

A dramatic Baroque painting featuring a central female figure, likely a personification of Victory or a warrior goddess, dressed in a purple tunic and a red cloak. She wears a helmet with a white plume and holds a spear across her chest. To her left, a small winged figure (putto) holds a laurel wreath. To her right, a nude male figure is shown from the back, holding a sword. The background is dark and atmospheric, with a landscape visible in the distance. The overall style is characteristic of 17th-century Italian Baroque art, emphasizing strong contrasts and emotional intensity.

DICKINSON

**DRAMA, POWER AND SEDUCTION:**  
BAROQUE PAINTING IN ROME

**LULLO | PAMPOULIDES**









KEY

LP = Lullo | Pampoulides

D = Dickinson

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Cats.VI, VII, XV, and XVII won't be physically on view in London for the summer exhibition. Some of them will be part of the exhibition for the autumn section of the show.







## THE TIMELESS POWER OF 17<sup>TH</sup> CENTURY ROMAN BAROQUE ART

On 8<sup>th</sup> May of this year, the world watched as white smoke announced the end of the Papal Conclave and the election of Pope Leo XIV, formerly Cardinal Robert Prevost, as the first North American head of the Holy See. For nearly 800 years, this grand spectacle – occurring at the beginning of each Papal reign – has garnered widespread attention, and it continues to captivate international audiences to this day. Since its completion in 1667, Gian Lorenzo Bernini's St Peter's Square has stood as the backdrop to this momentous event, its vast scale (it measures 320 metres wide and 240 metres long) not only heightening the drama and spectacle of the Catholic Church but – along with the panoramic views of Carlo Maderno's façade of St Peter's Basilica, Michelangelo's dome, and the tantalising glimpses of his Sistine Chapel frescoes caught on camera by the recent press coverage – also serving as a reminder of the importance of great art.

Rome is, by its very nature, a city characterised by the Baroque. Indeed, the 17<sup>th</sup> century style has, through great monuments and masterpieces, come to define the city's visual and emotional experience. The unique tradition of the Papal Conclave, for example, whose identity and spectacle are so deeply bound up in Rome's artistic legacy, is itself proof of the enduring power, beauty and spirituality of the Baroque style – qualities that continue to shape modern art, film and music. 17<sup>th</sup> century Roman art is thus as important and influential now as it was then.

In the 17<sup>th</sup> century, Rome was Europe's preeminent artistic capital, surpassing Florence, Paris and London in importance. With the Counter-Reformation, perpetuated by the Council of Trent (1545-1563), there came a proliferation of art that aimed to inspire faith, challenge Protestantism and disseminate the Catholic message which saw Rome – as the centre of Catholicism – become a melting pot for artistic creativity and innovation. Such urgent demand for religious, quasi-propagandistic art produced a wealth of artists who transformed painting, creating a new visual language – the Baroque style – whose emotional depth and theatricality still resonate with viewers today. Caravaggio (1571-1610) revolutionised painting with *chiaroscuro*, a technique relying on sharp contrasts between light and shade, as seen in *The Calling of Saint Matthew* in the Church of San Luigi dei Francesi, where light pierces shadow in a visual dramatisation of divine intervention. Annibale Carracci (1560-1609), in his fresco cycles at the Palazzo Farnese, *The Loves of the Gods*,

infused Classicism with a new emotional warmth, giving freshness to his figures. Guido Reni's (1575 – 1642) frescoes, which adorn the walls of the Casino dell'Aurora at the Palazzo Pallavicini-Rospigliosi, are innovatively yet elegantly composed, while Pietro da Cortona's (1596-1669) own cycle at the Palazzo Barberini, including the exuberant *Allegory of Divine Providence*, is a glorification of papal power. These works, commissioned and executed for Rome's great churches and palaces, turned sacred spaces into living theatres, a feat that continues to inform today's visual storytelling and modern media.

The dominance of Rome saw it attract painters from all over Europe, enticed by the city's great masterpieces, and they perpetuated the popularity and spread of the Baroque style, securing its lasting influence. The Antwerp altarpieces of Sir Peter Paul Rubens (1577-1640), for example, who studied in Rome in 1601-08, and the large-scale works of Jan van Bijlert (1596-1671), a Dutchman who trained in the city between 1621 to 1623, demonstrate the influence of Caravaggio's dramatic manner. The mythological works of Diego Velázquez (1599-1660) in Madrid stemmed from his study of Carracci's frescoes whilst in Rome between 1629 and 1631. The pilgrimages made by these artists, and many others, saw the Baroque style develop with almost unimaginable speed into a truly international phenomenon, with Rome as its centre.

The influence of the Roman Baroque and its aesthetic continues to this day, with references to the style permeating our modern cultural outputs. As the variety of artistic media has expanded to include film, photography and digital art, so too has the effect of 17<sup>th</sup> century Roman art spread more widely. From the moodily lit filmography of Martin Scorsese and Ridley Scott, including the award-winning *Gladiator* (2000), which undoubtedly drew upon Caravaggio's dramatic use of shadow, to the highly stylised and atmospheric photographic work of Annie Leibovitz, not least her celebrated portraits of Her Majesty Queen Elizabeth II, the Baroque is evidently still very much alive.

With this and the recent focus upon Papal Rome in mind, our exhibition is a fitting and timely celebration of this most unique of aesthetic styles and the artworks – namely paintings – created during its heyday. Featuring idyllic landscapes, stirring portraits and striking allegorical depictions, this exhibition highlights the very best of the Eternal City in the 17<sup>th</sup> century.









## DRAMA, POWER AND SEDUCTION: BAROQUE PAINTING IN ROME

At once opulent and dramatic, Baroque painting emerged in the early 17<sup>th</sup> century as a disruptive aesthetic of seduction — of the senses, of power, and of the divine. Nowhere did this language of grandeur and intensity find more fertile ground than in Rome. This exhibition brings together a selection of works by different hands and schools, but unified by their participation in the vivid and often tumultuous dialogue that defined the evolution of Baroque painting in the Eternal City.

While it is impossible to even aspire to offer a complete and exhaustive excursus of such a complex and extensively researched theme, this introduction can nevertheless seek to build a bridge between a selection of artworks that illuminate key facets of Roman Baroque painting, all the while remaining fully conscious that any single survey must inevitably be partial.

The term ‘Baroque’, derived from the Portuguese *barroco*, originally described an irregularly shaped pearl. In the 18<sup>th</sup> century, literates and critics adopted it to dismiss what they saw as the excessive and irrational style of the seventeenth century, in contrast to the rational harmony of the Renaissance. This pejorative label endured for generations, until 20<sup>th</sup> century art history re-evaluated the term, recognising in the Baroque a radical, even revolutionary, artistic freedom. In Rome, this spirit is notoriously incarnated by the dynamic architecture of Francesco Borromini (1599-1667), the theatrical sculpture of Gian Lorenzo Bernini (1598-1680), and the immersive ceiling frescoes of Pietro da Cortona (1596-1669).

Rome, at the dawn of the seventeenth century, was a magnet for artists across Europe. It was a city where spiritual power and worldly ambition collided — where private collectors and ecclesiastical patrons - often one and the same — vied for prestige through ever more elaborate visual statements. As the Counter-Reformation softened into a new cultural order, the visual arts were marshalled not simply to instruct, but to dazzle and overwhelm.

It is within this context that the Baroque achieved its mature form, moving beyond the artificiality of late Mannerism towards a renewed commitment to truth and human experience. At the heart of this transition are two seemingly divergent paths: that of Michelangelo Merisi, known as Caravaggio (1571-1610), whose unflinching realism rejected

idealisation, and the Carracci, in particular Annibale (1560-1609), whose classicism sought to reconcile naturalism with the study of the old masters.

At the same time, a group of foreign artists — primarily from Northern Europe — were living and working in the city, specialising in small-scale cabinet pictures painted on precious supports, particularly copper. These works were distinguished by a renewed sensitivity to light and landscape.

At the dawn of the new century, in 1605, the rare and still too little-known master Jakob Ernst Thomann von Hagelstein (1588-1653) painted, during his Roman sojourn, the precious copper opening the show and depicting the *Nativity*, or *Adoration of the Angels* (cat.I). The nocturnal atmosphere, illuminated by a silvery glow, evokes the influence of Adam Elsheimer while also revealing Thomann’s own refined sense of theatre — a quality likely developed during his early training in Varallo under Melchiorre d’Errico (c.1573–c.1642), brother of Tanzio da Varallo (1575-1633).

Slightly older than Thomann, but a key intermediary figure between Elsheimer and Caravaggio, is Carlo Saraceni (1579-1620), one of the leading exponents of early caravaggism. His Venetian origin and the northern influences — in particular Elsheimer — translated into a particularly original caravaggist synthesis of drama and luminism. His *Orion*, on view here, is a striking testament to this unique style, and a manifesto of his personal interpretation of caravaggism (cat.II).

Although his life and career were cut short by the plague in 1620, Saraceni’s influence in Rome resonated far beyond his years. His style shaped the work of numerous painters — both Italian and foreign — including figures whose names have been lost to history, such as the so-called “Pensionante del Saraceni.” Equally compelling is the anonymous hand behind the *Saint Simon Apostle*, presented here. With its daring frontality and monumentality, the painting recalls in many ways Saraceni’s *Orion* and bears witness to his profound impact on what was likely a French or Northern artist active in Rome in the 1620s (cat. III).

