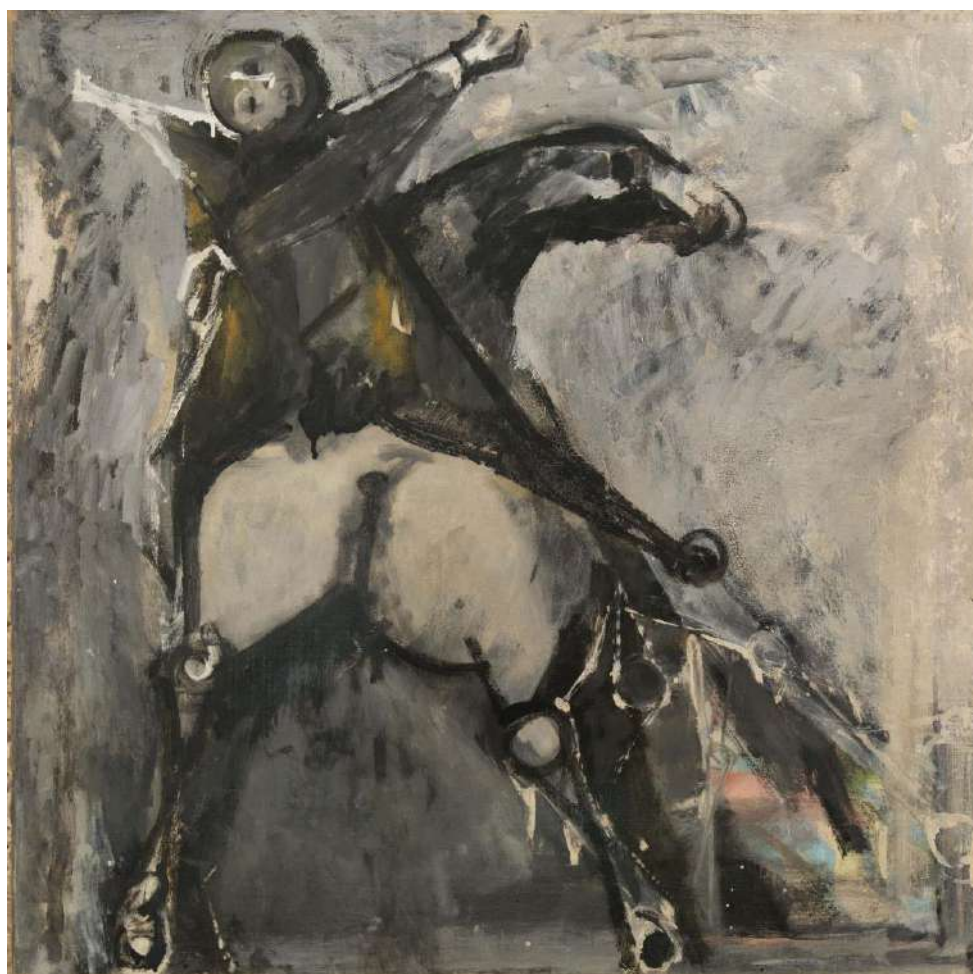


PAOLO ANTONACCI

— ROMA —

*RECENT ACQUISITIONS 2018*



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**TEFAF  
MAASTRICHT**

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Catalogue edited by

*Paolo Antonacci Roma*

Translations by

*Stephen Tobin*

Galleria

PAOLO ANTONACCI

Via Alibert 16/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 embarked on his career in the antique business in the mid-1980s, working in the "Antonacci-Efrati" Gallery, his family's gallery first established in 1916.

Paolo worked with his father Giuseppe throughout the 1980s, dealing in antiques both in Rome and in London, and developing his expertise in the international art world in those exciting years.

He opened his own gallery, "Paolo Antonacci Antichità S.r.l." at no. 141/A, Via del Babuino in Rome in 1998, moving to prestigious new premises at no. 16/A, Via Alibert in 2017.

Paolo Antonacci's interests in the sphere of art have always focused on seeking out, shedding light on and studying the artists and paintings that portrayed Rome, its Campagna, Italian *vedutismo* in general and the various aspects of the "Grand Tour" from the second half of the 18<sup>th</sup> century to the beginning of the 20<sup>th</sup> century.

He has also taken special interest in the artists of the Symbolist age, to marble sculptures and to works on paper produced in the 19<sup>th</sup> century.

Over the years the gallery has contributed with themed exhibitions to the study and popularisation of photographers working in the second half of the 19<sup>th</sup> century, particularly the so-called "Caffè Greco Group", in a sector which is still relatively little known in Italy.

In 1998 the gallery launched a cycle of annual exhibitions devoted to various aspects of art in Rome in the 19<sup>th</sup> century. Of these exhibitions, *The Roman Carnival* (2001), *Danish Painters in 19th Century Rome* (2004), *Luigi Ademollo* (2006), *Alessandro Poma* (2009), *Panoramic Views of Rome in the 19th Century* (2010), *Luigi Rossini's Engravings* (2012) and *The Collection of Jørgen Birkeedal Hartmann* showcasing masterpieces by Danish painters in 19<sup>th</sup> century Rome, have enjoyed particular success. The gallery's most recent publication is a catalogue entitled *Disegni di architetture romane di Auguste-Théophile Quantinet (Parigi, 1795-1867)*.

Paolo Antonacci has shown at the most important Italian and foreign antique fairs, including the *Biennale* in Palazzo Corsini in Florence, the *Biennale d'Arte* in Palazzo Venezia in Rome, *Masterpiece* in London, *Highlights* in Munich and *Master Drawings Week* in New York. He has also been showing at the *Tefaf* in Maastricht since March 2014. The gallery has been showing at the important *Fine Arts Paris* since 2017.

The gallery's institutional customers include the Comune di Roma, the Galleria Nazionale d'Arte Moderna in Rome, the Vatican Museums, the Museo del Corso, the American Academy in Rome, the Sovrintendenza Speciale per il Polo Museale Fiorentino and the Accademia dei Lincei, the Nationalmuseum in Stockholm.

The gallery has received numerous requests to lend its works for exhibitions, from such leading institutions as the *Istituto Nazionale per la Grafica di Palazzo Poli*, the *Museo del Corso*, the *Galleria Nazionale d'Arte Moderna*, the *Complesso del Vittoriano*, the *Vatican History Museum*, *Castel Sant'Angelo*, *Palazzo Braschi*, the *Museo Napoleonico* in Rome, the *Comune di Roma*, the *MART* in Rovereto, the *Palazzo Ducale* in Genoa and *Palazzo Milzetti* in Faenza.

## Flemish artist working in Rome

1590–1610

### *View of St. Peter's Square During a Papal Blessing*

Tempera on parchment glued on panel, 9.5 x 14.7 cm

Inscribed bottom left (on the step below the balustrade surrounding the obelisk): ... F A L F R W N

This rare and precious parchment shows a view of old St. Peter's Square as it was before the changes made by Carlo Maderno in the early years of the 17<sup>th</sup> century for the construction of the new basilica and its façade.

The pope, wearing the papal vestments and the triple tiara, is shown on the gestatorial chair with its red canopy in the "Benediction Loggia". He is looking out and raising his right arm in blessing, surrounded by cardinals and acolytes and witnessed by a crowd of people standing in the square.

In the centre we see an armed guard, a member of the "*Guardia dei Cavalleggeri*" or "*Cavalieri di Guardia di Nostro Signore*", the corps entrusted with the pope's protection, wearing steel armour and a purple cloak ("*sago*"), mounted on a black horse and brandishing a lance with a yellow and blue pennant.

Thus the parchment depicts the apostolic blessing "*Urbi et Orbi*" traditionally imparted by the pope from the Benediction Loggia in St. Peter's after his coronation or on Maundy Thursday, Easter Sunday or the feast of Saints Peter and Paul. A prototype for comparison purposes is the celebrated engraving by Étienne Dupérac, printed by Bernardo Faletti and dateable to 1567, depicting a blessing of Pope Pius V in St. Peter's Square (fig. 1), updated by Antoine Lafréry in the early 1570s (fig. 2) and by Ambrogio Brambilla a decade later.

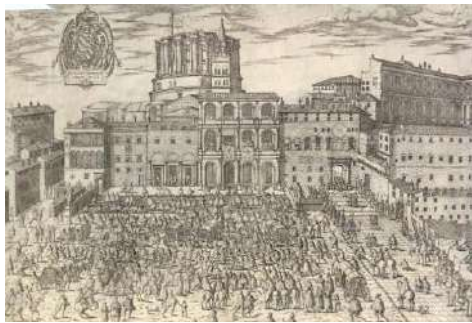


fig. 1. E. Dupérac, *Blessing of Pope Pius V in St. Peter's Square* 1567, engraving



fig. 2. A. Lafréry, *Papal Blessing in St. Peter's Square* 1571–2, engraving

If we examine these in detail, we can make a fairly accurately guess as to our own parchment's date. The absence of the church's definitive façade, which was constructed to a design by Carlo Maderno between 1607 and 1612, and the even more relevant presence of the bell tower on the "Palazzo dell'Arciprete" on the left and of the 15<sup>th</sup> century "Benediction Loggia", both of which were demolished starting in 1610, allow us to date our parchment to no later than that year.





By the same token, it cannot be dated earlier than 1586, the year in which Domenico Fontana moved the obelisk into the square by order of Pope Sixtus V; but there is another element which can reduce that "window" even further. The presence of the main dome and two minor domes shifts the earliest possible date forward to 1590, when Giacomo della Porta completed Michelangelo's gigantic project after labouring for three whole years.

Thus the square is depicted as it looked between 1590 and 1610, and is as valuable from a documentary standpoint as the views shown in an unsigned drawing in the Herzog August Bibliothek in Wolfenbüttel (fig. 3) and a drawing attributed to Federico Zuccari and dated 1603 now in the Getty Museum (fig. 4).



fig. 3. Anonymous artist, *View of St. Peter's Square*, first decade of the 17<sup>th</sup> century, drawing, Wolfenbüttel, Herzog August Bibliothek



fig. 4. F. Zuccari, *View of St. Peter's Square*, c. 1603, drawing, Los Angeles, The J. Paul Getty Museum

The characteristics of the parchment – without margins and mounted on a probably coeval wooden tablet – together with the miniaturism pervading the view suggest that it was originally intended for use as the frontal decoration for the drawer of a cabinet, probably a "monettiere" or coin cabinet, known as a "studiolo" in Rome at the turn of the 16<sup>th</sup> century.

It is thus highly likely that our parchment was the work of a Flemish artist working in Rome, where workshops run by painters from Flanders were busily introducing new techniques and categories to the papal capital, constantly interacting with the output of local craftsmen specialised in the production of such cabinets. An outstanding Flemish artist in this field was Jan van Santen, known as "Giovanni degli Studioli", who devoted the early part of his career to this kind of work before going on to become the Borghese family's "in-house" architect. The view, meticulously accurate yet painted with rapid, cursive brush strokes, echoes early 17<sup>th</sup> century Flemish examples modelled on the work of Antonio Tempesta and Paul Bril, but the hand could belong to an Italian artist working in one of these workshops. In any event, we should consider it an unfinished work and thus it may never have reached its final destination, being reused instead as a cabinet picture. The inscription on the stair around the obelisk remains a mystery, although investigation prior to the parchment's restoration has revealed that it was added at a later date. The long and currently indecipherable acronym is likely to refer to an owner, or else to an artist who reused it for a different decorative purpose. The presence of a "W" certainly points to an individual from northern Europe, and a historical and topographical interpretation of the subject depicted – also taking into account the still "16<sup>th</sup> century" style of the figures' costumes – suggests that the parchment was produced at the turn of the 16<sup>th</sup> century.



## Gian Battista NINI

Urbino, 1717 – Chaumont-sur-Loire (France), 1786

### *Portrait of King Louis XV*

Round patinated terracotta medallion in a gilded wood frame, ø 16 cm.

Signed below: *J. B. NINI*

This medallion, part of a popular series of terracotta medallions modelled by Gian Battista Nini depicting the illustrious figures of his day, is a half-bust profile portrait of the French King Louis XV (1710–74) based on a model of classical inspiration harking back to the coins and medals of the ancient world.

The image of the "well-beloved" King of France is remarkable for the rich and vibrant accuracy of the monarch's features.

Yet though it descends quite clearly from a long tradition of French portraits, the medallion has a unique originality of its own in the skilful use that the artist makes of his material, terracotta, preferring a rich clay-based impasto capable of enhancing facial features and expressions and of permitting the meticulous rendering of detail.

It is absolutely plausible to suggest that, in portraying the sovereign, the artist is likely to have resorted to earlier medals depicting Louis XV for use as models. For example, the capital letters running all around the edge of another medallion of Louis which Nini made in 1770 prove that he unquestionably used a metal model in that instance.



Gian Battista Nini,  
*King Louis XV of France*, 1770.  
Terracotta, ø 16,8 cm.;  
Blois, Musée des Beaux-Arts du Château.<sup>1</sup>

The medallion under discussion here can be associated with an identical terracotta medallion portraying King Louis XV now in the museum of the Le Cabinet des Médailles du Roi in Versailles, bearing the legend *le bien aimé*.

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<sup>1</sup> F. M. RICCI, *Profili: Giovan Battista Nini* in «Fmr» n. 148, p. 60.





## Gian Battista NINI

Urbino, 1717 – Chaumont sur Loire (France), 1786

Gian Battista Nini, a painter, sculptor and engraver on glass, studied under his father in Urbino before moving to Bologna. Marcello Oretti, a native of that city and Nini's contemporary and first biographer, tells us that Gian Battista trained in the Accademia Clementina in Bologna, making a name for himself when he won the Marsili first prize in the second sculpture class with a panel in low relief, probably depicting a religious theme, in 1735.

