

Accorsi's Dream of The Eighteenth Century

The Dealer's idea of an Ambient: a Fantasy of Piedmont and French Art

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Abstract

This study Focuses in the world of antique dealers as an important chapter in the history of art, their performance as a dictators of taste, their interest in public culture, their role in the patronage and curatorial activities, and above all their love for art. The career of Pietro Accorsi (1891-1982) of Turin, illustrates all these themes, focusing on three main points of reference: the creation of his personal residence which is today the Pietro Accorsi Foundation, his activity as an antique dealer and finally his collaboration with the Civic Museum of Turin. Moreover, each piece presented in the following exhibition illustrates his development and the realisation of his goals.

Crucial to the understanding of Accorsi's revolutionary role is the chapter giving an over-view of the antiques trade in Italy at the beginning of the twentieth century, focused in Florence and its golden centuries of Medieval and Renaissance art. Issues of Styling and methodology are also discussed. In particular, the changes that Accorsi represented in the antiques trade in Italy, together with social and economic changes resulting from the two World Wars and their influence on the art market. So, the figure of antique dealer evolves: not only as a merchant of art but as collector, hoarder, patron, and ultimately a curator sharing his treasures and his knowledge with the public at large through his donations to the Civic Museum of Turin and their exhibitions.

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Structure of the Study

Chapter I highlights the significant aspects of the Pietro Accorsi's life which will provide a basis for analysing his contribution to the culture of his native city, Turin. Chapter II focuses on the social consideration of the dealers in the twentieth century in order to provide a framework for analysing the special character of Accorsi work. The chapter also highlights the three main points which determinate the art market, furthermore, it explores how these operated in Turin during the years that Accorsi was building up his reputation as one of the most influential dealers in Italy. Chapter III focuses in the structural divisions of the market for antiques with special reference to the city of Turin. Chapter IV classifies the category of antique dealers into two main groups, examining the functions of each one and determining the affiliations of Accorsi to each of these traditions. Chapter V focuses in the professional method of Accorsi in order to gain a better understand of his professional success and the originality of his method in contrast with other Italian dealers. Chapter VI explores the three main reference points in Accorsi's life, his foundation, his collaboration with the CMT and finally his exhibitions in private residences. Chapter VII concludes with a resume of the antique dealers' achievements.

Comparative Plates

No.1 Marignole Castle, Florence

No.2 Palazzo Mozzi, interior. Florence
(Neri & Faedo, 1986, p.23)

No.3 Davanzati Museum, Reconstruction of false columns. Florence
(Neri & Faedo, 1986, p.58)

No.4 Davanzati Museum, Florence
(Neri & Faedo, 1986, p.55)

No.5 Maiolica Trumeau, Piedmont, last quarter XVIII c.
(A.Cottino, Short Guide, 2000, p.39)

No.6 Kitchen of the *Fondazione*
(Antonetto & Cottino, 1999, p.87)

No.7/8 Room Setting in the *Fondazione*
(Antonetto & Cottino, 1999, p.103)

No.9 Piffeti's Room, Fondazione Accorsi
(Antonetto & Cottino, 1999, p.95)

No.10 Hyacinthe Rigaud, State Portrait of L. XIV (1701)
Musee du Louvre, Paris
276 x 194 cm.

No.11 Fondazione's Dining Room
(Antonetto & Cottino, 1999, p.87)

No.12 Wall panel, Chinese Room
Royal Palace of Turin

No.13 Jacopino Cietario, *La Crocifissione*, Tryptich (1460)
Civic Museum Of Turin.
(Antonetto & Cottino, 1999, p.59)

No. 14 Medici Porcelain, Florence, between 1575-87
Civic Museum of Turin
(A&C, 1999, p.57)

No.15/16 Jean van Eyck, Two Manuscripts of *Les Tres Riches Heures du Duc de Berry*
Civic Museum of Turin

No.17 Defendente Ferrari, *San Gerolamo Penitente*
CMT
(A&C, 1999, p.64)

No.18/19 Decorative Setting by Pietro Accorsi
(A&C, 1999, p.105)

No.20 Piffetti's *Trumeau*
Palace of Quirinal, Rome
(Gonzalez-Palacios, 1999, p.90)

No.21 Piffetti's Centre Table
Royal Palace of Turin
(Gonzalez-Palacios, 1999, p.132)

No.22 Piffetti's Commode
(G-P, 1999, p.74)

No.23 Sofa designed by Filippo Juvarra
Royal Palace of Turin
(Midana, 1925, p.232)

No.24 Sofa *Sagomato*, Venice XVIIIc.
(Gregoriotti, 1962, p.200)

N.25 Sofa *a Corbeille*, Piedmont, XVIIIc
Chiabrese Palace, Piedmont

N.26 Rossetti's Maiolica, 1745-50
CMT
(The Baroque Exhibition, Turin, 1963, p.59)

N.27 Chinoiserie Appliqué, Second Half XVIIIc.
Stuppinigi Palace, Turin

No.28 Francesco Ladatte's Appliqué
Royal Palace of Turin

No.29 Chinoiserie Wall Panel, Turin, 1934-37)
Royal Palace of Turin

No.30 Drawing by Filippo Juvarra
(National Art Library, Turin)

Chapter I. Introduction.

I.1 Pietro Accorsi's Early Years

Born in Turin the 25th of October 1891, Pietro Accorsi's life constitutes an interesting chapter in the history of antiques. His origins were humble as his father was the doorkeeper of a building in the Via Po, number 55. This palace from the XVIII century will be a reference point in the study of Accorsi's life because this building was to become the headquarters of his business, and from 1999 housed the Pietro Accorsi's Foundation.

Returning to Accorsi's beginning, he himself explains how when he was eleven he was looking at an antiques shop:

I was looking at an antiques shop at Zecca street when suddenly I felt a strange invitation from a painting there: "buy me, buy me" it seemed to be saying; with the money I obtained from selling my school books I bought the painting. This was my introduction in the world of antiques¹

Three years later, Accorsi entered the Fiat factory when he remained for only six months. He decided to give up the work at the factory and started buying and selling small items. Provided with a handcart, Accorsi made the rounds of the Turin's antiques shops situated in Via Maria Vittoria. During these difficult early years Accorsi developed the adventurous character that was to bring him to the peak of the world of antiques.

In 1908, when Accorsi was 16, he was provided with a loan by a Milanese uncle. In only three years, Accorsi transformed the one thousand lire of the loan into million.² In 1912 Accorsi rented an apartment with six rooms in the first floor of the building where his father worked as a doorkeeper and where the family was living in a small space on the ground floor. This apartment was converted into his gallery of

¹ Declaration gathered by Antonetto, 1999 pp.28

² Antonetto. pp.30

antiques, where Accorsi had his stamp: “Antiquites Pierre Accorsi – Rue du Po – Turin.”³

In these years his sister Emma remained at the gallery while Pietro made the rounds looking for items to buy, his horizon enlarged from the Via Maria Vittoria shops where all the dealers were placed in their shops, to include all the Piedmont and the Aostan Valley. In this way Accorsi overcame the static strategy of the Turin dealers, inaugurating an alternative method where the dealer was out looking for the pieces instead of waiting in the shop for them to come to him. Accorsi left the city by train and cart, travelling for weeks through small towns. His first visits were always to the pharmacist, the priest and the doctor. The audacious dealer used these people as a source of information to find out about the situation of the local aristocratic families, their economic problems whether they needed to sell their collections. Accorsi presented himself to these families with a distinguished appearance, together with an audacious manner and the sudden offer of payment in cash. There were the tools Accorsi found effective in business.

From these journeys Accorsi acquired numerous pieces like the Turin Maiolica plate from the XVIII c⁴. which he bought from a cheese shop, the plate contained several pieces of cheese and Accorsi explained to the owner:

I take all of them (the pieces of cheese) however I would need the plate to bring them to my place⁵

The dealers in Turin began to hear their young colleague and used to wait for him at the train station to buy up the best things. So the legendary career of the dealer Accorsi started.

In 1917 Accorsi was called to the war, enlisting in the 53rd infantry regiment⁶. After this involuntary break, Pietro keeps continued with his activity with such success that in 1925 was able to move his headquarters from the six roomed apartment to a new one, always in Via Po, this time with twenty-three rooms.

³ Archive of the Accorsi's Foundation

⁴ today at the CMT. See Pettenati, 34

⁵ Private conversation of Accorsi with Luigi Carluccio. Antonetto, pp.30

⁶ Italian army. C.C.R.R Archive of the Accorsi's Foundation

During these years when Pietro started a friendship with Umberto of Savoy⁷, the successor of the throne of Italy and a connoisseur of art. From this relationship Accorsi made contact not only with the numerous aristocratic families who inhabit the region of the Piedmont, but also with the new elite born in the economic boom of Turin between the wars.

1.1 The Effect of the two World Wars on the Market for Antiques

In the twentieth century Italy was a country that underwent considerable change, this situation was produced especially because of the two World Wars and caused big changes in the social structure that directly affected the antiques market.

There was a change especially in the property of art items, ownership passed from the old aristocratic families to a new elite who were avid consumers of art. In this situation antiques dealers played an important role, not only in the redistribution of items but as also as active collaborators in the creation of museums, curatorial activities, and generally patronising public institutions of a cultural character.

In Turin, the setting for Accorsi's activities, the twentieth century saw a change from an aristocratic and popular city to another, principally industrial one where the role played by the Fiat car industry produced a change in the social and economic structure of the city.⁸ The rich families were now the products of industry, while aristocratic families were excluded from the new elite. This new structure was especially visible in the period between wars when many families joined the economic success inaugurated by the Agnelli family⁹.

The antiques dealers were quick to support Turin's new elite. The dealers through their work endorsed the rise of the new elite, providing them with the luxury items which have been throughout history the symbols of social and economic power.

Notable among the new elite was the businessman Riccardo Gualino (1879-1964).

The proceeds of his economic success were given to the city of Turin; the donation of many items to the CMT¹⁰, the creation of the Theatre of Turin, the organization of an annual festival from 1925-30 of poetry, ballet and music and the donation to the

⁷ Umberto lived in Turin from 1925 to 1931

⁸ Comoli & Olmo. pp.176

⁹ Agnelli is the family who created the Fiat factory, author's note

¹⁰ To more information about the donations see Pettenati pp.187-88

museum Via Galliari of important paintings by Cimabue, Signorelli, Veronese, Tura, Manet, Modigliani, together with a donation of ivories, antique fabrics, medieval jewellery.¹¹ It is known that Gualino bought several items from Accorsi¹², but unfortunately there are not documents relating to these sales. He is the typical of the patrician-bourgeois clients of Accorsi. Also typical of Accorsi's dealing is the lack of documentation.

A more important client for Accorsi was the Civic Museum of Turin and in particular the so-called Trivulzio affair which is discussed in VI.2.II

Chapter II. Antique dealers: acquiring, collecting, distributing and hoarding.

II.1 Historic considerations

"We want to liberate this country from its cancer of teachers, archeologes and antique dealers"

Marinetti

"Antique dealers art have an egoistic character and are gelous by nature"

Luigi Barzini

"The antique dealer is a thief that risks to be emprisoned for his interest in money"

Sangallo

Throughout history antiques dealers have been considered as obscure personages whose principal objective is to enrich themselves without any consideration of wider cultural issues. This study tries to penetrate the largely ignored and undocumented world of antique dealers to discover the truth behind the myth of the dealer as egoistic figure. "There is still a task to write a serious history about antique dealers and their role for culture..."¹³

¹¹ Antonetto. pp. 42

¹² Private conversation with G. Ometto, Turin, July 2000

¹³ Cottino. pp. 12

To this purpose the study explores in the world on the antiques dealers, discovering their multiple occupations and revealing them as a personages whose function is more complex than the simple merchandising of art and above all, portraying them as a figures deeply enamoured of art. For as Bellini says:

“It is not possible to became a dealer if you do not love art.” With this aim in mind, the present study will concentrate on the life of Pietro Accorsi. The purpose is to illuminate the presence of a sensible spirit, deeply involved by art and one whose entire life made an idiosyncratic contribution to the history of art.

II.2 Types of Antiques Dealers

R. Handel¹⁴ has divided antique dealers into two main groups or traditions. The first would be the tradition followed by the dealer Durand Ruel, a great supporter and promoter of living artists. The second tradition would be represented by Joseph Duveen, the dealer who dealt only with works of the past and who had no truck with living artists. He is a dealer who is an expert. Handel holds that this kind of dealer represents: “the scholar whose knowledge of and feeling for the art of the past is entirely reliable, even infallible. This dedication to art expresses itself in a single-minded care for the conservation of works, their proper recognition and display. If the first type of dealer equates himself, by implication with the enlightened collector of contemporary art, the second equates himself with a museum”¹⁵.

Within this classifications Pietro Accorsi would be identified as the apogee of the latter tradition. His dedication to eighteenth century art, especially that from Piedmont and France, is observable in all its interventions both private and public. Accorsi’s achievement consisted above all in providing Piedmontese art with the recognition and distinctness that it deserved. With regard to the Accorsi’s work in the public domain, there are his exhibitions at the Civic Museum of Turin and the creation of the Foundation which today bears his name.

¹⁴ Handel. pp.197

¹⁵ Handel

II.3 The Socio-Economic Position of the Antiques Dealers in the Twentieth Century, with particular reference to Pietro Accorsi.

Art dealers occupied a unique position within the new socio economic structures that the circumstances of the twentieth century created. We already know following the First World War most of the reigning dynasties of Europe unwillingly let loose many princely heirlooms onto the art market. In 1919 and 1920, every capital in Europe was swarming with agents and dealers who were connected with the open or secret disposal of priceless artistic treasures. Art dealers profited from the situation acting as a distributors in the luxury market.

Throughout the history of humankind, art has justified the very exclusive way of life which was the preserve of the upper classes, now the dealers through their goods extended to their clientele giving them a blend of both social acknowledgement and personal satisfaction.

In this situation, dealers worked as a bridge between the two factions, for one part the aristocratic families forced to sell their collections and for the other part, the new elite aware of the privileged status of that art confers. The dealers were able to cultivate an image of credibility and credit-worthiness among their clients, for they were the purveyors of objects of desire needed to mark a rise a social status.

Such was the case of Duveen or Accorsi, who created for themselves such a reputation among the elite that the fact of owning an item whose provenance was their shop, constituted by itself a symbol of quality and prestige: "it's a Duveen!" This exclamation made by many collector expressed their satisfaction with an acquisitions made *chez Duveen*¹⁶. However, if the interventions with private clients gave to dealers a fluent economical position, their cultural interventions provided them with the acknowledgment by the public institutions. This was the case of Accorsi, given the title of Commendatore by the Turin authorities, or of Joseph Duveen, made a Baron by the French Government.

Another point to examine more closely is how antiques dealers were considered by the official and academic sources, by connoisseurs and universities. In general terms,

¹⁶ Berhman. *The King of the Antiques Dealer*, 1953. Cited in A&C. pp 36

antiquarian goals have been disdained by the historic-artistic culture. As A. Cottino holds: “*Antiquariato* has been demeaned by the official culture (even if the latter has been benefit in several times by the dealer’s approach).¹⁷” However, this is not the case of Pietro Accorsi, whose artistic discoveries were acknowledged by erudite figures like Vittorio Viale, director of the Civic Museum of Turin who required the Accorsi’s advise in many occasion (see VI.2) or Arturo Midana, and eminent *connoisseur* of Piedmontese Baroque.

Accorsi’s interest and continual experimentation in Piedmont art developed in a close collaboration between the dealer and the CMT. This collaboration will be studied in the following chapters.

Chapter III. Structural Division within the Antiques Trade

“The state of the art market at any time is governed by three interacting factors: the availability of art to sell, the economic state of the world and the dictates of fashion.”

¹⁸ Having outlined the economic and social situation in the previous chapter, we will now consider these factors in relation to the city of Turin, the centre of the Accorsi’s activities especially after the First World War. At this time Accorsi was in twenties and his professional activities were developing in an impressive manner

III.1. The Availability of Antiques to Sell in Turin

Many aristocratic families in Turin, such as the Colonna and Costa della Trinita, owners of art collections, found it imperative to dispose of their art collections after the First World War. Consequently there was a high availability of products with which to trade. Thanks to the contacts provided through his friendship with Umberto of Savoy, Pietro Accorsi was able to contact these families and act as a distributor and disseminator of these collections.