These works speak not only to the stylistic convergence occurring in Rome, but to the artistic ferment of a city that served as a crucible of innovation. As these artists absorbed and

reinterpreted the lessons of Caravaggio and his circle, many returned to their homelands, carrying the Roman Baroque like a virus of invention. As often happens when great artists journey to Italy — among them painters of the stature of Peter Paul Rubens (1577-1640), Diego Velázquez (1599-1660), and Anthony van Dyck (1599-1641) — this convergence of towering personalities provided ample opportunity for exchange and mutual influence.

A particularly poignant example of the impact of Roman Baroque on foreign artists is visible in Hendrick Munniks’ (active c.1624-1643) monumental *Hercules Freeing Prometheus* (cat. IV) and Jan van Bijlert’s (1597/8-1671) allegorical *Five Senses* (cat.V). Both artists, hailing from Utrecht and active in Rome shortly after Caravaggio’s death, demonstrate the longlasting and heterogeneous breadth of Merisi’s influence: from the violent drama rendered in stark chiaroscuro of Munnik’s *Hercules and Prometheus* to the joyous, multisensorial realism of the allegorical scene, evidently inspired by the popular tavern scenes by Caravaggio and his followers, in particular Bartolomeo Manfredi as well as the many French and Northern artists working in Rome at the time.

One of the key figures in shaping the early Roman Baroque was Cardinal Francesco Maria Bourbon del Monte (1549-1626). A pivotal patron of both the arts and sciences, del Monte is best remembered today as the first and most influential supporter of Caravaggio during his formative years in Rome after leaving the workshop of the Cavaliere d’Arpino (1568-1640).

Another artist who trained under d’Arpino and enjoyed the support of del Monte — though stylistically at odds with Caravaggio — was Andrea Sacchi (1599-1661). A leading proponent of the classical current within the Baroque, Sacchi rejected mere imitation of nature in favour of a more idealised, intellectual mode grounded in Renaissance tradition. His recently rediscovered *Allegory of Rome*, commissioned by del Monte himself as early as 1621-25, with its complex iconography and vigorous palette, stands as a landmark of this classicising tendency. Evocative and emblematic, the painting not only encapsulates the grandeur and ambition of the city it celebrates, but also lays the foundation for the development of Roman Baroque painting in the following years (cat.VI).

Sacchi’s visual language — rooted in classical clarity and narrative coherence — would profoundly influence the development of Roman Baroque painting, particularly through the work of artists such as Carlo Maratta (1625-1713). From Sacchi’s legacy emerged the dominant aesthetic of mid- and late-century Rome: a fusion of classical balance and Baroque dynamism.

That said, the impression of caravaggist works on northern painters visiting Rome is surprisingly deep and longlasting. Bernhard Keil, known as Monsu Bernardo (1624-1687), was born in Denmark and before moving to Italy worked in Rembrandt’s studio in Amsterdam. His production is today widely associated with genre scenes depicting the everyday life of the lower classes, often with an associated moral or allegorical meaning. Yet, his impressive *Christ crowned with thorns*, certainly painted during his Roman sojourn around 1650-60, is an open tribute to Orazio Gentileschi’s (1563-1639) famous canvas of the same subject — painted in Rome more than forty years earlier (cat.VII).

By the time Keil paid his late celebration of caravaggism, Baroque painting in the city evolved its focus, shifting from imitation to invention. The central role of Rome in 17<sup>th</sup> century Europe was not merely ecclesiastical or political — it was also magnificently visual. As the century progressed, prominent Roman families competed for prestige and legitimacy through increasingly lavish artistic patronage. Palaces and churches became stages for a dynastic theatre of power, and works of art were no longer bound strictly by the austere constraints of the Counter-Reformation. A new language of visual persuasion emerged — more seductive, more theatrical — where the aim was no longer moral edification alone, but the exaltation of status. Even ecclesiastical patrons began to commission artworks less for didactic purposes and more as powerful statements of personal and familial grandeur. This transition opened space for artists to assert their imagination with unprecedented liberty. Freed from rigid dogma, painters sought to dazzle and move their viewers — wonder, indeed, became a political tool.

Pietro da Cortona stands as the undisputed master of large-scale fresco decoration. His ceiling for the Palazzo Barberini, *The Triumph of Divine Providence*, remains one of the defining achievements of the Roman Baroque — an orchestration of light, movement and allegory in service of papal magnificence. Yet this exhibition



highlights a more intimate and unexpectedly restrained work: a *Saint Paul* whose simplicity belies the vigorous painterly force beneath the surface (cat.VIII).

Carlo Maratta, the other towering figure of the Roman classicist current, is represented here through two markedly different works. Originally from the Marche, Maratta was brought to Rome under the protection of Pope Urban VIII's (Maffeo Barberini, 1568-1644) secretary and trained for many years in the studio of Andrea Sacchi. His *Martyrdom of Saint Andrew*, a key addition to his early independent oeuvre, revisits a compositional idea of his master while introducing a greater sense of drama, colour, and rhythmic grandeur — qualities that would come to define his long and influential career (cat.IX). As the leading painter of late 17<sup>th</sup> century Rome, Maratta presided over the Accademia di San Luca and helped codify a version of Baroque painting that balanced expressive immediacy with refined control.

Maratta also excelled in portraiture, and the *Portrait of a Soldier* (c.1670–80) included in this selection, showcases his deft ability to convey presence and psychology (cat.X). The crisp textures, the assertive pose, the subtle turn of the gaze reflect the stature he achieved as Rome's foremost portraitist in the latter half of the century.

Beyond official commissions and courtly patronage, the Roman art scene of the Baroque period was vibrant and porous. A lively market attracted both local and foreign artists who produced works for private collectors, often in so-called 'minor' genres — still lifes, battle scenes, scenes of everyday life and, perhaps most importantly, landscapes.

The new genre of landscape painting gained remarkable popularity in Rome at the beginning of the 17<sup>th</sup> century, championed both by northern artists such as Goffredo Wals (c.1595–1638), Adam Elsheimer (1578–1610), and Paul Bril (1554–1626), and by the Carracci and their school, including Domenico Zampieri, known as Domenichino (1581–1641), Francesco Albani (1578–1660), and the young Guido Reni (1575–1642). Yet the true innovators — the undisputed masters of the Roman landscape — were two French painters active in Italy: Nicolas Poussin (1594–1665) and Claude Gellée, known as Claude Lorrain (c.1604/5–1682). The latter is here represented by a highly iconic 'Arcadian' idealised view of the Roman campagna, *A wooded river landscape with shepherds and their flock* (cat.XI).

These new genres catered to an increasingly international clientele and reveal the pluralism and experimentation that thrived alongside the more institutional currents. Among the most significant contributors to this parallel art market there were also the so-called *Bamboccianti*, known for their scenes of Roman street life, as well as independent innovators such as Salvator Rosa (1615–1673) and Pier Francesco Mola (1612–1666). The latter, a native of Ticino, modern-day Switzerland, exemplifies a uniquely Venetian reinterpretation of Caravaggio's legacy, marked by bold and painterly lyricism. He is featured here with two compelling works: a magnificent *Saint Andrew* (cat.XII) and a striking *Portrait of a man wearing a turban* (cat.XIII), the latter gesturing toward the global imagination that infused Roman painting of the time.

The cosmopolitan dimension of Rome during the Baroque period is also the focus of a major exhibition currently held at the Scuderie del Quirinale in Rome, titled *Barocco Globale. Il mondo a Roma nel secolo di Bernini (Global Baroque. The World in Rome in the Age of Bernini)*, Scuderie del Quirinale, Rome, 4 April–13 July 2025). Notably, the poster and cover image of the exhibition catalogue is Francesco Mola's *Portrait of an Oriental Warrior* from the Musée du Louvre, Paris, which shares numerous elements with the portrait here presented.

Indeed, the second half of the century saw a constant influx of artists from across Italy and Europe, contributing to a rich mosaic of styles and ideas. This cosmopolitan climate is vividly reflected in the *Resurrection of Christ* by Louis Cretey (c.1635–1721), a singular and eccentric voice of the international Baroque (cat.XIV). Originally from Lyon, Cretey travelled extensively through Italy between 1669 and 1682, working in Parma and Rome under the patronage of Cardinal Renato Imperiali. His *Resurrection*, likely painted during his Roman period, offers a luminous and unorthodox vision of a canonical theme — its expressive freedom and radiant palette presaging the sensibility of the Rococo.

As the century drew to a close, the artistic paths opened by Giovanni Battista Gaulli, called il Baciccio (1639–1709), Pietro da Cortona and Carlo Maratta — marked by brighter chromatic registers, grand compositions, and sensual classicism — were embraced and transformed by a younger generation. These artists would carry

Roman painting into the 18<sup>th</sup> century, reaffirming the city's role as both an artistic crucible and a theatre of visual power.

To close this survey of Roman Baroque painting, we turn to a group of artists whose names — Giacinto Brandi (1621–1691), Girolamo Troppa (1636–1733), Filippo Lauri (1623–1694), Francesco Trevisani (1656–1746), Bartolomeo Chiari (1654–1727) and many others — are perhaps all too often eclipsed by their more celebrated contemporaries. Yet their work speaks powerfully of a late-17<sup>th</sup> century climate in which the Baroque idiom continued to evolve in subtle and surprising directions. Among them, Sebastiano Conca (1680–1764) and the Ghezzi family — Giuseppe (1634–1721) and his son Pier Leone (1774–1755) — reveal the shifting tastes of a new century.

