

GASPAR VAN WITTEL, CALLED VANVITELLI

Born in Amersfoort, Netherlands, 1652/3

Died in Rome, Italy, 1736)

Naples, the Seiano Cave (The Cave of Pausilypon)

Gouache on paper, 23 x 19 cm

Signed 'G:V:/W:/MDCCXIX/ROMA', to the right, on the rocks above the wall

EXPERTISE

C. Beddington, oral communication.

LITERATURE

Di Martino, Marcella and Vittorio Sgarbi. *Da Artemisia a Hackert. La collezione di un antiquario*. Rome: Etgraphiae, 2019, pp. 142-143.

Roos, Robbert, Onno Maurer, and Jettie Rozemond. *Maestro van Wittel. Dutch Master of the Italian cityscape*. Edited by Charles Beddington, Janey Tucker, and Jeroen Janssen. Amersfoort: Bekking & Blitz, 2018.

Donatone, Guido. *La Real Fabbrica di maioliche di Carlo di Borbone a Caserta*. Caserta: Arti Grafiche Russo, 1973.

EXHIBITION

Maestro van Wittel. Dutch Master of the Italian cityscape, Kunsthal KAdE, Amersfoort, January 26 – May 5, 2019

The view of the Grotta di Pozzuoli is one of the most acclaimed artworks within the pictorial production of Gaspar van Wittel. G. Briganti's prospectus *Gaspar van Wittel*, edited by L. Laureati (L. Trezzani, Milan, Electa, 1996, p. 272) lists 11 versions of this painting, executed both on canvas and on other supports, using various techniques. In addition to these, a later version was then listed and made noteworthy by Sotheby's in London in 1997, as well as by the Albani Collection, which catalogued a painting previously belonging to the Cesare Lampronti, and subsequently, Voena - di Robilant (see L. Laureati in L. Laureati - L. Trezzani, *Gaspere Vanvitelli, catalogue of works*, in *Gaspere Vanvitelli, the origin of vedutismo, catalogue of the exhibition*, Rome 2002, pp. 216-217, n° 73).

The versions described by Briganti, Laureati and Trezzani are dated between 1702 and 1715 (see G. Briganti, cit., Pp. 272-275, nos. 381-391), and therefore the present painting, which is dated 1719, is the last recorded piece in the painter's catalogue, of which we know of.

The painting with the most similar compositional disposition to the Lampronti Collection's is the one found in version n. 390 of the Briganti catalogue, which presents the typically minimal variations which succeed in conferring a character of simultaneous originality and recognizability of the production of van Wittel.

Petzel

Information Courtesy of DYS 44 Lampronti Gallery

We are grateful to dr. Charles Beddington for confirming the attribution of this painting to Gaspar Van Wittel based on high-definition images.