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BIBLIOGRAPHY


PICTURE POINTON

Carpenter, Richard (Cromwell) (b. Middlesex, 21 Oct 1812; d. London, 27 March 1855). English architect. He was educated by John Blathy (1806-75), a little-known London architect, who encouraged him to pursue his interest in ecclesiastical architecture. He studied the books of John Bissett, A. W. N. Pugin and others and visited medieval buildings. In 1830 he exhibited a design for a cathedral transept at the Royal Academy. His earliest executed ecclesiastical commissions were the churches of St Stephen (1834-5, destr.) and St Andrew (1844-6) in Birmingham. St Andrew’s is in correct 14th-century style, with a deep chancel, and is very much in the manner of Pugin, of whom Carpenter was a friend and close follower. Carpenter was the favourite architect of the Cambridge Camden (later Ecclesiastical Society). His best-known churches are St Paul’s (1846-8), Brighton, Sussex, and St Mary Magdalene’s (1849-52), Munster Square, London, which The Builder called ‘the most admirably correct new church yet consecrated in London’. Neither received the tall spire designed for (r. Carpenter also made some smaller or restored rectories, including Chichester Cathedral, W. Sussex (1847-50), and St. John’s, Ashford, Dorset (nave and transept, 1849-51, choir, 1856-8 by William Slater). He played an important part in the ‘revival’ of Gothic in architecture; he was the first to employ, as John Richard Clayton (1827-1913; later of the firm of Clayton & Bell) to make cartoons.

Carpenter’s domestic work consisted mostly of schools and parsonages: the latter included one in Scottish medieval-style buildings at Burnisland, Fife (1850-54). He worked on two country houses: at Campden House (1846), Gloucester, for Charles Middleton, the 1st Earl of Gloster, which he made extensive additions, including a chapel; and at Beaulieu Park (1854-5), Kent, he used a French château style to suit the 17th- and 18th-century house of his client, the ecclesiastic Alexander John Beresford Hope, for whom he also designed a screen, stalls and tomb in his church. At Kildonan, Kent, as well as a parsonage. His most important school commissions came from the Rev. Nathaniel Woodward, for whom he designed Lansing College (designed 1848, begun 1854), W. Sussex, and St John’s College (1851-3), Hurstpierpoint, W. Sussex. At his death Hope, Woodward and others arranged that his name should be taken over by his former pupil William Slater (1819-72), who in 1863 took into partnership Carpenter’s son, Richard Herbert Carpenter (1841-93), the designer of the chapel (begun 1847-53, Lansing College).

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Oblate, Builder, xii (1855), p. 165; The Ecclesiologist, xxi (1855), pp. 137-41

PETER HOWELL

Carpenter, Eugene (b. Courtrai [Flem. Kortrijk], 20 May 1819; d. Beloize, 10 March 1886). Belgian architect. One of the most distinguished Belgian architects of the second half of the 19th century who designed in several styles, he won a first prize at the Académie Royale des Beaux-Arts in Brussels in 1845 and specialized in the study of medieval architecture under Joseph Jours Dumont. Around 1852 he established himself in Bruges, where he collaborated with Jean-Baptiste Aubin, Jean-Baptiste Aubin and Jules Martin (1858). Carpenter was one of the first to apply the Siret of Charity (1858), before 1861, however, he moved to Beloize, where he was employed on alterations to the Prince de Ligne’s château (which was then largely rebuilt following a fire in 1860). Carpenter was most influential in the field of ecclesiastical architecture. His churches at Beloize (1862), Châlette (1867; destr. by fire 1937), Tholenhofen (1869), Amiens (1869) and Averyron (1881) are a personal interpretation of French Gothic, whereas St Rereau (1880) in Sp is an advanced exercise in the architectural Romanesque Revival manner. His most conspicuous civil building is the Hotel Continental (1874; interior and roof destr. by fire, which marks the crossing of Boulevard Anspach with boulevards A. Max and E. Jacquot in Brussels and is conceived in a typical Second Empire style. He had an interesting contribution to the Renaissance Revival in 1859 when building the Château de Calmont at Rayen, and his designs for hospitals at Maldemage (1867-76) and Ath (1876) and school buildings at Tournai (1874-6) and Menin (1881) were selected for several exhibitions. A member of the Bohemian Society, Carpenter also designed some restoration work, applying his knowledge of medieval Gothic architecture.

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—. Eugene Carpenter, Mem. ars architect., xviii (1883), pp. 73-86
J. de Caiseaux. Architectes et architectes de l’Ambassade de Belgique au Quirinale, 1992

