

**SALON
DU
DESSIN
DU 26 AU 31 MARS**

2025

SELECTION OF WORKS



French Artist

Active first half of 19th century

The Two Twin Churches at Piazza del Popolo, Roma

Brown ink and watercolour on paper, 398 x 269 mm.

Our watercolour shows the 'two twin churches', as they are called Santa Maria in Montesanto (1675) and Santa Maria dei Miracoli (1678).

The churches were built at the behest of Alexander VII, but the works ended only after the death of the pope (1667), profoundly renewing the appearance of the square, and constituting the two poles of the Roman Trident, formed by Via del Corso, Via del Babuino and Via di Ripetta.

Apparently identical, the twin churches of Santa Maria in Montesanto and Santa Maria dei Miracoli had as their main task that of organizing the northern access to Rome.

The work was entrusted to the architect Carlo Rainaldi in the 17th century on the orders of Pope Alexander VII. The two churches were originally supposed to be symmetrical, but the architect Rainaldi had to deal with the fact that the available space on the left was less than that on the right. The problem was solved by equipping Santa Maria dei Miracoli with an octagonal dome and Santa Maria in Montesanto with a dodecagonal one, a shape that allowed it to be squeezed into the little space available. For the same reason, the plan of the church on the left is elliptical, while that of the other is circular; despite this, the two buildings, due to a particular optical effect, appear perfectly identical when seen from the center of the square.

For both churches, the model is the Pantheon. The bell towers are from the eighteenth century and also in this case different from each other.

The church of Santa Maria in Montesanto owes its name to the fact that it was built on the site of a small place of worship belonging to the Carmelites of the province of Monte Santo in Sicily, however, almost everyone knows it as the "church of artists". As for the church of Santa Maria dei Miracoli, according to tradition, it is said that in 1325 a woman, to save her son who had fallen into the Tiber, invoked an image of the Virgin painted on the walls along the river. The miracle occurred and, as a thank you, a chapel dedicated to Mary was built, the original effigy of the Madonna dei Miracoli was transferred for safety to the new church in Piazza del Popolo, which was renamed Santa Maria dei Miracoli.





English Artist

Early 19th century

Portrait of Emma Hamilton

Pencil on brown paper, mm 253 x 317

Bears a collection mark on the *verso*.

Emy Lyon (Emma Hamilton) was born into a poor and illiterate family on April 26, 1765.

At the age of twelve she was working as a maid and later she moved to London.

Then her first supporter emerged, Sir Featherstonhaugh, who took her to his country estate.

She was soon admired for her beauty, her grace and her indisputable power of seduction.

At one party, Emma met another aristocrat, Charles Greville (1749-1809).

Lord Greville introduced Emma to the painter George Romney, who was fascinated by her and made countless portraits where she was represented as Greek heroine.

When Greville's financial situation became unsustainable, he sent her to Naples in 1786.

During her stay in Naples, the young woman met Charles's uncle, Sir William Hamilton the famous British Ambassador in Naples and in 1791 Emma became Sir William's wife.

She then begins her new life in Naples: he introduced her to Neapolitan society and, more importantly, to Greek and Roman culture. Emma soon learns to pose with undeniable grace for her famous performances, evenings where the young woman appears dressed in flowing robes and represents poses of classical statues and characters from Greek mythology.

Soon, Lady Hamilton became the most famous personage in Naples. Among her friends was Queen Maria Carolina, wife of Ferdinand IV of Naples and Goethe.

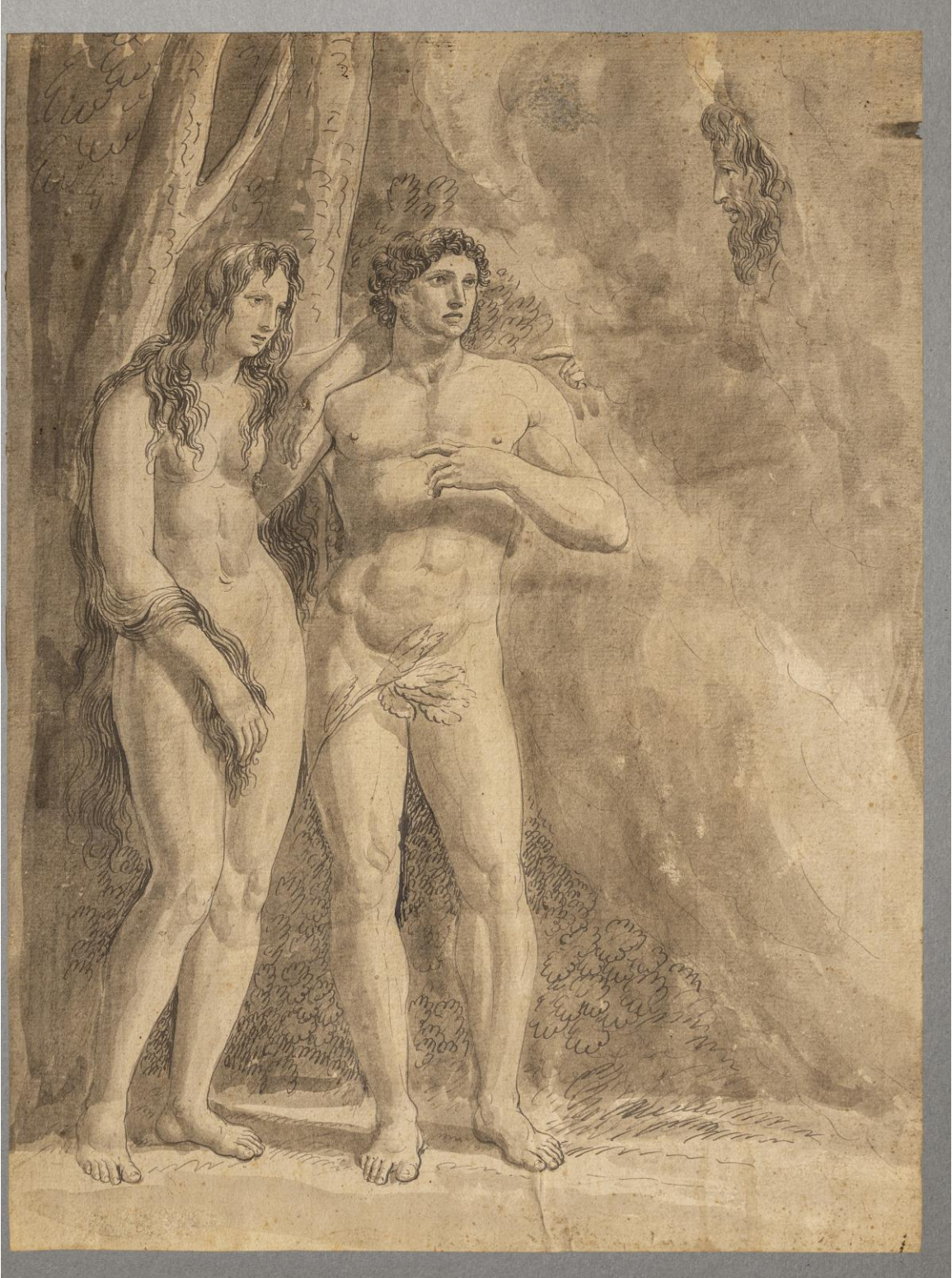
The marriage went well, despite the considerable age difference (Lord Hamilton was sixty-one years old and Emma was twenty-six) when Emma met Lord Nelson in 1798, the famous admiral, the hero of Trafalgar and became his lover, and a special ménage à trois was formed.

In 1801, Emma gave birth to Horatia, Nelson's illegitimate daughter, but in 1805 the hero of Trafalgar died. Emma Hamilton was left alone. Hamilton also had died in 1803.

Burdened with debt, unable to support her daughter, Emma flees to Calais, where she spends her final years. In 1815 Lady Hamilton died in France.



George Romney, Emma Hamilton, National Gallery London



Luigi ADEMOLLO

Milan 1764 - Florence 1849

Adam and Eve

Last decade of the 18th century-first decade of the 19th century.