Pier Leone Ghezzi, trained by his father, is here represented by two canvases: the *Rest during the flight into Egypt* (cat.XV) and *Susanna and the Elders* (cat.XVI). Both canvasses date to the first quarter of the 18<sup>th</sup> century, and carry forward the vigorous compositional schemes of the artist's father while unveiling a bright light, intense palette and more animated draperies. Flesh tones glow with a newly sensuous warmth, and the figures seem to dance upon the surface — evidence of a Baroque that, as it matured towards Rococo, remained attuned to novelty and refinement.

Benedetto Luti (1666–1724) is another pivotal figure of the period. His masterwork *Angelica and Medoro*, painted in 1695–1700 for the rich banker Paolo Girolamo Torri's Roman villa, marks a pivotal moment at the turn of the century (cat. XVII). Monumental yet delicately poised, the composition combines a statuesque grandeur with a gentle, pastel-inflected lyricism. Luti's sensual monumentalism points forward to the Rococo's dalliance with elegance and intimacy, demonstrating how Rome could still exert a decisive influence on European taste long after the heyday of papal splendour.

If one were to sketch the arc of Roman Baroque painting in broad strokes, it might read thus: a descent from the luminous confidence of the Cinquecento into the tenebrous drama of the Seicento, only to emerge into the radiant, anticipatory airy glow of the Settecento.

By the early 18<sup>th</sup> century, Rome remained the premier destination for artists and Grand Tourists

alike — but its role had changed. Wealth and patronage were flowing northwards, beyond the Alps, and the intimate alliance between artistic innovation and ecclesiastical power was loosening.

As Rome became a symbol, more than a court of active artistic patronage, it was the Neoclassical reverence for antiquity — rather than the Baroque's theatricality — that captured the imagination of visitors. Portraitists like Pompeo Batoni and vedutisti such as Giovanni Paolo Pannini (1691–1765) would come to epitomise this new cultural moment. Pannini's *Capriccio of the Roman Forum with Tuccia, the Vestal Virgin*, commissioned in 1731 by the Welsh Grand Tourist Robert Jones of Fonmon Castle, assembles Rome's ancient monuments into a single, resonant vision (cat.XVIII). The canvas showcases an idealised panorama that, more clearly than any other, charts the city's passage from Baroque splendour to Enlightenment emblem.

The main road forward is by now clearly marked, and it leads us into a new world shaped by a sense of progress, awareness, and confidence. And it is fitting that our ideal journey concludes with the view of a broad, bright road that — both literally and figuratively — leads us away from Rome.

The *Extensive landscape with carriages and elegant figures on a road, including the artist himself, gardens and fields on either side*, painted in the mid-18<sup>th</sup> century, it is a mature work by Pannini, created in collaboration with the landscape specialist Paolo Anesi (1697–1773). The eye is drawn into a sweeping aerial vista of the Roman countryside, populated by an idealised and optimistic portrayal of contemporary society, including the artist himself (cat.XIX).

While it is impossible to aspire to a complete and exhaustive excursus of so rich and extensively studied a field, this selection of paintings does not attempt to trace a linear history of Baroque painting. Rather, it follows the lead of a series of encounters: between North and South, sacred and profane, truth and artifice. The Baroque in Rome was never one thing — it was many voices, many ambitions, many visions of power and beauty. What unites them is the city itself: Rome, the 'eternal stage' on which, still to this day, power seeks glory and validation through the city's unique theatrical Baroque splendour.











I.

JAKOB ERNST THOMANN VON HAGELSTEIN  
1588 - 1653

NATIVITY  
1605

Oil on copper  
68.3 x 52 cm

#### PROVENANCE

S. Hartveld collection, Antwerp, 1927, as 'A. Elsheimer';  
Sale Fievez, Brussels, 16-17 December 1932, lot 12, as 'Elsheimer';  
Vaanderkindere Auctioneers, Brussels, 10-11 Sept. 2019, lot 226, as attributed to Elsheimer,  
Where acquired by Lullo | Pampoulides.

#### LITERATURE

J.Gerrit van Gelder and I.Jost, 'Elsheimers unverteilter Nachlaß', *Simiolus*, 1 (1966/1967), p.151, note 47  
(as David Teniers the Elder);  
M.Waddingham, 'Proposte per Teniers il vecchio', *Arte illustrata*, 3.25/26 (1970), pp.58-69, fig.9  
(as David Teniers the Elder);  
E.Duverger and H.Vlieghe, *David Teniers der Ältere*, Utrecht, 1971, pp.47, 76, fig.55  
(as David Teniers the Elder);  
M.Waddingham, 'Elsheimer Revised', *Burlington Magazine*, 114 (1972), p.611  
(as David Teniers the Elder);  
C.T.Seifert, 'Beiträge zu Leben und Werk des Lindauer Malers Jakob Ernst Thomann von Hagelstein (1588-1653)', *Wissenschaftliches Jahrbuch, Zeppelin Museum Friedrichshafen*, 2005, pp.107-108, ill.  
(as attributed to Jakob Ernst Thomann von Hagelstein);  
C.T.Seifert, *Beyond Elsheimer/ Jacob Ernst Thomann von Hagelstein*, London, 2022  
(as by Jakob Ernst Thomann von Hagelstein).

To tell the incredible story of the nearly forgotten Jacob Ernst Thomann one has to mention the name of another revolutionary 17th century painter: Adam Elsheimer. Recent studies have revealed that Thomann was only 17 when he met the ten-year-senior master, Elsheimer, in Rome - in around 1605 - and when he painted this recently rediscovered *Nativity*. The elder artist clearly had a profound influence on the young painter, but

the talent and personality shown in the latter's four known works - each one a masterpiece - and above all in this ambitious *Nativity*, which is larger than anything Elsheimer ever painted - has far deeper roots.

Thomann was already his own man when he arrived in Rome: despite being a teenager, he was confident, well-travelled (we know he studied in Varallo with Tanzio as a child) and immensely capable, to the point of being directly compared to Elsheimer in terms of ambition, scale and - arguably - even, results.

Joachim von Sandrart was the first to record Thomann's great skill in his entry for the artist published in the *Teutsche Academie* of 1675. Crucially, the chronicler devoted an exclusive biography to him, an effort not lavished upon any of Elsheimer's other *mit-Compagnen*: Pieter Lastman (Rembrandt's master), Jan Pynas and David Teniers the Elder. And, yet, despite his well-documented and highly-praised reputation as an artist working in Northern Italy, Rome and Naples, only four works by him are known today.

In 1614 Thomann returned to his home town of Lindau and, effectively, stopped painting. Thereafter, he embarked upon a prestigious political and military career that would lead him to the positions of General Steward in the Mantuan War in Italy, Imperial Commissary of War, Lindau's Chief Armourer and eventually the local War Councillor. In recognition of his service, Holy Roman Emperor Ferdinand II bestowed upon him the title of 'von Hagelstein'.

Thomann was a man that lived two brilliant - yet highly distinct - lives. And, perhaps, precisely because of his successful political life, his short and prodigious time as a painter - probably lasting less than 10 years in total - fell into oblivion.









II.

CARLO SARACENI  
1579 – 1620

*THE GIANT ORION*  
c.1616-17

Oil on canvas  
128.6 x 100.3 cm

#### PROVENANCE

Ricchini collection, Villa Cheirasca, Italy;  
Romanego collection, Genoa, since 1873;  
Their sale; Sotheby's, New York, 2 Feb. 2018, lot  
274 (as Italian School, 17<sup>th</sup> century);  
Private collection, Europe.

#### LITERATURE

Y. Primarosa, 'Nuova Luce su carlo Saraceni: la  
Madonna del Pilar di S. Maria in Monserrato e  
altri inediti', in *Storia dell'Arte*, Winter 2018, pp.  
74-75 (illus.fig.7; as Carlo Saraceni, painted in  
Rome)

This remarkable depiction of *The Giant Orion*,  
published for the first time in 2018, is an exciting  
addition to the oeuvre of the leading Venetian  
follower of Caravaggio, Carlo Saraceni. It is a  
picture of such daring design and arresting  
quality that it can be considered one of his most  
outstanding achievements on this scale.

Having trained first in his native Venice, Saraceni  
moved to Rome sometime around 1598 where

he worked under the sculptor Camillo Mariani.  
Until 1607, Saraceni had primarily focused on  
small cabinet paintings, but with the growing  
influence of Rome's most prominent early 17<sup>th</sup>  
century artists, his work developed in both  
scale and style. Between 1616 and 1617, Saraceni  
benefitted from the patronage of Pope Paul V,  
which saw him collaborate upon the decoration  
of the Palazzo del Quirinale and cemented his  
reputation as one of the city's most-celebrated  
Baroque *tenebristi*.

According to the lost *Astronomia* by the Greek  
author Hesiod, the giant Orion was a hunter and  
the son of the sea-god Poseidon and a princess  
from Crete. After walking over the waves to the  
island of Chios, Orion attacked Merope, daughter  
of the ruler Oenopion, in a drunken stupor.  
Oenopion blinded Orion in retribution, and the  
injured giant made his way to Lemnos where  
Helios, the Sun, restored his vision at the break  
of dawn. This painting is likely to represent the  
moment Orion's vision is restored, as he shields  
his gaze from the glare of the rising sun.









