

LANDSCAPES OF THE *GRAND TOUR*

From the late 18th to the 19th Century



PAOLO ANTONACCI

ROMA

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*I feel myself hurried irresistibly forward;
it is only with an effort than I can collect myself sufficiently
to attend to what is before me.*

J. W. Goethe
Travels in Italy, 1786

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Front Cover

J. J. FREY, *A caravan caught in the Simum wind near Giza*
detail, cat. 17

Back cover

N. COSTA, *Lake Albano with Monte Cavo*
cat. n. 23

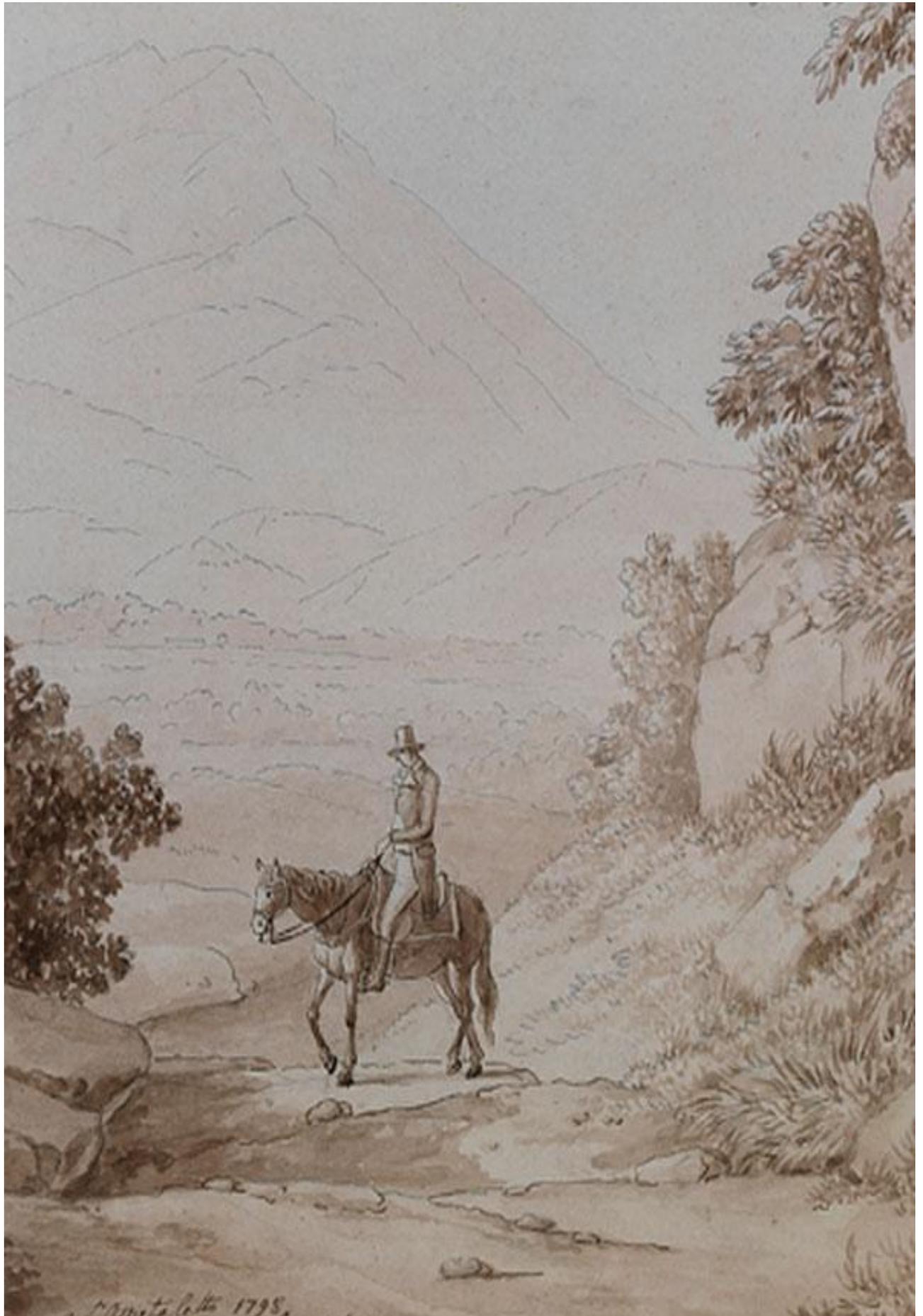
On occasion of the forthcoming prestigious international exhibitions in which the gallery will participate: London Masterpiece, Florence Biennale dell'Antiquariato and Munich Highlights, we are proud to present a catalogue of our most recent acquisitions.

It is a selection of watercolours and oils of excellent quality, coming for the most part from two distinguished Roman private collections that were formed in the 1970's and 1980's, works that have not been exhibited to the public for over thirty years.

This year we have the pleasure to present a group of artists who, between the end of the 18th and 19th Century, painted views of Italy and North Africa.

A certain amount of Swiss landscapists who visited Italy are also included, such as Franz Keiserman, present with three unpublished works, Charles-François Knébel, Jakob Suter, Salomon Corrodi with four watercolours and Johann Jakob Frey of which we are pleased to present two unpublished oils from his "Egyptian" period.

We hope that this catalogue may further contribute towards enriching the study and the knowledge of these artists and the places they painted and loved.



Monte Carlo 1795.

Jakob Philipp HACKERT

Prenzlau 1737 - San Pietro di Careggi 1807

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

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

After his position began to stabilise, Hackert invited his brother, Johann Gottlieb Hackert (1744-1773) to reach him.²

In 1768 the two brothers left for Rome, which remained their main residence until 1786. During this time in the Eternal City they often visited the Roman Campagna, Tivoli and the Castelli Romani, and in 1770 they went on their first trip to Naples.³ The following year Hackert received an important commission from Catherine II of Russia: she asked him to depict the victory of Russia over Turkey in the battle of Cesmé, and thus his fame amongst his contemporaries grew considerably. In 1772 another two of his brothers reached him in Rome, whereas Johann Gottlieb left for London taking with him some paintings commissioned by their English clients. He went sick there and died in Bath in 1772.⁴

Hackert's works had many prominent clients, amongst which Marcantonio IV Borghese (1730-1800) who commissioned a series of nine paintings for *Villa Pinciana*. This enabled Hackert to turn down the prestigious post of court painter in Russia, offered him by the grand duke Pavel Petrovič Romanov whom he met in Rome in 1781.⁵

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

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

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

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

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

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

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

⁶ S. UNSELD, *Goethe and his publishers*, Chicago 1996, p. 191.

Jakob Philipp HACKERT

Prenzlau 1737 - San Pietro di Careggi 1807

1 *Gentleman on horseback in Ospedaletto near Monte Vergine*

Pencil and brown watercolour on paper, cm 42.8 x 54.9

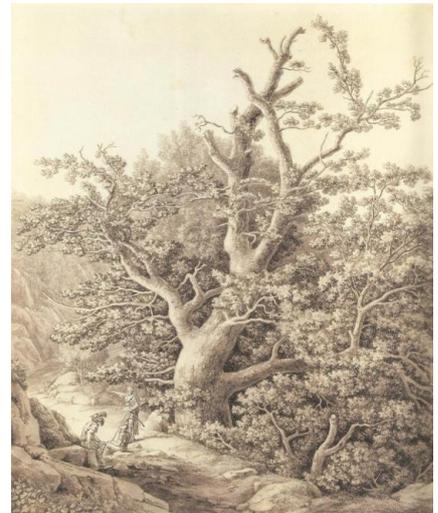
Signed, inscribed and dated lower left: *a L'Ospitaletto 1798 Filippo Hackert .f.*

LITERATURE: C. NORDHOFF, H. REIMER, *Jakob Philipp Hackert 1737-1807 Verzeichnis seiner Werke*, Berlin 1994, vol. II, cat. 924.

This watercolour, as Hackert himself indicates, was executed in 1798 near “Ospitaletto” (Ospedaletto), a mountain district between Naples and Avellino near the monastery of Monte Vergine, that owes its name to the hospital of Saint Thomas, managed by the monks of the monastery ever since 1184. Its prerogative was to give hospitality to the pilgrims before they tackled the climb up the mountain to visit the shrine.

We know from Goethe that in the last years of his stay in the Kingdom of Naples, from 1796 to 1798 Hackert spent his summertimes in the Campanian Apennines, especially around Mount Forte and Mount Vergine, as a guest of the convents found in that area. His passion for drawing from life and for the study of the natural elements encouraged him to spend his days in the open air, immersed in the amenity of those landscapes, and intent on sketching the natural beauty of those spots.¹ The only human presence in the watercolour is a gentleman on horseback who appears at the lower centre of the picture.

A watercolour by Hackert represent an oak in the surrounding of Monte Vergine is in the Hamburger Kunsthalle, Kupferstichkabinet.



Jakob Philipp Hackert
Oak on Monte Vergine, 1797
Hamburger Kunsthalle, Kupferstichkabinet
Inv. n. 34551

¹ C. DE SETA, *Hackert, Vedute del Regno di Napoli*, Milano 1992, p. 159.



a L'Esprit. 1798
G. B. de la Roche. f.

Victor Jean NICOLLE

Paris 1754 - 1826

2 *View of the Arch of Septimius Severus*

Ink and watercolour on paper, cm 20 x 31
Signed lower left: *V. Nicolle.*

PROVENANCE: Private collection, Rome

The view depicts the Arch of Septimius Severus, raised by the emperor between 202 and 203 A.D., at the Roman Forum near the foot of the Capitoline Hill still partially buried.

Through the central archway in the background the Arch of Titus can be seen as it appeared before being restored by Giuseppe Valadier (1762-1839) in 1822, and on the right, the medieval portal by Vignola through which the *Orti Farnesiani* could be accessed. To the right of the Arch of Septimius Severus can be seen the Column of Phocus (Colonna di Foca) in front of some houses that today no longer exist, and in the background the church of Santa Maria Liberatrice, that was pulled down in 1900 to bring to light the ruins of *Santa Maria Antiqua*.

The scene is animated by a host of figures going about their daily business, giving evidence of the bustling life around the Forum.

This work can be dated back to Nicolle's first trip to Italy between 1787 and 1798.

Victor Jean Nicolle, was a watercolourist and etcher of urban landscapes that he "livened up" by introducing secondary figures. His love for architecture can be seen throughout his art, and the views of the cities he painted were an important testimony as to the architectural state of the cities and monuments at the time. Pursuing his passion he travelled throughout Europe on his *Grand Tour* at the end of the 18th century becoming one of the first to depict historical sites and buildings in minute detail. In fact in 1771 Nicolle won the *Grand Prix de Perspective* at the *Ecole Royal* of drawing which he attended for three years until 1774, going on to work for the architect Louis François Petit-Radel (1740-1818).

His great production includes hundreds of drawings, mostly views of monuments and squares of Rome, Naples, Vietri, Bologna, Genoa, Savona and Florence. The number of Italian works in his production brings us to believe that a large part of his career revolves around this country, which would explain his absence from any exhibitions at the *Salon*, even when it was open to all artists. The dates on his drawings suggest that he made at least two long trips to Italy, from 1787 to 1798 and from 1806 to 1811.





François (Franz) KEISERMAN

Yverdon (Switzerland) 1765 - Rome 1833

Franz Keiserman, also known by his French name of François Keiserman,¹ was born in Yverdon in Switzerland in 1765. After training as a landscape painter he moved to Rome in 1789.

He was beckoned to the Papal capital by his fellow countryman Abraham-Louis-Rodolphe Ducros (1748-1810) to “collaborate” in the preparation and finishing of the pictures executed in his studio.² Ducros, who was already famous at the time, had set up a proper workshop, together with the Italian Giovanni Volpato (1735-1803), in order to satisfy the increasing demand for sketches and watercolours by Europeans who were travelling to Rome.

The young painter from Yverdon learnt a great deal from these artists and his talent greatly contributed to the success of the Ducros-Volpato studio, which, up to 1793 never encountered moments of crisis. But in that same year the anti-French uprising in Rome caused his business to suffer a sudden setback and many of the artists and foreign travellers who were in the Eternal City at the time moved to Naples and Florence.

Keiserman decided to leave too and moved to the parthenopean capital for a brief period. The dates of this sojourn are not backed by any proven documentation; however, presumably, this took place between 1795 and 1798. In Naples he also met Jacob Philipp Hackert (1737-1807) who had lived in Rome and from 1786 was court painter to King Ferdinand IV (1751-1825).

