



The Festival of the Madonna dell'Arco, Naples : Pietro Fabris (1754-1804)

RECORD NUMBER: CVCSC:0301.S

DATE: 1777

MEDIUM: oil on canvas

Pietro Fabris painted this canvas for the British envoy in Naples, Sir William Hamilton. Now perhaps best known as the husband of Nelson's lover, Emma Hamilton, Sir William was a great collector of paintings and classical antiquities. A list of his collection made in 1798 tells that this painting hung in an anteroom to the gallery of his house in Naples, Palazzo Sessa. It was paired with another work by Fabris, showing a nocturnal banquet at Posillipo. Hamilton and the artist Pietro Fabris collaborated on a number of projects, including the production by Fabris of plates for Hamilton's book about volcanic sites entitled *Campi Phlegraei*. Both men were interested in Neapolitan costumes and customs, which inspired this canvas. The festival depicted was held on Easter Monday at the sanctuary of the Madonna dell'Arco (seen on the right). The sanctuary housed an image of the Madonna which was believed to have miraculously saved the shrine from destruction during the eruption of Vesuvius in 1631.

DIMENSIONS:

Painting size: h x w: 1026 x 1537 mm

INSCRIPTION: lower left: signed and dated: *Fabris p.1777*

PROVENANCE:

To: Peter Moores Foundation

From: American private collector, New York

Method: purchase

Date: 23.1.2003

Note: lot number 112, Browse and Darby, London

Previous transfers:

To: American private collector

From: Penrose Family, Colorado

In French collection (based on customs stamps on reverse of the painting)

Date: (unknown)

To: Crawford

From: Henry Browne, UK

Method: purchase

Date: 13.1.1824

Note: lot number 91, Christie's London

To: Henry Browne, UK

From: Sir William Hamilton, British Ambassador to the Kingdom of Naples (1730-1803)
Method: purchase
Date: 28.3.1801
Note: lot number 30, Christie's London

To: Sir William Hamilton
From: Pietro Fabris
Method: commission
Date: 1777

BIBLIOGRAPHY:

Hamilton, W, *Catalogo di Miei Quadri*, 1789

Clark, J, *Catalogue of the Pictures, Marbles Bronzes, etc. of the Rt. Hon. Sir William Hamilton, K.B.*, 1789, Percival Bequest, Fitzwilliam Museum, Cambridge

Morrison, A, *The Collection of autograph letters and historical documents formed by Alfred Morrison. The Hamilton and Nelson papers*, 1893, Vol. 1, p. 81

Fothergill, B, *Sir William Hamilton, Envoy Extraordinary*, London, 1969, p. 427

Knight, C, 'La Quadreria di Sir William Hamilton a Palazzo Sessa', *Napoli Nobilissima*, Jan-Apr, 1985, XXIV, fasc. 1-11, p. 55

Knight, C, *Hamilton a Napoli: cultura, svaghi, civiltà di una grande capitale europea*, Naples, 1990, p. 82

In the Shadow of Vesuvius: Views of Naples from Baroque to Romanticism 1631-1830, exh. cat., London, Accademia Italiana, 1990, (also in Italian: *All' Ombra del Vesuvio: Napoli nella Veduta europea dal Quattrocento all' Ottocento*, Castel San Elmo, Naples, 1990)

Spinosa, N, *Civiltà del '700 a Napoli 1734-1799*, exh. cat., Museo di Capodimonte, Naples, 1979/1980

Gordon Brown, I, 'The "real Pietro Fabris"?: A Caricature of Sir William Hamilton's "Favourite Painter"', *Apollo*, CXLIV, No. 413, 1996, pp. 39-43

Abbey, J R, *Travel in Aquatint and Lithography*, London, 1972

Reality and Imagination in Neapolitan Painting of the 17th to 19th centuries, Edinburgh, 1988

Spinosa, N, *The Golden Age of Naples: Art and Civilisation under the Bourbons, 1734-1805*, 2 vols., Detroit Institute of Arts/Art Institute of Chicago, 1980/1, Vol. I

Spinosa, N and de Mauro, L, *Vedute napoletane del Settecento*, Naples, 1989

Spinosa, N, *Pittura napoletana del Settecento dal Rococo al Claccisismo*, Naples, 1993



**The Bay of Naples from Posillipo: Pietro Fabris
(active 1754–1804)**

RECORD NUMBER: CVCSC:0181.S

MEDIUM: oil on canvas

DATE: unknown

BRIEF DESCRIPTION: From left to right are depicted - an inn, the Palazzo Donn'Anna, the Strada di Pozzuoli, the Riviera di Chiaia with the Convent di San Martino below the Castel Sant'Elmo on the Vomero behind, the Royal Palace, the Castel d'Ovo and Vesuvius.

DIMENSIONS:

Painting size: h x w: 750 x 1280 mm

PROVENANCE:

To: Peter Moores Foundation
From: Browse and Darby (dealer), London
Method: purchase
Date: 1.7.1994

Previous transfer:

To: Mariana Houltain, Great Malvern
From: Mrs (Powick) Herbert
Method: purchase
Date: 6.7.1866
Note: Christie's

DISPLAYS:

Place: National Museum and Gallery of Wales, Cardiff
Date: 22.4.02 - 22.10.03

BIBLIOGRAPHY:

In the Shadow of Vesuvius: Views of Naples from Baroque to Romanticism 1631-1830, exh. cat., London, Accademia Italiana, 1990, (also in Italian: *All' Ombra del Vesuvio: Napoli nella Veduta europea dal Quattrocento all' Ottocento*, Castel San Elmo, Naples, 1990)

Spinosa, N, *Civiltà del '700 a Napoli 1734-1799*, exh. cat., Museo di Capodimonte, Naples, 1979/1980

Gordon Brown, I, 'The "real Pietro Fabris"?: A Caricature of Sir William Hamilton's "Favourite Painter"', *Apollo*, CXLIV, No. 413, 1996, pp. 39-43

Abbey, J R, *Travel in Aquatint and Lithography*, London, 1972

Reality and Imagination in Neapolitan Painting of the 17th to 19th centuries, Edinburgh, 1988

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Venus with Iapyx Tending the Wounded Aeneas : Francesco Solimena (1657-1747)

RECORD NUMBER: CVCSC:0243.S

DATE: about 1695

MEDIUM: oil on canvas

Francesco Solimena was the most important Neapolitan artist of his generation, also working in Rome. This impressive canvas shows a scene from Virgil's *Aeneid*, in which Aeneas's mother, Venus (descending on a cloud) brings Iapyx, who tends him, the herbs he needs to heal the wound in his leg. It is a magnificent example of the kind of heroic scene from history with which the public areas of Italian palaces were adorned in the Baroque era. Such works were often paired across the room, and this one originally accompanied *Priam, King of Troy, begging Achilles for the Body of Hector*. Sketches for both these canvases are also in the Compton Verney collection.

FURTHER NOTES:

Along with many of his most important patrons, Solimena was a member of the Neapolitan branch of *Arcadia*, the Roman literary society with a deep interest in Greek and Roman literature. He was commissioned to execute several paintings based on ancient texts, of which Virgil's *Aeneid* and Homer's *Illiad* were among the most important. Virgil (70-19 BC) devoted the last 10 years of his life to writing *The Aeneid*, a mythological epic in twelve books describing the seven-year wanderings of the hero Aeneas, from the Fall of Troy to his military victory in Italy. The present scene comes from Book XII; Venus's potion proved successful and Aeneas was able to return to battle in the war against King Latinus.

DIMENSIONS:

Painting size: h x w: 2108 x 3658 mm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 21.5.1998

Note: lot number 79, Sotheby's, New York

BIBLIOGRAPHY:

Spinosa, N, *Pittura napoletana del settecento*, vol. II, Naples, 1986, p. 104 (11), p. 113 (13)

Bologna, F, 'Solimena's "Solomon worshipping the Pagan Gods" in Detroit, *Art Quarterly*, XXXI, 1968, p. 49 ff., figs 12 & 13

Bologna, F, *Francesco Solimena*, Naples, 1958

The Golden Age of Naples: Art and Civilisation under the Bourbons, 1734-1805, 2 vols., Detroit Institute of Arts/Art Institute of Chicago, 1981

A Taste for Angels: Neapolitan Painting in North America, 1650-1750, exh. cat., Yale University Art Gallery, New Haven, Connecticut, 1987



**Venus with Iapyx tending the Wounded Aeneas
: Francesco Solimena (1657-1747)**

RECORD NUMBER: CVCSC:0270.1.S

DATE: about 1695

MEDIUM: oil on canvas

This painting is one of two sketches, known in Italian as *bozzetti* or *modelli*, by Solimena in Compton Verney's collection (the other being Priam, King of Troy, begging Achilles for the Body of Hector). It was common practice for artists to make preparatory drawings and oil sketches to work out their compositions, and as a painter of historical scenes Francesco Solimena also used this working method.

The sketch shows a scene from Virgil's *Aeneid*, in which Aeneas's mother, Venus (descending on a cloud) brings Iapyx, who tends him, the herbs he needs to heal the wound in his leg. It was designed for the large canvas of the same subject in Compton Verney's collection.

FURTHER NOTES:

Along with many of his most important patrons, Solimena was a member of the Neapolitan branch of *Arcadia*, the Roman literary society with a deep interest in Greek and Roman literature. He was commissioned to execute more than several paintings based on ancient texts, of which Virgil's *Aeneid* was among the most important. Virgil (70-19 BC) devoted the last 10 years of his life to writing *The Aeneid*, a mythological epic in twelve books describing the seven-year wanderings of the hero Aeneas, from the Fall of Troy to his military victory in Italy. The present scene comes from Book XII; Venus's potion proved successful and Aeneas was able to return to battle in the war against King Latinus.

DIMENSIONS:

Painting size: h x w: 489 x 1003 mm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 25.1.2001

Note: lot number 138, Sotheby's, New York

Previous transfers:

To: University of Montreal, Canada

From: Mr M Hornstein & Mrs Hornstein

Method: gift

Date: Sometime between 1964 and 2001

With Thomas Agnew and Sons (London)

Date: 1964

With Sestieri, Hector C

Date: Sometime prior to 1964

BIBLIOGRAPHY:

Spinosa, N, *Pittura napoletana del Settecento dal Barocco al Rococo*, Naples, 1986, cat. no. 11, p. 183, figs 13-14

Bologna, F, 'Solimena's Solomon Worshipping the Pagan Gods in Detroit', *Art Quarterly*, XXXI, no. 1, pp. 49 & 51, figs 12-13

Bologna, F, *Francesco Solimena*, Naples, 1958

The Golden Age of Naples: Art and Civilisation under the Bourbons, 1734-1805, 2 vols., Detroit Institute of Arts/Art Institute of Chicago, 1981

A Taste for Angels: Neapolitan Painting in North America, 1650-1750, Yale University Art Gallery, New Haven, Connecticut, 1987



Priam in the Tent of Achilles: Francesco Solimena (1657-1747)

RECORD NUMBER: CVCSC:0270.2.S

DATE: about 1695

MEDIUM: oil on canvas

This painting is one of two sketches, known in Italian as *bozzetti* or *modelli*, by Solimena in Compton Verney's collection (the other being Venus with Iphigeneia tending the Wounded Aeneas). It was common practice for artists to make preparatory drawings and oil sketches to work out their compositions, and as a painter of historical scenes Francesco Solimena also used this working method.

The subject of this sketch comes from Homer's *Illiad* (Book XXIV) and shows the scene where Priam, King of Troy, begs Achilles to accept a ransom for the body of his slain son Hector, whom Achilles has killed.

DIMENSIONS:

Painting size: h x w: 489 x 1003 mm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 25.1.2001

Note: lot number 138, Sotheby's New York

Previous transfers:

To: University of Montreal, Canada

From: Mr M Hornstein & Mrs Hornstein

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Date: sometime between 1964 and 2001

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BIBLIOGRAPHY:

Spinosa, N, *Pittura Napoletana del Settecento dal Barocco al Rococo*, Naples, 1986, cat. no. 11, p. 183, figs 13-14

Bologna, F, 'Solimena's Solomon Worshipping the Pagan Gods in Detroit', *Art Quarterly*, XXXI, 1968, no. 1, pp. 49 & 51, figs 12-13

Bologna, F, *Francesco Solimena*, Naples, 1958

The Golden Age of Naples: Art and Civilisation under the Bourbons, 1734-1805, 2 vols., Detroit Institute of Arts/Art Institute of Chicago, 1981

A Taste for Angels: Neapolitan Painting in North America, 1650-1750, exh. cat., Yale University Art Gallery, New Haven, Connecticut, 1987



**Posillipo with the Palazzo Donn'Anna :
Gaspar van Wittel, known as Gaspare
Vanvitelli (1652/3-1736)**

RECORD NUMBER: CVCSC:0281.S

DATE: about 1700–2

MEDIUM: oil on canvas

Van Wittel's stay in Naples (1700–2) was prompted by the invitation of the Spanish Viceroy, don Luis de la Cerda, Duke of Medinaceli. Naples's vice-ruler was a great enthusiast of the artist's work and commissioned over thirty paintings from him. Van Wittel specialised in the type of views known in Italian as a *veduta esatta* or accurate view, and indeed a large number of buildings on the Bay of Naples are identifiable in this painting. They include the Palazzo Donn'Anna, in the left foreground, which was probably occupied by the Viceroy. The gondolas crossing the bay are carrying aristocratic passengers, possibly the Viceroy's entourage. Resembling Venetian gondolas, they were probably introduced by the artist to add a note of contrasting colour to this predominantly light-blue composition. In 1701, don Luis returned to Spain, taking his views of Naples with him as souvenirs. This painting remained in his family until it was acquired for Compton Verney in 2001.

