

The Physiognomy of Nature in the Macchiaioli Landscapes of Qamil Grezda



Visual Art

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Abstract

“The Drawing School remains the most important institution, the foundation of all the subsequent activities related to the Albanian painting experience ... it was in that school that the best known artists learned the art of painting, those who today represent the golden generation of the tradition of the Albanian painting and sculpture, mentioning such artists as: Sadik Kaceli, Foto Stamo, Nexhmedin Zajmi, Kel Kodheli, Ibrahim Kodra, Llazar Nikolla, Bukurosh Sejdini, Qamil Grezda, Abdulla Cangonji, Hasan Reçi dhe Sabri Tuçi”, F. Hudhri.⁶⁸ It is exactly in this group of artists where the painter Qamil Grezda belonged [...]. A quote on the distant shores of the time, but close to the excitement and energy that accompany the landscapes of this painter, who used to live between the feelings, colors, shapes, volumes, lights and shades of nature... that nature, which would be alienated through a process of alchemy in a relationship of close, intimate - almost a platonic love between the artist and this nature... a relationship which served as food for his sensitivity toward the greatness of nature, raving him on canvas... The relationship of this artist with nature and its dimensions are built on the universal human virtues and foundations, and he shows to be prudent, just, strong and self-control towards it. These four virtues are nothing else but the four cardinal virtues, *Virtutibus Cardinalibus*[la]* (*Prudentia*[la]* *Iustitia*[la]*, *Fortitudo*[la]* and *Temperantia*[la]*⁶⁹) which governed the human being from the strands of his creation of clay and water described in the lines of the mythology, until the shaping of his physiognomy and contemporary character.

Introduction

This set of values and virtues, as a philosophical approach of a thought or perception, was exposed long ago by the ancient philosophers, especially Plato, who read these four virtues from the perspective of those values which embody the human spirit. Opposed to the three theological virtues* (faith, hope and compassion) which exalt another aspect of the human being, that of an intimate and sophisticated relationship with the LORD, but also the ontological human inheritance, as reflected in the works of the painter Qamil Grezda, who in front the nature surrenders in the exhilaration with the scent of the flowers, the spring breeze and the colors which seem to be chameleonic in his eyes. Such works seek to penetrate the tissues of nature, but always without

⁶⁸ Grezda, E, Varvarica Kuka, S, Qamil Grezda (1917-1992), individuality in the Albanian painting of the twentieth century, Mali Pleshti, Printing House, Tirana, 2007, pp. 66-67.

⁶⁹ Piccolo, E, *Tito Livio Ab Urbe condita I*, Classici Latini e Greci Senecio, Napoli, 2009, p. 399-401.

* *Virtutibus Cardinalibus* [la] - Cardinal virtues which are also known as the essential virtues of man, as a term it derives from Latin which in the Christian Catholic religion directly refer to the essential virtues of man and constitute the true values of a life of sound principles.

* *Prudente* [la] - Prudence. 1. A term, which in Latin means being cautious, a quality of one who is discreet; maturity. With caution, cautiously.

* *Iustitia* [la] - Justice. 1. A term, which in Latin means being fair; the quality of one who is just; verity.

* *Fortitudo* [la] - Strength. 1. A term, which in Latin is about physical strength (mental, spiritual). 2. phys. The energy spent or released per unit of time to do a job; the power exerted on a body which changes its state of tranquility or movement; physical size that characterizes the interaction (pulling, pushing etc.).

