

PAOLO ANTONACCI

— ROMA —

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UPCOMING

***BIENNALE INTERNAZIONALE DELL'ANTIQUARIATO DI
FIRENZE***

STAND 75



Friday, September 25, 2026
from 12:00 pm to 8:00 pm – **Invitation-only, Preview**

September 26 – October 4, 2026
daily from **10:30 am to 7:30 pm**

Palazzo Corsini - Lungarno Corsini, FIRENZE



PAOLO ANTONACCI

ROMA

Giambattista BASSI

Massa Lombarda (Ravenna), 1784 – Roma, 1852

View of the Church of Trinità dei Monti, Rome, with Villa Medici

Oil on canvas, 48 × 60 cm.

Signed and dated lower left: *GB Bassi f Roma 1820*.

A painting of the same subject, signed *GB Bassi* and dated *1824*, is in the collection of the Museo di Roma, Palazzo Braschi (inv. MR 1281).

This oil on canvas depicts one of the most intimate and cherished views of nineteenth-century Rome: the square before the church of Trinità dei Monti, a place of exceptional charm that inspired countless artists throughout the century, including Granet, Corot, Ingres and Caffi, to name but a few.

Giambattista Bassi positioned his easel at the junction of Via Sistina and Via Gregoriana, with the Palazzetto Zuccari immediately behind him.

On the right rise the distinctive twin bell towers of the sixteenth-century church of Trinità dei Monti, approached by the two flights of steps leading to its entrance.

Standing before the façade is the Sallustian Obelisk, erected here in 1787 by order of Pope Pius VI. A distinctive feature of the monument is its hieroglyphic inscription, carved in Rome during the third century AD in deliberate imitation of ancient Egyptian examples.

Beyond the obelisk and the church, a broad avenue shaded by ancient holm oaks leads towards Villa Medici, acquired by Napoleon in 1803 as the new seat of the prestigious French Academy in Rome. The presence of this important institution made the area a favourite destination for both foreign and Italian artists, drawn not only by its artistic milieu but also by the exceptional beauty of the site and the sweeping views it commanded.

It is therefore hardly surprising that this picturesque corner of Rome was depicted on countless occasions, both from the piazza of Trinità dei Monti and from the terraces and belvederes of Villa Medici itself, which offered one of the most celebrated panoramas of the city.

In the distance, the view extends towards the circular terrace before the Casina Valadier on the Pincian Hill, before reaching the heights of Monte Mario, punctuated by the umbrella pines of Villa Mellini.

Below, the unmistakable silhouette of Porta del Popolo can be discerned.

Only a few figures discreetly animate the composition, harmoniously integrated into the landscape.

The true subject of the painting, however, is the overall atmosphere of the scene, imbued with a profound sense of tranquillity and balance, capturing with remarkable sensitivity the peace and serenity that once characterised this enchanting corner of the Eternal City.



PAOLO ANTONACCI

ROMA

Giambattista BASSI

Massa Lombarda (Ravenna), 1784 – Rome, 1852

Giambattista Bassi studied landscape painting under Vittorio Martinelli and Francesco Rosaspina at the Academy of Fine Arts in Bologna, where he enrolled in 1800. In 1810 he settled permanently in Rome, a decisive move that marked the beginning of the most successful phase of his career.

Soon after his arrival in the Eternal City, Bassi earned the esteem and friendship of many of the leading figures of the Roman artistic milieu. Rejecting the conventional Arcadian classicism that had long dominated landscape painting, he developed a more immediate and naturalistic approach, abandoning the rigid studio constructions in favor of compositions inspired by direct observation and a more spontaneous rendering of nature.

Among the distinguished patrons and intellectuals who supported the young painter from Romagna and introduced him to Rome's artistic circles, as well as to an international clientele, were Antonio Canova, Vincenzo Camuccini, Pietro Giordani, Massimo d'Azeglio, Bertel Thorvaldsen, and Giulio Perticari. The latter repeatedly praised Bassi's landscapes in the *Giornale Arcadico*, celebrating the refinement and poetic sensibility of his work.

The critical acclaim and patronage that Bassi enjoyed—particularly during his first two decades in Rome—contributed to the wide dissemination of his paintings throughout Europe and the Americas. Among his early achievements were the illustrations for Horace's *Fifth Satire* (1816) and a distinguished edition of Virgil's *Aeneid* (1818), both commissioned by Elizabeth Hervey, Duchess of Devonshire.

In 1820 he was commissioned to paint the *Caduta delle acque presso Terni*, depicting the celebrated Cascata delle Marmore, a work intended for the English market and reflecting the growing demand among British collectors for evocative Italian landscapes.

One of Bassi's most admired subjects was the *Giardino del Lago* at the Villa Borghese, which he painted on several occasions. Two notable versions, executed in 1817 and 1828, are today preserved respectively in the Pinacoteca del Pio Monte della Misericordia in Naples and in a private collection. Although the two compositions are closely related, they reveal the significant stylistic evolution that took place over the intervening decade.

The earlier painting retains the crisp clarity and cool luminosity characteristic of the late eighteenth-century landscape tradition, while the later version embraces a warmer palette and a more atmospheric, almost Romantic sensibility.



Giambattista Bassi, *Trinità dei Monti*, Museo di Roma, Palazzo Braschi



PAOLO ANTONACCI

ROMA

Jean-Achille BENOUVILLE

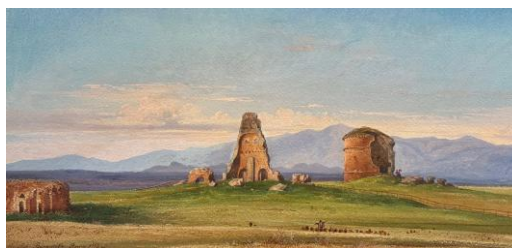
Paris, 1815 – 1891

Ruins of the Villa dei Gordiani, Rome

Watercolor on paper, mm 250 x 514

Signed and dated lower left: *Ach. Benouville Rome 1858.*

For another drawing with the same subject, see M. M. Aubrun, *Achille Benouville – Catalogue raisonné de l'Oeuvre*, 1986, cat. D.56bis.



Our watercolor depicts the ruins of the so-called “Villa of the Gordians,” named after the imperial family of the 3rd century AD, to whom ownership of the entire complex is generally attributed. It is also known as “Tor de’ Schiavi.” The remains are located along the Via Prenestina, which in Benouville’s time was still open countryside.

On the left side of the view, the *Cistern* can be identified, while at the center rises the *Octagonal Hall*, containing a medieval pillar inside. In the 13th century, a tower was erected there, supported by the large cylindrical pillar on which the staircases leading to the various floors rested. The tower (known as *Tor de’ Schiavi*) was used in the Middle Ages as a watchtower.

Further in the background, the *Mausoleum of the Gordians* is depicted—the largest and best-preserved structure—used as a burial place for members of the family. The circular funerary building, made of brick, stands 17.72 meters high with a diameter of 19.05 meters and dates to early 4th century AD.



Jean-Achille Benouville began his artistic training together with his brother François Léon Benouville (1821–1859) at the Paris studio of the painter François Picot (1786–1868). Under his teacher’s guidance, he was directed toward landscape painting, initially depicting the surroundings of Paris and Fontainebleau. In 1834 he took part in the Paris Salon for the first time and shortly thereafter was admitted to the prestigious *École des Beaux-Arts* in the French capital, where he won the *Prix de Rome* in the category of “historical landscape.”

From that period onward, his travels to Italy began. In Italy, he traveled in the company of Camille Corot, who became both his friend and mentor, and with whom he shared a studio in Rome in 1843. Thanks to the painting *Ulysses and Nausicaa*, he won first prize at the *Prix de Rome* in 1845, thus benefiting from a scholarship and a residency at the French Academy at the Villa Medici for three years.

At the end of this period of intense study, Jean-Achille Benouville decided to remain in the Eternal City, continuing to paint for the following twenty-five years in his Roman studio, first at 86 Piazza di Spagna and later at 144 Via del Babuino, without ever interrupting the submission of his works to the annual Paris *Salon*. In 1871, he returned to France, where he settled permanently.



PAOLO ANTONACCI

ROMA

Amédée BOURGEOIS

Paris, 10 December 1798 – 9 March 1837

*View of the Tiber with the Villa of Montesecco
(known as Claude Lorrain's House)*

Oil on canvas, 80 x 98 cm

Signed lower left: *Amédée Bourgeois*

Exhibited at the Paris Salon of 1827 under the title: *Vue des bords du Tibre, autrement dits la promenade du Poussin*

This exceptionally accomplished view, recently rediscovered on the Parisian antiques market, depicts a stretch of the Tiber now lying between the Lungotevere Flaminio on the left bank and the Lungotevere Oberdan on the right bank.

The viewpoint is taken from a fishermen's landing place in the area known as "Albero Bello", a location situated on the left bank opposite the small church of Sant'Andrea. Its name derived from a large tree, clearly recognizable within the painted composition. Captured in the first light of dawn, the panoramic view unfolds from left to right, encompassing the Parioli Hills, with Villa Balestra, and extending as far as Castel Sant'Angelo.

The skyline includes the Casino Borromeo, the small towers of Villa Medici on the Pincian Hill, Porta del Popolo and, in the right foreground, a casino with a loggia and belvedere overlooking the river, the so-called "House of Claude Lorrain".

The building, a celebrated iconographic subject from the seventeenth through the nineteenth century, originally served as a river watchtower. Later transformed into a rustic farmhouse and, in the eighteenth century, into a country retreat known as the "Villa di Montesecco", it was expropriated from its last owners, the French banking family de Reinach, and demolished in 1892 to make way for the Piazza d'Armi and the Lungotevere.

Its considerable fame in painting is largely due to Claude Lorrain, who depicted it so frequently that the historically unfounded anecdote arose that it had been his suburban property. Lorrain studied nature directly along this riverside and rural route, known as the *Promenade de Poussin*, a path that became almost mythical for generations of nineteenth-century artists. The fascination of the *Promenade*, a truly legendary site for nineteenth-century painters, particularly the French, also drew Amédée to the banks of the Tiber.