JAN VAN CLEVEN

Carpenter, Aliò (b. Milan, 6 Oct 1886; d. Milan, 27 March 1937). Italian painter. He devoted himself to painting from an early age, and from 1906 he studied with Cesare Tallone at the Accademia di Belle Arti in Milan, where he met the painters Achille Funi (1890-1972), Carlo Carrà and Siro Peragni (1885-1952). He moved in the same Milanese avant-garde circles as Umberto Boccioni, Gino Severini, Filippo Grazioli and Arrigo Alberti, and they often took similar topics, but they were treated in a highly individual expressionist style. In 1914 he took part in the Venetian Biennale, where he received a prize for Altar (1912), Florence, Pitti. In the following year he began the theme of masks, which was to remain a constant feature of his output. He was active during World War I on the Austrian front (1915), where he created a series of drawings in 1917 under the title Sorrisi veneti. After demobilization (1919) he resumed his painting career, depicting not only masks but also marine subjects, portraits and domestic scenes (e.g. Family Portrait 1919, Florence, Pitti), and he also designed a number of stained-glass windows in Milan, for example in S Filippo Neri (1928) and for the cathedral (begun 1932-4, completed 1947). In 1930 he became Professor of Painting at the Accademia in Milan; however, in 1944 he was deported to the concentration camp of Mauthausen and later to Gusen, where he remained until 1945. He returned to Milan and was appointed to the teaching staff of the Diario di Comere (published 1971) and, more especially, in a series of drawings made either in life in the concentration camp itself or later from memory. On his return to Milan he joined the Accademia and in 1950 he began another cycle of masks, entitled Cartabinografia; from 1962 he concentrated on the series Citiis and Clanes. In 1968 he published the cartoons and decorations of the Church of the Annunciation, Nazareth.

WRITINGS

Diario di Comere (Milan, 1971)

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M. De Micheli. Aliò Carpì (Milan, 1963)
Aliò Carpì (ed. by M. De Micheli, Milan, Rotonda Borsa, 1973)

DIAMNE DE DOMINICIS

Carpì, Girolamo da [Sella, Girolamo; Ferrara, Girolamo da] (b. Ferrara, c. 1501; d. Ferrara, 21 Aug 1556). Italian painter, architect and stage designer. His father Tommaso (b. 1503-23) was a painter and decorator at the court of the Este in Ferrara, and Girolamo was trained in the workshop of Garofalo. He visited Rome in the early 1520s (Floriani Barnardi) and was in Bologna in 1525, where he worked with Baldassarrevi to produce the decoration of the sacristy of S Michele in Bosco. Around this time (1525) he painted the altarpiece of the Virgin Lamentation, Santa Croce, Ferrara, and Graunvalskalian. Attest. Decorato, for S Biagio in Bologna. From these early works onwards da Carpi developed a pictorial language that combined the Ferrarese models of Garofalo and Dosso Dossi with the influence of such works by Raphael as the S Coccia (Bologna, Pin. N.), which he saw in Bologna, the Madonna of Foligno (Rome, Br. Vaticana) and the frescoes in the loggia of the Villa Farnesina in Rome. Da Carpi’s Adoration of the Magi (c. 1528; Modena, Gal. Mal. Mus. Estense) shows the influence of the cartoon (London, N.G.) on the subject executed in Bologna c. 1523 by Baldassare Peruzzi for the Conti Gisio. Da Carpi again worked in Ferrara, where he worked with his father on the decoration of the capola (destr.) and frescoes in the nave of S Francesco. Some of the ideas in his S Caterina and Ursula in S Francesco were clearly suggested by his painting with Parmigianino in Bologna, c. 1527-30. Parmigianino’s influence is strong also in the Adoration of the Magi (c. 1532; Bologna, S Martina), the Mystic Marriage of S Caterina (c. 1534; Bologna, S Salvatore) and the later S Jerome (Ferrara, S Paolo). In these works he combined the inspiration of Parmigianino with a monumental style derived from Giulio Romano. Parmigianino’s influence is more fundamental also for da Carpi’s portrait painting, a field in which he was very active, according to Vasari. Important examples include the portraits of Ognisierleit Salimena (1528-9; Florence, Pitti), Pietro Aldi and Anne Maria Bracchi (1532-3; London, N.G.; see fig.) and Giorgione’s d’Vincenti (1535; Naples, Capodimonte). Between 1531 and 1537 da Carpi
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Steen Bosch, London, N.P.G. (transcription of Carpenter’s ‘Claim to Originality in Architecture’ [1823-45])

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S. W. Smith: ‘Doric, Tuscan, or Roman?’, Women’s A. Mag., 54 (Sept/Oct 1993), pp. 26-7

MARCIA POINTON

Carpenter, Richard (Cronwell) (b Middlesex, 21 Oct 1812; d London, 27 March 1855). English architect. He was apprenticed to John Henthorn (1806-78), a little-known London architect, who encouraged him to pursue his interest in ecclesiastical architecture. He studied the books of John Bissett, A. W. N. Pugin and others and visited medieval buildings. In 1830 he exhibited designs for a cathedral transept at the Royal Academy. His earliest executed ecclesiastical commissions were the churches of St Stephen’s, Newington (1834), St Andrew’s, Birmingham (1844-6) and St Andrew’s, Croydon (1847). Carpenter was in effect the architect of the English ‘Gothic Revival’.

He made an important contribution to the Renaissance in 1849, when he exhibited designs for a cathedral transept at the Royal Academy. His earliest ecclesiastical commissions were the churches of St Stephen’s, Newington (1834), St Andrew’s, Birmingham (1844-6) and St Andrew’s, Croydon (1847). Carpenter was in effect the architect of the English ‘Gothic Revival’.

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BIBLIOGRAPHY
MARGA POINTON

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BIBLIOGRAPHY
Ostler, Buildings, uii (1855); p. 165; The Ecclesiologist (1855), pp. 137-38

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