

PAOLO ANTONACCI

ROMA

*RECENT ACQUISITIONS 2016*



TEFAF  
MAASTRICHT

Galleria PAOLO ANTONACCI  
Via del Babuino 141/a  
00187 Roma  
Tel +39 / 06 32 65 16 79  
[info@paoloantonacci.com](mailto:info@paoloantonacci.com)  
[www.paoloantonacci.com](http://www.paoloantonacci.com)

 **Paolo Antonacci Roma**

Paolo Antonacci opened his gallery in via del Babuino 141/a, Rome in 1998.

Coming from a long line of Roman antique dealers, he had worked for over twenty years in the prestigious Rome and London galleries belonging to his father Giuseppe, a very well-known international antiquarian.

Right from the start Paolo's new gallery distinguished itself for the expertise and attention devoted to paintings from the period between the late eighteenth century to the first half of the twentieth century, with a particular regard for the *Vedutismo*.

Since its first publication in 1998 of a catalogue devoted to landscape views of the *Grand Tour*, the gallery has annually published a volume devoted, each time, to a different aspect of the subject.

Among these we recall here the catalogues about the *Roman Carnival* and the *Golden Age of Danish Artists in Rome in the Nineteenth Century*. The latter publication led the Municipality of Rome to charge Paolo Antonacci with curating the exhibition of Danish artists present in nineteenth century Rome which was organized for the visit of queen Margrethe of Denmark.

The gallery has also opened its spaces to exhibitions by contemporary artists and, over the years, it has developed a particular interest in the less-known sector of the antique photographs of the nineteenth century.

The gallery participates in major antiques fairs such as the *Biennale* of Palazzo Corsini in Florence, the *Biennale d'Arte* at Palazzo Venezia in Rome and the *Milano International Antique Show* at Palazzo della Permanente in Milan. The gallery is a regularly present at prestigious international fairs such as the *Masterpiece* in London and the *Highlights* in Munich.

In 2013, Paolo Antonacci has participated at the *Master Drawings Week* in New York, as well as the *Masterpiece*, the *Biennale* in Florence and the *Highlights in Munich*. In the late Spring of the same year, the gallery held a major exhibition focused on the collection of Danish and Roman nineteenth century paintings from the collection of Mr Jørgen Birkedal Hartmann.

Over the years, Paolo Antonacci has forged strong relationships with many national and international collectors, scholars and museum curators. He has sold important pictures to the major Roman museums such as the *Museo di Roma*, the *Galleria Nazionale d'Arte Moderna*, the *Musei Vaticani*, the *Museo del Corso*, the *American Academy of Rome*, the *Sovrintendenza per il Polo Museale Fiorentino* in Florence and to many others significant institutions and private collections.

Since March 2014, the gallery has the privilege to participate at the TEFAF Maastricht in the painting section.

PAOLO ANTONACCI

*Antichità s.r.l.*

00187 Roma - Via del Babuino, 141/a

Philippe BENOIST

Geneva, 1813 – 1905

### *The Octagonal Courtyard in the Vatican*

Pencil on paper; 340 x 484 mm.

Inscribed on the lower right: *Cour octagone au Vatican*

PROVENANCE: Amsterdam, van Regteren-Altena collection

EXHIBITIONS: *In de ban van Italië: Tekeningen uit een Amsterdamse verzameling*, Amsterdam, Amsterdams Historisch Museum, 1995 – catalogue: I. OUD, M. JONKER, M. SCHAPELHOUMAN (ed. by), *In de ban van Italië: Tekeningen uit een Amsterdamse verzameling*, Amsterdam, Amsterdams Historisch Museum, 1995, p. 112.

This is a preparatory drawing for the lithography published in Franz de Champagny, *Rome dans sa grandeur: vues, monuments anciens et modernes, description, histoire, institutions. Dessins d'après nature par Philippe Benoist et Félix Benoist*, Paris, 1870, vol. III, p.11. The Octagonal Courtyard, once known as the ‘Courtyard of Statues’, hosted the first nucleus of the pontifical collections of classic antiques. Pope Julius II della Rovere (1503-1513) had an extraordinary collection of sculptures of the Rome of the Caesars set up in this courtyard, as a tribute to Rome and its popes. Despite the changes undergone during the centuries, some of the sculptures such as the “Laocoon” and the “Apollo of the Belvedere” have been in this courtyard since the first half of the 500’s.

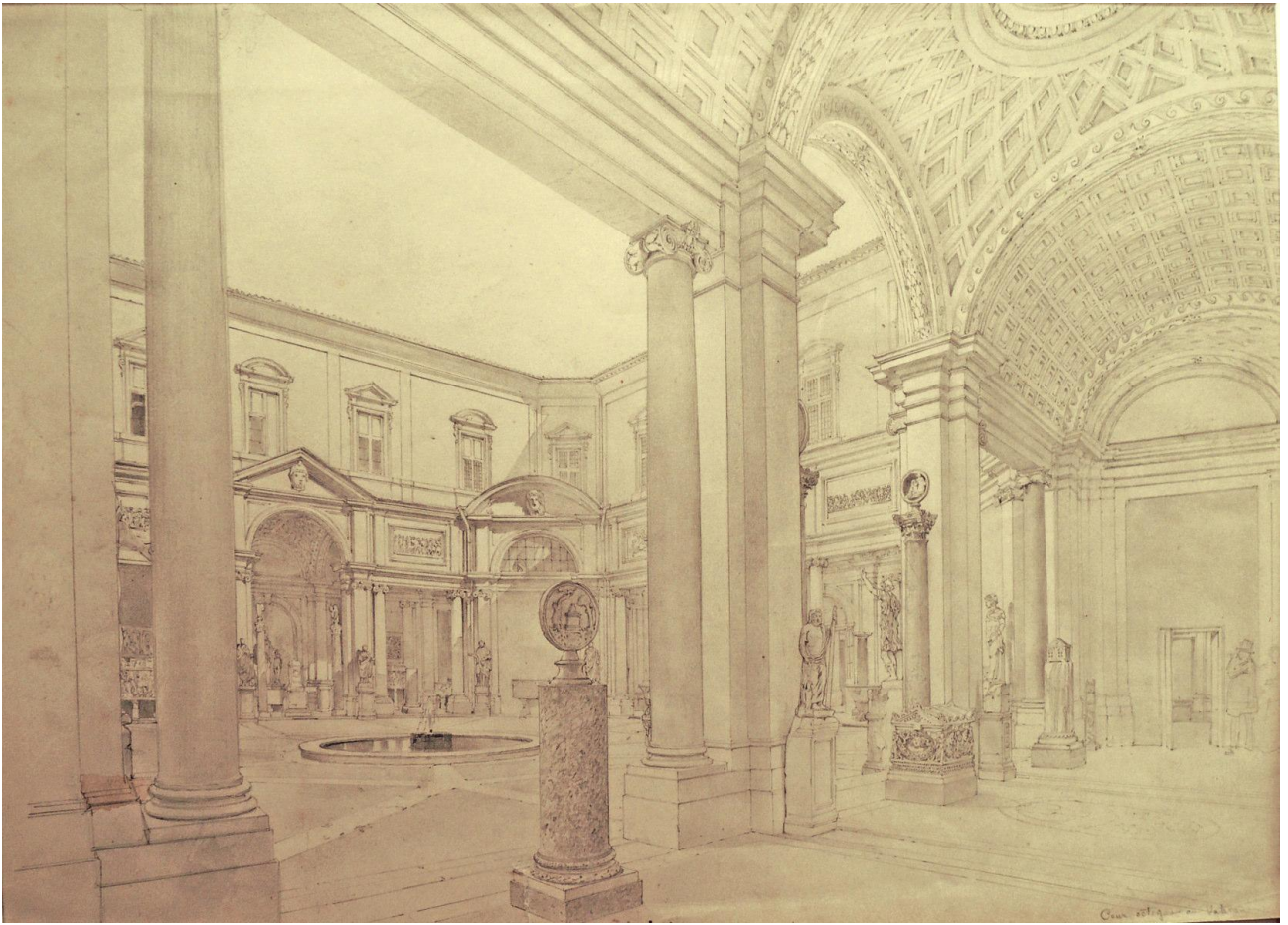
During the second half of the XIX century, with the new conception of public museum, Clemens XIV (1705-1774) and Pius VI (1717-1799) decided to make this courtyard a focal point of the museum visit. The “Pio Clementino” Museum was inaugurated in 1771, and in 1772, the architect Michelangelo Simonetti (1724-1781) designed the portico, characterized by an architrave with a barrel vault and coffered polygonal stucco, supported by 16 columns of red and gray granite with Ionic-order travertine capitals. At the center of each side, it is possible to notice the round arches with triangular pediment endings that includes a marble mask. Following the Treaty of Tolentino (1797), the “Laocoon” and the “Apollo Belvedere” were brought to Paris until 1815. Due to this dispossession, Antonio Canova suggested to close the angular chapels (reopened in 1956).

Philippe Benoist has executed this accurate preparatory sketch from the southern side. In the foreground of this sketch – situated on the stem of a granite column – it is possible to admire a marble disc of the ancient Roman era and the decoration of a lit altar on one of its sides. On the other side of the medallion, which can be found today at the “Pio-Clementino” Museum, a dancing Maenad is depicted.<sup>1</sup> Next to the columns with pilasters, the artist also depicts a small statue of Zeus with the eagle and the stick (late II – beginning III century).



Philippe Benoist, *Cour octagone ou du Bélvédère au Vatican*, lithography, (1870)

<sup>1</sup> Cfr. E.G.MASSI, *Descrizione ristretta dei musei dell'antico nel Palazzo Vaticano: con aggiunta dei musei Gregoriano-etrusco ed Egizio, del Gabinetto de' monumenti assiri, della galleria degli arazzi di Raffaello, delle sale Borgia e delle carte geografiche d'Italia*, Tip.Vaticana, 1903, p.41 (n.40); W.AMELUNG, *Die Sculpturen des Vaticanischen Museums*, Berlin, Reimer, 1908, vol.2 (*Belvedere*) and AA.VV., *Museo Pio Clementino, Cortile ottagonale*, Berlin-New York 1998.



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The Octagonal Courtyard today and the sarcophagus of *Volusius* in the engraving by Ducros-Volpato.

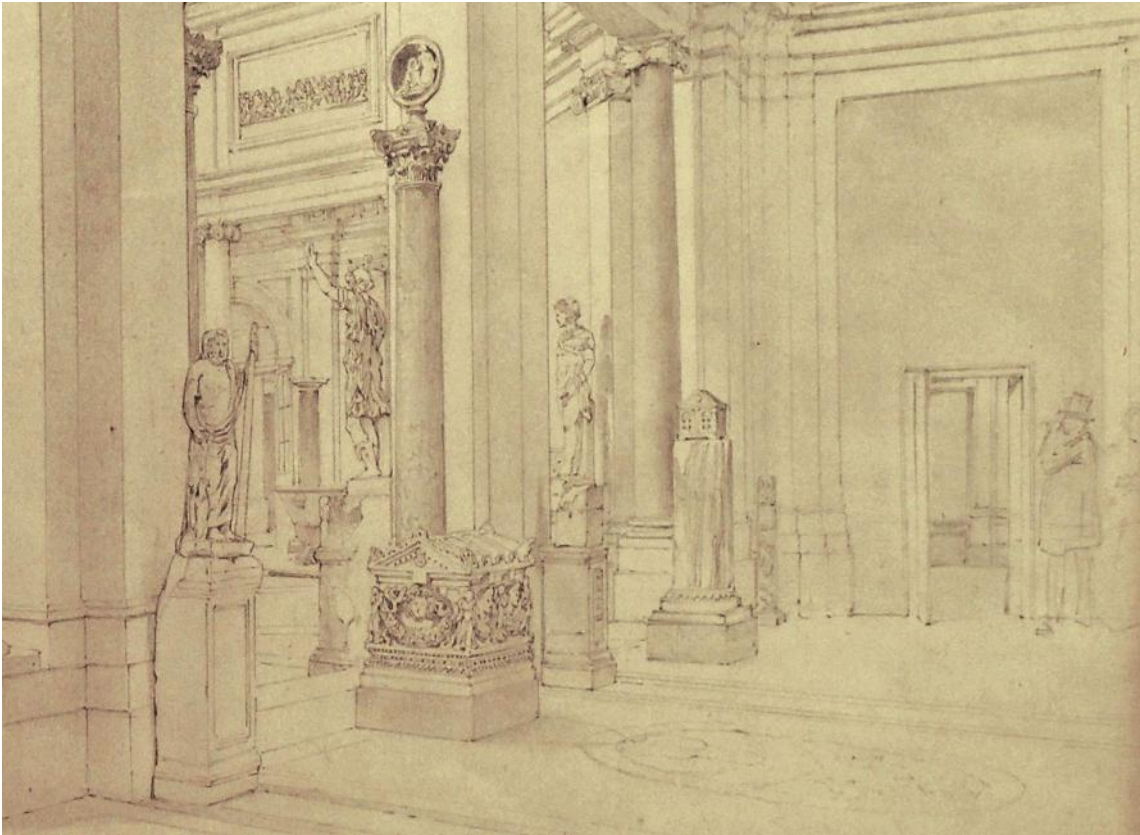
The sarcophagus with a gabled roof and festooned walls depicted in Benoist's drawing on the bottom right corresponds to the altar dedicated to an unspecified *Volusius*. It was located in front of the niche containing the set of "Laocoon", as evidenced by an engraving watercolor of Louis-Rodolphe Ducros and Giovanni Volpato. Behind this altar, it is possible to recognize a column bearing a modern era medallion on top, with a naked nymph in relief, who shows her shoulders above a dark background. Beyond this arch it is possible to admire the Roman statue of Atalanta, whose left arm is raised (she originally held a bow) as well as her quiver and hunting boots. On the bottom left, a house-shaped funerary urn of *O. Vitellius* can be detected. On the other versant of the portico corresponding to the northern side, the marble set of the *Venus Felix and Cupid* (180-200 AD) is located.

As indicated by the monogram on the *verso* of the paper, our sketch belonged to the collection of Iohan Quirijn van Regteren Altena (1899-1980): artist, art historian and Dutch collector who from 1923 to 1926, was assistant of Fritz Lugt (1884-1970) and contributed to the cataloguing of north European artists' sketches exposed at the Louvre Museum. From 1926 to 1932, he worked with the merchant Nicolas Beets (1878-1966) – the time when he began buying ancient sketches for his collection. In 1932, he became the Curator of Amsterdam's municipal collections and from 1937 to 1969 he taught art history at the town university. From 1948 to 1962, he also directed the Cabinet of Graphic Arts of the Rijksmuseum, increasing the acquisitions of Italian and French pieces; furthermore, in 1964 and in 1980 he sold a great number of French sketches and engravings of his collection to the Rijksmuseum. Among his most famous works it is possible to cite the catalogue of Italian sketches which he owned and exposed at the Rijksmuseum anonymously in 1970 (*Italiaanse Tekeningen uit een Amsterdamse collectie*) and the noteworthy catalogue on the works of a famous Dutch family of artists: *Jacques de Gheyn: three generations* (published posthumously in 1983).

Painter and lithographer of French nationality, pupil of Louis Daguerre (1787-1851), inventor (1839) of the photographic process known as daguerreotype. Philippe Benoist has worked mostly in Vincennes, devoting a great part of his compositions to this city (Pompei, Venice, Paris, Rome) and to interiors and exteriors of Churches (Notre-Dame and Saint-Eustache in Paris, Saint-Paul in Lyon, Saint-Riquier in Abbeville, the cathedrals of Toledo, Bayeux and Reims). Between 1836 and 1879, he exposed almost every year at the Paris Salons. His engravings can be found in: *Napoli d'après nature*, Paris, Delarue, 1830; *Description de Paris*, Paris, Charpentier, 1861; *Paris dans sa splendeur, sous Napoléon III*, Paris, Charpentier, 1862; *Rome dans sa grandeur*, Paris, Charpentier, 1870; *Les comètes*, Paris, Hachette, 1875.

TEL. +39 06.32.65.16.79 - +39 06.32.62.90.14 - P. IVA 05252941009

e-mail: [info@paolantonacci.com](mailto:info@paolantonacci.com) [www.paolantonacci.com](http://www.paolantonacci.com)



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François Louis BONNET

Saint-Marcellin (France), 1811 – Fribourg (Switzerland), 1894

*The Benediction of Pope Pius IX from the Basilica of San Giovanni in Rome in 1846*

Oil on canvas; 53 x 64 cm.

PROVENANCE: Fribourg, private collection

EXHIBITIONS: *Exposition de la Société des Amis des Beaux-Arts*, Fribourg 1892;

*François Bonnet 1811-1894*, Fribourg, Musée d'art et d'histoire, 1969, cat. no. 11

This precious painting depicts an important episode of Roman life: the papal benediction followed by the traditional and pompous ceremony of the 'Possession' of the Basilica of "San Giovanni in Laterano" on behalf of the newly elected bishop of Rome, Pius IX (1792-1878). On November 8 of 1846, the papal chariot began at the head of the procession from the palace of the "Quirinale" – which at the time was the pontifical residence – crossing Rome's entire city center. The chariot eventually reached the "Lateranense" Basilica where the event of the 'Possession' of the *cathedra episcopali* and the following apostolic blessing took place at the end of the ceremony.

One of the contemporary chronicles describes the scene that Bonnet has accurately depicted in our painting:

*For such a happy occasion the Patriarchal Basilica along with the large porch were adorned with magnificence. [...] His Holiness sat in the Pontifical chair, placed over the magnificent Throne under the canopy, where, standing around the Sacred College in their usual seats, were the Cardinals. [...] As His Sacred Beatitude descended from the altar, went up to the chair, and placed the miter, the Triregno was placed on His head while accompanied by the eminent cardinals and prelates, [...] He then came to the large loggia on the facade of the Basilica, which was adorned with tapestries, and damask canopy. There, the Holy Father after having sung the usual verses and prayers, including the festive sound of the bands of the papal troops, with the firing artillery of Castel Sant'Angelo, and the guns located in the large square, he blessed the Roman people, and the strangers from neighboring countries, whom broke out in joyous voices of cheers, the solemn Apostolic Blessing.<sup>1</sup>*

Bonnet delineates accurately every detail of the event: the Pope, sitting on the throne is depicted as he is facing the loggia of "San Giovanni" while, right beneath him, the Cardinals are leaning on the balustrade. The pontifical soldiers are standing on the square attentively, and in the foreground the feasting people are attending the event in the square and from the right-hand tier: many of them are facing the Pope while others are on their knees.

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<sup>1</sup> *Esatta relazione della cavalcata con la quale la santità di N.S. Papa Pio IX si portò a prendere il solenne possesso della basilica lateranense e delle ceremonie che in essa seguirono il giorno 8 novembre 1846*, Roma, Olivieri, 1846, pp.20 (Exact synopsis of the ride through which His Holiness S. Pope Pius IX took possession of the Lateranese Basilica and of the ceremonies that followed on November 8 1846).





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The documentary value of this scene is enhanced by the representation of the tent located above the papal loggia which had the function of amplifying the Pope's voice and its anchorage system to the ground.

Always in 1846, François Luis Bonnet executed a watercolor on paper, which belonged to this Gallery and that depicts the blessing of Pius IX in "Piazza San Giovanni in Laterano". In both works the artist truthfully depicts the people's rush to the solemn ceremony.

Our painting was awarded a gold-plated silver medal at the "Exposition Industrielle Cantonale" of Fribourg in 1892.



F.L. Bonnet, *The Benediction of Pius IX in S. Giovanni*, watercolor, 1846.

After the studies in his natal city, François Luis Bonnet went to work in Paris for one year in the romantic painter Camille Joseph Etienne Roqueplan's atelier (1802 ca.- 1855). Between 1843 and 1848 he lived in Rome, where he executed a series of watercolors and small paintings, that like our piece, depict events of Italian life. He then moved to Lausanne, where he became professor of design at the "École supérieure de jeunes filles", and from 1863, he taught at the Collège Saint-Michel of Fribourg – the city that has dedicated him a retrospective in 1969.



# PAOLO ANTONACCI

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Ippolito CAFFI

Belluno, 1809 – Battle of Lissa, 1866

*Scene of a Oriental Military Camp*

Oil on paper; 150 x 200 mm.

*Scene of a Military Gathering in the Desert*

Oil on paper; 140 x 200 mm.

