have the impression of real life size. The whole scene takes place in the foreground. The background of the room is dark and only slightly indicated, whereby the figures stand out fully. Only two of the figures, at the left hand side, a bishop standing, at the right hand side, a kneeling nun have light colours on their robes. All other robes, the flags, and the architecture are kept in dark colours. Out of this environment, which is dark, only the head, hands and the body of the child Jesus, reach up, illuminated by the sun. By way of this solution the artist achieves a unique plasticity. An optic Diagonal line unites the eyes of Mary with the uplifted face of the old man, who with his left hand presents the kneeling nun to Mary. To the right of the old man, there stands a masculine figure in armour. The light-and-shade on the armour is so good, that it reminds one of Rembrandt's preference to apply it to similar details. In this composition the artist resists remarkably to his preference to paint attributes, i.e. it is not possible to

recognize the individual Saints. Only the haloes above the heads indicate the character of the figures. The precise execution of the bishop's robe deserves special attention.

In the Museo Civico in Padova, there are two further paintings by Domenico Campagnola. The first (42) picture is entitled: "Baptism of Saint Justinia", (Cat. No. 634). It is one of Domenico Campagnola's best paintings. One could say, that this painting summarizes everything, that has been said about Domenico Campagnola's painting ability. For this reason, this picture deserves special attention. The scene is in a room decorated with pompous architecture, the composition is separated into two groups, which are divided in the centre by a wide gate. The view is lead through this gate opening into a far-reaching landscape, above which there are heavy clouds painted in. Angelheads protrude from these clouds and two angel figures are holding palm branches in their hands. At the left hand side we find Mary, sitting on her throne holding the Child, a Saint on each side, who are standing. Four children are kneeling and playing at her feet. The group on the right hand side consists of the kneeling Saint Justinia, furthermore Saint Anthony, one bishop and two other male and two female figures of Saints. The bishop pours Holy Water over the head of Saint Justinia, in front of whom lies a

crown and a dagger, the attributes of her martyrdom. Two of the child-figures also carry attributes, the dagger, one in the hand, the other piercing into the back. A dramatic indication as to the fate and the future of Saint Justinia. An interesting thing in the composition is an animal's head, the head of a cow, looking out from behind the group of playing children. This illustration adds to the left group an atmosphere, which reminds one of the "Adoration", and thereby the peaceful mood of the scene is secured. In addition to the attributes there are heavy clouds in the background, threatening the future life of Saint Justinia. The figures with their movements, although painted conventionally, are excellently painted. Mary and the Child, the Putti and the figure of Saint Justinia stand out with their power of expression. By this solution, the union of the composition has been well achieved. The colours are vivid, where a bright red and blue are dominating. In this painting Domenico Campagnola demonstrates his preference for figures of children, architectural details, extensive landscapes and peaceful mood. By this subject of the painting, Domenico Campagnola is forced this one time to show something dramatic in his painting, i.e. when indicating the fate of Saint Justinia. One can say, that Domenico Campagnola found the solution to this question in an excellent manner, by painting symbols of

victory above the clouds (two angels with palm branches).

The second painting: "Madonna e Santi",
 (43) "Madonna with Saint Justinia, Saint Antonio and two more Saints" (Cat.No.2/634) is painted with similar quality. Both pictures are of the same size (size 3, 5 x 2m), and are the largest paintings done by Domenico Campagnola.

The scene takes place in the open air, with a large landscape background. The composition centralizes towards the figure of Mary, sitting high on her throne in the centre of the picture, holding the Child Jesus with her right hand. At the left hand side stands Saint Justinia and a bishop, at the right hand side stands Saint Anthony and another Saint. At the feet of Mary there are three angels making music, illustrated in groups. There is a canopy at the top, painted with deep brown colours. These dark colours serve as a contrast to the light sky in the background and to the brightly lit up face of Mary. The artist concentrated on the lighting effects on Mary, Saint Justinia and the three angels, in the same way, as he did with the above mentioned picture, which he achieved very effectively. The folds of the robes, the natural movements being followed, are particularly nicely and carefully executed. All the Saints carry their attributes in their hands. A charming detail is formed by the Child Jesus facing Saint

Justinia. This secures confidence in the content of the picture. The facial expressions of all figures, including the children, reflect a rather more melancholy than lively atmosphere. All details are painted with great care. In none of his other paintings did Domenico Campagnola represent such a large picturesque landscape, as in this painting. This landscape deserves special attention. Large buildings and figures lead to a hilly landscape, behind which, far away, a water contour meets the sky. The large tree, with its weatherworn branches, placed in the foreground, is a favourite motive of the artist, which has been discussed on several occasions when dealing with his landscape drawings. Domenico Campagnola uses this motive in this case for the first and last time in his paintings. The same applies to the carefully painted flowers and fruit. The whole composition, with all its details, shows the highest maturity of the artist with regard to his painting ability. These two paintings confirm the statement, that Domenico Campagnola reached far-above average quality, not only with his drawings, but also with his paintings.

