



## AMERICAN FOUNDATION OF SAVOY ORDERS

### Ninth Annual Savoy History Lecture – October 21, 2011

#### *Il Risorgimento - Art Portraying History*



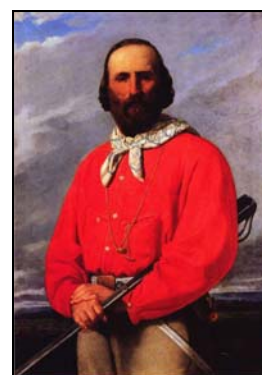
Tranquillo Cremona (1837-1878)  
*Victor Emmanuel II*  
(1829-1878)



Giuseppe Dini (1820-1890)  
*Camillo Benso Count of Cavour*  
(1810-1861)



Felice Moscheles (1833-1917)  
*Giuseppe Mazzini*  
(1805-1872)



Silvestro Lega (1826-1895)  
*Giuseppe Garibaldi*  
(1807-1882)

Choosing the 150<sup>th</sup> anniversary of the Italian unification as a topic for this year's Annual Savoy History Lecture, Comm. Marco Grassi helped to celebrate a great Savoia milestone. In fact, it was under the banner of Victor Emmanuel II of Savoy that the union of Italy was achieved in 1861; it was the culmination of nearly fifty years of struggle during which three wars were fought and thousands of Italian patriots died. This great national effort could never have been successfully concluded had it not been for the combined efforts of the Savoia monarch, his brilliant minister Cavour, as well as the activists Mazzini and Garibaldi, as they marshaled the talents of Italians in all walks of life and in every region of the divided country. The talk focused on the artists, particularly painters and sculptors, who experienced the stirring epic, not only as witnesses but often also as active participants. They have left a moving account of those years that has become an intimate part of Italy's cultural patrimony.



Giovanni Boldini (1842-1931)  
*Giuseppe Verdi*  
(1813-1901)



Ippolito Caffi (1809-1866)  
*Entry of Victor Emanuel II in Naples*  
(7 November 1860)



Jacques Louis David (1748-1825)  
*Napoleon Crossing the Alps May 1800*  
(First Italian Campaign: 1796-97)



This year's lecture, the ninth in the series, was given by Savoy Foundation President Comm. Grassi, himself, who founded this Series in 2003, and who has served as its chairman ever since. In this sense it was a first; a break in the tradition of calling distinguished specialists to the Savoy podium. Due to his lifelong engagement in the field of fine arts Comm. Grassi chose and elaborated the topic: "Il Risorgimento – Art Portraying History". The talk illustrated, via a selection of fascinating images, how Italian artists depicted the events leading up to the unification of their country. A précis of the artists whose work illustrated Comm. Grassi's remarks is reproduced below.



Appropriately, the lecture was held in a prominent art gallery, one of whose partners, Mr. Sperone, is a native of Turin. In fact, the Sperone-Westwater Gallery generously made its new premises on the Bowery available to the Foundation, affording the guests an opportunity to visit what has been described as one of New York's most significant new buildings. Completed one year ago on designs by the celebrated British architect Lord Norman Foster, the gallery boasts a soaring central space and an unusual 'movable' gallery that can be utilized at different levels. The main hall was a perfect area for the accommodation of the seventy-plus attendees of the lecture, and a rear gallery functioned equally well for the reception that followed. On exhibition on the evening of the event, was a selection of large and impressive recent paintings by the well-known American artist Susan Rothberg. Ms Angela Westwater was in attendance but Mr. Gian Enzo Sperone was unfortunately abroad, travelling in Italy.





A convivial reception followed the lecture after which the guests walked the few blocks to Caffè Falai which had reserved the entire premises for the dinner. Prepared at seven large tables in the attractive but informal space, the service included an intriguing series of appetizers, pastas as well as a main course selection. In a last flourish, Jacopo Falai's signature *crêpes* were served for dessert.



The success of the evening was due in large part to the generous cooperation of a number of individuals, besides Mrs. Westwater and Mr. Sperone, to whom the Foundation is exceedingly grateful. Cav. John Gelati not only made a generous contribution but also was on hand early that day to help in preparation for the event. As in the past, the wine for the reception was graciously

provided by Marchesi Frescobaldi of Florence through the good offices of their US representative, Mr. Alessandro Lunardi. A special thanks is also due to Messrs. Short and Walsh, respectively director and technician at the gallery. Compliments are also due to Jacopo Falai's excellent staff who provided what, by unanimous acclaim, was a superb dinner. Wine, of course, was by Frescobaldi. As ever, Ms. Larissa Van Duser, the Foundation administrator, provided essential support for the event – from the first planning stages to its successful conclusion.