The precise topographical identification of the site makes it possible to identify and date the painting with certainty: it is the work exhibited at the Paris Salon of 1827 under the title *Vue des bords du Tibre, autrement dits la promenade du Poussin*. The painting formed a pendant with *Vue de la ferme de la Crescenza dite la fabrique du Poussin*, another canonical subject of the landscape tradition of the period.

The ideal function of the route is further emphasized by the staffage figures on the left bank, among them a traveller resting as he watches the fishermen at work.

The painting belongs organically to the tradition of the classical landscape and draws inspiration from views developed by Lorrain, Paolo Anesi, Richard Wilson and J.M.W. Turner, anticipating the work of later French landscape painters such as Paul Flandrin and Jean-Achille Benouville.

PAOLO ANTONACCI

ROMA

Bourgeois's painting displays remarkable chromatic complexity, orchestrating the greens of the riverside vegetation with the brown and ochre tones of the steep banks, reflected in the river beneath a grey-pink sky. The boats recall the models of Vernet and Pillement, while the background gradually dissolves towards the Alban Hills. The artist deliberately elevates the humble "Albero Bello" and the "Casino di Montesecco" into the principal visual protagonists, setting them against the monumental and historic landscape of Rome.

Amédée Bourgeois (Paris, 1798–1837), son of the painter Florent Fidèle Constant (1767–1841), initially trained under his father before furthering his studies in Paris in the distinguished studios of Antoine-Jean Gros and Jean-Baptiste Regnault. In 1821 he was awarded second place in the prestigious Prix de Rome in the category of "historical landscape" with the work *Proserpine enlevée par Pluton*.

This important achievement enabled him to move to Rome, where he remained from 1822 to 1825, undertaking numerous study journeys through southern Lazio, Naples and Campania.

In Rome, despite his young age, he also devoted himself to teaching, giving drawing lessons to the fourteen-year-old Eugenio Landesio, the future celebrated Piedmontese printmaker.

Upon his return to Paris, he opened his own studio in collaboration with his father at 3 quai Malaquais, where he also gave private lessons. In 1828 he was awarded a second-class medal at the Louvre exhibition, in the presence of King Charles X.

From a stylistic standpoint, after an initial interest in historical and mythological subjects (*Edipe et Laïus*, Salon of 1822; *Jacob et Laban*, Salon of 1827), Bourgeois chose to concentrate on landscape painting, working in close collaboration with his father and drawing upon the extensive studies he had made directly from nature in Italy.

At the Salon of 1824 he presented two views of Campania, while in 1827 he exhibited a number of acclaimed works depicting Rome and its surroundings, including *Vue de la basilique de Saint-Pierre* (acquired by the State and presented to the Musée de Lyon), *Vue des bords du Tibre* and *Vue de la ferme de la Crescenza*.

His participation in group exhibitions continued steadily, both in Paris and at regional art exhibitions. In 1829 he took an active part in the Salon of Douai, exhibiting both views of the Roman Campagna and French castles, such as the Château de Ham, as well as in the Toulouse exhibition, where he presented views of Lake Lecco and Frascati.

In 1831 he painted a notable historical canvas, *Prise de l'Hôtel de Ville: le pont d'Arcole*, now preserved at Versailles. In the same year he exhibited four new Roman views at the Paris Salon, including scenes of Castel Gandolfo, Frascati and Villa Borghese. In 1833 he took part in his final official Salon, presenting three well-received views of the surroundings of Rome, Subiaco and Grottaferrata.

His paintings enjoyed considerable commercial and institutional success, being regularly acquired by the Société des Amis des Arts and by the Duchess of Berry, Maria Carolina of Bourbon-Two Sicilies. The final dispersal of the studio's production took place in Paris between 5 and 7 April 1849, when an important posthumous auction offered for sale the entire surviving collection of paintings, studies, watercolours and drawings by Amédée and his father. The critical fortunes of Amédée Bourgeois have fluctuated considerably.

In 1839, Hippolyte de Vanderburch praised his accurate draughtsmanship and refined execution, while criticizing the coolness of his colouring. Following a brief appreciation by J.E. Mermet in 1909, modern scholarship largely neglected his work for many years.

The recent rediscovery of this painting finally restores due recognition to his talent, confirming his outstanding abilities in the composition and representation of landscape.

Alessandro Cremona



Pietro LOVATTI BRENDA

Roma, 1870 – post 1929

Mountain Landscape with a Shepherdess

Oil on canvas, 52 × 160 cm

Signed lower right: *P. Brenda*

In an important sand-gilt wooden frame.

In this evocative mountain landscape, Pietro Lovatti Brenda masterfully juxtaposes the austere grandeur of nature with the gentle presence of a young shepherdess.

The rugged cliffs and dramatic mountain slopes are softened by the intimate depiction of the girl tending a young goat, an unassuming moment of rural life that imbues the composition with a quiet sense of lyricism and pastoral serenity.

The setting is almost certainly inspired by the mountainous landscapes of central Abruzzo, whose craggy outcrops and precipitous terrain are rendered with remarkable fidelity and sensitivity. Brenda's careful observation of nature is matched by a refined poetic vision: the monumentality of the landscape is tempered by subtle atmospheric effects, while a pale opening of sky between the peaks bathes the scene in delicate light, enhancing both its depth and contemplative mood.

Brenda's early artistic activity was devoted primarily to the landscapes of the Roman Campagna, as demonstrated by works such as *Pineta di Castel Fusano* (*Pine Grove at Castel Fusano*) and *Palude* (*Marsh*), exhibited at the Società degli Amatori e Cultori in 1886. In the following years, his interests expanded to include marine subjects and compositions addressing social themes, accompanied by an increasingly restrained and sombre palette that became a distinctive feature of his mature production.

A landmark in his career was *Rifiuti del mare* (*Refuse of the Sea*), exhibited at the 1900 exhibition of the Società degli Amatori e Cultori in Rome and acquired by the Italian Ministry of Public Education, a significant recognition of the artist's accomplishment. The painting is now held in the collections of the National Gallery of Modern and Contemporary Art in Rome.

Brenda exhibited regularly at Rome's leading artistic venues, participating almost uninterruptedly in the exhibitions of the Società degli Amatori e Cultori between 1900 and 1923, as well as at the Associazione degli Acquarellisti in 1903. The distinguished art historian Arduino Colasanti recorded his participation in the 1910 exhibition with the painting *Maestrale*. He also exhibited at the First Roman Biennale in 1921 and at the Exhibition of Marine Art in 1929, confirming his established position within the Roman artistic milieu.

Today, the Galleria Comunale d'Arte Moderna in Rome preserves three of Brenda's paintings—two seascapes (*Marine*) and *Paesaggio fantastico* (*Fantastical Landscape*)—which eloquently attest to the breadth of his artistic production and to his enduring interest in landscape, atmosphere and the nuanced rendering of light, hallmarks of his mature style.



PAOLO ANTONACCI

— ROMA —

Umberto BRUNELLESCHI

Montemurlo (Pistoia), 1879 – Paris, 1949

La Fête de Soleil

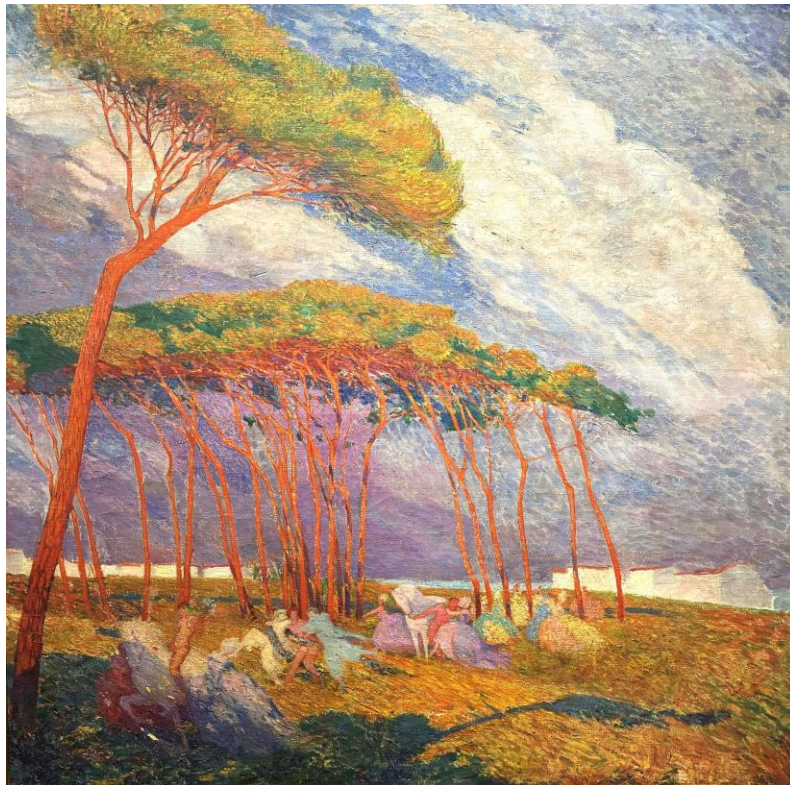
Oil on canvas, 125 × 125 cm

Signed lower left: *BRUNELLESCHI*

Countersigned and inscribed on the reverse of the stretcher:

"Brunelleschi - 41 rue Monge Paris 'Fête de Soleil'. c. 1910"

Provenance : Pierre Cardin Estate, Paris



PAOLO ANTONACCI

ROMA

Umberto Brunelleschi (Montemurlo, 21 June 1879 – Paris, 16 February 1949) was an Italian painter, illustrator, and stage designer. The son of the insurance agent Pietro Brunelleschi and Benedetta Cappelli, he enrolled at the Academy of Fine Arts in Florence, where he studied under Raffaello Sorbi.

Italy soon proved too restrictive for his ambitions. In 1900 he moved to Paris with his friends Ardengo Soffici and Giovanni Costetti, ostensibly to visit the Exposition Universelle. Brunelleschi remained in the French capital, where he began a promising career as an illustrator for fashion and satirical magazines such as *Le Rire*, *Le Frou-frou*, and *L'Assiette au Beurre*, signing his covers under the pseudonym Aroun al Raxid.

