

JCU ScholarShip

Domenico Bruschi and Neo Cinquecentismo

Item Type	Thesis
Authors	Bordley, Samuel Leutze
Citation	Bordley, Samuel Leutze. "Domenico Bruschi and Neo Cinquecentismo". Master's Thesis, John Cabot University, Rome, Italy. 2018.
Rights	Attribution-NonCommercial-NoDerivatives 4.0 International
Download date	2026-06-08 15:21:39
Item License	http://creativecommons.org/licenses/by-nc-nd/4.0/
Link to Item	https://hdl.handle.net/20.500.14490/551



John Cabot University

Department of Art History

Master's Degree

Domenico Bruschi and Neo Cinquecentismo

Samuel Leutze Bordley

First Reader
Karen Georgi

Second Reader
Sarah Linford

Graduation Spring 2019

Abstract

This paper will focus on the neglected aspects of artistic discourse surrounding the life and work of Italian painter Domenico Bruschi. The main focus will be the 1883-1885 decorations of the Biblioteca Corsiniana e Lincei and how they could be described and classified. Also several influences such as English, French and earlier Italian art will be considered and their role in modern art re-examined. Mistakes about Bruschi's life and his allegories in the Lincei will be clarified. The role of the Risorgimento and Italian nationalism will be debated in the context of Rome in the late nineteenth century.

Dedication

I dedicate this work to my dear parents who deserve the credit for any virtue of mine.

Acknowledgements

I would like to acknowledge Karen Georgi and Sarah Linford for their patient and poignant help in writing this paper. I would like to thank Lila Yawn for her inspiration and her fastidious eye. I would also like to thank all my classmates for their great assistance and encouragement. And finally all the accommodating librarians and archivists in Rome but with particular warmth at the Biblioteca Hertziana, the Galleria Nazionale d'Arte Moderna and the Biblioteca di Archeologia e Storia dell'Arte for all their guidance.

Chapter I: the Other Nineteenth Century

Modern Rome continued relatively untouched by industrialization until Italian unification and, even today, continues to garner a reputation of being a city lost in time, living in the past, and because of this the art produced in Rome during the nineteenth century has been unsuccessfully addressed.¹ Roberto Longhi, a leading Italian twentieth century art historian, did not hesitate to express dismissive opinions of Italian nineteenth-century art, insisting on the provinciality of the period, refusing to compare it to French painting of the same age.² Together Aestheticism, Classicism, Modernism, Pre Raphaelitism, the Neo Renaissance, and Academism all confer and begin to explain the complex work of a painter like Domenico Bruschi.

In canonical surveys of nineteenth-century art the typical development of Neoclassicism to Romanticism to Realism and finally to triumphant Modernism, leaves very little room for

¹ For contemporary reactions to modernity in Paris see Clark, T. J. *The Painting of Modern Life : Paris in the Art of Manet and His Followers* (Princeton, N.J.: Princeton University Press, 1989); Hibbert, Christopher. *Rome : The Biography of a City* (London: Penguin Books, 1987). See chapter 16, p. 285 in particular. "Royal Rome". Corrado Balducci believes that Italy unification initiated industrialization, see Corrado Balducci, *Domenico Bruschi e l'arte del suo tempo*, tesi di Laurea, Università degli Studi di Perugia, a.a. 1978-1979.

² Gianna Piantoni, Serra, and Ettore Spalletti. *Ottocento: Romanticism and Revolution in 19th-century Italian Painting*. (New York: American Federation of Arts, 1992), p. 81. The German historian Ludwig Schorn referred to a contemporary of Bruschi, Francesco Hayez as showing "great pomp" in his history paintings which art historian Fernando Mazzocca claims, is an assertion of the historical genre's new "sumptuousness". Pavoni, Rosanna. *Reviving the Renaissance: The Use and Abuse of the past in Nineteenth-century Italian Art and Decoration*, (Cambridge: Cambridge Univ. Press, 1997), p. 245. Furthermore concepts of the development of a shallow, surface-oriented manner of painting is a central aspect of French painting of the same period. According to Mazzocca the exhibitions of the nineteenth century were simply an international opportunity for spectacle and *messa in mostra*. Pavoni, Rosanna. *Reviving the Renaissance*, p. 207.

nuance.³ It is the latter part of the century, in Rome, that I will be taking as my focus. Most importantly I will examine the ways in which the worlds of the academic and the avant garde were much less antithetic than is often assumed.

The painter Domenico Bruschi has not yet been recognized for his “obvious” academic and cultural contributions.⁴ In the Biblioteca di Lincei, in 1884, Domenico Bruschi painted the Sala Regia of the Palazzo Corsini with allegorical personifications of the Sciences. The decorated ceiling features 10 monumental female figures, each representing fields of study at the scientific organization. The figures are all set off by a glowing, gold-leaf background. Spirited putti dance across the ceiling carrying scrolls of poetry and symbolic objects. His decoration stands as a historical monument marking the evolution of both modern *and* academic Italian art.⁵

For Domenico Bruschi’s decorations in the Palazzo Corsini the available documents are few and far between. Enzo Borsellino, the Palazzo’s foremost historian, was very critical about

³ For a typical account of the century see Gardner, Helen, and Fred S Kleiner. *Gardner's Art through the Ages : A Global History*. Fifteenth edition, Student edition (Boston Massachusetts: Cengage Learning, 2015). See chapters 27 and 28, pp. 792-840; Holt, Elizabeth Basye Gilmore. *From the Classicists to the Impressionists : Art and Architecture in the 19th Century*. (New Haven, Conn.: Yale University Press, 1986). This collection of chronological case studies is split into six sections, three of which concern painting. They are I. Classicism, II. Romanticism, IV. Realism and Impressionism. Eisenman, Stephen, and Thomas E Crow. *Nineteenth Century Art : A Critical History*. 3rd ed. (London: Thames & Hudson, 2007). For the Nazarenes see Rosenblum, Robert, and H. W. Janson. *Art of the Nineteenth Century: Painting and Sculpture*. London: Thames and Hudson, 1984. pp.82-85; See Clark, T. J., *The Painting of Modern Life : Paris in the Art of Manet and His Followers*. (Princeton, N.J.: Princeton University Press, 1989). For an account of Paris. For and account of London see Prettejohn, Elizabeth. *Art for Art's Sake : Aestheticism in Victorian Painting*. New Haven Conn.: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2007; Mostly Victorians and French Salon painters have received attention, see Barringer, Tim. "Rethinking Delaroche/Recovering Leighton." p.12.; Rosenblum, Robert, and H. W. Janson. *Art of the Nineteenth Century: Painting and Sculpture*. (London: Thames and Hudson, 1984). The Nazarenes are featured pp.82-85, and the Risorgimento in general from pp. 315-317 but Rome is never mentioned.

⁴ “non avevano a tutt’oggi ancora ricevuto segnale alcuno di attenzione, che non fossero gli scontati contributi accademici di cui la cultura si pasce.” Ponti, Antonio Carlo, Boco Fedora, Duranti Massimo and Zappia Caterina. *Annibale Brugnoli E Domenico Bruschi Due Pittore Umbri Dell’Italia Fin De Siècle ; [XXVII Agosto Corcianese]* Corciano: Corciano Arte, 1991. p. 13.

⁵ Bruschi served as chairman at the Accademia di Belli Arti in Perugia, Istituto di Belle Arti in Rome and was was an official Academician of the Accademia di San Luca.

the nineteenth-century renovations and only mentions Bruschi's contributions in passing.⁶ There are no definitive sources about Bruschi that are written in English.⁷ Italian scholars that have written explicitly about Bruschi include Alessandra Migliorati, Corrado Balducci, and Carlo Ponti. These Italian historians are the foundation for learning about the life and work of Bruschi beyond the entry in the *Dizionario Biografico degli Italiani* written by Dr. Anna Maria Damigella in 1972.⁸ Carlo Ponti in his 1991 publication *Annibale Brugnoli E Domenico Bruschi Due Pittore Umbri Dell'Italia Fin De Siècle* makes interesting connections between the two artists but it only focuses on Bruschi's works in Umbria, not in Rome.⁹ Corrado Balducci is a historian that took Bruschi as a subject exclusively in his 2010 publication *Nel Centenario Di Domenico Bruschi (1840 - 1910) Pittore E Patriota* which places Bruschi into the context of the Risorgimento.¹⁰ It helps to understand the movements behind a generation of artists that were also soldiers and patriots. Alessandra Migliorati primarily serves to make connections between the social fabric of the artists in Rome during the period in question. Her 2015 book *L'età Delle Favole Antiche* can help propose productive new labels for Bruschi beyond "academic."¹¹ Her book is a weaving narrative about Roman and Perugian art and artists during the turn of the century. Bruschi is mentioned often but his decorations in the Lincei are only offered two

⁶ Borsellino, Enzo. *Palazzo Corsini Alla Lungara: Storia Di Un Cantiere* (Fasano: Schena Editore, 1988); Borsellino, Enzo. *Palazzo Corsini: Roma* (Roma: Istituto Poligrafico E Zecca Dello Stato, 1995).

⁷ The extensive and contextually very helpful publication *Ottocento* is in English but never mentions Domenico Bruschi. Olson, Roberta, Walters Art Gallery (Baltimore, Md.), Worcester Art Museum, and Frick Art Museum (Pittsburgh, Pa.). *Ottocento : Romanticism and Revolution in 19th-Century Italian Painting* (Florence, Italy: Centro Di, 1992).

⁸ Damigella, Anna Maria. *Dizionario Biografico Degli Italiani*. Vol. 14. (Roma: Istituto Della Enciclopedia Italiana, 1972) pp. 701-703.

⁹ Ponti, Antonio Carlo. *Annibale Brugnoli E Domenico Bruschi* It mentions his work in the Lincei but only in a list of his Roman decorations. p. 119.

¹⁰ Balducci, Corrado. *Nel Centenario Di Domenico Bruschi (1840 - 1910) Pittore E Patriota*. (Viterbo: Bollettino per I Beni Culturali Dell'Umbria, 2010).

¹¹ Migliorati, Alessandra. *L'età Delle Favole Antiche: Brugnoli, Bruschi, Rossi Scotti E La Roma Di Nino Costa E D'Annunzio*. (Perugia: S. Sisto, 2015).

sentences.¹² These three historians each provide numerous illuminating anecdotes about Bruschi. However, they all remain Perugia-centric, offer very little commentary on Bruschi's work in Rome, and very little indeed about his program in the Lincei.

For a revisionist treatment of academic art I look to scholars such as Elizabeth Prettejohn, Catherine Edwards and Tim Barringer.¹³ As a balancing force I look to Professor Neil McWilliam, for example, who offers relevant commentary about the limitations of revisionist history and the problems surrounding the potential ascension of academic art.¹⁴

Academism and Revisionist Theory

The nineteenth century is stereotypically remembered as a clash between the outdated establishment and the righteous avant garde and as such, the reputation of academic painters like Bouguereau, Leighton and Bruschi suffered great criticisms and neglect during the twentieth century.¹⁵ But what does it mean when a painter is determined to be “academic”? The term is

¹² Migliorati, Alessandra. *L'età Delle Favole Antiche*, p. 26.

¹³ Prettejohn, Elizabeth. *Art for Art's Sake: Aestheticism in Victorian Painting*. New Haven Conn.: (Yale University Press for the Paul Mellon Centre for Studies in British Art, 2007).; Edwards, Catharine. *Roman Presences : Receptions of Rome in European Culture, 1789-1945* (Cambridge, U.K.: Cambridge University Press, 1999).

¹⁴ McWilliam, Neil. "Limited Revisions: Academic Art History Confronts Academic Art." *Oxford Art Journal* 12, no. 2 (1989): 71-86.

¹⁵ For a full consideration of Academic revisionist theory see the work of Neil McWilliam. Here we will only brush the surface, as it pertains to Domenico Bruschi. As Yale professor Tim Barringer wrote, “Despite at least thirty years of revisionist interventions art-historical discourse continues to be underwritten by a Modernist assumption which demonstrates the strengths of ‘avant garde’ by castigating the ‘academic’” and following Clement Greenberg’s Modernist essay deemed academic art to be “kitsch”. Barringer, Tim. "Rethinking Delaroche/Recovering Leighton." p. 12. Perhaps James Harding put it best, simply “the most adulated artists of the nineteenth century would become the most ridiculed in the twentieth” Harding, James. *Artistes Pompiers* (London: Academy Editions, 1979) p. 14. The work of academics earned the derisive title *L'art Pompier*, literally meaning “fireman art.” Harding explains this to be an allusion to the horsehair helmets worn by the firemen of the time, similar to those worn by the ancient Greeks often featured in academic artwork. It also is a play on the French word *pompeux* meaning pompous. A taste for academic art has been taken up with increasing gusto in recent years so much so that Carl Goldstein argues that considering the academic and avant garde, “Now the roles are in some sense reversed.” Goldstein, Carl. "Towards a Definition of Academic Art." p. 102. According to Neil McWilliam the *pompier* is the new *refusés*. McWilliam, Neil. "Limited Revisions: Academic Art History

less than concrete. In colloquial use it refers to work produced by an artist who is enrolled in or associated with an instructional art academy or subscribes to the practices put forth by such academies.¹⁶ Academies stress the training of young artists by studying perspective, anatomy, and ornament through the copying of ancient sculpture and the nude body.¹⁷ Italian Macchiaioli historian Albert Boime believes that “Italian academies, like all academies, socialized and indoctrinated neophytes through institutional stress”.¹⁸ To introduce some of the enormous ambiguity of our “academic” protagonist, Domenico Bruschi claimed in a speech delivered in 1885 that “studious artists” do not produce large papers, grand canvases or labor over copies.¹⁹ He wrote in a letter that “I adore and study the classics for their sentiment, without however, imitating them crudely. Rather they inspire me to make me as original as I can without leaving

Confronts Academic Art." p. 71-86. And as McWilliam pointed out in his 1989 *Limited Revisions* there is an ironic and familiar danger in any zealous agenda. Balancing the scales between two opposed parties can often create a mirrored polarism that attempts to undermine narratives instead of building on the historic repertoire by *adding* narratives and never displacing them.

¹⁶ For a further discussion of the term “Academic” see Goldstein, Carl. "Towards a Definition of Academic Art." *The Art Bulletin* 57, no. 1 (1975): 102-09. The most commonly evoked of such academies is the French *École des Beaux-Arts*. It was perhaps the most famous of nineteenth century and its teaching the most exemplary of criticisms against general academic practice. There is an enduring association of heartless production and of a strict orthodoxy of practice not conducive to individualism. Pettejohn explains that the term “academic” often represents the *form* side of a perceived polarity between form and content. Academic form was associated with an artist's, technical proficiency and a familiarity with the past as opposed to *nature* i.e. faithful representation of objects or scenes in the real world. Pettejohn, Elizabeth, *Art and the Academy*, p. 34.

¹⁷ Boime, Albert. *The Art of the Macchia and the Risorgimento : Representing Culture and Nationalism in Nineteenth-Century Italy* (Chicago: University of Chicago Press, 1993) p. 91. Ideas about copying the art of ancient Greece and Rome became particularly popular with the publication of Johann Winckelmann's *Geschichte der Kunst des Alterthums* in 1764. Winckelmann, Johann Joachim, and Alex Potts. *History of the Art of Antiquity. Texts & Documents* (Los Angeles, Calif.: Getty Research Institute 2006). See introduction by Alex Potts. Alessandro Morandotti believes that when Winkelmann said that artists can only become great by imitating the ancients he also implied the adoption of their customs and morals, this is in part where Academics garner their reputation for being antiquated. Mazzocca, Fernando, Alessandro Morandotti, Liliana Barroero, Stefano Susinno, Enrico Colle, Carlo Sisi, and Michela Di Macco. *Il Neoclassicismo in Italia: Da Tiepolo a Canova: Milano, Palazzo Reale, 2 Marzo - 18 Luglio 2002* (Milano: Skira, 2002) p. 97. “indicava la strada per riforma del gusto artistico, ma al contempo, a saper leggere tra le righe, anche quella dei costumi e della morale.”