Travelling to Spain to seek his fortune, Nini was taken in as a servant, shortly after reaching Madrid, by the chaplain to the Infante Don Felipe who most probably, on learning of his skill as an engraver and draughtsman, back him for a position in the Real Fábrica de Cristales so that he could learn the art of engraving on glass. After a time Nini was appointed to the post of chief engraver within the Real Fábrica, working there during the day and giving drawing lessons to the apprentices and workmen in the evening in an academy founded inside the crystal works itself. It was there that his own students reported him for heresy and he was imprisoned. Forced to leave Spain, he chose to move to Paris, a lively city rich in artistic effervescence, in 1758, and began to model the terracotta medallions with their meticulously accurate portraits that were to play such a major part in the construction of his reputation. These medallions were also extremely easy to sell (at twenty *sous* each) because they depicted famous personalities and could be reproduced *ad infinitum*.

Summoned to manage the flatware manufactories and glassworks founded by the royal house near the château of Chaumont-sur-Loire, Nini used the clay of the region to model delicate medallions of artists, monarchs (Louis XV, Louis XVI, Charles III of Spain, Marie Antoinette, Catherine of Russia) and such illustrious contemporaries as Benjamin Franklin. These small round relief works (approximately 15 cm in diameter) perfectly capture the cult of great men that was such a typical feature of the late 18<sup>th</sup> century. The Musée des Arts Décoratifs in Paris has a collection of moulds used by this artist, who took his talent as a modeller of clay from Urbino to France.



Jacques-Charles BONNARD  
1765-1818

*View of Villa Negroni and the Termini Neighbourhood from  
the Monumental Staircase before the Apse of Santa Maria Maggiore*

Pen and black ink, grey and brown watercolour on segments of "pierre noire", with squaring and numbering in red ink  
18 x 52.5 cm on two joined sheets

Dated bottom right: 1788

Inscriptions:

Upper right:

*A. casin de la Villa Negroni / B. grenier public bâti sur le ruines des Thermes de Dioclétien / C. tour ronde reste (?) d'une des atrium de l'enceinte des Thermes de Dioclétien / D. une des principales entrées de la Villa Negroni ... le mur de clôture dégradé (?) / E. Couvent de S.t Bernard / F. Notre Dame de la Vittoria église ou été la S.te victime (?) du Bernin / G. S.te Susana / H. casin de la Villa Strozzi / I. différents maisons ... / K. différents couvents / L. palazzo Albano / M. petit casin de la Villa Negroni / N. Couvent de S.te Pudenziana / O. mur de clôture du Couvent de S.te Pudenziana / P. obélisque venant du tombeau d'Augusto élevé par Sixte Quint / Q. mesure dépendante de la villa Negroni / R. Strada Felice*

Lower right:

*Vue d'une partie de la ville de / Rome prise de dessus les marches / de l'église de Ste Marie majeure / Dans le tems que la villa Negroni / existait dans son entier.*

This drawing, which is developed horizontally in order to embrace a "panorama" – a note from the painter tells us that he intends it in effect to be a "Vue d'une partie de la ville de Rome" –, shows a view of the Esquiline neighbourhood with the now demolished Villa Montalto Negroni and its surrounding buildings and monuments, depicted with a certain poetic licence yet individually indicated and illustrated in the legend on the upper left-hand margin of the sheet.

The sheets has been squared (*mise au carreau*) with squares numbered vertically from 1 to 9 and horizontally from 1 to 26, all of equal size save for those along the horizontal edges which appear to have been cut off, probably in an attempt to adapt the sheet to the regular geometrical grid, especially in the central and most important part of the view. The use of *quadrillage*, a method adopted to transpose a drawing to scale or to facilitate the accurate rendering of perspective, and the skilled use of *chiaroscuro*, highlighting and nuanced tones suggest that this may be a preparatory sketch for subsequent transfer to a larger painting or engraving.

The drawing contains many points of interest both in terms of the iconography of that part of the city and in relation to the history of the "*paysage portrait*" or "portrait landscape", a topographical drawing perfected in the course of study and research trips undertaken by French artists and architects in Rome and throughout Italy.

In this view, seen from the stairs before the apse of the Basilica of Santa Maria Maggiore, one can make out, on the right, the curtain wall of the "Vineyard of Sixtus V", later rechristened Villa Montalto in honour of the pope's nephew Alessandro Damasceni Peretti, Cardinal of Montalto.





The Villa – one of the most important examples of late Renaissance architecture in Rome, with its gardens, portals, buildings and fountains designed by Domenico Fontana, its rich antiquarian furnishings and its remarkable painted decorations adorning the walls of the buildings – was purchased at auction by Cardinal Giovanni Francesco Negrone for 70,140 *scudi* in 1696. It passed in 1784 into the hands of a merchant named Giuseppe Staderini, "a speculator not in the least sensitive to the charm of beauty or to the needs of art", who allowed it to deteriorate, selling off its collection of works of art, renting out its buildings and land, often for inappropriate uses, and chopping down most of the trees gracing its avenues and alleys. The note telling us that the drawing, dated 1788, shows the Villa at a time when it still existed in its entirety – «*dans le tems que la villa Negrone existait dans son entier*» – may well be an allusion to this initial deterioration. Thus it would appear that the artist was eager to record a "topographical memory" of the complex because he was aware of its fragility, given that it was being made to suffer what must have seemed like inexorable changes in those very years.

The date on the work considerably narrows down the range of possible attributions. The stringently geometric forms and the accuracy with which the parallel lines are drawn – for example, those that characterise the buildings' roofs – have been taken to indicate the hand of an architect with a remarkable talent for painting.

We propose attributing the panorama to Jacques-Charles Bonnard, an architect known to have been in Rome in 1788, for that was the year in which he won the Premier Grand prix de Rome.

A Pensionnaire of the Académie de France from 1788 to 1789, although he stayed in Rome until 1790, Bonnard was a friend of Percier and, above all, of Fontaine, playing a decisive role, in particular as an engraver, in their magnum opus surveying and describing the villas of Rome and its hinterland, entitled *Le Choix des plus célèbres maisons de plaisance de Rome et de ses environs*, which was published in Paris in 1809.

But whether or not the panorama is by Jacques-Charles Bonnard, it possesses an unquestionable "painterly" value while at the same time, albeit with a certain amount of poetic licence, offering us a view of a part of the city that since been radically transformed. Seeing Rome and portraying its landscape as a place of the soul was a characteristic feature of those "*heureux temps de Rome*", as François-Léonard Fontaine nostalgically refers to them in his memoirs, when French painters and architects flocked to Rome, wandering about the city in search of models and ideas for their professional and spiritual development.

A. ...  
 B. ...  
 C. ...  
 D. ...  
 E. ...  
 F. ...  
 G. ...  
 H. ...  
 I. ...  
 K. ...  
 L. ...  
 M. ...  
 N. ...  
 O. ...  
 P. ...  
 Q. ...  
 R. ...

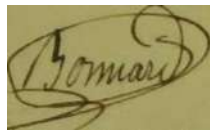


## Jacques-Charles BONNARD

Paris, 30 January 1765 – Bordeaux, 29 October 1818



*A.-L. Girodet, Jacques-Charles Bonnard, 1816*



An architect and landscape painter, Bonnard studied at the *École des Beaux-arts* in Paris under Jean-Augustin Renard, a talented landscape artist in his own right. From Bonnard's time in the school we have a design for a hospital which he produced in 1787 (Paris, *École nationale supérieure des Beaux-arts*, Pj 69, see. B. Baudez, *Autonomie du dessin d'architecture «Un langage sensible qui parle aux yeux»*, in E. Brugerolles (ed), *De l'alcôve aux barricades, dessiner au XVIIIe siècle*, Paris 2016, pp. 362-363). In 1788 he won the «Premier Grand prix» of the Académie de France, tying with Jean-Jacques Tardieu for a design for the «trésor public», and took up residence as a pensionnaire (1788–9) in Rome, where he forged a bond with Percier and Fontaine, becoming their friend and assistant, and with the Swedish architect Carl Fredrik Sundvall. He suffered from serious depression while in Rome, as we learn both from the autobiographical memoirs of Fontaine (*Mia Vita*, p. 52) and from the «notice historique» penned by A.-Ch. Quatremère de Quincy in 1826 (*Recueil de notices historiques lues dans les séances publiques de l'Académie Royale des Beaux-Arts*, Paris 1834, p. 337), but he remained in Italy until 1790 when he undertook a journey to Naples in the company of Fontaine. In 1789 he had been summoned back to Paris to restore the Palais des Tuileries in order to turn it into a royal residence for Louis XVI, who wished to return from Versailles. Work began in 1790 but was broken off by the events of 1792 and Bonnard prudently moved to London with Fontaine, only returning to France under the Empire. When Bonnard's master, Renard, died in 1807, he took his place in completing the "Garenne", a hunting lodge in domaine of the Château de Valençay commissioned by Charles Maurice de Talleyrand-Périgord. He succeeded Pierre-Nicolas Bénard as architect to the Ministère des Relations extérieures and was commissioned in 1808 to draft plans for a new building to house the Ministry. The Palais d'Orsay, which was not begun until 1833 under the supervision of Lacornée, was subsequently burnt down during the uprising of the Comune in 1871. Nor was Bonnard any more fortunate with his design for the Hôtel des Postes, which was begun in 1811 and abandoned the following year. From 1811 to 1813 he worked on the park of the Château de Jeurre for Count Mollien, designing rural buildings including the dovecote and the «Maison du concierge» in "the Piedmontese style". He was elected a member of the Institut de France in 1815 and an Academician in the «Section d'Architecture» in 1816. He built the Villa de Feuillancourt in Saint-Germain-en-Laye for Philippe-François-Didier Usquin.





Une partie de la collection  
de la part de la plus la collection  
de la part de la plus la collection  
1788. (tout après la ville de Paris)  
existait sans son auteur

## Giuseppe Pietro BAGETTI

Turin, 1764 – 1831

### *Mountain Landscape with Rainbow*

Pencil and grey watercolour on paper, 400 x 660 mm.

Signed bottom right: *Bagetti in.t F.t.*

This watercolour is highly likely to belong to one of the series of views that Giuseppe Bagetti painted when, after having previously espoused the cause of Napoleon, he returned to Turin with the Restoration in 1815 and was appointed by Victor Emmanuel I to the post of "His Majesty's royal draughtsman and architect".

Thus the drawings which the artist produced at this stage in his career mark a change of course compared to his output during the Napoleonic campaigns, because while Bagetti studied his subjects at first hand on maps and tended, before sketching in the field, to gather as much information as he could from eye-witnesses so as to be able to produce a faithful image of the landscape, in this instance the Romantic spirit got the better of his purely descriptive rationalism.

It is significant that, in providing us with a dizzying view of the countryside so close in sensitivity to the spirit of Romanticism, he should have chosen also to build a slice of human life into his drawing. The two figures who, though leaning over the edge of the precipice, are clearly in no danger, appear dominated by the setting in which the prevailing mood is that of the abysmal, of the disturbing, of "threatening" natural elements such as the imposing rock formation and the ravine so reminiscent of the painting of Caspar David Friedrich.



Giuseppe Pietro Bagetti,  
*Castle Ruins with Rainbow*,  
Watercolour on paper, 20 x 29.5 cm  
Signed bottom right: *Bagetti in.v fecit*  
Turin, private collection<sup>1</sup>

Despite being monochrome, the watercolour is clear and detailed and the balances between the various parts of the view suggest a single whole embracing both the natural elements and the two human figures. For though the description is detailed, everything is in proportion and deliberately designed to allow the observer to grasp the entire scene at a single glance.

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<sup>1</sup> M. V. FERRERO, *Giuseppe Pietro Bagetti*, in *Antichi Maestri Pittori* (Turin 6–27 May 2000) pp. 71-73.



## Giuseppe Pietro BAGETTI

Turin, 1764 – 1831

After training as a musician under the guiding hand of Bologna-born Abbot Bernardo Ottani who also dabbled in painting, Giuseppe Pietro Bagetti learnt the technique of watercolour painting from Pietro Giacomo Palmieri. On 23 December 1782 the Regia Università di Torino awarded him a degree in civil and military architecture, and it was precisely on coming into contact with the world of military and academic institutions that Bagetti built up his first crucial professional experience, being appointed in 1792 to the post of lecturer in topographical draughtsmanship at the Accademia Militare and Regia Accademia dei Nobili. In the years immediately thereafter he entered the service of Victor Amadeus III in the Palazzo Reale in a capacity as royal draughtsman of views and landscapes, even following the armies of the House of Savoy when they campaigned against French Republican forces from 1793 to 1796, with a commission to record their feats of arms for posterity. On returning to Turin, he was awarded a lectureship in topography at the Scuola del Genio e il Reale Corpo di Artiglieria in 1797.

In the wake of the French occupation, Bagetti was involved along with other painters in the looting that despoiled the royal palaces of Turin of the works of art that were eventually to swell the collections of the *Lowvre*. In the summer of 1800 Bagetti joined the Piedmontese Topographical Office with the rank of "Captain Engineer Geographer" and was subsequently assigned to the Italian Army, one of his first tasks being to depict the Battle of Marengo – an epic clash that was to spark the legend of Napoleon.

