A COLLECTION OF CULTURAL EXCELLENCE
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The Artistic Heritage of the Fondazione Cariplo

edited by
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In order to enhance its own art collection—which is composed of 767 paintings, 116 sculptures, 51 objects and furnishings, in addition to the historical palazzos Melzi d’Eril and Confalonieri—the Fondazione Cariplo has elaborated an entire program of cultural proposals, better known as the Artgate project. This publication, in its revised edition, is part of a program aimed at spreading culture. It offers an original critical interpretation, suggesting to readers an approach that crosses periods, styles and artists: an outline rich in historical and visual stimuli, through pairings of great evocativeness, though adhering to the reasons of art history. The itinerary is not tied to merely chronological criteria, but is instead rooted to “themes” which allow the excellence of the Fondazione Cariplo collection to be read as a whole. In addition to the art itineraries, a special section is dedicated to the many activities of the Artgate project, such as the construction of a dedicated web site (www.artgate-cariplo.it), a permanent display of nineteenth-century works at the Gallerie d’Italia – Piazza Scala in Milan, lending art works to prestigious exhibitions in Italy and abroad, participation in other cultural events in collaboration with various cultural institutions, and educational activities aimed at schools (ArtL@b learning project). The communicative means adopted are diverse and complementary, with the goal of helping to bring a vaster audience closer to the world of art, to raise sensibility and awareness on our shared cultural heritage, to activate secondary initiatives such as research, education and study, and to encourage the promotion of future artistic and intellectual expressions.

Leo Tolstoy once stated: “Art is a human activity having for its purpose the transmission to others of the highest and the best feelings to which men have risen.” Feelings, therefore, can last over time through the art and architecture that have reached and touched us. And they are the most important value we can hand down to those who will come after us. We need to take on this responsibility, with an advantage: that today, the methods and tools available to make this happen are much more evolved and effective than in the past.

Giuseppe Guzzetti
President, Fondazione Cariplo
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Various factors, over time, have contributed to the formation of the Fondazione Cariplo’s art collection: in particular, reconstructing the events associated with the acquisition of each single work, we find that, up until quite recently, there was no real unifying plan for the collection, and that it was instead compiled following an approach quite typical of the “galleries” built by the whims of a private collector. As a consequence, as often happens with bank collections, it appears at first glance to be a conglomeration of smaller collections that vary greatly in time period, taste and quality. Of them all, works from the nineteenth century—and nineteenth-century Lombard works in particular—and historic twentieth-century works stand out: often these works are the fruit of acquisitions carried out by the Cassa di Risparmio delle Provincie Lombarde as early as the nineteen-thirties, through direct acquisitions made over the course of the many exhibitions of contemporary art held in that period, or date back to purchases made between the post-war period and the nineteen-eighties. Other core groups of notably consistent work are the paintings that came from the I.B.I., a banking institution that joined Cariplo in a 1991 merger, and from the Lascito Marcenaro, an important bequest from the collection of the Genoese art historian Caterina Marcenaro left to Cariplo in 1975. Between 1991 and 1998, with the separation of Cariplo’s Banking Division and its Foundation, the works became legal property of the latter, along with two other Milanese buildings, the Palazzo Melzi d’Eril, which is now the Foundation’s central office on Via Manin, and the Palazzo Confalonieri, on Via Romagnosi, which is today the Centro Congressi Cariplo (Cariplo Congress Centre).

In-depth study of the works has now granted us a greater familiarity with these collections and allowed us to recognise their more intimate internal structure—a logic almost always invisible at one’s first superficial glance—which has also brought a noteworthy number of significant works out of obscurity: in particular, beyond the nineteenth-century masterpieces already mentioned, a group of paintings that can be traced back to important Italian artists active between the seventeenth and eighteenth centuries has come to light. The results of our art-historical research are visible in the analytical entries for these works, readily accessible for consultation on the Artgate website www.artgate-cariplo.it. In the interest of avoiding useless repetitions and the risk
of boring our patient readers with a long, sterile list of
times and dates, we have chosen instead to compose
this volume of the more evocative and subtle connect-
ing lines that closely link each apparently distant work,
be it by pictorial period or subject. This led to a wind-
ing path that revealed itself progressively over the
course of the project, like a tangled skein of yarn that
slowly unraveled as research progressed, bringing
forth exciting new connections—quite far from any ba-
nal, obvious, or (worse yet) hazarded guesses about the
work—between old and new.

The Inheritance and Evocation of Classical Art
In her Reflections on the Composition of Memoirs of
Hadrian, published in 1953 as an appendix to her nov-
el Memoirs of Hadrian, Marguerite Yourcenar outlines
the principal depictions of Antinous, the young
Bithynian who was the emperor's lover, and, as an ex-
pert on the artistic production of Hadrian's time, ob-
serves that "of all these images there are two that are
the most beautiful—they are the least known, and are
the only ones to reveal the name of their sculptor: one
is a bas-relief signed by Antonianus of Aphrodisias,
which was found about fifty years ago on a piece of
land owned by the Agronomy Institute called 'I Fondi
Rustici' and is now in the hall of the advisory board.
Because no guidebook of Rome mentions its existence,
and the city is brimming with ancient statues, tourists
ignore it. This work by Antonianus was carved in
Italian marble, so it was certainly executed in Italy,
doubtless in Rome and by this artist's hand. Perhaps he
had settled in Rome, or Hadrian had brought him back
from one of his many voyages. The sculpture is ex-
tremely refined: the leaves of a vine frame the figure's
youthful face in tender arabesques as he melancholical-
ly nods his head; one cannot help but think of the grape
harvests of a brief existence, of the opulent atmosphere
of an autumn evening. The work shows traces of the
years spent in a cellar during the last world war: the
marble's pallid candour has been temporarily obscured
by stains of earth; three of the left hand's fingers have
broken off. This is how the gods suffer human folly.” In
1958, Yourcenar added the following: “The lines above
were first published six years ago; in the meantime,
Antonianus's bas-relief was bought by a Roman banker,
Arturo Osio, a singular character of the sort that
Stendhal or Balzac would have taken great interest in
[...]. Following experts' opinions, this new owner had
the bas-relief gently cleaned by a delicate, highly able
hand. The slow, light friction of its fingertips has freed
the marble from all the rust and mould stains, and re-
turned the stone to its former luminous state, with the
tenuous sheen of alabaster and ivory.”

From the collection of Arturo Osio—the banker
and refined antiques collector who founded the Banca
Nazionale del Lavoro in 1927, was its director through
1942, and oversaw the Cooperazione (a Cooperation
with the Banca Nazionale del Lavoro) from 1929—to
the Fondazione Cariplo, this work followed a path
shared by many of the other masterpieces brought to-
gether into the Collection, along a route that runs
through the entire twentieth century, intertwining the
history of many banking institutions with the logic un-
derlying many of the world's greatest art collections.

2. Antonio Canova, *La Giustizia*, 1792
3. Achille Funi, *La Gloria*, 1940
5. Antonio Canova, *Offerta del peplo a Pallade*, 1790 - 1792
(design following)
Classical, Roman, or Hellenistic sculpture—like this marble statue by Antonianus—from the last quarter of the eighteenth century onwards, provided concrete sources and stimuli for Neoclassicism, which was further facilitated by a renewed fervour for archaeological excavation. Antonio Canova is among the greatest exponents of the movement, strongly supported by high-level patrons of conspicuous wealth, either from the patrician or free-professionals classes, who consistently commissioned beautiful works to help decoratively embellish their new bourgeois estates or the grand palaces of ancient noble families. A bona fide collecting fever for Canova’s work and that of his contemporaries raged for over twenty years—in both the Veneto and Lazio regions—with many requests for reliefs depicting moral themes, allegorical and mythological figures and tales, and episodes from ancient Greek texts: plaster bas-reliefs were particularly suited for such requests, as it permitted both repetition as well as variations of subject matter and figures. Other benefits included the purity in modelling material, virtuoso effects in draperies and in the folds of figures’ clothing, highly effective rendering of the profile of every single compositional component, and a fine degree of measure in rare ornamental elements. Within a series of thirteen plasters Canova gave to one of his influential patrons—Abbondio Rezzonico, Senator of Rome—now also in this collection, the relief titled *La Giustizia* (Justice), an original study by the master’s hand that does not appear in any of the other series of Canova’s plasters known to date, is exemplary for the fine balance evident in all its various elements.

The pure profile, so common in classical poses and which Canova frequently made use of, reappears in the *Minerva* by Achille Funi, along with a drawing titled *La Gloria* (Glory), which was a preparatory cartoon for one of the figures decorating the ceiling of the Sala Riunioni (Meeting Hall) in the new wing of the Ca’ de Sass—the office of the Cassa di Risparmio delle Province Lombarde designed by the architects Giovanni Muzio and Giovanni Greppi in 1932 and completed in 1941. This work, realised in mosaic, represents the Golden Age, and was inspired by the Greco-Roman iconographic tradition that acted as a model for most major mural undertakings between the two world wars—a characteristic period in which Funi was one of the key artists who laid claim to the poetic timeliness of the relationship between modernity and classicism.

**The Ancient World, Power, Forbidden Fruits**

Clearing away all the clutter accumulated over centuries of prejudice and biases, recent studies have finally shown how the cradle of Western artistic visual language must be viewed as sprouting from the seedbed of the renaissance brought about in large part by the support of Frederick II in southern Italy: the return to classical forms derived from ancient images of emperors and divine figures becomes, for the Duke of Swabia, a symbolic message destined to reinforce the authority of his investiture, the consecration of which was deeply rooted in ancient Roman tradition. This new Caesar of sorts therefore took on the semblances of his august predecessors, to the point of ultimately being connoted by nearly divine traits: it is with these canons that we now interpret works like *Busto virile incoronato* (Crowned
Male Bust)—a piece that art historian Federico Zeri had dated to the second quarter of the thirteenth century, as it was created in the classicizing style popular under Federico—which came to this collection from the bequest of Caterina Marcenaro. In all likelihood, this exquisite ancient marble sculpture was originally situated within an architectural structure, perhaps a gate through the city walls, and attests to a multifaceted cultural movement that rapidly spread: similar forms were created by Nicola “de Apulia,” more widely known as Nicola Pisano, when he sculpted the *Jupiter* capital for the Duomo of Siena.

Almost four hundred years later, once again in the southern milieu, the *Barberini Faun* was a clear reference point for Luca Giordano’s *Sonno di Bacco* (Sleeping Bacchus): but in this case, a more Hellenistic, almost anti-classical interpretation emerges in the dishevelled divine figure, so full of abandon in his deep, drunken sleep. This mythological episode offered the artist a pretext for depicting a scene in which nymphs, satyrs, little cherubs, and animals of all sorts—even a tiger on a leash—move freely throughout the picture, creating a feeling of balanced disorder. The painting as a whole is “recomposed” to a certain degree by the landscape at sunset in which this scene is depicted, with a tonal sensibility reminiscent of the painters of Venice and the Veneto region.

Moving on from Giordano’s piece yet remaining in Naples, a few decades earlier, the artist Andrea de Lione also depicted a scene with wine and antiquity as its protagonists: this work, titled *Salomone adora gli idoli* (Solomon Worshiping the Idols), uses a rather rare iconography taken from the Old Testament, and shows the
king renouncing his Jewish faith. The scene is constructed with a group of partially undressed women and dancing putti in the foreground, who are seen offering wine and lamb’s blood to a herm draped with flower garlands: the herm shows the bust of a satyr, taken directly from archaeological ruins and transferred onto the canvas. As often happens throughout art history, this device of quoting a holy tale allows the artist and his learned patrons to illustrate bacchanalian, orgiastic scenes that would otherwise have been forbidden subjects.

The Dionysian component of classical art, which often lies hidden within depictions of genre scenes, makes a powerful comeback in a monumental canvas by the Neapolitan painter Vincenzo Migliaro, presented in 1896 at the exhibition organised by the Società Promotrice di Belle Arti di Napoli (Neapolitan Society for the Promotion of Fine Arts). With the pretext of depicting the commoners’ feast of Piedigrotta for the Neapolitan public—a festival that was celebrated the previous year with particular exuberance and many events to mark the occasion of the second year of the Feste Estive di Napoli (Naples Summer Celebrations)—the painter composes a bacchanal scene in which a goat’s head, crowned in floral garlands and vamped up in a sensuous red glow, is just one of the more revealing iconographic elements.

The Italians, the French and Springtime

“And one day thence she passed by, resplendent
In her youthfulness, and her breast was white,
And her eyes brown, and her snow-white cheek
Blossomed rosy, and her tresses were blonde;

… and her bright hair
Emanated a faint scent of floral garlands;
And splendid flowers were sown all about
By her graceful hand; where her foot stepped
The seaside grew verdant …
And the shores became fresher and livelier.”