# CAFFE FALAI

FRIDAY, OCTOBER 21<sup>ST</sup> 2011

## BAR BUFFET

**OLIVE CALDE**, bread crumbs, parsley, little spicy

**POP CORN**, rosemary, saffron, paprika, squid ink



## AMUSE

**PAPPA AL POMODORO**, Italian bread tomato soup served with fresh “di palo” ricotta, parmigiano

**BATTUTA DI MELANZANE**, eggplant “al coltello”, sweet and spicy tomatoes, parmigiano

**ZUPPA DI CAROTE**, ginger, crème fraiche, chives

**BUFALA**, fresh bufala mozzarella, pickled cherry tomatoes in oil and vinegar



## ANTIPASTI

**POLIPO**, baby octopus with fingerling potatoes, fried capers, smoked paprika, black squid ink

**POLPETTINE DI VITELLO**, veal meat balls with tomato sauce, parmigiano



## PASTA

**LASAGNE DI SPINACI**, veal ragù, parmigiano, basciemel

**GNUDI**, Iacopo Falai’s signature spinach-ricotta dumplings, light brown butter-sage sauce, parmigiano



## SECONDI

**PESCE SPADA**, sword fish, caponata, pinoli, black olives, basil oil, couli red pepper



## DOLCI

**CREPE CAKE**

**FRITELLE**



## *Artists as Chroniclers and Protagonists of the Risorgimento*

### *The 'Risorgimento' As Seen by Some of the Artists Who Were Inspired by Those Events*



Giovanni Boldini (1842-1931)  
*Giuseppe Verdi*  
(1813-1901)



Tricolor Flag of the Legione  
*Lombarda, ca. 1796*

**Giovanni Boldini** (1842 – 1931) Boldini was born in Ferrara, the son of a painter of religious subjects, and went to Florence in 1862 to study, meeting there the realist painters known as the Macchiaioli. Their influence is seen in Boldini's landscapes that show his spontaneous response to nature, although it is for his portraits that he became best known. Boldini attained great success in London as a portraitist. From 1872 he lived in Paris, where he became a friend of Edgar Degas. He also became the most fashionable portrait painter in Paris in the late 19th century, with a dashing style of painting which shows some Impressionist influences but which most closely resembles the work of his contemporaries John Singer Sargent and Pail Helleu. He was nominated commissioner of the Italian section of the Paris Exhibition in 1889, and received the Legion d'Honneur. Boldini died in Paris.



Jacques Louis David (1748-1825)  
*The Oath of the Tennis Court*  
20 June 1789



Jacques Louis David (1748-1825)  
*Napoleon Crossing the Alps*  
May 1800 – (First Italian Campaign: 1796-97)

**Jacques-Louis David** (1748 – 1825) David was an influential French painter in the Neoclassical style, considered to be the preeminent painter of the era. In the 1780s his cerebral brand of history painting marked a change in taste away from Rococo frivolity toward a classical austerity and severity, heightened feeling chiming with the moral climate of the final years of the *Ancien Regime*. David later became an active supporter of the French Revolution and friend of Maximilien Robespierre (1758–1794), and was effectively a dictator of the arts under the French Republic. Imprisoned after Robespierre's fall from power, he aligned himself with yet another political regime upon his release, that of Napoleon I. It was at this time that he developed his Empire style, notable for its use of warm Venetian colors. David had a huge number of pupils, making him the strongest influence in French art of the early 19th century, especially academic Salon painting.



Carlo Canella (1800-1879)  
*Barricades at Porta Tosa*  
 The "Five Days" 18 – 22 March 1848

**Carlo Canella** (1800 -1870) Having received his artistic training from his father Giovanni, a decorator and set designer, Canella took part in the Brera exhibitions on a regular basis from 1829 with urban views, portraits and genre scenes of a Neo-Flemish character. He also painted the occasional landscape but came to specialize in perspective views of various Italian cities, especially Milan and Verona, under the influence of his elder brother Giuseppe in the mid-1830s. He settled in Milan definitively in 1842 and was an active participant in the insurrection against Austrian rule in 1848 (Le Cinque Giornate) and later movements for Italian independence.



