

VIEWS OF THE GRAND TOUR

From the late 18th to the 19th Century



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Catalogue by:

PAOLO ANTONACCI
ALVARO MARIGLIANI

PAOLO ANTONACCI
ROMA

PAOLO ANTONACCI
ANTICHITÀ S.R.L.

Via del Babuino 141/A
00187 Roma
Tel. + 39 06 32651679
info@paoloantonacci.com
www.paoloantonacci.com

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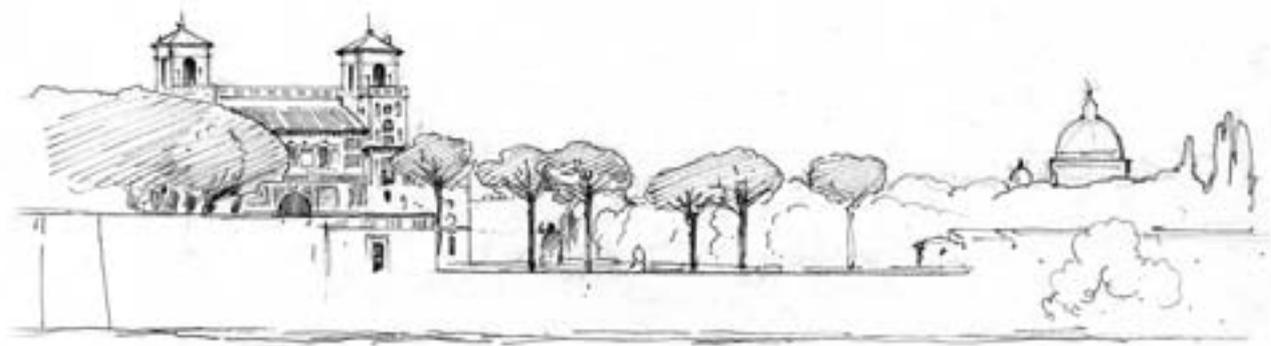
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Ippolito CAFFI, *Venice under the Snow*
detail, cat. n. 14

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Catalogue



Jean-Baptiste LALLEMAND

Dijon 1716 - Paris 1803

1 *View of the Colosseum*

Ink and watercolour on paper, 21,5 x 36 cm.

PROVENANCE: private collection, Paris

As Ancient Rome's greatest monument, the Colosseum was a favorite subject for Lallemand who paints it here in a typically eighteenth century atmosphere surrounded by vegetation.

Some of the artist's other views of the Colosseum are still found today, like the one in the collection of the Musée de Beaux-Arts du Canada in Ottawa.¹

Jean-Baptiste Lallemand played an important role in the development of landscape painting in France and Europe in the eighteenth century. He stayed for a long time in Italy, especially in Rome; in Paris he achieved great acclaim with a series of symbolic history paintings, such as the ones depicting significant events of the French Revolution.²

Born in Dijon to a father who worked as a tailor, he left home for Paris where he became a member of the *Académie de Saint-Luc* in 1745. He was already a well-known landscape painter when he arrived in Rome two years later.³ Here he met the most important exponents of the French landscape painters who were living in the Papal Capital, among them Claude-Joseph Vernet and Hubert Robert; he studied Italian landscapists such as Panini and Locatelli.⁴ His stay in Rome was marked by important commissions, of which we recall here the canvas *Moses Saved from the Waters* for the Palazzo del Quirinale (today in the Pinacoteca Vaticana), as well as a series of four paintings for the Cantoni collection in Villa Lante in Bagnaia depicting the *Foro Romano*, the *Campidoglio*, the *Quirinale*, and the *Pantheon*.⁵

In 1761 Lallemand returned to his native country where he would remain until his death (with the exception of a brief trip to England in 1769); in France he became a member of the jury to decide the annual prize of the new Academy of Dijon.⁶

¹ Jean-Baptiste Lallemand, *Vue du Colisée*, pen, ink and watercolour, cm 15,5 x 27,4, Ottawa, Musée de Beaux-Arts du Canada, inv. n. 15009 ; another view of the Colosseum was published in "A soggetto romano", cat. of the exhibition curated by Galleria W. Apolloni, Rome, November 14 - December 7, 1994, cat. 16.

² Most of Lallemand's works depicting the events of 1789 are preserved in the Musée Carnavalet in Paris, see for example the canvases: *Le Pueple de Paris sort des Invalides, le matin du 14 juillet 1789*, inv. n. CARP0096 ; *La prise de la Bastille, le 14 juillet 1789*, inv. n. CARP1718 ; *La charge du prince de Lambesc dans le jardin des Tuileries, le 12 juillet 1789*, inv. n. CARP0193.

³ See S. DEL RE, *Jean Baptiste Lallemand, Vue du Colisée*, description of the art work in *Pour l'amour de l'art - Artistes et amateurs français à Rome au XVIII^e siècle*, cat. of the exhibition curated by S. COUTURIER, Ottawa, Musée de Beaux-Arts du Canada, October 21, 2011 - January 2, 2012; Caen, February 4 - April 23, 2012, Milan 2011, cat. 60, p. 158.

⁴ Two other views by Lallemand, *Ponte Sant'Angelo* and *Ponte Rotto*, were published in *L'Italia vista dai pittori francesi del XVIII e XIX secolo*, Rome, Palazzo delle Esposizioni, February - March 1961, cat. 207 - 208.

⁵ See L. SALERNO, *I pittori di vedute in Italia (1580-1830)*, Rome 1991, pp. 155 - 157.

⁶ For more on the painter's life and works, see *Jean-Baptiste Lallemand. Un Paysagiste dijonnais du XVIII^e siècle*, cat. of the exhibition curated by R. QUARRE - M. GEIGER, Dijon, Musée des Beaux-Arts, 1954 ; O. MICHEL, «Recherche sur Jean-Baptiste Lallemand à Rome», in *Actes du colloque «Piranesi et le Français»*, École Française de Rome, Rome 1976, pp. 327 - 339.



Victor Jean NICOLLE

Paris 1754 - 1826

2 *View of the Church of Santa Maria Egiziaca and of the So-Called "Temple of Vesta"*

Ink and watercolour on paper, 20,3 x 31 cm.

Signed lower left: *V. J. Nicolle*

Inscribed on the reverse: *Vue des Temples de la fortune-Virile et de Vesta, actuellement (le premier) Ste Marie Egyptienne, et l'autre Ste Marie du Soleil Situé au bord du Tibre au Rome .*

PROVENANCE: private collection, Rome

At the time of Nicolle's drawing, the Temple of *Portunus* (also known as the Temple of "the Virile Fortune") and the adjacent Temple of *Hercules Victor* (better known as the "Temple of Vesta")¹ were used as Christian churches. This new function often prevented Ancient Roman monuments from being stripped of their marble facings, when the valuable stones were used to construct new buildings.

At the center of the composition, Nicolle has placed the bell-tower of the Basilica of Santa Maria in Cosmedin and, to the left, the Church of Santa Maria Egiziaca (given by Pope Pius V [1566-1572] to the Armenians in 1571) attached to the "Ospizio dei pellegrini" which has been torn down. On the right of the composition can be seen the Church of Santa Maria del Sole made (on request of the aristocratic Savelli family) in the round structure of what was once the Temple of *Hercules Victor*.² This view shows what Rome looked like at the end of the eighteenth century when ancient monuments were still found in an urban context which had almost an agricultural and small-town character.

Victor Jean Nicolle painted almost exclusively watercolours of urban landscapes "enlivened" by tiny figures. The major goal of his art was a careful attention to architecture, which he rendered with great precision. His many views of cities, mostly in Italy, provide important evidence about the condition of the architecture when he painted it. Already in the late eighteenth century he was one of the first Grand Tour artists to depict more or less well-known views including even the minutest details.

Such was his talent that he was awarded the *Gran Prix de Perspective* at the *Ecole Royale* of drawing in 1771, later working with architect Louis-François Petit-Radel (1740-1818).

The dating of his works show that the artist stayed in Rome and Naples for long periods, especially between 1787 and 1798 and, again, between 1806 and 1811.

¹ See F. COARELLI, *Roma*, Rome - Bari 2001, pp. 378 - 381.

² See M. ARMELLINI, *Le chiese di Roma dal IV al XIX secolo*, Rome 1891, (ed. 1982), pp. 611 - 614.





Christoph Heinrich KNIEP

Hildesheim 1755 - Naples 1825

Christoph Heinrich Kniep began his artistic career as a portraitist in Hamburg in 1778. Two years later he went to Berlin where he met the bishop prince Ignacy Krasicki (1735-1801) who sponsored Kniep's trip to Rome in 1781. This was a turning point for the German artist who, from now on, devoted himself to landscape painting. In the Papal Capital he made friends with Johann Heinrich Wilhelm Tischbein (1751-1829), who introduced him to the painters Johann Georg Schütz (1755-1813) and Friedrich Bury (1763-1823). Among his acquaintances he counted even the most famous landscapist of the period: Jakob Philipp Hackert (1737-1807). Shortly after Kniep's arrival in Rome, he was left penniless by the death of his patron and had to earn his living by selling his art.

In October, 1785 Kniep left Rome for Naples where he would remain until his death. The city was, at the time, one of the most important venues for European art, thanks also to the presence of many German-speaking artists who were engaged by the Bourbon Court of Ferdinand IV. Powerful positions were held by Hackert, official court painter starting in 1786, and Tischbein, director of the Neapolitan Accademia di Belle Arti. In spite of his close ties of friendship with these artists, Kniep wasn't able to better his financial situation. Certainly this is also due to his total dedication to drawing and to his overly meticulous compositions which required a very long time to complete.