Who knows if Bartolomeo Guidobono, as he painted Allegoria della Primavera (Allegory of Spring), felt as though he were echoing the poetic Rime (Rhymes) with which Gabriello Chiabrera, a fellow artist from his home town of Savona, described springtime and the exultation of nature’s rebirth nearly a century before. The beauty of freshly sprouted flowers and divine femininity that blossoms each April, seen through the filter of a crisp, elegant classicism, are certainly points that the poet’s phrases and painter’s brushstrokes—apparently distant in time yet quite close in spirit—have in common. Even their references to French culture—the Pléiade group of poets for Chiabrera, and the late seventeenth-century Versailles school of painters for Guidobono—underline the continuity of their inspiration over the arc of an entire century. This painting, likely realised under the auspices of an important commission from the Savoy family, constitutes a sort of testament for the artist, in which his superior technical ability in rendering detail is brought to the fore: the melancholic expression of the goddess seems to hide her knowledge of the fleeting nature of happiness, and the fact that life—like the tree-lined promenade vanishing into the distance—is ultimately destined to an unforeseeable outcome.

7. Luca Giordano, *Il sonno di Bacco*, 1680 - 1690 (details following)
8. Andrea de Lione, *Salomone adora gli idoli*, 1640 - 1650
(detail following)
(detail following)
References to French painting are also decidedly visible in the work of Filippo Palizzi, who often travelled to Paris from his native Naples to meet up with his brother Giuseppe, also a painter, who had moved there in 1844, and became the voice that brought the French landscape tradition to Italy, through his association with the Barbizon School in particular. Another reason he returned to Paris was for the 1867 World’s Fair, where he won a gold medal for *Dopo il diluvio* (After the Flood), a work commissioned by King Vittorio Emanuele II now at the Museo di Capodimonte in Naples. The following year he painted *La primavera* (Spring), now part of the Cariplo collection, which continues the descriptive naturalism of the previous work; while its strict adherence to “true reality” is evident in the close attention granted the animal kingdom—a characteristic aspect throughout the artist’s entire oeuvre—he has ultimately composed an allegorical landscape, populated by iconographic elements and groups of figures that suggest a sophisticated reference to mythic Arcadian pastoral scenes.

**The Magnificence of Grand Decoration**

Zenobia, Queen of Palmyra and widow of Septimius Odaenathus, promoted expansionist politics in the territories of Asia Minor to such a degree that her reign led to the occupation of Egypt. This provoked a reaction from the Roman Emperor Aurelian, who, after several armed battles, defeated Zenobia in 272 CE and brought her as a prisoner of war back to Rome, where she was permitted to live like a woman of the matron class; she died three years later in Tivoli.

The apparent similarity of the queen’s name and that of the Zenobio family—which originally came from Greece, initially moved to the area near Verona, and later moved to Venice, where they became titular nobles in 1647—gave the latter a pretext for tracing their roots back to the famous queen. Consequently, it also facilitated Alvise Zenobio’s idea of commissioning the young Giovanni Battista Tiepolo, a rising star of the Venetian School, to paint a cycle of works narrating the life of the family’s (presumed) progenitor. Of the entire cycle—which is now divided among several important public collections, including the National Gallery in Washington, D.C., the Prado in Madrid, and the Galleria Sabauda in Turin—two minor episodes are now in the collection of the Fondazione Cariplo. They were likely *entre fenêtre* scenes depicting a *Cacciatore a cavallo* (Hunter on Horseback) and a *Cacciatore con un cervo* (Hunter with a Stag). The vivid use of colour and strong chiaroscuro contrast indicate the influence of Gregorio Lazzarini, Tiepolo’s master. Nevertheless, in the incredibly light, scenic composition and well-studied sense of movement—which is most evident in the horseman who suddenly turns toward the viewer, while the horse’s head makes the same gesture in the opposite direction—one can already catch a glimpse of the artist’s future accomplishments, in works where the artist manages to free the people he portrays into an ethereal, light otherworld.

Tiepolo’s major pictorial undertakings—and quite likely also Venetian depictions of the *Storie di Zenobia* (Zenobia’s Stories) which came into the antiques market in 1905—were almost certainly well-known to Giulio
Aristide Sartorio, an artist who by the first decade of the twentieth century was working on several important, large-scale public commissions for decorative painting: in 1903, he completed the decorative friezes for the V Esposizione Internazionale d’Arte di Venezia (The Fifth International Art Exhibition of Venice); in Milan in 1906, he exhibited work at the “Mostra Nazionale di Belle Arti” (National Fine Arts Exhibition); and between 1908 and 1912, he completed an imposing series of friezes for the Palazzo Montecitorio, seat of the Italian Parliament—a great work that marked the culmination of the artist’s eclectic virtuosity and fame. Frescoes and canvases wherein the human figure takes on a highly sculptural presence were the connecting aspect of all his narrative works, be they from epic tales, history, or myth. The powerful works titled *Risveglio* (Reawakening) and *Sagra* (Town Festival)—which the artist repeatedly reworked between 1904 and 1923, resulting in the final version, a veritable homage to Italy’s victorious participation in World War I—also offer an extraordinary compendium of the countless visual sources and evocative details that fed into Sartorio’s work: his inspiration ranged from the Parthenon friezes to Michelangelesque bodies, the work of Tiepolo, and the contemporary German figurative tradition he had assimilated during the years he spent in Weimar.

**Saints, Angels and a Farmer**

The seventeenth-century Catholic Counterreformation gave rise to an iconographic typology known as the *Apostolado*, typically medium-sized paintings in which the Saviour, the Virgin, the Twelve Apostles and Saint Paul were depicted in half-length portraits. Placed primarily in religious buildings, *Apostolado* were often set either within the church itself or in monastic structures, such as refectories, where they sometimes substituted the more traditional scene of the Last Supper. Rarely are these cycles ever preserved intact: more often than not, the saints’ figures are found, separated from their context, in different collections or in antiquarian galleries, much like the volumes of Don Ferrante’s library in Manzoni’s novel *The Betrothed*, “dispersed across many disparate walls.” The Fondazione Cariplo owns five canvases from an *Apostolado*—Redentore (Saviour), Vergine (Virgin), San Giovanni Evangelista (Saint John the Evangelist), San Pietro (Saint Peter) and San Paolo (Saint Paul)—painted by Nicola Grassi, an interesting artist from the Veneto region who updates previous iconographic models with his quintessentially *barocchetto* (late baroque) pictorial taste; in the positioning of the figures, shown in exaggerated movement, and the perspective structures, his work recalls that of Tiepolo. Equally important—at least in the slightly looser brushstrokes used to fade out the contours—are the visible echoes of the seventeenth-century pictorial tradition of the Veneto School and pictorial evocations derived from the work of Bernardo Strozzi, a Capuchin monk from Genoa who fled to Venice in 1630.

The blonde-haired angel—another reference to early seventeenth-century Genoese painting—is one indication of the influence of Pietro Novelli, also called Il Monrealese (as he was from Monreale), who painted a work titled *Estasi di San Francesco* (The Ecstasy of Saint Francis), presumably sometime between 1624 and
10. Bartolomeo Guidobono, Allegoria della Primavera, 1705 - 1709
(detail following)
1630. This painting came to the Foundation from the Marcenaro collection, where it was attributed to Murillo, and now for the first time—thanks to the research carried out for this volume and the art-historical entries prepared for the Artgate site—can be attributed with full certainty to Novelli, who was the chief exponent of the uniquely Sicilian baroque style: he was an eclectic artist, who brought many different experiences into a unified body of work, ranging from Genoese motifs to van Dyck-inspired compositions and Caravaggesque elements, all of which he assimilated through close study of the important works realised by the Flemish artist and by Michelangelo Merisi for the many churches of Palermo.

We again find string chiaroscuro contrast and a play of light clearly influenced by Flemish painting in another work bequeathed by Caterina Marcenaro, a painting titled *Maddalena* (Magdalene) by Francesco Rustici, whose style directly references a model established by Gerrit van Honthorst (also known as Gherardo delle Notti), a highly sought-after, early seventeenth-century painter known for commissioned works vaunting his incredible ability in rendering evocatively lit nocturnal scenes. Il Rustichino, as Francesco Rustici was also known, took this light and interpreted it through a uniquely Tuscan classicism: the saint's face is seen in a three-quarter view, emerging from the dark into the soft light of a dim lantern, with her face turned to a skull held in her left hand, just above a book. The entire composition exudes a meditative air reminiscent of the *Vanitas* theme so popular at the time, which reminded artists and viewers alike of the precarious nature of life. Back then, when people's prospects for living to a ripe old age were rather limited, this sentiment must have been deeply felt by all: even Francesco Rustici was conscious of that fact, as he died at the age of only thirty-four, and this portrait of Magdalene may have been one of his last artistic efforts.

Contrastingly, a feeling of glee and cheerful warmth emanates from the work titled *Contadino* (Farmer)—painted in 1850 by an artist from Brescia named Angelo Inganni—which served as a prototype for a fairly homogeneous group of genre scenes of a neo-Flemish bent completed in the eighteen-sixties. Here again we see the figure emerge from the darkness in virtuoso brushstrokes thanks to the light of a single, intense light source that allowed the painter to hinge the entire composition on the play of sharply contrasting chiaroscuro tones. The detailed depiction of the face's anatomy and the minutest details of the clothing reveal the artist's high skill level and his ability to base his entire repertory on the ancient Flemish theme of the play of light within the painted scene.

**Ladies and Gentlemen**

A richly decorated shell of armour whose metallic reflections shine under the light of a suddenly lit lamp; a finely woven scarf laterally tied; a flashy, showy bow that seems to be supporting the youthful face just above it, quite conscious of social rank, which turns to face the viewer in three-quarter pose, with carefully manicured hands resting upon a walking-stick and the index finger of his left hand pointing to someone or something just beyond the frame of the painting. Here we find our-
11. Filippo Palizzi, *La primavera*, 1868
(details following)
12. Giovanni Battista Tiepolo, *Cacciatore a cavallo*, 1718 - 1720
(detail following)
selves before an extraordinary model that rang in an era of unparalleled pomp and major contradictions—the period so marvellously depicted by Pier Francesco Cittadini in the numerous portraits he made of noblemen and noblewomen in Bologna, and elsewhere, in the mid-seventeenth century. Having moved as an adolescent from his native Milan to Bologna, which became his adoptive hometown, he then spent a few years in Rome, where he came into contact with Flemish and French artists and inherited their taste for elegantly painted, preciously rendered detail. The intermingling of his background in Lombard naturalism and newly acquired northern European splendour created an absolutely original pictorial language: his *Ritratto di gentiluomo con corazza e fiocco rosso* (Portrait of a Gentleman with Armour and a Red Bow), with his fleshy lips, pronounced chin, and a nose that forms a little knob where it joins the arch of his eyebrows, all communicate the essence of that epoch to the viewer: it seems we are seeing him in the drawing-room of some sumptuous palace, with his utterly useless armour, incapable of parrying the blows of both bullets and time itself.

A few decades later, an analogous sentiment pervades the merciless portrayals of Fra’ Galgario and Giacomo Ceruti, il Pitocchetto, as well as—in a diametrically opposed way—Rosalba Carriera’s portraits of various men and young debutantes. The use of pastel, Carriera’s preferred medium, accentuates the ethereal, ephemeral sense so typical of this period, with its pallid wigs and powders, which perfectly corresponded to the tastes of her international patrons. Her *Ritratto femminile con maschera* (Portrait of a Woman with a Mask) attests to the influence of her home town of Venice and its carnival, a customary phenomenon that even non-Venetians took part in, attracted by the celebrations that always lasted well beyond the canonically established end date. This is the Venice of Casanova, Pietro Longhi and Goldoni, reflecting the decadence with an art that foretold of its imminent dissolution, much like the dissolution of tenuous pastel colours in a gust of wind.

The eighteenth century supplied nineteenth-century genre painters with an infinite wellspring of inspirations and possible subjects—both in perspective painting as well as in monumental interiors, and in both intimist themes as well as in “gallant” subject matters—such that the evocation of years that lived on in the direct memories of the previous generation favoured a private reading, closer to individual sentiment than to history.

Indeed, a large part of the artists who flourished during the latter half of the eighteenth century were painting seventeenth-century subjects, which met with great success both in the Italian market and abroad—above all, in France. A painting titled *La lezione di geografia* (The Geography Lesson) completed by Eleuterio Pagliano for the Esposizione Nazionale di Belle Arti (National Fine Arts Exhibition) held in Turin in 1880, is in this sense exemplary: in it, the painter reproduced on a large scale a painting he had previously executed on a small scale. The music critic and art writer Filippo Filippi, an attentive and sensitive observer of the arts and the art world in all its guises, did not much like the work, issuing a negative judgement based upon the compositions general grace. This nega-
tive assessment was compounded by his additional comment about the “particular composition” the artist had chosen to work with: “the diaphanous heads, transparent and with entirely cold flesh-tones, drained of all blood,” which admittedly stood out given the vast breadth of the painting, flew in the face of the assumed fin-de-siècle dictates of realism, which the critic had made his own and directed toward his end of social realism. Both the canvas and oil colours are pastel-toned, yet the work was nevertheless deemed above all attack in light of its “brilliant accessories, rendered with such stupendous ability.”

In 1873, Pagliano, a highly cultured, refined artist, joined a group of colleagues who identified with the work and approach of Federico Faruffini, who had died in 1869 after founding the famous Famiglia Artistica, a society for artists in Milan. He was a sought-after interpreter of the dominant Lombard painting style from the previous decade and—through the romantics’ rediscovery of the medieval period and the eighteenth century, complete with pageboys, medieval scenes and abstractions that were at times fable-like and symbolic, like lateral filtrations of the most rigorous history painting defined within precise academic rules—united the revolutionary formal intuitions of the Scapigliatura movement with the first plein air experiments, of which La lezione di geografia offers a timely example, in the background which opens onto a landscape framed by curtains and columns.

