



# THE PALAZZO STRATTI GUESTROOMS



GEMS OF ART  
IN THE HEART OF TRIESTE



*Cover:*

*Details of the works of art*

*Dance of the Sons of Alcinous by Antonio Canova*

*Still life by Pier Luigi Cesarini*

*Death of Priam by Antonio Canova*

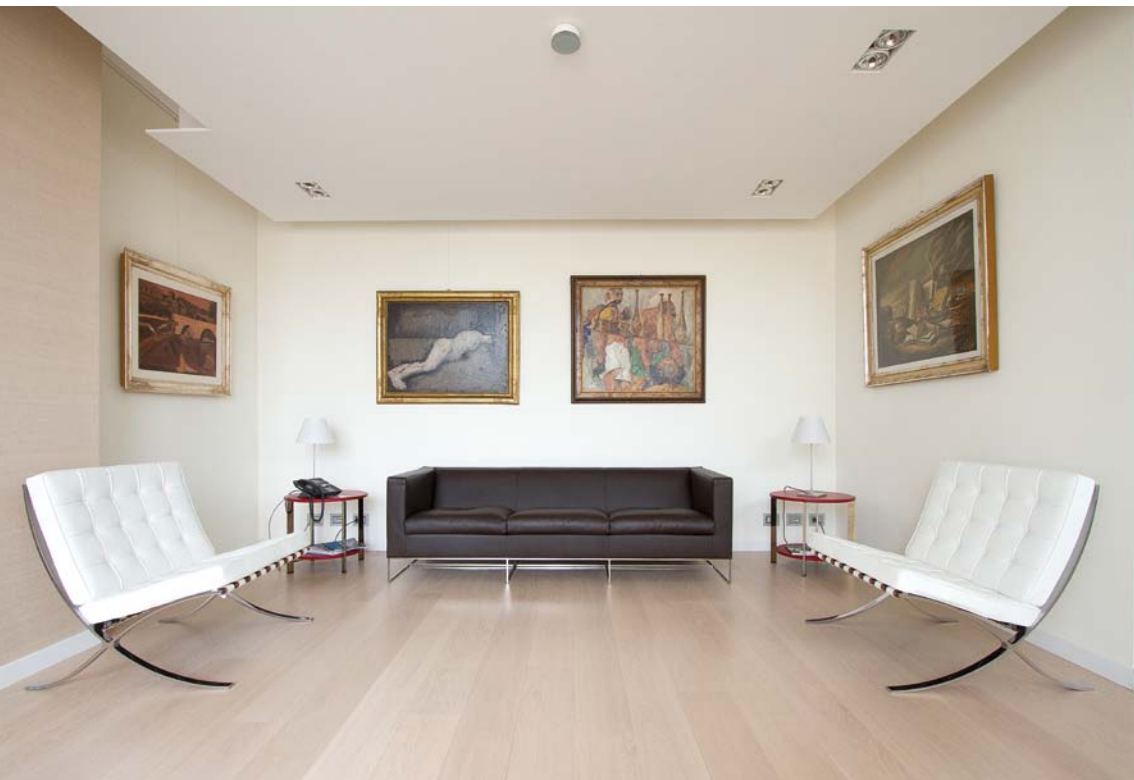
*Background:*

*Representation of Trieste by Luigi Zandomeneghi*



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# PIAZZA UNITÀ D'ITALIA

The *Palazzo Stratti* is located in *Piazza Unità d'Italia* (Italy's Unification Square), which has been the centre of the town's cultural life for centuries. Throughout history, this space has changed appearance several times, as we will discover briefly over the following pages.

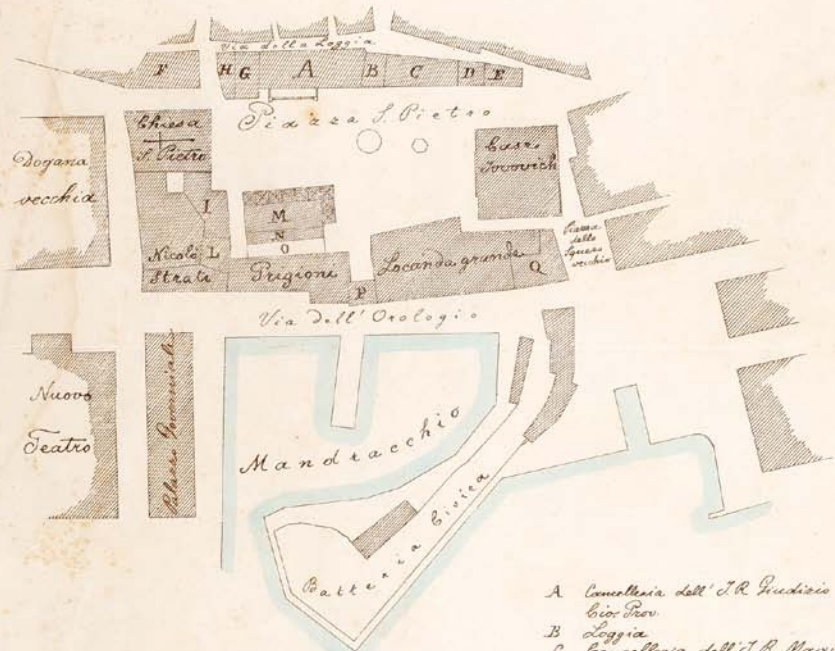


## Once Upon a Time There Was the *Piazza Grande*

The square in its present form was built on top of the Roman port and is the result of several structural changes. Around the year 1800, the heart of this space – called *Piazza San Pietro* (Saint Peter's Square), or *Piazza Grande* (Large Square) as the locals called it to differentiate it from the nearby *Piazza Piccola* (Small Square) – was closed off on the sea-facing side by the *Locanda Grande* (Large Inn) and the *Torre dell'Orologio* (Clock Tower). Therefore, the square was half its present size.



# Piazza S. Pietro nel 1820



Dal circo ufficio edile  
 Trieste, 24 febbraio 1872  
 Paulucci

- A Concelleria dell' I. R. Giudizio Civ. Prov.
- B Loggia
- C Cancelleria dell' I. R. Magistrato
- D Casa Urban.
- E " Lampioni
- F " Cantiniera
- G " Frot
- H " Landonati
- I " Gobbi
- J " Soderia Civica
- M Teatro vecchio
- N Deposito macchine idrauliche
- O Cortile delle Carceri
- P Vico dell' Orologio
- Q Casa Crismanovich

Pages 4 and 5: The square at the end of the 18<sup>th</sup> century as depicted by Pietro Nobile in a preparatory sketch for an engraving in 1796. On the left are situated the Locanda Grande and the Clock Tower; at the centre there is the former town hall – where the Palazzo Stratti is now located – and St. Peter's Church; on the right is the Palazzo Pubblico (Public Palace). Source Trieste – Dall'emporio al futuro (Trieste – From the Marketplace to the Future), La Mongolfiera Libri. Courtesy of the Stelio and Tity Davia Collection, Trieste

Page 6: The space in 1820, as laid out in a land map of the Antonio Fonda Savio Endowment, courtesy of the University Museum System of the University of Trieste (photo by Vanja Macovaz)

Below: The inn, the tower and the former town hall, as seen from a different perspective in a tempera on cardboard by Giuseppe Bernardino Bison. From the publication Dall'aquila al leone (From the Eagle to the Lion), Editrice La Compagnia, Courtesy of the Revoltella City Museum, Modern Art Gallery, Trieste



The other side of the *Locanda Grande* overlooked the sea, more precisely the town's old harbour known as *Mandracchio*. In the first half of the 19<sup>th</sup> century, several buildings surrounding the square were demolished, including the theatre and the tower. The former was knocked down in 1822, while the latter was demolished in 1838. The pedestrian area was subsequently enlarged across the surface of the sea – covering the old harbour – between 1858 and 1863. In 1871, the church, too, was demolished and after additional architectural work – to which Generali contributed greatly – a park was created on the square; however, the trees obstructed the wonderful view across the Gulf. The square as we know it today, a 16,000 sqm “stage”, dates from the beginning of the 1900s.