* *Temperantia* [la] - Temperament / temperance. A term, which in Latin means being moderate in the self-control of the feelings and actions, directing them to a mental balance. 1. The totality of human psychological characteristics, which have as a physiological basis the type of a high nerve activity, which reflect the degree of the irritability and the vitality of man, and which is displayed in his behavior and attitude toward others, in his the actions and counteraction, in the movements, words, facial expression, etc.; The man, described by these psychological characteristics 2. Vitality, zest; ability to be easily conquered by a higher spiritual state, from a strong and deep feeling; the expression of this spiritual vitality in a various actions and in his speech. Temperamental man. In a deeper sense, this concept refers specifically to the description of the life of Jesus in the gospel, highlighting his perfect balance, which balances thoughts with actions.

touching the mystery and without ruining its privacy, being immersed in the nature's heart, in order to get from it the essence of the colors of life. The life of an artist, who devoted everything to the landscape [...].

However, in the formative and closing triangle of anatomy of the apotheosis* of Grezda, are still missing three virtues, those of the intellect* (wisdom, science and knowledge). In the theoretical and perceptive level, this artist with his creativity fosters the opening of a new track full of trails, each of which symbolizes one of the few virtues mentioned above, by simultaneously combining all in one, in order to create a single entity, the artistic personality of Qamil Grezda. The subject of this personality is the intellect, which as a concept reveals as the universe of the human mind to see, investigate and act. Such a process helps in knowing oneself, your *intus*^{[la]*}, that of your existence materialized by the objects and facts⁷⁰. *Voũς*^[grc] - Aritotelian *nous*^{[la]*}, actually penetrates inside the human being to collect all that a man has, the substance, because only through the intellect can we have the guarantee of truth⁷¹. A truth that we find embodied in the landscapes of the artist Grezda, where he rows, by jumping, running, and rolling from lawns to hills, from mountains to the southern Albania shores, from the daily heart of the north towers to the castles of the cultural heritage... thus, a pilgrim, a taster of the space and a predator of the beauty of nature...

If above I tried to use a philosophical and psychological language to read the human and artistic personality of this predator of the beauty of nature, now it is time to flip on the next chapter. The chapter of the comparative analysis of his landscapes, bringing at the center of this analysis a special importance of the special spirit which the painter Qamil Grezda conceived in the Albanian painting. A spirit, which in the historical level finds many common elements with the landscape paintings of Naples of 1800s, in the 19th century Italy.

When mentioning this period of the Neapolitan painting and the whole of the Italian one, it reminds me of "*La Scuola di Posillipo*"^{[lit]*72}, a school that established the landscape painting not

⁷⁰ Perone, Storia del pensiero filosofico, Sei Edizione, Torino, 1988, vol. II, p. 380.

⁷¹ Grieco, V, Kant, Critica della ragion pura, "Prefazione alla prima edizione" in Grande Antologia Filosofica, Marzorati, Milano, 1971, vol. XVII, pp. 198-200.

* *Theology* – the totality of the religious school lessons about God, gods and the history of religion, all the beliefs of this religion; a field that deals with the study of these dogmas. Related to theology or theologians; that belongs to theology or theologians, of the theology or theologians. Theological training.

* *Apotheosis* - 1. hist. A ritual in the Ancient Greece and Rome, with which was honored as a god a hero or an emperor etc. 2. fig. book. Praising a man, an event etc. Magnificently. Poetic apotheosis (optimistic).

* *Intellect* - Mental ability to reason and to judge, the force of reason or judgment; the degree which man has reached in the mental development. The human intellect (child, student). The force of his intellect and the development of the approach to new knowledge.

The one who has a special preparation in the field of science, technology, culture and a broader educational background and deals mainly with mental matters; a man of mental matters.

* *Intus* [la] - Inside the human being. 1. On the inner part of something, inside the invisible part, in the inner surface. 2. In one's heart and soul, in the world of the interior, inside. A close relationship to recognize oneself.

* *Voũς* [grc] - nous [la] – Knowledge, intellect, a term, which is derived from the ancient Greek, starting from Homer, later used by the Latins. A term that generally refers to the mental and intellectual abilities of man to react and act through clear ideas. "[...] *Τίταχιστον; Νοũς. Διάπαντὸς ἄρρηχει.*"^[grc] ([For all beings ...] the fastest is νοũς, intellect because it runs everywhere ...), *Diogene Laerzio, Vite e dottrine dei più celebri filosofi*, II, written in Italian language by Giovanni Reale, Bompiani, Milano 2006, p. 151.