Goethe arrived in Rome in 1786 to stay with Tischbein; the following year the two Germans moved on to Naples where the painter presented his poet friend to Kniep. This was an essential encounter for the younger artist because Goethe was looking for a landscape painter to accompany him on his excursions throughout the Kingdom of Two Sicilies to depict the places that he visited. This is how Kniep and Goethe began their travels throughout Southern Italy, of which the poet has left us a detailed account in his writings. In a letter dated March 19, 1787, Goethe expressed his satisfaction for the budding cooperation with Kniep and that very month the two men made their agreement and set off on their journey.¹

They stayed in Sicily until May 15, 1787. This experience foretold a better future for Kniep: Goethe bought all the drawings the artist had executed during the trip and, even after his return to Weimar, continued to frequently commission his art work. Hackert, too, helped Kniep by serving as a middle man for the payments owed him by the Weimar court and by putting him into contact with various art patrons (such as the Baron Heinrich von Offenberg, 1752-1827). Kniep's other clients included aristocratic Neapolitans such as Leonardo Tocco di Montemiletto and Francesco Maria Berio, Marquis of Salza.

The artist lived and worked along the Riviera di Chiaia in Naples for over thirty years. In 1822 he was hired as a professor when the Accademia di Belle Arti was reorganized. Kniep died in Naples in July 1825 after a serious illness and was buried in the Protestant cemetery of San Carlo all'Arena in Naples.²

¹ See J. W. GOETHE, *Italianische Reise*, Stuttgart und Tübingen, 1829, trad. it. *Viaggio in Italia*, edited by E. CASTELLANI, Milan (ed. 1997), pp. 236 - 245.

² The artist's biography is taken from the research of Dr. C. NORDHOFF, Galleria Paolo Antonacci, Rome 2012.

Christoph Heinrich KNIEP

Hildesheim 1755 - Naples 1825

3 *Ruins of the Temple of Venus at Baja*

Pencil, ink and sepia watercolour on paper, 60 x 81,5 cm.

Signed and dated lower left: *C. H. Kniep. Napoli 1787.*

Inscribed upper left: *1. Ruines du Temple de Venus à Baiae. par Kniep.*

LITERATURE: *All'ombra del Vesuvio. Napoli nella veduta europea dal Quattrocento all'Ottocento*, exhib. cat., Naples 1990, p. 404, ill. pp. 246, 250 ; G. STRIEHL, *Der Zeichner Christoph Heinrich Kniep (1755-1825), Landschaftsauffassung und Antikenrezeption*, Hildesheim - Zürich - New York 1998, p. 152, cat. 581.

This view together with the next one in the catalogue, signed by Christoph Heinrich Kniep who described and numbered them 1 and 2, makes an extraordinary *pendant* to show off the period of his career's greatest achievement. These two large sheets were presumably drawn in 1787, as this one is dated, coinciding with the year when Kniep began to work as Goethe's official landscape painter during the poet's travels through Southern Italy.

These drawings encountered remarkable favor and Kniep replicated both of them. The subjects of these sheets are also mentioned in a 1788 letter that the artist sent to Goethe, listing the scenes drawn after the German poet had left Naples. It includes such titles as *I ruderi del tempio di Apollo con in lontananza la montagna di Cuma* and *Veduta di Baia con il porto e con il tempio di Venere*, specifying that these sheets are of "the second size". From this note we can suppose that Kniep is referring precisely to the two drawings in the present catalogue, both in "the second size", carried out right after Goethe's departure.¹

On the right of the composition, what Kniep calls the "Temple of Venus at Baja" is in reality the remains of a *natalio* (swimming tub of an ancient Roman bath-house) dating to the first half of the second century A.D. this pool was once part of a much larger complex.²

In the background specific landscape features are included: the Aragon Castle, the Island of Ischia, Monte Epomeo and many ships at anchor in the port.

¹ For more on the art work see the research of Dr. C. NORDHOFF, Galleria Paolo Antonacci, Rome 2012.

² For more on the archeological and architectural aspects of this important Roman ruin, see G. DE ANGELIS D'OSSAT, *Il 'Tempio di Venere' a Baia*, in «Bullettino del Museo dell' Impero Romano», vol. XII., 1941, pp. 121 - 132.

St. Augustin de la Pointe à la Pêche - 1744



Christoph Heinrich KNIEP

Hildesheim 1755 - Naples 1825

4 *Ruins of the Temple of Persephone on Lake Avernus*

Pencil, ink and sepia watercolour on paper, 60 x 81,5 cm.

Signed lower left: C. Kniep. Napoli

Inscribed in upper left: 2. Ruines du Temple de Proserpine au Lac Averno. par Kniep.

LITERATURE: *All'ombra del Vesuvio. Napoli nella veduta europea dal Quattrocento all'Ottocento*, exhib. cat., Naples, 1990, p. 404, ill. pp. 246, 250 ; G. STRIEHL, *Der Zeichner Christoph Heinrich Kniep (1755-1825), Landschaftsauffassung und Antikenrezeption*, Hildesheim - Zürich - New York 1998, p. 154, cat. 580.

The ruins that Kniep has identified as the “Temple of Persephone” (also known as the Temple of Apollo) on the shores of Lake Avernus in fact derive from a very large Imperial Roman bath-house. The ruins in the foreground have been rendered even larger and more impressive by the German artist.¹

While travelling in the Kingdom of the Two Sicilies in 1787, Goethe was deeply moved by these severe and imposing ruins. In his diary he emphasized Kniep’s great effort to reproduce on paper what their eyes had seen. During their visit to Paestum, Goethe found solace in his fellow German’s precise visual compositions and wrote, « Kniep never stopped drawing highly accurate shapes. It gave me such joy to know that my mind could rest about that detail because I had certain documentation for my future memory! ».²

These works recall in every aspect those features of Kniep’s style that Goethe praised in many of his writings from Naples and Sicily in 1787:

Naples, March 23 1787

« The relationship with Kniep has now taken shape and been strengthened on a practical level. We went to Paestum together where he gave ample proof of his talent as a draughtsman - as indeed during the trip there and back - by carrying out a magnificent series of sketches. [...] It is a work requiring speed: but it is precisely in this way that he shows his talent for precise and clean detail. He never fails to draw a rectangle around the page, and his sharpening over and over of the best English pencils gives him as much pleasure as drawing; in fact his drawn line is the best one could ever hope for.

We have, therefore, made the following agreement. From now on we will live and travel together and he will think of nothing but drawing, as he has done over the past days. All the drawings will belong to me but in order for him to have some benefit after our return, he will make - for a sum to be decided - a certain number of subjects for me to choose from. As for the rest, that will depend on his ability, on the views he paints, etc. I am fully satisfied with our understanding [...] ».³

¹ For more on the art work see the research of Dr. Claudia Nordhoff, Galleria Paolo Antonacci, Rome 2012.

² Freely translated from J. W. GOETHE, *Italianische Reise*, Stuttgart und Tübingen, 1829, trad. it. *Viaggio in Italia*, edited by E. CASTELLANI, Milan (ed. 1997), pp. 244 - 245.

³ Freely translated from J. W. GOETHE, *Italianische Reise*, Stuttgart und Tübingen, 1829, trad. it. *Viaggio in Italia*, edited by E. CASTELLANI, Milan (ed. 1997), pp. 242 - 243.

2. Plan de l'Église de St. Pierre en la ville de Metz





Simone POMARDI

Monte Porzio 1757 - Roma 1830

Original and versatile both as a man and as an artist, Simone Pomardi (1757-1830)¹ was an excellent watercolourist and draughtsman, distinguished by a precise sign and by a delicate, highly personal palette. It was precisely these qualities that earned him the appreciation of the erudite archeologist Edward Dodwell (1778-1832). Originally from London but living in Rome till the end of his life, Dodwell invited Pomardi to join him for a long and difficult journey - between late 1804 and the summer of 1806 - in Classical Greece; the artist's task was to illustrate the places they visited, creating drawings and watercolours.

Recognized in cosmopolitan circles of the Roman upper class for his serious scholarship (he was also a diligent amateur watercolourist), Dodwell was also known for his marriage, in 1816, to the Countess Teresa Giraud. She was one of the most beautiful women of her time, seventeen years younger than Dodwell and a niece of the Count Giovanni Giraud, who was a poet, playwright, and salacious as well as ironic epigrammatist. (His cenotaph is located in the vestibule of the Church of S. Eustachio in the Campo Marzio).

In the course of his career Pomardi carried out many hundreds of drawings to accompany important texts written by authors of his time. We recall here the four drawings commissioned by Elizabeth, Duchess of Devonshire to illustrate - together with the other major artists working in Rome at that time - two magnificent volumes of the edition *in-folio* of Virgil's *Aeneid*, printed by De Romanis in 1819.

However, Pomardi was equally important and original as an author and travel reporter. Dodwell published, in 1819, two sumptuous volumes titled *A Classical and Topographical Tour through Greece* with drawings by Pomardi and himself; the Roman artist responded one year later by printing his own *Viaggio nella Grecia*. Although this work was more modestly produced, it was meant as a practical guide for anyone who wanted to repeat the experience of his trip; his careful and useful descriptions of places appeared alongside practical observations of the habits and customs of the Greek and Turkish people he had seen, all described with sincere participation as well as with the common sense and detachment typical of a Roman point of view.

Lastly, the exhibition planned this summer at the British Museum, curated by Kim Sloan, will highlight the relationship between Dodwell and Pomardi, while presenting a highly meaningful body of unpublished watercolours of views. It will be the most propitious moment to finally restore significance and proper placement to Pomardi's art. After all he was not at all a "minor" figure, as he has often been described, in eighteenth and nineteenth century art and culture.

Pier Andrea De Rosa

¹ For a more detailed documentation on the life and works of Simone Pomardi, see the essay by P. A. DE ROSA, *Simone Pomardi (1757-1830) e la Roma del suo tempo*, Rome 2011.