His elegant, fluid line, brilliant colours, and assured draftsmanship quickly won over the French public. He exhibited a self-portrait at the *Salon des Indépendants*, further establishing his reputation. His illustrations were equally appreciated in Italy: from 1906 he collaborated with *Il Giornalino della Domenica*, and two years later became one of the contributors to *Corriere dei Piccoli*, for which he created popular characters such as Frugolino and Coccoletta.

In 1912 he made his debut as a stage designer with *Légende du clair de lune* by Madame Rasini at the Théâtre des Bouffes-Parisiens. Two years later he exhibited for the first time at the Venice Biennale, where he would continue to participate regularly until 1938.

Within Parisian artistic circles Brunelleschi occupied a prominent position. A successful protagonist of the Belle Époque, he flourished in a dazzling and cosmopolitan Paris. The lavish parties he hosted in his studio on Rue Boissonade in Montparnasse—decorated in a blend of Orientalist and Art Nouveau styles—became legendary and were frequently chronicled by contemporary society pages.

He counted among his friends and acquaintances artists such as Modigliani, Soutine, Picasso, Van Dongen, and Derain. His luxurious studio was frequented by notable figures including Boldini, Gabriele D'Annunzio, and Ida Rubinstein.

During the First World War, Brunelleschi returned to Italy and served on the front lines, while continuing to produce illustrations for publications such as *Il Numero* and *La Tradotta*. After the war he returned to Paris and immersed himself in an intense period of creative activity encompassing illustration, stage design, and painting. He founded the colour magazine *La Guirlande* and designed sets for dozens of productions at venues including the Folies Bergère, the Casino de Paris, the Théâtre Mogador, and the Théâtre Marigny. In 1924, after seeing Brunelleschi's designs for *Au pays du Lotus d'Or*, Giacomo Puccini commissioned him to create costume designs for *Turandot*. Although they were not completed in time for the opera premiere at La Scala in Milan, Brunelleschi achieved notable success when the work was staged with his costumes at Rome's Teatro Costanzi on 26 April 1926.

In 1925 he participated in the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris, the landmark exhibition that gave rise to the term "Art Deco." Alongside his regular participation in the Venice Biennale, he held numerous solo exhibitions in Paris, often presenting portraits of distinguished personalities of his era.

In recent decades Brunelleschi's work has been the subject of renewed scholarly attention, notably through a major retrospective curated by Giuliano Ercoli in Parma in 1989.

Ercoli also authored the monograph *Umberto Brunelleschi (1879–1949)*, published by Gonnelli in 2011.



PAOLO ANTONACCI

ROMA

George Jules CLAIRIN

Paris, 1843 – Pouldu, 1919

*Study of a lady wearing a 'chasuble',
presumed portrait of Sarah Bernhardt*

Black pencil on brown paper, mm 435 x 250

Bears the stamp of the artist's signature (L.448), lower right.



Georges Jules Victor Clairin was a French Orientalist painter and illustrator.

He was influenced by Eastern imagery Moorish architecture, and visited North Africa many times, in particular Algeria, Morocco and Egypt. In Paris he led the life of a socialite, which among other things led him to befriending the glamorous actress Sarah Bernhardt, his friend for 50 years.

Clairin was apprenticed in the workshops of Isidore Pils and François-Édouard Picot. In 1861 he entered the École des beaux-arts de Paris, and in 1866 first displayed his work. He travelled to Spain with Henri Regnault and to Italy with François Flameng and Jean-Léon Gérôme. He also met the Catalan painter Mariano Fortuny in Morocco, and they visited Tétouan together. In 1895, he travelled to Egypt with the composer Camille Saint-Saëns.

He is best known for the portraits of his friend Sarah Bernhardt, whom he depicted in costume for a number of her roles, including as *The Queen* in *Ruy Blas* (1879), *Mélisande* in *La Princesse Lointaine* (1895 and 1899), *Cleopatra* (1900), *Theodora* (1902) and *Saint Teresa of Ávila*; he also showed her in less formal poses.

Clairin also painted many ceilings, among them the foyers of the *Opéra Garnier* (1874), *Le Trident*, the theatre of Cherbourg.



G. Clairin, Sara Bernhardt



PAOLO ANTONACCI

ROMA

Salomon CORRODI

Fehraltorf (Switzerland) 1810 – Como 1892

The Tiber and the Roman Campagna Seen from Monte Mario

Watercolour on paper, 500 × 740 mm.

Signed and dated lower left: *Sal. Corrodi Roma 1873*.

Literature: P. A. De Rosa – P. E. Trastulli, *Il Tevere Dipinto*,
Newton Compton, Rome 2010, pp. 154–155, pl. 65.

In this view of the Roman Campagna observed from Monte Mario, the River Tiber and the ancient Ponte Milvio assume a central compositional and iconographic role.

Descending from the slopes of Monte Mario along a rural path, the viewer is led to the right bank of the Tiber, depicted with an unusually intense blue tonality.

Placed at the centre of the composition, Ponte Milvio connects the two riverbanks and is framed by the gently undulating meadows of the surrounding hills.

The straight course of the Via Flaminia—an ancient access route to Rome for travellers arriving from the north—extends toward the city.

In the background, Mount Gennaro, part of the Lucretili mountain range, dominates the landscape, closing the composition and lending depth to the valley.

Salomon Corrodi was born in Fehraltorf, Switzerland, in 1810.

His training began in Zurich, where he went to refine his first notions of painting.

During his stay in Zurich, the young Corrodi's talent was noticed by the painter Johann Jakob Wetzel (1781–1834), who, through an apprenticeship in his studio, set him on the path toward a career as a landscape painter.

At the age of twenty-two, in 1832 he moved to Rome. In the capital of the Papal States, circles and salons of “ultramontane” artists were numerous; the young Corrodi was introduced to them by his compatriot and friend Johann Kaspar Weidenmann (1805–1850), and he was immediately welcomed with great favor.

He also enjoyed the friendship and support of the sculptor Bertel Thorvaldsen (1770–1844). Franz Ludwig Catel (1778–1856), a highly renowned master, invited him to collaborate in his atelier. Catel's studio was among the most famous in Rome at the time and was frequented by artists such as Anton Koch (1768–1839) and Johann Christian Reinhart (1761–1847).

This was an important experience for Corrodi, who devoted great attention to the study of landscape views, practicing both oil painting and watercolor.

Through his diligent studies, however, he came to realize that in order to render the delicate light of Rome and southern Italy, he would have to express his art exclusively through watercolor painting.

From as early as 1835, he began exhibiting his works at the Exhibition of the *Amatori e Cultori* of Rome, repeating the experience in 1843. International recognition came on the occasion of the visit to Rome of Tsar Nicholas of Russia in 1845, who purchased several of his works, thereby enhancing his reputation among Roman and foreign society of the time.

Rome became Salomon Corrodi's primary residence.

PAOLO ANTONACCI

ROMA

Having settled in his new home along the *Passeggiata di Ripetta*, he made this address a renowned meeting place for Swiss artists arriving in the Eternal City.

He nevertheless continued to travel throughout Italy and Switzerland, where he stayed for a fairly long period between 1849 and 1850.

Upon his return to Rome in 1850, his new residence was at Via Due Macelli 124. In the city, his reputation as a great watercolorist became firmly established within aristocratic and artistic circles, a fact confirmed in 1853 by his appointment as president of the *Künstlerverein*, the society of German artists residing in the papal capital, a position he held, despite not being German, until 1856.

Commissions from courts throughout Europe multiplied: first the Bourbons of Naples invited him to Gaeta to paint several views, then he traveled to England, where he was introduced to Queen Victoria, who commissioned a series of views of Italy for her collections.

He was also a leading member of the *Società degli Acquerellisti Romani*, founded in 1875 by Ettore Roesler Franz (1845–1908).

After many years spent presenting his works in exhibitions organized both in Italy and across Europe, Corrodi decided in 1882 to retire to private life, without ever interrupting his artistic production.

In 1888, he was awarded the title of Honorary Member of the Accademia di San Luca.

During a stop on one of his journeys to his beloved Switzerland, the painter died near Como. Traveling with him was his son Hermann (1846–1905), who followed in his father's footsteps, pursuing an artistic career that was equally important to that of his distinguished parent.

Watercolors by Salomon Corrodi are held at the Accademia Nazionale di San Luca in Rome, the Thorvaldsens Museum in Copenhagen, the Kunsthaus in Zurich, and the Hermitage Museum in Saint Petersburg.



PAOLO ANTONACCI

ROMA

Salomon CORRODI

Fehraltorf (Switzerland) 1810 – Como 1892

View of Rome from Monte Mario

Watercolour on paper, 490 × 730 mm

Signed and dated lower left: *Sal. Corrodi Roma 1873*.

The view of Rome painted by Salomon Corrodi is taken from Monte Mario, along the route of the ancient Via Trionfale, the road followed by travelers arriving in Rome from the north. This was probably the first view of the Eternal City encountered by Corrodi himself in 1832, when still very young and after a long journey, he finally reached the long-desired Rome. From this vantage point, the panorama unfolds in its full breadth, masterfully captured by Corrodi thanks to his exceptional skills as a *vedutista*.

On the right, the dome of St Peter's Basilica rises prominently above the Vatican palaces below. With remarkable precision, the artist delineates the silhouettes of the city's most distinguished monuments: Castel Sant'Angelo, the Quirinal Palace, the Baroque domes, the Capitoline Hill, the Colosseum, extending as far as Trinità dei Monti and Villa Medici. In the foreground, the road—still unpaved—descends toward the city, gradually disappearing into the wide plain.

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Upon his return to Rome in 1850, his new residence was at Via Due Macelli 124. In the city, his reputation as a great watercolorist became firmly established within aristocratic and artistic circles, a fact confirmed in 1853 by his appointment as president of the *Künstlerverein*, the society of German artists residing in the papal capital, a position he held, despite not being German, until 1856.

Commissions from courts throughout Europe multiplied: first the Bourbons of Naples invited him to Gaeta to paint several views, then he traveled to England, where he was introduced to Queen Victoria, who commissioned a series of views of Italy for her collections.