In 1798 Keiserman returned to Rome and took up residence at number 31 in *Piazza di Spagna*.³ In these years he finally managed to set up his own studio and during this time his rising popularity led him to being considered one of the top artistic figures in Rome on the threshold between the 18th and 19th century.

Around 1799 (according to Raggi) or 1803 (according to Falconieri)⁴ he met the young Bartolomeo Pinelli (1781-1835) and began a successful collaboration with him: while Keiserman concentrated on landscape painting, Pinelli completed the Swiss artist’s works with figures. This partnership ended in about 1809 although the artists maintained a good relationship and continued to have different forms of collaboration.⁵

In 1806 Keiserman invited over from Switzerland his cousin Jean François Knébel as a figure painter. However Knébel died in 1822, and then Keiserman beckoned to Rome another member of the Knébel family, Charles François (1810-1877) who became his adopted son.⁶

Keiserman’s clients were noblemen such as Prince Camillo Borghese, Prince Gustav of Sweden and the Russian prince Volkonskij. His most popular subjects were, amongst others, the Waterfalls of Tivoli, the countryside around the Colli Albani, ancient Rome, and the temples in Paestum; works that were praised and described in the artistic chronicles of the time.

He died in 1833, acknowledged, also by his contemporaries, as an artist of great stature. His adopted son, Charles François Knébel, the beneficiary of his last will and testament, inherited his art collections and his studio in Piazza di Spagna.

¹ Regarding the discussion about whether the painter should be called “Kaisermann”, as in German, or “Keiserman” as he signed himself, has been a matter of debate (see P. A. DE ROSA, *Pittori svizzeri a Roma nel Sette-Ottocento: François Keiserman*, in *Strenna dei Romanisti*, Rome 2007, p. 238). We chose, as in most of the recently published essays on the artist, the name by which he signed himself: Keiserman.

² Cf. F. LEONE, *Franz Keiserman e la veduta a Roma in età Neoclassica*, in *Franz Keiserman un paesaggista neoclassico a Roma e la sua bottega*, by F. BENZI, Rome 2007, p. 16.

³ P. A. DE ROSA, *Pittori svizzeri a Roma nel Sette-Ottocento: François Keiserman*, in *Strenna dei Romanisti*, Rome 2007, p. 238.

⁴ Regarding the beginning of the artistic collaboration between Keiserman and Pinelli the critical studies disagree, as also the main biographers of Bartolomeo Pinelli, Oreste Raggi (1835) and Carlo Falconieri (1835). The controversy is about the following two dates: 1799 or 1803. See P. A. DE ROSA, *Bartolomeo Pinelli e Franz Keiserman: un rapporto controverso?*, in *Strenna dei Romanisti*, Rome 2009, pages 245 - 251 and R. J. M. OLSON, *Are Two Really Better than One? The Collaboration of Franz Keiserman and Bartolomeo Pinelli*, in AA.VV., *Master Drawings*, vol. 42, n. 2, Mywood 2010, pages 195 - 226.

⁵ Cf. P. A. DE ROSA, *Bartolomeo Pinelli e Franz Keiserman: un rapporto controverso?*, in *Strenna dei Romanisti*, pages 245 - 251.

⁶ Cf. P. A. DE ROSA, *François (Franz) Keiserman, nota biografica*, in P. A. DE ROSA - P. E. TRASTULLI, *La Campagna Romana da Hackert a Balla*, Rome 2002, p. 260.

François (Franz) KEISERMAN

Yverdon (Switzerland) 1765 - Rome 1833

3 *View of the Colosseum*

Ink and watercolour on paper, cm 65.5 x 98.5

Signed lower right: *Keiserman Roma 1809*

Signed and inscribed on the *verso* upper left: *Vue du Colisée prise d'altitude du Temple de la Paix peint d'après nature par . F. Keiserman . artiste a Rome . 1809 .*

PROVENANCE: Private collection, Rome

In his inscription on the *verso* Keiserman describes the viewpoint from where the scene was painted: the top of the *Tempio della Pace*, name by which the Basilica di Massenzio was known in the past.

From this high observation point the entire valley of the Colosseum is seen as it was in 1809, date of this watercolour. The Colosseum is shown here before the restoration works, commissioned in 1823 by Pope Leo XII to the architect Giuseppe Valadier, in order to reinforce the four levels of the external ring. In the watercolour is also visible the epigraph by Pope Benedict XIV who dedicated the monument to the memory of the Christian martyrs thus saving it in 1749 from total ruin.¹

The year 1809, date of this watercolour, also saw the start of the French domination of Rome, that went on until 1815. During this time, the Colosseum experienced renewed archaeological interest: the prefect de Tournon started a series of projects for the restoration of the archaeological sites, including the Colosseum.

However, many were against these essential works, especially the painters, because they were fascinated by a romantic vision of the Colosseum shrouded by the vegetation. François-Marius Granet, as many others, had dedicated several studies to the Colosseum during his first years in Rome. In 1829 upon his return to Rome he wrote: «I rushed to the Colosseum [...] but I blamed those men who had dared lay their profane hands on those exquisite marbles».²

In these beautiful surroundings Keiserman also includes other nearby buildings. To the right can be seen the apse of the Temple of Venus and Roma facing the Forum, incorporated in the Santa Francesca Romana complex, purposely left out by the artist, probably to focus on the Roman monument; further back can be seen the outline of the church of Santo Stefano Rotondo. To the left of the amphitheatre are the remains of the Baths of Traianus, whereas in the background can be glimpsed the dome of the church of saints Marcellino and Pietro in via Labicana, and the basilica of the Holy Cross in Jerusalem. All these monuments are surrounded by a luxuriant and silent vegetation, as though suspended in time.

¹ Cf. R. LUCIANI, *Il Colosseo*, Novara-Milan 1993, pages 210 - 217.

² Cf. D. COUTAGNE, *Il Colosseo di Granet...sguardi e meditazioni*, in *Frondose Arcate, il Colosseo prima dell'archeologia*, Milan 2000, p. 15.



François (Franz) KEISERMAN

Yverdon (Switzerland) 1765 - Rome 1833

4 *Woods in the Roman Campagna*

Pencil and watercolour on paper, cm 51.5 x 66.5
Signed on the *verso* upper left: *F. Keiserman*

PROVENANCE: Private collection, Rome

The lush vegetation of the Roman Campagna is reproduced in this watercolour, through the skilful use of tones ranging from the blues to the greens. These areas were among the favourite subjects of many landscape artists between the 18th and 19th centuries, including Keiserman, who not only painted exquisite views of Frascati for Prince Aldobrandini, but also spent his summers in the nearby Ariccia where he had bought a villa.

This work is similar to another watercolour dated between 1792 and 1795, belonging to a private collection, depicting exactly the same scene as the one in the present watercolour, to which a village has been added.¹

In this composition, where nature is predominant, the only human presence is that of two young women dressed in local costumes near a drinking trough.

The subject, the composition, and the particular use of colour in this picture are typical expressions of Keiserman's art, a splendid example of landscape painting, in which Keiserman was considered a master by his contemporaries.

¹ Cf. *Franz Keiserman un paesaggista neoclassico a Roma e la sua bottega*, by F. BENZI, Rome 2007, ill. n. 13, p. 30.



François (Franz) KEISERMAN

Yverdon (Switzerland) 1765 - Rome 1833

5 *View of the Tivoli waterfalls at sunrise*

Watercolour, pencil and ink on paper, cm 50 x 76

Signed centre bottom : *Keiserman Roma 1825*

Signed on the *passé-partout* lower right: *F.Keiserman . Roma 1825*

Inscribed on the *passé-partout* lower left: *Vue des Cascatelle de Tivoly au lever du soleil*

Signed and inscribed on the *verso* upper right: *peint en grand pas François Keiserman . Roma 1825*

Inscribed on the *verso* upper left: *Vue générale des Cascatelle de Tivoly / dou lon voit la tour dela villa de Mécène les restes du Temple d'Hercule / a gouache lamaison d'Horace et le Chemin entre les Olivier qui condeisent au Cascatelle / dans lelointain lon voit le Montecatillio*

LITERATURE: *Roma e Tivoli nelle vedute dell'Ottocento*, by R. MAMMUCARI - P. E. TRASTULLI, Rome 1980, pages 126 - 127.

PROVENANCE: Private collection, Rome

Tivoli was a favourite destination for all the *Grand Tour* artists and travellers who often stopped in this town to admire and paint its natural and artistic beauty.¹

Keiserman was very careful to satisfy the tastes of his clients and he painted several works in Tivoli that received great appreciation at the time.

In this watercolour, illuminated by the light of the rising sun, as Keiserman states in his inscription, the town of Tivoli can be seen in the top right corner, whilst the centre of the composition is dominated by the river Aniene waterfalls.

This was a particularly suitable subject for Keiserman's artistic talent who painted many versions of it. Here the waterfalls are depicted in all its glory before the diversion of the river Aniene ordered by Pope Gregory XVI in 1835 that reduced the fall.

This watercolour is important for another aspect which increases its documentary value. It would seem that the figures appearing in the foreground could be by Bartolomeo Pinelli (1781-1835), although this picture is dated 1825, and goes well beyond the official date ending the cooperation between the two artists.²

A watercolour similar to this was published in B. HEISE - C.J. HEINRICH, *Endlich in Rom. Deutsche Künstler des 19. Jahrhunderts in Italien*, Lübeck 2002, p. 97.

¹ Cf. A. BRILLI, *Il viaggio in Italia. Storia di una grande tradizione culturale*, Bologna 2006, p. 228.

² On the collaboration between Franz Keiserman and Bartolomeo Pinelli cf. P. A. DE ROSA, *Bartolomeo Pinelli e Franz Keiserman: un rapporto controverso?*, in *Strenna dei Romanisti*, Rome 2009, pages 245 - 251 and R. J. M. OLSON, *Are Two Really Better than One? The Collaboration of Franz Keiserman and Bartolomeo Pinelli*, in *Master Drawings*, vol. 42, n. 2, Mywood 2010, pages 195 - 226.





François-Marius GRANET

Aix-en-Provence 1775 - 1849

François-Marius Granet was born in 1775 in the South of France, the son of a small builder, Jean Etienne Granet. His training began in the *Ecole Municipale de dessin* a school of art in Aix-en-Provence, directed by Jean-Antoine Constantin (1756-1844). Constantin, a painter of some reputation, greatly influenced the young Granet's career, firstly with his art lessons but also because it was thanks to him that Granet made the acquaintance of Auguste, a member of the noble family of de Forbin, establishing with him a long-lasting friendship.¹

It was also owing to Auguste de Forbin (1779-1841) that Granet was able to enter the studio of Jacques-Louis David (1748-1825), a brief but nevertheless prestigious period of his artistic career, as he had to give up his costly lessons with the great artist after only a few months not being able to afford them. About him David will say: «Il n'est pas mal, il sent la couleur».²

In 1802, after being helped economically by the marchioness de Forbin, Granet and his friend Auguste leave for Rome. Apart from a few sporadic trips back to France, the Eternal City becomes his home, and the very large community of French painters at the time lays the setting for the development of his artistic language which will make him famous and well-known throughout Europe. After his youthful studies in Aix-en-Provence and in Paris under the guidance of Constantin first, and David later, Granet proved that his style was taking him further away from landscape painting, even though he was one of those painters that in Rome contributed successfully to the expansion of art *en plein air*.³ In his studio on the 'Trinita' dei Monti, inside the convent, he works at his paintings, feeling inspired mainly by the Middle Ages, and researching the architectures, atmospheres, lights and colours belonging to those ages, and always coming up with unique and innovative ideas.⁴

His historical paintings immediately find great favour with the critics and with European buyers. The works he sent to the Salon, where he exhibited from 1806 to 1847, unceasingly remain true to his vocation. The *Choeur des Capucins*, painted in 1814 for Napoleon's sister and Queen of Naples, Caroline Murat, was enormously successful. According to the *Memoirs* written by Granet himself there are twelve known replicas of this painting; a lot more according to recent studies.⁵

As his fame grew, he was named Knight of the Legion of Honour (1819), and in 1824, having returned to France, he became *Conservateur* at the Musée du Louvre, thanks to his friendship with Auguste de Forbin, director of the Musées Royaux. Granet will return to Rome for the last time in the years 1829-1830. In 1833 Louis Philippe, King of France, who was a collector of Granet's art, made him *Conservateur* at the Chateau de Versailles with the intent of setting up a historical museum of the glories of France. Dividing himself between Paris and Versailles Granet continues to paint his historical subjects, and besides the officially commissioned works, he paints a superb series of watercolours "sur nature" today kept in the Musée Granet in Aix-en-Provence.⁶

He retired to his native town before the revolution in 1848. Upon his death, in 1849, he bequeathed the works in his studio, his drawings and his Dutch and Italian art collections to the Musée Granet in Aix-en-Provence, which became its most important possessions.

