

PAOLO ANTONACCI

ROMA

RECENT ACQUISITIONS 2017



**TEFAF
MAASTRICHT**

MARCH 10-19, 2017

© Paolo Antonacci 2017

Catalogo a cura di

Anna Sozio

Carmen Di Meo

Tancredi Farina

Galleria

PAOLO ANTONACCI

Via Alibert 16/a

00187 Roma

Tel +39 / 06 32 65 16 79

info@paoloantonacci.com

www.paoloantonacci.com

 **Paolo Antonacci Roma**

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

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

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

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

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

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

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

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

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

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

Karl BLECHEN (attributed)

Cottbus, 1798 – Berlin, 1840

Interior of a Grotto in Posillipo

Oil on paper laid on card, 21.7 x 28 cm

PROVENANCE: Paris, private collection

This painting, which comes from an important private collection, has always been attributed to the German painter Karl Blechen. It depicts the interior of a grotto on the shores of Posillipo, near Naples.

This coastline with its picturesque views was a popular destination with 19th century artists and travellers who painted countless pictures of its grottoes, its craggy bays and the sweeping views of the Bay of Naples from this enchanting coastline, some of the finest work in this connection being that of Catel, Gigante and Pitloo.

Karl Blechen, a celebrated artist loyal to the *en plein air* tradition of painting, has depicted a subject which various artists in the School of Posilippo had portrayed before him. A watercolour by Giacinto Gigante shows the same grotto seen from almost the same spot as this view. Blechen's rapid, liquid brushwork tells us that he unquestionably portrayed the grotto "from life", offering us a view from within it of the open sea, on which a small boat bobs on the horizon.

Giacinto Gigante (attributed),
Interior of a Grotto in Posillipo,
pencil and brown watercolour
on paper, 238 x 340 mm
Rome, Galleria Paolo Antonacci





Karl Eduard Ferdinand BLECHEN

Cottbus, 1798 – Berlin, 1840

Born in Cottbus on 20 July 1798, Karl (or Carl) Blechen enrolled in a landscape painting class at the Academy of Fine Arts in Berlin in 1822, studying under J. P. Hackert's pupil Peter Ludwig Lutke.

Blechen travelled to Dresden in 1823, where he met Caspar David Friedrich, among others, and devoted his energies to the study of Dutch 17th century art in view of the large number of paintings of that era hanging in the Gemäldegalerie, then as now.

In 1824 he worked as a stage designer at Berlin's Royal Theatre, under the direction of K. F. Schinkel, and he joined with other artists in 1826 to found the Berlin Artists' Association. He travelled to Italy in the company of his pupil Leopold Schlosser in 1828, arriving in Rome in December of that year and joining the so-called Nazarene group led by J. A. Koch and J. C. Reinhart.

He began to paint the Roman Campagna in their company, and in 1829 he moved south to Naples, passing through Capua, Portici and Amalfi. It was on this occasion that he produced his *Amalfi skizzenbuch* along with numerous paintings depicting Naples, Capri, Sorrento, Pompeii and Paestum, which he was to show with some degree of success on his return to Germany. He was appointed professor of landscape painting in Berlin in 1831 but was excused teaching in 1836 on account of the serious illness that was eventually to lead to his demise in 1840.¹

¹ M. RICCIARDI, *Paesaggisti stranieri in Campania nell'Ottocento*, Salerno 2002, p. 279.



Carlo BRANCACCIO

Naples, 1861 – 1920

Naples, Via Toledo: Impressions in the Rain

Oil on wood, 24.8 x 42.5 cm

Signed and inscribed bottom left: *Carlo Brancaccio / Via Toledo*

On the *verso* an old inscription: "Napoli 1910"; old typewritten label containing references to the painting

This painting depicts the same subject– a view of Via Toledo in the rain– that Brancaccio had portrayed in around 1888 on a larger canvas (40 x 80 cm) now in the Palazzo Zevallos Stigliano in Naples¹.

In the elegant setting of Via Toledo, one of Naples' most bustling streets, two ladies use an umbrella to shelter from the rain which has already soaked the road and the passers-by.

The depiction of the buildings inhabited by the new bourgeoisie, the carriage drawn by two horses and the meticulous rendering of the flowers in the right foreground all echo the popular views of Paris being produced by De Nittis in a thoroughly contemporary pictorial style while also reflecting the work of Giovanni Boldini and the Impressionists.

In fact the Impressionists are Brancaccio's primary source of inspiration here, both in his choice of a subject depicting the reality of daily life and in his skilled use of colour, his brushwork and his handling of light, all of which still maintain their untarnished freshness.

A number of paintings depicting similar subjects have been seen on the antique market fairly recently, including *Rain Effect* (Karl & Faber, Munich, 26 April 2013, lot 204) and *Toledo in the Rain* (Sotheby's, London, 17 June 1992, lot 607). The latter painting differs from the version under discussion here only in its size (46.5 x 69 cm) and in the signature, which in its case appears bottom right.

Carlo Brancaccio
Naples, Via Toledo: Impressions in the Rain, 1888–9
Oil on canvas, 40 x 80 cm
Naples, Palazzo Zevallos Stigliano



¹ GALLERIE D'ITALIA, *Palazzo Zevallos Stigliano. Guida*, Intesa Sanpaolo, Naples 2015, p. 75.



Carlo BRANCACCIO

Naples, 1861 – 1920

Though his family steered him in the direction of scientific studies, in 1883 Carlo Brancaccio began to take an interest in painting, especially landscape painting.

Guided by his friend Eduardo Dalbono, he chose rural themes and seascapes in the environs of Naples, his work characterised by a light and luminous palette.

After making his debut in Milan in 1885, he showed his work at the Promotrice exhibitions in Naples in 1886, with a *Study of a Nude* and *Reconnaissance*, and in 1887 with *Passepartout* and with numerous drawings and studies of the city, including several church interiors.

He painted *The Marina at Capri* in 1888 and *Piazza del Carmine in Naples*, as well as the first version of *Naples, Via Toledo: Impressions in the Rain* (Naples, Gallerie d'Italia), the following year. He showed *Impressions of Naples* in the Modern Art Section of the Exhibition in Turin in 1892 and again in Berlin in 1900¹. He also won a gold medal at the Exhibition in Rome in 1893. He tended to paint alleyways, streets, landscapes and seascapes, often set in Naples and invariably imbued with colours that betray the influence of Impressionist painting and its bright, modern palette.

¹ ANGELO DE GUBERNATIS, *Dizionario degli Artisti Italiani Viventi: pittori, scultori e architetti*, Le Monnier, Florence 1889, p. 74.



Ippolito CAFFI

Belluno, 1809 – Battle of Lissa, 1866

The Acquedotto Felice at Villa Borghese

Watercolour on paper, 227 x 325 mm

Signed bottom right: *Caffi*

PROVENANCE: Rome, private collection

This watercolour depicts the monumental front and the bridge of the *Aqua Felix* in Villa Borghese, one of the "commonplaces" best loved by Italian and foreign *vedutisti* in the first half of the 19th century. The bridge was almost completely destroyed by cannon fire during the fighting between French troops and the defenders of the Roman Republic in June 1849 but its two surviving Doric columns were re-erected at the main entrance to the Giardino del Lago when the monumental iron fence was installed in 1854. Pope Paul V Borghese granted his "Cardinal nephew" Scipione 16 ounces of Acqua Felice water for his villa outside the city's Porta Pinciana gate in June 1611, and added a further 12 ounces in 1613. The architect Giovanni Fontana is traditionally held to have brought the water to Villa Borghese from the barrel-vaulted water supply tunnel known as the Bottino di Termini. Fontana succeeded Matteo da Castello on the construction site of the Acquedotto Felice which was erected between 1585 and 1587 and named after Felice Peretti, alias Pope Sixtus V, who commissioned it.

On a plan of Villa Borghese dated 1633¹ showing the Acqua Felice's two conduits serving the villa's numerous fountains, we can track the course of a channel bringing the water from the Casino dell'Arboreto dei Gelsi, now known as the Casino di Raffaello, to the so-called "piani dei Licini", to feed the choreographed waterworks in the neighbouring Casino del Muro Torto, known today as the Aranciera. In the context of renovation work on the villa commissioned by Marcantonio IV Borghese in the late 18th century, this initially underground channel was redesigned by Antonio Asprucci, who extended it further north so that it could feed Villa Borghese's new lake. Once the construction of the new stretch of aqueduct had been completed, the architect devoted his energy to designing a monumental front for the Acqua Felice. This monumental front, which provided a backdrop at the end of the Giardino del Lago's western avenue, was embellished with a relief comprising three different sarcophagus fragments restored and made good with additional stucco by Annibale Malatesta, and a relief with two winged griffins also modelled by Malatesta in stucco. In a letter to Prince Marcantonio dated 27 July 1793, Asprucci writes that by that date "*the entrance where the columns have been placed, with the painting on the wall holding up the embankment of the Villetta Doria,*" had been completed and restored². This provides us with a precious *terminus ante quem* for dating both the monumental front and the bridge of the *Aqua Felix*.

¹ (ASV, Fondo Borghese, vol. 3001); See A. Campitelli, *Villa Borghese: il sistema idrico*, in *Il Trionfo dell'acqua. Acque e Acquedotti a Roma, IV sec. a.C. –XX sec.*, exhibition catalogue (Rome 1986–7), Rome 1987, pp. 213–219.

² See A. Campitelli, *Villa Borghese. Da Giardino del principe a parco dei Romani*, Rome 2003, p. 371





The bridge bore inscriptions painted in capital letters on both faces of its architrave. The inscription on the eastern face reads: NE.QUEM. MITIS [SIMUS]. AMNIS. IMPEDIAT, explaining that the small stream of water has been raised so as not to obstruct passage. The text is clearly visible in a painting by C. W. Eckersberg dated 1814 (now in the Statens Museum for Kunst in Copenhagen) and in its less well-known preparatory drawing now in the Museo di Roma. The inscription on the western side reads: APPIA.FELIX.AD.LACUM. The

site as depicted in Caffi's watercolour reflects the new design devised by Luigi Canina in 1829 and completed by October of that year according to a letter sent by the renowned administrator of the Borghese household Evasio Gozzani to Marcantonio: "*Work at the Villa Pinciana is progressing rapidly: the newly reworked Appia Felice entrance has been completed thus far and meets with general approval*"¹. On that occasion the two prospects with the Elephant and the Sphinx were dismantled, while the travertine Lion was moved to its current position above the monumental front of the *Aqua Felix*. In an effort to increase the effectiveness of his painting, Caffi places the inscription actually on the external side of the architrave on the inside of the architrave, changing its text from APPIA.FELIX.AD.LACUM to ALEXANDRINA.FELIX.AD.LACUM. The decision to change the inscription does not appear to have been a matter of mere poetic licence on Caffi's part because it also appears in an engraving by E. Landesio and P. Rosa dated 1842² showing a detail of the inscription with the same text altered by comparison with the original version. The engraving's unquestioned date prompts the suggestion that the inscription itself had actually been physically changed in the early 1840s to reflect a recent study by Luigi Pompili Olivieri (1843)³, who recognised that the water which the Acquedotto Felice conveyed to Rome came from a source at Pantano Borghese, south of the Via Prenestina, previously used in classical times to feed the Aqua Alexandrina built in the reign of Emperor Alexander Severus (222–235 AD). A comparison of Caffi's watercolour with other views of his subject matter, including the above-mentioned painting by Eckersberg, highlights landscape painters' interest in this corner of the villa, which allowed them not only to portray classicising architecture but also to study the light effects caused by the juxtaposition of the markedly shady area consisting in the mass of trees in the Giardino del Lago with the wall of light reflected by the monumental front and the bridge of the *Aqua Felix*. Caffi counters the often meticulously realistic stringency of other *vedutisti* with the effectiveness and rapidity of his "stage-set" construction of the view. His arrangement of the figures, one of the freshest and most innovative highlights of which is the girl playing with a hoop, helps to draw the observer's eye towards the architectural backdrop, the true focal point of the entire picture.

Sandro Santolini

¹ *Ibid*, p. 374

² Rome, BIASA, Fondo Lanciani, inv. 48 I.

³ L. Pompilio Olivieri, *Annali di Roma dalla fondazione sino a di nostri*, VII, 2 Rome 1843.



Ippolito CAFFI

Belluno (Italy), 1809 – Battle of Lissa, 1866

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

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

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

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

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



Jean Baptiste CLÉSINGER

Besançon, 1814 – Paris, 1883

"Buttero" in the Roman Campagna

Oil on panel, 10 x 32.3 cm

Signed bottom right: J. Clésinger

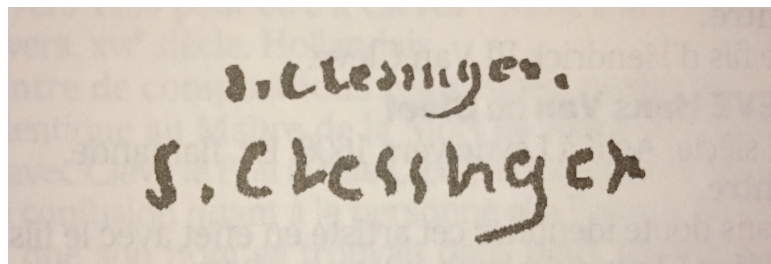
Inscription on the verso: *en chemin vers Ostie, campagne de Rome, J. Clésinger*

This painting showing a view of the Roman Campagna is characterised by the ruin of a medieval tower on the left and by the slender figure of a *buttero*, or "cowboy", and a herd of cows.

The work was probably executed *en plein air* while the artist was travelling to Ostia, as we can see from the inscription on the back of the small wooden panel.

Jean Baptiste Clésinger was a French sculptor and painter active around the middle of the 19th century.

This landscape may be compared with the others painted by Clésinger painted of the Roman Campagna.



The artist's signature¹



Jean Baptiste (known as Auguste) CLÉSINGER

Besançon, 1814 – Paris, 1883

Though known primarily for his work as a sculptor, Clésinger is also celebrated for his painting. His training in the arts took place entirely under the direction of his father Georges-Philippe, a sculptor active in the first half of the 19th century; yet despite that, Jean Baptiste also frequented Bertel Thorvaldsen's workshop in Rome for a time.