¹⁷ Cottino, pp.12

¹⁸ Taylor & Brook. 1959

III.2 The Economic Situation in Turin between and after the Two World Wars.

As regards the economic situation in this area, the financial growth of Turin between the two World Wars (from 700.000 habitants of 1946 to near 1,200.000 in 1970)¹⁹ was stimulated by the boom in the cotton industry originated thanks to the Gualino family, and then of engineering and cars. Many rich families emerged like the Olivetti, the Agnelli, the Marone-Cinzano, the Abbeg and many others, all of whom had high discretionary incomes.

This new elite were avid consumers of art who found in Pietro Accorsi one who would not only to help them to decorate they residences in a prestigious way, a but also someone who was a guaranty of good taste.

Even during the Second World War these people passed through the adversity without many difficulties. Accorsi carried on dealing in art during those difficult days, and although his shop was apparently empty, the storerooms of his residence at the Villa Paola were full of precious items. Proof of this persistent commerce in those days is the register of items acquired by the CMT from Accorsi²⁰

III.3 The Dictations of Fashion

This consideration is by far the most difficult to pin down, the fact is that Accorsi presented a new an original view in contrast to the current fashion for Tuscan *Alta epoca*. "He focuses himself idealistically not towards Florence but to Paris, he does not like *alta epoca* with its gilded backgrounds and polychrome *cassoni* but the opulence of the silks and fabrics, the decorations, the volutes, the *rocaille* and the asymmetry of the Rococo"²¹

Due to his interest in this period, it is possible to state that fashion for eighteenth century Piedmontese art and antiques was established by Accorsi. He began by selling art from this period as it was the art he found most readily available. However he soon became very well informed about this period. Most collectors wanted to be told what to like, to be directed and fed practical reasons, thus Accorsi build up a reputation of a

¹⁹ Comoli & Olmo. pp.197

²⁰ Antonetto.pp. 90

²¹ Cottino. pp. 11

guru of the taste. His activity as a decorator helped to spread the fashion for Piedmont and French eighteenth century.

Antonetto suggests that it is possible that this predilection of Accorsi for this period arrived not only because this was the period of maximum splendour in the arts of Piedmont, but also because of the two exhibitions about the Piedmontese Baroque Art in 1937 and 1963 which made it known to two successive generations of collectors. Accorsi played an important role in both these exhibitions.²²

Chapter IV. Antique dealers in Italy at the beginning of the Twentieth century.

IV.1. Florence: Centre of the Italian Antiques Trade

From the beginning of the century, the market for antiques in Italy was dominated by the dealers in Florence. Their dominance was due to the prevailing fashion in the field of antiques for the *alta epoca* or Medieval and Renaissance period. Since Florence is the city where the *alta epoca* was best exemplified it became the centre of the commerce. As the dealer Luigi Bellini argues:

All Florence is an antique shop, an exhibition gallery, the antiques are exhibited everywhere and everyone is an art dealer²³.

The market landscape was ruled by a group of dealers, authentic “gurus” of art and supreme exponents of luxury of his age, whose influence spread through Europe and America. The importance of these dealers is visible in the magnificent scale of their operations; men like Stefano Bardini who built the Marignolle Castle in neo-medieval style (see comparative plate no.1) and left his collection of sculptures to the

²² Antonetto & Cottino, pp. 65

²³ Bellini. pp.87

city of Florence in what today is the Palazzo dei Mozzi (see comparative plate 2). This palace had been decorated in false medieval style where original pieces like sculptures of Donatello, Desiderio di Setignano, Tino da Camaino and Michelozzo were combined with artificial elements deeply reconstructed. Another important figure in the panorama of antiques was Elia Volpi, creator of the Davanzati museum in Florence, the first private museum in Italy. This museum was dedicated to the sixteenth century in Italy and here the dealer recreated domestic interiors (see comparative plate 4) which followed the anterior criteria combining antique and modern elements (see comparative plate 3 where workmen can be seen reconstructing false columns.) Another important figure in this panorama was the dealer Luigi Bellini, born in Florence in 1885, whose gallery also exhibited the current interest for *alta epoca* in a environment highly influenced by the neo-medievalism which provenance is the tradition of the XIX c. His trade included important clients like the American Art Gallery to whom he sell in 1911 many pieces of Renaissance furniture.

As a result of this fashion for *alta epoca*, many items from Florence were placed in the most important Museums and Galleries in the world. Examples are Signorelli's *tondo* of *Incontro della Madonna con Elisabetta*, sold by the Galleries Patrizi of Rome to the Museum of Berlin; The Benedetto da Maiano's *Madonna col Bambino* and The little John attributed to Maialo also went to Berlin in 1889, both acquitted from the Barberini family²⁴

IV.2. The Special Case of Turin

While Florence became the centre of trade antiques not only in Italy but in the whole world, the city of Turin held out from this circle. This was due partly to the lack of *alta epoca* art which was currently the most in demand. This scarcity of *alta epoca* material was also a consequence of the political situation of Turin between XVI and XVII. Due to its geographical position, there were constant battles between French and Spanish forces for the dominion of the Piedmont. This continuous disorder severely hindered artistic development until the arrival of Vittorio Emmanuelle II of Savoy in 1713.²⁵

²⁴ For further information about the spread of Renaissance items to European and American institutions see Ferrazza.

²⁵ For full information about Piedmont situation in those years see Ribot, pp.381-407

Thanks to the victory of Vittorio Emanuele among the French forces of L. XIV, the city of Turin entered in the European politic arena, inaugurating its golden century in politics and art. In the catalogue of the Baroque exhibition of 1963, its curator V. Viale underlined the changing situation when he stated: "This exhibition proves that there is very little Piedmontese furniture dating from the sixteenth to the seventeenth century". Another reason that kept Turin from the centre of antiques trade was the immovable character of the dealers of the city who placed in Via Maria Vittoria, remained anchored in their shops waiting for clients. As Pietro Accorsi notes:

They suffer from a lack of independence due to their settler attitude, without any inclination for the discovery and research activity²⁶

This attitude was the opposite of the Accorsi's, his strategy of tireless dynamism consisted in a permanent journey not only through the Piedmont but through the most important European capitals: Paris, London, Brussels. This enthusiastic and frenetic activity together with an entrepreneurial character, will bring Accorsi to occupied the maximum level in the world of antiques.

Chapter V. Accorsi's methodology

Without any kind of academic training, Accorsi was equipped with what Bellini calls *L'occhio*²⁷, an especial instinct which allows the dealer to recognize the quality and beauty of an object. As Accorsi explains:

I know if one thing is authentic or false, if is beautiful or not. However I don't why, and nobody ask me my reasons, they believed it - that's all²⁸.

Certainly Accorsi made much of this innate ability. It is related how he would looking out from the balcony of his shop at objects offered to him below and was able to recognize and decide which pieces were valuable enough to be admitted; otherwise they were sold to the dealers who waited outdoors for the pieces that Accorsi did not consider precious enough.

²⁶ Accorsi's declaration picked up by Antonetto, pp.67

²⁷ Bellini. pp.21

²⁸ Declaration of Pietro Accorsi gathered by Antonetto, pp.81

L'occhio, together with a detailed knowledge of the market and material (Accorsi worked since he was eight) and finally his aggressive strategy of looking for the piece instead of the professional immobility of his Turines colleagues, created his ascendant success as a dealer, one who early developed the fame of being one of the most influential dealers of Italy.

While the main area of his activities was Piedmont and the Aostan Valley however, in his compulsive haunting for beautiful pieces Accorsi visited many European capitals with preference for Paris. The French capital the source of the style which dominated the Piedmont in the eighteenth century. Accorsi visited personally residences owned by important families who needed to sell their collections for economical reasons.

His diplomacy, tact, and the conviction that he paid a fair price, made of Accorsi the preferred dealer to handle the sale of an art collection.

Accorsi bought entire residences with their collections, later selling the pieces individually²⁹. Thus he obtained very good prices thanks to his massive acquisitions.

Some pieces were held by Accorsi to be disposed at his discretion.

One of the residences was “Villa La Moglia” in Chieri³⁰, near Turin, owned by the Marches of Cambiano. (It was also known as the “Villa Diamante.”) Accorsi bought la Moglia in 1924 because he was especially interested in its furniture collection³¹.

From this Villa, the antique dealer sold a highly important baldachino bed to G.

Agnelli. Today it can be found in family residence at Villar Perosa.³²

The certain provenance of the bed is an exception, since the majority of the objects accumulated by the dealer are of unknown origin. His discretion makes extremely difficult to discover the origin of the majority of the items from his collection, there is a lack of documentation and in many cases the dealer himself is the only source of information about the origin of a piece. This is the case, for example, with a *Trumeau*, the only available information is that was bought by the dealer from a descendent of Rasputin near the Como lake (see comparative plate 5)

²⁹ Private conversation with G. Ometto, Turin, July 2001

³⁰ Boidi Sassone, pp.142

³¹ Private conversation with G. Ometto, Turin, July 2001

³² Midana, pp.59

Chapter VI. Pietro Accorsi and his “Dream of the Eighteenth Century”³³

VI.1 The Pietro Accorsi Foundation

“The biggest ambition of an antique dealer is to bequeathed to his own city a collection to be remembered by”.

Bellini,

Nel Mondo degli Antiquary.

Pietro Accorsi reveals himself in what today is his Foundation. This institution is the result of a life dedicated to the world of antiques, specialising in the Piedmontese Baroque and Rococo. Here the dealer could freely develop his taste and fantasy which, together with his deep knowledge of the period, result in a personal but convincing mixture between Piedmont and French elements³⁴. Although the museum contains some rooms dedicated to the *alta epoca* style such as the kitchen (see comparative plate 6) there is a preponderance of styles from the period which between Carlo Emanuele II of Savoy (+ 1675) and Vittorio Amedeo III of Savoy (+1796) (see comparative plate 7 and 8). This period is not only the golden age of Piedmontese art but also the favourite age of the antique dealer.

The idea of creating a foundation arose from about 1970, when Accorsi decided to create an institution which would contain his cultural and economic patrimony for the benefit of the city of Turin. The two first articles of the statute (see Appendix 1) describe the character of the institution. In 1983, one year after the death of the dealer, work on the realization of “Accorsi’s dream.” The criteria followed by the President of the Foundation, mister Giulio Ometto, secretary of Accorsi from 22 years, in the furnishing the Foundation was a loyal recreation of the different rooms that existed in Accorsi’s home, Villa Paola. This would illustrate Accorsi’s taste. Furthermore, some architectural elements had been recreated in order to establish the original environment faithfully. Thus, pieces of furniture are shown in settings with

³³ This term is referred by Cottino in pp.34

³⁴ Private conversation with A.Cottino, Turin, July 2001

candlesticks, paintings, boisseries, fabrics, recreating the Accorsi's idea of eighteenth century comfort.

IV.I.1. The Piffeti Room

Perhaps the most visible manifestation of that we call Accorsi's taste is his workroom, also called Piffeti Room because of the dominant presence of a *trumeau* by the *ebbeniste* Pietro Piffetti (see comparative plate 9). This piece is in harmony with other Piedmontese "jewels" such as four armchairs from the second quart of the eighteenth century (see catalogue no.4), and a sofa upholstered in leather from *circa* 1725. (see catalogue no.5). These items are combined within French pieces, such as a Louis XV walnut veneered study-desk with gilt-bronze decoration. There is also a portrait of Carlo Emanuele III of Savoy attributed to Giovanna Batiste Clemente (see catalogue no.8), directly inspired in the portrait of L. XIV by Hyacinthe Rigaud (see comparative plate 10). This portrait clearly demonstrate the influence that the French Rococo had on Piedmont art.

The walls of the room are covered in red silk with gold embroidered with floral motifs which recreate the luxuriant and exuberant effect so loved by Pietro Accorsi. Two French appliqué in gilt-bronze are hanging from the wall (see plate 14). A Flemish tapestry and two globes signed Blavoz (1637) with Roman base, complete the decoration of the room. This preponderance of French and Piedmontese eighteenth century objects is an explicit indication of Accorsi's taste

IV.I.2. The Dining Room

Another typical setting is the dining room (see comparative plate 11). The first thing that surprise us is the presence of a beautiful and rare typology of table (see plate no.6), in fact this typology is an invention by Pietro Accorsi himself. The table has been created by Accorsi from the union of two Piedmontese consoles from the middle from the middle of the eighteenth century combined with a top table of Carrara marble decorated in *pietre dure* technique.

Another interesting feature is the absence of a carpet. The reason for this choice is a peculiarity of that we call Accorsi's taste: in a room designed to eat in, the chances of being dirtied are higher, and a carpet would absorb the smell and the food residues

and would turn it in an unhygienic place. For this reason Accorsi avoided carpets, not only in his dining room but also in the many settings he created in exhibitions and private residences.

The walls are covered with *papier peint* panels with chinoiserie motifs. Following the creation of the Chinese room at the Royal palace of Turin by Juvarra (see comparative plate 12) chinoiserie became a highly fashionable among the Savoy family and followers in the Piedmont.

IV.2. The Civic Museum of Turin

We are used to the idea that the proper place for any major work of art from the past is in some sort of public collection, however this is a recently established notion, created by the antique dealer J. Duveen³⁵. This idea has a practical *raison d'être*. Duveen wanted rich men to buy his pictures, many rich men were not interested in art as such, but they could be provided with reasons why they should buy them, they could become public benefactors, they could create galleries, institutes and foundations which would bear their names forever.

This was also the case of Accorsi whose activity in the Civic Museum of Turin, resulted not only in the many donations by the dealer to the museum but also the acquisition of items through his direct intervention and through the organization "Friends of the Civic Museum of Turin." This organization was created by Accorsi in order to provide the museum with a series of rich benefactors whose discretionary incomes resulted in acquisitions for the museum and while at the same time providing social recognition that the members were looking for. These members belonged to a new elite formed by families whose wealth came from the industrial boom that Turin enjoyed in the period between the wars; famous names in Turin like the Senator G. Agnelli, A. Boca, The family Ajmone Masan, E. Fila among others, all joined the association coordinated by Pietro Accorsi.³⁶

³⁵ Handel, pp.59

³⁶ Private conversation with G. Ometto, Turin, July 20001

The role of Accorsi in this organization was to encourage businessmen to collaborate financially in buying pieces for the museum, pieces that were usually suggested by Accorsi and that he himself thought suitable for the collections of the museum. Thus the antique dealer used to call personally on the members to alert them of the “necessity” of acquiring a certain piece. Faced with the strong and convincing character of the dealer, the members accepted his suggestions. One example of these acquisitions is a sculpture by Giovanni della Robbia (see Appendix 2, no. 17)

This situation had an accidental but by no means negligible advantage for Accorsi. In his dealings with the businessmen, he had to show them evidence that their money was being wisely invested in art, that the paintings they bought were constantly increasing in value and providing them with the social and public acknowledgement they were looking for. As Duveen states:

Deposited in a museum, they (items) were no longer evidently subject to fluctuations in value resulting from fluctuations in taste or in world economics and the more old masters to be taken permanently off the market, the fewer would be left, their rarity value would increase³⁷

IV.2.II The Collaboration Pietro Accorsi with the Civic Museum of Turin.

With the nomination of Vittorio Viale as a director of the museum, there began a mission of reorganize the collections of the museum which in those days were being transferred from the small premises at Gaudenzio Ferrari Street to the Palazzo Madama. During the 37 years of Viale’s directorship the museum underwent an astonishing growth and in this Accorsi played an important role; some examples are the creation of a library with 27.000 volumes and a photograph archive of nearly 20.000 images.³⁸

³⁷ Handel. pp.43

³⁸ Malle pp. 22

Thanks to his many sources and access to the most magnificent collections, Accorsi was able to provide Viale with the ability to acquire some unique objects. For Accorsi, collaboration with the museum gave him the personal satisfaction of enriching an institution that represents Turin's cultural past, so loved by the dealer. Furthermore, this collaboration developed in him a character of *mecenas*, materialised in the many donations to the museum by the dealer. In Appendix A, can be found evidence that some of the many items in the museum had their provenance is Accorsi's shop.