Signed and dated on the lower left: *Caffi 1844*

*View of a Square with a Minaret in Cairo*

Oil on paper; 150 x 200 mm.

Signed on the lower left: *Caffi*

PROVENANCE: Rome, private collection

The Venetian painter expresses his majestic luminosity abilities in this triptych of nocturnal scenes. Our unpublished oriental views represent a precious artistic finding as they further testify Caffi's trip to Egypt in 1844.

These nocturnal scenes, which are among Caffi's most cherished settings, present innovative chromatic solutions for the time. They presumably depict the mosque of Al-Azar in Cairo and two camping scenes in the desert with lit flares.

Caffi's trip to Egypt in 1844 is an experience that influenced significantly the evolution of his style. Many exhibitions were dedicated in honor of his innovative art: the first one between 2005 and 2006 in Belluno (Palazzo Crepadona) and Palazzo Braschi in Rome, named: *Ippolito Caffi. Lights of the Mediterranean*; and the second one in 2015 in Castello di Miramare in Trieste, entitled: *Ippolito Caffi. Travel paintings between Italy and the Orient*.

As the curator of the exhibition in Trieste, Annalisa Scarpa, recently wrote: 1844 is for Caffi the year during which he painted "immortal shreds that escape his pen and brush as though they were a need of the soul [...] shreds where the sound of men and women who inhabit them can be heard, as they are alive".



Ippolito Caffi, *Bazaar in Alexandria in Egypt*, 1844

TEL. +39 06.32.65.16.79 - +39 06.32.62.90.14 - P. IVA 05252941009

e-mail: [info@paolantonacci.com](mailto:info@paolantonacci.com) [www.paolantonacci.com](http://www.paolantonacci.com)



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## 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 Genoa, 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<sup>1</sup>.

His paintings are in the Museum of Belluno, Venice (Museo dell’Arsenale), Ca’ Pesaro (Museo Correr and Galleria d’Arte Moderna), Treviso (Pinacoteca), Turin (Gallerie d’Arte Moderna), Rome (Palazzo Braschi), Trieste (Museo Rivoltella) and Naples (Palazzo Reale).

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<sup>1</sup> For the biography and the works of the Artist see: *Vedute Romane di Ippolito Caffi*, Roma, Palazzo delle Esposizioni, June-July 1959, Rome 1959; G.AVON CAFFI, *Ippolito Caffi 1809 - 1866*, Venezia 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*, Venezia 1979; *Ippolito Caffi. Luci del Mediterraneo*, Belluno, Palazzo Crepadona, October 1st 2005 – January 22 2006, and Rome, Palazzo Braschi, February 15 – May 2 2006, cat. of the exhibition ed. by A. SCARPA, Milan, 2005. On his oriental subjects see *Ippolito Caffi - Viaggio in Oriente - 1843/1844*, Mestre Istituto di Cultura “S.Maria delle Grazie”, July 3 – September 15 1988, cat. exh. by F.SCOTTON, Venice 1988 and *Ippolito Caffi: dipinti di viaggio tra Italia e Oriente*, Trieste, Museo Storico del Castello di Miramare, July 8 – December 8 2015, cat. exh. by A.SCARPA, Venice, Marsilio, 2015.



PAOLO ANTONACCI

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Onorato CARLANDI

Rome, 1848 – 1939

*The River Tiber outside Rome*

Oil on canvas; 54 x 154 cm.

Signed and located on the lower right: *Roma Carlandi*

Our painting depicts a bend of the Tiber River. The contrast between the waterways, the bushes that surround the shore and the sky, appear perfectly combined in a colour symphony that certainly highlights the artistic capability of the artist in question. This canvas is particularly precious as it is one of the few oil paintings of Carlandi's production, mainly composed of watercolors.

The large set of watercolours painted after his travel in Great Britain, when Carlandi came back to Italy in 1891, is very famous: it is composed by several countryside landscape views; most of them depict the bank of the Tiber River. His predilection for this subject can be clearly deduced, for instance, from the collective art exhibition set in Milan in 1906 which had been organized in occasion of the celebration of the opening of the "Sempione" tunnel. His 84 watercolours were exposed in a room entitled "The Life of the Tiber River from the Source to the Sea", as they were dedicated entirely to this subject.

TEL. +39 06.32.65.16.79 - +39 06.32.62.90.14 - P. IVA 05252941009

*e-mail: [info@paolantonacci.com](mailto:info@paolantonacci.com)    [www.paolantonacci.com](http://www.paolantonacci.com)*





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## Onorato CARLANDI

Rome, 1848 – 1939

Onorato Carlandi's parents intended for their son to become a lawyer, but he dropped out very soon from academia and volunteered for Garibaldi's campaign of 1866. Once he returned to Rome one year later, he enrolled at the Academy for then completing his artistic formation in Naples, attending the classes of the painter Domenico Morelli.

At the end of 1871, Carlandi returned to Rome, where he exposed his works at the 'Associazione Artistica Internazionale' (International Artistic Association): an event that took place in the Casina Valadier, on the Pincio hill. In this occasion, his paintings depicting historical and political subjects were very positively received by the critics. In 1875, he founded the 'Società degli Acquerellisti in Roma' (Society of Watercolourists in Rome) along with other artists, as well as working as a set designer for different Roman theaters.

In 1880, he settled in London more than ten years, and had the occasion to visit Scotland, Ireland and Wales. During this British period, he executed a multitude of real life natural landscapes.

Once he returned to Rome in 1891, he exposed his works along with the 'Acquarellisti' (Watercolourists) group, and promoted the activities of the Roman Society "In Arte Libertas" (Freedom in Art), founded by the famous artist Nino Costa. Once this Society had been dissolved, he founded the artistic group of the "XXV della Campagna romana" (the XXV artists of the Roman Countryside), established in 1904 to renew the Italian tradition of the real life paint around Rome; he started as secretary, for eventually being promoted to its spiritual leader.<sup>1</sup>

His ateliers in Rome were in Via Sistina 138 and later in via Margutta 33. His paintings are exposed in Rome at the Galleria Nazionale d'Arte Moderna; Galleria Comunale d'Arte Moderna; Galleria dell'Accademia Nazionale di San Luca and the Museo di Roma. In 2011, an important exhibition entitled: *La poesia della Natura, acquerelli di Onorato Carlandi dalle collezioni della Galleria Comunale d'Arte Moderna* (Rome, Museo di Roma, 17 March - 3 July 2011) was held in Palazzo Braschi (Rome).

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<sup>1</sup> G.Lomonaco (ed by), *Onorato Carlandi tra '800 e '900*, Romany, 1984.



# PAOLO ANTONACCI

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Alessandro CASATI

First half of the 19th century

## *Horses beneath an Ancient Ruin*

Oil on canvas; 37,2 x 52 cm.

Signed and dated on the lower right: *A.Casati Rome 1839*

Our painting depicts with a humoristic touch, a roman ruin which is presumably part of the complex of the Roman Villa of the Sette Bassi on Via Tuscolana, inside the Archaeological Park of Appia Antica. The view is undoubtedly depicted in the summer scorching heat, with a herd of horses resting in the shade produced by the Roman monument. In the background, it is possible to identify the arches of the aqueduct that connected to the Acqua Claudia, and the silhouette of the Alban Hills is visible in the distance.



Ruin of the Villa dei Sette Bassi on the Via Tuscolana  
seen today



Alessandro Casati, *Group of Figures around the ruins  
of the Temple of Venus and Romae*, 1841, oil on canvas

The notation in French: *Rome* on our painting could be a sign of its belonging to the Corsican family of the Casati, given that in the Historical Archive of Corsica<sup>1</sup>, a “mazziniano” revolutionary with the same name is mentioned.

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<sup>1</sup> "Archivio Storico di Corsica", 1925, p. 96.



# PAOLO ANTONACCI

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Franz Ludwig CATEL

Berlin, 1778 – Rome, 1856

## *View of Piazza Monte Cavallo with the Dioscuri and the Quirinale Palace under the Moonlight*

Oil on canvas; 100 x 137 cm.

PROVENANCE: London, most probably Thomas Lawrence collection; Switzerland, private collection;  
Rome, private collection

EXHIBITIONS: *Il Quirinale. L'immagine del Palazzo dal Cinquecento all'Ottocento*, Rome, Palazzo della Fontana di Trevi, 2002;  
cat. no. 51 (as J. E. Hummel); *Franz Ludwig Catel. Italienbilder der Romantik*, Hamburg, Kunsthalle, 2015-2016, cat. no. 70  
Entry by Dr. Andreas Stolzenburg

Our painting, which was already documented in ancient sources, had gone missing for a long time. It undoubtedly constitutes an important addition to the catalogue of the Prussian painter Franz Ludwig Catel's works.

Dr. Andreas Stolzenburg<sup>1</sup> recently identified the picture described in the “Giornale Arcadico” of 1822 by Giuseppe Tambroni as this particular one.<sup>2</sup>

The painting was exposed in 2002 at the Roman exhibition on the image of the “Palazzo del Quirinale” in the centuries attributed to Johann Erdmann Hummel (1769-1852).

In occasion of the retrospective exhibition organized in 2015 at the Hamburg Kunsthalle and following the recent researches, it was fully attributed to Catel himself.

The commission of Thomas Lawrence (1769-1830) is highlighted in a letter<sup>3</sup> written by Elisabeth Hervey, Duchess of Devonshire (1759-1824), who in 1820 wrote to the English artist from Italy:

Catel is delighted at being employ'd by you to do the Quirinal by moonlight it will do better than that of St. Peter, where the expanse of sky is rather too great - it was too dark a sky, and he agreed it was so and meant to lighten it. I doubt its being a thing possible to represent an Italian moonlight - do you remember our excursion to Tusculum, and the little army that attended us? (7 and 14<sup>th</sup> October 1820)

The famous portraitist Thomas Lawrence relied on Catel to execute this Roman nocturnal view, given his unique ability to reproduce the magic illumination of the moonlight in his works.

The founder of the magazine “Giornale Arcadico” – the archeologist and historian Giuseppe Tambroni – also cites this painting in a laudatory description that appeared on the “Giornale Arcadico” in 1822:

### *Cattel prussiano*

The second piece depicts another nocturnal scene, but it is fully architectural. This is the view of the external square of Monte Cavallo, admired from the eastern corner of the Palazzo della Consulta. This magnificent scene was so cherished by the English painter Lawrence, who wanted to keep alive its memory, that he assigned its execution to the valuable brush of Catel. This view is so renowned – even by the foreigners, who buy prints and paintings of it – the nobility of this complex deserves a description. Let us just say that

<sup>1</sup> *Franz Ludwig Catel. Italienbilder der Romantik*, Hamburg, Kunsthalle, 2015-2016.

<sup>2</sup> The *Giornale arcadico di scienze, lettere ed arti* was a cultural Italian magazine, founded in Rome in 1819.

<sup>3</sup> London Royal Academy of Arts, Archive, LAW/3/219, quoted in *Franz Ludwig Catel. Italienbilder der Romantik*, Hamburg, Kunsthalle, 2015-2016, p. 254.



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we could not better preserve the place's character, nor deliver a more beautiful and awe-inspiring effect than what the artist ensured. The total harmony withdrawn from the air's obscurity produces a mysterious silence where the eyes rest above all objects. A moon ray barely appears from beneath the Equilie and illuminates moderately the pontifical stables' complex, and the imposing obelisk and its masses, which hold the complex together, have served Catel the right medium to depict even the minutest details with diligent truth and science, thus not leaving much to be imagined nor to the complete illusion.

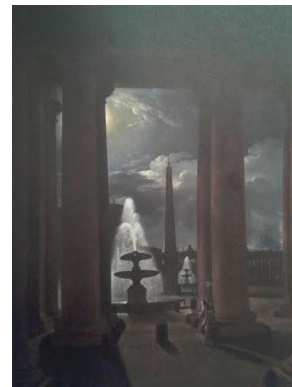
([Giuseppe Tambroni] "Giornale Arcadico", 1822, pp. 142-143)

The painting depicts a nocturnal view of Piazza del Quirinale in Rome, anciently known as "Piazza Monte Cavallo", executed from the eastern end of the "Palazzo della Consulta": a standpoint already experimented by Piranesi around 1750 and then by Luigi Rossini after 1818. In the foreground it is possible to recognize the famous group of the *Dioscuri*, with a granite tub of the Campo Vaccino installed there in 1818 by Pope Pius VII's will by the architect Raffaele Stern (1774-1820), while the obelisk was erected in 1786.

A peculiarity of this piece is represented by the fact that the square is being depicted at night, while in the earlier views it had always been depicted during daytime – crowded and usually in occasion of the ceremony of the change of guard. Catel chose to evoke the nocturnal silence and to value the presence of the gushing fountain, which had been installed two years before. He studied the luminous effects of the fountains, of the obelisks, and the backlit architectural elements under the moonlight in two other Roman views depicting the colonnade of Saint Peter's. In both of these views, it is possible to observe the same figure of the dozing Swiss Guard:



F. L. Catel, *The Backlit Colonnade of Saint Peter's*, 1823, oil on canvas, 148,5 x 199,5 cm., Celle, Bomann Museum



F. L. Catel, *Nocturnal View of Saint Peter's from the Colonnade*, 1824, oil on canvas, 100 x 74 cm., private collection

In our view it is possible to detect the "Scuderie" on the left, pierced by a blade of diagonal light that casts a shadow on the portico of the "ronda" and the flight of steps. The moon illuminates a section of the forepart, and two of the doors of the coach houses, while the steeple of the tower of Ottaviano Mascarino shines above the roof of the palazzo, which on the other hand is plunged into the darkness of the night.

Catel puts into show a remarkable virtuosity in using luminous effects, especially in the depiction of the main door of the Palazzo del Quirinale – open and irradiated from the inside.

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# PAOLO ANTONACCI

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## Franz Ludwig CATEL

Berlin, 1778 – Rome, 1856

Born in Berlin in 1778, Franz Ludwig Catel – painter and designer – studied at the Academy of Berlin and eventually, towards the end of the century, also in Paris. He began his career as an illustrator of almanacs and books, such as *Hermann und Dorothea* (1799) by Goethe and the *Don Carlos* (1801) by Schiller.

He moved to Rome in 1811 where he died in 1856. In 1814, he married Margherita Prunetti, daughter of the famous poet Michelangelo Prunetti, who introduced him to Roman society. The couple received many international artists and writers in their “Piazza di Spagna” residence – such as the German painter Joseph Anton Koch, the Nazareni and the French painter François-Marius Granet. Catel’s clientele was mostly international: the Duchess of Devonshire<sup>1</sup>, Lady Marie Anne Acton, the general Peter Davidoff commissioned by the Russian Tsar, Count Alexander Michailovitch Galitzin, the American archeologist John Izard Middleton and Pierre-Louis-Jean-Casimir – Duke of Blacas.

One of his important patrons was Ludwig, the heir prince of Bavaria, whom Catel depicted in a famous painting of 1824, as he is surrounded by a group of German painters at the “Osteria di Ripa Grande” in Rome.



F. L. Catel, *Ludwig, the heir prince of Bavaria in the Spanish Wine Tavern in Rome*, 1824, Munich, Neue Pinakothek



F. L. Catel, *Self-portrait*, 1850 circa, Rome, Fondazione Catel

<sup>1</sup> Catel depicted small oils of Roman views destined to be used as models for the famous series of illustrated engravings: *The Aeneid* by Annibale Caro in the English translation of the Duchess of Devonshire. cat. *Der landschaftsmaler Franz Ludwig Catel*, p. 33.



# PAOLO ANTONACCI

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## Adelaide CLAXTON

Great Britain, 1835 – 1905

### *Courting*

Pencil, watercolor and tempera on paper; 320 x 440,5 mm.  
Signed and dated lower left: *Adelaide Claxton. 1868.*

The scene depicts a couple of youngsters sitting on a typically English *Regency* sofa in black lacquered and gilded wood dating 1820 circa.

The young woman – who is wearing a candid imperial-styled dress, tied right below her breasts by a blue bow, as well as a coral necklace – is depicted as she contemplates a flower. The young man is instead wearing an elegant apparel and a light blue tailcoat, as he is sitting on the opposite side of the sofa – dreamily observing her future bride.

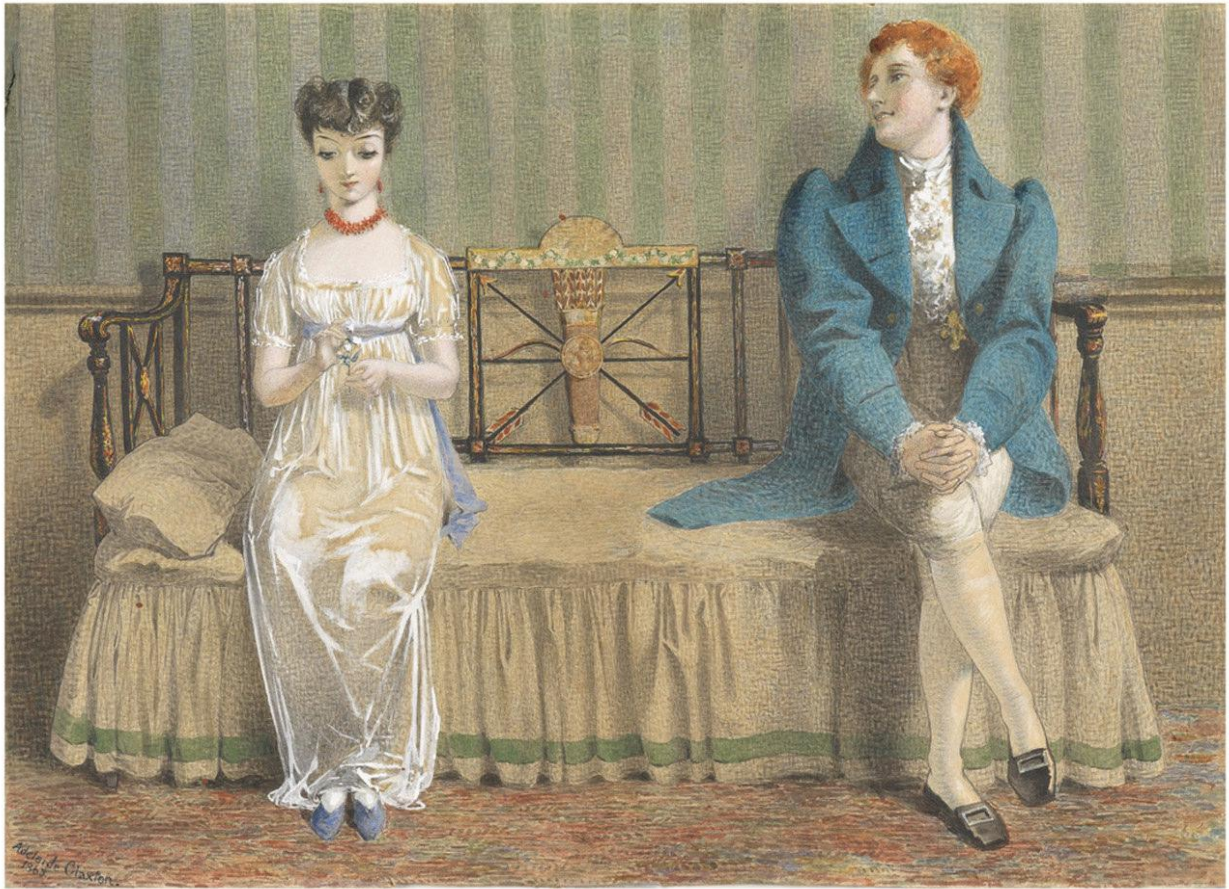
The composition, executed by Adelaide Claxton with extreme dexterity and attention for the detail, is set in a dwelling of the upper English society of the 19<sup>th</sup> Century and is characterized by a remarkably ironic touch.

Adelaide and her sister Florence were raised in a humble setting, and chose the artistic career following the footsteps of the father Marshall Claxton, who himself was a painter.

The two sisters often worked together, but Florence's wedding and the consequent withdrawal from the artistic world during the same year in which this composition was painted, prompted Adelaide to engage in highly ambitious works.

*Courting* is one of the first works painted entirely by Adelaide, whom herself got married in 1874.

The painter exhibited at both the Royal Academy and the Suffolk Street Gallery in London. Her sharp and intelligent interpretation of society that is clearly reflected in her works, testifies her ability to sagaciously predict the rise of modern feminism.