Francesco Hayez (1791-1882)  
*Meditation (Italy in 1848)*

**Francesco Hayez** (1791- 1882) Hayez came from a relatively poor family from Venice. His father was of French origin while his mother, was from Murano. From childhood he showed a predisposition for drawing, so his uncle apprenticed him to an art restorer. He was admitted to the painting course of the New Academy of Fine Arts in 1806, where he studied under Teodoro Matteini. In 1809 he won a competition from the Academy of Venice for one year of study at the Accademia di San Luca in Rome. He remained in Rome until 1814. In the mid 1830s he attended the "Salotto Maffei" salon in Milan, hosted by Clara Maffei (whose portrait Hayez painted for her husband), and he was still in Milan in 1850 when he was appointed director of the Academy of Brera there. Typically for his age, his paintings contain implicit stories and frequently draw on biblical or literary narratives. His early works show the influence of Ingres and the Nazarene movement. His later work participates in the Classical revival.



Vincenzo Vela (1820-1891)  
*Spartacus*

**Vincenzo Vela** (1820 – 1892) Having started work as a stonecutter when still very young, Vela received his initial training at Viggiù and then moved to Milan, where he worked on the Cathedral and enrolled at the Brera Academy of Fine Arts in 1832. The influence of Lorenzo Bartolini's work led to the adoption of a naturalistic approach and the early 1840s saw a number of figures in contemporary dress in obvious contrast to the classical approach. Francesco Hayez played an active part in securing prestigious commissions for him from the liberal aristocracy and bourgeoisie of Lombardy, above all for works of a patriotic nature alluding to the Italian political situation. After a short stay in Rome, he enlisted in 1848 to serve as a volunteer in the first war of independence. He then moved to Turin, where he held the chair in sculpture at the Albertina Academy, in 1852. He returned to Ligornetto in 1867 and took up residence in the villa built to house the works from his studios in Turin. His mature production is characterized by a repertoire of portraits and funerary monuments, and includes a naturalistic relief dedicated to those killed during the construction of the Gotthard rail tunnel (1882-3).



Felice Moscheles (1833-1917)  
*Giuseppe Mazzini*  
(1805-1872)

**Felice Moscheles (Felix Stone Moscheles)** (1833 – 1917) Moscheles was born in London and was a pupil of Van Lierus. There is a portrait of Hodgson Pratt by Moscheles in the National Portrait Gallery. Portraiture appears to have been his specialty. He died at Tunbridge Wells.





Silvestro Lega (1826-1895)  
*Giuseppe Garibaldi*  
(1807-1882)



Silvestro Lega (1826-1895)  
*Mazzini on his Deathbed*  
10 March 1872

**Silvestro Lega** (1826-1895) Lega was born in Modigliana near Forlì, to an affluent family. From 1843 to 1847 he attended the Accademia di Belle Arti, Florence, studying drawing under Benedetto Servolini (1805–79) and Tommaso Gazzarini (1790–1853), then studying painting, briefly, under Giuseppe Bezzuoli. During 1847 he attended Luigi Mussini's school, where the teaching emphasized the 15th-century Florentine principles of drawing and orderly construction. Then and for some years afterwards he continued to attend the Scuola del Nudo of the Accademia. As a Garibaldian volunteer, Lega participated in the military campaigns for Italian independence (1848–9) before resuming his training, this time under Antonio Ciseri completing his first large-scale painting, *Doubting Thomas*. In 1852 he won the Concorso Triennale.



Silvestro Lega (1826-1895)  
*Bersaglieri with Austrian Prisoners*



Tranquillo Cremona (1837-1878)  
*Victor Emmanuel II*

**Tranquillo Cremona** (1837 – 1878) Cremona studied in Pavia and began painting under the inspiration of Hayez. Once in Milan, his style progressively evolved in a looser, more vividly colorful and dramatic manner that became known as ‘scapigliatura’ (disheveled) to which many of the younger painters of the period adhered. In this sense, his influence was considerable although he died prematurely at 41 probably due to poisoning from the colors (particularly lead) that he carelessly manipulated.



Giuseppe Dini (1820-1890)  
*Camillo Benso Count of Cavour*  
(1810-1861)

**Giuseppe Dini** (1820 - 1890) Dini was born in Novara and seems to have spent his entire career in the Piemonte. He is remembered for the large monument to Cavour in Novara and to Alfieri in Asti. He executed numerous portrait busts of prominent figures of the Risorgimento.