Moreover, the name of Accorsi became a recurrent citation in the history of the museum. Pietro Accorsi provided the museum with exceptional pieces like the Antonello da Messina "portrait of unknown" (see plate no.16), which is considerate the jewel of the collection. Also the two manuscripts of J. van Eyck *Birth of John the Baptist* and *Mass of the Dead* from *Les Tres rich Heures du Duc de Berry* (see comparative plate 15,16). Other important pieces are a rare triptych by Jacopino Cietario (see comparative plate 13) signed and dated *Opus Jacobini Cietarii 1460*, donated by the antique dealer in 1935,³⁹ a Medici porcelain piece (about 1575-1587) (see comparative plate 14) and the Poliptic of *Saint Jerome Peninent* by Defendente Ferrari acquired from Accorsi in 1932 (see comparative plate 17). Viale declared that: The most important pieces of the Museum are with no doubt the astonishing triptych of Jacopino Cietario, the Antonello da Messina Portrait ambition of many museums, the extremely rare vase of Medicean porcelain , the late-Roman treasure of gold and silver pieces⁴⁰

³⁹ Pettenati. Romano. pp.190

⁴⁰ Viale. Gli incrementi...pp.55

VI.2.III The “Trivulzio Affair”

Because of its magnificence and importance, the collaboration of Pietro Accorsi in the Trivulzio Affair deserves a separate chapter. Trivulzio was an aristocratic family from Milan, whose art collection was considered one of the biggest private collection in Italy. This collection included celebrated paintings by artists such as Andrea Mantegna, Pontormo, Filippo Lippi, Antonello da Messina and many others.⁴¹

The collection also contained an important library including with the manuscript by A. Jan Van Eyck *Les Tres Riches Heures du Duc de Berry* (see comparative plate 15, 16) c.1422-25, plus 700 incunables; 2080 manuscripts and 35.000 other important volumes⁴²

In 1935, the Trivulzio family decided to sell the collection to the Civic Museum of Turin. Accorsi's contribution was to act as a mediator between the Trivulzio family and the direction of the Museum, providing the latter with a contribution of nine millions lire towards the cost of the collection. However, in Milan it was felt that the collection would be an unforgivable loss to the city, so the *sovrintendenze di Milano* that is, the Milanese cultural commission acted to stop the collection leaving the city. The personal intervention of Benito Mussolini was necessary to guarantee the permanence of the collection in Milan.

The result was the collection remained in Milan and by way of compensation, several pieces donated to the CMT from the Trivulzio collection, among them the portrait by Antonello da Messina and the manuscript of the *Tres Riches Heures*.

In respect to Accorsi's, actions in this matter, the Turin government stated :

A sense of acknowledgment should be publicly recognized for the completely non-profitable and efficient labour of the *Commendatore* Accorsi for the city of Turin⁴³

⁴¹ Pettenatti & Romano, pp. 188,189,190.

⁴² Pettenatti, pp.608

⁴³ La Stampa, 16 April 1935

VI.2.IV The exhibitions at the Civic Museum of Turin

Between 1937 and 1963, the CMT organized three big exhibitions: “The Baroque” in 1937, “The Gothic and Renaissance,” in 1938 and another one about the Baroque in 1963. Although catalogues and documented information are lacking, we know that the 1937 exhibition was not only the first encounter of the dealer with this kind of displays but also a chance for a closer collaboration with the CMT after the involvement of Accorsi in the Trivulzio Affair. The dealer was one of the most important collaborators in the exhibition.⁴⁴

As regards the Gothic and Renaissance exhibition, there is a catalogue that documents the performance of Pietro Accorsi in this event.⁴⁵ His contribution consisted in the loan of a picture attributed to Luca Baudo *Presentation at the Temple*, several capitals and pieces of carved wood, several important pieces of furniture among them four *cassoni* from the Sixteenth century, several chairs, doors and other important pieces. However, due to more extensive documentation, importance and relevance to the subject of our study, it is the 1963 event that we are going to focus on.

This exhibition was one of the biggest and best documented at the CMT because of the high quantity and quality of the pieces exhibited⁴⁶

It was divided into several sections, each one curated by a specialist in the field: Nino Carboneri for Architecture, Andreina Griseri for painting, Luigi Malle for sculpture, Viale for furniture, maioliche and porcelain, Augusta Bargoni for silver, Mercedes Viale Ferrero for tapestries and scenography, Marina Bersano Begey for books and manuscripts, Marziano Bernardi for illustrations; all of them coordinated by Vittorio Viale. Accorsi’s role was to provide the exhibition not only with personal items but also with those of his client. Looking at the catalogue, it is easy to recognize many works which belonged to the Foundation, however it is impossible to know the provenience of each object present at the exhibition because items which did not belonged to public collections were described as provenient from “Private Collection.” This situation makes impossible the catalogin of many items.

⁴⁴ Pettenati & Romano, pp. 4

⁴⁵ V. Viale. *Gotico and Renascimento*, pp.63,40,70,71,104,123,141

⁴⁶ V.Viale. pp 9

When the President of The Foundation, Giulio Ometto, was asked about Accorsi's role in the exhibition, Mr. Ometto affirms that apart from the pieces whose provenances are The Palaces of Stupinigi, Madama And Royal the rest of the pieces shown at the exhibition were either property of Accorsi, or had been sold by him to their current owner. This statement reaffirms the crucial importance of Accorsi in making possible the exhibition. Thanks to his collaboration many items that were in private hands could be shown to the general public, helping to create an historical perspective of the Piedmontese Baroque.

More evidence of the vital role of Accorsi played in the exhibition comes from Vittorio Viale himself who, in the introduction to the furniture catalogue of the 1963 exhibition affirms:

Undoubtedly for Pietro Accorsi and for myself, has been both a very captivating and arduous commission. Making use of precedent studies plus the discoveries and assertions made at the present exhibition we hope to build up a history of the Piedmontese furniture or at least to develop a catalogue of characteristic pieces from this period⁴⁷.

VI.3. Private Residences: a case study of the "Villa Diamante"

Accorsi's personal method did not include any kind of written typescripts which could help in the analysis of his activities as a dealer and decorator of private residences.

This factor together with the desire to safeguard of the identities of private owners of the residences and the jealous character of Accorsi in the preservation of his sources, makes it extremely difficult to analyse his methods.

Only some photographs (see comparative plates 18,19) and the collections of anecdotes kept alive in the memories of those who worked with him, can provide with the information towards the understanding Accorsi's influence.

⁴⁷ V. Viale. 1963, pp. 7

The friendship of Accorsi with Umberto di Savoia is known.⁴⁸ This relationship helped the antique dealer with introductions to circles not only with the nobility who owned impressive collections (here Ometto again is the principal source for the list of these families like the Colonna) but also with the new elite⁴⁹.

Quickly, Accorsi won a fame of being the most fashionable dealer of the Piedmont, thanks to his work as a dealer-decorator for important families. He was influencing the tide of fashion. All of them wanted Accorsi as the decorator for their homes as a guarantee of good taste and *savoir faire*. The role of the self-style dealer as a supplier of this new elite is vital in the changing fashion from sobriety of *alta epoca* style to the sophistication and gilded luxury of the eighteenth century (see comparative plate 18/19 as examples of Accorsi work in private residences and the luxury of the ambient created by the dealer).

With some of these families, Pietro Accorsi established close relations, as in the case of Werner Abegg (Zurich 1903-Bern 1984). Of Swiss origins, he established himself in Turin where he had cotton factories.⁵⁰ In 1932, Abegg purchased from an engineer one the most significant palaces on Turin, *La Moglia*, also called *The Diamond* or the *Vigna Madama*, former residence of Cristine of France, Duchess of Savoy⁵¹.

In this residence, Abegg began his collection of art which has a special emphasis on antiques pieces of fabric and tapestries. Accorsi not only provided the entrepreneur with pieces for his collection but also helped him to decorate the Villa Madama in his original style of L, XV, as Antonetto describes:

Step by step the *Vigna Madama* was been full with art from the Piedmontese Baroque in order to restore the Villa with its former splendour⁵²

Unfortunately little evidence of this activity survives due to the private character of the villa and only the acquisition by Abegg of a triptych by Rogier Van der Weyden from Accorsi in 1930 is documented (see plate 13)

⁴⁸ Antonetto & Cottino, pp. 33

⁴⁹ Private conversation with G.Ometto, Turin, July 2001

⁵⁰ Antonetto & Cottino, pp.45

⁵¹ Griseri, pp.11

⁵² Cottino, pp. 53

VI. 4 Other Activities

In 1948 Accorsi participated in an exhibition *La Casa Italiana nei secoli, nostra delle arti decorative*⁵³, “Italian Houses throughout History” recreating a Piedmontese Salon from the eighteenth century: *Salotto del XVIII Sabauda* of which the following description survives:

Walls covered with L. XVIII with furniture from the 800 which French influence do not obscure its original style: sofa, armchairs, chairs, stools upholstered with pure silk; a carved and gilt centre tables and a mirror decorate with carved floral motifs, a big portrait of dame from the end of the 700 from the Piedmont school , gilt bronze candlesticks with three flames, appliqués in *chinoiserie* motifs, Piffetti’s pieces and two landscape representing the Castle of Aglie and finally Piedmontese *maioliche* from the Rossetti factory.⁵⁴

The President of the Italian Republic between 1948 and 1949, Luigi Einaudi, who was also a Professor at Turin University and an important figure in the art world, gave to Accorsi the commission to refurbish the *Sala della Manica Lunga* in the Quirinal Palace, home of the Italian Government. Unfortunately the private nature of this apartment and restrictions on access impede the study of Accorsi’s involvement in the project. No documents are available concerning his work here, nor any other information.

⁵³ Bardini. Catalogue of the exhibition

⁵⁴ *La casa Italiana nei Secoli*, pp.48

Chapter VII. Conclusion

This survey of the life of the antique dealer Pietro Accorsi, has considered not only as how the antiques market worked in this period but also how the parallel activities of some antiques dealers contributed to public culture. The case of Accorsi in particular, whose professional life continually promoted and encouraged interest in eighteenth century Piedmontese Art. His efforts contributed to the revival of interest in this period when it was out of fashion. Thanks to his continuous and untiring efforts it is today possible to admire and enjoy many works that otherwise have been lost through neglect, or might still lie unheeded in the lofts of private residences.

It is hoped that this study has brought to light some interesting points about the work of Accorsi and other antiques dealers, The important role played by dealers in the history of art must be acknowledged otherwise it will not be possible to have a comprehensive history of art. They have hitherto been neglected and it is hoped that this essay has shown how very important they really were.

Appendix A

Catalogue of sculptures acquired by the CMT from Accorsi
V Viale. Sculpture Catalogue of CMT

IX-XIII C.

1. LOMBARD-EMILIAN SCULPTOR, c.1130-50.

CAPITAL OF COLUMN WITH CHIVALRIC SCENE

Measures: 0.43 x 0.27 x 0.27 cm.

Conservation: damaged the scene of the duel and the face of the *cavalier*.

Provenance: From the *Abazia di Rivalta*, Turin. Acquired in 1932 from P. Accorsi.
(Turin)

2. LOMBARD-EMILIAN SCULPTOR, c. 1130-50.

CAPITAL OF COLUMN WITH MITLOGIC AND FANTASTIC SCENES

Measures: 0.52 x 0.20 x 0.28 cm.

Conservation: Skinned in the higher part.

Provenance: See num.1.

3. LOMBARD-EMILIAN SCULPTOR, c.1130-50.

CAPITAL OF COLUMN WITH FLORAL DECORATION.

Measures: 0.24 x 0.26 x 0.26 cm.

Conservation: Quite damaged.

Provenance: See num.1.

4. LOMBARD-EMILIAN SCULPTOR, C. 1130-50.

CAPITAL OF COLUMN WITH *DROLERIE* DECORATION.

Measures: 0.18 x 0.17 x 0.27 cm.

Conservation: Quite damaged.

Provenance: See num 1.

INTERNATIONAL GOTIC ART, LATE GOTIC, RENAISSANCE. S. XV.

5. AOSTAN SULPTOR. First quarter XV c.

S. PETER IN *CATEDRA*

Carved wood, 60 cm.

Conservation: damaged due to outdoors exposition.

Provenance: From Chatillon, Museum ingress in 1956 acquired from the *Comm.* Pietro Accorsi.

6. SCULPTOR FROM SALUZZO (ITALY), middle of XV c.

KEYSTONE WITH THE ARMOURIAL COAT-OF-ARMS OF THE VERZUOLO FAMILY.

Marble: 0.37 x 0.37cm.

Conservation: Good.

Provenance: May be from Verzuolo Castle. Donated by P. Accorsi. 1935.

7. AOSTAN SCULPTOR (?) late XV c.

THREE PIECES FROM A DOOR (?)

Wood, 2.31 x 0.23 x 0.22m; 2.07 x 0.24 x 0.23m; 1.18 x 0.23 x 0.23m.

Conservation: Very damaged both in the structure and decoration.

Provenance: May be from Aostan Valley. Acquired in 1958 from Pietro Accorsi Antiques shop.

8. ENGLISH OR AOSTAN SCULPTOR, second half XV c.

THE CRUCIFIXION. LOW RELIEF.

Alabaster: 0.70 x 0.35cm.

Conservation: Upper part missing, otherwise in good condition.

Provenance: From a house in Via dell'Ospedale in Aosta. Acquired in 1931 from Accorsi's.

9. VENETIAN SCULPTOR, second half XV c.

TOMB OF UNKNOWN

Relief very damaged.

Marble: 0.98 x 2.10m.

Conservation: Relief very damaged

Provenance: Donated by Pietro Accorsi in 1940.

10. NEROCCIO DI LANDI. 1447 (?) - Siena 1500.

SAINT CATHERINE

Earthenware: 0.53 m. high.

Conservation: crackelatures in the left part.

Provenance: Acquired from Accorsi in 1940.

11. MATTEO CIVITALLI. Lucca 1436-1501.

CRIST WITH TWO ANGELS (WORKSHOP) c.1500.

Wood; 1.92 x 1.03m.

Conservation: lack of finger in the left hand of an angel and several repairs in the arm of Christ.

Provenance: With the Museum from 1943, acquired from Pietro Accorsi.

12. SCULPTOR FROM THE SUD OF TIROL. c. 1480-90.

WARRIOR SAINT.

Polychrome wood: 1.16m. high.

Conservation: repainted in 1949 and removed later on.

Provenance: With the Museum in 1949, acquired from Accorsi.

13. SCULPTOR FROM THE TIROL. Late XVc.

VIRGIN WITH CHILD

Polychrome wood: 0.90m.

Conservation: base missing, also the child's arm.

Provenance: Aostan Valley. Acquired in 1934 from Pietro Accorsi.

14. SCULPTOR OF *DEL BRABANTE SUPERIORE OR DELLA GHELDRIA*.

Late XVc.

SAINT GEORGE WITH THE DRAGON.

Polychrome wood. 1.12m.

Conservation: Good for the structure but missed the polychrome.

Provenance: Probably from Aostan Valley, Ingress in the C.M in 1956 through Pietro Accorsi.

LATE GOTIQUE- RENAISSANCE-MANIERISM. XVI c.

15. SCULPTOR FROM PIEDMONT .First half XVI c.

CRUCIFIXION.

Carved and polychrome wood: 3.35 x 2.65

Conservation: Finger of Christ missing

Provenance: From the Cathedral of Biella. Ingress in the Museum by donation of Pietro Accorsi.

16. SCULPTOR FROM THE SUD OF TIROL. c.1510.

SAINT MARTIN AND THE HOMLESS.

Polychrome wood: 1.03m. high.

Conservation: polychrome remade, sword of St Martin missing.

Provenance: Provably from the Aostan Valley. Acquired in 1949 from Pietro Accorsi's antiques shop.

17. SCULPTOR FROM THE PIEDMONT. First part XVI c.

PIETA.

Carved and painted wood: 1.16 x 0.96m.

Conservation: finger of Christ missing, Magdalene's hand remade.

Provenance: acquired from Accorsi in 1961.

18. GIOVANNI DELLA ROBBIA. Florence (1469-1529).

ANUNCIATION (Low relive).