FURTHER NOTES:

This view also includes the Castel dell'ovo in the middle distance, and the star shaped ramparts of the Castel St Elmo on the horizon with the Certosa di San Martino a little beyond and to the right. In the centre of the composition the Riviera di Chiaia sweeps round, adjacent to the waterfront. Near its end, the dome of the small church of Santa Maria della Vittoria is visible. Dominating the skyline above Santa Maria della Vittoria is the church of Santa Maria degli Angeli. The end of the bay is marked by the promontory of Pizzofalcone, near the end of which stands the Chiesa della Concezione.

This view is unique and exists in no other versions by the artist. (*Old Master Paintings*, Sotheby's, London, 13.12.2001)

DIMENSIONS:

Frame size: h x w: 825/823 x 1802/1800 mm

Painting size: h x w: 727 x 1703 mm

Whole: depth: 50 mm

PROVENANCE:

To: Peter Moores Foundation

From: Estate of the late Duquesa de Lerma

Method: purchase

Date: 13.12.2001

Note: lot number 85, Sotheby's, London

Previous transfers:

To: the family of the Ninth Duke of Medinaceli
Method: descent
Date: until 2001

To: Luis de la Cerda Fernandez de Cordova Folch de Cardona y Aragon, Ninth Duke of Medinaceli
From: Vanvitelli
Method: commission
Date: around 1700/1

EXHIBITIONS:

Title: *Gaspar Van Wittel e le Origini del Vedutismo*

Place: Museo Correr, Venice (28.2.2003-5.2003) and Chiostro del Bramante, Rome (25.10.2002-9.2.2003)

BIBLIOGRAPHY:

Gaspar Van Wittel e le Origini del Vedutismo, exh. cat., Rome/Venice, 2002/3, no. 69

Briganti, G, *Gaspar Van Wittel*, Milan, 1996, pp. 274-5, no. 392 (reproduced with incorrect measurements)

Beddington, C, *Capolarvi in Festa: Effimero barocco a largo di Palazzo: 1683-1759*, exh. cat., Palazzo Reale, Naples, 1997, pp. 142-3 and 146

Spinosa, N, *Vedute napoletane dal Quattrocento all'Ottocento*, Naples, 1996, p. 11

Lleo Canal, V, '9th Duke of Medinaceli', *Dictionary of Art*, ed. J Turner, London and New York, 1996, vol. 21, p. 35

Salerno, L, *I Pittori di Vedute in Italia (1580 - 1830)*, Rome, 1991, p. 99, no. 59/60

Utili, M, *In the Shadow of Vesuvius - View of Naples from Baroque to Romanticism 1631-1830*, exh. cat., Accademia Italiana, London, 1990, p. 139 (also in Italian: *All' Ombra del Vesuvio: Napoli nella Veduta europea dal Quattrocento all' Ottocento*, Castel San Elmo, Naples, 1990, p. 483)

Spinosa, N & Di Mauro, L, *Vedute napoletane del Settecento*, Naples, 1989, p. 189, no. 31, fig. 26

Canal, Lleo V, 'The art collection of the ninth Duke of Medinaceli', *The Burlington Magazine*, no. 1031, vol. cxxxi, February 1989, pp. 109, 110, 115, no. 181 or 197

Inventario General de Todos los trastos y Viennes Muebles Perteneientes a la Cassa del Exmo, Sr. Marques Duque de Medinazeli, mi Senor, 1711 (a manuscript in the archives of the Dukes de Medinaceli, Seville)



The Grotto of Pozzuoli, with Virgil's Tomb : Gaspar van Wittel, known as Gaspare Vanvitelli (1652/3–1736)

RECORD NUMBER: CVCSC:0206.S

DATE: 1702

MEDIUM: oil on canvas

The Dutch artist Gaspar van Wittel settled in Rome in 1657 and became one of the leading painters of the topographical views of Italy so popular with foreign visitors. From 1700 to 1702 he lived in Naples, whence this view originates. The Grotto of Pozzuoli was a favourite tourist destination thanks to its classical associations. The grotto, which is in fact a tunnel, was built by the Roman Emperor Coccius Nerva, probably as a reservoir, while the domed structure above and to the left of its entrance was believed to be the tomb of the great classical poet Virgil. Van Wittel has animated the view with a variety of local figures, including a beggar, a pair of friars and a man on horseback. He produced over twelve versions of this attractive canvas in order to satisfy demand.

FURTHER NOTES:

Initially built in AD 37, the grotto was enlarged by Alfonso d'Aragona and then by Don Pedro de Toledo, Viceroy of Naples (1532-1553). It was possible to drive through its length of over 130 metres with a horse and carriage, and it connected Pozzuoli with Chiaia, at the end of the broad sweep of the bay of Naples that now ends with Margellina. The mortal remains of another of Italy's greatest poets, Giacomo Leopardi, were buried here in 1939, to the right of the entrance of the grotto.

This is the earliest known painting of this subject, of which Vanvitelli evidently made a drawing that would be the basis of several later works. (*Important Old Master Paintings*, Sotheby's, New York, 12.1.96)

Virgil (70-19 BC)'s most famous work is *The Aeneid*, which he devoted the last ten years of his life to writing. It is a mythological epic in twelve books describing the seven-year wanderings of the hero Aeneas from the Fall of Troy to his military victory in Italy.

DIMENSIONS:

Painting size: h x w: 490 x 642 mm (19 1/4 x 25 1/4 in)

INSCRIPTION: Signed and dated GAS V W/ 1702

PROVENANCE:

To: Peter Moores Foundation

From: property of a private collector

Method: purchase

Date: 12.1.1996

Note: lot number 195, Christie's, New York

Previous transfers:

To: Colnaghi, New York

From: (unknown)

Date: 1983

To: (unknown)

From: Ogilvie, Sir David (Bt, Winton Castle)

Method: purchase

Date: 30.10.1981

Note: lot no: 67, Christie's, London

EXHIBITIONS:

Title: *Gaspare Vanvitelli e le origini del vedutismo* (touring exhibitions)

Places: Chioostro del Bramante, Rome (9.10.02 - 28.2.03); Museo Correr, Venice (28.2.03 - 18.5.03); Reggia di Caserta, Royal Palace, Caserta (3.6.03 - 13.10.03)

Title: *Views from the Grand Tour*

Place: Colnaghi and Co, New York

Date: 25.5.1983-30.6.1983

BIBLIOGRAPHY:

Briganti, G, *Gaspar Van Wittel*, Milan, 1996, p. 273, no. 381, illustrated



**The Bay of Naples seen from Posillipo:
Tommaso Ruiz (active Naples about 1750)**

RECORD NUMBER: CVCSC:0291.S

DATE: about 1760, MEDIUM: oil on copper

Tommaso and Juan Ruiz painted views of Naples in a very similar style in the period around 1750. This small painting of the Bay of Naples shows Vesuvius in the background and is a typical scene that would have been collected as a souvenir by one of the many visitors to the city. It is painted on copper, which allowed the artist to use a finer brush for the painting of details.

DIMENSIONS:

Painting size: h x w: 322 x 785 mm

PROVENANCE:

To: Peter Moores Foundation

From: private collection

Method: purchase

Date: 11.7.2002

Note: lot number 247, Sotheby's, London

Previous transfer:

To: private collection

From: private collection

Method: purchase

Date: 18.4.2000

Note: lot number 112, Sotheby's, London

BIBLIOGRAPHY:

All' Ombra del Vesuvio: Napoli nella Veduta europea dal Quattrocento all' Ottocento, Castel San Elmo, Naples, 1990, pp. 420-1, no. 57 (Maria Utili)



Posillipo from the Riviera de Chiaia: Gabriele Ricciardelli (active 1740-1780)

RECORD NUMBER: CVCSC:0190.S

DATE: about 1764

MEDIUM: oil on canvas

Ricciardelli, who was born in Naples, was one of a number of view painters including Antonio Joli and Pietro Fabris who painted scenes of Naples in the period 1750-1800. Such views were popular as souvenirs among visitors to the city during the Grand Tour. The painting highlights the beauty of the Bay of Naples and is animated with scenes of local life, among them villagers dancing and washerwomen at a trough.

FURTHER NOTES:

Most of what is known of Ricciardelli's life is from de Dominici's 1742 edition of artists' lives. He was first taught by his father, the Neapolitan landscape painter, Giuseppe Ricciardelli. Following instruction from Niccolo Bonito he was apprenticed in Rome to Jan Frans van Bloemen, called *L'Orrizonte*. In his early career De Dominici records Ricciardelli working for the Bourbon court at the Palazzo Reale in Naples as well as executing some landscape decorations for the Villa Reale de Portici towards the end of the 1740s (now lost). He took inspiration from Antonio Joli in painting *vedute* and seascapes partly aimed at the travellers who visited Naples on the Grand Tour. It was only in the second half of the 18th century that Joli, Ricciardelli, Pietro Fabris and Pietro Antoniani created what can be called the Neapolitan school of view painting, transforming their style from the traditional *vedute* to a new conception of the panoramic portrayal of the urban city. This was given an international character by its association with such large scale undertakings as the illustrations for Sir William Hamilton, engraved by H. Guttenberg for *Voyage pittoresque ou description des Royaumes de Naples et de Sicile* and published in 1781 by the Abbé Richard de Saint Non. There is scarce knowledge of Ricciardelli working abroad though it is recorded that he was in Dublin during 1758 and 1759. From there he travelled to London where he remained until about 1777, occasionally journeying back to Naples. His prolonged absences from his native city and his popularity with the British Grand Tourists who visited Naples may account for the number of replicas of his more famous views.

The present work is one of several versions of the view of Posillipo from Chiaia by the artist. A larger variant is in the Aliso Collection, Naples. (*Christie's New York auction catalogue*, 11.1.95)

DIMENSIONS:

Painting size: 663 x 1327 mm

Frame size: 885 x 1530 mm (35 x 60 in)

PROVENANCE:

To: Peter Moores Foundation

From: private collector

Method: purchase

Date: 11.1.1995

Note: lot number 24, Christie's, New York

BIBLIOGRAPHY:

Spinosa, N and de Mauro, L, *Vedute napoletane del Settecento*, Naples, 1989

De Dominici, B, *Vite dei Pittori, Scultori et Architetti Napoletani*, Naples, 1742-1743



The Poet; The Music Lesson: Giuseppe Bonito (1707-1789)

RECORD NUMBER: CVCSC:0269.2.S & CVCSC:0269.1.S

DATE: about 1742

MEDIUM: oil on canvas



Like Francesco de Mura, Giuseppe Bonito studied with the influential Neapolitan artist Francesco Solimena, and also with Gaspare Traversi. He became court painter to the King of Naples in 1751, and in 1755 head of the Academy of Drawing and of the tapestry manufacturers in Naples. He is now mostly remembered for his popular everyday-life or 'genre' scenes such as these two

paintings. This pair of canvases, which were only recently reunited, were once part of a set of four that were sent to Spain in Bonito's lifetime (the other two showed girls sewing and boys reading). The paintings would have represented a cross-section of life in Naples. *The Poet* is a smiling, bohemian figure in an unbuttoned shirt surrounded by admiring patrons, one of whom engages the viewer with a sidelong glance. The nobleman and the beautiful pianist in *The Music Lesson* wear rich, elegant clothing, whilst in the background on the right the servants are painted in simpler garments.

FURTHER NOTES:

Both paintings were traditionally attributed to Bonito's younger colleague Gaspare Traversi, who was well-known for genre paintings of this type. However, Nicola Spinosa convincingly re-established the attribution to Bonito in 1986.

Bonito's genre scenes date primarily from the 1740s, when he was patronized by a new group of collectors whose taste was less refined than that of the older aristocracy.

Bernardo de Dominici, in his biography of Bonito, describes paintings very similar to our pair. He notes that these paintings were exhibited in Naples on the feast day of Corpus Domini before being purchased and sent to Spain. He speaks of a singer and her music teacher, as well as of a young gallant who holds in his hand a walking stick and rests his face upon its knob. Dominici appears to have confused his description, combining in one canvas what in fact were two paintings. (*Madison Fine Arts New York sales catalogue*, 3.99).