¹⁸ Boime, Albert. *The Art of the Macchia and the Risorgimento*, p. 91.

¹⁹ Bruschi, Domenico. “Pensieri sull'Arte della Pittura nel Rinascimento” in *Biasa Miscellanea B 114* 1-12. (Perugia: Tipografia di V. Santucci, 1886) p. 22. “Non grandi carte e tele, fatiche di copiatori non di artisti studiosi”.

the circle of classical inquiry.”²⁰ This is very much at odds with the traditional training of an academic artist. Master copies and imitating the classics are fundamental aspects of academic belief.

Frederic Leighton was a very influential artist in the life of Domenico Bruschi.²¹ Elizabeth Prettejohn argues that it would be most obvious to “rescue” forgotten artists such as Leighton is by strengthening his association with the Aestheticism movement, i.e. the avant-garde.²² However, this plays into the tired polarity in traditional discourse that maintains that Academism and the avant-garde were wholly antithetic. Leighton speaking in 1879 to the Royal Academy pondering the nature of modern art said, “We are the children of our time, we breathe the intellectual atmosphere in which we move, we could not if we would close our hearts to the questions which arise within us; they force themselves upon us, we must face them, we must seek to answer them.”²³ In this statement Leighton, is in no way aligning himself with old masters or the ancients but rather is freely admitting himself to be a man of his time, no less modern than his contemporaries. It is these comments that, I think Prettejohn would agree, can be better employed to “rescue” such academic artists. That is, by dissolving the fortified barriers between the academic and the avant garde. This can, for artists like Domenico Bruschi, help works to be seen in the light in which they were produced as opposed to the dividing, retrospective visions of historians. While “escapism” may be a conditioned accusation to

²⁰ Balducci, Corrado “Domenico Bruschi- Pittore perugino” in *Art Sacra in Umbria e dipinti restauri nei sec. XIII-XX*, 1st edition, (Todi: Ediar di Leonilde Dominici, 1987) p. 100. “Io adoro e studio i classici per il loro sentimento, senza però imitarli grettamente. Ma mi ispirano per fare più originale che posso senza uscire dalla classica cerchia.” A. Lupattelli, *Storia della pittura in Perugia e delle arti ad essa affini dal Risorgimento sino ai giorni nostri* (Foligno: 1895), p. 97. Letter from 1862.

²¹ Their friendship and artistic intercourse is discussed at length in chapter 2. Prettejohn writes that Leighton was first described as “academic” in 1864. Prettejohn, Elizabeth. *Art and the Academy*, p. 35.

²² Prettejohn, Elizabeth, *Art and the Academy*, p. 33.

²³ Leighton, *Addresses*, pp. 5-6. Delivered 1879.

historical painting, as many before have noticed, it is not necessarily so. Rather, the historical painting of both Bruschi and Leighton participated actively with contemporary realities.²⁴

England and Rome

While in the late nineteenth century there was a considerable influence of English art on Italian artists, at the same time, the English were experiencing a peak in interest concerning the Italian Renaissance.²⁵ This was manifested most notably in the widespread popularity of Walter Pater's 1873 *Renaissance Studies*. Of the ancient Roman world, the Victorians produced myriad works of art taking Rome as their subject. Sir Lawrence Alma-Tadema, Sir Edward Poynter, and John William Waterhouse for example all lavishly recreated ancient Roman ambiances in their paintings.²⁶ These artists will also wield a particularly noticeable influence over Domenico Bruschi.

²⁴ Referring to Leighton's *Flaming June* Robert Rosenblum and H.W. Janson refer to the "languid escapism" of the 1890s. Rosenblum, Robert, and H. W. Janson. *Art of the Nineteenth Century*, p. 429. For the most renowned examples see the Neoclassical paintings of the French Revolution. While set in Ancient Greece, for the most part, the painting reflected the political realities of contemporary France. Or for the commentary on modernity in the work of Alma Tadema see Prettejohn, Elizabeth. "Lawrence Alma-Tadema and the Modern City of Ancient Rome." *The Art Bulletin* 84, no. 1 (2002): 115-29.

²⁵ See Fraser, Hilary. *The Victorians and Renaissance Italy*. (Oxford, UK: Blackwell, 1992), p. 212; Pater, Walter, and William E Buckler. *Walter Pater, Three Major Texts* (New York: New York University Press, 1986) see "Renaissance Studies" p. 71.

²⁶ Prettejohn, Elizabeth. "Lawrence Alma-Tadema and the Modern City of Ancient Rome." Alma-Tadema wrote in a letter saying, "I have always endeavored to express in my pictures that the old Romans were human flesh and blood like ourselves, moved by the same passions and emotions." Liversidge, Michael, and Catherine Edwards. *Imagining Rome*, p. 17. from Vern G. Swanson, *Sir Lawrence Alma-Tadema: the Victorian Vision of the Ancient World*, (London: 1977), pp.43-44. The critic Wilfrid Meynell in 1879 compared the Aestheticism of historian Walter Pater with the proud materialism of Alma-Tadema's paintings. This "materialism" is in part a reflection of the archeological enthusiasm during the century and, according to some, as the concerns for the materials of Roman antiquity grew so did a "tolerance for decadence." These provocative words were used, ironically to describe the late Roman Empire; "luxuriant materialism" and "decadence." These are choice words from Liversidge and Edwards. See the seminal *Decline and Fall of the Roman Empire* by Christopher Gibbon for similar terminology. The critic Roger Fry said that the work of Alma-Tadema "finds its chief support among the half-educated members of the lower middle-class." The same lack of explicit morality can also be seen in the work of Frederic Leighton, although some opinions can be more moderate.

For his Aestheticist paintings Frederic Leighton was deemed a “sensualist.”²⁷ Walter Pater is perhaps best known for his short but laden assertion that “All art constantly aspires towards the condition of music” wherein form and content are one.²⁸ The primary focus of such work is satisfying harmonies of color, a hallmark quality of English Aestheticism. These same qualities will find popularity in Italy in the late century. Italian historian Alessandra Migliorati claims that Domenico Bruschi and Giovanni Costa were particularly responsible for the “aesthetic decadence” in Rome during the end of the century.²⁹ In literature, poet Gabriele D’Annunzio and writer were key figures in the advent of Aestheticism in Rome.³⁰ In particular, the group of artists involved in the illustration of D’annunzio’s *Isotta Guttadauro* would be associated with Aestheticism and the development of Decadentism. It was this same

²⁷ Prettejohn, Elizabeth. "Morality versus Aesthetics in Critical Interpretations of Frederic Leighton, 1855-75." *The Burlington Magazine* 138, no. 1115 (1996), p. 79. In defense of such a style one of Leighton’s contemporaries W. M. Rossetti described Leighton's work as “the art of luxurious exquisiteness; beauty, for beauty's sake; colour, light, form, choice details, for their own sake, or for beauty's.” W. M. Rossetti, 'The Royal Academy exhibition', *Fraser's Magazine*, 67 (June 1863), p. 790. So there was a divide; what some dismissed as sensual, others praised as “purely artistic”. Prettejohn, Elizabeth. "Morality versus Aesthetics” p. 80. Because of this Leighton was placed at center stage in a debate about the assumed antithetic nature of aesthetics versus morality.

²⁸ Harrison, Charles, Paul Wood, and Jason Gaiger. 2001. *Art in Theory, 1815-1900*, p. 833. This is an echo of what Ingres said about representation and mobility, see p. 7. According to Pater the poetic, musical quality of a work does not lie in the subject but in the design when, “all ideas however abstract or obscure float up as visible scene or image” in the color and the “weaving of light.” Harrison, Charles, Paul Wood, and Jason Gaiger. 2001. *Art in Theory, 1815-1900*, p. 832. He emphasized that color in particular should “delight the senses, delight is as directly and as sensuously as a fragment of Venetian glass; and through this delight alone becomes the vehicle for whatever poetry or science may lie beyond them in the intention of the composer.” Harrison, Charles, Paul Wood, and Jason Gaiger. 2001. *Art in Theory, 1815-1900*, p. 832.

²⁹ Bruschi even wrote on English-made paper in his personal letters held in the Archivio di Stato Centrale in Rome; Busta 35, # 15, fasc. 1286, carte 9 and fasc. 1320, # 77, cc.6.; Migliorati, Alessandra. *L’età Delle Favole Antiche*, p. 14. “Fra i più convinti estimatori italiani di Faruffini c’era il romano Nino Costa la cui vicenda personale d’uomo e d’artista conosceva proprio in umbria, e a Perugia in particolare, una svolta decisiva le cui conseguenze avrebbero interessato profondamente lo sviluppo della estetizzante romana di fine secolo intrecciandosi al percorso, fra Perugia e Roma, di Lemma Rossi Scotti, Domenico Bruschi e Annibale Brugnoli.”

³⁰ Luisa Martorelli, *Ottocento*, p. 92. Gabriele D’Annunzio’s *Isotta Guttadauro* was illustrated by those who be associated with Aestheticism and the development of Decadentism in poetry and the visual arts, particularly the circle that surrounded the publication *la Cronaca Bizantina*. Among them was poet Angelo Conti and painters Enrico Coleman and Giulio Sartorio.

circle that surrounded the publication *la Cronaca Bizantina*. One such artist, Giuseppe Cellini, was a student of Domenico Bruschi, and decorated the *Galleria Sciarra* in Rome with a fully Victorian Aestheticism program just one year after the completion of the Lincei Library (fig. 2). Bruschi's seated allegorical figures, in the hands of Cellini, had completed their transformation into truly Victorian muses. They are likewise seated and monumental but are allegories of English virtue. According to art historical director at the Italian Ministry of Culture Luisa Martorelli, the English ramifications of influence in Italy "still await complete clarification."³¹

Bruschi says he first saw the work of Frederic Leighton at the second World's Fair in London (in 1862).³² In 1896 Bruschi spoke at length about the strengths of Leighton's *Cimabue Procession* (fig. 1). Bruschi called Leighton a "genius" of English art and praised in particular the thorough historicizing costumes and atmosphere that Leighton captured in his depiction of fourteenth-century Florentines.³³ Bruschi would pay tribute to Leighton's *Cimabue* with his numerous frescoes in the Palazzo della Provincia in Perugia. Compare Leighton's *Cimabue* with Bruschi's depiction of Perugian artists from the 15th century, for example (fig. 2). Like Leighton, Bruschi has arranged his costumed figures within a marble, frieze-like enclosure. Over this wall is a limited landscape, cypress trees and umbrella pines that interrupt the light blue skyline. The noonday light and the streaky, horizontal clouds are the final motifs that Bruschi borrowed from Leighton. But even then (1875) Bruschi was also paying tribute to the High Renaissance, in particular to Raphael's *School of Athens*; the flight of stairs, littered with notable

³¹ Luisa Martorelli, *Ottocento*, p. 70.

³² Bruschi, Domenico, and V. Spuntucci. *Degli Ultimi Accademici Estinti*. Discorso Proemiale Enunciato Dal Prof. Comm. Domenico Bruschi il giorno 30 Agosto 1896. B ed. Vol. 205, 11. Miscellani. Perugia: Accademia Delle Belle Arti, 1897, p. 5.

³³ Bruschi, Domenico, *Degli Ultimi Accademici Estinti*, p. 6. "Nella quale il Genio dell'Artista Inglese si congiunse all'arte dei Trecentisti Fiorentini, perché l'occhio dei riguardanti, ogni modernità dimenticata, ne riportasse la mente, all'epoca del Cimabue."

figures and bathed in sunlight. For Bruschi, this concern for the art of the Italian Renaissance would grow and take on a political charge.

Nineteenth Century Ambience in Rome

Domenico Bruschi was an artist, but also an active patriot. As a young man in 1859 he participated by his father's side in the liberation of Perugia from under Papal rule.³⁴ In 1860 Bruschi painted *il Miracolo di S. Francesco che attraversa le acque* and on the stern of the boat he, controversially, painted the tricolor Italian flag.³⁵ Six years later he volunteered in Trentino with the Garibaldini forces.³⁶ Bruschi was part of a generation of artist soldiers and it was from them, and the enthusiastic new nation, that the art of modern Italy was born. Stefania Petrillo sees Bruschi's decorations in the Lincei Library as a departure into what she coined a "national style."³⁷

This "Risorgimento" was the driving force behind the arts of the late nineteenth century.³⁸ After the unification of Italy King Vittorio Emanuele brought together the hitherto disparate regions of Italy and the new Kingdom sought uniting forces in a shared history. Likewise, in the church, Pope Pius IX was attempting to transform Baroque Rome into a modern European capital.³⁹ For both leaders this took the form of re-glorifying ancient Rome and the achievements of the Renaissance. For example Rome was made to be the capital of the new

³⁴ Valsassina, Caterina Bon, *Sei Pittori a palazzo*, p. 132. There is a plaque in Perugia that commemorates the former Bruschi house. The father Carlo Bruschi is recognized for his many victorious contributions during Risorgimento battles.

³⁵ Duranti, Massimo *Annibale Brugnoli E Domenico Bruschi*, p. 19. For this bold and perhaps irreverent gesture he was obliged to leave town for some time. It however well illustrates the strong moral component many Italians saw in the debate concerning Italian independence and unification.

³⁶ Duranti Massimo *Annibale Brugnoli E Domenico Bruschi*, p. 19.

³⁷ Petrillo, Stefania, *Il Palazzo della Provincia di Perugia*, p. 218.

³⁸ Pavoni, Rosanna. *Reviving the Renaissance: The Use and Abuse of the past in Nineteenth-century Italian Art and Decoration* (Cambridge: Cambridge Univ. Press, 1997).

³⁹ Olson, Roberta J. M., *Ottocento*, p. 34.

nation, the ancient *caput mundi*. Politicians such as Quintino Sella insisted that Rome become the “symbol of the entire national ideal.”⁴⁰ Another related sentiment stirred a general lauding of the artistic patrimony of the country. With Italian unification the “Neo Renaissance”, which had already been recognized as early as the midcentury, was to gather force.⁴¹ According to historian Rosanna Pavoni, ancient Roman and Renaissance vocabulary was used as the premier expression of the national spirit and of *italianità*.⁴² The pressing definition of national culture anticipated Italy’s place in the context of modern Europe.⁴³ Towards this definition, a *Guida per I Giovani* was compiled by Romeo Palazzi and Domenico Bruschi to teach the youth of Italy the methods of fine art in the new nation.⁴⁴ The *Guida* was approved in 1883 by King Umberto I and the Ministero della Pubblica Istruzione. Bruschi was very much a part of this effort to revive the gloried past of Rome.⁴⁵ To many, decorations like those in the Lincei, were seen as sumptuous, and because of this new decorative movement, Rome during the 1880s was often called *Bizantina* to draw attention to the decadence of the city.⁴⁶ This is a helpful way to understand the decorations in the Lincei which are, after all, a brilliant gold. The perhaps over-eager new nation was willing to go to great lengths to assert its strength and beauty. Considering Bruschi’s Neo

⁴⁰ Gianna Piantoni, *Ottocento*, p. 88. The new nation was then called *Terza Roma* after the first Ancient and second Renaissance ages.

⁴¹ Pavoni, Rosanna. *Reviving the Renaissance*, p. 207. Reference to the movement was made by the English art historian R. N. Wornum as early as 1851.

⁴² Pavoni, Rosanna, *Reviving the Renaissance*, p. 211.

⁴³ Olson, Roberta J. M. *Ottocento*, p. 33.

⁴⁴ In the introduction Romeo Palazzi says the purpose of the *Guida* is to “help return to art and to Italy its former splendor and to distinguish it among nations.” Palazzi, Romeo, *Guida per I Giovani*.

⁴⁵ “Un romanticismo svincolato da influssi puristi, che trova la sua ragion d’essere nella rievocazione di un passato fatto di glorie; una storia nobile riassunta per una società nobile e anche le figure riflettono questo ambiente, facendo appello agli sfarzi veronesiani e in senso generale all’arte aulica del Rinascimento.” Soprintendenza alla Galleria Nazionale d’Arte Moderna p. 5.; See Corrado Balducci, *Domenico Bruschi e l’arte del suo tempo*, tesi di Laurea, Università degli Studi di Perugia, a.a. 1978-1979. p. 119-120.