Summarizing Domenico Campagnola's painting activity, the following statements can be mentioned. In this field of art, he offers a far better standard of work, than as was indicated with regard to his fresco

paintings. The construction of his compositions is systematic and corresponds to their content. His figures appear natural and in their grouping they dominate the scene. In his group illustrations, he has an excellent way to set off the most important personalities by means of lighting effects. By way of other well portrayed details, the artist secures a convincing impression of his paintings.

S U M M A R Y

Conclusion, Bibliography.

In the introduction we determined the most important questions, and this work shall endeavour to answer these, in order to understand and to be able to evaluate Domenico Campagnola's art. It is possible, that this evaluation will be different to that commonly found previously, however, it reflects solely the impressions and the conviction received, after close inspection of the details of Domenico Campagnola's works. This point is emphasised here, since one has the impression, that earlier technical literature was more concerned to crystallize the separation of some works by Domenico Campagnola and other artists, rather than to subject the properties and characteristics of our artist to a thorough analysis.

Domenico Campagnola's position as fresco painter does not exceed the margins of the average of his contemporaries. He is not worse, however, he is also not considerably better than Gualtiero, Stefano dell'Arzere and other contemporary fresco painters in Padova.

Domenico Campagnola adheres to the conventional rules of religious fresco painting - without risking a breakthrough. He accepted orders for painting-over, in which case the artist is strictly limited. One gets the impression, that his clients - ecclesiastical bodies - determined tasks and even details, without leaving the artist any play for independent creation. It was due to this fact, that Domenico Campagnola was an "Executing artist" in his capacity as fresco painter, and he was not able to find the opportunities in this field of art to develop his talents.

There is a difference, when viewing his paintings. Domenico Campagnola painted only religious paintings. The question remains unanswered, why did he not leave behind any pictures from mythology, or a parable - as was common in those days - , which he could have undoubtedly created with his artistic talent? Perhaps the answer lies again with his clients.

His compositions achieved to be centralised and clear. The mood of his pictures has a balanced, calm and solemn effect. The various figures are suitable portrayed in harmony to the scene, movements, facial expressions reflect the content of the picture in a natural way. The artist prefers to use attributes. His colours are nice and much more vivid than those used by

his contemporary painters of his standard. Architecture is not one of his strong points, however, plasticity of individual parts has a good effect and is correct. When he uses a landscape as background, he leads the eye into distance. His figures of children deserve special attention by the viewer.

If one wishes to examine Domenico Campagnola's artistic qualities based on his paintings, one should refer to two painting out of the few he painted:

"Saint Elizabeth and the Young Boy John" (Pitti)
and
"Baptism of Saint Justina" (Museo Civico)

Domenico Campagnola was an exceptionally good painter, above the average of his time. His paintings portray a certain mood, the conception of his representations is correctly achieved. His artistic temperament is balanced, the colours he used deserve special recognition. The artist adheres to the conservative rules of that time in his paintings, he does not risk any break-through, although it is in his capacity and he expresses this in his drawings. His drawing talent is visible through his colours, and can be seen in the various details (folds of clothes, decorative elements, architecture etc.), but they do not upset the painting effect.

Drawing is Domenico Campagnola's strong point. His drawings for copper-etchings and wood-cuts are the beginning of his artistic activity. It is a pity that there are no indications with regard to Domenico Campagnola's way of life in any technical literature. Since it is known, that his namesake Giulio Campagnola is praised by contemporaries as premature talent and excelled himself already at the age of ten in the knowledge of ancient languages, poetry, music, as well as painting and sculpture, (Thieme-Becker, Kunstlexikon, Leipzig 1907 p.449, ff.7), it would therefore also be interesting and important to know how and where Domenico Campagnola developed his art of drawing in his youth.

