



Italian renaissance festival designs.

Madison, Wisconsin: Elvehjem Art Center, University of Wisconsin, 1973

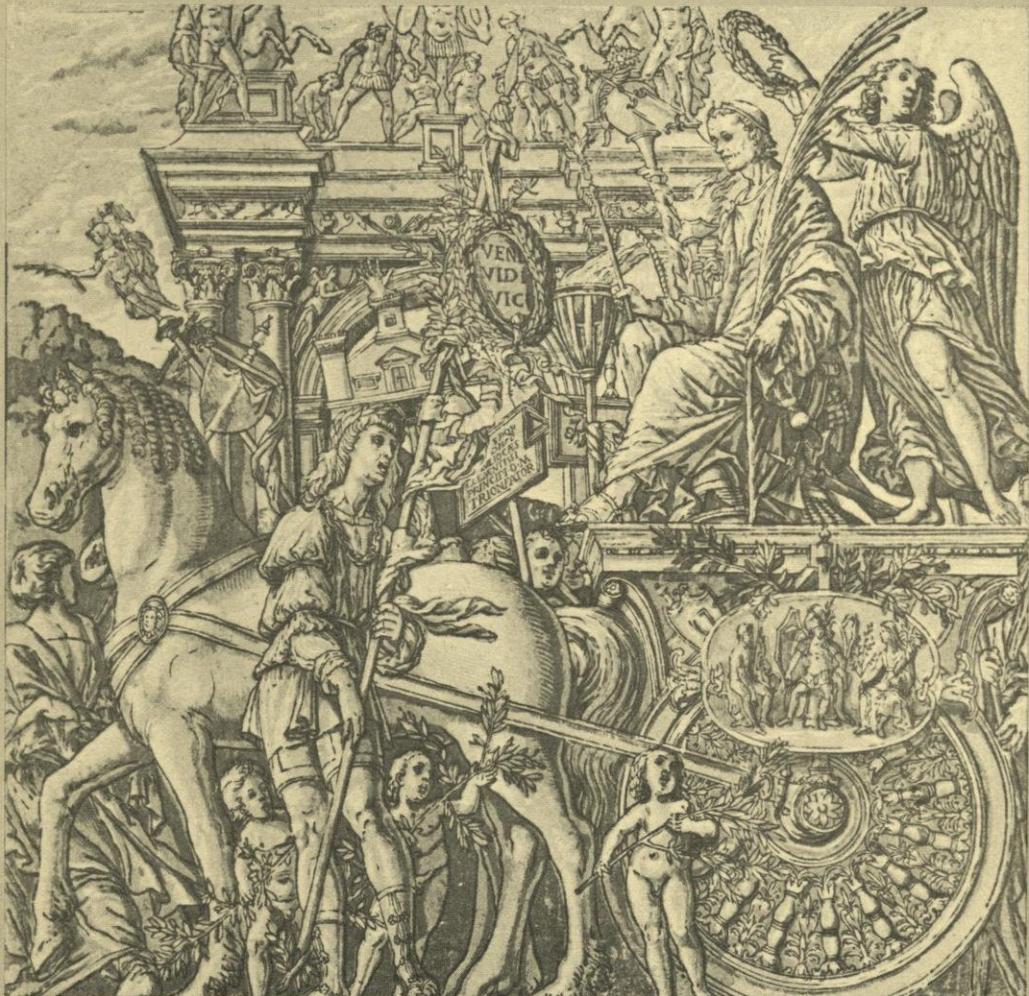
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ITALIAN RENAISSANCE FESTIVAL DESIGNS



ELVEHJEM ART CENTER
UNIVERSITY OF WISCONSIN-MADISON



ITALIAN RENAISSANCE FESTIVAL DESIGNS



Elvehjem Art Center
University of Wisconsin
Madison, Wisconsin
MCMLXXIII

a B. P., festevolmente

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Preface

People have always needed art. Even the most mundane objects and activities have been enhanced and given a sort of immortality through the artists who designed them. Throughout the past, much of our knowledge and appreciation of people and their culture — the ancient Hittites and Egyptians, for example — is known only through art and contemporary writings or inscriptions. This is true as well of the Italian Renaissance festivals and theatrical performances, now the subject of this exhibition organized by the Elvehjem Art Center.

An exhibition of this focus says so much about an incredibly rich period: the involvement of prince-patron and artist in events of great pomp and ceremony; the harmonious blending of architecture, sculpture, music, drama; the influence of classical Greece and Rome on the Renaissance artist; and the use of artistically contrived events as political instruments. It is amazing that no museum has, until now, utilized this fertile subject for an exhibition.

The idea for and organization of this exhibition should be credited to Arthur R. Blumenthal, Curator of the Elvehjem Art Center, whose research and expertise, with the advice and assistance of others, has resulted in this catalogue. The Elvehjem Art Center is deeply grateful to the lenders for sharing their objects and to the Anonymous Funds of the University of Wisconsin for financial support of the exhibition, which was held at the Elvehjem Art Center, March 15-May 6, 1973.

MILLARD F. ROGERS, JR.
Director



Acknowledgements

Many people were involved in the preparation of this exhibition. The staff and students at the Elvehjem Art Center devoted much time to the plans, installation and display. The lenders, listed on the following page, gave generously of their time in allowing their works to be seen and selected for the exhibition, filling out forms, and giving us information on their collections; Janos Scholz, Donald Oenslager, Andrea Rawle of the Metropolitan Museum, Thomas S. Wragg of the Devonshire Collections, Thomas W. Travis of the Grunwald Graphic Arts Foundation and Richard A. Russack of IBM were especially helpful in expediting matters.

The following helped in varying ways in tracking down these rare, scattered works, in giving suggestions on the scope of the exhibition and its bibliography: Ms. Kate T. Steinitz, Professor Bonner Mitchell, Professor Orville K. Larson, Professor Ronald E. Mitchell, Professor Leonard Leone, Edward A. Craig, Professor Gerald Kahan, Professor Diane M. Kelder, Professor Robert J. Rodini, Dr. Eve Borsook, Professor Alois M. Nagler, Professor Lu B. Wenneker, Professor Ralph E. Giese, Professor George R. Kernodle, O. J. Rothrock, Dr. William S. Heckscher, and the many museum curators and directors, librarians and collectors who patiently answered many of our questions.

A.R.B.

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ITALIAN RENAISSANCE FESTIVAL DESIGNS

by
Arthur R. Blumenthal, Curator

“The Italian festivals in their best form mark the true transition from life to art.”—Jacob Burckhardt, *The Civilization of the Renaissance in Italy* (New American Library ed., 1960), p. 286 (1st pub. 1860).

As far as is known, this is the first exhibition which attempts to give the viewer an idea of the immense variety of activity in Italy between 1480 and 1620 related to theatrical performances and festivals.* The meagre interest given to festival decorations by art and theater historians may be due to the scarcity of material. No sets, no costumes and only one theater—the Teatro Olimpico in Vicenza—survives. Thus, in order to gain an understanding of the theater and festivals, we must depend upon drawings, prints and books, with written descriptions which in turn tell us about the music, drama, art and architecture of the period. The dates for the exhibition were somewhat arbitrarily set to include the decades before and after the sixteenth century, or the Cinquecento, as it is known in Italian. In the late fifteenth century, we have the beginnings of the revival of classical plays (in Ferrara) and the introduction of elaborate court festivals (in Mantua and elsewhere); in the early seventeenth

*There has, however, been an important exhibition in 1969 devoted only to Medici festivals, 1565-1621, at the Uffizi: *Feste e apparati medicei da Cosimo I a Cosimo II*, catalogue by G. Bertelà and A. Tofani. There has been, as well, a very large exhibition on European theater in the fifteenth, sixteenth and early seventeenth centuries: Paris, Institut Pédagogique National, *La Vie théâtrale au temps de la Renaissance*, March 28-May 25, 1963.

century, we have the beginnings of opera (in Florence) and the Baroque theater (in Parma). In between, there is a century of remarkable change and creativity in the theater.

Many of the theatrical designs in the exhibit relate to festivals (nos. 2, 3, 11, 31, 37, etc.). Festivals, in fact, were often the reason plays were written and performed in the first place. Set designers, such as Buontalenti and Parigi (see sections C. and D. below), created the scenery as well as the costumes, the musical interludes (or *intermezzi*), the royal processions, decorative façades, floats, tourneys, etc. In fact, the festival designers (or *festaiuoli*, as they were called) were often artists who were a combination of a painter, writer, and architect—one who had a good knowledge of the ancients, of music and the theater. Thus, festivals mirror so much the nature of Italian Renaissance art itself—in the sense that the artist was a multifaceted creator; Leonardo da Vinci sculpted, painted, wrote poetry and treatises, and designed architecture and stage-settings (see no. 3), as did Baldassare Peruzzi (see no. 5), Raphael (see no. 4), Giorgio Vasari (no. 13), et al. Likewise, mannerism, the late Renaissance style of art and architecture, is perfectly reflected in the pomp and spectacle of theatrical festivals (see section C. below).

Although festivals developed during the Middle Ages, the Renaissance—the Medici Court in Florence and the Gonzaga Court in Mantua in particular—brought them into their own as a recognized art-form. Court festivals were held in Italy on the occasion of baptisms, funerals (no. 14), royal entries (nos. 13, 44), and carnivals, but by far the most elaborate and important were for weddings. Nuptial festivities often lasted for two weeks or more, with continual daily (and nightly) happenings, including formal, processional entries into the city (which was decked with triumphal arches, see nos. 13, 33, 44, and false façades, see fig. B), mythological cavalcades (parades of pageant wagons; see nos. 1, 23, 28, 47), mock battles (see no. 42), balls, jousts (nos. 27, 48), football games, concerts of music and animal baiting. However, the most spectacular event occurred during the lengthy performance of one or more comedies, between the acts of which were interspersed the famous intermezzi (see nos. 31, 37, 39). The admiration and wonder once reserved for the perspective stage settings for these comedies (see nos.

6, 7, 10, 11, 15) shifted completely by the late sixteenth century to the intermezzi, with their marvels of music and stage machinery.

The only extant permanent theater building of the sixteenth century is the Teatro Olimpico in Vicenza, which opened in 1585. Andrea Palladio's designs (drawings and a woodcut), which led up to the creation of the theater, are included in this exhibition, as well as the designs of his assistants, Vincenzo Scamozzi and Giambattista Albanese (see section B.). The Teatro Olimpico, in certain ways a departure from the Cinquecento idea of theater, with its temporary, one-point perspective scenery in a rectangular auditorium (see fig. C), nevertheless was a masterful attempt at re-creating the classical theater and led directly to such early Baroque theaters as the Teatro Farnese of 1628, in Parma.

While many of the artists seen in this exhibition are unknown or little known, some of the most famous artists involved with festivals and theater are represented here, including: Mantegna (no. 2), Leonardo da Vinci (a model after, no. 3), Antonio da Sangallo (no. 7), Serlio (nos. 9, 10), Vasari (no. 13), Peruzzi (no. 15), Palladio (nos. 16, 18, 19, 21), Scamozzi (no. 23), Bernardo Buontalenti (nos. 30, 31, 36-39), Giulio Parigi (nos. 42, 43, 49), and Jacques Callot (nos. 46-48, etc.). The patrons of the Renaissance festivals took pains to commission the best artists available for the job. While fewer drawings of stage sets and festivals exist for the sixteenth century than for later periods, and while, compared to the Baroque and Romantic eras, Renaissance theater was not very grandiose, the Cinquecento saw the origins of our present-day theater—with its proscenium arch (nos. 11, 12) and its perspective sets (nos. 6, 7, 10, etc.), with its elaborate machinery and opera (nos. 37, 39). Enormous amounts were spent on court theatrical-festivals, in order to impress guests and other competing courts. Festivals occur in numerous parts of the world today, but they are usually not the political instrument of the ruling class, held by the elite for their prestige and propagandistic value, such as they often were in the Renaissance. Yet today we also lack the wonderful blending of all of the arts that the Renaissance

festivals provided, where music, drama, art and architecture were magnificently integrated.

Festivals are one of the most interesting aspects of sixteenth-century Italian culture, yet the field is still, since Burckhardt's study of 1860, largely unexplored. The scarcity of visual material is indeed an encumbrance to research. But it is hoped that this exhibition, in which the majority of the works have never before been exhibited or never before in this context, will stimulate the viewer and arouse scholarly interest in the many areas of Cinquecento theater and festivals which deserve further study by the historians of literature, music, theater and art. Beyond research, however, it is hoped that this exhibition can give the viewer a sense of the intriguing theatrical-festival art-forms of the Renaissance court ceremonials. The nature of the material is, by definition, festive (Latin *festus* = "joyful"), light-hearted, and to be enjoyed.



ABBREVIATIONS FOR FREQUENTLY USED SOURCES

Bartsch =Adam von Bartsch, *Le Peintre Graveur*, 21 vols. (Leipzig, 1808-54)

Lieure =Jules Lieure, *Jacques Callot: Catalogue de l'oeuvre gravé*, 2 vols. (Paris, 1924)

Nagler =Alois M. Nagler, *Theatre Festivals of the Medici: 1539-1637* (New Haven, Conn., 1964)

Le Lieu =Jean Jacquot (ed.), *Le Lieu théâtral à la Renaissance* (Paris 1964), C.N.R.S.

Uffizi, no. 31 =Gabinetto Disegni e Stampe degli Uffizi, XXXI, *Feste e apparati medicei da Cosimo I a Cosimo II* (cat. by G. G. Bertelà, A. P. Tofani), Florence, 1969



Origins of Cinquecento Theater and Festivals

Renaissance festivals in Italy had their origin in medieval mystery plays (*sacre rappresentazioni*) and religious processions. Out of these grew most of the secular theatrical-festival forms, including the *intermezzi*, royal entries, mock battles and mythological cavalcades. Pageant wagons, which were common throughout Europe, were often used, when stationary, for a mystery play as well as for an ecclesiastical parade. The procession soon developed, in the late 1400's, into the "triumph" (*trionfo*)—a train of allegorical figures on foot beside or in chariots (elaborate floats or *carri*), probably similar to *The Triumph of Love* from Petrarch (no. 1). "Triumphs" were modeled on the processions of the ancient Roman emperors, as they were known from reliefs and the writings of the ancient authors. In 1501, a classical Caesarean "triumph" was actually recreated by Andrea Mantegna as the painted theatrical backdrop for a series of classical plays at a Mantuan court festival (no. 2).

Florentines often acted as itinerant festival designers (*festaiuoli*), the most famous being Leonardo da Vinci. He directed several festivals for Duke Lodovico Sforza of Milan between 1490 and 1506. For one of these, he designed and executed the first revolving stage setting, his famous *Paradiso* (no. 3). By this time, the theater was no longer an autonomous enterprise, open to the public, as it remained in the North, but an adjunct to the various Italian courts, used specifically by and for their ends and usually part of a festival

spectacular. The Ferrarese court saw the première of the first real comedy in Italian written in the ancient manner (a *commedia erudita*): Lodovico Ariosto's *La Cassaria*, in 1508 (no. 4). For that same performance, we also have a written description of possibly the first perspective stage set ever seen, designed by Pellegrino da Udine. Raphael himself designed the perspective scenery for Ariosto's *I Suppositi* (no. 4) when it was performed in Rome in 1519. Perspective stage décor was a logical outcome of the continual fascination with perspective shown in Quattrocento art, and the belief that it, like the *commedie erudite*, imitated or surpassed the ancients. Another very early perspective scenery was designed in 1513 by Gerolamo Genga in the Urbino court (and later in 1514 by Baldassare Peruzzi for the pope in Rome) for Cardinal Bibbiena's *La Calandria* (no. 5). Andrea del Sarto designed a perspective stage setting for possibly the first performance of Niccolò Machiavelli's *La Mandragola* in 1521 in Florence. A very early anonymous engraving (no. 6) gives us an idea of what the stage setting in perspective with various "houses" (or "case," as the descriptions call them) must have looked like.

The Medici in Florence were, without doubt, the leaders in these courtly spectacles. They provided the next major expansion of the festival in the celebrations for the wedding of Duke Cosimo I de' Medici and Eleonara of Toledo in 1539, for which we have no visual record but only a *Descrizione* (no. 8), as the written, "souvenir" descriptions of these festivities were called. This festival book, the first account in a century of similar Medici festivals, also includes Antonio Landi's comedy, *Il Commodo*, which was performed during the 1539 festival with a perspective stage set by Aristotile da Sangallo, similar perhaps to one attributed to his cousin, Antonio da Sangallo, the elder (no. 7). Vasari ascribed the invention of perspective scenery to Baldassare Peruzzi (see his son's designs, no. 15); Peruzzi's student and follower, Serlio, categorized the types of scene design (according to Vitruvius) in his book on architecture and perspective published in 1545 (no. 9a). However, immediately afterwards, the strict divisions between the comic (no. 10), tragic and satyric scene merged. When Duke Cosimo I de' Medici visited Siena for the first time in 1560, a première

performance of Piccolomini's *L'Ortensio* was held; Bartolommeo Neroni, a student of Peruzzi, designed the beautiful scenery (nos. 11, 12), the first record we have of a proscenium arch (which likened the setting to a framed picture). Vasari himself was the *festaiuolo* for the next major festival in 1565, celebrating the wedding of Francesco de' Medici (son of Duke Cosimo) and Giovanna of Austria; besides creating the perspective settings for a comedy, devising cavalcades, and planning the performance of a mystery play, Vasari designed triumphal arches (no. 13) for the entrance of Giovanna into Florence. Vasari had an enormous influence on his followers, as can be seen in the design for a catafalque for Cosimo the Great (no. 14); funerals were another "festival" form for which festival designers such as Jacopo Zucchi were called upon to create elaborate, ornamental, tower-like structure for the lying-in-state of the deceased, as well as for other funereal decorations.

1 UNKNOWN ITALIAN
15th century, Florentine

The Triumph of Love from Petrarch's "Trionfi," c. 1475

Engraving (broad manner); Bartsch XIII.277.39

10 1/8 x 6 11/16 in. (257 x 170 mm.)

Inscribed in plate below with Petrarch's verses

PROVENANCE: Knoedler & Co., New York, in 1931 sold to
Mr. & Mrs. Potter Palmer, to 1948

EXHIBITED: Chicago, Art Institute, *A Century of Progress: Exhibition of Prints*, 1933, no. 77

Lent by the Art Institute of Chicago, Department of Prints
and Drawings; gift of Mr. and Mrs. Potter Palmer, acc. no.
48.575

Petrarch's poems on the Triumphs of Love, Fame, Time, etc., written in the 1350's, were probably the most popular book of the fifteenth century, and the triumphal *carri* (or chariots) which he described exercised a powerful influence on the Renaissance festivals which followed. The anonymous artist has engraved the Triumph of Love as a street pageant float. The Medici thirty years earlier had commissioned these scenes to be painted by Matteo de Pasti; the print probably reflects these paintings, which in turn mirror the *trionfi* used in contemporary Florentine festivals, such as that of San Giovanni. This idea of an ornamented chariot pulled by horses, taken in turn from ancient reliefs, prevailed in festival pageants for over a century. Successive illustrations to Petrarch may actually have inspired designs of processions in festivals.



1. Unknown Italian, *The Triumph of Love*, c.1475

Questo e colui chel mondo chiama amore
Amaro chome uedi. & uedrai meglio
Quando ha tuo chome nostro signore.

E i nacque docio & di la fciuia humana
Nutrito di pensier dolci & sonui
Facio signor & dio da gente uana

2

ANDREA ANDREANI (after ANDREA MANTEGNA)
act. 1584-1610, Italian (Mantuan)

The Triumph of Julius Caesar: Scene with Caesar on Chariot
(9), 1599 (after painting of 1501)

Chiaroscuro woodcut (4 blocks); Bartsch XII.101.11, Passa-
vant VI 220ff.