¹ Cf. D. COUTAGNE, *Granet e Aix-en-Provence*, in *Granet - Roma e Parigi, la natura romantica*, exhibition catalogue by A. OTTANI CAVINA, M.BAYARD, B. TERLAY, Roma, Villa Medici, Academy of France, 31 March - 24 May 2009, Milan 2009, p. 44.

² Cf. B. TERLAY, *Chronology*, in *Granet and Aix-en-Provence*, in *Granet - Rome and Paris, a romantic nature*, exhibition catalogue by A. OTTANI CAVINA, M. BAYARD, B. TERLAY, Roma, Villa Medici, Academy of France, 31 March - 24 May 2009, Milan 2009, p. 118.

³ P. GALASSI, *Before Corot*, in *Corot, un artiste et son temps*, Actes du colloque, Académie de France - Villa Médicis, Roma 1996, p. 405.

⁴ C. DE SETA, *L'antico e il Medioevo a Roma di François Marius Granet*, in *Imago Urbis Romae - the image of Rome in modern times*, exhibition catalogue by C.DE SETA, Rome, Musei Capitolini, 11 February - 15 May 2005, Milano 2005, p. 40.

⁵ Cf. M. FUMAROLI, *Le choeur de l'église des Capucins de la Place Barberini à Rome* (1814), in *Granet - Roma e Parigi, la natura romantica*, exhibition catalogue by A. OTTANI CAVINA, M.BAYARD, B. TERLAY, Roma, Villa Medici, Academy of France, 31 March - 24 May 2009, Milan 2009, p. 37.

⁶ On landscape painting in François-Marius Granet's art cf. also: *François-Marius Granet. Paesaggi perduti*, exhibition catalogue by M. B. FANT, S. HARTMAN, P. CONISBEE, Roma, Accademia Americana, 29 October 1996 - 12 January 1997, Milan 1996 ; D. COUTAGNE, *François Marius Granet 1775 - 1849, Une vie pour la peinture*, Paris 2008.

François-Marius GRANET

Aix-en-Provence 1775 - 1849

6 *Interior with monks*

Brown watercolour on paper, cm 10.5 x 12.7

Monastic interiors are subjects that François-Marius Granet will unceasingly continue to favour, climaxing into the maximum expression of this theme: with *The Choir in the Capuchin Church*. The success of this work was such that the Frenchman was hailed as one of the most influential artists at the beginning of 19th century. Rome and his studio became very much sought after by those important foreigners arriving in the Papal capital.¹

Interior with monks is a drawing painted solely with the superimposition of the dark tones of the brown watercolour with the bright tones of the light. A glow that traces the dark profiles of the characters, filters through a grille positioned at the end of a perspective vanishing point, which itself is set in a sombre atmosphere of shadows and silence.

Granet revived these hidden and intimate settings that, in a city as bright as Rome, had not been researched sufficiently, certainly not as effectively as Granet had done with medieval themes. «On the threshold of the 19th century, the heritage of 18th century painting, with its ruins alongside a revival of medieval themes, undoubtedly becomes the sudden cultural background leading to an innovative painting genre».²

These atmospheres attracted him enormously, to the point that after his arrival in Rome in 1802 «he isolates himself all summer in the second crypt of San Martino ai Monti: Rome is concealed, covered by centuries and dust. Granet shuts himself up in the crypts in a search for far-off times that have been lost».³

Our watercolour is to be ascribed to Granet's first Roman period, from 1802 to 1809 and it is very similar to those lovely views of Rome today kept in the Granet Museum in Aix-en-Provence.⁴



François-Marius Granet
Fontaine de la place Barberini, 1802-1810
brown watercolour on paper, cm 12,8 x 19
Aix-en-Provence, Musée Granet

¹ See. C. STEFANI, *Di fronte al paesaggio classico: persistenze e alternative*, in *Maestà di Roma, Universale ed Eterna Capitale delle Arti*, exhibition catalogue by S. SUSINNO, S. PINTO, L. BARROERO, F. MAZZOCA, Milan 2003, p. 346.

² C. STEFANI, *François Marius Granet, Aula sotterranea della Basilica di San Martino ai Monti*, Montpellier, Musée Fabre, inv. 825-1-126, cat. III.7, in *Maestà di Roma, Universale ed Eterna Capitale delle Arti*, exhibition catalogue by S. SUSINNO, S. PINTO, L. BARROERO, F. MAZZOCA, Milano 2003, p. 130.

³ D. COUTAGNE, *Il Colosseo di Granet... sguardi e meditazioni*, in *Frondose Arcate, il Colosseo prima dell'archeologia*, exhibition catalogue by I. INSOLERA, A.M. SETTE, Roma, Museo Nazionale Romano, Palazzo Altemps, 18 December 2000 - 18 February 2001, Milan 2000, p. 18.

⁴ Cf. *Les années 1805-1809 ou l'enchantement*, in D. COUTAGNE, *François Marius Granet 1775-1849, Une vie pour la peinture*, Paris 2008, pages 117-123.



ANONYMOUS

circa 1810 - 1820

7 *View of Piazza Barberini seen from the church of “Santa Maria della Concezione dei Cappuccini”*

Pencil and watercolour on paper, cm 20,5 x 29

Bears an inscription top right: *n° 53.*

Inscribed on the *passé-partout* centre bottom: *Al piazza Barberini in Roma*

Depicted from an unusual angle, the watercolour shows a very rare view of *Piazza Barberini* as it appeared during the first decades of the 19th century.

The view is taken from the front of the church of Santa Maria della Concezione dei Cappuccini (1626-1631) commissioned by pope Urban VIII (1623-1644), and faces towards Palazzo Barberini with its two wings, created by Gian Lorenzo Bernini (1598-1680).

In the foreground can be seen the young elms lining the road that from Piazza Barberini led up to the church of the Cappuccini, which, at the time, was surrounded by its monastery and the bell tower until both were pulled down in the late 19th century for the opening of the Via Veneto.

The palace in the foreground flanked by the two streets: Via di San Basilio and Via San Nicola da Tolentino, still exists to the present day. Beyond can be seen the low building where sculptor Bertel Thorvaldsen (1770-1844) had his studio, and the entrance portal to the Palazzo Barberini. Both buildings were later demolished and today in their place stands the new hotel ‘Bernini Bristol’.

An odd element in the watercolour is the presence of cart wheels leaning against the boundary wall of Palazzo Barberini indicating the presence of a nearby “*facocchio*”, the ancient roman name signifying a craftsman who repaired carts.

To the right of the composition stands the characteristic cross with the two spears, a symbol of the passion of Jesus, today no longer there.



“Il convento dei Cappuccini”
albumina, 1860 circa



Al Palazzo Barberino in Roma.

Bartolomeo PINELLI

Rome 1781 - 1835

8 *Fight between “Trasteverini”*

Oil on plate of zinc, cm 19.3 x 25

PROVENANCE: Ganucci Cancellieri collection, Pistoia

This unpublished oil on zinc is to be added to the artist’s small group of oil paintings, two of which, “Departure of the Berber horses” (*La mossa dei berberi*) and “Grape Gatherers dancing in piazza Barberini” (*La festa delle mozzatrici a Piazza Barberini*) are preserved in the Museum of Rome of Palazzo Braschi.

Another etching with the same subject was also made by the artist, called “Fight between Trasteverini”¹ which is contained in the *Raccolta di cinquanta costumi pittoreschi incisi all’Acqua Forte* printed by Pinelli in Rome, for the first time in 1809 and then in 1815.²

In this painting Pinelli tackles a theme which is recurrent in his works. He enjoyed narrating the clashes between “Monticiani” and “Trasteverini”, ambushes by bandits or street women fighting, always with the scenery of Rome as their stage. In these compositions, writes Maurizio Marini: «Pinelli draws attention to [...] the epic Roman events (such as the “Conquering of the Sabine women” and “The clash between Orazi and Curiazi”). [...] It is therefore almost a logical compulsion that induces him to research and at the same time to hide the reality of “street life” to courageously describe a world that no longer exists».³

Born in Rome in 1781 to a family of humble origin, Bartolomeo Pinelli immediately proved his artistic flair: he was very young when he joined the Accademia di San Luca where, thanks to his talent, he was quite successful. In 1803 he received a collaboration proposal from Franz Keiserman (1765-1833) who was considered one of the leading landscape artists in Rome. His task was to “populate” the Swiss artist’s landscapes with figures and characters. In his first artistic period Pinelli was also a great interpreter of Neoclassicism that was very popular at the time.⁴

Bartolomeo Pinelli also received important commissions by the Accademia di San Luca: he was asked to decorate the imperial apartments in the Quirinale (1811-1814) and to copy the frescoes of the “Baths of Tito” (Nero’s Domus Aurea), commissions which he never brought to completion.⁵



Bartolomeo Pinelli
La festa delle mozzatrici a Piazza Barberini

¹ “Trasteverini”: people living in Trastevere in Rome.

² Bartolomeo Pinelli, *Nuova Raccolta di cinquanta costumi pittoreschi incisi all’Acqua Forte da Bartolomeo Pinelli Romano*, 1809 and 1815 editions. In both editions the etching is n. 17 and for the 1815 edition the original matrix is also kept in the Istituto Nazionale per la Grafica di Roma, inv. 1736/17.

³ M. MARINI, *Bartolomeo Pinelli - concetti romantici tra barocco e classicismo*, in *Bartolomeo Pinelli e il suo tempo 1781-1835*, by M. MARINI - M.FAGIOLO, Roma 1983, p. 53.

⁴ F. LEONE, *Neoclassico eroico e temi “sublimi” in Bartolomeo Pinelli*, in *Arte e paesaggio in Italia nel XIX secolo* by F. LEONE - P. ANTONACCI, Galleria Paolo Antonacci, Roma 2005.

⁵ N. BERNACCHIO, «I disegni delle pitture alle Terme di Tito». *Bartolomeo Pinelli, Basilio Mazzoli e la Domus Aurea: storia di una collaborazione mancata*, in *Le Scuole Mute e le Scuole Parlanti, studi e documenti sull’Accademia di San Luca nell’Ottocento* by P. PICARDI and P. P. RACIOPPI, Roma 2002, pages 251-267.



Wilhelm Dietrich LINDAU

Dresden 1799 - Rome 1862

9 *Peasants approaching Rome from the Via Trionfale*

Oil on canvas, 51 x 70,5 cm

Signed and dated lower right: *Dietrich Lindau / Roma, 1825*

PROVENANCE: Private Collection, Rome.

EXHIBITED: *Roma Paesaggi, vedute e costumi Dipinti e Disegni*, Roma, Galleria Gasparini - Chaucer Fine Arts, London, catalogue of the exhibition by G. SESTIERI, Rome, Centro Culturale "Galleria Cembalo Borghese", Palazzo Borghese, Rome 1983, cat. no. 30.

The painting depicts a group of characters in traditional costumes of the Ciociaria who are about to arrive in Rome from the Via Trionfale. The group is pictured on the Monte Mario. There is a clear reference of the painter to one of the main access roads to Rome: the Via Trionfale, the most important for those coming from the north and were headed toward the city and in particular to the Vatican. The location the artist chooses to depict this colourful group of characters is the top of the Monte Mario because from this spot the old city of Rome with the Basilica of St. Peter's in the foreground can be seen in all its magnificence.

A replica of this painting was made the following year for his friend the great sculptor Bertel Thorvaldsen.¹

Dietrich Wilhelm Lindau was a pupil of painter Ferdinand Christian Hartmann (1774-1842) in Dresden. He reached Rome in 1821 thanks to a scholarship of the Academy of that city. His studio was on the second floor of Via Margutta 74-76. Lindau belonged to the group of artists formed around the Danish sculptor Bertel Thorvaldsen (1770-1844) and remained friends with him until his departure from Rome in 1838. Lindau was also one of the founders of the association of German artists, known as the *Deutscher Künstlerverein*, whose components he immortalized in a famous painting where they were attending a party in the caves of Cervaro (Hillerod, *Det Nationalhistoriske Museum på Frederiksberg*, watercolour, 35,2 x 48 cm). Lindau is buried in the non-Catholic cemetery next to the Piramide Cestia in Rome.²



Charles Eastlake (1793-1865)
Pellegrini in arrivo a Roma dalla via Trionfale,
1827, oil on canvas, cm 81,9 x 106
Philadelphia Museum of Art

¹ Dietrich Wilhelm Lindau, *Viandanti in arrivo a Roma dalla via Trionfale*, 1826, Copenhagen, Thorvaldsens Museum, inv. B130.

