

## Mozart in the diary of Veronese painter Giambettino Cignaroli (8 Jan 1770)

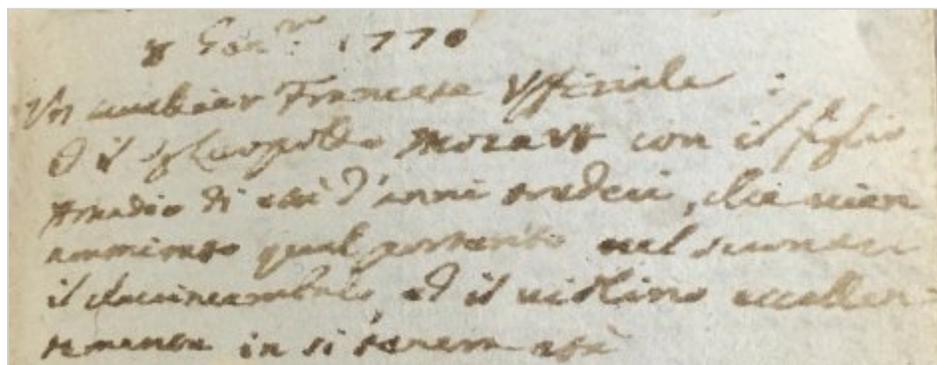
Matteo Magarotto

Giambettino Cignaroli, *Memorie* [1754–1770]. Manuscript, Verona, Archivio eredi Monga, no. 416

8 Gen:<sup>io</sup> 1770

[...]

ed il Sg Leopoldo Mozart con il figlio  
Amadio di età d'anni tredici, che viene  
ammirato qual portento nel suonare  
il clavicembalo ed il violino eccellen=  
temente in sì tenera età.



[translation:]

8 Jan 1770

[...]

and Mr. Leopold Mozart with his  
thirteen-year-old son Amadio, who is  
admired as a prodigy in playing the

harpichord and the violin so excellently  
at such a tender age.

---

### *Commentary*

Giambettino Cignaroli (1706–1770) was the foremost Veronese painter in the central decades of the eighteenth century. His output consisted mainly of sacred paintings and altarpieces, which he sold to churches and patrician houses in Verona and northern Italy (Bevilacqua 1771, 71–87). His personal diary, titled *Memorie*, was discovered in the private Archivio eredi Monga in Verona by Bruno Chiappa in the late 1990s (Chiappa 2011). On that occasion, Chiappa found another interesting document, which also bears on this discussion, the *Esatta nota distinta di tutti li quadri da me Saverio Dalla Rosa dipinti* (Precise and clear account of all the pictures painted by me, Saverio Dalla Rosa; Dalla Rosa 2011). Dalla Rosa was a pupil of Cignaroli and also his half-nephew.

Cignaroli’s diary records notable visitors to his studio and their words of appreciation for his work. It appears that his fame was such that visitors to Verona were almost obliged to pay him homage; even Emperor Joseph II did so on 21 Jul 1769 (Chiappa 2011, 251). In this light, the Mozarts’ visit is unsurprising.

However, both the document presented here and Dalla Rosa’s *Esatta nota* are significant in relation to a portrait of Mozart painted (or at least begun) in Verona on Sat and Sun, 6–7 Jan 1770, at the home of the “Commissario Generale” of Venice, Pietro Lugiatì—the Mozarts’ Veronese host. (On the Mozarts in Verona, see also our entry for [5 Jan 1770](#).) The portrait, now in a private collection, shows Mozart wearing his favorite crimson coat with his fingers pressing the keys of a harpsichord and his head turned toward the observer (for a discussion of the sixteenth-century Celestini harpsichord in the painting, see Libin 2016). The legible score depicted on the stand shows the first 35 measures of an Allegro Molto in G major, generally thought to be by Mozart; the piece is not otherwise known and was listed as K. 72a by Alfred Einstein in his 1937 revision of the Köchel catalogue (see Eisen 2011 for a cautious perspective on Mozart’s possible authorship of the piece and Magarotto 2017 for a hypothesis on the origins of the music).