From 1802 to 1805 he travelled around Liguria, the Alpes Maritimes and the Po Valley, drawing views of the chief battles fought by the French Army in the course of its first campaign in Italy; subsequently, he followed the Northern Army in Germany, and took part in the Campagne de Russie, producing graphic documentation recording the most important military operations conducted on those fronts. He moved to Paris in 1806, and between 1806 and 1807 he produced a second series of views of the former Republic of Venice. In 1807 Napoleon ordered that the entire series of his 68 watercolours be displayed in the Gallery of the Château de Fontainebleau, and in 1811 he decorated the painter with the Légion d'Honneur for producing a bird's-eye-view map of Italy from the Alps to Naples. In 1812 Bagetti showed his work at the *Salon* in Paris, winning a gold medal. Returning to Turin after the emperor's defeat in 1815, he taught topography at the Accademia Militare and watercolour painting at the Accademia di Belle Arti. His sketches in the field served as a basis for a series of watercolours and tempera works. In c. 1830, under the guidance of General Pelet, the director of the French War Department, work began on engraving Bagetti's works for use in a catalogue entitled *Vues des champs de bataille*. Bagetti died in Turin on 29 April 1831, and in 1834 Louis-Philippe of France had the 68 watercolours moved to Versailles, where the château was being transformed into the *Musée de l'Histoire de France*.<sup>1</sup>

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<sup>1</sup> Literature:

A. OTTANI CAVINA, *Paysages d'Italie. Les peintres du plein air (1780-1783)*, Galeries nationales du Grand Palais (Paris 3 April – 9 July 2001); Centro Internazionale d'Arte e di cultura di Palazzo Te (Mantua 1 September – 16 December 2001), p. 307.





## Raffaele CARELLI

Monopoli (Italia), 1795 – Naples, 1864

### *View of Naples from the Neighbourhood of Santa Lucia*

Oil on canvas, 47 x 33.5 cm

Signed and dated on the back: *Raffaele Carelli F. Napoli 1821*

This previously unpublished painting marks an important addition to our knowledge of Raffaele Carelli's career while also pointing up his outstanding artistic skill in this depiction of the promenade in front of the celebrated neighbourhood of Santa Lucia in Naples.

The entire composition, dominated by Vesuvius in the background and with the Lanterna del Molo lighthouse standing out against it, is permeated with a thoroughly southern light, the glittering reflection of the house fronts reverberating on the waters of the Bay of Naples.



Beyond the line of buildings and the Maddalena Bridge we can make out the massive shape of the 18th century Palazzo dei Granili, built by Ferdinando Fuga (who managed to produce a building with a façade even longer than that of the Real Albergo dei Poveri) as a granary and transformed into a barracks under the House of Savoy, before finally being demolished in 1953.

Naples, Palazzo dei Granili seen from the beach

A political and cultural centre that attracted foreign painters and was home both to a tradition of 17th century realism and to the practice of *vedutismo*, Naples was to see the formation of the "school of Posillipo" which marked an important moment in the approach to reality, a reality no longer meticulously, if coldly, recorded as it had been in the Age of Enlightenment, but rather a reality experienced with a warm, participatory intimacy.

In the work of Carelli senior we get the distinct feeling that the landscape has acquired not only a new truth but also an intimate capacity for expression which does away once and for all with the concept of classicising grandeur.

The majesty of the place, even in the silence of the working day, and the epic nobility of those scraping a living in their humble, back-breaking employment, are captured in a lofty, though far from rhetorical, painterly style.

The perfectly linear, natural horizon of the sea contrasts with the irregular lines of the shore and the light ripple of the small, foaming waves formed by the undertow on the beach. Light is the catalyst in this picture, so evenly balanced in its composition, its proportions and its palette.

In an effort to underscore the importance of the central themes (man, man's work and the tools required to perform that work), the artist places them squarely in the foreground of his vibrant picture, showing that the value of a painting now lay no longer in the nobility of the subject matter but in its execution, in other words in the painter's personality and in his emotional response to his chosen theme.



## Raffaele CARELLI<sup>1</sup>

Monopoli 1795 – Naples 1864

Born into the trade as the son of decorator and historical painter Gabriele Settimio Carella, Raffaele Carelli initially pursued a path that would have led to a medical career, only to then change his mind and follow in his father's footsteps instead.

Young Carelli's early career as a painter is linked to his move in August 1815 to the city of Naples, where he found hospitality in the home of an uncle who was a canon there and employment as an apprentice in the workshop of Raffaello Ciappa, a restorer and forger of paintings. While training under Ciappa, Carelli forged a bond of friendship with Genoese poet Gioacchino Ponte, thanks to whom he subsequently came into contact with the banker Meuricoffre, his first patron and protector. But it was the banker's wife, Celeste Coltellini (herself a painter of miniature portraits as well as a celebrated singer), who was to help introduce the painter to the city's most eminent personalities, and indeed Carelli was to become her relation shortly after when he married her niece, Rosa Coltellini.

In the years thereafter, and until 1820, he studied painting at the Accademia di Napoli with Jakob Wilhelm Huber, first as his pupil and then as his assistant, devoting his energies to painting the figures adorning the German artist's landscapes. It was precisely thanks to Huber, and in the company of his comrades Achille Vianielli and Giacinto Gigante, that Carelli began to build up a certain amount of experience in the field of landscape painting, both in oils and in watercolour. Yet despite his formal subscription to the School of Posillipo and his partnership with Anton Sminck Pitloo, Carelli never wholly embraced the modules or the style of Romanticism, preferring a rendering that was frequently meticulous and more academic than naturalistic.

Carelli was appointed honorary professor at the Istituto di Belle Arti in Naples in 1830. In 1834 he was chosen by the Duke of Devonshire for a journey to Sicily as a companion tasked with producing watercoloured drawings, and in 1839 the Duke hired him again for a long trip across Greece to Constantinople and through Asia Minor, the drawings and watercolours for which we still have today.

Raffaele Carelli was the founder of a family of painters, many of them *vedutisti*, who followed in their father's footsteps: his sons Gabriele (1820–1900), Consalvo (1818–1900) and Achille, and his grandsons Giuseppe Carelli (1858–1921) and Raffaele Carelli (1866–1956).

In the last decade of his life, reeling from the increasingly bitter criticism levelled at his painting, Carelli devoted his energies primarily to teaching and to dealing in antiques.

He died in Naples on 25 June 1864.

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<sup>1</sup> Literature:

R. CAUSA, *La scuola di Posillipo*, Milan 1967, pp. 23, 89;

D. VENTIMIGLIA, *Lo studio dei pittori Carelli*, in *Poliorama pittoresco*, XI (1846-47), pp. 117-119, 267 et seq.

Raffaello Carelli F. Napoli 1821.

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## Vincenzo CAMUCCINI

Rome, 1771 – 1844

### *The Conversion of St. Paul*

Oil on canvas, 132 x 70 cm.

PROVENANCE:

private collection, Rome

EXHIBITIONS:

*Maestà di Roma da Napoleone all'Unità d'Italia. Universale ed Eterna Capitale delle Arti.* (Rome 7 March – 29 June 2003), Entry IX.2.7., p.457, ed. Federica Giacomini.

This painting by Vincenzo Camuccini, from a private collection in Rome, first reappeared on the market at the crucial exhibition entitled "Maestà di Roma", or "The Majesty of Rome", in 2003.

It is the finished preparatory painting for a large canvas commissioned from the artist by Pope Leo XII (1823–8) for the north transept of the Basilica of St. Paul's Without the Walls which had been renovated after being seriously damaged by fire in 1823.

Camuccini, who at the time was already a successful painter and a member of the Accademia di San Luca, only completed the altarpiece in 1835, after a long and complex gestation revealed not only by the painting under discussion here but also by a surviving body of preparatory studies and drawings that include a watercolour on paper squared in pencil<sup>1</sup>, the method used by the artist to transfer the image onto this preparatory work.



*Conversion of St. Paul*  
Altarpiece of the left transept,  
Basilica of St. Paul's Without the Walls



*Study for the conversion of St. Paul*  
Pen, watercolour on ivory paper squared in pencil  
49.7 x 26.6 cm, private collection

<sup>1</sup> G. PIANTONI DE ANGELIS, *Camuccini 1771-1844*, Rome 1978, Entry n.186, pp. 84-87.



The altarpiece remained in the artist's workshop until 1840, when it was finally moved to the Basilica along with a painting depicting *St. Paul Taken Up to the Third Heaven*, which Pope Gregory XVI had commissioned from Camuccini in 1839. The delay in installing the painting on the altar for which it had been painted may be blamed on the differences that arose between the artist and the "purist" party if, as his friend and biographer Carlo Falconieri writes, the Commission tasked with the Basilica's renovation kept postponing its installation because "they have no suitable place for storing it until the time comes to place it on the altar for which it is intended"<sup>1</sup>.

Our painting may realistically be identified with a picture which Camuccini presented as a gift to Monsignor Tosti and which is mentioned by Falconieri.

For a description, see Federica Giacomini, who writes that the preparatory painting:

*belongs to a late phase in the project's development, being very close to the final version of the picture, the chief differences being the different pose adopted by the angel on the right, the position of Paul's lance in the foreground and other minor details. It illustrates the gradual decanting process immediately after the composition, achieved by eliminating such narrative details as the landscape in the background and the fallen helmet in the foreground [...] a policy deliberately pursued by Camuccini in consideration of the enormous size of the space in which the painting would eventually be placed<sup>2</sup>.*

The painting addresses a popular theme in the artistic tradition of Pauline iconography, depicting the episode of Saul's conversion to Christianity as narrated in the *Acts of the Apostles* (Acts, 9:1-9). The New Testament story tells us that Saul, a resolute persecutor of Christians, converted to Christianity while travelling from Jerusalem to Damascus to organise the repression of Christians in that city. He was suddenly swathed in an extremely strong light and heard the voice of Christ asking him: "Saul, Saul, why persecutest thou me?" Blinded by the divine light, Paul wandered aimlessly for three days before reaching Damascus where he was healed by Ananias, the leader of the city's small Christian community. Later artistic tradition interpreted his fall as a fall from a horse, and although that detail is not provided in Holy Scripture, if it is more than likely if we consider that the episode befell Paul while he was travelling on the road.

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<sup>1</sup> C. FALCONIERI, *Vita di Vincenzo Camuccini*, Rome 1875, p. 212.

<sup>2</sup> F. GIACOMINI, *Vincenzo Camuccini. Conversione di Saulo* in *Maestà di Roma*, Venice 2003, p. 457.



## Vincenzo CAMUCCINI

Rome, 1771 – 1844

Vincenzo Camuccini was born to Giovanni Battista, a coal merchant of Ligurian origin, and Teresa Rotti in Rome on 22 February 1771. Orphaned at an early age, he was trained in painting as a young boy by his elder brother Pietro who offered him both moral and material support. Pietro's influence was to prove crucial, particularly for Vincenzo's antiquarian interests and for his activities as a collector and merchant, to the point where he even frequented the literary and artistic figures who flocked to Rome and gravitated, from 1781 on wards, around Angelica Kauffmann. Angelica's salon was frequented by such artists and men of letters as Canova, Monti and Goethe, and by collectors of the calibre of Thomas Jenkins and Lord Bristol.

This was the context in which Camuccini began to develop his own personal taste and to draw close to the style of Raphael, whom Neoclassical artists held to the absolute model of inspiration for their painting. Every day the young painter would visit Raphael's *stanze* in the papal apartments in the Vatican, training himself to imitate the master's style, and indeed many of his drawings from the period have survived to testify to his determination.

Camuccini joined the Accademia di San Luca in 1792 and became its *Principe* in 1806, a significant exception to the rule given his age at the time. He held the office until 1810, when he was succeeded by Canova.

As an adolescent he pursued his artistic training initially in the school of Domenico Corvi, a painter who revisited the tradition of 16<sup>th</sup> – 17<sup>th</sup> century painting, but he soon moved to far more celebrated school of David after first travelling to Munich and then to Paris in 1810. Camuccini looked primarily to David and to historical painting as civic rhetoric, aiming to become the most up-to-date emulator of David's style in Rome.

Immediately thereafter, Camuccini and Landi were commissioned to decorate the central Hall of the Emperor in the Palazzo di Montecavallo at the Quirinale to mark Napoleon's visit to Rome. In the wake of these two important commissions – *Charlemagne Calls the Scholars of Italy and Germany to Paris to Found the University* and *Ptolemy Philadelphus in the Library at Alexandria* (now at the Museo di Capodimonte in Naples) – he was made a Knight of the Order of Merit of the Two Sicilies.

Pope Pius VII appointed him to the post of Inspector for the Conservation of Public Paintings in Rome from 1814 to 1824, numerous documents testifying to his prolific restoration work in the city with his brother Pietro's assistance, and also outside Rome in an effort to oversee and to standardise techniques. As the years went by, he began to receive a growing number of commissions at the highest level from all over Europe, eventually working for the royal house of Spain and for Grand Duke Alexander II of Russia, among others.

After the death of Pius VII, Camuccini received important commissions for religious subjects from his successor Leo XII, including a series of 84 drawings to illustrate the Gospels which he began in 1825 and completed in 1830–2.

Vincenzo Camuccini died in Rome on 2 September 1844, after a stroke two years earlier had seriously sapped his strength. He was buried in the church of San Lorenzo in Lucina where he had been christened.