Simone POMARDI

Monte Porzio 1757 - Rome 1830

5 *View of “Piazza di Siena” and the “Casino dell’Orologio” at Villa Borghese*

Ink, watercolour and white lead on paper, 56 x 77,4 cm.
Signed and dated lower right: *Sim. Pomardi 1795*.

Together with the next catalogue entry, these two works on paper are a *pendant* published here for the first time. Both dated “1795”, they give an extraordinary evidence of what that particular area of Villa Borghese soon after Antonio and Mario Asprucci finished its renovation, commissioned by Prince Marcantonio Borghese.

In this sheet Piazza di Siena is identified by its semicircular shape which was intended for horse-racing. Pomardi chose the viewpoint from the portico of the Casino della Cappella, which was renovated starting in 1791. Prince Borghese intended the building to be used as a small church for the residents of the Villa. The building acquired «only in recent times the name of ‘Casino di Raffaello’, which is highly unsuitable considering that there are no traces here of any Raphaellesque activity».¹

Dominating the center of the composition is the Casino dell’ Orologio; its characteristic clock tower is topped by the *tempietto* supported by slender columns. The building had only recently been constructed and was meant to host *Gabii* statuary that had been unearthed in those years in a Borghese family property in Pantano dei Grifi (on the via Prenestina).²

On the left the fortress structure can be identified with the “Fortezzuola”, also known as the “Gallinaro” where game birds were raised for the hunting grounds. In the distance, the columns of the recently terminated “Temple of Faustina”, designed by Cristoforo Unterperger, are visible beyond the towering umbrella pines.

¹ A. CAMPITELLI, *Villa Borghese, da giardino del principe a parco dei romani*, Rome 2003, p. 327.

² See M. CIMA, *Gabii. La scoperta di una città antica a Pantano Borghese*, in «Villa Borghese, I principi le arti, la città dal Settecento all’Ottocento», cat. of the exhibition curated by A. CAMPITELLI, Rome, Villa Poniatowski, December 5, 2003 - March 21, 2004, p. 131.



Simone POMARDI

Monte Porzio 1757 - Rome 1830

6 *The “Giardino del Lago” at Villa Borghese*

Ink, watercolour and white lead on paper, 56 x 77,4 cm.
Signed and dated lower right: *Sim.º Pomardi 1795*.

This sheet is dated “1795” like the preceding entry and is still perfectly preserved with regard to the characteristic brown tones favored by Pomardi. Here he has chosen to depict the Giardino del Lago, which was one of the most important works in Antonio Asprucci’s renovation of the Villa Borghese park, commissioned by Marcantonio Borghese.

The watercolour’s focal point is the Tempio di Esculapio, which is seen here as it appeared after 1790 when Vincenzo Pacetti finished the cycle of its sculpture ornamentation.¹ The dome of Saint Peter’s rises in the remote background.

The artificial lake is shown surrounded by magnificent vegetation, which had only recently been planted, especially holm-oaks and scenic weeping willows.² In the foreground there are walking figures in popular dress and others in aristocratic attire; this suggests an homage to the prince’s generosity since, on several occasions, he allowed all citizens access to the park.

¹ A. CAMPITELLI, *Villa Borghese, da giardino del principe a parco dei romani*, Rome 2003, pp. 272 - 290.

² See P. R. ANDREW, *Jacob More e Villa Borghese*, in «Villa Borghese, I principi le arti, la città dal Settecento all’Ottocento», cat. of the exhibition curated by A. CAMPITELLI, Rome, Villa Poniatowski, December 5, 2003 - March 21, 2004, p. 95.



Fridrich ARNOLD

Artist active in Rome in the first quarter of the nineteenth century

7 *View of Piazza Colonna in Rome*

Pencil, ink, brown watercolour and white lead on paper, 48 x 63 cm.
Signed and dated lower right: *Rome dem 10 August 1810 / Frid. Arnold*

In this watercolour the Piazza Colonna, situated along the via del Corso in Rome, is seen from the point of view of Palazzo Piombino, which was later torn down in 1889. In this drawing there are several details that diverge from reality; for instance, instead of including the sixteenth century fountain by Giacomo Della Porta, the artist has drawn a Neoclassical fountain decorated with pairs of dolphins.¹ The base of the Column of Marcus Aurelius, is portrayed in exactly the same manner of the Column of Trajan² (also reproduced in the Vendôme Column in Paris).³ Moreover, the Column is topped by a statue of Napoleon instead of the existent one of Saint Paul.

Even the façade of the Church of Santi Bartolomeo e Alessandro dei Bergamaschi is represented in a Neoclassical taste. Instead, the depictions of Palazzo Chigi and Palazzo Bufalo-Ferrajoli are faithful to the buildings which surround the square. In the distance beyond the scene the outlines of the bell-tower of the Curia Innocenziana (today Palazzo di Montecitorio) and of the dome of Santa Maria in Aquiro can be distinguished.

It is difficult to understand why Arnold included these differing details in this view. We can suppose that the drawing was commissioned by the French authorities (Napoleon's forces had just captured Rome) as a design to renovate the square in the more modern Imperial style. This site was a particularly important center of the French power since the *Gran Guardia del comando della Piazza di Roma*⁴ had its headquarters here.

From 1810 on, the whole city was involved in a single grand project of *embellissements* commissioned by Camille de Tournon, prefect of Napoleonic Rome. Various projects were presented for the modernization of buildings and sites like Palazzo di Montecitorio (then the *Hôtel de Préfecture*) and the Quirinale that was meant to be connected with the Colosseum by a new "Rue Impériale". Moreover there were planning to enlarge the squares in front of the Trevi Fountain and the Pantheon.⁵

¹ In French heraldry, dolphins are usually represented in pairs and "in pale" position (that is, standing upright and parallel to the coat of arms' shape, as well being slightly undulated in their form).

² The current base of the Column of Marcus Aurelius is a result of the restoration ordered by Pope Sixtus V in 1589. The same project also led to the positioning of the statue of Saint Paul at the top of the column: see F. COARELLI, *Roma*, Rome - Bari 2001, p. 358 ; moreover, the original appearance of the base is known thanks to several sixteenth century engravings that depict the Column before restoration: see *La Roma del Cinquecento nello Speculum Romanae Magnificentiae*, cat. of the exhibition curated by C. MARIGLIANI, Rome, Complesso del Vittoriano, February 10 - 27, 2005, pp. 28 - 29.

³ See *La colonna Traiana e gli artisti francesi da Luigi XIV a Napoleone I*, cat. of the exhibition curated by G. AGOSTI - V. FARINELLA, Rome, Villa Medici - Accademia di Francia, April 12 - June 12, 1988, Rome 1988.

⁴ See L. GIGLI, *Via del Corso, la strada bimillenaria*, in «Via del Corso. Una strada lunga 2000 anni», cat. of the exhibition curated by C. D'ONOFRIO, Rome, Museo del Corso, May 8 - September 30, 1999, Rome 1999, p. 39.

⁵ See B. FOUART, *Camille de Tournon, Le Préfet de la Rome napoléonienne (1809-1814)*, Rome 2001.



François (Franz) KEISERMAN

Yverdon (Switzerland) 1765 - Rome 1833

8 *View of Rome from Monte Mario*

Ink and watercolour on paper, 57,3 x 79 cm.

Signed lower left: *F. Keiserman f. Roma . 1814 .*

Inscribed and dated on the reverse, upper left: *Vue de Rome prise d'après nature du Mont Marius / peint en grand par F. Keiserman artiste a Rome le 1^{er} May 1814*

Upon their arrival from the north, travellers to Rome got their first glimpse of the capital from the top of Monte Mario and this is the viewpoint chosen here by Keiserman. Although it was a favorite panorama for many artists, Keiserman confers on the scene his own personal painting style, which was highly admired by his fellows and by important foreign clients.

On this view and the popularity it enjoyed among foreign *connoisseurs*, Giuseppe Antonio Guattani wrote, «(Keiserman's) worthy effort is found also in the view of Rome seen from Villa Mellini made for Mr. Russel, in which the foreground is made up of a long line of cypress trees». ¹ On the right appear, just as Guattani described them, the cypresses and centuries-old pine trees of Villa Mellini; the artist has emphasized their dimension in order to make the city appear more remote and mysterious, even though the view is quite detailed and features all of Rome's major monuments.

Here we recall Gabriele D'Annunzio who, in his novel "Il piacere", wrote: «Rome appeared in a very light gray color, with slightly uncertain lines [...] in the distance, while in the far-off hills the slate gray turned long thin strips of haze to amethyst purple, where they met the cypresses atop Monte Mario».

¹ Freely translated from G. A. GUATTANI, *Memorie enciclopediche romane sulle Belle Arti, Antichità, etc.*, vol. I, Rome 1806, p. 134 ; also see P. A. DE ROSA, *description of the art work*, François Keiserman, *Veduta di Roma e della Campagna da Monte Mario*, watercolour on paper, cm 67 x 104,7, signed and dated lower left: *F. Keiserman f. Roma 1819*, private collection, in «La Campagna Romana da Hackert a Balla», cat. of exhibition curated by P. A. DE ROSA - P. E. TRASTULLI, (Rome, Museo del Corso, November 22, 2001 - February 24, 2002) Rome 2001, tav. II, cat. 2, p. 205.



François (Franz) KEISERMAN

Yverdon (Switzerland) 1765 - Rome 1833

9 *View of the Lake of Bracciano and the Odescalchi Castel*

Ink and watercolour on paper, 57 x 79 cm.