## The Scene of Pain and Joy

The present-day name *Piazza Unità d'Italia* (Italy's Unification Square) echoes the joy felt by the inhabitants of Trieste, in this very place in the heart of the town, on the occasions of the town's two liberations in 1918 and 1954. Other historical events took place on this square, some of which were anything but joyous. The photos on the following pages capture some moments of pain and joy.



*Above: King Vittorio Emanuele III visits Trieste on 10 November 1918, a few days after the end of the First World War. Courtesy of the People's University of Trieste from the organisation's 100<sup>th</sup>-anniversary publication*

*Page 8: The park created in the second half of the 19<sup>th</sup> century and demolished in 1919. Photo from the book *Trieste imperiale* (Imperial Trieste), Luglio Editore. Courtesy of Claudio Luglio, Trieste*



*Page 10, top: The gathering of 18 September 1938, the day on which the then Head of the Italian Government Benito Mussolini, who was visiting Trieste to celebrate the twentieth anniversary of Italy's victory in the First World War, announced the forthcoming introduction of the notorious racial laws. From the book Trieste nel Ventennio (Trieste in the Fascist Era), Luglio Editore. Courtesy of Claudio Luglio, Trieste*

*Page 10, bottom: Flowers laid for Francesco Paglia, a university student and former bersagliere (light infantry soldier). He was among the six protesters advocating the return of Trieste to Italy who were shot dead by the police between 5 and 6 November 1953 (photo by Ugo Borsatti)*

*Below: The exultant crowd which gathered by the sea on 4 November 1954 to witness the parade of the armed forces after Trieste became part of Italy again (Photographic Archive of the Generali Company Club)*



## Trieste's Elite Meeting Point

Between 2001 and 2005, *Piazza Unità d'Italia* was fully restructured. The asphalt surface was removed and replaced by sandstone blocks, which are similar to the traditional *masegno* paving stone. Blue LED lights were built into the paving close to the sea to recall the town's old harbour, the *Mandracchio*. Today, *Piazza Unità d'Italia* is considered to be one of the most strikingly beautiful squares in Italy and is the largest sea-facing square in Europe. The square is rectangular and opens out onto the sea, allowing the eye to wander from the Old Free Port, the Barcola coastline and the Miramare castle on the right, to two docks – the molo Audace



and the molo Bersaglieri – and the whole Gulf of Trieste on the left. Observing the square from this sea-facing side, one can admire some amazing buildings: on the left stands the palace which used to be home to the Austrian lieutenantcy, now seat of the Prefecture. On the façade of the building a mosaic depicts the coat of arms of the House of Savoy, which has replaced the original portraying the Austro-Hungarian imperial coat of arms. On the same side are situated the *Palazzo Stratti* and the *Palazzo Modello*. Opposite the sea stands the town hall, while on the right are *Palazzo Pitteri*, *Palazzo Vanoli* – home to a prestigious hotel – and the palace of the Friuli Venezia Giulia region headquarters, which was once the seat of the *Lloyd Triestino* shipping company.





*Piazza Unità d'Italia* is home to several works of art, among which stand out the statue of the Habsburg Emperor Charles VI supported by a white column, and the Fountain of the Four Continents. The statue by sculptor Lorenzo Fanoli was first made in gilded wood in 1728 and subsequently remade in marble in 1756. This statue pays tribute to the emperor who founded the Free Port of Trieste in 1719. Emperor Charles VI is also remembered as the father of Maria Theresa of Austria who, in turn, greatly contributed to the development of Trieste. The fountain, on the other hand, was carved between 1751 and 1754 by Giovanni Battista Mazzoleni. Today it is situated in its original position in front of the town hall.



In 1938, the fountain was removed to make space for the stage from which the then Head of the Italian Government would hold his notorious speech on 18 September that same year (see pages 10 and 11 for details). In 1970, after being kept in the town's Stone Garden for decades, the sculpture was renovated and placed on *Piazza Unità d'Italia*, albeit not exactly in the exact position where it was first built. It was then placed back in its original location between 2000 and 2001, when the square was renovated by architect Bernard Huet. This fountain owes its name to the four allegorical statues representing the four continents which had been discovered at that time.





*Clockwise from left:  
Africa, America, Asia, Europe*

# PALAZZO STRATTI



This neoclassical palace was commissioned by the Greek merchant Nicolò Stratti and designed by architect Antonio Buttazoni in 1839. In 1846 the palace became property of Assicurazioni Generali. In 1872, the Company arranged a thorough restructuring of the palace façade which was based on the design by architects Eugenio Geiringer and Domenico Righetti, and gave the building its current appearance.







Originally, the palace's main façade was the one facing the square which was home to the opera house (today this opera house is named after composer Giuseppe Verdi). It is also where, shortly afterwards, the *Palazzo Tergesteo* with its elegant gallery would be erected. While Buttazzoni was well aware of the plans to build the *Palazzo Tergesteo*, in the mid-1800s he could not possibly have imagined the development that *Piazza Unità d'Italia* would undergo in the years to follow.



*The Palazzo Stratti overlooking Via del Teatro and Passo di Piazza Antonio Fonda Savio*



Since the 1872 restructuring, the façade of the building has been embellished by a banister, the motif of which matches that of the long central balcony and of the two lateral balconies on the second floor. The banister is dominated by a group of sculptures which were once part of the back façade and are the work of Venetian artist Luigi Zandomeneghi. The large female figure in the centre represents the city of Trieste. At its feet lie the symbols of wealth and modernity; on the right there is a locomotive,



a representation of the engine that Stephenson gifted to Austria in 1837 which anticipated the important railway connection with Vienna. This connection was established in 1857 thanks to the Southern line (*Südbahn* in German). The marble allegory also includes some utensils – a pair of pliers, a cogwheel, an anchor, an anvil and a hammer – which symbolise work. On the opposite side, a column and capital recall the city's architectural and urban development. A cithara, a bust and a palette represent music, sculpture





and painting respectively. Together with the owl, Minerva's sacred animal and the symbol of reason against darkness, these objects represent the city's cultural and industrial development and hint towards the prosperous times awaiting Assicurazioni Generali. The ground floor of the building houses the historic *Caffè degli Specchi* (Café of Mirrors). This cafe first opened in 1839 and owes its name to the fact that its first manager decided to cover the cafe's walls with mirrors. On the mirrors are engraved important historical events which took place in Europe in the 19<sup>th</sup> century. On the first floor of the building there used to be the headquarters of the Generali Company Club, while nowadays it houses "Trieste Centro", agency of Generali Italia.