⁷² Causa, R, *La Scuola di Posillipo*, Fratelli Fabbri Editori, Milano, 1967, f. 101-115.

only in the artistic Neapolitan atmosphere, but it exceeded its borders by creating and reaching the highest level in the landscape genre of the Italian painting of the 19th century⁷³.

In fact, the artistic style of Qamil Grezda combines three mentality traits, three stylistic artistic spirits, that of *Macchiaioli*^{[it]*}, *Scuola di Posillipo* and *Divisionismo*^{[it]*}, to be presented later to the public through his original personality [...].

- The artistic creation of Grezda is characterized in its entirety in the horizontal reading by the historical influences of the landscape of the Italian painting of the late 19th century. Such influences were borrowed by the artist thanks to his studies in the academy of fine arts in San Luca of Rome during the first half of the 20th century. For the painter, the impact of the Italian paintings and its masters was inevitable and it is felt in the academic modeling of the portrait, the image, and the Macchiaioli landscape in particular, and would then write his name with golden letters in the constellation of the Albanian artists. Whereas, in a vertical reading, Grezda had the courage, which he learned and borrowed over the years of his study in Italy, to also have a kind of evolution in his character as an artist.

From the very beginning, he began to cultivate the principles of academic realistic painting, was the first to step in the impressionistic/expressionistic spirit, until, through landscaping, he

⁷³ Ricci, P, *Arte ed artisti a Napoli, 1800-1943*, Edizioni Banco di Napoli, Napoli, 1981, f. 394.

* *Scuola di Posillipo*^[it] - This term is derived from the Italian language and refers to a group of Italian painters who in the second decade of the 1800s of the 19th century, joined in Naples, Italy, to create a group of painters inspired by the landscape theory and paintings of the Dutch artist Anton Sminck van Pitloo. After the death of the Dutch artist, around 1816, in a very short time, under the inspiration of the style and spirit of landscape of Giacinto Gigante, who was also the founder of this group of painters, was established and named the *School of Posillipo*. A school fully oriented towards the landscape. Indeed, this name was paraphrased for the first time by the Italian historian Pasquale Villari, who defined this group of landscapists as follows: "*The beauty of the climate, the charming scenery surrounding Naples and many friends who always wanted a memory drawn or painted from this city, resulted in the fact that a certain group of artists be labeled, with a degree of contempt, as the School of Posillipo, by some academics (supporters of the academic style of painting). Such a label was borrowed by the name of the place where these artists lived. These landscapists painters of the School of Posillipo, did nothing else but copy the landscape they had in front of them, which to the Englishmen passengers, who crossed the city of Napoli, liked such a painting style of these landscapes, and that is why they paid a lot to buy a landscape realized by these artist. In these circumstances, the name of the School of Posillipo, spread widely and grew in the number of landscapists artists who sought to become part of it ...*". Some of the painters of this group were: Achille Vianelli, Gabriele Smargiassi, Teodoro Duclere, Vincenzo Franceschini, Beniamino De Francesco, Alessandro Fergola and Pasquale Mattej.

* *Macchiaioli* ^[it] - The Macchiaioli paintings or the true paintings, from the truth realized through the many combinations of color stains in contrast with each other, based on the perspective of these artists who perceived painting patterned as black and white. In fact this term arises from a reviewer of the Italian newspaper "Gazzetta del Popolo", which in 1862 defined that group of painters who in 1855 had founded an artistic movement, which was against the academic painting. This art movement, which was named "I Macchiaioli" was inspired by the theories of the Italian art critic Diego Martelli, who was also a supporter of the French Realism in Italy, as well as a supporter and unifier of the group of painters makiaioliste, providing them with the premises of his house in Castiglioncello, in the outskirts of Livorno in Italy. Makiaiolist sought to renovate the national pictorial language. The poetry of