Graphite, pen and brown ink, grey and sepia wash, white lead on paper, 365 × 262 mm.

This drawing can be included in the range of Luigi Ademollo's early graphics for two reasons: the subject, which was repeated several times, and the style, which highlights the soft and accurate purism of the early 19th century.

The sheet presented here offers a delicate view of Ademollo's aesthetics in a sacred key, illustrating Adam and Eve captured in the moment of the rebuke received from God the Father and followed by the expulsion from the Garden of Eden. The episode is part of the Old Testament from Genesis (3, 1-24).

The drawing is arranged vertically and across the entire field; traces of graphite can be observed with subsequent reworking in brown ink and watercolour in shades of brown and ochre, especially in the left area of the tree background behind the characters. There are also white lead elevations along the contours of the musculature of the bodies.

The iconography shows us the scene with the ancestors still in Eden in the foreground on the left side emerging behind the woodland setting, depicted by the trunks and branches, as a reference to the *Tree of Knowledge*, from which Eve, deceived by the serpent, will taste the apple. On the right side, an atmosphere immersed in supernatural vapours envelops the amorphous divine representation of Jehovah that the artist symbolically depicts with a bearded male head.

With the arrival of Ademollo in the Grand Duchy of Tuscany and his commissioning, starting from 1788-1789, for the decoration of the Pergola theatre in Florence, his most important commissions began, between the 18th and early 19th centuries, also in the noble and ecclesiastical spheres. Among the first pictorial cycles were the grand-ducal ones for the Lorena family in the Palatine Chapel (1791-1793), noble and clerical ones in Siena and finally, the Marian and Christological cycle painted from 1801 in the cathedral of San Donato in Arezzo, among whose subjects a scene of the *Expulsion from Paradise* recalls the sheet presented here, so it is possible to hypothesize its use as a preparatory drawing for the Arezzo iconographic program or a similar decorative project of larger format.

In the iconography of the sheet presented here the characters of Adam, Eve and God the Father refer to those elegant and refined inventive outcomes that the young Luigi juggled, depending on the narrated subject, in an intimate dimension or with choral narrative emphasis.

Egle Radogna

BIBLIOGRAPHY:

E. Radogna, *Luigi Ademollo, pittori in palazzo Pitti alla corte degli Asburgo-Lorena*. Part I. Sources for the history of the paintings in the Palatine Chapel, in «Bollettino degli Amici di Palazzo Pitti», 2016, pp.42-55.



William Henry BARTLETT

London, 1809 – Malta, 1854

The Convent of St. Catherine on Mount Sinai

Watercolor on paper, 223 x 302 mm

Inscribed bottom right: *Convent of St Catherine; Mount Sinai*

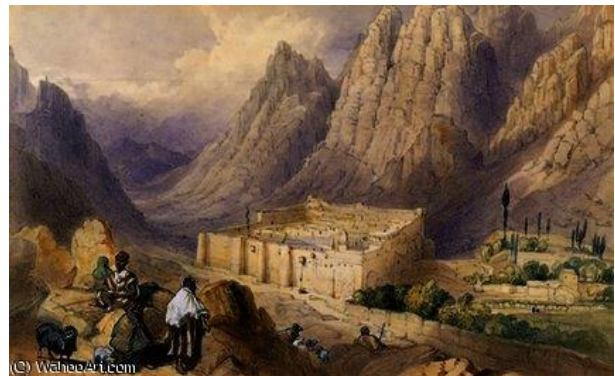
The inscription in the bottom right-hand corner of this drawing informs us that it depicts the Convent of St. Catherine on Mount Sinai.

It has been attributed, based on stylistic comparison, to the English illustrator William Henry Bartlett, who visited the convent and produced several different depictions of it.

The artist's skill in capturing architectural detail, his passion for the picturesque landscape and his interest in its interaction with the local people have lent his illustrations such unique historical importance that the vast corpus of his meticulous draughtsmanship is thoroughly deserving of study and conservation.



Convent of St. Catherine on Mount Sinai



W.H. BARTLETT, *Convent of St. Catherine*, illustration



Pietro BENVENUTI

Arezzo 1769 – Florence 1844

Venus begging Jupiter

Brown ink pen, black chalk, white lead, watercolors on paper,
274 x 413 mm / 10.78 x 16.25 inc.

Second decade of the 19th century.

Bears inscriptions in ancient handwriting:

PATRIMONIO BATELLI, DISEGNI, CARTELLA 3, 224; P.O BENVENUTI

The drawing, representing Venus bended on her knees begging her father Jupiter, is related to the series of studies for the decoration of the “Hercules Room” in palazzo Pitti in Florence. Pietro Benvenuti was hired at first by Elisa Baciocchi Bonaparte in 1811 and, after the fall of her brother Napoleon, he was reconfirmed in 1817 by the Grand Duke of Tuscany, Ferdinand III of the House of Habsburg-Lorraine; the works lasted for more than a decade, until 1829.

Publications:

L. FORNASARI, *Pietro Benvenuti: dipinti, copie e carteggi*, in “Atti e Memorie dell’Accademia Petrarca di Lettere, Arti e Scienza”, LXIII LXIV, 2001-2002, pp. 345-346, fig. 31.

L. FORNASARI, *Pietro Benvenuti*, Firenze 2004, pp. 320-321, note 45.



Johann Jacob BIEDERMANN
Winterthur (Switzerland), 1763 – Zurich, 1830

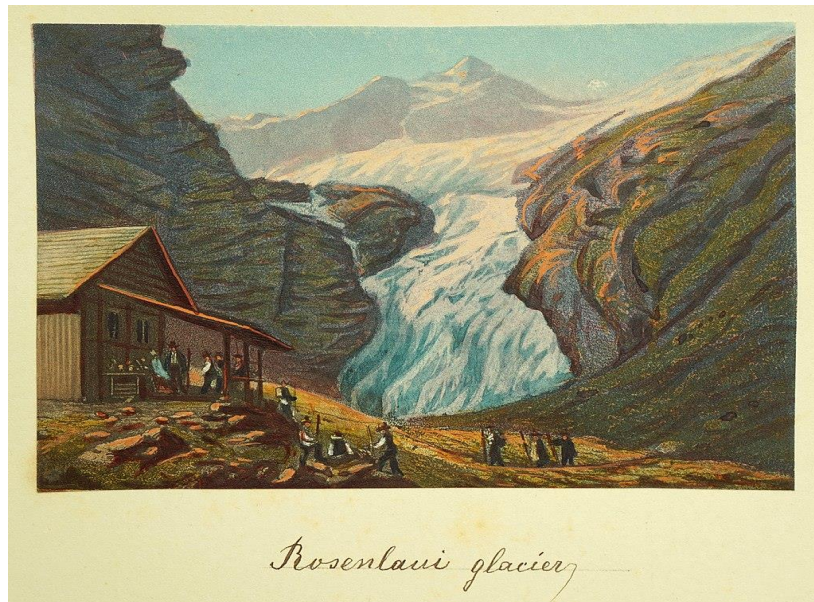
View of the Rosenlani Glacier, Switzerland

Ink, watercolor and white lead on paper, 470 x 750 mm.
Signed lower left: *J J Biedermann f.*

Our sheet depicts the famous Rosenlani Glacier (in German *Rosenlaugletscher*) in Switzerland located in the Bernese Alps near Meiringen.

On the left of the view a hunter is resting after hunting a roe deer, admiring the splendid panorama of the glacier and its waterfall.

Born in Winterthur, **Johann Jakob Biedermann** was one of the leading Swiss landscape and animal painters of his time. His works are especially notable for the great attention to detail in his landscapes. As a pupil of Johann Rudolph Schellenberg (1740–1806) he learned the craft of drawing, and under Heinrich Rieter (1751–1818) he practiced landscape and animal painting. Until the late 1790s, Biedermann's oeuvre was dominated by Swiss landscape motifs, but the invasion of the French troops in 1798 forced him to temporarily interrupt his artistic activities and then to continue them abroad. His travels took him to Freiburg, Augsburg, Munich and Dresden, among other places, before he later returned to Basel.