*In 1884, Caffè degli Specchi reached the peak of elegance and splendour with managers Vittorio Carmelich and Antonio Cesareo, who attracted customers by guaranteeing on-time service and good quality products. Their aim was to “make the most of the café’s central position when the weather is nice”. They managed to keep their promises and Caffè degli Specchi soon became famous [...]. Its most frequent guests were elegant women, artists, painters, musicians, salesmen and journalists from the local area. These guests were, in fact, very similar to today’s customers, who like to have a coffee in this café and enjoy the amazing view it offers – all year round – on one of the most beautiful squares in Italy.*

*(Micaela Silva)*

La memoria – 75 anni di immagini del Circolo  
(Memories – 75 years of images of the Company Club)  
Published by the Generali Company Club  
Trieste, 2008

# THE GUESTROOMS

The present-day Assicurazioni Generali guestrooms, situated on the 5<sup>th</sup> floor of the *Palazzo Stratti*, were fully renovated by architect Alberto Cesana and his architectural firm from Milan in 2010. Thanks to this intervention the guestrooms are now more functional and suitable for use by guests. The furniture is modern and practical. The guestrooms also include two fully equipped large meeting rooms with top-of-the-range lighting, as well as several work stations with the most advanced technology. Also available are two comfortable and elegant apartments. The venues are home to numerous works of art, which are described in the following chapters.









# SCULPTURES AND PAINTINGS

The two bas-reliefs by **Antonio Canova** – *Danza dei figli di Alcino* (Dance of the Sons of Alcino) and *Morte di Priamo* (Death of Priam) – have been surveyed by Professor Giuseppe Pavanello, who is internationally renowned as the greatest expert in the sculptor's works.



Hereafter are included some of the extracts from the professor's comments about one of the few known versions of the surveyed art works: "[...] all bas-reliefs appear to be Canova's original work. The works have never been made in marble [...]. Therefore, they are not marble 'calques' but, rather, a series of works obtained from a 'mould' under supervision of the sculptor himself, who used this technique to propagate the works related to an aspect of his activity particularly close to his heart." "The pair of plaster statues owned by Generali is currently in good condition, despite there being some slight damage to the figure of Polites in *Death of Priam*. As becomes apparent from the way in which the hand of the epic poet is carved in



*Dance of The Sons of Alcinous*, the works contain significant detail. Given the level of difficulty, the sculptor who carved the statue deserves to be recreating Canova's works".

"Canova made two versions of *Dance of the Sons Of Alcinous*, changing the attitude conveyed by Odysseus' figure on the very right hand side of the statue. In one version Odysseus holds his arms against his chest, just like in the statue owned by Generali, while in the other version he holds a hand on queen Arete's shoulder, like in the statues which once belonged to the Rezzonico collection". "The two bas-reliefs, property of Generali, have been conceived as a pair

## **Antonio Canova**

*Possagno, 1757 – Venice, 1822*

Having shown from childhood a natural inclination for art, particularly for sculpture, Antonio Canova completed his art studies and apprenticeship in Venice. When he was just over 20 years old, Canova moved to Rome, where he created his most beautiful works of art and those to which he owes his fame. Among these are *Le tre Grazie* (The Three Graces), *Amore e Psiche* (Cupid and Psyche) and *Perseo* (Perseus). He soon started working for popes, sovereigns and princes from across the world, who commissioned to the "new Phidias", as the artist was known, busts, bas-reliefs, funeral monuments and statues (such as the famous *Paolina Borghese*). Canova was a tireless artist who could work uninterruptedly for hours. He drew inspiration from Greek sculpture, both in terms of technique and subjects, exalting the ideal of beauty and perfection. As a result, he is considered to be the leading figure of the Neoclassical period. During the final years of his life, Canova proved to be a skilful diplomat and a generous philanthropist and managed to bring back to Italy several works of art which Napoleon had purloined to France. He also financed art academies and donated to his hometown a majestic temple, which he had designed himself.