⁴⁶ Pieri, Giuliana, *The Influence of Pre-Raphaelitism on Fin de siecle Italy*. (Leeds: Maney Publishing for the Modern Humanities Research Association, 2007) p. 59; Olivia Rossetti Agresti, ‘The Art of the Late Giovanni Costa’, *The Studio*, 122 (1903), p. 237.

Renaissance approach, together with Rome's ambition as *terza Roma*, and the kingdom's explicit endorsement of the Lincei renovations, the decorations take on a decidedly nationalistic tone.

Historian Stefania Petrillo recognized Bruschi's active involvement in the stirring question of modernity and Italian unification with his choice of Renaissance imagery. As previously discussed Bruschi's close nationalistic ties had some effect on his personal life, his colleagues and his travel. But is this evident in his art? The belief that historical vocabulary was involved in inherent escapism came to be challenged by Nino Costa who maintained in his later career that the Renaissance was the finest expression of *italianità*. Bruschi's decorations in the Lincei are a perfect example of the effect that historicist visual vocabulary can achieve when engaged with modern life. For Bruschi the message is tripartite; the Romans of the nineteenth century had inherited a staggering artistic and intellectual patrimony; the art and culture of the Renaissance represented the heights that Italy had reached under patronage and unification; and finally that it is the consensus of approval for these cultural values that tied the state together and could illuminate a rewarding path into the future.⁴⁷

Nino Costa and the avant garde

What is very evident to any researcher of the period is a rich source of prosopography. In this area of study there are a few key characters that appear time and time again, first among many is the painter Giovanni Costa (called Nino). Bruschi and Nino Costa met and became close friends in 1870 and, from this time, the younger Bruschi remained devoted to Costa's theories.⁴⁸

⁴⁷ By comparing the new Italian state to what was achieved in the fifteenth and sixteenth centuries artists invited ambition and comparison which in turn encourages excellence. Competition is a central aspect of the Renaissance which was symbolically "born" from the contest for the Florence Baptistry doors commission, see; Rona Goffen, *Renaissance Rivals*. (New Haven: Yale University Press, 2002.)

⁴⁸ Tarzia, Giancarlo, *Il Parnaso a Terni: La decorazione del Teatro Comunale Gli spolveri di Domenico Bruschi*. (Terni: Arti Grafiche Celori, 2002), p. 13. The two were introduced while Bruschi worked in Rome with Cesare Mariani in the Palazzo della Consulta.; Zappia Caterina. *Annibale Brugnoli E*

Through trips to London and Paris, and after his early Macchiaioli theories, he concluded that a national art could be properly achieved only by looking to the Renaissance.⁴⁹ Costa even met Frederic Leighton in the Cafe Greco in 1853 and continued a lasting friendship.⁵⁰ Costa later organized reforming groups such as the *Circolo degli Artisti Italiani* in 1879 (for which Bruschi served as Secretary), the aim of which was to, “embrace and organize our national artists, and to give life and dignity to Italian art.”⁵¹ Three years later, in 1882, Costa founded the *Scuola Etrusca* in response to the success of a show held at the Grosvenor Gallery in London.⁵² This group also included the Bruschi who, with Costa and Leighton, had spent their summers in Umbria throughout the 1870s.⁵³ Costa’s final group, *In Arte Libertas* was formed in 1885 and its exhibitions included such celebrated artists as Arnold Bocklin, Edward Burne-Jones, Anselm Feuerbach, Frederic Leighton, Puvis de Chavannes, and D. G. Rossetti.⁵⁴ Zappia thinks that it is probable that Bruschi would have known many of these artists from his previous trips abroad.⁵⁵ Certainly Bruschi’s ability to speak English would have allowed him to form friendships with many non-Italians. Therefore it is worth noting that during the period of preparation for the Lincei library (1883) Domenico Bruschi was surrounded by a flock of international painters.

Domenico Bruschi, p. 16. “Stupisce perciò in Domenico Bruschi che a Costa e dalle sue teorie fu sempre devoto.”

⁴⁹ Olson, Roberta J. M., *Ottocento*, p. 35.

⁵⁰ Olson, Roberta J. M., *Ottocento*, p. 34.

⁵¹ Valsassina, Caterina Bon, *Sei Pittori a palazzo*, p. 141. “affratellare i nostri artisti connazionali, dar vita, carattere, dignità all’arte italiana”

⁵² Olson, Roberta J. M., *Ottocento*, p. 35. The Grosvenor Gallery opened in 1877.

⁵³ Valsassina, Caterina Bon, *Sei Pittori a palazzo*, p. 141. Modern “Perugia” was a notable city of the Etruscan region of *Etruria* referred to in Latin as *Perusia*. The artist group name *Scuola Etrusca* is an homage to this.

⁵⁴ If not expressly a part of the group these artists exhibited together, *Arte Libertas* was co-founded by Giulio Sartorio. Also connected by Costa was a community of Americans that included painters such as George Inness, George Henry Yewell and Elihu Vedder. Boime, Albert. *The Art of the Macchia and the Risorgimento*. Vedder in particular was friendly with the Macchiaioli and the frequenters of the Cafe Michelangelo in Florence and enjoyed a long friendship with Nino Costa. Migliorati, Alessandra. *L’età Delle Favole Antiche*, p. 15. The now historic Caffè Michelangelo served as a primary meeting spot for Italian and international artists during the period.

⁵⁵ Zappia Caterina. *Annibale Brugnoli E Domenico Bruschi*, p. 16.

1883: *Esposizione Internazionale*

In Rome official artists, and representatives of the historical and academic, figurative tradition allegedly occupied a distinct atmosphere surrounding the debate of national style proposed by Nino Costa.⁵⁶ Costa and Gabriele D'Annunzio wrote scathing critiques of official and commercially successful art following the *Esposizione Internazionale* in Rome of 1883.⁵⁷ Together in the periodical *Cronaca Bizantina*, they discussed what they thought was a failed exhibition for Italian artists. These Italians however responded positively in particular to the works of Sir Lawrence Alma-Tadema who contributed 5 paintings to the 1883 exhibition.⁵⁸ These works brought still more Victorian pictorial awareness to Rome. Also in the 1883 exhibition Giulio Aristide Sartorio helped to encourage an art for art's sake (*per la bellezza* i.e. Aestheticism) which was supported by D'Annunzio in the *Cronaca Bizantina*.⁵⁹ Then, if both Sartorio and Alma Tadema were supported by D'Annunzio and Costa, it is not unlikely that Bruschi would have shared similar opinions. Indeed it seems the decadent classicism of Alma Tadema can be felt in the highly modeled, antique beauties in the Lincei, not to mention a love for painting marble.

⁵⁶ Luisa Martorelli, *Ottocento*, p. 88.

⁵⁷ Luisa Martorelli, *Ottocento*, p. 90.

⁵⁸ Carrera, Manuel. *Artisti Dell'800 : Temi E Riscoperte*. Edited by Cinzia Virno (Roma: De Luca Editori D'Arte, 2014) pp. 174, 175. Two watercolors and three oil paintings. Artists such as Luigi Bazzani, Camillo Miola and Alessandro Pigna all responded to the style of Alma Tadema following the exhibition. Gabriele D'Annunzio even describes the beloved Donna Maria in his 1889 *Il Piacere* as being like "quella Pandora d'Alma Tadema." p. 227. Although Tadema held English denizenship he was in fact of Dutch birth. Contemporary critic Luigi Bellinzoni called Tadema the "Winkelmann of modern painting" Carrera, Manuel, *Artisti Dell'800*, p. 174.

⁵⁹ Carrera, Manuel, *Artisti Dell'800*, p. 174.

Thus the year 1883 would be remembered as decisive in the history of Italian art.⁶⁰ For in the very same year the Corsini family sold the Palazzo Corsini to the state and the Lincei commissioned Domenico Bruschi to decorate the ceiling of the Sala Reggia.⁶¹ His decorations in the Lincei Library are certainly in the “historical and academic figurative tradition” and were “commercially successful” as well.⁶²

Conclusion

Some ideas are necessary to consider in order to understand the decorations in the Lincei Library. Firstly that in 1883, following the International Exhibition in Rome, Italian art was at a crossroads and diverging theories of modernism were at the center of a larger European discourse. Discussion was centered around visual vocabulary, potential subjects for art and the brushstroke. Numerous English theories exerted traceable influence on Italian artists. In particular theories of Aestheticism and Pre Raphaelitism found enduring interest. In Rome Renaissance vocabulary was being used for political and visual ends. The Neo Renaissance and the Risorgimento were inexorably linked to the commercially successful painting of Italy. Like the rest of Europe, in the late nineteenth century, tradition and innovation were struggling together to represent the age.

Chapter II: Domenico Bruschi

When reading about Domenico Bruschi one gets the impression of a laborious, extroverted artist, inexhaustible and sometimes lavish in his painting.⁶³ This, together with a

⁶⁰ Carrera, Manuel, *Artisti Dell'800*, p. 174.

⁶¹ Borsellino, Enzo, *Palazzo Corsini Alla Lungara: Storia Di Un Cantiere*, p. 123.

⁶² See Chapter III for discussion of the reception of the decorations.

⁶³ “Pittori inesauribili e ‘furibondi’ virtuosi dell’ornato, decoratori di grande, talvolta prodigiosa prodigialità segnica e coloristica, fortunati illustratori e abbellitori di edifici pubblici e privati dell’Italia postunitaria” Ponti, Antonio Carlo, *Annibale Brugnoli E Domenico Bruschi*, p. 13. Bruschi can not be

great virtuosity in ornament, made him one of the finest decorators of the Ottocento. It is true that considering the sheer volume of work that Bruschi produced he must have been energetic--in Rome, London and Umbria he decorated dozens of public and private buildings, each on a vast scale.⁶⁴ In addition to his tireless painting, Bruschi also designed tapestries, Renaissance revival wooden furniture, sculptures in stucco and stained glass windows.⁶⁵ The majority of what he produced can be easily assimilated into the canon of academic production.⁶⁶ But as we will see he also displayed an extraordinary versatility in his decorations that was far from formulaic, distinguishing himself from the typical academic artist.

The artistic ambiance in Rome during the 1880s was particularly complex and Bruschi, like all open minded painters, was affected by a number of noticeable trends. The contact Bruschi had with the Roman artistic environment encouraged an adhesion to the *vero* and the abandoning classical forms.⁶⁷ Because of this he diverged from ancient examples and gave to his painting a greater fluidity of design and liberty of color. However this freedom was limited as he

discussed without mention of his fellow Perugian, friend and painter Annibale Brugnoli. They worked together for decades in both Perugia and Rome, for more information see Ponti, Antonio Carlo. *Annibale Brugnoli*. (Perugia: Fabrizio Fabbri Editore S.r.l., 1999). For mentions of Bruschi see pp. 7, 8, 27-29-32-33, 37-38, 40, 47, 66, 76, 78-80, 84, 89, 93, 102, 104.

⁶⁴ Bruschi painted in il Salotto da Studio per l'Imperatore on the Quirinale, allegories of Peace and War, now in the Piffetti Parlour, rooms in the Palazzo Montecitorio, the reception hall in the Italian Senate, the Palazzo della Consulta, not to mention the monumental decorations in the Lincei. See, Pieri, Giuliana. *The Influence of Pre-raphaelitism on "Fin-de-Siècle" Italy, Art Beauty and Culture*. 1st ed. (London: Maney, 2007) p. 164. And Bruschi, Domenico, and V. Spuntucci. *Degli Ultimi Accademici Estinti*. p. 25. In Umbria he decorated the Verdi Theater in Terni, the Theater of Spello, Teatro Caio Melisso in Spoleto and the Palazzo della Provincia in Perugia to name just a few. See *Annibale Brugnoli E Domenico Bruschi* for a complete list of decorations.

⁶⁵ Valsassina, Caterina Bon, *Sei Pittori a palazzo*, p. 138.; "arazzi e tappezzerie spesso realizzati su disegno o con la collaborazione di Bruschi o Rossi Scotti certificavano la volontà di rinnovamento sul modello anglosassone dell'alta manifattura artigianale locale." Migliorati, Alessandra. *L'età Delle Favole Antiche*, p. 32.; Balducci, Corrado "Domenico Bruschi- Pittore perugino" in *Art Sacra in Umbria e dipinti restauri nei sec. XIII-XX*, p. 99.

⁶⁶ "che ricopriva una sua sia pur forzosamente omogeneizzata e provincialotta grandeur e ne voleva-doveva celebrare miti e riti," Ponti, Antonio Carlo., *Annibale Brugnoli E Domenico Bruschi*, p. 13.

⁶⁷ Damigella, Anna Maria. *Dizionario Biografico Degli Italiani*, p. 720. "Il contatto con l'ambiente romano, e soprattutto con le nuove tendenze che sostenevano l'adesione al vero e l'abbandono dei moduli classici"

did not respond entirely to modernist trends and he never abandoned the figurative tradition.⁶⁸ Through this he earned the respect of his contemporaries but today he is recognized primarily as a decorator and a master of *mestiere* (craft).⁶⁹ Three things to bear in mind going forward; firstly is the idea of the *vero* (realism) and its place at the center of Roman artistic debate. Secondly, greater fluidity of design and color that are hallmarks of modern painting, typified by the Macchiaioli and other avant garde parties.⁷⁰ Thirdly, that contextual limitations did not prevent Bruschi from producing academic art that was extremely legible to all, and precisely in line with the desires of his various patrons.⁷¹ This is precisely the path that late-century academics were walking; Bruschi was adapting to, and evolving with, modern tastes and yet retained a determined mimesis.

Biography

Domenico Bruschi was born in Perugia on June 13th 1840, the son of Carlo and Anna Monti.⁷² From the city of Perugia Bruschi was awarded the *Pensionato Perugino* which

⁶⁸ Damigella, Anna Maria. *Dizionario Biografico*, p. 720. “se diede alla sua pittura maggiore scioltezza di disegno e libertà di colorito, non indusse tuttavia il B. a deviare dallo stile impersonale e pieno di dignità, rispondente al gusto del tempo.”

⁶⁹ Damigella, Anna Maria, Anna Maria. *Dizionario Biografico*, p. 720. “La sua produzione, che comprende dipinti di soggetto storico e religioso, ritratti e soprattutto opere decorative...gli valse l'ammirazione dei contemporanei; oggi gli riconosciamo solo doti di disegnatore e grande padronanza del mestiere.”

⁷⁰ Even the name “Macchiaioli” refers to greater fluidity with large swaths of pure color, and sometimes, a painting that resembled an unfinished *bozzetto* to academies. See Boime, Albert. *The Art of the Macchia and the Risorgimento*. See chapter three “Macchiaioli versus Accademismo” for a full discussion of the *mezza-macchia* and the *bozzetto d'invenzione*.

⁷¹ Author Unknown, Soprintendenza alla Galleria Nazionale d'Arte Moderna p. 5. “L' estrazione sociale non impedisce a Bruschi, ne ora ne piu avanti, di fare un pittura estremamente leggibile a tutti, tempere brillanti, perfettamente in linea con i desideri della committenza dei Consigli comunali e provinciali dell'Italia unita. Cio che e' superato, qui a Perugia, sono i limiti dell'accademismo nei quali il giovane pittore era cresciuto.”