The unsigned portrait has been attributed to Dalla Rosa (Brenzoni 1954), Cignaroli (Botteri Ottaviani 2006), or a collaboration between them (Hartz 1995). These attributions seem logical: not only was Cignaroli the preeminent artist in Verona, and Dalla Rosa his student, but Cignaroli was Lugiatì’s first cousin. Moreover, both artists are credible candidates on stylistic bases, as noted by art historian Andrea Tomezzoli of the Università degli Studi di Padova (personal communication). However, if Cignaroli had worked on the portrait on 6 and 7 Jan, why did he record meeting the Mozarts the next day, 8 Jan, in language suggesting this was his first encounter with them? Perhaps the Mozarts went to his studio for an additional sitting; but in such a case, why would Cignaroli fail to mention the portrait in his self-congratulatory diary?

Other arguments have been made against Cignaroli’s authorship of the portrait (Brenzoni 1954, Brenzoni 1956): Bevilacqua’s biography of Cignaroli (1771) includes a list of five pictures owned by Lugiati and the Mozart portrait is not among them. Given Cignaroli’s reputation and his relation to the Veronese patron, it is strange that Lugiati did not mention the painter in his letter of 22 Apr 1770 to Mozart’s mother, simply noting “I had [Mozart] painted from life” (*Briefe*, i: 340); likewise, a report of Mozart’s Veronese concert of 5 Jan in the *Gazzetta di Mantova* acknowledges only that Lugiati “decided to have Mozart portrayed from life,” without specifying a name for the artist (*Gazzetta di Mantova*, 12 Jan 1770; *Dokumente*, 95–96). Leopold Mozart, too, kept silent on the identity of the painter in his letter of 7 Jan 1770 to his wife (*Briefe*, i:299). Furthermore, Bevilacqua describes Cignaroli’s aversion to portraiture, which is indeed scarce in his output (Bevilacqua 1771, 13).

There is evidence undermining Dalla Rosa’s authorship as well. The “precise” and “clear” list of “all” his paintings lacks any reference to a Mozart portrait, as Botteri Ottaviani has also noted (2006, 114). Finally, two half-brothers of Giambettino Cignaroli—Giandomenico (1722–1793) and Fra’ Felice (1726–1796)—were also painters, but their involvement with the Veronese portrait is unlikely for biographical and stylistic reasons (Tomezzoli, personal communication).

The mystery remains unsolved. The document reproduced here adds a piece of circumstantial evidence weakening the Cignaroli hypothesis. If he or his nephew did execute the portrait, it remains to be explained why a “conspiracy of silence” seems to have surrounded them (Hertz 1995, 13).

The meeting of the Mozarts with Cignaroli also explains why Leopold’s list of acquaintances in his “Reisenotizen” from Verona includes “Sigr: Cignarolli pittore” (*Briefe*, i:303): the name does not “make it almost certain that the elderly painter did take a major hand in the portrait” (Hertz 1995, 14), but instead suggests simply that the Mozarts paid a visit to the city’s artistic celebrity.

Cignaroli died in Dec of the same year, 1770. The Mozarts presumably learned about this in Mar 1771 when they were again hosted by Lugiati on their way back to Salzburg. Leopold added a cross in his travel notes next to the name of the famous painter.

Whoever the painter may have been, this portrait remains one of the most famous images of Wolfgang. Long in the estate of pianist Alfred Cortot, the portrait was [sold by Christie’s in Paris](#) on 27 Nov 2019 for € 4,031,500.

---

## Notes (↑)

This document has been quoted in the original Italian by Chiappa (2011, 251) and Paola Marini (Dalla Rosa 2011, 15). That transcription has been slightly amended here, based on the image of the original document reproduced above.

We are grateful to Andrea Tomezzoli for the photograph of Cignaroli’s entry on the Mozarts. An edition of Cignaroli’s *Memorie* has recently been published (Chiappa & Tomezzoli 2017).