He received numerous commissions for portraits from private individuals, but at the same time he was very much in demand for statues for erection in public spaces.

He began to show his work at the *Salon de Paris* in 1834, making his debut with a marble bust of *Viscount Jules de Valdahon*, but achieved his first great success at the Salon in 1847 with a *Woman Bitten by a Snake*.

His participations in these exhibitions were rewarded with medals, while a few years later, in 1849, he was made a Knight of the Order of the Légion d'Honneur.

He showed his work at the *Salon* for the last time in 1864.



Joseph DORFFMEISTER

Sopron (Hungary), 1764 – 1814

Hippolytus in his Chariot

Oil on canvas, 55.5 x 66.5 cm

signed and dated bottom right: *Joseph Dorffmeister inv. et pinxit 1802.*

This painting depicts a young man portrayed in a helmet and armour in the Classical style as he approaches the ruins of an ancient building on a splendid golden chariot drawn by two galloping white destriers, while on the ground beside the chariot, a young bare-chested squire holds the horses' reins. The scene is played out on the edge of a cliff beyond which, in the background, we can perceive the sea, its waters stirred up by a sea monster in the distance.

The painting contains numerous Classical citations. In addition to the costumes and to the strapping, muscular bodies of the two figures, the artist's Classical inspiration extends also to the chariot and, in particular, to the blind façade of the building resembling a Classical temple, surmounted by a pediment and embellished below with a storied frieze and Corinthian columns.

The painting is inspired by the myth of Hippolytus, the son of Theseus and of the Amazon Antiope (or Hippolyta), and of his stepmother Phaedra. After vainly attempting to seduce the handsome but chaste Hippolytus, Phaedra tells her husband Theseus that it was the young man who had tried to seduce her. Not wishing to slay his own son, Theseus sought the aid of Poseidon, god of the sea, who sent a sea monster to the shore to frighten Hippolytus' horses. Hippolytus was thrown from his chariot and died.

From an iconographical viewpoint, the painting offers an original solution to the depiction of the myth of Hippolytus, who is usually depicted as he is thrown from his chariot and dies. Dorffmeister, on the other hand, has chosen to show the moments immediately before the young man's death, while Sir Peter Paul Rubens, for example is known for his tragic *Death of Hippolytus*.

Sir Peter Paul Rubens
The Death of Hippolytus (c. 1611),
Cambridge, The Fitzwilliam Museum





The autobiography of Philip J. von Rehfues, a poet, man of letters and chief confidential adviser to the government of Prussia¹, contains interesting information regarding Dorfmeister's life and work.

Orphaned, in fact losing his entire family, at an early age, Dorfmeister was sent from Ödenburg, his birthplace, to Vienna to study drawing under Füger, court painter to Emperor Joseph II.

Rehfues tells us that he met the artist, who may have arrived in Italy before 1798, in Livorno and that Dorfmeister took part in an uprising which broke out in Arezzo in 1799:

«Active participation in this uprising prompted Dorfmeister, after the Battle of Marengo, to seek refuge in Leghorn [...]

In addition to a fair number of portraits² he completed under my very eyes a painting depicting Hippolytus and the fear that betakes his destriers at the sight of the sea monster, while the young hero vainly tries to discipline the beasts.

Fear at the monster's appearance is also expressed on the youth's fine features, as is his heroic domination of that fear.»³

The painting was subsequently brought to Vienna to hang in one of the imperial palaces.

¹ The original manuscript of the autobiography penned by Rehfues has been irremediably lost, but certain passages are fortunately cited at length in A. Kauffman's *Lebensbild*. Thus the passages from the biography are taken from A. Kauffman, *Philipp Joseph Rehfues. Ein Lebensbild*, in «Zeitschrift für preussische Geschichte und Landeskunde», 18, Berlin 1881, pp. 89-224. Cited in G. VASALE *Un viaggiatore tedesco, un pittore ungherese e l'insurrezione aretina del 1799*, Città di Castello 1987, p. 21.

² At the beginning of the 19th century Dorfmeister contributed to the development of the Genoese *vedutista* and portrait tradition; two of his *Portraits* (1802, 1804) are to be found in the Accademia Linguistica di Belle Arti and a *Portrait of a Lady* (1804) hangs in the Asilo Tolot. VARIOUS AUTHORS., *La pittura a Genova e in Liguria: dal Seicento al primo Novecento*, II, Genoa 1987, p. 177.

³ «[...] Ausser mehreren Porträten endigte er unter meinen Augen ein Bild, welches den Hippolytus darstellt, wie seine Rosse durch den Anblick des Seeungeheueres scheu geworden, und der junge Held vergebens bemüht ist, die Thiere zu zügeln. Das Entsetzen über die Erscheinung war auch in dem schönen Gesicht ausgedrückt, sowie die Herrschaft des Heldengemüths über das Entsetzen.» Cited in VASALE 1987, p. 36, 38.



Joseph DORFFMEISTER

Sopron, Hungary 1764 – 1814

The son of the painter Stephan Dorffmeister (Vienna, 1729 – Sopron, 1797), Joseph Dorffmeister is famous for painting the altarpiece and frescoing the dome in the Chapel of the Sacred Heart in the Certosa di Val d'Ema, a monastery founded by Niccolò Acciaiuoli, the Grand Seneschal of Robert, the Angevin king of Naples, in 1342.¹

Dorffmeister is recorded in Genoa in 1802 in the company of the Prussian man of letters Philip Joseph von Rehfues², whose portrait he painted.

While in that city, Dorffmeister is reported to have decorated the interior of the Villetta di Negro, built to a design by Carlo Barabino, with a fresco (now destroyed) depicting the *Genius of Music* in 1804.³

He is also responsible for the iconography of Girolamo Luigi Durazzo (1739–1809), who was despatched by the government of Genoa to Vienna in 1781 as delegate extraordinaire with the task of safeguarding Genoese investors' commercial and diplomatic ties with the Habsburg state.⁴

The portrait, dated "1803", must thus have been painted after Girolamo's election in 1802 as last doge of the republic revived by Napoleon and annexed by France in 1804. Dorffmeister was named Emeritus Academician of the Accademia Linguistica di Belle Arti in 1803.

¹ TOURING CLUB ITALIANO, *Guida d'Italia- Firenze e Provincia*, Milan 1993, p. 586.

² VASALE 1987, p. 25.

³ G. MARCENARO, P. BORAGINA, *Italie, il sogno di Stendhal*, catalogue of the exhibition held in Genoa (Palazzo del Banco di Chiavari e della Riviera Ligure, 23 March – 20 May 2000), Milan 2000, p. 107.

⁴ L. LEONCINI, *Da Tintoretto a Rubens: capolavori della collezione Durazzo*, Milan 2004, pp. 36, 87.



Eduard ENDER

Rome, 1822 – London, 1883

Four Portraits of Gentlemen

Four oil paintings on cardboard, each one signed and dated:

The first, 22 x 17 cm, signed and dated bottom right: *Eduard Ender 1841* (the back of the mounting bears two inscriptions: *Zio Eugenio*; *EUGENIO WINTERHALTER (1806–1873)*)

The second, 22 x 17 cm, signed and dated bottom left: *Eduard Ender, 1841* (the back of the mounting bears the inscription: *Augusto Ruspoli*)

The third, 23 x 18 cm, signed and dated bottom right: *Ed. Ender 1841*

The fourth, 23 x 18 cm, signed and dated bottom left: *Eduard Ender 1843* (the back of the mounting bears the inscription: *WINTERHALTER*)

These four portraits of gentlemen each depict their sitter in a three-quarter view, sporting elegant attire and seated on an armchair upholstered in red brocade, against the backdrop of a sky heavy with stormclouds.

Taken as a group, the pictures show stylistic continuity both in their meticulous attention to detail and in the sitters' features, as well as in the setting that the artist has chosen to portray each of the young men.

The quality of the portraits is enhanced by the pictures' small size, confirming the artist's outstanding skill as a miniaturist.

The sitters' expressions vary in each painting.

In the first picture the gentleman portrayed in a dark jacket and green waistcoat displays a serene and self-assured demeanour.

In the second painting, dated "1841", the artist has captured the sitter in a more thoughtful, almost dreamy moment; and the same young gentleman appears to be the sitter portrayed only two years later in the fourth picture, dated "1843", where he sports a tidier hairstyle than in the earlier portrait but displays a very similar expression.

Finally in the third portrait the sitter sports a proud and stern look.



Eduard ENDER

Rome, 1822 – London, 1883

Eduard Ender was born in Rome on 3 March 1822, the son of Johann Nepomuk Ender (Vienna, 1793–1854) and a nephew of the painter Thomas Ender (1793–1875), his father's twin brother. Eduard is best known as a portraitist and painter of oil or watercolour genre scenes. His artistic education began at an early age, in 1835, at the Academy of Fine Arts in Vienna. From the winter term of 1836/7 to 1842/3 Ender was to devote his energies to so-called historical painting, copying from the old masters in the school of Leopold Kupelwieser. In the course of his studies he was to win a number of prizes, including the Gundel Prize for drawing after ancient models twice, the Lampi Prize for drawing from life fully three times, and a prize from the Imperial Court in 1841. He began to show his work regularly at the Vienna Academy and in Germany in 1844, and at the Paris salon from 1847 to 1849. His painting was stylistically influenced by that of his father, especially in the sphere of portraiture.

As we are told by Léo Schidlof:

«His portr. have relief and expression, the hair is executed rapidly, the clothes are drawn with crayons and touched up with water col.»¹

Eduard Ender died in London on 28 December 1883.²

Eduard Ender
*Shakespeare Reading Macbeth at the
Court of Elisabeth I*
ink on paper,
print by H. Dujardin (c. 1900)
London, Victoria and Albert
Museum



Eduard's father Johann N. Ender is remembered as a "Historienmaler"³, a pupil of the artists Maurer, Füger and Caucig, and as one of the best portraitists working in Austria in his day. The sources inform us that he produced splendid watercolours as well as ivory miniatures, but that after 1840 he chose to work primarily with oil. After travelling through Greece and Asia Minor, Johann visited Italy from 1820 to 1826 to see Florence and then Rome, which may go some way towards explaining why his son Eduard was born in that city.

¹ L. R. SCHIDLOF, *The Miniature In Europe In The 16th, 17th, 18th And 19th Centuries*, I, Graz 1964, p. 235.

² For the information on the artist's biography, our gratitude to the staff of the Universitätsarchiv der Akademie der bildenden Künste Wien.

³ S. GRABNER, *Italianische Reisen: Landschaftsbilder österreichischer und ungarischer Maler. 1770–1850*, Vienna 2001, p. 83.



Salvatore FERGOLA

Naples, 1799 – 1874

Born into a family of painters, Salvatore Fergola's early training took place under his father Luigi. He showed himself almost at once to possess uncommon skill in the use of tempera and he attracted the attention, at the age of only twenty, of the Duke of Calabria (the future Francesco I), who took him with him on a tour of Sicily in 1819 and granted him a monthly stipend.

After Francesco I ascended the throne, Fergola enjoyed immense popularity at court where his time was taken up painting landscapes and depicting contemporary events. He was appointed honorary professor at the Accademia di Belle Arti in Naples in 1827, also in consideration of the praise lavished on the work that he showed at the Bourbon Biennali exhibitions.

Appointed court painter in 1830, he travelled with the royal family to both Spain and France.

Under Francesco II, however, he ceased to enjoy the esteem from which he had benefited under the latter's predecessor, yet he managed to hold on to his court appointments, one of which was painter of decorations and landscapes at the Royal Palace. This reverse of fortune also affected his academic career, when Gabriele Smargiassi was chosen over him to succeed Anton Sminck van Pitloo in the chair of landscape painting at the Accademia in 1838.

In the 1840s and '50s he turned to seascapes characterised by atmospheric nocturnes, gales and stormy seas, inspired by a Romantic vision of northern European inspiration. Following in Smargiassi's footsteps, he too devoted his energies towards the end of his life to painting historical landscapes and religious subjects.¹

¹ Cf. *Fergola. Lo splendore di un Regno*, catalogue of the exhibition curated by F. Mazzocca, L. Martorelli and A. Denunzio, Naples, Gallerie d'Italia, 2 December 2016 – 2 April 2017.



Salvatore FERGOLA

Naples, 1799 – 1874

Born into a family of painters, Salvatore Fergola's early training took place under his father Luigi. He showed himself almost at once to possess uncommon skill in the use of tempera and he attracted the attention, at the age of only twenty, of the Duke of Calabria (the future Francesco I), who took him with him on a tour of Sicily in 1819 and granted him a monthly stipend. After Francesco I ascended the throne, Fergola enjoyed immense popularity at court where his time was taken up painting landscapes and depicting contemporary events.

He was appointed honorary professor at the Accademia di Belle Arti in Naples in 1827, also in consideration of the praise lavished on the work that he showed at the Bourbon Biennali exhibitions. Appointed court painter in 1830, he travelled with the royal family to both Spain and France. Under Francesco II, however, he ceased to enjoy the esteem from which he had benefited under the latter's predecessor, yet he managed to hold on to his court appointments, one of which was painter of decorations and landscapes at the Royal Palace.

This reverse of fortune also affected his academic career, when Gabriele Smargiassi was chosen over him to succeed Anton Sminck van Pitloo in the chair of landscape painting at the Accademia in 1838. In the 1840s and '50s he turned to seascapes characterised by atmospheric nocturnes, gales and stormy seas, inspired by a Romantic vision of northern European inspiration. Following in Smargiassi's footsteps, he too devoted his energies towards the end of his life to painting historical landscapes and religious subjects.¹

¹ Cf. *Fergola. Lo splendore di un Regno*, catalogue of the exhibition curated by F. Mazzocca, L. Martorelli and A. Denunzio, Naples, Gallerie d'Italia, 2 December 2016 – 2 April 2017.



FLEMISH Artist

Late 18th – early 19th century

Trompe l'œil: Musician Putti Behind a Curtain

Oil on canvas, 40 x 49.5 cm

This painting with its "feigned" trompe l'œil depicts a second canvas portraying a group of musician *putti* concealed by a red curtain.