⁷² The Italian word *bruschi* meaning abrupt, is perhaps a reference to his vigorous manner of painting. He began his artistic training as a boy and served as a pupil of Silvestro Valeri at the Academy of Perugia. Valsassina, Caterina Bon, “Domenico Bruschi: dal Purismo allo ‘Stile della Nazionale’” in *Sei Pittori a palazzo*, p. 131. Bruschi, still in his youth, served as a pupil to artists Tommaso Minardi and Nicola

encouraged him to travel to Venice and to study in Florence.⁷³ The funding also allowed Bruschi to move to England for six years in 1862. In London he worked as a painter decorating private homes, executing easel paintings and, most importantly, making various connections with English artists. It was during this time living in England that Bruschi first came into contact with Frederic Leighton.⁷⁴

Although he ultimately settled in Rome, Bruschi continued close connections with his home town of Perugia and remained an active participant in Perugian cultural and civil life.⁷⁵ In 1874 he was awarded the chair of Ornamentor at the Institute of Fine Arts in Rome, created by the newly unified Italian state.⁷⁶ In 1884, at the age of 44, Bruschi began work in the Lincei Library, the subject of this paper. In 1905, he was made an official Academician of the guild of Saint Luke, and died on the 19th of October, 1910.⁷⁷

Consoni. Balducci, Corrado “Domenico Bruschi- Pittore perugino” p. 99; Tarzia, Giancarlo, *Il Parnaso a Terni*, p. 13.

⁷³ Damigella, Anna Maria. *Dizionario Biografico Degli Italiani*. p. 720; Duranti Massimo, *Annibale Brugnoli E Domenico Bruschi*, p. 20. Specifically to “onde poter viemeglio raggiungere il perfezionamento dell’arte” The stipend afforded him 1800 lire. This is when Bruschi was first exposed to the work of Tiepolo. In Florence Bruschi studied under the guidance of Stefano Ussi. Iraci Alberto, *Domenico Bruschi e l’arte sua*. p. 7. Iraci later described the Sala Reggia in glowing terms, “La volta di quella sala destinata alle alte discussioni intellettuali e scientifiche e di una sontuosa ricchezza, e l’artista... sullo sfondo dorato delle vele ha dipinto ritte in piede in nobilissime pose o matronalmente assie su classici troni figure superbe di donne dalle forme pure e solenni simboleggianti le scienze che l’Accademia dei Lincei tiene in onore.” p.13.

⁷⁴ *La Pittura in Italia, L’Ottocento* vol. II (Milan: Electo, 1990) p.719; Balducci, Corrado “Domenico Bruschi- Pittore perugino”, p. 99.

⁷⁵ Duranti Massimo, *Annibale Brugnoli E Domenico Bruschi*, p. 19. In 1868 Bruschi settled in Rome with a studio on via in Arcione. Valsassina, Caterina Bon, *Sei Pittori a palazzo*, p. 133. Irene Panfili however claims that Bruschi stayed in England until 1870, see Migliorati, Alessandra. *L’età Delle Favole Antiche*, p. 131.

⁷⁶ Valsassina, Caterina Bon, *Sei Pittori a palazzo*, p. 140; Duranti Massimo, *Annibale Brugnoli E Domenico Bruschi*, p. 20. In 1879 Bruschi was named secretary for the the artist group *Circolo dell’Arte Italiana*. Duranti Massimo, *Annibale Brugnoli E Domenico Bruschi*, p. 20.

⁷⁷ Damigella, Anna Maria. *Dizionario Biografico*, p. 720. Some of his last works on a large scale were executed in 1906. They were two lost canvases that Massimo Duranti says had “tonal qualities and marked [brush] strokes”. Massimo, Duranti. *Annibale Brugnoli E Domenico Bruschi*. p. 23. “Le tonalità dei colori sono accentuate e lo stesso disegno presenta tratti molto scanditi, tali da creare composizioni di grande effetto.” Like so many artists before him, Bruschi became in his later years increasingly *painterly*.

Bruschi's Own Words

Bruschi's address *Thoughts on the Art of Painting during the Renaissance* of 1885 is a crucial piece of the timeline in understanding his work in the Lincei Library as it reflects his beliefs during the very same year he completed the decorations. These comments can be applied, with caution, to understanding his intentions of 1883. Bruschi advised the gathered youth of the Academy of Fine Arts in Perugia to study the masters of art from the past centuries proclaiming that they had achieved success through superhuman ingenuity and by uniting the qualities of their predecessors.⁷⁸ In the art of Raphael, Michelangelo and Leonardo he praised their powerful effects of modeling in relief, their design of the human body with correct proportions, graceful movements and their inventive spirit.⁷⁹ He claimed that these artists had *exceeded* their fourteenth century predecessors in design and color.⁸⁰ Bruschi said in particular that in the Sistine Chapel Michelangelo "left to the world the most perfect and grand monument to painting

⁷⁸ Bruschi, Domenico. "Pensieri sull'Arte della Pittura nel Rinascimento", p.6. "che mi hanno sempre fatto cercare le bellezze nelle opere degli antichi maestri delle nostre arti; e specialmente ai giovani alunni rivolgendomi, mi sia concesso esporre alcuna idea acquisita né; a osservazione dell'arte degli scorsi secoli." Bruschi credits Giotto as the sunrise in the darkness of the times, the first light of the Italian Renaissance and the founder of historical painting. p.7. Bruschi praises his grand and correct drawing, his chiaroscuro, midtones and shadows. p. 8. Naming the greats of the Quattrocento he says that they made the arts "sublime in their representation of nature, minor idealizations and judicious choices made from the truth they found around them." Bruschi, Domenico. "Pensieri sull'Arte della Pittura nel Rinascimento" p. 11. "i quali tutti sembra nelle loro opere, più che altro avere avuto in mira la rappresentazione della natura, punto idealizzando, e talvolta poco scegliendo; finché l'arte fatta robusta per la perfetta conoscenza del vero, non fu più paga della sola rappresentazione di quello, ma quello scelse, ed ancora scelto non trovandolo all'altezza del suo concetto adeguato, concepti le sublimi creazioni di Michelangelo, Leonardo, Raffaello." Bruschi, Domenico "Pensieri Sull'Arte della Pittura nel Rinascimento" p. 11. "I quali tipi di arte perfetta, e perché di sovrumano ingegno, e perché riunirono le qualità artistiche di due secoli, non mancarono dei loro precursori."

⁷⁹ Bruschi, Domenico "Pensieri Sull'Arte della Pittura nel Rinascimento" p. 12. "potenti effetti di rilievo e rotondità, disegnarono il corpo umano con verità non disgiunta da larghezza, ebbero vaghe leggiadre movenze ed invenzioni,"

⁸⁰ Bruschi, Domenico "Pensieri Sull'Arte della Pittura nel Rinascimento" p. 12. "quell'arte splendida e rigogliosa, affascinante per verità e vaghezza di colore, pienezza di forme, evidenza di chiaroscuro; pregi grandissimi che l'arte doveva conseguire e che fecero considerare povere d'invenzione e disegno, troppo modeste di colore le opere dei precedenti quattrocentisti." Bruschi in this speech is much indebted to Varasi's *Le Vite*, and acknowledges as much in the introduction. The crescendo trajectory and the triumph of Michelangelo are worth noting.

that the human mind has ever imagined.”⁸¹ This would indicate Bruschi’s endorsement of the achievements of the High Renaissance.⁸² This is an example of when Bruschi exemplified all the predictable aspects of the academic approach. His insistence on the idea of artistic progress as related to further developed naturalism is a central aspect of academic philosophy. It was this belief, in fact, that was precisely what groups like the Pre Raphaelites and painters, and like one of Bruschi’s former teachers, Tommaso Minardi, rejected.

In this speech Bruschi claimed that Frederic Leighton did not continue in a Pre Raphaelite style after his celebrated *Cimabue* but instead magnified his art, giving to it youth and pagan beauty. He says that it was, “as if Leighton had been born in fourteenth-century Florence and lived in Rome during the perfect Renaissance epoch.”⁸³ The distinction that Bruschi makes between the art of the early Florentines and the “Renaissance epoch” supports the idea that Bruschi preferred the Roman High Renaissance to the Quattrocento. This change he observed in Leighton’s painting is also precisely what occurred in Renaissance art; the increased observance of pagan forms and a further departure from Medieval mannerisms. It is also, not coincidentally, what Bruschi did in his own art. Kneading his inelastic Quattrocento forms he expanded them into the more robust, classicizing figures seen in the Lincei.

⁸¹ Bruschi, Domenico “Pensieri Sull'Arte della Pittura nel Rinascimento” p.16. “lasciava al mondo il più perfetto e grande monumento pittorico che mai mente umana abbia immaginato.”

⁸² One could also assume the Bruschi had toured the mature Villa Farnesina frescoes of Raphael, which are directly across the street, a literal stone’s throw away.

⁸³ Bruschi, Domenico, *Degli Ultimi Accademici Estinti*, p. 6. “il Leighton non produsse altre opere in quella maniera, ma l'arte sua ingrandi', la fece formosa ancora giovandosi della classica bellezza pagana, siccome un artista al quale la grazia fosse stata concessa, di nascere nel trecento a Firenze, e vivere ancora in Roma, nell'epoca del perfetto Rinascimento.”

Ten years later, again in the Academy of Fine Arts in Perugia, Bruschi delivered one more speech, this time about the achievements of the most recently deceased academic artists.⁸⁴ Concerning the now contentious label of “academic” it would seem that Bruschi, in 1896, embraced the title with pride, praising academic culture and discipline.⁸⁵ Above all, he praises the work of Frederic Leighton (who died in January of that year) and asserts that his “numerous varied works” will live on as monuments to his glory.⁸⁶ Bruschi claims that Leighton’s paintings at the World’s Fair were “truly peregrine, choice, suave, admirable works!”⁸⁷ He continued, praising Leighton’s studies of drapery, “the aura of simplicity of design” and his use of modeling in local colors.⁸⁸ In particular Bruschi mentioned Leighton’s mosaic work in the South Kensington Museum (of 1867) as being an admirable English contribution to the fine arts (fig. 6).⁸⁹ Bruschi says the Kensington figures are “perfect in character, tonality and design”.⁹⁰ Here a very direct formal influence can be seen in Bruschi’s own work in the Lincei Library. His use of single figures, finely contoured and surrounded by gold are greatly indebted to the Kensington mosaics. Bruschi had even paid tribute to these mosaics once before in the SS. Apostoli

⁸⁴ The speech was titled “*Degli Ultimi Accademici Estinti*” and delivered on the 30th of August, 1896. The speech constitutes 28 written pages

⁸⁵ Around 1875 he painted a now lost work called *the fall of the Academy* for the ceiling of the International Association of Art established in 1870. Valsassina, Caterina Bon, *Sei Pittori a palazzo*, p. 140. Bruschi, Domenico, *Degli Ultimi Accademici Estinti*, p. 4. “vogliate augurarmi che 'Arte mi sia guida a parlare degli Artisti, ed il cuore e l'ammirazione mi destino degne parole per gl'Illustri Accademici che non delle Arti, ma delle più alte umane discipline furono cultori.”

⁸⁶ Bruschi, Domenico, *Degli Ultimi Accademici Estinti*. p. 4. This is the only example of an exclamation point in the recorded speech. Bruschi also mentioned the work of Sir Joshua Reynolds and “divino Flaxman” as having a fine knowledge of traditional forms and Italian style. p. 20 Of his own countrymen he remarks on the prestige of Benedetto Faustini, Matteo Tassi, and Luigi Sabatini.

⁸⁷ Bruschi, Domenico. *Degli Ultimi Accademici Estinti*, p. 4. “veramente peregrina scelta, soave, ammirabile opera!”

⁸⁸ Bruschi, Domenico. *Degli Ultimi Accademici Estinti*, p. 5. “l’aurea semplicità del disegno”

⁸⁹ These were also contributed to by the painters Sir Edward Poynter and George Frederic Watts. They are considered English Classicists and Symbolists, respectively. Perhaps Bruschi knew of their contributions, perhaps not. In any case the rhetoric is strengthened by their omission.

⁹⁰ Bruschi, Domenico. *Degli Ultimi Accademici Estinti*, p. 7. “bellissime figure... perfette per carattere, tonalità e disegno.”

Crocifisso chapel (1875-77) where he made the background of his decorations a faux gold mosaic (fig. 7).

It is not difficult to infer that Bruschi would have desired to be praised in the same manner in which he praised others. What he found to be successful in the works of Leighton can be understood as a reflection of his own artistic ambitions. Specifically in his terms of praise, “soave, simplicity of design, perfection of character and tonality” et cetera, point to the method of approaching his figures in the Lincei. To the passive reader these terms might just signal his allegiance with the technical excellence of academic art, but simplicity, intentional design, and tonal harmony are central for understanding the aims of his allegorical figures as embodying something more than calculated mimesis. For Bruschi these terms were not hollow and are perhaps the most valuable description of his art, by him or any other writer.

Manipulation of Style

Throughout his long career Bruschi displayed a mastery of artistic styles that challenge the conception of academic art as being formulaic. In his earliest works he preferred the purist approach that he had inherited from Minardi and the Perugino tradition he was born into in Perugia. But this style was enhanced with Aestheticist traits upon his return from England. His work became colorful and sometimes sensational. In 1883 his work was nationalistic and Neo Renaissance. Finally, his work became decadent.

Bruschi began his career with a fully Perugino-inspired visual language in the Basilica of San Pietro in Perugia. There, in the chapel of S. Giuseppe (1857), Bruschi painted allegorical figures with wide, oval-shaped faces (fig. 4). All of the features have been reduced in size-- notice how the small pursed mouth is all but borrowed wholesale (compare fig. 5). These faces

have all the quiet charm of Perugino and doubtless came from both Bruschi's privileged status as a Perugian citizen.

Developed from this base, in the chapel of the Crucifixion in the Basilica of the Santi Apostoli in Rome Bruschi painted a series depicting the history of Saint Francis was realized with purist forms allied to fourteenth-century models.⁹¹ There an exacting, history painter's approach provided the surprisingly unsentimental biography of the Saint. Perspective, fully developed chiaroscuro, and balanced compositional organization are there a testament to Bruschi's training as an academician. The work is as earnest as it is pious. Consider for example his treatment of *Saint Ludovicus carries the Humerus Bones of Christ* which is part of this series (fig. 3). The composition recalls Trecento depictions of Christ's entry into Jerusalem.⁹² The stacked profile figures and the shallow picture plane recall early Renaissance depictions from Giotto or Pietro Lorenzetti.⁹³

Later, In the Basilica of Santa Maria degli Angeli in Assisi, Bruschi painted a fresco of the death of S. Francis on the Cappella del Transito (fig. 8). In this fresco there is a real attempt at the sensational. The moment of St. Francis' death is shown as a radiating moment of religious ecstasy. A warm Naples yellow and burnt ochre are used almost to excess in the glowing clouds of heaven and in the highlights of the angel's drapery.

In the Lincei Library decorations of 1883-85 Bruschi chose a Renaissance revival style that is particularly indebted to Raphael and Michelangelo. The monumental Sistine Chapel

⁹¹ In the opinion of Corrado Balducci, Bruschi's work is full of a "nostalgia for antique art", particularly art before the the time of Raphael. *Art Sacra in Umbria e dipinti restauri nei sec. XIII-XX*, 1st ed. (Todi: Ediard di Leonilde Dominici: 1987), p. 99.; Damigella, Anna Maria. *Dizionario Biografico Degli Italiani*, p.702. "lo stile, ancora memore delle stilizzazioni dei puristi e legato a modelli quattrocenteschi, è qui riscattato dalla precisione del disegno e dal gusto raffinato degli accordi cromatici."

⁹² The full title reads, "S. LVDOVICUS CHRISTI DEI SPINAM HVMERIS DEFER[R]I" translation courtesy of Stephane Garelli.

⁹³ Bruschi's student Giuseppe Cellini was considered a true Pre Raphaelite artist. See his frescoes in the *Galleria Sciarra* in Rome for a fully developed Victorian language.

prophets and sybils, seated in their marble thrones with two attendant putti are the ancestors of seated figures like those in the Lincei. Drawing on these decorations Raphael painted his Prophet Isaiah in the basilica of Sant'Agostino, also in Rome (fig. 9). This figure is in fact the real catalyst for Bruschi's figures. The two playful putti, grappling with garlands and a hanging plaque were almost certainly the inspiration for the Lincei figures. Compare for example the Prophet Isaiah and Bruschi's figure of *Geography*. The covered head dress, the scroll and the splayed legs are nearly identical.