Courtship.

PAOLO ANTONACCI

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## Danish Artist

First half of the 19<sup>th</sup> century

### *View of the “Casina di Raffaello” in Villa Borghese*

Oil on canvas; 34,5 x 52,5 cm.

This painting depicts an unpublished view of the “Casina di Raffaello” along with the “Latteria” as they were around the first decades of the 19th century. The “Casina di Raffaello” was called this way due to some frescoes of Raffaello’s school, which could be found inside; it was destroyed during the acts of war of 1849. The “Latteria”, as indicated by the name (The Dairy Farm), was where the owners’ cows were kept, and still exists today under the name of “Casina delle Rose”.

On the background of our painting, it is possible to admire the Aurelian Walls which at the time divided the properties of the Borghese family from the ones of the Boncompagni Ludovisi.



# PAOLO ANTONACCI

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## English School

First quarter of the 19th century

### *Elegant Figures admiring the Ruins of Tintern Abbey*

Oil on canvas; 180 x 120 cm.

PROVENANCE: Rome, private collection

Our painting depicts the ruins of the Abbey of Tintern, situated in South-Western Wales, on the shores of the Wye River.

This subject was particularly loved by the North European romantic painters such as Samuel Grimm, Edward Dayes, Samuel Colman, William Turner, Thomas Girtin, Carl Gustav Carus and John Warwick Smith, who depicted it innumerable times.

Our view emphasizes the soaring gothic pilasters that held the vaults of the ancient abbey, romantically covered by vegetation that for centuries surrounded the vertical structures.

Later on in 1914 the vegetation was eradicated during a restoration of the site.

This picture can be attributed to Samuel Colman (1780-1845), given its resemblance with another painting that depicts the Abbey from almost the same angle.



S. Colman, *The Abbey of Tintern with Elegant Figures* (1822-1823),  
oil on canvas, 87 x 117 cm., Sotheby's London, November 30 2000, lot 24.

Samuel Colman (who also signed himself as *Coleman*) was a protestant artist who belonged to the “British School”, and who specialized in genre paintings also referred to as “apocalyptic”, given that he particularly cherished biblical subjects. His works are exposed at the Tate Britain in London and at the Yale Center for British Art.

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A similar point of view is also in two watercolors by W. Turner dated 1794 (Ashmolean Museum, Oxford and British Museum - Lloyd Bequest collection) and in the painting by S. H. Grimm at the National Library of Wales in Aberystwyth.



William Turner, *Tintern Abbey*, watercolor, 1794,  
Oxford, Ashmolean Museum



S. H. Grimm, *Tintern Abbey*,  
watercolor, 1780 circa

The Cistercian site of Tintern was edified in 1131 and demolished in the 16<sup>th</sup> century by Henry VIII's will. It has been one of the most famous medieval monastery complexes of Great Britain.

The “ruined” aspect of the monastery has always conferred it a peculiar charm – especially esteemed by the literates and romantic artists.

Other than Reverend William Gilpin<sup>1</sup>'s description of the abbey which dates back to 1783 (he was among the pioneers of the term *picturesque*), William Wordsworth also consecrated the valley of Tintern and Wye River as *topos* of romantic imagery in 1798: <sup>2</sup>

How oft, in spirit, have I turned to thee,  
O sylvan Wye! Thou wanderer thro' the woods,  
how often has my spirit turned to thee! [...]

<sup>1</sup> W. GILPIN, *Observations on the River Wye relative chiefly to Picturesque Beauty*, 1783.

<sup>2</sup> W. WORDSWORTH, *Lines written a few miles above Tintern Abbey in revisiting the banks of the Wye during a tour July 13th 1798*.



# PAOLO ANTONACCI

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Paul Franz FLICKEL

Berlin, 1852 – Nervi (Genoa), 1903

## *The “Fontana Oscura” in Villa Borghese, Rome*

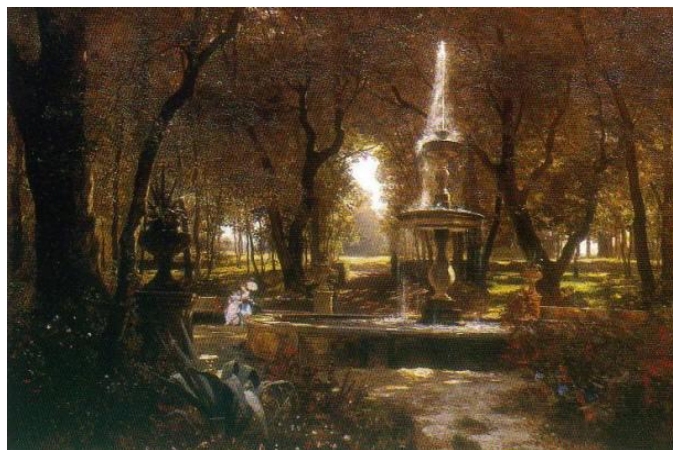
Oil on board; 132 x 175 mm.

Signed on the lower right: *P.Flickel*

Label on the verso: *Villa Borghese in Rom. Paul Flickel. Berlin. N.W. Georgenstr. 37*

Our painting depicts one of the two so-called “Obscure Fountains” that date back to the XVII century and which are still visible in Villa Borghese.

In 1881, Flickel painted an oil on canvas (cm. 67 x 100) with the same subject of our piece (sold at Dorotheum in November 2004, lot no. 44). From the dimensions and type of support of our painting, it is feasible to believe that it served as a preparatory sketch for the canvas of bigger dimensions with the same name and that the famous German editor Teubner did not hesitate to consider Flickel’s major masterpiece<sup>1</sup>.



P. F. Flickel, *Garden of Villa Borghese with the Obscure Fountain*, 1881, oil on canvas, cm. 67x100 (Dorotheum, Wien)

Paul Franz Flickel was born in Berlin in 1852. In 1871, he joined the art school of Weimar where he became pupil of Theodor Hagen from 1872 to 1873; from 1874 to 1875, he completed his formation at Düsseldorf’s art academy. In 1876, he left for Italy, visiting great part of the peninsula. From 1892 to 1903, he became member of Berlin’s Prussian Academy of Fine Arts, where he both taught and participated at its annual exhibitions. The works of this artist can be found in the museums of Berlin and Erfuhrt.

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<sup>1</sup> B. G. TEUBNER, *Leipziger Zeitung*, 1886, p. 535.



PAOLO ANTONACCI

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Johann Jakob FREY

Basel, 1813 – Frascati (Rome), 1865

*Double Rainbow above Roman Ruins*

Oil on canvas; 21 x 30 cm.

On the *verso* of the canvas, ancient handwritten tag with the name of the artist and the title

Our painting is an unpublished sketch maybe a preliminary study for a larger composition depicting the ruins of the Palatine from the “Terme di Caracalla” with the cupola of Saint Peter’s in the background.

This composition which must have been a beloved one by the artist who painted it several times, is studied in our sketch with atmosphere variations: a very unusual double rainbow which must have followed a thunderstorm is here caught in its immediate and impressive freshness, despite the artist’s vast production of clouds and skies of the Roman *Campagna*. The search for the variation of the light is here expressed through an extraordinary truthful resemblance to the atmospheric event.

The artist might have found a particularly beloved spot to paint this view depicting the ruins of the Imperial Palace on the Palatine with St. Peter’s in the background from the “Terme of Caracalla” ruins as testified by many other larger and more detailed compositions of his repertoire.



J. J. Frey, *The Ruins of the Palatine*,  
Galleria Paolo Antonacci.

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# PAOLO ANTONACCI

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## Johann Jakob FREY

Basel, 1813 – Frascati (Rome), 1865

Johann Jakob Frey grew up in an environment prone to art, receiving the first painting lessons from his father Samuel (1785-1836) who was a painter and engraver.<sup>1</sup>

He began travelling at a young age and Paris became his first destination: the desire to learn brought him to spend entire days at the galleries of the Louvre, where he would exercise in copying paintings of Flemish landscapes of the XVI and XVII century.<sup>2</sup> He returned to Basel in 1834 for a brief stay before returning to Munich where he discovered Carl Rottmann's art (1797-1850), whose artistic language influence Frey's approach to landscape art.<sup>3</sup>

He reached Rome in 1836, a date which appears on many of his Italian sketches and which thus anticipates his presumed arrival to Italy by two years: 1838, traceable in many of his critic studies. His first studio was located in the Austrian Academy at the Palazzo Venezia; he travelled in the premises of Rome for then arriving to Naples where he met the painters of the "Scuola di Posillipo" from whom he definitely was influenced, for then travelling to Sicily.

His *atelier* was visited by numerous intellectuals such as the archeologist Richard Lepsius (1810-1884), who became friends with the Swiss painter, and who considered him the right person to follow him in his expedition sponsored by the Prussian government to Egypt and Ethiopia. It was in 1842 that Frey began this expedition but it did not last for more than a year, given his deteriorating health condition, forcing his return in August 1843.

After a stop in Athens which lasted one month, the Swiss artist returned to Rome in "Via Capole Case" 92. In his studio, he began working immediately on the new Oriental themes he had been studying throughout his African experience. His creations were peremptorily acclaimed by the audience, and due to the political instability of Rome in 1848, he resumed his travels around Europe: in France, England, Switzerland and Spain, where he painted several views of the Sierra Nevada, Granada and Seville.

Frey became a point of reference for many artists, especially the German ones who arrived in Rome, who could visit him in the studio he established in 1858 at the prestigious Hotel de Russie, at the beginning of "Via del Babuino", towards "Piazza del Popolo". During those years, he continued travelling around the Roman countryside along with his fellow Ferdinand Gregorovius (1821-1891), a German historian and literate who described his walks with his fellow painter around the countryside, in many of his writings.<sup>4</sup>

1865, Frey died at the apex of his career in his "vineyard" in Frascati. His tomb, decorated with Egyptian motives, is at the Non-Catholic Cemetery of Testaccio in Rome.

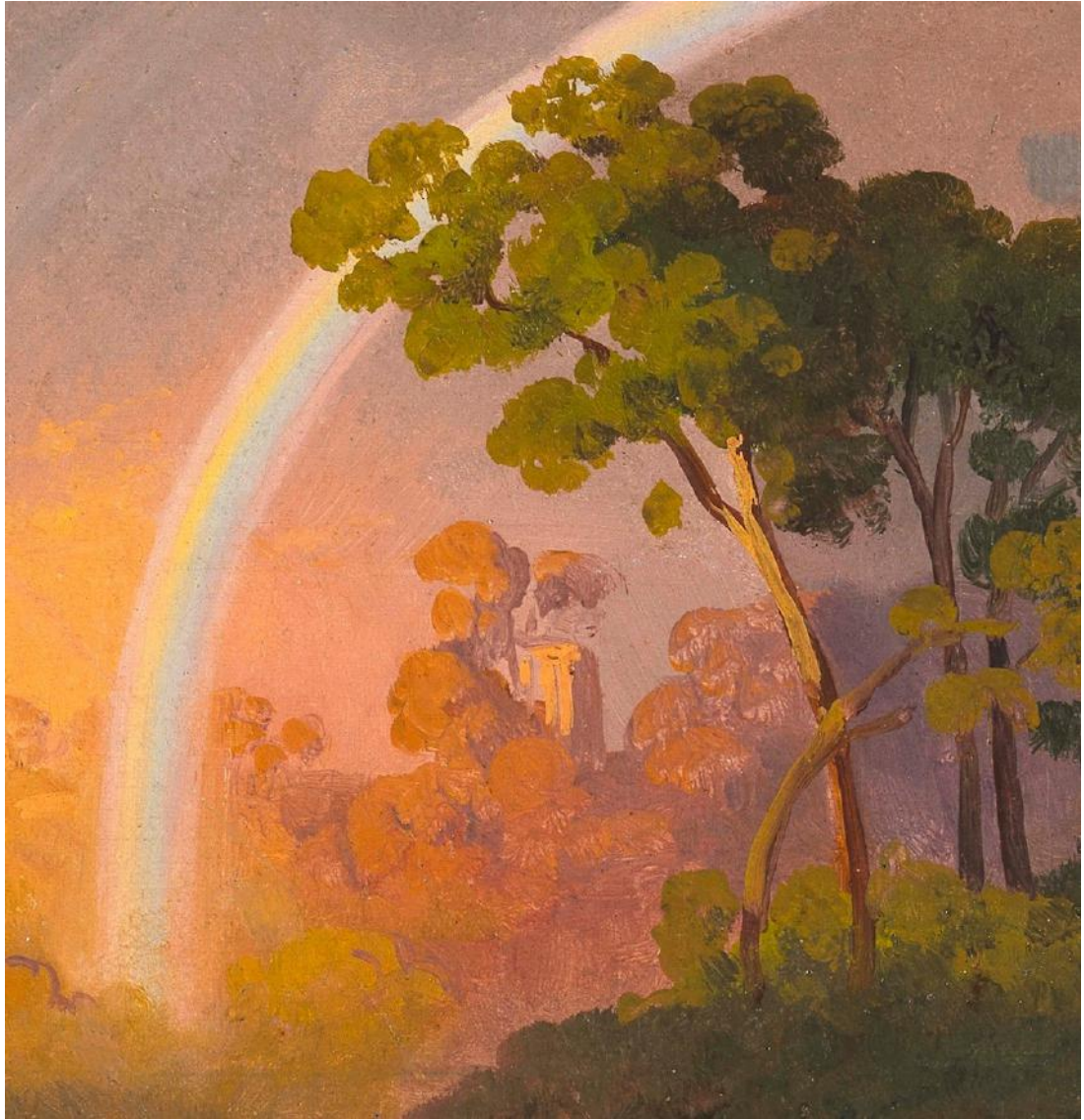
<sup>1</sup> See C. HAENLEIN, "Introduction", in *A Collection of Drawings and Paintings by Joann Jakob Frey 1813-1865*, catalogue of the exhibition, London, Malzahn Gallery Limited, London, 1974, p. 1.

<sup>2</sup> See C. VIRGILIO, "Nota biografica", in *Le Vedute Italiane di J.J. Frey 1813 - 1861*, catalogue of the exhibition at the W. Apolloni Gallery in collaboration with the Gallery of the 19<sup>th</sup> century, Rome, November 23<sup>rd</sup>-December 6<sup>th</sup> 1978, Roma 1978, p. 1.

<sup>3</sup> We thank the lawyer Nico Zachmann for his observations in this regard.

<sup>4</sup> Cfr. F. GREGOROVIVS, *Diari Romani, 1852 – 1874*, ed. by A. M. ARPINO, Avanzini Torraca editori, Roma 1982, p. 56.





# PAOLO ANTONACCI

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Louis GAUFFIER (*attributed to*)

Poitiers (France), 1762 – Livorno, 1801

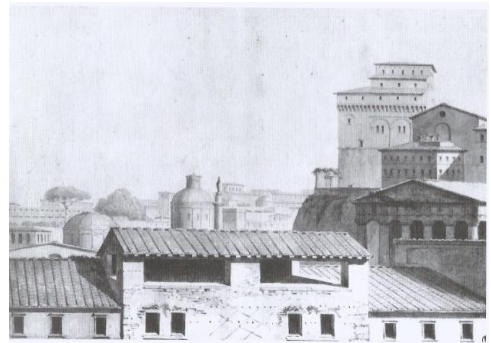
## *The Tower of Paul III Farnese and the Aracoeli on the Capitol, Rome*

Ink and brown watercolor on paper; 130 x 293 mm.

This piece represents an idealized view of the tower of Paul III Farnese at the top of the “Campidoglio”, with the Church of “Santa Maria in Aracoeli” in the back. The work is not a realistic representation of the two monuments but rather, a silhouette of the basilica, decorated in the superior strip by a garland pattern, which makes us believe that it is an idealized representation of the actual structures, thus similar to a study undergone by an architect.

The tower of Paul III Farnese (1468-1549) was built upon the “Campidoglio” between 1534 and 1542 as an observatory tower, according to the architect Jacopo Melegghino’s model (1480-1549). At the time, the tower was the tallest structure in Rome, after the “Palazzo Senatorio”. Between 1885 and 1888, many demolitions had to be undergone around the area adjacent to the Capitol in order to erect the “Vittoriano” complex. In this regard, the tower in question, the “Arco di S. Marco” and the adjacent “Palazzetto”, the three cloister of the convent of the “Aracoeli”, as well as the minor constructions upon the hill were all demolished.

Gauffier has drawn also a view of Rome – today at the Musée Fabre in Montpellier – which comprehends on the right side a different point of view of the tower of pope Paul III Farnese<sup>1</sup>.

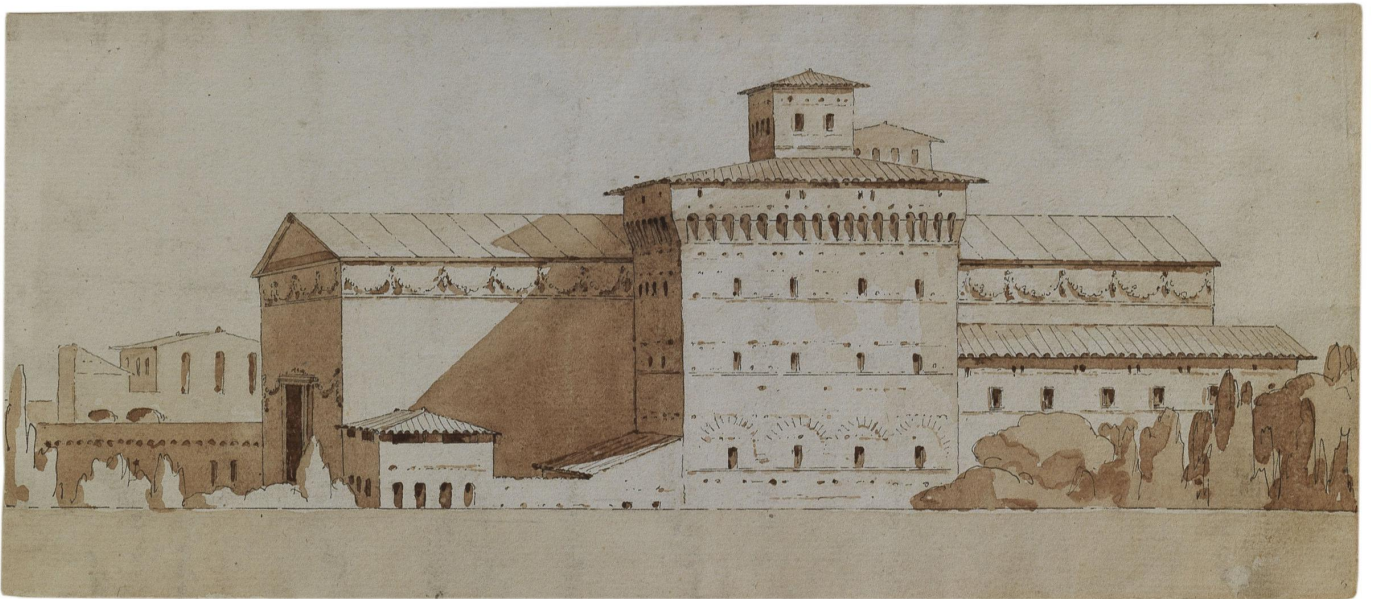


L. Gauffier, *Landscape of roofs*, Montpellier, Musée Fabre.

Louis Gauffier was among the major French neoclassic artists, portraitists and landscape artist who operated mostly in Italy. Considered a veritable *enfant prodige* in Paris, he studied at the Academy under the supervision of Hughes Tarval (1729-1785). In 1784, at the age of 22, he won the prestigious *Prix de Rome*: a substantial scholarship which allowed him to pursue his artistic formation in Italy at the Academy of France in Villa Medici.

In 1789, he returned briefly in Paris for then moving back to Rome and eventually to Florence – the city where he spent the rest of his life with his wife Pauline Chatillon (who was also an appreciated painter). Towards the end of his artistic career, Gauffier was respected especially as a portraitist and landscape painter. He died in Livorno in 1801.

<sup>1</sup> A. OTTANI CAVINA, *Terre senz'ombra. L'Italia dipinta*, Milan, Adelphi, 2015, pp. 206-211.



# PAOLO ANTONACCI

*Antichità s.r.l.*

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## Johann Georg GMELIN

Rome, 1810 – 1854

### *View of the Marina Grande in Capri*

Oil on canvas; 83 x 118,7 cm.

