

Vincenzo Milione

Italian painter
1732-1805

MILIONE (Milioni, Miglioni), Vincenzo.

He was born perhaps in Castrovillari, in Cosentino, around 1732 by Nicola di Domenico, painter, and by Anna Santamaria. He has been present in Rome since 1755, with his now-widowed parent. His father's student lived with him until 1756 in a small house of the parish of S. Nicola dei Cesarini, where Nicola, who died in 1762, held a shop. Along with his father - born in 1691, of whom no work is known - and with his wife Margherita Rinaldi, married in 1757, Milione resided in the same parish, but in a larger home, until 1759. Next year he opened his shop in the same area, in a house owned by Sinibaldi. In the quadario house at Sudario, Milione lived with his wife and daughters Anna Maria and Clementina until 1778.

Before arriving in Rome in 1773, Prince and Arcade Luigi Gonzaga of Castiglione, who according to Fabi Montani was his patron, Milione had already realized a significant number of paintings designed to decorate the houses of private citizens or altars of Roman and foreign churches, as evidenced by the dates and the signatures, often followed by the "painting in Sudario", which appears on most of his works. Signed and dated 1756 is the portrait of the archaic plant of *Appiano Buonafede*, General Directorate of Healthcare. On the other hand, dating back to 1762, the Cardinal *Innico Caracciolo jr.* is the oval depicting *Ss. Francesco Saverio and Ignazio di Loyola*. The posthumous portrayal of the mighty Cardinal *Silvio Valenti Gonzaga* (Rome, Museo di Roma) dates from 1763, while in 1767 the palace with *S. Antonio da Padova adorns the Child* (Rome, S. Omobono church) commissioned by Milione by the tailor's university. Always in that year Milione joined Marquis cappucino P. Cipolletti for whom he performed between 1767 and 1780 twenty-four portraits depicting bishops of the Marches and characters of some of Offida's importance, now divided between the Museum of Castellotti palace, the town hall and cappuccino convent of this city. Even for a Marquis church, that of the Franciscans of Osimo, in 1770 Milione made a *Way of the Cross* and, in that same year, presented to the Roman public, in S. Maria sopra Minerva, the canvas with the *Appearance of Virgin at S. Giuseppe Calasanzio*, perhaps required by Father Elek Horányi for the convent of Tata in Hungary. The following year he made the painting with the *Conception of Mary with the ss. Gregory Pope and Francis of Assisi and the souls of the purgatory* for the Maffei chapel in St. Mary in Aracoeli, the only work of which would be a preparatory drawing, now in a private Roman collection and left in the same church a painting depicting *S. Rosa from Lima*.

Always at Minerva exhibited in 1772 a picture depicting *St. Benedict who recognizes the artifact of Totila*, performed for a church in Lille (current unknown location). The portrait of *Clement XIV* (1769, Subiaco, S. Scolastica abbey) is the first version, and the only dated, of the eulogy of *Barcellona Augusto de Cardenas* (1772, Naples, the hospital of the incurable, pharmacy historical) and most of his paintings depicting Arcadi (Rome, Museo di Roma) commissioned him, is to be believed, by the various important characters who followed until 1801 as general guardian of the Academy.

He was incarcerated for a few days in 1772 for having ill-treated the curial Filippo Franceschini, the following year, perhaps because of the services provided to the Accademia dell'Arcadia or because he was a member of Cardinal Giovan Francesco Albani, nephew of Alessandro, Milione became a member with the name of Melanto Sicionio. In 1778 he moved to an apartment on the same road as Sudario at the palazzetto Cesarini. During the 1780's, although now clearly recognizable as a portraitist, the *states of souls* and the many effusions of his hand that are found in public or private collections throughout Italy continue to work, though with less intensity, to work confraternities and religious orders.

In 1781 he made two small paintings of oval shape depicting *S. Romualdo, who met Ottone III and St. Benedict with the Emperors of the Huns* (Camaldoli, Benedictine Monastery) and a *Martyrdom of St. Bartholomew* for the main altar of the Arsoli church devoted to this saint.

In 1786 he was involved with T. Kunze and the architect F. Nicoletti in the decoration of the Basilica of St. Peter on the occasion of the beatification of the father of Minors Nicola il Saggio (or Longobardi). For this same order the following year he made the altarpiece with *Blessed Gaspare de Bono* for the church of S. Francesco di Paola and that with *Blessed Nicola da Longobardi who loves the Virgin*, for the chapel erected to this blessed in the same church, which he signed with the unusual formula: "painted Vincenzo Milione Calabrese 1787".

The canvases realized for the Minors are the last works of a sacred subject of great format that are known to Milione, with the only exception of the altarpiece with the *Assumption of Mary* (1789) of the collegiate church of the small town of Blera in Viterbese. In 1796 it also dates back one of its many famous portraits of Pontiff *Pio VI Braschi*.

From the Milione's shop, only portraits and paintings of a small subject dedicated to private devotion came out in his last fifteen years.

Milione died in Rome on December 1, 1805.

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