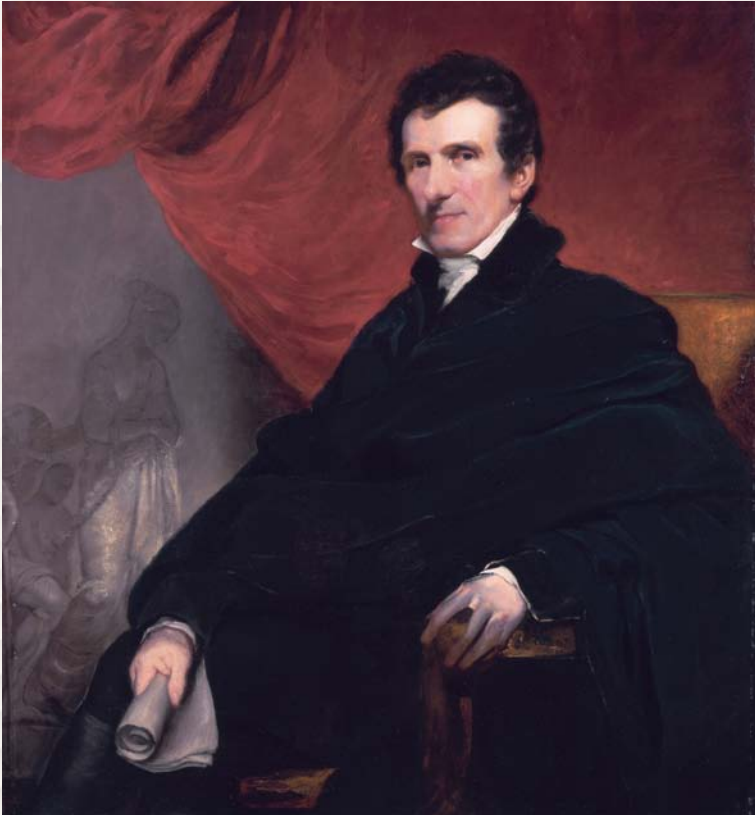
## **Antonio Canova**

John Jackson

1819/20, oil on canvas, 124.5 x 102.2 cm

Yale Center for British Art, Paul Mellon Collection, Yale

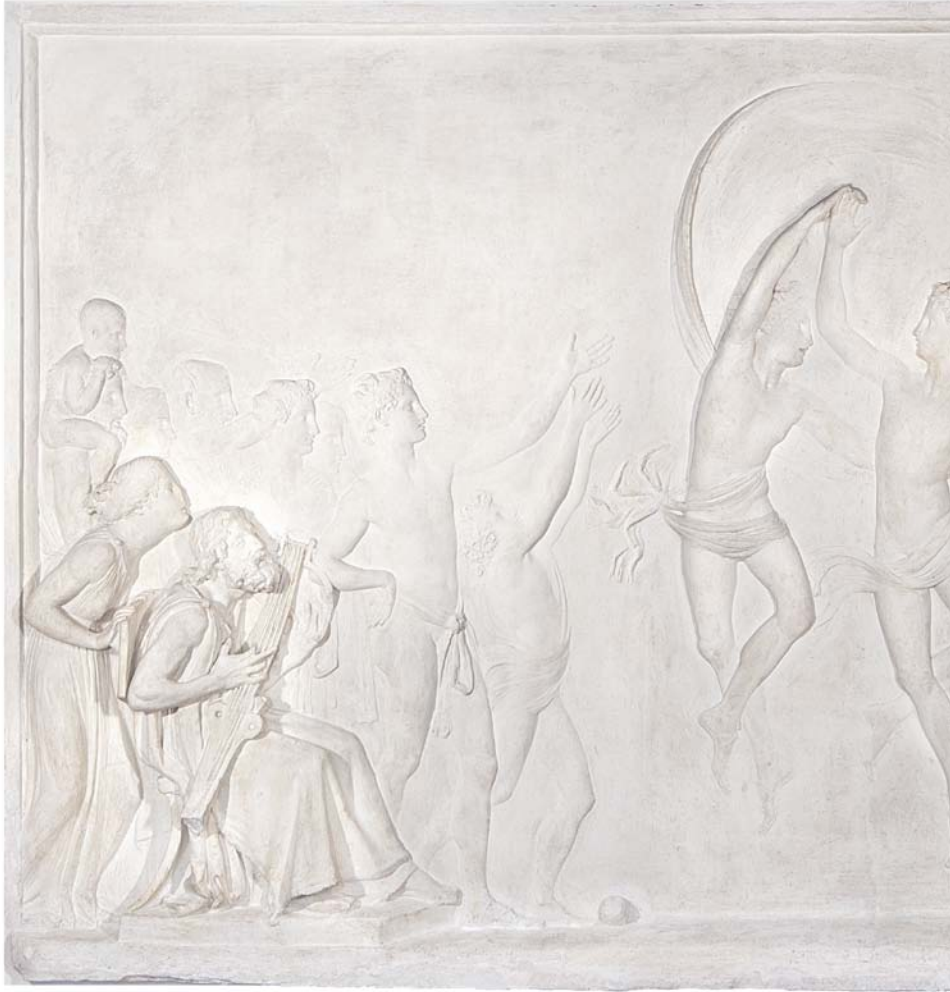
(Canova himself wrote that: '*Death of Pryamus* accompanies *Dance of the Phaeacians*'). As scholar Gian Gherardo De Rossi (1793) pointed out, the two statues come as a pair so as to create a contrast between the representation of pain and the portrayal of joy: on the one hand, Achilles's son's tragically 'sublime' assassination of the king of Troy, as revenge for the killing of his father at the hand of Paris; on the other hand, the two dancers' graceful movements in the episode taken from the *Odyssey*". Hereafter is a brief interpretation of the scenes represented in these two works by Canova.



## Dance of the Sons of Alcinous

Antonio Canova

1790-92, moulded plaster, 141 x 281 cm



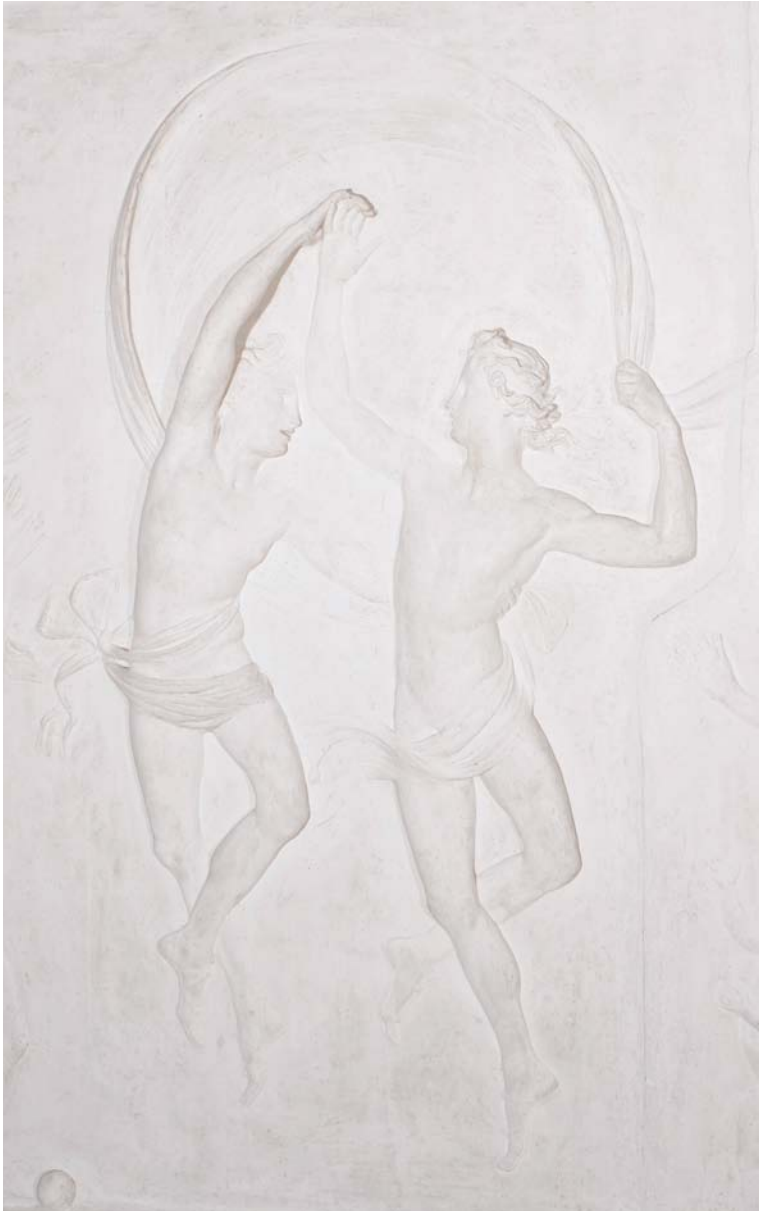


*The scene portrayed refers to Canto 8 of Homer's *Odyssey*: at the centre are Halius and Laodamas, sons of Alcinous, king of the Phaeacians, who appear to fly as they soar through the air, tracing a circle over their heads with a veil. The two characters dance to the rhythm of the music played on the harp by the blind Demodocus, who sits on the left, behind a group of festive figures. Opposite them is Alcinous, who sits on the throne between his wife Arete and his daughter Nausicaa. His look is directed towards Odysseus, who is standing on the very right hand side.*

From Canova to Boccioni.  
Fondazione Cariplo and Intesa Sanpaolo Collections  
Catalogue by *Fernando Mazzocca*  
Milan, Skira, 2011



*Alcinous between Arete and Nausicaa*



*Halius and Laodamas*

## Death of Priam

Antonio Canova

1787-90, moulded plaster, 142 x 280 cm





*This work represents the episode described by Virgil in Canto 2 of the Aeneid. In the centre, Canova portrays the handsome Pyrrhus as a heroic nude. Pyrrhus, Achilles's son, has grabbed the old king of Troy by the hair and is about to kill him in spite of the presence of two women who are stretching out their arms in desperation and trying to stop him. Their gestures are mirrored by the two figures at the sides of the work: on the left, the old Hecuba, who is unconscious and is being held by a maid; on the right, her daughter Cassandra, who is holding her arms up to the sky in desperation, as if asking for divine help, and Andromache, widow of Hector, who is holding in her arms her little son Astyanax, trying to protect him. He, too, will die a cruel death soon after the episode depicted. Indeed, Neoptolemus will throw the boy from the walls of Troy. In the foreground lies the naked body of another of Priam's sons, Polites, which completes this complex and terrifying composition – dominated by truly extraordinary pathos – with a touching reflection on death.*

From Canova to Boccioni.