Polychrome earthenware: 2.51 x 190m.

Conservation: several cracks, restored in 1957.

Provenance: In the C.M from 1956 donated by Accorsi.

19. GIOVANI DELLA ROBBIA.

SAINT FRANCES (Relieve)

Polychrome earthenware: 0.90m.

Conservation: good.

Provenance: From Santa Maria Materdomini (Florence). Purchased by the Friends of the C.M. (G Agnelli, V tedeschi, A. Boca, G. Giraudi. G & V Ajmone Masan, C. Antonetto G. Bosso, P Accorsi. E Fila, S Turati) in 1957

20 . GIOVANI DELLA ROBBIA

SAINT CLARE

See num. 17.

21. SCULPTOR FROM THE PIEDMONT (?) Late XVI c.

FILIBERTO SCAGLIA, COUNT OF VERRUA.

Marble 0.66m.

Conservation: crack on the nose and face.

Provenance: Unknown, With the Museum in 1935 acquired from Pietro Accorsi.

22. SCULPTOR FROM GENOA. Late XV c.

FIGURE OF GENTLEMAN.

Marble: 1.35m.

Conservation: Left hand missing.

Provenance: Unknown. Ingress in the C.M in 1934 by donation of Pietro Accorsi.

LATE MANIERISM, BAROQUE, ROCOCO AND NEOCLASISM. XVII-XVIII AND FIRST PART OF XIX c.

23. FRANCESCO LADATTE (after)

JUDITH

Earthenware: 0.60m.

Conservation: Good.

Provenance: unknown, ingress in the C.M in 1963 by Pietro Accorsi.

Bibliography: Malle, L. Traccia per F. Ladatte scultore Torinese in studi in onore di R. Wittkower. NY Columbia univ. 1963.

Appendix B

Two first articles of the Fondazione's statute (1974-76)

ART. 1 The Pietro Accorsi Foundation dedicated to the memory of Pietro Accorsi denominated "Pietro Accorsi" has been gifted; this Foundation is Located in Po Street n.55.

ART. 2 The Foundation will have a cultural and museum approach: the principal purpose will be the diligent care of the objects of art and antiques placed at Villa di Moncallieri, Strada Santa Brigida n. 64. Other purposes will be the enrichment of this collection with new acquisitions, the exhibition of this collection to the public, and the promotion of a diversity of activities (conferences, seminars, scholarships, exhibition, etc) in order to diffuse the knowledge and love for art.

Glossary

Alta epoca: Italian term use by antique dealers to identify the fine and decorative art produced before the Baroque period, namely that of the Gothic, Renaissance and Mannerism.

Chinoiserie: French term describing the fashion for oriental decorative elements both originals and imitations, that from the Louis XV style spread to all European palaces.

Sagomato: Italian term used to describe a Rococo voluptuous shape with vertical character.

A Corbeille: French term that defines the shape of an arched back of a sofa whose arms forms a continual line.

Grandeza: Italian term to define the splendour of a piece.

Maiolica: This term derives from Moorish Spain during the XIII century, as an alteration of the word Majorca, the island where these ceramiques were transported from the Iberian Peninsula to Italy. Technically maiolica refers to any tin-glazed, lower-fired, earthenware. Originally from China and Persia, maiolica technique achieved its highest level of quality during the Italian Renaissance.

Minusier: Italian traslation of the French term *Menuissier* that in the guild system was responsible for the production of carved furniture in plain wood.

Trumeau: French term to define a piece of furniture consisting in a chest-on-stand.

Pietra dura: Italian term for semi-precious stones cut and joined to form decorative motifs. This technique was developed in ancient Rome. However was during the Renaissance and Mannerism that *pietre dure* achieved its greatest importance.

Accorsi's dream of the Eighteen Century

The pieces in this exhibition of fine and decorative arts have been chosen because they all have personal links with Accorsi, while at the same time being important works of special interest. They illustrate the life of Accorsi and his close relationship with the city of Turin and the area of Piedmont.

The exhibition takes the form of a salon or *salotto*, our purpose is to create an environment that will exemplify Accorsi's ideas on interior decoration. Accorsi was not only an antique dealer, but also an influential decorator, so this is the best way to understand his taste. Also the character of the Piedmont Rococo, with itself emphasis on comfort and luxury, is best shown in the recreation of a whole interior where all elements (furniture, architecture, paintings, porcelain...) are in harmony.

The exhibition is composed mainly of Piedmontese pieces combined with French pieces from the eighteenth century. Accorsi's favourite periods, but he have include several pieces from different epochs and provenances in conformity with Accorsi's owns ideas. Sometimes he likes to include Gothic or Renaissance pieces in a Rococo setting. A good example of this is the decoration of his workroom, (see comparative plate 9) where in a eighteenth century setting we find the *Madonna delle Nevi*, a carved wood Piedmontese piece from the XV c.

Catalogue of Works of Art

1. Trumeau, Italian, Piedmont, 1738

Pietro Piffetti (Piedmont (?) 1701- Turin, 1777)

Signed and dated on the front "PETRUS PIFFETTI INVE. FECIT ET SCULPSIT TAURINI 1738)

Double body in walnut inlayed with exotic woods, tortoiseshell, ivory and mother-of-pearl with gilt-wood mounts in the form of caryatides and one putto.

H: 350cm.

The Pietro Accorsi Foundation, Turin, Piffeti Room.

Provenance: Recorded at the collection of Count Reviglio della Venaria by 1880 and subsequently bought by Balduino di Genova in the C20, from 1966 the property of Pietro Accorsi.

This piece is highly evocative of the splendour of Piedmontese Rococo, especially visible in its high technical quality, its voluptuous shape and its rich materials.

Furthermore, the maker Pietro Piffetti together with the architect Fillippo Juvarra obtained the commission to redecorate in as splendid manner the court necessary Vittorio Amedeo II of Savoy.

Both Piffetti and Juvarra worked at the Royal Palace of Turin where probably this piece comes from like other similar piece (see comparative plate 20, commissioned for the Royal Palace of Turin). Piffetti's work represents the maximum exponent of the luxury of materials and impeccable technique, in words of V. Viale "it represents the highest and most original creation and the maximum glory of Piedmontese Baroque furniture."

Stylistically this piece is the culmination of Piffetti's manner: the plasticity of the piece, the exaggerate decoration and the *sagomatura* of its shape are the characteristic of Piffetti. It is one of the finest examples of his work. The trumeau contains an inlay medal in ivory representing a triumph scene and a "sleepy Diana" in one of the drawers. Above the latter is an eagle bearing the legend *perpetuum nodis*. This denotes an engagement or marriage, probably the marriage of Carlo Emmanule III of Savoy to Elisabetta di Lorena in 1737 which resulted in many furniture commissions.

Literature: Ferraris G. p. 85-86.

Exhibitions: "Il Baroccho" C.M.T 1963.

Related works: Quirinal (see comparative plate 20) This piece was commissioned to Piffetti for the marriage of the hereditary princes Vittorio Amedeo III. The similarity with the piece from the Quirinal gives us a clue that the Accorsi piece had also a royal provenance.

2. Centre table, Italian, Piedmont, Turin, c.1750.

Pietro Piffetti (1701-1777),

Four paw feet supporting a head in oak veneered with palissandro and violet wood with inlay decoration in ivory.

H: 75.5cm, W:69.5cm, D:57.5cm.

Palazzo Accorsi, Via Po, 55, Turin, The Louis XV Room, no. M/746/16-2000.

Provenance: described in the catalogue on Turin exhibition of 1948 as a “property of Mr. Aimone Marsan”

Literature: Ferraris G. 1992, p.128-129.

Centre tables were a Rococo typology, their small and movable character typical of the free and intimate lifestyle of the rococo setting.

Although it does not bear his stamp, the piece is attributed to Pietro Piffetti.

The quality of its composition and the similarity with other examples by the furniture maker (see comparative plate 21) suggested this attribution. Furthermore, its decorative motif in *feta di salami* link the piece to the first years of Piffetti's activity in Turin.⁵⁵ The antique dealer bought it from a private collection (Aimone Marsan).

Related works: centre table, Italian, Piedmont, Turin, c.1750. Walnut and rosewood veneered, inlay with ivory motifs and details in mounted ormolu. H: 76cm, W: 80cm, D: 40cm. Royal Palace of Turin.(see comparative plate 21)

3.Commode, Italy, Piedmont, Turin, c.1770

Pietro Piffetti

Walnut carcase veneered in red ebony and rosewood with geometric motifs, with three draws over short feet finishing in volutes. The commode is inlaid with flowers and garlands motifs in ivory and mother-of-pearl and ormolu mounts.

H: 82cm., W: 90cm., D: 52cm.

Palazzo Accorsi, Via Po, 55- Turin. Tartaruga Room, no. M/1050/25-2000.

Literature: Ferrari-Palacios. 1992- p.139-141.

Antonetto-Cottino. 1999-p.127.

Produced twenty years after the construction of the *trumeau* (see exhibit.1), this piece presents an evolution in forms and exemplifies the last period of Piffetti. It is a personal version of the Parisian *commode en tombeau*⁵⁶, which has lost the vigour of the curvilinear shape, the curling scrolls and the broad, slightly bulging cartouches have gone with to a more refined shape as the result. Thus the commode represents a transitional style to a Louis XVI features, visible not only in the refinement of the shape but also in the decoration of the background in rhombic motifs.

Related works: see comparative plate 22.

⁵⁵ Palacios. pp.129

⁵⁶ Palacios. pp.140

4. Ceremonial Armchair, one of a set of four, Italy, Piedmont, Turin,
second quarter XVIII c.

Unknown Turin furniture maker

Carved and gilded walnut armchair decorated with volutes and floral motifs

H: 121cm., W: 68cm., D: 65cm.

Palazzo Accorsi, Via Po, 55-Turin. M/655/14 Piffeti Room.

Literature: Pinto P.-1962; AA. VV.-1963.

Although there is no documentary evidence about its provenance, the fact of being upholstered in red velvet together with its richness and the high quality of manufacture would indicate that this piece has a royal provenance. The protocol regulations declared that pieces of this character could be used only by the royalty, and only the King and the Queen were allowed to seat in pieces of this character (see comparative plate 23, which represent a royal piece in red velvet)

There is no evidence as to who the maker was, but we can speculate that he was working in Turin since the design of the piece is clearly influenced by Juvarrian style. Following the arrival of the architect in the city in 1714, this became a reference point not only in architecture but also in the decorative arts, his work *Book of drawings by the cav. Filippo Juvarra Architect of decorative elements like candlesticks, and vases made in Turin in 1735*, today at the National Library (see comparative plate 30) was a guide that influenced the decorative arts in Turin for the next decades. There a strong curvilinear feel to the design and the carved woodwork is extremely fine and still far away from the delicate motifs of the full rococo which reached its height in Turin by the middle of the century.

5. Sofa, Italy, Piedmont, Turin, c.1750.

Maker unknown.

Carved and polychrome mahogany, with eight feet, upholstered in the original brown leather.

H:128cm., W:232cm., D:68cm.

Palazzo Accorsi, Via Po, 55, Turin. M/660/14-2000, Piffeti's Room.

Literature: Pinto P. -1962; AA. VV. -1963.

Exhibitions: "Mostra del Barroco Piemontese" Turin 22/06-10/11, 1963.

Described by Massara and Cottin “the most elegant sofa of the *Fondazione* which proportions and temperate exuberance typify the elegance of the Rococo”⁵⁷.

This original Piedmontese piece is a mixture of French and Venetian typology, together with other regional elements. From France it takes the form of the back *a corbeille*, where the arms suggest a continuation of the back, (see comparative plate 24) and from Venice it takes the *sagomato* or curvilinear shape of the back, with the polychrome of feet and arms made in carved wood (see comparative plate 25).

All these elements are integrated with an extraordinary high level of execution especially visible the decorative motifs such as volutes, flowers, scrolls and medals.

Related works: Sofa with *Sagomato* back, Venice, XVIII c. *Il mob Italiano del XV-XIX*, Gregorietti p. 200. (see comparative plate 24)

Sofa with back *a Corbeille*, Venice, XVIII c. *ibidem*. (see comparative plate 25)

6. Dinner Table, Italian, Piedmontese, Turin. c.1940

Pietro Accorsi

Base formed by the union of two mid C18 Piedmontese consoles in carved and polychrome walnut, the top is formed by an octagonal piece of Carrara marble decorated in *pietre dure* technique.

H: 82cm., W: 178cm., D: 138cm.

Palazzo Accorsi, Via Po, 55, Turin (Italy)

This piece was used by Accorsi as a dinner table, the model was created by himself, made with the union of two C18 Piedmont console with a marble top. This typology gained had a popular acceptance and was frequently found in Accorsi's numerous decorative schemes for private residences, for example in the Pellegrini Residence where Accorsi worked in 1968, whose photography is in the archives of the foundation (unfortunately not allowed to be publicized because of its private character)

This model was created by the Antique Dealer around 1940 and is nowadays very controversial. However Accorsi was not the only dealer to make up pieces.

Celebrated dealers like Bellini or J. Duveen did so too. The interventions of this latter were accused several times of being so accurate that the later versions little resembled the unclean originals⁵⁸

⁵⁷ pp.31

⁵⁸ Fowles, pp.123

7. *Encoignure* one of a pair, Italy, Piedmont, Turin. c.1750-75.

Unknown maker

Description: a sharp-cornered high commode with gild background and oil-paint decoration.

H: 232cm., W: 10cm.

Accorsi Palazzo, Via Po, 55, Turin (Italy), Bandera Bedroom, M/697/15-2000.

Literature: Antonetto. 1985.

This is a good example of the importance that Rococo gave to surface ornamentation: the decoration of the *encoignure*, consisting in a “true” painting by Amedeo Cignarolli (Turin 1730-1800), which is the dominant aspect of the piece of furniture. This typology of corner commode was a favourite by painters for its possibilities,

8. Portrait of Carlo Emmanuele III of Savoy, Italy, Piedmont, Turin, mid C18.

Attributed to Giovanna Battista Clementi “La Clementina” (Turin 1690-1761)

H: 218cm, W: 167.7cm.

Oil on canvas.

The Palazzo Accorsi, Via Po, 5, Turin (Italy) Piffetti Room.

This piece demonstrates the strength of French influence on the Piedmont art of this period. Completed about 40 years after Hyacinth Rigaud’s portrait of Louis XIV (see comparative plate 10), we can see how the Clementina’s work follows in the tradition of this official portrait where the king Louis XIV appears highly idealized in coronation robes. The portrait supposed an allegory of the power where all the decorative elements related to the power of the King: the draperies, the column and the throne at the back, the presence of the royal crown.

The Rigaud painting will remain a model for future official portraits of European rulers, this is the case of Carlo Emmanuele III of Savoy whose portrait is a loyal follower of the French prototype.

In the Turin example, the Savoy Monarch appears with the same stylised attributes of the French ruler, and the royal iconography of the French is also present.

However, in the Clementina’s work red velvet mantle in place of the blue with *fleur-de-lys* that symbolise of the French monarchy.

Related works: Hyacinth Rigaud, State Portrait of Louis XIV, oil on canvas (comparative plate 26) H: 276cm, W: 194cm. Musée du Louvre, Paris.

9. A Pair of vases with cover, Italy, piedmont, Turin c.1745-1750.

The Rossetti Brothers Factory.

H: 31cm., Diameter of foot 11cm.

Maiolica

Palazzo Accorsi, Via Po, 55, Turin (Italy). Porcelain Room.

Indispensable in the exhibition is an example of Piedmontese maiolica, the best examples were made by the Rossetti Brothers. This factory was created by the two brothers in 1725 under the supervision and protection of Vittorio Emanuele II, an important promoter of the arts in Piedmont.

Maiolica from the Rossetti factory is divided in two periods: the first period between 1725 and 1736 is distinguished by monochrome decoration in dark blue, while in the second period from 1736 the prevalent colours were green, blue and yellow.

The attribution of this work to the period is confirmed by the rococo decoration of the scrolling foliate cartouche within an inscription and the use of blue, green and yellow colours.

It is also observable in these pieces how the Juvarra's ideas also had an impact on the Maiolica Factory (see comparative plate 30).