Signed lower left on the *passé-partout*: F. Keiserman

Inscribed and dated on the reverse, upper left: *Vue du Lac de Bracciano Rome le 1^{er} May 1814*

In Keiserman's *oeuvre* this view of the Lake of Bracciano and the Odescalchi Castle is indeed a very rare one.¹ The special subject suggests that the Swiss artist was commissioned specifically to depict this landscape. One of Keiserman's works in the exhibition catalogue *Roma nell'Ottocento* (published in April 1932, page 117) is listed as: « F. Keiserman - The Castle of Bracciano, watercolour, loaned by his Excellency Dr. Georges Wagnière, Minister of Switzerland [...] »² but it is not clear if this description corresponds to the watercolour being examined here.

The Swiss artist had achieved great fame as a watercolourist in Rome long before the painting's date of 1814. « [...] Mr. Keiserman's paintbrush is naturally flourishing, always generous, with great freshness and transparency of color: we have seen proof of this in some of his watercolours, which are so magnificent that they rival oil painting ».³

The town of Bracciano lies north of Rome on the shores of the lake that shares its name. During the Middle Ages and the Renaissance its history was directly tied to the fortunes of the feudal lords (the Orsini and Odescalchi families) who ruled here.⁴ A gem of military architecture, which was later transformed into an elegant aristocratic residence, the Odescalchi Castle is seen rising above the town on the left side of Keiserman's composition. On the right of the Castle can be identified the eighteenth century façade and bell tower of the cathedral, originally built around 1200 as the fortress's chapel.

¹ For more on the painter's life and works, see P. A. DE ROSA, *Pittori svizzeri a Roma nel Sette-Ottocento: François Keiserman*, in «Strenna dei Romanisti», Rome 2007 ; P. A. DE ROSA, *Bartolomeo Pinelli e Franz Keiserman: un rapporto controverso?*, in «Strenna dei Romanisti», Rome 2009, pp. 245 - 251 ; R. J. M. OLSON, *Are Two Really Better than One? The Collaboration of Franz Keiserman and Bartolomeo Pinelli*, in AA.VV., *Master Drawings*, vol. 42, n. 2, Mywood 2010, pp. 195 - 226. Regarding whether the painter should be called "Kaisermann", as in German, or "Keiserman" as he signed himself is a matter of debate (see P. A. DE ROSA, *Pittori svizzeri a Roma nel Sette-Ottocento: François Keiserman*, in «Strenna dei Romanisti», Rome 2007, p. 238); we chose the format used in most of the recently published essays on the artist, that is the name by which he signed himself: Keiserman.

² We thank Professor Pier Andrea De Rosa for this information.

³ Freely translated from G. A. GUATTANI, *Memorie enciclopediche romane sulle Belle Arti, Antichità, etc.*, vol. I, Rome 1806, p. 134.

⁴ See F. BUCCI, *Il Castello Orsini-Odescalchi di Bracciano*, Rome 2009.



Salvatore FERGOLA

Naples 1799 - 1874

10 *View of the Castle of Solanto*

Tempera on paper, 58,2 x 76,8 cm.

Signed, dated and inscribed lower right: *Sal. e Fergola dis. dal vero e dip. e nel 1819*

PROVENANCE: Maria Isabella di Borbone, Queen of the Two Sicilies, and through her legacy to the heirs

Coming from the Villa del Balzo in Naples, as a legacy of Maria Isabella di Borbone, wife of the King Francesco I and married a second time to Francesco del Balzo, this *View* is probably part of a cycle of commissioned tempera works made by Fergola for the Reggia di Caserta which includes *Napoli da Capodimonte*, *Veduta della Marinella*, *Napoli dal ponte della Maddalena* and the *Veduta dell'Orto Botanico di Palermo*.¹

In the Inventory of the paintings belonged of the Queen Maria Isabella dating 1830, recently found in the Archivio di Stato in Naples, this tempera is listed as *La Veduta di Solanto a Palermo*.²

This view shows the Solanto Castle near Palermo, erected under Norman rule in the twelfth century. Built against a steep cliff overhanging the sea, it is composed of a large central block flanked by various bastions, which served to protect the nearby building known as the “tonnara”. In the seventeenth century the castle’s original use was transformed from being a fortified manor into an important aristocratic residence where even King Ferdinand IV spent time, before the property passed into the hands of the Princes of San Vincenzo in 1870. The artist depicted himself on the foreground painting the scene.

After having studied literature and architecture, Salvatore Fergola turned to landscape painting following in the footsteps of his artist father Luigi, and looking to the style of Jakob Philipp Hackert (1737-1807).

Thanks to the protection of the Duke of Calabria (the future King Frances I), Salvatore attended the Bourbon Court as a very young man and was nominated “Court Landscape Painter”. In this capacity he accompanied the heir apparent on many trips throughout the realm, even as far as Spain, documenting the events surrounding the prince. Almost all of Fergola’s paintings are tied to the House of Bourbon and its kingdom; for the most part his *oeuvre* consists of views showing the cities of Southern Italy as well as the important events that happened in the Kingdom of the Two Sicilies. Examples can be seen in the canvases showing the inauguration of the Naples-Portici railway line (the first one in Europe), or the construction of the Real Ferdinando Bridge over the Garigliano (the first iron bridge in Italy).

Fergola met great acclaim at the *Pubblica Mostra degli Oggetti di Belle Arti* in Naples in 1855, where his status as «Honorary Professor of the Royal Institute, Correspondent Member of the Royal Academy of Fine Arts» allowed him to show as many as seven art works.³

¹ No longer at the Reggia di Caserta, these art works were shown in two important temporary exhibitions: *All'Ombra del Vesuvio, Napoli nella veduta europea dall'400 all'800*, Naples, May 12 - July 29, 1990 and *Civiltà dell'Ottocento, le arti a Napoli dai Borbone ai Savoia*, Naples - Caserta, October 25, 1997 - April 26, 1998.

² *Maggiordomia Maggiore e Soprintendenza di Casa Reale*, III Inventario, busta n. 192 ; the art work (piece number 200) is described in the inventory as: *La Veduta di Solanto a Palermo*. Under the heading *Osservazioni* it is described as: *Pervenuto dall'Appartamento di S.M. la Regina. 8 Agosto 1830*.

³ C. BOZZELLI, *Sulla Pubblica Mostra degli Oggetti di Belle Arti nella primavera del 1855, cenni estetici*, Naples 1856, pp. 84 - 95.



Giuseppe CANELLA

Verona 1788 - Florence 1847

11 *View of a Village in Northern France*

Oil on paper, 11,5 x 15 cm.

Signed and dated in lower left: *Canella 1830*

This work belongs to Canella's most important and sought-after period of painting: dated "1830" it is part of a series that the Veronese artist devoted to the urban and rural views of France, especially to Paris and to the villages located in the area between Normandy, Alsace and Holland.¹ These works reveal his attention to the «elegant pictorial rendering, based on the virtuoso quality of narration and light derived from Northern European landscape painting».²

Here a carriage and several figures share a wide road fronted by a house made in the *maison à colombages* style, typical of that area's architecture.

Between 1822 and 1831, Canella travelled throughout most of Europe: starting from Spain and moving on to France. Residing in Paris, he achieved extraordinary success showing at the *Salon* exhibitions. Publicly acclaimed at the edition of 1826, he was awarded the gold medal in 1830, which led to important commissions from the Duke of Orleans (the future king Louis Philippe).³

Even while residing abroad, Canella sent his "Northern European" views to exhibitions in Verona and Milan, «where they immediately established a genre and continued to be offered to an enthusiastic collectors' market».⁴

Giuseppe Canella was one of the most important painters of the Lombard-Venetian School in the mid nineteenth century. After having studied with his architect and decorator father Giovanni Canella, Giuseppe soon left his native city of Verona to travel to Mantua, Venice and Milan. This first trip marked the beginning of his travels, which would take him throughout Europe. He achieved great success, especially in France.

In 1832 the painter moved definitively to Milan where he was named a councillor of the prestigious Accademia di Brera. He continued to travel and to exhibit his works in Turin, Vienna and back in Milan.

According to his first biographer Antonio Caccianiga,⁵ Canella began to spend short periods in Vienna, Berlin and Dresden starting in 1837 before returning to Milan. At the end of 1838 he was spending time in Rome and Naples. From 1833 until the end of his career, Giuseppe Canella was the proponent of an exciting and innovative break from the monotonous teachings promulgated by academic circles. He refused aspects of artifice and monumentality in his works and worked towards an ever freer naturalism, even though the success of his art would derive from his urban landscapes.

¹ See *Raccoglitore Italiano e Straniero ossia Rivista Mensile Europea di Scienze, Lettere, Belle Arti, Bibliografie e Varietà*, July - December 1834, part II, Milan 1834, pp. 395 - 405.

² Freely translated from F. MAZZOCCA, *La pittura dell'Ottocento in Lombardia*, in «La Pittura in Italia, l'Ottocento», edited by E. CASTELNUOVO, Milan 1991, p. 117.

³ A magnificent example of the royal commission and of Canella's talent devoted to France can be seen at the Musée Carnavalet in Paris, inv. nn. CARP0033 - 34 - 35 - 36 - 37 - 38 ; inv. nn. CARP1246 - 47 ; inv. nn. CARP1910 - 11 ; inv. nn. CARP 1078 - 79.

⁴ F. MAZZOCCA, "La pittura dell'Ottocento in Lombardia", in «La Pittura in Italia, l'Ottocento», edited by E. CASTELNUOVO, Milan 1991, pp. 116 - 118.

⁵ Freely translated from A. CACCIANIGA, *Biografia di Giuseppe Canella*, in «Gemme delle Arti Italiane», Milan - Venice (n. d.), pp. 133-140.



Achille PINELLI

Rome 1809 - Naples 1841

12 *The Dance of the “Saltarello” near the Temple of Faustina at the Villa Borghese*

Watercolour on paper, 19 x 27 cm.
Inscribed on the pedestal: *PINELLI*.
Signed lower left: *Pinelli f 1830*

This work signed with the last name *Pinelli* can, in our view, be attributed to the hand of Achille, a painter - like his father Bartolomeo - of the scenes of daily life in nineteenth century Rome.