In the larger version of his painting, Pagliano extended a compositional, iconographic and formal module that was ideally kept for small interior scenes, in which the intimist taste and enjoyment in collecting fragments of everyday life are united by the artist’s attention to the details of costume and furnishings. The first art exhibitions following the Risorgimento (Italian unification) were, in each and every region, a territory in which this particular vein of genre painting—whose format and dimensions were also perfectly suited to the bourgeois interior—was welcomed with great acclaim. This is also true of a work from the Macchiaioli school titled Non potendo aspettare (Unable to Wait), presented in 1867 by the Florentine artist Telemaco Signorini at an exhibition organised by the Società Promotrice di Firenze.

### Perspective City Scenes

Between 1836 and 1838, the historian Cesare Cantù published his Lombardia pittoresca o Disegni di ciò che la Lombardia chiude di più interessante per le arti, la storia, la natura, levati dal vero da Giuseppe Elena (Picturesque Lombardy or Drawings of the Most Interesting Things Which Lombardy Contains in the Arts, History and Nature, Drawn from Life by Giuseppe Elena): these two tomes were enriched by 200 lithographic plates of drawings by Elena, a painter, lithographer, and writer from Codogno (a town near Lodi, Lombardy). This publishing enterprise, which was reprinted several times through at least 1861, aimed to fulfil the precise commercial demand of satisfying the new bourgeois public’s interest in pictorial views detailing local scenes and lifestyles, creating a genre that within a few short years was forced to confront the presumed objective veracity of photography.

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16. Pietro Novelli, called il Monreale, San Francesco sorretto da due angeli, 1620 - 1630
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18. Angelo Inganni, Contadino che accende una candela con un tizzone, 1850

20. Rosaiba Carriera, *Ritratto femminile con maschera*, 1720 - 1730
Amid the illustrations of the first tome, published in 1836, was a print of the *Veduta della piazza della Vetrà in Milano* (View of Piazza della Vetrà in Milan), a painting the artist had presented on the occasion of his first participation in a fine arts exhibition organised at the Accademia di Brera in 1833. The subject of urban architecture, animated by scenes of daily life intersecting across various compositional planes, was part of the vast repertory of Romantic Lombard *vedute*, of which Elena was a chief exponent. The models he looked to were almost certainly the magisterial panoramas of the older master Giovanni Migliara, a group of whose works are also in the Cariplo collection. These several works are the ones that he increasingly sent off to exhibitions at Brera beginning in 1813, and include perspective panoramas with figures completed with a variety of thematic and geographic subjects. His *Prospetto della facciata del duomo di Milano* (Perspective of the Façade of the Duomo of Milan) appeared in 1829, alongside seven other panoramas of various subjects, expanding upon the types of places used throughout the twentieth century as examples of “Old Milan,” which were in reality sections of the Spanish Neoclassical period of the city’s construction that had survived—albeit not in complete form—for barely a century, up until the city reconstruction known as the Piano Regolatore Generale of 1929 was carried out. Migliara’s urban scenes, recognisable by their repeated scenarios, in this case bring the Piazza del Duomo into focus, seen as it appeared before the demolitions and reconstructions carried out over the twenty-year period following the Italian unification, which forever altered the structure of the Coperto dei
(detail following)
Telemaco Signorini,
Non potendo aspettare, 1867
23. Odoardo Borrani, attributed to
*Visita allo studio di pittura*, 1865 - 1875
Figini, in the foreground to the left, and the Rebecchino block on the opposite side. But the attentions of this painter and his contemporaries invariably focussed on the accurate, almost miniaturist-style depiction of the people on the piazza and their actions, offering viewers a sophisticated re-reading of the historic repertories of trades and citizens' popular costumes brought together in printed plates; this new approach soon became the leading type of genre painting.

These same types and characters appear in the L'Interno del Duomo di Milano (Interior of the Duomo of Milan), completed by Luigi Bisi in 1840, where we see them rapt or distracted poses following a religious celebration: here, too, the painter inserts details of local dress and current events into the foreground, depicted with exceptionally vivid narrative approach. For Bisi—who up until his very last work, done in the mid eighteen-eighties, repeated infinite yet light variations on this single subject—this large painting marked an important point in his artistic career. The work was commissioned in 1838 by the Austrian Emperor Ferdinand I, to mark the occasion of his September visit to the Duomo of Milan to be crowned king of Lombardo-Veneto region, and was intended for exhibition in his gallery of contemporary art at the Belvedere Palace in Vienna. So Bisi, now consecrated as Migliara’s artistic heir, based his development of this perspective composition on alternating areas of light and dark, recording every single architectural and decorative element as if he were trying to evoke the full feeling of the recent imperial ceremony on canvas, thereby bringing it into the more accessible, workaday realm of daily ritual and civic gatherings.

Giuseppe Molteni’s work, titled La confessione (The Confession) and dated 1838, is also from the imperial collection of Ferdinand I. Here the painter penetrates into the secret realm of the confessional, capturing and enlarging a detail common to many religious interior scenes of contemporary perspective painting into a close-up, “true-to-life” view. For Molteni’s contemporaries, the best aspect of the work was the sheer masterfulness and delicacy with which he portrayed an episode from real life—an intimate, familial drama that had recently hit the newsstands. The scene depicts a woman—with great realism and detail in her costume and status as both wife and mother—who reveals to her confessor that she has succumbed to a cousin’s advances. The format, still rather unusual for genre scenes, as well as the romantic subject matter and refined pictorial technique, all contributed to the success of the work and to the artist’s prestige.

Throughout the eighteen-seventies, the perspective panoramic view remained an obligatory rite of passage for any artist aspiring to pursue a traditional painting career. This genre, included in academic syllabi, exam themes, and annual art awards, was an important chance for the future masters of what would soon become the fin-de-siècle anti-academic movement to prove themselves. The Cariplo collection also owns one of these pictorial “essays,” by Giovanni Segantini. His Il coro della Chiesa di Sant’Antonio in Milano (Choir of the Chiesa di Sant’Antonio in Milan) was completed when he was twenty-one and was still a student at the academy, and in 1879, it was accepted into the Brera competition for the Premio Principe Umberto painting
25. Giuseppe Elena, Veduta della piazza della Vetra in Milano, 1833 (detail following)
26. Luigi Bisi, *Interno del Duomo di Milano*, 1840 (detail following)
27. Giuseppe Molteni, 
_{La confessione}, 1838
(detail following)
28. Giovanni Segantini, *Il coro della chiesa di Sant’Antonio in Milano*, 1879 (detail following)
prize, where he made his public debut. The compositional structure of the canvas fell well within the canons of perspective painting according to the tenets he learned at Brera under his teacher Luigi Bisi, now an elderly master. Nevertheless, the young Segantini interpreted the theme in a new way, showing a naturalistic interest in lighting effects and a paint application and use of colour that countered the cold, crisp cleanliness of most academic interior scenes. This painting—whose precedent in terms of compositional, chromatic, and iconographic elements can be seen as Antonello da Messina’s work San Gerolamo nello studio (Saint Jerome in his Studio), a veritable incunabulum of fifteenth-century perspective painting based upon Flemish antecedents—was noticed in the crowded galleries of the Brera exhibition by the merchant, art critic, and painter Vittore Grubicy, who helped launch the young painter’s successful artistic career.

From Epic Works to Workaday Scenes

In January 1851, Giuseppe Mazzini was travelling en route back to London, following the failure of the Roman Republic he had fought so hard for. At the time, the English capital was home to a flourishing colony of Italian exiles, many of whom were active intellectuals; on 1 May 1851, the “Great Exhibition of the Works of Industry of all Nations” opened at the Crystal Palace, which had been specially built for the occasion. The statue gallery featured hundreds of works, including many by Italian artists: Giovanni Emanueli, whose Bagnante sorpresa (Surprised Bather) is now in the Cariplo collection; Giovanni Strazza; Abbondio San- giorgio; Pietro Magni; and Innocenzo Fraccaroli, who showed three works, including his Davide che lancia la fionda (David Shooting his Sling). At that particular moment in time and in that context the biblical subject, portraying a young man victoriously battling the Giant Goliath, brought to mind the recent events of the Italian Risorgimento (Unification), and Giuseppe Verdi proposed the same subjects—with similar motives—in his melodramatic musical works. The success of Fraccaroli’s marble sculpture was such that the artist soon created a number of copies, on a smaller scale, more suited to the residences of families who were sympathetic to the anti-Austrian sentiment so prevalent in the Lombardo-Veneto region at the time. One such anti-Austrian sympathiser was Count Melzi d’Eril, who owned the 1858 version, now in the Cariplo collection. This work features elements of realism that were further developed by the following generation of artists, culminating in a highpoint with the work of an artist from the Ticino region (one of the Swiss cantons) named Vincenzo Vela, a standard-bearer and veteran of the recent unification-related and liberal battles, whose estate in Ligornetto—complete with villa and studio—became a destination for exiled patriots. His Ritratto della marchesa Virginia Busti Porro adolescente (Portrait of the Marquise Virginia Busti Porro as an Adolescent) is an example of the new viewpoint this generation had on reality; completed in 1871, its stylistic interpretation comes quite close to the genre-scene figurations of the Induno brothers. The portrait, in white Carrara marble, was part of a successful series of works Vela completed for a private collector in the eighteen-fifties. In the ado-
29. Innocenzo Fraccaroli, Davide che lancia la fionda, 1858

30. Vincenzo Vela, Ritratto della marchesa Virginia Busti Porro adolescente, 1871
31. Francesco Hayez, L’ultimo abboccamento di Giacomo Foscarì figlio del doge Giuseppe colla propria famiglia prima di partire per l’esilio cui era stato condannato, 1838 - 1840 (detail following)
lescent figure of the Marquise Virginia Busti, later married to Giovanni Angelo Porro Lambertenghi, the sculptor composes a delicate image of the young lady, who elegantly holds a flower taken from the bouquet held on her knees; her grace is entrusted to the artist’s meticulous and realistic depiction of each detail of her physiognomy and dress, from her coif to the lace trim and the soft folds of her dress, right down to her highly rendered shoes.

The theme of exile resurfaces once again in a work by Francesco Hayez titled L’ultimo abboccamento di Giacomo Foscari figlio del doge Giuseppe colla propria famiglia prima di partire per l’esilio cui era stato condannato (The Last Words Exchanged Between Giacomo Foscari, Son of Doge Giuseppe, and his Family Prior to his Departure for the Exile to which he had been Condemned). This large canvas, completed between 1838 and 1840, offers a painterly version of an historic subject quite popular throughout the Veneto region at the time, and also served as the subject of an 1821 tragedy by Lord Byron and an opera by Giuseppe Verdi, completed not long after this painting. Here, in one of Hayez’s masterpieces included in the present collection after belonging to Austrian Emperor Ferdinand I, the painter conjures up the atmosphere of fifteenth-century Venice, setting the scene in the portico on the first floor of the Ducal Palace, with the gothic Chiesa di San Giorgio (Church of Saint George) visible in the background. The scene is dominated by the centrally placed, solemn figure of the doge, father of the condemned man, set opposite that of his beseeching son; these two figures both complete and contrast the figures of Giacomo’s wife and mother to the left, as well as the children. In the middle ground is a group of accusers and traitors. This painting was received with great admiration by the Viennese artistic circles, who appreciated its stylistic interpretation—characterised by warm tonalities and transparent golden veils of colour reminiscent of the so-called neoveneto tradition, an unmistakable detail of this phase in Hayez’s artistic career—yet probably did not detect the evidently patriotic overtones of its subject matter.

In a work completed twenty years later, Gerolamo Induno brings us straight to the heart of the warlike battles waged during the struggle for Italian unification. Celebrations of the many conflicts leading up to the birth of a unified Italy are documented through many of the works in the present collection, including one of the earliest of the monumental paintings on the subject, which opened an entirely new vein of painterly investigation through which Italy vied to compete with other international traditions of history painting. La Battaglia della Cernaia (The Battle of the Chernaya River), presented at the Esposizione di belle arti dell’Accademia di Brera (Fine Arts Exhibition at the Accademia di Brera) in 1859 and acquired by King Vittorio Emanuele II, has also become a point of reference thanks to its provenance, as it was originally part of the Savoy’s collection, housed in the Castello di Racconigi. The painting was based upon the artist’s direct observations, which were translated into numerous sketches as he followed the Piedmont army when it was sent to Crimea in 1855 to flank the Anglo-French troops in their defence of the
32. Gerolamo Induno,  
*La battaglia della Cernaia*, 1857
(details following)
L'artiglieria della III Divisione all'attacco durante la battaglia di San Martino, 1887 (detail following)
34. Domenico Induno, *L'arrivo del bollettino di Villafranca*, 1861 - 1862 (detail following)
Ottoman Empire against Russia: Induno participated in the expedition as an infantry soldier. Painted in 1857, this work shows the battle fought between the Franco-Piedmont troops and their Russian nemesis near the eponymous river the 16 August 1855.