III.

ROME

*SAINT SIMON THE APOSTLE*  
c.1620-40

Oil on canvas  
103.5 x 84.5 cm

This intense, recently discovered painting represents an art historical enigma waiting to be solved. Depicting *Saint Simon*, also known as the *Cananaean*, an apostle preaching in Persia where, according to the apocryphal Acts of Simon and Judas, he was martyred by being cut with a saw, which the saint holds under his arm as iconographic symbol.

The style is characterised by an approach to realism that is typical of the artists working in Rome in the first decades of the 17th century, when Caravaggio's naturalism and his radically new use of light and shadow influenced a

whole generation of painters arriving in Rome from all over Italy and Europe. Monumental and extremely intense, the canvas shows remarkable displays of painterly bravura, such as the foreshortening of the hands, projecting in the viewer's space in an eloquent, rhetorical act of preaching.

Although, at present, the attribution of the painting remains elusive, the outstanding quality proves that the canvas is clearly the product of a painter of primary importance working in the febrile and creative ambient of Rome in the first decades of the century.









IV.

HENDRICK MUNNIKS  
Active c.1624 - 1643

*HERCULES FREEING PROMETHEUS*

Oil on canvas  
172.5 x 218 cm

PROVENANCE

Private collection France since at least the second half of the 19th century, until aquired in 2016.

The discovery of this large-scale, beautifully preserved painting, commanding in scale and drama, sheds new light on the impact of Caravaggio's manner among artists from the Northern Netherlands. It constitutes the highlight of the early career of Hendrick Munniks, who, after a brief sojourn in Rome, became a successful painter in Utrecht and The Hague (c.1623/24-1648).

Recorded among the pupils of Abraham Bloemaert in 1624, the stylistic roots of Munniks's early work are to be found in Rome, where he seems to have been one of the early members of the society of Netherlandish artists in Rome known as the *Schildersbent*.

*Hercules Freeing Prometheus* must have been among Munniks' most ambitious works, and it reveals the artist's mastery over a large and complex composition, heroic nudes, and the

portrayal of human emotions. It constitutes an early and therefore highly significant proof of his mastery and it adds to our understanding of the crucial role of the Utrecht Caravaggisti in the development of history painting both in Rome and in the Northern Netherlands.

While most seventeenth-century painters concentrated on the punishment or torment of Prometheus, the theme of his liberation is exceptionally rare in Dutch painting of the period.

Despite being little-known today, Munniks is a relevant figure for the development of Baroque painting in northern Europe. Between 1646 and 1648, his career took a decisive turn. Following the death of his wife he liquidated much of his household and entered the service of the Swedish nobleman and military commander Magnus Gabriel De la Gardie. Relocating to Stockholm around 1650-51, Munniks — known in Sweden as Hendrick Munnichhoven — secured patronage at the royal court, painting portraits for Queen Christina and members of the aristocracy. His Swedish-period portraits reflect the stylistic influence of Gerrit van Honthorst.









V.

JAN VAN BIJLERT  
1597/98 – 1671

*THE FIVE SENSES*  
early 1630s

Oil on canvas  
146 x 197.5 cm

#### PROVENANCE

Baron Michele Angelo Lazzaroni (1863–1934), Villa Madeleine, Nice; and by inheritance to his brother Baron Edgardo Lazzaroni (b.1892), Palazzo Lazzaroni, Rome;  
His Sale; Maître J.J. Terris, Nice, 16–21 June 1952, lot 125 (as 'école flamande XVIIe');  
Anon. Sale; Palais des Congrès, Versailles, 27 May 1979, lot 40 (as 'École Flamande du XVIIe Siècle');  
Private collection, Paris, acquired from the above sale;  
Anon. Sale; Christie's, Paris, 22 June 2006, lot 22 (as 'Jan van Bijlert'; withdrawn);  
Private collection, San Francisco, by descent from the above;  
Private collection, UK.

#### EXHIBITED

On loan to the Legion of Honor Fine Arts Museums, San Francisco, 2021

#### LITERATURE

G.J. Hoogewerff, 'Jan van Bijlert: Schilder van Utrecht (1598–1671)', *Oud Holland*, Amsterdam, vol. LXXX, 1965, p.26, no.29b (as a replica)  
P. Huys Janssen, in A. Blankert & L. J. Skates (eds.), *Holländische Malerei in neuem Licht*, exh. cat., Centraal Museum, Utrecht & Herzog Anton Ulrich-Museum, Brunswick, 1986–87, p.204, no.42.1 (as another version of no.42)  
P.H. Janssen, *Jan van Bijlert, 1597/98–1671*, Amsterdam, 1998, p.127, no.68.1 (as a copy)

The work is recorded on the RKD database as by van Bijlert:  
<https://rkd.nl/images/202111>

This large-scale depiction of *The Five Senses* by the Dutch artist Jan van Bijlert offers an interesting perspective on the international influence of 17<sup>th</sup> century Roman painting. Having arrived in Rome not long after the death of Caravaggio, whose dramatic life and work had captured the imagination of the city, Van Bijlert – like many other foreign artists – quickly familiarised himself with Caravaggio's innovations and sought to replicate his striking *chiaroscuro* effects.

Having first trained under his father, the glass painter Herman van Bijlert, and then with Abraham Bloemart in Utrecht, Jan travelled to France around 1617 and then on to Italy, where he is recorded in Rome by 1621. There, he was one of the founding members of the *Bentveughels*, a group of Northern European painters active in Rome between 1620 and 1720. After his return to Utrecht around 1625, Van Bijlert continued to work in a Caravaggesque style, as demonstrated in the sophisticated modelling of the figures, particularly the anatomy of the semi-nude male figure to the right. The palette, with its bold, painterly accents and sharp contrasts of light and dark areas, recalls the tenebrism of Caravaggio himself.









VI.

ANDREA SACCHI  
c.1599 – 1661

# ALLEGORY OF ROME

Oil on canvas  
245 x 193.5 cm

## PROVENANCE

Commissioned in the first half of the 1620s by Cardinal Francesco Maria Bourbon Del Monte, Rome (1549–1626);  
By descent to his heirs;  
Private collection, France;  
Sotheby's, London, 3 July 2019, lot 26; where acquired.

## LITERATURE

A. Cosmi, *Tra naturalismo e neovenetismo: il colore di Andrea Sacchi e la sua fortuna all'interno della bottega*, in *Barocco in Chiaroscuro. Persistenze e rielaborazioni del caravaggismo nell'arte del Seicento. Roma, Napoli, Venezia 1630-1680*, a cura di A. Cosma and Y. Primarosa, pp.170-173, fig.1

Commissioned by Cardinal Francesco Maria del Monte, Sacchi's *Allegory of Rome* presents the Eternal City as a triumphant warrior-noblewoman, her gaze both serene and resolute. Clad in classical armour — his breastplate rendered in silver and dusky golds — Rome

holds aloft a gilded figure of Victory, its delicate form contrasting with the weight of the armour strewn at her feet. Behind her, a robust river god — the Tiber — partially reclines, pouring life-giving waters that evoke Rome's mythical origins. At her feet, two cherubic putti, Romulus and Remus, slumber beside the she-wolf.

Sacchi's masterpiece must have been well known, and certainly admired, by his contemporaries. Valentin de Boulogne, for example, was to borrow heavily from the present design in his 1628–29 *Allegory of Italy*, painted for the papal nephew Cardinal Francesco Barberini. After Del Monte's death, Sacchi gained employment with the Barberini family and may have kept the preparatory drawing for the present painting.

With its harmonious balance of disciplined classicism and quiet drama, Sacchi's composition anticipates the measured grandeur that would come to define Roman painting in subsequent decades.









VII.

EBERHART KEILHAU, CALLED MONSÙ BERNARDO  
1624/26 - 1687

*CHRIST CROWNED WITH THORNS*  
c.1660

Oil on canvas  
116 x 164 cm

PROVENANCE  
Private collection, Rome.

LITERATURE  
A.Orlando, *I Gentileschi a Genova. Dati certi per Orazio, Artemisia, Francesco e Giulio*, in *Caravaggio e i Genovesi. Committenti, collezionisti, pittori*, exhibition catalogue ed. by A.Orlando, Genoa 2019, p.162, fig.15 (as 'Genoese painter [Orazio De Ferrari?]'')

COMPARATIVE LITERATURE  
M.Heimbürger, *Bernardo Keilhau Detto Monsu Bernardo*, Rome, 1988  
G.Papi, written opinion dated 8 February 2015, Florence, on Eberhart Keilhau, called Monsù Bernardo, *The Arrest of Christ*, oil on canvas 111.5 x 165 cm

This impressive canvas is a remarkable rediscovery and a standout in the oeuvre of the painter

Eberhard Keilhau, also known simply as Keil, the most significant Baroque painter from Denmark. Notably, Keil trained in Rembrandt's studio in 1642-44 and later earned his reputation as a prolific genre painter during his travels across Italy, where he was known by the nickname Monsù Bernardo.