² We are grateful to Claudia Nordhoff for her assistance in the cataloguing of this painting.



Charlotte BONAPARTE

Mortefontaine 1802 - Sarzana 1839

10 *View of a North American river*

Brown ink watercolour on paper, cm 24.5 x 16
Signed lower right: *charlotte Napoléon*.

PROVENANCE: The *Album Amicorum* assembled by Teresa Benvenuti Barzellotti, daughter of the artist Pietro Benvenuti.

EXHIBITED: *Charlotte Bonaparte, dama di molto spirito*, Roma, Museo Napoleonico, 5 February - 18 April 2010, published on page. 87, catalogue n. II. 28, ed. Sillabe, by G. GORGONE, M. E. TITTONI ; *Charlotte Bonaparte 1802 - 1839, une princesse artiste*, Rueil Malmaison, Musée National des châteaux de Malmaison et Bois-Préau, 19 October 2010 - 10 January 2011, published on page. 57, catalogue n. 59, ed. Réunion des musées Nationaux, by A. LEFEBURE, É. CAUDE.

The watercolour shows the flow of a North American river depicted during the princess's stay in America.¹ Charlotte Bonaparte moved to New Jersey in 1821 where she stayed until 1823. During this time she wrote a lot about her impressions and her art. Her father, Joseph Bonaparte (1768-1844) after being deposed from the Spanish throne found asylum in America in 1815 and bought "Point Breeze", an estate between the Delaware river and Crosswick Creek near Bordentown. The Bonaparte palatial house was adorned with paintings and sculptures by great artists like Jacques-Louis David, Antonio Canova and Tiziano. Thanks also to its art collections, the estate was visited by influential members of American society, such as politician Joseph Hopkins, president of the "Pennsylvania Academy of Arts", where in 1822, she was given the opportunity by him to exhibit her *Landscape with waterfall*.²

Charlotte Bonaparte, daughter of Napoleon's elder brother, Joseph king of Naples and then of Spain. Upon the fall of the Empire, while her father found refuge in the United States, Charlotte was exiled, together with her mother and sister to Germany and Belgium. In 1821 she reached her father in the United States, and after returning to Europe she finally settled in Italy, residing in Rome and Florence. Her passion for painting and sketching brought her into contact with the most influential artists in those cities during the years of the Restoration. Charlotte, who also trained with Jacques-Louis David (1748-1825) in Brussels, was a very prolific artist and this is documented by the sketches and watercolours found in her numerous albums. The albums also contain several works by the artists she was in contact with (Leopold-Louis Robert, Gorge Harley and others) and also by those artists who were regulars of her studio. The premature death of Charlotte's husband, cousin Napoléon-Louis, also marked her restless life. She died in 1839.

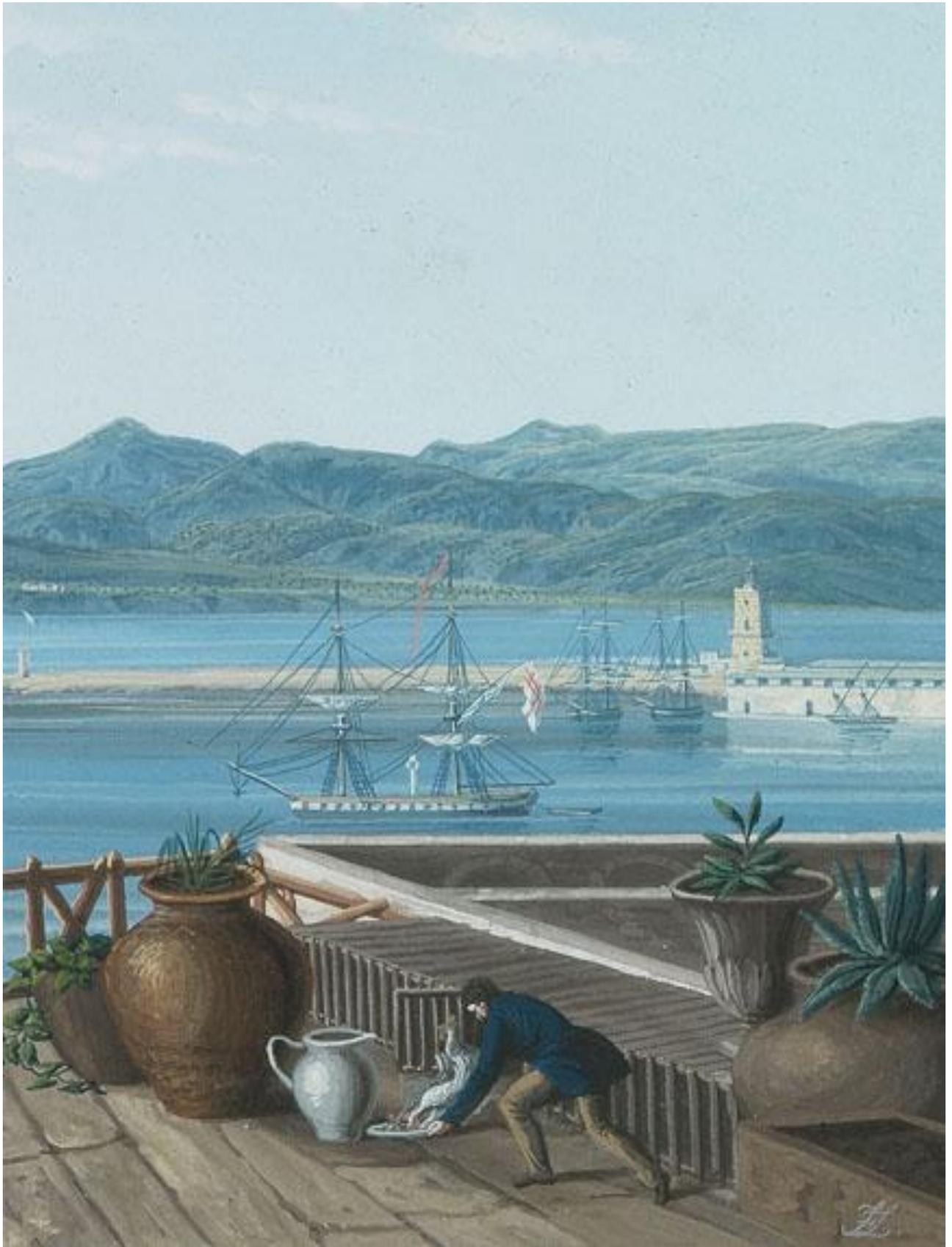


Charlotte Bonaparte
A view of the West Canada Creek waterfalls
Rome, Museo Napoleonico, MN 970/10

¹ The *Album Amicorum*, recently appeared on the French market, belonged to Teresa Benvenuti Barzellotti, daughter of Pietro Benvenuti, an artist with a well established reputation among his contemporaries and who was president of the Academy of Florence. The pictures in this album were probably offered to Teresa as a gesture of friendship by artists in her father's entourage or who were passing through Florence as guests of the Benvenuti family. In the 1922 inventory, Charlotte's watercolour is described at n. 13 as "Sciaffusa", a gift to Teresa by the *commendatore* Tito Manzi.

² Cf. M. PUPILLO, *Tra vecchio e nuovo mondo: Charlotte, il paesaggio, l'Accademia*, in *Charlotte Bonaparte, dama di molto spirito*, exhibition catalogue by G. GORGONE, M. E. TITTONI, Rome, Museo Napoleonico, 5 February - 18 April 2010, Rome 2010, p. 72.





Francesco ZERILLI

Palermo 1793 - 1837

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

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

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

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

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

¹ Cf. M. REGINELLA, *Francesco Zerilli, nota biografica*, in S. TROISI, *Vedute di Palermo*, Palermo 1991, p. 165

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

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

Francesco ZERILLI

Palermo 1793 - 1837

11 *View of the harbour of Messina*

Tempera on paper, cm 19.7 x 27.3

Signed with a monogram lower right : FZ

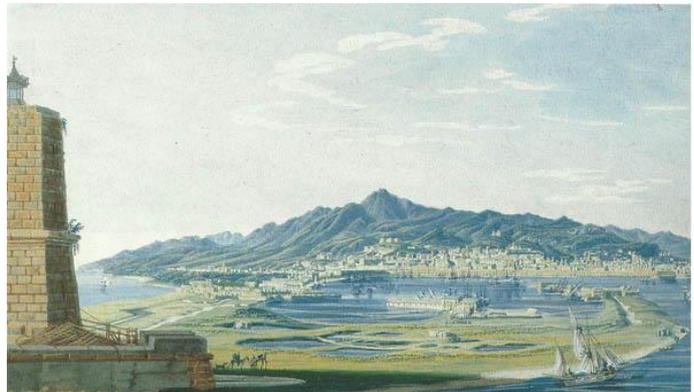
Signed and dated on the passe-partout : F. Zerilli dip.. 1827. In Palermo

PROVENANCE: Private collection, Rome

This is quite an unusual view for Francesco Zerilli. Messina harbour is here being observed from a terrace in the city where the artist reproduces a scene from everyday life - which was rather rare for him - and where two gentlemen can be seen looking out at the harbour and the Peloritani mountains while another figure is feeding some birds.

In this view Zerilli depicts the side of the harbour overlooking the sea on the west side of the Strait.

The artist painted several representations of Messina, however, his viewpoint was more often near the *Lanterna*. In 1827, the same year as that of our present tempera, he painted another view of Messina seen from the *Lanterna* with a ship in dock lying almost completely on its side, probably awaiting repairs.¹ This same ship is also reproduced in our tempera, even though from an opposite and closer perspective.



Francesco Zerilli,
Veduta di Messina dalla Lanterna, 1827

¹ Francesco Zerilli, *Veduta di Messina presa dalla Lanterna*, 1827, in *Zerilli - Kalós, maestri siciliani*, by F. GRASSO, Palermo 1992, p. 11.



F. ZERILLI dip. - 1827. IN PALERMO

Francesco ZERILLI

Palermo 1793 - 1837

12 *View of Palermo*

Tempera on paper, cm 18.5 x 27.5

Signed with a monogram lower right: FZ

Signed and dated on the passe-partout: F. Zerilli dip. 1827. In Palermo.

PROVENANCE: Private collection, Rome

This tempera depicts a view of the city of Palermo as seen from the slopes of mount Pellegrino, a subject very much loved by the Sicilian artist.

It is similar to an '1830' tempera belonging to the Banco di Sicilia Collection, and to another one published by Franco Grasso in a rare 1992 *dossier* on this artist.¹ Seeing the successful outcome of the picture and having so many foreign customers, Zerilli decided to repeat this theme, albeit with slight changes, painting the gulf of Palermo, the Lanterna, the Arsenale and the ancient city with its domes and palaces.

The various replicas of this view differ between them in the foreground details, such as the figures that change each time or the foliage of the tree on the left.

He also made an oil paint version of this same work: *A view of Palermo from Mount Pellegrino*,² which was somewhat rare for Zerilli; however it is rather small in size and above all, it was with tempera paints that his art was best enhanced, managing to describe in minute detail what he saw, thus resembling the works of his famous predecessors, such as Giovan Battista Lusieri and Jakob Philipp Hackert.



Francesco Zerilli
Veduta di Palermo, 1827

¹ Francesco Zerilli, *Veduta di Palermo dalle falde del Monte Pellegrino*, in *Zerilli - Kalós, maestri siciliani*, by F. GRASSO, Palermo 1992, p. 27.

² Francesco Zerilli, *View of Palermo seen from Mount Pellegrino*, oil on canvas, cm 53 x 95, in *Dipinti, Oggetti, Arredi*, exhibition catalogue by P. A. DE ROSA, Paolo Antonacci Gallery, Rome 1998, cat. 13.