Related works: Maiolica vase with the representation of the charity. Turin, Civic Museum (see comparative plate 26) and *Pensieri* from Filippo Juvarra, (see comparative plate 30)

10. A Pair of Tabourets, Italy, Piedmont, half of XVIII c.

Made in Piedmont workshop.

Stools with square base, in carved and polychrome wood, the upholstery in pale pink silk with foliage motifs.

H: 48cm. W: 44.5cm. D: 44cm.

Palazzo accorsi, Via Po, 55, Turin (Italy). M/707/15-2000. Bandera Bedroom

Literature: AA. VV. 1963

Exhibitions: "Mostra Barroco Piemontese" Turin, 22/06-10/11, 1963

Stools are good evidence of the informal, movable and leisured character of Rococo setting. This adaptable type of furniture was ideal for an informal way of life. Rooms were reduced to only ten or twelve feet high and furniture was usually made to scale. The narrow character of the rooms gave birth to an infinity variety of small pieces of

furniture, portables and lightweight, like centre tables and stools. This character is visible in the settings created by Accorsi (see comparative plate 7).

The pair of stools represent the exquisite and luxuriant character of the Piedmontese Rococo, visible not only in the delicacy of the foliated carved work in gilt wood over a cream ground, but also in the precious pale pink silk upholstery embroidered with floral motives.

11. Applique, Italian, Piedmontese, Turin. second half XVIII c.

Piedmontese workshop

Palazzo Accorsi, Bandera Bedroom

Figure of Chinese man in carved and polychrome wood with appliqués of porcelain flowers and metal *ramage*.

Stylistically, this piece reflects the fashion for *chinoiseries* that arrived from France to Turin thanks to the work of the architect F. Juvarra, who designed the Chinese Room at the Royal Palace of Turin.

The interest for *chinoiseries* spread to all Savoyan Palaces and Turin residences, See Stupinigi, (comparative plate 29). Every palace had its Chinese room or Chinese elements, ranging from porcelain to wall panels, appliqués, furniture and lights.

Chinoiserie was synonymous with the taste for the exotic.

The appliqué shows how oriental elements like the figure of the small Chinese and the presence of porcelain flowers are composed in an occidental manner.

Related works: particular of the porcelain Room decoration at Stupinigi Palace (see comparative plate 27). Wall panel from the Chinese Room at the Royal Palace of Turin (see comparative plate 12). Wall panel at the CMT(see comparative plate 29)

12. Chiambrana Italian, Piedmont, second half C18.

Piedmontese workshop

Palazzo Accorsi, Venetian Room.

The importance that Rococo gave to doors is reflected in this example. Doors become precious elements provided with decoration which usually is a continuity of the architectural motifs and frequently are provided with overdoor paintings.

In this case the painting crowning the door is a marine by the Turinese artist V. Antonetto

13. Mirror, Italian Piedmontese, Turin, second half XVIII c.

H: 205cm.

Carved and gilded wood

Fondazione Accorsi, the Louis XV Room.

From the Baroque period mirrors became an important element in the decoration of a room and were often combined with a carved console table, this fashion continued in the Rococo period.

This is one of the finest examples of Piedmontese Rococo mirrors where its tall, slender dimensions are further attenuated by the delicacy of its decoration of Baroque motifs and in a sophisticated technique.

14. French candlestick, c.1740.

Fondazione Accorsi, Turin, Piffeti's Room.

Gilt bronze.

The spirit of French Rococo is represented in this French candlestick with three flames. Its asymmetries, its voluptuous and rocaille forms are idiosyncratic of the French style.

The presence of a French element in the exhibition has a double interest, firstly it refers to Accorsi's taste which has a distinctive feature the congregation of Piedmont and France elements in an ambient. Secondly, this candlestick demonstrates the contemporary influence of French Rococo in the Piedmontese art (see comparative plate 28) evident in the similarity of the forms.

Related works: Francesco Ladatte Gilded candlestick. c. 1750. Royal Palace of Turin, Collazione Room (see comparative plate 28)

15. The Crucifixion, Flanders, c.1450

Rogier Van der Weyden (Tournai c.1399-Brussels 1464)

Oil on wood

Central panel H: 102cm. W: 70cm. Lateral panels H: 102cm. W:31cm.

Abegg-Stiftung Foundation, Bern (Switzerland)

Provenance: Palace of Costa della Trinita, 17 San Francesco da Paola Street, Turin. (1930), Palazzo Accorsi, Via Po, 55, Turin, (1930)

Exhibitions: “L’arte Antica” Turin 1880.

The central panel represents the crucifixion with the presence of the Virgin Mary, Saint John, and the Three Maries. The righthand panel illustrates three male personages taking down the body of Christ from the Cross. The lefthand panel represents the donor, Claudio Villa.

We know that the Flemish painter travelled to Italy around 1450 for the occasion of the Roman Jubilee.⁵⁹ It was probably at this time when Claudio Villa from the Costa della Trinita family, commissioned the triptych.

The presence of the triptych in the current exhibition is supposed by several reasons, mainly for being an example of a piece that Accorsi sold to a private collector, in this case to Verger Abbeg, an important personage in the cultural life of Turin in the 1930’s. This example gives us an idea of the quality of the material handled by the dealer. The work also gives us a better understanding of Accorsi’s taste. As has already been stated, he liked to include *alta epoca* pieces in predominantly eighteenth century settings (see comparative plate no.9)

16. Portrait of Unknown, Italian, 1476.

Antonello da Messina (Messina, c.1425- Messina, 1479)

Oil on wood

H: 36.5cm, W: 27.5cm.

Signed and dated on the worktable on the centre of the painting. “1476 ANTONELLUS MESSANEUS PINXIT.”

Civic Museum of Turin, museum number: 353,437/D.

Provenance: Already in the Trivulzio Collection (Milan) bequeathed to the CMT by the city of Milan in 1935.

⁵⁹ Planeta.pp.341

This work has been chosen to epitomized Accorsi's contribution to the CMT. The choice has been made, both because of the importance of the work that has become the icon of the museum.

The portrait of unknown represents one of the last works of Antonello da Messina, splendid in its particulars and psychology intensity.

Plate 1

Trumeau, Piedmont, north Italy, 1738

Pietro Piffetti

Fondazione Accorsi



Plate 2

Centre Table, Piedmont, North Italy, c. 1750
Pietro Piffetti
Fondazione Accorsi



Plate 3

Commode, Piedmont, North Italy, c. 1770

Pietro Piffetti

Fondazione Accorsi



Plate 4

Ceremonial Armchair, Piedmont, North Italy, c. 1725
Fondazione Accorsi



Plate 5

Sofa, Piedmont, North Italy first half eighteenth century
Fondazione Accorsi

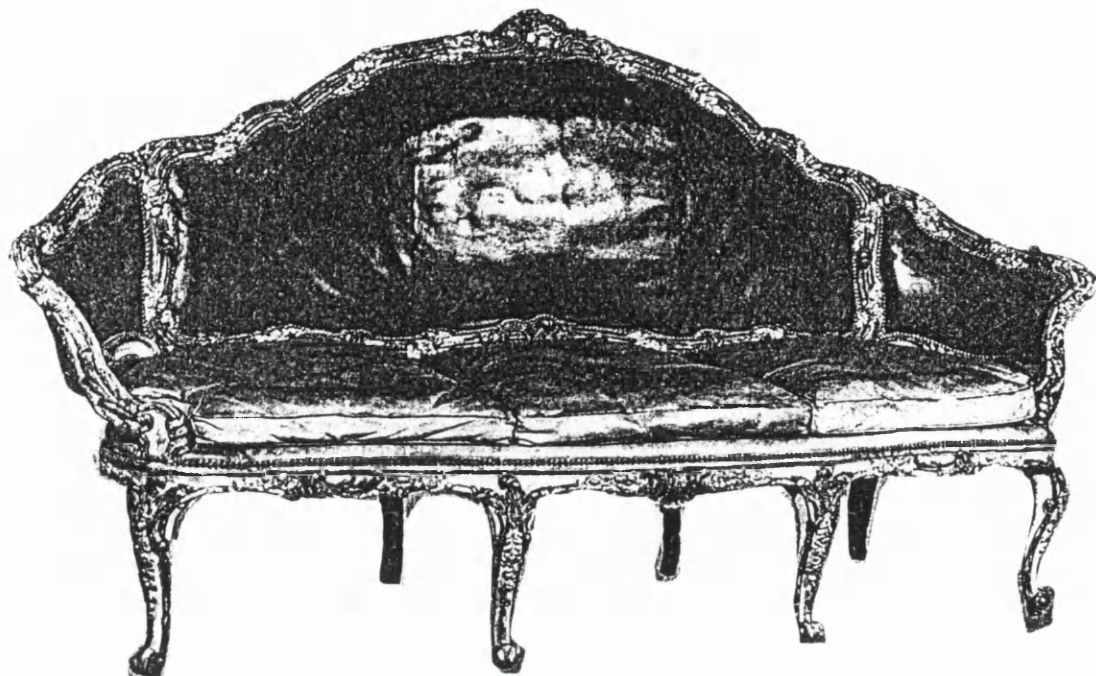


Plate 6

Dinner Table, Piedmont, North Italy, c. 1940

Fondazione Pietro Accorsi



Plate 7

Encoignure, Piedmont, North Italy, c.1750-75
Decorated by Amedeo Cignarolli
Fondazione Pietro Accorsi



Plate 8

*Carlo Emmanuelle III of Savoy, Piedmont, North Italy, second half XVIII c.
La Clementina
Fondazione P. Accorsi*

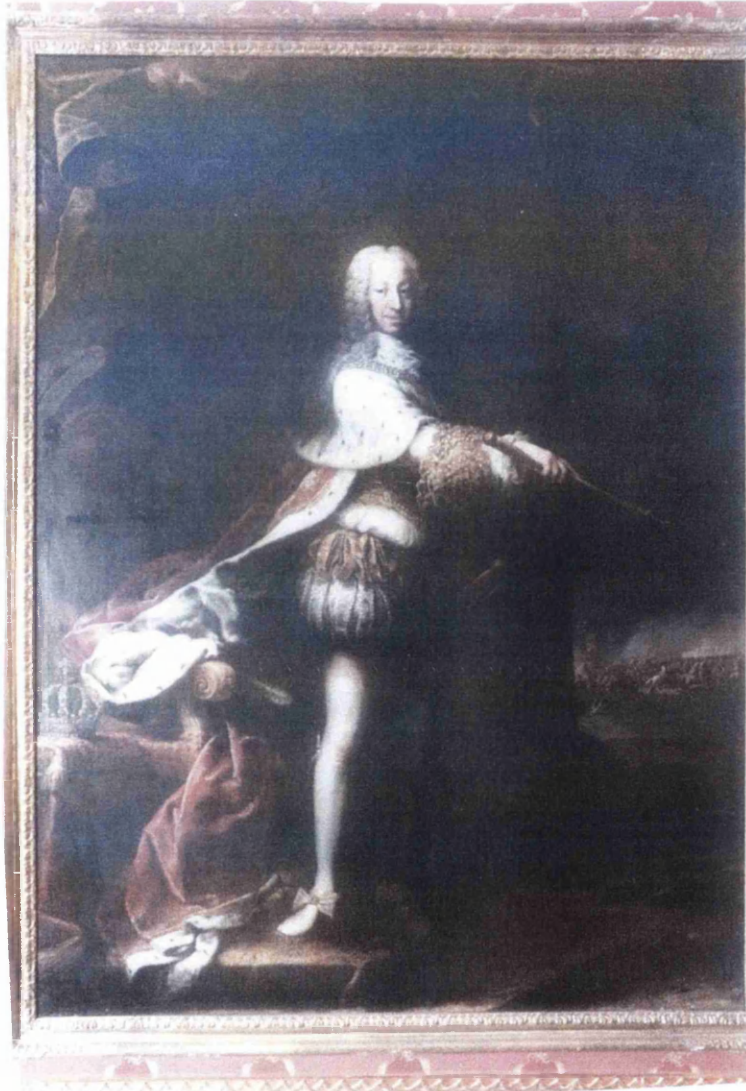


Plate 9

Pair of Maiolica Vases with Cover, Piedmont, North Italy c. 1745-50
Fondazione Pietro Accorsi
Rossetti Factory



Plate 10

*Pair of Tabourets, Piedmont, North Italy, middle of XVIII c.
Fondazione Accorsi*



Plate 11

*Applique, Piedmont, North Italy, second half of XVIII c.
Fondazione Accorsi*

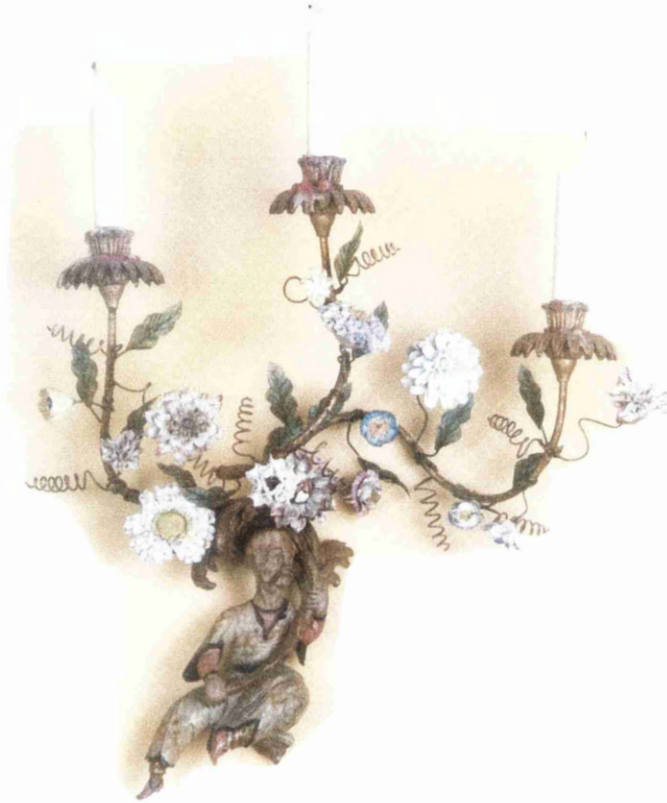


Plate 12

Room, Piedmont, North Italy, second half of eighteenth century
Fondazione Accorsi, Turin