He was also a leading member of the *Società degli Acquerellisti Romani*, founded in 1875 by Ettore Roesler Franz (1845–1908).

After many years spent presenting his works in exhibitions organized both in Italy and across Europe, Corrodi decided in 1882 to retire to private life, without ever interrupting his artistic production.

In 1888, he was awarded the title of Honorary Member of the Accademia di San Luca.

During a stop on one of his journeys to his beloved Switzerland, the painter died near Como. Traveling with him was his son Hermann (1846–1905), who followed in his father's footsteps, pursuing an artistic career that was equally important to that of his distinguished parent.

Watercolors by Salomon Corrodi are held at the Accademia Nazionale di San Luca in Rome, the Thorvaldsens Museum in Copenhagen, the Kunsthau in Zurich, and the Hermitage Museum in Saint Petersburg.



Giovanni (Nino) COSTA
Roma 1826 - Marina di Pisa 1903

Lake Albano with Monte Cavo and Palazzolo in the Background

Oil on canvas, 58 × 68 cm
Signed lower right: G. Costa

This previously unpublished painting by Giovanni "Nino" Costa belongs to one of the most compelling and formative periods of the artist's career. Deeply affected by the political upheavals that marked the years leading to the unification of Italy, Costa was compelled to reside in the town of Ariccia until 1859, as his active involvement in the revolutionary movements of the late 1840s prevented him from remaining in Rome. In his memoirs, later published under the title *Quel che vidi e quel che intesi* (*What I Saw and What I Heard*), the artist vividly recounts these years spent in the countryside surrounding Rome, a decisive period during which he forged the artistic language that would remain the defining hallmark of his work throughout his life.

Lake Albano with Monte Cavo and Palazzolo in the Background therefore represents an important addition to Costa's oeuvre and a significant testimony to this crucial phase of his artistic development. The composition depicts the tranquil waters of Lake Albano, dominated in the distance by Monte Cavo and the convent of Palazzolo. A majestic tree occupies the right-hand side of the canvas, providing both structural balance and a powerful vertical accent, while a solitary swan glides across the still surface of the lake. As the painting's only living presence, the bird subtly animates the scene, reinforcing its atmosphere of silence, contemplation and timeless harmony.

Executed with remarkable sensitivity to the effects of light and atmosphere, the painting exemplifies the poetic vision that distinguishes Costa's early landscapes. Far from merely recording the appearance of nature, the artist transforms the landscape into a vehicle for emotional and spiritual reflection, anticipating the ideals that would later inspire both the *Scuola Etrusca* and the *In Arte Libertas* movement. The broad spatial construction, the restrained chromatic harmony, and the profound sense of stillness reveal an artist already fully engaged in the pursuit of a landscape imbued with sentiment rather than picturesque description.



PAOLO ANTONACCI

ROMA

Giovanni "Nino" Costa was one of the most original figures in nineteenth-century Italian landscape painting, playing a pivotal role in bridging the traditions of the Roman Campagna, the Macchiaioli and the British Aesthetic Movement. Trained in Rome under Vincenzo Camuccini and briefly with Francesco Podesti, his artistic development was profoundly shaped by his active participation in the Risorgimento, which forced him into periods of exile in the countryside surrounding Rome. It was during these years that he developed the deeply personal vision of landscape that would define his entire career.

Rejecting academic convention, Costa conceived landscape as the expression of an emotional and spiritual response to nature rather than a mere topographical record. His friendships with Jean-Baptiste-Camille Corot, Frederic Leighton, George Frederic Watts, Edward Burne-Jones and John Ruskin placed him at the centre of an international artistic network and contributed significantly to his reputation in Britain, where he enjoyed remarkable success throughout the 1880s.

In 1885–86 Costa founded the *In Arte Libertas* Society, promoting a renewed vision of landscape founded upon direct observation, artistic independence and poetic interpretation. His influence extended to an entire generation of Italian painters and helped shape the development of modern landscape painting in Italy.

His works are today represented in major public collections, including the Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, while his legacy continues to be recognised as one of the most significant contributions to European landscape painting of the late nineteenth century.



Nino Costa, *Donne che imbarcano legna a Porto d'Anzio*, Rome GNAMC



PAOLO ANTONACCI

ROMA

Gustave Léonard de JONGHE
Kortrijk 1829 – Antwerp 1893

Young Woman with Violets

Oil on mahogany panel, 72 × 52 cm.
Carved, sculpted and gilt wood frame.

Set within an elegant interior embellished with richly carved boiserie and gilt furnishings in the fashionable Parisian taste of the mid-nineteenth century, a young woman, exquisitely attired in a sumptuous blue velvet gown, sits gracefully upon a silk-upholstered fauteuil adorned with floral motifs. With a pensive, almost wistful expression, she contemplates a delicate bouquet of violets, while an opened letter resting on the console beside her subtly suggests that the flowers have just been received from a devoted admirer. The composition epitomises the refined domestic intimacy and understated sentiment that became hallmarks of de Jonghe's most celebrated works.

Gustave Léonard de Jonghe (4 February 1829 – 28 January 1893) ranks among the foremost Flemish painters of fashionable society during the second half of the nineteenth century. Best known for his elegant portraits and highly finished genre scenes, he captured with remarkable sensitivity the cultivated world of the European bourgeoisie, combining meticulous technical execution with an acute appreciation for contemporary taste and luxury. Born in Kortrijk, de Jonghe received his earliest artistic instruction from his father, the distinguished landscape painter Jan Baptiste de Jonghe.

He subsequently enrolled at the Royal Academy of Fine Arts in Brussels, where he studied under the eminent history painter François-Joseph Navez. Following his father's untimely death, when Gustave was only fifteen years old, the municipality of Kortrijk awarded him a scholarship that enabled him to continue his artistic training.

From 1848 onwards, de Jonghe exhibited regularly at the Brussels Salon. During the following decade he settled in Paris, where he rapidly established himself at the Paris Salon as one of the leading interpreters of modern bourgeois elegance.

His paintings—typically depicting fashionable women within richly appointed interiors—found immediate favor among collectors, who admired their sophisticated balance of narrative charm, impeccable draughtsmanship and decorative refinement.

His preferred subjects were women of the Parisian haute bourgeoisie, portrayed in moments of quiet leisure, reading or maternal intimacy, their surroundings rendered with exceptional attention to contemporary interior design and the latest fashions.

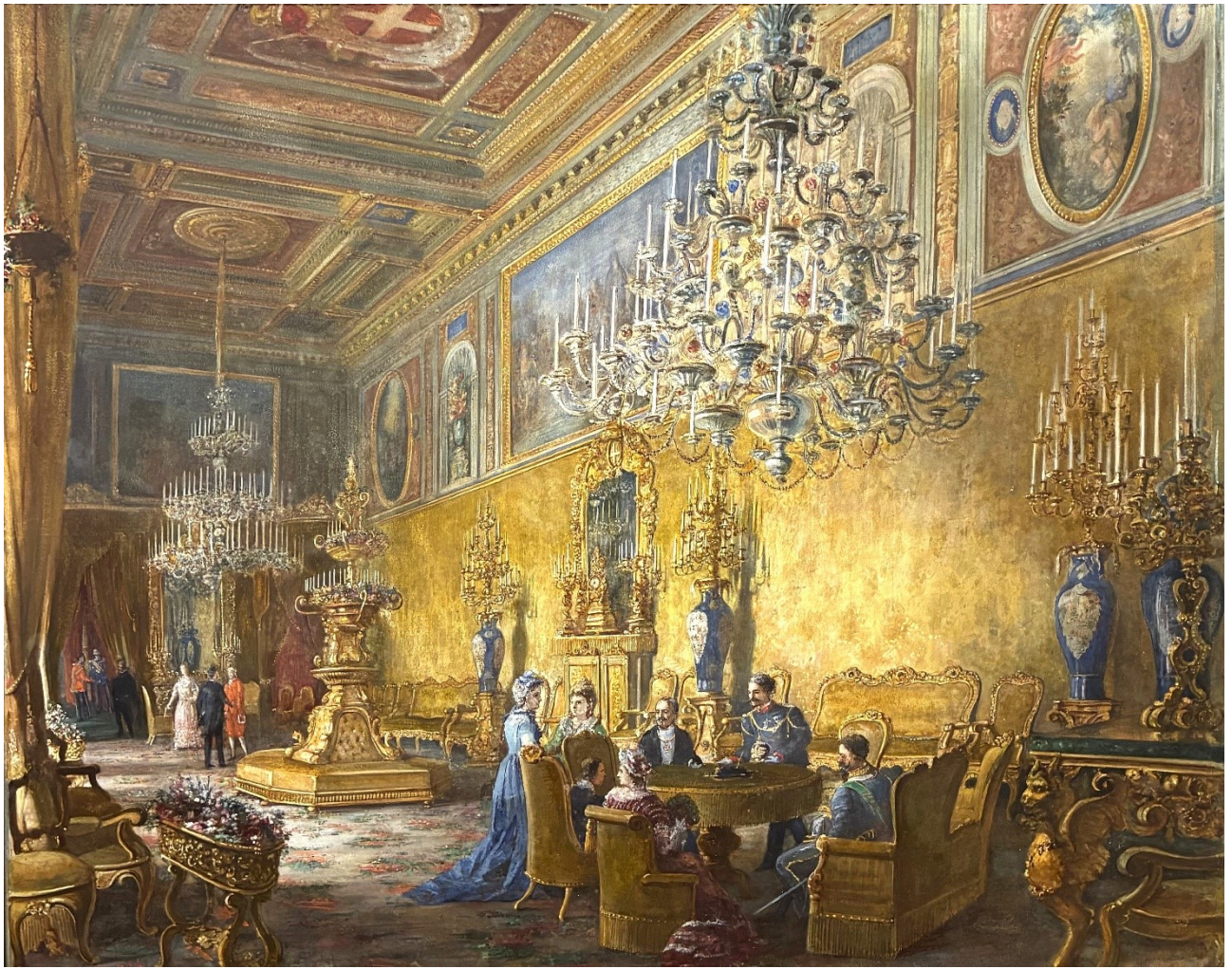
Like his contemporary Alfred Stevens, de Jonghe possessed an extraordinary ability to depict the luxurious textures of silk, velvet, satin and lace. The virtuoso rendering of fabrics, together with his subtle treatment of light and colour, became defining features of his oeuvre and contributed significantly to his international reputation.