In his last and most decadent phase is the practically Rococo frivolity found in the decorations in the villa Baldelli Bombelli of 1898 (fig. 10). Here the playful spirit and liberal nudity is evidence of Bruschi's sometimes light-hearted excess. According to a pupil of Bruschi the Venetian work of Tiepolo had a great impact on him, particularly inspiring was the Venetian's "inexhaustible imagination."⁹⁴ This appreciation is evident in the zero-gravity folly of some of his later private commissions.

Also worth recording is the potential influence that the art of France exercised in this international exchange as ideas moved between Paris and Rome.⁹⁵ Although we can only speculate about Bruschi's personal exposure to French work, we can trust that he was at least aware of the relevant ideas. All gold ceiling decorations like Paul Baudry's decorations for the Paris Opera House were being completed mere years before the Lincei decorations (fig. 11). The Parisian ceiling decoration features seated female allegorical figures that could have been a considerable influence on Bruschi. In a similar spirit is also Ernest-Ange Duez's decorations of the Hôtel de Ville in Paris (fig. 12). In this example the allegorical female figures are not in the

⁹⁴ Iraci Alberto, *Domenico Bruschi e l'arte sua. Discorso commemorativo del pittore Alberto Iraci, accademico di merito pronunciato il 20 novembre 1910* (Perugia, 1911), p. 7.

⁹⁵ Linford, Sarah "Parigi, Pincio, Roma: cambi e influenze reciproche dall'Unità d'Italia alla Seconda guerra mondiale", pp. 51-64 in *Accademia, accademie. Ricerca, trasmissione e creazione artistica nei secoli XIX-XXI, Rome: Artemide: 2016.*

guise of historical clothing but are blatantly of their time, wearing contemporary dresses and the like. This approach is particularly similar to Giuseppe Cellini's treatment of the Victorian muses in the aforementioned *Galleria Sciarra*.

Reception

Angelica Cipriani maintains that even today “serious critics, historians and people of culture are in disagreement about the use of rapid brushwork and [the] emotional color employed by Bruschi.”⁹⁶ While in England Bruschi's style, according to pupil Alberto Iraci, was too academic and too cold.⁹⁷ However, Bruschi's reception in Italy was more favorable. The Perugian historian Luigi Bonazzi in 1860 said of Bruschi's work in the Palazzo Provinciale that Bruschi had “raised a beautiful monument to his country and to himself”.⁹⁸ After Bruschi's critical success in the basilica SS. Apostoli in the capital (1875-77), his career would be a crescendo of prestigious public and private commissions.⁹⁹ But Bruschi's painting *La Sorgente*

⁹⁶ Cipriani, Angelica, *Palazzo Cesaroni e la città nuova della borghesia perugina*, (Roma: Istituto Enciclopedia Italiana, 1985), p. 85. “La critica seriosa, i commenti degli storici e degli uomini cultura sembrano discordare, seppure solo parzialmente, da questo uso troppo rapido del pennello, da questo colore che colpisce ed emoziona al di là delle stesse forme e riservano gli elogi più sentiti a Domenico Bruschi mentre è l'espressione più fedele di quella società che ama...”

⁹⁷ Valsassina, Caterina Bon, *Sei Pittori a palazzo*, p. 132.

⁹⁸ Unknown Author, *Storia di Perugia dalle origini al 1860*, vol. I: *Dalle origini al 1494*, Perugia 1875; vol. II *Dal 1495 al 1860*, Perugia 1879. “Egli [Domenico Bruschi] innalzò a sé ed alla patria un bel monumento nella sala della prefettura nel palazzo provinciale, dipingendo negli scacchi della capace volta vari gruppi assai bene ideati di personaggi storici perugini, ognuno dei quali gruppi riassume un'epoca, una gloria di milizia, d'arte, di scienza.”

⁹⁹ Valsassina, Caterina Bon, *Sei Pittori a palazzo*, pp. 140, 138. During the twentieth century the Neo Renaissance, and the Italian contribution to the century in general, was often dismissed. Influential Italian art historian Lionello Venturi said in 1964 that “a critica è concorde nel non riconoscere valore d'arte né ai preraffaelliti, né alla setta dei ‘primitifs’, né ai puristi, né ai nazareni, né al ‘Gothic revival’ Pieri, Giuliana, *The Influence of Pre-Raphaelitism on Fin de siècle Italy*, p.1. In short, the retrospective movements of the Ottocento. Carlo Giulio Argan denounced the work of Bruschi's closest compatriot Annibale Brugnoli as being “kitch” in 1991. A Cura di Ponti, Antonio Carlo. *Annibale Brugnoli*, p. 70. A recent publication documented five more of Bruschi's preparatory drawings in *Arte in Salotto* in 1987. The spolveri from the Palazzo della Provinciale in Perugia were collected for display in the Pinacoteca Comunale Orneore Metelli in Terni from April 18th to May 12th. Tarzia, Giancarlo, *Il Parnaso a Terni*.

(the Source, fig. 13) was to cause a divisive scandal in Rome in 1899.¹⁰⁰ The painting was judged by many to be “vulgar and disrespectful to the canons of the human figure.”¹⁰¹ However, a writer for the *Giornale illustrato dell’Esposizione Umbra* of the same year praised the figure saying that it had a “splendid virginal form... everything is castigated, calculated and felt: everything, the movement of the figure, the mastery of shadow” was *soprannaturale*.¹⁰² Bruschi’s adherence to the early aesthetics of Nino Costa, according to Caterina Zappia, is particularly evident in this painting. Zappia thinks that it particularly responds to Costa’s *Nymph in a Wood* (fig. 14).¹⁰³ Alessandra Migliorati believes that Bruschi’s painting *the Source* was inspired by Sir Edward John Poynter’s *Andromeda* (fig. 15).¹⁰⁴ Both are indeed frontal, female nude figures with notable contrapposto, but the Poynter has a unique violence of movement missing in the Bruschi. The Costa is more similar but the delicate pastels are a far cry from the dark and damp of Bruschi’s alcove. The *Cultura Italia* claims that Bruschi’s *Source* responded to Ingres’ painting of the

In 2010, commemorating the the 100 year anniversary of Bruschi’s death, there was an retrospective exhibition of his paintings in Spello at the Villa Fidelia di Spello from December 16th until May 4th.

¹⁰⁰ This 1899 show was not well-received overall for Bruschi’s work. He also exhibited a *Madonna and Child* that was not to “general liking.” There was criticism that Bruschi had not shown adequate vivacity. “a tutti non può piacere, non presenta che un quadretto di genere, un ritratto, un disegno... Dunque, una critica puntuale ai due massimi pittori dell’epoca accusati di aver snobbato o quasi l’Esposizione e, peggio, di dimostrare scarse vivacità’ espressiva.” Duranti Massimo, *Annibale Brugnoli E Domenico Bruschi*, p. 23.

¹⁰¹ Duranti Massimo, *Annibale Brugnoli E Domenico Bruschi*, p. 22. “Più da decorazione o da reclame, che da Esposizione artistica nel vero senso della parola, quante volte l’arte, pure nel più spinto realismo e nelle più ardue difficoltà tecniche, voglia rispettare i canoni supremi del bello senza cadere nella volgarità, avendo anche mancato, secondo il giudizio degl’intelligenti alle proporzioni anatomiche della persona.”

¹⁰² Duranti, Massimo, *Annibale Brugnoli E Domenico Bruschi*, p. 22. “casto splendore dell forme virginee. Ma qui tutto è castigato, calcolato e sentito; tutto, la movenza della figura, il magister dell ombre... soprannaturale.” Dated October 1st, 1899.

¹⁰³ Zappia, Caterina. *Annibale Brugnoli E Domenico Bruschi*, p. 16. “Stupisce perciò in Domenico Bruschi che a Costa e dalle sue teorie fu sempre devoto. L’influenza esercitata da Costa sul più giovane artista perugino è comunque visibile in più d’una delle sue opere...soprattutto La Sorgente”

¹⁰⁴ The gallery was indeed frequented often by Bruschi’s Umbrian circle and was even called the “casa degli Etruschi” Migliorati, Alessandra. *L’età Delle Favole Antiche*, p. 33. But the painting wasn’t completed until 1869 and which was, according to Migliorati, from 1871 in the Grosvenor Gallery in London. However Bruschi was not in London after 1868 and the Grosvenor Gallery did not open until 1877!

same title which Bruschi had seen in Italy (fig. 16). Although they are very similar in the dark palette and repose, Ingres' figure is very much a commentary on the proportions of ancient Greek statuary, namely the *Venus Callipyge*. Bruschi's are far from Greek, the figure has strong disproportionate legs, a frail bony abdomen, with smaller breasts and head. Bruschi's creation has a lanky, sensual quality that is very different from the sculptural geometry of Ingres' painted caryatid. I would like to point out that in his 1896 speech Bruschi described specifically admiring Leighton's 1890 *Bath of Psyche* (fig. 17), "a figure of a Greek woman, nude, in the act of covering herself with a white drape, with two ionic columns in the background."¹⁰⁵ Bruschi's *the Source* has nearly this exact composition and is, in my opinion, the missing link. Both figures are turned to their right, with weight resting on the engaged right leg, the left leg is resting and bent. Both figures raise their left arms above their lowered head, and bring down the right hand, holding it close to the face. *The Source* is yet another homage to Frederic Leighton.

Domenico Bruschi; Academician or Modernist?

Bruschi was not a typically banal Academician, rather, he possessed a concentrated form of exuberant, academic *felicità*.¹⁰⁶ "In his decorations he balanced perilous imprudence and vulgarity, with a genuine grace, blitheness, and earnest late-romantic energy."¹⁰⁷ Internationally, Bruschi's connections with the avant garde Pre Raphaelites, Aestheticists and the Macchiaioli ensured that he was aware of modernist European trends and his bold use of color readily recall

¹⁰⁵ Bruschi, Domenico. *Degli Ultimi Accademici Estinti*, p. 6. "una figura di donna greca, ignuda, nell'atto di coprirsi con bianco drappo, due colonne joniche nel fondo." According to the Tate Gallery Leighton's *Psyche* was also a response to Ingres' *Source*. I would also include in this group, for the sake of posterity, William Bouguereau's 1879 *Birth of Venus*.

¹⁰⁶ Ponti, Antonio Carlo, *Annibale Brugnoli E Domenico Bruschi* p. 13. "sono davvero un concentrato di felicità accademica"

¹⁰⁷ Ponti, Antonio Carlo, *Annibale Brugnoli E Domenico Bruschi*, p. 13. "Oscillando tra i due stadi si con perigliosa impudicizia, spesso sposando ovvietà a piccole volgarità, ma anche a volte coniugando autentica grazia e giocondità pittoriche a raffinatezze tematiche decadenti, sublimando esotismi misticheggianti, citando letture e ri-letture tardo romantiche."

the avant garde.¹⁰⁸ To cite the aforementioned debate surrounding aesthetics versus morality in the work of Frederic Leighton, it could be said that Bruschi married the two as successfully as any; his paintings engage the modern political world and at the same time remain decadent and sensational.

Because of a notable difference in quality and modernity Bruschi went beyond his Umbrian colleagues.¹⁰⁹ Bruschi advised his students *not* to copy, but to truly incorporate, a study of the classics.¹¹⁰ Giancarlo Tarzia goes so far as to write that “[Bruschi’s] remained a technical art, refined and elegant but without sentimentality and above all, not alien to the ferments that would in Europe result in Impressionism and Cubism.”¹¹¹

Conclusion

The organic, international exchange of ideas explains Bruschi’s close relationship with continental and English art movements. Undoubtedly his 6 years spent in England and his numerous Anglo-Saxon contacts had a lasting effect on him. Most importantly for the art of Bruschi were color harmonies and local tones of hue.¹¹² The drapery painted in the Lincei program is a highly intentional manipulation of complementary colors.¹¹³ The French Academic

¹⁰⁸ Prettejohn, Elizabeth. "Morality versus Aesthetics in Critical Interpretations of Frederic Leighton, 1855-75." *The Burlington Magazine* 138, no. 1115 (1996): 79-86. Leighton was criticised as being “foreign” and “un-English” p. 82. Likewise Bruschi was comparatively un-Italian, and very English!

¹⁰⁹ A cura di Francesco Federico Mancini, *Il Palazzo della Provincia di Perugia* (Perugia: Quattroemme, 2009), p. 207. “Un notevole scarto di qualità e ‘modernità’ pone, certo Bruschi su un piano diverso da tutti i suoi colleghi umbri.” Valsassina believes that Bruschi absorbed contemporary trends in order to “modernize his language.” Valsassina, Caterina Bon, *Sei Pittori a palazzo*, p. 135.

¹¹⁰ Iraci Alberto, *Domenico Bruschi e l’arte sua. Discorso commemorativo del pittore Alberto Iraci, accademico di merito pronunciato il 20 novembre 1910* (Perugia, 1911), p. 8. “vero temperato dagli studi dei classici”

¹¹¹ Tarzia, Giancarlo, *Il Parnaso a Terni*, p. 14. “La sua rimane un’arte tecnicamente raffinata ed elegante, ma priva di sentimento e soprattutto affatto aliena dai fermenti che in Europa sfoceranno nell’Impressionismo e nel Cubismo.”

¹¹² In fact his seemingly subject-specific allegorical figures were used interchangeably throughout the theaters of Umbria. See the Theater of Caio Melisso in Spoleto or the Teatro Comunale in Terni.

¹¹³ Further discussion of this and general color theory will feature in chapter 3.

influence is evident; the crystalline drawing, the reduction of artifice, and the ancient and Renaissance visual vocabulary are all by-products of the preceding generation of Neoclassicists. However Bruschi did not relinquish his Italic roots. The enthroned, monumental women are descendants of the Sistine Chapel prophets and sibyls.¹¹⁴ Furthermore, his use of gold leaf recall early-Renaissance works like Cimabue and Giotto's enthroned Madonnas. Striking similarities can also be seen in Leighton's modern mosaic work in the South Kensington Museum.

Using his knowledge as historian Bruschi synthesized elements from numerous cultural moments and nationalities. Principally his work is a fruitful marriage between the English, French and Italian traditions. After all travel and international exchange are hallmarks of the modern era. His work could, if properly addressed, shed light on a brilliant but fleeting moment in the history of European art. To close the chapter I present for consideration, Bruschi's touching remarks from 1896:

Let the virtue of the works of Illustrious [Academicians], who are no longer with us be perennial examples to us all, even we mature artists who are almost at the end of our labours, but more so to you, valiant young students, to whom I salute as colleagues as I turn to the sunset of my life.¹¹⁵

Chapter III: Biblioteca dei Lincei e Corsiniana

¹¹⁴ The Sistine Chapel is ten minutes away from the Lincei Library walking north along via della Lungara.

¹¹⁵ Bruschi, Domenico. *Degli Ultimi Accademici Estinti*, p. 28. "Che la virtù e le opere di quegli Illustri che più non sono, siano esempio perenne a tutti noi anche maturi e quasi al termine delle nostre fatiche, e maggiormente lo siano a voi, valorosi giovani studenti, I quali mi auguro salutare colleghi nel volgere al tramonto della mia vita."

In the Biblioteca Corsiniana, in 1883, there were multiple frescos from previous eras that could have informed Bruschi's decorative program. Some are even allegories of Science, but although they are visually very much of their time, the frescoes' iconography are certainly of the same tradition inherited by Bruschi.¹¹⁶ Further influence can perhaps be found in the subject divisions of the library itself. It was Cardinal Lorenzo Corsini, later Pope Clement XII (1730-1740), who organized the Corsiniana library into seven rooms dividing subjects. The library subjects included I: Profane History, II: Humanities and Literature, III: Scientific Material; IV: Sacred and Ecclesiastic Material, V: Drawings and Prints, VI: Manuscripts and VII: Law (civil and canonical).¹¹⁷

The change in ownership came about in 1883 when Tommaso Corsini sold Palazzo Corsini to the State.¹¹⁸ And, while it was designed as a palace, the building became the seat of the Accademia Nazionale dei Lincei. Because the collections were ultimately combined, today the space is known as both the "Lincei" and "Corsiniana" library. The holdings take up many rooms, but the area we will focus on is now called the Sala Reggia and is the large entry hall into the library. The space was formerly the ballroom of the Corsini family and was, at the time of the sale, painted in a later Baroque manner by Liborio Marmorelli and Domenico Tonelli.¹¹⁹ These

¹¹⁶ For example, Gregorio Guglielmi and his allegory *History ordering Time to reveal Truth*, Stefano Parrocel's *Philology and Humanist Letters* or Sebastiano Conca's *Allegory of the Sciences* can all be seen in neighboring chambers of the Palazzo. Borsellino, Enzo. *Bollettino D'Arte* "Il Cardinale Neri Corsini Mecenate E Committente Guglielmi, Parrocel, Conca E Meucci Nella Biblioteca Corsiniana" Vol. LXVI. 1981, pp. 49-66. Allegorical objects include compasses, hammers, telescopes, scrolls, globes, scythes , et cetera.