It would also be good to know, why Domenico Campagnola found his greatest interest in landscape pictures. A field, which never before acquired full attention by any artist. There is only one answer to this question, which can be found in Domenico Campagnola's artistic temperament. He is that artist, who always sought tranquility, balance, who never portrayed anything exciting or stormy. He painted Saint Justina and the Putti with a dagger in her body, without any indication of drama showing in her facial expression. He always draws his landscapes in a peaceful atmosphere, one has the impression, that Domenico Campagnola never experienced a storm, never felt the higher power of nature. Or

is it perhaps also in art, that only great storms reach the peaks? -

It is possible, that also other circumstances stimulated Domenico Campagnola's interest for landscape representations. After the death of Giorgione in 1510, two of his most significant pupils left his workshop and left Venice. Sebastiano del Piombo went to Rome, Titian went to nearby Padova, where Titian created his first major work, a series of frescos in the Scuola del Santo. At the same time Titian worked on pre-sketches and landscape studies. It can be assumed, that the young Domenico Campagnola experienced Titian's landscape studies and his observations directly from nature, and this could have left him with a lasting impression on his artistic interests.

Domenico Campagnola experienced a high degree of development with his drawing talent. This can be recognized undoubtedly from his first drawings right through to his last working period. During all those years, his interest is directed, without interruption, towards landscape compositions, as well as towards the various details in landscape representations. This means, that his more and more improved drawing technique runs parallel to his observations for genuine nature. He loved nature so much, that he created complete landscape

pictures. These are not studies anymore, but landscape pictures, it is therefore, that he is the first in Italian art, who carries out this new type of picture. Naturally he is not yet free of prejudice and practice of the tradition of the old school, which used landscapes only as a decorative background, however, through him there is a first radical change-over. Therefore, his full landscape pictures are really still a mixture between traditional representations and true-to-nature ones, which are based on direct observations, drawing all details. Thus his landscape representations are more or less good, depending on how many original, true-to-nature elements he includes.

The questions set out in the Introduction, can be summarized and answered in the following way:

With regard to his date of birth, it is pointed out, that basing it on his works and his contacts with other artists, especially Titian, it seems logical, to estimate the date of his birth prior to 1500. The dictionary of artists by Thieme-Becker quotes the following:-

"Giulio Campagnola does not appear to have been only an amateur, as had been assumed, but that he was a professional artist, since one of his pupils ("Domenico Veneziano", compared with Domenico Campagnola) was quoted."

(Thieme-Becker Kuenstler Lexikon, Leipzig,
1907, p.451.)

It is not stated, who quoted the opinion mentioned above, and there are no other indications regarding this anywhere in technical literature. Authentic data however, confirm that Giulio Campagnola was born in 1482 as son of the solicitor Girolamo Campagnola in Padova. They tried in vain to place the young boy as pupil with Mantegna in Mantua, finally he obtained a position as page-boy at the court of Ferrara. In 1507 he already resides in Venice. He has a younger brother, who is not known by name. From all these circumstances, one can assume, that our artist, also born in Padova, is perhaps the unknown younger brother of Giulio Campagnola. In the case of this combination, one could answer several details logically. This means, that e.g. the 8 or 10 year old younger brother worked together with the elder brother at the beginning. Giulio Campagnola shows no progress in his art, with his landscape representations he remained faithful to his master Giorgione. The younger brother, at that time under the influence of Titian, shows the change-over to the "New". All this and other facts seem to find a solution by this combination, however, it has to be emphasised, that at present these are only presumptions. It could be, that one day a documentary new discovery will confirm this statement.

Domenico Campagnola was not only a copper-engraver and draughtsman for wood-cuts, according to most research workers, but he was an above-the-average good painter. It is understandable, why the technical literature did not sacrifice greater interest for his painting activity. The standard of his painting ability, naturally does not come near that of Titian or other famous artists at that time, but it is with his paintings, that he confirms his talents. One has to consider, that his alleged first teacher Giulio Campagnola left no painting behind, and so he cannot be compared with Domenico Campagnola's art of painting.

The reason why technical literature still takes note of Domenico Campagnola's art, is because of his drawing activity in the field of landscapes. The new conception by the artist of a landscape picture as such, was progressive in those days. The generation of artists in the North, already makes the first steps towards true-to-nature landscape representations, however in Italy the old tradition still prevails. Domenico Campagnola is the artist, who breaks through the barriers of the old school, and he raises the landscape as a theme to the level of an independent class of pictures. This makes Domenico Campagnola's artistic activity important for Art History. His talent is limited, but by his abilities he served the "New" in the best way. It is

still a long way in Italian art, which leads to true-to-nature landscape painting, but it had its beginning with Domenico Campagnola's artistic activity.