DIMENSIONS:

Paintings size: h x w: 1015 x 1540 mm

PROVENANCE (The Poet):

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 19.3.1999

Note: Didier Aaron (Madison Fine Arts, New York) sale

Previous transfers:
With Anthony Geller, New York, until 1991

With Colnaghi, New York, until 1989

With Duche de Remisa, Madrid
Date: unknown

PROVENANCE (The Music Lesson):
To: Peter Moores Foundation
From: (unknown)
Method: purchase
Date: 19.3.1999
Note: Didier Aaron (Madison Fine Arts, New York) sale

Previous transfers:
With Anthony Geller (New York) until 1991

To: (unknown)
From: Walter P Chrysler Jr, Virginia
Method: purchase
Date: 1.6.1989
Note: Sotheby's New York, Lot no. 78

With private collector, Vienna
Date: unknown

With German collector, Spain
Date: unknown

EXHIBITIONS:
The Music Lesson:

Title: *Neapolitan Painters of the Seventeenth and Eighteenth Centuries*
Place: Finch College Museum of Art, New York
Date: 1962

Title: *Chrysler Art Museum of Provincetown Inaugural Exhibitions*
Place: Chrysler Art Museum of Provincetown, Provincetown, Massachusetts
Date: 1958

Title: *Paintings from the Collection of Walter P Chrysler*
Place: Portland Art Museum, Portland, Oregon
Date: 1956-1957

DISPLAYS:

The Poet:

Place: Ashmolean Museum, Oxford

Date: 22.6.2001 - 14.4.03

The Music Lesson:

Place: Ashmolean Museum, Oxford

Date: 22.6.2001 - 14.4.03

BIBLIOGRAPHY:

Spinosa, N, *Pittura Napoletana del Settecento del Barocco al Rococo*, I, Naples, 1986, p. 169, figs 357-8

De Dominici, B, *Vite dei Pittori, Scultori et Architetti Napoletani*, Naples, 1742-1743, p. 611

Capolavori in festa: Effimero barocco a largo di Palazzo: 1693-1759, exh. cat., Palazzo Reale, Naples, 1997/8, pp. 185-195, no. 1.29 b & c (illus.) (C. Beddington); discussed in relation to exhibit 1.29 'una scuola di ragazze/la Scuola di cucito' (London, private collection)

Da Caravaggio a Ceruti, exh. cat., Civici d'Arte e Storia Provincia di Brescia, Brescia, discussed by Spinosa under no. 50 ('il riposto dei cacciatori' (London, private collection)

Rosenberg, P, *Musée du Louvre, Nouvelles Acquisitions du Département des Peintures (1987 - 1990)*, Paris, 1991, p. 174



Neapolitan Cabinet : Italian

RECORD NUMBER: CVCSC:0238.1.S

DATE: about 1600

MEDIUM: Hardwood and ivory, with brass mounts and mother-of-pearl inlay

This very elaborate cabinet is made of expensive materials such as ebony and ivory, the import of which was controlled by the Spanish government ruling Naples. It has an ivory-veneered and engraved interior with several compartments, a speciality of Neapolitan craftsmen such as Gennaro Piciato and Jacopo de Curtis. The exterior is decorated with mother-of-pearl foliage with birds and hunting figures, which were influenced by German engravings of the 1590s.

FURTHER NOTES:

The whole of the interior is decorated with engraved scenes of a king and queen.

DIMENSIONS:

Whole: height: 520 mm

Whole: width: 890 mm

Whole: depth: 403 mm

Whole: weight: 50 - 60 kg

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 30.10.1997

Note: lot number 385, Christie's, London



**The Four Continents:
Africa, Asia, America
and Europe : Lorenzo
Vaccaro (1655–1706)**

RECORD NUMBERS: CVCSC:0007.1.S, CVCSC:0007.2.S, CVCSC:0007.3.S, CVCSC:0007.4.S

DATE: about 1670–90

MEDIUM: marble

Lorenzo Vaccaro was the founder of a dynasty of Neapolitan sculptors and painters. He worked in his native Naples as a painter, sculptor, architect and silversmith, becoming famous for his sculpted busts, portraits and monuments. He was friendly with the important artists working in Naples at the time, particularly the painter Francesco Solimena, whose compositions influenced the style and design of Vaccaro's own work.

These marble busts in an assured, flowing style show the Four Continents as female personifications, all adorned with headdresses. Europe (Europa) wears a military helmet, whereas the bare-breasted figure of America wears an Indian feathered headdress. Both Africa and Asia have flowers and grain intertwined in their hair. In 1692, Vaccaro designed another set of busts of the Four Continents in silver for the Viceroy of Naples, Francesco de Benavides, which were sent back to Spain and are now in Toledo Cathedral.

FURTHER NOTES:

The present busts relate to Vaccaro's expressive statues of *Divine Grace* and *Providence* in the Certosa di San Martino in Naples. The girlish features and open mouth seen in the busts of *Europe* and *Asia* also characterise the head of *Providence*. The stronger features of *Divine Grace* are similar to those of the bust of *Africa*, as is the robust and full treatment of the drapery of both statues in San Martino.

These marble busts may be related to the Four Continents in silver which Vaccaro executed in 1692 for the Viceroy Francesco de Benavides, and which were given by Charles II to the Cathedral of Toledo in 1695. (*Mount Street Antiques sales catalogue, London, 21.7.92*)

DIMENSIONS (*Africa*):

Whole including base: height: 920 mm

Whole including base: width: 690 mm

Whole including base: depth: 360 mm

Whole including base: weight: 100 - 150 kg

DIMENSIONS (*Asia*):

Whole including base: height: 910 mm
Whole including base: width: 610 mm
Whole including base: depth: 330 mm
Whole including base: weight: 100 - 150 kg

DIMENSIONS (*America*):

Whole including base: height: 1050 mm
Whole including base: width: 640 mm
Whole including base: depth: approx 350 mm
Whole including base: weight: 100 - 150 kg

DIMENSIONS (*Europe*):

Whole including base: height: 950 mm
Whole including base: width: 650 mm
Whole including base: depth: approx 350 mm
Whole including base: weight: 100 - 150 kg

PROVENANCE:

To: Peter Moores Foundation
From: Mount Street Antiques, London
Method: purchase
Date: 23.7.1992
Note: lot number 924

DISPLAYS:

Place: The National Trust, Claydon House, nr Buckingham, Buckinghamshire
Date: 1999-31.10.2003

BIBLIOGRAPHY:

De Dominici, B, *Vite dei Pittori, Scultori ed Architetti Napoletani*, III, Naples, 1742-3

Civiltà del '700 a Napoli 1734-1799, Vol. 2, Sculpture, Museo di Capodimonte, Naples, 1979/1980 (T. Fitipaldi)

Civiltà del Seicento a Napoli, 2 vols., Naples, Museo di Capodimonte, 1984/5 (F. Chiarazzi)

Hyde, J H, 'The Four Parts of the World as represented in old times Pageants and Ballets', *Apollo*, IV, 1926, p. 232 & V, 1927, p. 20

The Golden Age of Naples: Art and Civilisation under the Bourbons, 1734-1805, 2 vols., Detroit Institute of Arts/Art Institute of Chicago, 1981, Vol. II (A.S. Ciechanowiecki)



**Still Life with Fruit and Mushrooms : Giuseppe Ruoppolo
(d. 1710)**

RECORD NUMBER: CVCSC:0246.S

MEDIUM: oil on canvas

DATE: unknown

Giuseppe Ruoppolo belonged to one of the leading families of still-life painters in Naples. He was the nephew of Giovan Battista Ruoppolo, who was renowned for his splendid compositions of fruit and had many followers besides his nephew. Neapolitan still life developed in parallel with the Netherlandish tradition of still life; although its stylistic sources have been debated, it was clearly influenced by the work of Caravaggio and Ribera, both of whom were active in Naples, and was not simply a response to northern art. Neapolitan artists such as Giuseppe Ruoppolo were able to evolve a distinctive native style of still life.

FURTHER NOTES:

Ruoppolo brings together fruits ripening at different times of the season, a device often used by still life painters.

DIMENSIONS:

Painting size: h x w: 750 x 1010 mm

INSCRIPTION: signed *G.R....polo*

PROVENANCE:

To: Peter Moores Foundation

From: private collection, Switzerland

Method: purchase

Date: 30.6.1998

Note: Brisigotti Antiques, London

BIBLIOGRAPHY:

Causa, R, *La Natura morta a Napoli nel sei e nel settecento*, 2, 1972

Brigstocke, H, & Somerville, J, *Italian Paintings from Burgley House*, Art Services International, Alexandria, Va., 1995, pp. 126-7



The Birth of the Virgin Mary : Luca Giordano (1634-1705)

RECORD NUMBER: CVCSC:0222.S

Date: about 1690

MEDIUM: oil on canvas

Luca Giordano dominated the Neapolitan artistic scene until his death in 1705. This painting is typical of his later work, which became lighter in tone and executed with even more sweeping brushstrokes. His use of light to theatrical effect and the dramatic movement of his compositions create tension in his works, a characteristic also in evidence here. The heavenly light flooding from the top illuminates both Mary's mother, Saint Anne, and the newborn child.

FURTHER NOTES:

Saint Anne was the mother of the Virgin Mary, and grandmother of Christ. She is believed to have given Mary to the service of the Temple when she was three years old.

DIMENSIONS:

Painting size: h x w: 1067 x 737 mm

PROVENANCE:

Method: purchase

To: Peter Moores Foundation

From: (unknown)

Date: 30.1.1997

Note: lot number 50, Sotheby's, New York

BIBLIOGRAPHY:

Ferrari, O & Scavizzi, G, *Luca Giordano*, 3 vols, Naples, 1966

Ferrari, O & Scavizzi, G, *Luca Giordano: L'Opera Completa*, 2 vols, Naples, 1992

Spinosa, N, *Civiltà del '700 a Napoli 1734-1799*, exh. cat., Museo di Capodimonte, Naples, 1979/1980

Italian Etchers of the Renaissance and Baroque, exh. cat., Museum of Fine Arts, Boston, 1989



Saint Michael the Archangel : Lorenzo Vaccaro (1655-1706)

RECORD NUMBER: CVCSC:0250.S

DATE: about 1700

MEDIUM: Silver and gilt bronze, on a granite base

The sculptor, silversmith and stucco artist Lorenzo Vaccaro designed several altars, statues and decorations for churches in Naples. He often produced designs from which silversmiths would execute the finished work. This small statue of *Saint Michael* in silver and gilded bronze is similar to the *Saint Michael and the Dragon* in the treasury of the church of San Gennaro in Naples (the Cappella del Tesoro di San Gennaro). The Archangel Michael, whose wings distinguish him from that other-dragon slayer, Saint George, wears the armour of a Roman centurion. He is portrayed with his traditional spear and shield, here inscribed with the words *Quis Ut Deus*, which may mean, 'Who [would think himself to be] as God?', referring to Lucifer, who challenged the Almighty in this way. The Archangel is shown about to defeat the diminutive figure of the devil prostrated at his feet.

FURTHER NOTES:

The whole statue is cast and chased. The armour, helmet and devil are gilt. The helmet, in gilt bronze, is surmounted by a harpy and ends in a bunch of feathers, curving from the plumes, in one sheet of silver. The short skirt is finished off with a border of volute shaped leaves in relief on a fringed border. The wings of the archangel are in embossed and chased silver. The beautiful modelled figure shows a characteristic strength of facial expression. One notes the exceptional quality of every single detail, the accurate chasing, the charming gracefulness of the general style. (*Brisigotti Antiques sales catalogue, 30.7.1998*)

Saint Michael the Archangel is an object of devotion both in the Muslim, Christian and Jewish faiths, with writings about him in all three cultures. He is considered the guardian angel of Israel and is often depicted with a sword, as here.

DIMENSIONS:

Height (without base): 290 mm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 30.7.1998

Note: Brisigotti Antiques Ltd, London

BIBLIOGRAPHY:

Civiltà del Seicento a Napoli, 2 vols., Naples, Museo di Capodimonte, 1984/5 (F. Chiarazzi)

Gonzales-Palacios, A, 'Un capolavoro della plastica napoletana barocca', *Antologia di Belli Arti*, 1988, pp. 1211-126, nos. 21-22



The Flight into Egypt : Bernardo Cavallino (1616-1656)

RECORD NUMBER: CVCSC:0224.S

DATE: about 1640-1650

MEDIUM: oil on canvas

The Flight into Egypt is briefly narrated by Saint Matthew in the second chapter of his Gospel: warned by an angel that King Herod had ordered all infants in Bethlehem to be killed, Joseph “rose and took the child and his mother by night, and departed to Egypt”. Following the biblical account, Cavallino represents the scene at nightfall, in a dense wood. Mary sits on a tired donkey and appears to be handing some fruit or a flower to Jesus who is resting in her lap, while Joseph can just be made out in the background. The predominantly sombre tones of the painting emphasize the hasty and secret nature of the flight, and it is only a narrow shaft of light which illuminates the focus of the painting, the melancholy group of the Mother and Child.

Such paintings, in a dark tonality in contrast with the area of strong light, were made popular by Caravaggio in the 1590s and in Naples remained fashionable until the 1650s. The Neapolitan Bernardo Cavallino probably trained with Massimo Stanzione, who was well known for this type of work.

FURTHER NOTES:

Another version of this subject by Cavallino is at Wadsworth Atheneum, Hartford, Connecticut.