Signed on the lower left: *G. Gmelin*

Our view of the “Marina Grande” in Capri features Gmelin’s extraordinary talent of combining the real overall *veduta* along with the atmospheric element. In this stunning painting he depicts the village of the “Marina Grande” as it was in the early 19<sup>th</sup> century: a small fishermen village irradiated by the warm Mediterranean light. There are a few boats which have been dragged upon the shore, while a family group is watching a baby in the crib and the sun bends beyond the “Fortino” on its peak on the South end of the bay. The “Monte Solaro” cliffs are enlightened by the golden beam conferring a dreamlike atmosphere to the composition.

The chromatic effect resembles another of Gmelin’s works: the *View of Lago Fusaro with Ischia in the Background*<sup>1</sup> of 1839 due to several compositional details. For instance, in this piece the tent depicted on the right hand side of the foreground, resembles the fishing net leaned onto a stick upon the rocks of our canvas.

Gmelin has painted many views of the Neapolitan coast such as the: *Marina d’Ischia* in 1837, the *Beach of Vico Equense* in 1838, the *Coast of Castellamare* in 1839, the *View of the Bay of Naples* in 1841, the *View of the Gulf of Amalfi and Sorrento* in 1842, and the *Gulf of Sorrento* in 1844. Our painting could thus date back to the set of works of the Campania region, executed between the 1830s and the early 1840s.

Gmelin worked closely with the exponents of the School of Posillipo, as they were both mutually influenced by their respective arts.



J. G. Gmelin, *View of Lago Fusaro with Ischia in the Background*, 1839, oil on canvas, Lempertz, Koln.

<sup>1</sup> MASSIMO RICCIARDI, *Paesaggisti stranieri in Campania nell'Ottocento*, Salerno, De Luca, 2002, pp.116, 299; MORIZ GMELIN, *Stammbaum der Familie Gmelin*, Karlsruhe, Braun, 1877, p. 41; RENATO MAMMUCARI, *Roma città dell'anima: viaggiatori, accademie, letterati, artisti*, Edimond, 2008, p. 371.



# PAOLO ANTONACCI

*Antichità s.r.l.*

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## Johann Georg GMELIN

Rome, 1810 – 1854

Johann Georg was the son of Wilhelm Friedrich Gmelin: German engraver and member of the Academy of San Luca. He was born in Rome and returned to Germany at a young age, where he became pupil of the landscape painter Carl Ludwig Frommel (1789-1863) in Karlsruhe, for then moving back permanently to Italy around 1837-38. Gmelin's trip to Naples in 1837 was a crucial moment for the evolution of his art, strongly influenced by the pictorial style of the "Scuola di Posillipo". This group of artists, guided by Giacinto Gigante (1806-1876) and Anton Sminck Pitloo (1790-1837) had refused the artificiality of the academic paintings of the early 1800s. The "Posillipisti" realized angle views of the Gulf of Naples and the surrounding islands; their movement was characterized by views, and genre scenes set in Capri, with realist landscapes of the uncontaminated nature enriched by folkloristic elements.

The chromatic vivacity of his Italian landscapes was very well appreciated by foreign travelers visiting Rome. As Gmelin fell ill towards the end of his life, he retreated to a monastery in "Monte Cavo di Roma", above the Alban Hills.



PAOLO ANTONACCI

*Antichità s.r.l.*

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Jan GOERÉE (O GÖREE)

Middelbourg, 1670 – Amsterdam, 1731

*View of “Piazza di Spagna”*

Our drawing depicts a view of “Piazza di Spagna” seen from the “Palazzo di Propaganda Fidae”. It was made by Jan Goerée for an engraving<sup>1</sup> published in 1697 for the *Thesaurus Antiquitatum Romanarum* (editions of Leida and Utrecht), which was an encyclopaedic compendium written by the philologist G. J. Graevius (1632-1703). The plate no. 12 is an engraving taken from our drawing and entitled *Prospectus Palatii Oratoris Hispanorum et Hispani vulgo Piazza di Spagna.*



“Piazza di Spagna” in the engraving of 1697, based on the drawing by Goerée.

<sup>1</sup> In the frontispiece of this volume: "I. Goeree delin.[avit], I. Baptist sculp[ist]".

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# PAOLO ANTONACCI

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Jakob Philipp HACKERT

Prenzlau, 1737 – San Pietro di Careggi (Florence), 1807

## *View of the Palo Castle with a Hunter*

Pencil on paper; 520 x 680 mm.

Signed, dated and inscribed on the upper left: *Palo à vingt deux miles de Rome 1781 Ph.Hackert f*

PROVENANCE: Paris, Auction De Nicolay, Delorme, Fraysse: *Souvenirs historiques provenant de la Succession de Monseigneur Le Prince Henri d'Orléans comte de Paris*, October 30, 2000, lot 18

As indicated by Hackert himself, this sheet was executed in 1781 in the premises of Palo Laziale, north of Rome. In this view, which depicts both the countryside and the sea, it is possible to detect the castle of medieval origins which belonged to the Orsini and afterwards to the Odescalchi on the left, and the “Posta Vecchia” right in front of it – built upon the ruins of a Roman villa. The only human presence in the sketch other than the boat of anglers in the distance, is the hunter that appears on the foreground.

Hackert had already depicted the countryside in the premises of Palo, delineated in the background among the trees, in three other of his works: one dated 1778 and which is kept in a private collection<sup>1</sup>, and other two dated 1780 which can be found at the Akademie der Bildenden Künste (Kupferstichkabinett) in Wien. One of these last two depictions presents the same details of the boat in the distance and the buildings of Palo as the ones of our sketch, which is dated 1781:



J. P. Hackert, *À Palo 1780* [detail]. Pencil and dark ink on paper, 480 x 590 mm.  
Wien, Akademie der Bildenden Künste, Kupferstich-kabinett (inv. no. 11920).

In March 1781, Hackert handed a series of nine canvases to Prince Marcantonio IV Borghese (1730-1800) in order to decorate the “Salone del Lanfranco” of the noble “casino” in Villa Pinciana. The series included four marinas for the door of the living room<sup>2</sup> and one of these which has been lost, depicted the castle of Palo. Our sheet most probably represents one of the preparatory sketches for this canvas.

<sup>1</sup> Christie's London auction, 15 June 1976, lot 235. The sheet bears the inscription: *Filippo Hackert à Palo 1778*.

<sup>2</sup> P. A. DE ROSA, P. E. TRASTULLI (edited by), *La campagna romana da Hackert a Balla*, Roma, 2001, p. 50. “Between the two sliding doors appears a village that occupies the middle of the wall: the view of the sea and the beach in Palo”, A. NIBBY, *Roma nell'anno MDCCCXXXVIII*, Roma, 1841, p. 927. From the late nineteenth century it was removed from Villa Borghese and went missing forever. Hackert also executed replicas of these four panels for Prince Yusupov which went partially destroyed in a fire in 1820, see C. DE SETA (edited by), *Hackert, catalogo a cura di Claudia Nordhoff*, Napoli, Electa, 2005, p. 147.

View of the Bay from the Fort 1781. See the next page.



# PAOLO ANTONACCI

*Antichità s.r.l.*

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## Jakob Philipp HACKERT

Prenzlau, 1737 – San Pietro di Careggi (Florence), 1807

Jakob Philipp Hackert began his training with his father Philipp Hackert, a portrait artist, and between 1753 and 1755 continued in Berlin as a pupil of Blaise Nicolas Le Sueur (1716-1783) at the German Academy of Fine Arts. He began to take an interest in landscape painting and in order to master the techniques he reproduced the works of other such painters, as Frenchman Claude Lorrain (1600-1682) and Dutchmen Jan Asselyn (ca. 1615-1652) and Nicolaes Pietersz (1620-1683).<sup>1</sup>

Hackert completed his training travelling around Europe, first in Northern Germany, then in Sweden. Between 1765 and 1768 he lived in Paris, where he met several influential artists of the time, amongst which Claude Joseph Vernet (1714-1789) a famous landscape painter who had trained in Italy under Bernardino Fergioni (1674-1738). It was in Vernet's studio that Hackert began to be inspired by his paintings of Italian landscapes.

After his position began to stabilise, Hackert invited his brother, Johann Gottlieb Hackert (1744-1773) to reach him.<sup>2</sup> In 1768 the two brothers left for Rome, which remained their main residence until 1786. During this time in the Eternal City they often visited the Roman Campagna, Tivoli and the Castelli Romani, and in 1770 they went on their first trip to Naples.<sup>3</sup> The following year Hackert received an important commission from Catherine II of Russia: she asked him to depict the victory of Russia over Turkey in the battle of Cesmé, and thus his fame amongst his contemporaries grew considerably. In 1772 another two of his brothers reached him in Rome, whereas Johann Gottlieb left for London taking with him some paintings commissioned by their English clients. He went sick there and died in Bath in 1772.<sup>4</sup>

Hackert's works had many prominent clients, amongst which Marcantonio IV Borghese (1730-1800) who commissioned a series of nine paintings for *Villa Pinciana*. This enabled Hackert to turn down the prestigious post of court painter in Russia, offered him by the grand duke Pavel Petrovič Romanov whom he met in Rome in 1781.<sup>5</sup>

In 1782 Jakob Philipp went back to Naples and was presented to King Ferdinand IV (1751-1825) who commissioned numerous works. Four years later he became his court painter. In 1787 during his last stay in Naples, he met several times with Johann Wolfgang Goethe (1749-1832). The great German poet admired the works of his fellow countryman, took painting lessons from him and urged him to write his autobiography, which, after his death, he edited and published.<sup>6</sup>

In 1798 the political unrest forced the Bourbons to take refuge in Palermo and the arrival of the French troops in Naples obliged Hackert to leave the city and his comfortable court life. After a year in Pisa, in 1800 he settled in Florence. Three years later he bought an estate in San Pietro di Careggi where he continued to paint and to study rocks, trees and plants which he considered the basis of his landscapes. He died on April 28<sup>th</sup> 1807.

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<sup>1</sup> C. NORDHOFF, *Einleitung*, in C. NORDHOFF, H. REIMER, *Jakob Philipp Hackert 1737-1807. Verzeichnis seiner Werke*, Berlin 1994, vol. I, p. 30.

<sup>2</sup> M. L. KINNE, *Biographie*, in *Jakob Philipp Hackert, Europas Landschaftsmaler der Goethezeit*, exhibition catalogue by A. STOLZENBURG, Weimar, 25 August - 2 November 2008, Hamburg, 28 November 2008 - 15 February 2009, Ostfildern 2008, p. 95.

<sup>3</sup> C. DE SETA, *Philipp Hackert e il paesaggio secondo natura*, in *Imago Urbis Romae. L'immagine di Roma in età moderna*, Exhibition catalogue by C. DE SETA, Rome, 11 February - 15 May 2005, Milan 2005, p. 39.

<sup>4</sup> The death of Johan Gottlieb, Philipp Hackert's brother, is described in a paragraph of the biography Johann Wolfgang Goethe (1749-1832) published after the painter's death in 1811: «in 1772 Johann Hackert himself travelled to London taking with him many works commissioned by English clients [...]. But his health rapidly worsened, so much that he died in October of that same year in Bath [...]».

<sup>5</sup> C. NORDHOFF, *Catalogo dei disegni*, in U. BONGAERTS, *Paesaggi italiani all'epoca di Goethe, disegni e serie di acqueforti della casa di Goethe*, Bonn 2007, p. 43.

<sup>6</sup> S. UNSELD, *Goethe and his publishers*, Chicago 1996, p. 191.



# PAOLO ANTONACCI

*Antichità s.r.l.*

00187 Roma - Via del Babuino, 141/a

## Axel Hermann HAIG

Sweden, 1835 – Surrey, 1921

### *View of Piazza San Marco, Venice*

Pencil and watercolor on paper; 370 x 280 mm.

Signed with a monogram, dated and located on the lower left: *Piazza San Marco Venice 18 HA 97*



Our sketch is a foreshortening of Piazza San Marco, with the basilica and the steeple in the background, depicted from the central portico between the Procuratie, in the so-called Napoleonic aisle, which had been edified by Eugene Beauharnais between 1807 and 1814.

Our sketch celebrates Haig's precision in depicting the architectural and atmospheric details: a characteristic that had heightened his fame in England, as church designer and illustrious exponent of the *Gothic Revival*.

Haig painted Venice and its Lagoon several times: for instance, an engraving published in 1914 depicts another view of the same Venetian bell tower depicted from the side of the shore.

A. H. Haig, *Venice*, engraving, 1914

Axel Hermann Haig (Hägg) was born in the Gotland Island in Sweden, by the Baltic Sea, in a family of merchants. Fascinated by the sea, he began studying naval architecture for then shifting to sketches and architectural views once he moved to Glasgow and eventually to London in 1856. He was among the most famous active illustrators of late 19<sup>th</sup> century in England, and thanks to the commissions received by William Burger – a famous architect of the *Gothic Revival* - Haig became one of the most famous architectural designers of Great Britain.

In 1875, he moved to Italy, where he also visited Sicily. He was member of the group of artists who regularly exposed at the prestigious Royal Academy contest and he became member of the Royal Society of Etchers and Engravers in London, which he had contributed to found in 1880. There are about 400 sketches executed by Haig with an architectural subject.

Many of his works can be found at both the Victoria and Albert Museum and the British Museum<sup>1</sup>.

<sup>1</sup> E. A. ARMSTRONG, *Axel Herman Haig and His Works*, London, The Fine Art Society, 1905; J. MORDAUNT CROOK, C. LENNOX-BOYD, *Axel Haig and the Victorian Vision of the Middle Ages*, 1984.



# PAOLO ANTONACCI

*Antichità s.r.l.*

00187 Roma - Via del Babuino, 141/a

## Maximilian Albert HAUSCHILD

Dresden, 1810 – Naples, 1895

### *View of Saint Peter's from the fountain of Villa Medici*

Oil on canvas; 30,5 x 38,3 cm.

PROVENANCE: collection of the artist's heirs

This view of Rome and the cupola of Saint Peter's corresponds to the viewpoint admired from the square in front of Villa Medici. In the foreground it is possible to admire the fountain built in 1587 by Annibale Lippi, the architect responsible for the enlargement of the adjacent Villa. It is denominated "Fountain of the cannon ball" given that the basin, with water of the Felice aqueduct, contains the cannon ball that according to the legend was fired from Castel Sant'Angelo by Christine of Sweden's will.

Our view is a point of view cherished by the great romantic artists of 19<sup>th</sup> century Rome, especially Camille Corot<sup>1</sup>, who depicted it many times, and for this reason it was also referred to as the "fountain of Corot".



C. Corot's view of the fountain of Villa Medici.

In 1826, Hauschild entered the Academy of Dresden, where he specialized in architectural painting along with Johann Theodor Goldstein, and where he served as a teaching assistant from 1838 to 1852. His first trip to Rome dates back to 1853 as part of his Italian journey, where he studied Paleo-Christian, Gothic and Romanesque architecture. He returned to Rome in 1841 and 1846, and from 1852 onwards he began travelling always more frequently from Dresden to Italy. His works of art are mostly oil and watercolor paintings – the subjects are always very accurate in their details, as well as his famous views of Italian and German monastery and church interiors. In 1850, Hauschild published a book dedicated to Roman and Sicilian walks entitled: *Wanderung durch Plätze, Kirchen, Kreuzgänge... Italiens und Siliens*. His paintings are exposed in the museums of Bamberg, Dresden, Erfurt, Karlsruhe, Naples and Oslo. Among his oils with a Roman subject, we find the interior of the church of Aracoeli (Academy of Dresden), a view of San Paolo Fuori le Mura (at the Academy of Berlin), and a tempera view of Rome is mentioned at the Academy of Dresden (cat no. 35).

<sup>1</sup> *La vasca del Pincio da Corot a Maurice Denis* (Rome, Museo Napoleonico, december 12 1987- january 31 1988), Arnoldo Mondadori Editore – De Luca, 1987.





# PAOLO ANTONACCI

*Antichità s.r.l.*

00187 Roma - Via del Babuino, 141/a

“HC”

First half of the 19<sup>th</sup> century

## *View of the Piazzetta San Marco, Venice*

Ink and brown watercolor on paper; 220 x 205 mm.

Monogrammed and dated on the lower left: *HC 1845*

PROVENANCE: Amsterdam, van Regteren-Altena collection

On the foreground of our watercolor, it is possible to recognize the patron saints of the city of Venice: on the left column we can admire the ancient bronze statue of the winged lion of Saint Mark the Evangelist, while on the right we find the marble statue of “San Todaro di Amasea” as he is about to kill the dragon with his spear.

These two enormous columns in granite brought back from the Orient as spoils of war, were erected between 1172 and 1178 at the entrance of the “Basilica di San Marco” ’s basin by the architect and engineer Nicolò Barattiero.

On the right side of the background, it is possible to detect the façade of the “Palazzo della Libreria”, which today hosts the “Marciana” National Library. This building was designed and built from 1537 to 1553 by Jacopo Tatti, also known as Sansovino (1486-1570), a Tuscan architect who introduced the monumental style of the late Florentine Renaissance in Venice. At the left of the column of “San Marco”, it is possible to admire in the background, the great hemispheric cupola with spiral vaults of the baroque church of “Santa Maria della Salute” (1630-1687) – founded by the Venetian Senate in the “Punta della Dogana”.

As indicated by the monogram on the *verso* of the sheet, our sketch belonged to the collection of Iohan Quirijn van Regteren Altena (1899-1980): artist, art historian and Dutch collector who from 1923 to 1926, was assistant of Fritz Lugt (1884-1970) and contributed to the cataloguing of north European artists’ sketches exposed at the Louvre Museum. From 1926 to 1932, he worked with the merchant Nicolas Beets (1878-1966) – the time when he began buying ancient sketches for his collection. In 1932, he became the Curator of Amsterdam’s municipal collections and from 1937 to 1969 he taught art history at the town university. From 1948 to 1962, he also directed the cabinet of graphic arts of the Rijksmuseum, increasing the acquisitions of Italian and French pieces; furthermore, in 1964 and in 1980 he sold a great number of French sketches and engravings of his collection to the Rijksmuseum. Among his most famous works it is possible to cite the catalogue of Italian sketches which he owned and exposed at the Rijksmuseum anonymously in 1970 (*Italiaanse Tekeningen uit een Amsterdamse collectie*) and the noteworthy catalogue on the works of a famous Dutch family of artists: *Jacques de Gheyn: three generations* (published posthumously in 1983).



# PAOLO ANTONACCI

*Antichità s.r.l.*

00187 Roma - Via del Babuino, 141/a

## Italian School

First half of the 19<sup>th</sup> century

### *Composition of Paintings of the Musei Capitolini in Rome*

Oil on canvas; 66,5 x 68 cm.

PROVENANCE: New York, private collection; London, private collection

Our painting represents an ideal wall composed of seven famous masterpieces of Italian painters of late 16<sup>th</sup> and 17<sup>th</sup> century that can all be found in the “Pinacoteca dei Musei Capitolini” in Rome.

Starting from the left, it is possible to recognize the *Sibilla Persica* (1647) by Guercino, the *Ratto d'Europa* (1580-85) by Paolo Veronese, the *Sibilla Cumana* (1622) by Domenichino. At the center we can see: *La Buona Ventura* (1593-94) by Caravaggio; on the bottom: *San Sebastiano* (1615-16) by Guido Reni, *La Cacciata di Agar e Ismaele* (17<sup>th</sup> century) attributed to Giovanni Bonati and finally the *Maddalena Penitente* (1598-1602) by Tintoretto.

The bizarre presence of Bonati's painting among these masterpieces is motivated by the fact that it had been attributed to other more famous artists, but also because Bonati had been the one who selected the paintings that constituted the collection of Cardinal Carlo Francesco Pio: a great part of the “Pinacoteca Capitolina”.

Our *trompe-l'oeil* follows the pictorial tradition of the depiction of private picture galleries (*Cabinet d'amateur*) of the 17<sup>th</sup> century and that since the second half of the 18<sup>th</sup> century had evolved into the representation of museum fittings.<sup>1</sup> Furthermore, the choice of proposing this selection of work could have been motivated by the importance of the “Pinacoteca Capitolina” which had been instituted in 1748-9 by Pope Benedict XIV's will, and which represented the first Italian collection of paintings open to the public. Our painting could thus be intended as a tribute to Italian art and to the modern concept of “museum”.