their pictorial language was realistic, opposed to the mentality and philosophy of the Romantic style, the neoclassical one and the academic Purity. The art of these painters was based in conveying emotions or impressions that they absorbed from the truth through stains of dark and light colors, creating a contrast between the colors and stains. The leading representatives of this group were: Telemaco Signorini, Raffaello Sernesi, Giuseppe Abbati, Odoardo Borrani, Adriano Cecioni, Giovanni Fattori, Silvestro Lega, Stefano Bruzzi, Vincenzo Cabianca, Cristiano Banti, Vito D'Ancona, Nino Costa, Ferdinando Buonamici, Niccolo Cannicci and Giovanni Boldini.

* *Divisionismo* ^[it] - Divisionism or paintings created through the dots. Divisionism is an Italian artistic phenomenon, which derives from the Neo-Impressionist style and especially from the Pointillism of the French painter Paul Signac and is characterized by the division or painting of a certain object through the dots and lines of paint that interact between them in terms of the overall optical vision of the image. Thus, it is otherwise known as the paintings of dots (Puntinismo). This artistic phenomenon took place in Italy in the last decade of the 19th century and was never able to be considered as a genuine artistic movement, because the artists who used this painting technique never wrote an artistic manifesto where they could be identified. Italian Divisionism as an artistic phenomenon would be exposed for the first time in 1891 at Triennale di Milano with the work "Two Mothers" of the Italian painter Giovanni Segantini. This phenomenon became known thanks to the art theories and works of Gaetano Prevati, who codified the inspiring principles and lines of the mentality divisionism as an art phenomenon in the paintings of the Liguria and Lombard landscape in the Italy of the end of 19th century.

managed to simplify it, modeling it with clear, dynamic brushstrokes, combining glowing color stains, somewhere with a sensitive pulse and nerve, and somewhere else with stains of well-extended, tight and confident brushstrokes. These elements also bring to mind the principles of Macchiaioli Italian landscape painters who gave to the landscape the vibration and rich coloration, typical of the Mediterranean.

A discomfited analysis between reading horizontally and vertically, the landscapes of this artist arouses feelings of landscapes of various artists, between the painting of the landscape of Naples and the Lombardy landscape painting of the 1800s such as: the tranquility of the atmosphere of Angelo Barabino, the air stuck in the brushstrokes of Oreste Albertini, the graphic of color stains of Carlo Fornara, the expressiveness of Carlo Follini, the purity of the light and sharp contrasts of Giovanni Fattori and the stunning tonalities of the shading which look as if playing “hide and seek” in the slopes of the mountains of Cesare Maggi.⁷⁴ On the basis of these historical, artistic, aesthetic and stylistic values, is clearly built the artistic individuality of the artist Grezda, from Gjakova. A visible, vulnerable and sensitive individuality in the landscapes that he created during all his creativity.

In this context, the landscapes of Grezda bring a realistic spirit of his subjects, which is inspired by the beauty of nature to be then filtered on the canvas through the Macchiaioli-Divisionist – the Posillipo School artistic triangular dialectics. The landscapes made by this artist are numerous and step in many areas of Albania, highlighting another aspect of the landscapes of the artist Grezda that of the vivid painting, painted directly in nature.

The landscapes **“Hotolisht winter landscape”, oil on fabric on cardboard, 1973, 70 x 49.5 cm, Inv. no. 1548, National Gallery of Arts, Tirana, Albania (fig. 1), “Kruja landscape”, oil on pressed cardboard, 1980, 65.5 x 45.3 cm, Inv no. 2315, National Gallery of Arts, Tirana, Albania (fig. 2) and “Valbona landscape”, oil on veneer, 1976, 70 x 50 cm, Inv. no. 1892, National Gallery of Arts, Tirana, Albania (fig. 3)**, are some of the artist’s works in which dominates the mountainous landscape of different areas of Albania. What dazzles more on these landscapes is not only the subject, the mountain, but the compositional cutting, typical of the Italian landscape painting style of the ‘800s. Such compositions beautifully cut special parts and angles in the shape of a big hook from where the painter beseechs the color, volume, freshness and the instant vibrating light, as it is easily perceptible in the landscape **“Brari bridge” oil on plywood, 1973 Inv. nr. 535, National Gallery of Arts, Tirana, Albania (fig. 4)**.