DIMENSIONS:

Frame size: h x w: 970 x 840 mm

Sight size: h x w: 746 x 615 mm

Painting size: h x w: 768 x 635 mm

Whole: depth: 41 mm

PROVENANCE:

Method: purchase

To: Peter Moores Foundation

From: (unknown)

Date: 30.1.1997

Note: lot number 70, Sotheby's, New York

DISPLAYS:

Place: Dulwich Picture Gallery, London

Date: 9.5.2000-31.10.2003

BIBLIOGRAPHY:

Painting in Naples from Caravaggio to Giordano: 1606-1705, exh. cat., Royal Academy, London, 1982

Percy, A et al, *Bernardo Cavallino of Naples: 1616-1656*, Cleveland, Ohio, 1994-5, pp. 64-65, cat. no. 8

Art in Italy: 1600-1700, exh. cat., Detroit Institute of Arts, Detroit, 1966

Spinosa, N, 'Il Maestro dell'Annuncio ai pastori, Bartolomeo Bassante, Antonio de Bellis o Bernardo Cavallino? Riflessioni e dubbi sul primo Seicento Napoli', *Ricerche sul '600 napoletana: Scritti in honore di Raffaello Causa*, 1997, pp. 242-256



Still Life with Apples, Grapes and a Dragonfly : Luca Forte (about 1615– before 1670)

RECORD NUMBER: CVCSC:0240.S

DATE: about 1650

MEDIUM: oil on copper

Luca Forte was one of the pioneers of still-life painting – especially of fruit – an important genre of painting in Naples. It emerged in Naples as a genre in its own right around 1600 and flourished from about the mid-1620s. Although Luca Forte signed his works, he never dated them, and little is known about his life. It can only be assumed that he was active mainly in the period 1620–50. This unusual still-life composition was painted on copper, a support favoured by artists for small-scale works. The smooth and uniform surface of copper allowed the use of a very fine brush to bring small details, such as the dragonfly hovering above the bunch of grapes in this work, into focus, and enabled the artist to bring out the polished surfaces of fruits, as here.

FURTHER NOTES:

Forte seems to have been a link between a distinct Caravaggesque style and still life painters of Naples such as Giovanni Battista Ruoppolo and Giuseppe Recco.

A pair of still lifes with a similar sensibility (but on canvas) are in Museo di Martina, Naples (see Spinosa, 1989, p. 873, illus. 1039-1040). (*Sotheby's New York auction catalogue*, 30.1.98)

DIMENSIONS:

Painting size: h x w: 156 x 206 mm

INSCRIPTION: Signed upper middle *l.f*

PROVENANCE:

To: Peter Moores Foundation

From: private collector

Method: purchase

Date: 30.1.1998

Note: lot number 49, Sotheby's, New York

Previous transfer:

From: private collector

Place: Bruno Meissner, Zurich

Date: after 1983

BIBLIOGRAPHY:

Spike, J T, *Italian Still Life Paintings from Three Centuries*, exh. cat., Florence/New York, 1983, p. 54, fig. 17

Spinosa, N, *La Pittura napoletana del '600*, Naples, 1984, fig. 369

Spinosa, N, 'La natura morta a Napoli', *La Natura Morta in Italia*, II, Milan, 1989, p. 874, no. 1041, illustrated



The Reception of Saint John of God into Heaven : Giacinto Diana (1731-1804)

RECORD NUMBER: CVCSC:0223.S

DATE: about 1764

MEDIUM: oil on canvas

Giacinto Diana belonged to the generation of painters who succeeded Luca Giordano. He painted in a light, colourful and dramatic style. Diana worked with the artist Francesco de Mura, whom he assisted in painting ceiling decoration in churches in Naples. This painting is a sketch or 'modello' showing Saint John of God helping the lame. Saint John was the patron saint of the sick and the founder of an order of hospitallers called the Brothers of Saint John of God. The painting was commissioned in 1764 for the Ospedale della Pace (Hospital of Peace) in Naples.

FURTHER NOTES:

Other oil sketches for the project are in Wiesbaden and New York (see Spinosa in bibliog. below).

DIMENSIONS:

Frame size: h x w: 790 x 790 mm

Painting size: h x w: 705 x 705 mm

PROVENANCE:

Method: purchase

To: Peter Moores Foundation

From: (unknown)

Date: 30.1.1997

Note: lot number 150, Sotheby's, New York

BIBLIOGRAPHY:

Spinosa, N, *La Pittura Napoletana de Carlo a Ferdinando IV di Borbone*, 1970

Spinosa, N, *Pittura Napoletana del Settecento dal Rococo al Classicismo*, Naples, 1987, p. 117, no. 141

The Golden Age of Naples 1734-1805, Detroit Institute of Arts/Art Institute of Chicago, 1980/1, 2. vols



Trapani Casket : Maker unknown (South Italian)

RECORD NUMBER: CVCSC:0254.S

DATE: about 1700–50

MEDIUM: Inlaid coral and mother-of-pearl

The casket would have contained letters or jewels. It is decorated with many different semi-precious stones, including jasper, agate, lapis lazuli and moss agate. The stones are held within gilt-brass mounts, which are delicately engraved to resemble leaves. Carved mother-of-pearl and red coral leaves are attached by fine wire all over the box, and its edges are veneered with tortoiseshell. Inside, the casket has a red velvet interior and there is a secret compartment within the lid.

The town of Trapani, on the island of Sicily (which was part of the Kingdom of Naples) was famous for the production of such items, using the red coral in plentiful supply there, and this casket may have been made there or in the region. Very few of these luxurious caskets survive.

FURTHER NOTES:

This casket relates closely to works of art made at the Grand Ducal workshops in Florence around 1700, often intended as Ambassadorial gifts, and now found in many European royal collections.

One of the smaller cartouches on the lid encloses an agate plaque that may have been intentionally chosen for its coincidental placement of the orange coloured inclusions resembling the arms of Medici, thus suggesting that this casket may have been presented to a member of that family.

DIMENSIONS:

Whole: height: 202 mm

Whole: width: 565 mm

Whole: depth: 440 mm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 29.1.1999

Note: lot number 90, Sotheby's, New York



Still Life of Figs, Cherries, Plums and Other Fruit, with two Guinea Pigs; Still Life of Watermelons, Plums, Cherries, Figs, Pears and a Monkey : Giovan Battista Ruoppolo (1629-1693)

RECORD NUMBERS: CVCSC:0290.1.S, CVCSC:0290.2.S

DATE: about 1685

MEDIUM: oil on canvas



Giovan Battista Ruoppolo was one of the most sought-after painters of still life in Naples. His pictures were collected by the aristocracy and the mercantile elite, and this pair of fruit still lifes, with their large rectangular format, were probably designed to be hung over interior doors in a *palazzo*. The landscape background of the composition with two guinea-pigs, happily feeding on cherries and plums, is a typical Neapolitan invention; Mount Vesuvius, which overlooks the town, can just be made out on the left. In both compositions the fruits, displayed on a ledge, are subtly lit. In one, a monkey peers out from behind half a watermelon, having just gnawed away the melon beside him, ready to start on the basket of figs.

FURTHER NOTES:

Bernardo De'Dominici, the biographer of Neapolitan painters of this period, described Ruoppolo as one of the great still-life painters in Naples, following in the footsteps of his master Paolo Porpora. This work also reflects the influence of Ruoppolo's contemporary, Luca Forte, but the depiction of fruit also attests to some knowledge of still-life painters in Rome.

DIMENSIONS:

Still Life of Figs, Cherries, Plums and Other Fruit, with two Guinea Pigs:

Painting size: h x w: 578 x 1317 mm

Still Life of Watermelons, Plums, Cherries, Figs, Pears and a Monkey:

Painting size: h x w: 578 x 1330 mm

PROVENANCE:

To: Peter Moores Foundation

From: French nobleman

Method: purchase

Date: 11.7.2002

Note: lot number 215, Sotheby's, London

BIBLIOGRAPHY:

Salerno, L, *La Natura morta in Italia*, Milan, 1984

Causa, R, *La Natura morta a Napoli nel sei e nel settecento*, 2, Naples, 1972

La Pittura del Seicento a Napoli dal Naturismo al Barocco, Naples, Vol. 2

Painting in Naples from Caravaggio to Giordano: 1606-1705, exh. cat., Royal Academy, London, 1982

Spike, J T, *Italian Still Life Paintings from Three Centuries*, exh. cat., Florence, New York, 1983



Still Life with Flowers in an Urn, Butterflies and a Snake : Paolo Porpora (1617-1675)

RECORD NUMBER: CVCSC:0248.S

DATE: about 1660

MEDIUM: oil on canvas

Paolo Porpora was born in Naples and at the age of fifteen entered the studio of Giacomo Recco, with Luca Forte, one of the earliest exponents of Neapolitan flower painting. In 1650 Porpora moved to Rome, where he worked for the powerful Chigi family. The majority of his still lifes, however, were produced in Naples. Bernardo de' Dominici, the biographer of the Neapolitan artists of the period, praised Porpora's accomplishments in terms which do justice to this sparkling and exquisitely detailed flower composition: "... leaving behind that dry mode of composition [of Luca Forte], [Porpora] began to make a copious arrangement of delightful inventions ... his paintings were a marvellous example of their kind".

FURTHER NOTES:

Porpora was made a member of the Accademia di San Luca in Rome in 1656 and was admitted to the *Virtuosi* at the Pantheon in 1666. The present painting was probably painted in Rome and can be directly compared to his only known signed work *Vase of Flowers* painted for the Chigi family and to two other masterpieces of this period, a *Vase of Flowers* (private collection) and *Flowers with a Crystal Goblet* (Museo di Capodimonte). In each of these works Porpora reflects the Baroque richness of his Roman contemporaries, but preserves the feeling of materials rendered with an intensity of colour and a tactile feeling for form typical of his Neapolitan heritage. (Sotheby's auction catalogue 9.7.1998)

DIMENSIONS:

Painting size: h x w: 1290 x 985 mm

PROVENANCE:

To: Peter Moores Foundation

From: private collector

Method: purchase

Date: 9.7.1998

Note: lot number 72, Sotheby's, London

BIBLIOGRAPHY:

De Dominici, B, *Vite dei Pittori, Scultori et Architetti Napoletani*, Naples, 1742-1743

Spike, J T, *Italian Still Life Paintings from three Centuries*, exh. cat., Florence, New York, c. 1983

Spinosa, N, 'La natura morta a Napoli', *La Natura Morta in Italia*, II, Milan, 1989



Pair of Console Tables : Maker Unknown (South Italian or Spanish)

RECORD NUMBERS: CVCSC:0233.1.1.S, CVCSC:0233.2.1.S

DATE: about 1750–70

MEDIUM: wood and granite

Each of these elaborate console tables has a rare green-granite top. Their carved decoration is painted in gold, white, green and pink, and is reminiscent of the delicate porcelain produced for the court in Naples at the Capodimonte porcelain factory. Across the front, in the apron frieze, is the head of a lion holding two garlands of roses, which wind their way around all four legs. Placed across the centre of the leg stretchers is a two-headed swan with outstretched wings, holding a flower in each of its beaks. The raised head of one of the two-headed swans is turned to the left, while the other is turned to the right. This suggests that the tables were designed as a pair, since when they are placed together the swans look across at each other. They closely resemble decorative furniture in the Spanish royal palace of El Pardo outside Madrid and may have been made either in Naples or in Madrid by a carver who knew the porcelain rooms created in both cities by Charles III, King of Naples, who succeeded to the Spanish throne in 1759.

DIMENSIONS:

Height: 890 mm

Width: 1310 mm

Depth: 610 mm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 23.6.1997

Note: lot number 31, Sotheby's, London



**The Holy Family with the Infant Saint John the Baptist :
Luca Giordano (1634- 1705)**

RECORD NUMBER: CVCSC:0225.S

DATE: about 1675

MEDIUM: oil on canvas

Giordano was one of the most important artists in Naples. He gradually moved away from the dark manner of early Neapolitan painting exemplified by Caravaggio and Jusepe de Ribera, and introduced a new sense of light, colour and dramatic movement into his compositions. His distinctive Neapolitan Baroque style can be seen in a vast number of altarpieces, mythological paintings and decorative frescoes in palaces and churches in Naples.

FURTHER NOTES:

St John the Baptist (d. circa 30 AD) was Christ's cousin and a prophet, and baptized Jesus. He is traditionally represented with a lamb and slender cross, as here.

