

# GIULIO REGONDI

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A LIFE IN IMAGES



# CONTEXT AND BACKGROUND

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- (1) Born 1822 in Geneva, died in 1872 London
- (2) Mother dies during pregnancy, father is a language instructor and amateur musician in Italy and Switzerland; there is doubt if he was GR's biological father
- (3) 1830-31 success in Paris, meets Sor, Carcassi, etc.
- (4) 1831-1838 child prodigy with extraordinary success in London
- (5) C. 1833 meets Charles Wheatstone (1802-1875) and begins studying the concertina
- (6) 1837 abandoned by his father, considers himself an orphan in letters
- (7) 1840s: concertina virtuoso, pioneer, tour with Lidel in Germany, Austria and Bohemia
- (8) 1850s: develops the concertina as a concert instrument; two concertos, teaching (New Method, 1857), composes the majority of the guitar etudes.
- (9) 1864: Publishes five guitar pieces, op. 19-23
- (10) Last concert: July 11 1870 Stafford House

## CONTEXT: How do we view these images?

### (1) Life Cycle:

- 50 years; images from nearly every decade
- Generally at important moments in G.R.'s career

### (2) The "virtuoso age" and the evolution of music marketing

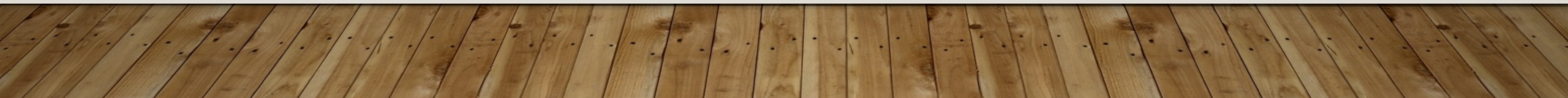
- Mass production of materials
- Newspaper advertisement and a large amount of specialized journals

### (3) The child prodigy in early 19th century France and England

- Developing views of human individualism
- Shift of attitude toward "childhood"
- 'In a historical shift of views, group membership, birth status, demographic-economic background and religious belief, all lost determining power to explain individual outstanding achievements'  
(Reinhold Kopietz, 2011, p. 226)

### (4) Style and Technology

- Lithography moving from stone to metal based
- Development of photography
- Use of several styles: Biedermeier, etc.







1831

JULES REGONDI

Agé de 8 ans.

Ai-je bien joué? .....

Drawing: Weber (?)

Lithography: Godefroy Engelmann I (French, 1788-1839)

Published by: John Churchill

Technique: Lithograph on paper

Dimensions: Height: 26 cm

Width: 19 cm

Location(s): **Victoria and Albert Museum**, British Museum,  
Royal College of Music, London

Notable features:

- Last use of Jules in England is August 23, 1831
- Extremely detailed and accurate in presenting details of Regondi's early technique



GIULIO REGONDI,

agé de 8 ans.

*Ai-je bien joué ? .....*



- Two different printings were made of this lithograph – the first was made in France with the name Jules Regondi and the second in England with Giulio Regondi







1831

GIULIO REGONDI

The Young Guitar player as he appeared on the 3rd.. of Sepr. at the Royal / Adelphi Theatre', below 'Sketehes [sic] of the Musical World No. 3.' and 'Published by Thos. Mc. Lean, 26, Haymarket Sepr. 16th.. 1831. / C. Motte's Lithogy. 70, St. Martins Lane.'

Artist: Charles Motte (French, 1785-1836)

Published by: Thomas McLean (British, 1788-1875)