In this case, the “saltarello” (a dance practiced by the Roman country folk) is set in the gardens of the Villa Borghese near the “Temple of Faustina” and the “Fontana dei Cavalli Marini”; in the background a line of famous “umbrella” pine trees can be seen.

This unpublished watercolour is tied to a very small group of “saltarelli” scenes staged in the Villa Borghese.¹ The opening of the Villa Borghese park to the public became traditional in the seventeenth century but it wasn't until a century or more later that true shows and events were organized (especially during the famous Roman “October Days”).

At the beginning of his artistic career Achille, only son of Bartolomeo Pinelli, looked to his father's compositions but soon created his own personal painting style; in terms of his subjects, he depicted the same nineteenth century scenes of Rome that were his father's favorites. One of the most important groups of Achille's work, both for size and evidence, is preserved in the Museo di Roma in Palazzo Braschi; here some two hundred watercolours, painted between 1826 and 1835 faithfully reproduce the façades of Rome's most important churches.²

¹ See A. CAMPITELLI, *Villa Borghese, da giardino del principe a parco dei romani*, Rome 2003, pp. 474 - 475.

² See M. E. TITTONI, *La Roma di Achille Pinelli: acquerelli 1832-1835*, Rome 2010.



Carl MORGENSTERN

Frankfurt 1811 - 1893

13 *View of Ruffi Mountains near Olevano*

Oil on canvas, 31 x 45 cm.

Black-ink mark on the back of the canvas: *C. Morgenstern Nachlass*

Morgenstern's canvas depicts the Ruffi Mountains, located south of Rome. This was a favorite view among the foreign artists of the *Grand Tour* who made excursions to the Roman countryside to sketch and paint landscape scenes.

The Frankfurt artist visited this area between 1836 and 1837, as is documented by a number of extant drawings from life. For the most part, these sketches, like our painting proposed here, concentrated solely on the depiction of the landscape, ignoring any human presence or relegating it to a few quick brushstrokes.¹

This particular piece was an important evolution in the artist's development as he explored, with the studies seen here, the different light and colour present in the landscape via a rigorous investigation from life. The work was, in fact, executed outdoors, thus in keeping with the convictions Morgenstern developed with regard to landscape painting during his stay in Italy between 1834 and 1837.²

Born into a family of artists Carl Morgenstern's first teacher was his father, Johann Friedrich Morgenstern (1777-1844), himself a landscape painter. Following his father's suggestion, young Carl moved to Munich where he was influenced not so much by the Academy's landscapists as by those who were painting *en plein air* including his cousin Christian Morgenstern, Carl Rottmann and Heinrich Bürkel. Our painter gave up the idea of attending Fine Arts Academy in Dresden or Dusseldorf in order to travel through Italy in the company of the Noe Family from Frankfurt.

Upon his arrival in Rome in 1834, he spent a long period of time based in Tivoli before travelling with artist friends, in 1835, to Sicily via Naples, Amalfi, Sorrento and Capri. He made numerous trips into the Roman countryside and to the Colli Albani hills. A cholera epidemic in Rome hastened his departure for Venice; from there he returned to Frankfurt in 1837 with a number of "souvenirs" of his long Italian stay. The roughly two hundred drawings and fifty oil sketches were precious aids to him in Frankfurt, where he continued, without interruption, to paint southern landscapes from memory long after he had left Italy.

Later in his career he found worthy painting subjects near Frankfurt, in the Taunus hills and in the Rhine Valley. He returned to Italy for a five month stay in 1841.

His art works were well received and from the mid 1840s were actively sought out by many European and American collectors.³

¹ See D. RICCARDI, *Olevano e i suoi pittori*, Rome 2004, pp. 152 - 153.

² See *Carl Morgenstern und die Landschaftsmalerei seiner Zeit*, exhibition catalogue by B. SANDER, Museum Giersch, Frankfurt, September 25, 2011 - January 29, 2012, catalogue published for the 200th anniversary of the artist's birth.

³ For more on the artist's work and biography, see *Die Frankfurter Malerfamilie Morgenstern*, Goethe Museum, Frankfurt, November 1, 1999 - January, 16, 2000, catalogue of the exhibition by I. EICHLER.





Ippolito CAFFI

Belluno 1809 - Battle of Lissa 1866

Ippolito Caffi began studying art in his native city of Belluno, before moving on to Padua and finally to Venice. Here he attended the Accademia di Belle Arti from 1827 to 1832, studying perspective with Tranquillo Orsi (1771-1844) and figure painting with Teodoro Matteini (1754-1831).

In 1832 he decided to go to Rome, where he was taken in by the same painter-cousin, Pietro Paoletti (1801-1847), who had hosted him years before in Padua. It was in the workshop run by Paoletti, a “history” painter, when Caffi realized that his own art would be completely devoted to the landscape genre. The influence of the magnificent views by Canaletto and other Venetian landscapists of the eighteenth century can be seen in the book he published in 1835 titled *Lezioni di Prospettiva Pratica*. In 1837 his canvas *Carnevale di Roma - Festa dei Moccolotti* (Carnival in Rome) met with such great critical success that he would re-paint the scene some forty-two times.

Thus began a period of intense activity which pushed him from his residence in Rome to travel throughout Italy. He created and showed his works first in Milan and then in Trieste and Venice, receiving such important commissions as the painting of four Roman scenes for the historic Pedrocchi Café in Padua. In 1843 he left for the Orient, via Naples, hoping to find new ideas and painterly styles to take back to Italy. He visited Athens, Constantinople and Egypt before returning to Rome in 1844; here he exhibited at the *Mostra dei Cultori e Amatori di Belle Arti*, remaining in the city until 1848.

In that year Italy was unsettled by movements for independence and many artists, Caffi among them, pledged themselves to the national cause. He enlisted in the Venetian militia fighting against Austrian domination. Once the uprisings had been put down and Austrian power had been restored, Caffi was banned from his beloved Venice. He went first to Genua, then Rome, without neglecting the major international exhibitions held in London (1851) and Paris (1855). He did not return to Venice until 1858. In 1866, seeing the nation’s difficult political situation and the outbreak of war between the Kingdom of Italy and Austria, Caffi embarked on the *Re d’Italia* warship, engaged in patrolling the area around the island of Lissa to guarantee control of the Adriatic Sea. His intention was to witness and document fierce naval battle but he lost his life when the warship was sunk by the enemy.¹

¹ Fundamental sources for the artist’s life and works are still: *Vedute Romane di Ippolito Caffi*, exhib. cat. Palazzo delle Esposizioni, Rome, June - July 1959, Rome 1959; G. AVON CAFFI, *Ippolito Caffi 1809 - 1866*, Venice 1967; M. PITTALUGA, *Il pittore Ippolito Caffi*, Vicenza 1971; G. PEROCCO, *Ippolito Caffi 1809 - 1866. Raccolta di 154 dipinti di proprietà del Museo d’arte moderna Cà Pesaro - Venezia*, Venice 1979; *Ippolito Caffi. Luci del Mediterraneo*, exhib. Palazzo Crepadona, Belluno, October 1, 2005 - January 22, 2006; Palazzo Braschi, Rome, February 15 - May 2, 2006; exhib. cat. edited by A. SCARPA, Milan 2005. For more on Caffi’s orientalism see *Ippolito Caffi - Viaggio in Oriente - 1843/1844*, Mestre Istituto di Cultura “S. Maria delle Grazie”, July 3 - September 15, 1988, exhib. cat. of show curated by F. SCOTTON, Venice 1988.

Ippolito CAFFI

Belluno 1809 - Battle of Lissa 1866

14 *Venice under the Snow*

Oil on paper, 20,5 x 29 cm.
Signed lower right: *Caffi*

PROVENANCE: private collection, Rome

Although this unpublished work by Ippolito Caffi is not dated, it can be attributed to the 1840s, a period when he produced some of his best paintings. The artist from Belluno devoted a series of works to Venice cloaked by a snow-fall, each time rendered with great painterly sensitivity. In this oil on paper the view chosen is from Piazzetta San Marco looking towards the Palazzo Ducale, the columns of San Teodoro and San Marco, the docks, and the view of Riva degli Schiavoni. Caffi had already painted this scene in a work preserved in Venice at the Ca' Pesaro, Galleria d'Arte Moderna.

His contemporaries credited him with having renewed Venice's great landscape tradition via his personal interpretations of the city. Writing about *Snow and Fog on the Canal Grande*, an oil on cardboard piece dealing with the same subject as this entry¹, Giuseppe Pavanello declared, «this is one of the important examples of his attempt to renew the landscape painting of Canaletto-type extraction by focusing on a single atmospheric event. The loose brushstroke could almost be said to derive from set design; [...] He stages coloristic and illuministic situations that have never been seen before, recreating the genre of landscape, between the sublime and the picturesque».²



Ippolito Caffi, *Venice, Docks and the Riva degli Schiavoni*, oil on cardboard on canvas, cm 30 x 44, Ca' Pesaro, Galleria d'Arte Moderna, Venice, inv. n. 1777.

¹ Ippolito Caffi, *Venice, Snow and Fog on the Grand Canal*, 1842 ca., oil on cardboard on canvas, Ca' Pesaro, Galleria d'Arte Moderna, Venice, inv. n. 1758.

² G. PAVANELLO, *Da Canova a Favretto: le arti a Venezia dal Neoclassicismo al Verismo*, in «Venezia, l'Arte nei secoli», edited by G. ROMANELLI, Udine 1997, vol. II, pp. 837 - 841.



Ippolito CAFFI

Belluno 1809 - Battle of Lissa 1866

15 *View of Castel Sant'Angelo and Saint Peter's from the Tiber Riverbank*

Oil on canvas, 22,5 x 30 cm.