The significance of this canvas lies in its departure from Keil's typical genre subjects. The inspiration for the composition is evidently Orazio Gentileschi's *Christ Crowned with Thorns*, dating from c.1615. Although it is challenging to establish precise dates for Keil's works, the few religious paintings known to date were most likely painted shortly after his arrival in Italy, in the 1650s. Despite the dominant taste in the Eternal City having already shifted towards a more mature Baroque style, Keil must have been captivated by the intensity of Caravaggesque paintings such as Gentileschi's masterpiece upon his arrival in Rome, in 1656.





VIII.

PIETRO BERRETTINI, CALLED PIETRO DA  
CORTONA  
1597 – 1669

*SAINT PAUL*  
c.1630-40

Oil on canvas  
97 x 72.3 cm

## COMPARATIVE LITERATURE

G.B. Passeri, *Vite dei pittori, scultori ed architetti che hanno lavorato in Roma, morti dal 1641 al 1673*, Roma 1772, p.415

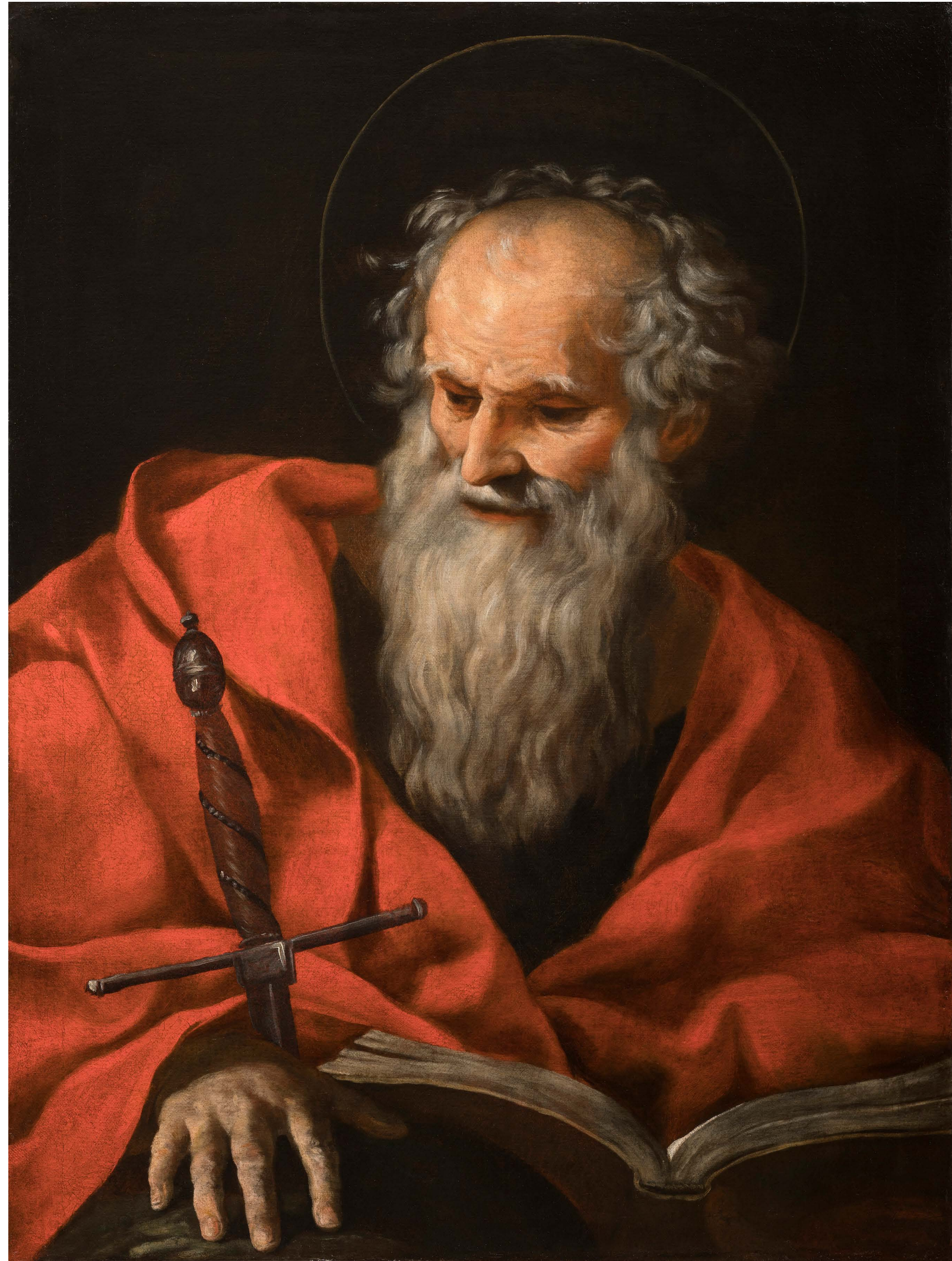
A.E. Perez Sanchez, *Pintura italiana del siglo XVII en Espana*, Madrid, 1965, p.265

This solemn and powerful depiction of *Saint Paul* shows the apostle at three-quarter length, his figure compressed within the narrow frame to amplify the sense of presence. The open book is a symbol of his epistolary teachings while the elongated hilt of a sword anchors the composition in space and refers to both his martyrdom and spiritual authority. The red cloak, painted in bold vermilion folds, envelops the figure with a monumental gravity typical of Cortona's mature works.

Pietro da Cortona moved to Rome in 1612, aged 15, where he became one of the leading painters

and architects of the High Baroque. His dynamic compositions, opulent palette, and command of illusionistic space would shape the course of decorative painting in 17<sup>th</sup> century Rome. The present canvas — confirmed as autograph by Anna Lo Bianco — shows Cortona's technical finesse within a different aspect of his production: light, impastoed brushwork defines the face and beard with silvery highlights, while the rhythmic folds of drapery echo in a smaller scale those in major works such as *The Return of Hagar to Abraham* (Kunsthistorisches Museum, Vienna).

Comparable in gesture and physiognomy to the figure of *Saint Andrew* in Cortona's altarpiece now in the Pinacoteca di Brera, *Saint Paul* embodies the artist's ability to combine heroic grandeur with intimate detail. Through such works, Cortona helped define the visual language of Roman Baroque painting — one of movement, theatricality, and expressive monumentality.









IX.

CARLO MARATTA  
1625 - 1713

*SAINT ANDREW LED TO THE CROSS OF  
MARTYRDOM*

Oil on canvas  
120 x 160 cm

The present work represents an important discovery by one of the greatest masters of the Roman Baroque, Carlo Maratta. There are at least three other known autograph versions of this subject: a canvas in the Bob Jones University Collection, North Carolina (57.5 x 120.6 cm), another sold at Christie's, New York, 26 May 2000, lot 59, (120 x 160 cm, sold for \$281,000), and a copper panel in a vertical format in the Galleria Nazionale d'Arte Antica, Palazzo Corsini (52 x 37.7 cm).

The relevance of this painting lies in its relationship to the other versions, which, although they share the same central group, differ in the arrangement of the surrounding figures.

At the Kunstmuseum, Düsseldorf, there is a set of ten autograph drawings, including studies of

figures and drapery, believed to be preparatory for this composition. Notably, on the verso of drawing no. 193, there are preparatory sketches for Maratta's *Adoration of the Magi* altarpiece in the Basilica of San Marco in Rome, dated circa 1655. Thus, it is likely that both this group of drawings and paintings also date to c.1655, during the brief period when Maratta achieved the distinctive style of his early maturity. The influence of his master, Andrea Sacchi, is still discernible here, with the central group of figures borrowing from Sacchi's painting of the same subject (1633-34) in the sacristy of Saint Peter's Basilica in Rome. Yet Maratta's style had clearly evolved beyond that of his mentor: Sacchi's softer handling and restrained composition give way to Maratta's more Baroque treatment of drapery and a heightened sense of narrative dynamism.









X.

CARLO MARATTA  
1625 - 1713

*PORTRAIT OF A SOLDIER*  
c.1670-80

Oil on canvas  
92 x 65.8 cm

#### PROVENANCE

Private collection, France, until 2021;  
Private collection, England.

Carlo Maratta was, for a number of years, the leading Roman exponent of High Baroque classicism; equally adept at portraiture, religious and history subjects, he set the standard for generations to follow. After arriving in The Eternal City from Le Marche in 1636, at the invitation of family friend Don Corintio Benicampi, who was himself working as secretary to Taddeo Barberini, a nephew of Pope Urban VIII, Maratta spent nineteen years in the studio of Andrea Sacchi, who, along with Pietro da Cortona, provided the foundations for his mature style. In fact, Maratta became Sacchi's closest associate and supporter, remaining in the workshop until Sacchi's death in 1661. Maratta courted prestigious patrons of his own, working for wealthy collectors

across Europe and completing a number of significant commissions for Pope Alexander VI, for Santa Maria della Pace and the Quirinale Palace. His lengthy and successful career was well-documented by his friend and biographer Giovanni Pietro Bellori in *Vita di Carlo Maratti pittore* (1732), who counted among his sitters Grand Tourists, influential ecclesiastics and Roman professionals.

This portrait depicts an unknown young man seated at a table on which he rests his helmet and baton of command. He wears armour over a loose, blousy white shirt with a lace collar, embellished with a red tie at his shoulder. Facing to the viewer's right, he turns his head over his left shoulder. It is a pose that obviously appealed to Maratta - the turning of the head and body in opposite directions - as he used it in many other portraits, varying the direction of the gaze.









XI.