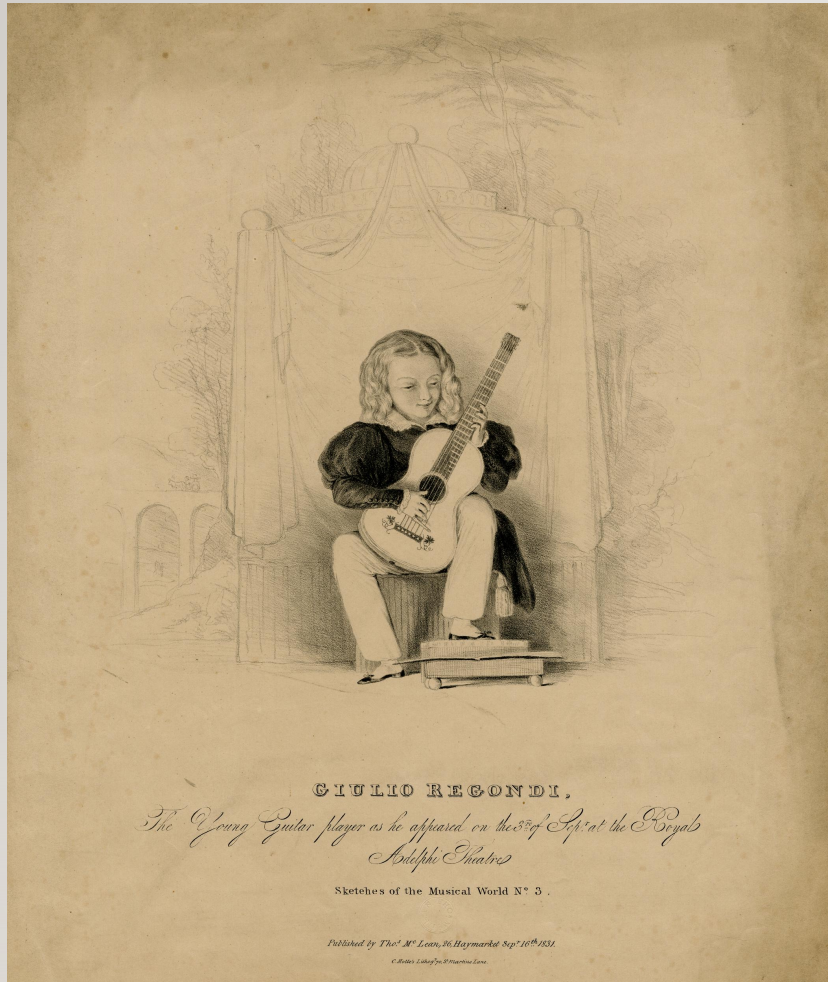
Technique: Lithograph on chine collé

Dimensions: Height: 34 cm,  
Width: 28.5 cm

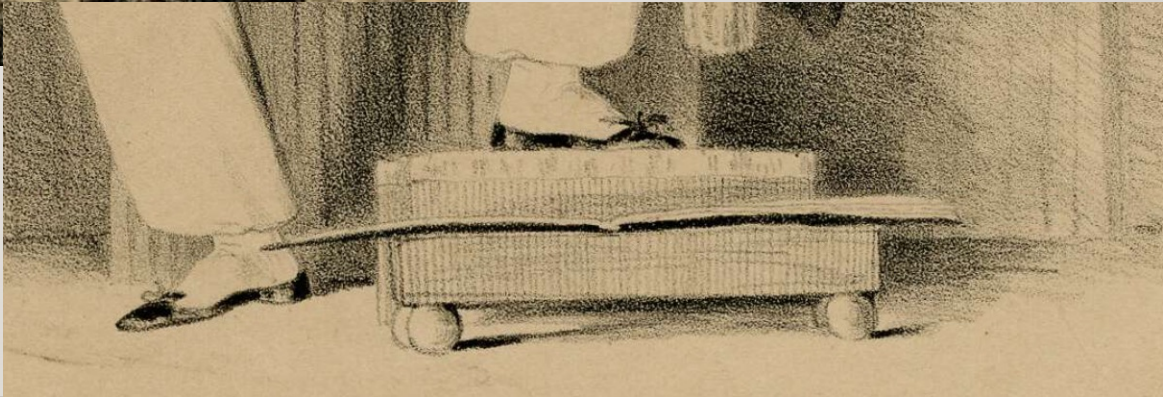
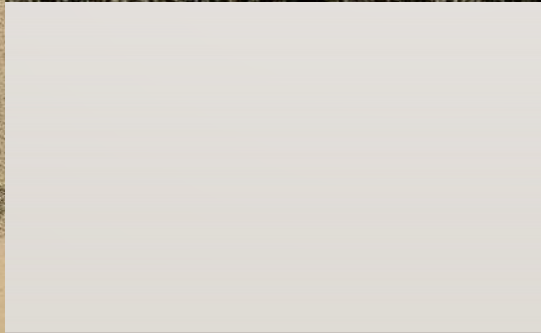
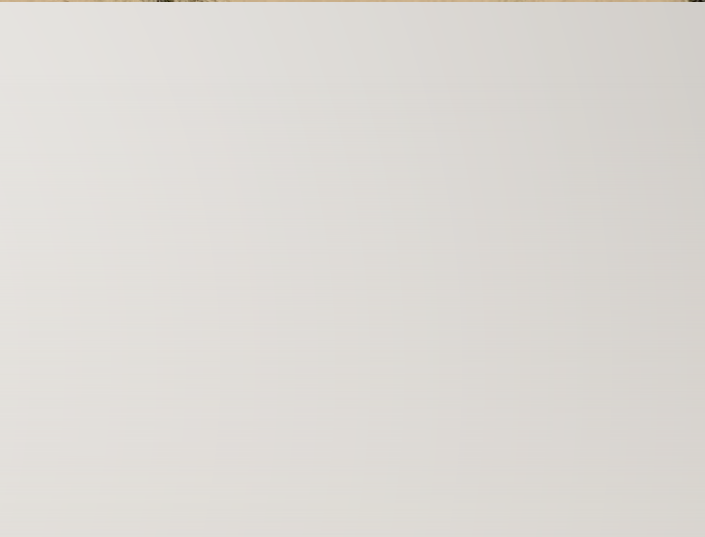
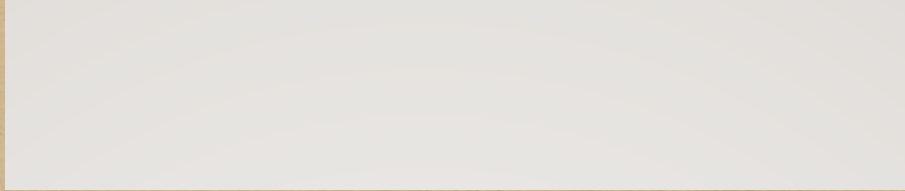
Location(s): **British Museum**, NYPL (Muller Collection)