The four monochrome figures are underscored by the brilliant red of the drapery, which uses the expedient of trompe l'œil to induce in the observer the illusion that he is looking at a real, three-dimensional picture when it is in fact painted on a two-dimensional surface.

The monochrome with musician *putti* harks back to the work of de Witt, although it is left to the observer's imagination to explain why part of the composition is covered by a curtain. Might it be concealing an erotic scene?

This genre of painting, which was extremely popular in central Europe and in the Low Countries— even though it originated far earlier, as we know from examples dating back to ancient Greece, to ancient Rome and to the centuries thereafter—, typically consists in painting a subject sufficiently realistically to cause the support on which it is painted to disappear.

In this picture, the ebony-coloured wooden frame gives the observer the illusion that the group of musicians is a real work when it is in fact a picture within a picture.¹

The hitherto anonymous painter undoubtedly moved in Flemish circles at the turn of the 18th century and displayed remarkable skill in painting a sham curtain hanging on a pole and opening onto the picture yet without disturbing the composition, even though it conceals a part of it.

¹ In this connection see the recent exhibition: *Hinter dem Vorhang. Verbüllung und Enthüllung seit der Renaissance. Von Tizian bis Christo*, Düsseldorf, Kunstpalast, 1 December 2016 – 22 January 2017.



Johann Jakob FREY

Basel, 1813 – Frascati, 1865

Two Studies of Vegetation

Oil on paper transferred onto canvas, 200 x 275 mm

Oil on paper transferred onto canvas, 180 x 295 mm

PROVENANCE: Paris, private collection

In the extraordinary number of paintings he produced, Johann Jakob Frey assigned enormous importance to nature, which always plays a role and which he invariably portrays in the most minute detail.

From the moment he first arrived in Rome, his adoptive city, in 1836, the feeling that direct contact with nature aroused in him prompted him to conduct frequent trips to the Roman Campagna and the Castelli, right down to the south, to sketch landscapes from life which he would revisit in various ways for use in one or other landscape painting in his workshop.

He focused not only on the splendid landscapes and ruins offered by the Roman Campagna but also on its luxuriant and uncontaminated vegetation, as we can see in the numerous studies that he devoted to the detailed depiction of individual elements such as plants, rocks and animals in the landscape.

These two studies of plants are splendid examples of his depiction of the vegetable world, handled with detailed scientific precision and with the naturalistic accuracy of a botanist.

«Frey's predominant interest in plants and trees is far from simply skin deep or the product of chance. Naturally it is influenced by a northern European tendency shared by many Romantics, but the intensity of feeling that fills certain of his drawings of forests and countryside is a product of his technical skill, the result of a study so meticulous and so insistent that it can have been triggered only by a deeper-seated and more complex motivation»¹

In fact he was so meticulous in these studies that one can frequently identify the species of plant depicted, as in this *Study of a Mountain Bay Tree*.



Johann Jakob Frey
Study of a Bay Tree and Rocks in the Roman Campagna
Oil on paper transferred onto canvas, 362 x 533 mm

¹ L. NORCI CAGIANO DE AZEVEDO, J.J. Frey e la natura mediterranea nella letteratura romantica svizzera, in *Vedute mediterranee di Johann Jakob Frey*, Rome 1980, pp. 8-11.



Johann Jakob FREY

Basel, 1813 – Frascati, 1865

Study of rocks "en plein air"

Oil on paper transferred onto canvas, 210 x 345 mm

PROVENANCE: Paris, private collection

Frey, a prolific painter, devoted much of his work to depicting arid, rocky landscapes occasionally criss-crossed by streams or rivers.

He was aided in this by the numerous studies of rocks that he produced in the course of his lengthy stay in Italy, with its countless landscapes of that kind.

The three studies under discussion here depict three such rocky landscapes.



Johann Jakob Frey

The Source

Oil on paper transferred onto canvas, 265 x 365 mm

In the study, the grey of the rocks alternates with brown clumps of earth, dotted here and there with plants despite the seemingly arid terrain. The composition plays entirely on the different hues of grey and brown, broken now and then by small strokes of white lead and green.

It is difficult to tell whether Frey intended these studies to be used in specific compositions, but they are more likely to have been inspirational sketches which he then revisited in various ways for use in one or other landscape painting.



Johann Jakob FREY

Basel, 1813 – Frascati, 1865

Study of a stream "en plein air"

Oil on paper transferred onto canvas, 265 x 440 mm; dated bottom left: 7 Aug 47

PUBLICATIONS: E. Passalupi Ferrari, *Johann Jakob Frey: un artista svizzero sulle strade del mondo*, Rome 2015, p. 31

PROVENANCE: Paris, private collection

Frey, a prolific painter, devoted much of his work to depicting arid, rocky landscapes occasionally criss-crossed by streams or rivers.

He was aided in this by the numerous studies of rocks that he produced in the course of his lengthy stay in Italy, with its countless landscapes of that kind.

The three studies under discussion here depict three such rocky landscapes.

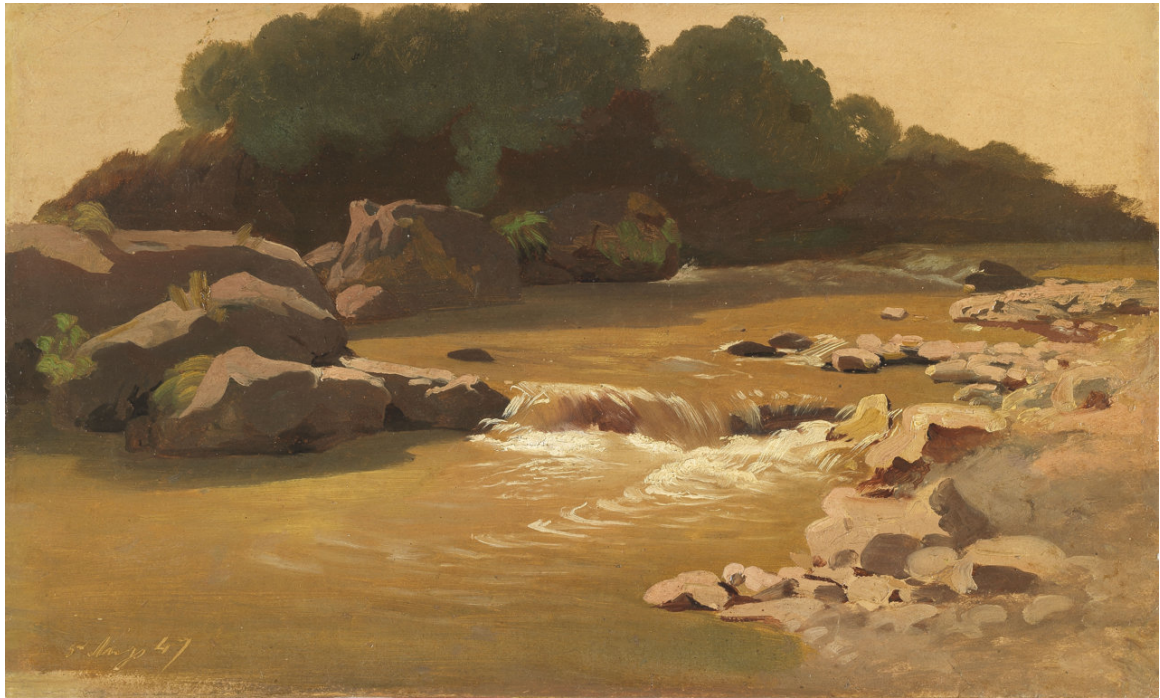


Johann Jakob Frey

The Source

Oil on paper transferred onto canvas, 265 x 365 mm

In this study dated 7 August 1847 we have a stream flowing between the rocks, a subject of choice for Frey. It is difficult to tell whether Frey intended these studies to be used in specific compositions, but they are more likely to have been inspirational sketches which he then revisited in various ways for use in one or other landscape painting.



Johann Jakob FREY

Basel, 1813 – Frascati, 1865

Study of tree trunks "en plein air"

Oil on paper transferred onto canvas, 290 x 360 mm

PROVENANCE: Paris, private collection

Frey, a prolific painter, devoted much of his work to depicting arid, rocky landscapes occasionally criss-crossed by streams or rivers.

He was aided in this by the numerous studies of rocks that he produced in the course of his lengthy stay in Italy, with its countless landscapes of that kind.

The three studies under discussion here depict three such rocky landscapes.



Johann Jakob Frey

The Source

Oil on paper transferred onto canvas, 265 x 365 mm

In the study, the grey of the rocks alternates with brown clumps of earth, dotted here and there with plants despite the seemingly arid terrain. The composition plays entirely on the different hues of grey and brown, broken now and then by small strokes of white lead and green.

It is difficult to tell whether Frey intended these studies to be used in specific compositions, but they are more likely to have been inspirational sketches which he then revisited in various ways for use in one or other landscape painting.



Johann Jakob FREY

Basel, 1813 – Frascati, 1865

Johann Jakob Frey grew up in an environment prone to art, receiving the first painting lessons from his father Samuel (1785-1836) who was a painter and engraver.¹ He began travelling at a young age and Paris became his first destination: the desire to learn brought him to spend entire days at the galleries of the Louvre, where he would exercise in copying paintings of Flemish landscapes of the XVI and XVII century.² He returned to Basel in 1834 for a brief stay before returning to Munich where he discovered Carl Rottmann's art (1797-1850), whose artistic language influence Frey's approach to landscape art.³

He reached Rome in 1836, a date which appears on many of his Italian sketches and which thus anticipates his presumed arrival to Italy by two years: 1838, traceable in many of his critic studies. His first studio was located in the Austrian Academy at the Palazzo Venezia; he travelled in the premises of Rome for then arriving to Naples where he met the painters of the 'Scuola di Posillipo' from whom he definitely was influenced, for then travelling to Sicily. His *atelier* was visited by numerous intellectuals such as the archeologist Richard Lepsius (1810-1884), who became friends with the Swiss painter, and who considered him the right person to follow him in his expedition sponsored by the Prussian government to Egypt and Ethiopia. It was in 1842 that Frey began this expedition but it did not last for more than a year, given his deteriorating health condition, forcing his return in august 1843.

After a stop in Athens which lasted one month, the Swiss artist returned to Rome in Via Capo le Case 92. In his studio, he began working immediately on the new Oriental themes he had been studying throughout his African experience. His creations were peremptorily acclaimed by the audience, and due to the political instability of Rome in 1848, he resumed his travels around Europe: in France, England, Switzerland and Spain, where he painted several views of the Sierra Nevada, Granada and Seville. Frey became a point of reference for many artists, especially the German ones who arrived in Rome, who could visit him in the studio he established in 1858 at the prestigious Hotel de Russie, at the beginning of Via del Babuino, towards Piazza del Popolo. During those years, he continued travelling around the Roman countryside along with his fellow Ferdinand Gregorovius (1821-1891), a German historian and literate who described his walks with his fellow painter around the countryside, in many of his writings.⁴

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

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

² Cfr. C. VIRGILIO, 'Nota biografica', in *Le Vedute Italiane di J.J. Frey 1813 - 1861*, catalogo della mostra alla Galleria W. Apolloni in collaborazione con la Galleria dell'800, Roma, 23 novembre - 6 dicembre 1978, Roma 1978, p. 1.

³ We thank the lawyer Nico Zachmann for his observations in this regard.

⁴ Cfr. F. GREGOROVIVS, *Diari Romani, 1852 – 1874*, a cura di A. M. ARPINO, Avanzini Torracca editori, Roma 1982, p. 56.



Adolf FREY-MOOCK

Jona (Switzerland), 1881- Steinebrunn (Switzerland), 1954

Samson and Delilah

Oil on canvas, 96 x 54 cm

Signed upper right: *A. Frey Moock*

This painting, signed upper right *A. Frey Moock*, bears an inscription in pencil on back of the frame with the title "Simson u. Delila".

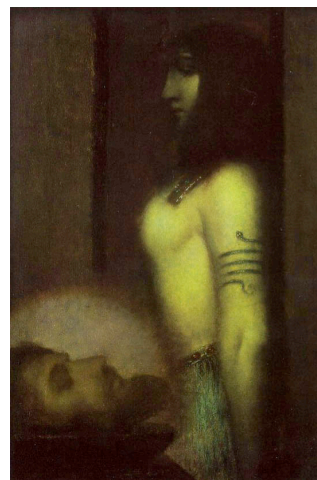
In the story of Samson and Delilah, taken from the Old Testament (*Judges* 13 to 16), Samson is described as an Israelite hero in the struggle against the Philistines, who dominated Palestine at the time. He was a "Nazarite", in other words a man consecrated to God from birth, and as such he was forbidden ever to cut his hair. But the strong and invincible Samson was tricked by the young Delilah, a Philistine woman paid by his enemies to discover the secret of his astonishing strength. She guessed that it lay in his long hair and so one night she shored off his locks while he slept. Now weak and unable to defend himself, he fell into the Philistines' hands.