His achievements were recognised throughout Europe. In 1862 he was awarded a First-Class Medal in Amsterdam, followed by a Third-Class Medal at the Paris Salon in 1863.

The following year he was appointed Knight of the Order of Leopold by King Leopold I of the Belgians, a distinction that acknowledged his growing artistic prestige.

Throughout the 1870s de Jonghe divided his time between Paris and Brussels, maintaining an active international clientele.

In 1884 he settled permanently in Antwerp, where he remained until his death in 1893.



PAOLO ANTONACCI

ROMA

Vincenzo MARCHI

Roma, 1818 – 1894

*The Yellow Room in the Quirinal Palace
with King Umberto I*

Tempera on paper, 500 × 620 mm
Signed lower left *V. Marchi* and dated 1884.



King Umberto I, detail.

This tempera depicts the Yellow Room (*Sala Gialla*), also known as the Empress's Room (*Sala dell'Imperatrice*), in the Quirinal Palace.

Originally forming part of the Gallery of Pope Alexander VII, the room was refurbished by Ignazio Stern around 1811 in preparation for Napoleon's anticipated visit to Rome.

In this view, the room is shown as it appeared after 1870, when the Quirinal Palace became the royal residence of the House of Savoy. Several furnishings that survive to this day are readily identifiable, including the gilt console table, the monumental fireplace, and the large Oriental vases displayed on gilded stands.

The ceiling, restored in 1812, bears at its centre the coat of arms of the House of Savoy, which was added after 1870 following the establishment of the royal residence at the Quirinal Palace. The frieze below, completed in 1812, was conceived to unify the decorative scheme with the Cortona-school frescoes depicting scenes from the Old and New Testaments.

At the center of the room, King Umberto I is shown seated beside Queen Margherita and surrounded by members of the royal court.

This tempera provides a rare and valuable record of the interiors of the Quirinal Palace at the end of the nineteenth century, documenting their appearance during the period in which the palace served as the principal residence of the Savoy monarchy.



The Sala Gialla today

PAOLO ANTONACCI

ROMA

Vincenzo Marchi Rome, 1818 – 20 March 1894

In his *The Artistical Directory* (1858), Bonfigli described Vincenzo Marchi as "a painter in oil and watercolour, specialising in interiors, churches, cloisters and architectural settings, several examples of which could be seen in his studio." At that time, the artist's studio was located at 49 Via Margutta, where he would remain for almost twenty-five years.

In search of his own artistic path, Marchi initially devoted himself to scenes of Roman popular life, producing works such as *La Mossa*, *Barberi in Piazza Colonna* and *I Moccolotti* coloured lithographs dating from 1845 and now preserved in the Museo di Roma.

He soon turned almost exclusively to the painting of architectural perspectives and interior views. Thanks to his exceptional compositional, draughtsmanship and technical skills, together with a refined command of colour, he rapidly established himself as the foremost Roman specialist in this genre.

The course of the artist's success, closely connected with the popularity of his chosen subject matter, can be traced through the extensive documentation of his participation in the Roman exhibitions held during the fifty years of his career.

A member of the *Società degli Amatori e Cultori di Belle Arti* until at least 1864, Marchi exhibited regularly with the association, particularly in the years before 1870. In 1857 he presented no fewer than eight watercolours, while in 1865 he exhibited five works depicting church interiors, cloisters and rooms of the Vatican Palace.

After 1870—the year in which he did not participate in the *Amatori e Cultori* exhibition—Marchi's name appeared only occasionally in its catalogues, usually with just one or two paintings, sometimes devoted to subjects of a more explicitly historical character, such as *Raphael Presenting to Pope Leo X His Fresco of the Disputa del Sacramento* (1871), *The Gallery of the Colonna Palace* (1875), and *Interior of the Royal Apartments of the Quirinal Palace*.

Nevertheless, unwilling—and rightly so—to fade from public attention, Marchi participated in the two major Roman exhibitions of 1883 and 1890. At the first, held to inaugurate the Palazzo delle Esposizioni on Via Nazionale, he exhibited two watercolours depicting his characteristic subjects—*The Stanza della Segnatura* and *The Altar of St Ignatius*—and on that occasion one of his watercolours was purchased by the exhibition committee for inclusion among the prizes in the closing lottery.

His final public appearance came in 1890 at the *Mostra della Città di Roma*, where he exhibited two further watercolours, *Vestibule of the Pantheon* and *Interior of the Cloister of San Giovanni*.

By 1880, Marchi's exquisitely finished watercolours, often executed with the meticulous precision of an old master miniaturist, commanded highly respectable prices. At that year's *Amatori e Cultori* exhibition, *The Altar of St Ignatius in the Church of the Gesù* and *Interior of the Royal Apartments of the Quirinal Palace* were offered for sale at 1,100 and 1,000 lire respectively. The 1932 exhibition *Rome in the Nineteenth Century* included twelve of his works—eight watercolours, two gouaches, one oil painting and a photograph of another watercolour—offering a representative survey of the full range of subjects that characterised his production.

Around ten of his works, chiefly lithographs and etchings, are now preserved in the Museo di Roma.

In addition to his activity as a painter, Vincenzo Marchi was also a highly accomplished and prolific lithographer and etcher, gaining considerable recognition among his contemporaries in both fields.

Adapted from the biography of Vincenzo Marchi by P. A. De Rosa and P. E. Trastulli, in La Campagna romana. Cento dipinti inediti (Rome, 1999), s.v. "Vincenzo Marchi".



PAOLO ANTONACCI

ROMA

Pietro MARTORANA

Palermo 1760 – 1812

View of the Marmore Waterfalls in Terni

Watercolour on paper, 630 × 425 mm.

Inscribed and signed on the reverse: *Veduta della Celebre Cascata del fiume Velino a Terni. P. Martorana*

Pittore

Pietro Martorana (1760–1812) belonged to one of the foremost Sicilian families of artists of the eighteenth century, a dynasty that maintained close artistic and cultural ties with mainland Italy, particularly with Rome.

As Pietro himself records, his father Gioacchino travelled to Rome at the age of eighteen. It is likely that he found support there from the celebrated engraver and fellow Sicilian Giuseppe Vasi, whose daughter Domenica he married in 1756. She would become the mother of Pietro Martorana.

In 1760 Gioacchino returned to Palermo, where Pietro was born later that same year. Like his father before him, Pietro benefited in Rome from the guidance and patronage of his grandfather Giuseppe Vasi, one of the most distinguished engravers of his time. During these years the German-born topographical painter Luigi Mayer was also active in the city, and the stylistic affinities between Mayer's work and that of Martorana are evident in several compositions, notably in their respective views of the Temple of Segesta.

Martorana's first Roman sojourn, which served as a period of artistic training, probably came to an end following the death of Giuseppe Vasi in 1782. To this early phase may be assigned a group of five small gouaches (19 × 31 cm) depicting Roman monuments. As in many of his later tempera paintings, these works bear the artist's signature and inscriptions exclusively on the reverse.

Martorana's subsequent move to Naples probably took place shortly after 1782. The transfer was likely facilitated both by family connections and by his relatives' links with the Bourbon court. His brothers-in-law, the painters Alessandro and Olivio D'Anna, were already established in Naples, Martorana having married a daughter of the painter Vito D'Anna.

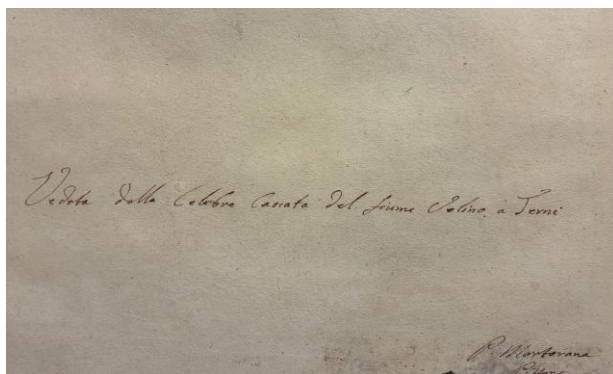
It was King Ferdinand IV of Bourbon himself who later encouraged the artist to undertake a second, prolonged stay in Rome.

A pair of Martorana watercolours (61.5 × 93 cm) bears inscriptions on the reverse confirming that the artist was in Rome in 1795, travelling through the surrounding countryside to paint its celebrated landscapes directly from nature. One is inscribed: "*View of the Cascatelle at Tivoli and the remains of the Villa of Maecenas, drawn and painted from the district of Sant'Antonio... painted in Rome by Pietro Martorana, 1795.*" The companion sheet reads: "*View of the Cascatelle at Tivoli from a point lower down the river... painted in Rome by Pietro Martorana of Palermo.*"

These two pendant watercolours of Tivoli clearly derive from a pair of corresponding etchings by the German landscape artist Wilhelm Friedrich Gmelin, who lived in Rome between 1787 and 1820.

PAOLO ANTONACCI

ROMA



Martorana returned repeatedly to these celebrated sites in his tempera paintings. Particularly significant are the present unpublished watercolours on paper (63 × 42.5 cm), **View of the Marmore Falls at Terni** and **View of the Falls at Tivoli**. The former bears on the reverse the inscription: "*View of the celebrated waterfall of the River Velino at Terni*", together with the signature below: "*P. Martorana, Painter.*" The latter is inscribed on the reverse: "*View of Neptune's Grotto and the Temple of the Sibyl at Tivoli*", followed below by the inscription: "... Sold by Pietro Martorana, Painter."

Martorana based his **View of the Falls at Tivoli** on Gmelin's 1793 engraving *Die Grotte des Neptuns mit den Tempeln der Vesta und Sybille in Tivoli* yet transformed the composition into a purely natural landscape devoid of human presence. The small figures that animate the lower foreground of Gmelin's print are deliberately omitted, allowing the landscape itself to become the sole protagonist.