¹¹⁷ Rosati, Franco. *Palazzo Corsini Riario*, p. 45. The nature of the Palazzo had changed with the sale and it now served as both library and art gallery. The Corsini family collection of art is extensive and is housed in chambers parallel to the Lincei library. The final program included allegorical figures representing disciplines associated with the Academy and the Humanities.

¹¹⁸ Cavallero, Daniela Gallavotti. *Palazzi Di Roma Dal XIV Al XX Secolo*. (Roma: Nuova Editrice Romana S.r.l., 1989), p. 76.

¹¹⁹ Evidence of these decorations survive in a black and white photograph taken before the renovations.

frescos were removed during the palazzo renovations of 1883-87.¹²⁰ Bruschi's program replaced these maximalist Baroque decorations with a reduced tempera and gold leaf program.¹²¹

Throughout the available documents there persists a confusion about Bruschi's iconography of the allegorical figures that I will assist in resolving. On each of the two long sides of the hall there are three separate, individual figures (6) and on the short ends of the Sala are two pairs of figures (4). These 10 figures are representations of History and Archeology, Philosophy and Jurisprudence, Geography, Astronomy, Physics, Mathematics, Geology, and Zoology.¹²² Each painted panel also highlights the names of two famed figures of the discipline represented. Accompanying each arrangement are two spirited putti, each holding a line of

¹²⁰ Enzo Borsellino, a historian of Palazzo Corsini, wrote some thinly veiled opinions about the renovations in the Sala Reggia, "The decision to cancel a fine eighteenth-century artistic testimony constitutes an event not uncommon in the late nineteenth century, when the academic style was still strictly observant. "The available documents don't record a single comment, discussion or contrary position-- perhaps among the academicians of the Lincei-- concerning this total renovation" Even in the contract of 11 October 1884, there was established the maintenance of the central part of the decoration of the ceiling of the living room in which there was an architectural background. It was defined as a "painting of some value". However Bruschi, who must have negatively assessed the coexistence of his tempera with the eighteenth-century decorations, considered the painting not worthy of being saved." Borsellino, Enzo. *Palazzo Corsini Alla Lungara*, p. 193. The conservation of the painting was also mentioned in the contract of 1885 but was still not spared. This is curious as, in the Palazzo della Provinciale in Perugia, Bruschi "allowed" for some paintings that already existed to remain in the Gran Sala in 1874. Soprintendenza alla Galleria Nazionale d'Arte Moderna p. 2. Considering the available documents it is perhaps impossible to determine why the painting was lost, or whether or not this was even Bruschi's decision to make. In the center of the new ceiling of the Lincei, where this lost painting was, there is an emblem of the institution surrounded by putti, and on either side, two emblems of the Savoy. The contract is available to the public upon request at the Archivio Capitolino. A.C. UFF V, b. 5, fasc. 2/G.

¹²¹ I found no mention explaining the choice of tempera instead of fresco. However the choice of frescos would have required the renovation of the wall itself. The choice of tempera likely proved to be cost and time efficient. The matte lustre is quite similar and can be easily mistaken for *buon fresco*.

¹²² This is confirmed in the contract of 1885. Archivio Capitolino. UFF V, b. 5, fasc. 2/G.; Boco Fedora, *Annibale Brugnoli E Domenico Bruschi*, p. 119. But according to Borsellino the allegorical figures represent, starting from the north wall moving east: the Human Sciences, Geography, Astronomy, Medicine, Law, Natural Sciences, Mathematics and Physics. Borsellino, Enzo. *Palazzo Corsini: Roma*, p. 89. These attributions are more general and his belief that there is a figure of Medicine, I believe, is mistaken.

poetry.¹²³ These fragments of verse are sometimes quotes and are written in either Italian or Latin. We will briefly consider each allegory in turn.

Astronomy (fig. 18) - This seated figure gazes directly upwards, presumably towards a starry sky, and with her hands she marks the positions of stars on a celestial globe. The cloak of this figure is adorned with the astronomical symbols of the Zodiac. The surrounding putti hold a ribbon with a quote from Dante Alighieri that reads, “Displaying, there and around there turns the sky, its eternal beauties.”¹²⁴ Reference is made to astronomers Galileo Galilei and Isaac Newton on the honorary plaques.

Geography (fig. 19) - This figure also sits on a marble throne and straddles a large blue orb beneath her right leg, an allusion to a geographer’s globe. In her left hand she holds an unfurled map of Italy, and in her right, a surveyor’s compass. The putti hold ribbons that read, “To people who perhaps wait for our flight from there, even now in Rome, the earth turns.”¹²⁵ On the line of poetry Petrarch and the nineteenth-century politician Pellegrino Rossi are referenced. Featured on the painted plaques are the names of Christopher Columbus and Alexander von Humboldt.

History and Archeology (fig. 20)¹²⁶ - These two figures look towards each other and complete the meditative and active sides of history, respectfully. On the right side, the active figure of Archeology stands and gestures towards the ground and the physical realm while, on

¹²³ These putti are very much in the manner of Raphael; able but plump, with large eyes and rosy cheeks.

¹²⁴ “MOSTRANDOVI E INTORNO VI SI GIRA CHIAMAVI IL CIELO, LE SVE BELLEZZE ETERNE”

¹²⁵ “PETRARCA A GENTE CHE DI LÀ FORSE L’ASPETTA NOSTRA VOLA IL DI’ ANCHE A ROMA ORA LA TERRA GIRA PELLEGRINO ROSSI”

¹²⁶ Alessandra Migliorati thinks the standing figure of *Archeology* has an admirable “classical sensuality.” Migliorati, Alessandra, *L’età Delle Favole Antiche*, p. 25.

the left, History sits thoughtfully and records the observations of Archeology.¹²⁷ On the left side of the panel is a quote from Machiavelli that reads, “the future examines past events to foresee and to facilitate what to do”¹²⁸ The quote on the right side is in Latin, perhaps from Cicero, “is there anyone, moreover, whom antiquity, as both witness to and having been established by the most famous monuments, does not move?”¹²⁹ The names of the ancient historian Titus Livius (called Livy) and B. Borghese are honored in the hanging plaques. The seated figure on the left wears a crown of oak leaves, the *corona civica*, which would imply the service of *History* to the welfare of the state.¹³⁰

Zoology (fig. 21) - This figure holds out a hand to pacify a coiled snake, and with the other hand writes in a book which sits on her lap. Written on the pages of the book is a dedication that reads “To Victoria, my well-esteemed daughter”¹³¹. The putti brandish a quote from eighteenth century Italian zoologist Lazzaro Spallanzani that reads, “Let us be surprised, let us encourage nature to speak to us, but not without awareness of being ourselves observed.”¹³² Charles Darwin, the seminal zoologist, and the same Spallanzani, are recognized on the hanging plaques.

This is one figure whose iconography is widely disagreed upon. There survive two preparatory drawings for this figure. Problematically, in one of Bruschi’s preparatory drawings the figure is labeled by Bruschi himself as “La medicina”, and he even wrote on the paper that

¹²⁷ These complementary gestures very much recall Raphael’s *School of Athens* depiction of Plato and Aristotle in the nearby Papal Apartments.

¹²⁸ “MACHIAV...LE FVTVRE ESAMINA LE COSE PASSATE PREVEDERE E FACIL COSA A CH”

¹²⁹ “QVIS AVTEM EST QVEM NON MOVE.. CLARISS MONVVM TESTATA CONSIGNATA ANTIQVITAS” Translation courtesy of Nathaniel Sloan.

¹³⁰ For an expanded, literal explanation of ancient use of the oak-leaf crown see Pliny the Elder, *Natural History*. Loeb Classical Library, book 16 section 5. The figure can be alternatively known as Klio (anglicized Clio), the muse of History.

¹³¹ “VICTORIA FILIA DILECTA” Translation courtesy of Nathaniel Sloan.

¹³² “SIA SORPRENDIAMO ISFORZIAMO LA NATVRA PARLarci NON, SENZA CHE SI ACCORGA DI ESSERE OSSERVATA”

the figure was destined for the Lincei in Rome (fig. 22). The other preparatory drawing, brought to light by the 1997 exhibition *Cento disegni dell'Accademia di belle arti di Perugia*, also identified the figure as *Medicine*.¹³³ It is my opinion that the confusion is a result of the coiled snake which was perhaps intended to represent the medicinal rod of Asclepius. However because the figure is ultimately flanked by two zoologists, and the snake could also represent the animal kingdom, I believe the figure represents *Zoology* and not medicine.

Philosophy and Jurisprudence (fig. 23) - The standing, active figure of *Jurisprudence* on the right holds open a book that references three seminal collections of civil law. The figure points with a quill to an open page that reads “XII TABULAE DIGESTA CODEX IVSTIANVS CODICE CIVILE”. This references the Twelve Tables of ancient Rome, the *Codex Justinianus* (part of the 6th century *Corpus Juris Civilis*) and the *Codice Civile* which together formed the foundation of Italian law.¹³⁴ The allegorical figure wears a robe that has on it the symbol of an eagle, a traditional symbol of power.¹³⁵ The seated, and again meditative, figure of *Philosophy* on the left wears a wreath of bay laurel leaves.¹³⁶ The figure holds a rotulus on which is written in practically invisible writing, “To Aldina, the beloved woman of the artist”.¹³⁷ Giambattista Vico, the eighteenth century political philosopher and the second-century Roman Jurist Aemilius

¹³³ Maria Vera Cresti, Francesco Federico Mancini, Giovanna Saporì. *Cento disegni dell'Accademia di belle arti di Perugia*; Borsellino identifies the figure as *Medicine* in his *Palazzo Corsini: Roma*, p. 89.

¹³⁴ This is an example of the library divisions influenced the figures. Recall that the library texts are divided between Canonical and Civil law.

¹³⁵ Traditionally associated with Zeus and his lawful reign, the symbol was adopted by Napoleon and the United States to name just two. There are notable similarities between this figure and another from the Palazzo della Provinciale in Perugia.

¹³⁶ This recognizes the more philosophic Canonical law held also in the library. Therefore I believe the wreath is represented with bay laurels, symbol of Apollo. This is contrasted with the more earthly, gold crown of the civically recognized *Jurisprudence*. It is perhaps impossible to decipher what text *Philosophy* holds, but the hems on her pearl-colored robe I suspect suggests a clue. It is my belief that the wave motif represents the *Odyssey* and that the *Iliad* is represented by the more severe, martial key. These seminal texts have long since made up the education of the upper class and were for many a first encounter with philosophy and Hellenic thought.

¹³⁷ “ALDINA ARTIFICTIS AMATA MVLIER” Translation courtesy of Nathaniel Sloan.

Papiniano are honored on the plaques. Virgil and Tacitus are referenced on the scrolls; one poet (philosophy) and one historian (civility), respectively. The first scroll features a quote from Virgil, “Fortunate is he who has been able to perceive the causes of things.”¹³⁸ The latter half references Tacitus, Court and Law.

Geology (fig. 24) - This figure holds a geologist’s hammer and a large white seashell. The featured quote reads, “To fight and to hammer the mind against the unknown is the constant aim of scholars.”¹³⁹ In this case the word “hammer” is a pun, as it is placed mere inches from the figure’s painted hammer. Italian geologist Anton Lazzaro Moro and Scottish geologist Charles Lyell are honored on the hanging plaques.

Mathematics (fig. 25) - Alessandra Migliorati believes that Bruschi’s classicism is most evident in the “beautifully stern and thoughtful head” of this figure.¹⁴⁰ Her weighty and meditative posture is grave indeed. The ribbon held by the putti features a quote from Galileo Galilei which reads, “The book of the universe is written in the language of mathematics.”¹⁴¹ The hem of this figure’s robe is decorated with various mathematical symbols.¹⁴² Italian mathematician Joseph-Louis Lagrange and German Carl Friedrich Gauss are mentioned on the hanging plaques.

Physics (fig. 26) - The robes of this figure display very small writing along the hem, illegible without the use of binoculars. It reads, “To Amalia, well-esteemed daughter

¹³⁸ “CAVSAS POTVIT RERVM COGNOSCERE FELIX QVI, FORVM ET IVS” Translation courtesy of Nathaniel Sloan.

¹³⁹ “LA LOTTA ET MALLEO MENTE, CONTRO L’IGNOTO SIA SCOPO COSTANTE DEGLI STVDIOSI” These are perhaps the words of Italian scientist Quintino Sella.

¹⁴⁰ “nella bella testa pensosa della Matematica,... o nella sensualità classicheggiante dell’Archeologia” Migliorati, Alessandra, *L’età Delle Favole Antiche*, p. 25.

¹⁴¹ “IL LIBRO DELL’VNIVERSO E’, SCRITTO IN LINGVA MATEMATICA”

¹⁴² +=:X, V, :, X $\sqrt{\infty}$.

painted(/adorned) with love by her father”¹⁴³ She holds a physicist's pump coiled with copper wire. The quote on the scroll, one from Leonardo da Vinci, reads “Experience never fails, rather, only our judgments [of our experiences] fail.”¹⁴⁴ This chosen sentiment prefigures the scientific method nicely. Italian physicist Alessandro Volta and French chemist Antoine Lavoisier are recognized on the plaques.

In the year 1885 Bruschi was a Professor of Ornament at the Royal Institute of Fine Arts in Rome and at the Museum of Industrial Arts.¹⁴⁵ Therefore the simple but elegant ornamentation in the Lincei is worth noticing, if only briefly. According to Bruschi the motifs of ornamentation are always born of local flora.¹⁴⁶ He claimed that flora should adorn the peripherals of works of art, just as incessant nature is likewise kept pressing at the borders of our civilizing efforts. Keeping this in mind, it is not surprising that Bruschi used the motif of the indigenous acanthus and laurel to border each frame, plants that thrive in Rome. Additionally, large scaly dragons, hanging *aegises*, caryatids and telamon together create a lively atmosphere across the ceiling. Between each of the 10 allegorical figures is a small lunette with a winged putto painted in *trompe l'oeil* marble. These putti hold gold books, compasses, scrolls, and rest on blue and gold seashells. The work is signed “D. Bruschi 1885” under the figure of *Jurisprudence*.

Figure Reiterations

¹⁴³ “AMALIA PREDILECTA FILIA AMORE PATRIS PICTA” Translation courtesy of Nathaniel Sloan.

¹⁴⁴ “LA SPERIENZA NON FALLA MAI MA SOLO FALLANO I NOSTRI GIUDIZI”

¹⁴⁵ Palazzi Romeo, *Guida per I Giovani*, p. 72.

¹⁴⁶ Palazzi Romeo, *Guida per I Giovani*, p. 71. He continues, “I principali caratteri degli ornamenti romani sono: la grandiosità dei medesimi; la vastità degli spazi che decorano; la ricchezza del fogliame sempre dall'Acanto desunto; la voluta spirale rivestita di foglie con fiori centrali ricchi e diversi, ora ad imitazione propria di fiori, ora rassembando un raggruppamento di foglie, ora con ornamenti nascenti da una pianta e talvolta da una mezza figura.” p.71. Aside from the ancients during the Rinascimento, “Il più bello a perfetto tipo di questo stile sono gli ornati del palazzo ducale di Urbino, e gli ornamenti del mausoleo del Sansovino a S. Maria del popolo.” p.72.