The painting is characterised by a composition divided into two parts: one is the area in which the scene unfolds, overflowing with men; the other is the clear, pink-hued sky. The central episode hinges upon the figure of General Alfonso La Marmora on horseback, accompanied by a series of minor episodes seen unfolding over the broader perspective plane.

Sebastiano De Albertis, another patriotic painter who supported Garibaldi in the efforts for Italian unification, chose instead to illustrate the decisive 1859 Battaglia di San Martino (Battle of San Martino), which determined the outcome of the second war for independence. Realised for the 1887 national exhibition held in Venice, at a time in which De Albertis was known for specialising in Risorgimento battle scenes that emphasised his great ability in representing the cavalry and other episodes of raw realism. Twenty years had passed between the actual event and its depiction here, such that the original epic is ultimately subsumed by the detailed flourishes of genre painting.

Domenico Induno’s painting L’arrivo del bollettino di Villafranca (The Arrival of the Villafranca Bulletin) is another work in the collection’s important series of Risorgimento episodes. This work was inspired by the armistice of Villafranca, imposed by Napoleon III upon the Italians on 14 July 1859; the original version of the scene is now at the Museo del Risorgimento in Milan and was exhibited at Brera in 1861, where it met with immediate success. Just like his brother Gerolamo, Domenico Induno was a patriot and supporter of Garibaldi, and here he adapts a subject from contemporary history with the most up-to-date, spontaneous approaches of genre painting, thereby creating a completely unique personal repertoire, translated through a loose brushstroke and delicately harmonious chromatic chords that create almost iridescent effects.

A faint echo of Risorgimento sentiment can be detected in Emilio Magistretti’s Il 9 gennaio 1878 (9th January 1878), which King Umberto I liked to the point of acquiring it for the art collections of the Italian government at the Quirinale—a decision due also to patriot Cesare Correnti’s interest in the work. The episode, related to Vittorio Emanuele’s death, is set at the entrance to the Galleria Vittorio Emanuele II facing the newly renovated Piazza della Scala, in a symbolic spot of the city, at a time when Milan was increasingly assuming the role of Italy’s moral capital in light of its recent urban renewal. The historic national mourning is just hinted at through a flier announcing the sad news and the pages of newspapers being distributed on the street, while the painter’s interest seems to focus instead on the crowd of figures seen commenting upon the news in the foreground.

An artistic quest to capture fragments of daily life is also a dominant aspect—albeit with very different results—of a painting by Luigi Rossi titled Una via di Milano (A Milan Street), presented at the Esposizione Nazionale di Milano (Milan National Exhibition) in 1881. Originally, from the Ticino region, Rossi was con-
36. Luigi Rossi, *Una via di Milano*, 1881
(detail following)
37. Arturo Ferrari, *Nella vecchia via (Il vicolo San Bernardino alle Ossa)*, 1912
sidered one of the masters of Lombard naturalism; here he uses a compositional cropping and format that place sharp emphasis on the perspective depth of the picture, simultaneously bringing both the city and the groups of people into relief. All these details join to depict the contemporary urban reality, through which the viewer gains a strong sense of the artist’s sensitivity for human and social situations.

In a 1912 work titled *Nella vecchia via* (On the Old Road) by Arturo Ferrari, on the other hand, the city is captured by a nostalgic point of view focussed on narrative anecdote and genre details.

**Water Landscapes**

Ever since their codification as a pictorial genre, *veduta* paintings (which feature sweeping panoramic views) had been considered—much like genre scenes and still-life painting—a minor type of art with respect to painting focussed on historical and religious themes. In the seventeenth century in particular, the artists who devoted their efforts to capturing the landscape were responding to the very practical, common desire—a drive that can also be observed today—for a souvenir: it is no coincidence that, mid-century on, this type of work flourished in Rome, with fervently active artists and engravers producing images of the famed city aimed at the countless travellers who passed through. Even Gaspard van Wittel—also known by the Italianised name of Gaspare Vanvitelli—was drawn into this practice. Having arrived in Rome from his native Holland in 1674, he initially worked for a fellow Dutchman, the engineer Cornelis Meyer, taking graphic reliefs of the Tiber River’s course in 1675: this instigated his fascination with the river, which he began to depict in his work of the sixteen-eighties, done in tempera on parchment. This attraction of his became a constant throughout his artistic career: it is easy to imagine him when he was in Rome—during the intervals between his long stays in northern Italy, Florence, and later Naples—seated at the river’s edge, selecting singularly panoramic viewpoints, finding a new spot each time. In the meanwhile, his conscious understanding of his own work was deeply transformed: from his first pure, quick, *en plein air* topographical recordings, he moved on to more developed studio work based on motifs sketched out and notes jotted down in his sketchbook pages. “Mes tableaux demandant du temp et beaucoup de patience,” he once wrote to a patron who had grown tired of waiting for him to complete a commissioned work. This was not strictly a matter of a technical change in his work; rather, his whole approach was entirely new, and ultimately ushered in the golden age of Italian *vedutismo*, both in Venice and elsewhere, which helped lift the genre to a higher rung in the hierarchy of artistic subject-matter: during Gaspar’s long stay in Naples, the viceroy Duke of Medinaceli was godfather at his son Luigi’s baptism—an honour that would’ve been unthinkable for an artist specialised in a subject that did not command such high esteem. Luigi Vanvitelli went on to become a celebrated architect. All of this background is visibly synthesised in an archetypal *veduta* in this collection titled *Tevere a Castel Sant’Angelo, visto da sud* (The Tiber at Castel Sant’Angelo, Seen from the South), for which we can unhesitatingly dismiss any doubts with re-

39. Angelo Dall’Oca Bianca, *Pescatori di sabbia*, 1884
gard to its attribution. The rigour of its perspective composition, the extraordinarily detailed rendering of the group of houses on the riverbank opposite the massive papal fortress, and the minute definition of each part of the scene are important clues that all point to the fact that it was executed by van Wittel's hand: his imprint can also be seen in the studied placement of objects and people throughout, which are so highly defined in their actions that the whole scene takes on the feel of a timeless, idealised space.

The relationship between landscape painting and bodies of water—be they rivers, canals, or lagoons—is very close: Vanvitelli painted the Adda River, the Grand Canal and the Arno River, among others; Canaletto and Bellotto also depicted many bodies of water. Toward the end of the nineteenth century a painter from Verona, Angelo Dall’Oca Bianca, portrayed a view of his home town with the famous Ponte della Pietra, a stone bridge crossing the Adige River, using compositional parameters almost identical to those innovated by Vanvitelli. The river creates a perspective diagonal and leads the eye directly toward the arches of the bridge. This movement is echoed by the subtle, receding axis lines that form a precarious compositional bridge of sorts, upon which street children fish and get ready to take a swim. In the foreground are two men struggling with some fishing nets on a boat, giving the painting its title, Pescatori di sabbia (Fishermen Catching Sand). The artist's naturalistic intent is quite evident, as he focuses on describing a typical scene from a commoner’s weekend activities through a clear, almost vibrating application of paint.

Suggested gestures and the juxtaposition of female figures with bodies of water connect these to other paintings from the collection through a curious line of echoed, repeated images, hovering somewhere between the realism of a representational approach (still solidly rooted in naturalistic sculptural forms) and its symbolic valences.

Orazione (a Chioggia) (Oration [in Chioggia]), a work by the Milanese painter Leonardo Bazzaro, is a canvas that may well intrigue present-day viewers even more than it attracted Bazzaro’s contemporaries, who by 1897, when it was exhibited at the II Esposizione Internazionale d’Arte della città di Venezia (The Second International Art Exhibition of the City of Venice), were already quite accustomed to the motif of mourning scenes and laments that the artist had been working with since 1882. But still other works in the same figurative vein are now in the collection thanks to their rich iconographic heritage and vivid depiction of piers, seaside benches, and lagoon scenes—the places from which millions of emigrants and fishermen departed for their long seasonal voyages. Many artists investigated this theme, over different periods and with varied results, be it with documentary or illustrative intentions; yet, by the late nineteenth century, such works take on greater symbolic meaning, which led to the accentuation of gesture and a preference for incisive representational poses over the multiplication of narrative elements—as happened in the realist translations of these same themes—as well as the increasing centrality of the female figure.
41. Alessandro Milesi,
La traversata, 1901
(detail following)
42. Cesare Laurenti, *La meraviglia in attesa*, 1891 - 1897

See, for example, a work like *La partenza del marinaio* (Sailor’s Departure), completed in 1901 by the Venetian painter Alessandro Milesi, who used a subject from a work he had exhibited at Brera a decade before, or the more compositionally theatrical variation on the theme created by Cesare Laurenti in *La meraviglia in attesa* (The Coming Marvel), also in this collection and completed slightly earlier, in which we see a wooden balustrade perfectly placed to divide the perspective planes and create rhythm, whereas the figure is projected beyond it, into the foreground, relegating the lagoon landscape to an evocative background. It is also worth emphasising that both these artists arrived at their symbolist work after successfully establishing their careers with work done in one of the most traditional Venetian veins of subject matter; thus, it is not so much the subjects that have shifted, but rather the artists’ intentions which have changed, such that the figurative translation of familiar themes is carried out through a visual language that tends to reflect international, rather than local examples.

The theme of the lagoon and the evocative possibilities of greeting and farewell gestures continue into the twentieth century with Beppe Ciardi’s painting *La preparazione alla festa del Redentore* (Preparations for the Feast of the Saviour), in which the artist powerfully asserts his brilliant pictorial manner. Son of artists and heir—along with his sister Emma—to his father Guglielmo’s fame and the many fortunes brought him by the Venetian school of painters from the previous century, Ciardi completed at least one other canvas on this same theme. For centuries, the Feast of the Saviour had been central to the culture of figurative painters around the Venetian Lagoon, as the subject dealt with an annual ritual still celebrated today in remembrance of the plague that swept through all of Europe in 1576, and also represents a solemn vow invoking the end of the plague and the salvation of the city.

The great fortune and international success of Venetian painting is linked to the cosmopolitan and mercantile nature of the lagoon city: the extraordinary uniqueness of the place itself takes care of everything else. Hence, in the early eighteenth century it became custom for the ambassadors of the most powerful nations at the time—France, England, the Hapsburg Empire—to have themselves immortalised on canvas on the occasion of their gala entrance at the Ducal Palace to present their credentials to the Doge. The creator of this specific pictorial vein—melding together a veduta of Venice, a genre scene, and the depiction of an official historic event—was Luca Carlevarijs, an artist from the Friuli region who moved to Venice, capital city of the republic commonly called La Serenissima, at a very young age and was immediately taken under the protective wing of the noble Zenobio family. The Zenobio name repeatedly appears in this collection, as will later become clear, thanks to two Scene di caccia (Hunting Scenes) that Tiepolo painted for one of the Zenobio family members. Their connection with Carlevarijs was so deep that the painter was soon nicknamed “Luca di Ca’ Zenobio,” or “Luca of the Zenobio Household.” It is this very name that we find on the ancient label affixed to a canvas titled *Capriccio con scene di vita in una città portuale* (Caprice with Scenes from Daily Life in a Port City), a work of
great stylistic quality representative of Carlevarijs’s work as a painter of *capricci*—the fantastical “caprice” scenes so popular at the time—most of which centre upon life around a marina or port. This was yet another subject matter that became internationally famous, chiefly because of its strange mingling of natural environments, the Mediterranean coast, and fantasised ideal cities, complete with towers, cupolas, and imposing city walls towering over animated scenes from the daily life of merchants and sailors unfolding just below. The verbose, descriptive label attests to the fact that this canvas must have soon departed for England, where it landed—along with its twin, since lost—in the Turnor collection, in a villa in Lincolnshire, where it was displayed, as we see from the label, as a view of Venice.

An error of that sort would not have been possible with the *veduta* of *Il Campo dell’Arsenale* (The Venetian Arsenal) completed by Francesco Albotto and based on an earlier painting by Michele Marieschi, who was not only Albotto’s master, but a relative of sorts as well: upon Marieschi’s death in 1743, at the age of only thirty-three, Albotto, his twenty-three-year-old pupil, married his widow; thus Albotto became a twofold heir, in both the material and spiritual senses. Taking over management of the workshop, he turned out paintings that echoed—sometimes to the point of being nearly exact copies—the subjects seen in the paintings of poor old Marieschi. In the one owned by the Fondazione Cariplo, we find all the key elements of a typical Venetian *veduta*: the perspective rigour, accentuated here by square paving stones, the canal with a boat crossing it and other images from daily life.