Notable features:

- Regondi served as an intermezzo during the performance of Richard Peake's *The Evil Eye*
- *The Evil Eye* ran for 36 performances.
- GR begins engagement on August 22 (fourth performance)
- In contrast to the Engelmann it is a rendering in action
- The prominence of the head
- The setting: Greco-Roman monuments, Turkish style tent-throne.









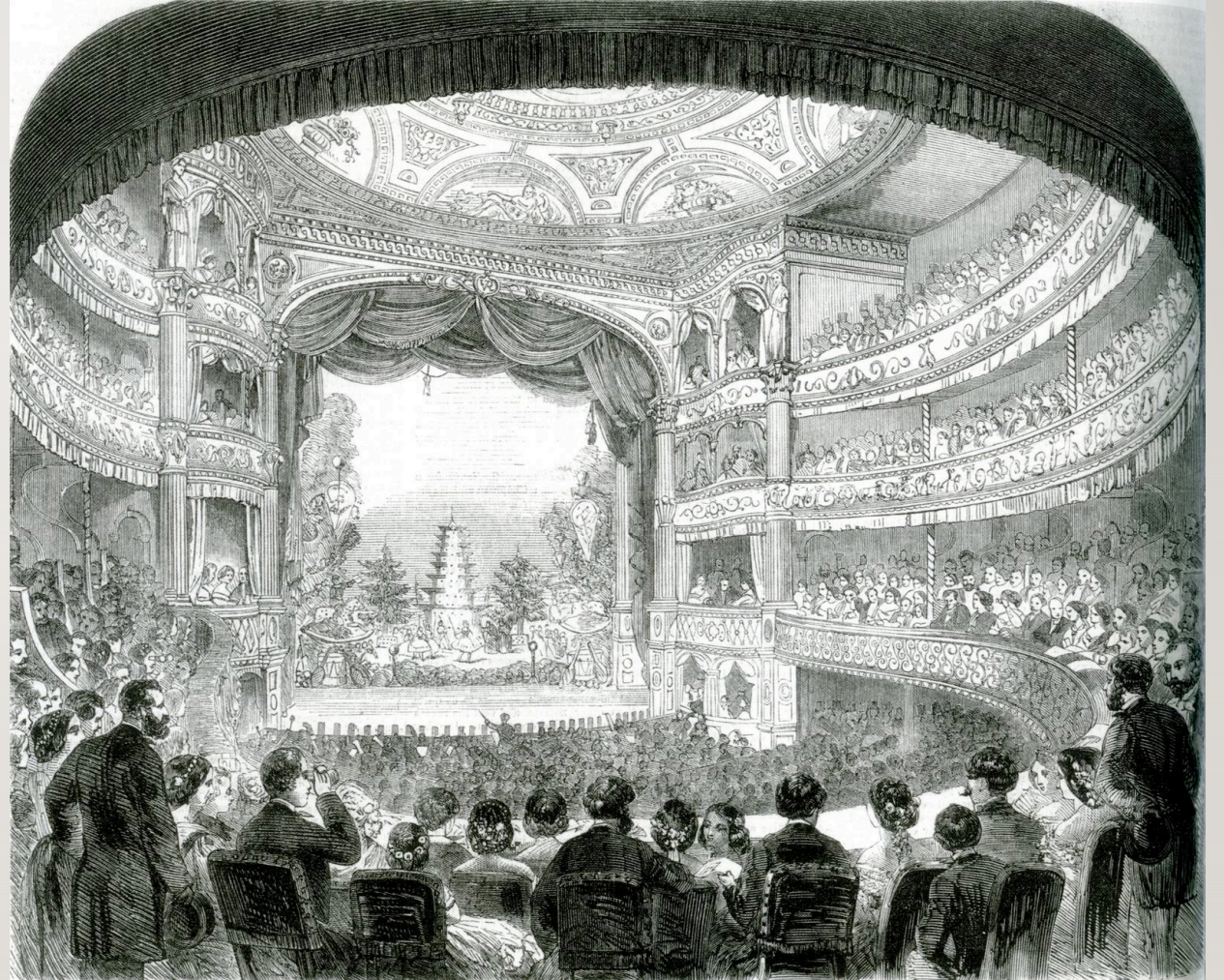
## Adelphi Theatre interior

This juvenile musician, only eight years old and five months is tall and strongly formed for his age. His face, surrounded by flowing curls of yellow hair realizes those graceful forms of youthful loveliness so exquisitely conceived and executed by Leonardo da Vinci and Giulio Romano.

His claims to pre-eminence are of a far higher order. He displays the refined taste and judgement of an experienced professor... his style is perfectly original. We have conversed on this subject with Paganini himself, who has expressed to us his most unqualified astonishment and delight at young Regondi's performances.

His mother died in giving him birth, but he has never been separated from his father... he learns with rapidity everything he undertakes...

*Anethum*, no. 201, 1831, September 3, p. 573







1834

“Giulio Regondi, âgé de onze ans ... [unreadable] 22 Dec, 1834”

Artist: Augustine Edouart (1789-1861)

Technique: Silhouette, “cut and paste” dark paper on paper and watercolor

Dimensions: Height 35 cm  
Width 27 cm

Location: Peggy McClard Collection, Weare, New Hampshire, USA

- Location: Cork, Ireland (?)
- Original cost of a Edouart silhouette: 5 shillings (high!)
- Edouartian characteristics: whole figures, silver tipped details in the black cardboard





## Tour of Ireland, 1834-1835

- At least 59 concerts between June 15, 1834 and June 16, 1835
