

Silverio Capparoni

Italian painter
(1831-1907)

He was born in Rome on 18 June 1831 by Giuseppe, painter and engraver, and by Angela Antonelli. Perhaps he learned from his father the first rudiments of art, but he was educated at F. Podesti's school. Starting from the second half of the nineteenth century, he continued his activity by professing a fashion-free and emotional painting.

His first works are related to the restoration and renovation campaigns of the churches of Rome, which were promoted under the pontificate of Pope Pius IX. Between 1862 and 1863 he painted in the elliptical vault of the church of S. Giacomo in Augusta the Glory of the Apostle, drawing from his first work very few consents and many criticisms. However, an intervention in his favor of the Podesti, which was then considered in great detail, succeeded in silencing dissatisfaction; the Podesti declared that he had followed the work itself and that he could have contributed little to "... his best achievement, having Capparoni, for himself already done what was appropriate for a practicing and intelligent Artist". Immediately after Capparoni was called to fresco the glory of s. Marcello above the main altar of the Church of the same name at the Corso, where since 1861 they have been restoring. In the same church also painted four figures of saints on the inner face of the pillars of the first chapel to the right: St. Peter, S. Paul S. Ursula, S. Jacinta Marescotti. In 1865 he painted, mimicking the ancient mosaics, the façade of S. Lorenzo off the Walls, which in the same year had completed the architectural restoration V. Vespignani.

On the occasion of the first Vatican Council, inaugurated by Pius IX on 8 December. In 1869, Capparoni was among the artists called to decorate the conciliar classroom in the right arm of the Vatican Basilica. In 1876 he performed for the SS Church. Vincenzo and Anastasio at Fontana di Trevi the two lateral frescoes of the third chapel on the right, with Stories of S. Camillo. The left fresco shows the signature and the date. According to Angeli and Thieme-Becker, the painter would have performed in the same church also the fresco of the vault, in which the glory of s is represented. Camillo, s. Vincenzo and s. Anastasio. In the following years, Capparoni was engaged in S. Tommaso di Canterbury (former Trinity of the Scots) in Via di Monserrato, where he decorated the ceiling and frescoed the walls of the aisle, depicting, with a fake mosaic, busts of saints enclosed within medallions. Around 1880 restorations began in the church of S. Tommaso in Parione and probably on that occasion was commissioned to Capparoni a canvas representing the Sacred Family (originally placed in the first chapel to the right) of which today is lost track.

In 1888 he was commissioned to paint in the Chapel of the Seminary of Foreign Missions in Paris, for the side altars and for the main altar (of which he also decorated the wooden tabernacle with the figure of Christ), nine paintings representing various figures of Saints and the Last Supper.

Probably between 1889 and 1890, Capparoni was commissioned to paint the pictorial decoration of the Immacolata Concezione Church, annexed to the Pious Latin American College in the Prati district, at the Margherita Bridge, built in 1888. The church complex -collection was demolished after 1960; So nothing remains of Capparoni's work, which had made an impressive cycle of frescoes. For the new church of S. Giuseppe di Cluny in via A. Poliziano, already via L. da Vinci, and probably before the consecration of the same in 1900, he painted the paintings representing the Immaculate *The Appearance of the Sacred Heart to Anna Maria Javouhey*, founder of the Congregation of the Sisters of St. Joseph, for the two altars of the lower aisles. This is, according to the present knowledge, the last commitment by Capparoni before his death in Rome on 28 January 1907.

Capparoni did not paint only sacred subjects, but participated in the culture of his time with a production - unfortunately unknown, but witnessed by a picture of the Museum of Rome named Somarelli al Pozzo - which was re-encircled with the taste of landscape and sketch treasures Romanesque of the nineteenth century. In the Biblioteca dell'Accademia di S. Luca are preserved the portraits performed by Capparoni Architect G. Monaldi and Professor V. Zagari.

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