14 9/16 x 14 11/16 in. (370 x 373 mm.)

PUBLISHED: C. Karpinski (ed.), *Italian Chiaroscuro Woodcuts*,
vol. I (ill. to A. Bartsch's *Le Peintre Graveur*, vol.
XII), (Penn. St. U. Press, 1971), no. 101.11

Lent by the Metropolitan Museum of Art, New York, Jacob
S. Rogers Fund, 1922, acc. no. 22.73.3-97

This scene of Julius Caesar in a triumphal chariot is one print from a set of eleven done after drawings by Bernardo Malpizzi taken from the great series of six paintings by Andrea Mantegna (1431-1506). The finished studies, purchased by King Charles I of England and taken to Hampton Court around 1630, served as a kind of scenic backdrop for the production of four or five classical plays at the Mantuan Court of the Gonzaga's during the carnival of February 1501. The paintings were at one end of a palace hall, which was used as a kind of temporary theater; the walls were divided into eight sections by columns, between which the paintings were situated. Nearly a century after they were painted, the important chiaroscuro printmaker, Andrea Andreani (see no. 12), made these woodcuts.



2. A. Andreani (after Mantegna), *The Triumph of Julius Caesar*, 1501

3

LEONARDO DA VINCI (model after)
1452-1519, Italian (worked in Florence and Milan)

*Model of a Revolving Stage Set, 1496 or c. 1506 (1948 model
by Roberto Guatelli)*

Electrified maquette

75 x 60 x 37 in. (1.9 x 1.524 x .094 m.)

EXHIBITED: Los Angeles County Museum, *Leonardo da Vinci: Loan Exhibition* (cat. ed. by W. R. Valentiner), June 3-July 17, 1949, p. 127

PUBLISHED: Kate T. Steinitz, "A Reconstruction of Leonardo da Vinci's Revolving Stage," *The Art Quarterly*, XII, pp. 325-338, illus.

Kate T. Steinitz, "Leonardo architetto e organizzatore di Feste," *IX Lettura Vinciana*, Vinci, April 15, 1969 (pub. Florence, 1970)

Elena Povoledo, "Origini e aspetti della scenografia in Italia...," in N. Pirrotta, *Li Due Orfei* (Turin, 1969), p. 391 n. 16

Lent by the International Business Machines Corporation, Armonk, New York; to be donated to the University Theatre at the University of Wisconsin-Madison

The original revolving stage was built either in 1496 for the performance of Bellincioni's *Paradiso* or around 1506/07 for Poliziano's *Orfeo*, the former for the court of Lodovico Sforza, Il Moro, of Milan. The present maquette was interpreted and built by Roberto Guatelli in 1948 for the exhibition mentioned above. Engineer Guatelli based his model on the original drawings by Leonardo in the Codex Arundel, folios 231 verso and 224 recto, in the British Museum, London (fig. A), done around 1490. Leonardo da Vinci had introduced himself to the Milanese court in 1482 as a musician and entertainer; he was used as the court festival designer, one of the itinerant Florentine *festaiuoli*. Leonardo designed for a play at one of these festivals the first revolving stage, rivaling Brunelleschi's *Paradiso* of c. 1435, with many ingenious devices, including artificial flames and "remote-control" lighting. The stage was surrounded by an artificial stream on which boats sailed, filled with singers. When closed, the set became an artificial mountain made of wood, plaster and cloth. (For another model of this, see C. Pedretti's article in *Le Lieu*, pp. 25-34.)



3. Leonardo da Vinci (after), *Model of Revolving Stage Set*, 1496/c.1506



Fig A. Leonardo da Vinci, *Drawing for Revolving Stage*, c.1490 (detail Codex Arundel, f.224r, British Museum, London, not in exhibition)

4

LODOVICO ARIOSTO
1474-1533, Italian (Ferrarese)

COMEDIE/ DI M. LODOVICO/ ARIOSTO, CIOE,/

I SUPPOSITI, la Cassaria, la Lena, il Negromante, & la
Scolastica/ Di NUOVO RISTAMPATE; & con Somma
diligenza ricorrette,/ per Thomaso Porcacchi./ IN
VINEGIA..../ MDLXII, 1562 (written in 1508 and later)

Play book

4 7/8 x 2 3/4 in. (125 x 67 mm.)

Lent by the Memorial Library Rare Book Room, the
University of Wisconsin-Madison (1262715)

I Suppositi was written by Ariosto in 1508 and *La Cassaria* later the same year. Raphael (1483-1520) designed the scenery for the former when it was performed during the carnival of March 6, 1519, in the presence of Pope Leo X, in Castel Sant' Angelo, Rome, at the initiation of Cardinal Cibo. While the drawings for Raphael's stage setting are not extant, information on the performance is furnished by a letter of Alfonso Paulucci of Ferrara. Raphael probably arranged the temporary theater auditorium similar to other ones of the early Renaissance. Two thousand people attended the performance. The set most likely was also close to other early Cinquecento scenography: a central axis, one-point perspective, a limited space (see nos. 6, 7, 9), etc. (The Biblioteca Ariostea in Ferrara has a drawing improperly given to Raphael and supposedly of this scene.) *La Cassaria* was performed in 1508, the first real *commedia erudita*, with perspective sets by Pellegrino da Udine, the first documented instance of the use of such scenery.

CARDINAL BERNARDO DOVIZI DA BIBBIENA
1470-1520, Italian (b. in Bibbiena)

5

*CALANDRA/ COMEDIA/ DI M. BERNARDO/ DI VITTO
DA/ BIBIENA/ DI NVOVO RICORRETTA/ E RISTAMPATA./
IN VENETIA, . . . / MD LXXXVI, 1586, 2nd ed. (written
in 1513)*

Play book
5 1/16 x 2 3/4 in. (130 x 71 mm.)

Lent by the Memorial Library Rare Book Room, the
University of Wisconsin-Madison (781072)

This witty comedy by Cardinal Bibbiena, *La Calandria*, or "The Follies of Calandro," was performed for the first time at Francesco Maria della Rovere's court in Urbino, during the carnival of February 6, 1513. Baldassare Castiglione, author of the *Cortegiano* (Courtier), directed the production and wrote the prologue. In his enthusiastic letter to the Bishop of Tricario, Count Lodovico Canossa, he gave a minute description of court artist Gerolamo Genga's (1476-1551) perspective stage setting, of which no drawings remain. Four elaborate *intermezzi* separated the five acts. Baldassare Peruzzi (1481-1536) designed the set for the production of *La Calandria* the following year, in 1514, when it was held in Rome in the Vatican for Bibbiena's patron, Pope Leo X. The lavish private production was viewed by Isabella d'Este Gonzaga of Mantua, who was visiting Rome. The Uffizi (291 A) has a beautiful perspective scene drawn by Peruzzi which has been identified with this setting, and has been illustrated in many theater histories.

6

UNKNOWN ITALIAN
16th century

Street Scene for a Theatrical Set, c.1520 (?)

Engraving

10 13/16 x 16 5/16 in. (275 x 414 mm.)

Inscribed in plate, l.r.: Ant. Sal. exc. (=Antonio Salamanca,
dealer, c.1500-1562)

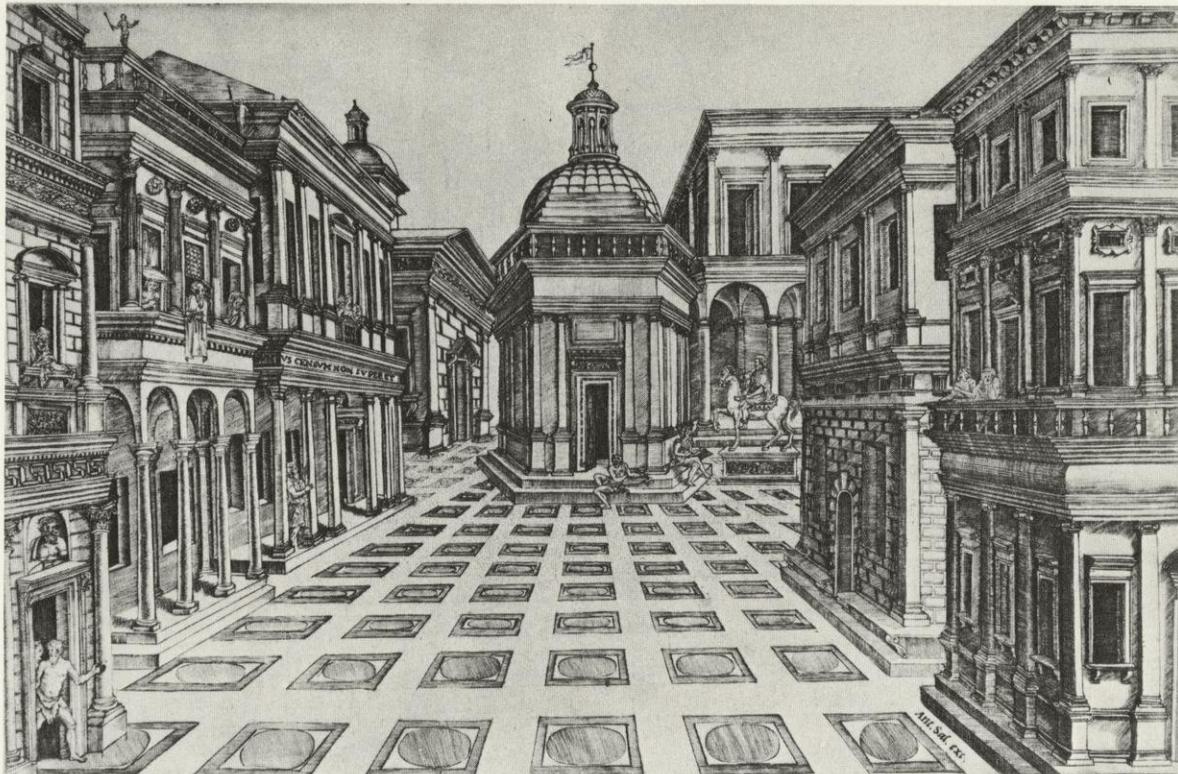
PROVENANCE: Paul Leroy Grigaut, Ann Arbor

EXHIBITED: Ann Arbor, University of Michigan Museum of Art, *A Connoisseur's Choice*, September 14-October 12, 1969, no. 56

PUBLISHED: Catherine B. Lippert, "A Sixteenth-Century Italian Engraving," *U.M. Museum Bulletin*, 1972

Lent by the University of Michigan Museum of Art, Ann Arbor; Paul Leroy Grigaut Memorial Collection, acc. no. 1969/ 2.72

This anonymous engraving, similar to another given to Donato Bramante, is believed to be related to an early sixteenth-century stage set, and assuredly it has much in common with the format of Peruzzi, Serlio (see no. 9) and others (no. 7). As these, it contains two parallel rows of buildings placed behind one another creating a street leading into the background. The vista is blocked by a tempietto with a cupola. Various taller structures and flags flying are seen above. The engraver must have been familiar with the Capitoline Hill before Michelangelo's extensive changes (see I. Lavin, "The Campidoglio and 16th-century Stage Design," in *Essays in Honor of W. Friedlaender*, New York, 1965. The words "SVNTVS SEN SVM NON SVPERET," inscribed above the portico on the left, can be translated as "the cost does not exceed the pleasure." Other impressions are in the British Museum, the Uffizi, and the Gabinetto Nazionale, Rome.



6. Unknown Italian, *Street Scene for Theatrical Set*, c.1525 (?)

7

ANTONIO DA SANGALLO, the elder (attributed to)
1453/55-1534, Italian (Florentine)

A Street Scene for a Theatrical Setting, c.1530

Pen and bistre washes

7 3/4 x 13 1/8 in. (196 x 333 mm.)

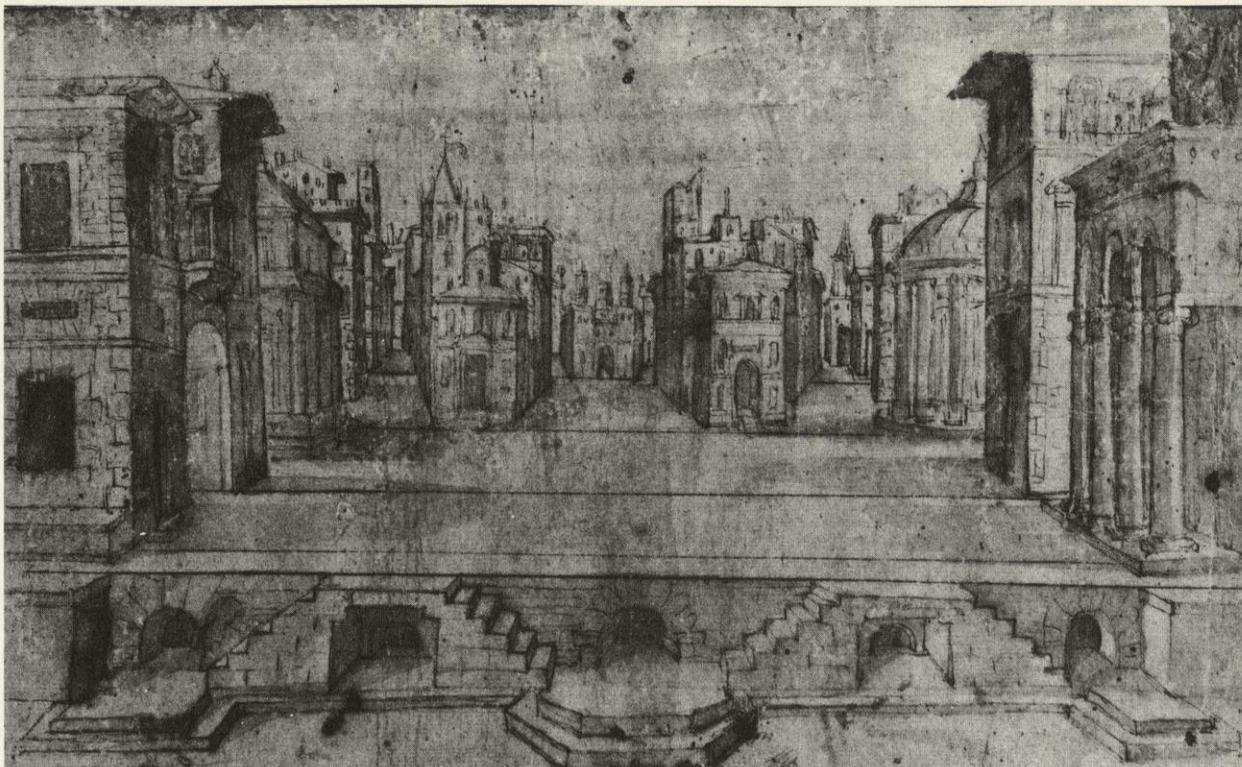
PROVENANCE: Schaeffer Galleries, Inc., New York

EXHIBITED: New Haven, Conn., Yale University Art Gallery, *Four Centuries of Theater Design*, October-November, 1964, no. 1
Boston, Museum of Fine Arts, 1964

Poughkeepsie, N.Y., Vassar College Art Gallery, 1965
Fort Worth, Tex., Art Center, 1966
New York, Grolier Library, 1968
Chapel Hill, University of North Carolina, Ackland Art Center, 1969

Lent by Donald Oenslager, New York, acc. no. I-QQ-1, 1963

This lovely drawing, most assuredly for a perspective stage setting, has been attributed to Antonio da Sangallo, the elder, one of the members of the famous family of architects. His nephew, Antonio, the younger, is known to have been interested in the theater: the Uffizi has a pen and ink study of the *scaenae* mentioned by Vitruvius (see no. 16) and the utilization of *periaktoi*. Aristotile (Bastiano) da Sangallo (1481-1551), Antonio's cousin, was one of the greatest Renaissance scenographers. According to Vasari, Antonio, the elder, collaborated in the festival decoration for the entry of Pope Leo X into Florence in 1515, with an "octagonal temple" erected in the Piazza della Signoria. If the attribution of this drawing to Antonio, the elder, is correct, this would be one of the earliest representations of steps leading up to the stage, seen later in 1545 in Serlio's prototype of the comic scene (no. 9). The meaning of the grooved stage is not entirely clear. A later dating would explain the stage setting's remarkable similarity in architecture and design to Bernardo Buontalenti's scenery for one of the comedies of 1589 (Uffizi, no. 31, fig. 14), which was adopted later for *Il Solimano* of 1619 (no. 53). No other theatrical setting before 1589 is known which utilizes three street perspectives.



7. A. da Sangallo, sr. (att.), *Street Scene for Theatrical Set*, c.1530

8

PIETRO FRANCESCO GIAMBULLARI
1495-1555, Italian (Florentine)

*APPARATO ET FESTE/ NELLE NOZE DELLO ILLV-
strissimo Signor Duca di Firenze, et del-/ la Duchessa sua
Consorte, con le sue/ Stanze, Madriali, Comedia,/ &
Intermedij, in/ quelle reci-/ tati./ M.D.XXXIX., bound
with, on p. 67: IL COMMODO COMEDIA/ DI ANTONIO
LANDI., 1539*

Festival book

5 5/8 x 3 3/4 in. (142 x 95 mm.)

Lent by the Memorial Library Rare Book Room, the
University of Wisconsin-Madison (X36Y/.G349)

This is the primary source for a description of the festivities for the wedding of Duke Cosimo I de' Medici and Eleonora of Toledo in July of 1539, in Florence. This festival book, the first of many (nos. 27, 28, 32, 40) "souvenir" volumes published by the Medici to commemorate one of their marriages, describes the processional entry of the bride into Florence, a banquet with an allegorical "Triumph" in the second courtyard of the old Medici Palace on the Via Larga, and the performance of a comedy, also in the courtyard. The play, entitled *Il Commodo*, was written by Antonio Landi and is included in the festival book itself. Aristotile da Sangallo designed the perspective settings for *Il Commodo* ("A Happy Arrangement"), no drawings or prints of which are extant. The intermezzi were written and costumes for them were designed by the court poet, Giovanni Battista Strozzi. (See A.C. Minor and B. Mitchell, *A Renaissance Entertainment*, Columbia, Mo., 1969, which gives the description in translation, with the music.)

SEBASTIANO SERLIO
1475-1552, Italian (Bolognese)

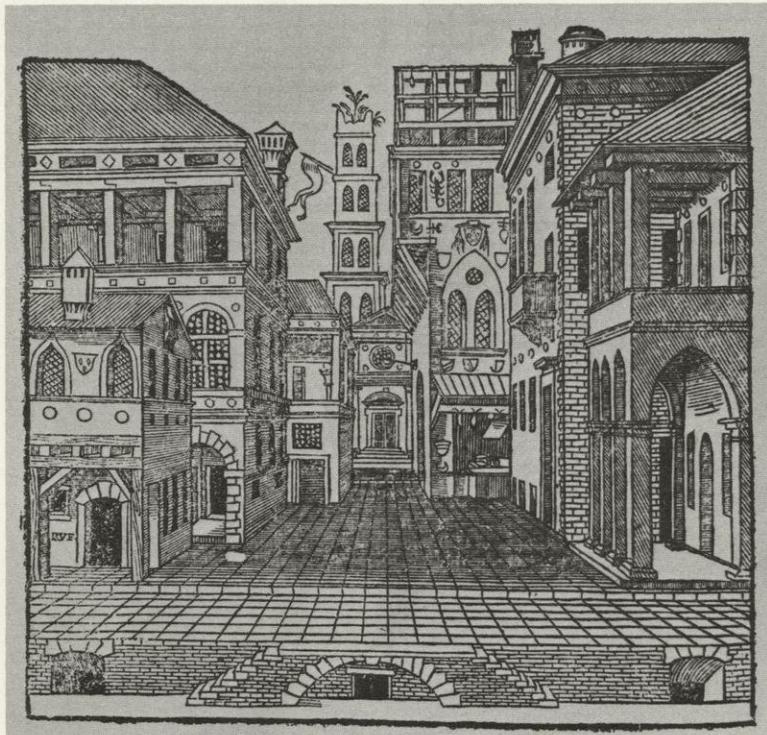
9

TVTTE L'OPERE/ D'ARCHITETTVRA,/ ET PROSPECTIVA,/
DI SEBASTIANO SERLIO/ BOLOGNESE,/ .../ Con..vn
breue Discorso/ sopra questa materia, raccolto/ DA M.
GIO. DOMENICO SCAMOZZI VICENTINO./ Di nuouo
ristampate, e corrette./ In Vinegia,...MDC, 1600 (1st ed.
1545)

Illustrated book
9 3/8 x 6 1/2 in. (238 x 165 mm.)