Compositional and narrative elements once again become vital, up-to-date aspects of painting in the early nineteenth century with the perspective *vedutismo* in vogue in Milan, championed by the artist Giovanni Migliara: this was a genre that his peer and rival, Giuseppe Canella—who, not entirely coincidentally, had grown up in Venice and spent most of his training as a *vedutista* working under Canaletto and Bellotto—made a major effort to revive, with an ever greater attention to atmospheric effects and lighting. The dazzling luminosity of his *Veduta del canale Naviglio preso sul ponte di San Marco in Milano* (View of the Naviglio Canal from Saint Mark’s Bridge in Milan) is one of the more convincing examples, which also reveals his familiarity with the northern European landscape tradition, having studied such works firsthand during his many travels. The painterly quality of this piece can be even more greatly appreciated today by those taking note of its topographical, costume-related, and compositional strengths, used to show some of the most common and characteristic aspects of city scenes from the early nineteenth century. Completed in 1834, this work illustrates every single detail with exceptional accuracy, perfectly depicting the section of the Naviglio at the Conca di San Marco (Saint Mark’s Basin), bordered in the foreground by the canal lock, and in the background by the Medici Bridge; at the centre are two *comballi*, the boats used to transport marble and granite blocks to the sculptors’ studios in Ca’ Medici—shown on the left bank of the canal—and the student workshops at the nearby Accademia di Belle Arti di Brera (Brera Fine Arts Academy).
Luca Carlevarijs,
*Capriccio con scene di vita in una città portuale*, 1710 - 1715
(detail following)
45. Giuseppe Canella, *Veduta del canale Naviglio preso sul ponte di San Marco in Milano, 1834* (detail following)
Definition of the Natural Landscape

Luigi Alessandro Omodei, member of a noble family from Milan who became cardinal in 1652 and soon thereafter settled in Rome, habitually went to the Eremo dei Camaldoli (Hermitage of Camaldoli) to rest and restore his strength, as well as perform penitential exercises. This hermitage was a monastery hidden in the forests of the Castelli Romani, near Frascati, built in the early seventeenth century under the auspices of Pope Paul V. Members of the most prominent Roman families frequently visited this romitorio (a solitary, sacred place), and in 1656, Queen Cristina of Sweden, who had recently converted to Catholicism, was permitted to visit it thanks to a special dispensation from the Church. The monastery therefore enjoyed particular prestige, and this explains why Cardinal Omodei wanted it portrayed in a painting, Veduta dell’Eremo di Camaldoli presso Frascati (View of the Hermitage of Camaldoli near Frascati), which, as a contemporary inventory records, would be passed on to his heirs. Equally prestigious was the name of the artist commissioned to paint it: Gaspard Dughet, who had French roots but was in actuality thoroughly Italian, having been born and having died in Rome; another reason for his fame was the fact that he was Poussin’s brother-in-law through his sister. This composition clearly shows the influence of genre painting: this view of the hermitage, shown with great exactitude, is inserted into a bucolic context, with the requisite genre scene of two little farmers entwined in an amorous dialogue.

This mixture of real landscape with idealised interpretations of a bucolic world is a device common to the artistic output of many painters, both Italian and foreign, from the mid-seventeenth century through the eighteen-twenties. Pietro Ronzoni, an Italian painter from near Bergamo, was one of the leaders of this style; he was born in Sedrina in 1781, educated in Rome in the school of Giovanni Campovecchio, and flourished in Verona and Bergamo, where he was chair of the School of Landscape Painting at the Accademia Carrara. It was in that very context that the young Giovanni Carnovali portrayed him in 1825, inserting his handsome visage into naturalistic surroundings observed from life, as a veritable homage to the city of Bergamo and the expertise of the elder painter.

In the mature works of Il Piccio—as Carnovali was also known, even as a young student at the Accademia Carrara—the landscape assumes an autonomous legitimacy, fully conscious of the reinvigorated chromatic and luminous qualities offered by painting en plein air. From precisely such examples, the painters of the nuova scuola lombarda (New Lombard School)—as official critics dubbed the group of young artists who turned to naturalism seeking a way to reenergise a genre crystallised in the various pictorial responses to the vedutismo prospettico, the perspective panoramas so popular at the time—drew their strength and inspiration. One artist of this new school was Eugenio Gignous, a painter from Milan who executed four paintings in the Cariplo collection, each representative of a different moment and subject from his pictorial investigation of the landscape. Dintorni di Milano (Countryside near Milan)—which he sent to the Esposizione della Società Promotrice di Torino (Exhibition of Turin’s Art...
47. Gaspard Dughet, Veduta dell’Eremo di Camaldoli presso Frascati, 1670 - 1675
(detail following)
49. Eugenio Gignous,
*Dintorni di Milano*, 1870
50. Mosè Bianchi,
*I ritorno dalla sagra*, 1880
(detail following)
Society) in 1870—is one of his earliest works, completed the year that the twenty-year-old painter debuted with a group of landscapes done from direct observation in Florence and Genoa, as well as at the Accademia di Brera, where he had just finished his studies. This scene, set on the outskirts of the (then) modern-day city, with high urban buildings on one side and a countryside canal on the other, marking the now fragile limits, gains a certain vitality from the compositional movement created by the curved line of the dirt road, running from the immediate foreground to the small figure in the distant background. The analytical realism that still distinguishes the pictorial handling of this subject—likely complete in the artist’s studio—had been completely surpassed a mere ten years later in another canvas, quite similar in its setting and compositional structure: *Il ritorno dalla sagra* (Return from the Town Festival), presented by Mosè Bianchi in 1880 at the “Promotrice di Genova” (a show organised by the Genoa Promotional Office) and at the “Esposizione di belle arti di Brera” (Brera Fine Arts Expo). Here, however, the painter’s point of view is almost entirely focussed on the figures, which now appear in the foreground, relegating the landscape to the background in a scene that falls fully within the bounds of genre painting as it was understood at the time—which in turn lead Bianchi to reprise this composition in many of his other works.

Completed in 1906, *Erica in fiore* (Heather in Bloom), a large canvas by Achille Formis, instead offers a naturalistic interpretation of the Lombard landscape in more traditional tones—at least in regard to the compositional layout and his insertion of calm sections of narrative genre scenes—while its execution reveals his adhesion (formal and otherwise) to the technical experimentation of the more mature naturalism, particularly visible in his highly gestured, painterly approach and the sheer materiality of the colours in the foreground.

**Childhood between Poverty and Dreams**

In 1888, Edmondo De Amicis published *Cuore*, a book that became, at least through the latter post-war period, virtually obligatory reading in all Italian schools. Alongside the favourite themes of late nineteenth-century literature—patriotism and civic manners imbued with a thinly veiled moralistic vein—the phenomenon of immigration stands out as a major subject within the broader storyline: *Dagli Appennini alle Ande* (From the Apennines to the Andes), one of the most popular monthly novellas (published serially), recounts the life of a boy in search of his mother after her move to Argentina for work. A similar situation—but in opposite role—can be seen in Adolfo Feragutti Visconti’s painting *Ricordati della mamma* (Remember Mother), presented at the V Esposizione Internazionale d’Arte della città di Venezia (The Fifth International Art Exhibition of the City of Venice) in 1903; Feragutti Visconti, a major exponent of Italian Social Realism, shows us in a highly direct, raw fashion the moment in which a mother says farewell to her young son before his departure for America. The pier and the prow of the ship help illustrate the episode with a sense of immediacy. The painting, hovering between the poetics of family affection and civic duty, denounces the tragedy shared by so many Southern Italians, as well as families
from the Veneto and other regions, and the deep poverty that led even children to go abroad in search of a living, and in search of subsistence for both themselves and their entire family.

Almost three centuries earlier the Master of the Blue Jeans also illustrated the situation of the poor in Madre che cuce e due figli (A Mother Sewing and her Two Children): it shows an interior scene with a woman and two young children, their ragged clothing, and the sparse leftovers of a frugal meal depicted in an extraordinary still-life composed of a carafe, a plate, and a scrap of bread at the foot of the cradle. Here the genre painting so widespread in northern European culture—Flemish and French, but also northern Italian—becomes charged with an attention, even a participation of sorts in the daily strife of such farmers. Thus, we witness a foreshadowing of the poetics visible in the pitocchi, or paintings of the poor, by Giacomo Ceruti a century later. Ultimately, these works echo the atmosphere visible in van Gogh’s early works, such as De Aardappeleters (The Potato Eaters).

Other sorts of children, and other situations on the brink between reality and the dream world are depicted by Antonio Mancini in a large painting exhibited alongside nineteen other works in a solo show held as part of the XII Esposizione Internazionale d’Arte della città di Venezia (The Twelfth International Art Exhibition of the City of Venice) in 1920. Two little girls, probably the artist’s nieces, are shown in a forest, looking ahead as if into a mirror that shows them certain reflections—the point that gives the work its title, Riflessi—of reality. There is a clear play of symbolic signs here, and the canvas show evident impressions of reflected light running through the undergrowth of the forest, simultaneously hinting at echoes of memories and dreams: the figures of the young violinist and a second person, dressed in light colours, are inserted within the scene like apparitions.

An element of music—yet another violin—and the symbolic factor of specific religious content are also visible in Vincenzo Irolli’s painting L’angelo musicante (Angel Playing Music), which shows an angel that, having just finished playing a lullaby, leans over to give a good-night kiss to the sleeping child. A connection to the work of Antonio Mancini is also evident in Irolli’s use of a technique characterised by brushstrokes of pure colour and figures with undefined outlines and vividly expressive gestures.

**Farmers and Labourers**

Like many artists from Lombardy, and even other regions of Italy, the painter Francesco Filippini, originally from Brescia, received warm welcome when he arrived in Milan. He went there at a young age and rapidly integrated himself into the regional capital’s avant-garde cultural scene. His artistic debut, parallel to his life experiences, took place under the auspices of the late Scapigliatura movement, in the intellectual circles close to the humanitarian socialism of Filippo Turati, who was highly influential throughout the city at the time, and the social milieu of the most forward-looking entrepreneur and professional classes—all of which factored into an intertwining of influences, friendships, and personal connections and recollec-
52. Adolfo Feragutti Visconti, *Ricordati della mamma*, 1903
53. Master of the Blue Jeans, Madre che cuce e due figli, 1670 - 1700
54. Vincenzo Irolli, 
L’angelo musicante, 1900 - 1905

Following pages

55. Antonio Mancini, 
Riflessi, 1918 - 1920
(back of the canvas and detail following)
tions that Filippini had in common with the majority of Lombard artists of his generation.

So it is from within that context that Filippini participated in the Esposizione nazionale di belle arti di Roma (National Fine Arts Exhibition of Rome) in 1883. In addition to representing historic religious painting, he was also recognised for his landscape paintings. It was on this occasion that Milan’s art critics bestowed him the title of landscapist and included him in the group of the so-called nuova scuola lombarda of naturalist painters. The young Filippini owed this sudden new visibility to the critic Luigi Chirtani, who reviewed the exhibition for the Corriere della Sera and lauded his abilities as a colourist, distinguishing him along with Gignous (a classmate of his at the Accademia di Brera), Leonardo Bazzaro, Guido Boggiani and Pompeo Mariani. His excellence in landscape painting was later confirmed at the first exhibition of the Società Permanente in Milan, in the spring of 1886, while his participation in the first triennial show of the Accademia di Brera in 1891 hinged more upon his genre paintings, declaring his adhesion to Social Realism as well—a quintessential movement in Milan, as well as in the development of Lombard painting on a broader scale. All this took place as the nuova scuola lombarda was solidifying around the Scapigliatura movement, and further grew within the Accademia di Brera, from which it gained national renown—thereafter being recognised by the public at large, which also came to consider landscape painting the genre most representative of recent evolutions in contemporary art, so recently freed from the tyranny of subject and the human figure, in an ever more extreme quest for “truth”. In this period, Filippini’s artistic investigation focuses on the expressive qualities of tone and colour, as well as light, as a means of redefining the fleeting contours of the real world, both in landscape and figure painting.

Prime nevi (First Snow) is a magisterial example of the painter’s mature period: the extreme crudeness with which the landscape and the poverty-stricken houses that serve as measures for its scale are represented—both entirely devoid of any concessions to custom or genre—are also reminiscent of the civil and social stamp visible in Filippini’s figure paintings of the same period.

Master painter and paragon for all younger artists of the scuola lombarda, the Milanese Filippo Carcano brings us right to the doorsteps of those poverty-stricken homes in a large-scale, life-size, canvas: Tipi di una famiglia di contadini nel Veneto (Guys from a Farming Family in Veneto), presented in 1885 at the annual exhibition held at the Accademia di Brera. This natural, freely gestural painting features a thick impasto in tones that hardly vary beyond monochrome browns and earth tones; colours aptly used for the harsh subject which—beyond the documentary, classificatory nature of its title—is in complete harmony with the positivist zeitgeist of that period, and sets the painting solidly within the context of the earliest social realist paintings in Italy. It is to this same period that another painting explicitly refers: Giovanni Sottocornola’s Muratore (Bricklayer) was presented in 1891 at the Prima Esposizione Triennale di Belle Arti di Brera (First Triennial Exhibition of Fine Arts at the Accademia di Brera) and harked back to the ancient canons of portraiture, imbui-
56. Francesco Filippini, *Prime nevi*, 1889

57. Giovanni Sottocornola, *Muratore (figura al vero)*, 1891

58. Filippo Carcano, *Tipi di una famiglia di contadini nel Veneto*, 1885 (detail following)
ing them with a social message. For the particular work in the Cariplo collection, the painter takes his model from real life, most likely found in one of the many construction sites that commonly dotted the city at the time. Executed with a rough, rapid brushstroke and an effectively convincing realism on a predominantly dark picture plane (a typically Lombard pictorial trait) lit up by the yellow tones of the whole-grain bread and calcified white tones of the wall, the painting stands out because of the artist’s avoidance of all facile, sentimental or anecdotal temptations; in this sense, it is significant to note that the conventional, charming presence of women so common in genre painting has here been excluded from the iconography. The artist concentrates instead on the unique figure of the elderly labourer at rest, drawing our attention to the tools of the workshop and documenting—almost with the effectiveness of a photographic snapshot—the living conditions and precise working environments of a common urban job. Sottocornola belonged to, and was indeed a protagonist of, the group of artists that came together toward the close of the nineteenth century in the courses of Raffaele Casnedi and Giuseppe Bertini at the Accademia di Brera. As one of the archetypal artists of late-century Lombard Realism, for over a decade Sottocornola favoured the iconographic theme of labourers in Milan’s factories and new types of workers found throughout the city—elements identified specifically with the metropolis that was by now in a phase of full-fledged industrialisation. From the eighteen-eighties on, the presence of thousands of labourers, masons and seasonal bricklayers employed at the countless construction sites found throughout post-unification Milan rendered this working class “visible”—with labourers that were highly politicised and often became the leaders of strikes that influenced the nation as a whole.