The Rosenlani Glacier in a lithograph by Johann Heinrich Müller (circa 1870/80)



Ippolito CAFFI

Belluno, 1809 – Battle of Lissa, 1866

*Preparations for the departure of the Barberian horses in Piazza del Popolo.
Carnival of Rome.*

Pencil, ink and watercolor on paper, 190 x 226.5 mm.

Signed lower right 'Caffi'

The rediscovery of this very rare watercolour by Ippolito Caffi shows us a little-known episode of the preparations immediately preceding the departure of the 'Barberi' horses in Piazza del Popolo in Rome.

The race was part of the celebrations of the Carnival of Papal Rome: a group of ten to twelve horses without a jockey ran along the Corso from Piazza del Popolo (the *mossa*) to Piazza Venezia (the *ripresa*).

The event has been depicted by countless painters: from Géricault to Horace Vernet from Roger to Bartolomeo Pinelli and immortalized by the pens of many illustrious writers: from Goethe to Hans Christian Andersen from Zola to Dumas in a famous chapter of 'The Count of Monte Cristo'.

All the Roman people flocked and crowded along the edges of the Corso, while the wealthy foreigners who arrived in Rome for the occasion rented balconies or windows of the patrician buildings that overlooked the street. A special semi-circular stand was set up in Piazza del Popolo in front of the obelisk.

While the various phases of the race have been widely described and depicted, this sheet by Caffi is a complete novelty, most likely part of a series of watercolours of which this gallery had two other examples, in the same technique and dimensions (the *mossa* and the *corsa*). Here is shown one of the moments preceding the start: a carriage is depicted carrying Swiss guards dressed in their work costumes, who have evidently just helped clearing the street from carriages and people. In the foreground it can be seen part of the stands already crowded with cheering spectators while in the background we can glimpse the carriages trotting towards the square. Some figures in the foreground on a carriage and on foot are to be identified as the race judges ready for the starting operations.

Just outlined on the right in pencil are two gendarmes.

It remains incredible how masterfully and immediately Ippolito Caffi managed to make us participate in the energy and anticipation of this extraordinary event that was the Roman Carnival.



Parker, *Piazza del Popolo*, photo



Duilio CABELLOTTI

Rome, 1876 - 1960

Bees

Pencil and ink on paper, mm 220 x 160.

Archive: ARCI 2911.

Publications:

Animalia, Galleria Paolo Antonacci Rome, May 2023, entry n. 24.

Duilio Cambellotti is rightly considered one of Italy's leading lights in the Art Nouveau style. He was at once engraver, woodcutter, painter, stage designer, architect, decorator, interior designer, sculptor, ceramicist and illustrator.

After attending the Accademia delle Belle Arti in Rome, he embarked on a career as a designer, working with theatres and Rome and in Sicily including those of Syracuse and Taormina, where he spent several months.

No less important for Cambellotti's career than his ties with the theatre was the bond he felt with the rustic world: themes of a rural nature (such as the famous ear of corn that appears on his furniture and in other works) were recurrent features throughout the whole of his artistic career.

In 1905 he founded the first schools for peasant farmers on the edge of Lazio's ancient marshland.

He deplored the countryside's state of decay and organised an exhibition entitled "Mostra delle Scuole dell'Agro Romano" to tie in with the International Expo of 1911.

His artistic output expanded to include the theme of work and the "conquest of the land" in the years following the marshland reclaiming scheme.

During his lifetime, he also turned his hand to architecture and designed homes for peasant farmers as well as several private houses.

He also created superb stained-glass windows, his finest and best-known including, without question, those in the Casina delle Civette in Villa Torlonia in Rome.



Adrien DAUZATS

Bordeaux, 1804 – Paris, 1868

Study of Oriental Soldiers with Horses

Pencil on paper, 211 x 273 mm.

PROVENANCE:

Amsterdam, van Regteren-Altena Collection

The sketch is part of the rich *corpus* of exotic subjects depicted by Adrien Dauzats: famous Orientalist Romantic painter, lithographer and illustrator¹ who travelled on many occasions to the Middle East. In 1838, he signed along with his friend Alexandre Dumas, the *Impressions de voyage, quinze jours au Sinai*; the following year Dauzats illustrated the *La Syrie, l'Égypte, la Palestine et la Judée* edition of the Baron Isidore Taylor.

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

¹ GHISLAINE PLESSIER, *Adrien Dauzats ou La tentation de l'Orient : catalogue raisonné de l'oeuvre peint*, Bordeaux, Musée des beaux-arts, 1990.



chez cigare de l'ant... (2 fois)

Paul



Paul GAUGUIN

Paris, 1848 - Hiva Oa (French Polynesia), 1903

Étude de cheval - recto

Étude de femme assise et cheval – verso

Pencil on paper, mm 201 x 145.

Signed lower right: *Paul*

Authenticity certificate by the Wildenstein Plattner Institute, Inc.

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Provenance:

Rodolphe Hecht, Haifa (c. February 1974).

Private collection.

Sotheby's London, October 23, 1985, no. 20.

Private collection, Italy.

Publications:

Animalia, Galleria Paolo Antonacci Rome, May 2023, entry n. 12.

The French painter Eugène Henri Paul Gauguin is considered one of the greatest of the Post-Impressionists.

After a turbulent and profligate youth, Gauguin married a Danish girl named Mette Gad in 1873 and the couple had fully five children. Yet the passion growing in him was a passion for the arts. He soon began to invest his money in contemporary painting, collecting the work of Cézanne, Pissarro, Sisley, Monet and others. With the encouragement of Pissarro and Degas, he agreed to show his own work at exhibitions of Impressionist art, starting in 1879.

The financial collapse of the Union Générale in 1883 forced the firm for which Gauguin was working to make stringent staff cuts, and the artist lost his job. From that moment on, he devoted his energies solely to painting.

He showed his work at the eighth and final Impressionist exhibition in May 1886.

Travelling to Panama in 1887, he fell in love with the place, identifying it as the earthly paradise he so hankered after, but he was beset by financial difficulties and had to return to Paris in November of that year.

Discouraged, he left for Pont-Aven in February 1888. Vincent van Gogh, who was also in Paris, decided to leave the capital and move to Arles in that same year. Gauguin agreed to go and live with Vincent in Arles thanks, among other things, to encouragement from Théo, but their time in Arles was to prove difficult for both artists.

Far from becoming the southern *atelier* of which Vincent had been dreaming for so long, the 'Yellow House' in Arles was, in fact, the scene of a tragic event. Van Gogh cut his left ear off in a moment of madness, and Gauguin returned to Paris in a state of deep shock. Back in Paris, which was hosting the '*Exposition Universelle*' in that very year, 1889, he showed his work together with other Impressionist painters, but unfortunately the exhibition was a flop.

Disheartened, Gauguin decided to travel to Tahiti, selling his paintings at auction at the Hotel Drouot on 23 February 1891. He managed to pay for the journey thanks also to financial support from the French Government, which tasked him with travelling to Tahiti to "capture the character and the light of the region". He arrived in Papeete on 28 June 1891. While in Tahiti he painted a considerable number of pictures, including *Ia Orana Maria*, *Aha oe feii?* and *Manao tupapau*.

But by April 1893 he was penniless once again and so he decided to return home.

In that same year, he held a one-man show of his work at the Galerie Durand-Ruel, yet the forty-four paintings he showed were given something of a chilly reception, only the Nabis and Mallarmé showing any appreciation for them.

This prompted him to return to Papeete, and on 8 September he moved to the village of Paunaania, but shortly after the move he felt a need to seek out increasingly exotic and stimulating venues so, in early 1900, he travelled to the Marquesas Islands.

He died of exhaustion, crippled with syphilis, on the morning of 8 May 1903. His grave was discovered twenty years later, and a gravestone was placed on it with the simple words "Paul Gauguin 1903".