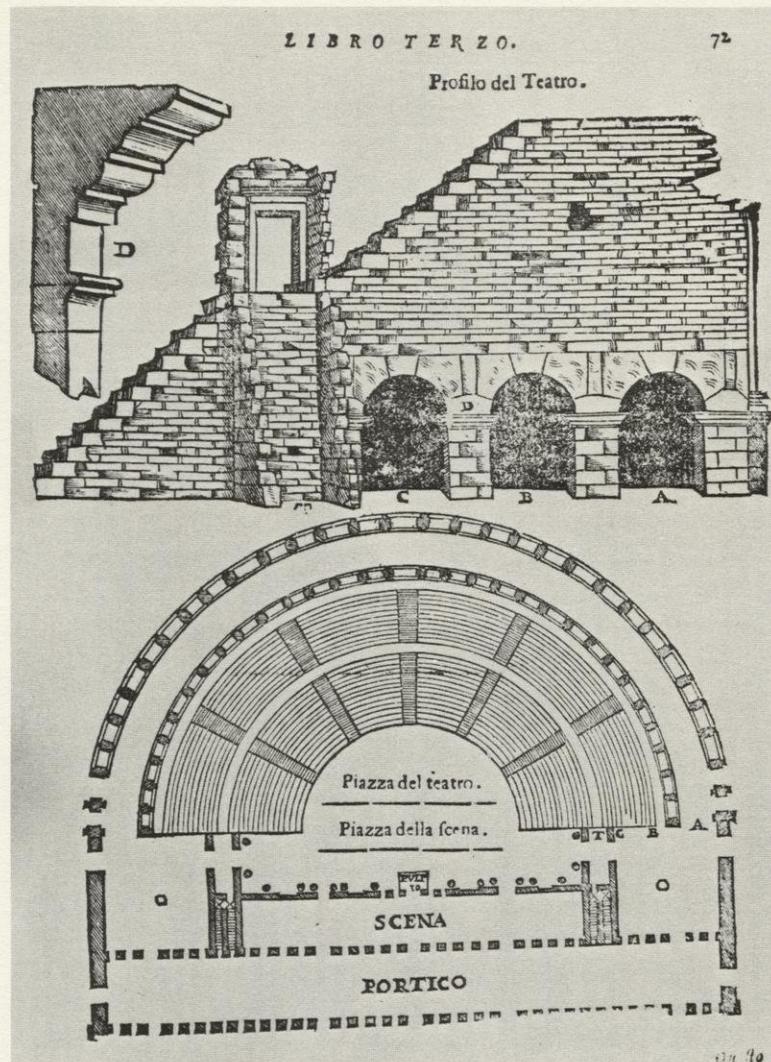
PROVENANCE: Fletcher

Lent by the Kohler Art Library, the University of Wisconsin-Madison, NA2515/S5/1600(567922)



9a. S. Serlio, *Comic Scene*, 1545 (1600 ed.)

Profilo del Teatro.

9b. S. Serlio, *Ancient Theater at Pola*, 1545 (1600 ed.)

Serlio went to Rome in 1514 to pursue his interest in perspective by studying architecture with Baldassare Peruzzi, with whom he also worked in Venice in 1527. Before Peruzzi died less than a decade later, he gave Serlio most of his drawings, including the probable prototype for the Comic Scene shown here. Serlio is best known as a theoretician because practically nothing by him besides this treatise has survived. According to his treatise ("All the Works on Architecture and Perspective by Sebastiano Serlio, Bolognese, with a brief essay on this material, collected by Giorgio Domenico Scamozzi" — c.1526-1582,

architect, father of Vincenzo; see no. 23), Serlio had been employed for theatrical festivals, such as the construction of a temporary theater in the courtyard of the Ca' da Porto in Vicenza, presumably in 1539. He was not so much an innovator as a codifier of the Renaissance practice of constructing provisional court theaters and designing perspective scenery. His "Second Book on Architecture," published in 1545 in France, where Francis I had invited him, includes a strict interpretation of Vitruvius' three types of scenes: comic, tragic and satyric, for each type of play. His seven books on architecture, largely based on Vitruvius' and Alberti's treatises, were published separately between 1537 and 1575. This later edition of 1600, shown here, combines all the books into one volume. Because of its immense popularity, it had to have new illustrations cut for most of the original worn-down blocks. Thus, the Comic Scene here is a mirror-image of the original woodcut of 1545. Serlio's treatise influenced stage design for many years. His Third Book contained illustrations of reconstructions of ancient theaters, such as the one at Pola (he had begun his career sketching Roman ruins); Palladio soon bettered these reconstructions in his beautiful drawings of c.1555 (no. 18).

10

SEBASTIANO SERLIO (after)
1475-1552, Italian (b. in Bologna)

Comic Scene, c.1540

Red chalk and gray ink wash; watermark of c. 1520, Lombard
or Venetian

10 1/4 x 7 1/2 in. (190 x 260 mm.)

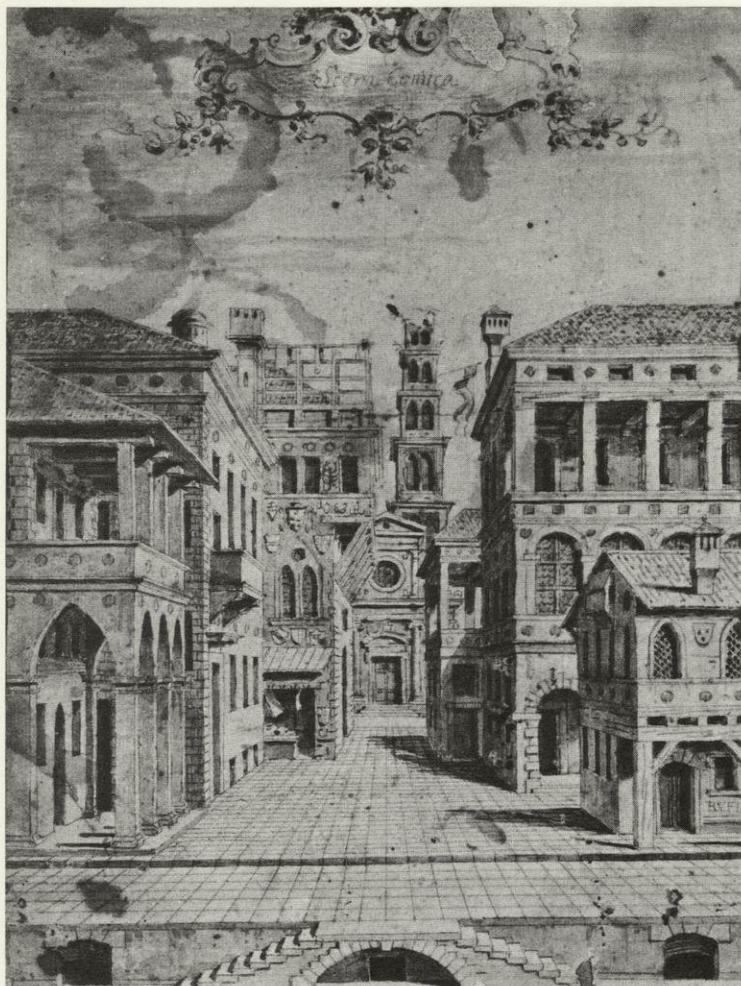
Inscribed at top in cartouche: Scena Comica (later addition)

PROVENANCE: Lucien Goldschmidt, New York

EXHIBITED: Minneapolis, Institute of Art, 1963
American Federation of Arts (touring), 1963-64
New Haven, Conn., Yale University Art Gallery, *Four
Centuries of Theater Design*, October-November,
1964, no. 2
New York, Lincoln Center Library Museum, 1966
New York, Grolier Library, 1968
Chapel Hill, University of North Carolina, Ackland
Art Center, 1969

Lent by Donald Oenslager, New York, acc. no. I-X-I, 1956

This drawing, in almost every respect, duplicates Serlio's woodcut for his Comic Scene in the Second Book of his treatise, published in 1545 in Paris in French and Italian. Probably it was not done for the woodcut, since it would have to have been a reverse image; the inscription on top may be a later addition. Considering the watermark and the stylistic evidence, it seems relatively certain that the drawing was done in the mid-sixteenth century. Serlio took his types of scenes, comic, tragic, and satyric, from Vitruvius. Comic was used for comedies, tragic for tragedies, and satyric for pastorals, since the Renaissance did not actually have a satyr drama like that of the Greeks. Many other types of scenes were actually used, however; even in Serlio's lifetime the distinction between the three types was blurred, some scenes being a mixture of comic and tragic (no. 15). According to Serlio, "the Comic Scene has houses appropriate to private persons, as citizens, lawyers, merchants,... above all, the house of the procurress, its tavern, and its church."



10. S. Serlio (after), *Comic Scene*, c.1540

11

BARTOLOMMEO NERONI, called IL RICCIO (attributed to)
c.1500-1571, Italian (Sienese)

Street Scene for Alessandro Piccolomini's "L'Ortensio", 1560
Pen and bistre ink
11 x 15 5/16 in. (280 x 388 mm.)

PROVENANCE: Fleury Hérard, no. 515
A. Benois, no. 1

EXHIBITED: American Federation of Arts (touring), 1963-64
New Haven, Conn., Yale University Art Gallery, *Four Centuries of Theater Design*, October-November, 1964, no. 3
New York, Lincoln Center Library Museum, 1966
New York, Grolier Library, 1968
Chapel Hill, University of North Carolina, Ackland Art Center, 1969

Lent by Donald Oenslager, New York, acc. no. I-NN-1, 1963

The perspective scenery in this drawing was designed by Neroni for a memorable production at Siena in 1560—the first performance of *L'Ortensio* by Alessandro Piccolomini, mounted, in honor of Duke Cosimo de' Medici's first state visit to Siena, by the Academy of the Intronati. Neroni designed and built a temporary theater for the play, inside a great hall behind the Palazzo of the Senate. The scenery, for the most part, follows Serlio's model of the tragic scene. What is most unusual is the inclusion of a proscenium arch over the stage; this may be the earliest representation of a proscenium.



11. B. Neroni (att.), *Sketch of Scene for "L'Ortensio,"* 1560

12

GIROLAMO BOLSI (after BARTOLOMMEO NERONI)
16th century, Italian (Sienese)

Street Scene for Alessandro Piccolomini's "L'Ortensio" in
1560, dated 1589

Chiaroscuro woodcut; Bartsch XII.156.29^{II} (5 blocks)
8 3/4 x 11 5/8 in. (222 x 295 mm.) - cut down

Lent by the Metropolitan Museum of Art, New York, Jacob
S. Rogers Fund, 1922, acc. no. 22.67.73

A print of the previous drawing by Neroni was executed by Andrea Andreani in 1589 (see no. 2). This chiaroscuro woodcut was published by Girolamo Borsi (or, da Bolsena) the same year. It is assumed that Andreani designed this woodcut from the 1560 drawing in the Oenslager collection (no. 11), or from very similar sketches, during his sojourn in Siena in 1589. Uncut versions of this print, which include signatures of Neroni and Borsi in the block (they are also later states) and a long inscription dedicating the woodcut to Scipione Bargagli, are in the Theater Collection of the National Museum in Stockholm and in the British Museum in London. These later impressions are also dated August 25, 1589.



12. G. Borsi (after Neroni), *Chiaroscuro Woodcut of Scene for "L'Ortenso"*, done in 1560, 1589

13

GIORGIO VASARI
1511-1574, Italian (Florentine)

*Festival Arch at the Entrance to the Borgo Ognissanti,
Florence, 1565 (and verso)*

Pen, bistre ink and wash over black crayon

16 1/4 x 10 3/4 in. (413 x 274 mm.)

Inscriptions u.l. and r. and verso

PROVENANCE: Sold at Sotheby's, March 25, 1965, lot 61 (as J. Zucchi)

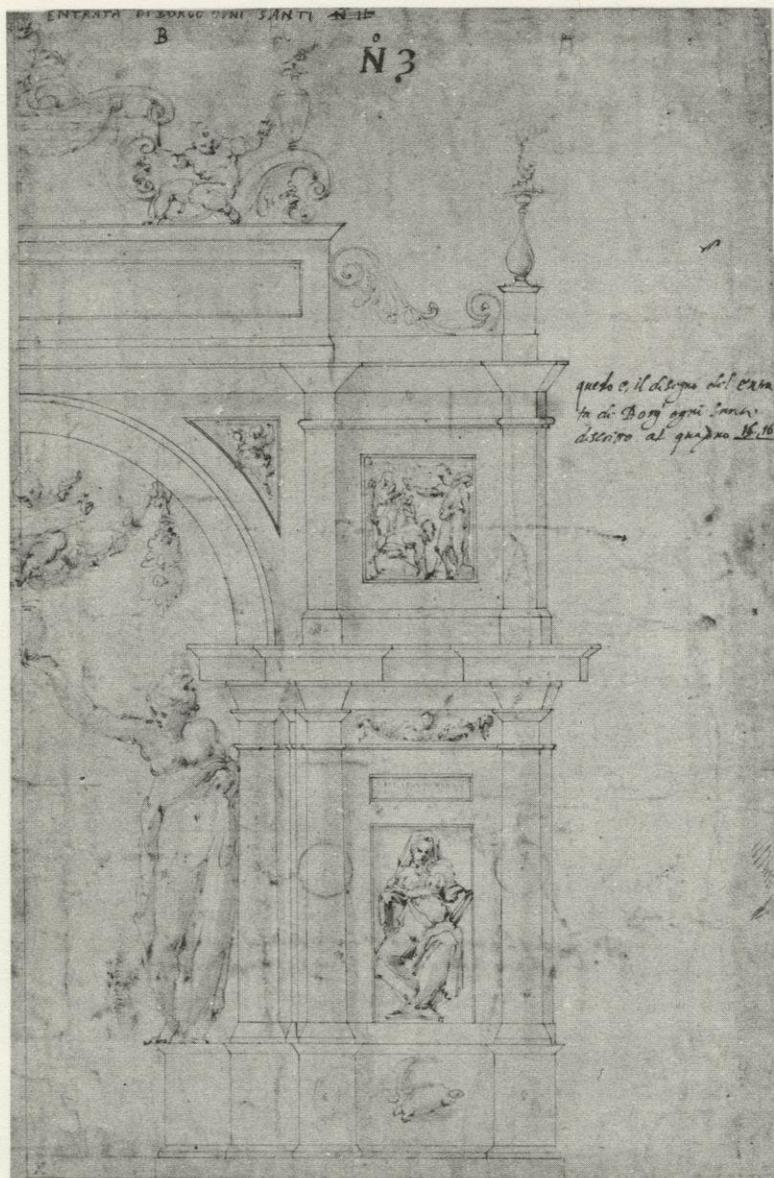
EXHIBITED: Binghamton, N.Y., State University of New York, & University of Notre Dame (Ind.), *The Age of Vasari*, Spring, 1970, no. D46, pp.87-88, illus.

Los Angeles, Grunwald Graphic Arts Foundations, Dickson Art Center, UCLA, *Studies in Drawings: Selections from the Cecile and Milton Hebold Collection*, February 16-March 22, 1970, no. 4, illus., p. 14

PUBLISHED: E. Pillsbury, "Drawings by Vasari and Vincenzo Borghini for the *Apparato* in Florence in 1565," *Master Drawings*, V (3), 1967, pp.281-285, pl. 24
C. Momberg-Goguel & W. Vitzthum, "Dessins inédits de Giorgio Vasari," *Revue de l'Art*, I/II, 1968, pp.89-93, pl. 92

Lent by Cecile and Milton Hebold collection, Rome

This drawing, inscribed by Vasari ("Entry of Borgo Ognissanti," etc.), was a study for part of the festival decoration for the wedding of Francesco de' Medici (Cosimo's son and heir) and Giovanna of Austria in 1565. Vincenzo Borghini, who himself designed some of the decorations, organized the iconographic program to follow Vasari's schemes. The design was for a festival arch at the Borgo Ognissanti in Florence, to be executed in wood, stucco and terra-cotta. The very large statue symbolized Tuscany, her outstretched arm joining with a colossal figure of Austria on the other side (our sketch is for only half of the arch). The turtle with a sail, barely visible in the lower right of the base of the arch, represents Cosimo's emblem. Some surfaces were to be decorated with paintings. Other symbolic figures were to be put in niches around the arch. This was designed for the formal entry of Giovanna into Florence on December 16, 1565. The actual decoration, however, was much simpler. The lengthy wedding festival also had a



13. G. Vasari, *Festival Arch at Borgo Ognissanti, Florence, 1565*

comedy performed, with perspective scenery and intermezzi décor by Vasari, two allegorical cavalcades, and a mock battle. Vasari, extremely interested in theatrical design, was one of the great Renaissance *festaiuoli*.

14

JACOPO ZUCCHI (attributed to)
1541-1589/90, Italian (Florentine)

Design for a Catafalque for Grand Duke Cosimo de' Medici,

1574

Pen and brown ink with wash over black chalk

14 3/4 x 10 3/16 in. (375 x 259 mm.)