In all these landscapes it seems as if a story is being narrated, a personal experience of the artist, because the way he has woven the tonalities of the colors with that spontaneity and nerve seem as if he is painting the visions of his memories. Intense, fast, brushstrokes color stains with confidently give these landscapes such a realism that it feels as if you are part of that, as if surrounded by the mountain nature. The two landscapes from Valbona are mere examples of the

⁷⁴ Mondini, M. *Dei monti e dei laghi. Il paesaggio lombardo nella pittura dell'Ottocento da Piccio a Segantini*, Bolis Editore, Milano, 2013, f.70.

artistic personality as a landscape painter of the artist Qamil Grezda. In these two landscapes, every element presented is impressively positioned in its place, achieving perfection with the materialization of every detail of each painted texture. The steep ridges of the Alps are painted with a precision of brushstrokes found in tonal and volume terms, creating the illusion of being concrete, real...

- Keeping these two landscapes in the range of cold colors, with some brushstroke touches of warm colors makes it possible to feel the typical cold climate of northern Albania.



Fig. 1.



Fig. 2.



Fig. 3.

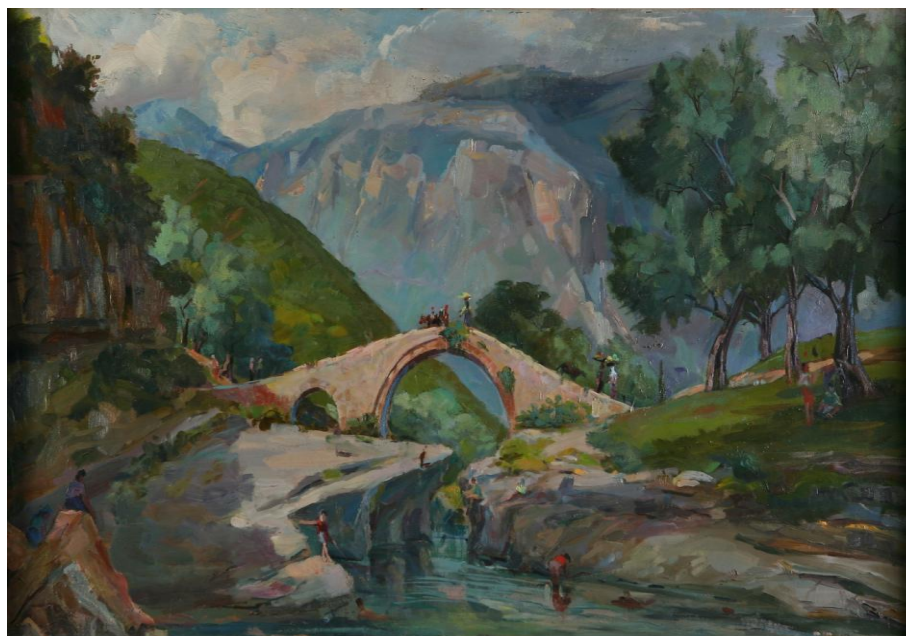


Fig. 4.

In the two landscapes of Valbona, but also in the landscapes “*Kruja*” and “*Gryka Kacanikut*”, the artist tries to create a multi-facet painting, by placing in the center of the landscape that element that is most important and special to him. In the center of his work “*Peisazh Valbone*” dominates a large rock on which stands a woman who is spinning wool, wearing a typical dress of the women in the north. Such a detail presents a full scene of the highland, because nearby the woman, only a few meters away, on the left of the landscape, the

artist paints a small hut and in front of it, a high tower with turret, a steep roof, typical of the architecture of the houses in the northern Albanian Alps.