Fondazione Cariplo and Intesa Sanpaolo Collections

Catalogue by *Fernando Mazzocca*

*Milan, Skira, 2011*



*Above: One of the daughters of Hecuba and Priam*



*Right: Hecuba held by a maid*

*Next page: Pyrrhus and Priam*



When analysing the details of the *Death of Priam* bas-relief, one should mention the comments by Ottorino Stefani, a scholar of Canova's works, from his book *I rilievi del Canova* (Canova's reliefs), Milan, Mondadori Electa, 1990: "[...] in this work, the artist from Possagno manages to create a very dramatic composition, which, however, ends with a catharsis thanks to the perfect forms, which elevate this tragically brutal act into a majestic, almost legendary act of human and moral greatness. [...] The interior of the royal palace, violated by Pyrrhus' destructive rage, is full of the echoes of female cries".

An accurate observation of this work has led to a new hypothesis which establishes a link between Canova's bas-relief and Picasso's *Guernica*. According to both the previously-mentioned Professor Pavanello (professor of History of Modern Art at the University of Trieste) and Roberto Vidali (art critic, editor of *Juliet* magazine and teacher at the Galileo Galilei secondary school in Trieste), this hypothesis is plausible and should be analysed in depth. It is also worth mentioning Eugenio Carmona (lecturer in History of Art at the University of

## Guernica

Pablo Picasso

1937, oil on canvas, 349 × 776 cm

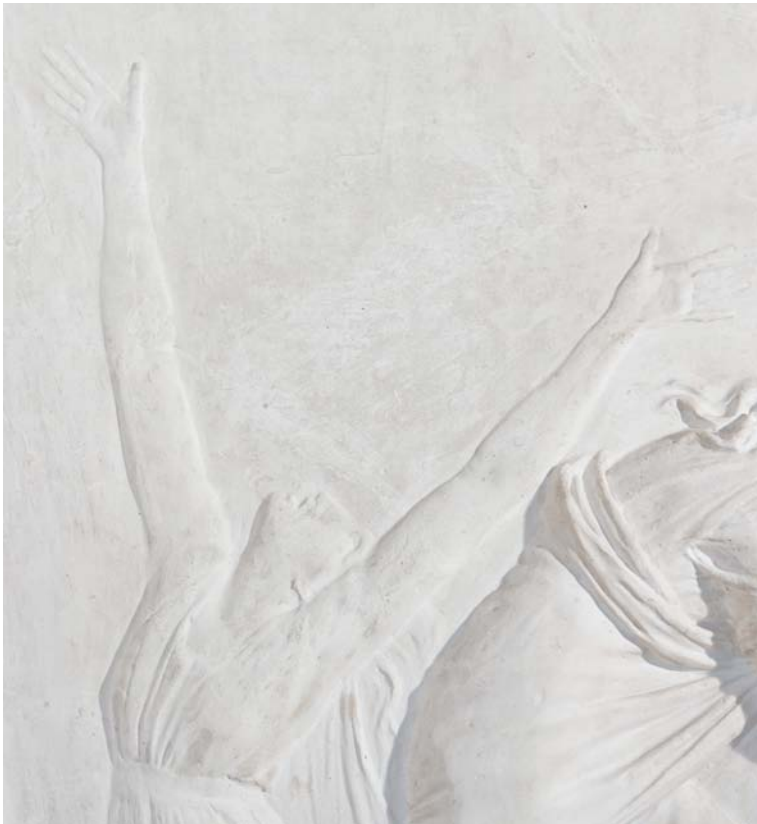
Museo Nacional Centro de Arte Reina Sofia, Madrid

© Succession Picasso, by SIAE 2014



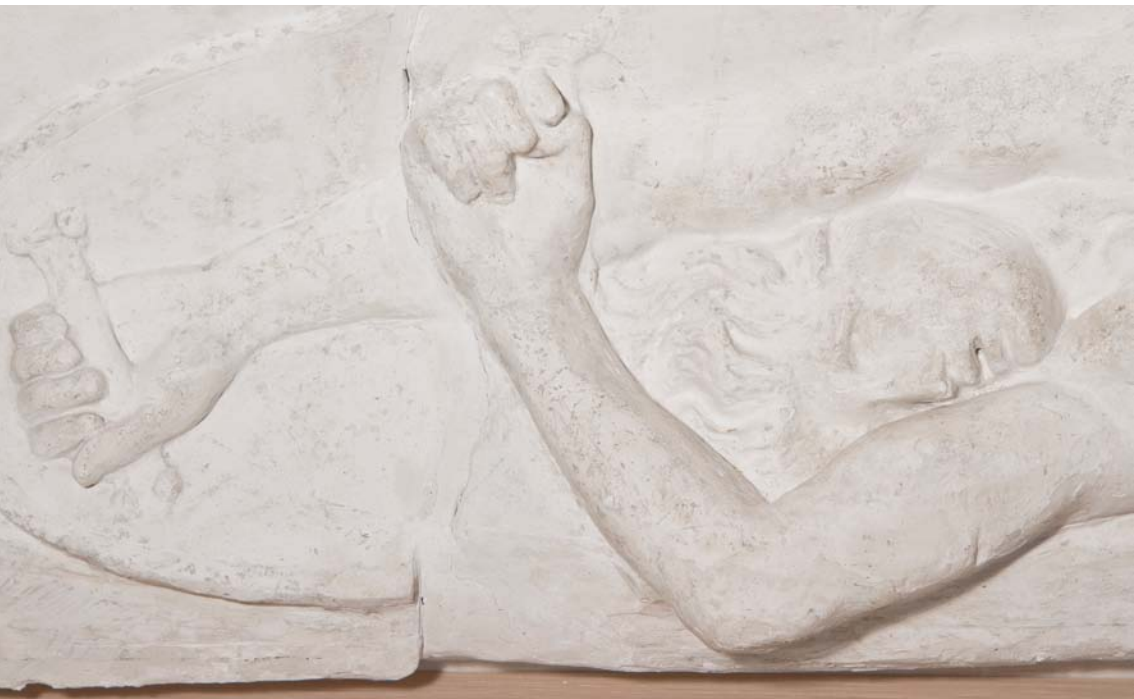
Malaga and curator of several exhibitions), who is firmly convinced that Canova inspired some of Picasso's works.