The goldfinch (in the lower right of the painting) is traditionally associated with the Christ Child. According to the legend, the bird acquired its red spot at the moment when it flew down over the head of Christ on the road to Calvary and, as it drew a thorn from his brow, was splashed with a drop of the Saviour's blood. It is noticed as a symbol of the Crucifixion and Resurrection popular in the 15th and 16th centuries and revived by Tiepolo. (*Old Master Paintings and Drawings*, Colnaghi, London, June 1979)

DIMENSIONS:

Frame size: h x w: 1660 x 1468 mm

Painting size: h x w: 1372 x 1181 mm

INSCRIPTIONS: signed lower left *Giordano ft.*

PROVENANCE:

Method: purchase

To: Peter Moores Foundation

From: collection formed by the British Rail Pension Fund

Date: 30.1.1997

Note: lot number 113, Sotheby's, New York

Previous transfers:

To: P & D Colnaghi and Co Ltd (London)

From: (unknown)

Date: 1979

To: Zonghi, M

From: (unknown)

Date: 25.9.1934

DISPLAYS:

Place: J Paul Getty Museum, California

Date: 1980-1995

EXHIBITIONS:

Title: *Old Master Paintings and Drawings*

Place: Colnaghi, London

Date: 19.6.1979 - 3.8.1979

Note: illustrated in the catalogue to the exhibitions, p.s 28-29, cat. no. 12

BIBLIOGRAPHY:

Ferrari, O & Scavizzi, G, *Luca Giordano*, 3 vols, Naples, 1966

Ferrari, O & Scavizzi, G, *Luca Giordano: L'Opera Completa*, 2 vols, Naples, 1992

Spinosa, N, *Civiltà del '700 a Napoli 1734-1799*, exh. cat., Museo di Capodimonte, Naples, 1979/1980

Italian Etchers of the Renaissance and Baroque, exh. cat., Museum of Fine Arts, Boston, 1989

Friedman, H, *The Symbolic Goldfinch: its history and significance in European devotional Art*, Washington, 1946, p. 62



The Incredulity of Saint Thomas : Bernardo Strozzi (1581-1644)

RECORD NUMBER: CVCSC:0247.S

DATE: 1620s

MEDIUM: oil on canvas

Bernardo Strozzi, the greatest Genoese artist of the period 1600–1700, painted at least two other versions of the scene depicted here, in which the Apostle Thomas, who had doubted Christ's return from the dead, is invited by Christ to insert his fingers into the wounds in his side caused at his crucifixion by the Centurion's spear, in order to confirm his identity. This is one of Strozzi's most powerful paintings, in which the delicate handling of Jesus' haloed body contrasts with the rough and stooping appearance of the perplexed Saint Thomas. Almost certainly inspired by an earlier painting by Michelangelo da Caravaggio of the same subject (1602–3), Strozzi's more elegant work may also have been influenced by the style of the Flemish artist Anthony Van Dyck, who had been working in Genoa at the invitation of the Genoese aristocracy during the period 1620–30.

FURTHER NOTES:

Two other pictures by Strozzi of this subject are now in private collections in Genoa, one in the Palazzo of Giacomo Gentili, the other in that of the Grimaldi brothers. Another version is in the Museo de Arte de Ponce in Puerto Rico and was probably executed circa 1615-20. In contrast to this earlier version, in the present painting Strozzi evolved his design into one of the most striking compositions of his early maturity. The composition here has been simplified and given a more horizontal emphasis and the figure of Christ is now turned towards the viewer, making the gesture of Saint Thomas the immediate focal point of the design.

Strozzi is not known to have travelled to Rome but may have been aware of Caravaggio's painting of the same subject (executed in Rome in 1599 and now destroyed) through a contemporary copy in the collection of Orazio de Negro in Genoa. (*Old Master Paintings*, Sotheby's, London, 9.7.98)

DIMENSIONS:

Painting size: h x w: 890 x 980 mm

PROVENANCE:

To: Peter Moores Foundation

From: Aquiles Ponzini, Montevideo, Uruguay

Method: purchase

Date: 9.7.1998

Note: lot number 73, Sotheby's, London

With Favre Repetto, Genoa

Date: (unknown)

To: (unknown)
From: Canadelli
Method: purchase
Date: February 1897
Note: lot no. 86, Milan, Genolini

DISPLAYS:
Place: J Paul Getty Museum, Los Angeles
Date: 12.2001 - 30.1.04

Place: National Gallery, London
Date: 4.1999-12.2001

BIBLIOGRAPHY:

Bonzi, M, 'Lo Strozzi, Due inediti, *Liguera*, 1943

Mortari, L, 'Su Bernardo Strozzi, *Bolletino d'arte*, 1955, p. 329

Mortari, L, *Bernardo Strozzi*, Rome, 1996, p. 125, fig. 171

Mortari, L, *Bernardo Strozzi*, Rome, 1995, p. 129-130, fig. 221

Boccardo, P, *Bernardo Strozzi*, exh. cat., Palazzo Ducale, Genoa, 1995, p. 158, cat. no. 31

Ratti, C G, *Istruzione di quanto puo vedersi di piu bello in Genova in pittura, scoltura ed architettura*, Bologna, 1780

'A Selection of 1998 acquisitions', *Apollo Magazine*, CXLVIII, December 1998, p. 30



**The Eruption of Vesuvius by Moonlight :
Pierre-Jacques Volaire (1729-about 1792)**

RECORD NUMBER: CVCSC:0259.S

DATE: 1774

MEDIUM: oil on canvas

Volaire was a native of Toulon, in the south of France, and there met the painter Claude-Joseph Vernet when he was working on his masterpieces, a series of views of the ports of France. Volaire remained Vernet's assistant for eight years before emigrating to Rome in 1764 and subsequently settling in Naples in 1769. There he became famous for his numerous large paintings of Mount Vesuvius, which erupted several times in the 1770s, including 1774, the year of this painting. It was traditional (though dangerous) for tourists to visit the erupting volcano, and Volaire is recorded having conducted a visit to Vesuvius this very same year with an important client, Bergeret de Grandcourt. Sir William Hamilton, British envoy in Naples, was a regular onlooker at volcanic eruptions, and a dedicated student of the volcanic activity of Southern Italy. He published his observations on volcanoes in his book *Campi Phlegraei* two years after this painting was executed. Volaire's spectacular canvas was painted to hang as a pair with a view of the Solfatara, a volcanic crater near Pozzuoli.

FURTHER NOTES:

Volaire's nocturnal and volcanic scenes delighted numerous Grand Tour patrons, exerting a notable influence not only on local painters, but also on artists from further afield such as Joseph Wright of Derby. (*Simon C. Dickinson Ltd sales catalogue, November 1999*)

DIMENSIONS:

Painting size: h x w: 1300 x 2600 mm

INSCRIPTION: painted lower left: *Eruption du Mont Vésuve ... sur le lieu par le Che. Volaire 1774*

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 1.11.1999

Note: Simon C Dickinson Ltd sale

Previous ownerships:

- Private collector, Montecarlo

- Private collector, USA

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Causa, R, 'Vedutisti stranieri a Napoli', *Civiltà del '700*, Naples, 1979-80, Vol. 1, pp. 330-339, fig. 3, & Vol. 2

De David à Delacroix, exh. cat., Grand Palais, Paris, 1974/5, pp. 666-669

French and British Paintings from 1600-1800, Chicago Art Institute, Chicago, 1996, pp. 156-159

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The Golden Age of Naples: Art and Civilisation under the Bourbons, 1734-1805, 2 vols., Detroit Institute of Arts/Art Institute of Chicago, 1980/1, Vol. 1, p. 207, no. 203, colour pl. viii

Italian Art and Britain, exh. cat., Royal Academy, London, 1960, no. 209 (*La Solfarata* as C. Vernet)

Arte francese a Napoli, Villa Pignatelli, Naples, 1967, no. 41

Fifty Paintings, Matthiesen Fine Art, London, 1993, no. 42

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MacGregor, Neil, 'Le Voyage Pittoresque de Naples et de Sicile', *Connoisseur*, 196, Oct. 177, pp. 131-138

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A Storm off a Rocky Coast: Carlo Bonavia (active 1751-1788)

RECORD NUMBER: CVCSC:0212.S

Date: 1757

MEDIUM: oil on canvas

This painting depicts a dramatic shipwreck, with figures in the foreground struggling to save possessions and lives. The crew and cargo being rescued were probably on a ship bound for Naples, as the trunk being pulled ashore bears the name of this destination. Members of the crew can be seen swimming towards the shore, grasping the rocks, being pulled by rope from the sea and being revived on land. Although this is almost certainly not an 'exact' topographical view, it recalls rocky coasts near Naples. Bonavia's style may be seen as an Italian variant of that of Claude-Joseph Vernet, the foremost French painter of marine scenes of the eighteenth century. Vernet lived in Rome from 1734 until 1735 and visited Naples in 1737 and 1746. Bonavia may have been of Roman origin but his career was spent entirely in Naples, where he enjoyed considerable success among foreign visitors as well as local collectors.

FURTHER NOTES:

Part of the mainstream Neapolitan *vedute* tradition was popularised by Salvator Rosa in the seventeenth century and developed by artists such as Leonardo Coccorante, Pietro Fabris, Gabriele Ricciardelli and Pietro Antoniani in the following century. As noted above, however, Bonavia was above all influenced by the French view painter Vernet and so successfully absorbed his style that his pictures were often (and still are) mistaken for those of his mentor. Vernet's 1751 *Stormy Coastal Scene*, which is part of a set of four coastal views illustrating different times of the day, commissioned by the Grand Tourist, Benjamin Lethieullier (see the National Trust Exhibitions catalogue, Kenwood House, London, *Claude-Joseph Vernet*, 4 June – 14 September 1986, nos. 29-32), is particularly close to the present picture and it is sets such as this from which Bonavia took his inspiration. He stood apart from his contemporaries in his ability to combine the fantastical and imaginative style of Vernet with elements of the Neapolitan landscape. As W.G. Constable remarked in his early survey of Bonavia's works: 'He, more than they, [Ricciardelli & Antoniani], is among the painters who turned the tradition of imaginative landscape painting to the uses of topography, rather than becoming simple recorders of fact.' (W.G. Constable, 'Carlo Bonavia and some painters of vedute in Naples', *Essays in Honour of Georg Swarzenski*, 1951, p. 204).

The characteristics of the present picture, such as the dramatic lighting of the sky, the meticulously depicted waves, the overall clarity of detail, together with the impressive scale of the composition, combine to make it one of the artist's finest works ranking with other of his more highly finished pictures, such as the *Landscape with the Temple of Diana* in the Molinari Pradelli collection, Marano di Castenaso (see N. Spinosa, *Pittura Napoletana del Settecento*, vol. II, Naples, p. 157, no. 276, plate 56) and the *View of Castel dell'Ovo*, in the Samuel H. Kress Collection, Academy of Arts, Honolulu (see N. Spinosa & L. di Mauro, *Vedute napoletane del settecento*, Naples, 1989, p. 192, no. 69, fig. 68).

This picture was one of a set of three from Peckforton Castle, Cheshire, all of identical dimension (see *Provenance*). The two other canvases, *A Rocky Coastal Scene with Shipping and Numerous*

Figures on the Right, signed and dated 1756, and a *Hilly River Scene with a Grotto and Figures*, signed and dated 1757, are now in a private collection. (Sotheby's, *Old Master Paintings*, 3.7.96)

DIMENSIONS:

Painting size: h x w: 1265 x 2070 mm

INSCRIPTION: lower left on rock: signature and date: Bonavia P.A. 1757

PROVENANCE:

To: Peter Moores Foundation

From: private collector

Method: purchase

Date: 3.7.1996

Note: Lot no. 51, Sotheby's, London

Previous transfers:

To: private collector

From: Giacomo Algranti, London

Date: 1989

To: (unknown)

From: The Trustees of the 3rd Lord Tollemache

Method: purchase

Date: 15.5.1953

Note: Lot 102, Christie's, London

To: The Trustees of the 3rd Lord Tollemache

From: Tollemache, John (Later 1st Lord Tollemache, Peckforton Castle, Cheshire)

Method: descent

Date: 1845 (circa)

EXHIBITIONS:

Title: *All'ombra del Vesuvio - Napoli nella veduta europea dal Quattrocento all'Ottocento* (In the Shadow of Vesuvius - Naples and European views from the 14th century to the 18th century).

Place & Date: Accademia Italiana, London (27.10.1990-27.11.1990) & Castel Sant'Elmo, Naples (12.5.1990-29.7.1990).

DISPLAYS:

Place: Barber Institute of Fine Arts, Birmingham

Date: 15.10.2003 - 30.1.2004

BIBLIOGRAPHY:

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The Temple of Hera at Paestum : Pietro Fabris (active 1754–1804)

RECORD NUMBER: CVCSC:0207.S

DATE: unknown

MEDIUM: oil on canvas

Pietro Fabris's origins remain mysterious. He called himself "the English painter" and was described by his patron, Sir William Hamilton, as "a native of Great Britain", but his surviving work is wholly Neapolitan in style and subject-matter. This view of the Temple of Hera at Paestum near Salerno, south of Naples, reflects the revival of interest in the exceptionally well-preserved Greek temples there, which became popular tourist attractions from the 1750s. They were painted by Fabris on a number of occasions. In this work he depicts the second and best preserved of the two temples at Paestum dedicated to Hera (Latin Juno). Bathed in a warm sunset light, the ruin is romantically portrayed and evokes the classical past with nostalgia.