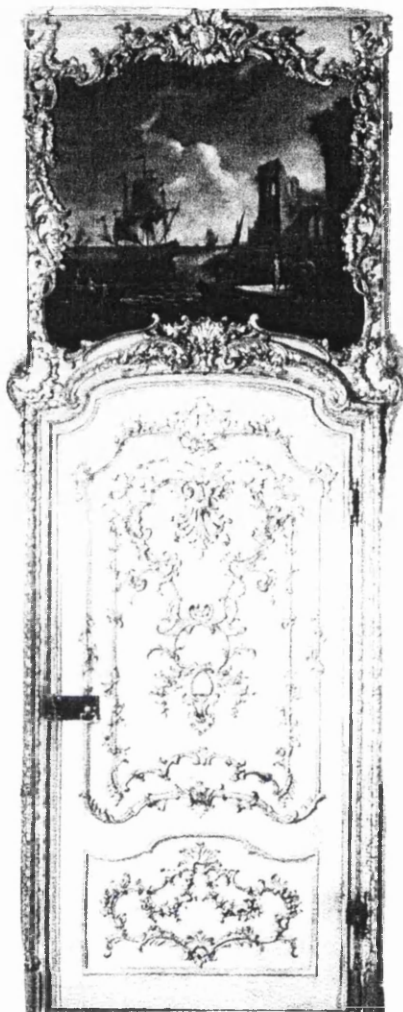


Plate 13

*Mirror, Piedmont, Last half of XVIII c.
Fondazione Accorsi*

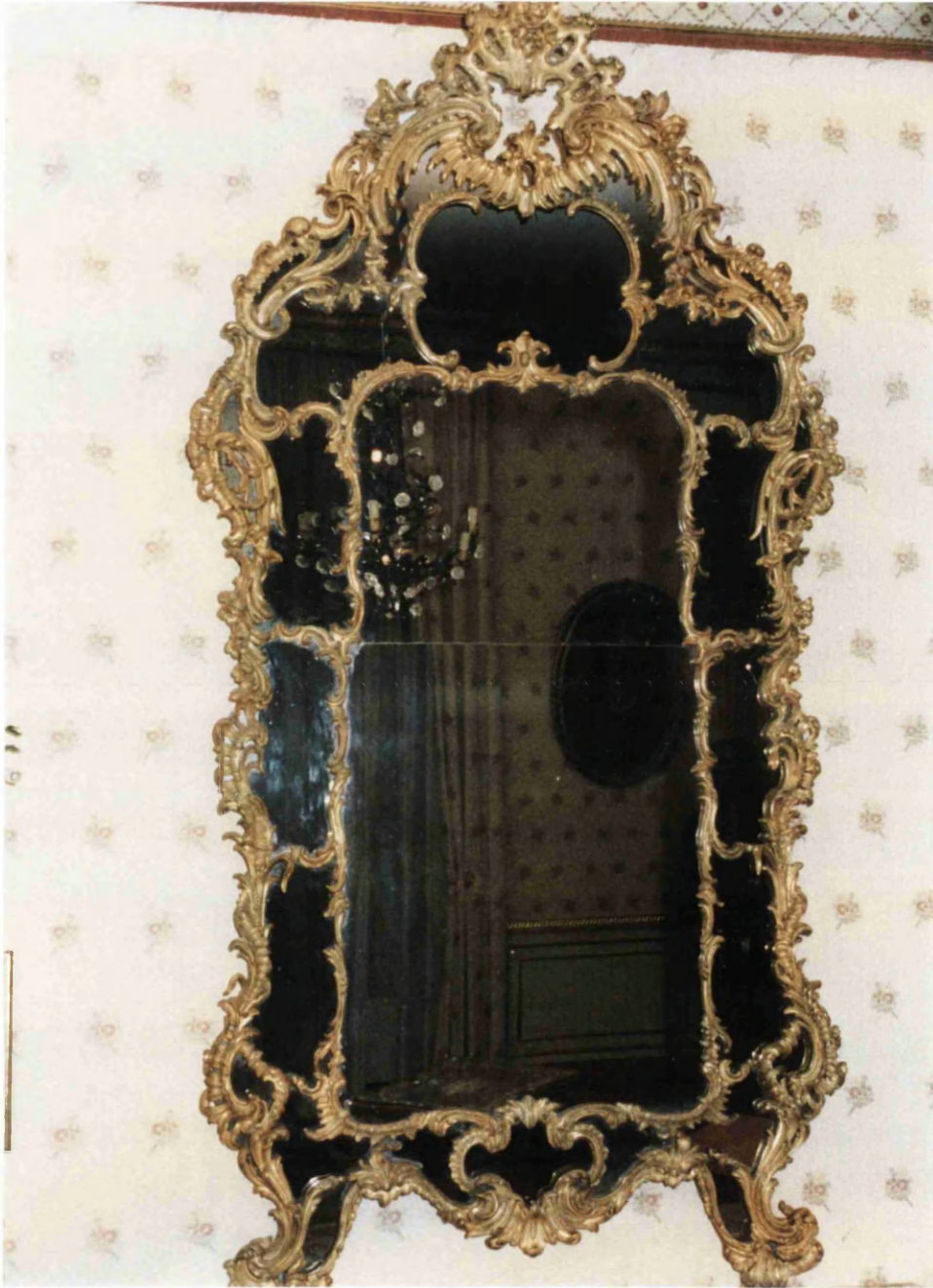


Plate 14
Candlestick, French, middle of XVIII c.
Fondazione Accorsi



Plate 15
The Crucifixion, Flanders, circa 1450
Abbeg Foundation, Bern
Rogier van der Weyden