Signed in ink in capital letters on reverse of canvas: *CAFFI*

PROVENANCE: private collection, Rome

In this view from the Tiber Riverbank, Caffi exudes his «personal debt to such great artists as Corot and Piranesi who painted the same theme before him».¹ While displaying all the expressive strength of his vocabulary, he personalizes the view and achieves an art work of stylistic fullness which was the hallmark of his most productive Roman period.²

Is this one of the most classic of the Roman landscape; this view was a favorite one of Caffi who painted it a number of times, even if he constantly inserted variations in the composition like the study of the clouds always painted with his natural sensitivity to light's chromatic variation which can also be considered his particular “signature”.

¹ Freely translated from G. PEROCCO, *Ippolito Caffi 1809 - 1866. Raccolta di 154 dipinti di proprietà del Museo d'arte moderna Cà Pesaro - Venezia*, Venice 1979, p.12.

² Another version of this painting by Ippolito Caffi, oil on cardboard applied to canvas, cm 26,5 x 40,5 is in the permanent collection of Ca' Pesaro, Galleria d'Arte Moderna, Venice, inv. n. 1839.



William Leighton LEITCH

Glasgow 1804 - London 1883

16 *The Fountain of the “Cavalli Marini” in Villa Borghese*

Pencil and watercolour on paper, 11,4 x 21 cm.

PROVENANCE: The Fine Art Society, London, inv. 128, April 1964

This watercolour depicts the Fountain of the “Cavalli Marini” in the Villa Borghese Gardens designed by Cristoforo Unterperger and realized by Michelangelo Pacetti between 1790 and 1791.¹ This fountain became immediately a beloved landmark of the Villa. In the composition the Scottish artist depicts, in the right foreground, some women in elegant dress while the green fronds of the trees lining one of the Garden’s avenues naturally draws the viewer’s eye towards the background.

William Leighton Leitch was born in Glasgow in 1804. Since his childhood he developed a great talent for art, studying under the tutelage of David MacNee, president of the Scottish Academy.

His ability led him to be hired as a set designer by Glasgow’s *Royal Theatre* but when this prestigious establishment suddenly closed, Leitch set off for London where he met up with such painters as David Roberts (1796-1864) and Clarkson Stanfield (1793-1867). Leitch showed two of his drawings at the Society of British Artists in 1832; the following year he set off across Continental Europe, visiting Holland, Germany, Switzerland and, lastly, Italy, which proved to be an essential step in his education. It was during this long trip that the Scotsman refined his favorite technique of painting: watercolour, as well as drawing from life. Upon his return to England in 1837 he was able to devote himself almost entirely to teaching drawing and watercolour technique. In this field Leitch won widespread acclaim: Queen Victoria and the whole Royal Family studied with him for 22 years, not to mention many members of the British aristocracy. Between 1841 and 1861 he showed his works from time to time at the *Royal Academy* and, in 1862, he was elected member of the Institute of Painters in Watercolours, for which he served as vice president for 20 years.²

¹ See A. CAMPITELLI, *Villa Borghese, da giardino del principe a parco dei romani*, Rome 2003, pp. 360 - 365.

² For more on the artist’s work and biography, see A. MACGEORGE, *Wm. Leighton Leitch, landscape painter*, Glasgow 1884 ; S. WILCOX, C. NEWALL, *Victorian Landscape Watercolors*, New York 1992.



Salomon CORRODI

Fehrltorf (Switzerland) 1810 - Como 1892

17 *View of Florence from Monte delle Croci near San Miniato*

Watercolour on paper, 53,5 x 76,3 cm.

Signed and dated lower left: *Corrodi. fec. Rom. 1844*

PROVENANCE: private collection, Rome

LITERATURE: C. STEINHOFF, *Salomon Corrodi, und seine zeit 1810-1892*, Zurich 1992, cat. 13, p. 33-34.

The view of the Tuscan city is seen from the Convent of San Salvatore al Monte, on the hill known as Monte delle Croci (just below the Convent of San Miniato).

In the foreground are seen some of the crosses of a *Via Crucis* route, which line the steep road connecting the quarter of San Nicolò to San Miniato and which give the hill its name. Corrodi has chosen one of the best observation points for depicting the Florentine panorama: the Arno river flows in the center and is crossed by the ponte alle Grazie and ponte Vecchio, while in the distance the more recent iron bridge of ponte San Leopoldo - built by Grand Duke Leopold II in 1835 - can be seen. Along the banks of the river the green Parco delle Cascine and the building known as the “Stenditoio” (demolished in the 1860s) can be clearly identified. The right hand side of the painting is occupied by the cathedral of Santa Maria del Fiore, Palazzo Vecchio and other aristocratic buildings. The date of “1844” is not to be overlooked: this is one of Corrodi’s first depictions of Florence and its great success led the Swiss painter to repaint the composition other times.¹

¹ See Salomon Corrodi, *Veduta di Firenze*, watercolour on paper, cm 37,2 x 47,6, signed and dated lower left: *Sal. Corrodi 1872*, in «Il Grand Tour nelle vedute italiane di Salomon Corrodi», cat. of the exhibition curated by S. RASKOVIC, Rome 1985, tav. III.



Salomon CORRODI

Fehraltorf (Switzerland) 1810 - Como 1892

18 *View of the Capri Coast with the "Faraglioni"*

Watercolour on paper, 40 x 56 cm.

Signed and dated lower left: *Sal. Corrodi . 1855.*

In this view of Capri's cliffs overhanging the sea, Corrodi highlights the island's outstanding natural beauties: the harsh rocky coastline, with no vegetation, contrasts the calm sea rendered in an intense blue.

Corrodi's chosen viewpoint is from Marina Piccola, one of the island's most picturesque panoramas. In the middle ground we see the *scoglio delle Sirene* and the *torre Saracena* which guards the bay. The famous *Faraglioni*, which seem to emerge from the sea, are situated in the background of the composition.

Of this view there is only one other known version, (kept in the Kupferstichkabinett of the Hamburger Kunsthalle - inv. n. 22973), which portrays the same subject with some variations.¹

¹ C. STEINHOFF, *Salomon Corrodi, und seine Zeit 1810-1892*, Zurich 1992, ill. p. 118, cat. 4, p. 28.



Jean-Achille BENOUVILLE

Paris 1815 - 1891

19 *The Dome of Saint Peter's Seen from Ponte Milvio*

Pencil on paper, 18 x 36 cm.

Red stamp of the artist's *atelier* lower left

The drawing shows the wide bend in the Tiber downstream from Ponte Milvio just behind Monte Mario; the latter's mountain chain can be glimpsed on the right with the complex of Vatican buildings and the Dome of Saint Peter's at the center of the composition.

This study drawn from life was probably meant to be used for a more complete composition; it is part of a series of drawings that Benouville executed on the same subject.¹

Together with his brother François Léon Benouville (1821-1859), Jean-Achille Benouville began his artistic education in the *atelier* of the Parisian painter François Picot (1786-1868). The teacher oriented him towards landscape painting, starting with excursions to the outskirts of Paris and Fontainebleau. Jean-Achille first showed at the Paris *Salon* in 1834; immediately afterwards he was accepted at the city's prestigious *École de Beaux-Arts*. He first traveled in Italy with his friend Camille Corot, and they shared a studio in Rome in 1843. Thanks to his painting *Ulysses and Nausicaa* he won the *Prix de Rome* (in the division of "historical landscape") in 1845; the prestigious award from the Fine Arts Academy in Paris provided him a scholarship and *pensionnaire* for three years at the Villa Medici in Rome. At the end of this period of intense study, Benouville decided to remain in the Eternal City, where he painted for the next twenty-five years. First from his studio at number 86, Piazza di Spagna and then from the one at number 144, via del Babuino, he continued to regularly send his works to the Paris *Salon* every year. In 1871 he returned to France.²

¹ See M. M. AUBRUN, *Achille Benouville 1815-1891. Catalogue raisonné de l'œuvre*, Paris 1986, pp. 176, 268 - 269.

² For more on the life and works of the artist, see M. M. AUBRUN, *Achille Benouville 1815-1891. Catalogue raisonné de l'œuvre*, Paris 1986.



Jean-Achille BENOUVILLE

Paris 1815 - 1891

20 *View of the Villa Medici from the Villa Borghese*

Pencil and ink on paper, 23,5 x 36 cm.
Red stamp of the artist's *atelier* in lower left

Here Jean-Achille Benouville depicts a view seen from Villa Borghese, one of the places he favored most. This and following unpublished sheets, dating to about 1845, are remarkable for their documentary nature and can be traced to the sketch album that the artist kept during his stay in Rome. Today preserved in the *Musée du Louvre* in Paris,¹ the sketch book contains several pencil on paper drawings with the same stylistic features as well as the same format.

This particular drawing should be considered alongside the *View of Villa Medici*, an oil on canvas currently in a private collection and considered one of Benouville's masterpieces.² The drawing shows the façade of the Villa Medici that overlooks the Villa Borghese.

21 *View of the "Casino Nobile" of the "Vigna Virgili" in the Villa Borghese*

Pencil on lined paper, 23,3 x 33,4 cm.
Inscribed lower right: *Villa Borghese*
Stamp of the artist's *atelier* on the reverse

As its subject the drawing takes a view of the "Casino Nobile della Vigna Virgili", acquired by the Borghese Family in 1822; unfortunately nothing is left of it today with the exception of a few remains near the wall of Villa Strohl Fern, along the viale Madama Letizia.³

Nowadays the only feature of the "Casino Nobile" remaining intact is the "Casino del Vignaiuolo", which managed to survive the war of 1849 and is also known, incorrectly, as the "Casina Giustiniani".

¹ See Musée du Louvre, *Inventaire du Département des Arts Graphiques*, inv. nn. RF 34601 - RF 34686.