Inscriptions u.c., in cartouche and by plans I-III

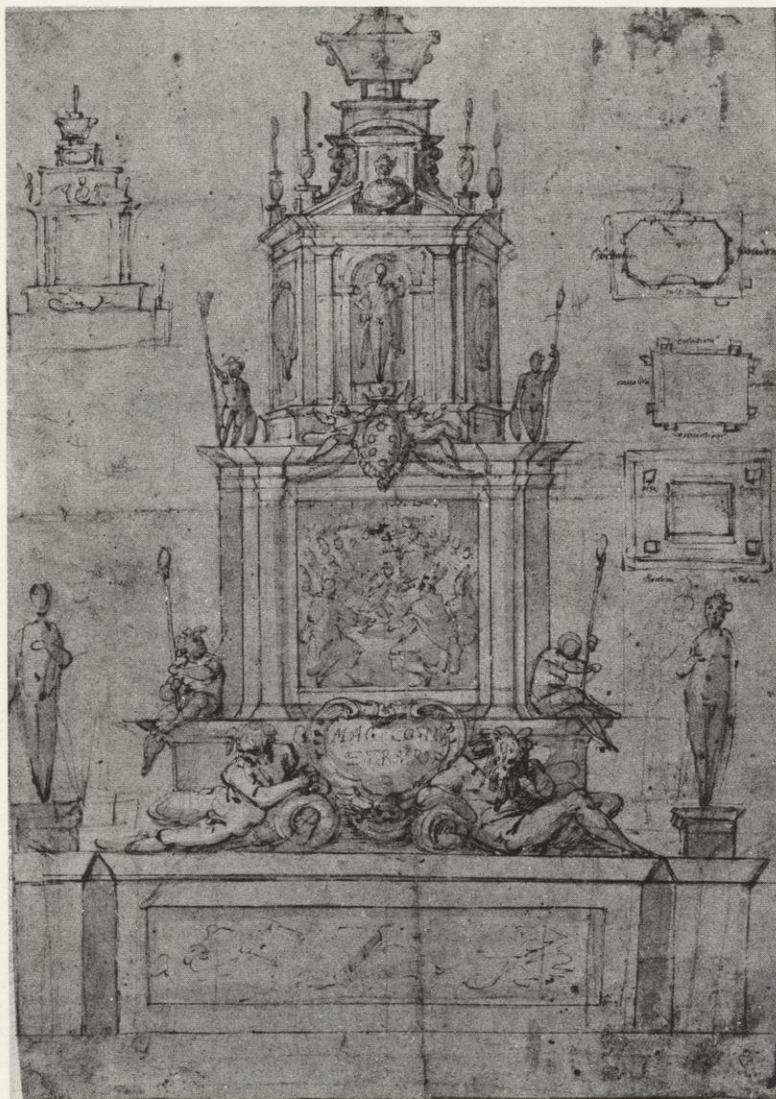
PROVENANCE: P. & D. Colnaghi and Co., Ltd., London

EXHIBITED: Binghamton, N.Y., State University of New York, & University of Notre Dame (Ind.), *The Age of Vasari*, Spring, 1970, no. D26, p.81, illus.

PUBLISHED: F. Stampfle, "Fourteenth Report of the Fellows of the Pierpont Morgan Library," New York, 1965/66, pp.106-107
The Pierpont Morgan Library: A Review of Acquisitions 1949-1968 (New York, 1969)

Lent by the Pierpont Morgan Library, New York; gift of the Fellows, 1965.5

Next to the obsequies for Michelangelo in 1564, the next funereal "festival" of particular note in Florence for which we have some visual documentation was the solemn funeral for Grand Duke Cosimo I de' Medici, who died on April 21, 1574. The catafalque design here is for a project attributed (in the exhibit catalogue above) to Zucchi and was part of the pomp and ceremony involved in Cosimo's burial. Catafalques, tower-like structures originally used for the lying-in-state of the deceased, were erected all over Italy to honor Cosimo. This drawing may have been for a catafalque in S. Giovanni dei Fiorentini in Rome; it is not known for sure whether it was ever executed. We see on the right the sculpted virtues in cross-section schemes; the upper right sketch shows the reverse side. The posthumous influence of Vasari (no. 13) on this design is quite evident. (Another drawing of this catafalque by Zucchi is in the collection of Edmund Pillsbury.)



14. J. Zucchi (att.), *Catafalque for Cosimo de' Medici*, 1574

15

GIOVANNI SILVESTRO (SALLUSTIO) PERUZZI
(attributed to)
c. 1527-1573, Italian (Florentine)

*Two Stage Sets Showing City Streets (verso: Two Hermit
Saints with Birds)*, c 1560-70

Pen and brown and gray ink

8 1/6 x 5 1/2 in. (215 x 140 mm.)

PROVENANCE: Giovanni Piancastelli (1844-1926), Rome
Edward & Mary Brandegee, Boston, 1904-44
Janos Scholz, New York, 1944-51

EXHIBITED: Providence, Rhode Island School of Design, Museum
of Art, 1957
New York, Este Gallery, November, 1961, no. 52
Minneapolis, Institute of Art, 1963
American Federation of Arts (touring), 1963-64
New Haven, Conn., Yale University Art Gallery, *Four
Centuries of Theater Design*, October-November,
1964, no. 5
New York, Lincoln Center Library Museum, 1966
New York, Grolier Library, 1968
Chapel Hill, University of North Carolina, Ackland
Art Center, 1969

PUBLISHED: A. H. Mayor & J. Scholz, *Baroque and Romantic
Stage Design* (New York, 1949), pl. 6
George Altman, *Theater Pictorial* (Berkeley, 1953),
no. 96, illus.
E. Povoledo, "Giovanni Sallustio Peruzzi," in *Enciclo-
pedia dello Spettacolo* (Rome, 1961), vol. VIII, col.
37

Lent by Donald Oenslager, New York, acc. no. I-H-I, 1951

Sallustio, the son of Baldassare Peruzzi, was an architect in Rome involved largely with fortifications, collaborating with Vignola for the conclave of Pope Pius V in 1565. He inherited, together with Serlio, a number of his father's designs, which Sallustio often copied. Various loosely-drawn scenographic sketches of his are known—typical city scenes in one-point perspective. It is not possible to exclude his having participated in festivals, or theatrical performances, although it is also likely that his drawings are copies or exercises after Baldassare. They differ from the father's in their deeper perspective. These two imprecise sketches relate very well to another pair in the Uffizi (Arch. 1420), attributed also to Sallustio.



15. S. Peruzzi (att.), *Stage Sets of City Streets*, c.1560-70



Palladio and the Teatro Olimpico

Theatrical performances at court festivals were held in temporary "theaters"—of a light construction fitted into a large hall at one of the court palaces, and decorated with damasks, paintings, statues and candelabra, all of which came down after the performance (see fig. C, which, although later, gives an idea of early Cinquecento theaters). There were, in fact, only a few performances each year.* By the mid-1500's, plays became more frequent and the need for permanent theaters arose. In 1532, the poet and playwright Lodovico Ariosto (see no. 4 above) designed one of the earliest permanent theaters in Ferrara, destroyed by fire the next year; G. B. Bertani built a theater in Mantua in 1551, as did Bartolommeo Neroni in Siena in 1560 (nos. 11, 12), both no longer extant. However, the finest Renaissance theater, the Teatro Olimpico, still stands.

*For the great festival of the Campidoglio in Rome in 1513, the famous temporary Capitoline Theater was constructed by Rosselli in a great hall; done in honor of the confirmation of Roman citizenship on Giuliano and Lorenzo de' Medici, the festival included plays by Plautus among the performances. This has been considered the greatest of the efforts pursued by the early humanists to recreate what they thought corresponded to the ancient theater.

Andrea Palladio, a member of the Olympic Academy in Vicenza since it was founded in 1555, had been commissioned to construct in the Basilica of Vicenza a temporary theater for the carnival of 1561 (*L'Amor costante* by A. Piccolomini, see nos. 11, 12, was performed; the structure was reused or renovated in 1562 for the play *La Sofonisba* by Giangiorgio Trissino). This classicistic theater had certain prefigurations of the Teatro Olimpico, including a *cavea* (a semicircular auditorium), a *frons scaenae* (a permanent stage setting), and perspectives seen through three portals (the perspectives being realized pictorially by Giambattista Zelotti; see no. 20). In 1565, Venice had another fine theater built by Palladio in part of the monastery of the Carita (it was destroyed in 1650). Palladio, in fact, had used these ideas even earlier in 1556 in the illustrations to Barbaro's translation of Vitruvius (no. 16).* Here, he recreated in a woodcut a permanent, classical theater scene-front (*frons scaenae*) with perspectives seen through several entrances in the front. His concern with designing a theater in the classical mode goes back to his earlier sketches of the ancient theaters at Pola (no. 18, see also no. 9b for Serlio's version) and Verona (no. 19), on which he no doubt based many of his ideas.

Begun only a year before Palladio's death, in 1579, and completed by his pupil Vincenzo Scamozzi in 1584, the Teatro Olimpico in Vicenza had a most fascinating feature: the illusionary scenery of architecture in false perspective, which, though added by Scamozzi from his designs in 1585 (no. 23), almost certainly is from Palladio's original plan. These perspectives were meant to give the illusion of five diverging streets; the permanent stage façade was made of stucco and wood. Palladio consciously rejected the newly-developed square auditorium (see fig. C) and proscenium arch (see nos. 11, 12), and instead employed a Roman *cavea* and *frons scaenae*. His large and very beautifully-executed drawing for the scene-front (no. 21) contains alternate suggestions for this design. The finished designs, however,

*Barbaro, publishing his *Practica della Perspettiva* in 1569 (no. 17), adopted the Vitruvian model of the three types or genres of stage sets in his section on theaters, illustrating this with the very same woodcuts from Serlio's treatise of 1545 (no. 9).

were executed by his assistant, Giambattista Albanese (no. 22). The Teatro Olimpico is an aberration in the history of the Renaissance theater, but is also one of the few completely vital theatrical structures.

On March 3, 1585, the Teatro Olimpico was inaugurated with a play which Aristotle had considered the finest tragedy ever written: Sophocles' *Oedipus Tyrannus*, which was translated into Italian by Orsatto Giustiniano and performed by members of the Olympic Academy.* Giovanni Battista Maganza, the elder, was in charge of the costume designs, four of which have survived: for King Oedipus and attendants (no. 24), for Creon, for the old shepherd and the messenger of the house of Oedipus (no. 25), and for the old priest of Jove and the messenger of Corinth (no. 26).

*See: L. Schrade, *La Représentation d'Edipo Tiranno au Teatro Olimpico* (Paris, 1960), esp. pp. 53-54.

DANIELLO BARBARO (translator and commentator)
1513-1570, Italian (Venetian)

16

[Vitruvius'] *I Dieci Libri Dell'Architettura/Di M. Vitruvio,/
Tradotti & commentati da Mons. Daniel/Barbaro eletto
Patriarca d'Aquileia, /...In Venetia, 1567* (1st ed. 1556)
Illustrated book; viii + 506 p.
9 7/16 x 7 1/16 in. (240 x 180 mm.)

PROVENANCE: Marian Sucameli
Bequest of Joseph J. Cooke, 1883

Lent by the Beinecke Rare Book and Manuscript Library,
Yale University, New Haven, Conn.; Gnv 90/bi556c

The Ten Books on Architecture by Marcus Vitruvius Pollio (active 1st century A.D.) were first translated into Italian by Cesare Cesariano and published in Como in 1521, an ancient manuscript of it having been discovered in a monastery about a century earlier. Alberti, Serlio (no. 9), and Palladio were each inspired by this ancient work on architecture when they composed their own treatises on the subject. Barbaro, humanist, scholar, poet, mathematician, theologian, ambassador to England and Patriarch of Aquilia, translated and commented on Vitruvius in this book, originally published in Venice in 1556 (the Beinecke copy is of the 1567 edition; revised in 1606). Most of the illustrations were done by Andrea Palladio, including one shown here of an ancient theater *frons scaenae*. Palladio also collaborated in the translation and commentaries; his ideas on architecture are very evident from the text. Interestingly, Palladio's woodcut of the scene-front pre-figures his Teatro Olimpico, completed thirty years later. His conception of the *periaktoi* as being portals containing *trompe l'oeil*-perspective streets was repeated in the Vicenza theater (see no. 21). Possibly the ruins of the ancient theater of Sabartha, or the Berga Theater in Vicenza, inspired this design (see nos. 18, 19).

17

DANIELLO BARBARO
1513-1570, Italian (Venetian)

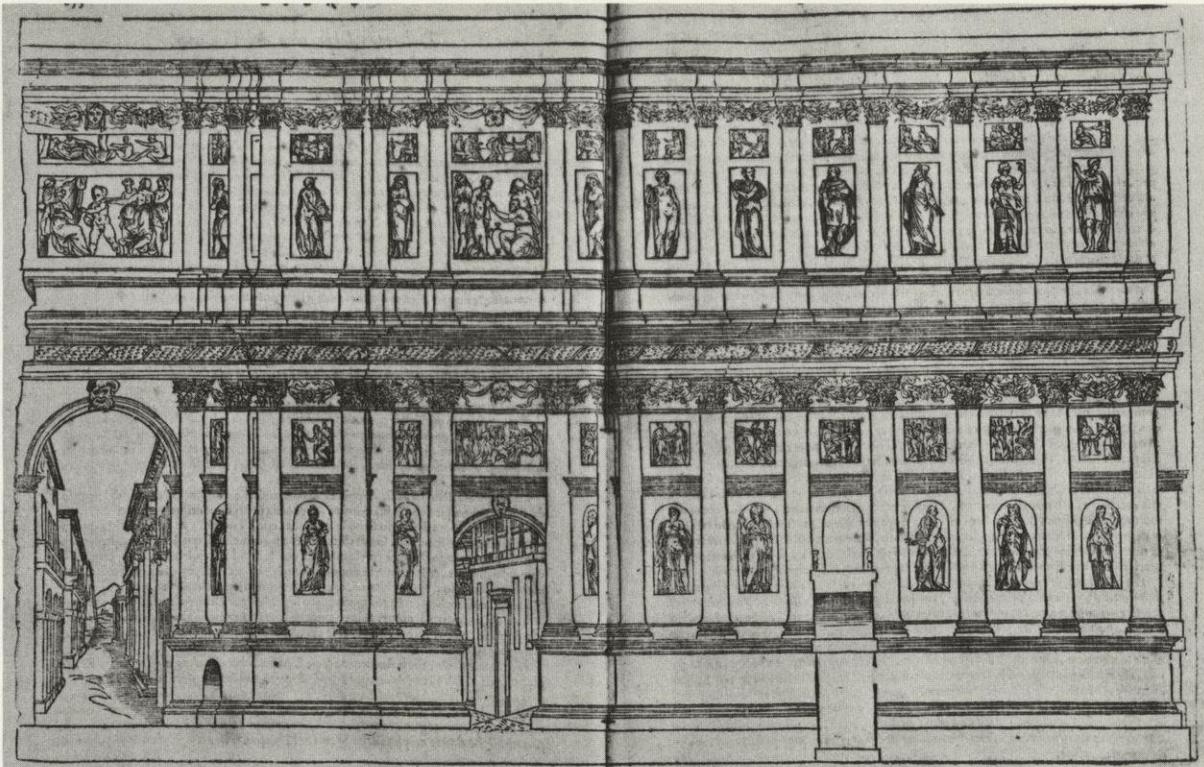
*LA PRATICA/Della Perspettiva/di Monsignor/Daniel
Barbaro/ eletto patriarca d'Aquileia,/ .../ Venetia,
.../ MDLXVIII, 1569*

Illustrated book
12 x 8 1/8 in. (304 x 210 mm.)

PROVENANCE: Biblioteca Giuliani

Lent by the Memorial Library Rare Book Room, the
University of Wisconsin-Madison (718314)

Thirteen years after his edition of Vitruvius, just before his death, Barbaro completed "The Practice of Perspective," also published in Venice. These treatises on perspective spread the ideas of perspective scenography throughout Italy and Europe. Barbaro tells his readers how to draw such sets, based largely on Serlio's book with the three classifications of stage settings, comic, tragic and satyric (see no. 9a). Pages 155 to 158, chapters sixteen to eighteen, deal with the theater, and use woodcut illustrations adapted directly from Serlio. (See Günther Schöne, "Les traités de perspective, sources historiques du théâtre," *Theatre Research*, vol. III, no. 3, 1961, pp.176-190.)



16. A. Palladio, *Ancient Theater Scene-Front*, 1556 (from Barbaro's Vitruvius of 1567)

18

ANDREA PALLADIO
1508-1580, Italian (Venetian)

The Theater on Mount Zaro at Pola: Plan and Elevation,
c. 1555 (?)

Pen and ink and wash
10 7/16 x 7 1/4 in. (265 x 184 mm.)
Inscribed with measurements

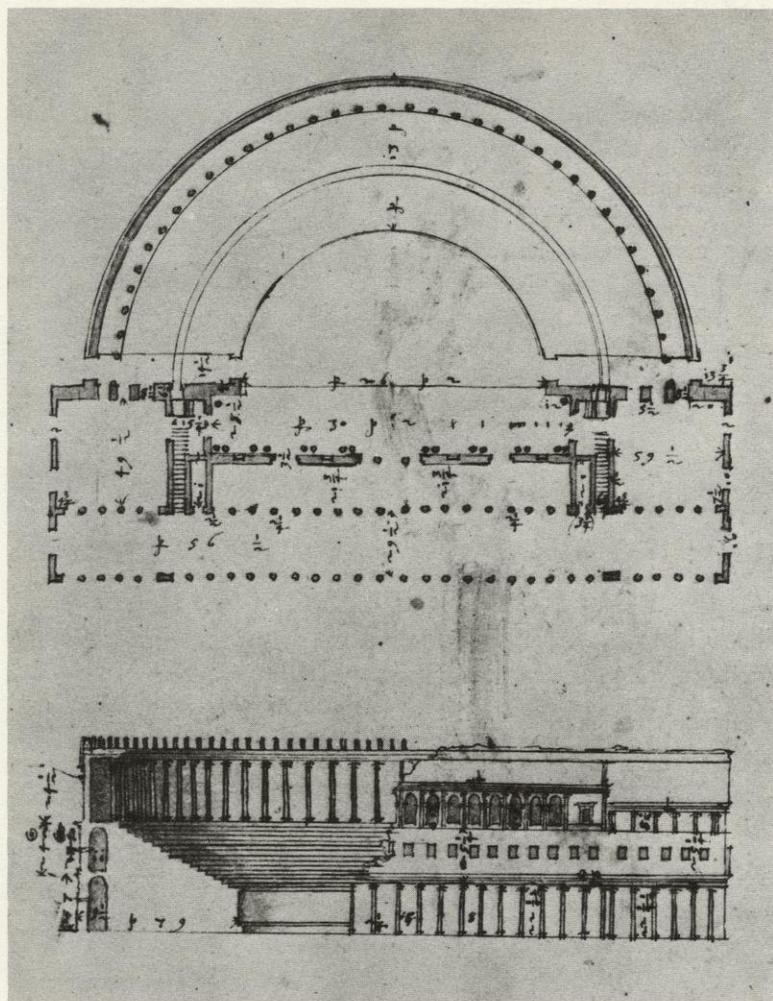
PROVENANCE: Inigo Jones (?)
Lord Burlington
Duke of Devonshire
RIBA on permanent loan since 1898 (Palladio, v.
X, f. 3)

EXHIBITED: Vicenza, 1949

PUBLISHED: Licisco Magagnato, "The Genesis of the *Teatro Olimpico*," *Journal of the Warburg and Courtauld Institutes*, XIV, 1951, pp.215-219, fig. 40a
Licisco Magagnato, *Teatri italiani del Cinquecento* (Venice, 1954), p. 53
Paris, Institut Pédagogique National, *La Vie théâtrale au temps de la Renaissance*, 1963, p. 106, no. 193
Giangiorgio Zorzi, *I disegni delle antichità di Andrea Palladio* (Venice, 1959), fig. 216, p. 93
L. Puppi, *Il Teatro Olimpico* (Vicenza, 1963), pp. 22-23
Heinz Speilman, *Andrea Palladio und die Antike* (1966), fig. 70, p. 156

Lent by the Royal Institute of British Architects, the
Burlington-Devonshire Collection, London

Palladio's own treatise on architecture, perhaps the greatest architectural book ever written, entitled *I Quattro libri dell'architettura* and published in Venice in 1570, makes only fleeting references to the ancient Roman theater at Pola (in Book I, chap. 14, Book IV, chap. 27). In the upper part of this drawing, done perhaps before Barbaro's Vitruvius of 1556, the ground plan is represented with numerous measurements for the various parts (given in "pertiche" or rods). The elevation below shows the reverse of the *frons scaenae* (the exterior façade), the tiers of the seating, and a wide gallery behind with columns. Interestingly, Serlio, whom Palladio had met between 1536 and 1545 in Rome, also included in his Third Book on architecture a reconstruction and groundplan of the theater at Pola (no. 9b).