By contrast, in the **View of the Marmore Falls**, although Gmelin published an engraving of the same subject in 1795, Martorana chose not to follow that model. Instead, he relied entirely upon his own observation and familiarity with the site. His viewpoint is closer to that adopted in Jakob Philipp Hackert's painting of 1779, as well as in another painting by Claude-Louis Châtelet (both in private collections), demonstrating an independent interpretation of one of Italy's most celebrated natural landscapes.

The biographical evidence outlined above, together with the close stylistic and iconographic affinities, allows the present pair of works to be dated to around 1795, during the artist's second stay in Rome. Their meticulous execution and ambitious scale further suggest that they were produced either for King Ferdinand IV of Naples or, at the very least, for a patron of similarly high rank.

The delicate and densely applied brushwork, enriched by subtle tonal variations and an exceptionally refined palette, demonstrates a remarkable degree of technical mastery. These qualities place the two gouaches among Martorana's most accomplished, vibrant, and accomplished works.

It is likely that around 1800 Martorana returned from Rome to Naples, where he devoted himself to painting views of the classical archaeological sites of the Kingdom of Naples and Sicily for the growing clientele of Grand Tour travellers.

Numerous works attest that the artist subsequently returned to Sicily around 1802–03 in the service of the Bourbon court. Several documented Sicilian views remain today in residences that were formerly among the principal Bourbon royal estates.

One such example is the signed *View of the Casina Cinese in the Villa della Favorita* (63 × 156 cm), preserved in the Royal Palace of Palermo and datable to about 1801. Since the Casina

PAOLO ANTONACCI

ROMA

Cinese was acquired by the Bourbons in 1799 and is depicted before the alterations carried out during the following years, the painting provides an important chronological reference. To these may be added the series of eleven gouaches on card and canvas executed for the Crown Prince Francesco di Borbone in 1803, except for one dated 1802, all bearing inscriptions by the artist on the reverse (now in the care of the Soprintendenza ai Beni Culturali di Agrigento). One of these inscriptions records, "*Delivered in July [18]04,*" indicating that by July 1804 Martorana had returned to Naples, where the works were presented to the Crown Prince.

No documentary evidence concerning the artist, nor any securely dated works, is currently known after 1807. Nevertheless, the above-mentioned death record confirms that he continued to reside in Naples and to practise as a painter until his death in 1812.

Alongside his early training with Luigi Mayer, the principal artistic influences on Pietro Martorana were Wilhelm Friedrich Gmelin, Jakob Philipp Hackert, and Louis Ducros. Yet he developed an artistic language that was distinctly his own—elegant, fluent, and highly individual—capable of assimilating these diverse influences while preserving the refined sensibility of the late eighteenth century. His remarkable technical skill and stylistic sophistication enabled him to produce works that perfectly suited the tastes of the Bourbon court and of an elite clientele. Far from being products of a workshop, his paintings are consistently autograph works of uncommon quality and outstanding pictorial refinement.

Adapted from a study by Gianluca Vecchio.



Ducros

Martorana



Pietro MARTORANA

Palermo 1760 – 1812

View of the Waterfalls of Tivoli

Watercolour on paper, 630 × 425 mm.

Inscribed and signed on the reverse the second: *Veduta della Grotta di Nettuno e il Tempio della Sibilla in Tivoli Pittore P. Martorana*

Pietro Martorana (1760–1812) belonged to one of the most important families of Sicilian artists active in the eighteenth century, a dynasty that maintained close artistic ties with the Italian mainland, particularly with Rome.

His father Gioacchino Martorana travelled to Rome at the age of eighteen and likely found support there with the celebrated engraver and fellow Sicilian Giuseppe Vasi.

In 1756 Gioacchino married Vasi's daughter Domenica, who later became the mother of Pietro Martorana.

In 1760 Gioacchino returned to Palermo, where Pietro was born in the same year.

Pietro also moved to Rome at a young age and like his father before him, he benefited in Rome from the support of his grandfather Giuseppe Vasi.

During these years the *vedutista* Luigi Mayer was also active in the city, and his manner can be compared with certain works by Martorana, for example in their respective depictions of the Temple of Segesta.

Martorana's first Roman sojourn, probably a formative period of apprenticeship, may have ended with the death of Giuseppe Vasi in 1782.

Five small gouaches depicting Roman monuments (19 × 31 cm) can likely be attributed to this early phase; these already bear the artist's signature and inscriptions on the reverse, a practice he would continue throughout his career.

Shortly after 1782 Martorana may have moved to Naples, facilitated by family connections and by contacts with the Bourbon court. His brothers-in-law, the painters Alessandro and Olivio D'Anna, were active in the Neapolitan capital, as Martorana had married a daughter of the painter Vito D'Anna.

It was King Ferdinand IV of Bourbon who took an interest in the artist and encouraged him to undertake a second and extended stay in Rome.

A pair of watercolours by Martorana bears inscriptions on the reverse attesting that in 1795 the artist was in Rome and travelled into the surrounding countryside to depict celebrated landscapes directly from life. These pendant views of Tivoli were inspired by prints by the German artist Wilhelm Friedrich Gmelin, who resided in Rome between 1787 and 1820.

Our two previously unpublished watercolours discussed here—*View of the Marmore Waterfalls at Terni* and *View of the Waterfalls of Tivoli* (63 × 42.5 cm)—demonstrate Martorana's continued interest in these celebrated sites.

The Tivoli composition is derived from Gmelin's 1793 engraving *Die Grotte des Neptuns mit den Tempeln der Vesta und Sybille in Tivoli*, although Martorana transforms the scene into a purely natural landscape by omitting the human figures present in the print.

PAOLO ANTONACCI

ROMA

By contrast, in the *View of the Marmore Waterfalls* Martorana does not follow Gmelin's later engraving of the subject, instead relying on his own observation and knowledge of the site.

His viewpoint is similar to that of a painting by Jacob Philipp Hackert (1779) and also to that of another painting by Claude-Louis Châtelet (both in private collections).

Biographical evidence together with stylistic considerations suggests that the present works were executed around 1795, during Martorana's second Roman residence.

The refined execution and careful finish also suggest that they may have been intended for a distinguished patron, possibly King Ferdinand IV of Naples himself.

The delicate and densely worked brushstrokes, rich in tonal variation and colour, reveal the artist's remarkable technical skill and make these gouaches among the most vivid and accomplished examples of his work.

Around 1800 Martorana likely returned to Naples, where he produced views of classical archaeological sites in the Kingdom of Naples and Sicily for Grand Tour travelers. Documentary evidence indicates that he was in Sicily around 1802–1803 in the service of the Bourbon court. Among the works associated with this period is a signed view of the *Casina Cinese* in the Villa della Favorita, now in the Royal Palace of Palermo, datable to about 1801.

Eleven gouaches executed for the Crown Prince Francis of Bourbon in 1803 (one dated 1802) further attest to Martorana's activity for the Bourbon court. An inscription on one of these works records their delivery in July 1804, indicating that by that date the artist had returned to Naples.

Although no works dated after 1807 are currently known, Martorana certainly continued to reside and work in Naples until his death in 1812.

While the work of Wilhelm Friedrich Gmelin, Jacob Philipp Hackert and Abraham Louis Rodolphe Ducros formed important artistic references for Martorana—alongside his early training with Luigi Mayer—the artist developed a distinctive and elegant pictorial language of his own. His refined and technically accomplished works, always autograph rather than workshop productions, appealed to the taste of the Bourbon court and of the cultivated aristocratic patrons who collected them.

Excerpt from an essay by Dr. Gianluca Vecchio.





PAOLO ANTONACCI

— ROMA —

Bartolomeo PINELLI

Rome, 1781–1835

Pair of Watercolours with an Erotic Subject

Pencil, ink and grey watercolour on paper,
285 × 223 mm and 280 × 221 mm.

Provenance: private collection, Paris.

Our two remarkable watercolours by Bartolomeo Pinelli belong to that strand of erotic scenes so masterfully interpreted by the artist. A satyr and a female satyr engage in sexual intercourse, while a young satyr watches the scene. The works are, beyond any doubt, if further proof were ever needed, authentic in their very execution and characteristic of Bartolomeo Pinelli.

For Pinelli's "erotic" works, see M. Fagiolo, in *Bartolomeo Pinelli e il suo tempo*, M. Fagiolo and M. Marini, Rome, 1983.

Bartolomeo Pinelli (Rome, 20 November 1781 – Rome, 1 April 1835) was an Italian printmaker, painter and ceramicist.

He first trained at the Academy of Fine Arts in Bologna, where his family had moved in 1792, and later, after returning to Rome in 1799, at the Accademia di San Luca. There, thanks to his natural talent for drawing, he achieved a considerable degree of success.

In 1803, he received an offer of collaboration from Franz Keiserman (1765–1833), who enjoyed an extraordinary reputation in Rome as a landscape painter. Pinelli's task was to "populate" the Swiss artist's splendid watercolours with figures and characters.

During the early period of his artistic career, Pinelli was also a major interpreter of Neoclassicism.[1] He received important commissions through the Accademia di San Luca, including the decoration of the imperial apartments in the Quirinal Palace (1811–1814) and the copying of the frescoes of the "Baths of Titus" (the Domus Aurea of Nero), projects that were never completed.

In 1809, he produced his first series of prints, entitled *Raccolta di cinquanta costumi pittoreschi incisi all'acquaforte* (*A Collection of Fifty Picturesque Costumes Etched in Aquatint*). It was probably in the same year that he married Mariangela Gatti; they had a daughter, who may have died at a young age, and a son, Achille.

In 1816, he produced the illustrations for the *Storia Romana* (*Roman History*), followed in 1821 by those for the *Storia Greca* (*Greek History*). Between 1822 and 1823, he created the fifty-two plates for *Meo Patacca*.

In addition to his repertoire of images devoted to Roman customs and popular life, Pinelli became renowned for illustrating numerous books, producing cycles inspired by the *Iliad*, *Odyssey*, *Aeneid*, and Greek and Roman mythology in general. These works most clearly reveal the influence of Neoclassicism on his art.