Hell/ant

Rome 1825

St. Pierre prise sous le Duc d'Albano Suro

Hieronymus HESS

Basel, (Switzerland) 1799–1850

View of the so-called 'Arco Oscuro', Rome

Pencil on paper, 280 x 390 mm.

Signed lower left: *Hess fecit* ; dated lower left: *Rome 1831*

Inscribed lower center: *St.Pierre prise sour la Rue dell'Arco Scuro*

Our drawing depicts the *Via dell'Arco Oscuro* taken from the upper part of the Parioli Hills. This was a path that started from the Via Flaminia and skirted Villa Giulia, passing under an arch (hence the name), dug into the hill with a little Marian chapel inside. The road climbed towards the Parioli and led to the catacombs of San Valentino. The Parioli Hills were open countryside until the beginning of the 20th century, from the top of the hill you could admire a wonderful view of the Basilica of San Pietro and the Tiber Valley.



J.G.von Dillis, *Arco Oscuro*, 1818



François (Franz) KEISERMANN

Yverdon (Switzerland), 1765 – Rome, 1833

View of Saint Peter's Square

Ink, lavis, watercolour and tempera on paper, 675 x 1043 mm.

Signed lower right. *F.Keisermann.f.Roma*

Inscribed by the artist on the left *verso*:

Vue Generale de la place de St Pierre / dessiné e peint sur la nature par F.Keiserman artiste à Rome.

Inscribed by the artist on the right *verso*: *pour S.E.E. Monsieur le Duc de Berswick et d'Albe.*

In a gilded period frame.

This spectacular view of St. Peter's Square drawn and coloured by Franz Keisermann as he himself mentions '*sur la nature*' may well be considered one of the Swiss artist's most successful works. The perfect perspective of the square and the Bernini's colonnade is centered by the magnificent bulk of the basilica. The carefully drawn figures in the foreground are undoubtedly by the hand of Bartolomeo Pinelli (1781 -1835), who collaborated with the Swiss artist from 1803 to 1809.

Also embellishing the sheet is the dedication to the Duke of Berswick, descendant of a cadet branch of the King of England.

It is very likely that the Duke acquired our view from Keisermann himself during one of his first trips to Rome (1814-1815, 1815-1818).

Carlos Miguel FitzJames Stuart VII Duke of Berwick and XIV Duke of Alba (Madrid 1794 - Sion, Switzerland 1835), was the son of Jacob FitzJames Stuart V Duke of Berswick and Maria Teresa de Silva y Palafox.

Born a few days after the sudden death of his father, he first received the title of Duke of Berwick, inheriting that of Duke of Alba in 1802. Together with the title of Duke of Alba, he inherited also the one of Grand Duke of Spain.

On his father's side he descended from a branch of the House of Stuart, his ancestor, James FitzJames I Duke of Berswick being the illegitimate son of James II of England.

He married the Sicilian Rosalia Ventimiglia (1798-1868), of the Princes of Grammonte by whom he had three children. He died on 7 October 1835 in Sion, Switzerland.

The young Duke's first trip to Italy is documented as early as 1814 in the company of his mother, to be followed by four more. In 1816, several views by artists active in Rome and contemporary with him are documented in his collection, including Huber, Granet, Verstappen and Giambattista Bassi, and is mentioned 'twelve magnificent views of Rome that he had requested from Franz Keisermann' among which ours can certainly be included.

Bibliography: *Viaggiatori spagnoli in Italia. I diari di viaggio di don Carlos Miguel VII duca di Berwick e XIV di Alba*; Beatrice Cacciotti in *Il turismo culturale in Italia tra tradizione e innovazione*.

Atti del convegno, Rome 2003

François (Franz) KEISERMAN

Yverdon (Switzerland), 1765 – Rome, 1833

Franz Keiserman, also known by his French name of François Keiserman,ⁱ 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.ⁱⁱ Ducros, who was already famous at the time, had set up a proper workshop, together with the Italian Giovanni Volpato (1735-1803), in order to satisfy the increasing demand for sketches and watercolours by Europeans who were travelling to Rome.

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

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

In 1798 Keiserman returned to Rome and took up residence at number 31 in *Piazza di Spagna*.ⁱⁱⁱ 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)^{iv} 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.^v

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.^{vi}

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

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

ⁱ 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.

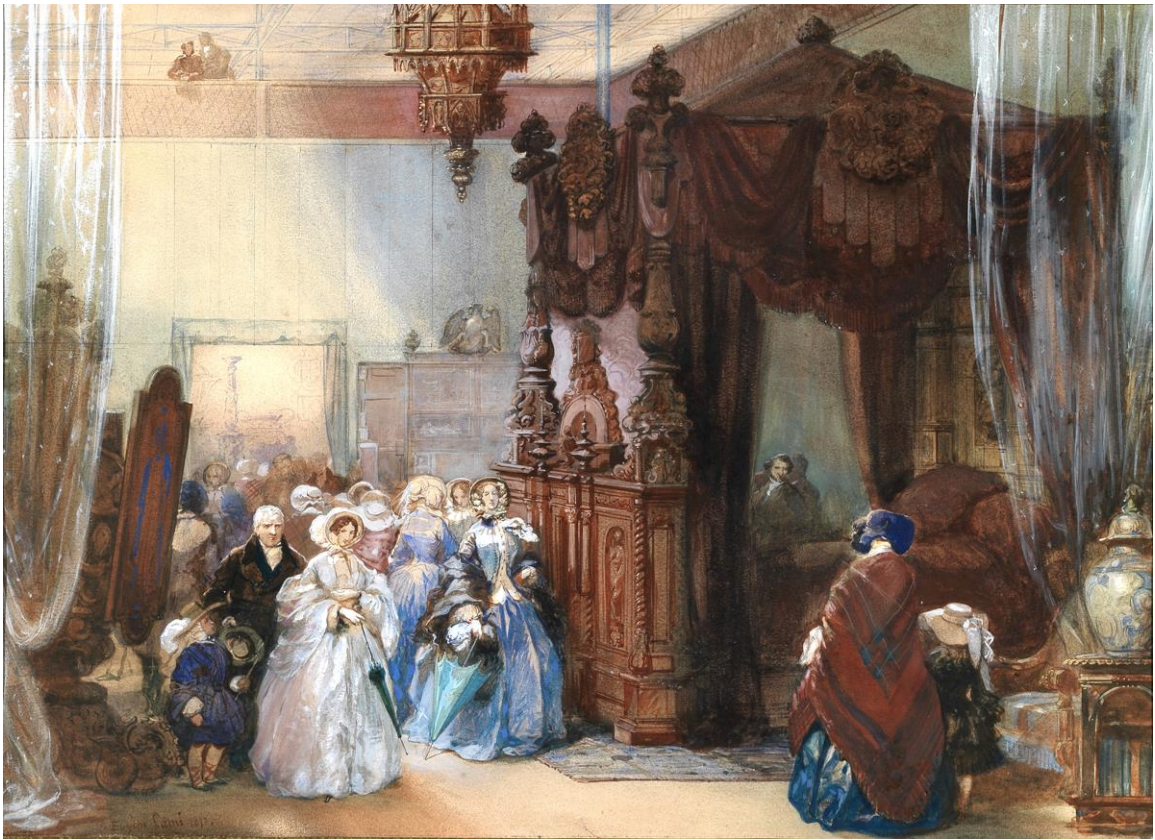
ⁱⁱ Cf. F. Leone, *Franz Keiserman e la veduta a Roma in età Neoclassica*, in “Franz Keiserman un paesaggista neoclassico a Roma e la sua bottega”, by F. Benzi, Rome 2007, p. 16.

ⁱⁱⁱ P. A. De Rosa, *Pittori svizzeri a Roma nel Sette-Ottocento: François Keiserman*, in “Strenna dei Romanisti”, Rome 2007, p. 238.

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

^v Cf. P.A. De Rosa, *Bartolomeo Pinelli e Franz Keiserman: un rapporto controverso*, in “Strenna dei Romanisti”, pp. 245 - 251.