18. A. Palladio, *Ancient Theater at Pola*, c.1555 (?)

19

ANDREA PALLADIO
1508-1580, Italian (Venetian)

*Hypothetical Reconstruction and Elevation of a Roman
Theater and Naumachia at Verona, c. 1555(?)*

Pen and ink

11 1/16 x 21 9/16 in. (281 x 548 mm.)

Inscribed with measurements

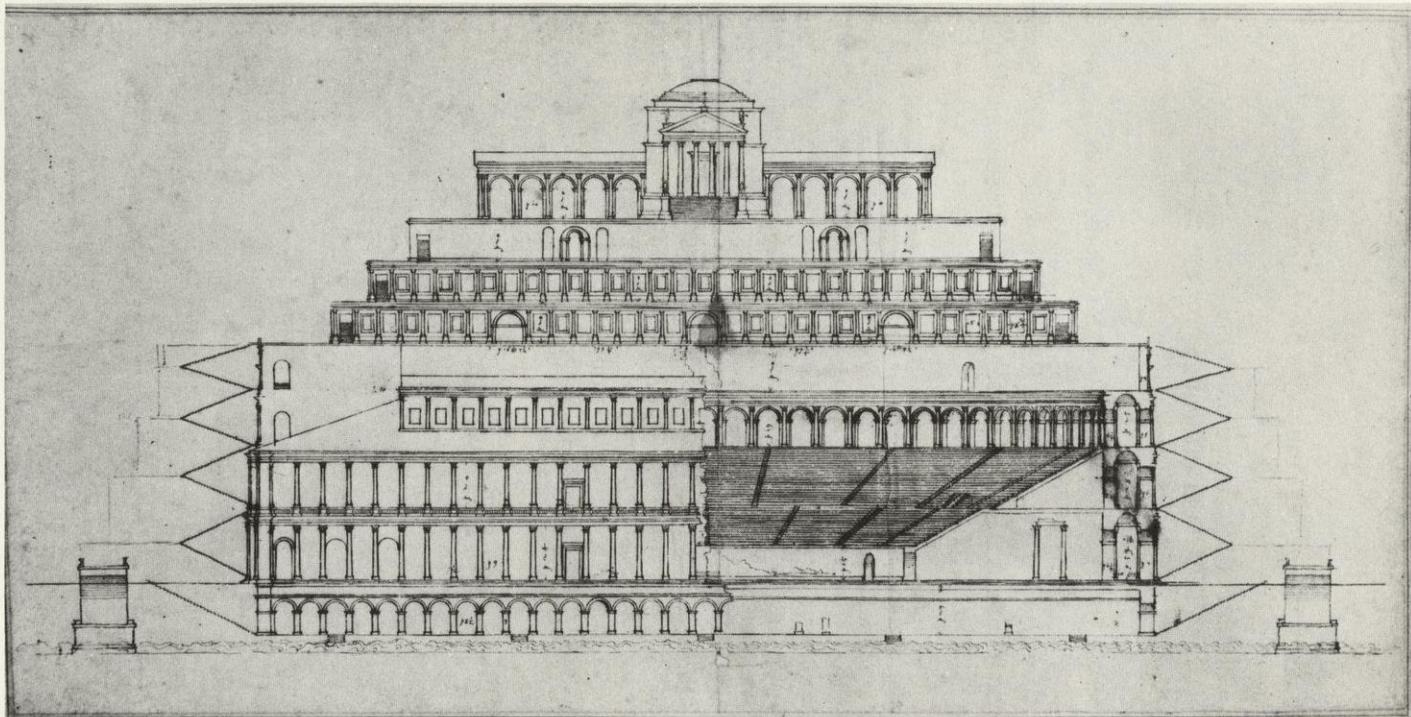
PROVENANCE: Inigo Jones (?)
Lord Burlington
Duke of Devonshire
RIBA on permanent loan since 1898 (Palladio, v. IX,
f. 10)

EXHIBITED: Vicenza, 1949

PUBLISHED: Giangiorgio Zorzi, *I disegni delle antichità di Andrea Palladio* (Venice, 1959), fig. 219, p.94

Lent by the Royal Institute of British Architects, the
Burlington-Devonshire Collection, London

Another drawing giving evidence to Palladio's great interest in classical theater architecture, this reconstruction of the theater at Verona was probably done about the same time as no. 18. It is evident from this drawing that Palladio was trying to resolve the question of the scene-front through such reconstructions. The theater is seen on the left from the exterior façade towards the Adige River, which is represented below by wavy lines; the cut-away view shows the *cavea* inside. About fifteen years earlier, Giovanni Caroto had made a detailed reconstruction of the theater at Verona for Sarayna's *De origine et amplitudine Veronae* of 1540 (see R. Klein and H. Zerner article in *Le Lieu*, fig. 6).



19. A. Palladio, *Ancient Theater at Verona* (recon.), c.1555 (?)

20

GIAMBATTISTA ZELOTTI (FARINATO)
1526-1578, Italian (Venetian)

*The Queen of Sheba: Probably a Sketch for a Theatrical
Costume*, c. 1562-75

Pen and ink and wash over black chalk

11 7/16 x 8 in. (290 x 202 mm.)

Inscribed l.r.: 110; u.r.: pen trials

PROVENANCE: H. Shickman Gallery, New York, to 1971

Lent by the Museum of Art, Rhode Island School of Design,
Providence; gift of Eric Wunsch, Wunsch Americana Foundation,
acc. no. 71.093

Palladio adapted the hall of the Basilica of Vicenza for a temporary theater during the carnival of 1562. *La Sofonisba*, a comedy by Giangiorgio Trissino, was performed. The classicizing theater which was a forerunner of the Teatro Olimpico, had a semicircular *cavea* and a *frons scaenae*. The latter had a central portal and arch, and two minor architraves on the sides. Palladio designed perspectives to be glimpsed at through the three portals. Giambattista Zelotti realized these designs and other decorations in marble, bronze and gold. The perspective here combined elements of the comic, tragic, and satyric scene. We do not know of other sets by Zelotti, a Veronese fresco painter, but this theatrical costume has been attributed to him. (Cf. other female costumes in Nagler, figs. 18, 47, 49, 55).



20. G. B. Zelotti, *Queen of Sheba (Costume)*, c.1562-75

21

ANDREA PALLADIO
1508-1580, Italian (Venetian)

Section through the Teatro Olimpico, Vicenza: Preparatory Sketch with Alternate Ideas for the Scene-Front, 1580

Pen and ink and wash

16 3/8 x 35 1/2 in. (415 x 895 mm.)

Inscribed with measurements

PROVENANCE: Inigo Jones (?)

Lord Burlington

Duke of Devonshire

RIBA on permanent loan since 1898 (Palladio, v. XIII, f. 5)

EXHIBITED: Vicenza, 1949

Paris, Institut Pédagogique National, *La Vie théâtrale au temps de la Renaissance*, Spring, 1963, no. 213, p. 117

Circulating exhibition of Smithsonian Institution, *Italian Architectural Drawings*, 1966-68

London, Heinz Gallery, *Inaugural Exhibition: Great Drawings from the Collection of the RIBA*, 1972

PUBLISHED: W.G. Keith "A Theatre Project by Inigo Jones,"

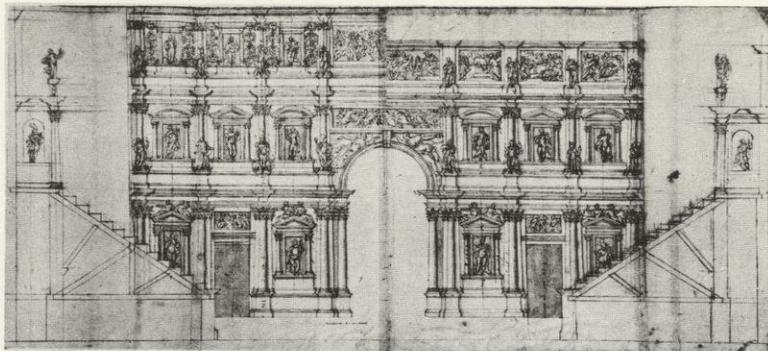
Burlington Magazine, XXXI, 1917 pl. III, opp, p. 106
Licisco Magagnato, *Teatri italiani del Cinquecento* (Venice, 1954), p. 59, fig. 36

Lionello Puppi, *Il Teatro Olimpico* (Vicenza, 1963), fig. 23, pp.44-45

Giangiorgio Zorzi, *Le opere pubbliche e i palazzi privati* (Venice, 1964), p. 134, fig. 104 a&b

Lent by the Royal Institute of British Architects, the Burlington-Devonshire Collection, London

In this very large and very beautiful ink drawing of a plan for the Teatro Olimpico in Vicenza, we have Palladio's elaboration on the idea of the ancient *frons scaenae* (scene-front) of a theater as a type of triumphal arch. Palladio, as most architects in the Renaissance, had been involved in putting up one of these festival arches for the entry of Henry III into Venice in 1572. The element of stage-design had been part of the triumphal arches for the wedding festival of 1565 (see no. 13), and others; the reliefs in the drawing on the top register on the right became, in fact, scenes from the Triumph of Hercules, of Virtue over the Vices. The Teatro Olimpico was the first permanent theater



21. A. Palladio, *Teatro Olimpico: Alternate Ideas for Scene-Front*, 1579

building in the Renaissance, designed specifically and solely for dramatic performances by the Olympic Academy of Vicenza. Unlike Serlio, Peruzzi and others, who visualized the stage within a frame, Palladio thought of it in front of a screen or architectural curtain. The drawing shown here is a preliminary draft, since there are two alternate suggestions of the scene-front represented. Yet it must be one of the final phases of the design, as the design on the right is very close to how the theater now looks (no. 22). Palladio sketched it probably just a few months before he died; the project was completed by his assistants, Albanese and Scamozzi (nos. 22, 23). The profiles of the auditorium, seen on the far left and right, were drawn from Palladio's sketches of the theaters of Pola and Verona (nos. 18, 19). Basic to Palladio was the desire to recreate the classical theater.

22

GIAMBATTISTA ALBANESE

Active late 16th-early 17th century, Italian (Vicenza & Venice)

Scene-Front of the Teatro Olimpico, Vicenza, 1580

Pen and ink and wash

14 7/8 x 31 3/4 in. (378 x 806 mm.)

Signed l.r.: Gio Batta Albanesi F.

Inscribed l.c.: Scala de Piedi Venti/Questa Linea e il Piede
Vicentino

PROVENANCE: Inigo Jones (?)

Lord Burlington

Duke of Devonshire

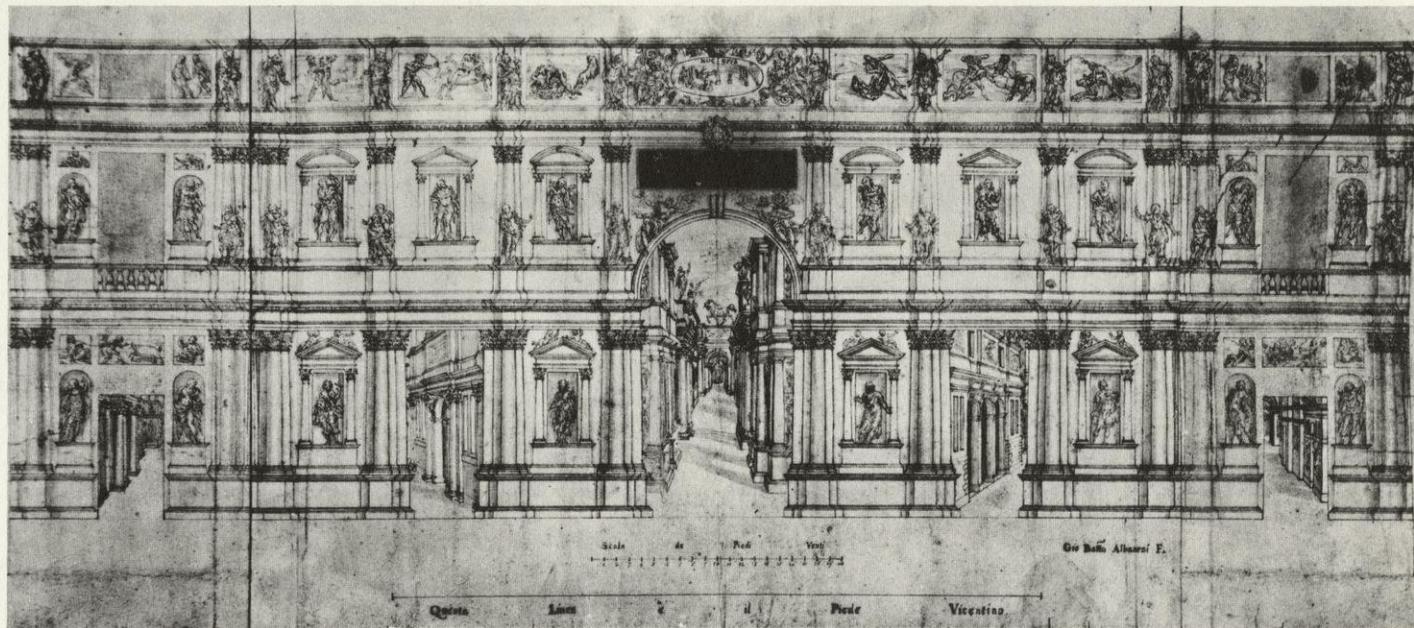
RIBA on permanent loan since 1898 (Palladio, v. XIII, f. 4)

EXHIBITED: Vicenza, 1949

PUBLISHED: Lionello Puppi, *Il Teatro Olimpico* (Vicenza, 1963),
fig. 24, p. 45

Lent by the Royal Institute of British Architects, the
Burlington-Devonshire Collection, London

This drawing by Albanese was probably based on, or copied from, his master Palladio's original designs. It is very close to how the theater building was actually carried out: the perspectives made of wood and stucco, the statues of the academicians in their niches, the bas-reliefs of the Triumph of Hercules, etc. The first and last fifth of the drawing are the left and right sides of the stage, the vertical lines representing the respective corners. The Teatro Olimpico, still one of the most beautiful theaters in the world, has suffered little damage over the years and undergone few modifications, although built largely of wood like the ancient theaters. Completed in 1584 and inaugurated a year later, it could seat 3,000 spectators.



22. G. B. Albanese, *Teatro Olimpico Scene-Front*, 1580

23

VINCENZO SCAMOZZI
1552-1616, Italian (Venetian)

Design for a Street Perspective in the Teatro Olimpico, c.1584

Pen and ink

11 7/16 x 16 1/8 in. (290 x 410 mm.)

Inscribed measurements below and elsewhere

PROVENANCE: Inigo Jones (?)

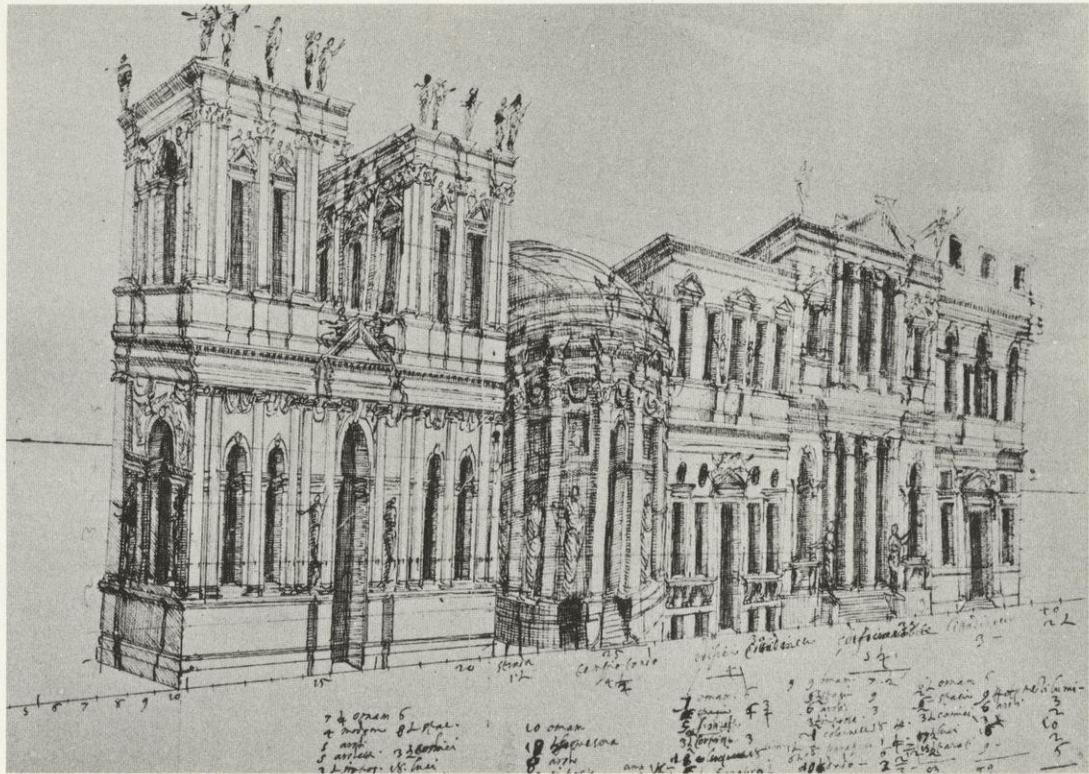
Third Earl of Burlington, until 1748

Fourth Duke of Devonshire

PUBLISHED: W.G. Keith, "A Theatre Project by Inigo Jones," *Burlington Magazine*, XXXI, 1917, p. 111
Allardyce Nicoll, *The Development of the Theatre* (New York, 1948), p. 94, illus. fig. 88
G. Lukomski, "Desegni dello Scamozzi a Londra," *Palladio*, 1949, fig. 6
Licisco Magagnato, *Teatri italiani del Cinquecento* (Venice, 1954), p. 60, fig. 45
Lionello Puppi, *Il Teatro Olimpico* (Vicenza, 1963), fig. 41

Lent by the Trustees of the Chatsworth Settlement, Devonshire Collection, Chatsworth, W.S. Vol. III, no. 71

This is one of five drawings by Scamozzi for the perspectives of the Teatro Olimpico. Four other sketches are in the Uffizi (Arch. 196, 198). The perspectives had previously been designed by Palladio (see no. 22; in fact, he had interpreted the ancient *periaktoi* as such, no. 16), although the specifics for the perspectives were carried out by Scamozzi. They are probably meant to reflect the mood of the tragedy by Sophocles, *Oedipus Tyrannus*, the inaugural production of 1585; yet they seem to be closer to typical Vicentine streets of the Renaissance. The perspectives, done in relief, were completed in 1585, at the time of the visit of the Empress Maria of Austria. Scamozzi himself designed a theater for Duke Gonzaga, in Sabbioneta; this tiny theater, completed in 1588, was "the first covered theater." The stage of this theater has suffered great damage in the last century and is in the process of reconstruction.



23. V. Scamozzi, *Street Perspective in Teatro Olimpico*, c.1584

24

GIOVANNI BATTISTA MAGANZA, the elder
c.1513-1586, Italian (Vicentine)

*Costumes of "Edipo Tiranno": King Oedipus on Horseback,
with Attendants, 1585*

Pen and brush, brown ink over black chalk
8 3/16 x 11 13/16 in. (208 x 300 mm.)

PROVENANCE: Moscardo collection, Verona (17th cent.)