Aspects of the Twentieth Century
“When will this dreadful oversight end, this shameful artistic and national lack of awareness of the greatest artist that Italy has produced since Tiepolo’s time up to the present day? (...) Previati is the only great artist who has conceived of art as a representation in which visual reality serves only as point of departure. He is the only major artist to have sensed—for thirty years now—that art is fleeing away from Realism and visual truth to raise itself up to the level of real style. He is greater than Segantini, who, in a slightly elementary sort of pantheism had intuited the need for a certain constancy and steadiness of style, but had ultimately sought it out in the closure of his works’ contours, losing that which he should instead of held onto as definitive in the completeness of its execution, in its analysis (...). In all of Italy, Previati was the sole precursor of the idealist revolution that has now destroyed Realism and defeated the documented study of ‘the real’. He sensed that style begins when a conception is built upon a vision, but whereas this vision ultimately found renewal in modernity, the conception remained, as if ossified, stuck on the old material that had been developed during the Italian Renaissance (...) the last artist of the Italian Renaissance (...). A dream that vanishes in the bright light of modernity.” With these impassioned words, written in March 1916, Umberto Boccioni offered his final homage to Previati, master
painter of Ferrara: at the time—once again, and unknownst to them—the two men were closer than ever to the end of both their personal and artistic lives.

Dream, light and modernity all meld together in one of Previati’s key works: La danza delle ore (Dance of the Hours), a painting presented at the “III Esposizione Internazionale d’Arte della città di Venezia” (The Third International Art Exhibition of the City of Venice) in 1899. In this large canvas, the artist creates a luminous circle that unites the Hours—mythological personifications of the seasons and of temporal order—as figures dancing between the sun and the earth in a cosmic space flooded with light, in a circular movement that alludes to the continuous and infinite succession of day and night. The dance therefore becomes an allegory of time, the law that governs life, in a universe perceived as pure light and pure music: this is a recurrent concept in European Symbolism and the poetics of divisionism in particular, a movement that Previati was a key theorist and exponent of. Debuting toward the end of the century, just a few months from the epochal transition to the 1900s—a major turning point in the calendar that had assumed messianic and highly positive overtones on a widespread scale—the painting did not meet with unanimous acclaim among critics; rather, on the occasion of that particular show, such work was faced with all sorts of new understandings of what art is—an international art that was already well on its way toward the pluralistic state of artistic languages that became so central in the twentieth century.

The Cariplo collection brings together a few such artistic veins—with some definite masterpieces—and leaves others aside, while nevertheless offering a fascinating cross-section of the first half of the twentieth century. The large Ritratto di Signora (Portrait of a Woman) by Emilio Gola, presented in 1903 at the V Esposizione Internazionale d’Arte della città di Venezia (The Fifth International Art Exhibition of the City of Venice), offers a convincing example of the fashionable portraiture that was the most salient characteristic of European and American up until the First World War. Here the sheer modernity of the female figure is interpreted through the poses of an ideal woman—a woman who transforms herself, takes what space she needs, moves more freely in the new clothing styles, explicitly states her feelings and at the same time calls for a new, more adequate role in society. During this same period, the woman herself became a noteworthy iconographic subject in new visual modes of mass communication, and advertising in particular, which was virtually bursting with feminine silhouettes squeezed into the corset mystère that minimised their waists while pushing up their bust-lines and slimming the figure. While it was almost never a conscious fact, this new figure of the “modern woman” in continuous development—which critics later identified as one of the key symbols of the multifaceted and equally elusive Art Nouveau movement (called Stile Liberty in Italian)—was perceived by artists as the symbol, the true icon of a world in complete transformation, including or in spite of its costumed disguise or allegorical transfiguration. Emilio Gola’s elegant ladies, produced by an artist who was born into the good life and frequented the finest circles, were among the most appreciated at the time;
59. Gaetano Previati, *La danza delle ore*, 1899

60. Emilio Gola, *Ritratto di Signora*, 1903
61. Emilio Longoni,
*Primavera in alta montagna*, 1912

62. Angelo Morbelli,
*Battello sul Lago Maggiore*, 1915
63. Leonardo Dudreville, *Amore: discorso primo*, 1924
(detail following)
64. Filippo De Pisis, 
*Fiori di campo*, 1935

65. Mario Sironi, 
*Composizione*, 1955 - 1957
once the viewer gets beyond the ephemeral surface of the subject matter in these canvases (including the one in the Cariplo collection), they reveal a refined modernity even in the de-structuring of form and colour.

In the same years, throughout Italy, landscape painting assumed symbolic nuances that were in turn accentuated by the interpretation of the genre as rendered by a divisionist painting technique. Emilio Longoni’s 1912 painting *Primavera in alta montagna* (Spring in the High Mountains), and Angelo Morbelli’s 1915 painting *Battello sul Lago Maggiore* (A Boat on Lake Maggiore) are the two most significant examples of the collection, and are chronologically situated at the extreme end of technical experimentation carried out by the first generation of divisionist painters. Both are composed within a space enclosed by a structure of sorts that also symbolically outlines the depiction; in addition to their technical approach, these two paintings also share a suggestion of a suspended space in which the given, natural world is not immediately dominant. Morbelli draws the viewer into the concreteness of history and the present day through the Italian flag ruffled by the wind on the far left—an ode to his homeland completed in the same year that Italy declared war on the Austro-Hungarian Empire.

While Morbelli—an elderly master who belonged to the generation that had paved the way for the avant-garde artists of the twentieth century—painted his Italian flag, in Milan Leonardo Dudreville (born in 1885) was busy founding a group called “Nuove Tendenze” (New Trends) with Adriana Bisi Fabbri, Achille Funi, Carlo Erba, Antonio Sant’Elia, Antonio Possamai, Mario Chiattone, Antonio Arata, Marcello Nizzoli and Alma Fidora; in 1914, these artists made their official debut as a group with a show at the Famiglia Artistica exhibition space in Milan. The group presented itself as an alternative to the intransigencies of Futurism—in 1910, Dudreville was not among those called to sign the Manifesto of Futurist Painters, and the later, more figurative development of his artistic investigation clarifies the deep reasons for that—and openly proclaimed its clean, programmatic break from all other past (and passé) tendencies. Following that experience Dudreville, who was born in Venice but studied at the Accademia di Brera in Milan, moved on, under the guidance of art critic Margherita Sarfatti, to a painterly approach that was deeply rooted in figuration; this vein grew even more explicit under the teachings of the so-called *Sei pittori del Novecento* (Six twentieth-century painters), alongside whom he participated in the XIV Esposizione Internazionale d’Arte della città di Venezia (The Fourteenth International Art Exhibition of the City of Venice) in 1924, where he exhibited *Amore: discorso primo* (Love: the First Discourse), now in the Cariplo collection.

Dudreville, who was a superb illustrator and did not look down upon poster designers and their approach to the visual arts, mastered the narration through figures; in this monumental work he depicts the subject of love, dividing the pictorial space into distinct quadrants, as was common in the ancient visual language used in icons made for a broad population, from pre-renaissance frescoes to the densely populated compositions of the *cantastorie.* This is a multifaceted
painting in which the artist’s personal vicissitudes and family memories are transfigured in episodes that could potentially pave the way for a psychoanalytical read of the work: it was indeed too complex—and indecipherable in its merely apparent descriptive simplicity—to be included within the rigorously classical poetics espoused by Sarfatti, who had little appreciation for the completed work. The sculptural strength of Dudreville is countered by a poetic painting titled *Fiori di campo* (Wildflowers) by Filippo de Pisis—another painter Sarfatti brought into the multifaceted group of artists she worked with toward a “return to order” in the mid-twenties that she hoped would lead Italian art back to its roots in classical figuration. This painting, dated 1935, is part of a series of still lifes with flowers executed during the artist’s stay in Paris, executed with a pared down, essential pictorial approach in which each brushstroke describes and summarises reality. Mario Sironi—the greatest of Sarfatti’s twentieth-century Italian artists, the unsurpassed master of mural painting between the two World Wars, and the genial theorist impassioned by the art of a regime both political and social—paid dearly for his passion and direct involvement in fascism through the strict isolation that was imposed upon him. Such isolation was also perhaps welcomed, though it brought him to the brink of major depression, and lasted from the immediate post-war period to his death in 1961.

Once the sun set on the golden years of major mural commissions and public patronage decayed, Sironi turned to easel painting, realising a series of works during the fifties that included the *Composizione* (Composition) in the Cariplo collection. In that work and others of the series, the sculpturally monumental figuration that had characterised his work throughout the thirties transforms into a more archaic iconography, with motionless bodies reminiscent of ancient idols enclosed in niches that simultaneously protect and isolate the figure.

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1 Translator’s note: this refers to the late nineteenth-century *movimento divisionista*, or Divisionist movement.

2 Translator’s note: a visual and musical theatre of sorts that involved an actor singing the main narrative while pointing to illustrations of the story.

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Bibliographical Note

The Palazzo Melzi d’Eril dates back to the eighteenth century, and its original form reflected the predominant neoclassical tastes of the time. The surrounding neighbourhood was known as the “contrada cavalchina” because it lay not far from the Cavalchino family estate near Porta Nuova, but the history of the palazzo itself is linked to the Melzi d’Eril family, one of the oldest noble dynasties of the Lombard capital. The estate was purchased in the Napoleonic period by Francesco Melzi d’Eril, Duke of Lodi, who died there on 15 January 1816, leaving his inheritance to his great-grandson Lodovico, who arranged for a complete renovation of the residence.

Around 1840, the architect Giacomo Moraglia oversaw the restructuring of the entire façade, with a decorated arch over the main entrance crowned by the sculpture of Hercules and dragons decorating the tympanums. The façade overlooks Via Manin; it is covered with rusticated pink granite slabs at ground level, another detail added during the nineteenth-century renovation. Coming into the main entrance and passing through an oval-shaped vestibule, one arrives at the rectangular courtyard, which has an architrave portico featuring Doric columns topped by two storeys and a terrace above. Just in front of the entrance, in a window-like opening, is a marble bust of Francesco, Duke of Lodi, a rather particular personage in his lifetime. He was a major player in Italian politics during the Napoleonic period and, in particular, became vice-president of the Italian Republic between 1802 and its later transformation into the Kingdom of Italy, thanks to Napoleon’s actions, in 1805. Francesco—a relevant Milanese political figure—has been forgotten by history. He was also a scholar, and saw to the publication of various papers. Afflicted by an incurable gout, in 1814, he retired to lead a more private life in the residence on Via Manin, where he enjoyed and jealously guarded the works of art and library he had collected therein while refusing to see visitors.

The interior of the palazzo was also completely renovated by Moraglia, who got rid of any neoclassical touches in favour of a greater sumptuousness for the decorations of the salon, as well as rearranging the private apartments to make them more functional. Moraglia’s intervention was a decidedly “modern” one, which can also be seen in the aforementioned exterior details. Today, the Palazzo Melzi d’Eril houses the head office of the Fondazione Cariplo.
The history of this eighteenth-century palazzo is inextricably tied to that of the Confalonieri family, a noble Milanese household devoted to Austria. Built between the end of the seventeenth century and the early eighteenth century, by the early nineteenth century, the palazzo was inhabited by Count Federico Confalonieri (1785–1846), whose name is still visible today on the façade, and his wife Teresa Casati; it was here that the count was arrested in 1821 for his role as patriotic conspirator, after which he was condemned to a life sentence and later deported to America.

The façade of the building overlooks Via Monte di Pietà, and is decorated by windows with contoured frames and small wrought-iron balconies in late baroque style. The handsome main entrance, whose vaulted ceiling features stucco reliefs, is topped by a balcony with elegant consoles; the upper portion of the façade is bordered by a wooden eaves, large wooden consoles, and decorative moulding.

The interior of the palazzo is undeniably sumptuous, and its richness is enhanced by the coffered ceilings with gilt rosettes at the centre, Louis XIV furnishings—including a mirror and precious glass lamps and chandeliers from Murano—and the works of art on exhibit in many rooms. The eighteenth-century Venetian room merits particular attention, as it is decorated in green, gold, and white lacquer with bouquets in beautifully bright colours. Yet, all of the many other rooms also enjoy a similarly splendid, polychrome sumptuousness; the nearby Salone dell’Economia Lombarda (Hall of the Lombard Economy) is specially used for meetings and congresses.