Five of the ten figures seen in the Lincei are reiterations of figures that Bruschi had already painted elsewhere. In each of these depictions the Lincei figures are the latest examples. In the theater of Caio-Melisso in Spoleto (1880) and the Verdi Theater in Terni (1882) Bruschi painted depictions of the Muses, many of which became the figures seen in the Lincei. The figures of *Mathematics*, *History*, *Philosophy*, *Astronomy* and *Physics* are each further explorations of previously painted figures. The figure of *Physics* in the Lincei took an earlier form in the allegorical figure of *Italia* from the theater in Terni. Like many of the figures from Terni, *Italia* has a certain Pomeian charm and delicacy; the eyes are large and the mouth is a smiling rosebud. The figure then evolved into the more serious figure of Euterpe, muse of music, in the Spoleto Theater. And finally the same figure became the level gazed figure of *Physics* in the Lincei.

The figure of *History* from the Lincei is a reiteration of Klio, muse of history, from the theater of Terni. Likewise, the figure of *Astronomy* is a reiteration of the muse Urania, muse of astronomy from the Spoleto Theater. In these two examples the subjects needed no allegorical alterations were transposed nearly wholesale for the Lincei figures. The Lincei allegory of *Mathematics* is taken from two earlier depictions of Melpomene, muse of tragedy, seen in both the Terni and Spoleto theaters (figures 27 and 28). Apparently Bruschi assessed the severe posture to be most appropriate for the seriousness of mathematics. Lastly, the figure of *Philosophy* was recast from the muse Polyhymnia from the Spoleto Theater.

In each example the figures billowed into larger, more serious forms. In particular the head-to-body proportions changed and, as the head size became smaller the bodies became more monumental. Also the eyes were reduced in size, giving the figures a more human, and less graphic or illustrative, appearance. And at last in the Lincei, the figures were surrounded by a

blazing gold. In the 1874 decorations of the Palazzo della Provincia in Perugia, Bruschi also used scrolls with writing.¹⁴⁷ Putti holding thin white scrolls with phrases written in capital letters featured as an introduction to the subjects depicted (fig. 29). Therefore this motif had also been developed before its eventual use in the Lincei.

Lincei Reception

Concerning his work in the *Dizionario Biografico*, Dr. Maria Damigella wrote that “of the other decorations [Bruschi] conducted in Rome artistic interest is rather scarce.”¹⁴⁸ In his extensive book *Palazzo Corsini Riario*, Franco Rosati never mentioned Bruschi’s work save his name in a caption of a photo of the Sala, even mislabeled as “*affrescata*”¹⁴⁹. In 1977 there was an exhibition that featured drawings by Domenico Bruschi and various other Perugian draftsmen. The show featured three preparatory drawings by Bruschi and one of these was a cartoon for the Lincei Library.¹⁵⁰ Even the show’s curators seemingly could not refrain from making condescending remarks about the Lincei decorations,

[Bruschi] seems to have followed the artistic recipe forged in the halls of the Academy. Very professional, an irreproachable performer that followed the fashion of the moment, which was considered bourgeois... Bruschi found pleasure in colors and in subject, in elegance of pose, and, in the fineness of every particular, the easiest means to obtain for himself vast consensus. The hall anyway is not without a certain charm, which was part of his time.¹⁵¹

¹⁴⁷ Mancini, Federico Francesco, *Il Palazzo della Provincia di Perugia*, pp. 294, 297. The room in question is known as the *Sala da Ballo*.

¹⁴⁸ Damigella, Anna Maria. *Dizionario Biografico Degli Italiani*, p. 720. “Delle altre opere di decorazione condotte a Roma ([il] soffitto dell’Aula regia a pal. Corsini...), di interesse artistico assai scarso”.

¹⁴⁹ Rosati, Franco. *Palazzo Corsini Riario*, p. 44.

¹⁵⁰ The other two drawings were; Saints for the Duomo di Palestrina, and another of a man writing, in preparation for the Disputation of S. Agostino.

¹⁵¹ Maria Vera Cresti, Francesco Federico Mancini, Giovanna Saporì. *Cento disegni dell’Accademia di belle arti di Perugia*, p. 127. “Il pittore vi appare infatti rigoroso seguace delle ricette artistiche fornite dalle aule dell’Accademia. Buon professionista, ineccepibile esecutore che seguiva la moda del momento, cioè quella della pittura cosiddetta borghese, che aveva in Cesare Mariani e in Cesare Maccari gli altri suoi esponenti, Bruschi ricerca nella piacevolezza dei colori e del soggetto, nell’eleganza delle pose, nella finitezza di ogni particolare i mezzi più facili a ottenergli vasti consensi. La decorazione della sala non è’ priva comunque di un certo fascino, che è’ poi quello del suo tempo.”

A contemporary critic of Bruschi, one Giulio Cantalamessa, enjoyed the decorations but found fault in the innocent face and youthful body of *History*. He says the figure looks too young and lacking in “vigor and firmness”, unworthy of being next to Livy, the honored name next to her.¹⁵²

However, in a rather different context, apparently the works in the Lincei found “such popularity among both artists and the press” that Bruschi was awarded the title of *Commendatore* to the Crown of Italy.¹⁵³ The ceremony for Bruschi’s nomination was even held in the Lincei library beneath his own decorations.¹⁵⁴ After his work for the Lincei, Bruschi confirmed his position as one of the most sought-after artists in Italy until the end of the century.¹⁵⁵ Corrado Balducci wrote that Bruschi’s decorations in the Lincei were a “unanimous critical success.”¹⁵⁶ Clearly there is still no consensus about the merit of Bruschi’s decorations. Today Bruschi remains just as divisive; to some he was thrilling and to others he was forgettable and kitsch.

Classification

Bruschi’s ceiling, regardless of its debated merit, remains extremely difficult to classify because of its myriad visible influences. According to Caterina Bon Valassina, Bruschi’s “hybrid style” realized in the Lincei was a response to the 1883 National Exhibition and the art of

¹⁵² Maria Vera Cresti, Francesco Federico Mancini, Giovanna Saponi, *Cento disegni dell'Accademia di belle arti di Perugia*, p.127. “contegno esitante la grazia ha troppo escluso la severità; si stenta a riconoscere in quella donna la gagliardia e la fermezza di colei il cui soffio animo Livio, del quale il gran nome le sta scritto d'accanto.” See also “Le pitture del prof. Domenico Bruschi nella Sala Reale dell'Accademia dei Lincei” in *L'Italia*, 1885, p. 94.

¹⁵³ Borsellino, Enzo, *Palazzo Corsini: Roma*, p. 89.

¹⁵⁴ Valsassina, Caterina Bon, *Sei Pittori a palazzo*, p. 143.

¹⁵⁵ Valsassina, Caterina Bon, *Sei Pittori a palazzo*, p. 143.

¹⁵⁶ Balducci, Corrado “Domenico Bruschi- Pittore perugino”, p. 100. “L’unanime successo di critica riscosso dalle tempere di palazzo Corsini in Roma, viene presentato attraverso le opere più significative del momento.” p. 106.

Victorian England; Leighton, Alma Tadema and Burne Jones in particular.¹⁵⁷ Enzo Borsellino noted Bruschi's approach saying, "The golden background and the bright colors as well as the attention to the contour and the dedicated design of the figures evidences the adhesion of Bruschi to the 'neo-renaissance' and purist current."¹⁵⁸ Corrado Balducci claims that the ceiling is evidence of his brief associations with *Verismo*.¹⁵⁹ Balducci continues, saying that the Lincei decorations were "dignified expressions of Bruschi's classicism", in concert with Macchiaioli theories of color.¹⁶⁰ Balducci also sees an alignment with the colors of the Neapolitan school of Domenico Morelli, and compares the virtuoso handling with that of Spaniard academic Mariano Fortuny.¹⁶¹ According to Prof. Alessandra Migliorati, Bruschi brought an "aesthetic classicism" to the dissident Roman artistic atmosphere with his Lincei decorations.¹⁶² Perugian Curator Maria Vera Cresti says that Bruschi's drawing can be appreciated for its meticulous craft and refinement of form, that the austerity and spontaneous sobriety of contour reveal his attempt to

¹⁵⁷ Bon Valsassina, Caterina, Terzetti, Maurizio, Di Mauro, Baldissera. *Sei Pittori a palazzo*, p. 142. "Uno degli esempi più notevoli di questo mutamento e la decorazione del soffitto della Sala Regia in Palazzo Corsini, where in 1885 he painted... In queste figure siterate, lontane, sedute su troni di marmo e vestiti all'antica, con pepli bianchi bordati noc grechi palmette, manti in tessuti damascati dai colori cangianti verde menta, malva, arancio, fortissima e' l'eco dei pittori del "Victorian Olympus", dal Leighton ad alma Tadema e Burne Jones, tutti presenti a Roma alla Mostra Internazionale di Belle Arti, inaugurata nel 1883 nel Palazzo della Esposizioni costruito per l'occasione." I do not see a notable influence of Burne Jones in the work of Bruschi and so have chosen to omit this inclusion.

¹⁵⁸ Borsellino, Enzo, *Palazzo Corsini: Roma*, p. 89.

¹⁵⁹ Balducci Corrado, "Domenico bruschi (1840-1910): Nel centenario di pittore e patriota", p.106. "L'unanime successo di critica riscosso dalle tempere di palazzo Corsini in Roma, viene presentato attraverso le opere più significative del momento."

¹⁶⁰ Balducci, Corrado "Domenico Bruschi- Pittore perugino", p.100.

¹⁶¹ Balducci, Corrado "Domenico Bruschi- Pittore perugino", p.100. "Il concetto verista, divenuto così un attardo riflesso proveniente sia dalla toscana macchiaiola che dalle suggestioni cromatiche della scuola napoletana (vedi Domenico Morelli) intrecciato col virtuosismo pittorico e di moda dello spagnolo Fortuny, rende più accettabili e piacevoli macchinose composizioni, dispiegate su ampie superfici nel clima "ministeriale" della "terza Roma".

¹⁶² "...nei primi anni Ottanta Domenico Bruschi respira del clima della dissidenza romana lasciando intravedere un qualche sentore di classicismo estetizzante..." Migliorati, Alessandra *L'età Delle Favole Antiche*, p. 25.

reconcile the purism of academia and the message of the Pre Raphaelites.¹⁶³ However the very same author says that he “never abandoned his Neo Renaissance forms which opposed modern theories of the time and the Pre Raphaelite message”!¹⁶⁴ If this does not represent absent mindedness on the part of the author, it can give the reader some idea of the fretful complexity surrounding the classification of Bruschi’s work. I propose that the most productive classification is *Neo Cinquecentismo* (Neo Fifteenhundreds-ism).¹⁶⁵ This distinction is necessary as the “Neo Renaissance” could potentially encompass the quattrocento and conflate the aims of the Pre Raphaelites. The decorations are “classical”, but not according to ancient standards, rather the classicism is a second-hand product of sixteenth century interpretations. Furthermore, the figures are more engaging and elastic than any genuinely classical standard would allow. The direct eye contact of figures such as *Mathematics* and *Physics*, not to mention the dancing putti, are a far cry from the still friezes of canonical Neoclassicism. Rather the traditional conception of artistic progress affirmed in Bruschi’s 1896 speech finds expression in a specifically sixteenth century treatment. Therefore the only appropriate classification would be Neo Cinquecentismo.

Method of Practice

¹⁶³ Maria Vera Cresti, Francesco Federico Mancini, Giovanna Saponi, *Cento disegni dell'Accademia di belle arti di Perugia*, p. 127. “e l'austera, spontanea sobrietà del contorno rivelano il tentativo di compromesso tra l'accademia purista e il messaggio preraffaellita.” In this show the catalogue identifies this figure as *History*, when in fact the figure is that of *Medicine* and proceed to quote a critic that is referring to the figure of *History*. This could be the case if it were a preparatory drawing for *Clio*, but they label the figure as destined for the Lincei. This is yet another example of the sloppy attention given to the Lincei decorations.

¹⁶⁴ Maria Vera Cresti, Francesco Federico Mancini, Giovanna Saponi, *Cento disegni dell'Accademia di belle arti di Perugia*, p. 124.

¹⁶⁵ Or, as an unknown writer in the National Gallery of Modern Art archives originally coin, *Neo Cinquecentismo*. “Col Ciclo della Consigliare infatti Bruschi da inizio ad un suo ‘stile neocinquecentista’, che anticipa esplicitamente quello più maturo dell’Accademia dei Lincei.” Unknown Author, Soprintendenza alla Galleria Nazionale d’Arte Moderna. p. 5. I propose the smoother “Neo Cinquecentismo.”

According to the contract of 1885 Bruschi was required to submit a watercolor sketch of his intentions that had to be approved before he continued.¹⁶⁶ Once having acquired approval Bruschi would have finalized his drawings and designed his cartoons. For the frescoes in both the Teatro Comunale in Terni and the Palazzo della Provinciale in Perugia, Bruschi made use of *spolveri* (cartoons), and transferred his drawings onto the wall by means of pricking and pouncing.¹⁶⁷ It is perhaps then safe to assume he used such cartoons for his decorations in the Lincei which are of a similar style and also involve a rather tall ceiling.¹⁶⁸ An unknown author from the Soprintendenza alla Galleria Nazionale d'Arte Moderna in Rome reported that, when working in the Palazzo della Provinciale in Perugia from 1870-1875, there was a group of six painters that operated in concord under the direction of Domenico Bruschi.¹⁶⁹ One can not say for certain how many, if any, painters Bruschi would have enlisted for the decorations in the Lincei, but one might assume he did not complete the project alone.

In the artist's manual *Guida per I Giovani*, published in the same year that the Lincei decorations were completed (1885), Bruschi contributed some advice for young artists. The *Guida* advised students to draw from great distances; even quoting Leonardo da Vinci's similar advice that, when you draw from nature it is best to stand back three times the size of the object

¹⁶⁶ Archivio Capitolino UFF V, b. 5, fasc. 2/G.

¹⁶⁷ "Alcuni spolveri usati da Bruschi per gli affreschi e le decorazione nelle due Sale del Palazzo arricchiranno indubbiamente il percorso visivo, per metteranno raffronti e riporteranno la magia delle operazione di preparazione, e di trasposizione, del disegno sulle superfici." Soprintendenza alla Galleria Nazionale d'Arte Moderna p. 2. Pricking and pouncing requires the completion of full-scale drawings that are the hung in position. Then the artist (or more often some sorry pupil) "pricks" small holes along the primary contours. Then, using a cheesecloth filled with charcoal dust, the outlines are "pounced" leaving charcoal residue along the contours. When the cartoon is removed a general outline remains.

¹⁶⁸ As opposed to gridded drawings to be transferred by hand proportionally which he did in fact use occasionally for smaller drawings.

¹⁶⁹ Soprintendenza alla Galleria Nazionale d'Arte Moderna p.1. The painters included Bruschi, Piervittori, Tassi, del Panti, del Cherubini and del Benvenuti, "who all emulated the antique schools of painting" p. 2.

of your study.¹⁷⁰ One could assume that Bruschi endorsed, and in fact used, this method. The method allows a draftsman to bring into focus a given object slowly, and so with great order. The *Guida* insists that without order even a great deal will be unsatisfying, but that with order even very little becomes grand.¹⁷¹

According to Albero Iraci, one pupil of Bruschi, all of the students would take turns serving as models wearing white tunics.¹⁷² The use of white cloth allows an artist to most effectively observe visual temperature, measuring not hue but warm and cool shades of light. Optically speaking white light contains all colors, which means that it can be adjusted into any color on the color wheel if recorded first in warm and cool. It is my belief that this is what allowed Bruschi to so subtly navigate between colors. Only very rarely did Bruschi use a pure white in the Lincei decorations. Rather, what at first looks white is actually a lilac, a warm pink, or a cool ultramarine blue.