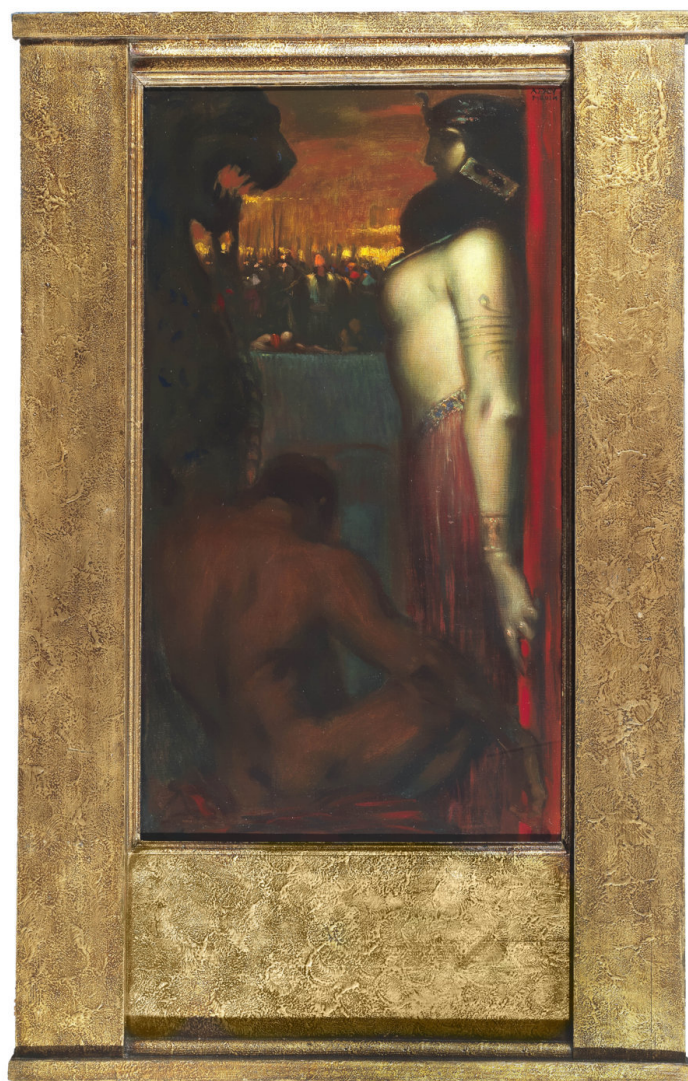
He was captured, blinded and clapped in irons. But after he had been bound to the columns of the temple he recovered his strength and caused the temple to collapse, famously crying out: "Let me die with all the Philistines!"

In Frey-Moock's painting Samson is shown with a shaven head, now devoid of all strength, at Delilah's feet. A lion that appears to emerge from his own body looms over him, holding one of his seven shorn locks in its mouth as though it were showing us the reason for his weakness. In the background, a crowd of indistinct figures, the Philistines, seem ready to intervene at any moment in order to capture Samson.

But the image which appears most distinctly and which emerges from the rest of the painting is that of the beautiful and sensual Delilah. The figure of the woman, erect and still, her body almost sculptural, is reminiscent of that in another work by Frey-Moock dated 1910, entitled "Salome with the Head of John the Baptist".

Adolf Frey-Moock
Salome and John the Baptist
Oil on wood, 68 x 46 cm





The theme of Samson and Delilah is one to which many painters, including Guercino, Rubens and Van Dyck, have turned over the centuries.

The concept of woman mocking man, competing with him in cunning and cruelty and winning the day with the invincible weapon of seduction, has lured artists of every age, from Böcklin and Stuck to Klimt. In Frey-Moock's interpretation, the female figures acquire a disturbing, almost evil quality.

This was the age of the Sezession in Munich, which was still imbued with the spirit and sensuality of the decadent movement but which freed painting and its figures from the conventions and prejudices of 19th century bourgeois society through Symbolism and the depiction of allegorical scenarios.

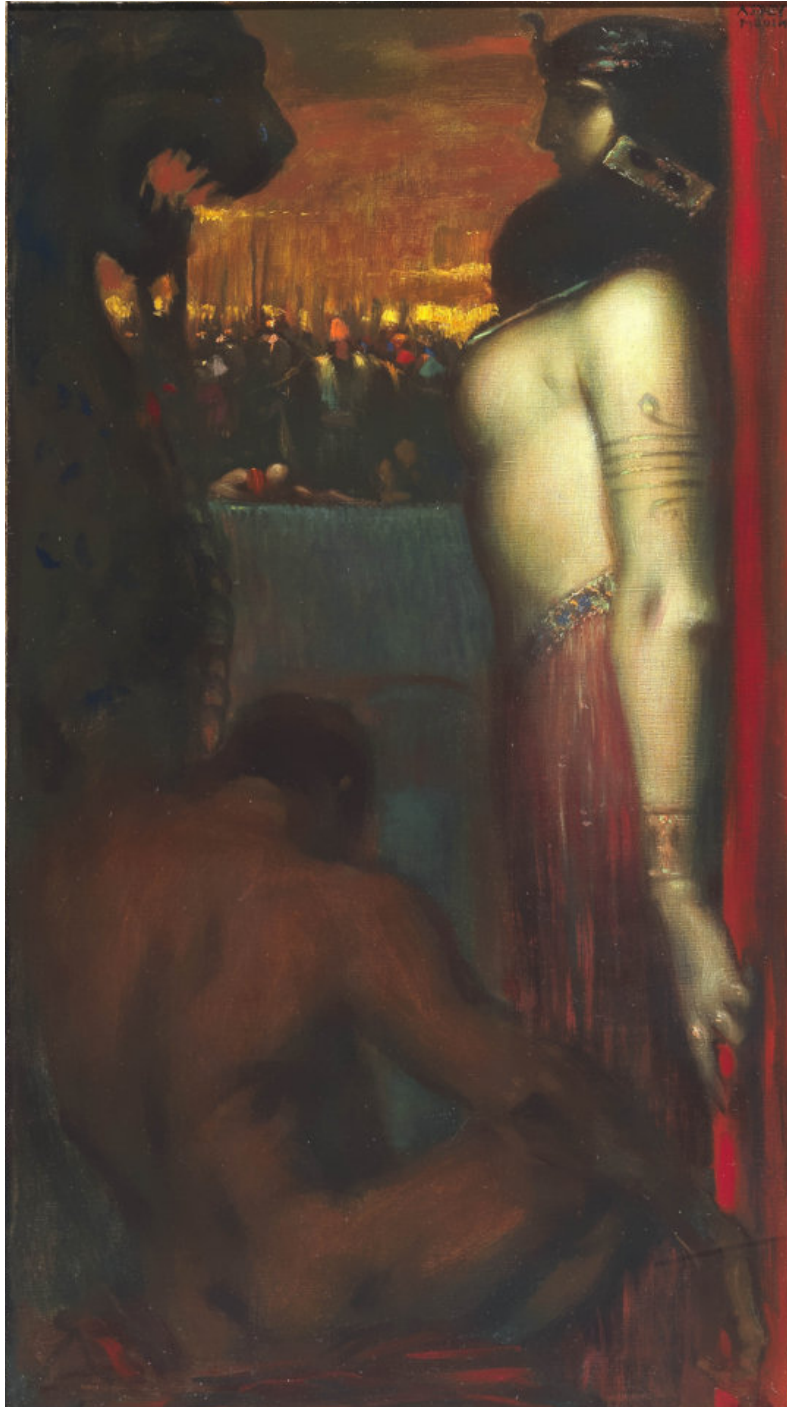
In Frey-Moock's painting we find the full panoply of German Symbolism, ranging from the characters and their evocative quality to a dark tonality interrupted by a few flashes of colour. In particular, we find echoes of one of German Symbolism's greatest figure, Franz von Stuck, to whom Frey-Moock was both pupil and assistant and to whose charm and influence he was especially sensitive.

In his search for a subject he was almost certainly inspired by Saint-Saëns' opera *Samson et Dalila*, which was performed for the first time at the Grand Ducal Theatre in Weimar on 2 December 1877 in response to an invitation from Franz Liszt, the theatre's director, and which was to prove immensely popular.

Adolf Frey-Moock was born into a family of farmers in Switzerland (in Jona rather than in Jena, a mistake commonly made) and served an apprenticeship to learn the trade of decorative fresco painting in churches. After spending several months as a travelling artist (in the course of which he painted the Schöne Brunnen in Nuremberg), he enrolled at the Academy in Munich where he studied under Wilhelm Diez and Karl Raupp.

He was one of Franz von Stuck's most loyal followers, to the point where he even became his assistant in 1909. He showed his work at "The Independent" Artists' Academy in Munich.

He moved to Nördlingen in 1930, then back to Munich, and finally returned towards the end of his life to his native Switzerland, where he died in Steinebrunn, in the canton of Thurgau, in 1954.



Giacinto GIGANTE

Naples, 1806–76

The Arcade in the Flavian Amphitheatre in Pozzuoli

Pencil and brown watercolour on paper, 168 x 230 mm

Signed bottom right: *G. Gigante*

The Flavian Amphitheatre, the third largest ancient Roman arena after the Colosseum and the amphitheatre in Capua, testifies to the astonishing levels of engineering achieved in the ancient world. It stood at the crossroads of the roads from Naples, Capua and Cumae.

It comprises three superimposed orders, four major entrances and twelve secondary entrances, and seating for approximately 4,000 spectators. The amphitheatre also lay at the heart of city life, the passageways beneath its external arcade hosting places of worship and the offices of numerous professional associations, as we know from a number of inscriptions.

The arena was also the where the first Christian martyrs met their deaths. According to a tradition which grew up in the 5th and 6th centuries, it was here, in 305 AD, that St. Januarius and his companions were due to be fed to wild beasts, although they were in fact later executed near the Solfatara. To commemorate these events, a small chapel, an object of great popular devotion, was built on the site of the cell where St. Januarius and his companions Festus, Desiderius and Sosius, had been imprisoned.

Achille Vianelli depicted the same subject matter in a drawing very similar to this one, dated 1852.

Achille Vianelli

The Arcade in the Amphitheatre in Pozzuoli, 1852

Pencil and ink on paper, 180 x 240 mm





Giacinto GIGANTE

Naples, 1806–76

Chapel in the Flavian Amphitheatre in Pozzuoli

Pencil and watercolour on paper, 258 x 184 mm

Signed bottom right: *G. Gigante*

Dated bottom left: *15 Magg 1827*

This watercolour depicts a shrine situated inside the Flavian Amphitheatre in Pozzuoli. Amphitheatres frequently hosted bloodthirsty games in the ancient world, and instances of martyrdom in the early Christian era were a fairly common occurrence. The amphitheatre in Pozzuoli was the setting for just such an event during the persecutions of Diocletian. The Christian martyrs Januarius, Festus, Desiderius and Sosius were sentenced to be torn apart in the arena by wild beasts. Tradition, however, tells us that the sentence proved impossible to execute because when the prospective martyrs entered the arena, the wild beasts simply knelt down to receive Januarius's blessing. The Christians were subsequently beheaded, in the company of Proculus, Eutyches and Acutius, near the Solfatara on 19 September.

To commemorate their appearance in the amphitheatre, the cell in which they were imprisoned prior to being sent into the arena "*ad bestias*" was turned into a chapel at the turn of the 17th century. The chapel was dedicated to all the saints who had been imprisoned there but its titular saint was St. Januarius, as we are told by two plaques walled into the entrance.

This watercolour depicts the sanctuary as it looked in the 19th century, when it was still quite clearly an object of popular devotion.

The Victoria and Albert Museum in London has a watercolour depicting the same subject, with a woman praying before the chapel.

Giacinto Gigante

Woman Praying in a Vaulted Shrine in the Amphitheatre in Pozzuoli, c. 1855.

Pencil, watercolour and gouache on paper, 210 x 175 mm

Victoria and Albert Museum





Giacinto GIGANTE

Naples, 1806–76

Study of an Agave

Pencil and watercolour on paper, 370 x 275 mm

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

Signed bottom right: *G. Gigante*

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

The agave is shown here clinging to a rock, a long flower emerging from its almost totally parched leaves.

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



Giacinto Gigante

Study of an Agave

Pencil, watercolour and gouache, 230 x 337 mm



Giacinto GIGANTE (attributed)

Naples, 1806–76

View of the Colosseum

Pencil and watercolour on paper, 350 x 280 mm

Dated bottom left: 15 Gen. 1851.

This drawing depicts the Colosseum seen from the Palatine Hill, more specifically from the Convent of San Bonaventura to which the fountain in the foreground belongs. The subjects of the composition are the Colosseum and the Arch of Constantine, but the artist has taken care not to overlook other details of the view from the convent such as the dome of Santa Maria Maggiore and, further away, that of San Pietro in Vincoli.

In view of the drawing's "unfinished" quality, it is likely to have been a study "from life" of the view that could be admired from the Convent of San Bonaventura, which was a favourite vantage point with countless 19th century painters.

From an old Neapolitan private collection, the drawing has always been attributed to Giacinto Gigante in connection with the Posillipo master's painting of the Colosseum seen from a similar vantage point.

Giacinto Gigante,
*The Colosseum Seen from Sant'Onofrio in
Rome*,
1835, oil on canvas, 75 x 120 cm.,
Whereabouts unknown





Giacinto GIGANTE (attributed)

Naples, 1806–76

Interior of a Grotto in Posillipo

Pencil and brown watercolour on paper, 230 x 330 mm

Dated and initialled bottom right: *Li 28 G 1824*

Printed on laid paper by J Budgen 1818

PROVENANCE: Rome, Private collection

This painting, attributed to the artist Giacinto Gigante whose initial "G" can be made out bottom right, comes from an important private collection in Rome.

It depicts the interior of a grotto on the shores of Posillipo, near Naples.

This coastline with its picturesque views was a popular destination with 19th century artists and travellers who painted countless pictures of its grottoes, its craggy bays and the sweeping views of the Bay of Naples from this enchanting coastline, some of the finest work in this connection being that of Catel, Gigante and Pitloo.

In this picture the artist portrays the conformation of the rocks in the grotto from life, devoting particular attention to the coastline of Sorrento which can be made out in the background.

The German painter Karl Blechen drew a view from the interior of the same grotto, albeit from a slightly different angle.

Karl Blechen (attributed),
Interior of a Grotto in Posillipo,
oil on cardboard, 21.7 x 27.7 cm.
Rome, Galleria Paolo Antonacci





Giacinto GIGANTE

Naples, 1806–76

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

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

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

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

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

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

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

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

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

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



Constantin HANSEN

Rome, 1804 – Copenhagen, 1880

View of a Mountainous Landscape

Oil on paper transferred onto card, 174 x 275 mm

Signed bottom left: *Constantin Hansen*

The back of the support bears an inscription in Danish attributing the picture to the painter Constantin Hansen

This painting of a mountainous landscape most probably depicts the hills to the south of Rome in the neighbourhood of Olevano, a locality much frequented by Danish artists passing through the Eternal City. These sites, which were not too distant from the city, were often visited by northern European painters in their "hunt" for characteristic views and panoramas to portray in their paintings. In view of the "unfinished" quality of Hansen's picture, it was certainly painted from life and undoubtedly intended as a preparatory study for some future composition. And in fact we find echoes of the study in other paintings by Hansen depicting views of Rome and its surroundings, including his celebrated "View from Villa Mattei".