The interiors have been redone many times—but maintaining their original decorative spirit—and the palazzo itself has also undergone two major renovations: one of them, in the early twentieth century, when it was acquired along with other buildings on the same block by the Cassa di Risparmio and then used as the tax collector’s office for a few decades; and the most recent one, completed in 2006, that technologically updated the building, which had been used for some time as the Fondazione Cariplo’s Congress Centre, with an entrance onto Via Romagnosi. It is precisely the rich details of the sumptuous rooms of the palazzo that have made it the foundation’s “representative” building—a beautiful piece of history that has successfully held onto its small yet precious green space right by the entrance.
Along with its main activity of grant making, the Fondazione Cariplo also has its own initiatives, thereby proposing itself not only as a philanthropic institution with the task of assessing and financially supporting the projects of others, but also as an entity able to create its own policies and elaborate proposals in the fields of culture, the environment, research and services to people. Among these initiatives, called Progetti della Fondazione, there is also Artgate, a program focused on the Foundation’s art collection, composed of various cultural and educational proposals aimed at the general public, such as the construction of a dedicated web site (www.artgate-cariplo.it), a permanent display of nineteenth-century works at the Gallerie d’Italia - Piazza Scala in Milan, lending art works to prestigious exhibitions in Italy and abroad, participation in other cultural events in collaboration with various cultural institutions and educational activities aimed at schools (ArtL@b learning project).

The Artgate web site (www.artgate-cariplo.it) was the first and significant step in the enhancement activities carried out by the Foundation. It is a virtual space where the contents of the collection are investigated and learned with varying levels of analysis, thanks to the use of different search criteria and detailed historical-critical entries on both the works and the artists.

Following the Artgate web site was further diffusion of the collection’s contents, also in collaboration with other institutions, in view of increasing sensibility to a shared cultural heritage, activating secondary initiatives involving research, education and study. The pages that follow wish to leave a trace of these efforts.
66. Attilio Pratella, *Pescatori sul molo*, 1900

67. Pompeo Mariani, *Marina a Bordighera*, 1908

68. Lodovico Cavaleri, *Mattino in Liguria*, 1925
The Gallerie d’Italia - Piazza Scala museum was founded in Milan in November 2011, as an art partnership between Intesa Sanpaolo and the Fondazione Cariplo. It is structured into two sections: the 1800s and the 1900s. Nineteenth-century painting finds its ideal location in the palace complex of the Anguissola Antona Traversi and Brentani palaces, which belong to Intesa Sanpaolo. In virtue of their monumentality, the building interiors possess great value as a museum; moreover, their adjacency makes them particularly suited to enhancing the artwork collections they host. Works from the 1800s in the Collection Cariplo are gathered here. The itinerary opens with a magnificent sequence of thirteen bas-reliefs by Antonio Canova—inspired by Homer’s epic and the life of Socrates—which once belonged to Prince Abbondio Rezzonico, the nephew of Pope Clement XIII, and closes with four masterpieces by Umberto Boccioni—including the extraordinary painting *Tre Donne* (Three Women)—which represent the birth of Futurism, right in Lombardy’s capital. Therefore, two periods fundamental to Italy’s art history are documented by exceptional works: Neoclassicism—marked by the genius of Canova who, returning to ancient teachings, restored Italy’s prime importance in the field of sculpture—and the enthralling experience of Futurism, which opened new horizons in painting and earned international prestige. Thanks to its impressive quality and historical importance, nineteenth-century Lombard painting bears witness to how Milan was Italy’s greatest art centre at that time, a laborious workshop for a kind of painting that aimed to interpret the demands of a rapidly changing society and the aspirations of the nascent Italian nation.
Artistic heritage constitutes an extraordinary tool in motivating students, increasing their sensibility to the values of the present and the past and allowing them to approach, as protagonists, art. For these reasons, Artgate gave rise to a learning project, ArtL@b, which involves upper schools in Lombardy and the provinces of Novara and Verbano-Cusio-Ossola. The goal is to bring the artistic heritage of the Fondazione Cariplo to the attention of a vast, young audience, offering them to use this as a study resource and as a channel to experiment an innovative learning method, based on workshops and interdisciplinarity. The participating classes are supported by an education staff who helps teachers to plan itineraries and hold workshops with the students, guiding them in creating original scientific or artistic projects (exhibition panels, multimedia hypertexts, installations and videos). These young artists have their works “displayed” both on the web site www.artgate-cariplo.it and as part of an exhibition in the prestigious rooms of the Gallerie d’Italia - Piazza Scala.
69. Vincenzo Migliaro, attributed to
Popolana all’arcolaio, 1900-1910

70. Riccardo Pellegrini,
Il ponte medievale sul Ticino a Pavia
(Ponte Ticino a Pavia), 1900-1915
THE COLLECTION TRAVELS THE WORLD

Over the years, numerous works belonging to the Collection Fondazione Cariplo have been shown at temporary exhibitions, both in Italy and abroad. Visitors have thus been able to appreciate first-hand the magnificence of an art heritage that would otherwise have been enjoyed to a lesser extent.

Indeed, having participated in prestigious cultural events has made this collection widely known. Its paintings have been hosted by important exhibition venues: Scuderie del Quirinale (Rome), Palazzo Reale (Milan), Musei San Domenico (Forlì), Guggenheim Museum (New York), Musée de l’Orangerie (Paris), Imperial Palace in Innsbruck (Austria), just to name a few. For further details on the exhibitions, please see the related section at www.artgate-cariplo.it.

SHARE YOUR KNOWLEDGE: SHARED ART AND CREATIVITY

Each institution possesses, creates and commissions the realization of cultural contents: publications, research, databases, music, works of art, essays, documentation, theatrical pieces, videos, images, press releases, artist and author biographies, educational material. These contents are one of the most important resources of cultural institutions. By adhering to the Share Your Knowledge project of the Fondazione lettera27, such institutions have the chance to spread and enhance their own contents, through Wikipedia and the creative commons application (copyright licensing written and placed at public disposal since 16 December 2002 by Creative Commons [CC], an American non-profit organization established in 2001).

The Fondazione Cariplo has taken part in the Share Your Knowledge project, allowing its art collection to be consulted on Wikipedia. All the work entries and artist biographies of the collection, now present on the Artgate web site (www.artgate-cariplo.it), find with Wikipedia a privileged communication channel, for its accessibility and exposure, also favored by multilinguism.
73. Emilio Gola, 
*Sulla spiaggia di Alassio*, 1917

74. Guglielmo Ciardi, 
*Laguna di Venezia con pescatore (Pescatore in laguna)*, 1880 - 1885
Acri is the organization representing the Casse di Risparmio Spa and the Fondazioni di Origine Bancaria, born in the early 1990s with the “legge Amato” no. 218/90.

With the R’accolte (collections) project (http://raccolte.acri.it), Acri has promoted a survey of the Foundations’ impressive art heritage, with the objective of cataloguing the works present in the various collections, creating a database to be published online and fostering further synergy with the other Foundations and entities working across the territory.

The collective catalogue will include online publication of the images and of brief information regarding various types of cultural heritage, such as paintings, sculptures, drawings, ceramics, prints, coins and furnishings, housed by the Fondazioni di Origine Bancaria present throughout Italy.

This project is not only an online catalogue, but also includes displaying the collections as well. Each Foundation – by turns – promotes an exhibition itinerary it shares with the other Foundations, hosting their more prestigious works. This is a course in the name of art, which allows the uniqueness of the collections to be revealed and widely known. Today, these can be consulted on the R’accolte web site.

The Fondazione Cariplo has joined this project, allowing its collection to be consulted and contributing to a more comprehensive perspective of the vast artistic heritage belonging to bank foundations.
75. Giovanni Sottocornola, Gioie materne, 1894 - 1896

76. Bocchi Amedeo, Bianca, 1932
Proprietà: Fondazione Monte di Parma
LIST OF WORKS

• Francesco Albotto (Venice, 1721–1757)
  *Il Campo dell’Arsenale* (The Venetian Arsenal), 1742–1750
  oil on canvas, 44 × 59 cm
  ill. 46

• Antonianus of Aphrodisias
  (Asia Minor, second century d.C.)
  *Antinoo nelle sembianze del dio Silvano* (Antinous appearing as Silvanus), 130–138 d.C.
  Pentelic marble, 143 × 68.7 × 8 cm
  Inscription on altar: ΑΝΤΟΝΙΑΝΩΣ ΑΦΡΟΔΙΣΙΟΥ
  ill. 1

• Leonardo Bazzaro (Milan, 1853–1937)
  *Orazione (a Chioggia)* (Oration in Chioggia), 1897
  oil on canvas, 162 × 200 cm
  Signed and dated lower right: “L. Bazzaro / Chioggia 97”
  ill. 40

• Mosè Bianchi (Monza, 1840–1904)
  *Il ritorno dalla sagra* (Return from the Town Festival), 1880
  oil on reinforced panel, 75.5 × 48.2 cm
  Signed and dated lower left: “Mosè Bianchi / 1880”
  ill. 50

• Luigi Bisi (Milan, 1814–1886)
  *Interno del Duomo di Milano* (Interior of the Duomo of Milan), 1840
  oil on canvas, 181 × 139 cm
  Signed and dated lower right: “Bisi 1840”
  ill. 26

• Amedeo Bocchi
  (Parma, 24 August 1883 – Rome, 16 December 1976)
  *Bianca*, 1932
  pastel on paper, 740 × 590 mm
  Location: Parma, Palazzo Sanvitale
  Owned by: Fondazione Monte di Parma
  ill. 76

• Odoardo Borrani (Pisa, 1833 – Florence, 1905), attributed to
  *Visita allo studio di pittura* (A Visit to the Painting Studio), 1865–1875
  oil on reinforced panel, 20.7 × 27.8 cm
  Signed lower left: “O. Borrani”
  Written in ink on the back of the frame, upper centre: “Lucca 1975 [or 1970]”. On the panel, signed in ink at upper left: “O. Borrani”
  ill. 23

• Giuseppe Canella
  (Verona, 1788 – Florence, 1847)
  *Veduta del canale Naviglio preso sul ponte di San Marco in Milano* (View of the Naviglio Canal from Saint Mark’s Bridge in Milan), 1834
  oil on canvas, 65 × 81.5 cm
  Signed and dated lower right: “Canella / 1834”
  ill. 45

• Antonio Canova
  (Possagno, Treviso, 1757 – Venice, 1822)
  *La Giustizia* (Justice), 1792
  lost-wax plaster bas-relief, 129 × 129 × 14 cm
  ill. 2
• Antonio Canova (Possagno, Treviso, 1757 – Venice, 1822)
  *Offerta del peplo a Pallade* (Offering of the Peplum to Pallas), 1790–1792
lost-wax plaster bas-relief, 125 × 278 × 16 cm
ill. 5

• Filippo Carcano (Milan, 1840–1914)
  *Tipi di una famiglia di contadini nel Veneto* (Guys from a Farming Family in Veneto), 1885
oil on canvas, 202 × 141.5 cm
Signed centre left, on the wall, diagonally: “Carcano F.”; and on the back of the canvas at upper left: “Carcano F.”
ill. 58

• Luca Carlevarijs (Udine, 1663 – Venice, 1730)
  *Capriccio con scene di vita in una città portuale* (Caprice with Scenes from Daily Life in a Port City), 1710–1715
oil on canvas, 87 × 131 cm
ill. 44

• Giovanni Carnovali, called il Piccio (Montegrino Valtravaglia, 1804 – Cremona, 1874)
  *Ritratto di gentiluomo con corazza e fiocco rosso* (Portrait of a Gentleman with Armour and a Red Bow), 1850–1870
oil on canvas, 111 × 84.5 cm
Signed lower right: “Picro / 1850”
ill. 19

• Angelo Dall’Oca Bianca (Verona, 1858–1942)
  *Pescatori di sabbia* (Fishermen Catching Sand), 1884
oil on canvas, 71.5 × 110.5 cm
Signed lower right: “Angelo Dall’Oca Bianca”
ill. 39

• Pietro Fragiacomo (Pirano d’Istria, Trieste, 1856 – Venice, 1922)
  *Armonie verdi* (Green Harmonies), 1920
oil on board on canvas, 78.5 × 117.5 cm
Signed lower right: “Pietro Fragiacomo”; on back, on support, lower right and center left label with number: “237”; on the board, upper left, paper label of the XII International Exhibition of Art in Venice with pen writing: “Armonie verdi/[Proprietà] dell’autore” (“Green Harmonies/[Property] of the artist”)
ill. 72

• Pier Francesco Cittadini (Milan, 1613 – Bologna, 1681)
  *Ritratto di gentiluomo con corazza e fiocco rosso* (Portrait of a Gentleman with Armour and a Red Bow), 1650–1670
oil on canvas, 111 × 84.5 cm
ill. 19

• Sebastiano De Albertis (Milan, 1828–1897)
  *L’artiglieria della III Divisione all’attacco durante la battaglia di San Martino* (The Attack of the Artillery of the Third Division during the Battle of San Martino), 1887
oil on canvas, 166 × 353 cm
Signed lower left: “De Albertis S.”
ill. 33
• Andrea de Lione (Naples, 1610–1685)
  *Salomone adora gli idoli* (Solomon Worshipping the Idols), 1640–1650
  oil on canvas, 99 × 126 cm
  ill. 8

