

L O D O V I C O   C A R R A C C I

(Bologna 1555 - 1619)

Elder cousin of Agostino and Annibale Carracci, Lodovico was apprenticed to Prospero Fontana in Bologna and then worked for Passignano in Florence. After his return he set up a joint studio with his cousins, in which they executed altarpieces individually, but collaborated on fresco-cycles in such Bolognese palaces as the Fava (c. 1583-4), Magnani-Salem (1588 ff) and Sampieri-Talon (c. 1593-4). They also established a private academy in 1582-5, to provide life classes and enhance the intellectual training of artists, ultimately known as the Accademia degli Incamminati. Meanwhile, whilst Annibale was turning back to the High Renaissance for inspiration, Lodovico was turning to Correggio, Barocci, and Venice, which he is said to have visited in the hope of working under Tintoretto; pictures such as the Conversion of St. Paul (1587-9) and St. John the Baptist preaching (1592 - both Bologna, Pinacoteca) exemplify the combination of painterly Baroque theatricality and Mannerist virtuosity that resulted. In 1595 Annibale left for Rome and in 1597 Agostino followed him; Lodovico stayed behind, only visiting Rome for a brief spell in 1602. Despite obtaining such important commissions as the frescoes in S. Michele in Bosco in 1604-5 and in Piacenza Cathedral in 1606-9, stylistically he tended to stagnate towards the end of his life, and even reverted towards Mannerism.

The Penitence of St. Peter

Oil on canvas

153 x 112 cm

Long vanished from view, this is the picture that Malvasia mentions as the prize amongst several - "e della figura intera di quel S. Pietro piangente, così risentita e terribile" - given by Lodovico to his dilettante pupil Camillo Bolognetti, from the noble Bolognese family of that name (cf. Felsina Pittrice ed. Zanotti, Bologna 1841, vol. I. p.329). Elsewhere he mentions the fact that in 1683 Paolo Bolognetti refused to part with the picture to "Monsieur Gascar pittor di ritratti famoso" despite an offer of 220 Spanish doubloons and a bribe of 12 diamond buttons to his wife - using this as an occasion to defend Lodovico from Roman accusations that of all the Carracci he "sia il più debole di tutti e tiri alla maniera Procaccinesca" (op cit. p. 286, n.1.)

The composition of this picture was already known, thanks to Dwight C. Miller's publication of a red chalk drawing for it by Lodovico in the Cabinet des Dessins of the Louvre (inv. no. 12.579 - differing only in the fact that the outstretched hand is clenched) and a copy of it

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by Marcantonio Franceschini in the Fabbriceria di San Petronio (cf. "A Drawing by Lodovico Carracci for his lost Penitence of Saint Peter", Burlington Magazine, August 1964, p. 374 & figs. 18 & 19). Curiously, Malvasia records Franceschini's making a copy of Lodovico's painting of a related composition, St. Peter weeping after leaving the atrium and denying Christ, which was sold to Count Friedrich Christian von Schaumburg-Lippe in the same year as the offer made for this picture (loc. cit.) Our painting can reasonably be dated to the same period as that to which Miller dated the drawing, 1592-5.

St. Peter's Denial of Christ is a not uncommon subject in painting; his solitary Penitence is considerably rarer, and indeed mostly seems to have been depicted in the late 16th and early 17th centuries. It can probably be associated with the Counter Reformation's revived emphasis upon the sacrament of confession; its penitential intent is particularly evident in the fact that this was the subject that Agostino Carracci chose to paint when he was dying.

Hist.:

Bolognetti collection, Bologna

Private collection, U.S.A

Bibl.:

Malvasia, Felsina Pittrice, ed. Zanotti, Bologna 1841, vol. I, pp. 286 n. 1 & 329.

H. Bodmer, Lodovico Carracci, Burg bei Magdeburg, 1939, p. 138 (as missing, and with a mistaken reference to Belvisi).

Exhib.:

The Baroque in Italy, Heim, London, Summer Exhibition 1978, cat. No. 1

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THE BAROQUE IN ITALY  
PAINTINGS AND SCULPTURES  
1600-1720

Summer Exhibition  
June 15-August 25  
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NO. 1

LODOVICO CARRACCI

# Paintings

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Lodovico Carracci, Sw. Piotr opłakujący swoje zaparcie się Chrystusa!  
ol., pł. 153 x 112cm.

Historia. Ofiarowany przez autora jego uczniowi, Camille Bolognettiemu; w 1683 w zbiorach Paola Bolognetti. W 1978 wystawiony w Londynie w Galerii Heim jako własność prywatna w USA.

Styl. W zbiorach graficznych Luwru znajduje się rysunek Lodovica do tego obrazu (inv. n° 12.579), różniący się od wersji ostatecznej zaciśnięciem lewej ręki oraz brakiem koguta i kalwarii, nie licząc drobnych zmian szczegółów. C.C.Malvasia (Pittura, Sculture ed Architetture ... della città di Bologna, Bologna, 1776, s.213; też: Guida del Forestiere per la città di Bologna, Bologna, 1820, s. 255) wspominają o ostnieniu w Fabbriceria di S.Petronio w Bolonii kopii Płaczącego św.Piotra L.Carracciego, wykonanej przez Marcantonio Franceschiniego, zachowanej tam do dziś i opublikowanej wraz z rysunkiem przez D.C.Millera (A Drawing by Lodovico Carracci for His Lost 'Penitence of Saint Peter', "Burlington Magazine", CVI, 1964, 737, s. 374. Typ twarzy i sposób malowania stóp są bliskie występującym w Św. Rodzinie ze św. Franciszkiem z 1591 z kościoła kapucynów w Cento, obecnie w Museo Civico w Cento). Dramatyczny wyraz twarzy, realizm, ograniczenie ilości szczegółów oraz podkreślenie symboliki modlitwy przez światło padające z kierunku, w którym zwraca się Piotr, są zjawiskami równoległymi do Caravaggia.

Ikonografia. Temat, znany z Ewangelii (Mt. 26: 75; Mk. 14: 72, Lk. 22: 61-2) był często podejmowany w sztuce potrydenckiej do początków w. XVII, może ze względu na związki z sakramentem pokuty (por. E. Mâle, L'art religieux ~~en France~~ après le concile de Trente, Paris, 1932, s. 66-7; A.Pigler, Barockthemen, Budapest, 1974, Bd. I, s. 342-4)\*. Motyw kalwarii na kolanie chyba wyjątkowy.

#### Bibliografia.

C.C.Malvasia, Felsina Pittrice, ed. G.Zanotti, Bologna, 1841, t. 1, s. 286 przyp. 1 i s. 329.

The Baroque in Italy. Paintings and Sculptures 1600-1720, Heim Gallery, London, 1978, nr 1.

G.Feigenbaum, Ludovico Carracci. A Critical Study of His Later Career and a Catalogue of His Paintings, Princeton University, 1984 (~~Nie znam~~)

\* A jednak Kaftal nie uwzględnia żadnego z tych przedstawień w swoich 4 tomach ikonografii świętych; może dlatego, że koncentruje się na sztuce przedtrydenckiej.



2: D.C. Miller, BM



18. Study for *Penitence of St. Peter*, by Ludovico Carracci. Red chalk heightened with white, 28.3 by 41.2 cm.  
(Cabinet des Dessins, Musée du Louvre.)



19. *Penitence of St. Peter*, by Marcantonio Franceschini after Ludovico Carracci. Canvas  
(Fabbrica, San Petronio, Bologna.)

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