While in the landscape *“Valbona”* it is very important to note how Grezda managed to perpetuate the gurgling of the cold blue water of the river of Valbona, which flows crashing through the sides of the gilded rocks, colored in beige with a shade of cold violet, mixed between blue and gray. Such a feature shows the great artistic sensitivity and the master skills of the artist.

The landscape *“Kruja”* meets my views, in highlighting the fact that the painter Qamil Grezda in his landscapes compasses the artistic values from the paintings of Naples landscape, the Macchiaioli light and contrast, the energy of the Lombardy landscape as well as the perfect harmony of the divisionism. Above, I showed how the artist manages to divide his landscapes in various outlines. Such outlines are divided by using the prospect, an aspect which is best mastered by him and his tonal treatment which he uses while he models volumes in relation to space. The tactile and easily perceptible aspects in the landscape *“Kruja”*, where the rocky hill which is crowned with the castle of Gjergj Kastrioti diagonally crosses, from one corner to the other, all the landscape, by strongly striking with its modeling of the dark bright colors, compressed full of nerve and expressiveness. Such a work is characterized by a particular atmosphere of loneliness, almost melancholy, as an evidence of that time, when the mountains of the castle of Kruja stood as a hawk by proudly manifesting its glorious history.

The values of this landscape are manifold, in the historical point of view, as a witness of a period describing what this part of the city of Kruja was like, as well as in the aesthetic and stylistic reading that embodies the most significant values of the original Macchiaioli painting which diagonally cuts the landscape in two parts, the bottom one in the extremity of the image of the houses of Kruja surrounding the castle, the olive craftily painted under the tones of the British green color, and the enrichment with the presence of the image of the man in the first outline.

While, the upper part of the landscape remains quiet, in the background, on its left, the painting of Mount Dajti, under the cold tones of the blue color, almost extinguished in pale distance, skillfully achieved through the shades of colors between the faded blue-beige color and the translucent violet. Such a magic, an indescribable emotion when you stare at this landscape, which elevates the personality of Qamil Grezda, in the genre of the Albanian landscape painting.

In the continuity of these traces, is also presented the landscape *“Seen from Dardha”*, oil on plywood, 1958, 37 x 46.5 cm, Inv. no. 91, National Gallery of Arts, Tirana, Albania (fig. 5). An impressive landscape, a work that conveys emotions along with the dialogue, thanks to the way that the artist has chosen a very unique and interesting composition. A landscape seen from the inside of a house, framed by the railing of a wooden door, carved with simple floral decoration. All the landscape is portrayed outside, beyond the railing of the door and the picture itself is divided into two major plans, the one inside the railing of the door and the one outside of it. This

point of view of the artist makes the composition of this work quite particular, and somewhat “modern” for time, opening up (perhaps unconsciously) a new mentality in the compositional conception in relation to the spatial perception within a certain context...

- Warm brown, as a result of the mixture with the tonalities of red, somewhat with some sporadic touch of cold greenish ochre, give to the first plan inside the door railing an extraordinary atmosphere full of air and realistic atmosphere. All this sensation, which makes you experience the sensation between illusion and reality, is closely related to the other plan, that which takes place outside the railing, where it is modeled with a lot of finesse and elegance a piece of the landscape of the village of Dardha.



Fig. 5.

The landscape painted in the second plan is characterized by a warm light, which quietly illuminates from right to right to the left of the painting the front parts of the group-houses located at the foot of a high mountain on the horizon. Such a great lighting that this landscape, in its entirety, is given the nuances and charm of a theater stage where only the players are missing. The “reserved” tones in the coloristic intensity as well as in the contrast-graphic one between stains and colors, evoke a sense of peace as if you were facing a romantic work of art with an oriental spirit of Jean-Leon Gerome.