Michele Gordigiani (1835-1909)  
*Countess Castiglione*  
 (1837-1899)

**Michele Gordigiani** (1835 – 1909) Son of a musician, Gordigiani studied in Florence under Luigi Mussini and Silvestro Lega. At that time there were many artist's studios in the Piazza Donatello and vicinity; Gordigiani was able to come in contact with a large, international circle of artists and literary figures, many of whom he portrayed. Giovanni Boldini was a close friend and colleague. He continued to frequent this cosmopolitan world both in his native Florence as well as in Paris and London.

**Countess Castiglione** born **Virginia Elisabetta Luisa Carlotta Antonietta Teresa Maria Oldoïni**, (1837 - 1899) Born in Florence of minor Tuscan nobility, she was often known by her nickname of "Nicchia". She married Francesco Verasis, Conte di Castiglione, at the age of 17. He was twelve years her senior. They had a son, Giorgio. Her cousin, Camillo Count of Cavour, was minister to Victor Emanuel II of Savoy. When the Count and Countess Castiglione traveled to Paris in 1855, the Countess was under her cousin's instructions to plead the cause of Italian unity with Napoleon III of France. She achieved notoriety by becoming Napoleon III's mistress, a scandal that led her husband to demand a marital separation. The Countess was known for her beauty and her flamboyant entrances in elaborate dress at the imperial court. One of her most infamous outfits was a "Queen of Hearts" costume. She was described as having long, wavy blonde hair, pale skin, a delicate oval face, and eyes that constantly changed color from green to an extraordinary blue-violet. Later in life, she became fascinated with photography and obsessed with her own image.





Pierre Louis Pierson (1822-1909)  
*Countess Castiglione*  
 (1837-1899)

**Pierre-Louis Pierson** (1822 – 1913) In 1844 Pierre-Louis Pierson began operating a studio in Paris that specialized in hand-colored daguerreotypes. In 1855 he entered into a partnership with Léopold Ernest and Louis Frédéric Mayer, who also ran a daguerreotype studio. The Mayers had been named "Photographers of His Majesty the Emperor" by Napoleon III the year before Pierson joined them. Although the studios remained at separate addresses, Pierson and the Mayers began to distribute their images under the joint title "Mayer et Pierson," and together they became the leading society photographers in Paris. Pierson's 1861 photographs of the family and court of Napoleon III sold very well to the public. Pierson and Léopold Mayer soon opened another studio in Brussels, Belgium, and began photographing other European royalty. After Mayer's retirement in 1878, Pierson went into business with his son-in-law Gaston Braun, whose father was the photographer Adolphe Braun.



Odoardo Borrani (1833-1905)  
*26 April 1859*

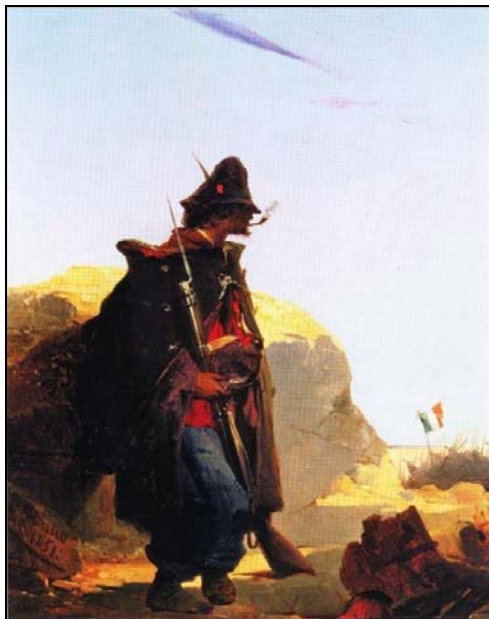


Gerolamo Induno ( 1825-1890)  
*The Battle of Cernaia (detail)*  
 16 August 1855



Gerolamo Induno ( 1825-1890)  
*Garibaldi Embarking at Genova*  
 6 June 1860

**Gerolamo Induno** (1825 – 1890) Gerolamo Induno studied at the Brera Academy in Milan from 1839 to 1846 and took part in the Cinque Giornate uprising in 1848. The ensuing Austrian repression caused him to take refuge with his brother and fellow painter Domenico at Astano in Switzerland and then in Florence. Having enlisted as a volunteer in the legion of General Medici, he took part in the defense of the Roman Republic, producing numerous studies and paintings at the same time. His return to Milan saw the resumption of artistic activities with a series of genre scenes. He then served with the Piedmontese detachment in the Crimea in 1855 before enlisting once again as a volunteer in Garibaldi's brigade of Alpine chasseurs in 1859, which provided material for numerous works inspired by the epic events of the struggle for Italian independence and unification. The 1870s saw a series of genre scenes in 18th-century settings that proved a great success with art dealers and collectors. The artist also took part in the major events at the national and international level, including the exhibitions of 1873 in Vienna and 1878 in Paris.