Domenico Campagnola's artistic significance with his landscape representations in particular, can not be better confirmed than by the fact that:

"The entire 17th century, the first full blooming time for landscape painting, does not yet call one complete, true-to-nature, directly from nature painted picture, its own."

(Alexander Raczynski: "Die Flaemische Landschaft vor Rubens", Frankfurt, 1937, p.64, ff.2.)

Sydney, 1972.

I gratefully acknowledge the kind help in supplying pictures, information and data, which made my research on Domenico Campagnola's landscape drawings possible : -

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Franzens Universität, Graz.

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DOMENICO CAMPAGNOLA
and his landscape drawings

44 illustrations



1



2



3



4



5



6



7



8



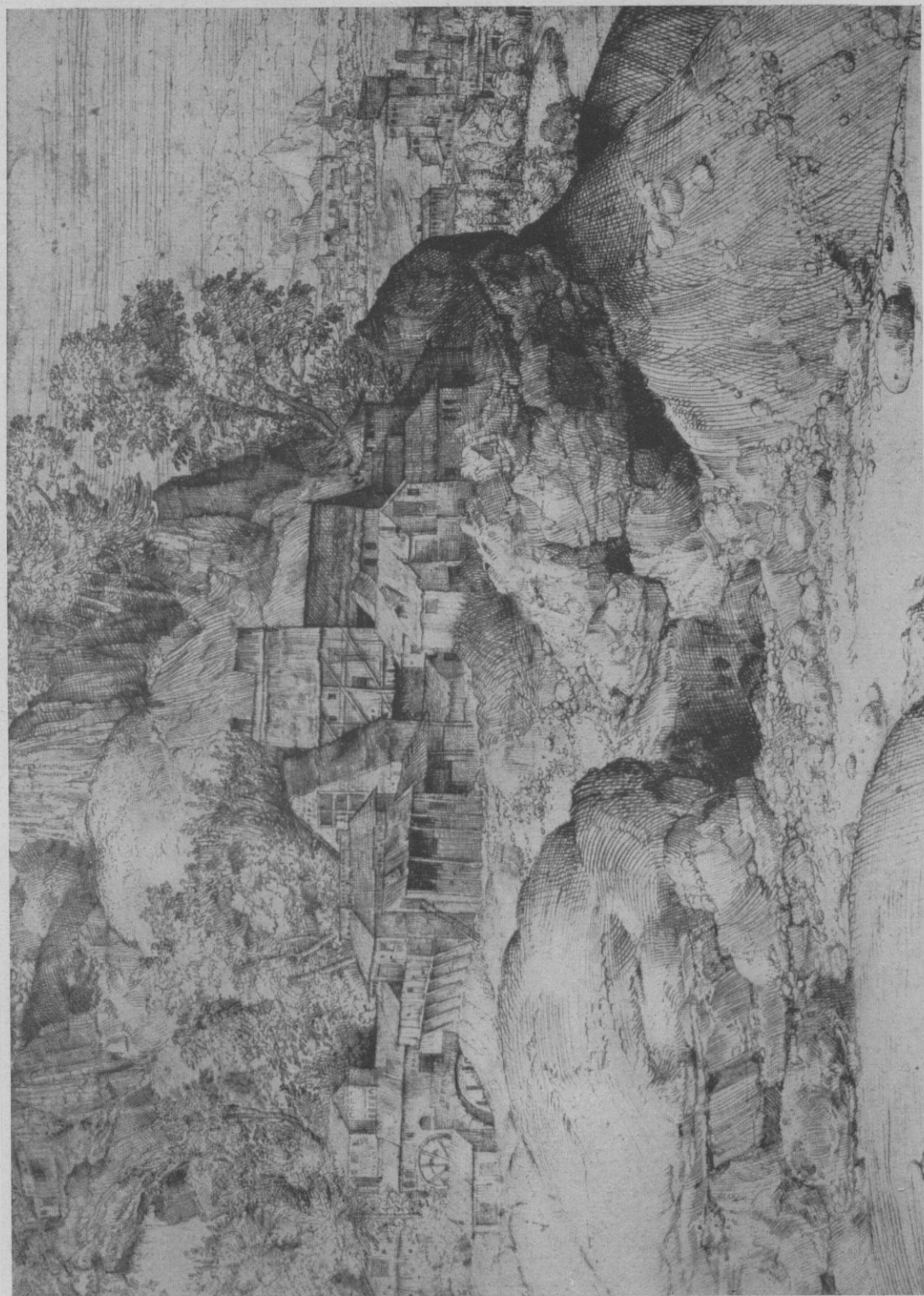


19. Dom. Campagnola, Zeichnung
London, British Museum

10



11



28. Dom. Campagnola, Zeichnung
Paris, Louvre

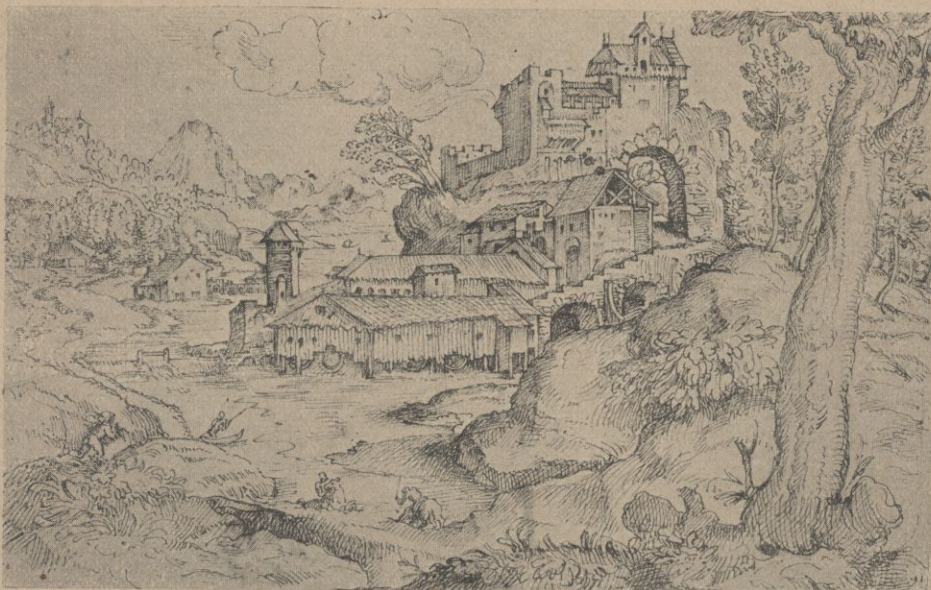




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Domenico Campagnola.

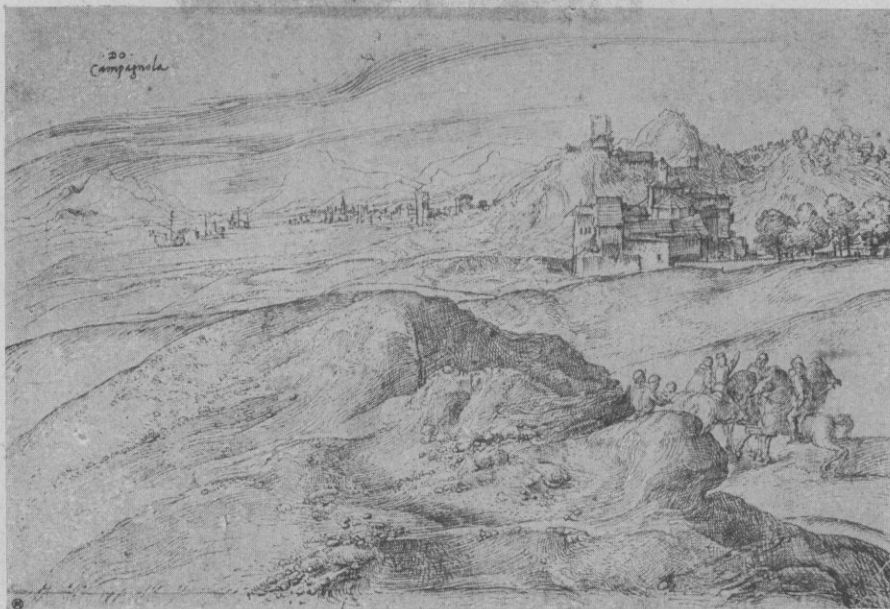
Originalzeichnung.

