

Johannes Lingelbach  
(Frankfurt am Main 1622 – 1674 Amsterdam)

*View of Piazza del Popolo*  
1660 circa  
Oil on copper, 60 x 82 cm

#### Provenance

Collezione avv. Giorgio Balella, Rome;  
Antiquario Costantini, Rome;  
Private Collection, Rome.

#### Literature

*Die holländischen Gemälde* 1992, p. 254, note 10;  
Busiri Vici 1959, pp. 48-49, tav. VIII, 1-2; Burger-Wegener 1976, p. 240, cat. 36.

#### Comparative Literature

*Tekenen van warmte: 17de-eeuwse Nederlandse tekenaars in Italië*, exhibition catalogue (Amsterdam, Rijksmuseum), curated by P. Schatborn, Zwolle 2001;  
J. Garms, *Vedute di Roma: dal medioevo all'Ottocento; Atlante iconografico, topografico, architettonico*, Naples 1995;  
*Die holländischen Gemälde des 17. Jahrhunderts in der Gemäldegalerie der Akademie der Bildenden Künste in Wien*, curated by R. Trnek, Vienna 1992 (Kataloge der Gemäldegalerie der Akademie der Bildenden Künste in Wien; 1);  
A. Busiri Vici, *Fantasia romane di Johannes Lingelbach*, "Studi romani", 7, 1959, 1, pp. 42-53, republished in A. Busiri Vici, *Scritti d'arte*, curated by C. Pietrangeli, B. Jatta, Roma 1990, p. 62;  
*I Bamboccianti: Niederländische Malerrebellen im Rom des Barock*, exhibition catalogue (Colonia, Wallraf-Richartz-Museum; Utrecht, Centraal Museum), curated by D.A. Levine, E. Mai, G. Briganti, S. Polke, Milan 1991;  
L. Laureati, *Johannes Lingelbach*, in G. Briganti, *I Bamboccianti: pittori della vita quotidiana a Roma nel Seicento*, Rome 1983, pp. 259-285;  
Th. Kren, *Jan Lingelbach in Rome*, in "The J. Paul Getty Museum Journal", 10, 1982, pp. 45-62;  
C. Burger-Wegener, *Johannes Lingelbach 1622-1674*, Diss. Freie Universität, Berlin 1976;  
W. Suida, *L'unica opera firmata di Luca de Wael*, "Paragone", 103, 1958, pp. 72-74.

Re-emerging only now from a Roman private collection after its publication in 1959 by Andrea Busiri Vici, and after Catja Burger-Wegener confirmed its attribution in 1976 (who, however, erroneously referred to it as a table), this large copper by Lingelbach can be said to represent a *unicum* in the production thus far known of the Dutch-German painter due the choice of support on which it is painted, his production always having been executed on canvas or to the table.

Magnificent example of a 'bambocciata', the scene takes place in Piazza del Popolo, probably before 1655, preceding the restoration by Gianlorenzo Bernini of the monumental door. These were commissioned by Pope Alexander VII Chigi, to celebrate the arrival of Queen Christina of Sweden, coinciding in period with the same moment in which the artist was able stay in Rome during around 1655 (see the Rome map by Antonio Tempesta, edition dedicated to Camillo Pamphilj, 1645; Garms 1995, ad vocem).

Bathed in an afternoon light, the square is dominated by the obelisk of Flaminio, placed in the center of the square by Pope Sixtus V in 1589, and by the modest fountain designed by Giacomo della Porta (called "del trullo", 1572), which was later moved to Via Lata (the current via del Corso) by Domenico Fontana (now in Piazza Nicosia).

In this splendid architectural backdrop, Johannes Lingelbach depicts a repertoire of genre motifs linked to the daily life of the Roman people, which are assembled in multiple variations in many of his works especially after his return to the Netherlands.

The scene unfolds from left to right as if reproducing the 'theater of life' as a whole and in all its detail. The spectator can notice in the foreground a knight showing a foreign gentlewoman the beauty of the square with a beggar to their side. Additionally, one finds a hunter with his dogs returning from countryside, a small market scene, a lover declaring his feelings in a silent gestural dialogue with a girl who leans out secretly of a window and focused shoemaker at work.

In the background, Lingelbach portrays scattered groups of people. The square is populated by men at a tavern, an industrious porter, gentlemen engaged in conversation, pilgrims at rest, ladies walking, children playing and prelates who read the Notices of Rome posted on the wall of the convent. These small figures are depicted with brushstrokes so rapid and perspicuous, punctuating the sunny space with their presence.

Elements such as the refined execution of the staffage (which in the elegant figure of the hunter led Busiri Vici to make the comparison with Jan Baptist Weenix) and the quality of the palette, composed of gray, pink and orange tones - amplified by the brightness of the underlying copper support - can identify this work as one of the most successful examples of Lingelbach as a figurist painter. It was thanks to such works that the painter would make a name for himself once he returned to the Netherlands after 1650, where he would be called to assist and collaborate with established landscape artists such as Meindert Hobbema, Frederik Moucheron (Houbraken 1753, pp. 145-147 et al.), for Jan van der Heyden, Jacob van Ruisdael, Jan Wijnants, Jan Hackaert and Willem de Heusch.

Because of its setting, the painting can be closely linked to another *View of Piazza del Popolo*, an oil on canvas of a larger size (87 x 117.5 cm) executed circa 1664, which belongs to the Gemäldegalerie der Akademie der bildenden Künste in Vienna, which shares the same urban view with a slight but perceptible variation in perspective (Inv.-Nr. GG-803, see E. Mai, sheet in I Bambocianti 1991, cat. 21.8, pp. 224 -226). Another example of this setting,

can be found today at the Minneapolis Institute of Arts (formerly owned by Rothschild, object of Hitler's predations) where one finds the same setting of Piazza del Popolo and insertion of a foreign lady visiting the city but from a perspective angle.

The young man declaring his love to the young woman leaning out of her balcony is a motif that also appears in other works by Lingelbach (Busiri Vici 1959, page 49, note 11), such as the very enigmatic work like *Rome, Fantastical View with motifs from Piazza del Popolo and Trinità dei Monti*, signed 'Lucas de Wael', which belongs to a private collection (Photo Rkd, The Hague, see Suida 1958).