P. ZERILLI DIP. 1827. IN PALERMO.

Achille PINELLI

Rome 1809 - Naples 1841

13 Romans drinking at the “Acqua Argentina” spring

Pencil, Indian ink and brown ink watercolour on paper, cm 50 x 61

Signed and dated lower left: *Achille Pinelli F. Roma 1835*

Inscribed lower centre: *Concorenti a Gara del aqua di S. Giorgio all'Velabro*

LITERATURE: P. A. DE ROSA - P. E. TRASTULLI, *Il Tevere Dipinto*, Rome 2010, pages 60 - 63, tav. n. 19 ; P. A. DE ROSA, *L'Acqua Argentina*, in *La Fontana dell'Acqua acetosa a Roma, la storia, il restauro e il nuovo parco*, by L. CARDILLI, M. FAGIOLO, Milano 2010, pages 50 - 51.

This recently discovered watercolour shows Romans crowding around the *Argentina* water spring in the vicinity of San Giorgio al Velabro, to taste the water that was famous for its therapeutic properties. The scene is described by Achille Pinelli in his handwritten caption in the lower centre of the picture: *Concorenti a Gara del aqua di S. Giorgio all'Velabro* (People crowding around the water of S. Giorgio al Velabro); an inscription in ungrammatical language and in some ways enigmatic.

The watercolour depicts a small crowd of people intent on drinking the “Acqua Argentina”, also called water “of Mercury” or of “San Giorgio”, that flowed from a spot in the Velabro, opposite the basilica of San Giorgio and the Arch of the Argentari, and ended in the *Cloaca Massima* drainage canal, whose arch can be seen clearly at the bottom of the picture: this spot still exists today but is no longer accessible. «The spring of clear and salubrious water», wrote Antonio Nibby, «that in close proximity to the church of S. Giorgio al Velabro enters the *Cloaca Massima*, is called Argentina water, in consideration of its clearness [...]».¹

Since he loved to include in his subjects “sketches” taken from real life, Pinelli depicted himself in the picture holding an artist’s album next to his father Bartolomeo Pinelli (who died that same year).

These details were removed and corrected, together with the ungrammatical language of the caption, in an engrave made by Achille Pinelli.

Achille Pinelli was Bartolomeo Pinelli’s only son. He started out on his artistic career following his father’s compositional preferences, but nevertheless creating his own pictorial style by a different use of colours, even though he depicted the same subjects of 18th century Rome that were so dear to his famous father. One of the major Achille Pinelli collections, both in size and documentation, can be found in Palazzo Braschi in Rome, that preserves about 200 watercolours painted between 1826 and 1835, depicting the façades of the most important churches in Rome.²



Achille Pinelli (1809-1841)
Bevitori dell'acqua Argentina, 1835
acquaforte, cm 31 x 41

¹ We are grateful to Pier Andrea De Rosa for his assistance in the cataloguing of this drawing.

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



Attilio Pinelli, No. 1135

Canovelli a Casa del Reno di S. Giovanni all'Isola

Jakob SUTER

Zurich 1805 - 1874

14 *View of Trinità de' Monti with Villa Medici*

Pen, pencil and watercolour on paper, cm 44.3 x 62.5

Signed and dated lower left: I. SUTER. 1843.

In this watercolour Jakob Suter portrays Trinità de' Monti, with the church and convent of the Padri Minimi on the right, the Sallustian obelisque in the centre and, in the background, the Villa Medici, which hosts the Academy of France in Rome.

The view, taken from the Palazzetto Zuccari, was very popular with many other artists at the time, such as, François Marius Granet, Jean-Auguste Dominique Ingres or Ippolito Caffi.¹ The composition is animated by figures on a stroll or admiring the scenery from the top of the Piazza di Spagna steps.

The Swiss artist lived in Italy between 1832 and 1837. After that he returned to Switzerland, and came back to Italy only occasionally; it is therefore likely that this watercolour, dated '1843', was a specific commission which he probably painted using the many sketches made whilst living in Italy during the 1830's.

Jakob Suter was born in Zurich on 13 January 1805. At the age of eleven he went to work for Heinrich Füssli & Co. an art studio. After starting off as an apprentice, he soon became colourist. and etcher, until, in 1827, only twenty-two, he became the artistic director of the studio. As a pupil under Johann Jakob Wetzel (1781-1834), a very well established landscaper in Zurich at the time, he understood how important it was for an artist to travel throughout Europe in order to complete his artistic education. Rome became the final destination of his *Grand Tour*, where he arrived in 1832, together with Salomon Corrodi (1810-1892) another of Wetzel's pupils.²

Thanks to his extended training Suter managed to convert his etching skills to watercolours, which brought him immediate success. He continued to travel throughout Italy, visiting Naples, Capri and Sicily. He returned to Switzerland in 1837 stopping off, during the journey, in Florence and Milan.

After 1842 he returned to Italy sporadically. He visited Rome in 1854 and lake Como in 1867. He was in Paris during the worldwide exhibition in 1868. He continued to paint for the rest of his life, even after his health failed, having to travel often to Brestenberg and Sarnen for treatment.³

Jakob Suter is one of the many artist's from Zurich who travelled from their home country to Italy, above all Rome, in order to complete their art studies. Amongst them, the watercolourists, heirs to the great Swiss school, whose most famous representative was Salomon Corrodi (1810-1892) whose style was very close to that of his older friend Suter.⁴

¹ Cf. A. O. CAVINA, *François Marius Granet, Trinité-des-Monts et la Villa Médicis*, oil on canvas, cm 48 x 61.5 cm, Paris, Musée du Louvre, entry cat. 91, in *Paysages d'Italie - Les peintres du plein air (1780-1830)*, exhibition catalogue by A. O. CAVINA, Paris, Galeries nationales du Grand Palais, 3 aprile - 9 luglio 2001, Mantova, Centro Internazionale d'Arte e di Cultura di Palazzo Te, 1 September - 16 December 2001, Milan 2001, p. 142.

² 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, Roma, Museo del Corso, 22 November 2001 - 24 February 2002, Rome 2001, p. 251.

³ On the artist's biography cf. *Jakob Suter*, in C. BRUN, *Schweizerisches Künstler-Lexikon*, vol. III, Basel 1913, pages 289-290.

⁴ On the many painters from Zurich who lived in Italy between the 18th and 19th centuries see *Pittori Zurighesi in Italia 1770-1870*, Florence, Accademia delle arti e del disegno, 30 March - 30 April 1978, Lomazzo 1978; in the same essay *Jakob Suter*, p. 28.



FRENCH ARTIST

First half of the 19th century

15 *View of the “Parco delle Cascine” in Florence*

Oil on paper laid on canvas, cm 23 x 30

Inscribed and dated centre bottom: *Flor 1843*

In this painting *en plein air* the artist depicts the *Parco delle Cascine* with the river Arno on the right, a subject that was rarely researched by the “vedutisti”, who usually preferred to portray Florence and its monuments from the surrounding hills.

The foreground shows figures taking a stroll, and the monuments that adorned the ancient hunting property of Alessandro and Cosimo I de’ Medici. To the right, the river Arno, with a glimpse of the dome of the “Cestello” and the hill of San Miniato in the background.

The *Parco delle Cascine* has undergone several land and gardening adjustments, with the planting of many rare species of plants. At the end of 18th century, the Grand Duke Pietro Leopoldo asked the architect Giuseppe Manetti (1761-1817) to build a model farm with, in the centre, the Palazzina Reale (1787). Thanks to Elisa Bonaparte Baciocchi (1777-1820) the park was opened to the public at the beginning of 19th century. Napoleon’s sister, the grand duchess of Tuscany, asked the architect Giuseppe Cacialli (1770-1828) to carry out a number of restoration works. In 1869 the municipality of Florence became owner of the area, ordering further improvements to the park.



Ettore CIULI

1808 - 1870

16 *Papal blessing from the basilica of San Giovanni in Laterano*

Ink and watercolour on paper, cm 26.3 x 40
Signed lower left: *Ettore Ciuli F.*

This precious watercolour by Ettore Ciuli portrays an important and rare episode of life in Rome in the 19th century: a papal blessing from the lodge of San Giovanni in Laterano.

The scene depicts in great detail the multitude of people attending the papal blessing, a rather rare occasion for the basilica of San Giovanni. This event could occur either at the opening of the Holy Door during the Jubilee or when the new Pope “took possession” (*“prese possesso”*) of the “Cathedral of Rome”.¹

Although no papal coat of arms can be seen in this watercolour, it is very likely that the event portrayed here shows Pope Pius IX “taking possession” of the Cathedral in 1846.

Ettore Ciuli has depicted this grand occasion in minute detail: the Pope is looking out from the lodge in San Giovanni; immediately below him the cardinals can be seen leaning against the banister. In the square the Dragons are standing at attention, and the papal band is playing its music. There is a festive atmosphere: several figures can be seen kneeling reverently, while others are playing and enjoying themselves. In this scene the basilica of San Giovanni is seen to the left of the painting, and the monumental complex encompassing the Holy Stairs (*“Scala Santa”*) can be glimpsed in the background.

This view is also of documentary value because it clearly illustrates the way in which the canopy above the papal lodge, whose purpose was to amplify the pope’s voice, had been anchored to the ground. This system continued to be used, as can be seen in a photograph by Altobelli of a blessing in San Giovanni dated 1865, showing the canopy anchored by wooden poles, just as portrayed by Ciuli a few decades earlier.

During his lifetime Ettore Ciuli obtained many commissions. His most important was the decoration of the vault of a room in the Palazzo Barberini, nowadays no longer existing, and previously frescoed by Baldassarre Croce between 1585 and 1587. Caravaggio’s paintings are currently exhibited here.

Two of his works can also be found in the *Album Amicorum* created between 1830 and 1862 in Florence by Teresa Barzellotti, daughter of the artist Pietro Benvenuti, president of the Academy of Florence, indicating how well established he was in artistic circles at the time. The pictures in this album were given to Teresa as a gesture of friendship by artists in her father’s entourage or who were passing through Florence as guests of the Benvenuti family.



Gioacchino Altobelli (1814 - ?)
Papal blessing from San Giovanni in Laterano
albumina, 1865

¹ The “taking possession” (la *“presa di possesso”*) used to take place after a new Pope had been elected: the meaning of this grand ceremony was to accompany the Pope who symbolically “took possession” of the Cathedral of Rome in the basilica of San Giovanni in Laterano as the new bishop of Rome.





J.J. Frey. 1845.

Johann Jakob FREY

Basel 1813 - Frascati 1865

Johann Jakob Frey was born in Basel in 1813 to a family devoted to art, and he started his artistic studies under his father, Samuel (1785-1836) a landscape painter and etcher.¹

He travelled to Paris as a young man and spent most of his time in the Louvre galleries copying Flemish landscapes of the 16th and 17th centuries.² In 1834 he returned to Basel, and after a brief stay, he moved to Munich where he met Carl Rottmann (1797-1850), an artist who was influential in Frey's approach to landscape painting.³

In 1836 he arrived in Rome: a date found on some of his initial Italian sketches. This brings forward by two years his presumed date of arrival in Italy, believed to be 1838, on the basis of several critical studies. His first studio was located in the Palazzo Venezia where the Austrian Academy had its premises at the time. During the first summers of his stay he travelled around the outskirts of Rome. He also reached Naples where he met the artists of the *Scuola di Posillipo*, becoming influenced by their art.

His studio was frequented by many intellectual figures, such as the archaeologist Richard Lepsius (1810-1884), who formed a close relationship with Frey, designating him as one of the most suitable person to travel with him on the expedition that was soon to leave for Egypt and Ethiopia, endorsed by the Prussian government. In 1842 Johann Jakob Frey's life was deeply transformed by this adventurous journey. However, less than a year later, in August 1843, it came to an end because his health would not allow him to continue on the expedition.

After stopping a month in Athens, the artist returned to Rome and found lodging in Via Capo le Case, n. 92. He immediately set to work on the new oriental subjects he studied in North Africa. His works immediately met with the favour of the public and brought him several commissions, which induced him to travel - also because of the unstable political situation in Rome in 1848 - throughout Europe, France, England, Switzerland and Spain, where he painted views of the Sierra Nevada, Granada and Seville.

Frey became a point of reference for the many artists, especially German, arriving in Rome, and in 1858 he moved his studio to the prestigious Hotel de Russie, located at the top of via del Babuino towards Piazza del Popolo. In those days he continued to make trips to the Roman Campagna together with a very special companion, Ferdinand Gregorovius (1821-1891), a German historian, who in his writings described his excursions in the country with his friend.⁴

He died in 1865 in his Frascati "vineyard", at the height of his career. His tomb, decorated with Egyptian motifs, is in the non-Catholic cemetery of the Roman neighbourhood of Testaccio.