FURTHER NOTES:

The ancient city of Paestum is 55 miles south of Naples. With the fall of the Roman Empire and 9th century Muslim raids, Paestum fell into decline and was deserted for many centuries. It was only rediscovered in 1752 by an Italian road-building crew working in the area. It is the finest preserved Greek temple complex in the Mediterranean world.

Hera was a goddess of fertility.

DIMENSIONS:

Painting size: h x w: 566 x 905 mm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 12.1.1996

Note: lot number 127, Christie's, New York

DISPLAYS:

Place: National Museum and Gallery of Wales, Cardiff

Date: 22.4.02 - 22.10.03

BIBLIOGRAPHY:

In the Shadow of Vesuvius: Views of Naples from Baroque to Romanticism 1631-1830, exh. cat., London, Accademia Italiana, 1990, (also in Italian: *All' Ombra del Vesuvio: Napoli nella Veduta europea dal Quattrocento all' Ottocento*, Castel San Elmo, Naples, 1990)

Spinosa, N, *Civiltà del '700 a Napoli 1734-1799*, exh. cat., Museo di Capodimonte, Naples, 1979/1980

Gordon Brown, I, 'The "real Pietro Fabris"?: A Caricature of Sir William Hamilton's "Favourite Painter"', *Apollo*, CXLIV, No. 413, 1996, pp. 39-43

Abbey, J R, *Travel in Aquatint and Lithography*, London, 1972

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**Naples from the West, with Peasants Gaming :
Pietro Fabris (active 1754–1804)**

RECORD NUMBER: CVCSC:0210.S

MEDIUM: oil on canvas

DATE: about 1760

Pietro Fabris was a prolific painter of scenes of Neapolitan peasant life. This work shows musicians, card-players and a wine-seller, all figures which regularly appear in his canvases. Glimpsed like a backdrop through the mouth of the cave the occupy is the Bay of Naples with the fort of Castel dell'Ovo and Mount Vesuvius in the distance. Fabris painted a number of different versions of this composition, one of which, in the Royal Collection, is signed and dated 1766. He often painted them in pairs or sets, and it is possible that this work originally had a pendant. Many of Fabris's views of Naples were engraved, and some were personally hand-coloured by the artist to provide illustrations for Sir William Hamilton's study of volcanoes, the *Campi Phlegraei*.

FURTHER NOTES:

Although the current painting dates from the 1760s, its composition, with some differences, was first employed by Fabris some years earlier in one of a set of four Neapolitan scenes, which are signed and dated 1756 and were with the Trafalgar Galleries in 1985 (*Trafalgar Galleries at the Royal Academy, IV, 1985, pp. 66-71, no. 26, reproduced in colour*).

The painting's frame is in English Carlo Muratta style of the 18th century and dates from the second half of twentieth century.

DIMENSIONS:

Frame size: h x w: 713 x 988 mm

Sight size: h x w: 705 x 975 mm

Painting size: h x w: 713 x 988 mm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Note: lot number 154, Sotheby's, London

Date: 2001

DISPLAYS:

Place: National Museum and Gallery of Wales, Cardiff

Date: 22.4.02 - 22.10.03

BIBLIOGRAPHY:

In the Shadow of Vesuvius: Views of Naples from Baroque to Romanticism 1631-1830, exh. cat., London, Accademia Italiana, 1990, (also in Italian: *All' Ombra del Vesuvio: Napoli nella Veduta europea dal Quattrocento all' Ottocento*, Castel San Elmo, Naples, 1990)

Spinosa, N, *Civiltà del '700 a Napoli 1734-1799*, exh. cat., Museo di Capodimonte, Naples, 1979/1980

Gordon Brown, I, 'The "real Pietro Fabris"?: A Caricature of Sir William Hamilton's "Favourite Painter"', *Apollo*, CXLIV, No. 413, 1996, pp. 39-43

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Spinosa, N, *The Golden Age of Naples: Art and Civilisation under the Bourbons, 1734-1805*, 2 vols., Detroit Institute of Arts/Art Institute of Chicago, 1980/1, Vol. I, p. 67



Peasants Merry-Making on the Shore at Posillipo : Pietro Fabris (active 1754-1792)

RECORD NUMBER: CVCSC:0284.S

DATE: 1777

MEDIUM: oil on canvas

Pietro Fabris, who called himself 'the English painter', may have been born in London, but his surviving work was painted in Naples and depicts scenes of Neapolitan life. This canvas shows peasants dancing and playing on the shore, with Vesuvius in the distance.

DIMENSIONS:

Painting size: h x w: 1042 x 1570 mm

INSCRIPTION: signed and dated 1777

PROVENANCE:

To: Peter Moores Foundation

To: from Browse and Darby, London

Method: purchase

Date: 23.4.2002

BIBLIOGRAPHY:

In the Shadow of Vesuvius: Views of Naples from Baroque to Romanticism 1631-1830, exh. cat., London, Accademia Italiana, 1990, (also in Italian: *All' Ombra del Vesuvio: Napoli nella Veduta europea dal Quattrocento all' Ottocento*, Castel San Elmo, Naples, 1990)

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The Triumph of King Charles III at the Siege of Gaeta : Francesco Solimena (1657-1747)

RECORD NUMBER: CVCSC:0300.S

DATE: about 1735

MEDIUM: oil on canvas

Charles III, the son of Philip V of Spain, became king of Naples in 1734, and in the same year won a crucial victory over the Austrian army at the siege of Gaeta, near Naples. This victory cemented his rule over the northern part of his kingdom and is commemorated in this sketch for, or later version of, a now-destroyed canvas painted for the Throne Room at the Royal Palace at Caserta, north of Naples.

FURTHER NOTES:

This picture is an autograph bozzetto or autograph replica of one of Solimena's most important royal commissions of the period, and is one of the very few works intimately related to that commission to survive.

DIMENSIONS:

Frame size: h x w: 1680 x 1450 mm

Sight size: h x w: 1400 x 1160 mm

Painting size: h x w: 1435 x 1200 mm

PROVENANCE:

To: Peter Moores Foundation

From: a European nobleman

Method: purchase

Date: 11.12.2002

Note: lot number 104, Christie's, London

Previous transfers:

To: a European nobleman

From: The Marques de Rafal

Method: descent

Date: after 18.6.1911

To: The Marques de Rafal

From: Santiago Lopez (antique dealer, Madrid)

Method: purchase

Date: after 18.6.1911

To: Santiago Lopez (antique dealer, Madrid)

From: The Duquesa de Tarifa y Denia, y Duquesa viuda de Medinaceli

Date: 18.6.1911

To: The Duquesa de Tarifa y Denia, y Duquesa viuda de Medinaceli
From: Duques de Medinaceli y Santiesteban
Method: descent
Date: 1800 (circa)

To: Don Manuel de Benavides y Aragoon, Duque de Santiesteban del Puerto (the King's former tutor)
From: King Charles III of Spain (1716 - 1788)
Method: gift

EXHIBITIONS:

Title: *Carlos III en Italia*
Place: Prado, Madrid
Date: 2.1989-4.1989

BIBLIOGRAPHY:

Bologna, F, *Francesco Solimena*, Naples, 1958, p. 198, 254, 286-7

Griseri, A, 'Francesco de Mura fra le corti di Napoli, Madrid e Torino', *Paragone*, Nov. 1962, 155, pp. 31-34, as by Solimena but with incorrect measurements)

Spinosa, N, *Civiltà del '700 a Napoli 1734-1799*, exh. cat., Museo di Capodimonte, Naples, 1979/1980, pp. 180-1, under no. 79

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Liedtke, W, *The Royal Horse and Rider - Painting, Sculpture and Horsemanship, 1500-1800*, New York, 1989



Portrait of a Gentleman Architect: Giuseppe Bonito (1707-1789)

RECORD NUMBER: CVCSC:0289.S

DATE: about 1750

MEDIUM: oil on canvas

Besides 'genre' scenes like those also in the Compton Verney collection, Giuseppe Bonito is known for his portraits of the Neapolitan aristocracy and the royal family. Here the sitter, an unidentified gentleman dressed in an expensive embroidered silk waistcoat, indicates a design for a tomb monument, which is inscribed with the words *DALLA CULLA ALLA TOMBA / UN BREVE PASSO*, meaning 'from the cradle to the grave – a short step'. A portrait oval incorporated into the design of the monument is a miniature version of the portrait itself. Beneath the drawing is a map (possibly of the coast of Naples) and a set of dividers with which to plot a course.

DIMENSIONS:

Frame size: h x w: 1430 x 1175 mm

Sight size: h x w: 1265 x 1015 mm

Painting size: h x w: 1288 x 1025 mm

PROVENANCE:

To: Peter Moores Foundation

From: (unknown)

Method: purchase

Date: 10.7.2002

Note: lot number 151, Christie's, London

BIBLIOGRAPHY:

The Golden Age of Naples: Art and Civilisation under the Bourbons, 1734-1805, 2 vols., Detroit Institute of Arts/Art Institute of Chicago, 1981, Vol. II (N. Spinosa)

De Dominici, B, *Vite dei Pittori, Scultori et Architetti Napoletani*, Naples, 1742-1743, p. 611



Portrait of a Man Smoking a Pipe: Giuseppe Bonito (1705-1789)

RECORD NUMBER: CVCSC:0304.S

DATE: about 1730

MEDIUM: oil on canvas

Bonito was one of the most influential Neapolitan artists of his generation. A pupil of Francesco Solimena, he was acclaimed both for his religious paintings and portraits, and produced genre pictures such as this simple composition.

FURTHER NOTES:

The palette of this work is very close to that of the Poet (in Madrid, Duca de Remisa collection), and Three Stories of Esther, for an unknown ceiling in Naples, now in a private collection. For both comparisons see Spinosa below.

DIMENSIONS:

Frame size: h x w: 990 x 785 mm

Painting size: h x w: 850 x 650 mm

PROVENANCE:

To: Peter Moores Foundation

From: Charles Beddington (dealer), London

Method: purchase

Date: 28.5.2003

BIBLIOGRAPHY:

Spinosa, N, *Pittura Napoletana del Settecento dal Barocco a Rococo*, Naples, 1986, no. 293, p. 168, fig. 357, p. 369, no. 290, p. 168, fig. 347-349, p. 365

De Dominici, B, *Vite dei Pittori, Scultori et Architetti Napoletani*, Naples, 1742-1743

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**Saint Nicholas of Bari Received into Paradise :
Francesco de Mura (1696-1782)**

RECORD NUMBER: CVCS:0237.S

DATE: 1733–4

MEDIUM: oil on canvas

Francesco de Mura trained in the studio of the great Neapolitan painter Francesco Solimena and was one of the leading fresco painters in Naples from the 1730s. This painting is a highly finished sketch (or *modello*), which may have been painted to show the patron the appearance of the finished composition or to guide the artist's assistants in the execution of the initial stages. The commission was to decorate the dome in the church of San Nicola alla Carità in Naples, where De Mura's fresco survives, but in poor condition. The busy composition, which would have wrapped around the dome of the church, shows Christ accompanied by God the Father and the dove of the Holy Ghost (the Holy Trinity) welcoming Saint Nicholas, among other saints, into Paradise. Saint Nicholas, who was a bishop in what is now Turkey around 400, is shown dressed in orange vestments, with a cherub holding his crozier, lower centre left. Shortly before 1100 his relics were removed to Bari, on the east coast of Italy. He was celebrated for rescuing sailors and for bringing gifts to the poor, providing the basis for the story of Santa Claus.

FURTHER NOTES:

De Mura was paid no less than one thousand ducats for this important commission and the result 'n'ebbe l'applauso del Pubblico' (won him public acclaim), according to Bernardo De Dominici, the biographer of Neapolitan artists of this period (*Vite de' pittori, scultori ed architetti*, III, Naples, 1745, p. 696). Following close on the artist's work at Montecassino and in the Neapolitan church of the Nunziatella, it confirmed de Mura's status as the leading painter of decorative cycles to emerge from the studio of Francesco Solimena. De Mura's style was to remain close to that of his master's frescoes in Santa Maria Donnalbina, Naples, until his departure for Turin in 1741. Indeed, the artist was to reuse compositional solutions and even actual figures from the San Nicola alla Carità fresco in his *Saint Joseph received into Paradise* of 1741 in the dome of San Giuseppe dei Ruffi, Naples.

DIMENSIONS:

Painting size: h x w: 1390 x 2240 mm

PROVENANCE:

To: Peter Moores Foundation

From: sold as the Property of a Lady

Method: purchase

Date: 4.7.1997

Note: lot number 99, Christie's, London

EXHIBITIONS:

Title: *Settecento Napoletano, Sulle ali dell'aquila imperiale 1707-1734*

Place: Castel San Elmo, Naples

Date: 19.3.1994-24.7.1994

DISPLAYS:

Place: Kunstforum der Bank Austria, Vienna

Date: 10.12.1993-20.2.1994

BIBLIOGRAPHY:

Spinosa, N, *Settecento napoletano: sulle ali dell'aquila imperiale 1707-1734*, Vienna & Naples, 1993/4, no. 18

De Dominici, B, *Vite dei Pittori, Scultori ed Architetti Napoletani*, III, Naples, 1742-3, p. 696

A Taste for Angels: Neapolitan Painting in North America, 1650-1750, exh. cat., Yale University Art Gallery, New Haven, Connecticut, 1987

Spinosa, N, *Civiltà del '700 a Napoli 1734-1799*, exh. cat., Museo di Capodimonte, Naples, 1979/1980



**The Lanterna del Molo : Gabriele Ricciardelli
(active 1740-1780)**

RECORD NUMBER: CVCSC:0364.S

DATE:

MEDIUM: oil on canvas

This painting depicts the Lanterna (lighthouse) and Molo (pier) in Naples, set against the dramatic backdrop of Vesuvius, a plume of smoke issuing from its crater. The delicately-painted figures who populate the scene represent a cross-section of the Neapolitan population, including priests, fishermen and Neapolitan aristocrats in fine costume, the kind of scene that would have appealed to the Grand Tourists of the day.