## Gaston-Marc BASSOMPIERRE

Paris, 1786 – Le Mans, 1869

### *The Feast of “Saint-Henri” at the Military School of La Flèche*

Oil on canvas, 46 x 56 cm

A number of inscriptions appear on the back of the stretcher frame:

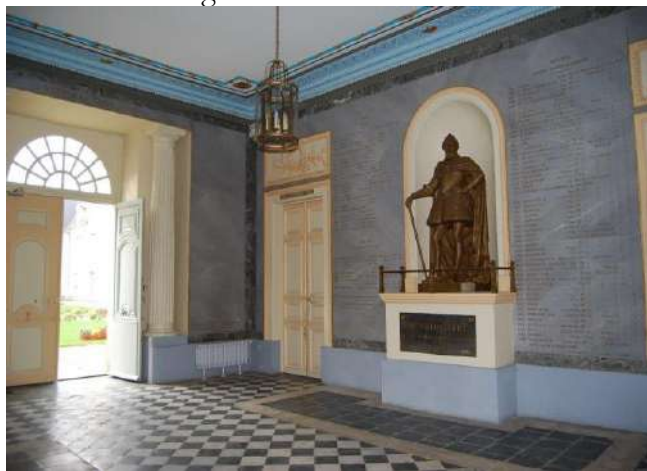
Upper centre: *J'ai acheté ce tableau à Paris, 15 francs chez un fripier de la rue Ioquelrt, le 15 janvier 1852*

Lower left: *on y voit les portraits ressemblants du general Danlion, du colonel de Montzey, du l'abbé de Bigault d'Harcourt, directeur des études, de M. Benoit, payeur M.me de Battine vetue de Blanc, mère d'un élève, 89 c.*

Lower centre: *Peint par Gaston Bassompierre mon professeur de dessin à La Fleche où j'ai été élève de 1818 à 1826.*

Lower right: *Le sujet est la Saint-Henri fêtée à l'Ecole militaire depuis les naissance d'Henri V jusqu'à l'usurpation de Louis-Philippe.*

We can identify the subject of this painting thanks to a number of coeval inscriptions on the back of the stretcher frame, describing the event and the occasion of the feast day, added by one of the artist's pupils who acquired the picture in the workshop of an antique dealer in *Rue Ioquelrt* on 15 January 1852. The subject depicted is the celebration of a feast in honour of King Henri IV of the House of Bourbon, known as "The Great", at the military school of *La Flèche* in the Department of the Sarthe, in the Pays de la Loire. A crowd gathers in reverence before a statue of the king, the first monarch in the Bourbon branch of the House of Capet to inherit the throne of France, in 1589, who spots a laurel wreath and who is portrayed here in accordance with an iconography which frequently accompanies his image. On the opposite wall, in front of the sovereign, we see a coat-of-arms bearing the initial of Henri IV in the centre together with the characteristic Bourbon fleur de lys surmounted by the royal crown.



Hall of the military school of *La Flèche*, where the feast in honour of Henry IV was held

The canvas, which also depicts numerous cadets from the school, offers us a sample of some of the most prominent personalities of the day. Among them we can identify not only the portraits of several members of the military brass – such as General Danlion (1770–1853), commander of the Military School of La Flèche from 1821 to 1839, and Colonel François Antoine de Montzey (1768–1842), commander of the Légion d'honneur, appointed second-in-command of the military school in 1819 and who held the post for ten years, retiring in 1830 – but also a number of

ranking ecclesiastics, for example the College Principal, Abbé Louis-François de Bigault d'Harcourt (1768–1831).

Seated in the foreground, leaning forward and dressed in white, we see Madame Abel de Colomb de Battine (1793–1869), the mother of one of the cadets, César Léopold Colomb de Battine who was born in 1811 and entered the school aged 9 with the serial number 0945, remaining there until 1826 (his presence in the painting gives us an undisputable *terminus ante quem*, thus we may consider the picture to have been painted before 1826), and the woman portrayed in an orange dress, who is the mother of an older student<sup>1</sup>.

<sup>1</sup> Our gratitude to Count Pierre de Bizemont for this information.



The school was founded by Henri IV in 1603 when he gave the castle built in the 16th century by his grandmother, the Duchess Françoise d'Alençon, to the Jesuits so that they could establish a college there entitled the *Collège Henri-IV*, in order to select and train the best minds of their time. In the years after its foundation, and more especially after the expulsion of the Jesuits in 1764, the college began to lay greater emphasis on military training and eventually became the school at which cadets from the French aristocracy were trained.

It is interesting, in connection with the inscriptions on the back of the canvas, to note that the artist's anonymous pupil refers to a specific historical event: *Louis Philippe's usurpation*. The "July revolution" of 1830 toppled Charles X, who abdicated in favour of his ten-year-old nephew Henri, Duke of Bordeaux and son of the second-born child of the king and of the Duchesse de Berry, and appointed Louis Philippe to the post of *Lieutenant Général du Royaume*, enjoining him to announce the choice of the new sovereign to the people. Louis Philippe, however, failed to comply with his cousin's injunction and chose, instead, to put forward his own candidature to the throne, going on to have himself proclaimed sovereign after holding the post of regent for his under-age cousin for only eleven days.

Louis Philippe was proclaimed sovereign with the name of Louis Philippe I on 9 August 1830, also taking the title of *King of the French*.

Charles X and his family, including his nephew Henri, went into exile in the United Kingdom. The young former king and Duke of Bordeaux kept the title of Comte de Chambord while in exile and subsequently became the pretender to the throne of France, supported in his claim by the *Légitimistes*.

On the death without an heir of his uncle Louis-Antoine d'Artois, Duke of Angoulême, in 1844, Henri became the effective head of the House of Bourbon and pretender to the throne of France in every respect, with the title of *Henri V*.





## Gaston-Marc BASSOMPIERRE

Paris, 1786 – Le Mans, 1869

Bassompierre, who was born in Paris in 1786, was both a portraitist and a historical painter. Training under David, he was later to become the painter par excellence of the Restoration, his art helping to celebrate the pomp and glory of the House of Bourbon. He first showed his work at the *Salon* of 1812, entering a painting on a mythological theme entitled *Cupid and Psyche*, and was a regular contributor until 1838. When he was awarded the gold medal for his *Henri IV Renouncing the Protestant Faith in Saint Denis* at the *Salon* of 1824, he managed to sell the painting to the Duc de Ventadour. He was appointed to the chair of drawing at the military school of La Flèche in 1816 at the age of thirty, holding the post until 1839 and leaving several traces of his activity there. He painted two full-figure portraits for hanging in the rooms of the military academy, one depicting Louis XVIII and the other the Duc de Berry, together with a half-bust portrait of Henri IV. Bassompierre died in Le Mans in 1869.

J'ai acheté ce tableau à Paris, 15 francs  
le 15 janvier 1852.

chez un fripier de la rue Joquelet.

on y voit les portraits ressemblants du  
général Danton, du colonel de Montzey,  
de l'abbé de Bigault d'Harcourt, Directeur des études  
de M. Benoit, puyeur, M. de Balline vêtu de  
blanc, mère d'un élève, etc.

Peint par Gaston - Bassompierre  
mon professeur de dessin à La Flèche  
où j'ai été élève de 1818 à 1826.

Le sujet est la Saint-Henri  
fêtée à l'École militaire depuis la  
naissance d'Henri V jusqu'à l'usur-  
pation de Louis-Philippe.

Félix COTTRAU

Paris, 1799–1852

### *Summer Night in Capri*

Oil on canvas, 25.8 x 32.5 cm

This painting instantly reveals Cottrau's subscription to the Romantic style.

On the left, the Faraglioni on the isle of Capri stand out against the backdrop of a calm sea lit by the glow of moonlight, while a fisherman makes for home in his boat after a hard day's work.

Immersed in the nocturnal landscape, two girls and a young musician in the foreground are caught in the tenuous light of a summer evening, in a suspended mood hanging on their mutual gazes.

The musician holds a typically Neapolitan mandolin as he gets set to embark upon a serenade, while one of the girls holds a tambourine in her hands. The artist's meticulous attention to such details appears to point up his musical interests as reported by Salvatore Di Giacomo, who also mentions a *Portrait of the Singer Colbran* painted by the artist and formerly in the collection of a lawyer named Mario d'Urso in Naples<sup>1</sup>.

The aspect that makes this painting one of Cottrau's most delicate Neapolitan works is the search for very special light effects through which he has proven capable of breathing life into a moment of intimacy in which sentiment coexists with imagination, the fantastic with the mysterious, while the moon invites meditation.

This picture is a scaled-down version of a larger oil painting on canvas (42 x 51.5 cm) which appeared on the antique market in 2006.



F. COTTRAU, *The Faraglioni on Capri by Night*,  
oil on canvas, 56 x 70 cm,  
private collection

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<sup>1</sup> S. DI GIACOMO, *Nuova guida di Napoli*, Naples 1922, pp.36-37.





## Félix COTTRAU

Paris, 1799–1852

Born in Paris to Joseph Guillaume Cottrau, Félix moved at an early age to Naples with his father, who had been appointed to the post of permanent secretary to the Accademia di Belle Arti in that city. He trained in historical painting at the school of Costanzo Angelini in Naples.

He showed three paintings at the first Bourbon Exhibition in the Real Palazzo degli Studi in 1826: *View. Fishing Below the Castel dell'Ovo*, which now hangs in the Museo di Capodimonte in Naples; *Dismounted Lancer Quenching His Thirst With a Jug of Water*, which has since been lost; and a *View of the Interior of the Grotto in Posillipo*, which was stolen from the Ufficio Tecnico Erariale in Naples. The first and third paintings were purchased by the Royal Household for 500 ducats.

In the course of the exhibition Cottrau was awarded the Silver Medal First Class, which he was able to accept inasmuch as he held Neapolitan citizenship.

The following year, in 1827, he showed both as a portraitist and as a historical painter at the Paris *Salon*, where he was awarded the Gold Medal Second Class.

He is known to have been in Naples in 1828, where his name appears on a list of professors invited to the Real Istituto di Belle Arti to draw a French model.

After a brief spell in Rome, he moved to Paris in *c.* 1830 and showed his work at the *Salons* with a certain regularity until 1845. He was awarded the Légion d'honneur in 1846.

He held the post of *Inspecteur des Beaux Arts* and travelled to The Hague in 1834 to paint a copy of Rembrandt's *Anatomy Lesson*.

While in Naples, he forged a bond of friendship with Gabriele Smargiassi and must certainly have frequented the French painters passing through Naples, such as Granet, Franque and Forbin.

Cottrau died in Paris in 1852.





## Giacomo CANEVA

Padua, 1813 – Rome, 1865

### *Piazza della Rotonda*

Oil on wood, 28.5 x 36.5 cm

Signed bottom right with the figure of a dog followed by the letters *va*

This picture, painted by Paduan artist and photographer Giacomo Caneva, shows a view of the Piazza della Rotonda, better known as the "Piazza del Pantheon", in Rome. Several small paintings signed with the characteristic figure of a dog ("*cane*" in Italian) followed by the letters *va* testify to Caneva's career as a painter.



Giacomo Caneva,  
*Piazza del Pantheon*,  
Rome 1843,  
oil on canvas 32 x 46.5 cm.  
signed bottom right with the figure of a dog  
followed by the letters "va",  
private collection

Caneva began to work in the sphere of the figurative arts as a painter of perspectives, also showing an interest in architecture and aeronautics. He moved to Rome in 1838 to complete his training as painter and ended up spending the rest of his life in the city. We first hear of his time in Rome from Gaetano Moroni, who compiled the extensive *Dizionario di erudizione ecclesiastica* in which he tells us that Caneva, a painter of perspectives, was partly responsible for supervising the vast decorative scheme in Villa Torlonia in 1839–40, achieving superb results.

From the late 1840s the artist devoted his energies to studying professional photography, in particular the daguerreotype and the talbotype. The earliest clue to his activity as a photographer is to be found in the register of addresses which artists either resident in or passing through Rome would leave at the Caffè Greco. In this register, which had been kept since 1845, the first entry under the letter "C" reads: "G. Caneva, Painter-Photographer, Via Sistina n° 100, 3<sup>rd</sup> floor", subsequently altered to reflect a change of address to "Via del Corso, by S. Carlo n° 446, 4<sup>th</sup> floor". Thus while continuing to paint, like so many artists of his day he had also embraced the photographer's profession. A talbotype of the "Piazza della Bocca della Verità" signed by Caneva and dated 1847 is considered to be the earliest talbotype ever produced by a photographer resident in the city. In the 1850s Caneva joined the Circolo Fotografico Romano, an association founded by painter and photographer Frédéric Flachéron with the aim of disseminating new photographic techniques and of capturing the city's most celebrated sights. Caneva's photographic output, however, also includes views of the countryside around Rome and of figures in traditional costume together with reproductions of works of art. In 1855 Caneva wrote a manual on photographic technique entitled *Della fotografia. Trattato di Giacomo Caneva pittore prospettico*, showing the immense importance assigned to mastery of technique in the pioneering days of photography.<sup>1</sup>

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<sup>1</sup> P. BECHETTI, *Giacomo Caneva e la scuola fotografica romana (1847/1855)*, Alinari – Florence, 1989.



## Salomon CORRODI

Fehraltorf (Switzerland), 1810 – Como, 1892

### *View of the Tiber island with the Ponte Rotto on the left*

Watercolour on paper, 300 x 470 mm.

Signed bottom right: *Corrodi. fec. Rom. 1840*

Salomon Corrodi's watercolour depicts the Tiber island, for centuries a thoroughfare separating the Trastevere neighbourhood from the old Jewish quarter, with the so-called "Ponte Rotto" or "Broken Bridge", the ancient *Pons Aemilius* (181–179 BC) over the Tiber standing out on the left.

The viewpoint chosen by the painter lies to the east, on the left bank of the Tiber close to the *Cloaca Maxima*, a site chosen by several artists to portray this picturesque view of the city.

The island in the Tiber with its two bridges, the *Pons Cestius* and *Pons Fabricius*, in the distance and with the buildings erected on it, form the backdrop to the scene which is brought to life by fishermen with their small boats and other figures. In the distance we can make out the buildings that comprise the historic neighbourhoods lying at the heart of Rome.