This piece has been most likely composed for some northerner illustrious traveler as a *souvenir* of his *Grand Tour* in Rome.



Paintings in the “Musei Capitolini” in Rome by Guercino, Veronese, Domenichino, Caravaggio, Reni, Bonati, Tintoretto

<sup>1</sup> A. SCARPA SONINO, *Cabinet d'amateur. Le grandi collezioni d'arte nei dipinti dal XVII al XIX secolo*, Berenice, 1992.



# PAOLO ANTONACCI

*Antichità s.r.l.*

00187 Roma - Via del Babuino, 141/a

## Antoine Victor Edmond Madeleine JOINVILLE

Paris, 1801-1849

### *View of Palazzo d'Orléans in Palermo*

Oil on canvas; 48,5 x 65 cm.

Signed, located and dated on the lower left: *E. Joinville 1832. Palerme*

Inscribed on the *verso* of the canvas: *Vue du Palais d'Orléans à Palerme / peinte par E. Joinville ;*

Bears two labels on the *verso*: *Archives Nationales ex position Louis Philippe 1974 cat. n.232 5 collection Comte de Paris ; n° 183 Domaine privé, Neuilly*

PROVENANCE: Louis Philippe of Orléans and his heirs by descent

EXHIBITIONS: probably at the Salon of 1834 (no. 1037), belonging to the artist;

*Louis-Philippe, l'homme et le roi*, Paris, Archives Nationales, 1974-1975, pp. 65-66, no. 232

In 1809, the young Louis Philippe, Duke of Orléans (1773-1850) was exiled in Sicily along with his mother. There he married the daughter of the King of the Two Sicilies: Maria Amalia of Bourbon (1782-1866). The young couple stayed in Palermo until 1814 in Palazzo Santa Teresa, which at the time belonged to Maria Amalia, and that was renamed "Palazzo d'Orléans". During that year, he returned to Paris after his cousin Louis XVIII was restored to the throne.

After the reigns of his cousins Louis XVIII and Charles X, Louis Philippe of Orléans became King of France in 1830 until 1848. The date of our painting "1832" indicates that the Palermo property of Orléans was already a regal site and it remained in the family estate until 1940, when the palace was seized by the Italian government and became property of the Sicilian Region in 1947.

In 1950, the *Commission of Italian-French Conciliation* imposed the palace's restitution to its owners, who then sold it definitively to the Sicilian Region in 1955. During that year great part of the furniture was shipped to Paris, including our painting, which had remained in Sicily until then.

Three years after the execution of our painting, the French artists Bouchet and Audot depicted the same view of the Orléans' palace in Palermo. This depiction was destined to be used on the engraving published in the collection *L'Italie, la Sicile, les Iles Eoliennes* (Paris, Aubert, 1835). Most probably, the aforementioned artists might have based themselves on this painting by Joinville, admiring it at a Parisian exhibition.

The "Fountain of the Siren" (1583) shown at the center of the composition, animated by numerous figures, was set in the gardens of the palace of Orléans in 1820 and was destroyed in 1848.



*Palermo. Palace of Orléans*, sketch by Bouchet and Audot, engraving by Aubert, in *L'Italie, la Sicile, les Iles Eoliennes*, Paris, 1835.

Antoine-Victor-Edmond Joinville attended the *École des Beaux-Arts* under the supervision of Hersent. He affirmed himself as a landscape artist specialized in Italian and Algerian views.

He initially visited Italy in 1824 and returned several times between 1831 and 1848. The Duchess of Berry (1798-1870), niece of Maria Amalia, commissioned him to paint numerous Sicilian views.

Joinville exposed many of his Italian views at the Parisian Salon between 1831 and 1848.

TEL. +39 06.32.65.16.79 - +39 06.32.62.90.14 - P. IVA 05252941009

e-mail: [info@paolantonacci.com](mailto:info@paolantonacci.com) [www.paolantonacci.com](http://www.paolantonacci.com)



# PAOLO ANTONACCI

*Antichità s.r.l.*

00187 Roma - Via del Babuino, 141/a

## William Denholm KENNEDY

Dumfries (Scotland), 1813 – London, 1865

### *The “Casina di Raffaello” in Villa Borghese*

Oil on canvas; 22 x 33 cm.

Signed with a monogram and dated on the lower left: *WK – Villa Raffaello - 1846*

PROVENANCE: Rome, private collection

The painting depicts the ancient “Casina di Raffaello” which around 1840-42 – the two years the artist spent in Rome – was still visible in the park of Villa Borghese. The reference to Raffaello is due to the presence of two frescoes of the Raffaello School which decorated the vaults of this *palazzetto* before being relocated to the Museo Borghese in 1834<sup>1</sup>. The small *palazzetto* was destroyed by the French bombings of 1849.

On the sides of the small house it is possible to admire Villa Medici, right past a small arch which appears on many similar views, including the renowned one executed by Michallon. On the right we find the cupola of the Basilica of Saint Peter.

Born in Dumfries (Scotland) on June 16 1813, Kennedy began his studies in Edinburgh. In 1833, at the age of 17, he moved to London to attend the Royal Academy where he began a long-lasting friendship with the painter William Etty, who influenced significantly his style. In 1833, he sent his first paintings to the Royal Academy: *A Royal Music Party* and *The Toilet*. He continued exposing in this prestigious venue almost every year until his death. In 1835 he was awarded the golden medal of the Academy with a painting starring a historical subject which depicted *Apollo and Idas*. In 1840 he decided to move to Rome for two years – probably to enjoy his “academic” success.

He returned to Great Britain with a great number of sketches and studies of Italian settings. The Italian influence on his style is clearly visible in his later works, especially in the paintings entitled: *The Mother of the Bandit*, *The Italian Goatherd*, *The Land of Poetry and Song*. He also collaborated in many occasions with his artist friend Thomas Willement, executing sketches for glass windows, such as the ones of Saint Stephen Walbrook in downtown London. Kennedy was a very cultivated man – a fine expert of music and engravings. He died in his dwelling in Soho Square on June 2 1865.



Achille Etna Michallon, "Casina di Raffaello" in Villa Borghese, 1818, Musée du Louvre, Département des Arts graphiques, Cabinet des dessins (Fonds des dessins et miniatures : RF 14138, Recto).

<sup>1</sup> A. CAMPITELLI, *Villa Borghese, da giardino del Principe a parco dei romani*, Istituto Poligrafico e Zecca dello Stato, Libreria dello Stato, Rome, 2003.





# PAOLO ANTONACCI

*Antichità s.r.l.*

00187 Roma - Via del Babuino, 141/a

## Christoph Heinrich KNIEP

Hildesheim (Germany), 1755 – Naples, 1825

### *Ulysses and Calypso*

Ink and brown watercolor on paper; 655 x 935 mm.

Signed and dated on the lower left: *C.Kniep 1797*

PROVENANCE: Rome, private collection

LITERATURE: G. STRIEHL, *Der Zeichner Christoph Heinrich Kniep (1755-1825). Landschaftsauffassung und Antikenrezeption*. Hildesheim, Zurich, New York, 1998.

Our unpublished watercolor depicts the Homeric episode of Ulysses' last lunch in Ogygia (*The Odyssey*, V, vv. 247-255), when Calypso – despite being in love with Ulysses – agrees to help the hero continue his journey towards Ithaca upon a raft.

This is a companion piece to another of Kniep's watercolors, dated 1797 and also belonging to the Galleria Antonacci, which depicts Ulysses' departure from Circe's island.

Calypso, daughter of Atlas, lived on the island of Ogygia in a cave that faced lush gardens and a sacred grove. She was described as a beautiful and immortal woman, who kept Ulysses on her island for seven years until Zeus, through Hermes, ordered her to release him.

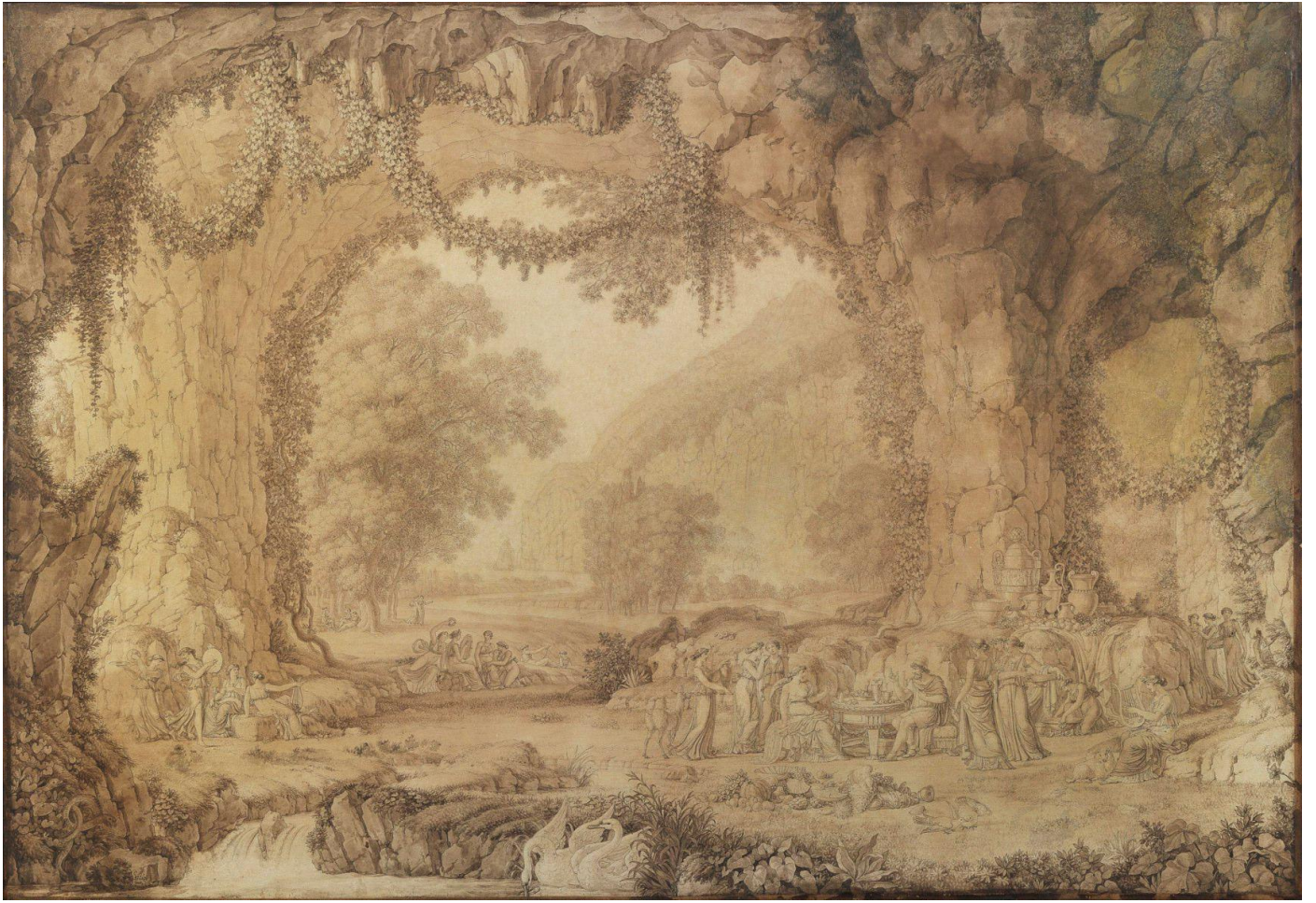
Other two of his watercolors, dated 1805, that resemble our two 18<sup>th</sup> century Homeric scenes, can be found at the Staatliche Museen in Berlin.<sup>1</sup> One of them depicts the same subject of our painting and had been wrongly linked to the other Homeric episode of Ulysses' lunch with Nausicaa.<sup>2</sup>



C.H. Kniep, *Ulysses and Calypso*, 1805, Berlin, Kupferstichkabinett, Staatliche Museen

<sup>1</sup> Berlin, Kupferstichkabinett, Staatliche Museen (cat. 2, *Abschied des Odysseus von Kirke*, 1805 – cat. 3, *Odysseus bei Kalipso*, 1805), see G. STRIEHL, *Der Zeichner Christoph Heinrich Kniep (1755-1825) Landschaftsauffassung und Antikenrezeption*, Georg Olms Verlag, 1998, pp. 188, 327.

<sup>2</sup> A. PELTZER (*Christoph Heinrich Kniep*, "Goethe Jahrbuch" XXVI, 1905, pp. 226, see also: W. KRUFF, *Christoph Heinrich Kniep, l'accompagnatore di Goethe in Sicilia*, in *Goethe in Sicilia, disegni e acquerelli da Weimar*, Rome, 1992, pp. 40-41.



# PAOLO ANTONACCI

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Recently, in occasion of the edition of the catalogue of Kniep's works edited by Georg Striehl, the aforementioned early 19<sup>th</sup> century watercolor was re-interpreted to Ulysses' lunch with Calypso, and the naturalistic background was compared to the karst caves of the Bonea Valley in Campania, Italy.<sup>1</sup> Other than inspiring himself from the direct observation of the nature of Campania, Kniep also faithfully abides to the Homeric description of this paradisiac place:

Thick, luxuriant woods grew round the cave, alders and black poplars, pungent cypress too, and there birds roosted, folding their long wings, owls and hawks and the spread-beaked ravens of the sea, black skimmers who make their living off the waves. And round the mouth of the cavern trailed a vine laden with clusters, bursting with ripe grapes. Four springs in a row, bubbling clear and cold, running side-by-side, took channels left and right. Soft meadows spreading round were starred with violets, lush with beds of parsley.

(*Odyssey*, V, vv. 83-99)

By comparing our version to the one exposed in Berlin, what emerged is that Kniep had initially inserted a snake on the lower left margin, which was then removed in the 1805 version. In both versions, it is possible to detect a couple of swans on the foreground, symbol of conjugal love and purity. One of them holds a snake in his beak – a symbol of Ulysses' patience and faithfulness – as he refused the gift of immortality from Calypso to return to his beloved Penelope.<sup>2</sup>

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<sup>1</sup> "Kniep blends the Homeric description of the table with that of the garden. The structure of the sketch is once again similar to that of Bonca di Cava. The garlands leads us to believe that the cave is situated in the well-kept part of the garden".

H. W. KRUF, *Christoph Heinrich Kniep, l'accompagnatore di Goethe in Sicilia*, in AA.VV., *Goethe in Sicilia, disegni e acquerelli da Weimar*, Rome, 1992, pp. 40-41.

<sup>2</sup> G. STRIEHL, *Der Zeichner Christoph Heinrich Kniep (1755-1825)... cit.*, p. 173.



PAOLO ANTONACCI

*Antichità s.r.l.*

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Christoph Heinrich KNIEP

Hildesheim (Germany), 1755 – Naples, 1825

*Ulysses Bids Farewell to Circes*

Ink and brown watercolor on paper; 655 x 935 mm.

Signed on the lower left: *Ch.Kniep inv.*

PROVENANCE: Rome, private collection

LITERATURE: G. STRIEHL, *Der Zeichner Christoph Heinrich Kniep (1755-1825). Landschaftsauffassung und Antikenrezeption.* Hildesheim, Zurich, New York, 1998.

Our watercolor depicts the Homeric scene of Ulysses and his crew's departure from Circes' island. This is a companion piece to another of Kniep's watercolors, dated 1797 and also belonging to the Galleria Antonacci, which depicts the episode of Ulysses and Calypso.

Other two of his watercolors, dated 1805, that resemble our two 18<sup>th</sup> century Homeric scenes, can be found at the Staatliche Museen in Berlin.<sup>1</sup> One of them depicts the same subject of our painting and had been wrongly linked to the other Homeric episode where Ulysses bids farewell to Nausicaa.<sup>2</sup>



C. H. Kniep, *Ulysses and Circes*, 1805, Berlin, Kupferstichkabinett, Staatliche Museen

<sup>1</sup> Berlin, Kupferstichkabinett, Staatliche Museen (cat. 2, *Abschied des Odysseus von Kirke*, 1805 – cat. 3, *Odysseus bei Kalipso*, 1805), see G. STRIEHL, *Der Zeichner Christoph Heinrich Kniep (1755-1825) Landschaftsauffassung und Antikenrezeption*, Georg Olms Verlag, 1998, pp. 188, 327.

<sup>2</sup> A. PELTZER (*Christoph Heinrich Kniep*, "Goethe Jahrbuch" XXVI (1905), pp.226. See also W.KRUF, *Christoph Heinrich Kniep, l'accompagnatore di Goethe in Sicilia*, in *Goethe in Sicilia, disegni e acquerelli da Weimar*, Roma, 1992, pp.40-41.

TEL. +39 06.32.65.16.79 - +39 06.32.62.90.14 - P. IVA 05252941009

e-mail: [info@paolantonacci.com](mailto:info@paolantonacci.com) [www.paolantonacci.com](http://www.paolantonacci.com)



# PAOLO ANTONACCI

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Recently, in occasion of the edition of the catalogue of Kniep's works edited by Georg Striehl, the aforementioned early 19<sup>th</sup> century watercolor was re-interpreted to Ulysses' farewell to Circes.

By comparing our version to the one exposed in Berlin, what emerged is that Kniep had initially inserted a tame lion, which he then substituted with a snake in his re-elaboration.

The presence of the lion next to the woman and not far from the lambs is an additional element that gives credibility to Striehl's interpretation. It in fact recalls a Homeric passage in which the magical setting of Circes' fauna is thoroughly described:

Deep in the wooded glens they came on Circe's palace built of dressed stone on a cleared rise of land. Mountain wolves and lions were roaming round the grounds—she'd bewitched them herself, she gave them magic drugs. But they wouldn't attack my men; they just came pawing up around them, fawning, swishing their long tails—eager as hounds that fawn around their master, coming home from a feast, who always brings back scraps to calm them down. So they came nuzzling round my men—lions, wolves with big powerful claws—and the men cringed in fear at sight of those strange, ferocious beasts.

*(The Odyssey, X, vv. 210-219)*





# PAOLO ANTONACCI

*Antichità s.r.l.*

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## Christoph Heinrich KNIEP

Hildesheim (Germany), 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 this time on, devoted himself to depicting landscapes. In the 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). When Krasicki's support was no longer forthcoming, Kniep, soon after his arrival in Rome, was forced to earn his living by selling his art, a task in which he was less successful than his colleagues Hackert e Tischbein.

In October, 1785 Kniep left Rome for Naples, where he would remain until his death. In the 1780s the city was home to a number of German-speaking artists active at the court of Ferdinando IV Borbone and his wife Maria Carolina of Austria. In 1789 Tischbein was named director of the Neapolitan Accademia di Belle Arti. In spite of his close ties to these artists, Kniep was unable to improve his financial situation. Certainly this was also due to his total dedication to drawing technique and his very painstaking way of working. Thus, in 1787, when Tischbein introduced him to Johann Wolfgang von Goethe (1749-1832), the meeting was of particular significance. Having arrived in Rome in 1786, Goethe had found lodging in Tischbein's apartment in via del Corso 18, and together they had traveled to Naples the following year. In his memoirs Tischbein wrote:

Then I went to visit my friend Kniep, who had been living in Naples for a long time; but no one could tell me where he lived. Even Hackert didn't know the address [...] I had already told Goethe much about him [...] so that Goethe was anxious to meet him. [...] Finally an old day-labourer pointed out Kniep's house: I went there and found him upstairs. When I knocked on the door, a weak voice called, "Come in!" I recognized it all the same and when I opened the door and he saw me, he jumped up from his drawing, embraced me and said, "You have come to me as a guardian angel!" Hanging all around his room were drawings of Naples' most beautiful places, which he had reproduced by going in person to each site. [...] He certainly did not lack commissions but his prices were too low and he worked too long on his pieces because he wanted to do everything with the greatest precision. This was the reason why he couldn't scrape by. [...] Goethe commissioned drawings of Neapolitan places from him and I advised him to take Kniep, instead of me, to Sicily [...] This was indeed what was decided: Kniep was the one to travel with him.<sup>1</sup>

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<sup>1</sup> In: *J. Heinrich Wilhelm Tischbein, Dalla mia vita. Viaggi e soggiorno a Napoli*, edited by Magda Novelli Radice, Naples 1993, p. 213.



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The trip that Goethe and Kniep took to Sicily lasted from March 29th to May 15th, 1787 and greatly improved the artist's financial situation. Goethe bought all the drawings that Kniep had made during the trip and, even after his return to Weimar, secured some important commissions for his artist friend.

