



19th Century, View Of Naples And Paestum

6 000 EUR



Period : 19th century

Condition : Bon état

Material : Glass

Length : 15

Height : 12

Description

19th century

Vesuvius eruption - View of the Neapolitan coast

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The site of Paestum - The site of Paestum at sunset

(4) Oil on glass, cm 12 x 15,5

These views celebrate the natural wonders of the territory of Campania, limited to the area of the Gulf of Naples up to Paestum. The paintings, made through the precious technique of oil on glass, are united by a vibrant color, figuratively enhanced by fiery sunsets and clear skies. The laudable sharpness with which the artist exalts every detail of the compositions puts him to the direct descent of the Neapolitan school of landscape painting, which imposed itself on the national scene at the beginning of the nineteenth

Dealer

Ars Antiqua srl

Antiquaire généraliste

Tel : +39 02 29529057

Via C. Pisacane, 55 - 57

Milano 20129

century; Compared to this, however, here is appreciable a crystalline perfectionism, to be combined with the formal results produced in the middle of the century.

The eruption of Vesuvius shows a nocturnal color, illuminated only by the two glowing smokes erupting from the volcano and the evanescence of the moon, whose reflection promises orientation to sailors and figures in the foreground. The following views from the coast offer the well-being of the Neapolitan promontory and the Gulf basin. In one a full morning sun or noon glides along the human architectures overhanging the sea, diving into the calm bay; in the other the incipit of a serene sunset shades a stretch of the Neapolitan gulf, Painting also the few bystanders who stop by the rocks of the cliff, while in the distance the Vesuvius hiccups.

The two last glasses enhance the same subject, appreciated according to slightly different angles, at different times of the day. It is the archaeological site of the city of Paestum and the three temples here dedicated, respectively, from the first figure to half floor up to the bottom, Hera, Ceres (or Athena) and Neptune. The city, originally called Poseidonia because it is dedicated to the god of the sea, owes its name today to the Roman occupation, which replaced the pre-existing Lucan confederation. The lyric underlying the two paintings, in particular the glass with the sun setting, veristically outlined as impalpable glow in line with the observer, allows a reflection on the works and days of man, here metaphorized by the shepherd guarding the buffalo, compared to the eternity of architecture. Remember that during the years of the Grand Tour the entire southern Italian territory was named like its capital, Naples. This city, with Posillipo, Paestum, Stabia and Ercolano was an essential stage within the Phlegrean artistic culture, if necessary a real iconographic summa proposed by many artists according to the most varied modalities. Even these glasses welcome

and silently return to the observer a timeless memory, embellished by the artistic refinement with which it has been translated into matter.

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