Constantin Hansen,
Panorama from Villa Mattei, 1841,
oil on canvas, 34 x 44 cm,
Private collection

The son of painter Hans Hansen, Constantin was born in Rome during one of his father's trips to the city, and christened in Vienna on the way back to Copenhagen. After studying under his father, Constantin travelled to Italy, where he settled in Rome from 1835 to 1844, his numerous acquaintances in the city including his fellow Dane Bertel Thorvaldsen. Hansen achieved widespread recognition on his return home, being appointed a member of the Copenhagen Academy of Fine Arts in 1864, then a professor, and ultimately the Academy's deputy director in 1873. His success as an artist is borne out also by the work that he did in Denmark, for example his frescoes for the University of Copenhagen and the numerous religious paintings which he produced for Roskilde Cathedral and for other local churches.



Gustaf Olof (Olle) HJORTZBERG

Stockholm, 1872 – 1959

Young Oriental Woman

Oil on canvas, 111 x 71 cm

Signed and dated bottom left: *Olle Hjortzberg Roma 1903*

This painting, dated "Rome 1903", depicts a young Middle Eastern woman. The dress she wears, a tunic (*thobe*) with rich embroidery in the upper part of the bodice (*quebbel*), silver jewellery framing her face (*saffeh*, and the *znaq* beneath her chin) and a heavy shawl with an embroidered edges (*ghudfeh*), all suggest that she comes from southern Palestine, an area which Hjortzberg visited before settling in Rome for three years.

In this orientalist subject we can detect several elements inspired by the Byzantine art which held such a strong attraction for the painter and which was to have an impact on the whole of his artistic output in the wake of the numerous trips that he made to Ravenna while living in Rome. The woman's features, her fixed stare and her hieratic expression all echo the images of Theodora and of the Virgin Mary in the mosaics that grace the basilicas of San Vitale and Sant'Apollinare in Ravenna.

The halo, which we can glimpse behind the head of the young Palestinian girl, certainly plays a reverential function.

In Byzantine iconography we find the halo marking out such important figures as Justinian and Theodora or others who are not saints, the halo serving solely to underscore their importance.

Justinian and Theodora, mosaics in the chancel of the Basilica of San Vitale, Ravenna





The young Palestinian woman portrayed, clearly a member of the upper classes as we can tell from the jewellery and the dress she is wearing (possible for a wedding), is getting set in this picture to perform an augural rite.

This is suggested by the doves she carries, the design on her ring depicting a triangle, a charm held since time immemorial to ward off the evil eye, and the crossed halo at her side testifying to the sacred nature of her imminent act.

Palestinian wedding dress, c. 1910,
New York,
Metropolitan Museum



In this connection, it is worth mentioning that Hjortzberg was for many years a keen student of the symbology that we frequently encounter in his later work.

What we can say without any hesitation is that this picture brings together all of the crucial factors that were to influence and to characterise this great Swedish *Art Nouveau* painter's art, from Orientalism and Byzantine Art to Symbolism.



Gustaf Olof (Olle) HJORTZBERG

Stockholm, 1872 – 1959

Gustav Olof (Olle) Hjortzberg, who was born in Stockholm in 1872, was a celebrated Swedish *Art Nouveau* painter and engraver. He began to paint water-colours, most of them naturalistic studies with a Romantic flavour to them, while still at school.

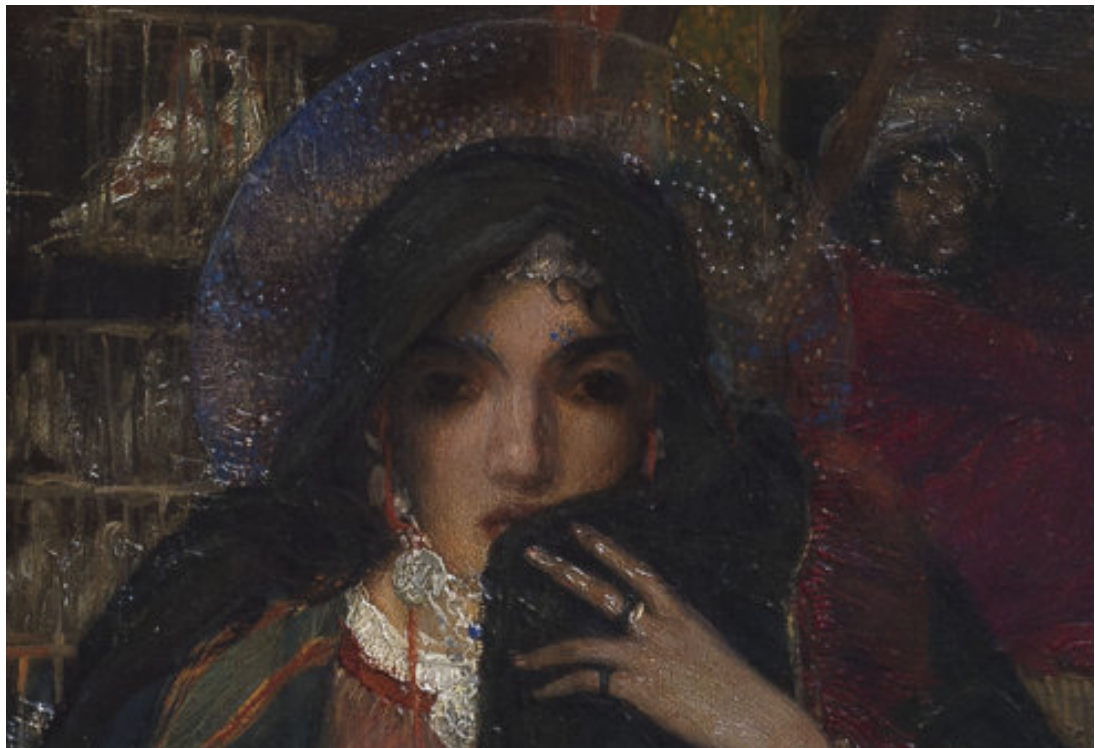
He continued to pursue his artistic training with his brother-in-law, the royal architect Agi Lindegren who was a leading illustrator and engraver of books. It was in Lindegren's workshop that Olle was introduced to ornamental painting and worked with his brother-in-law as an apprentice on the decoration of Uppsala cathedral.

After enrolling at the Royal Swedish Academy of Arts and studying there, from 1892 to 1896, Hjortzberg left Sweden in 1898 and used a grant from the Academy to travel extensively abroad. He first went to Paris, where he copied the old masters in the Louvre, and in 1899 he moved to Florence, where he admired and studied the frescoes of Ghirlandaio, Gozzoli and Lippi. He was deeply struck by the frescos of Perugino in Perugia and by those of Giotto and Cimabue in Assisi.

He then travelled to Syria and Palestine, where the oriental landscape had a decisive influence on his art. He visited London in 1902, before returning to Italy where he took up residence in Rome to study the old masters, also visiting Ravenna on numerous occasions to cultivate his interest in Byzantine art. He returned to Sweden in 1905 and devoted his energies to Christian art, initially producing drawings for the stained glass windows in the church of St. Catherine, the *Katarina kyrka*, in Stockholm and then decorating the dome of the church of St. Clare, the *Klara kyrka*, in the same city with twenty-eight scenes from the life of Christ. He also produced other work for a number of Swedish churches and painted a considerable number of altarpieces.

In 1913 he painted the large frescoes for the church of the Apocalypse in Saltsjöbaden, in a style inspired by Byzantine and Assyrian art into which he injects elements deriving from his familiarity with the principles of Symbolism, a style to which he had devoted both time and energy in those years. He was responsible for a large number of decorative compositions in many of Sweden's most important buildings, including Stockholm's Royal Dramatic Theatre.

He was appointed professor at the Royal Swedish Academy in 1909 and rose to the post of director in 1920. He contributed in his capacity as an illustrator and engraver to the production of a Bible for Gustav V which was published in 1925, he designed a poster for the Stockholm Olympic Games in 1912, he decorated the parchment for Noble Prize winner Giosuè Carducci and he designed commemorative stamps. He was awarded the Prince Eugen Medal in 1945. He died in Stockholm in 1959.



Carl Vilhelm HOLSØE

Aarhus, 1863 – Asserbo, 1935

The Great Fountain on the Passeggiata del Pincio in Rome

Oil on canvas, 40 x 63 cm

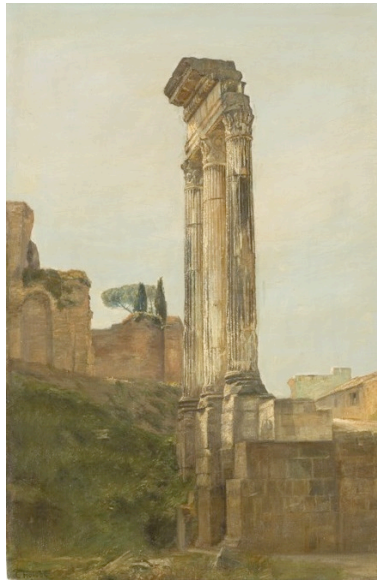
signed on an exhibition label with the number "4" and the pre-printed legend "Underskrift" on the stretcher frame: *Carl Holsøe*

Carl Vilhelm Holsøe is a Danish artist celebrated for his pictures of domestic interiors inspired by the tradition of 17th century Dutch painting. He studied at the Royal Danish Academy of Fine Arts in Copenhagen from 1882 to 1884 and subsequently enrolled at the city's Kunstnernes Frie Studieskoler. He travelled to Italy on a study grant in 1897.

The painting under discussion here was unquestionably conceived in the course of his trip to Italy and is the sole surviving landscape artist in Rome, remains of the Temple of Roman Forum (oil on canvas, dated 1898) which recently market (fig. 1).

Our picture, which can be 1897 and 1898, depicts one of "tourists" in the second half circular fountain in the centre or Pincio Promenade, with the city and St. Peter's in the

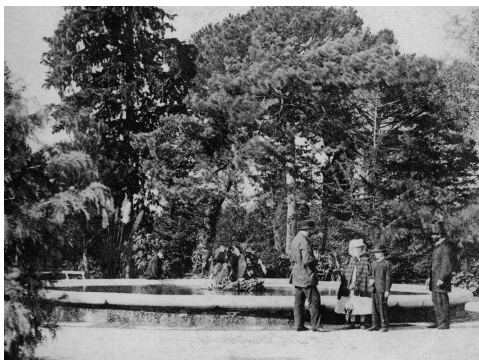
At the time the picture was photography had already "clichéd" sites of Rome, one this view because we have numerous depictions of it, in particular in photographs taken by James Anderson, Robert Turnbull Macpherson and Pompeo Molins between 1860 and 1870 (figs. 2-3)



evidence of his work as a together with a view of the Castor and Pollux in the 42.5 x 63.5 cm; signed and appeared on the antique

dated to some time between the sites of choice for of the 19th century: the of the Passeggiata del Pincio, the belvedere overlooking background.

painted, the recent art of taken possession of the of which was unquestionably





In fact it is possibly as a result of that particular development that Holsøe felt free to characterise his depiction by building certain imaginary elements into it. A marble group portraying *Moses Rescued from the Waters of the Nile* carved by Count Ascanio di Brazzà Savorgnan (1793–1877) had been placed in the centre of the circular basin in 1868, the fountain itself having been built as part of Luigi Poletti's renovation of the Promenade from 1851 to 1860 following the disorders of 1849. Despite the accuracy with which Holsøe has depicted the trees– the result of a project designed and executed by Francesco Vachez between 1861 and 1866 to renovate the entire Pincio park in accordance with the dictates of the fashionable "gardenesque" style– and the details of the park furnishings, such as the dolium protruding from among the palm trees on the right (similar to the one that can be seen on the edge of the water-clock lake at the Pincio today, fig. 4), he has chosen to replace the



Moses with a female statue, seen here from behind.

The naked figure harks back to the sea goddess type, her hair held in place by a ribbon "in the ancient style". She is seated on the upright tails of two dolphins and gazes down into the water below. These features are reminiscent of a nymph or a nereid, in particular of the nereid Galatea who is almost always shown in triumph on sea animals or in a chariot drawn by such animals. It is in all likelihood a modern work, possibly something that the artist had seen before and superimposed on the real view of the fountain, because this iconography has no precedent among Classical examples, echoing, rather, a subject fashionable with

French late Baroque sculptors: one has but to think of Jean-Baptiste Tuby's *Galatée* (1667–75) in the "Bosquet des Dômes" in the park of Versailles, or even more cogently of Robert Le Lorrain's *Galatée* (1701, fig. 5), now in the National Gallery in Washington, which shares with the figure in our painting both its seated position and the posture of the arms, one of which rests on the tail of one of the dolphins. The type of Galatea seated on dolphin tails may have been revisited by academic sculptors in the 19th century as a suitable subject for fountains and nymphaea (one such, Jean Coulon's *Triumph of Galatea*, dated 1889, graces the Parc des Grandes-Promenades in Wassy), and in this context Holsøe may have freely revisited such works, which he may have come across in prints or publications. We can probably identify the reason for his resorting to this substitution of a real element with an imaginary creation in a view such as this, which is basically faithful to reality, in the fact that a painter from the world of the northern European bourgeoisie is unlikely to have seen any justification for placing a religious work in a public park devoted to the celebration of the patriotic and popular values proper to Italy's new secular administration – and in a context, moreover, that was still very much imbued with the original Neo-Classical spirit of Valadier, a spirit with which the sentimental purism of Brazzà's sculpture did not sit easily.



Alessandro Cremona



Italian Artist

1760s

Prospect of the Trevi Fountain

pencil, pen and brown and black ink with watercolour, white highlights
586 x 861 mm

This large drawing shows the prospect of the Trevi Fountain from a lower vantage point, which results in the fountain acquiring a somewhat compressed effect with the façade of Palazzo Poli appearing wider than it is in reality – among other reasons, because the view is restricted to the edge of the cliff face without the basin or the flight of steps, as though it were an architectural drawing.

The graphic description of the fountain is extremely meticulous in its depiction of the façade's architectural details, while the artist adopts a freer hand in defining the sculptural group and the rocks in the basin.

