



## Dorotheus, Mirabilis Piscantur, Italian Neapolitan Gouache 17th Laminated On Copper 1643

1 000 EUR



Signature : DOROTHEUS DE NEAPOLI (artiste italien actif au XVIIe)

Period : 17th century

Condition : Bon état

Length : 24 cm (encadré)

Width : 18 cm (encadré)

### Description

"Lacus Tiberiadis mirabilis piscantur"  
17th century Italian drawing in gouache on paper  
laminated on antique copper, signed and dated  
lower left F. Dorotheus de Neapoli Eremita  
Calmal dolen'. fecit. Year. 1643

Fine gouache produced in 1643 in a context  
strongly linked to the history of Italian and  
Neapolitan art of the 17th century. The artist,  
Dorotheus de Neapoli, signed and dated his work.  
It is probably a monk named Dorotheus  
belonging to the hermitage of Calmadoli, located  
on the eponymous hill north of Naples.  
Neapolitan hermitage also called SS. Salvatore,  
founded in 1585 by Giovanni d'Avalos son of  
Alfonso III of Aragon, and built by Domenico  
Fontana.

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This monastery which overlooks the Bay of Naples, between Vesuvius and the Phleorean fields, is still active today. Many artists have contributed to enriching its collection of sacred works, paintings and frescoes by famous Italian painters of the 17th century, Luca Giordano, Federico Barocci, Andra Mozzilli, Massimo Stanzione. Although it hosted Camaldolesian monks for four centuries, it is today the Sisters of Saint Bridget who watch over its preservation.

This very fine drawing, made in gouache and graphite in a subtle palette, was probably laminated natively to better preserve it on an old copper plate which appears to be from the same period (17th century). The work belongs to the genre of religious painting. The scene represents a famous episode, that of the miraculous catch, *lacus Tiberiadis mirabilis piscantur* in the Vulgate.

The miracle of Christ is represented there with a certain sobriety. For the moment shortly precedes the occurrence of this miracle. Christ, still on the shore, invites the fishermen to come ashore to go up with them and reveal in their midst the product of his miracle, this catch so abundant that it is perceived as miraculous. An allegorical "mirabilis piscantur" which precedes this advent of Christ, transformed into Ichthus - the Christ symbol of the fish whose acronymic name contains the initials of Jesus - which will incite his disciples to become fishers of men, to evangelize his word, a transition from sermon fishing.

The attention paid by the artist, Dorotheus of the hermitage of Camaldoli in Naples, to the design of the decor and landscape, to its depth, up to this coast, treated in graphite, punctuated by luxuriant villages in the background more Neapolitan than pertaining to the biblical context of Lake Tiberias, strikes the viewer with its beauty. It is an intimate and particularly artistic reinterpretation of this essential theme in the history of religious art. Dorotheus of Neapoli went so far as to duplicate Christ allegorically in this exegetical work by drawing a snail, a symbol

of Christ summoning the imagination of his resurrection. And this is how the "Mirabilis piscantur" is mentioned twice in the Bible, once during the advent of this miracle which announces the evangelizing message of Christ to his disciples.

Then after his resurrection, forty days after Easter when he appears again to sinners and disciples to share a meal with him, proving the materiality of his resurrection. This second miraculous Peach, more rarely represented, precedes the Ascension.

Format of the drawing alone: 17.5 x 22.5 cm -  
Framed: 18 x 24 cm

Modern black wooden frame of the American box type but glazed on the front revealing on the back the copper plate probably from the period (17th century) and native .

Condition report: A few negligible gouache jumps which remain in good condition and have not been restored. Traces of paper erosion in the margins without affecting the quality of the work protected by its frame. The modern black wooden frame, of the American box type, reveals on the back the old copper plate and probably from the period on which this 17th century Neapolitan drawing was pasted, possibly originally by the artist.