- Begins to perform on the concertina (*Last Rose of Summer Fantasy*), one year after meeting Wheatstone
- Intense and diverse repertoire (Carulli Concerto, Variations by Giuliani and Carcassi, Duets by Sor, *The Carnival of Venice*). Duos with his father, who sang Italian and Swiss songs and arias.



A. Edouart: self-portrait

Detail of the Edouart silhouette

Amalia Regondi  
Âgé de onze ans  
le 22 juine 1821



1832



1834



Two Phrenological Head Casts  
Giulio Regondi  
(No. 02246-1832, no. 03347-1834)

Artist: Unknown

Technique: Phrenological specimen using  
plaster of Paris

Location: Warren Anatomical Museum at the  
Countway Museum, Harvard, University  
Boston, MA

Provenance: J.D. Holm – Boston Phrenological Society (1835)  
– Warren Collection (after 1842) – Countway Museum (after  
1847)

- Originally in the collection of J.D. Holm
- James Deville (1776—1848), cast maker (?)



TUNE.

3507. \* Haydn.  
3508. \* Dussek. Musical composer for piano.  
3509. Gretry. (See Phrenological Journal, Vol. vi. p. 586.)  
No. 186 in Dr. Gall's collection.  
3510. Blagrove. Violinist, fifteen years old; then leader of  
the orchestra at Birmingham.  
3511. Madame Schræder Devrient. Celebrated German singer.  
3512. Richmond. Imitates the musical snuff-box with his voice.  
Large imitation, music, and constructiveness.  
3513. \* Lambley. Died insane on music.  
3514. \* Litz. (See Phrenological Journal, Vol. vi. p. 497.)  
No. 65 in Dr. Gall's collection.  
3515. \* Joseph, 2d. (See Phrenological Journal, Vol. vi. p.  
487.) No. 27 in Dr. Gall's collection.  
3516. Madame Bussoni. An accomplished Italian singer and  
composer.  
3517. † Frederick the Great.  
3518. \* Miss Paton, æt. eight.  
3519. \* Ann Omerod, of the blind school at Liverpool  
Mendelssohn Bartholdy (3353), and Giulio Regondi  
(3347).

DUPLICATES.