FURTHER NOTES: The Attribution of this painting to Ricciardeli is relatively recent. Traditionally it was thought to be by Antonio Joli.

What remained of the old Molo was destroyed during the Second World War and has been replaced by the Stazione Marittima Terminal.

DIMENSIONS: 88.5 x 153 cm

PROVENANCE:

To: Peter Moores Foundation

From:

Method: purchase

Date: 7 Dec, 2006

Note: lot number 61, Christie's, London

Previous transfers:

To: Collection of Dresdner Kleinwort

Method: unknown

Date: unknown

Previous transfers:

To: Legatt Brothers

Method: unknown

Date: unknown

Note: auction catalogue says "with Leggatt Brothers, 1960"

BIBLIOGRAPHY:

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Important Old Master Pictures, 7 December 2006, Christies, London, 2006.

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Vesuvius Erupting at Night : Pierre-Jacques Volaire (1729-about 1792)

RECORD NUMBER: CVCSC:0343.S

DATE:

MEDIUM: oil on canvas

Volaire arrived in Naples from Toulon in the south of France in 1769, and lived there for at least the next twenty years. He specialised in painting dramatic views of Vesuvius at night, a popular theme with travellers on the Grand Tour.

FURTHER NOTES: According to the inscription, the painting depicts the eruption of Vesuvius in 1771. Though Volaire seems to have witnessed the eruption “on the spot”, as the inscription claims, it is likely that the painting was actually made some years later based on his first hand sketches. Volaire also took liberties in the composition of the painting. It would not have been possible for people to get so close to the eruption because of the intense heat, for example. The viewpoint of the painting would seem to be from the northwest foothills of Vesuvius.

DIMENSIONS: 120 x 73.7

INSCRIPTION: signed and inscribed, lower right: “Eruption di/ Mont Vesuve di / 14 may 1771.

peinte / sur le lieu par / le che Volaire”

PROVENANCE:

To: Peter Moores Foundation

From: Anonymous

Method: purchase

Date: 8 July, 2005

Note: lot number 104, as “Le Chevalier Volaire.” Christie’s, London

EXHIBITIONS:

Title: Light! The Industrial Age, 1750-1900

Place: Van Gough Museum, Amsterdam; Carnegie Museum of Art, Pittsburgh

Date: 2000-2001

BIBLIOGRAPHY:

Bluhm, Andreas and Louise Lippincott, *Light! The Industrial Age, 1750-1900* Thames and Hudson, 2001, p. 79

Important Old Master Pictures, Friday 8 July, 2005, Christie’s, London, 2005



Sir William and the First Lady Hamilton in their Villa in Naples: David Allan (1744-1796)

RECORD NUMBER: CVCSC:0357.B

DATE: 1770

MEDIUM: oil on copper

Sir William Hamilton, British Envoy in Naples from 1764, and his wife, Catherine Barlow, are seen here in the room off the terrace in their summer villa in Posillipo, surrounded by many of Sir William's favourite items: his violin, a classical bust of Zeus and a small scale copy of his favourite painting, Correggio's Venus Disarming Cupid. The view of Vesuvius is a reference to Sir William's passion for vulcanology and he frequently accompanied tourists to view the eruptions. He greatly admired Scottish artist Allan, who he met in Naples, describing him as one of the greatest geniuses he ever met.

FURTHER NOTES: Besides being a diplomat and volcanologist, Hamilton was a keen collector of antiquities—note the Greek vase on the table. Many items he acquired are now in the British Museum. Lady Hamilton, seen here playing a table piano, was well-known as an accomplished musician.

INSCRIPTION: signed and inscribed on reverse: "Sir William and Lady Hamilton / David Allan pinxt / at Naples 1770"

DIMENSIONS:45 x 57 cm

PROVENANCE:

To: Peter Moores Foundation

From: unknown (descendant of Georgina G Anson?)

Method: purchase

Date: 7 June, 2006

Note: lot number 159. Sotheby's, London. Catalogue lists painting as "property of a gentleman." After next entry it says "thence by descent."

Previous transfers:

To: Georgina G Anson

Method: purchase

Date: 26 June, 1925

Note: Acquires at Christies by Agnews on behalf of Georgina G Anson (great grand niece of the Earl of Morton.)

To: John Yarde-Buller, 3rd Baron Churston

Method: descent

Date: unknown

To: George Douglas, 17th Earl of Morton

Method: descent

Date: unknown

Note: George Douglas was the son of Charles Douglas (below), who married Elizabeth, sister of John Yarde-Buller, 1st Baron Churston

To: Charles Douglas, 16th Earl of Morton

Method: gift

Date: unknown

Note: Auction catalogue says painting was “probably” given to Charles Douglas by Hamilton.

To: Sir William Hamilton

Method: commission

Date: 1770

EXHIBITIONS:

Title: English Conversation Pictures, no. 25

Place: CEMA

Date: unknown

BIBLIOGRAPHY:

Important British Pictures, 7 June, 2006, Sotheby's, London, lot 159.

Ingamells, John, *National Gallery, Mid-Georgian Portraits, 1760-1790*, 2004, p.234.



Vesuvius Erupting: Charles-Francois Grenier de Lacroix, known as Lacroix de Marseille (1700-82)

RECORD NUMBER: CVCSC:0359.S

DATE: 1761

MEDIUM: oil on canvas

Lacroix de Marseille began to build a reputation for himself in Italy and the South of France during the 1760s and painted this work during the 1761 eruption of Vesuvius, which lasted for about 13 days. The painting depicts the moment just before the main crater exploded on 5th January 1761.

FURTHER NOTES: Little is known about the life of Lacroix. Some think he may have been born as late as 1730 and lived well past 1782. He studied with the painter Claude-Joseph Vernet. From 1780 on he achieved further noteriety in Paris.

DIMENSIONS: 75 x 134.8 cm

INSCRIPTION: (lower left) "Croix / 1761"

PROVENANCE:

To: Peter Moores Foundation

From: unknown

Method: purchase

Date: 22, June, 2006

Note: lot number 48, Christie's, Paris

Previous transfers:

To: unknown

Method: purchase

Date: 1995

Note: Acquired at Galerie Didier Aaron

EXHIBITIONS:

Title:

Place:

BIBLIOGRAPHY:

Jean-luc Riaux: Werkverzeichnis zu Charles Francois de Lacroix (in preparation)

Tableaux Anciens et du 19eme Siecle, Jeudi 22 Juin, 2006, Christie's, Paris, lot 48.



Still Life with Melon, Peaches, Figs, Mulberries, Plums and Carnations: The Metropolitan Master (active about 1650)

RECORD NUMBER: CVCSC:0314.S

MEDIUM: oil on canvas

This anonymous master takes his name from a still-life painting in the Metropolitan Museum of Art, New York. It is thought that he worked in Naples under the Roman still-life artist Michele Pace (about 1610-70), called Michelangelo del Campidoglio. The Metropolitan Master may in fact have been Michele Pace himself, in the early part of his career, due to the similarity of the use of colour

and shadows.

FURTHER NOTES: The attribution of this painting to The Metropolitan Master was made by Professor Riccardo Lattuada.

DIMENSIONS: 49.8 x 38.4

PROVENANCE:

To: Peter Moores Foundation

From: unknown

Method: purchase

Date:

Note: lot number 9 July, 2003

Previous transfers:

To: Private collection, Switzerland

Method: unknown

Date: lot no. 85, Christie's, London

BIBLIOGRAPHY:

Causa, R. "La Natura Morta nel Sei e nel Settecento" *Storia di Napoli*, pp. 1019 and 1047.

Old Master Pictures, Wednesday 9 July, 2003, lot 85.



Still Life with Apples, Cabbage, Parsnip and Lettuce: Giovan Battista Recco (1615-50)

RECORD NUMBER: CVCSC:0361.S

MEDIUM: oil on canvas

Recco was the leading still-life expert in Naples in the mid 1600s, but his exact dates are unknown as he disappeared from records soon after his first dated still life appeared in 1653. Many Neapolitan artists died from the plague in 1656, and Recco's last bank payment was received that year, so he may have been one of them. Rediscovered in 2001, this is a distinctive example of Recco's style, the stone ledge and raking light from the left also illustrating the lasting influence of Caravaggio on Neapolitan artists at that time.

FURTHER NOTES: Among the handful of known paintings by Recco are works found in Royal Palace, Stockholm and the Rijksmuseum, Amsterdam. The present painting, attributed to Recco in 2001, has been called the most important addition to the artist's catalogue in thirty years.

DIMENSIONS: 87 x 109.9 cm

PROVENANCE:

To: Peter Moores Foundation

From: unknown

Method: purchase

Date: 6 July, 2006

Note: lot number 27, Christie's

EXHIBITIONS:

Title: Italian Still Life Painting from the Silvano Lodi Collection

Place: Seiji Togo Memorial Yasuda Kasai Museum of Art, Tokyo (and tour of Japan)

Date: 28 April-26 May, 2001

EXHIBITIONS:

Title: La Natura Morta Italiana: Caravaggio al Settecento

Place: Kunsthalle der Hypo-Kulturstiftung, Munich; Palazzo Strozzi, Florence

Date: 6 Dec, 2002-23 Feb, 2003; 26 June-12 Oct, 2003

BIBLIOGRAPHY:

Gregori, M., *Natura Morta Italiana tra Cinquecento e Settecento*, Munich, 2002. p. 199; 2nd ed. Florence, 2003.

Important Old Master Pictures, Evening Sale, Thursday 6 July, 2006, Christies, London, lot no. 27.

Italian Still Life Painting from the Silvano Lodi Collection, Tokyo, 2001, p. 60, no. 21.



Self-Portrait: Gennaro Basile (1722-1782)

RECORD NUMBER: CVCSC:0373.S

MEDIUM: oil on canvas

Gennaro Basile was born in Naples, but found fame and comparative fortune when he moved to the Austrian Empire in 1752, winning many secular and ecclesiastical commissions. In this self-portrait he presents himself as a skilled portrait painter and leans over his shoulder to look directly at the viewer as if we have just interrupted him at his work.

FURTHER NOTES: According to the 19th century book (see J. Meyer in Bibliography) the collection of the Schloss Leopoldskron in Salzburg, which included a large collection of portraits, once contained a self-portrait by Basile. This may in fact be that painting.

DIMENSIONS: 63.5 x 48.3 cm

INSCRIPTION: Genaro Basili

PROVENANCE:

To: Peter Moores Foundation

From: unknown descendant of Otto Copony

Method: purchase

Date: 25, Jan., '08

Note: lot number 376, Sotheby's, New York

Previous transfers:

To: unknown descendant(s) of Otto Copony

Method: descent

Date: after 1927

To: Otto Copony

Method: purchase

Date: 8 March, 1927

Note: Dorotheum, Vienna, lot 146 (sale price 800 Francs)

To: C.J. Wawra

Method: unknown

Date: before 1927

Note: Wawra sold the painting anonymously to Copony (above.)

BIBLIOGRAPHY:

J Meyer, *Allgemeines Künstler-Lexicon* (Leipzig 1885), vol. 3

Old Master Paintings Including European Works of Art, Thursday 24 January, 2008, Friday 25 January, 2008, Sotheby's, New York.



Basin: Italian

RECORD NUMBER: CVCSC:0341.S

DATE: 1725-50

MEDIUM: Tortoiseshell, mother-of-pearl and gold inlay

It is likely that the technique of inlaying tortoiseshell originated in Naples towards the end of the 1500s and, due to the number of surviving pieces which bear signatures of Neapolitan craftsmen, it is thought that Naples was the centre for this type of work, especially from 1700-1800. The exotic central scene and elaborate borders of this basin are derived from works by the French painter, engraver and designer, Jean Bérain (1637-1711).

FURTHER NOTES: Inlaid tortoise shell work is also known as pique. The scene in the bottom of the basin depicts a lady receiving a basket of fruit while an attendant looks on.