This sophisticated view painted by Corrodi is suffused with the typically warm light of sunset. Corrodi spent a great deal of his life painting in and depicting Rome, his adoptive city, finding particular inspiration for his watercolours in the treatment of light as a crucial aspect of his art. This view, dated "1840", is an important addition to the catalogue of Corrodi's youthful work.







## Salomon CORRODI

Fehraltorf (Switzerland), 1810 - Como, 1892

Salomon Corrodi was born in Fehraltorf, Switzerland in 1810. He began his training in Zurich, where he had gone to improve the basics he had learnt from his godfather von Schwerzenbach. There he went to work for Johann Jakob Wetzel (1781-1834) a painter who helped him set out as a landscape artist.<sup>1</sup>

In 1832, at the age of 22, after having travelled to northern Italy a few times with Wetzel, he moved to Rome, establishing himself in palazzetto Perucchi, at number 121 in via Felice. In the Papal capital there were many Swiss artists who were members of its elite artistic world and young Corrodi was introduced in these circles by fellow countryman and friend Johann Kaspar Weidenman (1805-1850) where he was immediately welcomed.<sup>2</sup> He also had the friendship and the support of the Danish sculptor Bertel Thorvaldsen.

Franz Ludwig Catel (1778-1856), an artist of great reputation, asked Corrodi to collaborate with him in his studio. Catel's studio was one of the most famous in Rome at the time, and was visited by artists such as Joseph Anton Koch (1768-1839) and Johann Christian Reinhart (1761-1847)<sup>3</sup>. This experience was very important for Corrodi who focused on landscape painting, both with oil paints and watercolours. However, this intense study led him to believe that the soft light of Rome and of Italy's southern regions could only be enhanced by watercolours.

In 1835 he starts sending his works to the *Esposizione degli Amatori e Cultori* in Rome, and again in 1843. International recognition reached him on occasion of the visit to Rome of Tsar Nicola of Russia in 1845 who bought some of his works, thus increasing his popularity with Romans and foreigners.

Rome is by now Corrodi's principal residence, and his new home in the *Passeggiata di Ripetta* will become a meeting point for Swiss artists arriving in the Eternal City. However, this did not stop him from continuing his trips to Italy and Switzerland, where he remained for a rather long time between 1849 and 1850. Once back in Rome in 1850, he changes home and moves to *via Due Macelli* 124. His reputation as a watercolour artist, with the aristocratic and artistic world, has become well established, more so confirmed by his appointment, in 1853, as Chairman of *Künstler Verein*, the company of German artists living in the Papal capital, even though he was not German, a position he kept until 1856. He began to receive numerous commissions from royal courts throughout Europe: first the Bourbons in Naples beckoned him to Gaeta to paint its views, and then to England where Queen Victoria asked him to paint a series of views of Italy for her collection.

He was also a prominent figure in the *Società degli acquerellisti Romani*, founded in 1875 by Ettore Roesler Franz (1845-1908).<sup>4</sup> After spending many years exhibiting his works both in Italy and throughout Europe, Corrodi decided to retire, although never stopping his artistic production. In 1888 he was made an honorary member of the Accademia di San Luca. He was near Como when he died, during one of his trips to his beloved Switzerland. His son Hermann (1846 - 1905) was travelling with him. He is buried in the non-Catholic cemetery in Rome.

Salomon Corrodi's watercolours are exhibited at the Accademia Nazionale di San Luca in Rome, in the Thorvaldsens Museum in Copenhagen, in the Kunsthau in Berne and in the Hermitage in St. Petersburg.

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<sup>1</sup> Cf. M. HUGGLER, *Salomon Corrodi: un vedutista Svizzero-Romano*, in *Il Grand Tour nelle vedute italiane di Salomon Corrodi*, exhibition catalogue by S.RASKOVIC, Rome 1985, p. 11.

<sup>2</sup> Cf. P. E. TRASTULLI, *Salomon Corrodi, nota biografica*, in *La Campagna Romana da Hackert a Balla*, exhibition catalogue by P. A. DE ROSA - P. E. TRASTULLI, Rome, Museo del Corso, 22 November 2001 - 24 February 2002, Roma 2001, p. 251.

<sup>3</sup> Cf. A. STOLZENBURG, *Berlino-Parigi-Roma, Vita ed opera di Franz Ludwig Catel, paesaggista e pittore di genere*, in *Franz Ludwig Catel (1778-1856)*, exhibition catalogue by U. BONGAERTS, Rome, Casa di Goethe, 30 January 22 April 2007, Rome 2007, p. 36.

<sup>4</sup> C. STEINHOFF, *Salomon Corrodi, und seine zeit 1810-1892*, Zurich 1992, p. 15.



## Anonymous Artist

First half of the 19th century

### *Interior view of the Courtyard of Palazzo Santacroce in Rome*

Oil on canvas, 47.3 x 37.8 cm

This painting depicts an interesting interior view of the back courtyard of Palazzo Santacroce in Rome (home to the French Embassy to the Holy See in the late 19th century), giving onto Vicolo dei Catinari and still incorporating a picturesque hanging garden to this day.

The backdrop of the courtyard, once adorned with statues and bas-reliefs which have since been dispersed, acts almost as a stage set for what is still one of the most interesting nymphaea in Rome. Attributed to the architect Alessio de Rossi (1616–95), the extremely fine sculptural group depicts the mythical birth of Venus from a shell, supported by dolphins and winged putti.



Courtyard of Palazzo Santacroce in Rome

The Baroque composition is set within a niche framed, in its turn, by an arched aedicula whose tympanum is surmounted by the coat-of-arms of the Santacroce family, who were members of the college of cardinals, and supported by Doric pilasters with telamones. The entire representation ends below in an oval basin supported by a telamon – albeit a telamon barely hinted at – as though the intention were to allude to the shape of a chalice from which short bursts of water spring up.

The canvas is further enlivened by the presence of a genre scene comprising two female figures, painted with rapid brushstrokes, portrayed in a fragment of

their daily lives as they prepare to wash their clothes in the fountain's lower basin.

We do not know who painted this rare view of a hidden corner of Rome, but we are inclined to attribute it to a French artist passing through the city in the first half of the 19th century who had probably taken up residence in the neighbourhood of San Carlo ai Catinari.



## Giacinto GIGANTE

Naples, 1806–76

### *Study of an Agave*

Pencil and watercolour on paper, 370 x 275 mm

Located and dated bottom left: *Salerno 19 Sett. 1844*

Signed bottom right: *G. Gigante*

This watercolour, signed bottom right: *G. Gigante*, is a study of an agave, a subject depicted by Giacinto Gigante and other painters of the Posillipo School on more than one occasion. For example, a drawing by Achille Vianelli depicting a study of agaves is to be found in the Ferrara-Dentice Collection in the Museo di San Martino, and the same museum also owns a watercolour by Gigante on the same theme. The agave is shown here clinging to a rock, a long flower emerging from its almost totally parched leaves.

The watercolour testifies to the painter's fondness for the study of nature, *en plein air* landscape painting being one of the characteristics of artists active in the first half of the 19<sup>th</sup> century. They generally took their palettes and sheets of paper or small pieces of canvas with them on country jaunts in an effort to capture the natural element from life. They would then take this work back to their workshops where they would use it to develop larger compositions. These "sketches" are all the more precious for the speed with which they were produced, thus revealing the individual painters' skill.



Giacinto Gigante  
*Study of an Agave*  
Pencil, watercolour and gouache,  
230 x 337 mm,  
private collection





## Giacinto GIGANTE

Naples, 1806–76

Born in Naples, Giacinto Gigante was apprenticed to his father Gaetano, also a painter, in around 1818, the year in which he dated his first oil painting from life portraying an *Old Fisherman, Seated*.

He and his friend Achille Vianelli entered the workshop of German painter Jacob Wilhelm Hüber in 1820, where he learnt the technique of watercolour and the use of the *camera lucida*.

In those same years he also worked with the Reale Ufficio Topografico, where he learnt the techniques of etching and lithography.

On Hüber's departure from Naples in 1821, Gigante and Vianelli were taken in by Antonie Sminck Pitloo. Gigante's time there is well represented by two drawings – one by Gigante, the other by Pitloo – on the same theme, the *Amphitheatre in Pozzuoli* (now in the Ferrara-Dentice Collection in the Museo di San Martino).

Gigante made his debut at the Bourbon Biennali in 1826, showing a number of landscapes. He enrolled at the Accademia di Belle Arti in 1827 to avoid being drafted into the army, and between 1829 and 1834 he worked with Domenico Cuciniello and Lorenzo Bianchi on views for a *Viaggio Pittorico nel Regno delle Due Sicilie*.

Marrying his friend Achille Vianelli's sister Eloisa in 1831, he worked hard throughout these years, but his hard work was amply rewarded by commissions from French clients, and indeed also from numerous Russian patrons after he forged a bond of friendship with Russian painter Sylvester Shchedrin who had settled in Naples in 1825.

Gigante fled Naples during the uprising of 1848 and sought shelter in Sorrento, where he devoted his energy to studying the luxuriant vegetation along that stretch of the Bay of Naples.

On his return to Naples he began to work for the Bourbon court, King Ferdinand II commissioning drawings from him for despatch to the court in Vienna and dubbing him a Knight of the Real Ordine di Francesco in 1851. He was also commissioned to portray the young princesses and this allowed him to conduct various tours of inspection in the royal residences which he immortalised in several watercolours, including the *English Garden in Caserta* and the *Royal Villa at Ischia*. King Victor Emmanuel II commissioned him to paint the *Chapel of S. Januarius*, which was shown at the Exposition Universelle in Paris in 1863.

Gigante devoted the last years of life chiefly to putting order in the folders containing his vast output of drawings and watercolours, adding interesting annotations here and there. Many of these folders entered the Ferrara-Dentice Collection now in the Museo di San Martino in Naples.<sup>1</sup>

<sup>1</sup> *Campania Felix, acquerelli di Giacinto Gigante*, Gaeta, Palazzo De Vio, August–October 1984.  
R. Ruotolo, *I Gigante. Una famiglia di pittori*, Naples 1993.



## Anonymous artist

First half of the 19th century

### *Portrait of a Pasha in an Interior*

Oil on canvas, 23 x 30 cm.

This picture is an absolutely perfect example of "Orientalist painting", from a time when numerous European artists of the Romantic era, lured by the charm of the Near East, travelled to that area so rich in fascination and exoticism in search of inspiration and motifs for their painting.

The elegant sitter in this picture is highly likely to be Pasha Muhammad 'Ali, more commonly known as Mehmet 'Ali, First Viceroy of Egypt, who governed that country on the Ottoman Sultan's behalf from 1805 to 1848. This hypothetical identification is borne out by iconographical comparison with other portraits depicting the same personality.

In this painting the Pasha is shown smoking a long, traditional pipe while beside him we see the symbols of his status in the shape of a scimitar and a plumed turban, the especially rich interior with its strikingly luxurious decor and upholstery pointing to the sitter's social prestige.

Through the window we can just make out the minarets and domes of a mosque, which is most probably intended to be the Muhammad 'Ali Mosque in Cairo.



Eugene Delacroix, *Turk Smoking on a Divan*, 1825, oil on canvas, 24.8 x 30 cm, Musée du Louvre, Paris.



*Portrait of Muhammad 'Ali Pasha*, engraving







## Francesco PODESTI

Ancona, 1800 – Rome, 1895

### *The Rape of Europa*

Oil on canvas, 86 x 120 cm.

Signed twice bottom left: *Fran Podesti 1852*

PROVENANCE:

Rome, private collection

EXHIBITIONS:

*Il primo '800 italiano. La pittura tra passato e futuro.* (Milan, Palazzo Reale 20 February – 3 May 1992), p. 188.

We may consider Francesco Podesti's picture to be a scaled-down easel version – painted for a private patron – of one of the best-known subjects from the fresco cycle that he painted for the Gallery in the now demolished Palazzo Torlonia in Piazza Venezia in Rome.

The composition is based on a panel of the same subject which once adorned the vault of the so-called "Gallery of Hercules and Lichas", also known as the "Canova Wing" on the piano nobile, or first floor, of the palazzo leading to the highly scenographic exedra housing the colossal group by that sculptor.



The space was part museum and part reception hall, containing painted and stucco decoration to complement an impressive array of furniture and other accoutrements, and housing both original Classical sculptures and copies and casts of Classical statuary.

To decorate their palazzo the Torlonia family availed themselves of the services of some of the finest artists of the day, including Francesco Podesti who painted scenes based on the stories of the Olympian gods between 1835 and 1837, although only the preparatory cartoons for those scenes have survived (and are now housed in the Pinacoteca di Ancona).

Tribun of the now demolished Palazzo Torlonia, Hercules and Lichas – A. Canova, 1795

The mythological subjects in the curve of the vault were frescoed in opposing pairs on either side of the skylight lighting the huge room. The subjects were: *Jupiter and the Olympian Gods against the Titans* and the *Triumph of Neptune*; *Venus Bathing* and the *Judgment of Paris*; the *Rape of Proserpina* and the *Rape of Europa*<sup>1</sup>.

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<sup>1</sup> M. POLVERARI, *Francesco Podesti*, (Ancona, Mole Vanvitelliana 2 June – 1 September 1996), p.166.



The frescoes not only helped to spread the artist's renown but must also have been known and appreciated further afield than Rome, or even Italy, if we consider that following this undertaking he received yet more commissions. Taking his inspiration from the *Rape of Europa*, Podesti painted the subject in *cabinet* format for the Marchesi Ala Ponzoni in Genoa and another replica for the English market in 1838<sup>1</sup>, in addition to an oil on canvas painted for the Marchese Antonio Busca of Milan between 1836 and 1837.