Pablo Picasso – thanks to his exuberant ability to capture the desire for innovation that characterised his time – managed to express himself through different painting styles. For a long period following the end of the First World War, Picasso made a return to classicism. His knowledge of important artists from history points to the strong likelihood that the very bas-relief analysed previously, served as inspiration for a work of art characterised by the same dramatic force and cathartic resolution. That work is *Guernica* from 1937. Clearly, the context is no longer that of the Aeneid, but rather the period prior to the Spanish civil war. A comparison between the figures with outstretched arms in



*Cassandra*

the two works of art is visual proof that Picasso drew inspiration from the large number of Canova's works, which he knew very well, to create the women's infuriated cry of pain – an echo of the cry of all humankind – using his characteristic cubist technique. Moreover, in Picasso's complex and well-constructed study of proportions, other elements typical for Canova can be traced, which show the extent to which the artist drew inspiration from this plaster sculpture. The dead body of young Polites, son of Priam, has inspired a dead body lying on the ground in *Guernica*. A body with no hope and no future holding a broken sword, symbol of the defeat not only of those at war, but of the whole of humankind. Furthermore, the figure on the left of Picasso's cubist painting reminds us of Andromache, wife of Hector, with her son Astyanax. Just like in Canova's work, the woman is in despair. Only death will finally restore in her the calm she is yearning for. Extraordinary pathos, which has been skilfully re-elaborated by the most praised and eclectic artist of the 20<sup>th</sup> century drawing inspiration from the classical past.



*Polites*



*Andromache with her son Astyanax*

## Statue Lying on a Flat Surface

Mario Sironi

1942-44, tempera on paper, with canvas backing, 68 x 96 cm

Signature in the bottom-right corner

*The painting represents an ancient female statue lying on a flat surface. The subject highlights Sironi's perception of antiquity as an ideal worth embracing because of its archaic morality, and because of its rhythm, which emerges from epic poems. It is an ideal which drove Sironi's ambition to achieve Greek purity, Byzantine stylisation, Roman monumentality, and Romanesque and Gothic spirituality. It is no coincidence that the title of Sironi's first large fresco, *Le opere e i giorni* (Works and Days) from 1933, derives from a poem by Hesiod, the gravest of Greek epic poets. The narrow spaces, defined so neatly as to give shadows of the same physical texture as a wall, and the spatula brushes on uniform surfaces with marked contours, are clear indications that the painting dates from the final years of the Second World War. The fallen statue might also have a meaning. It may represent the world the artist believed in, which comes crumbling down; the dream of classical times which are now falling apart just like the ideals out of which they had developed. Ideals of great monumental and social art which may no longer be created.*

*(Fabio Benzi)*

The INA Assitalia Collection

Catalogue by Roberta Bernabei

Milan, Mondadori Electa, 2005



## **Mario Sironi**

*Sassari, 1885 – Milan, 1961*

Sironi was born in Sassari, Sardinia, but grew up in Rome where he attended the Academy of Fine Arts. Here, he met futurist artists Boccioni, Severini and Balla. He adhered to futurism, combining it, however, with his great love for classical works and a continuous quest for volume. After being a volunteer in the war like most futurists, Sironi's art acquired a metaphysical dimension, which brought his famous landscapes to life.

## The Gymnasium

Fausto Pirandello

1944-47, olio on board, 80 x 90 cm

Signature in the bottom-left corner

*This work is the cornerstone of Pirandello's transition from the tonal painting of the 1930s to neo-cubist forms at the end of the 1940s. The theme of the gymnasium with athletes working out had always interested Pirandello due to its "bare realism" (Melli), something the artist was pursuing. This became a very common subject of Pirandello's works in the 1930s. In the sweaty, worked up bodies of athletes Pirandello sees the same brutal carnality that fascinated him in the famous subjects he depicted on beaches: a mass of bodies reddened by the heat (in 1938, journalist and writer Corrado Alvaro called Pirandello "the painter of dramas"). The hectic study of bodies and spaces is ever present in Pirandello's works. This is a topic which the artist himself raised at the Rome Quadriennale of 1939, saying: "To plan to get rid of my personal conventions and [...] start experimenting, while recreating, step by step, the range of possibilities available to me and to the subject of my work, to then recreate, limb by limb, the painting as a whole, according to the composition's needs". La palestra (The Gymnasium) depicted by the artist is characterised by an exaggeration of the subjects' characteristics and the abolition of natural space which is clearly in contrast with the brilliant invention of a tilted surface. Although such a surface could not exist in reality, it confers a formal rhythm to the painting. The violent colours and the paint, applied with spatula brushes, compensate for a more visible kind of expressionism, which has been removed from the scene with some expedients that fully conceal the characters' expressions. The content appears through the style, rather than through psychological features.*

(Fabio Benzi)

The INA Assitalia Collection

catalogue by Roberta Bernabei

Milan, Mondadori Electa, 2005



## **Fausto Pirandello**

*Rome, 1899 – 1975*

Fausto Pirandello, son of the great playwright Luigi Pirandello who was awarded the Nobel Prize for Literature in 1934, made a debut at the Third Rome Biennale in 1925 with his work *Bagnanti* (Bathers). Together with still life, this is a recurring theme in his works. During a stay in Paris he came in contact with the cosmopolitan works of artists such as Severini, Tozzi, de Chirico, Savinio, de Pisis, and discovered the works of Cézanne, of the cubists and the surrealists. After returning to Italy, he became one of the leading figures of *Scuola Romana*, expressionism and exhibited his paintings throughout Europe and America, achieving great success.

## Winter at the Pusiano Lake

Daniele Fontana

Oil on board, 68 x 78 cm



### Daniele Fontana

*Milan, 1900 – Sala Comacina, 1984*

Born in Milan, Daniele Fontana often worked in Rome, dividing his time between his work as satirical cartoonist and illustrator on the one hand, and as a figurative and genre painter on the other. As a painter, he became a lasting guest at the *Permanente* exposition in Milan. Being a great caricaturist, he collaborated with humorous magazines *Il Travaso delle idee* (The Pouring out of Ideas) and *Bertoldo*. He is also famously represented Italy as “*donna turrita*”, a woman wearing a mural crown. This representation was the official symbol of the Italian government and the Italian State for a number of years.

## Still Life

Pier Luigi Cesarini

1931, oil on board, 70 x 90 cm



### **Pier Luigi Cesarini**

*Rome, 1933 – 2006*

The first Cesarini's personal exhibition was set up in Rome in 1955. In the catalogue, the exhibition is presented by a distinguished curator, Giorgio de Chirico. The two painters worked together for several years, united by their passion for artistic experimentation. From 1965, Cesarini held several personal exhibitions, both in Italy and abroad. In the 1990s, he joined a new artistic movement – metropolism. His works are exhibited in several public places, among which feature the special guest lounge of Orly Airport, the Italcable Lecture Hall in Rome and the Warwick Hotel in Houston.

## Landscape with a Bridge

ArPino

Oil on board, 50 x 70 cm



### **Giuseppe Arcangioli, known as ArPino**

*Livorno, 1914 – Milan, 2006*

Genre painter from the 20<sup>th</sup> century and nephew of the great exponent of the *macchiaioli*, Giovanni Fattori, from whom he is likely to have inherited his great artistic talent. Throughout his career, he experimented with different painting styles, always favoured landscape as the subject of his works.

## Lake Landscape

Pino Rusconi

Oil on board, 40 x 50 cm



### **Pino Rusconi**

*Legnano, 1892 – 1964*

Italian painter and watercolourist who worked in the Italian region of Lombardy.