---

### Bibliography (↑)

Bevilacqua, Ippolito, 1771. *Memorie della vita di Giambettino Cignaroli, eccellente dipintor Veronese*. Verona: Moroni.

Botteri Ottaviani, Marina. 2006. “In posa a Verona: Due ritratti di Giambettino e Giandomenico Cignaroli.” In: *Mozart: Note di viaggio in chiave di violino*, ed. Marina Botteri Ottaviani, Antonio Carlini, and Giacomo Fornari, 107–19. Riva del Garda, Italy: Museo Riva del Garda.

Brenzoni, Raffaello. 1954. “Verona nella vita di Wolfgang Amadeo Mozart,” *Studi storici veronesi Luigi Simeoni* 5: 173–76.

———. 1956. “Nell’entusiasmo di Verona.” In: *Mozart in Italia: I viaggi e le lettere*, ed. Guglielmo Barblan and Andrea Della Corte. Milan: Ricordi.

Chiappa, Bruno. 2011. Catalog no. 99: “Giambettino Cignaroli (Verona, 1706–1770), Memorie.” In: *Il Settecento a Verona: Tiepolo, Cignaroli, Rotari; La nobiltà della pittura*. Ed. Fabrizio Magani, Paola Marini, and Andrea Tomezzoli. Cinisello Balsamo, Italy: Silvana, 251–52.

Chiappa, Bruno, and Andrea Tomezzoli. 2017. *Giambettino Cignaroli. Memorie*. Transcribed by Bruno Chiappa, with an essay and annotations by Andrea Tomezzoli. Verona: Scripta Edizioni.

Dalla Rosa, Saverio. 2011 [before 1821]. *Esatta nota distinta di tutti li quadri da me Saverio Dalla Rosa dipinti, col preciso prezzo, che ne ho fatto, e memoria delle persone, o luoghi, per dove li ho eseguiti*. Edited by Bruno Chiappa, with an essay by Paola Marini. Verona: Istituto Salesiano San Zeno Scuola Grafica.

Einstein, Alfred. ed. 1937. *Ludwig von Köchel, Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amade Mozarts*, 3d rev. ed. Leipzig: Breitkopf & Härtel.

Eisen, Cliff. 2011. “Notes on the Verona Portrait of Mozart and the Molto Allegro K. 72a.” In: *Mozartiana nova: Festschrift in Celebration of the 80th Birthday of Professor Ebisawa Bin*. Tokyo: Ongaku no Tomo-sha, 154–64.

Heartz, Daniel. 1995. *The Verona Portrait of Mozart and the Molto Allegro in G (KV 72a)*. Ala, Italy: Fondazione Mozart De Pizzini.

Libin, Kathryn L. 2016. "A Meeting in Verona: Mozart and Giovanni Celestini in a 1770 Portrait by Giambettino Cignaroli." In: *Instrumental Odyssey: A Tribute to Herbert Heyde*. Ed. Laurence Libin, 257–67. Hillsdale, NY: Pendragon Press.

Magarotto, Matteo. 2017. "The Two Mysteries of a Veronese Mozart Portrait." *Newsletter of the Society for Eighteenth-Century Music* 30 (Fall 2017): 1, 10–12.

Marini, Paola. 2011. "Con fatica uguale al premio: Saverio Dalla Rosa tra rivoluzione e restaurazione." In: *Saverio Dalla Rosa, Esatta nota distinta . . .* Ed. Bruno Chiappa, 1–40. Verona: Istituto Salesiano San Zeno Scuola Grafica.

---

*Credit:* Bruno Chiappa

*Author:* [Matteo Magarotto](#)

*Link(s):* NA

*Search Term:* NA

*Source Library:* Verona, Archivio eredi Monga, no. 416

*Categories:* Biography

*First Published:* Tue, 3 Apr 2018

---

*Citation:*

Magarotto, Matteo. 2018. "Mozart in the diary of Veronese painter Giambettino Cignaroli (8 Jan 1770)." In: *Mozart: New Documents*, edited by Dexter Edge and David Black. First published 3 Apr 2018. [[direct link](#)]