F. PODESTI,  
*The Rape of Europa*,  
Rome, formerly Palazzo Torlonia

The painting under discussion here transposes onto canvas one of the most celebrated episodes in the whole of Classical mythology.

Ovid tells us in his *Metamorphoses* (Bk. II 868-875) of how Jupiter, having fallen in love with the young princess Europa, devised a plan to abduct her. Calling Mercury to him and ordering him to send her father Agenor's oxen down to the beach where she often strolled with her companions, Jupiter turned himself into a white bull. Won over by the beast's beauty and placid nature, Europa ventured to sit on his back, but no sooner had she done so than the bull leapt up and began to rush towards the sea at breakneck speed, eventually carrying her to the island of Crete where she was to give birth to Minos, the product of their union.

The artist has chosen to capture the most important moment in the story, the moment in which Europa, seated astride the bull, is being carried off towards the sea, surrounded by cupids firing their darts.

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<sup>1</sup> R. LEONE, F. PIRANI, *Il museo di Roma racconta la città*, Rome 2002, p. 314.



## Francesco PODESTI

Ancona, 1800 – Rome, 1895

The last exponent of historical painting, midway between Academicism and Romanticism, Francesco Podesti built up an excellent reputation in Europe, showing his work in London and Paris and achieving fame and glory at the very moment the new avant-garde artistic trends were coming to the fore.

Born in Ancona on 21 March 1800, the young Francesco lost his mother at the age of only twelve. His father sent him to study military architecture at the school of Pavia, where he was to remain until 1814. The following year, however, he lost his father, too, and thus also the means to pursue his studies. Thanks to the intervention of the Marchese Carlo Bourbon del Monte, he was given an annual grant by the Ancona city authorities in 1816 and this allowed him to move to Rome to study painting under Vincenzo Camuccini and Gaspare Landi at the Accademia di San Luca. While in Rome, he supplemented his lessons at the Accademia by also frequenting the workshop of Antonio Canova, who soon began to feel a paternal affection for the young artist. In October 1824 Podesti made a gift to his native city of a painting of *Eteocles and Polynices*, a way of demonstrating the results that the grant was allowing him to achieve. The painting led to his receiving commissions for two large altarpieces in the city: an *Annunciation* for the church of the *Annunziata* and the *Martyrdom of St. Lawrence*, on which he worked from 1825 to 1827, for the cathedral. In 1826 he began to travel extensively in order to perfect his artistic education, visiting Florence, Pisa, Bologna, Parma, Venice and Milan. It was in the latter city that he met the Marchesi Busca, for whom he painted a picture considered to be one of his masterpieces, the dual *Portrait of Carlo Ignazio and Antonio Busca*, in 1825. A second trip was to take him to Naples, Pompeii and Herculaneum. Returning to Rome in the 1830s, he was commissioned by Prince Alessandro Torlonia to paint a cycle of frescoes both for the Villa Torlonia outside the Porta Nomentana city gate and for the now demolished Palazzo Torlonia in Piazza Venezia. The decorative cycles in the Torlonia residences were the most important and demanding artistic enterprise in 19th century Rome, and certainly in Podesti's career. Among the many artists involved in the scheme, Podesti played a role of the greatest importance. Elected an Academic of San Luca in 1835, he was commissioned by the House of Savoy to paint a *Judgment of Solomon* for the Royal Palace in Turin. Carlo Alberto even offered Podesti the post of director of the Accademia di Belle Arti in the city, but the painter turned the offer down, fearing that the job would somehow infringe upon his freedom as an artist. It was while painting the *Judgment of Solomon* that Podesti met and married Clotilde Cagiati. The couple had six children, three of whom died young. In 1855, the year in which Pope Pius IX proclaimed the dogma of the Immaculate Conception, Podesti was commissioned to fresco the large Room of the Immaculate Conception in the Vatican with historical and allegorical episodes relating to the event. In the course of the eleven years that it took him to fresco the hall, he clashed on several occasions with the papal curia on account of its determination to influence his choice of the prelates to portray, avoiding the depiction of a priest who had fallen into disgrace. Podesti, however, was adamant, stressing his obligation to be true to historical reality. He enjoyed a serene old age, surrounded by his family and his friends, yet never ceasing to work. He was over eighty when he clambered up the scaffolding to fresco the *Evangelists* in the dome of the church of the Santissimo Sacramento in Ancona, and he showed two paintings at the International Exhibition in Rome in 1883. Francesco Podesti died in Rome in 1896.





## Carl (Karel) Max Gerlach Antoon QUAEDVLIEG

Valkenburg, 1823 – Rome, 1874

## Robert Alexander HILLINGFORD

London, 1825 – 1904

### *The German Artists' Feast at the Torre Salaria*

Oil on canvas, 61.5 x 99.5 cm

Signed bottom left *Ch. Quaedvlieg* and bottom right *R. Hillingford Rome 1856*

EXHIBITIONS: *Vedute di Roma fine XVIII – inizio XX secolo*, Galleria Paolo Antonacci, Rome, 31 March – 21 April 2000, catalogue no. 18, entry by C. Nordhoff, Fratelli Palombi Editore;

*La Campagna Romana da Hackert a Balla*, Museo del Corso, Rome, 22 November 2001 – 24 February 2002, catalogue n. 70, De Luca Editore.

This picture, painted by Dutch artist Carl (Karel) Max Gerlach Antoon Quaedvlieg in conjunction with British painter Robert Alexander Hillingford – who is presumably responsible for the figures – depicts a moment in the so-called "German artists' feast" of 1856, the year in which the venue chosen for the festive gathering was the Torre Salaria on the banks of the Aniene, which we can just make out on the right on the painting.

The tradition was begun by the self-styled "Società di Ponte Molle", an association of German artists resident in Rome, who adopted the custom in the early 19<sup>th</sup> century of travelling out to the Milvian Bridge to greet their compatriots entering the Eternal City and to escort them with much revelry to the inns in the German neighbourhood of Piazza di Spagna. This society's feasts soon acquired a certain renown and many artists of other nationalities, famous figures and sometimes even the Romans themselves began to take part. One such was Johann Wolfgang von Goethe's son August, who attended the feast held on 25 October 1830.

The society changed its name to *Deutscher Künstler-Verein*, the "Association of German Artists", in 1845. In 1856, which is the date of our painting, the Society was presided over by the painter Carl Haag.

The most picturesque venue chosen by the artists to celebrate their carnival was the "grotte di Cervara", a series of vast tufa quarries running along the banks of the Aniene about a kilometre upstream of the Ponte Mammolo.

The feasts were suspended during the troubles of 1848-9 but were resumed in 1850, although no longer in the grotte di Cervara. The Chapter of Santa Maria Maggiore, which owned the land, had banned the artists from entering the quarries, so they decided to gather first in Castelfusano and subsequently, for several years, in the Castel Giubileo area close to the Via Salaria, where Ludwig I of Bavaria was one of the merrymakers at the feast held in 1855.



The political situation prompted the artists to suspend their feasts again in the late 1850s, though this was followed by a short-lived revival in the grotte di Cervara in 1869. The old quarries were used for the festivities one last time in 1890, after which the tradition was abandoned for good.

It fell to the chairman of the society to organise the feast, which consisted in lavish banqueting with copious amounts of wine being drunk, fancy dress being worn and the artists competing with one another, in an event which combined elements of the Roman carnival with German tradition. In fact the Romans ultimately christened it the "Germans' carnival".

The organisation of the feast demanded not only money but also lengthy preparation. Horses and asses had to be made ready for the journey, the artistic decor had to be prepared, and costumes, flags, banners and carts had to be found. The German artists, frequently joined by artists of other nationalities, started meeting at the Caffè Greco weeks beforehand to get everything organised, and in their studios they would paint, sew their costumes and devise poetic verses for the speeches and the traditional inscription on one of the quarry walls that was part and parcel of every feast at Cervara. Finally, the group split up into cohorts led by centurions: there was the cavalry with asses and horses, the artillery, the infantry and even a private police force charged with keeping order at the feast.

When the great day came, the participants met by the city's Porta Maggiore gate to don their masks and their fancy dress (there was a ban on wearing costumes inside the city at that time of the year). Banners waved, trumpets sounded, drums rolled and asses brayed. As soon as the great triumphal cart arrived bearing the society's president, everyone marched off for the grotte di Cervara to the accompaniment of much music and song. Their first stop was at the Villa dei Giordani at Tor de' Schiavi, where they broke their fast – a painting by Carl Werner formerly owned by the Galleria Paolo Antonacci depicts the gathering at the Villa dei Giordani in 1846, the year in which Werner himself was the president of the "Società di Ponte Molle" – before pursuing their journey to the grotte di Cervara, where those in charge of the catering prepared a lavish banquet. Throughout the course of the day the artists entered the various competitions that had been planned, for all of which there were highly imaginative prizes, and the climax of the feast was reached when lances were hurled at the archfoe of all artists, the art critic, depicted with a pen and glasses in a stylised portrait on a cardboard disc. Then at dusk, when the celebrations came to an end, the participants made their way back to Rome.

The episode depicted here shows the group arriving at the Torre Salaria. A few figures on the right prepare to broach flasks of wine while others, some of them in particularly outlandish costumes, brandish flags and banners. The elegant figure on his black horse must be Prince Albrecht of Prussia with his retinue. He is the younger brother of the Prussian Kings Frederic William IV and his successor William I., the later German Emperor. Following Noack's timetable, he arrived at Rome on march 14th 1856.

In the middle of the composition we see the president of the society, Carl Haag, duly equipped with sceptre and appropriate costume on a festive cart drawn by a pair of oxen, the visual axis formed by the two diagonal lines starting at the far ends of the picture converging on him.





## Carl (Karel) Max Gerlach Antoon\_QUAEDVLIEG

Valkenburg 1823 – Rome 1874

Carl (Karel) Max Gerlach Antoon Quaedvlieg was born in Limburg and enrolled at the Academy of Fine Arts in Antwerp and in Düsseldorf. Following his wife Marie-Thérèse Eymael's death, however, he decided to move to Rome in 1853, then aged thirty, and ended up spending the rest of his life in the city.

Soon finding his place in the city's artistic life, he took up residence at 42, Via Margutta and devoted his energies to studying the great masters, subsequently transferring the lessons learned through direct contact with the masterpieces of the past into his own work. His subjects of choice varied from scenes of daily life to views of the Roman countryside, and even included far more unusual themes such as the carnival.

He showed his work for the first time three years later, at the annual exhibition held by the Società degli Amatori e Cultori delle Belle Arti in its historic venue in Piazza del Popolo, entering three paintings: an *animalier* theme and two views of the countryside around Rome, the celebrated *Ager Romanus*. He was to afford priority to such themes throughout his artistic career, in the course of which he received many accolades – he was made a member of the Pontifical Order of St. Gregory the Great and his *Apostle Paul and the Prophetess Eudora* was to be displayed in the Pantheon – enjoying popularity not only with collectors but also with eminent members of society. One has but to consider that his illustrious patrons included Princess Marianne, the sister of King William II of the Netherlands.

While the painter's favourite subject was the Roman countryside, we should not overlook certain fairly large oil paintings depicting carnival scenes on the city's Corso, remarkable for their teeming compositions and for the care lavished on the figures' features. Such works are of eminent collecting interest.

## Robert Alexander HILLINGFORD

Londra 1825 – 1904

Robert Alexander Hillingford was born in London in 1828. He moved to Düsseldorf in 1841, aged only thirteen, and enrolled in the academy there under the guiding hand of Professor Sohn. After five years he moved again, first to Munich and then to Italy, visiting Rome, Florence, Naples, Perugia, Assisi and Ravenna. He was to stay in Italy for sixteen years, in the course of which he became an enthusiastic student of 15<sup>th</sup> century art (although that fact does not particularly shine through in his paintings).

He specialised chiefly in genre scenes – many of them painted in Rome – focusing in particular on the carnival theme.

Returning to England for good in 1864 and settling in London, Hillingford began to devote his energies primarily to historical paintings, particularly the Napoleonic Wars, and regularly showed his work at the Royal Academy<sup>1</sup>.

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<sup>1</sup> Bibliography: P. A. DE ROSA, P. E. TRASTULLI, *La Campagna romana da Hackert a Balla*, Rome, Museo del Corso, 22 November 2001 – 24 February 2002. J. DAFFORNE, *Robert Alexander Hillingford*, *The Art Journal*, n. s. 10, London, 1871.



## Henry de TRIQUETI

Conflans-sur-Loing, 1803 – Paris, 1874

### *The queen of Sheba bears a gift to king Solomon*

Oval relief in white statuary marble, 41.5 x 24.5 cm.  
Signed bottom right: *H. de Triqueti*

This sculpture is bound up with the decoration of the Albert Memorial Chapel in Windsor Castle, one of Henry de Triqueti's most ambitious commissions which was to keep him busy from 1862 until his death in 1874. The relief, which echoes the preparatory studies that the artist produced for one of the figures gracing the sides of the decorative panel illustrating *Solomon receiving gifts from the kings of the Earth*, depicts the *queen of Sheba*.



Study for the panel entitled  
*Solomon receives gifts from the kings of the Earth:*  
*The queen of Sheba*, 1867  
Black and white pencil on blue paper, 49 x 32 cm.  
Montargis, Musée Girodet



Model of the bas-relief for the panel entitled  
*Solomon receives gifts from the kings of the Earth:*  
*The queen of Sheba*, 1867  
Plaster, 43.5 x 31 x 6.5 cm.  
Montargis, Musée Girodet<sup>1</sup>

The queen is portrayed standing, in profile in the guise of a donor, a pose reflecting oriental models. Her right arm is folded across her breast as her right hand offers an *alâbastron*, while her left arm is outstretched in front of her, caught in the gesture of raising onto her forearm the hem of her long tunic that falls to the ground in ample, measured folds.