He died on 1 April 1835.

[1] F. Leone, "Neoclassico eroico e temi 'sublimi' in Bartolomeo Pinelli," in *Arte e paesaggio in Italia nel XIX secolo*, edited by F. Leone and P. Antonacci, Galleria Paolo Antonacci, Rome, 2005.



PAOLO ANTONACCI

ROMA

Bartolomeo PINELLI

Rome, 1781–1835

Roman Battle Scene

Pencil and brown watercolour on paper 590 × 870 mm

Signed and dated lower right: *Pinelli fece 1819*

This exceptionally large sheet may be considered a rare and possibly unique example within Pinelli's extensive production of independent drawings and watercolours, presumably executed for a private collector. It does not appear to relate to any preparatory study for the two principal series of Roman subjects engraved by the artist, *Istoria romana* (1816) and *Storie degli imperatori romani* (1819). Pinelli produced a considerable number of individual drawings and watercolours that were never incorporated into published series, and the present work may belong to this category.

A possible identification of the subject is the Battle of Philippi, fought in October 42 BC in the vicinity of Philippi, in the Roman province of Macedonia. The battle pitted the Caesarian forces of the Second Triumvirate—Mark Antony, Octavian and Marcus Aemilius Lepidus—against the Republican forces commanded by Marcus Junius Brutus and Gaius Cassius Longinus, the principal conspirators in the assassination of Julius Caesar.

A particularly suggestive detail is the inscription "*Tempio della Promessa*" ("Temple of the Vow") on the pediment of the temple in the lower right. This may allude to a vow made by Octavian, the future Augustus, to dedicate a temple to Mars Ultor should he prevail in battle and thereby avenge the assassination of Caesar. The Temple of Mars Ultor was subsequently dedicated to Mars, the Roman god of vengeance, following the defeat of Brutus and Cassius, Caesar's assassins.

The temple was solemnly inaugurated in 2 BC, forty years after the original vow.

The youthful figure crowned with laurel, placed on elevated ground and sheltered beneath a tent, may consequently be interpreted as the young Octavian. On his raised arm, bent above the shoulder, he appears to hold an "*eye within a clipeus*", perhaps intended as a votive or augural emblem alluding to the "*watchfulness of the gods*."

Although deeply rooted in the imagery and popular traditions of Rome, Pinelli was also thoroughly familiar with the Neoclassical and Masonic visual language of his time.

Within this context, the motif of the eye enclosed within a circle or triangle possessed a powerful symbolic significance.

The identification of the subject as "*Octavian making the vow for the Temple of Mars Ultor before the Battle of Philippi*" therefore remains, at present, the most compelling interpretation of the scene.

PAOLO ANTONACCI

ROMA

Bartolomeo Pinelli (Rome, 20 November 1781 – Rome, 1 April 1835) was an Italian printmaker, painter and ceramicist, celebrated above all for his vivid depictions of Roman life, customs and popular culture.

He received his early training at the Academy of Fine Arts in Bologna, where his family had moved in 1792. Following his return to Rome in 1799, he continued his studies at the Accademia di San Luca. His exceptional natural aptitude for drawing soon brought him recognition within the Roman artistic milieu.

In 1803, he was invited to collaborate with Franz Keiserman (1765–1833), the Swiss landscape painter who enjoyed considerable prestige in Rome. Pinelli's role was to enliven Keiserman's highly finished watercolours with figures and staffage, an experience that contributed significantly to the development of his distinctive approach to landscape and narrative imagery.

During the early phase of his career, Pinelli was also an important interpreter of Neoclassicism.[1] Through the Accademia di San Luca, he received a number of significant commissions, including the decoration of the imperial apartments in the Quirinal Palace (1811–1814) and the copying of the frescoes of the so-called “Baths of Titus”, within Nero's Domus Aurea. Neither project was ultimately completed.

In 1809, Pinelli published his first series of etchings, *Raccolta di cinquanta costumi pittoreschi incisi all'acquaforte*. It was probably in the same year that he married Mariangela Gatti. The couple had two children: a daughter, who may have died at a young age, and a son, Achille.

In 1816, Pinelli produced the illustrations for *Storia Romana*, followed in 1821 by those for *Storia Greca*. Between 1822 and 1823, he created the fifty-two plates illustrating *Meo Patacca*.

Alongside his celebrated repertoire of images devoted to Roman customs and everyday life, Pinelli became renowned for his book illustrations, producing extensive cycles inspired by the *Iliad*, the *Odyssey*, the *Aeneid*, and Greek and Roman mythology more generally. These works, in particular, reveal the enduring influence of Neoclassicism on his artistic language.

Bartolomeo Pinelli died in Rome on 1 April 1835.

[1] F. Leone, “Neoclassico eroico e temi ‘sublimi’ in Bartolomeo Pinelli,” in *Arte e paesaggio in Italia nel XIX secolo*, edited by F. Leone and P. Antonacci, Galleria Paolo Antonacci, Rome, 2005.



PAOLO ANTONACCI

ROMA

Francesco PODESTI

Ancona, 1800 – Rome, 1895

Putto with a Cartouche and an Eagle

Black chalk heightened with white on laid paper, 257 × 357 mm.

Numbered '75' in the upper right.

The identification of the eagle on the right of the composition as the so-called *Aquila Torlonia* (Inv. MT 451, Antiquarium Torlonia) allows us to state with confidence that this delicate drawing was executed for a Torlonia commission.

Podesti worked for the Torlonia family, and in particular for Prince Alessandro Torlonia, during the 1830s.



Antiquarium Torlonia

PAOLO ANTONACCI

ROMA

Francesco Podesti was born in Ancona on 21 March 1800. At the age of twelve, he lost his mother, and his father subsequently directed him towards studies in military architecture at the lycée in Pavia, where he remained until 1814. The following year, he was orphaned by the death of his father and was consequently left without the means to continue his education.

Through the intervention of the Marchese Carlo Bourbon del Monte, Podesti was awarded an annual grant from the Municipality of Ancona in 1816, enabling him to move to Rome to study painting at the Accademia di San Luca. There he studied under Vincenzo Camuccini and Gaspare Landi. In Rome, in addition to attending the Academy, he began frequenting the studio of Antonio Canova, who developed a close and paternal relationship with the young artist.

In October 1824, Podesti presented his native city with the painting *Eteocle e Polinice*, as a demonstration of the progress he had made thanks to the support he had received. The painting led to two major commissions in Ancona: the *Annunziata* for the church of the same name, and *Il Martirio di San Lorenzo*, commissioned for the cathedral and executed between 1825 and 1827.

In 1826, he embarked upon an extended series of journeys undertaken for the purposes of artistic study, visiting Florence, Pisa, Bologna, Parma, Venice and Milan. In Milan, he met the Marchesi Busca, for whom he produced what is regarded as one of his masterpieces, the double portrait *Ritratto di Carlo Ignazio e Antonio Busca*, dated 1825.

On a subsequent journey, he visited Naples, Pompeii and Herculaneum. Upon returning to Rome in the 1830s, he received from Prince Alessandro Torlonia a commission for a series of frescoes for the Villa Torlonia, outside the Porta Nomentana, as well as for the now-destroyed Torlonia Palace in Piazza Venezia.

The decorative cycles commissioned for the Torlonia residences constituted one of the most important and demanding artistic enterprises undertaken in nineteenth-century Rome and represented a major undertaking in Podesti's career. Among the numerous artists involved in these projects, Podesti played a prominent role.

In 1835, he was elected an Academician of the Accademia di San Luca. At the commission of the House of Savoy, he painted *Il Giudizio di Salomone* for the Royal Palace in Turin.

In 1855, the year in which Pope Pius IX proclaimed the dogma of the Immaculate Conception, Podesti was commissioned to decorate the great *Sala dell'Immacolata* in the Vatican with historical and allegorical episodes relating to the event.

Podesti enjoyed a peaceful old age surrounded by friends and family, while remaining tirelessly active. At the age of eighty, he once again climbed the scaffolding to execute the frescoes of the *Evangelisti* for the dome of the Chiesa del Santissimo Sacramento in Ancona.

Francesco Podesti died in Rome in 1895.



PAOLO ANTONACCI

ROMA

Jean-Charles-Joseph RÉMOND

Paris, 1795–1875

Tourists Visiting the Grotto of Neptune at Tivoli

Oil on canvas, 62 × 77 cm.

The present painting depicts the celebrated waterfalls of the River Aniene below Tivoli, a renowned destination for travellers making the customary journey from Rome to Tivoli.

The Grotto of Neptune was famous then, as it remains today, for the remarkable visual and acoustic effects produced by the rushing waters and the surrounding rocky landscape.

The entire area of the waterfalls was the subject of an intervention commissioned by Pope Gregory XVI, undertaken to secure and protect the site following the disastrous flooding of the River Aniene in 1826.

Rémond painted several versions of this celebrated view, with variations in the staffage and details. One such version, signed and dated '1833', was sold at Sotheby's, New York, in October 1997.

Jean-Charles-Joseph Rémond, the son of an engraver and printmaker, was a distinguished painter and lithographer. He studied at the *École Nationale des Beaux-Arts*, where his teachers included the painters Jean-Baptiste Regnault and Jean-Victor Bertin. From 1814 onwards, Rémond began exhibiting at the Paris Salon, presenting studies made directly from nature as well as so-called *paysages historiques*, or historical landscapes.

In 1821, he won the second *Prix de Rome* for Historical Landscape with his painting *Le Rapt de Proserpine* (*The Rape of Proserpine*), thereby earning the opportunity to spend four years in Italy, where he was based at the Villa Medici in Rome. He travelled frequently to Naples and the surrounding Campania region, particularly in 1822 and 1823.

At the Paris Salon of 1824, he submitted from Rome a *Veduta di Amalfi, presa dal golfo di Salerno, studio dal vero*. Following his return to France, he exhibited at the Salon of 1827 a *Veduta di una ferriera ad Amalfi, Regno di Napoli*.