The sheet of laid paper is glued onto stiff card, which is glued in its turn onto a wooden support. The passepartout and gilded frame are a later addition. The technique involving pen and brown ink with brown and grey watercolouring and the brown watercolouring of the background adopted to impart greater prominence to the subject depicted, the style consisting in strokes in relief with shading for chiaroscuro areas, and above all, certain incongruities in the decorative apparatus compared to the fountain's appearance today, all allow us to date the drawing to the late 1750s.

It is a recorded fact that the Trevi Fountain was designed by Nicola Salvi (a copy of his original design is held by the Museo di Roma, inv. GS 880, dated 1733, pen, ink and watercolour on paper, 395 x 555 mm), and that his design was selected in a competition run by Pope Clement XII Corsini in 1732 on the grounds that it was at once the most monumental design and the design that would cause the least amount of damage to the Conti di Poli's palazzo on which it was to rest, and more importantly, on the grounds that it was the least costly. The monument took a long time to build, and work was frequently broken off due to lack of funds; in fact, it had not been completed by the time Salvi died in 1751. An indication of the progress made in the project's execution may be found in Giuseppe Vasi's etching *View of the Unfinished Aqua Virgo Fountain known as the Fountain of Trevi*, plate no. 12 in the series entitled *Views of Rome on the Tiber*, produced in around 1743 (P. Coen, *Le Magnificenze di Roma* di Giuseppe Vasi, 2006, see ICG FN 22731 - 22744). Behind the wooden scaffolding concealing the construction site, the palazzo's façade appears to have been largely completed, with the four statues of the Seasons on the architrave and with the Corsini pope's crest; the two reliefs and the two statues in the niches to either side are still missing, and of course none of the part with the cliff and the large sculpture group with Ocean has yet been erected. The commemorative inscription dedicated to Clement XII has already been partly carved while the second inscription dedicated to Benedict XIV is missing, though it does appear in our drawing which, however, shows no sign of the third inscription dedicated to Clement XIII.



In the two side niches, the drawing shows the two statues portraying, on the right, the virgin after whom the water is named (the girl who pointed out the source to thirsty soldiers) and, on the left, Marcus Vispanius Agrippa who built the aqueduct that brings the Aqua Virgo to the Pantheon. These were the original ideas in Nicola Salvi's design, which also provided for two reliefs reproducing two anecdotes associated with the Aqua Virgo and linked to the two figures portrayed in the statues (the Roman virgin indicating the source's location, and Agrippa ordering the construction of the aqueduct). The two figures are depicted in this drawing, but in the event, the two statues originally included in Salvi's design were replaced by depictions of Abundance (right) and Salubrity (left), carved by Filippo della Valle after Pope Clemente XIII's election in 1758. Giuseppe Pannini (1720 – 1812), painter and architect Giovanni Paolo Pannini's son, took over as supervisor of the construction work on Salvi's death in 1751 and made a few changes to Salvi's original design, particularly in the central part of the rock where he created three regular basins in polished marble. Our drawing, on the other hand, shows a flight of seven steps with water running down them situated at the foot of the shell acting as Ocean's base, whilst the sculpture group carved by Pietro Bracci is far closer to the group currently in place, differing little from the original design. Andrea Bergondi and Giovanni Battista Grossi carved the present reliefs in around 1758. They appear to differ from those depicted in our drawing, not in terms of their subject matter but because they have been executed differently. Grossi's, in particular, which was supposed to commemorate the origins of the Aqua Virgo, so named after a girl, Trivia, who indicated a nearby source to some thirsty Roman soldiers, and its position in the space between the columns on the upper left-hand side of the fountain, had already been defined in the large wooden model made by a carpenter named Carlo Camporese to a design by Giovan Battista Maini and Nicola Salvi in 1735. This model is now in the Museo di Roma in Palazzo Braschi (Pietrangeli, 1971; J.A. Pinto, *Il modello della fontana di Trevi*, in *In Urbe architectus...* [catal.], Rome 1991, pp. 70 s.). The composition of the work, for which there exists a plaster model (1.85 x 1.20 m) built into the third landing of the monumental staircase in Palazzo Rondinini, with few differences compared to the final version, echoes the composition seen in the large wooden model of the fountain.

In a painting by Giovanni Paolo Pannini with a view of the fountain, now in the Boston Museum of Fine Arts, the decorations closely resemble those depicted in our drawing, with the difference that the two reliefs appear to be those currently mounted on the fountain, thus it might be dated immediately after 1758. Here too, as in our drawing, there is no sign of the inscription installed by Clement XIII in 1762 immediately after the fountain was inaugurated on 22 May of that year. Giovan Battista Piranesi's engraving dated 1773, for its part, shows the statues and reliefs as they are today.

In conclusion, this may be a presentation drawing (with the later superimposition of grey-blue tempera and white lead to depict the water) depicting a decorative situation designed but never built in the part of the central sculpture group and the cliff, of the reliefs and of the two statues, which can be dated precisely to the end of the 1750s, but before 1758 when Giuseppe Pannini took over as the construction supervisor.

Rita Bernini



François (Franz) KEISERMAN

Yverdon (Switzerland), 1765 – Rome, 1833

View of the River Nera near Papigno

Pencil, watercolour and arabic gum on paper, 526 x 670 mm

Signed bottom left: *F. Keiserman Roma*

This watercolor on paper depicts a view of the Nera River, in the premises of the small town of Papigno, situated at 222 meters over the river, and which is today a municipality of the Terni County in Umbria. The small town is dominated by a rocky fortress on the top of the mountain; it was degraded already at the times of Keiserman and it used to serve as a refuge for robbers. The town itself used to be made up of only a few houses situated around the parochial Church of SS. Annunziata of the thirteenth century (renewed in 1439); it is mentioned by travelers especially due to the road that passed through the town and that led to the Cascade delle Marmore, visible on the mountain in the background, while another path led travelers in the valley, along the river shore.

Keiserman chose this path to reach the shore of the Nera River: another watercolor on paper of similar dimensions to ours, formerly owned by the Galleria Paolo Antonacci, depicts the river flanked to the left by a rock face. As the inscription on the back of the piece states, the composition offers a view of the Nera River close to Papigno. The two watercolours, with similar dimensions, could be considered *pendant*, depicting the river from the same spot but from a different point of view.

The artist had already visited Terni in the previous years, but he most probably returned in 1810: in that year the artist had in fact visited his homeland Switzerland – the first time since he had come to Rome – and he could have undoubtedly rested in that area, given that it was a mandatory stop for those travelers who traveled the Via Flaminia up North.



Francois (Franz) KEISERMAN, *View of the River Nera near Papigno*, watercolour on paper, 517 x 663 mm,
Private collection



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 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 certain; 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*. 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) 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. 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. Keiserman’s clients were noblemen such as Prince Camillo Borghese, Prince Gustav of Sweden and the Russian prince Volkonskij.

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.



Carl (Karel) Max Gerlach Antoon QUAEDVLIEG

Valkenburg 1823 – Rome 1874

Robert Alexander HILLINGFORD

London 1825 – 1904

The 1856 German Artists' Carnival in Rome

Oil on canvas, 61.5 x 99.5 cm

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

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

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

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

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

The society changed its name to *Deutscher Künstler-Verein*, the "Association of German Artists", in 1845.

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

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

The political situation prompted the artists to suspend their feasts again in the late 1850s, though this was followed by a short-lived revival in the grotte di Cervara in 1869.



The old quarries were used for the festivities one last time in 1890, after which the tradition was abandoned for good.

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

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

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

The episode depicted here shows the group arriving at the Torre Salaria. A few figures on the right prepare to broach flasks of wine while others, some of them in particularly outlandish costumes, brandish flags and banners. In the middle of the composition we see the president of the society duly equipped with sceptre and appropriate costume on a festive cart drawn by a pair of oxen, the visual axis formed by the two diagonal lines starting at the far ends of the picture converging on him.



Carl (Karel) Max Gerlach Antoon_QUAEDVLIEG

Valkenburg 1823 – Rome 1874

Carl (Karel) Max Gerlach Antoon Quaedvlieg was born in Limburg and enrolled at the Academy of Fine Arts in Antwerp and in Düsseldorf. Following his wife Marie-Thérèse Eymael's death, however, he decided to move to Rome in 1853, then aged thirty, and ended up spending the rest of his life in the city. Soon finding his place in the city's artistic life, he took up residence at 42, Via Margutta and devoted his energies to studying the great masters, subsequently transferring the lessons learned through direct contact with the masterpieces of the past into his own work. His subjects of choice varied from scenes of daily life to views of the Roman countryside, and even included far more unusual themes such as the carnival.

He showed his work for the first time three years later, at the annual exhibition held by the Società degli Amatori e Cultori delle Belle Arti in its historic venue in Piazza del Popolo, entering three paintings: an *animalier* theme and two views of the countryside around Rome, the celebrated *Ager Romanus*. He was to afford priority to such themes throughout his artistic career, in the course of which he received many accolades – he was made a member of the Pontifical Order of St. Gregory the Great and his *Apostle Paul and the Prophetess Endora* was to be displayed in the Pantheon – enjoying popularity not only with collectors but also with eminent members of society. One has but to consider that his illustrious patrons included Princess Marianne, the sister of King William II of the Netherlands. While the painter's favourite subject was the Roman countryside, we should not overlook certain fairly large oil paintings depicting carnival scenes on the city's Corso, remarkable for their teeming compositions and for the care lavished on the figures' features. Such works are of eminent collecting interest.

Robert Alexander HILLINGFORD

Londra 1825 – 1904

Robert Alexander Hillingford was born in London in 1828. He moved to Düsseldorf in 1841, aged only thirteen, and enrolled in the academy there under the guiding hand of Professor Sohn. After five years he moved again, first to Munich and then to Italy, visiting Rome, Florence, Naples, Perugia, Assisi and Ravenna. He was to stay in Italy for sixteen years, in the course of which he became an enthusiastic student of 15th century art (although that fact does not particularly shine through in his paintings). He specialised chiefly in genre scenes – many of them painted in Rome – focusing in particular on the carnival theme. Returning to England for good in 1864 and settling in London, Hillingford began to devote his energies primarily to historical paintings, particularly the Napoleonic Wars, and regularly showed his work at the Royal Academy¹.

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



Ludvig August SMITH

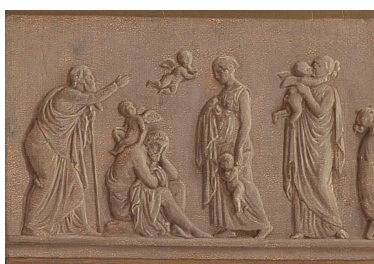
Copenhagen, 1820 – 1906

The Artist's Studio

Oil on canvas, 70 x 57 cm

Signed and dated bottom right: *L. Smith. 1864*

This painting, shown at the Charlottenborg exhibition in Copenhagen in 1865 (inv. 310) under the title *En Tjenestepige (A Chambermaid)*, depicts a servant leaving an artist's studio as she enters the room next door. A number of details point to that room being the artist's bedroom: on the left, for instance, we see a washstand (*servanteskab*), a mirror reflecting some drapery (possibly the curtain of a canopied bed), a towel hanging to one side and boots abandoned on the floor with a wooden shoe horn beside them; on the right, a *chibouque* (a long Ottoman pipe, or *çibuk*), which was extremely popular among Danish artists, rests on the floor and is propped up on a chair, while above it a wooden correspondence holder on the wall has some initials painted on it, although unfortunately they are somewhat difficult to decipher (*G.F.R.* or *C.F.R.*). We also see a selection of "tools of the trade", for instance a canvas resting on the ground near the wall and a bas-relief hanging above the correspondence holder, which can be identified as *The Age of Love* carved by Bertel Thorvaldsen in 1824¹ and which is particularly well-known through engravings, drawings and casts².



In the painter's study, which we can see behind the servant, a full-figure dummy on the left sports a cloak and a travelling hat while a painting with three figures sketched in a seascape sits on an easel.

¹ The marble (52 x 148 cm., inv. A426) and plaster (40.0 x 123.5 cm., inv. A427) originals are now in the Thorvaldsen Museum in Copenhagen. There is a plaster fragment of the left-hand part of the bas-relief, also by Thorvaldsen's hand, dated 1843 (50.5 x 144.0 cm, inv. A739).

² The Thorvaldsen Museum also has a pencil drawing by Leonardo Camia (after 1824, inv. D120), two preparatory pencil drawings for the engraving (after 1824, inv. D436, D437) and two engravings, the first unsigned (inv. E75ppp), the second by Melchiorre Missirini (1831–2, inv. E75ff).



In the embrasure of the window a series of reliefs hangs next to a portrait of a Lutheran provost (*provst*), beneath which we can make out a wrist rest and the artist's open paintbox. The three reliefs finished in different colours are presumably casts of famous works, two of which can be identified: the lower rectangular panel depicts English sculptor John Gibson's *Cupid and Psyche* now in the Royal Academy of Arts in London.



The other, square panel depicts the celebrated *Genius of Dancing* modelled by Pietro Galli to a design by Thorvaldsen in 1838 to adorn the now demolished Palazzo Torlonia in Piazza Venezia in Rome¹, it too known from replicas and engravings².



The last oval bas-relief depicts a Classical subject in which an archer, probably Apollo, appears to be loosing an arrow at a man in the act of raising his arms towards a moving female figure. The painting is likely to depict Smith's own studio, because it was a custom with Danish mid-19th century artists to own casts of Thorvaldsen's work.³

Alessandro Cremona

¹ 27x19 cm, Thorvaldsen Museum, inv. A536.

² See, also in the Thorvaldsen Museum, the preparatory drawing for the engraving inv. D382.

³ *Bibliography*: Hanne Jönsson in: C. W. Eckersberg, *Statens Museum for Kunst*, 1983; Kasper Monrad, *Hverdagsbilleder*, Copenhagen 1989; Marianne Saabye in: *Den nøgne Guldalder*, Den Hirschsprungske Samling, 1994, pp. 122–127; Peter Nørgaard Larsen in: *Weilbach*, Vol. 7, Copenhagen 1998.