<sup>1</sup> I. LEROY, J. LEMAISTRE, *Henry de Triqueti 1803-1874, les sculpteur des princes*, Paris 2007, p. 147.



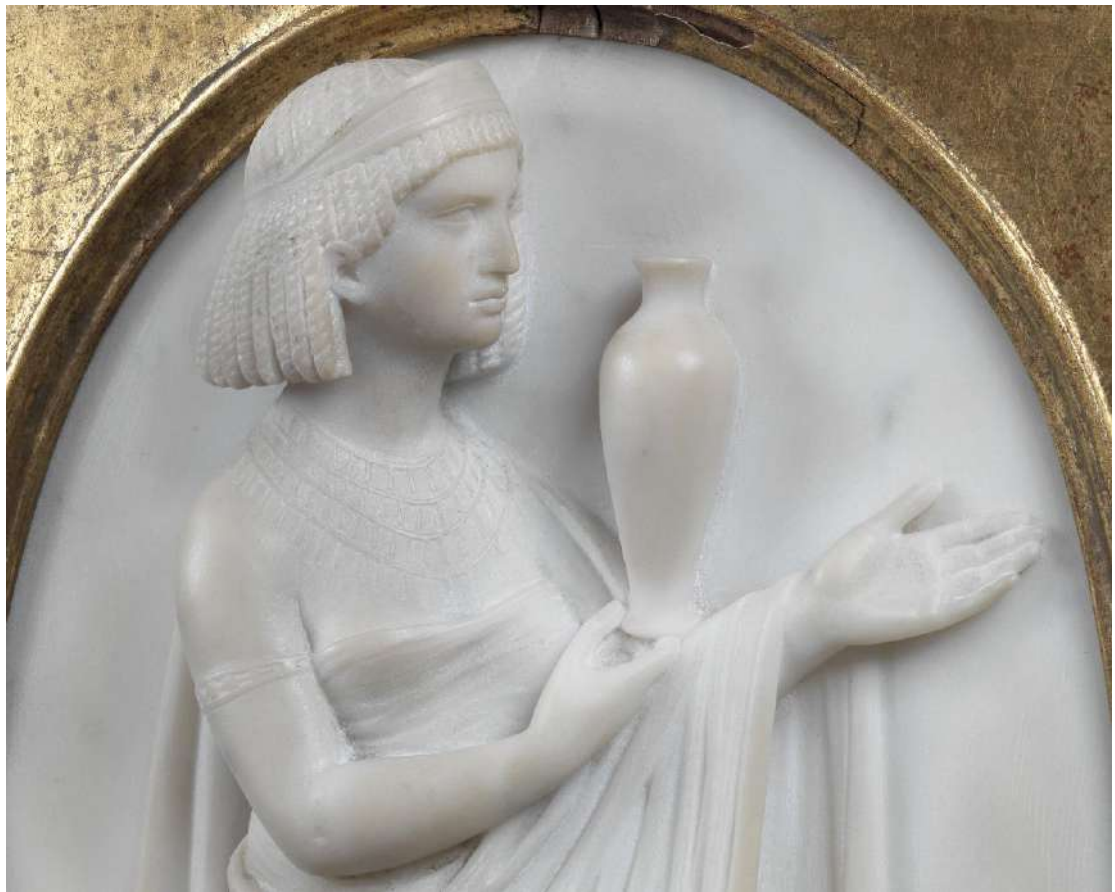


Decoration of the Albert Memorial Chapel in Windsor Castle, north wall of the nave

When Prince Albert the Prince Consort died prematurely in December 1861, Queen Victoria determined to build a mausoleum to his memory in what was then the Wolsey Chapel. She commissioned the design for the chapel from the architect Sir Gilbert Scott, alongside whom Triqueti was to produce the decorations. From the outset Triqueti considered using marble inlay work to decorate the walls, in accordance with a technique that he had developed while studying the decorations on the floor of Siena Cathedral.

The iconographical programme planned by the artist consisted in ten panels set along the walls of the nave illustrating scenes from the Old Testament that allude allegorically to Prince Albert's virtues, while the panels in the choir depict scenes from the Passion of Christ and the relief designed for the high altar portrays the Resurrection. Each individual panel has a decorative border of flowers and leaves interspersed with bas-reliefs relating to its theme, with emblematic subjects, and is surmounted by a medallion bust of one of the royal children carved by Triqueti's assistant Susan Durant.





## Henry de TRIQUETI

Conflans-sur-Loing, 1803 – Paris, 1874

The son of Baron Michel de Triqueti, the Kingdom of Sardinia's representative in Amsterdam, Henry was born in the Château de Perthuis at Conflans-sur-Loing.

Henry de Triqueti was apprenticed to the painter Louis Hersent, but it was in his capacity as a sculptor that he won ambitious commissions of considerable complexity, benefiting from the support of the European aristocracy and royal families in England and France, between 1830 and 1874.

He made his début at the Paris *Salon* in 1831, soon achieving a fair degree of success with his sophisticated decorative work and winning the commission to produce the bronze doors for the church of La Madeleine in Paris in 1831. Inaugurated in 1841 and unquestionably one of the most significant works of his entire career, the doors reflect the tradition of bronze Renaissance doors and are inspired by an unusual subject taken from the Old Testament, the *Ten Commandments*. Considered a masterpiece of monumental sculpture, they were instantly acclaimed by the critics and the general public alike. The triumphant reception afforded the doors led to Triqueti's appointment as one of the official artists to Louis Philippe, for whom he designed the funerary complex in memory of Ferdinand Philippe, Duke of Orléans, and cooperated on projects for the decoration of Napoleon's tomb in Les Invalides.

Treasuring the experience that he had built up in the public sector with monumental decorative groups (for the new Louvre and for the Ministry of Foreign Affairs), Triqueti devoted the last decade of his life to the ambitious decorative complex of the Albert Memorial Chapel in Windsor Castle, commissioned from him by Queen Victoria in memory of her beloved consort Prince Albert of Saxony.

In the course of his career the artist was to produce numerous works of a decorative nature – particularly vases and candelabra in bronze and precious materials – that are outstanding for their quality, for their skilful execution and for their choice of iconography.

The sculptor died in his Paris flat, situated at no. 65, Rue d'Amsterdam, in May 1874.



## François-Louis FRANÇAIS

Plombières-les-Bains (Vosges), 1814 – Paris, 1897

### *Arbour in the Villa Moneta in Capri*

Watercolour and gouache, pen and ink, pencil on green paper

283 × 322 mm

Signed and dated bottom left: *Français 1865*

Inscribed bottom right: *Capri*

François Français travelled to Italy on several occasions: for the first time from 1846 to 1849 with Corot's help, then again in 1851, in the winter of 1858–9, in the autumn of 1864, in the spring of 1866 and finally in 1873.

The inspiration which he derived from his time in Italy was to mark his style in the numerous drawings and paintings that he produced of the Italian landscape as well as in his studies "from life" produced from memory.

This drawing, dated 1865 and set in Capri, depicts the colonnade or arbour of the Villa Moneta in the island's Moneta/Tiberio neighbourhood<sup>1</sup>. The artist is known to have had a special affection for this spot, where he would often spend time with other French friends and artists such as Paul Chenavard and Jean-Louis Hamon. Français showed a decorative panel with a view of the *Capri Riviera* at the Salon in 1883.<sup>2</sup>

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<sup>1</sup> Many thanks to Professor Jobst C. Knigge for kindly supplying the information required accurately to identify the villa in Capri portrayed by the artist.

<sup>2</sup> Pierre Miquel, *Le Paysage français au XIX<sup>e</sup> siècle (1824-1874). L'école de la nature*, Maurs-la-Jolie 1975, vol. III, p. 641.





## Veronika Maria HERWEGEN-MANINI

Munich, 1851 – Malcesine (Italy), 1933

### *View of the Roman Forum with the Capitol*

Oil on canvas, 82 x 136 cm.

Signed and dated by the artist bottom right: *V.M. Herwegen München 1886*

PROVENANCE:

Lempertz, 20 May 2000; from 2002, London, Colnaghi;  
London, private collection.

LITERATURE:

Friedrich von Boetticher, *Malerwerke des neunzehnten Jahrhunderts*, Minden, 1974, p. 540, n. 8 (as *Das Forum Romanum nach den neuesten Ausgrabungen*).

EXHIBITIONS:

Jubiläumsausstellung, Berlin 1886.

This painting depicts the ruins of the ancient Rome, a subject of which 19th century painters were especially fond, offering us a view of the Roman Forum as it would have looked in 1886. This rare and detailed view of the area in the wake of the archaeological excavations being conducted at the time<sup>1</sup> was painted from a vantage point set deliberately at a higher level than the subject matter, most probably from the podium of the Temple of Julius Caesar.

We can clearly make out the ruins of the ancient Roman buildings in the Forum. From left to right, we see the remains of the Basilica Julia with its porticoes, its steps and one of the Doric half-columns adorning the pilasters on its façade giving onto the Forum. These are preceded by the *rostra* of the Temple of Julius Caesar, while on the other side of the Basilica, closer to the Capitol, we perceive the ruins of the Temple of Saturn, consisting in its podium, the drums of its grey and pink granite columns with their Ionic capitals and part of its trabeation. The view also shows us see the white marble Corinthian column dedicated to the Byzantine Emperor Phocas, set at no great distance from the three surviving columns of the Temple of Vespasian and the Arch of Septimius Severus with its three archways, while on the far right of the painting we can make out the façade of the church of San Giuseppe dei Falegnami. In the background, hard by the Arch of Septimius Severus, we are also shown the brick façade of the church of Santa Maria in Aracoeli.

In painting this view – almost topographical in its precision, as we can tell by comparing it to photographs taken at the time – the artist appears to be eager to set down on record the changes occurring in the city, pitting the glory of the ancient ruins with the backdrop of the Palatium Senatorium against the houses on the left of the composition (which were to be demolished in the 1930s) packed against the slopes of the Capitol Hill and offering a glimpse of everyday life in the neighbourhood through such charming details as the washing hanging out to dry in the sun.

The artist also breathes life into the glorious remains of the city's Classical past by adopting a still pre-Romantic spirit to depict a couple of illustrious visitors standing close to a fragment of Trajan's *plutei*, which were unearthed in the area between the Corinthian column and the Column of Phocas in 1872 and later moved to the Basilica Julia.

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<sup>1</sup> R. LANCIANI, *Rovine e scavi di Roma antica*, Rome 1985.





*Roman Forum, general view, c. 1880,*  
 albumen print, dry stamp below, on two lines:  
 «Fratelli D'Alessandri, Roma», 26x32 cm.<sup>1</sup>



Removal of the road separating the Temples of Saturn and of the deified Vespasian from the Forum in 1882 (from H. Thedenat, *Le forum romain et les forum impériaux*, Paris 1898)

The painting does not show the road that linked Via Bonella to Piazza della Consolazione from 1839 to 1882, a road commonly seen in the many views of the Roman Forum produced in the middle years of the 19th century which snaked its way on an embankment in an "S" shape from the Arch of Septimius Severus up to the Capitol, forking just above the southern corner of the Temple of Saturn. Minister of Education Guido Baccelli requested that the road be demolished in order to allow the Forum and Capitol to be united again and his wish was granted in 1882, by which time the entire of area at the foothills of the Capitoline Hill had been fully excavated. Local residents, however, protested so strongly that the road was very soon rebuilt (between 1882 and 1888, when it was renamed Via del Foro Romano), its route completely covering the ancient Clivus Capitolinus as it wound its way between the Temple of Saturn and the Temple of the deified Vespasian.

The new road was altered in the 1940s and finally removed altogether in 1981. Thus the German artist's picture appears to have captured the fleeting moment in which the old road had been demolished but the new one had not yet been built, as we can see in the photograph below showing the area at the time, albeit from a different vantage point<sup>2</sup>.

<sup>1</sup> P. BECHETTI, *Roma nelle fotografie dei fratelli D'Alessandri*, Rome 1996, pp. 166-167.

<sup>2</sup> We would like to extend our gratitude to Dr. Eleonora Ronchetti for information on the changes to the network of roads in the Forum area.



## Alexander Vassilivitch LOZHKINE

Moscow, 1881 – 1942

### *View of a Russian City (Novgorod?) Under the Snow*

Pastel and tempera on card, 39 x 60 cm

Signed bottom left, in Cyrillic: *Aleksandr. Lozhdin*

Our painting shows a snowbound avenue in a Russian city with several figures in typically flamboyant costume.

In the background of what might well be a square we see a monumental city gate surmounted by a fortified tower, while on the left, behind a number of mean wooden buildings, we can make out spires and bell towers with gilded "onion" domes.

The city depicted is certainly reminiscent of Moscow, the artist's native town, with the Kremlin viewed from the Red Square while the gate in the background hints at the so-called "Ilyinsky Gate" providing access to Kitaj Gorod.

The viewpoint chosen by the painter, known also for his stage and costume designs for the Moscow theatre and for his illustrations for a number of publishing houses, dwells not on the monumental style of the local architecture so much as on the wooden houses and shops, they too meticulously and richly decorated in the traditional style. They were typical of the commercial neighbourhood lining the main avenue leading to the square.





## Paul-Albert BESNARD

Paris, 1849 – 1934

### *La bayadère*

*Oriental dance in the presence of the artist and his wife*

Oil on wood, 49.7 x 61 cm.