Rémond's Italian sojourn provided him with an abundant store of motifs and studies that he subsequently drew upon for two important series of lithographs: the *Vues d'Italie* (1827–1828) and the *Souvenirs de Naples dessinés d'après nature* (1831).

The landscapes of Campania also provided the setting for religious compositions, such as *L'Archange Saint Michel terrassant le démon* (*Saint Michael the Archangel Defeating the Devil*), now in the church of Saint-Sulpice, Paris, which was exhibited at the Salon in 1827. The Natural Arch of Capri is prominently featured in the background, while the surrounding rocky landscape appears to draw upon the island's distinctive geological formations.

In 1842, Rémond returned to Italy, travelling to Sicily and stopping in Rome on his journey back to France. In 1844, he exhibited Italian subjects for the last time, and from 1849 onwards he ceased to participate in official exhibitions.

During his lifetime, Rémond received numerous distinctions, including the Légion d'honneur in 1854.

Littérature :

S. Gutwirth, "Jean-Charles-Joseph Rémond (1795–1875), 'Premier Grand Prix de Rome du Paysage historique'," in *Bulletin de la Société de l'Histoire de l'Art français, Année 1981*, Paris, 1983, pp. 189–218.

V. Pomarède, "Jean-Charles-Joseph Rémond," in *Paysages d'Italie – Les peintres du plein air (1780–1830)*, exhibition catalogue, Paris, 2001, p. 167.

PAOLO ANTONACCI

ROMA



Jean-Charles-Joseph Rémond, *Turisti nella Grotta di Nettuno, Tivoli*, olio su tela, 65 x 82 cm, Christie's, Roma, 04.12.2000, Lot 699



Jean-Charles-Joseph Rémond, *Turisti nella Grotta di Nettuno, Tivoli*, firmato e datato 1833, Olio su tela, 63 x 79 cm; Sotheby's, New York, 23.10.1997, Lot 12



PAOLO ANTONACCI

ROMA

Walter SAUER

Brussels 1889 – Algiers 1927

Portrait of a Seated Girl

Pencil and charcoal on waxed paper, 465 × 350 mm.

Signed, monogrammed and dated “1920”

Provenance: private collection, Rome

Born in Saint-Gilles (Brussels) on 12 February 1889, Walter Sauer died in Algiers on 6 September 1927.

He was a Belgian draughtsman, painter, and printmaker whose work occupies a distinctive place within early twentieth-century decorative and figurative art.

Sauer began his artistic training in 1903 at the Academy of Fine Arts in Brussels.

Between 1906 and 1907, he studied under Constant Montald, winning first prize for decorative composition while simultaneously attending life-drawing classes.

By 1908–1909, he had already been granted a personal studio at the Academy, where he worked extensively from live models.

In June 1911, he received a scholarship of 1,000 gold francs from the Charles Buls Foundation, a sum doubled by his father to support his travels. That year was largely devoted to travel in France—Paris, Lyon, Marseille, and the French Riviera—followed by a journey to Italy, experiences that proved formative for his artistic development.

In 1914, Sauer exhibited at the *Salon de La Libre Esthétique* and at the *Triennial Salon* of Brussels, where he was awarded second prize in the *Godecharle* competition for *L'Atlantide*. The outbreak of the First World War ushered in a difficult period for artists; however, Sauer was exempt from military service due to his fragile health.

In July 1917, he presented several works at the Salon of Painters and Sculptors of the Nude, organized by Isy Brachot, with whom he had recently entered a contractual relationship. Throughout his career, the female figure remained central to his artistic vision, explored in its many psychological and emotional states—from dream and laughter to sensuality and intoxication, from the nude to moments of introspection.

A distinctive technical feature of Sauer's drawings lies in his use of waxed paper, often prepared by the artist himself to impart a warm, ivory-toned surface to the figures. From 1923 onwards, he increasingly incorporated gold and silver leaf into his work, employing two principal methods: either applying metal leaf as a ground onto which a previously cut-out drawing was mounted, or framing the drawing within a metallic background.

The year 1923 marked a decisive turning point in Sauer's career, signaling both a deepening of the decorative dimension of his art and the achievement of national and international recognition. He exhibited no fewer than 82 works at the *Cercle royal ganlois artistique et littéraire* in Brussels (Waux-Hall), an occasion honored by a visit from Queen Elisabeth.

Between April and October 1925, Sauer represented Belgium at the International Exhibition of Modern Decorative and Industrial Arts in Paris. In 1926, he spent two months in Brittany, a period of notable creative productivity.

In 1927, he received a major commission from the banker Baron Allard to decorate a Byzantine-style room with five panels depicting episodes from the life of Christ. This project prompted a journey undertaken for research purposes: leaving Belgium at the end of June, Sauer traveled through Spain before reaching Algeria. Tragically, the journey proved fatal. After suffering food poisoning following a long walk under the sun, he died at the Mustapha Hospital in Algiers on 6 September 1927.

PAOLO ANTONACCI

ROMA

Lilian ROWNEY

London 1867 – 1960 Surrey (UK)

Night Encompasses Day

Watercolour on paper, 740 x 540 mm.

Signed and dated lower right: *Lilian Rowney, 1911*

On the reverse, a label from the *Society of Women Artists* bearing the title *Night Encompasses Day*, the price (£15), the ownership “Lilian Rowney,” and the address: *9 Fellow Rd, Hampstead*.

Provenance: private collection, Rome.

Lilian Rowney born in St. Pancras, London, on May 18, 1867, and deceased in Surrey, England in 1960.

She was the daughter of Frederick William Rowney (1821–1902), founder of the renowned art supply company still active today, and Emily Goodall (daughter of the artist Edward Goodall).

Her works were exhibited at the *Royal Institute of Watercolour Artists* and at the Royal Academy in the early 1900s.

She also exhibited with the *Society of Women Artists Association*, founded in 1855 as the *Society of Female Artists* to provide women artists with an opportunity to exhibit and sell their works at a time when the art world was dominated by men. The society later became known as the *Society of Lady Artists*, and finally, in 1899, as the *Society of Women Artists* as we know it today. Throughout its history, the society has counted among its members many significant figures from the British art world and has championed the visibility of women within the art system.





PAOLO ANTONACCI

ROMA

Ettore TITO

Castellamare di Stabia 1859 – Venice 1941

Sea nymph

Oil on board, cm 41 x 46.

Signed lower right: *E. TITO*

Provenance:

Galleria Alberto Di Castro, Rome,

Private collection, Rome.

Ettore Tito was born in Castellammare di Stabia on 15 December 1859 to Ubaldo Tito, a merchant navy captain, and Luigia Novello.

His mother was Venetian, and in 1867, while he was still a young boy, the family moved to Venice, where he would spend the rest of his life. He began his artistic studies at a very early age at the Academy of Fine Arts, enrolling when he was just twelve years old.

He graduated from the Academy at the age of seventeen.

His first major success came in 1887, when his painting *Pescheria Vecchia* (The Old Fish Market), depicting the historic fish market at the Rialto, received widespread acclaim at the National Art Exhibition in Venice. The painting was subsequently acquired by the National Gallery of Modern and Contemporary Art.

In 1894, Tito succeeded Pompeo Molmenti as Professor of Painting at the Academy of Fine Arts in Venice, a position he held until 1927.

After 1900, he increasingly turned to mythological and symbolic subjects inspired by eighteenth-century Venetian painting, producing both oil paintings and monumental decorative works, including murals for Villa Berlinghieri in Rome and Palazzo Martinengo in Venice.

His works became immensely popular in Italy and were exhibited at every Venice Biennale from its inception in 1895 until 1914, and again in 1920 when the Biennale resumed after the First World War.

At the 1897 Venice Biennale, Tito was awarded the City of Venice Prize, and at the 1903 Biennale he received the Grand Gold Medal. In 1909, an entire gallery was devoted to a retrospective of his work, featuring forty-five paintings and a bronze sculpture of *Pegasus*. Further dedicated rooms showcasing his work were presented at the Biennales of 1922, 1930, and 1936.

Internationally, his painting *Chioggia* won a Gold Medal at the 1900 Paris Exposition Universelle and was later acquired by the Musée du Luxembourg. His painting *La Gomena* (The Hawser) won the Grand Prize at the Brussels International Exhibition in 1910, and in 1915 he was awarded the Grand Prize for Italian Painting at the Panama-Pacific International Exposition in San Francisco. In 1926, a solo exhibition of eighteen of his paintings was held in Los Angeles, and in the same year he was appointed a member of the Royal Academy of Italy.

PAOLO ANTONACCI

ROMA

Tito belonged to a circle of painters closely connected with the English and American expatriate community in Venice, centred around Palazzo Barbaro. He was a friend of both John Singer Sargent and Isabella Stewart Gardner. Over the years, the family's residences—Villa Tito on the Riviera del Brenta and Palazzetto Tito in Venice—also became gathering places for artists such as Anders Zorn, Ludwig Passini, Luigi Nono, and Mariano Fortuny y Madrazo, as well as musicians and writers. He maintained close relationships with many of Europe's leading artists, including Albert Besnard, Joaquín Sorolla, Franz von Stuck, and Giovanni Boldini.

One of the most important commissions of his later years came in 1929, when, at the age of seventy, he was entrusted with repainting the ceiling of the Church of Santa Maria di Nazareth. He was commissioned to create a monumental 400-square-metre ceiling painting to replace the fresco by Giovanni Battista Tiepolo that had been destroyed during the First World War.

His final major work, *I Maestri Veneziani* (The Venetian Masters), was completed in 1937 and exhibited at the 1940 Venice Biennale. Regarded as his "spiritual testament," the painting depicts Venice personified as a young woman surrounded by the city's greatest painters—Tiepolo, Paolo Veronese, Titian, and Tintoretto—paying homage to her, together with Carlo Goldoni and Harlequin.

In Venice, he also executed numerous frescoes for private patrons, including the decoration of the grand ballroom of Palazzo D'Anna Viaro Martinengo Volpi di Misurata, painted in a style inspired by Tiepolo.

Ettore Tito died in Venice on 26 June 1941 at the age of eighty-one.



E. Tito, *Ampio orizzonte*, 1910, GNAMC Rome