



PROANTIC
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During The Battle. A Scene With A Messenger Bringing News To A Military Leader On Horseback.



1 500 EUR

Signature : Pietro Graziani

Period : 18th century

Condition : Réentoilé

Material : Oil painting

Width : 26cm

Height : 34cm

Description

During the battle. A scene with military events: a messenger bringing news to a military leader

Pietro Graziani, attrib.

This small painting is part of a pair.

Pietro Graziani (17th/18th century), entourage.

A pair (two) of small paintings.

Antique 19th century frame in gilded wood.

In good condition.

Oil on canvas.

Canvas relined.

Dimensions with frame: H 34 cm x W 26 cm

each.

Dimensions without frame: H 26 cm x W 17 cm

each.

This painting is part of a pair of paintings.

Dealer

Antichità di Alina

Peintures anciennes - Art nouveau - Art déco,
micromosaïques, porcelaine

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Both paintings are the same size and are painted by the same artist.

A scene with military events: a messenger bringing news to a military leader on horseback. Pietro Graziani, attrib.

Before our eyes a war scene unfolds with a messenger indicating to the rider certain military movements he has just seen, or bringing news of losses. The scene gives an idea of the speed of what is happening, in the distance we can see puffs of smoke, the outlines of banners against a backdrop of blue-blue distances, a city in the distance and a hilly landscape. The rider is dressed in armor, his helmet is equipped with feathers, as is the uniform of the horse. In the background we can see a newly overturned cart, traces of stormy and brutal battles.

This composition gives a very marked sense of speed, movement and time.

The intensity of what is happening is masterfully embodied in the painting technique: the scene appears almost like a sketch in technique, each brushstroke is a bundle of emotion and movement.

These painting techniques are very daring and prefigure the painting of a later period. But they are certainly inspired by the traditions of Neapolitan painting, in particular by Salvator Rosa, an extraordinary artist, as well as a poet and philosopher.

Notes on the painters:

Francesco and Pietro Graziani

Francesco and Pietro Graziani were two painters active in Naples and Rome between the late 17th and early 18th centuries. They are often referred to as "Ciccio Graziani" or "Ciccio Napoletano".

Numerous paintings of small battles attributed to

"Ciccio Graziani" have been identified. Since the 18th century, these works have appeared in famous private collections and later in public collections. These paintings have a distinctive style and execution, and examples can be found in various museums. In Italy, these include museums in Florence, the Pallavicini Gallery in Rome, the Capitolina and Corsini Museums in Rome, the Bardini in Florence, the Civico in Deruta, and the art galleries of Naples and Prato. Internationally, collections in Geneva, Grenoble, Nantes, Schleissheim, and the Walters Art Gallery in Baltimore also feature these works.

Ancient texts refer to the Graziani as "Battaglista" (battle painters), indicating that there were clearly two individuals with this name. A source mentioned by Pietro is uncertain whether this Graziani was the husband or son of Ciccio Graziani, who left works in Roman churches.

It is certain that there were two battle painters named Graziani, probably close relatives, both from Naples. The evidence suggests that most of the paintings attributed to Ciccio Graziani (or, Neapolitan) show a late 16th-century style, leaning towards 18th-century techniques. These works display Neapolitan creativity, influenced by artists such as Falcone and Salvator Rosa, and were significantly enriched by direct knowledge of Borgognone's works.

Their paintings often depict lively, crowded scenes of chivalry against light landscape backgrounds, with figures drawn in a rapid, almost artificial stroke, anticipating eighteenth-century painting. The smaller-format works, showing early indications of Rococo taste and rapid execution, draw on Neapolitan inventiveness, particularly that of Falcone and Salvator Rosa, reinforced by direct knowledge of the Borgognone battle scenes.

Even today, it is often difficult to distinguish

Francesco (the elder Graziani) and Pietro (the younger Graziani) on the basis of style and execution. The name "Ciccio Napoletano" was probably used since the eighteenth century, perhaps by Pietro himself, and appears in specific collecting practices, such as the Corsini inventories.