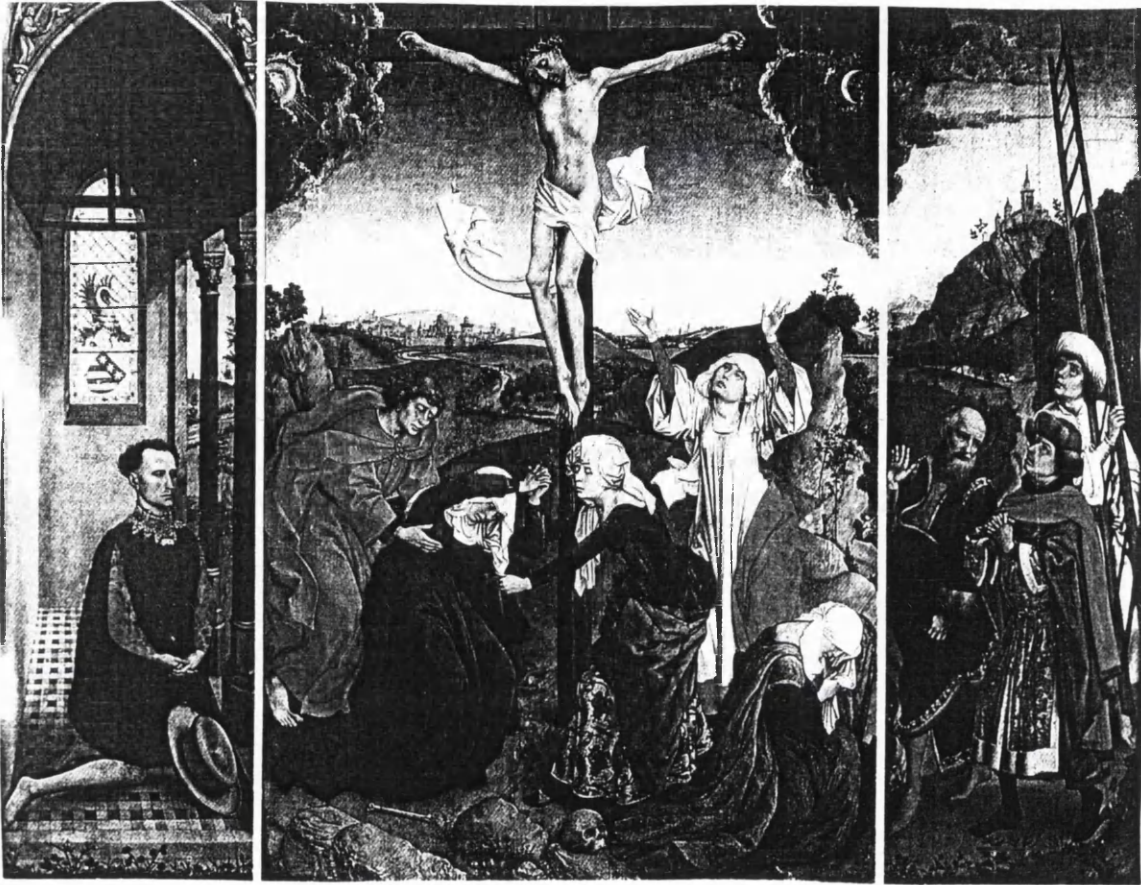


Plate 16

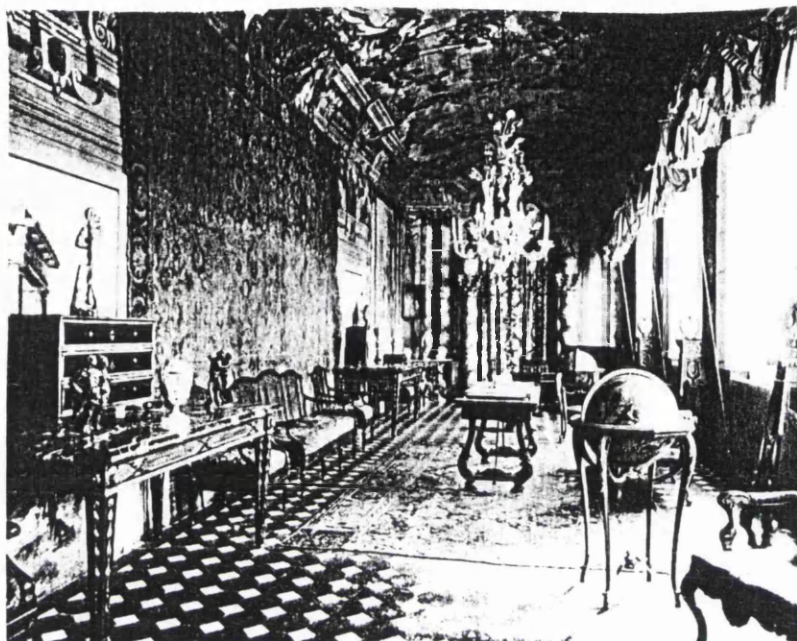
Portrait of Unknown, Italian, 1476

Civic Museum of Turin

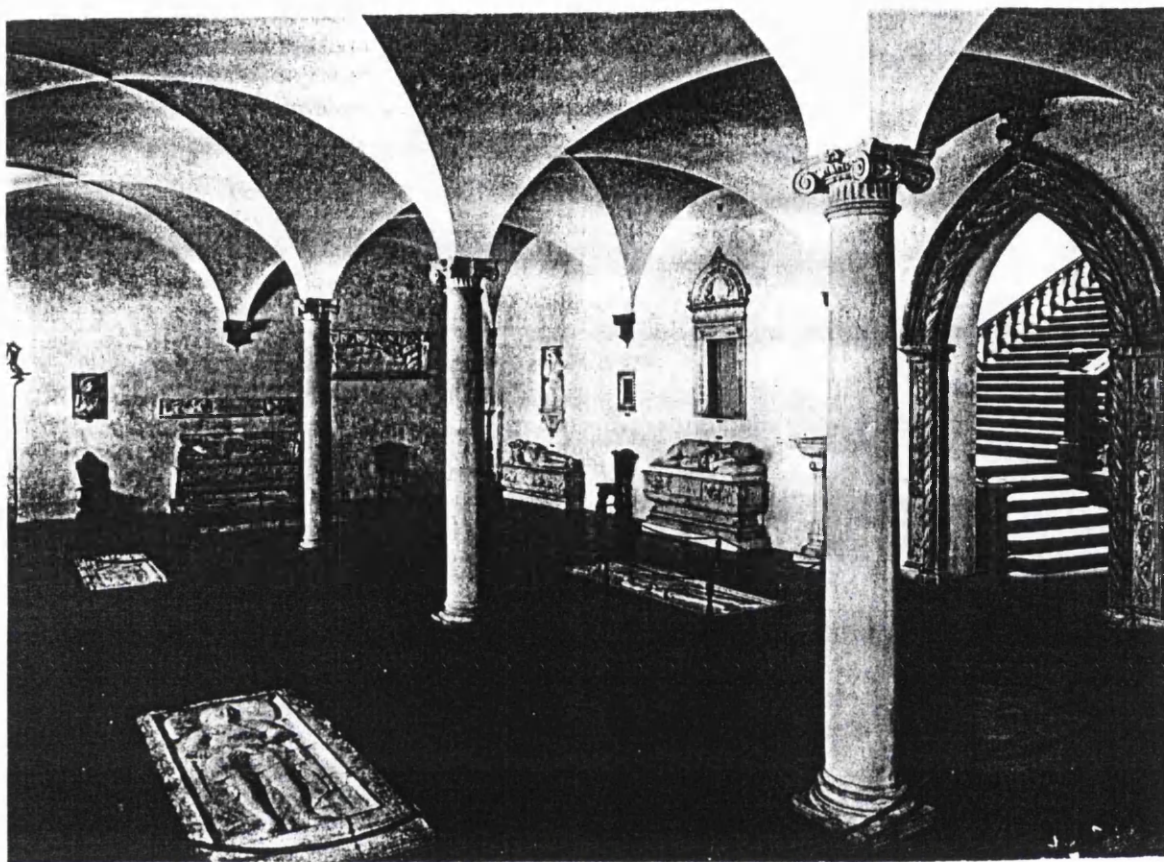
Antonello da Messina



Comparative Plate 1
Marignolle Castle, interior, Florence

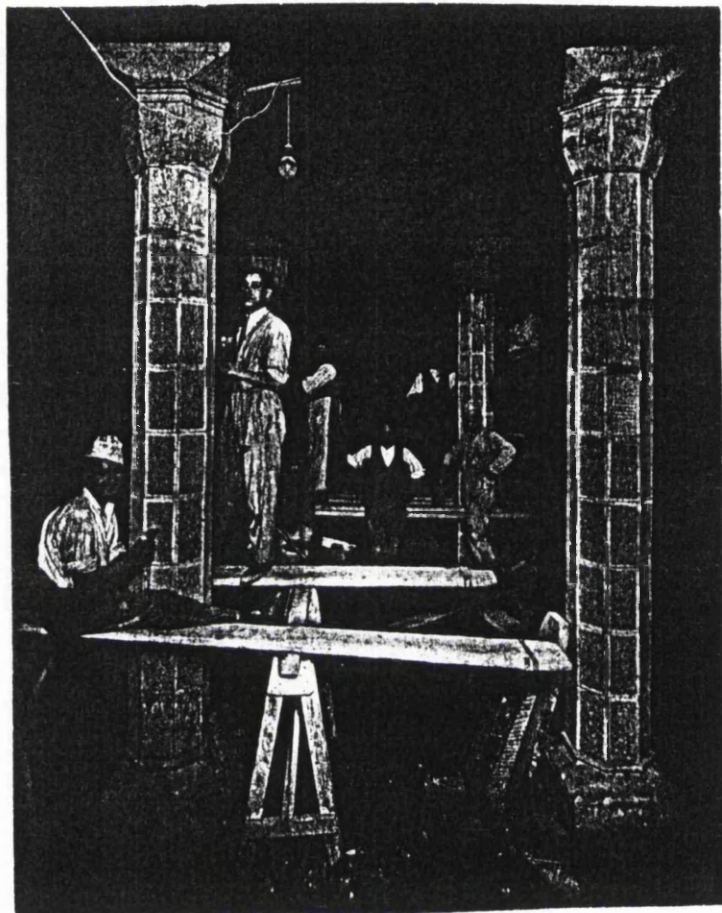


Comparative Plate 2
Mozzi Palace, interior, Florence

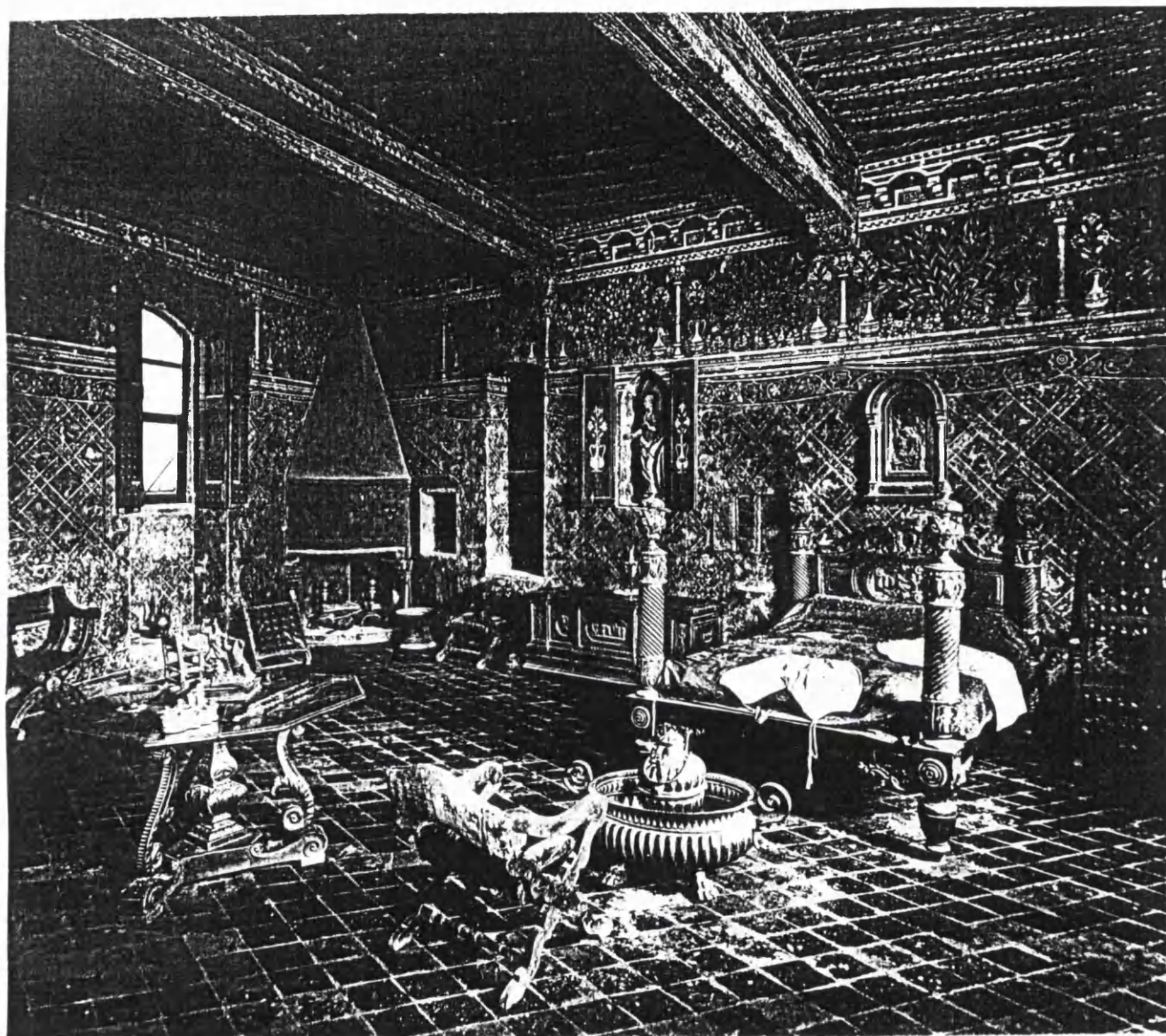


Comparative Plate 3

Reconstruction of False Columns, Davanzati Museum, Florence

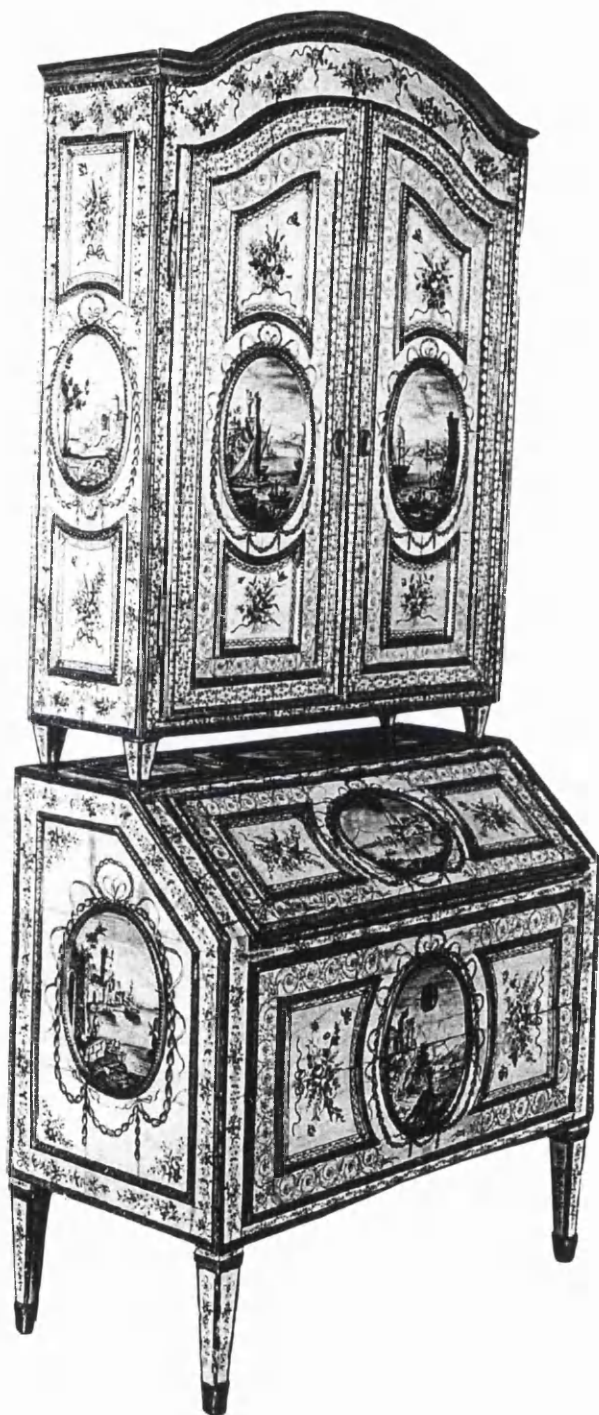


Comparative Plate 4
Davanzati Museum, interior, Florence



Comparative Plate 5

*Maiolica Trumeau, Piedmont, last quarter XVIII c.
Fondazione Accorsi*



Comparative Plate 6
Kitchen of the Fondazione Accorsi, Turin



Comparative Plate 7/8

Ambients of the Fondazione, *Venezian Room* and *Bandera Room*



Comparative Plate 9
Piffetti's Room, Fondazione Accorsi, Turin



Comparative Plate 10

State Portrait of Louis XIV, French, 1701, Musee du Louvre
Hyacinthe Rigaud



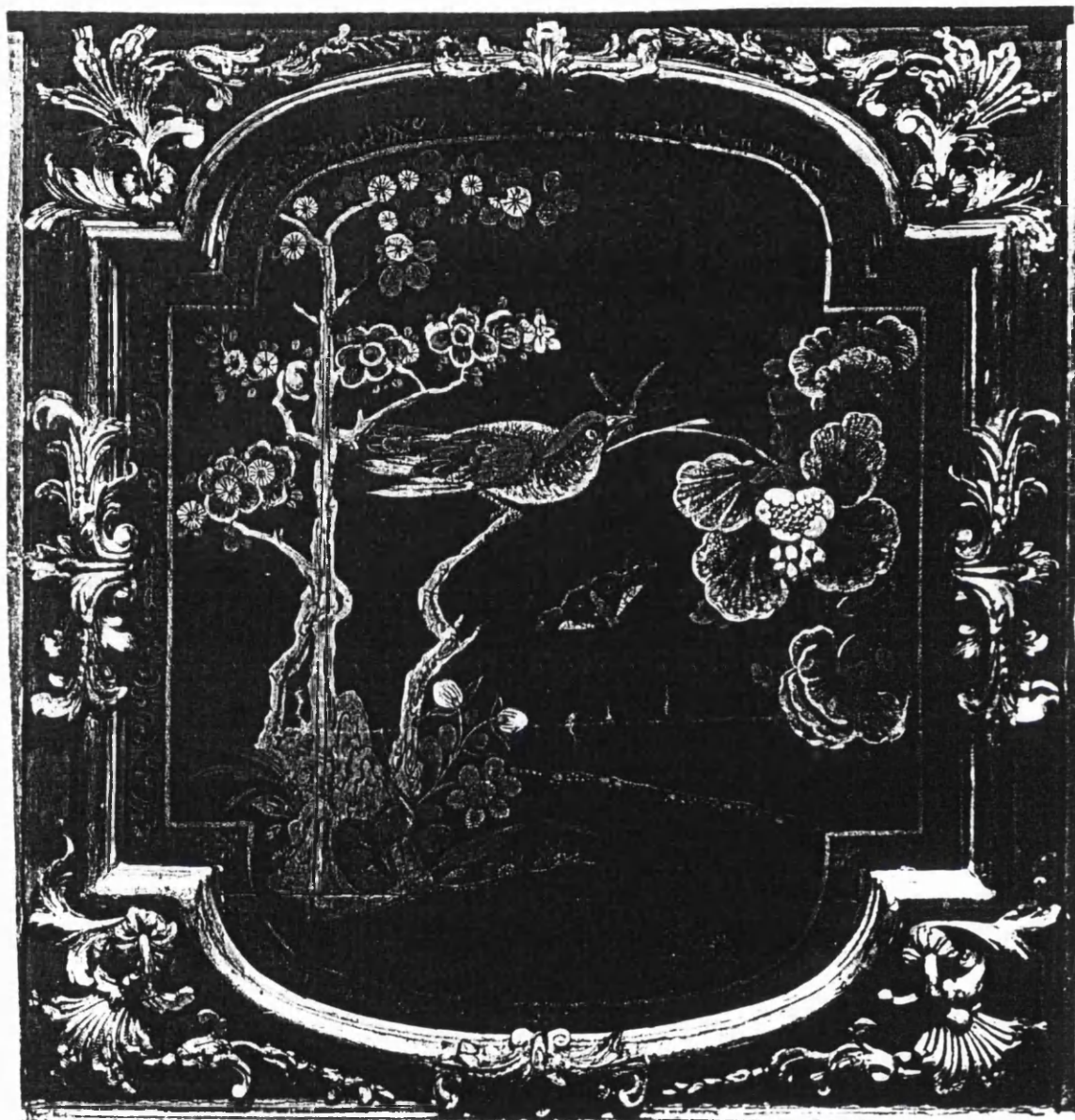
Comparative Plate 11

Dining Room from the Fondazione Accorsi, Turin



Comparative Plate 12

Wall Panel, Chinese Room, Royal Palace of Turin



Comparative Plate 13

The Crucifixion, Tryptic, Piedmont, 1460.

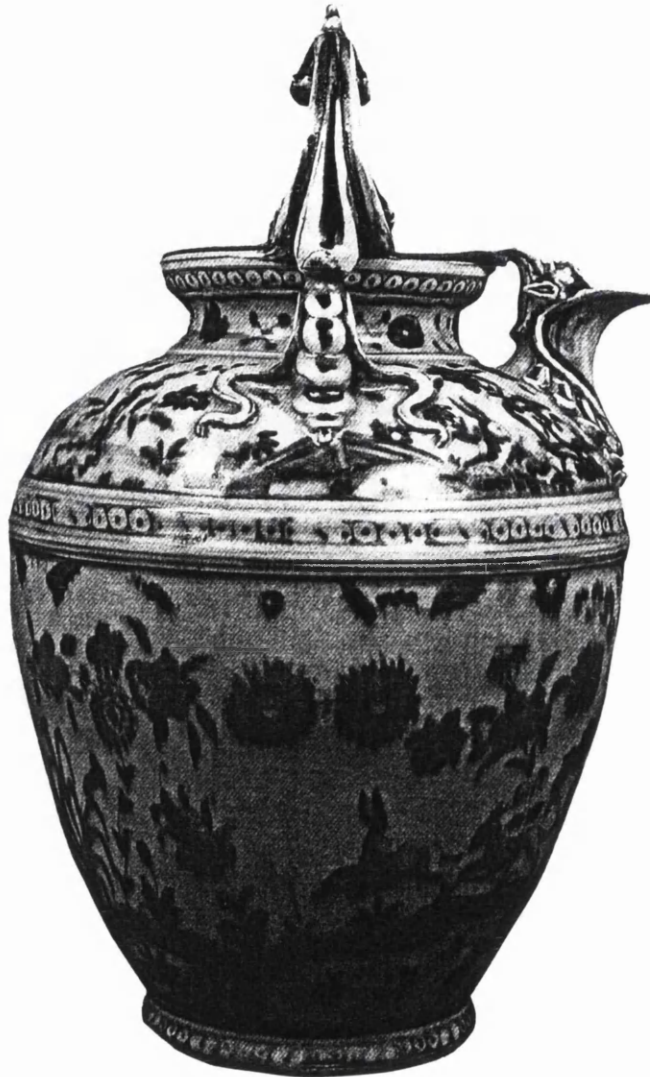
Civic Museum of Turin

Jacopino Cietario



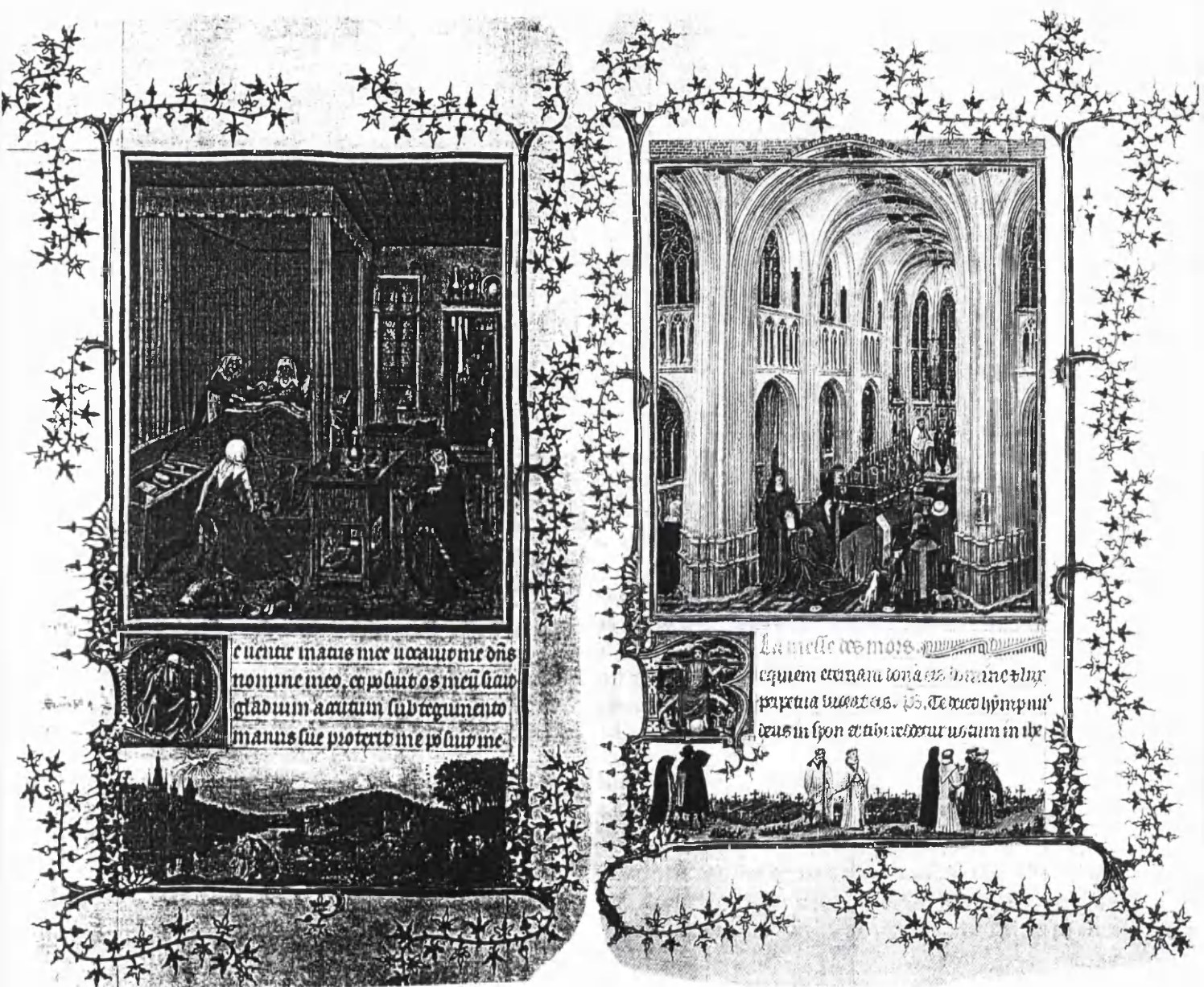
Comparative Plate 14

Medicean Porcelain, Florence, between 1575-87
Civic Museum of Turin



Comparative Plate 14/16

Two manuscripts of *Les Tres Riches Heures du Duc de Berry*, XV c
Civic Museum of Turin