^{vi} Cf. P.A. De Rosa, *François (Franz) Keiserman, nota biografica*, in P.A. De Rosa – P.E. Trastulli, “La Campagna Romana da Hackert a Balla”, Rome 2002, p. 260.



Eugène LAMI

Paris, 1800 – 1890

*Four-poster bed made by the firm Leistler and Son of Vienna,
for the Great Exhibition of London of 1851*

Watercolour and tempera on paper, 375 x 520 mm | 14.7 x 20.5 inch
Signed and dated, lower left: “Eugène Lami 1852”.

Our watercolour shows elegant visitors admiring a carved and ornamented zebra-wood bedstead with drapery, made by the firm *Leistler and Son* of Vienna, exhibited during the Great Exhibition of London of 1851 inside the Austrian Pavillion.

EUGÈNE LAMI (Paris, 1800 – 1890)

Lami was a French painter and printmaker. He began his studies in painting under Horace Vernet, who later sent him to study with Baron Antoine-Jean Gros at the École des Beaux-Arts in 1817. During this time, he met Théodore Géricault and learned watercolour painting from the English Romantic artist Richard Parkes Bonington.

Much of Lami's early work focused on lithography, a medium that had only recently become commercially viable. Between 1819 and 1821, he produced numerous lithographs depicting the Spanish cavalry, along with a significant series illustrating the uniforms of the French Army.

Lami's military-themed paintings quickly attracted the attention of royalty, allowing him to establish connections with the French court. Louis-Philippe commissioned him to create several military paintings for the château at Versailles, which the king later transformed into a museum in 1837. At this point, Lami began to depict a wide range of subjects in his works, including historical episodes, scenes from high society and court life, as well as architectural landscapes. He subsequently developed a preference for watercolour, which remained his favourite medium for the rest of his life.

In his later years, Lami grew increasingly interested in depicting historical events. At the age of seventy-nine, he played a key role in founding the Society of French Watercolourists. He continued to work actively until his death at the age of ninety.



Figura prima della Natura

Patto Palmieri 1770-1804
Prof. a. C. Girardoni 1770 - 1790

Pietro Giacomo PALMIERI

Bologna 1737 – Turin, 1804

A grey stallion with a groom with a city on the background

Pen and brown ink on paper, 323 x 464 mm.

Signed and dated lower left: *Palmieri In.e Fece 1801*

Inscribed lower center: *Superbe Dessin à la plume* and *Pietro Palmieri 1740-1804 Parme-Turin; Prof a l'Academie du Parme*

A magnificent gray stallion is held by a groom in seventeenth-century style clothing. On the background is an imaginary city, with a tower reminiscent of the *Torre della Garisenda* in Bologna, the artist's hometown.

PALMIERI, Pietro Giacomo was born in Bologna on December 7, 1737.

After spending some time in the Seminary in Bologna, he devoted himself to an artistic career. He then attended the Accademia Clementina in Bologna, completing a six-year apprenticeship.

He worked as an engraver; the series of *Invented Landscapes*, the drawing of the Pinacoteca Nazionale di Bologna of 1762 reveal the knowledge of the Venetian models of Marco Ricci, Francesco Zuccarelli and Giuseppe Zais. The contemporary models were joined by those of the seventeenth century: Guercino, Jacques Callot, Stefano Della Bella, Nicolaes Berchem.

Towards the end of the 1760s Palmieri moved to Parma, where he was taken under the protection of the minister Guillaume-Léon Du Tillot, thanks to whom he was appointed *professore* at the academy for the year 1771, a title he boasted in three drawings now preserved in Florence at the Gabinetto dei Disegni e delle Stampe degli Uffizi.

By 14 January 1773 Palmieri had already moved to the new Parisian residence of Du Tillot, for whom he also worked as a copyist.

It was perhaps his association with the circle of engravers, of which Jean-Baptiste Le Prince was a member, who had invented the new *à lavis* technique, softer and freer, that induced Palmieri to create four *à lavis* etchings: *L'occupation champêtre*, *L'amour maternel*, *Le repos du berger*, *La veille laborieuse*. The death of his protector Du Tillot must have caused Palmieri serious economic problems and it was perhaps for this reason that he decided to leave Paris, travelling to Spain, England and Switzerland and then moving permanently to Turin in 1778. Here he married Maddalena Brunetti from Vercelli, with whom he had two children.

He was appointed 'first draftsman' of Luigi Vittorio di Carignano and was requested by Vittorio Amedeo III as 'drawing master' of the Dukes of Angoulême and Berry and 'advisor' for the purchase of drawings and prints for the court collections.

He executed works now lost, for the castle of Rivoli and in 1789 a series of 32 drawings in frames sculpted by Bonzanigo for the cabinet of the Duke of Aosta Vittorio Emanuele in Moncalieri.

The trompe-l'oeil of the Royal Library, dated '1780', date back to the first Turin period.

In the drawings attributable to Palmieri's late production, neoclassical suggestions can be identified in the clear cuts of light. The wide and enveloping skies, full of cloudy vapors and the low horizontal cuts of some sheets recall landscape painters such as Pierre-Henri Valenciennes and suggest an exchange with Giuseppe Pietro Bagetti, who frequented Palmieri's studio together with Felice Maria Storelli. He died in Turin on 18 December 1804.



Francesco PANINI

Rome, 1745-1812

Piazza Colonna in Rome with the Palace of Cardinal De Solis (Palazzo Piombino) Festively Decorated

Signed and dated lower left: *Francesco Panini 1769.*

Ink, watercolour and tempera on paper, 283 x 485 mm.

Inscribed in the bottom centre: *Piazza Colonna Illuminata del Cavalier Pannini.*

Another inscription on the verso: *Disegno di Piazza Colonna con altro Imp di Francia.*

The subject of our extremely rare tempera, of which no other example is known, could be identified thanks to an engraving by G. Ottaviani and N. Giansimoni depicting 'Il Prospetto della Facciata del Palazzo d'abitazione in Roma a Piazza Colonna dell'Emo Sig Card. Francesco De Solis Archbiv. Of Seville, illuminated on 10.11.12 August 1769'.

It was custom in vogue in 17th and 18th century Rome to decorate important palaces with posthumous facades on the occasion of some special event to be celebrated.

The palace that appears in Panini's tempera is covered with a wooden and cardboard façade, with a double order of pilasters on the ground floor and twin columns on the first floor on a terrace balustrade. A rich pediment embellished with statues adorns the attic.

In the lavishly decorated square with torches placed on high supports, a semi-circular stage is set up in front of the Antonine column for spectators who came, some on foot and some in carriages, to watch the fireworks display.

The palace in question is the **Palazzo Piombino Boncompagni Ludovisi**, which was located in Piazza Colonna. The palace was commissioned by Cosimo Giustini in 1580 and was completed in 1588. In 1609 it was purchased by Cardinal Fabrizio Veralli and in 1636 it passed by inheritance, together with the rich collection of marble and sculpture it contained, to Marquis Orazio Spada, whose family owned it until 1819 when it was purchased by Luigi I Boncompagni Ludovisi Prince of Piombino, who had already been renting it since 1797, hence the name of the building.

The palace was demolished in 1889 for the widening of the Corso.



F. Panini, detail.



The engraving, detail.

Cardinal Francisco de Solís (Salamanca,1713 - Rome,1775), to whom the engraving is dedicated, was a Spanish cardinal who resided in Rome in the Palazzo Piombino. Of aristocratic origin, he belonged to one of the most influential families at the court of King Philip V. In 1755 he was appointed archbishop of Seville and in 1756 Pope Benedict XIV made him a cardinal.

De Solis played an important role in the conclave of 1769 which was convened following the death of Pope Clement XIII and ended with the election of Pope Clement XIV.

The election of the new pope provided an opportunity to exert pressure from European states, particularly France and Spain, to abolish the Society of Jesus in the Catholic states.