“The task of the artist is not copying everything he sees, but he has an intellectual task on the shapes and colors of truth... The artist must, above all, avoid, hoping that he will find in the outer world the painting already finished. The truth of art is far from the fabrication of the reality ...”, G. Prevati⁷⁵.

The landscape “*Seen from Dardha*” in my historical and aesthetic-stylistic reading, constitutes a meaningful turning point in the historiography of the landscape genre in the Albanian painting, because this work not only is neatly achieved artistically and technically, but it inspires the imagination to that degree that it becomes inevitable to make references to styles and different periods of the European landscape paintings of the 1800s.

The gentleness, softness and purity of the colors, the absolutely original composition, as well as the air created by the perfect harmony, in relation to each subject in question, between the lights and the full shades, the half-tones, the vibrant sky-blue and the carefully curated particulars, place this landscape among the most beautiful ones of the painter from Gjakova, Qamil Grezda. It easily visible that we are dealing with a rustic landscape, not only by the name of the painting which refers to a tourist village of Korca, but also on how the painter has materialized every element painted in this landscape. Stone tiles on the doorstep are the detail that leave you breathless, wondering how the painter materialized them in such a way that it creates the illusion you could touch them. However, this is not the only detail, carefully observing all of the landscape, other details emerge, which are worth to be analyzed in the aesthetic context, such as the colored alley surrounded on both sides with herbs leading to the two-storey house, which is located at the end of the alley, almost in the center of the painting, the trees that seem to move to the rhythm of spring breeze, and what is more, the peak of the mountain with sharp, rigid and upstanding rocks.

Conclusions

After a comprehensive analysis of the landscape genre in the painting of Qamil Grezda and some of the landscapes painted by him, I convincingly emphasize that although the artist lived and practiced his art in a difficult period, such as that of the Socialist Realism, this artist still managed to portray with great feeling and great workmanship the physiognomy of nature in his Macchiaioli

⁷⁵ Monteverdi. M, Piceni. E, *Pittura lombarda dell'ottocento*, Editoriale Umbra, Milano, 1969, f. 34-35.

landscapes ... simultaneously standing between the genre of the landscape, away from the stylistic dictates and influences of the period that he lived [...].

- "Every work of art of the painter Grezda has a particular history, related to anniversaries, various visits he made to various countries... the valuable and realistic reflection is visible... far from the attitudes towards the static model..." , M. Prenushi⁷⁶.

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The works

- "*Brari bridge*" oil on plywood, 1973 Inv. nr. 535, National Gallery of Arts, Tirana, Albania.
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Vocabulary

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* **Iustitia** [la] - Justice. 1. A term, which in Latin means being fair; the quality of one who is just; verity.

* **Macchiaioli** [it] - The Macchiaioli paintings or the true paintings, from the truth realized through the many combinations of color stains in contrast with each other, based on the perspective of these artists who perceived painting patterned as black and white. In fact this term arises from a reviewer of the Italian newspaper “Gazzetta del Popolo”, which in 1862 defined that group of painters who in 1855 had founded an artistic movement, which was against the academic painting. This art movement, which was named “I Macchiaioli” was inspired by the theories of the Italian art critic Diego Martelli, who was also a supporter of the French Realism in Italy, as well as a supporter and unifier of the group of painters makiaioliste, providing them with the premises of his house in Castiglione, in the outskirts of Livorno in Italy. Makiaiolist sought to renovate the national pictorial language. The poetry of

* **Prudente** [la] - Prudence. 1. A term, which in Latin means being cautious, a quality of one who is discreet; maturity. With caution, cautiously.