¹ Cf. C. HAENLEIN, *Introduction*, in *A Collection of Drawings and Paintings by Joann Jakob Frey 1813-1865*, Exhibition catalogue at Malzahn Gallery Limited, London 1974, p. 1.

² Cf. C. VIRGILIO, *Nota biografica*, in *Le Vedute Italiane di J.J. Frey 1813 - 1861*, exhibition catalogue at Galleria W. Apolloni in collaboration with the Galleria dell'800, Rome, 23 November - 6 December 1978, Rome 1978, p. 1.

³ My thanks to Nico Zachmann for these observations.

⁴Cf. F. GREGOROVIVS, *Diari Romani*, Rome 1982, p. 56.

Johann Jakob FREY

Basel 1813 - Frascati 1865

17 *A caravan caught in the Simum wind near Giza*

Oil on canvas, cm 99 x 136
Signed lower left: J.J. Frey 1845

PROVENANCE: Private collection, Rome

This extraordinary painting only recently discovered in a private Roman collection, is now being presented to the public for the first time almost thirty years later. It is to be considered one of the masterpieces of Johann Jakob Frey's "Egyptian" production.

It is a large painting, with the typical striking colours of a desert scene, dated '1845', when the artist had already returned to Rome. In his Roman studio he laid down on canvas the impressions gathered during his North African expedition, which he returned from in 1843: his poor health not allowing him to continue to Ethiopia, that should have been the last leg of the journey.

This scene, which had actually taken place, was most certainly painted from memory: the sand storm that caught Frey's Prussian expedition near the Giza necropolis, in which the artist lost many of his notes and sketches taken during his stay in Egypt.

The events regarding this voyage to North Africa is narrated in the memoirs written by Richard Lepsius (1810-1884) *Denkmäler aus Aegypten und Aethiopien*, who was the archaeologist in charge of the expedition. Published in 1849, it also contained nine of Frey's sketches.¹

A lithograph was also made from one of Frey's watercolours, showing the party between all the members of the expedition to celebrate the birthday of king Frederick William IV of Prussia who financed the expedition.

There is another version of this painting (cm 67.5 x 91) dated '1849' in the Basel Museum (Oeffentliche Kunstsammlung Basel, Kunstmuseum).²

The same subject was also painted by Ippolito Caffi (1809-1866) who witnessed a similar event as Frey's a year later during his trip to Egypt between 1843 and 1844. This is his description found on the back of his canvas: «the scene represents a caravan caught in the Simum wind, the camels and dromedaries are the first to suffer the suffocating air and throw themselves to the ground burying their heads almost completely in the sand».³



Ippolito Caffi (1809- 1866)
The Simum desert wind
Oil on canvas, cm 45 x 63

¹ R. LEPSIUS, *Denkmäler aus Aegypten und Aethiopien*, Berlin 1849 ; R. LEPSIUS, *Briefe aus Aegypten, Aethiopien und der Handlung des Sinai*, Berlin 1852.

² A. WIESE, *Johann Jakob Frey (1813-1865), Ein Basler entdeckt «Das alte Wunderland der Pyramiden»*, in *Kunst + Architektur in der Schweiz*, 54. Jahrgang, 2003. p. 24.

³ Ippolito Caffi, *Il vento del Simun nel deserto*, oil on canvas 45 x 63, Venezia, Galleria Internazionale d'Arte Moderna di Ca' Pesaro, inv. 1718 ; Cf. *Ippolito Caffi, Luci del Mediterraneo*, catalogue of the exhibition by A. SCARPA, Belluno, Palazzo Crepadona, 1 October 2005 - 22 January 2006, Rome, Palazzo Braschi, 15 February - 2 May 2006, Milano 2005, cat. 146.



Johann Jakob FREY

Basel 1813 - Frascati 1865

18 *Outskirts of Cairo*

Oil on canvas, cm 64 x 75
Signed lower left: J.J. Frey 1846

PROVENANCE: Private collection, Rome

This is a recently discovered painting of Frey's "Egyptian" period, coming from the same Roman private collection as the other art-work in the catalogue (no. 17). The canvas is of great importance, not only because it is an addition to his production but also for its wealth of detail, pristine conditions and preservation on its original canvas.

Other "oriental" paintings by Frey are published in André Wiese's article.¹ Frey's oriental art-works, have in common the luxuriant palm vegetation, which seems to be predominant, whereas monuments and Islamic constructions are set in the background.

In this composition, beyond a river framed by trees forming a natural arch the mosque with its minaret in the setting sun, and the pyramids seen in the centre, almost appear as a decorative element.

This sight is based on the notes gathered during Frey's Egyptian travels with the Prussian expedition led by Richard Lepsius (1810-1884); the group was stopped before entering Cairo in October 1842 because of the bad weather conditions, and it is most likely that this view was taken from one of the sketches made while Frey was waiting to resume his journey.²

Another typical element found in Frey's paintings, especially in his Egyptian panoramas, is the presence of large-sized figures in the foreground. His superb representation of nature is also accompanied by the presence of «gigantic sculptures, such as the sphynx, or constructions such as the pyramids».³

Frey's new oriental style favoured his climb up to the top of Europe's artistic circles and his works became increasingly sought after by famous collectors, such as the kings of Prussia, Bavaria, Wurtemberg and many English members of the aristocracy like the marquis of Londonderry or Lord Oxford.



The party between all the members of the expedition to celebrate the birthday of king Frederick William IV of Prussia.

¹ A. WIESE, *Johann Jakob Frey (1813-1865) Ein Blaser Maler entdeckt «Das alte Wunderland der Pyramiden»*, in *Kunst + Architektur in der Schweiz*, 54. Jahrgang, 2003, Heft 2.

² Cf. C. HAENLEIN, *Drawings - Egypt*, in *A Collection of Drawings and Paintings by Joann Jakob Frey 1813-1865*, exhibition catalogue at Malzahn Gallery Limited, London 1974, p. 6.

³ *Johann Jakob Frey (1813-1865), tra l'Italia e l'Oriente*, exhibition catalogue by F. MAZZOCCA - L. DJOKIC TITONEL, Rome 1994, p. 10.



Johann Jakob FREY

Basel 1813 - Frascati 1865

19 *The bay of Pozzuoli*

Oil on canvas, cm 62 x 90

Signed and dated lower left: *J.J. Frey Rom. 1842*

In this painting Johann Jakob Frey has portrayed the bay of Pozzuoli, especially focusing on those natural elements with which some Roman ruins, depicted to the side of the picture, seem to merge in the warm colours of their setting, surrounded by the green of the Mediterranean vegetation. The warm light is typical of southern Italy, an aspect that the artist always tried to portray in all his pictures. This painting particularly reflects the teachings of the *Scuola di Posillipo*, that the painter had come into contact with previously. Although feeling very inspired by it he always managed to remain true to his personal style.

Frey painted this landscape during his first visit to Italy. When he arrived in 1836, in the first summers of his stay in Rome he went on several excursions to the South to paint the areas around Naples and to Sicily.

He used his notes and sketches taken “from life” during his first travels to depict this landscape. He painted it in 1842, the year in which he travelled to Naples and Malta in order to reach the Egyptian coast, and join the Prussian expedition, led by Richard Lepsius (1810-1884), as one of its official painters.





Arthur John STRUTT

Chelmsford (England) 1819 - Rome 1888

Arthur John Strutt began his artistic training following his father, Jacob George Strutt (1784-1867), a landscape painter, on his trips around Europe.

In 1831 he established himself in Rome with his family, continuing to travel, between 1835 and 1837 to France, Switzerland and Germany. In 1838, together with his poet friend William Jackson (1815-1866), he embarked on a long journey on foot to southern Italy, reaching Calabria and Sicily. In 1842 "T.C. Newby" in London published his book called *A Pedestrian Tour in Calabria and Sicily* in which he wrote about his adventurous experience.¹

Once back in Rome, he started travelling around the outskirts of the papal capital concentrating on landscapes. Customs and traditions of the Roman Campagna were also his favourite subjects: he was particularly interested in the fashion of the time, depicting many men and women in their typical costumes.²

Although he always kept in contact with his home land, his love for Rome was so great that he even began to feel patriotic towards this city: in 1849 he was among the very few British men who signed up with the Foreign Legion under Garibaldi to defend the Roman Republic and, between 1848 and 1849, he became director of *The Roman Advertiser* a weekly journal for the British community living there at the time that updated them on Roman events.³

Another of his great passions was archaeology, that led him to become Honorary Secretary of the "Anglo-American Archaeological Society" and also brought him the title of "Inspector for Excavations and Antique Monuments" in Civita Lavinia, today known as Lanuvio, a small town South of Rome that the artist was very fond of, and where he bought a villa in 1884.⁴

His many-faceted personality increased his fame and several were the commissions he received both from Italy and from Europe. He sent some of his works to the Società degli Amatori e Cultori in Rome, the Royal Academy in London and to the Dublin Exhibition. These works were painted in his Roman studios, in Piazza di Spagna in 1841, later on in Via del Babuino, and finally in Via della Croce 81 where he stayed for the rest of his life.

His paintings are preserved in the main museums of Rome such as: the Museo di Roma of Palazzo Braschi, the Galleria Comunale d'Arte Moderna and the Istituto Nazionale per la Grafica.

¹ A. J. STRUTT, *A Pedestrian Tour in Calabria and Sicily*, London, 1842. The book contained several illustrations signed by Strutt himself, and was dedicated to his friend and travel companion William Jackson, who, at the end of the journey, on 22nd June 1838, left Naples and returned immediately back to England.

² Cf. L. CAVAZZI, *Una collezionista e mecenate romana, Anna Letitia Pecci Blunt (1885-1971)*, in *Bollettino dei Musei comunali di Roma*, VI, Rome 1992, p. 151.

³ P. E. TRASTULLI, *Arthur John Strutt*, in *La Campagna Romana da Hackert a Balla*, exhibition catalogue by P. A. DE ROSA - P. E. TRASTULLI, Roma, Museo del Corso, 22 November 2001 - 24 February 2002, Rome 2001, p. 280.

⁴ On Arthur John Strutt and his contribution to the archaeological studies in the area of Lanuvio Cf. C. LAMPE - R. MAMMUCARI, *Arthur John Strutt: pittore a Roma e archeologo a Lanuvio*, Velletri 1988.

Arthur John STRUTT

Chelmsford (England) 1819 - Rome 1888

20 *View of Santa Croce in Gerusalemme seen from San Giovanni in Laterano*

Oil on canvas, cm 45 x 66

Signed and dated lower centre: *A.J.Strutt Roma 1848*

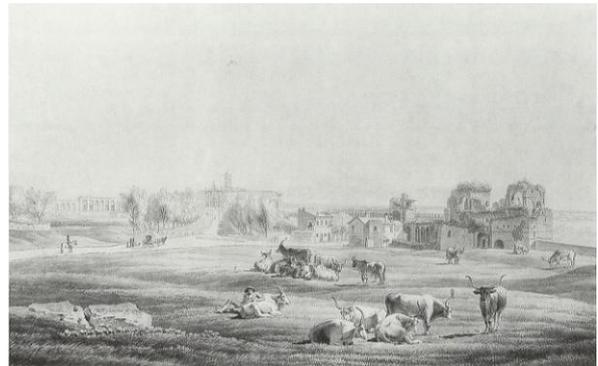
PROVENANCE: Private collection, Rome

The English painter Arthur John Strutt depicted this view of the basilica of Santa Croce in Gerusalemme from the church square of San Giovanni in Laterano, portraying its 18th century façade with the medieval bell tower, the Aurelian walls, the Porta Asinaria, and the Porta San Giovanni.

This view, which was depicted by many artists, amongst which Wilhelm Friedrich Gmelin (1760-1820) and Nino Costa (1826-1903),¹ shows the area, then free from constructions, that separated the two basilicas, closed off to the right by the Aurelian walls and to the left by the Villa Wolkonskj; a tree-lined road that joined the two churches and was used by the pilgrims and processions to go from one basilica to the other.

In the foreground the artist portrayed a group of pilgrims, some of them wearing the shell of Saint James, a sign of their pilgrimage to Santiago de Compostela.

The entire scene is bathed in the cool colours of an imminent storm, something quite unusual in his Roman landscapes where the artist preferred the warm colours of the Mediterranean sun.