Kunstauktion XV bei Hollstein & Puppel, Berlin, am 1. und 2. Dezember.

Handwritten notes in blue ink, including the name "CAMPAGNOLA" and the number "263".



18



26, 27. Dom. Campagnola, Zeichnungen
Paris, Louvre (oben)
London, British Museum (unten)

19



DOMENICO CAMPAGNOLA: PAESAGGIO CON DUE NINFE CHE ASSISTONO AL RATTO DI EUROPA. FIRENZE. GABINETTO DEI DISEGNI E STAMPE AGLI UFFIZI (fot. Cipriani).







23



24



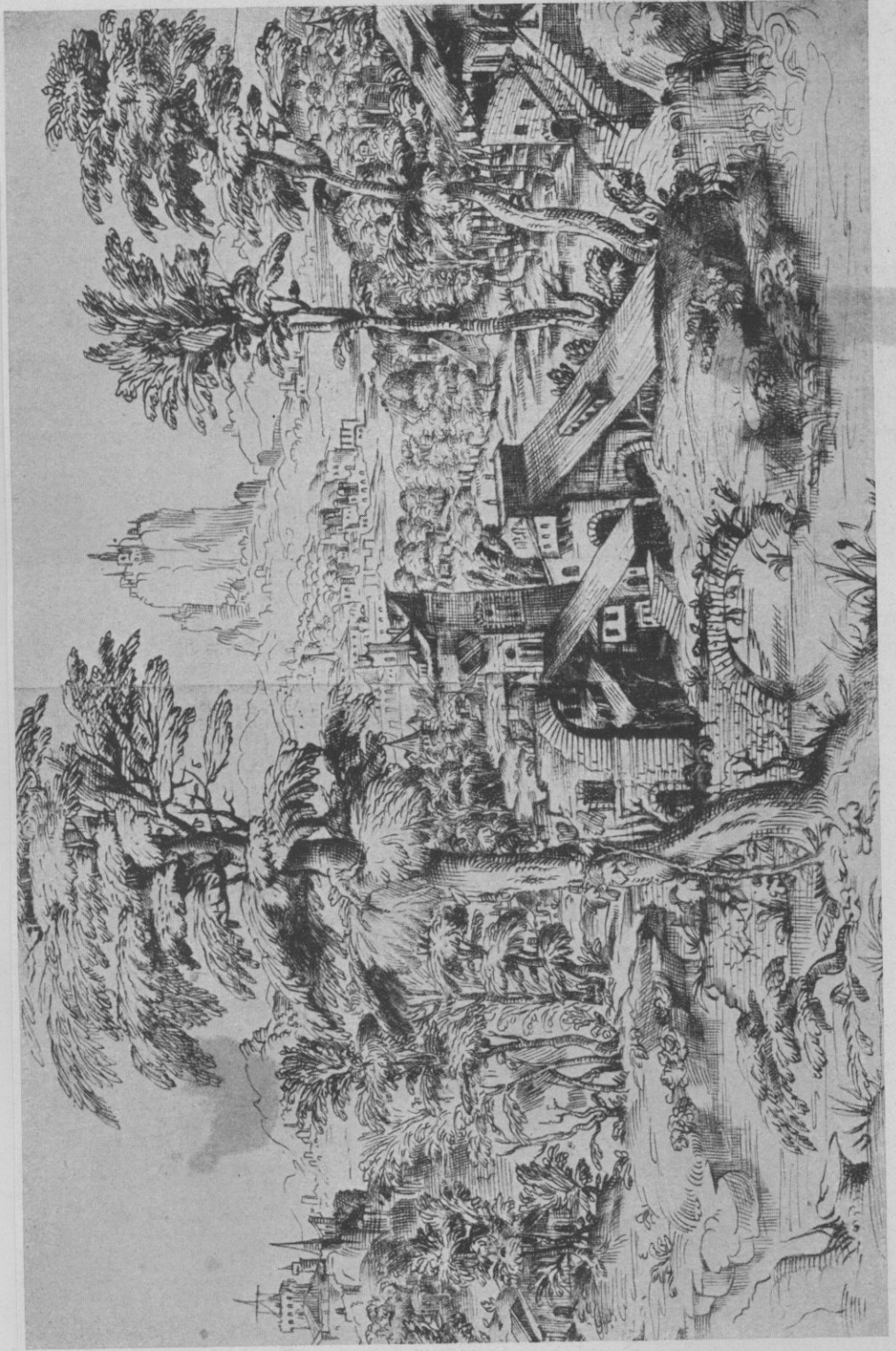
25



Nr. 89.