² See M. M. AUBRUN, *Achille Benouville 1815-1891. Catalogue raisonné de l'œuvre*, Paris 1986, cat. 69, p. 107.

³ Il "Casino" painted by Benouville appears in the 1819 in the *Catasto Gregoriano* (particella 652, mappa 153). It is seen also in an anonymous drawing dating to the 1820s and preserved in the Museo di Roma; this sheet (probably to be attributed to Luigi Canina) shows the same staircase that Benouville draws on the right side of the building. We thank Dr. Sandro Santolini for this information.



Edouard BRANDON

Paris 1831 - 1897

22 *View of the Village of Capri from Marina Grande*

Oil on cardboard, 31 x 21,5 cm.
Signed lower right: *Ed. Brandon*

French artist Edouard Brandon experimented with many fields of painting, from portraiture to landscapes, and in the latter we can trace more clearly the influence of his teacher and close friend Camille Corot (1796-1875). Given Brandon's free spirit of expression, it is therefore not surprising that he chose to depict a view of the picturesque village of Capri from an angle rarely seen in other paintings of the island.

This particular landscape scene shows the underlying elements of a painting style derived from the great French landscape tradition while being on the verge of the Impressionist break-through (of which Brandon was an exponent). Starting from a base of rapid brushstrokes the village of Capri is depicted on high rocks overlooking the plain while the green areas below descend to the unpaved road, which leads to some fishermen's houses.

The painting can most probably be dated to the early 1860s, when Brandon was becoming an intimate friend of Edgard Degas (1834-1917), who was travelling in Italy, especially between Rome and Naples, from 1856 through the 1870s.¹

Jacob-Emile-Edouard Brandon, well-known also just as 'Edouard', was a renowned figure in nineteenth century French art. He was an early proponent of that revolution known as Impressionism, together with such other famous countrymen as Monet and Corot with whom he was a great friend and correspondent.

For many artists who went to Paris to study the new advances in art, Brandon was an important reference point. It was he, for example, who put the Italian painter De Nittis in contact with the most illustrious figures in the Parisian art scene.²

Brandon was an intimate friend of Edgard Degas to the point that the two men collected each other's works, in fact many of Brandon's works "from life" have been traced to the older master's personal collection.³ It was Degas who made personally sure that his colleague's works were included in the first Impressionist exhibition in 1874 at the *Salon des Refusées*.

¹ See *Maestà di Roma, da Ingres a Degas, gli artisti francesi a Roma*, Villa Medici, Accademia di Francia, Rome, March 7 - June 29, 2003, p. 436.

² See G. MATEUCCI, *Aria di Parigi nella pittura italiana del secondo Ottocento*, Turin 1998, p. 18.

³ See A. DUMAS, *The Private Collection of Edgard Degas*, exhib.cat., The Metropolitan Museum of Modern Art, New York 1997-98, pp. 98, 308.



Nino COSTA

Rome 1826 - Marina di Pisa 1903

23 *The Villa Borghese in Nettuno seen from Anzio*

Oil on board, 20,5 x 38,8 cm.
Signed lower left: G. COSTA

Nino Costa's *oeuvre* is undoubtedly enriched by this extraordinary view of *The Villa Borghese in Nettuno seen from Anzio*, which was depicted in one of the places the Roman artist loved most. The work summarizes the pictorial style that Costa developed on Anzio's shores starting in the early 1850s.¹

In the upper left of the composition, the Villa Borghese, depicted from the west side, is recognizable in the main body of the building that rises above its two side wings; in turn the villa dominates its vast park where the terrain slopes gently downwards towards the sea. On the right hand side of the composition the building marking the entrance to the park can be seen below where the "Coast of Nettuno" extends into the distance. The static hierarchical nature of the seventeenth century villa is emphasized by the wild movement that Costa has imbued in the park's trees and bushes, using an ochre base and green tones typically found in the Mediterranean undergrowth along Anzio's shores. As in many works by Costa, there is no inclusion of human figures, thus emphasizing even more strongly his interest in naturalistic painting "from life"; although man is absent here, his presence is hinted at via his works, such as the architecture of the Villa.

The artist was often at Anzio, especially between 1874-76 and 1881-83.² Of Nino Costa's many paintings of the coast between Anzio and Nettuno, we recall here: *Torre Astura, Porto d'Anzio e riviera di Levante con manaidi, Spiaggia di Nettuno, Ragazze di Porto d'Anzio* and, most importantly, *Donne che imbarcano legna al porto di Anzio* (1852).³

Nino Costa was one of the most influential 19th century Italian art figures. His innovative and far-sighted mind made his love for "naturalism" the unmistakable symbol of his art, a school to which many of his contemporary or later painters will adhere with great enthusiasm, spreading his teachings abroad, equal to other European naturalistic movements much more celebrated by the critics.⁴

¹ See S. SUSINNO, *La pittura a Roma nella prima metà dell'Ottocento*, in «La pittura in Italia, l'Ottocento», vol. I, Milan 1991, p. 436.

² See C. MARIGLIANI, *Storia di Anzio*, Roma 2008, p. 253.

³ Nino Costa, *Donne che imbarcano legna al porto di Anzio*, oil on canvas, cm 73 x 147, 1852, Rome, Galleria Nazionale d'Arte Moderna, inv. 1232.

⁴ For more on the life and works of the artist, see O. ROSSETTI AGRESTI, *Giovanni Costa, his life, works and times*, London 1904; N. COSTA, *Quel che vidi e quel che intesi*, Milan 1927; *Nino Costa e i suoi amici inglesi*, exhibition catalogue by S. BERRESFORD - G. MATTEUCCI - P. NICHOLLS, Milan, Circolo della Stampa, 4 - 20 May 1982, Milan 1982; *Nino Costa*, exhibition catalogue by A. MARABOTTINI, Roma 1990, Galleria Gasparrini, Torino 1990; P. A. DE ROSA, *Giovanni (Nino) Costa*, in *La Campagna Romana da Hackert a Balla*, exhibition catalogue by P. A. DE ROSA - P. E. TRASTULLI, Rome, Museo del Corso, 22 November 2001 - 24 February 2002, Roma 2001; *Da Corot ai macchiaioli al simbolismo - Nino Costa e il paesaggio dell'anima*, exhibition catalogue by F. DINI - S. FREZZOTTI, Castiglioncello, 19 July - 1 November 2009, Milan 2009.



Michael HAUBTMANN

Prague 1843 - Munich 1921

24 *Monte Circeo seen from the “Spiaggia di Levante” in Anzio*

Oil on canvas on cardboard, 21,4 x 41 cm.
Signed lower left: *MHaubtmann*

This oil work painted by Haubtmann in the open air depicts the profile of Monte Circeo as it is seen from the eastern shore below Anzio along the Latium coast, just south of Rome. Another identifiable feature is the shape of Torre Astura, a twelfth century construction that was built as part of a vast coastal defense system to protect against Saracen raids.¹

In 1869 Michael Haubtmann moved from his native city of Prague to Munich where he studied with the German painter Julius Lange (1838-1896). After his initial apprenticeship he undertook a long trip to further his studies in Switzerland and Italy, returning to Munich in 1875. From his many trips which included Italy, Greece and Egypt, he brought back with him a great number of drawings and paintings, executed from life, which were well-received by his contemporaries. His passion for exploration led him to Norway and other northern countries which were not usually included in the “classic” destinations of the *Grand Tour*. Documentation shows that his works were exhibited at exhibitions in Vienna, Berlin and Munich after 1877.

¹ See G. M. DE ROSSI, *Torri costiere del Lazio*, Rome (n.d.), pp. 76 - 81.



ANDO. C.

Second half of the nineteenth century

25 *The Central Room of the Senso-Ji Temple in the Asakusa District of Tokyo*

Oil on canvas, 70 x 48,7 cm.

Signed and dated lower left: *Ando. C. 1889*

The view portrayed here is of the East Entrance to the main room of the *Senso-Ji* temple complex in Tokyo. In front of the city's most ancient Buddhist temple (and indeed one of Japan's most widely visited monuments) several figures are seen, dressed in *kimono* robes and the traditional wooden *geta* sandals.

Here we see the four red wooden columns upholding the *Senso-Ji* roof, which is renowned as one of the steepest in Japan. Beneath this characteristic feature the artist has depicted the stairway leading into the temple's interior as well as the large papier-maché lantern marking the entrance.

The sacred area of *Senso-Ji* is consecrated to Kannon, (the Buddhist deity of Compassion. The whole temple is surrounded and protected by a holy compound, which can only be entered via the *Kiminarimon* (the Gate of Thunder). From here a main axis, known as *Nakamise*, allows entrance into the heart of the temple via a second gate, called *Hozonom*, which is built across the main road. Nearby, on the left, rises a five-story pagoda, symbolizing the five elements of the Buddhist universe; the road leads forward to the central room, a veritable treasure trove of traditional Japanese architecture, depicted by the artist in its original form. After the damage caused by World War II bombings, the temple was rebuilt - with help from the entire Japanese population - as a symbol of peace; in spite of the new materials used in its reconstruction, its present appearance recreates the original architectural forms.¹

Painted during the second half of the nineteenth century, when Japan's extraordinary culture was sparking European interest precisely for its differences from Western artistic tradition, this work constitutes a precious historical document of one of Japan's greatest monuments and symbols.



The Central Room of the *Senso-Ji* Temple in Tokyo, today

¹ We thank Dr. Maria Cristina Sordilli for this information.