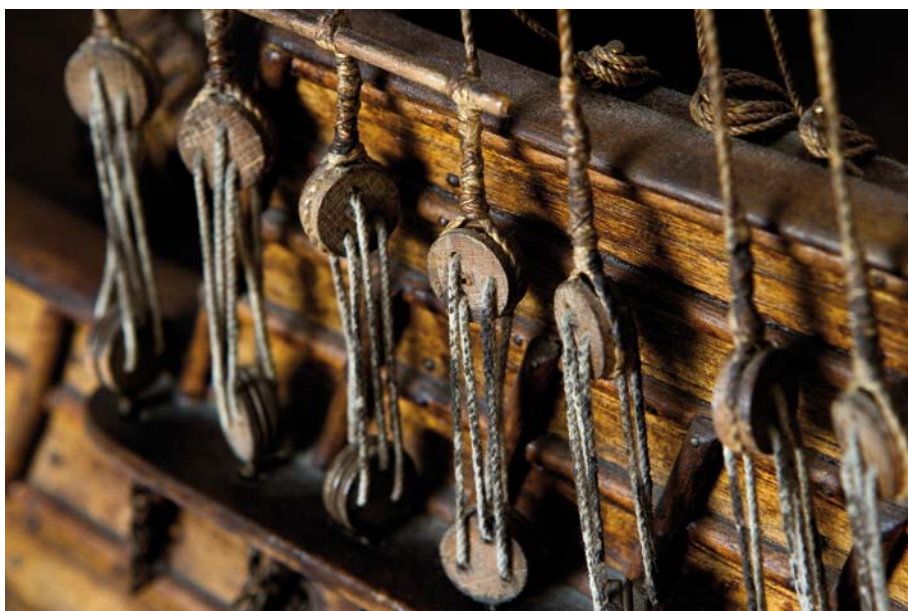
# THE SAILER

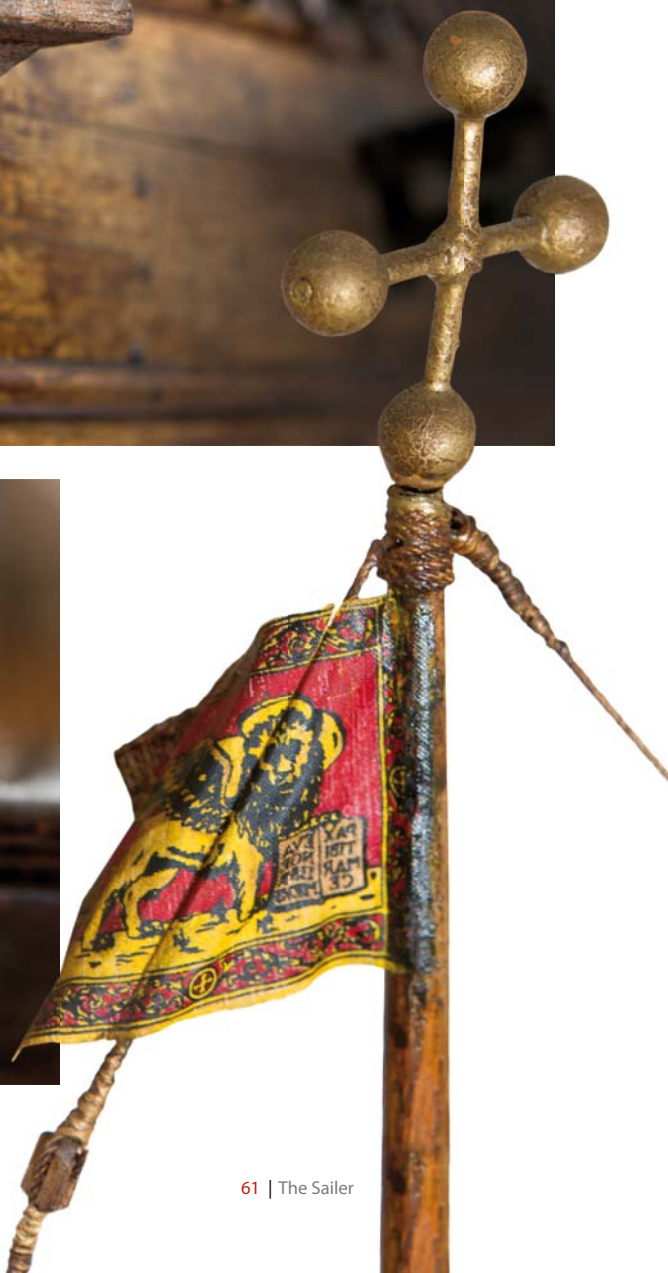
Although the description of this decorative object representing a sailer says *Venetian War Galleon of the 16<sup>th</sup> Century*, it might actually be a Genoese carrack. This was a three- or four-masted sailing ship which was used in Mediterranean waters in the 15<sup>th</sup> century. Most probably it was the Genoese who designed the carrack's main features. The inhabitants of Genoa, in fact, favoured large sailing ships for their trade activities, while Venetians



preferred galleys, which were longer and narrower. Carracks were the first ships to be suitable for sailing in the ocean, since they were wide enough to sail in deep seas and sufficiently spacious to contain provisions for long voyages. With this type of ship, known as *carraca* in Spanish and *nau* in Portuguese, the Spanish and the Portuguese explored the world in the 1400s and 1500s.