* **Scuola di Posillipo**[it] - This term is derived from the Italian language and refers to a group of Italian painters who in the second decade of the 1800s of the 19th century, joined in Naples, Italy, to create a group of painters inspired by the landscape theory and paintings of the Dutch artist Anton Sminck van Pitloo. After the death of the Dutch artist, around 1816, in a very short time, under the inspiration of the style and spirit of landscape of Giacinto Gigante, who was also the founder of this group of painters, was established and named the *School of Posillipo*. A school fully oriented towards the landscape. Indeed, this name was paraphrased for the first time by the Italian historian Pasquale Villari, who defined this group of landscapists as follows: “*The beauty of the climate, the charming scenery surrounding Naples and many friends who always wanted a memory drawn or painted from this city, resulted in the fact that a certain group of artists be labeled, with a degree of contempt, as the School of Posillipo, by some academics (supporters of the academic style of painting). Such a label was borrowed by the name of the place where these artists lived. These landscapists painters of the School of Posillipo, did nothing else but copy the landscape they had in front of them, which to the Englishmen passengers, who crossed the city of Napoli, liked such a painting style of these landscapes, and that is why they paid a lot to buy a landscape realized by these artist. in these circumstances, the name of the School of Posillipo, spread widely and grew in the number of landscapists artists who sought to become part of it ...*”. Some of the painters of this group were: Achille Vianelli, Gabriele Smargiassi, Teodoro Duclere, Vincenzo Franceschini, Beniamino De Francesco, Alessandro Fergola and Pasquale Mattej.

* **Temperantia** [la] - Temperament / temperance. A term, which in Latin means being moderate in the self-control of the feelings and actions, directing them to a mental balance. 1. The totality of human psychological characteristics, which have as a physiological basis the type of a high nerve activity, which reflect the degree of the irritability and the vitality of man, and which is displayed in his behavior and attitude toward others, in his the actions and counteraction, in the movements, words, facial expression, etc.; The man, described by these psychological characteristics 2. Vitality, zest; ability to be easily conquered by a higher spiritual state, from a strong and deep feeling; the expression of this spiritual vitality in a various actions and in his speech. Temperamental man. In a deeper sense, this concept refers specifically to the description of the life of Jesus in the gospel, highlighting his perfect balance, which balances thoughts with actions.

* **Theology** – the totality of the religious school lessons about God, gods and the history of religion, all the beliefs of this religion; a field that deals with the study of these dogmas. Related to theology or theologians; that belongs to theology or theologians, of the theology or theologians. Theological training.

* **Virtutibus Cardinalibus** [la] - Cardinal virtues which are also known as the essential virtues of man, as a term it derives from Latin which in the Christian Catholic religion directly refer to the essential virtues of man and constitute the true values of a life of sound principles.

* **Νοῦς**[grc] - nous [la] – Knowledge, intellect, a term, which is derived from the ancient Greek, starting from Homer, later used by the Latins. A term that generally refers to the mental and intellectual abilities of man to react and act through clear ideas. “[...] *Τίταχιστον; Νοῦς. Διάπαντόσφι ἀφτρεχει.*”^[grc] ([For all beings ...] *the fastest is νοῦς, intellect because is runs everywhere ...*), *Diogene Laerzio, Vite e dottrine dei piu celebri filosofi*, II, written in Italian language by Giovanni Reale, Bompiani, Milano 2006, p. 151.

their pictorial language was realistic, opposed to the mentality and philosophy of the Romantic style, the neoclassical one and the academic Purity. The art of these painters was based in conveying emotions or impressions that they absorbed from the truth through stains of dark and light colors, creating a contrast between the colors and stains. The leading representatives of this group were: Telemaco Signorini, Raffaello Sernesi, Giuseppe Abbati, Odoardo Borrani, Adriano Cecioni, Giovanni Fattori, Silvestro Lega, Stefano Bruzzi, Vincenzo Cabianca, Cristiano Banti, Vito D’Ancona, Nino Costa, Ferdinando Buonamici, Niccolò Cannicci and Giovanni Boldini.