The Sacred College, however, protested against the external interference it was suffering from the party in favour of the suppression of the Jesuits.

Cardinal De Solis supported by the ambassadors of France and Spain, however, insisted on committing the next pope with a written declaration containing the suppression of the Jesuits. He began to sound out Cardinal Ganganelli on his possibility of signing the promise required by the Bourbon kings as a precondition for his election.

Ganganelli eventually signed the document that satisfied De Solis and on 18 May 1769 therefore Ganganelli put everyone in agreement and was elected with forty-six out of forty-seven votes with the name Clement XIV.

It is therefore highly probable that the celebrations depicted here in front of Palazzo Piombino, the residence of Cardinal De Solis, were held both in honour of the cardinal and for the election of the new pontiff.

Our tempera by Francesco Panini is therefore a rare document depicting this 1769 event in Roman life.



Francesco Panini or **Pannini** Rome, 1745–1812; (according to F. Arisi and L. Salerno 1738 – 1810), was an architecture and landscape painter, draughtsman and publisher of prints from the 18th and early 19th century living in Rome.

Francesco Panini was one of two sons of Giovanni Paolo Panini, a famed 18th-century Italian *Veduta* painter and architect in Rome.

His brother Giuseppe Panini (Rome, 1720–1812) was an architect and archaeologist who in 1762 completed the construction of the Trevi Fountain. The brothers worked together at different stages of their careers, as some of Francesco's drawings attest.

Francesco Panini collaborate with a number of well-regarded engravers in late 18th-century Rome: Carlo Antonini, Giovanni Ottaviani, Giuseppe Vasi, Giovanni Volpato.

Around 1770 he created a series of hand-colored views of Saint Peter's Basilica in Rome.

He then worked with Giovanni Volpato, a highly talented engraver from Venice who published, between 1772 and 1776, a large series of plates after the frescoes of the Raphael Rooms and the Loggias at the Vatican, which gained him a considerable reputation. Some of these plates were subsequently hand-colored by Francesco Panini and they became much in demand among visitors to Rome. In a letter of 1775, the painter Gavin Hamilton to his English patron Lord Shelburne wrote that he had ordered a copy of the specimens of the Loggias colored by Panini. Francesco had intentionally overcome the 'ruinistic' taste of his father Giovanni Paolo in favor of a more accurate topographical precision in his views.

With the collaboration of Francesco Panini and Lodovico Teseo, Volpato published, between 1775 and 1777, a series of prints after frescoes painted by Annibale Carracci in the Galleria of Palazzo Farnese. Like his father, Francesco was also a man of culture: in 1772 he was accepted into the Accademia degli Arcadi.

His refined works are preserved at the Albertina in Vienna, at the Louvre in Paris, at the Kupferstichkabinett in Berlin, at the Fitzwilliam Museum in Cambridge.

In 1974, twenty-two temperas on paper (440 x 680 mm) formerly owned by Countess Carolina Maraini of Florence were sold at auction in Rome.

In 2005 six other views of Roman Villas appeared on the market.

Reference bibliography: *Vedute di Francesco Panini* by F. Arisi, in *Strenna piacentina*, 2006



F. Panini, *Villa Borghese*, tempera



Waller Hugh PATON

Dunferline (Scotland),1828 – Edinburgh,1895

Low Tide at Pettycur Bay

Watercolour and gouache on paper, 350 x 530 mm.

Signed and dated lower left: *Waller.H. Paton R.S.A. 1883.*

Waller Hugh Paton RSA RSW (27 July 1828 – 8 March 1895) was a Scottish landscape artist in the second half of the 19th century.

Paton was born in Wooser's Alley, Dunfermline, the son of Joseph Neil Paton (1797-1874), a damask designer, and Catherine McDiarmid.

In his teens, Paton worked with his father as a damask designer. From age twenty he trained under the mid-19th century artist John Houston (1802–1884) RSA. He was elected an associate of the Royal Scottish Academy, in 1857 and became a full member (RSA) in 1865. In 1878 he became a member of the Royal Society of Watercolourists (RSW).

In 1858 he and his brother illustrated William Edmondstoune Aytoun's book "Lays of the Scottish Cavaliers", published in 1863.

Paton was one of the few of his generation to work "en plain air", the fashion then being to complete landscapes in the comfort of a studio. He enjoyed depicting the countrysides of Perthshire, Aberdeenshire, and especially the Isle of Arran. His work is typified by rich purple sunsets.

From 1859, Paton lived in Edinburgh, initially staying with his brother Joseph in his large Georgian townhouse at 37 Drummond Place in the New Town.

In 1861 and 1868, he toured the Continent with his brother Joseph.

In 1862 he married Margaret Kinloch of Maryculter near Aberdeen. They had four sons and three daughters.

Paton died at his home, 14 George Square, Edinburgh, on 8 March 1895.



Francesco PODESTI

Ancona, 1800 – Rome, 1895

Cleopatra presented to Caesar

China, white lead on brown paper, mm 235 x 330.

Signed lower left: *F. Podesti 1824*

Inscribed lower center: *Cleopatra presentata a Cesare.*

Born in Ancona on 21 March 1800, the young Francesco lost his mother at the age of only twelve. His father sent him to study military architecture at the school of Pavia, where he was to remain until 1814. The following year, however, he lost his father, too, and thus also the means to pursue his studies.

Thanks to the intervention of the Marchese Carlo Bourbon del Monte, he was given an annual grant by the Ancona city authorities in 1816, and this allowed him to move to Rome to study painting under Vincenzo Camuccini and Gaspare Landi at the Accademia di San Luca. While in Rome, he supplemented his lessons at the Accademia by also frequenting the workshop of Antonio Canova, who soon began to feel a paternal affection for the young artist.

In October 1824 Podesti made a gift to his native city of a painting of *Eteocles and Polynices*, a way of demonstrating the results that the grant was allowing him to achieve. The painting led to his receiving commissions for two large altarpieces in the city: an *Annunciation* for the church of the *Annunziata* and the *Martyrdom of St. Lawrence*, on which he worked from 1825 to 1827, for the cathedral.

In 1826 he began to travel extensively to perfect his artistic education, visiting Florence, Pisa, Bologna, Parma, Venice and Milan. It was in the latter city that he met the Marchesi Busca, for whom he painted a picture considered to be one of his masterpieces, the dual *Portrait of Carlo Ignazio and Antonio Busca*, in 1825.

A second trip was to take him to Naples, Pompeii and Herculaneum.

Returning to Rome in the 1830s, he was commissioned by Prince Alessandro Torlonia to paint a cycle of frescoes both for the Villa Torlonia outside the Porta Nomentana city gate and for the now demolished Palazzo Torlonia in Piazza Venezia.

The decorative cycles in the Torlonia residences were the most important and demanding artistic enterprise in 19th century Rome, and certainly in Podesti's career.

Among the many artists involved in the scheme, Podesti played a role of the greatest importance.

Elected an Academic of San Luca in 1835, he was commissioned by the House of Savoy to paint a *Judgment of Solomon* for the Royal Palace in Turin. Carlo Alberto even offered Podesti the post of director of the Accademia di Belle Arti in the city, but the painter turned the offer down, fearing that the job would somehow infringe upon his freedom as an artist.

In 1855, the year in which Pope Pius IX proclaimed the dogma of the Immaculate Conception, Podesti was commissioned to fresco the large Room of the Immaculate Conception in the Vatican with historical and allegorical episodes relating to the event.

Francesco Podesti died in Rome in 1896.



Joseph REBELL

Vienna,1787 - Dresden,1828

Stormy sea near Amalfi

Pencil and watercolour on paper, 485 x 664 mm.

Bibliography:

All'ombra del Vesuvio, Napoli nella veduta europea; Napoli Castel Sant'Elmo, 12 May 29 July 1990, p. 77.

The view depicts the Amalfi coast with a stormy sea.

Rebell chose the fury of the sea as the subject of so many of his paintings, to the point of leading his contemporaries to hypothesise that he had experienced the dangers of the sea storms first-hand.