EXHIBITED: Oakland, Calif., Mills College, *Venetian Drawings 1400-1630: Collection Janos Scholz*, 1959, no. 34
Hartford, Conn., Trinity College, *An Exhibition of Thirty Drawings from the Collection of Janos Scholz*, 1966, no. 1

Lent by Janos Scholz, New York

Although the Teatro Olimpico was completed by 1584, the actual inauguration of the theater did not occur until March 3, 1585. The inaugural production was of the play which Aristotle had thought the finest tragedy ever written, Sophocles' *Oedipus Rex*, also called *Oedipus Tyrannus* (*Edipo Tiranno*). Orsato Giustiniani translated the tragedy into Italian; Angelo Ingegneri directed. The chorus actually sang their role (all else was spoken), for which Andrea Gabrieli wrote the music. Over eighty stage costumes were designed by G. B. Maganza. According to a letter written by Filippo Pigafetta, who had viewed the première, "the actors...were dressed lavishly according to each one's station...King Oedipus was magnificently dressed in gold cloth and had a guard of twenty-four archers dressed in Turkish fashion, pages and courtiers." The drawing here can be identified with this description; the horse, similar to Parigi's (no. 55), may simply not have been used in the final production.



24. G. B. Maganza, sr., "Edipo Tiranno": *Oedipus with Attendants*, 1585

25

GIOVANNI BATTISTA MAGANZA, the elder
c.1513-1586, Italian (Vicentine)

*Costumes of "Edipo Tiranno": Old Shepherd and Messenger
of House of Oedipus, 1585*

Pen and ink and wash

12 x 8 1/4 in. (305 x 210 mm.)

PROVENANCE: Moscardo collection, Verona (17th cent.)

EXHIBITED: New York, Queens College, *Italian Architectural and
Theatrical Designs from Three Centuries*, 1962
Hartford, Conn., Trinity College, *An Exhibition of
Thirty Drawings from the Collection of Janos Scholz*,
1966
New York, Grolier Club Library, 1968

PUBLISHED: Lionello Puppi, "La rappresentazione inaugurale dell'
Olimpico, 1+2," *Critica d'Arte*, IX, 1962, nos. 50-51,
pp. 57-63, 57-69, fig. 14
Lionello Puppi, *Il Teatro Olimpico* (Vicenza, 1963),
fig. 51, p. 56

Lent by Janos Scholz, New York

This costume design for the old shepherd and the messenger of the house of Oedipus was also used in the inaugural production at the Teatro Olimpico in 1585. There were nine such speaking roles, and fifteen members of the chorus. There is also extant a drawing by Maganza of Creon's costume, now in the Yacovleff collection in Geneva, and an unidentified costume design in the École des Beaux-Arts, Paris (listed by Tietze, no. 2141).



25. G. B. Maganza, sr., "Edipo Tiranno": *Old Shepherd and Messenger*, 1585

26

GIOVANNI BATTISTA MAGANZA, the elder
c.1513-1586, Italian (Vicentine)

*Costumes of "Edipo Tiranno": Old Priest of Jove and
Messenger of Corinth, 1585*

Pen and ink and wash

11 3/4 x 7 3/4 in. (298 x 197 mm.)

PROVENANCE: Moscardo collection, Verona (17th cent.)

EXHIBITED: New York, Queens College, *Italian Architectural and
Theatrical Designs from Three Centuries*, 1962
Hartford, Conn., Trinity College, *An Exhibition of
Thirty Drawings from the Collection of Janos Scholz*,
1966
New York, Grolier Club Library, 1968

PUBLISHED: Lionello Puppi, "La rappresentazione inaugurale
dell'Olimpico, 1+2," *Critica d'Arte*, IX, 1962, mo.
50-51, pp. 57-63, 57-69, fig. 13
Lionello Puppi, *Il Teatro Olimpico* (Vicenza, 1963),
fig. 50, p. 56

Lent by Janos Scholz, New York

See nos. 24, 25 above.



26. G. B. Maganza, sr., "Edipo Tiranno": *Old Priest and Messenger*, 1585



Buontalenti and the Intermezzi of 1589

An *intermezzo* (or *intermedio*, a term used interchangeably with it) was an interlude between, and, later, before and after, the five acts of a play. The intermezzo involved music, dancing, singing and some acting with lavish costumes surrounding a pastoral, mythological, or quasi-mythological theme. The form was carefully cultivated in the Cinquecento, being considered a Renaissance manifestation of the ancient entr'actes. The earliest intermezzi were performed for the Latin plays revived in the Ferrara court around 1486; these interludes were introduced to provide light entertainment, a sort of *divertissement*, during intermissions, allowing the play to be interrupted yet maintaining a semblance of the three unities. At the Ferrarese court in 1502, Isabella d'Este saw a series of fascinating intermezzi, more interesting than the comedy itself. Descriptions of intermezzi are extant for many other early plays, including *La Calandria* in 1513 (no. 5). The intermezzi gradually supplanted the play, so that, by the early seventeenth century, they were performed by themselves (see nos. 41, 50, 51, etc.).

Early sixteenth-century intermezzi were usually five in number, involving a disconnected set of allegorical subjects. Even the intermezzi for the wedding of 1539 (see no. 8) were not on one set subject and were largely independent of the

theme of the comedy, *Il Commodo*. When Grand Duke Francesco de' Medici married his long-time mistress, Bianca Cappello, in 1579, the festival took the form of pageant wagons and a cavalcade in the Pitti Palace courtyard; the participants entered in ornamented chariots (no. 28). One of the themes here was the triumphal union of Venus and Mars, an obvious allusion to the wedding couple. After a dozen *carri* (chariots) had entered the courtyard, with each singing a madrigal to honor Bianca, the actual tourney (*sbarra*), or combat with barriers, began.

In 1586, we have the first intermezzi designed by the Medici architect-engineer Bernardo Buontalenti. A student of Michelangelo and later Giorgio Vasari and the architect-stage designer, Francesco Salviati, he was called "Buontalenti delle Girandole," because of his many pyrotechnical efforts. He was in the service of the Medici for almost sixty years and designed villas, gardens, fountains, jewelry, armaments, funerals and fireworks, as well as festivals. In 1585, he built the famous Uffizi (Medici) Theater (fig. C), which was opened the following year with intermezzi designed by him (no. 30) for Count Bardi's *L'Amico fido*. These intermezzi, the main part of the wedding festivities for Virginia de' Medici and Cesare d'Este, were the most lavish heretofore seen, mounted "without any regard to expense."

The epitome of the art-form, however, came three years later, when Buontalenti designed the settings for the spectacular intermezzi for the comedy by Girolamo Bargagli, *La Pellegrina* (no. 34). The play, which also was held in the Uffizi Theater, took place on May 2, 1589, and was performed by the Intronati, a Sienese acting group (see Nagler, pp. 70-92). The six intermezzi, part of a two-week wedding festival for the marriage of Grand Duke Ferdinando de' Medici and Christine of Lorraine, granddaughter of Catherine de' Medici (see an imaginary recreation of the wedding ceremony in no. 31), lasted for more than four hours and were repeated several days later. The *Descrizione* (no. 32) of the festival details also the processional entry of Christine into Florence on April 30 at ten in the morning; the city was decked out with false façades (fig. B), banners, and triumphal arches with sculpture and paintings (no. 33) at various points along the way, including the cathedral and the

Palazzo Vecchio—each painting symbolically representing the peaceful relationship between France and Tuscany.

Ferdinando was out to establish his independence from the Spanish monarch, Philip II, by his alliance with the French, and, thus, to demonstrate this, the festival was mounted on the most elaborate scale ever seen. Ferdinando also wanted everyone to know exactly how elaborate the festival was: he had published large numbers of over seventeen different "souvenir" festival-books, each one describing various different parts of the sumptuous festivities of 1589. Similarly, more visual material of the event is extant than for any other Renaissance festival. Buontalenti did literally hundreds of sketches for the intermezzi costumes (nos. 35, 36) and sets (no. 38). Fortunately, also, we have engravings after each of Buontalenti's six intermezzi, some by d'Alfiano and some by Agostino Carracci (nos. 37, 39). The effects of clouds, music, sweet aromas, flashing lights, dances (as in no. 39), and numerous mechanical stage effects must have been overwhelming to the viewers. Count Bardi wrote the theme of these intermezzi, which involved an alluded compliment to the wedding couple, and more particularly to Francesco: the neo-Platonic subject was the "Harmony of the Universe"—through the moral force of music the model form of princely government could be achieved. These sophisticated intermezzi, written by Bardi and his Florentine *Camerata*, while lacking any real drama or acting, led in their musical and visual fantasy-form directly to the earliest operas, such as Rinuccini's *Dafne* of 1597 and Monteverdi's *Orfeo* of 1607, which were also patronized by the ducal courts.

27

RAFFAELLO GUALTEROTTI
1543-1639, Italian (Florentine)

*Feste nelle nozze/ Del Serenissimo Don/ Francesco Medici
Gran/ Duca di Toscana;/ Et Della Sereniss. sua Consorte
la Sig./ Bianca Cappello/ ...Nuouamente Ristampate. In
Firenze 1579*

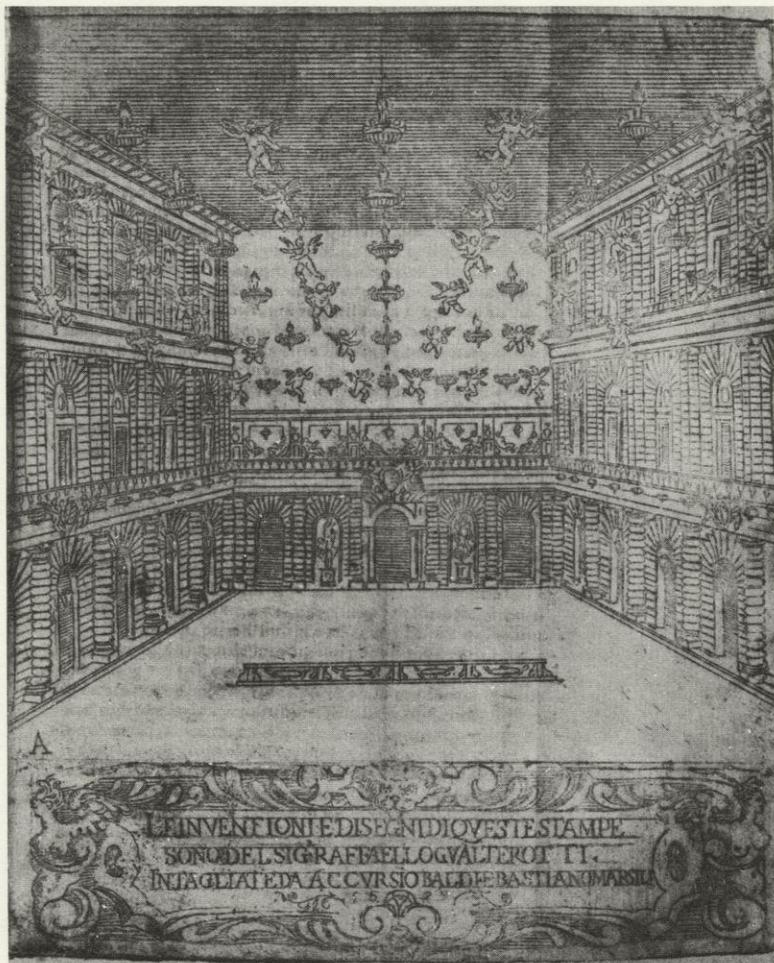
Festival book with 16 etchings in colored ink; 42 leaves (58 +
ii + 24p.)

8 1/2 x 6 1/6 in. (215 x 155 mm.); etchings: 7 3/4 x 6 1/2 in.
(197 x 165 mm.)

PROVENANCE: Gift of Susan Dwight Bliss

Lent by the Beinecke Rare Book and Manuscript Library,
Yale University, New Haven, Conn.; Hd22/300F

This festival book describes the third major wedding celebration of the Cinquecento. After the death of Giovanna of Austria in April 1578, Grand Duke Francesco de' Medici was free to marry his mistress, Bianca Cappello, a Venetian. He waited only two months to marry her secretly. Sixteen months later, on October 12, 1579, the public ceremonies were held, which ended in the coronation of Bianca. Two days later, the main event of this wedding festival occurred: the *combat à la barrière*, or *sbarra*, a tournament with many elaborate chariots. It was held in the courtyard of the Pitti Palace, which was covered with a cloth over the top. An artificial heaven above was decorated with seventy winged angels; everything was lit with lamps. Many scenic elements decorated the courtyard, similar to Buontalenti's decorations of the same courtyard in 1589 (see Nagler, fig. 65). Interestingly, perspective scenery was used to give the illusion of the sea and Venice. The theme of the *sbarra* was the union of Venus and Mars, a reference to the Grand Duke and Duchess. This festival is the first mock combat to which we have visual evidence; the delicately colored etchings designed by Gualterotti were executed by Accursio Baldi and Bastiano Marsili.



27. R. Gualterotti (after), *Courtyard of Pitti Palace for Tournament*, 1579

28

RAFFAELLO GUALTEROTTI
1543-1639, Italian (Florentine)

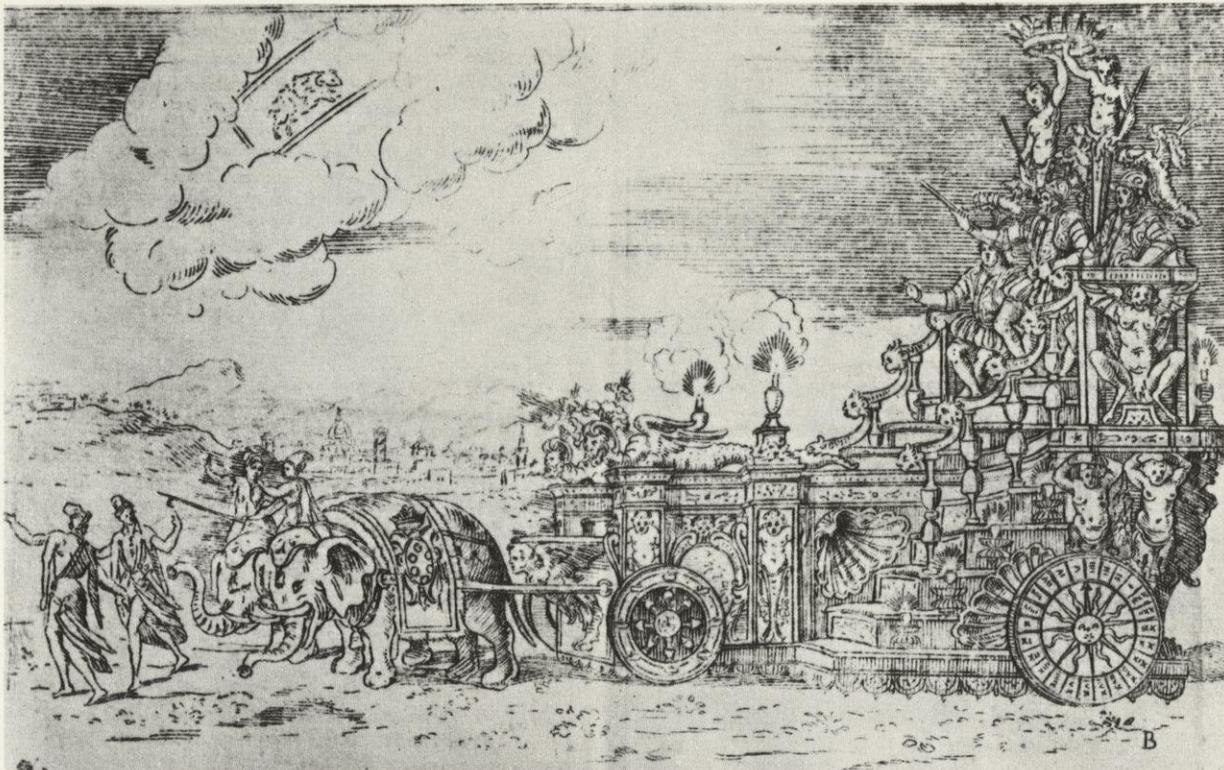
*Feste nelle nozze/ Del Serenissimo Don/ Francesco Medici
Gran / Duca di Toscana;/ Et della Sereniss. sua Consorte
la Sig./ Bianca Capello/ ...Nuouamente Ristampate.
Firenze 1579*

Festival book with 16 etchings in colored ink; 42 leaves
9 1/6 x 6 5/16 in. (230 x 160 mm.); etchings: 5 1/2 x 9 in.
(140 x 228 mm.)

PROVENANCE: Acquired from George Chaffée, 1952

Lent by the George Chaffée Collection, Harvard Theatre
Collection, Cambridge, Mass.

A dozen floats or pageant wagons were involved in the 1579 festival in the Pitti Palace courtyard. Considering how unpolitical was the marriage of Francesco and Bianca, it is amazing how much was spent on the festivities; perhaps the festival was intended to "legitimize" a somewhat scandalous affair. The first *carro* was that of the three Persian knights who would be the challengers to the Tuscans in the jousting. Two "elephants" (which actually resembled living animals) drew the chariot into the courtyard. Painted in white and gold and ornamented with sphinxes and foliage, the chariot had wheels representing the sun, moon and stars (see Nagler, p. 52ff). One *carro* had no wheels; it was that of Europe and Africa, a silver shell which slid into the courtyard and which carried personifications of these continents. Gualterotti, author of this festival book, seems also to have been the *festaiuolo* (although not for the festivities of 1589, for which he also wrote a description, no. 32).



28. R. Gualterotti (after), *Chariot of Persian Knights*, 1579

29

UNKNOWN ITALIAN
16th century

Architectural Perspective (reverse: Bust of a Man), c.1580

Pen, brown ink, brush, gray wash

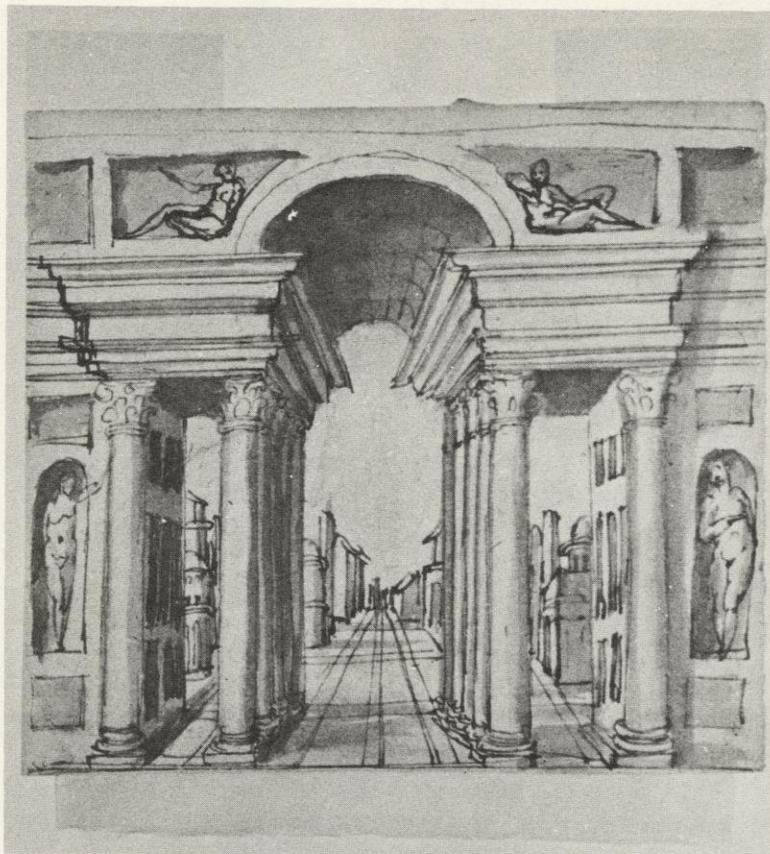
4 7/8 x 5 1/2 in. (124 x 139 mm.)