Ludvig August SMITH

Copenhagen, 1820 – 1906

Ludvig August Smith enrolled at the Danish Royal Academy of Fine Arts (Det Kongelige Danske Kunstakademi) in Copenhagen at the age of fourteen, spending seven years as a student there until 1841 and studying under Johann Ludvig Lund, a painter who had lived in Rome from 1802 to 1810 and had met Bertel Thorvaldsen. Thereafter, Smith pursued his apprenticeship privately in the studio of Christoffer Wilhelm Eckersberg, another artist who had lived in Rome, from 1813 to 1816, where he frequented the Danish community and Thorvaldsen, forging a bond of friendship with him and painting several portraits of him.

In 1841 Eckersberg painted *Kvinde foran et spejl* (*Woman Before a Mirror*, Copenhagen, Den Hirschsprungske Samling), portraying a model named Florentine who was hired from 9 August to 16 September of that year. His pupils Smith and Sally (Salomon) Ruben Henriques worked on exactly the same subject (their versions are now in private collections). Smith showed his work at Charlottenberg regularly until 1887, displaying not only genre scenes but also paintings depicting events from Danish history.

Even though he had learnt the trade well, Smith never managed to carve out a niche for himself among the artists of the *Danske guldalder*, the so-called Danish Golden Age and, like many of his colleagues, he only received occasional commissions. E. Barentzen & Co. commissioned a considerable number of drawn portraits from him, which it then used as a base for lithographs. Smith specialised in portraying public functionaries and civil servants, but also a small number of illustrious figures such as the poet Adam Oehlenschläger.

His work hangs in the Københavns Museum and in the Vejle Kunstmuseum, while his drawings are to be found in the collection of the Statens Museum for Kunst.



Laurits Regner TUXEN

Copenhagen, 1853 – 1927

Impression of rooves: Copenhagen

Oil on cardboard, 241 x 271 mm

Signed with initials and dated upper right: *L. T. 1890*

Inscription on the back: *Laurits Tuxen Kobenhvn 1853 - ?*

This oil on card depicts a clutter of buildings in a city, rendered with rapid brush strokes and most probably drawn from life.

In the painting we can clearly make out the bell tower of a church and a collection of rooves typical of a northern European city. This is highly likely to be a view of the artist's home town, Copenhagen, seen from the window of his studio.

Laurits Regner TUXEN

Copenhagen, 1853 – 1927

Tuxen, a Danish painter and sculptor, took an early interest in painting and enrolled at the Academy of Fine Arts in Copenhagen at the age of only fourteen. On completing his studies at the Academy, he travelled to England and France, where he took a course with Bonnat in Paris in 1874 with a view to perfecting his skills.

He visited Skagen for the first time in 1870, eventually purchasing a summer residence there and returning often over the ensuing summers. In Skagen he joined a group of local artists known as the "Skagen Painters", which included Peder Severin Kroyer who had studied with Tuxen both in Copenhagen and in France.

The artist's career was played out chiefly in his native country, where he was a professor and painter to the Danish court. The portraits commissioned from Tuxen by King Christian IX of Denmark helped him to win important commissions also from the English royal family, allowing him to paint for Queen Victoria, for King Edward VII and for King George V.

A highly versatile artist, he showed his work at the Venice Biennale on more than one occasion, became a member of the Società Nazionale di Belle Arti and was named Cavaliere della Legione d'Onore.¹

¹ V. PICA, *Artisti contemporanei: Laurits Tuxen*, Bergamo 1912, pp. 323-337.



Pierre-Auguste VAFFLARD

Paris, 1777 – 1837

The Love Letter

The Jilt

Pair of oil paintings on canvas, 55.5 x 46 cm

Traces of a signature on the first painting

EXHIBITION: Douai, *Salon* del 1829, n. 377, n. 378; Paris, *Salon* del 1831, n. 2021, n. 2022

PROVENANCE: Paris, sale of the Vafflard Collection on 5 and 6 April 1842)

These two canvases, painted by Pierre-August Vafflard and redolent of the cultural and artistic climate in France at the turn of the 18th century, remained in the artist's home. A few months after his death in 1837, however, his heirs held an auction at which they were sold.¹ The paintings depict two salient moments in a love story: the young woman in the first picture, portrayed in an interior wearing a white silk *robe de chambre*, is the same as the figure in the second picture. In the first picture the girl holds a letter with a posey of flowers. While we cannot see the content of the letter, we can easily guess what it says because the girl is happy and smiling, while in the second scene she appears heartbroken, covers her face and weeps, her attitude clearly alluding to the fact that her lover has probably jilted her.

The theme of the love letter and its attendant consequences, a fairly widespread genre in art, originated and flourished in the world of 17th century Flemish and Dutch art but rose to the peak of its popularity in the following centuries in France. These works invariably follow a thread, the story unfolding in several episodes and drawing the observer into the event. In this instance, we are invited by the girl's coquettish look into a sophisticated, intimate interior which shows her in a moment of veiled confidence. Both scenes, lit up by the full light, are framed in rich drapery. Certain details, including a series of objects, define a sophisticated bourgeois home, the room adorned with elements of architecture, leather wall hangings, heavy silk curtains and upholstered chairs with valuable fabrics draped over them in a disorderly manner. These pictures are something of an exception in the broader panorama of the artist's output which tends to be based on the kind of historical, mythological and religious themes that were very much appreciated in post-revolutionary France, as it sought a new identity in its history and in the heroes who had forged that history.

¹ FRITS LUGT, *Répertoire des Catalogues de Ventes Publiques*, vol. II, La Haye 1953, n. 14855.



Pierre-Auguste VAFFLARD

Paris, 1777 – 1837

Pierre-Auguste Vafflard (or Wafflard) was born in Paris in 1777 and studied under Jean-Baptiste Regnault, an academic painter who had won the *Prix de Rome* in 1776. Vafflard began to show his work in the Paris *Salons* in 1800 and went on to win a gold medal in 1824. In addition to painting, he also worked as a decorator and a restorer, working both in the Palace of Versailles and in the Galerie de Diane in the Palace of the Tuileries¹.

He enjoyed even greater success with the *troubadour* pictures that he began to paint in the early 19th century when the style first became fashionable. These pictures are particularly remarkable for their lack of colour, their theatrical quality and their contrasting light effects. One of his first scenes in this style was *Eginard et Imma*, shown at the *Salon* in 1804, which was based on an event at the court of Charlemagne and was painted at a time in history when the model of the Holy Roman Empire was regaining its popularity in official French circles.

The painter died at the age of sixty in 1837 after a long and successful career.

Many of his works are on display in important museums and churches, including *Edward Young et sa fille* (Angouleme, Musée des Beaux-Arts), for which there is a preparatory sketch in the Metropolitan Museum of Art in New York, and *Sainte Marguerite chassée par son père* (Paris, Église Sainte-Marguerite). This gallery has also owned his *River Achelous Abducting a Nymph*.

¹ CHARLES GABET, *Dictionnaire des artistes de l'école française au XIX siècle*, Paris, 1831, p. 668.



Franz VON STUCK

Tettenweiss (Germany), 1863 – München, 1928

Portrait of Olga Oberhummer

Oil on board, 80 x 68 cm

Signed and dated by the artist bottom right: *Franz von Stuck 1907*

In original gilded frame, with gallery label on the back: "Oscar Hermes/Munich"

PROVENANCE: Olga Oberhummer estate

The portrait depicts a member of the artist's family, Olga Oberhummer (born Lindpainter). Olga Luise (31 January 1884 - 27 August 1981) was the daughter of Dr. Julius Lindpainter, a doctor from Munich, and his wife Mary, who subsequently married the artist. Olga's father died when she was eight years old. Olga and her brother Otto Lindpainter were raised at their grandmother's house, because Franz von Stuck did not want to keep them in his home. However, the children had contact with their mother on a daily basis. Otto Lindpainter became a pilot while Olga attended a school called Viktoria-Stift in Karlsruhe. After school she moved back to Munich and lived with a landlady. In 1908 she married Hugo Oberhummer, who gave her two daughters called Olga and Gabrielle. Her husband was the son of a consultant and a businessman himself. We know from private sources that Olga was often seen as a guest at Stuck's dinner parties, but mostly without her husband. Stuck produced several portraits of his stepdaughter. Most of them were painted before her marriage to Hugo Oberhummer in 1908. Stuck's first portrait of Olga, entitled *The Florentine* shows her in a profile view, dressed as a typical Renaissance woman. The paintings executed afterwards can be divided into two groups on the basis of their posture, as well as of the clothes and jewellery worn. Our portrait belongs to the first group. In this particular case Stuck painted the half-length portrait of his 23-year-old stepdaughter seen in three-quarters profile from the left. Her torso is seen from the side, while her face gazes out at the viewer. Her hair is worn in a bun and she sports a band on her forehead, whilst on the back of her head she wears another head jewel. Her festive green-white dress boasts a stylish sleeve. One strip runs over her shoulder, two other strips lie on her left arm. Her crêpe-dress is gathered under her bust. The background is dashed with red-orange-green lines. The artist's signature appears on the right, in the middle of Olga's shadow. Stuck was accustomed to painting his daughters and thus he also painted his natural daughter Olga. The painting is marked by a peculiar colouring that is characteristic of Symbolism. The original frame enhances the general impression and gives the painting its authenticity.¹

Katharina Grünbichler

¹ CLAUDIA GROSS-ROATH, *Das Frauenbild bei Franz von Stuck*, Weimar 1999. Heinrich Voss, *Franz von Stuck 1863 – 1928. Werkkatalog der Gemälde mit einer Einführung in den Symbolismus*, Munich 1973. Bibliography: MARGOT BRANDLHUBER (Hg.), *Franz von Stuck. Meisterwerke der Malerei* (anlässlich der Ausstellung Franz von Stuck. Meisterwerke der Malerei; eine Ausstellung des Museum Villa Stuck; Munich, December 2008 – March 2009); Munich 2008. OTTO JULIUS BIERBAUM, *Stuck*, Bielefeld 1924. J.A. SCHMOLL (Hg.), *Museum Villa Stuck. Franz von Stuck. Persönlichkeit und Werk*, Munich 1977.



Franz VON STUCK

Tettenweiss (Germany), 1863 – Munich, 1928

Franz von Stuck was born in 1863 in Tettenweiss, Germany. He grew up in a humble family but his parents supported their son's wish to become an artist from the outset. From 1878 to 1881 he attended an Arts and Crafts school and continued his education afterwards at the well known Art Academy in Munich. While he was still a student, he started to draw illustrations for different magazines. Later on he produced several drawings and drafts for the German Arts and Crafts. Stuck first attracted international attention through his allegoric sketches, which were published by the Viennese publishing house Gerlach and Schenk. Famous artists such as Gustav Klimt also worked for this publication. Stuck devoted his early years essentially to drawing, but in 1887 he started to paint in oil. A challenging personal experience for him was the co-founding of the Munich Secession in 1882, which he achieved successfully together with German painter Wilhelm Trübner in opposition to established artists. Another important step in Stuck's career was his appointment as a Professor at the Art Academy in Munich. His students included the *avant-garde* artists Wassily Kandinsky and Paul Klee. Stuck was a member of several associations, for instance the International Society of Sculptures, Painters and Gravers. Moreover he co-founded another German artistic federation called *Deutscher Künstlerbund* in 1903. In 1906 he was granted a noble title, prompting him to change his name to Franz von Stuck.

There is no doubt that Franz von Stuck was one of the most successful German artists of the early 20th century. Art historians considered him from the outset to be an important representative of German Art Nouveau, while he was subsequently recognized as one of the most important exponents of Symbolism. Franz von Stuck worked with different kinds of media, but he produced his best work as a painter of mythological subjects, especially in connection with (female) eroticism and nudity. His portraits also show insight into his family's private life and he would frequently depict his family and friends.



Franz von Stuck, *Olga Oberhummer*,
oil on board, 41.3 x 36 cm, c. 1907,
Private collection



Hendrik VOOGD

Amsterdam, 1768 – Rome, 1839

The "Ponte Molle" in Rome

Indian ink and brown ink on paper, 450 x 578 mm

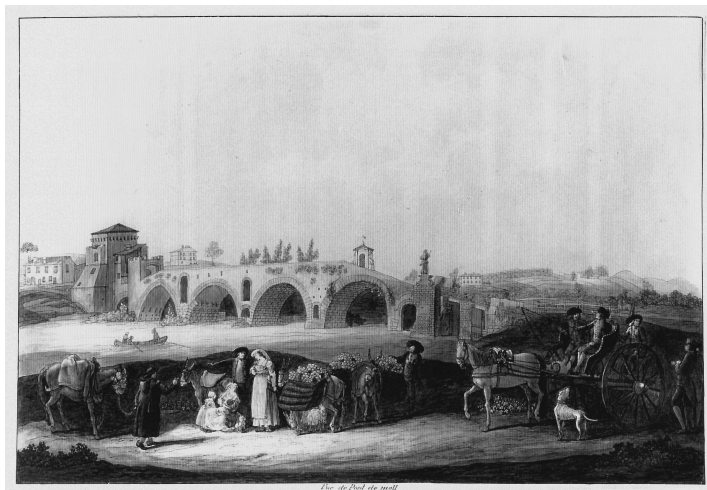
Signed and dated on the back, bottom left: *Ponte Molle a Roma 1790 H. Voogd Fecit N. 3765*

This drawing depicts the Milvian Bridge, also known as the "Ponte Molle", seen from the south bank of the Tiber, in other words the side on which the city of Rome lies.

One of the main points of entry into the city from the north and marking the convergence of two consular highways, the Via Cassia and the Via Flaminia, the bridge had already been built in masonry by the 2nd century BC. Initially restored by order of Pope Martin V in the 15th century, further comprehensive rebuilding was required following a disastrous flood in 1805. The results of this rebuilding, to a design by Giuseppe Valadier, can still be seen today. Valadier replaced the wooden parts of the bridge with masonry and, more spectacularly, he transformed the tower guarding its northern point of entry into a monumental entrance, piercing it with a rounded arch in order to facilitate access.