DIMENSIONS: W: 33.5 cm

PROVENANCE:

To: Peter Moores Foundation

From: Unknown

Method: purchase

Date: 7 July, 2005

Note: lot number

BIBLIOGRAPHY:

Important European Furniture, Sculpture and Carpets: Thursday 7 July, 2005, Christies, London 2005, lot 421



The Incredulity of Saint Thomas: Mattia Preti (1613-1699)

RECORD NUMBER: CVCSC:0387.S

DATE: 1670s

MEDIUM: oil on canvas

Spending his formative years in Rome and travelling throughout Italy in the 1640s, it was in Naples during the following decade that Preti established his reputation, securing a number of lucrative commissions. This powerful painting depicts the moment when the doubting Apostle Thomas is invited by the resurrected Christ to insert his fingers into the wounds in His side caused by the centurion's spear, to confirm His identity.

FURTHER NOTES: There are five known versions of this subject painted by Preti.

DIMENSIONS: 33.5 x 95.8 cm

PROVENANCE:

To: Peter Moores Foundation

From: Luigi Koelliker

Method: purchase

Date: 3 Dec, 2008

Note: lot number 40, Sotheby's, London

Previous transfers:

To: Luigi Koelliker

Method: purchase

Date: 23 Nov, 2002

Note: lot no. 9, Belfort Hotel des Ventes, anonymous sale

BIBLIOGRAPHY:

The Luigi Koelliker Studiolo: Works of Art from the London Residence of Luigii Koelliker, London, 3 December, 2008, Sotheby's, London, 2008, lot 40.



The Last Supper: Corrado Giaquinto (1703-1766)

RECORD NUMBER: CVCSC:00372.S

DATE: 1740s

MEDIUM: oil on canvas

Born in Molfetta in the south of Italy, Giaquinto was trained in Naples and moved to Rome in 1727 where he became one of the leading painters in the rococo school and gained renown for his large scale decorative schemes. In this theatrical depiction of the Last Supper, Giaquinto dramatises the spiritual significance of the event through his strong use of light and dark. He captures the moment of Christ's revelation to his disciples that one of them will betray Him; their dismay is evident in their poses and facial expressions. In 1753 Giaquinto travelled to Madrid to become the court painter of King Ferdinand VI, a post he secured due to his growing international reputation. He returned to Naples in 1762, where he died four years later.

FURTHER NOTES: In paintings such as the Last Supper, art historians see the influence of Francesco Solimena, whose work can also be seen at Compton Verney. Solimena was an older contemporary of Giaquinto and it seems quite possible the two knew each other. The attribution of the painting to Giaquinto in the 1740s was made by Irene Cioffi.

DIMENSIONS: 60.03 x 111.8 cm

INSCRIPTION: on reverse of stretcher, an old, possibly 18th c, inscription reads: " L'ultima Cena di Nro Signore"

PROVENANCE:

To: Peter Moores Foundation

From: unknown descendant of Dr. William S. Serri

Method: purchase

Date: 24 Jan, 2008

Note: lot number 105, Sotheby's, New York

Previous transfers:

To: Dr. William S. Serri, Woodbury, NJ, USA

Method: purchase

Date: 20 Oct, 1954

Note: Lot 141, Samuel T Freeman, Philadelphia (attributed to Giovanni Battista Tiepolo)

To: Philadelphia Museum of Fine Arts

Method: bequest

Date: 1904

Note: Bequeathed by W. P. Wilstach, Inv. No. W04-1-36

To: W. P. Wilstach

Method: unknown

Date: unknown

BIBLIOGRAPHY:

Important Old Master Paintings and Sculpture: Auction in New York, Thursday 24 January 2008, Sotheby's New York, 2007, lot no. 105.

M. d'Orsi, *Corrado Giaquinto*, Rome 1958, pp 122, 147, no. 316, fig 161



Immaculata Pendants of the Virgin: Italian

RECORD NUMBER: CVCSC:0351.1.S (uninscribed)

CVCSC: 0351.2.S (pieced frame, inscribed)

DATE: 1700s

MEDIUM: enamelled gold

One pendant depicts the Virgin enamelled in blue, the second is enamelled in white and black, the frame pierced with an inscription and set with green stones, thought to be emeralds.

FURTHER NOTES: The “Immaculata”, literally “the immaculate one,” is another name for the Virgin Mary. The doctrine of the Immaculate Conception doctrine states that Mary, alone among humans, was conceived without original sin. The Immaculate Conception is sometimes mistaken for the doctrine of the virgin birth, i.e. that Mary remained a virgin before during and after giving birth to Jesus. The Immaculate Conception did not become dogma in the Catholic Church until 1854 and was therefore still open to debate at the time these pendants were made.

DIMENSIONS: H: 5.7 and 6.9 cm

INSCRIPTION: The inscription is partially obscured by the jewels. In dialectical Spanish or Latin, it reads: “CONCHETTA SN PECADO ORIGINALI” (conceived without original sin)

PROVENANCE:

To: Peter Moores Foundation

From: unknown

Method: purchase

Date: 9 Dec, 2005

Note: lot number 7. Sotheby’s, London



The Brazen Serpent: Luca Giordano (1634-1705)

RECORD NUMBER: CVCSC:0380.2.S

MEDIUM: oil on canvas

This pair of paintings depicting stories from the Old Testament date from Giordano's later career where he began to move towards a more expressive use of light and colour. The Brazen Serpent depicts the people of Israel being attacked by a plague of serpents sent by God because of their lack of faith. Moses intercedes with God who instructs him to set up a fiery serpent on a pole because "everyone that is bitten, when he looketh upon it, shall live" (Numbers 21:8). The brazen serpent acts as an image of saving faith, prefiguring the Crucifixion.

FURTHER NOTES: Another pair of Giordano's Old Testament Paintings, *Jacob's Return to Canaan* and *The Song of the Prophetess Maria* can be found in the Prado, Madrid.

DIMENSIONS: 62.5 x 75 cm

INSCRIPTION: signed lower right: "Jordano"

PROVENANCE:

To: Peter Moores Foundation

From: unknown

Method: purchase

Date: 9 July, 2008

Note: lot number 59, Bonhams, London

BIBLIOGRAPHY:

Old Master Paintings, Bonhams, 9 July, 2008, lot 59



The Judgement of Solomon: Luca Giordano (1634-1705)

RECORD NUMBER: CVCSC:0380.1.S

MEDIUM: oil on canvas

This pair of paintings depicting stories from the Old Testament date from Giordano's later career where he began to move towards a more expressive use of light and colour. In *The Judgement of Solomon* two women bring one living and one dead child before the King. The first tells Solomon that the second woman accidentally smothered her own child in the night and out of grief swapped their children over. Both women claim to be the living child's mother and appeal to Solomon, who proposes to divide the child between the two women with a sword. The first woman implores him to give the child to the second, while the second approves of the bargain as she prefers that they both end up childless. Thus, Solomon identifies the first woman as the child's rightful mother. Giordano captures the dramatic moment of Solomon's proposition, just as the sword is drawn.

FURTHER NOTES: Another pair of Giordano's Old Testament Paintings, *Jacob's Return to Canaan* and *The Song of the Prophetess Maria* can be found in the Prado, Madrid.

DIMENSIONS: 62.5 x 74.5

INSCRIPTION: signed, lower rightL "Jordano/F"

PROVENANCE:

To: Peter Moores Foundation

From: unknown

Method: purchase

Date: 9 July, 2008

Note: lot number 59, Bonhams, London

BIBLIOGRAPHY:

Old Master Paintings, Bonhams, 9 July, 2008, lot 59



Trapani Nativity Group: Italian

RECORD NUMBER: CVCSC:0342.S

DATE: 1650-1700

MEDIUM: Coral, Silver, gilt-copper and enamel

The fashion for recreating Nativity scenes reached the height of its popularity in Naples and Sicily in the early 1700s, and coral was a popular medium as it was thought to symbolise the blood of Christ. Red Mediterranean coral was plentiful off the coast of Sicily and from the 1400s to the 1700s the province of Trapani was well-known for coral craftsmanship.

FURTHER NOTES: This nativity scene, once belonging to a Sicilian Princess who married into the Russian royal family, is very similar to one in the Museo Regionale Pepoli, Trapani. The gilt bronze donkey may be a later replacement.

DIMENSIONS: H: 57 cm

PROVENANCE:

To: Peter Moores Foundation

From: unknown

Method: purchase

Date: 8 July, 2005

Note: lot number 44, Sotheby's London

Previous transfers:

To: Princess Alexander Romanov, nee Princess Niscemi, Palermo

Method: unknown

Date: unknown

BIBLIOGRAPHY:

European Sculpture and Works of Art: London, 8 July, 2005, Sotheby's, London 2005, lot no. 44

L'arte del Corallo in Sicilia Exhibition Catalogue, Trapani, 1986.

Tartamella, E., *Storia e Arte dal XV al XIX Secolo*, Palermo. 1985.

Uccello, A., *Il Presepe Popolare in Sicilia*, Palermo, 1979.



Trapani mirror: Italian

RECORD NUMBER: CVCSC0350.S:

DATE: about 1680

MEDIUM: gilt-copper mounted coral and mother-of-pearl frame

Produced in Trapani, Sicily, this frame is richly decorated with mother-of-pearl and coral, and is particularly fine example of the craftsmanship of the region. It is likely to have been produced as a special commission.

FURTHER NOTES: In the 17th and 18th Centuries, Trapani was an important port and commercial centre in the Mediterranean. While Trapani was well known for its coral workshops, the extensive use of mother-of-pearl in this mirror is more unusual, leading to the speculation that it was a commission.

DIMENSIONS: H: 76 cm

PROVENANCE:

To: Peter Moores Foundation

From: unknown

Method: purchase

Date: 7 Dec., 2005

Note: lot number 125, Sotheby's, London

EXHIBITIONS:

Title: Ritorno al Barocco. Da Caavaggio a Luigi Vanvitelli

Place: Museo di Capodimonte, Naples

Date: 11 Dec, 2009- 11 April, 2010

BIBLIOGRAPHY:

Ritorno Barocco da Caravaggio a Vanvitelli, Arte-m, Naples 2009, no. 4.40, p 148

Important French and Continental Furniture and Tapestries, Sotheby's, London, 7 Dec., 2005, lot no. 125

Museo Regionale Pepoli, *Coralli, Talismani Sacre Profane*, Trapani, 1986

Ascione, Gina Carla, *Gloria del Corallo a Napoli dal XVI al XIX Secolo*, Naples 1991

Dameau, A., *L'arte Trapanese del Corallo*, Milan 1964

Museo di Capodimonte e Museo Pignatelli, *Civita del Seicento a Napoli*, Naples, 1985



Portrait of a Foreign Diplomat: Francesco Solimena (1657-1747)

RECORD NUMBER: CVCSC:0386.S

DATE: about 1730-32

MEDIUM: oil on canvas

Naples was ruled by the Austrian Habsburgs from 1717 to 1735. This is the same period during which Solimena was the most renowned painter working in the city, and through his connection to the Habsburgs he received many commissions from across Europe. The sitter in this portrait has not been identified, but from his dress and appearance it is likely he came from Austria or Germany. This painting was formerly in the collection of American automobile magnate Walter P. Chrysler, Jr.

DIMENSIONS: 128.5 x 102 cm

PROVENANCE:

To: Peter Moores Foundation

From: Luigi Koelliker

Method: purchase

Date: 3 Dec., 2008

Note: lot number 46, Sotheby's

Previous transfers:

To: Luigi Koelliker

Method: purchase

Date: 1 June, 1989

Note: lot no. 80, Sotheby's New York

To: Walter P. Chrysler, Jr.

Method: purchase

Date: October 1954

Note: acquired from F. Mont

To: Frederick Mont

Method: unknown

Date: unknown

To: unknown

Method: unknown

Date: unknown

Note: Auction catalogue says: with Piero Corsini, New York

EXHIBITIONS:

Title: Neapolitan Masters of the Seventeenth and Eighteenth Centuries

Place: Finch College Museum of Art, New York

Date: 31 October – 15 December, 1962, no. 37

Title: Italian Renaissance and Baroque Paintings from the Collection of Walter P. Chrysler, Jr.
Place: Chrysler Museum at Norfolk, Norfolk, VA
Date: 1967-1968, no. 50

Title: Baroque Portraiture in Italy: Works from North American Collections
Place: John and Mabel Ringling Museum of Art, Sarasota, Florida
Date: 7 Dec, 1984-3 Feb, 1985, no. 69

Title: Il Gran Teatro del Mondo. L'anima e il Volto del Settecento
Place: Palazzo Reale, Milan
Date: 13 Nov 2003-12 April 2004, cat. no. 1.8

DISPLAYS:

Place: Chrysler Museum at Norfolk, Norfolk, Virginia
Date: Oct., 1973

BIBLIOGRAPHY:

Manning, R., *Neapolitan Masters of the Seventeenth and Eighteenth Centuries*, Finch College, New York, 1962, no. 37

Spike, J. T., *Baroque Portraiture in Italy: Works from North American Collections*, Sarasota, 1984, pp 180-181, no 69.

Spinosa, Nicola, *Pittura Napolitano del Settecento, dal Barocco al Rococo*, vol. 1 Naples, 1986, p115, no. 51, fig 57.

Spinosa, Nicola, in F. Caroli, *Il Gran Teatro del Mondo. L'anima e il Volto del Settecento*, Milan 2003, p 92, cat. no. 1.8