CLAUDE GELLÉE, CALLED CLAUDE LORRAIN  
(ATTRIBUTED TO)  
1604/05? – 1682

*A WOODED RIVER LANDSCAPE WITH  
SHEPHERDS AND THEIR FLOCK*

Oil on canvas  
74.2 x 98.8 cm

#### PROVENANCE

Welbore Ellis Agar (1735–1805) by 1784; and by bequest as part of his collection to his sons Welbore Felix and Emmanuel Felix Agar; Their Sale; Christie's, London 2–3 May 1806, lot 26 (as by Claude Lorrain, 'Paysage montueux avec des figures et un troupeau qui passe une rivière [sic.] au gué: tableau d'un ton fraîche et agréable'); acquired before the sale *en bloc* with the whole Agar collection, by William Seguer on behalf of Robert, 2<sup>nd</sup> Earl Grosvenor, later 1<sup>st</sup> Marquess of Westminster (1767–1845), Eaton Hall, Cheshire; thence by descent in the collections of the Dukes of Westminster to Gerald Grosvenor, 6<sup>th</sup> Duke of Westminster (1951–2016); His Posthumous Sale; Christie's, London, 30<sup>th</sup> April 2015, lot 513 (as follower of Claude Lorrain; see below).

#### EXHIBITED

London, Royal Academy, *Exhibition of the Works of the Old Masters*, 1871, no.192 (as by Claude Lorrain)

#### LITERATURE

J. Young, *Catalogue of the Pictures at Grosvenor House*, London, 1821, no.132 (as by Claude Lorrain)  
A. Jameson, *Companion to the Most Celebrated Private Galleries of Art in London*, London, 1844, p.249, no.27 (as by Claude Lorrain)  
Mme. Pattison, *Claude Lorrain, sa vie et ses oeuvres*, Paris, 1884, p.235, no.15 (as by Claude Lorrain)  
P. Courthion, *Claude Gellée*, Paris, 1932, p.56 (as by Claude Lorrain)  
U. Christoffel, *Poussin und Claude Lorrain*,

Munich, 1942, p.146 (as by Claude Lorrain).  
M. Röthlisberger, *Claude Lorrain*, New York, 1979, vol.I, p.537, no.282, vol.II (illus.fig.366 (as by a follower of Claude Lorrain))

#### ENGRAVED

J. Young, 1821 (as by Claude Lorrain)

This serene and atmospheric landscape is a prime example of the tradition for so-called 'Arcadian' landscapes that developed in Italy during the 17<sup>th</sup> century. Among the genre's most celebrated exponents was the French-born Claude Gellée, called Lorrain, whose time living and working in Italy is well-documented.

Like the vast majority of Claude's *oeuvre*, this canvas would have been painted in Rome. His first trip to the city may have taken place as early as 1617 when, at the age of 12 or 13, his first biographer, Joachim von Sandrart, records him as working as a pastry cook. After an itinerant period during which he worked under Goffredo Wals in Naples and Claude Deruet in his native Lorraine, he returned once more to Rome and it was there that he was to remain, except for short trips elsewhere in Italy, for the rest of his long and highly productive life.

Stylistically, this work can be compared to his *Landscape with Shepherds and Shepherdesses dancing*, dated 1634, which together with this painting once formed part of the Agar/Westminster collections. That our painting is broadly contemporaneous with that work is further indicated by its omission from the *Liber Veritatis* – the record Claude kept of his paintings after 1635, by which time he had been a productive artist for more than ten years.









XII.

PIER FRANCESCO MOLA  
1612 - 1666

*SAINT ANDREW*  
c.1650

Oil on canvas  
157.2 x 119.5 cm

## LITERATURE

J. Genty, *Pier Francesco Mola nelle collezioni private svizzere*, (cat. exp. Lugano, galleria Scardeoni antiquario), Lugano, 1986, p.18-19  
A.G. De Marchi, *in Mola e il Suo tempo, Pittura di figura dalla collezione Koelliker*, Francesco Petrucci (dir.), (cat. exp. Ariccia, Palazzo Chigi, 22 janvier - 23 avril 2005), Milan, 2005, p.144, fig.1  
Francesco Petrucci-Lucia Piu, « Indice dell'opera pittorica del Mola », in *Mola e il suo tempo. Pittura di figura a Roma dalla Collezione Koelliker*, Francesco Petrucci (dir.), (cat. exp. Ariccia, Palazzo Chigi, 22 janvier - 23 avril 2005), Milan, 2005, p.243, sous le n°62  
Francesco Petrucci, « Il Mercante di Venezia » e altri dipinti del Mola, in *Studi di Storia dell'Arte*, 18, 2007, p.295  
L. Damiani Cabrini (dir.), *Omaggio a Pier Francesco Mola (1612-1666) nel quarto centenario della nascita*, (Flyer de l'exposition, Rancate, Pinacoteca cantonale Giovanni Züst 1er avril 2012 - 13 janvier 2013), Rancate, 2012  
F. Petrucci, *Pier Francesco Mola (1612-1666). Materia e colore nella pittura del '600*, Rome, 2012, p.157, 323, n°B62

This commanding three-quarter-length portrait of *Saint Andrew* captures the apostle in a moment of solemn resolve. His left hand holds the Gospel, a reference to his evangelical mission across Scythia and Greece, while his right hand

is placed over his chest. Behind him looms the diagonal cross — his traditional attribute — on which he was crucified.

Born in Coldrerio in the Ticino, Mola moved to Rome as a child and trained under leading painters including Cavalier d'Arpino and Francesco Albani. His career was shaped by extensive travel, including sojourns in Venice and northern Italy, where the influence of Guercino left a lasting mark. By 1648, he had permanently settled in Rome, where he became one of the city's most esteemed painters, eventually serving as Principe of the Accademia di San Luca.

Dated to around 1650, *Saint Andrew* exemplifies Mola's mature style, blending Emilian clarity with dramatic chiaroscuro effects reminiscent of Caravaggio and the Neapolitan school. The figure's sculptural presence, vivid colour contrasts — particularly the lapis blue mantle against rich earthy tones — and fluid, expressive brushwork speak to the painter's evolving visual language. Mola's dialogue with Caravaggism, filtered through his exposure to artists like Salvator Rosa, situates him as a vital interpreter of Baroque naturalism. His ability to fuse painterly elegance with emotional gravitas secures his place as a leading voice in mid-century Roman Baroque painting.









XIII.

PIER FRANCESCO MOLA  
1612 - 1666

*PORTRAIT OF A MAN WEARING A TURBAN,  
PROBABLY FROM NORTH AFRICA*  
c.1650

Oil on canvas  
56.5 x 45 cm

#### PROVENANCE

Anonymous sale, Tajan, Paris, 22 July 2006, lot 6;  
Where acquired by the previous owner;  
Anonymous sale, Christie's New York, 20  
October 2020, lot 84, where acquired.

#### LITERATURE

F. Petrucci, "Il Mercante di Venezia" e altri  
dipinti del Mola', *Studi di Storia dell'Arte*, no. 18,  
2007, pp. 293-294 fig.3  
F. Petrucci, *Pittura di Ritratto a Roma. Il  
Seicento*, Rome, 2008, III, fig.482  
F. Petrucci, *Pier Francesco Mola: Materia e  
colore nella pittura del'600*, Rome, 2012, p.245,  
no.A15, fig. 109

The present painting portrays a young, beardless  
man wearing a turban, set against a dramatically  
overcast sky. Petrucci, who first published the  
work in 2007, suggested the present figure was  
meant to be the Arab philosopher Averroes  
(1126-1198), court physician of the Berber kings in

Marrakech, and famous in Western Europe for his  
commentaries on Aristotle.

Petrucci argued that the book signalled the  
erudition of the man depicted, while the *tagelmust*  
- the wrapping cloth intended to cover the entire  
face save the eyes, but here pulled down to reveal  
the sitter's whole visage - and the *abernus* - the  
hooded cloak made of coarse wool - were typical  
elements of Berber costume, noting that such  
attire would not have been worn, for example, by  
Persian philosophers such as Avicenna and Al-  
Ghazali.

Although we have no certainty about the  
identity of the sitter, his attitude and attire  
are clear evidence of how, unlike most of his  
contemporaries, Mola had the talent to represent  
Oriental subjects with a true and unpatronising  
attitude: it would be enough to mention, along  
the present example, the powerful portrait of a  
*Barbary Pirate* in the Musée du Louvre, Paris.









XIV.

LOUIS CRETEY  
c.1635 - 1702

*RESURRECTION OF CHRIST*  
c.1670s

Oil on canvas  
168 x 120 cm

## PROVENANCE

Finarte Milan, April 2003, sale 1202, lot 74 (as circle of Piazzetta);  
Private collection, United Kingdom; from whom acquired.

## EXHIBITED

Lyon, Musée des Beaux-Arts, Louis Cretey. Un visionnaire entre Lyon et Rome, 22 Oct. 2010 - 24 Jan. 2011

## LITERATURE

Lyon, Musée des Beaux-Arts, Louis Cretey. Un visionnaire entre Lyon et Rome, 22 Oct. 2010 - 24 Jan. 2011

Louis Cretey is a highly individual exponent of one of the most anticlassical, non-conformist and eccentric expressions of Baroque painting.