The drawing shows the Milvian Bridge before Valadier's work was executed, thus providing us with precious evidence of its earlier aspect, dated 1790. At the northern end of the bridge we can see the tower with its fortifications, still looking very medieval, and the wooden approach on the bridge's city side, together with a statue of St. John Nepomucene, the patron saint of bridges, carved by the sculptor Agostino Cornacchini in 1731.

Another view of the bridge, by Paul Sandby and formerly owned by the Galleria Paolo Antonacci, shows the same view as in Voogd's drawing, prior to Valadier's restoration, downstream of the bridge.



Paul Sandby,
The Milvian Bridge,
second half of the 18th century,
Ink and brown watercolour on paper,
48 x 66 cm,
Private collection



Hendrik VOOGD

Amsterdam, 1768 – Rome, 1839

Having come to Rome in 1788 with the financial support of Dutch merchant Dirk Versteegh, the artist's financial situation began to deteriorate around the turn of the century. Thus it is understandable that Voogd should have diversified his areas of interest and it may well have been at about this time that he began to devote his energies to drawing. By 1803, at any rate, he had produced a cycle of four burin etchings, printed by Giovanni Volpato at the Calcografia Camerale, in which he depicted the paintings of Claude Lorrain in the Galleria Doria Pamphilj in Rome.

His meticulous engraving of the work of 17th century artists – Herman van Swanevelt and Gaspard Dughet, as well as Gellée – was crucial in helping him to perfect his skills as a landscape painter. Voogd's remarkable skill with views was certainly bolstered by his excursions to the countryside around Rome in the company of his fellow artists Alessandro Castelli, Nicolas Didier Boguet, Joann Cristian Reinhart, Abrham Teerlink and Martin Verstappen.

In 1808 Voogd turned down an offer from Adriaan van der Willigen to return home in order to preside over the Fine Arts Academy, which suggests that his financial situation was now stable. As one of the most renowned foreign artists in Rome, his patrons certainly included such persons of rank as Elisabeth, Duchess of Devonshire, and General Peter Davidoff.

He lived at the time in Via della Croce, thus not a great distance from the homes of his fellow countrymen who resided in the convent of Trinità dei Monti, and though he tended to gravitate more towards the colonies of northern European (especially German) artists in Rome, he integrated into the international community that had formed around the Accademia di San Luca, himself becoming a member of that august body in 1816.



Carl Friedrich Heinrich WERNER

Weimar, 1808 – Leipzig, 1894

The Battle of the Casino dei Quattro Venti during the Siege of Rome, 1849

Oil on canvas, 41.5 x 58 cm.

PROVENANCE: London, private collection

EXHIBITIONS: *The Lure of Rome, Some Northern Artists in Italy in the Nineteenth Century. Paintings and Drawings*, Hazlitt, Gooden & Fox, London 1979, cat. 71

This painting depicts the Casino Corsini or "Casino dei Quattro Venti" outside the gate of San Pancrazio on the Janiculum Hill, which was virtually destroyed in heavy fighting between the defenders of the Roman Republic and the besieging French forces on 3 June 1849.

The picture is part of a substantial group of paintings, drawings and photographs (for instance Stefano Lecchi's photographic *reportage*¹) which achieved instant success on the Roman and international art market because the events depicted were both so dramatic and so topical that they had a huge emotional impact on the public at large.

Stefano Lecchi,
The Casino dei Quattro Venti after the Fighting in 1849,
calotype salted paper, 163 x 222 mm,
Milan, Civica Raccolta delle Stampe Achille
Bertarelli, inv. L 195



The many artists who put down their brush and palette to take up arms in the name of freedom and join the fighting in the first person included Dutch painter and writer Jan Philip Koelman, who devoted memorable pages to the Battle of the Casino dei Quattro Venti on 3 June 1849. Koelman mentions that the day after the battle met a group of artists loyal to the Roman Republic which included "Orlando Werner, a lieutenant with the Battaglione La Speranza, son of the well-known watercolourist and chairman of the German Verein"², in other words the son of Karl Werner, Chairman of the "Deutscher Künstlerverein", the association of German artists in Rome, who painted the picture under discussion here.

¹ Cf. M.P. Critelli, *Stefano Lecchi. Un fotografo e la Repubblica Romana del 1849*, Rome 2001; Eadem, *Il primo reportage di guerra: la calda estate del 1849 nelle fotografie di Stefano Lecchi*, in G. Talamo (ed.), *L'Italia di Garibaldi*, Rome 2007, pp. 63-81.

² Cf. J.P. Koelman, *Memorie Romane*, op. cit., II, 1963, p. 354, p. 324.



In 1849 Karl (or Carl) Werner was commissioned, probably by the French, to produce a cycle of drawings and paintings of the areas where the clashes took place, which were then used by the Roman engraver Domenico Amici (1809–71) in 1858 for his *Vedute dell'assedio di Roma nel 1849*, a series of twelve engraved plates for the Calcografica Camerale printed by the Milanese publisher Pietro Bujani and bearing the telling legend "Carlo Werner dipinse dal vero" ("Carlo Werner painted these from life").



Domenico Amici (engraver),
Karl Friedrich Heinrich Werner (draughtsman),
Casino de' Quattro Venti,
etching, 225 x 240 mm, 1858,
Rome, Museo di Roma, inv. MR 1514

Shown for the first time at an exhibition devoted to northern European artists working in Rome and Italy in the 19th century in London in 1979¹, the painting depicts the building's eastern façade overlooking the city, which was targeted by Roman artillerymen commanded by Alessandro Calandrelli positioned on the bastions of the Janiculum Walls close to the city gate known as Porta San Pancrazio.

The numerous depictions of the Casino dei Quattro Venti after the battle, most of which are now in Rome's Museo Centrale del Risorgimento, show the total destruction of the building's first and second floors, particularly in their central area. Of particular interest among these various images on account of their bare, understated style and their documentary accuracy, are a watercoloured drawing by Antonio Moretti from the *Album di disegni a matita dell'assedio di Roma del 1849* (Rome, Museo Centrale del Risorgimento, ms. 838/27) and a famous photograph from Stefano Lecchi's photographic *reportage* mentioned earlier². The original aspect of the Casino, built to a design by Carlo Fontana for Cardinal Neri Corsini between 1663 and 1665³, is recorded in a series of paintings and drawings which includes an engraving by Giuseppe Vasi showing the building's eastern prospect seen from the Porta San Pancrazio together with Villa Giraud known as Il Vascello, on the right-hand side of the Via Aurelia. When Prince Filippo Andrea V Doria Pamphilj acquired the entire Corsini property in 1856, he merged it with his vast estate along the Via Aurelia and commissioned the architect Andrea Busiri Vici to transform the Casino Corsini's remains into a new monumental entrance to the Villa Pamphilj, known as the Arco dei Quattro Venti.

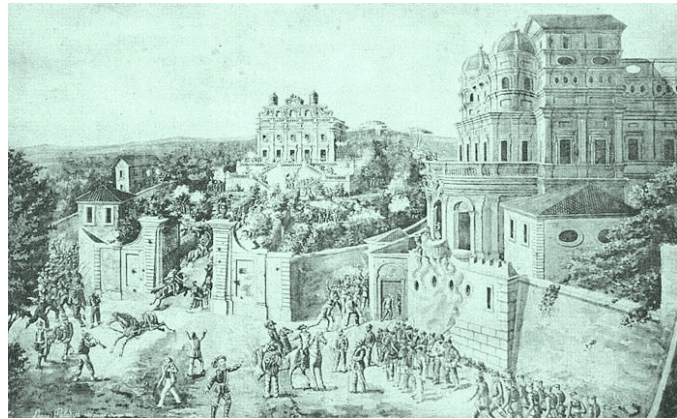
¹ Cf. G. Hazlitt, F. Hazlitt (ed.), *The Lure of Rome, Some Northern Artists in Italy in the Nineteenth Century. Paintings and Drawings*, exhibition catalogue (London 1979, cat. 71).

² M.P. Critelli (ed.), *Fotografare la Storia, Stefano Lecchi e la Repubblica romana del 1849*, Rome 2011, p. 58.

³ Cf. C. Benocci (ed.), *Villa Doria Pamphilj*, Rome 2005, p. 188.



Leone Paladini,
*View of the Villa Giraud known as Il Vascello and
 of the Villa Corsini known as the Casino dei
 Quattro Venti,*
 Rome, 3 June 1849,
 Lithograph, 340 x 390 mm, 1884
 Rome, Museo Centrale del Risorgimento,
 see 5c/21



Werner's painting has a certain graphic quality to it and is meticulous in its rendering of detail, thus ensuring that it was perfect material for subsequent translation into a De Amici print. Yet it varies from the print in a number of minor details such as the absence of the group of French soldiers in the bottom right-hand corner, a detail which characterises the printed version as history in the making, imparting something of a journalistic feel to it.

In Werner's painting, the Casino dei Quattro Venti reveals the serious damage inflicted on it by the Roman Republican artillery, yet it is still in French hands. The whole of the main façade has collapsed and the majestic flight of stairs leading up to entrance is no more than a heap of rubble. Two Italians and a Frenchman lie dead on the ground, but isolated pockets of fighting are still taking place, with an exchange of gunfire between a French sniper hidden inside the building and an Italian volunteer sheltering behind the balustrade originally surrounding the area in front of the building, in the bottom right-hand corner of the scene. The dazzling predominance of the white ruins in the painting contrasts with the artist's soft treatment of light. His colours probe the blinding whiteness of the rubble, revealing the aesthetic appeal of the building's interior and proclaiming the triumph of enduring beauty over the chaos of war. Werner's meticulous handling of detail even extends to his depiction of the combatants' uniforms. The Italian volunteer shooting at his French foe sports the uniform of the University Battalion made up of students, teachers and other staff from Rome and Bologna Universities who fought with Garibaldi in Rome. The uniform consisted in a dark blue woollen blouse and a Calabrian-style hat, its brim turned up on the left, a pink hatband and a rooster's feathers adorning its left-hand side¹.

Sandro Santolini

¹ Cf. *Mostra Storica della Repubblica Romana*, op. cit. p. 72, fig. 268.



Carl Friedrich Heinrich WERNER

Weimar, 1808 – Leipzig, 1894

After training at the Academy in Leipzig under the guiding hand of Hans Veit Schnorr von Carolsfed, Carl Werner studied architecture at Munich from 1829 to 1831 before returning to painting. He won a study grant to go to Italy, where he lived for many years and achieved considerable renown as a painter of watercolours. He settled in Via Gregoriana in Rome in December 1833, where he was captivated by the city's life and soon forged a bond with Bertel Thorvaldsen and Franz Ludwig Catel, becoming a fully paid-up member of the so-called "Ponte Molle Gesellschaft" (Ponte Molle Society) comprising chiefly German artists – in fact it changed its name to the "Deutscher Künstlerverein" or German Artists' Association in 1845 – and devoted to reviving ancient welcome ceremonies on the Ponte Milvio in an original and playful vein¹. Werner was even to chair the Society from 1844 to 1848. He left Rome in 1853 to move to Leipzig, also travelling and showing his work throughout Europe, in particular in Spain in 1856 and 1857, in Palestine in 1862 and in Greece and Egypt from 1875. In 1884 he was in England, where he held an exhibition of his work at the "Old Watercolour Society". His watercolours of Jerusalem, now in the Victoria & Albert Museum in London, are especially worthy of note. In addition to hosting the canvas depicting the Casino dei Quattro Venti on the Janiculum Hill, the exhibition entitled *The Lure of Rome* (London 1979) also showcased three other works by Werner: a view of Pompeii, a monastery courtyard and St. Mark's Square in Venice. Werner also travelled to Sicily and was subsequently appointed a professor at the Academy in Leipzig, where he died in 1894.²



Carl Friedrich Heinrich Werner

¹ The high point of the year for the Society founded by landscape painter Franz Ludwig Catel, among others, was the annual artists' feast in costume known as the "Carnival of the Germans", with stops along the way at Tor de' Schiavi on the Via Prenestina and at the "Grotte di Cervara", an old tufa quarry on the Via Tiburtina about 15 kilometres outside Rome. The feast was a roaring success from 1825 to 1848 when it was suspended, not being revived until 1890.

² P. A. De Rosa, in P. A. De Rosa, P. E. Trastulli (ed.), *Due acquerelli inediti di Carl Friedrich Heinrich Werner 1808–1894*, Paolo Antonacci, Rome 2003.



Johann Conrad ZELLER

Balgrist, 1807 – Zurich, 1856

Resting after a Pilgrimage to the “Santuario del Divino Amore” outside Rome

Oil on paper laid on cardboard, 185 x 240 mm

On the back of the support, an inscription attributes the work to the Swiss painter Johann Conrad Zeller

This painting depicts a group of pilgrims resting after paying a visit to the Santuario Mariano del Divino Amore on the Via Ardeatina, on the outskirts of Rome.

It had become something of a consolidated tradition that this pilgrimage would customarily be conducted during Whitsuntide, or Pentecost.

The foreground shows numerous figures resting after the long and tiring walk from Rome and in the background we see the shrine before the renovation work carried out on it in the 19th and 20th centuries, while the silhouette of the Alban Hills can be made out in the middle distance on the left of the composition.

The picture was probably painted during the artist's lengthy stay in Rome, *en plein air* in view of its reduced format, and may be dated to some time between the 1830s and '40s.

Johann Conrad ZELLER

Balgrist, 1807 – Zurich, 1856

Thanks to his father who had spent four years running his business as a merchant in Naples, but thanks more especially to his grandfather, Johann Heinrich Füssli, Zeller became acquainted at an early age with the mindset and the ideas that prompted artists to travel to Italy. Initially, however, he embarked on a career as an apprentice merchant in compliance with his father's express wish, only travelling to Rome with friends in 1824.

He visited Turin, again in his capacity as a merchant, in 1825–6, then returned to work in his father's business, but it was not until 1832 that was finally able to devote his time to painting. He travelled to Rome, where he was welcomed by Heinrich Keller who introduced him into the Roman art world comprising such artists as Thorvaldsen, Overbeck, Reinhart and Koch.

Forging ties of friendship with Horace Vernet, he painted the *Transfiguration of Christ* for the Neumünster in Zurich in 1838. He returned to Zurich in 1847.