Gerolamo Induno ( 1825-1890)  
*A 'Garibaldino'*



Gerolamo Induno (1825-1890)  
*Garibaldi Before Capua*

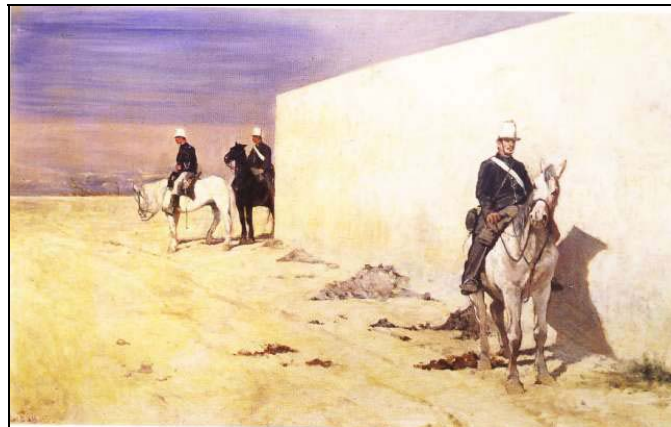




Giovanni Fattori (1825-1908)  
*The Battle of Montebello*  
 20 May 1859



Giovanni Fattori (1825-1908)  
*Lo Staffato*



Giovanni Fattori (1825-1908)  
*In Vedetta*



Giovanni Fattori (1825-1908)  
*French Soldiers*

**Giovanni Fattori** (1825 – 1908) Fattori is remembered as one of the leaders of the group known as the Macchiaioli of which he is perhaps the best known. This style emphasized rapid, color notations with strong, deft brushstrokes. He was initially a painter of historical themes and military subjects. In his middle years, inspired by the Barbizon school, he became one of the leading Italian plein-airists painting landscapes, rural scenes, and scenes of military life. After 1884, he devoted much energy to etching.





Ippolito Caffi (1809-1866)  
*Entry of Victor Emmanuel II in Naples*  
 7 November 1860

**Ippolito Caffi** (1814–1866) Caffi is best remembered as a painter of architectural subjects and seascapes or urban *vedute*. He was born at Belluno. His first work was produced at the Accademia in Venice. He subsequently moved to Rome. In 1843 he visited Greece and the East. The first work of his that created a sensation was *Carnival at Venice*. This was exhibited at Paris in 1846, and was admired for its brilliant effects of light. Other works are his *Panorama of Rome from Monte Mario*, *Isthmus of Suez*, and *Close of the Carnival at Rome*. He joined revolutionary movements in Venice in 1848, and had to retire into Piedmont. His aim of commemorating in paint the first Italian naval engagement was frustrated when the *Rè d' Italia*, on which he traveled was destroyed at the battle of Lissa, drowning him along with his comrades.



Michele Cammarano (1835-1920)  
*Porta Pia - 20 September 1870*

**Michele Cammarano** (1835 – 1920) Cammarano completed his first studies at the Naples Academy of Art and later with Nicola Palizzi of the so-called ‘school of Posillipo’. In 1860 he enlisted with Garibaldi and fought with the ‘Guardia Nazionale’. This experience left him with a deep interest in military subjects that he continued to explore later in his career. During the later 1860’s he resided both in Venice and Rome, followed by a visit to Paris where he was strongly influenced by Courbet, Rousseau and Delacroix. As a result his style became more vigorous and innovative. His large, panoramic and dynamic battle paintings remain his principal legacy.



AMERICAN FOUNDATION OF SAVOY ORDERS

**NINTH ANNUAL SAVOY HISTORY LECTURE**

# ***IL RISORGIMENTO ART PORTRAYING HISTORY***

THE UNIFICATION OF ITALY  
IS REMEMBERED ON ITS 150<sup>TH</sup> ANNIVERSARY

THE 'RISORGIMENTO'  
AS SEEN BY SOME OF THE ARTISTS WHO  
WERE INSPIRED BY THOSE EVENTS

SPERONE WESTWATER GALLERY  
257 Bowery  
New York  
Friday, 21 October, 2011  
6:00PM