He was born in Lyon in around 1635 and travelled to Italy on multiple occasions, with the most significant of his stays taking place between 1669 and 1682 when he travelled to Parma, probably Modena and Rome. During this time, he secured the important patronage of Giovanni Simone Boscoli, lieutenant general of the Artillery of the Duke of Parma, and Cardinal Giuseppe Renato Imperiali in Rome.

This *Resurrection* was almost certainly painted as an altarpiece in Italy and stands as one of the highpoints of the artist's *oeuvre* both in terms of its sheer quality and incredible originality. This canvas is a manifesto of Cretey's unusual style: Christ is wrapped in glowing-white drapery and appears almost caught in the act of springing to life as a semi-nude athlete silhouetted against an exceptional dawning blue sky. Beneath, a soldier looks out in astonishment. The result is an iconic, timeless interpretation of a religious and often somber subject which, precisely because looks so different from anything else painted at the time, appears exceptionally modern to our eyes and must have had a strong impact among fellow artists and collectors, especially in Rome.

Upon his return to Lyon in 1683, Cretey was commissioned with the vast decorative scheme for the refectory of the royal Benedictine monastery of Saint-Pierre (now the Museum of Fine Arts), marking the beginning of an intense period of activity and undeniable local success.

Despite his talent and highly distinctive style - and perhaps precisely because of his uncompromisingly original approach to painting - Cretey was long forgotten, and only recently rediscovered and presented to a wider public on the occasion of the 2010 monographic exhibition held in Lyon.









XV.

PIER LEONE GHEZZI  
1674 - 1755

*REST DURING THE FLIGHT INTO EGYPT*

Oil on canvas  
92 x 118 cm

LITERATURE

*'Isabella's Legacy. Survey of private collecting in the Gonzaga lands'*, edited by C. Micheli, Mantua, 2002, pp.136-137, Fig. w62, pp.w273-274  
M. Costantini and A. Lo Bianco, *'Pier Leone Ghezzi. Settecento alla moda'*, exhibition catalogue edited by A. Lo Bianco, Padua 1999, pp.120-125 and 130-135

*'Senses and Virtues. Research into 18th century painting in Pesaro and its province'*, exhibition catalogue edited by C. Giardini, E. Negro, N. Roio, Modena 2000, p.59

*'P. L. Ghezzi's artistic DNA and the interplay of exchanges with Biagio Puccini, Giuseppe Chiari, Agostino Masucci e Antonio David'*, curated by V. Casale in "Art Bulletin", n.111, 2000, pp.103-124  
V. Casale, *'Saints, celebratory apparatus and the Falconieri house in the artistic career of Pier Leone Ghezzi'*, in 'Art Bulletin, 2001, 117, pp.85-124  
M.C. Dorati da Empoli, *'P.L. Ghezzi. 'A protagonist of the Roman 18th century'*, Rome, 2008, p.104

EXHIBITED

Ascoli Piceno, Palazzo dei Capitani, P. L. Ghezzi. Settecento alla moda, 8 May - 22 Aug. 1999

Mantua, Palazzo della Ragione, Isabella's Legacy..., 20 Sept. - 27 Oct. 2002

Ghezzi's original depiction of the Holy Family reimagines the traditional iconography of the *Rest during the Flight into Egypt*. While the subject is typically rendered as a moment of quiet repose amidst hardship, often set in a subdued emotional tone, this lively composition unfolds among fantastical ruins in the Roman *campagna*. A group of angels offers flowers to the Christ Child, gently supported by the Virgin, while Joseph, standing nearby, provides a sense of calm guardianship. The scene is animated by a complex yet delicate dynamism, underscored by a vivid palette and bright, saturated colours.

Pier Leone Ghezzi, the son of painter Giuseppe Ghezzi, was trained in the Roman academic tradition and is best known today for his spirited caricatures. Yet works such as this reveal his deep grounding in the Baroque figurative language. Drawing on the legacy of artists like Carlo Maratta and Andrea Sacchi, Ghezzi reinterprets classical composition with a lighter touch: his use of a luminous palette, sinuous contours, and fluid brushwork anticipates the emerging Rococo sensibility.









XVI.

PIER LEONE GHEZZI  
1674 – 1755

*SUSANNAH AND THE ELDERS*  
late 1720s – early 1730s

Oil on canvas  
125.7 x 171.4 cm

#### PROVENANCE

Private collection, England, and by descent;  
Private collection, London, acquired from the  
above in 2004.

#### LITERATURE

I. Kennedy, 'A "Susannah and the Elders",  
attributed to Pier Leone Ghezzi', in *Studi Romani*,  
Jan. – Dec. 2012, pp.252-54

This depiction of *Susannah and the Elders* is a unique composition from the oeuvre of the Roman artist Pier Leone Ghezzi. Better known as a portraitist and caricaturist, Pier Leone trained first with his father, Giuseppe (to whom the work was once attributed), during which time he worked on decorative frescoes and altarpieces, before collaborating closely with fellow pupils including Antonio Amorosi. His independent work as a history painter is most closely associated with his appointment as painter to the *Camera Apostolica* by Pope Clement XI, a position Ghezzi held between 1708 and 1721.

During this time, he acted as curator of the papal collections and oversaw the decoration of official buildings which included six large canvases depicting the *Life of Clement XI* (1712-15) at Castel Gandolfo near Lake Albano and a fresco of the *Martyrdom of Saint Ignatius of Antioch* (c.1716) in the Basilica of Saint Clement, Rome. He was later patronised by Alessandro Falconieri (who was later made Cardinal in 1724), for whom Ghezzi completed fresco cycles in both the Castello di Torre in Pietra (1712-32) and the Villa Falconieri at Frascati (1724-34), and with which our painting is thought to be contemporaneous.

The story of *Susannah and the Elders* is taken from the Old Testament *Apocrypha* (Susannah 15-24). As the beautiful and virtuous Susannah bathes in her garden, she is startled by two lustful elders, who threaten to accuse her of adultery if she does not submit to them. Susannah refuses and is falsely accused, but her innocence is proven by the young Daniel and she is saved.









XVII.

BENEDETTO LUTI  
1666 - 1724

*ANGELICA AND MEDORO*  
c.1700

Oil on canvas  
187 x 131 cm

## PROVENANCE

c.1700, villa Torri, now villa Abamelek, Rome, commissioned to the artist by Marchese Paolo Girolamo Torre (or Torri);  
1722, sold to Arcispedale di Santo Spirito in Saxia;  
1734, sold to Monsignor Giuseppe Maria Feroni;  
1768, moved by Feroni from Rome to Florence;  
1795, Marchese Fabio Feroni, Florence;  
and by descent;  
Private collection, Lombardy;  
Anonymous sale, Il Ponte, Milan, 22 Apr. 2021, lot 959, where acquired.

## LITERATURE

L. Pascoli, *Vite de' pittori, scultori, ed architetti moderni*, 1730, p.231: 'Due (Luti) ne ebbe per la sua villa fuori di porta S. Pancrazio il marchese Torri, una di cui rappresenta Angelica, e Medoro, e l'altra un Narciso'

R. Maffei, *Benedetto Luti. L'ultimo maestro*, Firenze 2012, p.354 (as untraced documented work)

R. Maffei, *A rediscovered Benedetto Luti, The Marquis Torri's Angelica and Medoro*, London 2023

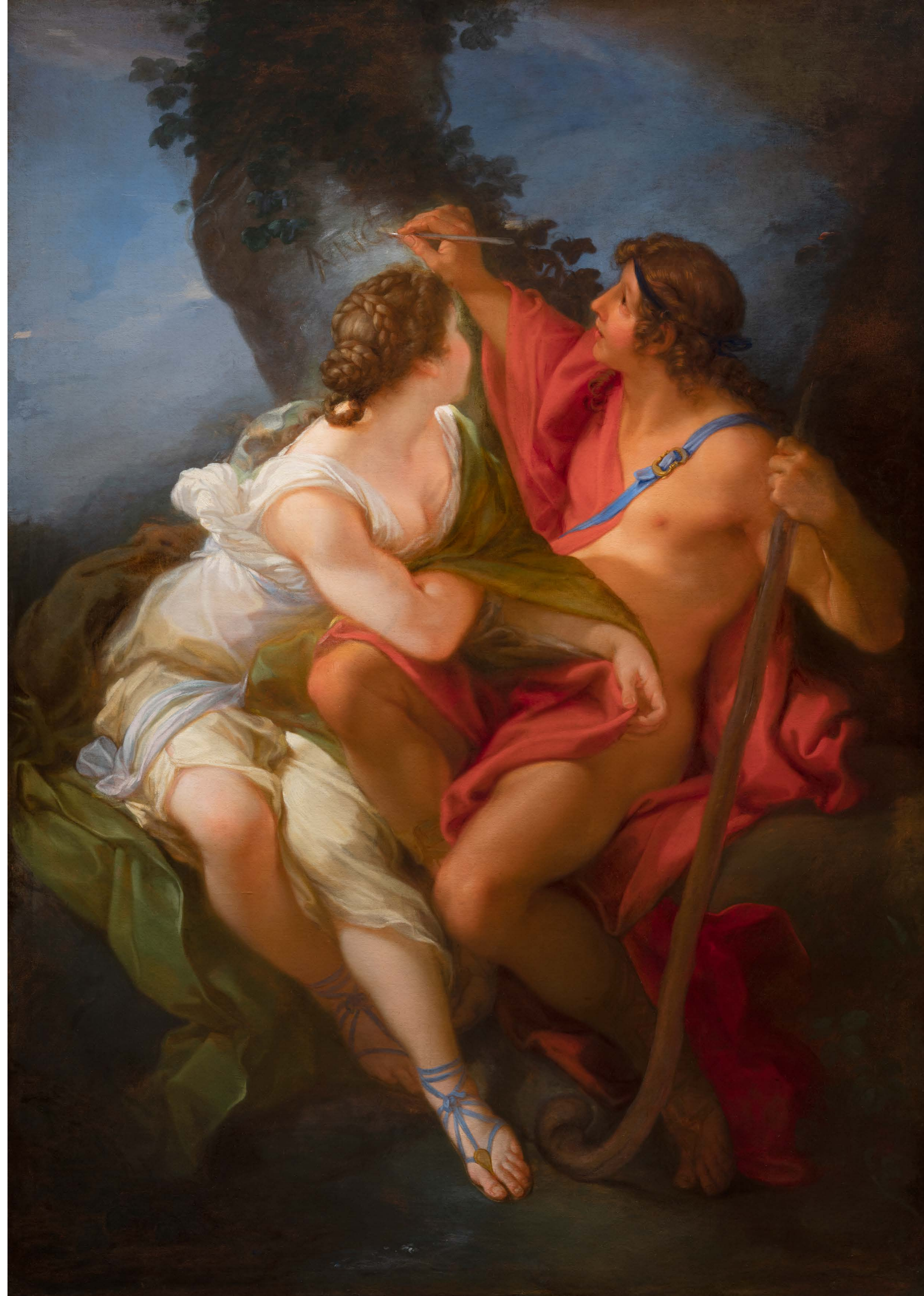
Commissioned by Marquis Paolo Girolamo Torri in around 1700 and then well documented, with