- \*23 William Godwin, cast in 1805, by G. Dawe.  
24 do do Aug. 1830, æt. 74.  
Increase in the organ of Benevolence. Au-  
thor of History of the Commonwealth, Caleb  
Williams, Political Justice, Thoughts on Man,  
&c. "The motives of human actions are feel-  
ings, passions, or habits. Without feeling we  
cannot act at all, and without passion we cannot  
act greatly," says Godwin.  
25 St. Jullien, cast in 1824. Litterateur.  
26 do do 1833. Private Secretary of  
Napoleon.  
27 George Wright, Painter and Engraver cast  
in 1828.  
28 do cast in 1833. Increase in  
Constructiveness.  
29 Giulio Regondi, cast in 1832.  
30 do 1834, æt. 13. Musical genius.  
31 E. H. cast in 1827.  
32 do Aug. 1834. Increase in the organ of  
Music.

- Duplicates indicate that two casts of the same person were made
- Deville liked to have two or four year periods between casts
- 286 numbered specimens

Source:

A catalogue of phrenological specimens, belonging to the Boston Phrenological Society  
John Ford, Boston, 1835

Early 1841

GIULIO REGONDI

Artist: Josef Nikolaus Kriehuber (Vienna, 1800-1876)

Printer: Johann Höfelich (1828-1861)

Technique: Cooper engraved lithograph

Dimensions: Height 55 cm

Width 33 cm

Location(s): **Museum of Fine Arts, Budapest**, NYPL (Muller Collection)

*(Vienna.) The strikingly genuinely open portrait of the widely popular artist youth Giulio Regondi, which emerged from the master hand of Kriehuber, is in the art dealership of Ant. Diabelli We believe that we have to draw the attention of the art-loving public in general, but especially the many admirers of the excellent talent of this virtuoso, to this.*

Allemeine Wiener Musik-Zeitung, 13 February 1841

- Biedermeier style
- December 1840-March 1841 in Vienna







Kriehuber: Ein Matinée bei Liszt, 1846





## 1852 Giulio Regondi

Printer: Edward Gunstone (1852)

Lithographers: Michael Hanhart (1788-1865) and Nicholas Hanhart (1815-1902)  
from a daguerreotype by 'Martin Laroche' (William Henry Silvester, 1814-1886)

Technique: Lithograph

Dimensions: Height 25 cm

Width 18.7 cm

Location: **Royal College of Music London**

- 1851 census: 59 Albany Street, lodger, unmarried, born Switzerland, age 26

Excerpts from Paulie Viardot-Garcia's letters to Julius Rietz

Among us, Regondi bears the surname of M. l'Abbe, which I bestowed on him—he has quite the air of a seminarist, or rather of an abbe under Louis XIV. He is feeble, nervous, fine-ladylike, loves to retail bits of feminine gossip, loves the society of women above all things, and is much accustomed to being petted and spoiled by them. Oh, mon Dieu, if that is all he needs to make him happy, he shall be spoiled, for in spite of it all he is not lacking in wit and good sense, and one can talk with him.  
London, January 27, 1859

No, Clara Novello is not one of us, and I assure you that she would not add a vast deal to the general nullity of our society! Miss Goddard is a goose, Dragone is an ill-bred creature with a larynx, nothing more. Lucchesi is . . . a tenor. Regondi is the only person of refinement.  
Manchester, February 13, 1859

I have just had a lovely drive in the superb park. The ladies were all tired, and had gone to bed. So I put on my bonnet and went out for a drive with my faithful cavalier. After an hour we got out; sent away the funny open omnibus-like vehicle, wobbling on two wheels in most amusingly uncomfortable Irish fashion; and then walked for nearly three hours at a double-quick, as if charging on the enemy.  
Dublin, February 20, 1859  
(only Regondi fits the context of the letter)







c.1868

Giulio Regondi

Artist: Studio of Elliott and Fry, London

Technique: photography

Dimensions: 4.25" x 6.5"

Location: Dublin, Ireland (?)

Provenance: Wheatstone; Boosey and Hawkes; Stephen Chambers

- Time of his last concerts
- Studio bombed during the London Blitz and negative destroyed
- Return to Wheatstone stamp

52	SCULPTURE.	
1362	The bride	<i>E. G. Physick, sen.</i>
1363	Sheridan Knowles—marble bust	<i>P. L. Crowley</i>
1364	Mrs. George Smith—marble medallion	<i>A. Munro</i>
1365	Signor Giulio Regondi	<i>H. Bandel</i>
1366	Mrs. Francis C. Webb	<i>C. B. Birch</i>
1367	...	

Source: The Royal Exhibition of Arts, 1859  
(London: Henry Clowes)

Lost images:

(1) c. 1852: daguerreotype by 'Martin Laroche'  
(William Henry Silvester, 1814-1886)

(2) 1859: Sculpture by Henry Bandel

(3) ?????