Domenico Campagnola.

26





Domenico Campagnola, Kinderreigen. Kupferstich.

28



29

No. 90.

Domenico Campagnola



Nr. 112.

DOMENICO CAMPAGNOLA.

Venedig 1511?—1562? Padua.

112. DIE AUSGIESSUNG DES HEILIGEN GEISTES. — THE DESCENT OF THE HOLY SPIRIT.
Im Oval. B. 3. Hind 4.

Frs. 650.—



Nr. 115. Domenico Campagnola, Die Anbetung der Hirten.

31



Nr. 116. Domenico Campagnola, Die Anbetung der Könige.

32





34



34
verso



Domenico Campagnola
(geb. 1482)

Die Schlacht. B. 10





37



38



Nr. 37. CAMPAGNOLA.

DOMENICO CAMPAGNOLA.

Tätig um 1511—1565.

38. DIE ENTHAUPTUNG DER HEILIGEN KATHARINA. — THE BEHEADING OF ST. CAT- 39
 THARINE. Oval. B. 6. Frs. 1200.—

Sehr schöner Abdruck, tadellos erhalten, mit Rand. Aus der Sammlung von König Friedrich August II. von Sachsen und bei Hind S. 506, Nr. 7, erwähntes Exemplar.
 Very fine early impression in perfect condition, with margins.



1A



1811/14

7701137





B I B L I O G R A P H Y

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A D D E N D U M

p. 3a. bottom line

It later appears that he no longer thought this necessary.

p. 1. line 4

An analogy is found in the case of both Tiepolo's.

p. 1. bottom line

Technical literature until to-day has treated the subject of Domenico Campagnola differently, that it seems almost impossible to reach a characteristic literary viewpoint of our artist.

p. 3. line 8.

"When MORELLI and WICKHOFF had analysed the works of GIORGIONE, Domenico Campagnola was showered with honours, which greatly increased when all sketches, previously attributed to Titian, were now overall attributed to him.

p. 5. line 4.

Thime-Becker writes: "Domenico Campagnola, Paduan-Venetian painter - apparently a pupil of Giulio Campagnola."

p. 8. line 2.

This conclusion is reached, not because of the geographical distance between Padova and Venice (20 miles), but because the literature on this subject gives no indication that Campagnola has ever left Padova.

p.10. 3rd bottom line

(Vogel, "Studien und Entwürfe", State-Museum, Leipzig, No.9.).

p.14. 2nd bottom line

The task of this thesis is to solve the ensuing problems or answer subsequent questions arising from signed and unsigned original works, which nevertheless can be safely attributed to Domenico Campagnola.

p.16. line 12

Illustrated are a series of Domenico Campagnola's sketches, which undoubtedly are rendered by his hand and which in quality represent some of the best of his existing works.

p.18. 2nd bottom line

To-day it is already quite clear, that this note was not Written by Titian, therefore its content is highly doubtful.

p.19. 4th bottom line

With all these difficulties involved in our work, the following possibilities are assumed to be true: Domenico Campagnola was born around 1500 AD., probably in Padova, perhaps in Venice, in the year of 1511 he is a young art-apprentice, who worked with famous artists in the city of Padova.

p.21. lines 1-4

The landscape representations in Italy, from the time of Giotto until the time of Giorgione, developed from a type of theatrical decorative representation to a landscape-prototype.

In order to illustrate this point, three frescos by Giotto

have to be mentioned here. These were painted in the ARENA - chapel in Padova between 1303 and 1305 AD. The three frescos are:

"The marriage procession of Mary",

"Disposition", and

"Joachim with the shepherds".

Giotto shows in these frescos the full maturity of his art, but according to the tradition of his time, his landscapes are not reproductions of nature but are artificial illustrations and serve only as background-decorations.

As further examples I would also like to mention the so called "Tempest" and "Sleeping Venus" by Giorgione. Here too, the treatment of the landscape is significant. Despite the excellent perspective, beautiful and charming details the whole composition is a prototype where unnatural elements like antique ruins and strange mountain-chains on the horizon are an essential feature.

p.22. line 10

There has undoubtedly been a great development in Domenico Campagnola's ability to observe the many aspects of nature, to analyse it and to reproduce it with the maximum of his drawing ability.

p.25. line 13

DANTI:

"One should always strive to accomplish things as

they should be, not as they are."