The artist painted the stormy sea set against various scenes of the Neapolitan and Sorrento coasts. In our watercolour, Amalfi seems to be relegated in the background of the scene, while the real protagonists of the scene are the great waves crashing on the rocks and the rays of the sun piercing the clouds.

The only human presence is witnessed by a sailing ship plying the sea on the horizon.

Rebell had already painted the stormy sea near the Capuchin monastery in Amalfi in 1813 (Pescara Fondazione Di Persio) and it is likely that our sheet was executed in the same year and with the same beach as the place of observation.



Rebell, *Mare in burrasca ai Cappuccini di Amalfi*, Pescara, Di Persio collection.



Luigi SABATELLI

Florence, 1772 – Milan, 1850

Death of Absalom

Pen, on yellowed white paper, 7.9 × 10.7 in; 202 x 272 mm.

On the *verso* a sketch for the *Bust of Joab* is outlined in pen.

1792-1793

The drawing, translating the biblical passage with philological clarity, restores the intense drama of the episode: the hair fatally entangled in the branch of a terebinth tree, Absalom “*suspended between the earth and sky*”, is about to die stabbed by one of Joab’s lances (2 Sam 13; 18, 5).

Made in Rome at the beginning of 1790s, this sheet is characterized by the strength of its drawing and for the intelligence of the composition based on the figure of the victim in a pose inspired by the one of the flying angels in the *The Expulsion of Heliodorus from the Temple* by Raphael, wisely adapted to the new context.

The style indicates the interests stimulated in the young Sabatelli by what he saw and admired in the pontifical capital where he arrived in 1789 when he was 17 years old, and where he remained until 1794; a stay that was decisive for the intellectual opening of the painter.

The work reveals Sabatelli’s reflections updated either on the French neoclassicism of Jacques-Louis David probably mediated by Fabre or on the enlightenment, lucid and visionary at the same time, that found in Füssli and in the Anglo-Saxon colony the most eminent exponents. For the rapidity of execution and the masterly result of the “*pen sketch*” it is worth remembering the words, not without pride, of Sabatelli himself, related to his juvenile experience as the author of a nude academia “well done on the first try” and so perfectly executed as to provoke his schoolmates’ enthusiasm; on the other hand, it was thanks to his ability in the use of this particular technique that the painter obtained a strong reputation since when he studied in Rome.

Damiano Pernati obtained for the drawing displaying the *Death of Absalom* an engraving for the series collected under the title *Pensieri diversi di Luigi Sabatelli* published in Rome in 1794. As we can deduce from the complete title of the collection *Pensieri diversi di Luigi Sabatelli Pubblicati ed incisi da Damiano Pernati, Roma MDCCXCV. I disegni originali presso i Sig.ri Romero e Comp.*

Silvestra Bietoletti



Aspetto del Quirinale guardato dalla Fontana di Montecitorio a Roma

Antonio SENAPE

Rome, 1788 – Naples 1850

View of Rome from a Terrace at The Pincio

The sheet, 653 x 490 mm; the subject, 557 x 367mm.

Inscribed: *Veduta del Quirinale presa dalla Trinità dei Monti a Rome. 1815 circa.*

Our splendid view can be ascribed with certainty to the Roman-born *vedutista* Antonio Senape.

The precise style and the meticulous details as well as the handwriting of the inscription on the center of sheet lead back to other works by Senape, although his Roman views are very rare.

The chosen viewpoint of the artist is an imaginary terrace of the Pincio Gardens (the artist mention *Trinità dei Monti*, is evidently to indicate the near neighborhood).

On the left of the composition, it can be seen the convent and the church of the *Trinità dei Monti* with its twin bell towers and the Sallustian obelisk right in front of it. Further on, one can distinguish the Quirinal Palace with the *Torrino* (The Tower) and, closer, the Borromini's bell tower of Sant' Andrea delle Fratte with the *Torre delle Milizie* (Tower of the Militia) immediately behind it. Next to the viewer are the houses of the city centre with the dome of Sant'Agnese in Agone in the distance and the Antonine column.

A beautiful *olla* (terracotta vase) closes the composition on the balustrade of the terrace.

The figure of **Antonio Senape** (Rome, 1788- Naples, 1850 circa) ranks among the most prolific Italian *Vedutisti* of the first half of the 19th century. However, the considerable quantity of drawings produced by the artist is matched by the almost total lack of information on his life: his activity is not mentioned in biographical repertoires of the 19th century. His date of birth, 1788, is known from a recently rediscovered document dated *1815*, in which Senape himself declares that he is '27 years old' and lives in Rome at no. 50 Via Gregoriana in Rome (archives of the Vicariate of Rome of Sant'Andrea delle Fratte, Stati d'Anime 1815 f.n.n.). 'Roman', in fact, was declared in the margin of several of his drawings.

It is probable that after 1815 Senape left his hometown to settle in southern Italy; while his views of Rome are very rare, the artist's entire production is centered on images of the South.

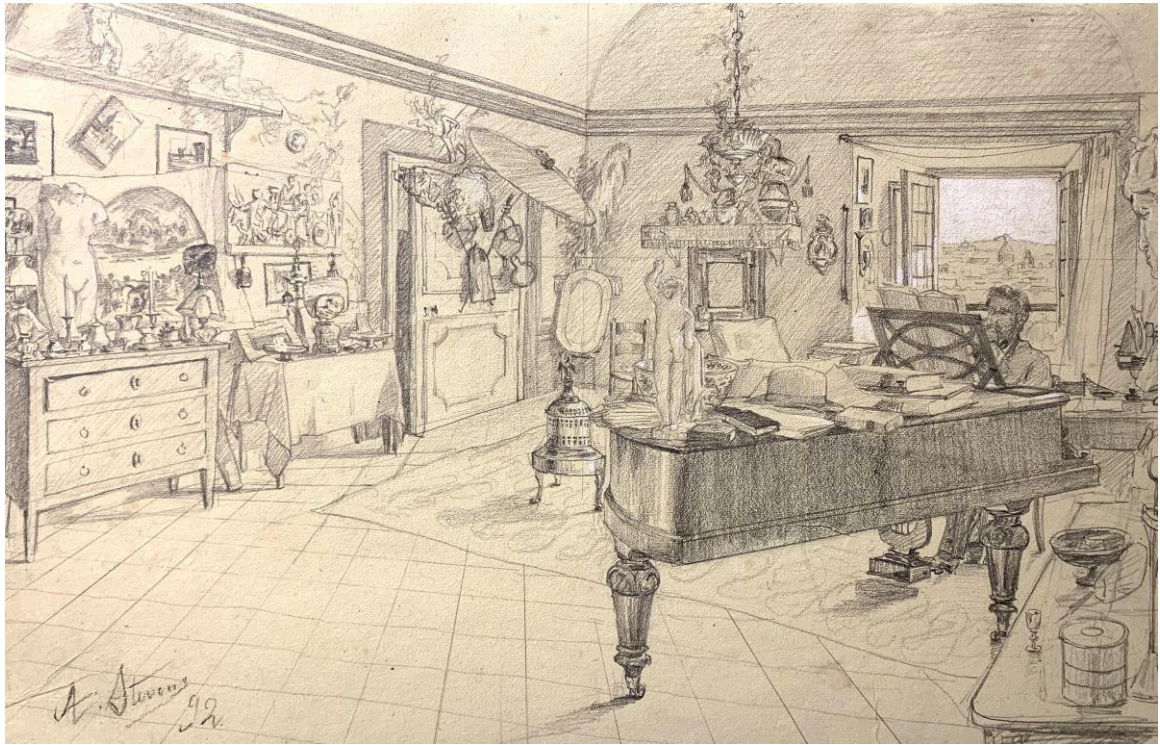
He settled in Naples where he devoted himself to a production of views 'from life', loose sheets, all done in pen and ink, thus not colored.

These pictures of well-known places were collected in souvenir albums for travelers, especially. English travelers. The city that offered him ever-changing views became his second home.