PROVENANCE: Giovanni Piancastelli (1844-1926), Rome
Mrs. Edward D. Brandegee, to 1938

EXHIBITED: Cincinnati, Ohio, The Taft Museum, *Art and Fashion of the Renaissance*, October 4-November 30, 1946

Lent by the Cooper-Hewitt Museum of Decorative Arts and Design, New York, acc. no. 1938-88-2618

This small ink and wash drawing shows a perspective scene of a paved street through the three openings of an arch. The lateral openings have straight entablatures, above which rises the vault of the central opening. Sculptured figures lie beside it, and two stand in niches beside the lateral openings. There is a possibility that this design is related to a theatrical décor. The mannerist style would place it in the 1580's. Many other scenographic drawings were part of the Piancastelli collection, Rome.



29. Unknown Italian, *Architectural Perspective*, c.1580

30

BERNARDO BUONTALENTI (attributed to)
1536-1608, Italian (Florentine)

*Design for the Reign of Neptune and Seagods, Possibly for an
Intermezzo for "L'Amico Fido," 1586(?)*

Pen and ink

8 1/2 x 8 1/2 in. (215 x 215 mm.)

PROVENANCE: Inigo Jones(?)

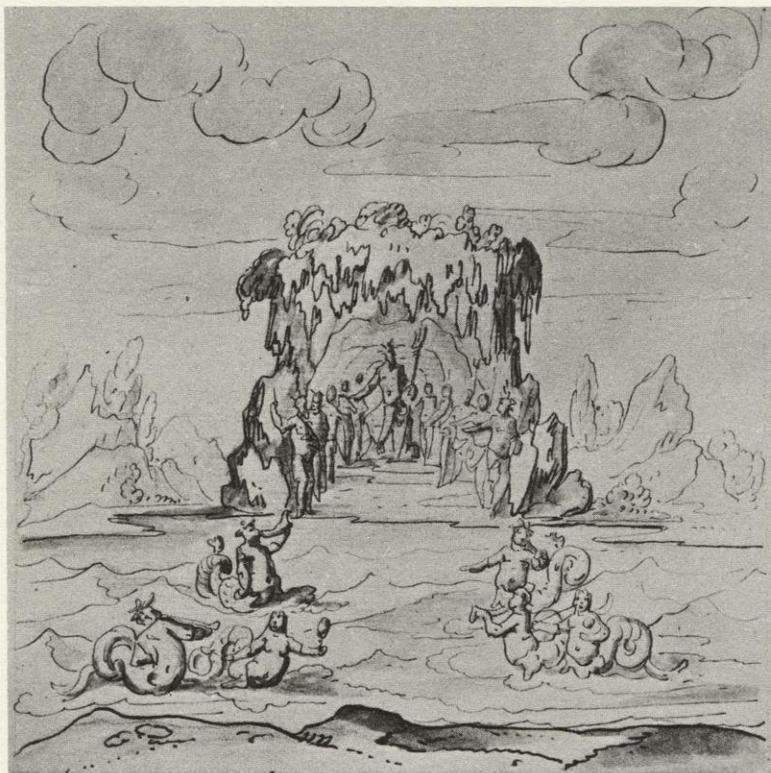
Third Earl of Burlington, until 1748

Fourth Duke of Devonshire

PUBLISHED: P. Simpson & C.F. Bell, "Designs by Inigo Jones," *Walpole Society*, vol.XII, 1923-24, p. 156 (appendix of theatrical designs, not by Jones), no. 26
Allardyce Nicoll, *The Development of the Theatre* (New York, 1948), p.100, illus. fig.94
Enciclopedia dello Spettacolo, vol. VIII, after col. 1600, no. 26, illus.pl.clxxiv (art. by E. Povoledo)

Lent by the Trustees of the Chatsworth Settlement, Devonshire Collection, Chatsworth, W.S. vol. III, no. 37

Elena Povoledo, in the source mentioned above, has identified this drawing as a scene for one of the Florentine intermezzi for *L'Amico fido*, a comedy by the Medici court poet, Count Giovanni Bardi. The play was premiered in the new Medici Theater in the Uffizi in February 1586 (see fig. C for a view of this theater in 1616). The theater (in the east wing of the Uffizi) was designed by Buontalenti as part of the marriage festival for the wedding of Virginia de' Medici (Grand Duke Francesco's half-sister) to Cesare d'Este. The comedy and intermezzi were the highlight of the festival. The fourth intermezzo, to which this drawing may be related, depicted a reef near a seacoast, with sea creatures dripping wet and spewing forth perfumed water from their conches. Neptune emerged between rocks with his entourage. Similar designs can be seen in 1579 (no. 28) and 1589 (Nagler, fig. 48). The Uffizi has two sketches identified with the festival of 1586 (Uffizi, no. 31, pp. 59-61, fig. 9).



30. B. Buontalenti (att.), *Reign of Neptune: Intermezzo for "Amico Fido,"* 1586 (?)

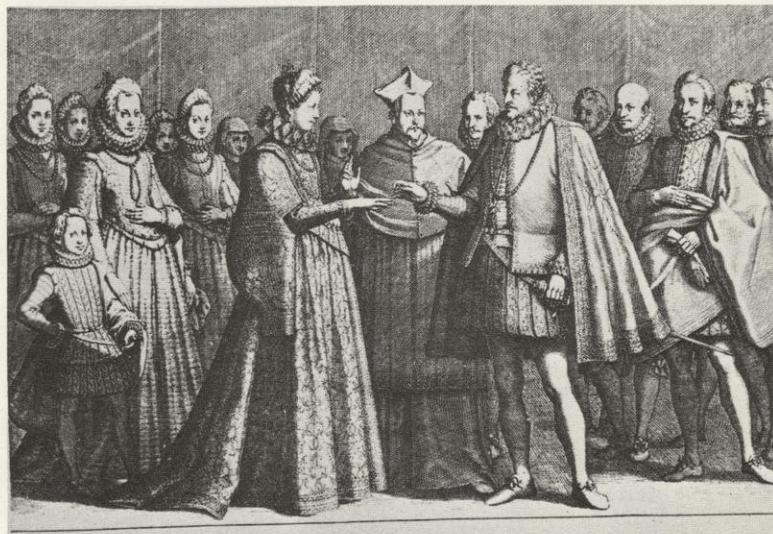
31

JACQUES CALLOT (after MATTEO ROSSELLI)
1592-1635, French (worked in Florence)

The Marriage of Ferdinando I to Christine of Lorraine in 1589: from "The Life of Ferdinando de' Medici," 1619
Engraving; Lieure 147^{II}
8 3/4 x 11 13/16 in. (222 x 300 mm.)

Lent by the Metropolitan Museum of Art, New York;
Bequest of Edwin de T. Bechtel, 1957, acc.no.57.650.363(1)

This depiction of the marriage ceremony between Grand Duke Ferdinando de' Medici and Christine of Lorraine is from a series of eighteen prints, commissioned by his son and successor, Cosimo II, to commemorate the anniversary of Ferdinando's death (which occurred in 1609). The series constitutes the largest which Callot engraved and took from 1614 to 1619 to complete. The wedding actually took place by proxy in the royal chapel in Blois, the royal palace near Paris, on February 20, 1589. On the left, we see Christine's grandmother, the powerful Catherine de Médicis, who considered Christine her favorite and arranged this highly political marriage. The wedding festivities, during which Ferdinando first laid eyes on his wife, lasted for three weeks, from April 23 to May 15, 1589. (A drawing related to this print indicates that Callot considerably altered Matteo Rosselli's designs.)



31. J. Callot (after Rosselli), *Marriage of Ferdinando de' Medici to Christine of Lorraine in 1589*, 1619

RAFFAELLO GUALTEROTTI
1543-1639, Italian (Florentine)

32

*Descrizione/ del Regale/ Apparato/ per le nozze della
Serenissima/ Madama Cristina/ di Loreno/ Moglie del
Serenissimo Don/ Ferdinando Medici/ III. Granduca/
di Toscana./ Descritte da Raffael Gualterotti Gentil'/
huomo Fiorentino./ In Firenze./ ...1589*

Festival book with etched title page and 67 plates, 107 leaves

PROVENANCE: Prince Liechtenstein Library
H.P. Kraus, to 1960

Lent by Donald Oenslager, New York; acquired 1960

This festival book by Raffaello Gualterotti describes the various parts of the wedding celebration of Christine of Lorraine and Ferdinando de' Medici, Grand Duke of Tuscany, which took place between April 23 and May 15, 1589. Most of the sixty-seven plates in this book deal with the entry of Christine into the city of Florence on April 30. There are seventeen other such *Descrizioni* of different segments of the festival. Ferdinando wanted to make sure that enough commemorative volumes were published; thus, more information, visual and descriptive, has come down to us on the *festa* of 1589 than for any other festival in the Renaissance. Similarly, the festival was one of the most influential in the sixteenth century. His marriage plans were to emphasize the independence of Tuscany from Spain, which considered Italy a Spanish province. Therefore, he avoided the Spanish crown's offers of various brides, and instead took his distant cousin from France. The various decorations on building facades and on triumphal arches paid homage to the relationship between France and Tuscany.

CHERUBINO ALBERTI (after JACOPO LIGOZZI)
1553-1615, Italian (b. Borgo San Sepolcro)

33

Allegory of the Establishment of the Medici, 1589
Engraving; Bartsch XVIII.108.157
10 1/8 x 10 3/8 in. (257 x 264 mm.)

Lent by the Metropolitan Museum of Art, New York; Harris S. Brisbane Dick Fund, 1953, acc.no.53.601.179

The festival of 1589 began with the entry of Christine into Florence at ten in the morning on April 30. In order to show that Ferdinando was

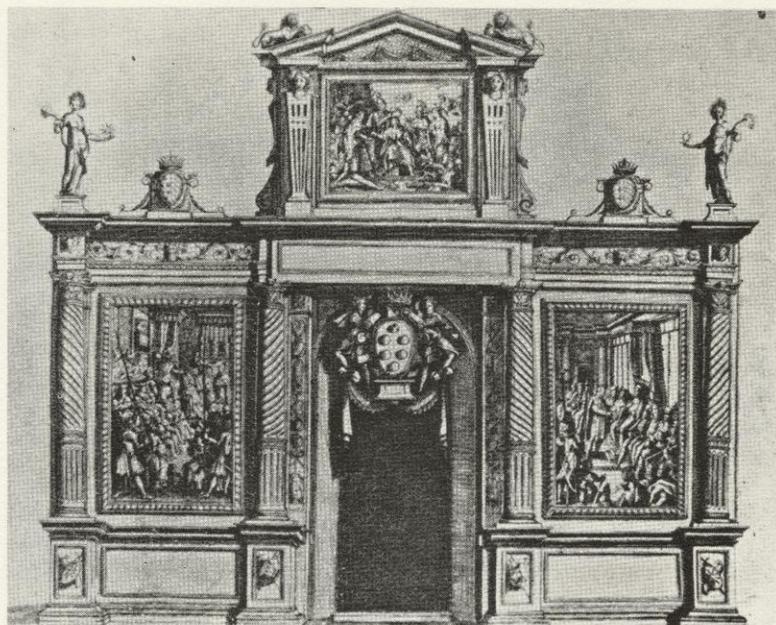


Fig B. O. Scarabelli (after Dosio), *Décor of Portal of Palazzo Vecchio for Royal Entry of Christine of Lorraine*, 1589 (Metropolitan Museum, New York, not in exhibition)

from a line of great Grand Dukes (a very recent title, not yet acknowledged by Spain), the entry festivities directly imitated those for Francesco and Giovanna in 1565 (no. 13); Ferdinando wanted to re-iterate the dynastic succession of the Medici as well as to impress the royal houses of Europe. Beginning at the Porta al Prato, where a temporary theatrical structure was mounted, Christine proceeded by carriage with entourage, through various arches and before façades (one was on the Cathedral), until the final destination was reached—the Palazzo Vecchio, where Christine was to dwell. The Palazzo Vecchio, where Ferdinando greeted his bride, was decorated with the climactic décor of the entry. The topmost painting, over the doorway with the Medici emblem, was painted by Jacopo Ligozzi. The painting is lost, but the design is preserved for us in this engraving by Cherubino Alberti (also in an engraving by Scarabelli, fig.B). The painting by Ligozzi showed the allegory of the Establishment of the Medici. Tuscany, personified by a woman sitting on a throne, is being crowned by Grand Duke Cosimo and is handing a sceptre to Florence. Siena is opposite, surrounded by personifications of the Arno, and other natural boundaries of Tuscany.

GIROLAMO BARGAGLI
1537-1586, Italian (Sienese)

34

*La Pellegrina/ Commedia/ di M. Girolamo Bargagli,/
Materiale Intronato:/ Rappresentata nelle felicissime
Nozze del Sereniss./ Don Ferdinando de' Medici
Granduca/ di Toscana, e della serenissima Madama/
Cristiana di Loreno sua consorte./ In Siena,/ Nella
Stampieria di Luca Bonetti, M.D. LXXXIX./ Con
licenza de' Superiori, 1589*

Festival book; 152 pp. O.
8 1/8 x 5 3/4 in. (206 x 147 mm.)

Lent by the Memorial Library Rare Book Room, the
University of Wisconsin-Madison (X36Y/.B24/P)

The comedy *La Pellegrina* ("The Woman Pilgrim") by Girolamo Bargagli was performed, as part of the wedding festival of Ferdinando and Christine, on May 2, 1589. It took place in the Uffizi Theater (fig. C) on a Tuesday evening, and was acted by the Intronati, an acting ensemble of young Sienese noblemen. Pisa was the locale; Buontalenti did the masterful perspective scenery (no visual record remains). During each intermezzo, the scenery was changed, revealing a total of seven different vistas. Bastiano de' Rossi has left us a detailed description of the scene (see Nagler, pp.79-80). The real event of the evening, however, was the intermezzi to the comedy. The theme which Giovanni Bardi, member of the Camerata fiorentina (see nos. 27, 30, 40, festivals with which he was involved), chose for the intermezzi was the Power of Musical Harmony. The theme had subtle political connotations: Plato, on whom Bardi based his intermezzi, extends harmonic perfection to the origins and the effects on the government of the city. The Harmony of the Universe was the model for earthly princes to follow. The Harmony of the Spheres, represented in the first intermezzo (no. 37), was more than just a compliment to Ferdinando and Christine, whose union represented the return of Harmony to earth; it had significant political overtones. Rinuccini, Caccini and Peri wrote the poetry and music for the intermezzi; all of them were involved in the production of the first operas, *Dafne* in 1597, and *Euridice* in 1600.

35

BERNARDO BUONTALENTI
1536-1608, Italian (Florentine)

Studies of Helmeted Warriors: Probably for an Intermezzo
(verso: Architectural Motifs), 1589(?)

Pen and ink and wash

7 5/8 x 10 1/8 in. (194 x 297 mm.)

PROVENANCE: House of Savoia-Aosta

EXHIBITED: Oakland, Calif., Mills College, 1961
 New York, Este Gallery, November 1961
 New York, Queens College, *Italian Architectural and
Theatrical Designs from Three Centuries*, 1962
 Hamburg, Germany, 1963; Cologne, Germany, 1964
 New York, Metropolitan Museum of Art, *Janos
Scholz Collection*, 1965
 Hartford, Conn., Trinity College, *An Exhibition of
Thirty Drawings from the Collection of Janos Scholz*,
1966

PUBLISHED: Yvonne Hackenbrock, "Some Florentine Jewels:
Buontalenti and the Dragon Theme," *Connoisseur*,
November, 1968, pp.137-143, illus.

Lent by Janos Scholz, New York

This beautiful sketch of helmeted warriors has been attributed to Bernardo Buontalenti by Philip Pouncey. If so, it was most likely for one of the helmeted figures in an intermezzo for *La Pellegrina* in 1589. (Cf. Nagler, fig.44, the figure of Apollo; fig.52, figure on far left; fig.54, figure to left of dragon; fig.61, fifth from left; fig. 63, where the design of Apollo in the Biblioteca Nazionale, Florence, is strikingly close to our sketch here.)



35. B. Buontalenti, *Helmeted Warriors, Probably for Intermezzo for "La Pellegrina"*, 1589 (?)

36

BERNARDO BUONTALENTI
1536-1608, Italian (Florentine)

*Design for the Costume of a Female Figure, Probably for
an Intermezzo for "La Pellegrina," 1589(?)*

Pen, brown ink and wash

14 1/4 x 9 3/4 in. (247 x 362 mm.)

PROVENANCE: Charles E. Slatkin Gallery, New York

EXHIBITED: Providence, Museum of Art, Rhode Island School of Design, *J. Callot 1592-1635*, March-April, 1970, no. 106

Lent by Donald Oenslager, New York; acc.no.I-HH-I, 1961

One of the dozens of sketches of theatrical costumes given to Buontalenti, this too appears to be for the intermezzi of 1589. It has similarities with Buontalenti's designs for that festival, for sirens and mythological figures (as in Nagler, figs.47, 49, 55, etc., drawings in the Biblioteca Nazionale, Florence). Forty-five female costumes were used in the first intermezzo alone (no.37). Two tailors, Oretto Belardi and Niccolò Serlosi, sewed the costumes with the help of fifty assistants. Velvet, gold ornaments and precious stones were used. With one exception all roles were filled by men or boys: thus, papier-mâché breasts were added and masks were worn to give the actors and singers a more feminine appearance. Buontalenti's designs of female costumes had a great influence on his successor, Giulio Parigi (see no.43).



36. B. Buontalenti, *Female Costume, Probably for Intermezzo for "La Pellegrina,"* 1589 (?)

37

AGOSTINO CARRACCI (after BERNARDO BUONTALENTI)
1557-1602, Italian (b. in Bologna)

First Intermezzo for "La Pellegrina": The Harmony of the Spheres, 1589

Engraving and etching; Bartsch XVIII.106.121^{II}

9 1/2 x 13 3/4 in. (241 x 350 mm.)

Signed in plate, l.r.: A.C.F.

PROVENANCE: Juan Jorge Peoli (1825-1893), New York (L.2020)

PUBLISHED: New York, American Art Association, J. J. Peoli collection auction, May 8, 1894, no. 2

Lent by the Cooper-Hewitt Museum of Decorative Arts and Design, New York, acc. no. 1896-31-6; Gift of George A. Hearn

The first intermezzo for the comedy *La Pellegrina*, the major part of the festival of 1589, was entitled the "Harmony of the Spheres." Carracci engraved and etched this print after Buontalenti's sketches, one of which survives in the Victoria and Albert Museum (Nagler, fig. 42). The author of the intermezzi, Count Bardi, got his ideas from the tenth book of Plato's *Republic*. The intermezzo began before the play itself. In the center, the Doric Mode descended from heaven, singing a madrigal; the other Modes sat on either side of her. After a scene change, the starry sky appeared with four clouds ascending. The eight Platonic Sirens sat on the low clouds and sang a madrigal. Then, the heavens parted and the cloud-throne of Necessity was revealed. She held the diamond spindle joining the two poles of the universe between her legs; below, the Three Fates circled her. On each side of her sat the seven Planets and Astraea. The scenic backdrop glowed; on high the six Virtues were represented. After a group madrigal, the clouds rose, sunlight poured in, and a perspective scene of Pisa appeared. The first act was ready to begin. Needless to say, even the most educated spectator in 1589 could hardly understand the obscure iconography of these intermezzi.