Comparative Plate 17

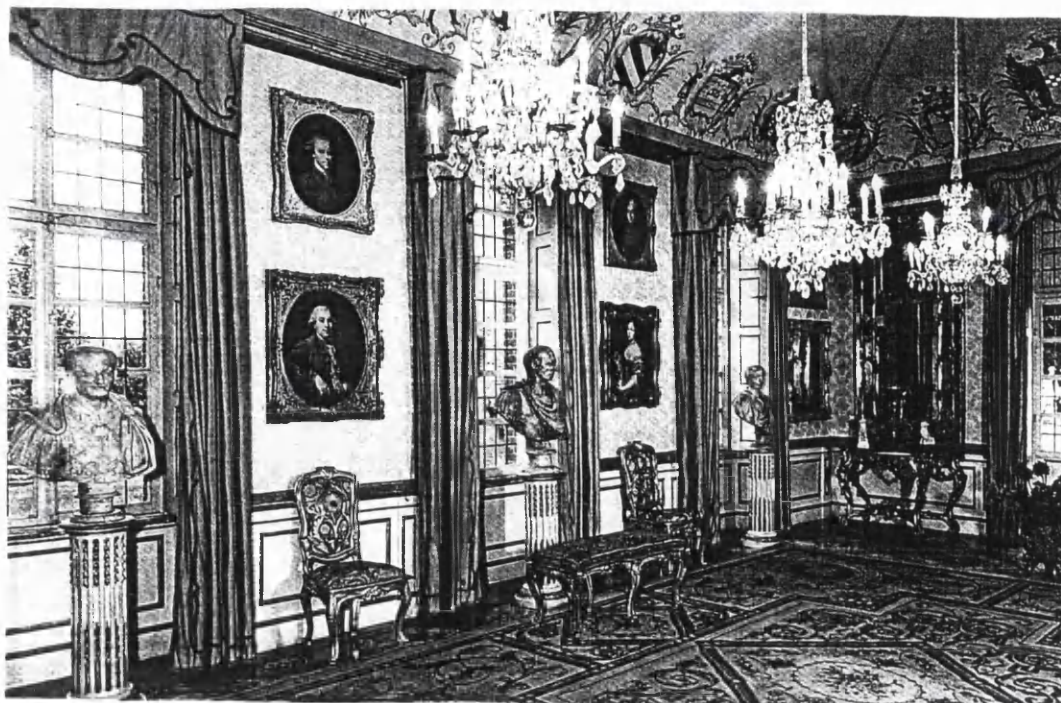
San Gerolamo Penitente, Piedmont, c. 1480-85, 282 x 211cm

Civic Museum of Turin

Defendente Ferrari (active between 1480-85)



Comparative Plates 18/19
Ambient Decorated by P. Accorsi, Piedmont
Private Residence



Comparative Plate 20
Trumeau by P. Piffeti, Piedmont c. 1738
Palace of Quirinal



Comparative Plate 21

Centre table by P. Piffeti, Piedmont, middle of XVIII c.
Royal Palace of Turin



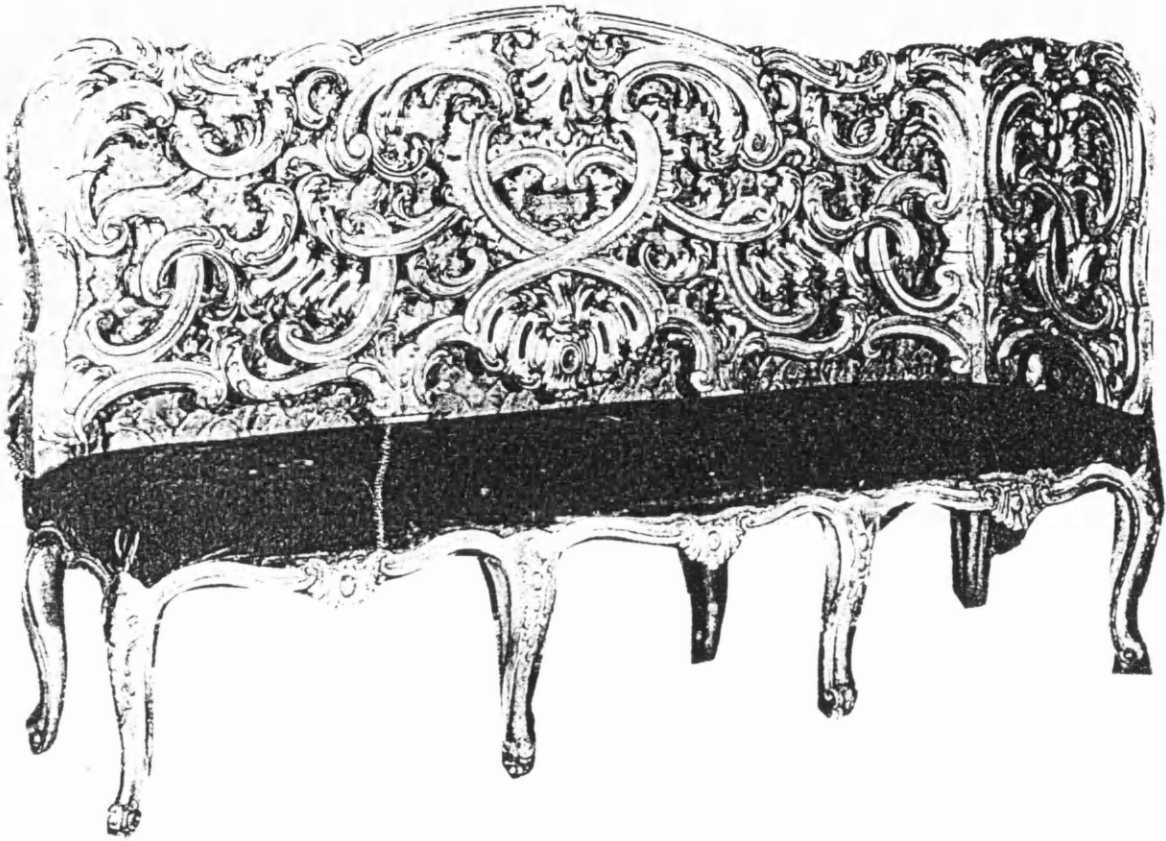
Comparative Plate 22

Commode by P. Piffetti, Piedmont, second half of XVIII c.



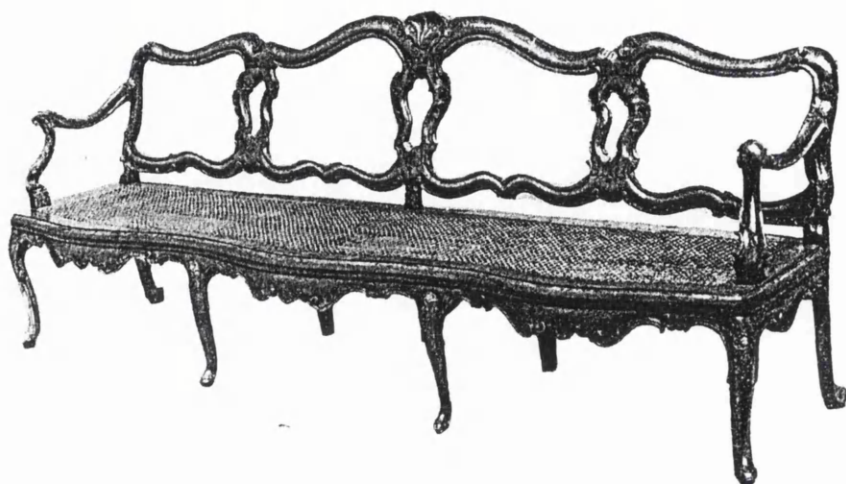
Comparative Plate 23

Sofa, Designed by Filippo Juvarra, Turin, first half of XVIII c.
Royal Palace of Turin

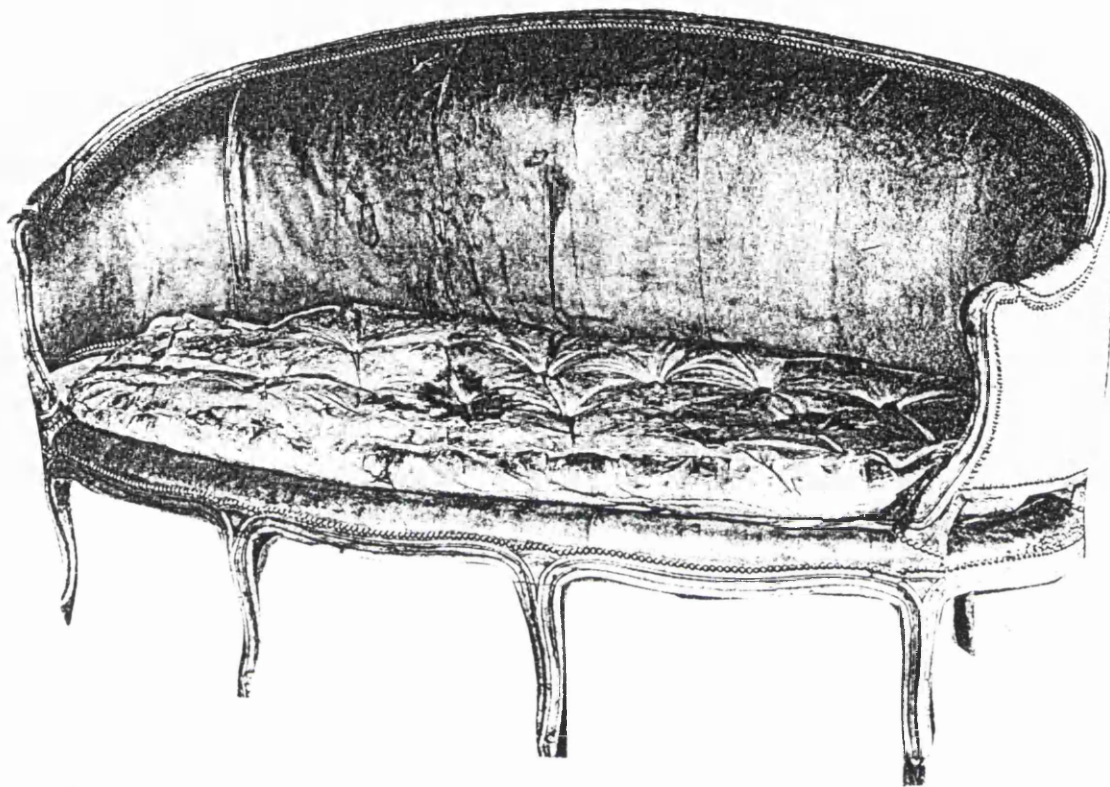


Comparative Plate 24

Sofa with Sagomato Shape, Venice, XVIII c.



Comparative Plate 25
Sofa a Corbeille, Piedmont, XVIII c.



Comparative Plate 26
Maiolica Vase, Turin, 1745-50
Civic Museum of Turin
Rossetti Factory

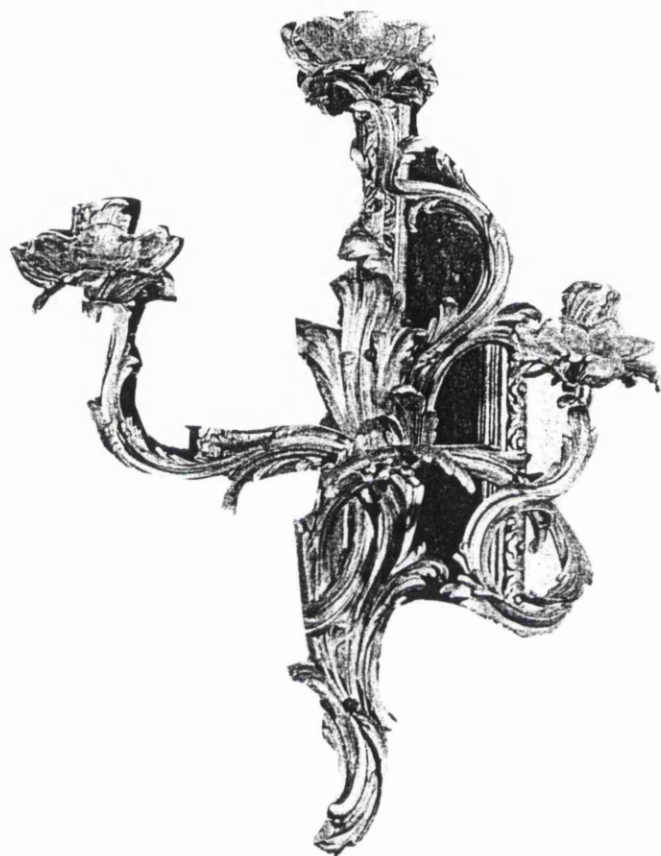


Comparative Plate 27

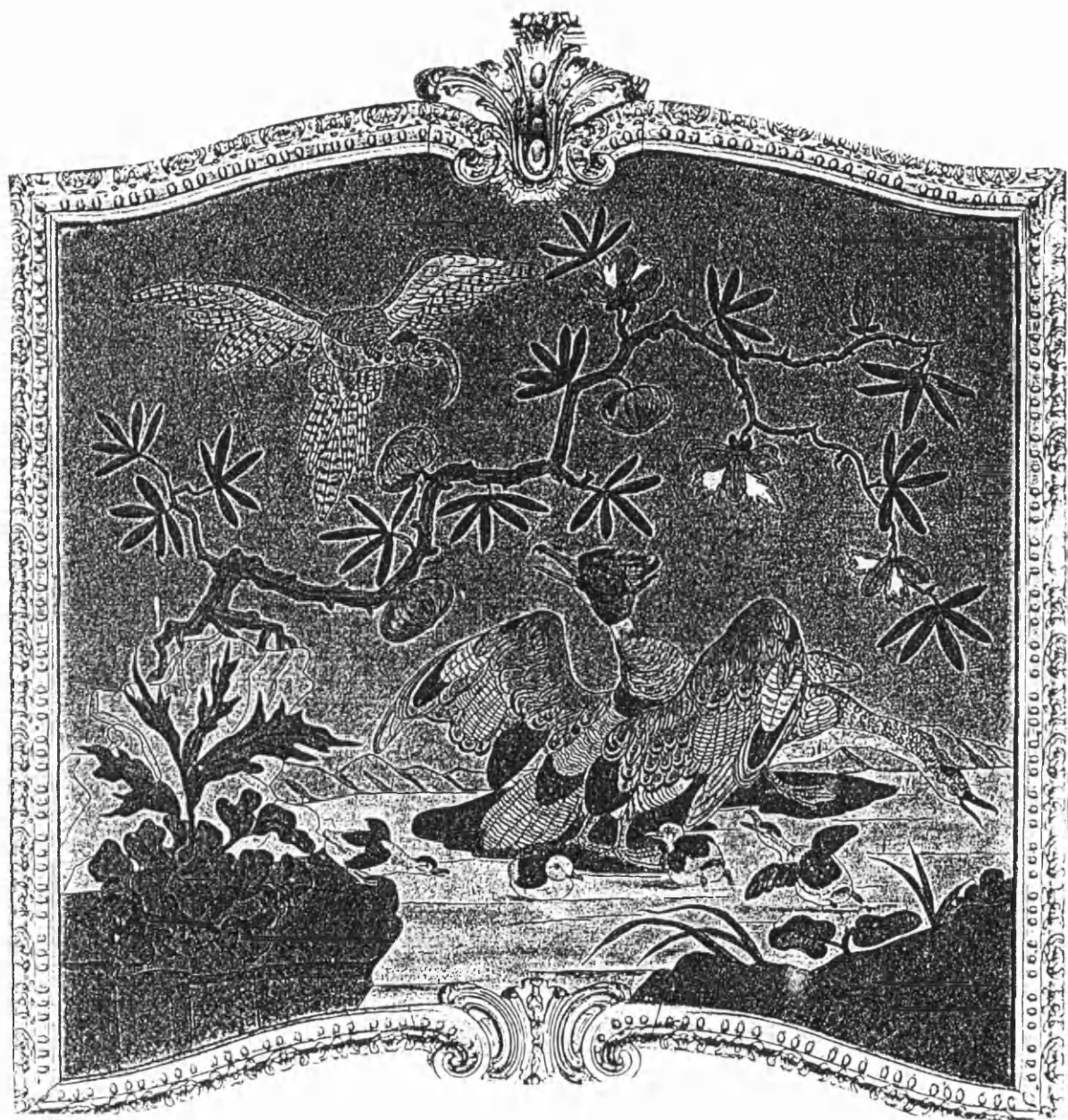
Chinoiserie Applique, Piedmont, second half XVIII c.
Stuppinigi Palace, Turin



Comparative Plate 28
Applique, Turin, middle of XVIII c.
Royal Palace of Turin
Francesco Ladatte



Comparative Plate 29
Chinoiserie Wall Panel, 1734-37
Civic Museum of Turin



Comparative Plate 30

Drawing by Filippo Juvarra

National Art Library, Turin



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