Inspired by Goethe's experiences in Italy, the Duchess Anna Amalia of Saxony-Weimar-Eisenach (1739-1807) also left for Rome in 1788, arriving in October. Residing in Naples for almost one year – from May, 1789 to April, 1790 – she, too, had occasion to meet the poet's artist friends and acquired drawings by Kniep. Hackert also helped Kniep manage his business with important patrons. On March 3, 1789 Hackert sent a letter to Baron Heinrich von Offenberg (1752-1827), with whom he had become friends during the Baron's 1785 trip to Rome and Naples in the company of the Duke of Courland. In his missive he listed the contents of a crate containing art works for both the Duke and Offenberg; among the items for the Baron there were also six drawings by Kniep, who probably in turn received his payment through Hackert.<sup>1</sup> The latter also played a similar role for Weimar court, as can be seen in a letter that Goethe wrote to Kniep on September 19, 1788, “The money will be paid, as up until now, to Mister Hackert, and you will receive it when you consign the drawings.”<sup>2</sup>

Lastly Kniep counted among his clients such Neapolitan aristocrats as Leonardo Tocco di Montemiletto, who owned an important sketchbook by the artist.<sup>3</sup> To Francesco Maria Berio, Marquis of Salza (1765-1820), Kniep dedicated one of his “school of drawings” titled “Elements of Landscape”.

Christoph Heinrich Kniep lived and worked along the Riviera di Chiaia in Naples for over thirty years. In 1822 he was hired as a professor, without a stipend, when the Accademia di Belle Arti was re-organized. He spent his old age alone and isolated in rather uncertain circumstances. In his memoirs Ludwig Richter recalls that the painter Carl Wilhelm Götzlöff (1799-1866) went to see Kniep, “In Naples my friend Götzlöff met old Kniep who asked him if, being from Saxony, he knew a man named Goethe, and if he still lived in Weimar. This was how the little old man lived abroad, so isolated, cut-off and dead to his native country.”<sup>4</sup>

Kniep died in Naples in July 1825 after a serious illness and was buried in the city's Protestant cemetery of San Carlo all'Arena<sup>5</sup>.

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<sup>1</sup> The letter of 3. März 1789 is conserved in The National Historical Archives of Lettonia in Riga. It will be published by Claudia Nordhoff in *Jakob Philipp Hackert, Briefe (1761-1805)*. Kassel, Hainholz-Verlag (impending).

<sup>2</sup> Letter to Weimar, Goethe-und Schiller-Archiv. Quoted in Striehl 1998, p. 301 (“Das Geld wird wie bisher an Hr. Hackert gezahlt, und Sie erhalten es gegen Ablieferung der Zeichnungen.”)

<sup>3</sup> For more about this sketchbook, see the catalogue of the Schneider-Henn Gallery, Munich, from June 13, 1997 (*Das Tocco-Album. 60 Blatt Zeichnungen von Christoph Heinrich Kniep (1755-1825)*). Catalogue by Georg Striehl).

<sup>4</sup> In Ludwig Richter, *Lebenserinnerungen eines deutschen Malers*, edited by Erich Marx, Leipzig 1944, p. 185 (“Freund Götzlöff hatte diesen alten Kniep in Neapel angetroffen und war von ihm gefragt worden, ob er (als Sachse) vielleicht einen gewissen Goethe kenne, und ob dieser noch in Weimar lebe. So isoliert, abgestumpft und abgestorben dem Vaterlande lebte das alte Männchen in der Fremde.”)

<sup>5</sup> Biography written by C. Nordhoff for the Paolo Antonacci Gallery, Rome, 2012.



# PAOLO ANTONACCI

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Henry MURCH

Great Britain, 1824 – 1890

*View of Rome from the Tiber towards the Isola Tiberina*

*View of the Aventine from the Tiber*

Both oil on canvas; 32 x 50 cm.

PROVENANCE: Christie's London, November 2<sup>nd</sup> 1990; Rome, private collection

LITERATURE (the first): P. A. DE ROSA, P. E. TRASTULLI, *Il Tevere dipinto. Viaggio pittorico dalla foce alla sorgente nel Sette-Ottocento*, Rome, 2010, no. 21, p. 67

The English painter chose to paint these views on one of the banks of the Tiber near the ancient *Cloaca Maxima* and the Temple of Vesta. This site must have been notorious among the landscape painters of the time: for instance, the Danish painter C. W. Eckersberg (1783-1853) depicted a view of the Aventine Hill from the same observation point.



C. W. Eckersberg, *View of the Tiber towards the Aventine Hill*, 1813-16, Copenhagen, Royal Museum of Fine Arts

In the view of the “Isola Tiberina” it is possible to see, on the left of the composition, one of the arches of the ancient bridge Ponte Emilio, which is today referred to as “Ponte Rotto”.

The Isola Tiberina along with the Ponte Cestio and Ponte Fabricio, are the main subjects of the scene. The island has been for centuries a crossway between Trastevere and the ancient Jewish neighborhood. The bell tower on the island belongs to the S. Bartolomeo church (998 AD); it is surrounded by buildings of the convent structure, while on the right, beyond the Ponte Fabricio, it is possible to see the houses of the left bank of the Tiber that used to face the river. The dome of Saint Peter's is visible on the horizon. Beyond the Ponte Cestio on the left, it is possible to distinguish the arboreal profile of the Gianicolo hill with “Villa Lante” above it. In the foreground, a couple of anglers animate the scene on the left hand side.

In the view fronting the Aventine, which constitutes a rare evidence of the buildings upon the hill overlooking the Via Salara, the Aventine Hill and the river are the main subjects.

On the top of the hill, it is possible to admire the church of S. Sabina (5<sup>th</sup> century) with the annexed convent, the bell tower and the church of S. Bonifacio and S. Alessio (rebuilt in the 18<sup>th</sup> century), as well as the Priory of Malta right behind. In the foreground, some huts and barns are depicted facing the banks of the river. On the Trastevere side of the river, it is possible to take a glimpse of what used to be the “Casino di Donna Olimpia” and S. Michele.

TEL. +39 06.32.65.16.79 - +39 06.32.62.90.14 - P. IVA 05252941009

e-mail: [info@paolantonacci.com](mailto:info@paolantonacci.com) [www.paolantonacci.com](http://www.paolantonacci.com)



# PAOLO ANTONACCI

*Antichità s.r.l.*

00187 Roma - Via del Babuino, 141/a

## Henry MURCH

Great Britain, 1824 – 1890

The English artist's presence in Rome is well documented around mid 19<sup>th</sup> century; his studio was located in Via Gregoriana 17.

One of his paintings depicting a view of the “Palazzo Doria Pamphilij al Corso” was exposed in 1850 at the Royal Academy of London. In the catalogue of his presences at the Royal Academy, his residence in London appears to be 14 George Street Adelphi (A. Graves, *The Royal Academy of Arts*, 1959 III n.566 p.328). Murch exposed two views of Tivoli at the British Institution in London.

In 1856, he presented four paintings at the yearly exhibition of the “Società degli Amatori e Cultori delle Belle Arti” in Rome, among them we find a view of the “Palazzo Doria Pamphilij al Corso” (no. 164, 187, 223, 222).

Among the known pieces of Henry Murch with a Roman subject, we also find a view of Piazza del Campidoglio that can be found at the Victoria Art Gallery in Bath.



Henry Murch, *Piazza del Campidoglio*, oil on canvas,  
Bath, Victoria Art Gallery



Henry Murch, *Tivoli, The Temple of Vesta*,  
private collection

*Prof. Pier Andrea De Rosa*

TEL. +39 06.32.65.16.79 - +39 06.32.62.90.14 - P. IVA 05252941009

*e-mail: info@paolantonacci.com      www.paolantonacci.com*





PAOLO ANTONACCI

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Victor-Jean NICOLLE

Paris, 1754 – 1826

*Naples, view of the “Largo di Castello”*

Watercolor, pen and brown ink on paper; 205 x 312 mm.

Signed on the lower right: *Nicolle*

Inscribed on the verso: *Vue de la place dite Largo del Castello, et du mont Vésuve, à Naples*

Our watercolor is part of the interesting artistic production of Victor-Jean Nicolle, an architect who executed watercolors of urban landscapes, enhanced by the presence of human figures.

The piece in question depicts a view of the piazza called *Lago di Castello* in Naples that constitutes the original nucleus of what is today “Piazza del Municipio”, next to the bastions of “Castel Nuovo”.

The sketch adopts a *sui generis* point of view, showing a part of the view of the square where the castle is situated, and where the main subject appears to be the city life; Nicolle portrays the daily life in the square, with commercial stands and its inhabitants carrying out their daily routines. This piece has a documentarist value given that it shows us what this square looked at the time, with the Vesuvius in the distance, which today cannot be seen from that angle given the structures surrounding the port, and the different shape of the castle.

In Nicolle’s works, it is possible to find representations of Rome and France, with most of the settings based in Paris, while his Neapolitan production is constituted by around one hundred fifty works – most of which have a small format (usually less than 10 cm. in diameter). This makes our watercolor quite precious, given its larger dimensions compared to the other Neapolitan works.

Despite not exposing his works at the official *Salons*, Nicolle achieved immense success among the *amateurs* and the French engravings on his works makes us presume that his production was destined mainly to the French market.

His sketches are rarely dated, but from recent critic studies, we learned that the artist lived in Italy for different periods: between 1789 and 1799 and between 1802 and 1811. Our piece thus dates back to this period.<sup>1</sup>

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<sup>1</sup> Émilie BECK SAIELLO, *Raffigurare la città tra fine Settecento e inizio Ottocento. Il caso dell'artista e architetto Victor-Jean Nicolle (1754-1826)*, in *Dimore signorili a Napoli: Palazzo Zavallos Stigliano e il mecenatismo aristocratico dal XVI al XX secolo*, atti del convegno internazionale di studi (Naples, Palazzo Zavallos Stigliano - Palazzo Reale, October 20-22 2011), ed. by Antonio Ernesto Denunzio, Naples 2013, pp. 78-87.



PAOLO ANTONACCI

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Victor-Jean NICOLLE

Paris, 1754 – 1826

*Naples, view of the Palazzo Reale*

Watercolor, pen and brown ink on paper; 205 x 314 mm.

Signed on the upper left: *Nicolle*

Inscribed on the verso: *Vue de la Place et du Palais Royal à Naples*

Our watercolor is part of the interesting artistic production of Victor-Jean Nicolle, an architect who executed watercolors of urban landscapes, enhanced by the presence of human figures.

The piece in question is an interesting document as it truthfully reproduces the structure behind the “Palazzo Reale”, which at the time was called *Largo di Palazzo* (today called “Piazza del Plebiscito”), and it also constitutes a rare piece of Nicolle’s artistic production.

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Other than the “Palazzo Reale”, with its façade on the left, the sketch depicts a view of the square where it is possible to distinguish the stairs of the “Chiesa di Santo Spirito di Palazzo” on the right hand side of the foreground, which was demolished to leave space for today’s “Palazzo della Prefettura”. At the end of the square, today delimited by “Palazzo Salerno”, we can admire the “Convento di Santa Maria della Solitaria”. At the center, we see the “Fontana del Gigante” in the distance, and the huge statue on its side, which was moved many times before being permanently placed in “Via Partenope”.

Nicolle’s approach to the representations of Naples is unique; the artist demonstrates a certain attention to urban architecture, while at the same time enriching the composition with human figures. His vision of Naples is conceived as a place where people carry out their lives, such as those figures who are sitting on the church stairs, who is retrieving water from the well, and others who are simply strolling through the square.

Despite not exposing his works at the official *Salons*, Nicolle achieved immense success among the *amateurs* and the French engravings on his works makes us presume that his production was destined mainly to the French market.

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<sup>1</sup> Émilie Beck Saiello, *Raffigurare la città tra fine Settecento e inizio Ottocento. Il caso dell'artista e architetto Victor-Jean Nicolle (1754-1826)*, in *Dimore signorili a Napoli: Palazzo Zavallos Stigliano e il mecenatismo aristocratico dal XVI al XX secolo*, atti del convegno internazionale di studi (Napoli, Palazzo Zavallos Stigliano - Palazzo Reale, 20-22 ottobre 2011), a cura di Antonio Ernesto Denunzio [et al.], Napoli 2013, pp. 78-87.



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## Victor-Jean NICOLLE

Paris, 1754 – 1826

Victor Jean Nicolle, is a watercolourist and etcher of urban landscapes enlivened by little characters, depicted with thoroughness and accuracy, especially for what the architectural details of the city are concerned.

Nicolle in fact, had obtained in the 1771 the Grand Prix de Perspective at the École Royal and attended this school for three years until 1774, while he worked for the architectural firm Petit-Radel (1740-1818).

His great production includes hundreds of drawings, mostly views of monuments and squares of Rome, Naples, Vietri, Bologna, Genoa, Savona and Florence. The quantity of the Italian works in his production makes us believe that most of his career took place in Italy, which would explain his absence from any exhibition at the Salon, even at the time when it was still open to all artists.

His drawings suggest that he made at least two long trips to Italy, from 1787 to 1798 and from 1806 to 1811.



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Bartolomeo PINELLI

Rome, 1781 – 1835

*Venus Orders Cupid to Assume Ascanius's Shape*

Ink, watercolor and pencil on paper; 274 x 402 mm.

Signed on the lower left: *Pinelli*

Inscribed on the lower right: *Virgilio L. I.*

Our watercolor, faithful to the epic poem of Virgil, depicts the episode of the deception planned by Venus, who orders Cupid to mutate into the shape of the child Ascanius, in order to move Dido and make her fall in love hopelessly with Aeneas. Venus' craftiness is motivated by the need to make her son Aeneas welcomed by the Carthaginian Queen, so that he could be protected against Juno's wrath. The scene painted masterfully by Pinelli translates visually *Aeneid's* verses – an eternal masterpiece that our Neoclassical artist illustrated with 50 etchings for the Roman edition published in 1811 by Luigi Fabri <sup>1</sup>:

But Venus was planning new wiles and stratagems  
in her heart: how Cupid, altered in looks, might arrive  
in place of sweet Ascanius, and arouse the passionate  
queen by his gifts, and entwine the fire in her bones  
[...]

« For no more than a single night imitate his looks by art,  
and, a boy yourself, take on the known face of a boy,  
so that when Dido takes you to her breast, joyfully,  
amongst the royal feast, and the flowing wine,  
when she embraces you, and plants sweet kisses on you,  
you'll breathe hidden fire into her, deceive her with your  
poison.»

Virgil, *Aeneid*, L. I, I.

Our watercolor is a preparatory study for the etching printed in the aforementioned Roman publication of *Aeneid* dated 1811.

Pinelli was born in Rome in 1781 from a humble family, and attended the *Accademia di San Luca*, where he obtained remarkable distinctions, especially for his sculpture and paintings of shops and cafés.

In 1803 he received a collaboration proposal by Franz Keiserman (1765-1833), who had a reputation in Rome at the time for being an amazing landscape artist. His task was to “enrich” the Swiss artist's watercolor pieces with figures and human shapes.

During his early artistic days, Pinelli was also a great exponent of Neoclassicism, which at the time was at its peak.<sup>2</sup> Pinelli also received important commissions through the *Accademia di San Luca*: the decoration of the imperial quarters of the Quirinale (1811-18149 and the replica of the frescoes in the “Terme di Tito” (Nero's Domus Aurea), which he did not complete. Other than his repertoire of images dedicate to Roman uses, Pinelli illustrated many books on Greco-Roman mythology, executing pieces inspired by *The Iliad*, *The Odyssey* and *The Aeneid*. In addition, the numerous illustrations of Pinelli are also mentioned in the *Divine Comedy*, the *Jerusalem Deliberated*, the *Frenzy of Orlando* and the *Don Chisciotte*. He died in Rome on April 1<sup>st</sup>, 1835.

<sup>1</sup> E. SIMONETTI, *L'Eneide di Virgilio inventata e incisa all'acquaforte da Bartolomeo Pinelli nel 1811: un dialogo tra arte e letteratura*, Università di Pisa, 2012.

<sup>2</sup> F. LEONE, *Neoclassico eroico e temi “sublimi” in Bartolomeo Pinelli*, in *Arte e paesaggio in Italia nel XIX secolo* edited by F. LEONE - P. ANTONACCI, Galleria Paolo Antonacci, Rome 2005.





# PAOLO ANTONACCI

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## Max Joseph PITZNER

Partenkirchen (Germany), 1855 – Munich, 1912

### *The Horse Market*

Oil on board; 28,7 x 41 cm.

Signed and located on the lower right: *Max Pitzner München*

Our painting portrays a common life scene at the end of the 19<sup>th</sup> century in a German city park. In the background, it is possible to notice the outlines of houses and church bell towers, built in the typical Bavarian style. On the left, next to a building with a grill-work façade, the detail of the street lamp indicates that probably our painting was executed before 1882: the year of the introduction of electricity in Munich and surrounding areas.

This painting belongs to the series of oils depicting Bavarian horse fairs that made Pitzner's art famous. His compositions, such as the one in question, convey the realistic atmosphere of the landscape with great compositional and prospective precision.

Other two paintings painted by Pitzner with the same Bavarian subject can be found in Rosenheim (Staedtische-Galerie: *Horse market in Dachau*) and in a private collection<sup>1</sup>.

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<sup>1</sup> See *Gemälde in deutschen Museen*, Saur, 1981, vol. 2, p. 765.



# PAOLO ANTONACCI

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## Max Joseph PITZNER

Partenkirchen (Germany), 1855 – Munich, 1912

Son of a forest ranger who worked in the Bavarian mountains, Max Joseph Pitzner was born on the border with Austria and during the years of his artistic training he moved to Munich, attending the Academy classes of Ludwig von Löfftz (1845-1910), a landscape painter, and Wilhelm Lindenschmit (1829-1895), an artist specialized in historical scenes.

Since a young age, Pitzner was strongly influenced by the French art innovations of the *en plein air* paintings, especially the ones advanced by the Impressionists. Since the start of his production, he specialized in genre-paintings with herds and rural landscapes. He joined the Munich Secession (1892), and his paintings, exposed at the Secession city exhibitions, obtained a remarkable public success. The luminous and radiant effect of his paintings received great feedback, as well as his ability to blend human and animal figures to the surrounding landscapes.

Luitpold Wittelsbach (1821-1912), the Prince Regent of Bavaria, visited several times his atelier in Schwabing, a central-northern district of Munich, and acquired some of his pieces.

After a long illness, Max Josef Pitzner died on September 10, 1912 in Munich.

In 2005 an exhibition of his paintings, entitled *Der Genremaler Max Joseph Pitzner (1855 – 1912)* took place at the Museumsforum of Altomünster (Bavaria).



# PAOLO ANTONACCI

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## Jean Charles Joseph RÉMOND

Paris, 1795–1875

### *View of the Bay of Naples under the Moonlight*

Oil on paper laid on canvas; 38 x 52 cm.

Signed on the lower left: *Rémond*

Our painting is part of the Italian, and more specifically, “Campania” production of the painter-lithographer Jean Charles Joseph Rémond. Born in Paris, the painter lived in Italy for a long time after his success at the 1821 edition of the *Prix de Rome*, spending most of his time in Naples and in the Salerno area.

Our painting presumably dates back to this period and it is a beautiful and particular view of the Bay of Naples. Its peculiarity is given by the fact that it conveys us a historically relevant image of the city at the beginning of the 19<sup>th</sup> century – at the time when the street which is today called “Riviera di Chiaia”, faced directly the sea. The painting is thus set before the urbanistic remodelling underwent by the city in the second half of 19<sup>th</sup> century which had led to the creation of what is today Via Francesco Caracciolo – a street built upon a landfill in 1869-70.

On the left, the church of San Giuseppe a Chiaia and its peculiar facade with a stone base interrupted by the three arched entrances and the tympanum above them.



A recent picture of the façade of the church of San Giuseppe a Chiaia

The two quadrangular constructions beyond the church, behind which it is possible to notice a dense grove, constituted the entrance wall to the gardens of the Villa Comunale (called “Real Passeggio di Chiaia” or “Villa Reale” at the time). The original nucleus of the Villa Comunale dates back to the end of the 17<sup>th</sup> century and it used to be touched directly by the sea.