Signed bottom left: *ABesnard.*

PROVENANCE:

Madame Chouanard, St. Elme 1931

EXHIBITIONS:

Galerie G. Petit, (Paris april-may 1912), n. 9;

*Exposition coloniale internationale et des pays d'Outremer*, (Paris 1931), n. 46

LITERATURE:

*Albert Besnard (1849-1934). Modernités Belle Epoque*, W. SAADE, S. CANTARUTTI, C. BEAUVALOT, C. GOUZI, M. GRIVEL, Palais-Lumière Evian 2 June 2016-2 October 2016;

Petit Palais, musée des Beaux-Arts de la Ville de Paris 25 October 2016-29 January 2017, Somogy éditions d'art, Paris 2016, p. 38.

This painting depicts the *bayadère*, a dance native to India as we can see from the exotic costume worn both by the dancer herself and by the spectators in the background. The dance is also being observed by the painter and his wife, the sculptress Charlotte Dubray, who are clothed in the Western fashions of their day. The mood and the environment are imbued with the seductive charm exuded by the exotic feelings that the Indian dance clearly aroused in the artist.

The painting was doubtless prompted by the memories and the atmosphere of Besnard's nine-month tour of India with his wife and children in 1910, when he visited such destinations as Ceylon, southern India, Pondichéry, the Rajasthan and Bombay, returning to Europe so laden with drawings, sketches, notes and rough drafts that he was subsequently persuaded to write a book about the experience entitled *L'homme en rose: l'Inde couleur de sang*.

In one of the tales of his journey, published in episodes in *Le Figaro* between December 1911 and September 1912, he describes the thoroughly exotic attraction of the performance put on by the young *bayadère* with her "black face", aged only sixteen:

*For a European unfamiliar with the Far East, a bayadere is an almost mythical, endlessly fascinating creature who exudes a bewitchingly dangerous charm, spreading her inebriating perfume in a frenzied whirlwind' [...]*

The Indian dance and its dancers made such an impression on the artist that the theme continued to haunt him well after his return, prompting him to ruminate on and to return to it on more than one occasion.



*The Dancer of Tanjore*  
*(La bayadere de Tanjore)*,  
1914  
Engraving in black on paper,  
36.2 × 31.1 cm,  
National Gallery of Art,  
Washington D.C.

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<sup>1</sup> P.A. BESNARD, *L'Homme en rose, L'Inde couleur de sang*, Eugène Fasquelle, Paris 1925, pp. 169-171.



## Paul-Albert BESNARD

Paris, 1849 – 1934

Paul-Albert Besnard followed in the footsteps both of his father, the painter Louis Adolphe Besnard, and of his mother, Louise Pauline Vaillant who was a successful miniaturist and a pupil of Lizinska de Mirbel.

Besnard enrolled at the École de Beaux-Arts in Paris at the age of 17, where he studied under Alexandre Cabanel, before making his own début at the Paris *Salon* two years later. He won the *Prix de Rome* in 1874 with a picture entitled *The Death of Timophanes, Tyrant of Corinth* and proceeded to spend five years in Italy. He married the sculptress Charlotte Dubray, the daughter of sculptor Gabriel-Vital Dubray, in 1879 and moved to England with her in 1881 for three years, even showing his work at the Royal Academy of Arts in London, before returning to France in 1884.

His *Portrait of Madame Roger Jourdain* (now in the Musée d'Orsay) was shown at the Paris *Salon* in 1886, revealing the features that were to become the true hallmark of his style based on a highly personal handling of light and shade influenced by the Impressionists. Besnard went on to paint numerous portraits and contributed to the decoration of such illustrious Paris monuments as the ceiling of the Comédie Française or the dome of the Petit Palais. The corpus of his engraving work comprises over two hundred etchings, some of them in the form of series that are still famous today such as *La Femme, Elle, L'Affaire Clémenceau, L'Île Heureuse* and *Les Petites Voluptés*.

He became a member of the Académie des Beaux-Arts in Paris in 1912 and was appointed to succeed Carolus-Duran as Director of the Académie de France à Rome (Villa Médicis) in 1913. He was offered the post of Director of the École de Beaux-Arts in Paris on his return to France in 1922 and was elected a member of the Académie Française on 27 November 1924, becoming the first painter to join that distinguished institution since 1760.

Paul Albert Besnard died in Paris in 1934. His state funeral was celebrated in the church of Saint-Ferdinand des Ternes and he was buried in the cemetery of Montparnasse<sup>1</sup>.

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<sup>1</sup> Bibliography:

Y. TAN BUNZL, *Master drawings*, London 1984, entry no. 31;

COLNAGHI, *An Exhibition of Master Drawings*, 7–30 May 1998, New York; 10 June–11 July 1998, London, entry nos. 48-49.







## Karl Wilhelm DIEFENBACH

Hadamar (Germany), 1851 – Capri, 1913

### *Storm at Sea by the Faraglioni off Capri*

Oil on canvas, 51 x 102 cm

PROVENANCE:

private collection, Rome

LITERATURE:

*Pittori e dintorni a Capri*, P.A. DE ROSA, G. SCETTINO, Rome 2008, entry no. 100, p.167.

This painting is one of the most successful small-format depictions of a "night storm" or gale off the shores of Capri by Diefenbach, most of whose work now hangs in the Certosa di San Giacomo in Capri.

The German painter, a voluntary exile on Capri in the late 19th century, proved more capable than many of capturing the island's naturalistic element and of conjugating it with his own dreamlike vision.

In this instance that talent is reflected in the various elements developed by the artist's imagination, the truncated cone tower in the foreground harking back to the medieval Torre della Guardia in Anacapri while we can make out the Faraglioni in the upper right background.

The scene, imbued with many shades of darkness, is illuminated up by the strong contrast between the moonlight lighting up the storm and the traditional landscape dissolving in a maelstrom of lines and light that almost completely cancel out the substance of the objects depicted, sucking the observer into the picture and turning him into a player in the scene.

In an attempt to enliven his composition the artist has added a large number of seabirds which also partake of the violence and force of the waves.

The thin film of paint, the masterly application of the *velatura* technique, the remarkably scenographic effect of the sea spray and the seagulls perched on rocks or soaring in flight all come together to make this one of the artist's most sensitive scenes set on Capri. In this instance Diefenbach's work may be interpreted as a transposition of the concept of the "sublime" so beloved of the Neo-romantic poets<sup>1</sup>.

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<sup>1</sup> Our gratitude to Dr. Giovanni Schettino for this information.

#### Bibliography:

A. TAFURI, R. DE MARTINO, *Diefenbach a Capri*, Naples 2013;

(a cura di) G. ALISIO, *Karl Wilhelm Diefenbach, 1851-1913. Dipinti da collezioni private*, (21 July – 30 September 1995, Capri, Certosa di Giacomo), Naples 1995.



## Karl Wilhelm DIEFENBACH

Hadamar (Germany), 1851 – Capri, 1913

Born in Hadamar, a town of Hesse, Karl Wilhelm Diefenbach in the fall of 1872 moved to Monaco of Bavaria to enter the Academy of Art in the city. This was the period in which the painter was inspired by the movement of the “Sturm und Drang”, spread to most of Germany; the encounter with many intellectuals dedicated to the worship of nature and the research in the field of folklore soon led him to



Karl Wilhelm Diefenbach  
*Self-portrait*

leave the aristocratic environment where he spent several months between 1873 and 1874 employed by the Duke of Nassau.

Following a period of illness that led him to a careful reflection on his life, he devoted himself, including by means of painting, to the preaching of universal peace and the return to nature; the speech "On the origins of human misery" caused him to a term of imprisonment followed by a smear campaign supported by the authorities of the time.

The painter, in order to escape the intolerable climate that was created and to continue its activities in full freedom, decided to move to Höllriegelsgerut, where in 1887 he met the German painter Hugo Höppener said Fidus (1868-1948) who became his devoted student. Despite the continued persecution Diefenbach, supported by a wide array of intellectuals, had the opportunity to exhibit their work in 1889 and in 1891 in the city of Monaco with a great success.

Summoned to court by the Emperor Franz Joseph in 1892 the painter came to Vienna, a city which soon leaved because not accepted by the

authorities due to its unconventional character, settling at first in the vicinity of Cairo and finally in Capri where he had a renowned studio, frequented by intellectuals and artists from the island.

In the Certosa di San Giacomo (the Museum dedicated to Karl Wilhelm Diefenbach, in Capri) are preserved many of his works of the period “caprese”.





## Marino MARINI

Pistoia, 1901 – Viareggio, 1980

### *Cavallo e Cavaliere 'Il Lambicco'*

Oil on canvas, 89.5 x 89.5 cm

Signed and dated upper right: *Marino 1952*; and on the *verso* of the canvas *Marino Marini 1952*

PROVENANCE: New York, Pierre Matisse Gallery, 1964;

New York, private collection;

New York, Sotheby Parke Bernet Inc., sale 24 October 1974, lot no. 424/A;

Rome, private collection.

LITERATURE: *Marino Marini, l'opera completa*, by H. Read, P. Waldberg; G. di San Lazzaro, Milan 1970, no. 135, ill. p. 186;

*Marino Marini pittore*, by L. Papi, E. Steingraber, Ivrea 1987, no. 167, ill. p. 85.

This painting, recently acquired in a Roman private collection, where it was preserved for more than forty years, depicts a 'horse and a horseman', unquestionably one of Marino Marini's best known subjects.

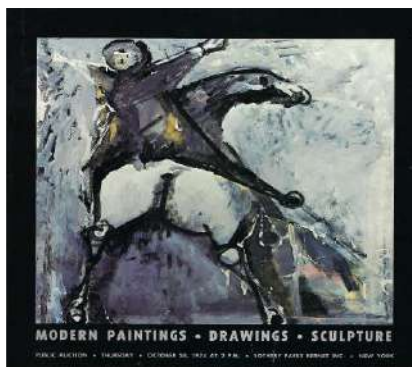
The artist having painted, drawn and carved countless horses and horsemen (both in marble and in bronze) in a kind of feverish iconographic "obsession" that was to stay with him throughout his life.

Marini moulded the motif of the "horse and horseman" over time to reflect new moods mirroring his personal take on the times changing around him, as indeed he himself readily admitted: "It is my way of illustrating history. It is the figure I need to lend shape and substance to man's passion. That is as much as I can explain; it is a loftier kind of intuition".

From his earliest treatment of the theme in 1936, with its balanced, linear figures, his style gradually evolved into the abstraction and geometrisation of form that we encounter in the picture under discussion in this paper, with entwined bodies coming together to form a cross-shaped structure defined by the horizontal line of the horse and the diagonal line of the human figure.

Thus in our picture the horseman is a metaphor, a figure increasingly incapable of mastering his horse, the beast, in an anxiety that becomes gradually fiercer – indeed so fierce that, rather than rearing, it stiffens into a formal rigidity. Thus the forms take on a tragic character that is at once extremely dramatic and expressionistic, pointing to a thoroughly ethical anxiety over mankind's condition.

In the final years of his life, Marino took his horses and horsemen closer and closer to the outer edge of form, breaking it up into increasingly pure geometrical fragments.



Sotheby Park Bernet Inc., catalogue cover 1974



Marino Marini, *Cavaliere*, 1952





## Marino MARINI

Pistoia, 1901 – Viareggio, 1980

Marino Marini, one of Italy's greatest artists of the 20th century, was born in Pistoia on 27 February 1901. At the age of sixteen he enrolled at the Accademia di Belle Arti in Florence, initially focusing on drawing and painting under the guiding hand of Galileo Chini, but it was not until 1922 that he began to show an interest in sculpture.

He travelled to Paris for the first time in 1919, familiarising with the new trends in the art world there, yet on his return to Italy he began to practise painting and engraving, forging a close bond with the figurative tradition of the late 19th century and, in particular, with the work of Medardo Rosso. Some of his more youthful work betrays the inspiration of Early Renaissance artists, especially that of Piero della Francesca, but he soon left this influence behind him to devote his energies in the search for absolute purity of form.

In 1929 he moved to Milan, which he considered to be Italy's most European city, and while there that he was summoned by Arturo Martini to hold the chair of sculpture at the art school in Monza's Villa Reale. The same year witnessed the creation of his first major sculpture entitled *People* in terracotta, a work that was to mark his debut with the public and the critics.

Over the coming years he travelled extensively both in Italy and abroad, taking advantage of his trips to make a name for himself. One of his journeys took him to Bamberg, where he was struck by the equestrian statue of Emperor Henry II in the cathedral there. It is thought that this was the fortuitous encounter that provided him with the inspiration for his celebrated series of sculptures entitled *Horse and Horseman*, symbolising the union of man and nature. He carved his first *Horseman* – of which he was to produce two versions, one in bronze and the other in wood, now in the Vatican – in 1936.

The war years (in the course of which he sought refuge with his wife Marina in the Swiss Canton Ticino in 1943) were of particular importance for his career, allowing him to meet and frequent some of the leading masters in the sphere of contemporary art such as Giacometti, Wotruba, Otto Bänninger, Haller and Germaine Richier, whose work prompted him to further explore and perfect his treatment of the themes in his repertoire.

He only returned to Milan in 1948, going back to teaching and holding the chair at the Accademia di Brera in the city. Also in 1948 he showed his work in a personal room in the 24th Biennale in Venice, meeting and forging a deep bond of friendship with the sculptor Henry Moore on that occasion. All this time his international renown was growing, allowing him to show his work in many of the world's leading museums and receiving constant recognition and awards throughout the 1950s, '60s and 70s, a permanent room being devoted to his work in the Neue Pinakothek in Munich in 1976 and a Centre for the Documentation of Marino Marini's Work being opened in Pistoia's Palazzo Comunale, or town hall, in June 1979 with a collection of drawings and engravings, a specialist library and a photographic and video library documenting his life and work.

Marino Marini died in Viareggio on 6 August 1980.