Ritrare: "When it is perfected, then copy only."

Imitare: "To make imperfect things perfect."

p.27. The following landscape drawings, which will be discussed in great detail, form the basis of an analysis of Domenico Campagnola's art, especially in the field of landscape. The works have been selected in such a manner, which will enable us to follow the artist's development. This development has prepared the way from the traditional stereotype landscape illustrations to the landscape compositions which show nature as it really is.

p.32. line 5

Though the signature is most suspicious, the representation is, without doubt, by Titian himself.

p.32. 2nd bottom line

The tree trunk is represented naturally and with round, sprightly strokes.

p.47. (20)

The Rape of Europe, drawing.

p.48. line 12

This theme has often been used by artists, but has never been treated in such a simple manner.

p.48. 2nd bottom line

In its further aspects, the drawing contains Titian, and simultaneously Giulio Campagnola's adopted elements.

p.49. 4th bottom line

To the left, St. Anthony kneels, to the right sits a woman with a boy (cherub) and lamb.

p.53. line 20

"The Descent of the Holy Ghost".

p.55. (30)

The Descent of the Holy Ghost.

p.57. line 11

O.M.D. stands for "Old Master Drawings" - a quarterly magazine for students and collectors, London 1926 ff.

p.61. line 3 ff.

This is not a quotation. I have used this presentation to stress the importance of this short, but significant summary.

p.65. line 1.

The great contemporary artists of Campagnola's time have certainly produced excellent landscape illustrations. But these artists have not used the landscape as the main theme of their works, they have merely used it as background, or as a setting for the main theme. Leonardo's sketch for example from the year 1473 gives a perfectly natural impression of the ARNO valley (drawing, dated 5 August 1473. Uffizi, Florence.). Another sketch shows the river ADDA in a very natural and impressive manner. But these sketches were only studies. In his painting Leonardo uses

the landscape as background only in a more or less certain style ("Virgin of the Rocks", 1506-8, "Holy Family with St. Anne", Louvre). The same comments can be made regarding the works of Titian.

p.67. line 1

Also this is a progress in comparison to his first master Giulio Campagnola, who continued Giorgione's melancholy and thoroughly elegaic form of representation.

p.69. line 6

The drawing (39) dating from 1517 shows anatomically incorrect bodies with unnatural posture. Strong contour lines and cross hatching give a flat impression. The figures are not presented behind each other, but above each other. This particular drawing technique does not give a three dimensional impression. In the other illustration (38) however, Campagnola attains a perfectly natural representation of movement, facial expression, light and shadow effects by using effective cross hatching and graceful gentle lines.

p.70. lines 14-15

He is simply in the position of reproducing each sketch without resorting to any unnecessary strokes, as picture 41 "Sleeping Apostle" (Musée Conde, Chantilly) proves.

p.70. bottom 3 lines

Frohlich-Bum had stated: "There is no doubt, that Campagnola..
..... had never created a single masterpiece"; (Die

Landschaftszeichnungen des Domenico Campagnola", "Belvedere"
1929, p.3.ff.1).

p.72. line 4

He determines the fate of Padova's painting for the entire century by his mediation position between Tuscan art and Northern Italian art.

p.73. line 1 and 3

There are three existing murals, which are attributed to him: "The Embalming of St. Anthony", "The Miracle of the Donkey", and "Opening the Coffin of St. Anthony".

p.74. line 18

It is not likely, that he received commissions in 1511, if he was born in 1500.

p.85. line 18

A visual diagonal line unites the eyes of Mary with the uplifted face of the old man, who with his left hand presents the kneeling nun to Mary.

p.93. 3rd para.

His compositions have become centralised and clear. The mood of his pictures has a balanced, calm and solemn effect (26, 27, 17, 12). The various figures are carefully portrayed in harmony with the scene (10, 16, 19, 20, 23). Movements and facial expressions reflect the content of the picture in a natural way (2, 3, 5, 7, 15). The artist prefers to use attributes (42, 43). His colours are strong

and much more vivid than those used by most of his contemporary painters of his standard (42, 43, 44). Architecture is not one of his strong points (5, 8, 14, 37, 39). The three dimensional presentation of individual parts has a good effect and is correct (12, 17, 20, 26). When he uses a landscape as background, he leads the eye into distance (19, 21). His representation of children deserves the special attention of the viewer (28, 42, 43).