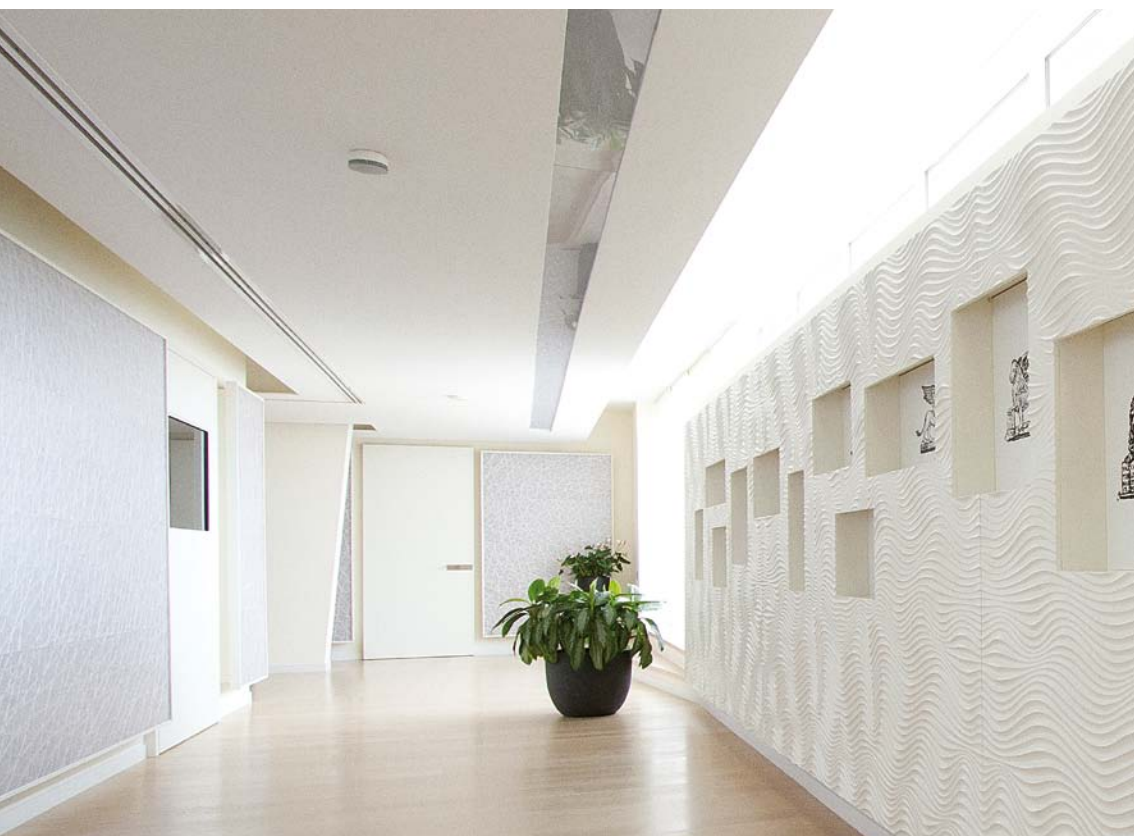






# FROM THE EAGLE TO THE LION

The different versions of the Generali logo reproduced on one of the guestroom walls sum up the evolution of the Company's trademark through time and highlight the two-pronged administrative structure which characterised the Company since its founding in 1831. At that time, the Generali Head Office and its Venetian Office belonged to different ad-



ministrative entities in political terms: while Trieste belonged to the Austro-Hungarian empire, Venice was part of the Lombardo-Venetian Kingdom. The images displayed are taken from documents stored in the Historical Archive of Assicurazioni Generali. This archive has been placed under the guardianship of the Archive Office of the Friuli Venezia Giulia region, which officially declared the archive to be “of considerable historical and cultural interest”. The Historical Archive contains a wide range of documents, which have been produced or collected by the Company from its foundation, in the 19<sup>th</sup> century, to the present-day and which are available to the public. These documents bear witness to the work of the Company over the centuries and are of considerable importance for both local and national history.





### 1833

The first symbol associated with Generali is the double-headed Habsburg eagle, which is granted to the Company as a privilege by royal charter of 25 January. Such privilege is granted to a number of insurance companies. As a result, the Assicurazioni Generali Austro-Italiche are awarded the title of “Imperial Regie Privilegiata”.



### 1837

The double-headed eagle wears a crown on each head and is placed under the imperial crown. The eagle also holds a sword, a sceptre and a cross-bearing orb. On its chest, there appears the snake of the House of Visconti and lion of St. Mark, the emblem of the Lombardy-Venetia region. In the compartment at the centre of the shield, the halberd of St. Sergius, the original symbol of the city of Trieste, is sometimes shown instead of the traditional emblem of the House of Habsburg-Lorraine.



### 1839

On one side of the shield, on the eagle's breast, are the snake of the House of Visconti and the lion of St. Mark; on the other, are three flying eagles; and at the centre is a smaller shield with two red and one white stripe, which are part of the coat of arms of the House of Habsburg-Lorraine. Documents relating to Italian territories feature the collar of the Order of the Golden Fleece, as well as the Iron Crown and the collar belonging to the same order, on top of the shield.



### 1860

After the 1848 revolts, which give rise to the first war of independence, the Company decides to remove the adjective Austro-Italiche from its name. Later the Venetian Office chooses the lion of St. Mark as the Generali logo for the Italian territory. In the oldest known version of the logo, which dates back to 1860, the haloed lion is facing left. It has a double-voluted tail and his paw is protecting the Gospel.



### 1862

The lion symbol-logo regularly appears on documents issued on Italian territory and relative to the Venetian Office in the 1860s. At that time, the lion symbol is not yet well defined. In fact, some versions are more ornate than the original version, while others are less ornate. Compared to the first version, the lion is often more majestic and sculpture-like, and appears without its double-voluted tail.



### 1864

Since, geographically and administratively the Trieste Head Office belongs to the Habsburg empire, it continues to use the two-headed eagle. This symbol is used up until the First World War, but “Italian” signs – such as the Iron Crown and the collar belonging to the same order – are removed on documents which are not directly related to Italy.



### 1868

In 1868, a new type of lion appears, probably for the first time, drawing a sword to defend the book. By the 1870s, the name “Assicurazioni Generali in Venice” or “Assicurazioni Generali of Trieste and Venice” is widely used. In the same period the lion of St. Mark also begins to appear on Generali documents and signs in the Italian regions where the Company operates. This symbol has different variations, with slight changes to the lion’s build and facial features.



### 1879

All the different variations of the lion symbol are present on documents issued by the Venetian Office and its subordinate agencies. Slight changes are gradually introduced to the lion’s build and facial features, which are sometimes more, sometimes less aggressive.



### 1880

From 1880, Generali redesigns the logo: only one type of lion is now used and replaces all the logos used previously. Unlike previous logos, this haloed lion faces rightwards and protects the book with its paw. Inscribed on the pedestal is often simply the date of the Company's foundation, while for some time after 1881, the date of the Company's 50<sup>th</sup> anniversary is also included. Some features, such as the halo, the sword and the double-voluted tail, disappear once and for all.

### 1903

The lion is represented in profile and is facing left once again. Such representation will consolidate with time, becoming the archetype for all subsequent versions. At the start of the 1900s, the Generali is officially still an Austrian company with its headquarters in Trieste, a city which is part of the Habsburg territory. However, in practice, Generali is an Italian and international company.





### 1910

The logo version from around 1910 displays more power and statue-like features. This version remains in use with slight variations for about sixty years. In 1918, Trieste becomes part of Italy and the Company is politically reunified. However, it takes many years before the lion of St. Mark starts appearing on documents from the Head Office too.



### 1971

In the 1970s, Assicurazioni Generali starts to renew its operational strategies, including the Company's image. The aim is to associate the Company with the shortened name Generali, which is to be combined with a more modern graphic representation of the winged lion. This more stylised version of the logo is introduced in 1971 through a campaign the motto of which is: "From now on call us Generali".



### 1978

The increasing need to coordinate and provide strategic orientation for the branches present on different markets, leads Generali to design a Group trademark: the lion of St. Mark is placed inside an oval with the inscription "Gruppo Generali". This trademark appears on the first full consolidated financial statement drawn up independently by the Company for the year 1978.



### 1990

The Group logo is redesigned: the lion's image, the oval background of which has been removed, is placed once again into a rectangular frame. The logo becomes famous also thanks to an original international advertisement campaign entitled "Generali, the insurer without frontiers". Meanwhile, the integration process between the different company units continues and the name Generali is increasingly used in place of old trademarks. This logo and the head office logo are used until 2014, when a new and more modern logo is introduced.



## 2014

The graphics of the Generali logo become more innovative and dynamic and are adapted to the constantly growing range of electronic devices. At the same time, the power of this symbol which has been used for three centuries and witnessed very important historical events, remains intact. Following the current corporate strategy, the new logo is used for all the offices that make up the Generali Group across the world, thus creating a shared visual identity which reinforces the meaning of such a powerful and evocative symbol as the lion of St. Mark.



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