• Filippo De Pisis (Ferrara, 1896 – Milan, 1956)
  *Fiori di campo* (Wildflowers), 1935
  oil on canvas, 92 × 73 cm
  Signed and dated lower left: “Pisis 35”
  ill. 64

• Leonardo Dudreville
  (Venice, 1885 – Ghiffa, 1975)
  *Amore: discorso primo* (Love: the First Discourse), 1924
  oil on canvas, 266 × 364 cm
  Signed bottom centre: “Leonardo Dudreville”
  Dedicated at lower left, toward centre: “A mia madre, a mio padre / finito il giorno 23 marzo 1924” (“To my mother and father / completed on 23 March 1924”)
  ill. 63

• Gaspard Dughet (Rome, 1615–1675)
  *Veduta dell’Eremo di Camaldoli presso Frascati* (View of the Hermitage of Camaldoli near Frascati), 1670–1675
  oil on canvas, 73 × 95.5 cm
  ill. 47

• Giuseppe Elena (Codogno, 1801 – Milan, 1867)
  *Veduta della piazza della Vetra in Milano* (View of Piazza della Vetra in Milan), 1833
  oil on canvas, 75 × 100 cm
  Signed and dated at bottom centre: “Elena / 1833”
  ill. 25

• Adolfo Feragutti Visconti
  (Pura, 1850 – Milan, 1924)
  *Ricordati della mamma* (Remember Mother), 1903
  oil on canvas, 154 × 116 cm
  Signed lower left, toward centre: “A. Feragutti Visconti”
  ill. 52

• Arturo Ferrari (Milan, 1861–1932)
  *Nella vecchia via (Il vicolo San Bernardino alle Ossa)* (On the Old Street [Vicolo San Bernardino alle Ossa]), 1912
  oil on canvas, 102 × 149 cm
  Signed and dated lower right: “Arturo Ferrari 12”
  ill. 37

• Francesco Filippini
  (Brescia, 1853 – Milan, 1895)
  *Prime nevi* (First Snow), 1889
  oil on canvas, 115 × 80 cm
  Signed lower right: “F. Filippini”
  ill. 56

• Achille Formis (Naples, 1832 – Milan, 1906)
  *Erica in fiore* (Heather in Bloom), 1906
  oil on canvas, 124 × 200 cm
  Signed lower right: “Formis”
  ill. 51

• Innocenzo Fraccaroli (Castelrotto di Valpolicella, 1805 – Milan, 1882)
  *David che lancia la fionda* (David Shooting his Sling), 1858
  marble, 133 × 57 × 28 cm
  ill. 29

• Achille Funi
  (Ferrara, 1890 – Appiano Gentile, 1972)
  *La Gloria* (Glory), 1940
  charcoal and tempera on cardboard mounted on canvas, 295 × 209.5 cm
  ill. 3

• Achille Funi
  (Ferrara, 1890 – Appiano Gentile, 1972)
  *Minerva*, 1940
  charcoal and tempera on cardboard mounted on canvas, 292 × 209.5 cm
  Signed right, near the centre of the shield: “A. Funi”
  ill. 4

• Eugenio Gignous (Milan, 1850 – Stresa, 1906)
  *Dintorni di Milano* (Countryside near Milan), 1870
  oil on canvas, 55 × 42 cm
  ill. 49

• Luca Giordano (Naples, 1634–1705)
  *Il sonno di Bacco* (Sleeping Bacchus), 1680-1690
  oil on canvas, 245 × 327 cm
  ill. 7

• Emilio Gola (Milan, 1851–1923)
  *Ritratto di Signora* (Portrait of a Woman), 1903
  oil on canvas, 190.5 × 110 cm
  Signed and dated lower left: “E. Gola 1903”
  ill. 60

• Emilio Gola (Milan, 1851–1923)
  *Sulla spiaggia di Alassio* (On the Beach of Alassio), 1917
  oil on canvas, 80.5 × 126.5 cm
  Signed and dated lower right: “E. Gola / 1917”
  ill. 73
Nicola Grassi
(Formeaso, Udine, 1682 – Venice, 1748)
San Giovanni Evangelista (Saint John the Evangelist), 1725–1735
oil on canvas, 75 × 55 cm
ill. 15

Bartolomeo Guidobono
(Savona, 1654 – Turin, 1709)
Allegoria della Primavera (Allegory of Spring), 1705–1709
oil on canvas, 190 × 176 cm
ill. 10

Francesco Hayez (Venice, 1791 – Milan, 1882)
L’ultimo abbozzamento di Giacomo Foscari figlio del doge Giuseppe colla propria famiglia prima di partire per l’esilio cui era stato condannato (The Last Words Exchanged between Giacomo Foscari, Son of Doge Giuseppe, and his Family Prior to his Departure for the Exile to which he had been Condemned), 1838–1840
oil on canvas, 165 × 233 cm
ill. 31

Domenico Induno (Milan, 1815–1878)
L’arrivo del bollettino di Villafranca (The Arrival of the Villafranca Bulletin), 1861–1862
oil on canvas, 89.7 × 115 cm
Signed lower left: “D.co Induno”
ill. 34

Gerolamo Induno (Milan, 1825–1890)
La battaglia della Cernaia (The Battle of the Chernaya River), 1857
oil on canvas, 292 × 494 cm
Signed and dated lower right: “Ger.mo Induno / 1857”
ill. 32

Angelo Inganni (Brescia, 1807 – Gussago, 1880)
Contadino che accende una candela con un tizzone (A Farmer Lighting a Candle with an Ember), 1850
oil on canvas, 102.5 × 75 cm
Signed and dated lower right: “Angelo Inganni 1850”
ill. 18

Vincenzo Irolli (Naples, 1860–1949)
L’angelo musicante (Angel Playing Music), 1900–1905
oil on canvas, 89.5 × 191.5 cm
Signed lower left: “V. Irolli”
ill. 54

Cesare Laurenti
(Mesola, Ferrara, 1854 – Venice 1936)
La meraviglia in attesa (The Coming Marvel), 1891–1897
oil on cardboard mounted on stretchers, 171 × 99.5 cm
Signed lower right: “C. Laurenti”
ill. 42

Emilio Magistretti (Milan, 1851–1936)
Il 9 gennaio 1878 (9th January 1878), 1879
oil on canvas, 110.5 × 149 cm
Signed and dated lower left: “E. Magistretti 1880”
ill. 35

Antonio Mancini (Rome, 1852–1930)
Riflessi (Reflections), 1918–1920
oil on canvas, 180 × 144 cm
Signed and dated lower left: “A. Mancini / Riflessi / Alfredo Mancini / Via Parioli 7 Roma”.
ill. 55

Pompeo Mariani (Monza, Milan, 1857 – Bordighera, Imperia, 1927)
Marina a Bordighera (Marina at Bordighera), 1908
oil on board, 61.2 × 45.7 cm
Lower left: “P. Mariani Bordighera / 1908”; on back, center, stamp: “Manzoni S.A.S. Galleria d’arte”
ill. 67

Giovanni Migliara
(Alessandria, 1785 – Milan, 1837)
Veduta di piazza del Duomo in Milano (View of Piazza del Duomo in Milan), 1819–1828
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ill. 24
• Vincenzo Migliaro (Naples, 1858–1938)
  Piedigrotta (The Festival of Piedigrotta), 1895
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  Signed and dated lower right: “V. Migliaro / Napoli / 1895”
  ill. 9

• Vincenzo Migliaro, attributed to
  (Naples, 1858–1938)
  Popolana all’arcolaio (Peasant Woman at the Wool-winder), 1900–1910
  oil on canvas, 164 x 77.5 cm
  ill. 69

• Alessandro Milesi (Venice, 1856–1945)
  La traversata (The Crossing), 1901
  oil on canvas, 101.2 x 137 cm
  Signed and dated lower right:
  “A. Milesi 1901 / Venezia”
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• Giuseppe Molteni (Affori, 1800 – Milan, 1867)
  La confessione (The Confession), 1838
  oil on canvas, 173.5 x 141 cm
  Signed and dated at bottom:
  “G. MOLTENI P. / 1838”
  ill. 27

• Angelo Morbelli
  (Alessandria, 1853 – Milan, 1919)
  Battello sul Lago Maggiore
  (A Boat on Lake Maggiore), 1915
  oil on canvas, 58.5 x 103 cm
  Signed and dated lower left, toward centre:
  “Morbelli 1915”
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• Pietro Novelli, called Il Monrealese
  (Monreale, 1603 – Palermo 1647)
  L’estasi di San Francesco
  (The Ecstasy of Saint Francis), 1624–1630
  oil on canvas, 128.5 x 101 cm
  ill. 16

• Eleuterio Pagliano
  (Casale Monferrato, 1826 – Milan, 1903)
  La lezione di geografia
  (The Geography Lesson), 1880
  oil on canvas, 125.7 x 180 cm
  Signed and dated right of centre:
  “E. PAGLIANO / 1880”
  ill. 21

• Filippo Palizzi (Vasto, 1818 – Naples, 1899)
  La primavera (Spring), 1868
  oil on canvas, 83.5 x 108.5 cm
  Signed and dated lower left: “Filippo Palizzi 1868”
  ill. 11

• Riccardo Pellegrini
  (Milan, 1863 – Crescenzago, Milan, 1934)
  Il ponte medievale sul Ticino a Pavia (Ponte Ticino a Pavia)
  (Medieval Bridge over the Ticino at Pavia [Ticino Bridge at Pavia]), 1900–1915
  oil on canvas, 70 x 131 cm
  Signed lower right: “Riccardo / Pellegrini”; back, left canvas: “Riccardo /Pellegrini”; right: “Il ponte medievale sul Ticino a Pavia” (“The medieval bridge over the Ticino at Pavia”)
  ill. 70

• Attilio Pratella (Lugo, 1856 – Naples, 1949)
  Pescatori sul molo (Fishermen on the Dock), 1900
  oil on board, 36.5 x 21.5 cm
  Signed lower center: “A. Pratella”
  ill. 66

• Gaetano Previati
  (Ferrara, 1852 – Lavagna, 1920)
  La danza delle ore (Dance of the Hours), 1899
  oil and tempera on canvas, 134 x 200
  Signed lower left: “Previati”
  ill. 59

• Luigi Rossi (Cassarate, 1853 – Biolda, 1923)
  Una via di Milano (A Milan Street), 1881
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  Signed lower left: “Rossi L.”
  ill. 36

• Francesco Rustici (Siena, 1592–1626)
  La Maddalena (Magdalene), 1620–1626
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  ill. 17

• Giulio Aristide Sartorio (Rome, 1860–1932)
  Dittico: Risveglio (Diptych: Reawakening), 1904–1923
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  Signed and dated upper right: “G. A. SARTORIO / MCMXXIII”
  ill. 13

• Giulio Aristide Sartorio (Rome, 1860–1932)
  Dittico: Sagra (Diptych: Town Festival), 1904–1923
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  Signed and dated upper centre:
  “G. A. SARTORIO MCMXXIII”
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- Federician sculptor
  *Busto virile incoronato* (Crowned Male Bust), 1225–1250
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- Master of the Blue Jeans
  *Madre che cuce e due figli* (A Mother Sewing and her Two Children), 1670–1700
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  ill. 53
- Giovanni Segantini
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  *Il coro della chiesa di Sant’Antonio in Milano* (Choir of the Chiesa di Sant’Antonio in Milan), 1879
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  Signed lower right, toward centre: “G. Segantini”
  ill. 28
- Telemaco Signorini (Florence, 1835–1901)
  *Non potendo aspettare* (Unable to Wait), 1867
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  Signed lower left: “T. Signorini”
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- Mario Sironi (Sassari, 1885 – Milan, 1961)
  *Composizione* (Composition), 1955–1957
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  ill. 65
- Giovanni Sottocornola
  (Milan, 1855–1917)
  *Gioie materne* (Motherly Joys), 1894–1896
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  Signed and dated lower right: “GSottocornola [with crossed initials]/1896”;
  on back, on the canvas, upper center, paper label: “REMate/ POR/ PEDRO NOCETTI & C.IA/ Venta Artistica/ Dicembre de 1898 (Auction held by Pedro Nocetti & C. Art sale. December 1898)/ [N.] 90”
  ill. 75
- Giovanni Sottocornola (Milan, 1855–1917)
  *Muratore (figura al vero)* (Bricklayer [Figure Painted from Life]), 1891
  oil on canvas, 215 × 126 cm
  Signed and dated at right, toward centre: “1891 G. Sottocornola”
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- Giovanni Battista Tiepolo
  (Venice, 1696 – Madrid, 1770)
  *Cacciatore a cavallo* (Hunter on Horseback), 1718–1730
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  ill. 12
- Gaspard van Wittel
  (Amersfoort, 1653 – Rome, 1736)
  *Veduta di Castel Sant’Angelo* (View of Castel Sant’Angelo), 1700–1715
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  ill. 38
- Vincenzo Vela (Ligornetto, 1820–1891)
  *Ritratto della marchesa Virginia Busti Porro adolescute* (Portrait of Marquise Virginia Busti Porro as an Adolescent), 1871
  white Carrara marble, 125 × 60 × 78 cm
  Signed and dated sideways, at right: “V. VELA. F 1871”
  ill. 30
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