its pendant depicting *Narcissus*, in the Florentine collection of the Marquis Feroni, Luti's *Angelica and Medoro* recently re-emerged from centuries of oblivion.

Thanks to a fortunate conservation process that freed it from heavy - and unnecessary - overpaint, Luti's canvas now stands as a relevant and well documented example of Luti's early maturity, a tour de force of painterly bravura that turns the Baroque monumentality of the figures in a balanced and sensual swirling dynamism: a trademark of Luti's style.

Luti created here a simple but effective composition that conveys the emotional bond between two lovers. This idea will have a great impact on the artist's imagination, since he would later revisit it many more times, always with variations, throughout his career.

The Torri *Angelica and Medoro* thus emerges as a starting point for the painter's famed Arcadian production, so relevant for the evolution of Roman painting of the 18<sup>th</sup> century. The skilful and resolute expression of the measured sensuality makes Luti one of the most original and talented exponents, or rather initiators, of European Rococo.









XVIII.

GIOVANNI PAOLO PANINI  
1691 – 1765

*A CAPRICCIO OF THE ROMAN FORUM WITH  
TUCCIA, THE VESTAL VIRGIN*  
1731

Oil on canvas; signed and dated lower centre on  
the stairs: I.P. PANINI/ ROMÆ MDCCXXXI  
99.4 x 136.6 cm

#### PROVENANCE

Acquired by Robert Jones II of Fonmon (1706–1742) in Rome in 1731;  
By descent to his son, Robert Jones III of Fonmon (1738–1793);  
By descent to his son, Robert Jones IV (1773–1834);  
By inheritance to his nephew, Robert Oliver Jones (1811–1885);  
By descent to his daughter, Edith Alicia Jones, who married Robert Arthur Valpy (1844–1894);  
By descent to their daughter, Clara Valpy (1877–1869), who married Sir Seymour Boothby (1866–1951);  
By descent in the Boothby family at Fonmon Castle, Vale of Glamorgan, To the present owner;  
Until sold at Sotheby's, London, 6 December 2023, lot 16;  
Where acquired.

#### LITERATURE

*A Catalogue of the Pictures in Fonmon Castle* 1743, MS D/DF F/190, Glamorgan Archives, Cardiff, no.25  
A.D.Fraser Jenkins, 'The Paintings at Fonmon Castle', in S.Williams, *Stewart Williams' Glamorgan Historian*, vol.7, Glamorgan 1971, p.65–66, reproduced  
J.Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701–1800*, New Haven and London 1997, p.561

This exceptional Roman architectural *capriccio* is a complex and powerful work by the undisputed master of the genre, Giovanni Paolo Panini. Alongside providing a visual checklist of ancient

Rome's iconic buildings and statuary, it also portrays the dramatic moment of the Roman Vestal Virgin Tuccia's defiant defence of her honour in front of the city's elite. This is one of Panini's most ambitious and densely populated *capricci*, featuring - alongside antiquities - around 80 figures.

The signed and dated work was acquired by the grand tourist Robert Jones of Fonmon Castle (1706–1742), Glamorganshire, Wales, as part of group he amassed in the Eternal city between 1730–31. This is one of the rare instances in which a painting reappears on the market after nearly three centuries, featuring a single, unbroken provenance since it was acquired in the early 18<sup>th</sup> century, and together with the portrait of its first owner (also owned by the gallery).

Set within a reconstructed set of colonnades reminiscent of the Roman Forum, to the foreground on the left is the celebrated *Farnese Hercules* with the equally dramatic statues of the *Dioscuri* beyond. In this canvas, the artist has placed the most famous cultural landmarks at the back of the scene, including *Trajan's Column* and the *Arch of Constantine*. This choice brings particular emphasis on the subject featured within the landscape, most notably the appearance on the right of a reconstructed *Temple of Vesta*.

We are proud to present this masterpiece carefully restored, now shining with the same luminous splendour that captivated its first owner, Robert Jones II of Fonmon, nearly three hundred years ago.









XIX.

GIOVANNI PAOLO PANINI  
1691 – 1765  
AND PAOLO ANESI  
1697 – 1773

*AN EXTENSIVE LANDSCAPE WITH CARRIAGES  
AND ELEGANT FIGURES ON A ROAD,  
INCLUDING THE ARTIST HIMSELF, GARDENS  
AND FIELDS ON EITHER SIDE*  
after 1747

Oil on canvas  
130 x 97 cm

## PROVENANCE

(Probably) Prince John Willard Marie Andrée Poniatowski (1899 – 1977), Paris, thence by descent to his two children;  
François Charles Michel Marie André (1922 – 2008) and Constance Ava Louise (1925 – 2007);  
Private Collection, Switzerland.

## LITERATURE

A. Lensi, ed., *Mostra del Giardino Italiano*, Palazzo Vecchio, Florence, 1931, p.111, nos.80-81 (with its pendant)  
L. Ozzola, 'Aggiunte al Panini', in *Strenna (Piacentina) Anno XVIII*, Piacenza, 1940, p.95 (illus. fig.1; according to Arisi, 1961)  
F. Arisi, *Gian Paolo Panini*, Rome, 1961, p.182, no.182 (illus. fig.236, detail fig.237; with erroneous provenance)  
A. Busiri Vici, *Trittico paesistico romano del '700: Paolo Anesi - Paolo Monaldi - Alessio de Marchis*, Rome, 1986, pp.31, 36 (illus. fig. 28, as by Giovanni Paolo Panini and Paolo Anesi)  
F. Arisi, *Gian Paolo Panini e i fasti della Roma del '700*, Rome, 1986, p.418, no.373 (illus.fig.182, with erroneous provenance)  
A.M. Rybko, 'Paolo Anesi', in G. Briganti, ed., *La Pittura in Italia. Il Settecento*, Milan, 1990, p.604 (as a unique collaboration between Anesi and Panini)

## EXHIBITED

Florence, Palazzo Vecchio, *Mostra del Giardino Italiano*, 1931, nos.80 and 81 (together with its pendant)

This painting and its erstwhile pendant constitute the only known examples of a collaboration between Giovanni Paolo Panini, the most celebrated view-painter in 18<sup>th</sup> century Rome, and

Paolo Anesi, arguably the most accomplished landscapist of his time. Both paintings were almost certainly designed by Panini, but the landscapes were executed by Anesi. Given the uniqueness of this occurrence in Panini's oeuvre it seems reasonable to assume that this was at the patron's bequest, though the exact circumstances surrounding the commission are unknown.

In our painting, two men in formal attire embark on a promenade in the countryside, with sweeping vistas framed on either side by towering trees and a vertical format that lends itself to the perspectival representation of the long, straight road. It is unclear whether this extensive view represents a specific location outside Rome – it is reminiscent of the Roman *campagna*, in particular the area around Frascati – or is entirely the products of the artists' imaginations. The road is evocative of the via Appia leading to the Colli Albani, which Anesi is known to have depicted in another painting, formerly with Gallery Antiquaria Sestieri, Rome.

One of the protagonists can be identified as Panini himself, recognisable by his distinctive physiognomy (particularly the shape of his chin): in fact, Panini may have used his own self-portrait drawing in the British Museum sketchbook as a template given that he wears the same cloth cap. Panini can also be identified by the eight-pointed gold cross on a red ribbon worn on his chest. This medal is the cross of the Cavaliere dello Speron d'Oro. Sponsored by the great art collector and enthusiast Cardinal Silvio Valenti Gonzaga (1690–1756), the title was awarded to Panini in October 1749, thus providing us with a firm *terminus post quem* for the painting's execution.











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