On the upper left, soars the majestic Castel Sant’Elmo above the hill of the Vomero; in the distance it is possible to admire the Palazzo Reale which directly faces the Gulf of Naples, and the Castel dell’Ovo. Behind them stands the silent but perilous Vesuvius.

The city painted by Rémond seems magically asleep – captured in the tender light of a summer evening; here and there some lights inflame with red and yellow strokes the cold tones of the composition; a street stand animates the street, while some figures can be seen strolling; a boat is moored on the beach, with fishermen preparing it, perhaps, for an imminent sail, while other boats are already at sea.

The sea is undoubtedly the main subject of this painting – dark, serene and illuminated solely by the moonlight.

TEL. +39 06.32.65.16.79 - +39 06.32.62.90.14 - P. IVA 05252941009

e-mail: [info@paolantonacci.com](mailto:info@paolantonacci.com) [www.paolantonacci.com](http://www.paolantonacci.com)



# PAOLO ANTONACCI

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## Jean Charles Joseph RÉMOND

Paris, 1795–1875

Jean Charles Joseph Rémond, son of a famous printer of engravings, was a remarkable painter and lithographer. He studied at the *École Nationale des Beaux Arts*; where he received the prestigious teachings of painters of the calibre of Jean-Baptiste Regnault (1754-1829) and Jean-Vitor Bertin (1767-1842). From 1814 onwards, Rémond began to expose at the Parisian *Salon* his historical and *en plein air* landscapes.

In 1821, he won the second edition of the *Prix de Rome* for the “historical landscape”<sup>1</sup> section and thus had the opportunity to live in Rome for four years, often visiting Naples and the Salerno area – especially between 1822 and 1823. At the 1824 edition of the *Salon* he sent his *View of Amalfi from the Gulf of Salerno* from Rome, and in 1827, he returned to France and presented his piece entitled: *View of an Iron Foundry in Amalfi, Kingdom of Naples*.

The time spent in Italy provided Rémond enough material for two lithographic collections: the *Vues d'Italie* (1827/1828) and the *Souvenirs de Naples dessinés d'après nature* (1831).

The Campania landscape served as a background also for his paintings with religious subjects, such as the *Archangel Michael Defeating the Devil* (Paris, Church of Saint Sulpice), exposed at the Salon in 1827. In this painting it is possible to observe the Natural Arch of Capri and all of the rocky background that seems inspired by the island's physiognomy.

In 1842, he returned once again to Italy, specifically in Sicily, stopping in Rome on the way back. In 1844 he exposed “Italian” paintings for the last time, and in 1849 he stopped participating at official exhibitions.

He obtained numerous recognitions during his lifetime, among which the Legion of Honor in 1854. One of his pupils was the renowned Pierre Etienne Théodore Rousseau, one of the most prominent artists of 19<sup>th</sup> century – founder of the *Barbizonniers* School.



Charles Rémond, *View of the Colosseum from the Palatine Hill*,  
Metropolitan Museum of Art, New York.

<sup>1</sup> See S. GUTWIRTH, *Jean-Charles-Joseph Rémond (1795-1875), Premier Grand Prix de Rome du Paysage historique*, “Bulletin de la Société de l'Histoire de l'Art Français”, 1981, pp. 189-218.





# PAOLO ANTONACCI

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## Silvio Giulio Rotta

Venice, 1853 – 1913

### *The Newborn*

Oil on canvas; 71 x 49 cm.

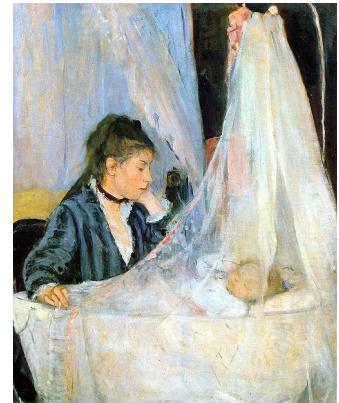
Signed on the lower right: *S.G. Rotta*

The artist in question has depicted a female figure with a newborn in a high-bourgeois interior of the second half of the 19<sup>th</sup> century. The mother is characterized by the elegance of her pose, as she tenderly looks at her kid. She is dressed in an elegant white dress with a white neckline lace tied to a blue silk ribbon. The crib in the foreground on the left is also adorned with white cloth and stands on a thin structure made out of golden metal. The recurrence of the color white (symbol of purity) contrasts with the black background of the setting and with the colorful floral rug.

The theme of motherly love in upper-class settings dates back to the set of works that Rotta painted before 1887: the year when the artist began depicting dramatic themes related to the poorer and marginalized social classes.

Berthe Morisot - whom Rotta personally met during one of his trips to France – exposed a painting named *The Crib* at the 1874 Parisian Impressionist Exhibition that was similar both in terms of theme and of composition and which thus played on oblique lines of veils and drapes, as well as for its expressive daintiness.

From the 1860s onwards, the theme of childhood and of private family life was beginning to acquire more social and artistic importance, especially with the studies underwent by Manet, Renoir, Bonnard and Vuillard.



B. Morisot, *The Crib*  
(1872),  
Paris, Musée d'Orsay



# PAOLO ANTONACCI

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## Silvio Giulio Rotta

Venice, 1853 – 1913

Son of the painter Antonio (1828-1903), Silvio Giulio studied at the Academy of Fine Arts in Venice, beginning at 13 with paintings that depicted Venetian daily life scenes: the same genre espoused by his father. He displayed his works in Wien (1873: *A Suspended Grate*), in Milan (1878 and 1881: *Seller of Acquavite; Cenciaiuolo; In the Vineyard*), at the Universal Exhibition of Paris (1878: *Costumes of Venice*), where he won the golden medal.

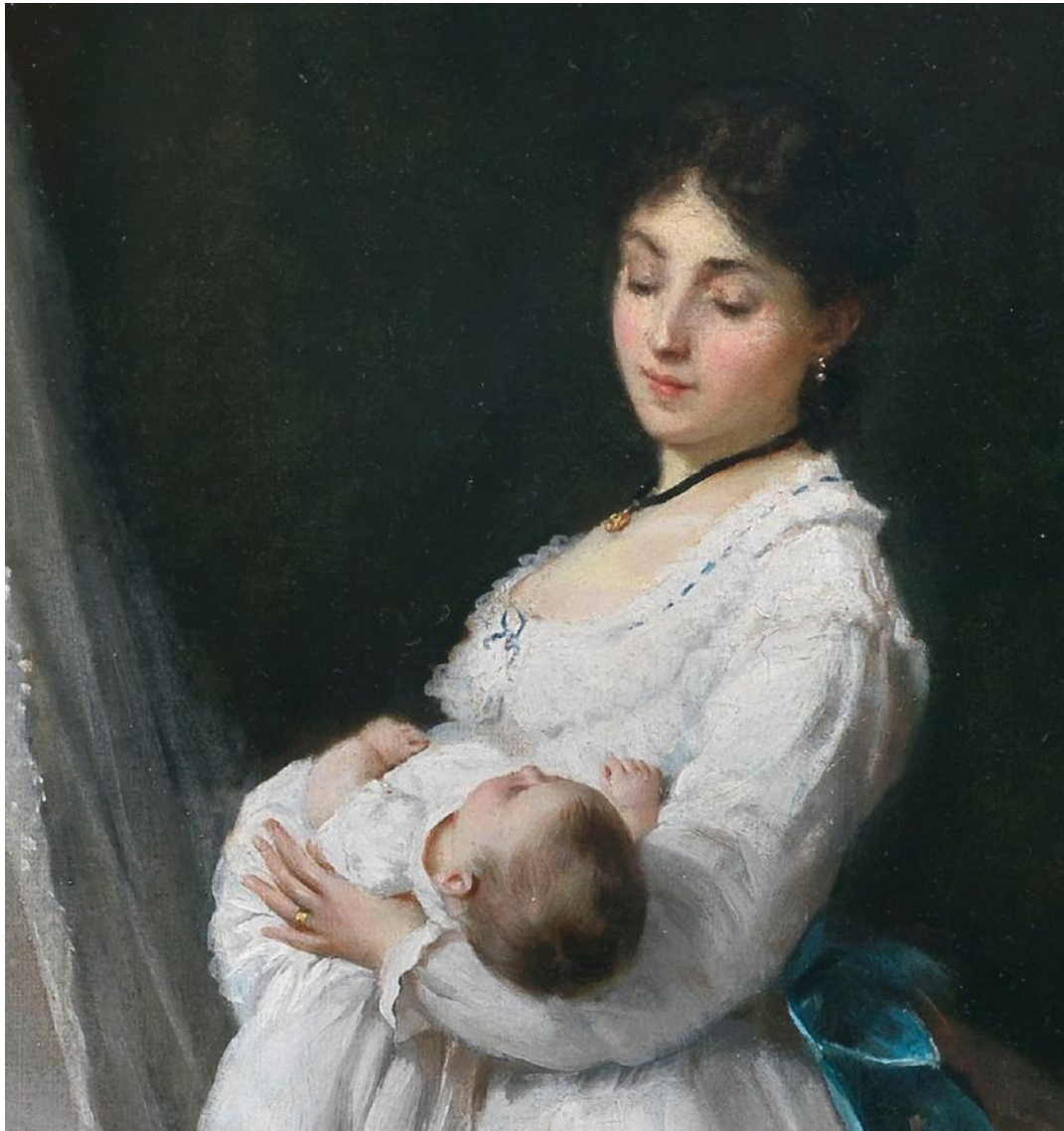
In 1873 he went to Paris in order to perfection his international artistic knowledge and around the 1880s he changed interests, focusing mostly on dramatic themes such as social marginalization. His painting *The Forced* was presented in 1887 at Venice and at the Exhibition of Fine Arts in Budapest (where he won the golden medal), and obtained immense success for the innovative strength of its subject<sup>1</sup>. From this moment onwards, his production shifted to a realistic and melancholic direction, and his works received always more appreciation from the audience and the critic alike given the choice of new subjects such as social and psychic hardship.

In 1895 he participated to the first Biennale of Venice, where he had the occasion of confronting the novelties of Symbolist art and exposed the *Il Nosocomio* (1895, a work which was prized and exposed in 1900 in Paris). His last work dates back to 1912: *In the Darkness*, which he completed when he had already fallen ill<sup>2</sup>.

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<sup>1</sup> In the Venetian magazine «L'Esposizione Artistica Nazionale illustrata» of 1887, the art critic Pellegrino Orefice, affirmed that Rotta had a “strong wit and was able to reach the highest boundaries of the arduous field of art”.

<sup>2</sup> POMPEO GHERARDO MOLMENTI, *La pittura veneziana*, Firenze, Fratelli Alinari, 1903, pp.137, 158.



PAOLO ANTONACCI

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Alexander Gustav von SALZMANN

Tbilisi (Russia), 1874 – Leysin (Switzerland), 1934

### *Young Lady at the Theatre*

Oil on canvas; 39,5 x 41 cm.

PROVENANCE: Schweinfurt, George Schäfer collection.

EXHIBITIONS: *München 1869-1958 – Aufbruch zur Modernen Kunst*, Munich 1958, p. 212, cat. no. 736.

LITERATURE: *Münchener Maler im 19. Jahrhundert*, Munich, Bruckmann, 1983, *ad v.*, p. 11, no. 8.

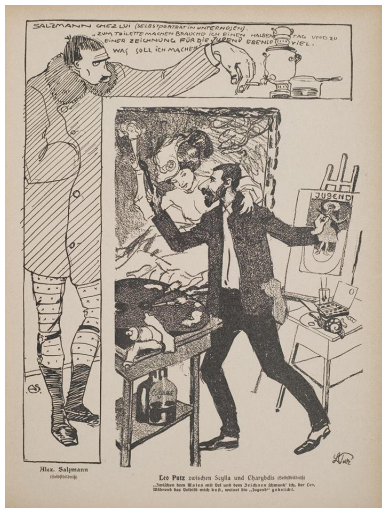
The young lady in the foreground is depicted seated and in the act of reading the booklet of an opera which is about to go on stage. Von Salzmann captures the consolidated iconography of the “reading woman”<sup>1</sup> within the mundane setting of the theater hall. The bourgeois society attending the theater is a subject which became popular around the second half of the 19<sup>th</sup> century thanks to several French painters, and it was intimately linked to the development of opera.

Our piece, painted around the 1900 is particularly precious, as it testifies the pictorial talent of this important artist at the time when he had just completed his studies at the Academy and was confronting himself with the novelties of Symbolism, was meeting artists of the calibre of Kandinsky and was entering the theatrical scene.

A decade after the execution of our painting, the artist and illustrator von Salzmann began working as a light technician and scenographer in the theaters of Paris, Moscow and Tbilisi.

The theater will become for him the venue in which to materialize the idea of “total art piece”, experimenting revolutionary luminous and scenographic solutions.

This painting belonged to the prestigious collection of German paintings of the 19<sup>th</sup> Century created by the industrial businessman Georg Schäfer (1896-1975), to whom is entitled a museum in Schweinfurt.



Alexandre de (or von) Salzmann, *Self-portrait*, in "Jugend", no. 1, December 29<sup>th</sup> 1904, p. 19, Basarab Nicolescu Archive.

<sup>1</sup> A. FINOCCHI, *Lettrici. Immagini della donna che legge nella pittura dell'Ottocento*, Nuoro, 1992.



# PAOLO ANTONACCI

*Antichità s.r.l.*

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## Alexander Gustav von SALZMANN

Tbilisi (Russia), 1874 – Leysin (Switzerland), 1934

Alexander Gustav von Salzmann came from a respected family of Russian-German architects of Odessa. He studied in Moscow for then moving to Munich in 1898 to attend the courses held by the symbolist painter Franz von Stuck at the Academy of Fine Arts.

In 1896 he joined the Munich group of painters who followed Wassily Kandinsky, who had founded the Phalanx Art School, and of which he became professor, in 1901.

He helped to execute the mural paintings of Willy von Beckerath for the Bremen Kunsthalle (1906), and he joined the “Blaue Reiter” (*Blue Knight*) cultural movement led by Kandinsky. He also frequented the cultural salon of the Baroness Marianne Werefkin – artist of Russian origins who hosted in her residence all of the most prominent artists, ballet dancers, actors and gallerists of early 20<sup>th</sup> century Munich.

Furthermore, from 1903 to 1923, von Salzmann collaborated as an illustrator for many editions of the famous weekly magazine of Munich: “Jugend” (*Youth*) – a name which was picked up by the *Jugendstil* German Liberty movement.

Around 1910-1911, he moved to Hellerau, adhering to the Hellerau Theatrical Association and actively collaborating with the innovators of music, Emile Jacques-Dalcroze, and of stagecraft, Adolphe Appia. Von Salzmann was considered by a famous Parisian theatre critic as “one of the most important scenic innovators”<sup>1</sup> given that he invented an avant-garde scenic illumination system named the “luminous pentagram”, which was successively adopted by all Russian and European theatres of the 20<sup>th</sup> century.

Another important encounter with the artist’s art and spirituality was the one with Geogres Ivanovitch Gurdjieff in 1917, who prompted him to found a religious exoteric cult.

From 1921, once in Paris, he became member of the lyrical theater of the Champs-Élysées, where he worked on important operas by Claudel and Gluck. During his Parisian years he also worked as an antique retailer and fresco decorator for many city buildings.

He died of tuberculosis in Leysin, Switzerland. His friend René Daumal dedicated him the book: *Le Mont Analogue*.

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<sup>1</sup> H. R. LENORMAND, "Choses de théâtre", 1922, see C. Di Donato, *L'invisibile reso visibile*, Aracne Editrice, Rome, December 2013 and Id., *Alexandre Salzmann e la scena del XX secolo*, Carocci, 2015.





# PAOLO ANTONACCI

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## Ferruccio SCATTOLA

Venice, 1873 – Rome, 1950

### *On the Bosphorus*

Oil on canvas; 101 x 72 cm.

Signed on the lower right: *FScattola*

The painting depicts the view of one shore of the Golden Horn in Istanbul at the end of the XIX century. On the left, it is possible to recognize the shadows of two mosques with the typical soaring minarets. The artist was standing on the other side of the bay on a verdant hill facing two ancient graves. A female figure holding a baby dominates the scene.



Ferruccio Scattola, *Sunset in Constantinople*,  
print of 1889 from one of his oils on canvas.

Other two paintings executed by Scattola during his Turkish stay are documented: *Sunset in Constantinople* known due to a print published on the Milanese weekly magazine “*Illustrazione Popolare*” of 1889.

The other one is the *Coffee in Constantinople*, which was exposed in 1897 by the artist at the Biennale of Venice. Our painting could thus also be datable to the last decade of the XIX century.

Ferruccio Scattola was a self-taught artist, who began painting at the age of 17 and who gained fame beginning from 1894, when he won the ‘Premio Fumagalli’ during the Triennale of Milan, with his *Interior of San Marco*. During his travels to the East, he produced a great quantity of sketches, which he sometimes transposed to oils on canvas.

The art critique Arturo Jahn Rusconi, during one of his personal exhibitions of Fine Arts in Rome of 1907, stated that his works reflected “another aspect of the young Venetian art, that art which among all the current regional schools, still maintains the perspicuous and significant characters of the people and of the country”<sup>1</sup>.

Scattola has painted many Italian landscapes with views of Siena, San Gimignano, Assisi and Rome. In 1818, he exposed his works at the Galleria Pesaro of Milan, while his name also appears at the Roman Quadrennials of 1935, 1943 and 1958. He was a thoughtful landscape artist, incredibly devoted to the atmospheric representations – which he often depicted with a melancholy – of natural and urban landscapes, painted with pasty brushstrokes and bright colors. Since 1897, he was very appreciated at the various Venetian editions of the Biennale, where he exposed in a personal hall in 1924.

<sup>1</sup> ARTURO JAHN RUSCONI, *L'Esposizione di Belle Arti di Roma*, “Emporium”, June 1907, p. 407.



PAOLO ANTONACCI

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00187 Roma - Via del Babuino, 141/a

William Bell SCOTT

Edinburgh, 1811 – Penkill Castle (Ayrshire), 1890

*Study for “The Fatal Sisters Select the Doomed at the Battle”*

Pencil on paper; 788 x 1525 mm.

PROVENANCE: Ayrshire, Penkill Castle; Newcastle-upon-Tyne, Stone Gallery; Christie’s London, November 28 2000, lot 15

*Fatal sisters* is the title of a famous poem by Thomas Gray dated 1768 and inspired by both the Roman myth of the three *Parcae* – divinities that choose men’s fates – and by the north European medieval tradition.

Our sheet is based on this poetic vein and it depicts the moment in which the three *Parcae* – here depicted as young women – decide which destiny to assign to the various warriors in battle.

It is most probably a preparatory sketch for a painting exposed by Scott at one of the annual exhibitions of the British Institution between 1851 and 1852<sup>1</sup>, which has gone missing. A reference to the painting by Scott with this title appeared on the magazine *The Scotsman* in 1852, in Lady Pauline Trevelyan’s review on the annual painting exhibition at the Royal Scottish Academy.

