

This wonderful "Cacciata dei profanatori" (oil- painting 30 x 50)

is, in my opinion, the first happy version of a subject which GIAN PAOLO PANINI (Piacenza 1691, Roma 1765) treated

many times, always changing, with an unusual inventive power

a resolution which, at once, resulted among the most ingenious.

Very important is the date, 1724, affixed near the signature

in full, with the addition of "Piacentia", satisfied and

conscious proof of a provincial of genius who has already

exceeded many important goals. The most well-known version

is that one executed, after this one, for the Cardinal Giulio

Alberoni, of Piacenza, unusually of considerable sizes because

it had to be the companion to a big painting by Domenico Viani.

But the "alberoniana" version doesn't concern us because

it derives from a sketch in Prado (see my work of 1961, figg.

98 e 100-106). Here the development of the story, transferred

in the open, outside the temple, approaches the version of

the Museum of Monaco, (fig. 120), by me dated around 1727-1730

but which, now, has to be anticipated of about 2 or 3 years,

considered the date (1724) affixed to this painting, which

gains a special importance in that it put order in the

development of the artistic iter of Panini, in a very interesting

moment. Not long after, the painter will change his story in

the paintings, these also of high quality, of the collections

Gilberto Algranti of Milan, (unpublished) and Micara of Roma

by me published at the fig. 107. Entirely changed the

architectonic staffage, less "bibienesco", remains exactly

alike the taste (touch, colour, light) and also some sketches,

like the woman with a turban, of the foreground, here showed

while she is running away with a little naked child, more quick

and afraid than she is. Some ideas will be retaken in the big

Alberoni version (figg. 100-106), like the publicano with his

arms stretched out over the upset coins and the central figure

of the young man who is running away toward the links.

Therefore, it is a fundamental painting of very high quality,

which I want publish in the second edition of my book.