

CARLO MANIERI

(TARANTO (?), DOCUMENTED IN ROME BETWEEN 1662 AND 1700)

*STILL LIFE WITH A BASKET OF RAPES, POMEGRANATES, QUINCES AND PEARS,
WITH A FIG BRANCH AND A CASK OF GRAPES*



OIL ON CANVAS

DIMENSIONS:

57 ^{1/16} X 76 ^{3/4} IN

PROVENANCE:

FINARTE SALE, MILAN, 29 OCTOBER 1964, N° 52

(AS MICHELANGELO DEL CAMPIDOGLIO);

PRIVATE COLLECTION

27, Quai Voltaire, 75007 Paris

The silence of biographers as well as dates of birth and death remaining unknown has contributed to the omission of our artist during the past centuries. Yet, his membership in the Virtuosi congregation of Pantheon is documented from 1662 to 1675. Archival documents also attest his presence in the inventories of important Roman collections such as Colonna, Pamphilj, Valenti Gonzaga and Chigi. It was not until 2005 that a first corpus was proposed around monogrammed or signed compositions. It was Eduard A. Safarik's first proposal to identify the monogram "CMF" as "Carlo Manieri Fecit" on two paintings depicting palace interiors with curtains, rugs and armor, two works from Palazzo Pamphilj in Rome¹¹.

The main motif of our composition is related to two other paintings, already related by Laura Laureati and Ludovica Trezzani who had attached them to the Roman context as the motifs are close to those of Michele Pace and Michelangelo Cerquozzi. One of these two paintings presents a background of architecture quite similar to his compositions with armor trophies, the second painting retaining only one part of the central motif.

The gigantism with which the fruits are treated comes to magnify them, while accentuating the baroque effect of this curtain of fruit, ranging from top to bottom. The basket with broad cannage, the wooden barrels, are found in other compositions of the artist. Fruits are depicted in a dense substance and color – blue, red, yellow of the quinces stand out even more on this dark background, still naturalistic, privileging the contrasts between shadow and light. The green colors of the foliage mark the intermediate passages between the prominence of the fruits and the dark background.

Literature:

-Laura Laureati and Ludovica Trezzani, "La natura morta postcaravaggesca a Roma", in *La natura morta in Italia*, 2 vols., Milan, 1989, vol. II, p. 741, fig. 876, p. 743 (as "Roman artist");

-Gianluca Bocchi and Ulisse Bocchi, "Carlo Manieri", in *Pittori di natura morta a Roma. Artisti italiani 1630-1730*, Verona, 2005, pp. 535, 537, fig. CM.7;

-Gianluca Bocchi-Ulisse Bocchi, « Carlo Manieri, pittore a Roma nella seconda metà del Seicento : nuove acquisizioni e definitive conferme », in *Parma per l'Arte*, 2016, p. 274, fig. 16.

¹ Eduard A. Safarik, *Fasto romano : dipinti, sculture, arredi dai palazzi di Roma*, cat. exp. Rome, Palais Sacchetti, 1991, p. 25, figs. 1 and 2.