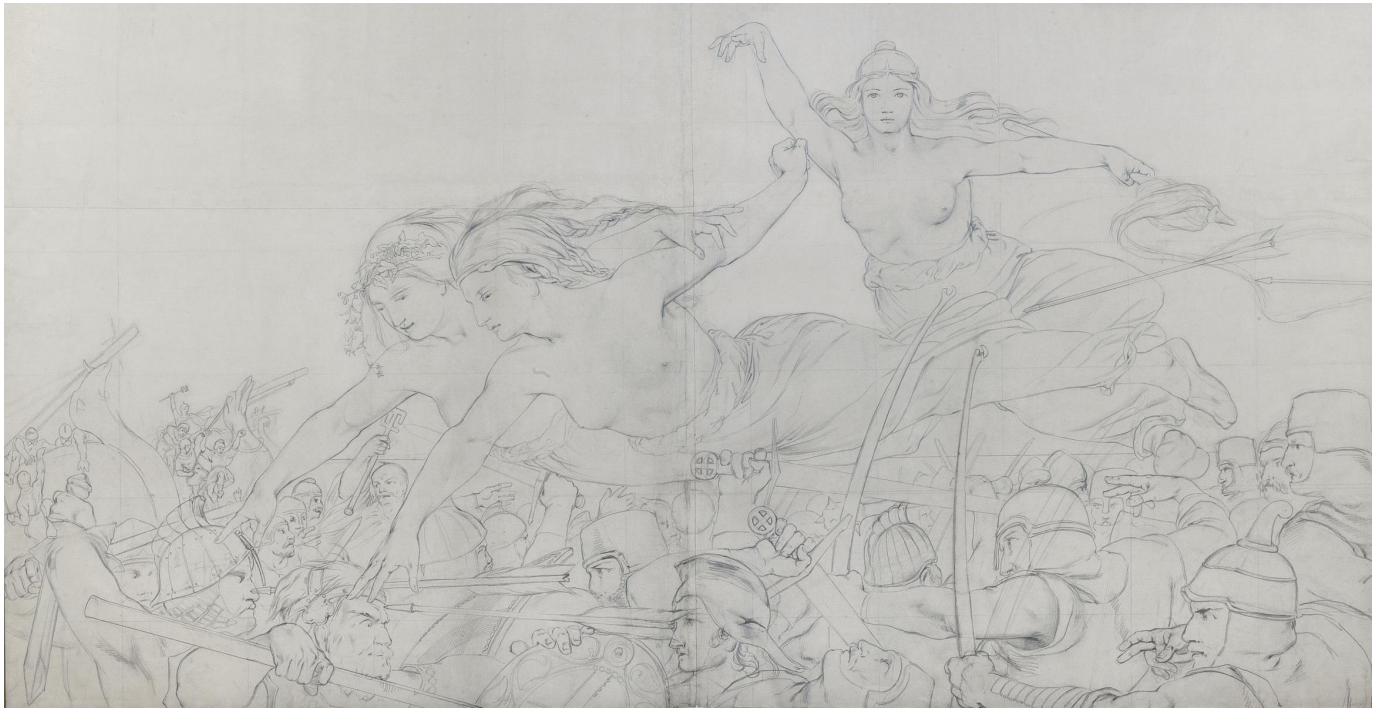
The sheet was part of the artist’s collection in his Scottish house: the Penkill Castle in Ayrshire. Scott was both a poet and a painter and lived with his companion Alice Boyd in this castle – visited by many pre-Raphaelite artists such as William Morris, Dante Gabriele Rossetti and Arthur Hughes.



Johann Heinrich Füssli, *The Three Witches or Parcae*, 1783

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<sup>1</sup> *The British Institution, 1806-1867: A Complete Dictionary of Contributors and Their Work from the Foundation of the Institution*, p. 1908. One of his paintings bearing the same title, is mentioned in the inventory of the Royal Scottish Academy (1826-1916), p. 352 (year 1852).



# PAOLO ANTONACCI

*Antichità s.r.l.*

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## William Bell SCOTT

Edinburgh, 1811 – Penkill Castle (Ayrshire), 1890

Poet, narrator and painter – William Bell Scott was born on September 12, 1811 in Edinburgh. He was brother of the painter and printer David Scott, with whom he attended the Trustees Academy in Edinburgh. During his youth, he worked for his father Robert (1777-1841) – an engraver. William joined the Pre-Raphaelites movement and the historical-religious subjects of his paintings fully reflect the principles shared by Dante Gabriel Rossetti. In 1843, Scott was nominated *Master of the Government School of Design* of Newcastle-on-Tyne. His mural decorations are well renowned and appreciated – among which we find the one named *Iron and Coal* in Wallington Hall – depicting an industrial setting. In 1831, Scott went to London for a few months to study and copy ancient sculptures at the British Museum, for then settling in definitively in 1837.

His first painting entitled *The Old English Ballad Singer* dates back to 1838: the year when it was exposed at the British Institution. He eventually exposed at the Norfolk Street Gallery in 1840, with his piece: *The Jester* and continued exposing other works until 1869.

Around 1855 he executed eight large life-size paintings of the history of the Northumberland – commissioned by Sir Walter Trevelyan. He completed this decoration in 1863-4 with the addition of 18 oils on canvas destined to the spandrels of the arches of the entrance, and linked to the themes of the ballad of Chevy Chase.

In 1859, Scott began an intimate friendship with miss Boyd of Penkill Castle (Perthshire) which lasted until his death. He painted a series of scenes that illustrated the *King's Quair* (the “King's Book”, a 15<sup>th</sup> century epic poem attributed to Jack I of Scotland) under her commission, a means to decorate the walls of a circular staircase. He remained in contact for over fifty years with the most influential intellectuals and artists of London – among which: Rossetti, of whom he executed a portrait.

He illustrated the editions of art books on the masters of European art (*Albert Dürer: his Life and Works*, London, 1869; *Gems of French Art*, London, 1871; *The British School of Sculpture*, London, 1872; *Murillo and the Spanish School of Painting*, London, 1873; *The Art of Engraving on Copper and Wood from the Florentine Niello Workers in the Fifteenth Century to that of William Blake*, London, 1880) and on English furniture (*Antiquarian Gleanings in the North of England*, London, 1851; *Half-hour Lectures on the History and Practice of the Fine and Ornamental Arts*, London, 1861).

In 1875 he published some of his sonnets with illustrations signed also by L. Alma Tadema. Scott also edited the format of important poetic publications of authors such as Keats (1873), Byron (1874), Coleridge (1874), Shelley (1874), and Shakespeare (1875).

In his last years, Scott dedicated himself to his memoirs which were edited after his death in two volumes entitled: *Autobiographical Notes of the Life of William Bell Scott* (1892).

He died in 1890 at the Penkill Castle.



# PAOLO ANTONACCI

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## Auguste-Jean-Baptiste VINCHON

Paris, 1789 – Ems (Germany), 1855

### *Self-Portrait of the Artist in his Room in Villa Medici*

Oil on paper laid on canvas; 432 x 350 mm.

Bears a label on the verso: *M. Aug. Vinchon dans sa chambre à la Villa Médicis*

PROVENANCE: by descent in the artist's family; Tours, François Odent, sale October 11, 1998, lot 11; New York, Simon Dickinson-Newhouse Galleries; New York, private collection

EXHIBITIONS: *Rome and the Campagna, Oil sketches by Auguste Jean Baptiste Vinchon and other French Artists and a selection of European Sculpture*, Simon Dickinson-Newhouse Galleries, New York 1999, cat. no. 1

LITERATURE: *Maestà di Roma, da Napoleone all'unità d'Italia Da Ingres a Degas: gli artisti francesi a Roma*, Académie de France, Rome 2003, p. 52

Our painting depicts a self-portrait of Auguste-Jean-Baptiste Vinchon in his room in Villa Medici, which since 1803 became the *siège* of the Académie de France in Rome. Vinchon lived there as a *pensionnaire* artist from 1814 to 1819 and our picture can be dated from those years.



A recent photo of the internal section of Villa Medici

The window of the room opens on the internal facade of Villa Medici with the hills in the background. From this particular angle it is possible to deduce that Vinchon's window was located in the adjacent lateral section of the *palazzo* – perpendicular to the central section of the Villa – and could thus be the penultimate one.

The scene conveys a fragment of the French artists' lives in early 19<sup>th</sup> century Italy. Hanging on the wall it is possible to admire a sword, as well as a violin on the chair: two objects that hint to other of Vinchon's talents and interests beyond art.

This painting is part of the series of portraits and self-portraits of the typically *bohémienne* atmosphere that the young French artists like Vinchon executed during their joyful Roman years spent in Villa Medici. There are three other well-known portraits of his colleague painters Léon Coignet, François-Édouard Picot and Louis-Vincent-Léon Pallière set in their rooms of the Académie in Rome that share the same perspective composition, with the window at the center. The majority of these paintings bear the same support and are small-sized: elements that determine their intimate and private destination, given that they were intended to serve as souvenirs of their Roman sojourns. Two interesting details are the depiction of the rooms' furniture, which is quite humble, and the fact that Vinchon's bed and bedspread are similar to the ones depicted by Alaux and Coignet.

TEL. +39 06.32.65.16.79 - +39 06.32.62.90.14 - P. IVA 05252941009

e-mail: [info@paolantonacci.com](mailto:info@paolantonacci.com) [www.paolantonacci.com](http://www.paolantonacci.com)





# PAOLO ANTONACCI

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L. Coignet, *Self-Portrait in Villa Medici*,  
1817-18 (Cleveland, Museum of Art)



J. Alaux, *F.-É. Picot in Villa Medici*,  
1817 (France, private collection)



J. Alaux, *L.-V.-L. Pallière in Villa Medici*,  
1817 (New York, Wrightsman collection)

The portraits in the rooms with a view are a *topos* of the Romantic art – inaugurated at the beginning of the 19<sup>th</sup> century by Caspar David Friedrich with the portrait of his wife.

These innovative French paintings of early 19<sup>th</sup> century often present the windows at the centre of the composition, and the figure placed before it is many times the painter himself – emblem of the romantic contrast between the artist's inner dimension and the immensity of nature.

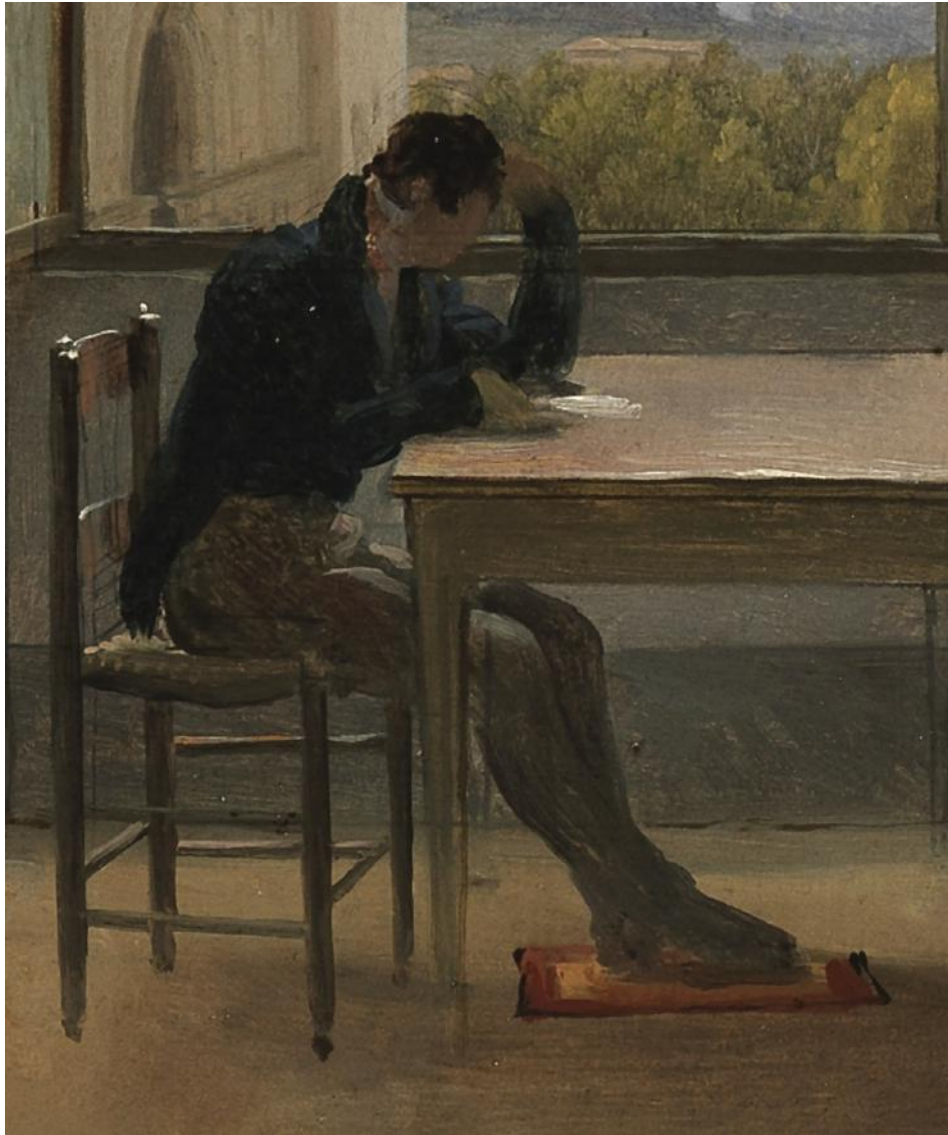
There is another self-portrait of Vinchon (Baroness de Pontalba collection, New Orleans), in which the artist is dressed in a very similar way to the way he appears in our painting and has the aspect of a young boy: it could date back to the same period of our piece.

Around 1814, probably before he moved to Rome, Vinchon was depicted also from his colleague Jean Alaux, historical painter and portraitist of Ingres and who eventually became Director of the Académie de France in Rome from 1846 to 1852.<sup>1</sup>



A. Vinchon, *Self-Portrait*,  
(New Orléans, originally Pontalba  
Collection)

<sup>1</sup> “Vinchon (Jean-Baptiste), peintre (1814), par Jean Alaux” noticed both in the *Revue de l'Art Français Ancien et Moderne*, Paris, 1884, p. 60 and in H. JOUIN, *Musée de portraits d'artistes, peintres, sculpteurs, architectes, graveurs, musiciens, artistes dramatiques, amateurs, etc: nés en France ou y ayant vécu...*, Paris, 1888, p. 193; P.GRUNCHEC, *Le Grand Prix de Peinture. Les concours des Prix de Rome de 1797 à 1863*, Paris, 1983, *ad n.* [1814].



# PAOLO ANTONACCI

*Antichità s.r.l.*

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## Auguste-Jean-Baptiste VINCHON

Paris, 1789 – Ems (Germany), 1855

Painter known especially for his depiction of historical-mythological and religious subjects, as well as for his abilities as a printer, Vinchon was pupil of the Italian painter Gioacchino Giuseppe Serangeli (1768-1852) and of the French painter Jacques-Louis David (1748-1825). In 1813 he classified second at the “Prix de Rome”, while in 1814 he was awarded first prize in the “Painting” section with his painting entitled *Diagoras of Rhodes brought in Triumph by his Sons* (Paris, École Nationale des Beaux-Arts). He moved to Rome as a scholarship holder at Villa Medici from 1814 to 1819 under the supervision of Thévenin. In this city the artist dedicated himself to the study of *en plein air* landscape art and to the fresco technique, which he will put into practice upon his return in Paris in 1820. Around 1816-17 he collaborated along with other important French artists such as Jean-Auguste-Dominique Ingres to the execution of paintings for the church of the Santissima Trinità dei Monti, commissioned by Count Pierre de Blacas, who was the French ambassador in Rome at the time. In this occasion Vinchon painted the fresco of a *Deposition* (1817) which was then destroyed.<sup>1</sup>

Once he returned to Paris in 1822, he executed the frescos of the Chapel of Santa Giovanna d’Arco in the church of Saint-Sulpice, depicting two episodes of the life of Saint Maurice Martyr. His *Appearance of the Virgin at the Temple* for the church of Notre-Dame de Lorette dates back to 1830. In Paris he regularly exposed at the Salon between 1822 and 1855.

Among his works with a more lay theme, it is worthy to mention the cycle of Roman-Greek historical scenes as well as a great number of *grisailles* at the Louvre museum; the painting entitled *Voluntary Enrollment on July 22 1792* can instead be found in the Versailles Castle. Finally, the artist decorated with *grisailles* the vaults of the Parisian Palace Brongniart, which used to be the original site of the Bourse during the 19<sup>th</sup> century. The decoration of the palace’s vaults consists in a fascinating depiction of the different virtues and crafts.

In 1827 he was awarded the title of Knight of the Legion of Honour and in 1831 he won the challenge for the decoration of the Salle des Séances at the National Assembly: his painting *Royal Seat for the Opening of the Chambers and the Proclamation of the Constitutional Charter* (today in Versailles) was chosen over the famous one, painted by his colleague Delacroix.

At a more mature age, the artist became head of the famous Parisian printshop: "Imprimerie de Vinchon et C. de Morgues". In 1855, Vinchon was one of the most represented artists at the Universal Expo in Paris; he died in the Summer of the same year, during his sojourn at the baths of Ems – which was part of the Dukedom of Nassau at the time.

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<sup>1</sup> See *Dessins XVe-XXe siècles. La collection du Musée de Tours* (cat. exhib., Tours, Musée des Beaux-Arts, 2001), Tours, 2001, pp. 214-215. The preparatory cardboard for the *Deposition* was exposed at the Institute Palace in Paris in 1818, see: C. GABET, *Dictionnaire des Artistes de l'Ecole Française au XIXe siècle*, Paris, 1831, p. 697.



PAOLO ANTONACCI

*Antichità s.r.l.*

00187 Roma - Via del Babuino, 141/a

Francesco ZERILLI

Palermo, 1793 – 1837

### *View of Palermo from the Sea*

Tempera on paper; 330 x 480 mm.

Signed and dated on the lower left: *F.sco Zerilli dis. dal Vero, e dip. in Palermo nel 1834.*

Palermo is depicted in all of its monumentality just as it could appear to a visitor approaching from the sea, who admired its majestic crown of mountains that surround it. The city is framed on the left margin by the Fortino Tonnarazza and on the extreme right by the Forte della Garita, while on the background it is possible to admire Castellamare.

Our view presents a precise description of the buildings of the time, that faced the sea: on the left, we see Borgo Sant'Erasmus, the Cutò house, Villa Giulia between the two obelisks, the Gymnasium of the Botanical Garden, Palazzo Forcella and Monreale in the distance, characterized by a big street that cuts the mountain. Even farther away it is possible to take a glimpse of the profile of the Castellaccio, right above the Monte Caputo. The view proceeds with the outlines of the Trinacria Hotel that faces the boardwalk of the Marina, Palazzo Butera, the cathedral and finally the Forte della Garita.

The chariots of the nobles move all along the city boardwalk while various boats of anglers are depicted far away on the sea.

In 1836, Zerilli painted a second version of our view, which can be found today in the collection of the Cassa di Risparmio di Genova<sup>1</sup>.

Peculiarities of the Sicilian painter are the extreme care for details of both the buildings and the vegetation, and his manner of animating his compositions with different characters. His favorite subject was Palermo, but also Sicily as a whole. Francesco Zerilli is famous for having portrayed the Sicilian capital from different angles and perspectives.



Francesco Zerilli, *View of the Marina of Palermo*, 1825 circa.

<sup>1</sup> M. SCOGNAMIGLIO, *La riva di Palermo in un dipinto del 1836*, «La Casana», 49 (2007), pp. 6-11.



# PAOLO ANTONACCI

*Antichità s.r.l.*

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## Francesco ZERILLI

Palermo, 1793 - 1837

Francesco Zerilli began his artistic career under the guidance of Francesco Ognibene (1785-1837), focusing his attention on figurative painting. He then moved on to landscape subjects which he studied for three years under Giuseppe Patania (1780-1852).<sup>1</sup>

He also trained under Giuseppe Velasco (1750-1827), a major figure in Sicilian neoclassicism, who was fundamental for his artistic maturity. He then finally moved on to landscapes, becoming the foremost *vedutismo* artist in Palermo at the beginning of the 19<sup>th</sup> century.

It was this genre that won him the favour of the critics and buyers: his temperas became immediately popular with the public that was made up of both Sicilian nobles and tourists in search of souvenirs, but also by important foreign buyers such as the Austrian Emperor and the duke of Buckingham.

Continuing to dedicate himself to this painting genre, he experimented new techniques that helped him to obtain even brighter colours and an improved perspective rendering, thanks to the use of an optical chamber.<sup>2</sup> His subjects were mostly panoramic views of Sicily, with a distinguishing feature: his painstaking description of all the details in the picture and his characteristic chromatic choice of very bright colours.

This is how he is remembered by historian Agostino Gallo in his *Saggio sui pittori siciliani*. «He is the only one among our living painters who purposely uses tempera paints for his landscapes. His subjects mainly focus on the views around Palermo, admired both by the locals and by foreigners, and he is praised by everyone for his accuracy and masterful use of the paintbrush, for his intelligent perspective and the play of light and shadow and for the brightness of his colours».<sup>3</sup>

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<sup>1</sup> See M. REGINELLA, *Francesco Zerilli, nota biografica*, in S. TROISI, *Vedute di Palermo*, Palermo 1991, p. 165

<sup>2</sup> F. GRASSO, *Francesco Zerilli - dal vedutismo prospettico alla verità pittorica*, in *Zerilli - Kalós, maestri siciliani*, by F. GRASSO, Palermo 1992, p. 3.

<sup>3</sup> A. GALLO, *Saggio sui pittori siciliani dal 1800 al 1842*, in *Memorie della Sicilia*, vol. III, Palermo 1842, p. 136.