He lived until almost the middle of the 19th century, documented by his numerous views depicting buildings constructed in that period.



G. Van Wittel, *View from the Pincio*, tempera.



Alfred STEVENS

Brussels, 1823 – Paris, 1906

The Pianist in the Studio

Charcoal on yellow paper, 280 x 430 mm.
Signed and dated lower left *A.Stevens 92*

Our drawing depicts an artist's studio with a grand piano in the center and a musician playing it. The studio is filled with a multitude of different objects: we can recognize plaster busts taken from ancient statues, paintings, lamps, a Japanese-style umbrella, a floor warmer and much more: objects undoubtedly useful to a painter.

We can venture the hypothesis that our studio belongs to an artist-musician and that it is in Villa Medici in Rome. This last hypothesis can be deduced from the panorama of the city that can be seen from the open window: the dome in the foreground would seem to be that of the church of San Carlo al Corso.

The vaulted ceiling of the room and the small window would also suggest that we are inside one of the studios of the French Academy in Rome.

Alfred Émile Léopold Stevens (11 May 1823 – 24 August 1906) was a Belgian painter, known for his paintings of elegant modern women.

After gaining attention early in his career with a social realist painting depicting the plight of poor vagrants, he achieved great critical and popular success with his scenes of upper-middle class Parisian life.

Stevens was born in Brussels. He came from a family involved with the visual arts: his older brother Joseph (1816–1892) and his son Léopold (1866–1935) were painters, while another brother Arthur (1825–1899) was an art dealer and critic.

After the death of his father in 1837, Stevens left middle school to begin study at the Académie Royale des Beaux-Arts in Brussels, where he knew François Navez. In 1843, Stevens went to Paris, joining his brother Joseph who was there. He was admitted to the École des Beaux-Arts.

Stevens's works were shown publicly for the first time in 1851, when three of his paintings were admitted to the Brussels Salon.

He was awarded a third-class medal at the Paris Salon in 1853, and a second-class medal at the Universal Exposition in Paris in 1855. His *Ce qu'on appelle le vagabondage* [*What is called vagrancy*] (Musée d'Orsay, Paris) attracted the attention of Napoleon III. Two other paintings he exhibited at the Salon in Antwerp that year, *Chez soi* or *At Home* and *The Painter and his Model* (Walters Art Museum, Baltimore), introduced subjects from "la vie moderne" for which he became known: an elegant young woman in contemporary dress and the artist in his studio. He and his brother were becoming part of the art world of Paris, meeting people such as the Goncourt brothers and Alexandre Dumas.

During the 1860s, Stevens became an immensely successful painter, known for his paintings of elegant modern women. His exhibits at the Salons in Paris and Brussels attracted favorable critical attention and buyers. In 1863, he received the Legion of Honor from the French government. In 1867, he won a first-class medal at the Universal Exposition in Paris.



Henri de TOULOUSE-LAUTREC

Albi (France), 1864 - Saint-André-du-Bois (France), 1901

Étude de Têtes de Chevaux

Recto e verso

Pencil on paper, mm 117 x 207, 1880 circa

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M.G. DORTU, *Toulouse-Lautrec et son Oeuvre*, vol. IV, New York, 1971,

n. D. 1.703 (*recto*) and D. 1.704 (*verso*), p. 281.

Animalia, Galleria Paolo Antonacci Rome, May 2023, entry n. 17.

Henri de Toulouse-Lautrec was born in Albi, in southern France, on 24 November 1864, into one of the country's most prestigious families. His parents' marriage was, however, a case of consanguinity (they were cousins) and this was to have a serious impact on their son's genetic makeup.

In 1872 Henri followed his mother to Paris, where he attended the Lycée Fontanes (now the Lycée Condorcet), yet his already fragile health began to deteriorate when he was ten and it was discovered that he suffered from congenital bone deformation. His legs ceased to grow, so even though he was not a dwarf in the true sense of the term, as an adult he was only 1.52 mt. tall. In this period, he produced a series of small pictures displaying a free and firm hand, the subject matter in the pictures reflecting the equestrian world. The critic Matthias Arnold famously said that "even if he couldn't ride horses, he wanted at least to be able to paint them!" He then joined the atelier of Fernand Cormon, where he came into contact with Emile Bernard, Eugène Lomont, Albert Grenier, Louis Anquetin and Vincent van Gogh. In January 1884, he left Cormon's atelier and set up on his own in Montmartre, assiduously frequenting such venues as the Moulin de la Galette and the Moulin Rouge.

These were very proficuous years also from an artistic standpoint. The poster that he produced for the Moulin Rouge in 1891 was a spectacular success, making both him and the Moulin Rouge famous almost overnight.

He showed his work at numerous exhibitions and art fairs throughout Europe and even organised his own on occasion. Stimulated by his initial success, he regularly showed at the Salon des Indèpendants from 1889 to 1894, while also travelling frequently to Brussels and to Spain. The city that dazzled him the most, however, was London.

His constitution was undermined before he reached the age of thirty by the syphilis that he had contracted in the brothels of Paris, which had become his second home. His addiction to alcohol had gained the upper hand by 1897, and he was forced to suspend his artistic activities, his health deteriorating so badly that he was laid low by an extremely violent onset of *delirium tremens* in March 1899.

He died on 9 September 1901, not yet thirty-seven years old.



La Pescheria Romana 1836. Viadulli

Achille VIANELLI

Porto Maurizio (Imperia, Italy), 1803 – Benevento, 1894

The fish market inside the Portico of Octavia, Rome

Brown watercolor on paper, 290 x 195 mm.

Inscribed, signed and dated lower left: *La Pescheria in Roma 1836. Vianelli*

Our drawing depicts the fish market inside the Portico of Octavia in the Jewish Ghetto of Rome.

In the Middle Ages, the Portico of Octavia housed the most famous fish market in Rome (*Forum piscium* or '*Pescheria Vecchia*' hence Sant'Angelo in 'Pescheria' nickname for the inside church).

A plaque from this period is still visible with the inscription in latin 'CAPITA PISCIUM HOC MARMOREO SCHEMATE LONGITUDINE MAJORUM USQUE AD PRIMAS PINNAS INCLUSIVE CONSERVATORIBUS DANTO' (the heads of the longest fish in this plaque, including fins, must be given to the *Conservatori*). The sale of fish was favored by the proximity of the Tiber.

The wholesale sales of fish began at dawn and took place in the form of an auction, to set the day's price list. It was a real spectacle, frequented by commoners and nobles who went there in evening dress after attending parties in the palaces.

The fish were displayed on large marble tables carved from the remains of the Portico, owned by important families who earned money on the rent. Following restoration of the church in the second half of the 19th century, the market was moved to Via di San Teodoro.

Achille Vianelli (Porto Maurizio, 21 December 1803 - Benevento, 2 April 1894) was an Italian painter and engraver with French citizenship.

His father Giovan Battista, a native of Veneto, had married a Parisian woman and therefore changed his name to *Vianelly* and assumed French nationality. Achille kept his new surname and French nationality until after 1838.

From Porto Maurizio where they lived, the family moved to Otranto, where Achille spent his youth.

In 1819, we find him in Naples, studying painting. In Naples, Achille became friends with Giacinto Gigante, with whom he studied landscape painting taken from life, and attended the school of Wolfgang Hüber - a German painter - for a few months.

He then became a pupil of Anton Sminck van Pitloo, in whose atelier the Posillipo School originated in 1820, in which Vianelli also participated together with other pupils, such as Giacinto Gigante, Alessandro Fergola and Gabriele Smargiassi.

In the 1830s, he gradually abandoned landscape painting in oils to devote himself to perspective views of towns, squares and church interiors, painted in watercolour technique and especially with *sepia* monochromes, of which he developed a fine technique. Many of his views were reproduced in etching or lithographed and published in volumes dedicated to the city of Naples.

His fame spread to France and Louis Philippe called him to give painting lessons to the king and he lived temporarily in France until 1846.

He died in Benevento at the age of 91.