Wilhelm Friedrich Gmelin (1760-1820)

View of Santa Croce in Gerusalemme, porta Asinaria and porta San Giovanni
pencil, ink and sepia watercolour on paper, cm 40.2 x 93.4

¹ Wilhelm Friedrich Gmelin, *View of Santa Croce in Gerusalemme, porta Asinaria and porta San Giovanni*, 1790, pencil, ink and sepia watercolour on paper, cm 53 x 75.5, cat. 13, in *Roma, Napoli, Palermo - disegni, acquerelli, tempere 1760-1860*, exhibition catalogue by di P. A. DE ROSA - P. ANTONACCI, Galleria Paolo Antonacci, Roma 1999 ; Nino Costa, *Peasants, cart and herd in Porta San Giovanni*, 1852-1855, oil on canvas, cm 40.2 x 93.4, Private collection, cat. 50, in *La Campagna Romana da Hackert a Balla*, exhibition catalogue by P. A. DE ROSA - P. E. TRASTULLI, Roma, Museo del Corso, 22 November 2001 - 24 February 2002, Roma 2001, p. 215.



Thorald LÆSSØE

Frederikshavn (Denmark) 1816 - Copenhagen 1878

21 *View of Rome from Villa Medici*

Oil on canvas, cm 38 x 53

22 *View of Villa Borghese from Villa Medici*

Oil on canvas, cm 38 x 53

Inscribed lower left: *Villa Medici Roma*

These two paintings, belonging to two different private collections, are presented together on this occasion since it is very likely that Thorald Læssøe intended them to be part of the same artistic project. In this pendant Læssøe portrayed Rome looking towards the South, and Villa Borghese looking towards the north, both views taken from the Villa Medici gardens, and more precisely, from the “holm-oak wood”.

In the painting *A view of Rome from the Villa Medici gardens*, the Academy of France can be seen in the foreground: the dark tones of the shadows given off by the trees guide the viewer’s eye towards the *panorama* that can be admired from the terrace. Below it the architecture of baroque Rome can be seen with its ancient buildings: the façade of the church of Saint Ignatius, the dome of Jesus, the column of Marc Aurelius, Montecitorio and Saint Agnes in Agone, can all be glimpsed. To the right of the painting, hidden in the greenery, the turrets of the church of the Trinità de’ Monti can be made out through an opening in the trees. This same composition was used for *A view of the Villa Borghese from the Villa Medici gardens*, with the vast expanse of the Villa Borghese framed by the holm-oaks, the Casino Nobile in the background, and the Aurelian walls on the right. The rows of herms present in both pictures seem to carry on from one view to the other.

The views of the “Roman villas” were among the Danish artist’s favourite subjects. In these paintings he distinguishes himself for his innovative perspective viewpoints that stood out for their originality when compared to the same subjects painted by the other 19th century artists.¹

Thorald Laessøe initially was a pupil of the painter Christopher Holm and later attended the Royal Academy of Fine Arts in Copenhagen from 1834 to 1839. Once he arrived in Italy he formed a friendship with Johan Thomas Lundby, Jens Adolph and Lorenz Jerichau Frølich. He established himself in Rome from 1845 to 1857 and very soon he became a well known landscape painter. In 1854 he won a three-year scholarship at the Academy of Denmark. His works were exhibited continuously from 1836 to 1879 at the annual exhibition of Charlottenborg and, in 1860, at the Academy of Fine Arts in Copenhagen. He returned to Denmark in 1857 and went back to Rome only in 1866 where he stayed until 1868.

¹ Cf. P. E. TRASTULLI, *Thorald Læssøe, Veduta di Villa Borghese*, cat. 13, in *Pittori danesi a Roma nell'Ottocento*, exhibition catalogue by P. ANTONACCI - P. E. DE ROSA, Rome, Galleria Paolo Antonacci, 26 March - 24 April 2004, Roma 2004, p. 40.



Nino COSTA

Rome 1826 - Marina di Pisa 1903

23 *Lake Albano with Monte Cavo*

Oil on canvas, cm

Signed and dated lower right: G. COSTA 1858

PROVENANCE: British private collection

This unpublished oil painting by Nino Costa, dated 1858, goes back to one of the most fascinating and complex periods of the artist's life. He was extremely excited over the Italian political events of the time, and until 1859, whilst living in Ariccia, his art production was focused on "naturalistic" subjects «[...] actually at the time I was living in Rome only for a few weeks. I preferred to live and work in the country».¹

In the memoirs he sets down in his book *Quel che vidi e quel che intesi*, Nino Costa passionately describes those years spent in the Roman Campagna, consolidating his artistic views, and establishing the pictorial style to which he will stay true for a lifetime: a youthful artistic outlook which will soon evolve into a maturity of expression.

The emblem of Nino Costa's art is the naturalistic essence of his paintings, which his genius reinterpreted, claiming that «nature representations mean nothing if they are not backed by thought».² *Lake Albano with Monte Cavo* brings out the beauty of certain landscapes testifying to a glorious past, proving the artist's love for his country, which inspired his political choices whilst striving towards the unity that Italy was fighting for.³ The painting shows, lake Albano with Monte Cavo in the background. To the lower right a woman is carrying a basket on her head, a detail often depicted by Costa, but in these kinds of landscapes this represents a minute human figure in the face of nature: it is the sign of man, not his representation.⁴ This work is a symbol of his initial production, which from here on will evolve towards the "Etruscan School", however still remaining consistent with his views. «Fashions change, whims come and go, but the love for nature is a flame that will never burn out».⁵

Nino Costa was one of the most influential 19th century Italian art figures. His innovative and far-sighted mind made his love for "naturalism" the unmistakable symbol of his art, a school to which many of his contemporary or later painters will adhere with great enthusiasm, spreading his teachings abroad, equal to other European naturalistic movements much more celebrated by the critics.⁶

¹ N. COSTA, *Quel che vidi e quel che intesi*, Milano 1927, (ed. Milano 1983), p. 134.

² N. COSTA, *Quel che vidi e quel che intesi*, Milano 1927, (ed. Milano 1983), p. 160.

³ Cf. R. CAMPANA, *Un ponte all' Ariccia, scheda dell'opera*, cat. 19, in *Da Corot ai macchiaioli al simbolismo - Nino Costa e il paesaggio dell'anima*, exhibition catalogue by F. DINI - S. FREZZOTTI, Castiglioncello, 19 July - 1 November 2009, Milan 2009, p. 132.

⁴ Cfr. F. LEONE, *Contadini caricano legna sul lago di Albano*, in *Ragione e Sentimento: l' "Eterno Vero" nell'arte senza tempo di Nino Costa - Otto dipinti dalla raccolta di Franco Di Castro*, Rome 2009, catalogue by F. LEONE, Florence 2009, p. 56.

⁵ N. COSTA, *Quel che vidi e quel che intesi*, Milano 1927, (ed. Milano 1983), p. 164.

⁶ With regard to the painter's biography, see O. ROSSETTI AGRESTI, *Giovanni Costa, his life, works and times*, London 1904 ; N. COSTA, *Quel che vidi e quel che intesi*, Milan 1927 ; *Nino Costa e i suoi amici inglesi*, exhibition catalogue by S. BERRESFORD - G. MATTEUCCI - P. NICHOLLS, Milan, Circolo della Stampa, 4 - 20 May 1982, Milan 1982 ; *Nino Costa*, exhibition catalogue by A. MARABOTTINI, Roma 1990, Galleria Gasparrini, Torino 1990 ; P. A. DE ROSA, *Giovanni (Nino) Costa*, in *La Campagna Romana da Hackert a Balla*, exhibition catalogue by P. A. DE ROSA - P. E. TRASTULLI, Rome, Museo del Corso, 22 November 2001 - 24 February 2002, Roma 2001 ; *Da Corot ai macchiaioli al simbolismo - Nino Costa e il paesaggio dell'anima*, exhibition catalogue by F. DINI - S. FREZZOTTI, Castiglioncello, 19 July - 1 November 2009, Milan 2009.



G. COSTA
1858



Salomon CORRODI

Fehrltorf (Switzerland) 1810 - Como 1892

Salomon Corrodi was born in Fehrltorf, 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.¹

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.² 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)³. 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).⁴ 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 Kunsthhaus in Berne and in the Hermitage in St. Petersburg.

¹ 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.

² 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.

³ 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.

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

Salomon CORRODI

Fehrltorf (Switzerland) 1810 - Como 1892

24 *View of Villa Lucia in Naples looking towards the sea*

Watercolour on paper, cm 31.5 x 46.6
Signed and dated lower left: *Sal. Corrodi 1864*

25 *View of Villa Lucia in Naples looking towards the coast of Posillipo*

Watercolour on paper, cm 31.5 x 46.6
Signed and dated lower left: *Sal. Corrodi 1864*

In these unpublished watercolours, painted as a pendant, Villa Lucia is depicted in the first picture with its façade overlooking the sea and in the second picture with Posillipo in the background.

These being very outstanding and unusual views in Corrodi's repertory he most probably painted them on commission. They are to be considered unique subjects in his collection.

The villa was built for Lucia Migliaccio (1770-1826), the duchess of Florida, morganatic wife of King Ferdinand I to whom he gave the villa as a gift in 1817.¹ This residence then became part of the Floridiana complex following a project by Antonio Niccolini (1772-1850), architect of Joseph Bonaparte (1768-1844), together with another villa, known precisely as Villa Floridiana, and of which Villa Lucia became the "Coffee House" restyled in neoclassical taste.

The complex restoration work involved not only the two villas but the gardens too: Niccolini also had to foresee a bridge joining the two villas separated by ramparts, an open-air theatre and caves to accommodate exotic animals.²

For years considered a "coffee house" by the Neapolitan court, while the actual residence was in Villa Floridiana; in the 20th century Villa Lucia also became an important cultural association, started by Paolo Ricci (1908-1986) a Neapolitan anti-fascist painter.³

After further transformations during the early years of the 20th century Villa Floridiana was bought by the Italian State in 1919, and since 1924 it accommodates the Duca di Martina National Ceramics Museum. Today Villa Lucia is part of a private complex.

¹ Cf. A. LA GALA, *Vomero, storia e storie*, Naples 2004, p. 55.

² Cf. G. B. AJELLO, *Napoli e i luoghi celebri delle sue vicinanze*, vol. II, Naples 1845, pages 347-348.

³ Cf. E. LE PERA, *Arte di Calabria tra Otto e Novecento*, Catanzaro 2001, p. 89.



Salomon CORRODI

Fehrltorf (Switzerland) 1810 - Como 1892

26 *View of Ischia with Lacco Ameno and Monte Epomeo*

Watercolour on paper, cm 56.3 x 77.7

Signed and dated lower left: *Sal. Corrodi Rom 1870*

EXHIBITED: *Il Grand Tour nelle vedute italiane di Salomon Corrodi*, exhibition catalogue by S.RASKOVIC, Roma - Galleria Romana dell'Ottocento, 11 June - 11 July 1985, p. 67, tav. XV.

LITERATURE: C. STEINHOFF, *Salomon Corrodi, und seine zeit 1810-1892*, Zurich 1992, p. 36.

PROVENANCE: Private collection, Rome

In this watercolour Salomon Corrodi portrayed one of the very popular destinations chosen by those foreign *Grand Tour* travellers during 19th century Italy: the island of Ischia and Lacco Ameno, its famous town on the shores of the Tyrrhenian sea in the north of the island.

A calm sea can be seen lapping the coast, and in the centre, Mount Epomeo with the town stretched out on its slopes. In the background the famous mushroom-shaped tuff rock known as the "Mushroom of Lacco Ameno". To the right of the picture the outlines of the *Montagnone* and the Vesuvius can be easily made out.

Corrodi's very detailed composition also portrays the façades of the small Mediterranean houses in neat rows, as viewed from the *Spiaggia delle Monache* ("Nun's beach").

Corrodi's skillful use of light in this watercolour is considered of utmost importance, his use of natural light in all his works is one of his distinguishing characteristics: this aspect is so important to him that he only uses watercolours for his paintings.

In this landscape, the Swiss artist manages to achieve such a visual perfection of the island's view, that it has no equal amongst his other works with a «delicate palette of a hundred consonant shades and hues, reflecting one's moods in subtle chromatic perceptions joined together by an accord of spectacular colours».¹

¹ P. E. TRASTULLI, *Salomon Corrodi e la Società degli Acquerellisti in Roma*, in *Il Grand Tour nelle vedute italiane di Salomon Corrodi*, exhibition catalogue by S.RASKOVIC, Roma 1985, p. 35.



Salomon CORRODI

Fehraltorf (Switzerland) 1810 - Como 1892

27 *View of Casamicciola from Mount Epomeo in Ischia*

Watercolour on paper, cm 44 x 63
Signed lower right: *Sal. Corrodi*.