Antonietta BRANDEIS

Miskowitz 1849 - Venice 1910

26 *View of the Arch of Druso in Rome*

Oil on canvas, 46 x 35 cm.
Signed lower right: *ABrandeis*

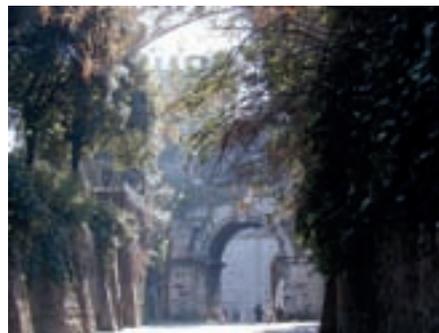
Antonietta Brandeis's landscape portrays the so-called *Arco di Druso*, which is located at the beginning of the Appian Way right in front of the *Porta San Sebastiano*. In reality the Arch was part of the third century A.D. aquaduct which ran along the *Regina Viarum*, regimenting the waters towards the Baths of Caracalla.

Depicted from the inside thus allowing a view towards the city in the foreground, we see the opening of the *Porta San Sebastiano* aligned with the Appian Way through the Arch.

Against the blue sky we see two of the gate's high towers built by the emperor Honorius between 401 and 402 A.D. to reinforce the defenses of one of the city's main entrance ways, for which the *Arco di Druso* served as a second gateway. Thus our painting is a precious document witnessing the old Arch's state of conservation at the end of the nineteenth century.

Antonietta Brandeis was born in 1849 in Miskowitz, once part of the Austrian Empire (today Myslkovice is in the Czech Republic). Having studied in Prague with Karel Javurek (1815-1909) she travelled to Venice (her presence is documented as early as 1867) where she was one of the first women to enroll in the Fine Arts Academy. Brandeis's training was typical of many Austrian artists, who flocked to Venice during the period of Hapsburg domination.

Brandeis executed a number of small landscape paintings, many of them taking Venetian monuments and waterways as their subject. However, views of Rome, Bologna and Florence were also added to her *repertoire* and her many exhibitions held internationally as well as at the Venetian Academy were met with awards and widespread acclaim.¹



Rome, the Arch of Druso, today

¹ For more on the artist's work and biography, see *Antonietta Brandeis*, cat. of the exhibition curated by P. SERAFINI, Modena, February 13 - 21, 2010, Turin 2010.



Enrico COLEMAN

Rome 1846 - 1911

27 *Herd of horses near the “Casale della Cervelletta” in the Roman Campagna*

Watercolour on paper, 45,5 x 77 cm.
Signed lower right: *H. Coleman Roma*

PROVENANCE: private collection, Rome

This work is part of the series that Enrico Coleman devoted to one of his favorite themes: horses grazing in large numbers in the Roman countryside. Indeed through the depiction of wild horses, sometimes with the occasional herder, his art achieved its highest level. This piece is, however, particularly successful in the way he has set the country scene in a precise context.

The Dome of Saint Peter's can be seen in the remote distance. In the near background the “Cervelletta” Manor is recognized by its tall, twelfth century tower which rises above the two lower bastions, built and adapted by the owner families (first the Sforza then the Borghese). The manor still exists today, albeit choked by the new buildings surrounding it.

Enrico or ‘Henry’ Coleman began painting with his father Charles (1807-1874), who had left England in 1831 to move to Rome. The two Colemans are considered among the most accomplished of those nineteenth century painters who focused on Rome, the Latium countryside, its people and their rural traditions.

Thanks to his own personal talent Enrico soon reached his illustrious father's level of renown. He was included in the most important art circles in Italy and abroad, receiving both critical acclaim and important commissions. He was a member of the *Società degli Acquerellisti Romani* as well as an honorary member of the *Société Royale Belge des Aquarellistes* in Brussels. He was also a founding member of the important *XXV della Campagna Romana*, the group of 25 painters who undertook excursions in the Roman countryside to paint from life.¹



Rome, the “Cervelletta” Manor as it appears today

¹ For more on the life and works of Enrico Coleman see P. A. DE ROSA - P. E. TRASTULLI, *I pittori Coleman*, Rome 1988.



Charles Caryl COLEMAN

Buffalo (New York) 1840 - Capri 1928

28 *Eruption of Mount Vesuvius seen from Boscotrecase*

Pastel and pencil on paper, 45 x 61 cm.

Signed lower center with the interwoven letters of monogram: CCC

Inscribed lower center: *Vesuvio eruzione Lava a Bosco Trecase/ April 24 - 1906*

PROVENANCE: the artist's studio; his heir Rose O'Neill; private collection, USA

LITERATURE: *Visions of Italy, Charles Caryl Coleman - Elihu Vedder*, exhib. cat. of the show curated by R. SORIA, New York, June 1 - July 30 1988, New York 1988, p. 18, plate 36 ; this work will be included in the catalogue raisonné of Charles Caryl Coleman's *oeuvre*, edited by A. BAXTER BELL, due for imminent publication.

This work is part of a series that Charles Caryl Coleman painted during the violent eruption of Mount Vesuvius in April 1906. Particularly struck by the event of which he was an eye witness, the American artist painted the sight in his studio on the island of Capri. This natural phenomenon spurred the creation of many important pastel works, forming a series titled "Songs of Vesuvius"; today the single pastel sheets are preserved in the permanent collections of several American museums.

This particular drawing, larger than many other pastels of the same series, shows the scene from the viewpoint of Boscotrecase, just south of Naples. Coleman emphasizes the path of the lava's destruction in his use of light blue and by including a tree ready to collapse, as the smoking vulcano towers in the background.

Charles Caryl Coleman began studying art in the studio of painter William Holbrook Beard (1825-1900) and in the Paris *atelier* of Thomas Couture (1815-1879) in around 1859, before proceeding to the Accademia Galli in Florence between 1860 and 1862. After these initial studies he set up his own studio in New York and began to exhibit regularly at the Boston Athenaeum, the Brooklyn Art Academy and the National Academy of Design of which he became a member in 1865.

In 1866 he traveled to France before moving on to Italy, his first stop being Florence. Later in Rome he met the Roman master Nino Costa and opened a studio in via Margutta. His travels throughout Italy led him to visit Venice often, especially during the 1870s by which time he had developed a highly personal painting style. Indeed he blended patterns inspired by Islamic and Oriental arts to compose works with remarkable decorative qualities. This individual style was met with acclaim and his works were actively sought by Anglo-American collectors.

In the late 1880s Coleman moved to Capri with Elihu Vedder (1836-1923). It was a period when, for many foreign artists, the island was an elegant and exclusive destination to visit because of its breath-taking views and the feeling of loneliness that it emanated. Coleman continued to reside on the island until his death in 1928.¹

¹ For more on the artist's life and works, see *Visions of Italy, Charles Caryl Coleman - Elihu Vedder*, exhib. cat. of the show curated by R. SORIA, New York, June 1 - July 30 1988, New York 1988 ; A. BAXTER BELL, «Charles Caryl Coleman on Capri», in *The Magazine Antiquités*, November 2005, pp. 138 - 147.



Karl Wilhelm DIEFENBACH

Hadamar 1851 - Capri 1913

29 *The Cliffs of Capri*

Oil on canvas, 53,5 x 126,5 cm.

On the island of Capri Diefenbach found the source of some of his greatest inspiration. In the paintings devoted to the island the artist gave full reign to his art which was «always based on feeling and on the relationship between Man and Nature, between the solitude of the individual and his communion with the Universe».¹

With its a strongly materic painting style this canvas contains many of the “essential and favorite” elements that recurred in Diefenbach’s Capri works. These include the craggy cliffs, the waves breaking on the coastline, the *Faraglioni* wrapped in fog: all elements which create a natural context that overwhelms Man’s isolated activity. This canvas, which has the visual quality of a poetic nocturne, can almost be taken as a manifesto of Diefenbach’s art.

Born in the small Hessian town of Hadamar, Karl Wilhelm Diefenbach was influenced early on by his father, who was also a painter; another important figure in his development was his distant relative Lorenz, a Catholic priest, ethnologist and novelist.

Diefenbach moved to Munich to attend the Fine Arts Academy in 1872, at the height of the “Sturm und Drang” movement, which was spreading throughout Germany. So it was naturally a period when the young painter came into contact with a number of intellectuals who were investigating Nature as well as exploring folklore themes; under these influences he quickly turned his back on the aristocratic court (he had worked at the court of the Duke of Nassau for several months between 1873 and 1874) in order to concentrate his efforts on the daily life and local customs of Germany.

Poor health led him to reflect deeply on his existence and to turn eventually to preaching universal peace and a return to nature, controversial ideas which he investigated and spread by means of his painting. Imprisoned for his sermon “On the Origins of Human Misery”, he became the subject of a defamatory campaign propagated by figures of authority.

Due to the negative atmosphere surrounding him, the painter sought to carry out his art with greater freedom by moving to Höllriegelsgereut. In this city in 1887 he met the fellow German painter Hugo Höppener called Fidus (1868-1948), who later became his pupil. In spite of the continuing government persecution, Diefenbach continued to be supported by a wide range of intellectuals, and this made it possible for him to exhibit his works, to great acclaim, in Munich in 1889 and 1891.

Invited to the Imperial Court personally by Franz Joseph, Diefenbach arrived in Vienna in 1892 but soon moved to live on the outskirts Cairo and, finally, on Capri, a place of endless inspiration for him.

An exponent of Late Romanticism, Diefenbach created paintings that usually featured an atmosphere of mysticism; he was particularly interested in exploring the relationship between Man and Nature, the latter being a representation of Chaos in absolute antithesis to the Order of classically-defined Nature.

¹ Freely translated from the original: A. BASILICO PISATURO, *Un artista visionario*, in «Karl Wilhelm Diefenbach 1851 - 1913. Dipinti da collezioni private», exhib. cat. curated by G. ALISIO, Capri, Certosa di San Giacomo, July 21 - Sept. 30, 1995, Naples 1995, p. 11.





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PAOLO ANTONACCI
Via del Babuino 141/A
00187 Roma
Tel. +39 06 32651679
info@paoloantonacci.com
www.paoloantonacci.com

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