Bruschi claims in a speech delivered in 1885 that the “studied artist” is characterized by the use of “small *macchiette* of color”.¹⁷³ This language he uses, particularly *macchiette* (splotch, mark, patch), reflects his desire to model using local color.¹⁷⁴ Look for example at the reflective aspect of the figure of *Physics* (fig. 30). Each shimmer of light is a flat, square brush stroke of Naples yellow, laid in with studied surety. The result is mosaic-like surface that relies on pure

¹⁷⁰ Palazzi, Romeo, and Domenico Bruschi. *Guida Per I Giovani*, p. 23. “Quando hai a ritrarre dal naturale, sta lontano tre volte la grandezza della cosa che tu ritrai.”

¹⁷¹ Palazzi, Romeo, and Domenico Bruschi. *Guida Per I Giovani*, p. 36. “Senza l’ordine il molto è poco, con l’ordine il poco diventa molto.”

¹⁷² Maria Vera Cresti, Francesco Federico Mancini, Giovanna Saporì *Cento disegni dell'Accademia di belle arti di Perugia*, p. 127.; Iraci, Alberto, *Domenico Bruschi e l’arte sua*, (Perugia, 1911), p. 11.

¹⁷³ Bruschi, Domenico. “Pensieri sull’Arte della Pittura nel Rinascimento” p. 22. “Non grandi carte e tele, fatiche di copiatori non di artisti studiosi, ma diligenti appunti e contorni, piccole macchiette di colore che ritraggono il carattere dell’artista studiato.”

¹⁷⁴ It is interesting to think about how small Bruschi would prefer for these *macchiette* to be. The diminutive ending to *macchiette* makes it unclear if he encouraged a visible or invisible brushstroke. It is perhaps a recognition of the Macchiaioli painters of the mid century who Bruschi had contact with, but the context is quite different.

color as opposed to the more typically academic use of glazing. In five of the ten figures the color of a robe is placed immediately next to the opposite color on the color wheel. Clashing and balancing yellow with purple, orange with blue and red with green contribute to the energetic impressions of color. Although academic practice typically encourages glazing and a limited palette, Bruschi developed a mosaic-like approach of modeling in bright local colors.¹⁷⁵

Conclusion

The “rescue” of academic artists, mentioned by Elizabeth Prettejohn, for artists like Domenico Bruschi, would take multiple forms and first among them would be the recovery of a lost truth. For Bruschi it would mean the recognition of his former fame, acknowledgment of his modernist proclivity, and a more nuanced understanding of Italian nationalism. Bruschi could be saved from neglect by further aggrandizing his connections with the avant garde but what would be more appropriate to his career would be to acknowledge the modernist aspects of some academic practice. What is usually dismissed as a surplus of uninspired technical proficiency is in fact the very capacity that allowed Bruschi to fully express various notable styles during his career. He proved able to maneuver between several nineteenth century movements and in doing so demonstrated that academic practice is far from formulaic. He developed distinct visual languages responding to the Pre Raphaelites, Frederic Leighton, and Nino Costa. However most importantly, in the Lincei Library, he gave the most nuanced expression of the Roman nineteenth century that equals the very achievements that it celebrates.

Bibliography

¹⁷⁵ Ingres once famously said that “Line is a great probity of art”. He maintained that color served as a tinting mechanism to merely compliment the underlying drawing.

Archivio Capitolino UFF V, b. 5, fasc. 2/G.

Arte Sacra in Umbria e dipinti restauri nei sec. XIII-XX, 1st ed. Todi: Ediart di Leonilde Dominici: 1987.

Balducci, Corrado "Domenico Bruschi- Pittore perugino" in *Arte Sacra in Umbria e dipinti restauri nei sec. XIII-XX*, 1st edition, Todi: Ediart di Leonilde Dominici 1987.

Balducci Corrado, "Domenico bruschi (1840-1910): Nel centenario di pittore e patriota" in *Bollettino per i beni culturali dell'Umbria*, anno 3, 2010, numero 4. Quaderno 1. BetaGamma editrice, Assisi 2008.

Barringer, Tim. "Rethinking Delaroche/recovering Leighton." *Victorian Studies* 44, no. 1 (2001).

Belardi, Giovanni, and Edoardo Vesentini. *Palazzo Corsini Alla Lungara Analisi Di Un Restauro*. Savigliano, CN: Editrice L'Artistica Savigliano, 2001.

Bell-Villada, Gene H. *Art for Art's Sake & Literary Life: How Politics and Markets Helped Shape the Ideology & Culture of Aestheticism, 1790-1990*: University of Nebraska Press, 1998.

Boime, Albert. *The Art of the Macchia and the Risorgimento : Representing Culture and Nationalism in Nineteenth-Century Italy*. Chicago: University of Chicago Press, 1993.

Bonfait, Olivier, Roger Diederer, and Antoinette Le Normand-Romain. *French Artists in Rome: Ingres to Degas, 1803-1873*. New York: Dahesh Museum of Art, 2003.

Bon Valsassina, Caterina, Terzetti, Maurizio, Di Mauro, Baldissera. *Sei Pittori a palazzo: l'impresa decorativa degli artisti umbri della seconda metà dell'Ottocento nella sede della Provincia*. Perugia: Provincia di Perugia, 1997.

Borsellino, Enzo. *Bollettino D'Arte "Il Cardinale Neri Corsini Mecenate E Committente Guglielmi, Parrocel, Conca E Meucci Nella Biblioteca Corsiniana"* Vol. LXVI. 1981.

Borsellino, Enzo. *Palazzo Corsini Alla Lungara: Storia Di Un Cantiere*. Fasano: Schena Editore, 1988.

Borsellino, Enzo. *Palazzo Corsini: Roma*. Roma: Istituto Poligrafico E Zecca Dello Stato, 1995.

Broude, Norma. *The Macchiaioli : Italian Painters of the Nineteenth Century*. New Haven: Yale University Press, 1987.

Bruschi, Domenico, and V. Spuntucci. *Degli Ultimi Accademici Estinti. Discorso Proemiale Enunciato Dal Prof. Comm. Domenico Bruschi il giorno 30 Agosto 1896*. B ed. Vol. 205, 11. Miscellani. Perugia: Accademia Delle Belle Arti, 1897.

Bruschi, Domenico. "Pensieri sull'Arte della Pittura nel Rinascimento" in *Biasa Miscellanea B* 114 1-12. Perugia: Tipografia di V. Santucci, 1886.

Goldstein, Carl. "Towards a Definition of Academic Art." *The Art Bulletin* 57, no. 1 (1975): 102-09.

Carrera, Manuel. *Artisti Dell'800 : Temi E Riscoperte*. Edited by Cinzia Virno. Roma: De Luca Editori D'Arte, 2014.

Cavallero, Daniela Gallavotti. *Palazzi Di Roma Dal XIV Al XX Secolo*. Roma: Nuova Editrice Romana S.r.l., 1989.

Clark, T. J., *The Painting of Modern Life : Paris in the Art of Manet and His Followers*. Princeton, N.J.: Princeton University Press, 1989.

Damigella, Anna Maria. *Dizionario Biografico Degli Italiani*. Vol. 14. Roma: Istituto Della Enciclopedia Italiana, 1972.

Denis, Rafael Cardoso, and Colin Trodd. *Art and the Academy in the Nineteenth Century*. Manchester: Manchester University Press, 2000.

Edwards, Catharine. *Roman Presences : Receptions of Rome in European Culture, 1789-1945*. Cambridge, U.K.: Cambridge University Press, 1999.

Eisenman, Stephen, and Thomas E Crow. *Nineteenth Century Art : A Critical History*. 3rd ed. London: Thames & Hudson, 2007.

Fraser, Hilary. *The Victorians and Renaissance Italy*. Oxford, UK: Blackwell, 1992.

Gardner, Helen, and Fred S Kleiner. *Gardner's Art through the Ages : A Global History*. Fifteenth edition, Student edition. Boston Massachusetts: Cengage Learning, 2015.

Harding, James. *Artistes Pompiers*. London: Academy Editions, 1979.

Harrison, Charles, Paul Wood, and Jason Gaiger. *Art in Theory, 1815-1900 : An Anthology of Changing Ideas*. Oxford, UK: Blackwell, 2001.

Henri Delaborde, *Ingres, sa vie, ses travaux, sa doctrine*. Paris:, 1870.

Hibbert, Christopher. *Rome : The Biography of a City*. London: Penguin Books, 1987.

Holt, Elizabeth Basye Gilmore. *From the Classicists to the Impressionists : Art and Architecture in the 19th Century*. New Haven, Conn.: Yale University Press, 1986.

Iraci, Alberto, *Domenico Bruschi e l'arte sua*, Perugia, 1911.

La Pittura in Italia, L'Ottocento vol. II. Milan: Electo, 1990.

Leighton, Frederic. *Addresses*, pp. 5-6. Delivered 1879.

Liversidge, Michael, and Catherine Edwards. *Imagining Rome: British Artists and Rome in the Nineteenth Century*. London: Holberton, 1996.

“Le pitture del prof. Domenico Bruschi nella Sala Reale dell'Accademia dei Lincei” in *L'Italia*, 1885.

Mancini, Federico Francesco, *Il Palazzo della Provincia di Perugia*. Perugia: Quattroemme, 2009.

Maria Vera Cresti, Francesco Federico Mancini, Giovanna Saporì. *Cento disegni dell'Accademia di belle arti di Perugia, XVII-XIX secolo*, Roma: De Luca Editore, 1977.

Mazzocca, Fernando, Alessandro Morandotti, Liliana Barroero, Stefano Susinno, Enrico Colle, Carlo Sisi, and Michela Di Macco. *Il Neoclassicismo in Italia: Da Tiepolo a Canova: Milano, Palazzo Reale, 2 Marzo - 18 Luglio 2002*. Milano: Skira, 2002.

McWilliam, Neil. "Limited Revisions: Academic Art History Confronts Academic Art." *Oxford Art Journal* 12, no. 2 (1989): p. 71-86.

Migliorati, Alessandra. *L'età Delle Favole Antiche: Brugnoli, Bruschi, Rossi Scotti E La Roma Di Nino Costa E D'Annunzio*. Perugia: S. Sisto, 2015.

Olivia Rossetti Agresti, ‘The Art of the Late Giovanni Costa’, *The Studio*, 122 (1903).

Olson, Roberta. *Ottocento : Romanticism and Revolution in 19th-Century Italian Painting*. Florence, Italy: Centro Di della Edifimi, 1992.

R. Gigliarelli, *Perugia antica e Moderna*. Perugia, 1908.

Rosati, Franco. *Palazzo Corsini Riario*. Vol. II. Periodici 43. Roma, 1975.

Rosenblum, Robert, and H. W. Janson. *Art of the Nineteenth Century: Painting and Sculpture*. London: Thames and Hudson, 1984.

Palazzi, Romeo, and Domenico Bruschi. *Guida Per I Giovani Che Intraprendono Lo Studio Del Disegno*. Vol. 31, 1-14. Miscellanea B. Pergola: Tipografia Gasperini, 1885.

Pater, Walter, and William E Buckler. *Walter Pater, Three Major Texts*. New York: New York University Press, 1986.

Pavoni, Rosanna. *Reviving the Renaissance: The Use and Abuse of the past in Nineteenth-century Italian Art and Decoration*. Cambridge: Cambridge Univ. Press, 1997.

Pieri, Giuliana, *The Influence of Pre-Raphaelitism on Fin de siècle Italy*. Leeds: Maney Publishing for the Modern Humanities Research Association, 2007.

Pliny the Elder, *Natural History*. Loeb Classical Library.

Ponti, Antonio Carlo, Boco Fedora, Duranti Massimo and Zappia Caterina. *Annibale Brugnoli E Domenico Bruschi Due Pittore Umbri Dell'Italia Fin De Siècle ; [XXVII Agosto Corcianese]* Corciano: Corciano Arte, 1991.

Prettejohn, Elizabeth. *Art for Art's Sake : Aestheticism in Victorian Painting*. New Haven Conn.: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2007.

Rosati, Franco. *Palazzo Corsini Riario*. Vol. II. Periodici 43. Roma, 1975.

Serra, and Ettore Spalletti. *Ottocento: Romanticism and Revolution in 19th-century Italian Painting*. New York: American Federation of Arts, 1992.

Schrödinger, Erwin. "Die gegenwärtige Situation in der Quantenmechanik". In *Naturwissenschaften*. 23 (48), 1935.

Storia di Perugia dalle origini al 1860, vol. I: *Dalle origini al 1494*, Perugia 1875; vol. II *Dal 1495 al 1860*, Perugia 1879.

Tarzia, Giancarlo, *Il Parnaso a Terni: La decorazione del Teatro Comunale Gli spolveri di Domenico Bruschi*. Terni: Arti Grafiche Celori, 2002.

Unknown Author, Soprintendenza alla Galleria Nazionale d'Arte Moderna, Archivio Storico.

Wilson, Catherine. *Epicureanism : A Very Short Introduction*. First ed. Very Short Introductions, 452. Oxford, United Kingdom: Oxford University Press, 2015.

Winckelmann, Johann Joachim, and Alex Potts. 2006. *History of the Art of Antiquity*. Texts & Documents. Los Angeles, Calif.: Getty Research Institute.

W. M. Rossetti, 'The Royal Academy exhibition', *Fraser's Magazine*, 67 (June 1863).

Figures



Figure 1



Figure 2



Figure 3



Figure 5



Figure 4



Figures 6



Figure 7



Figure 8



Figure 9

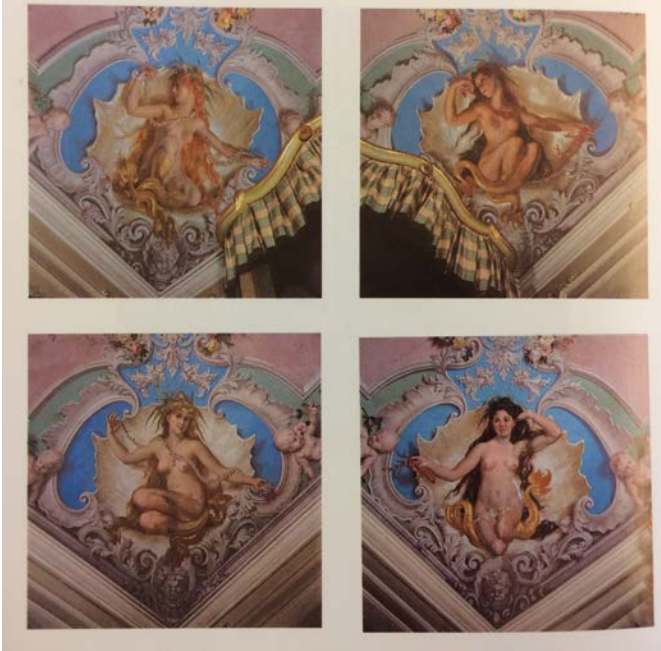


Figure 10



Figure 11



Figure 12



Figures 13, 14 and 15



Figures 16 and 17



Figure 18



Figure 19



Figure 20



Figures 21 and 22



141. Roma, collezione privata. Domenico Beccafichi. Disegno preparato per l'Allegoria della Madama.



Figure 23



Figure 24



Figure 25



Figure 26



Figures 27 and 28



Figure 29



Figure 30

Appendix: The Contract

On June 19th 1884 there was a vote held by the Consiglio Superiore dei Lavori Pubblici as to who would be the painter of the ceiling. The contract of 1884 was written by the Segretario Generale Antonio Valle and Ernesto Mancini and Pietro Ricci served as witnesses to the signing. In the contract of October 11th 1884 Bruschi was paid 2,000 lire. In addition to this Bruschi would be paid 5,000 lire in three installments; 1,500 at the beginning, 1,500 in the middle and 2,000 when the job was completed. For every day that work exceeded the provisioned allowance Bruschi would be charged 50 lire. Bruschi was approved by the Ministry of Public Instruction and the contract signing was overseen by the Municipale di Roma censor Bartolomeo Mazzino, the Comune di Roma and the Architectural Director. The backgrounds were to be realized in “Roman gold”. The “festoons” are of oak leaves. The Royal Institute of Fine Arts of Rome approved the decorations June 13th 1885. Part of the renovations called for the floor to be repaved in wood.