PROVENANCE: Private collection, Rome

LITERATURE: C. STEINHOFF, *Salomon Corrodi, und seine zeit 1810-1892*, Zürich 1992, p. 38.

In this extraordinary watercolour Salomon Corrodi shows the town of Casamicciola on the island of Ischia, leaning against the slopes of Mount Epomeo. The view was taken from a route that still exists today.

The painting is a display of Corrodi's unique talent, and with his brilliant use of watercolours, not only does he focus on the buildings that form the coastal town's central nucleus, but also highlights its beautiful scenery sloping down towards the sea and the Vesuvius in the background.

The view presents certain aspects of documentary value, such as the houses seen on the right of the painting, most likely a part of Casamicciola Alta, that were destroyed in 1883 by an earthquake. Oddly, puffs of smoke can be seen billowing up from the houses overlooking the sea forming an interesting play of light.



Hermann CORRODI

Frascati 1844 - Rome 1905

28 *Marina Grande in Capri at sunset*

Oil on canvas, cm 65 x 123.5
Signed lower left: *H. Corrodi Roma*

This painting shows Marina Grande in Capri at sunset with its typical fishermen's houses overlooking the beach. Beyond the hill with the "Fortino" the composition is dominated by Mount Solaro, with the island of Capri in the background. There is another smaller version of this view in a private collection in Rome.¹

The island of Capri and its Marina Grande were very popular subjects with artists travelling on their *Grand Tour* and were also painted by Salomon Corrodi (1810-1892), who inspired his son Hermann.² Both of them enjoyed painting the warm golden light of the Mediterranean sunsets, experimenting however with different techniques; watercolour for Salomon and oil for Hermann, which he preferred, bringing him closer to the impressionists, his contemporaries.

Hermann Corrodi was born in Frascati in 1844, where his father Salomon Corrodi (1810-1892), a Swiss painter of great renown, enjoyed spending periods of rest. He began his artistic training under his father together with his brother Arnold Corrodi (1846-1874) who died prematurely in 1874.

He travelled assiduously both in Italy and Europe. In 1872 he was in Paris and England and, in 1873, after spending the summer on the Costiera Amalfitana, Naples and Capri, he went to Vienna for the World Exhibition, where he was awarded a gold medal, and again to England in 1876. His interest for the international market brought him a vast "clientele" of royals and nobles from different countries.³ Although continuing to take part in the most important European exhibitions, such as Berlin, Dresden, Vienna, Munich, Paris and Hannover, he never lost touch with Italy, and above all Rome. Here, in his home in via Sebastianello, he spent most of his winters transferring on canvas his sketches taken from "life". At the end of the 1870s, he turned his attention towards oriental countries and visited Jerusalem, Egypt, Syria and Istanbul, thus adding to his experience and enriching his artistic production. Buyers and critics of the time very much appreciated his large-sized "oriental" canvases reproducing views of timeless charm.⁴ Emperor William II purchased for his collection Corrodi's "Mosque of Omar in Jerusalem", and the British royals acquired "Garden in Gethsemani" dated 1879.

Hermann Corrodi died in 1905, the last descendant of the great school of "Swiss-Roman" artists.

¹ Cf. A. BASILICO PISATURO, *Pittori a Capri 1850-1950, immagini personaggi documenti*, Capri 1997, p. 116.

² Cf. Salomon Corrodi, *Capri con Marina Grande*, watercolour on paper, cm 42.5 x 65.8, 1872, *Il Grand Tour nelle vedute italiane di Salomon Corrodi*, exhibition catalogue by S.RASKOVIC, Rome 1985, p. 75, tav. XVII.

³ P. E. TRASTULLI, *Hermann 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. 250.

⁴ On Hermann Corrodi orientalist cf. *Hermann Corrodi in Les Peintres Orientalistes (1850-1914)*, Musée des beaux-arts, Pau, May - June 1983, Musée des beaux-arts, Dunkerque, July - August 1983, Musée de la Chartreuse, Douai, September - October 1983, Paris 1983; *Die Malerfamilie Corrodi: Salomon, Hermann und Arnold*, by W. MÜLLER, Fehrltorf 2010, pages 40-41.



Charles-François (Franz) KNEBEL

La Sarraz (Switzerland) 1810 - Rome 1877

Charles-François Knébel was born in the Canton of Vaud in Switzerland and arrived in Rome in 1822 invited by fellow countryman Franz Keiserman (1765-1833) after the sudden death of his cousin Jean -François Knébel who had also been his pupil.

The last decade of Keiserman's life and Knébel's almost entire existence were influenced artistically by the complex relationship that grew between them.

Only a few months after his arrival in Rome, Franz Keiserman decided to adopt young Charles François, but after the initial enthusiasm based on their mutual artistic appreciation, the situation deteriorated so much that around 1830 the conflict between the two led to Knébel's leaving the home he shared with his adoptive father in Piazza di Spagna.

Keiserman died only three years later and Knébel remained sole heir to his great fortune also inheriting the important art collection belonging to the Swiss artist. This included many works by Bartolomeo Pinelli (1781-1835), which, after returning to the home in Piazza di Spagna with his wife and son Achille Titus (1833-1898), Knébel sold in 1835.¹

Continuing his artistic career from his studio in Via Margutta 33, he sent his works to some of the leading exhibitions in Europe such as London and Brussels. The outskirts of Rome were his favourite subjects: he painted Olevano, Tivoli, the lakes around the Castelli Romani, Nemi and Albano. His oil paintings were so beautiful that his fame grew and his works were regularly exhibited in the Società di Amatori e Cultori delle Belle Arti.

In 1865 Paolo Campello wrote: «Francesco Knébel's fame has now reached the top, and we celebrate him as one of our own: a Roman not only out of affection, but because for many years he focused his artistic attention on Rome's countryside, and nobody better than him was able to master the difficulty in painting these beautiful landscapes and their distances: his talent in the use of perspective allowed him to portray the infinite reflections of light given off by these spaces».² He died in Rome on 2nd April 1877.

¹ Cf. P. A. DE ROSA, *Charles-François Knébel pittore svizzero-romano*, in *Lazio ieri e Oggi*, year XXXV, n. 11, November 1999, p. 326 sg.

² Cf. C. MARIGLIANI, *Charles-François (Franz) Knébel*, in *La Campagna Romana dai Bamboccianti alla Scuola Romana*, exhibition catalogue by C. MARIGLIANI, Rome, Complesso del Vittoriano, 22 January - 14 February 2010, Rome 2010, p. 285.

Charles-François (Franz) KNEBEL

La Sarraz (Switzerland) 1810 - Rome 1877

29 *View of Lake Nemi*

Oil on canvas, cm 99.5 x 138

Signed lower left: F. Knebel Jeune Roma 1874

PROVENANCE: Barratt Collection, Crowe Hall, Bath

This version of “*A view of Lake Nemi*” is one of the best he painted of this subject which he was very fond of. In this composition he skilfully managed to blend the many tones of the blues and the greens of the countryside suffused in the warm light at sunset.

The view focuses on the lake (in ancient times it was known as *Speculum Dianae*) surrounded by the volcanic hills with Nemi and Genzano on a clear and cloudless day. In the background one can see Mount Circeo and the coast up to Anzio, which was Emperor Caligula’s (12-41 A.D.) native town: In fact Nemi was where he celebrated the rites dedicated to the goddess Isis on the great Nemorensi ships.¹

There is a thriving literature that dates back especially to the 18th and 19th centuries on this lake surrounded by woods consecrated to Diana, goddess of hunting, and on the town of Nemi. At this time some of the most important European literary figures residing in Rome whilst on their *Grand Tour*, would go on long excursions to the Colli Albani, leaving us with fascinating descriptions of these places. Oreste Raggi (1812-1882), Francis Parkman (1823-1893), Ferdinand Gregorovius (1821-1891), are only some of the writers who spent words of enchantment for these stunning views, that also impressed lord Byron (1788-1824): «and here you see Nemi, hidden amidst the woods, it does not fear angry cloud [...] here and there you will see some ripples, barely whispered, on the stretch of water of its vitreous lake».²

¹ Cf. G. UCELLI, *Le navi di Nemi*, Rome 1950, p. 287.

² Cf. C. MARIGLIANI - O. ZANINI DE VITA, *I Castelli Romani, il paesaggio agrario, il territorio e la sua gente*, Rome 2010, p. 28.



Godfred CHRISTENSEN

Copenhagen 1845 - 1928

30 *The Tiber with torre Lazzaroni*

Oil on canvas; cm 52 x 73

Signed with the monogram and dated: *G.C. 1876*

LITERATURE: A variant of the painting is listed by Rikard Magnussen in a monograph on Christensen, 1941, number 192 of 1873, page 129, with the title *Tiber at Ponte Molle*.

A preparatory sketch dated 1873 is published on page 52 (cat. No. 19) in the catalogue of the exhibition *Pittori Danesi a Roma nell'Ottocento*, Roma, Galleria Paolo Antonacci.

The view shows the bank of the river Tiber, not far from Ponte Milvio. On the right bank of the river one can see the tower of Lazzaroni, named after the family who owned it until the last century.

Polycarpus Godfred Benjamin Christensen was born in Copenhagen on July 23, 1845, and died here on November 15, 1928. He began as a student of his compatriot Frederik Christian Kiærskou (or Kjærskou, 1805-1891), whose works greatly focused on detailed landscape paintings. Upon leaving the Tekniske Skole in 1860, he joins the Academy of Art, where he stayed until 1867.

In the course of his life he made several trips abroad: in 1869 to Paris, Switzerland and to Lübeck; in 1873-75 to Germany and Italy (in particular Rome and its countryside, Naples and Capri), in 1876 again to Paris and Switzerland, in 1878 to Paris and the Pyrenees, and in addition other short trips to Germany, Switzerland and France.

In September 1873, he arrived in Rome. He spent a month in Capri during the summer of 1874. Educated in the tradition of landscape painters of the Danish Golden Age, he is only marginally influenced by his encounter with the new trends in French painting.



Edith CORBET

Goulburn (Australia) 1846 - Hampstead 1920

31 *The Villa of Cicero in the Gulf of Baiae, Naples*

Oil on canvas; cm 32,5 x 67,5

Signed and dated lower right: *Edith Corbet 1909*

EXHIBITED: *The Etruscans, Painters of the Italian Landscape 1850 - 1900*, exhibition catalogue by C. NEWALL, cat. 77, Farnborough 1989, p. 65.

This painting portrays the Roman ruins that are traditionally known as the Villa Cicerone in Pozzuoli. One can easily understand how this antique and fascinating site could inspire Edith Corbet to lay down on canvas such beautiful scenery, that was perfectly in line with the “Etruscan school” that greatly influenced her style.

The composition and choice of lighting are a perfect example of the types of landscapes she preferred to paint: panoramic views of the subjects on horizontal shaped canvases.

Behind the ancient Roman factories can be seen the Aragonese castle of Baia, a giant fortress erected to protect the coast against the Saracen raids. Today it appears as an overlapping of architectural styles added during the course of the centuries dominating the gulf of Baia.

Edith Corbet was born in Australia in 1846 but later moved to London with her family.¹ In the capital she met and married the painter Arthur Murch, with whom she moved to Rome, where she met Nino Costa. This encounter was crucial to her formation because often her husband and the Italian master painted together views and landscapes of the Roman Campagna.²

Edith mostly painted landscapes, and living in Rome she had the opportunity to work alongside her husband and Nino Costa from the mid 1870s, learning their style of outdoor painting and allowing her to capture on canvas the natural light, an effect seen in many of her works. Another feature which distinguished her love for this kind of painting is the use of long, horizontally shaped canvases, in order to obtain a panoramic view of the subject. After the death of her first husband, she married her second husband, Matthew Ridley Corbet, in 1891. Her success grew from 1892 to 1903, and her paintings were exhibited at the Royal Academy.³

¹ R. LEOPARDI, *Edith Corbet (Goulburn, 1846 - Hampstead, 1920)*, biography, cat. n. 72, in *Da Corot ai macchiaioli al simbolismo - Nino Costa e il paesaggio dell'anima*, exhibition catalogue by F. DINI - S. FREZZOTTI, Milan 2009, p. 244.

² Cf. O. ROSSETTI AGRESTI, *Giovanni Costa, his life, works and times*, London 1904, (ed. 2009), p. 228.

³ Cf. A. GRAVES, *The Royal Academy of Arts: A Complete Dictionary of Contributors and Their Works from Its Foundation in 1769 to 1904*, vol. I, London 1905, p. 162.

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