37. A. Carracci (after Buontalenti), *Harmony of Spheres: 1st Intermezzo*
for "La Pellegrina", 1589

38

BERNARDO BUONTALENTI (attributed to)
1536-1608, Italian (Florentine)

*Studies for Stage Design of "Apollo and the Python," Third
Intermezzo for "La Pellegrina"* (verso: Tree Tops), 1589

Pen and brown ink, brown wash, heightened with white, over
black chalk

6 7/16 x 13 11/16 in. (163 x 348 mm.)

Inscription l.l.: Ag. Carracci

PROVENANCE: Lionel Lucas (1822-1862), London

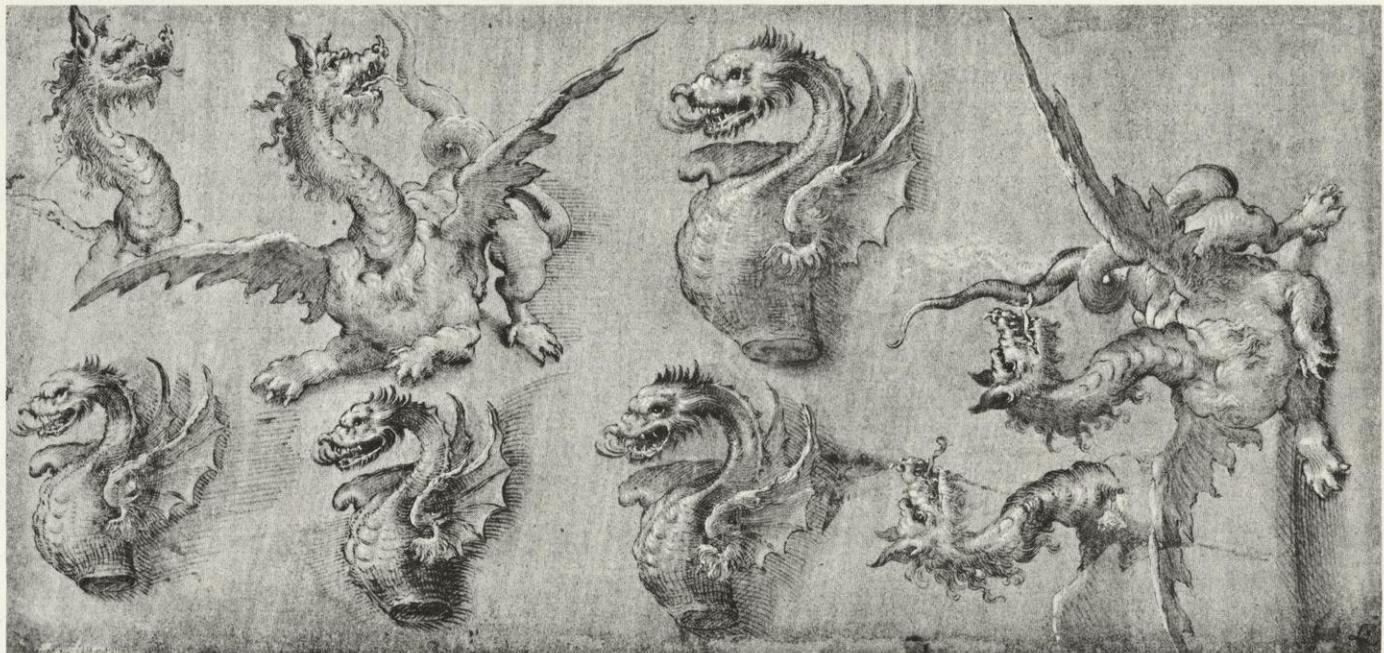
Claude Lucas

Lincoln Kirstein

PUBLISHED: F. Stampfle, "Report to the Fellows of the Pierpont
Morgan Library," New York, 1961, p.79

Lent by the Pierpont Morgan Library, New York; gift of
Lincoln Kirstein, acc. no. 1960.20

This pen and ink drawing shows four sketches of the dragon from the third intermezzo for *La Pellegrina*. The four other monsters are of one costume worn possibly in the Inferno in the fourth intermezzo. Although this has been attributed to Buontalenti, whose other drawings for the third intermezzo are in the Victoria and Albert Museum and the Biblioteca Nazionale, Florence (Nagler figs. 52, 53), the drawing shows the dragon (or python) facing right, as it does in the finished engraving by Carracci (no. 39). If it were done before the engraving, the dragon should face to the left, as in the drawings mentioned above. Reversal of drawings, however, is not always done by the engraver. The style of the drawing, nevertheless, is stylistically unlike any of the other sketches by Buontalenti for the 1589 festival. The tree tops on the reverse of this drawing are probably also related to Carracci's engraving.



91

38. B. Buontalenti (att.), *Studies for Python: 3rd Intermezzo for "La Pellegrina"*, 1589

39

AGOSTINO CARRACCI (after BERNARDO
BUONTALENTI)
1557-1602, Italian (b. in Bologna)

*Third Intermezzo for "La Pellegrina": Apollo Slaying the
Python, 1589*

Engraving and etching; Bartsch XVIII.106.122 I/II
9 5/8 x 13 1/2 in. (245 x 343 mm.)

EXHIBITED: Providence, Museum of Art, Rhode Island School of
Design, *J. Callot 1592-1635*, March-April, 1970, no.
107

Lent by the Metropolitan Museum of Art, New York, Harris
S. Brisbane Dick Fund, 1926, acc. no. 26.70.4(33)

The third intermezzo for the festival of 1589 shows the theme of Apollo Slaying the Python. Act II of *La Pellegrina* ended, and the scene of Pisa was covered by a heavily-wooded glade. Eighteen Delphic men and women entered in pairs from the left and sang a madrigal about a dragon frightening the countryside. Then the Python appeared, with wings spangled with mirrors and wide jaws with three rows of teeth. It began to emit flames at the people. Apollo flew down from above, armed with his trusty bow and arrow. He did battle with the dragon in pantomime and then danced a fast victory dance. The flying Apollo was a puppet who landed backstage; then, a dancer appeared dressed as Apollo to complete the intermezzo (Nagler, p. 83). The Delphic couples ended the scene by singing a hymn in praise of Apollo, who did a dance of joy. The inspiration for the subject seems to have been the ancient musical contests held at the Pythian Games. Plato speaks of Apollo as versed in music and as precedent to the Music of the Universe; music purged the soul of spiritual demons.



39. A. Carracci (after Buontalenti), *Apollo and Python*: 3rd Intermezzo for "La Pellegrina", 1589



Parigi, Callot and the Medici

Giulio Parigi had an enormous influence on theatrical-festival design, having been in the service of the Medici court since 1580 and, from 1608 to 1635, as chief festival designer. Parigi carried on the tradition of his predecessor and master, Buontalenti, in a more sophisticated manner, as seen in the costumes and stage-settings he designed for festivals. These designs were etched by Parigi's pupils, Remigio Cantagallina, who worked on the 1608 festival and also had been trained by Agostino Carracci (see nos. 37, 39), and Jacques Callot, who studied with Parigi from 1612 to 1615. These etchings are the only visual evidences we have of Parigi's art, since very few of his original drawings (nos. 49, 55, 56) have survived.

His first official commission was for the 1608 wedding festival honoring the marriage of the hereditary Prince Cosimo and the Hapsburg Archduchess Maria Magdalena, described minutely in the commemorative festival-book by Camillo Rinuccini (no. 40). (Cigoli may have designed the festival arch, as seen in no. 44, for the bride's entry into Florence on October 18.) Parigi designed the six intermezzi for *Il Giudizio di Paride* ("The Judgment of Paris"), an unimaginative pastoral play by Michelagnolo Buonarroti, the younger, which was performed on October 25, 1608, and repeated for the Duke of Mantua on November 19. Buonarroti also wrote several of the outlines of the

intermezzi, including "The Forge of Vulcan" (no. 41), etched by Cantagallina after designs of Parigi, and showing the trap room and a glimpse of how the machinery worked beneath. On November 3, there was a mock naval battle, involving maritime *trionfi* or floats in the Arno River. Perhaps done to rival the earlier Mantuan spectacle (see Nagler, p. 111), this elaborate nocturnal sea battle retold the story of Jason and the Golden Fleece (nos. 42, 43); the Argonauts proceeded through the "sea" inhabited by Orpheus, Dionysus (Bacchus), the god of the Arno and four other Tuscan rivers, etc.

The next major Medici festival show (or *mostra*) took place seven years later in 1615, this time in honor of the (now) Grand Duchess Maria Magdalena. It was part of the carnival of that year, and took the form of a medieval joust and equestrian ballet written by the court poet, Andrea Salvadori, and entitled *Guerra d'Amore* ("War of Love"), with the arena on the Piazza Santa Croce, the décor, the chariots and the costumes designed by Parigi (nos. 45-47). Grand Duke Cosimo II himself was the main actor in this pageant, as Indamoro, king of Narsinga. Eight months later, for the occasion of the state visit of Federigo di Urbino, bridegroom of Claudia de' Medici, a festival was again held in Florence with a tournament also on the Piazza Santa Croce and also with décor designed by Parigi (no. 48); the title of the fantasy written by Salvadori was *La Guerra di Bellezza* ("War of Beauty"), similar in most respects to the earlier joust.

Jacques Callot etched Parigi's designs for these two events. Callot had also entered the service of the Medici, in 1614, to etch scenes from the life of Ferdinando de' Medici (see no. 31), and remained until the death of his patron, Cosimo II, in 1621. Callot's real artistic life began in Florence with the re-creation of Florentine theatrical festivals in etchings; before this, the young artist had done very few important works. With his apprenticeship under Parigi, Callot discovered many theatrical devices and acquired an inclination for the fantastic and a sense of deep spatial illusionism, elements seen in all his subsequent work.

Among Callot's most important theatrical prints, besides the ones mentioned above (nos. 46-48), are the etchings of

the intermezzi for the vigil entitled *La Liberazione di Tirreno e d'Arnea* ("The Liberation of Tyrsenus and Arnea") and the engravings of the five acts of the published play *Il Solimano* ("Suleiman"). The vigil, or *veglia*, a sort of rudimentary opera, was performed for the carnival of 1617, held in honor of the wedding of Ferdinando Gonzaga, Duke of Mantua, and Caterina de' Medici, sister of Grand Duke Cosimo II. It took place on February 6 in the Uffizi Theater (fig. C). Callot's etching gives us the only recorded view of Buontalenti's famous auditorium theater of 1586, also showing us the scene of the first "intermezzo" of Andrea Salvadori's play. Parigi's design of the Inferno in the second intermezzo (no. 50) bears strong resemblances to his earlier scene of Vulcan's smithy of 1608 (no. 41) and to Buontalenti's Hades of 1589 (Nagler, fig. 56). The tragedy by Prospero Bonarelli, *Il Solimano*, was first performed in Florence on December 8, 1619; Callot etched the six illustrations for the play published the following year (nos. 52, 53, 54). Numerous drawings by Callot for these prints are extant in the Devonshire collection and in the Uffizi (see Uffizi, no. 31, pp. 186-91). The set, which remains unchanged throughout, in many ways reminds one also of Buontalenti's stage setting for one of the comedies of 1589 (Uffizi, no. 31, fig. 14). With Parigi's followers (no. 56), however, we see less of the Mannerist, Buontalentian influence and more of what can only be described as the early Baroque.

CAMILLO RINUCCINI
late 16th-early 17th century (Florentine)

40

*Descrizione/ Delle/ Feste fatte/ nelle reali Nozze/ De'
Serenissimi Principi/ Di Toscana/ D. Cosimo de' Medici,/*
*E Maria Maddalena/ Arciduchessa D'Austria./ In
Firenze/ 1608*

Festival book; ii + 99p.
8 5/8 x 6 3/8 in. (220 x 162 mm.)

PROVENANCE: G. B. Puccini, Lucca
Bovinativa Library, Lucca

Lent by the Beinecke Rare Book and Manuscript Library,
Yale University, New Haven, Conn.; SML/Bm54/44

This commemorative volume is the only source we have for the Florentine festival held for the wedding of hereditary Prince Cosimo de' Medici and Maria Magdalena, the Hapsburg Archduchess of Austria. The nuptials of Cosimo, eldest son and heir of Grand Duke Ferdinand (who had arranged a marriage for his offspring with the sister of the queen of Spain), and Maria Magdalena, began on October 18, 1608. On that day appeared the processional entry of the bride into Florence, which was decorated with ornamental arches (see no. 44). A banquet (with a madrigal concert), a football game, a ball, an equestrian ballet and a mock battle were each part of the four-week festival. The major highlights, however, involved the pastoral play *Il Giudizio di Paride* and its attendant intermezzi, and the nocturnal mock sea-battle called "The Triumph of the Argonauts." The first festival designs by Giulio Parigi were seen in the settings and costumes for the intermezzi and in the decorative and scenic elements for the naval battle, held on the Arno River.

41

REMIGIO CANTAGALLINA (after GIULIO PARIGI)
c.1582-c.1635, Italian (Florentine)

*A Scene from "Il Giudizio di Paride": The Forge of Vulcan—
Fifth Intermezzo, 1608*

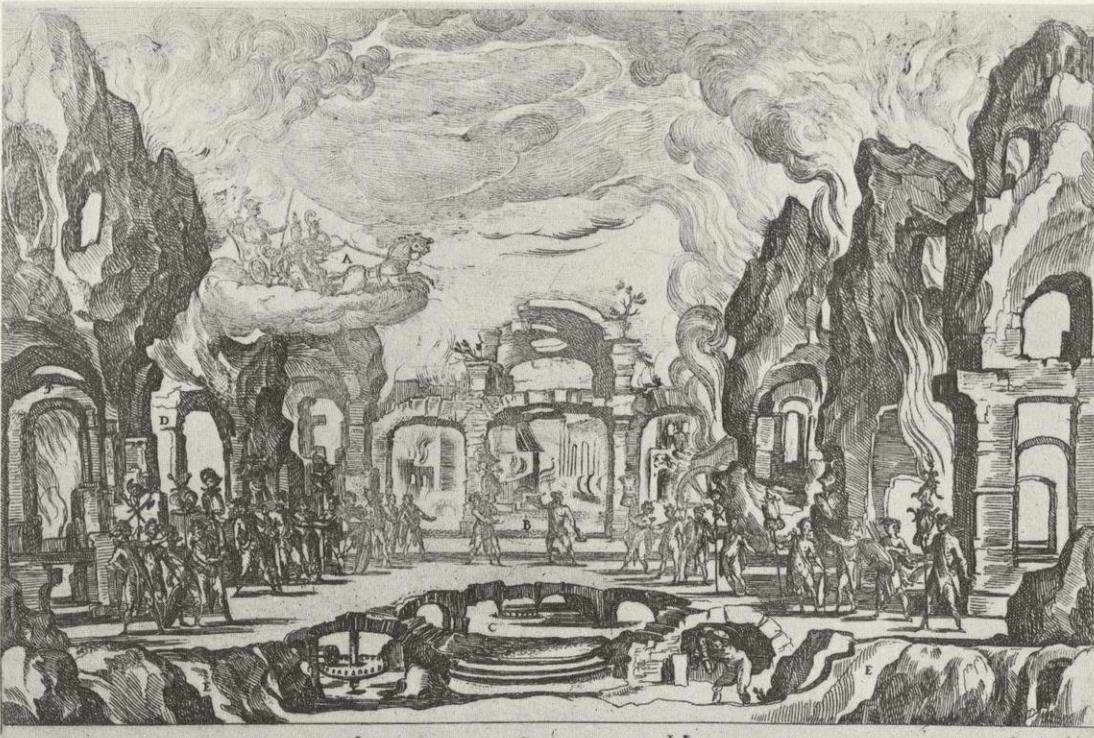
Etching; Bartsch XX.61.17

7 5/8 x 10 5/8 in. (195 x 270 mm.)

Signed in plate l.l.: Remigio Canta Gallina F.

Lent by the Trustees of the Chatsworth Settlement,
Devonshire Collection, Chatsworth

The wedding festival of 1608 included the performance of the pastoral play, *Il Giudizio di Paride* ("The Judgment of Paris") by Michelagnolo Buonarroti, the younger. The tedious drama had five acts and was performed on October 25, and repeated on November 19 for the state visit of the Duke of Mantua. The production took place in the Uffizi Theater (fig. C), which was decorated like an ancient amphitheater. Six intermezzi, with no single theme unlike 1589, interrupted the pastoral. The fifth intermezzo, also written by Buonarroti, dealt with Vulcan's smithy. Parigi's setting, etched by his pupil Cantagallina, owes something to Buontalenti's inferno in the intermezzo of 1589 (Nagler, fig. 56). Flaming caverns with clouds of smoke and the sound of hammer blows greeted the spectator. Mars drove in on a chariot on a cloud (upper left); Victory and Glory held the reins. Mars, after singing a madrigal, asked Vulcan if Cosimo's weapons were ready; then, Fortune sang another madrigal. "The open trap door...may reflect an original idea which [Parigi] later discarded in order to surprise the spectators with it in the final [intermezzo]." (Nagler, p. 109) Parigi reused this dramatic scene in 1617, with the inferno from *La Liberazione di Tirreno* (no. 50). A sketch by Parigi for these mechanisms and for the forge of Vulcan is in the Uffizi (Uffizi, no. 31, fig. 29, p. 117).



INTERMEDIO QVINTO DI VULCANO

Come: rapp. nelle nozze del
S. Romano. C. T.

41. R. Cantagallina (after Parigi), "Il Giudizio di Paride": Forge of Vulcan, 1608

42

REMIGIO CANTAGALLINA (after GIULIO PARIGI)
c.1582-c.1635, Italian (Florentine)

*Mock Naval Battle, "Ships on Arno": Barge of Orpheus
Conducted by Bacchus, 1608*

Engraving and etching; watermark: Briquet 7125; Bartsch
XX.63.31

7 3/16 x 11 5/16 in. (183 x 287 mm.)

Signed in plate, l.l.: Remigio Canta Gallina F.; l.r.: R.C.

Lent by the Cooper-Hewitt Museum of Decorative Arts and Design, New York, acc. no. 1941-49-31; gift of Mrs. William Greenough

The mock battle for the wedding festival of 1608 occurred on November 3. Instead of ornamented triumphal chariots, barges were decorated to simulate the argonauts of Jason, a role played by Prince Cosimo himself. In the Arno River, between the Ponte Santa Trinità and the Ponte alla Carraia, a "combat" was waged to seize the Golden Fleece, while the townspeople and the royalty watched from the riverbanks (Nagler, fig. 75). Parigi designed the ships, the islands, the fireworks, etc. Music was provided by Francesco Cini. Among the thirty-four barges after the Fleece on the "Isle of Colchis" in the middle of the Arno, was that of Orpheus, conducted by the fat Bacchus. This was the last ship in the *mostra*, and was steered by Nicolo Berardi. Bacchus sat on a wine keg in front of a tiny latticework of vines; vines also wound round the mast. Tigers, Dionysus' companions, strode from the bow. Orpheus, playing his viola, sat beneath Bacchus. The oarsmen were dressed as satyrs and the soldiers as bacchantes. Parigi obviously knew of Vasari's designs for the chariot of Bacchus, used in the festival of 1565 and very similar to the barge of 1608 (Nagler, fig. 3).



101

42. R. Cantagallina (after Parigi), *Mock Naval Battle: Orpheus' Barge Conducted by Bacchus*, 1608

43

REMIGIO CANTAGALLINA (after GIULIO PARIGI)
c.1582-c.1635, Italian (Florentine)

*Mock Naval Battle, "Ships on Arno": Tuscan River Gods
on the Arno River with the Ship of Arno, 1608*

Engraving and etching; Bartsch XX.63.35

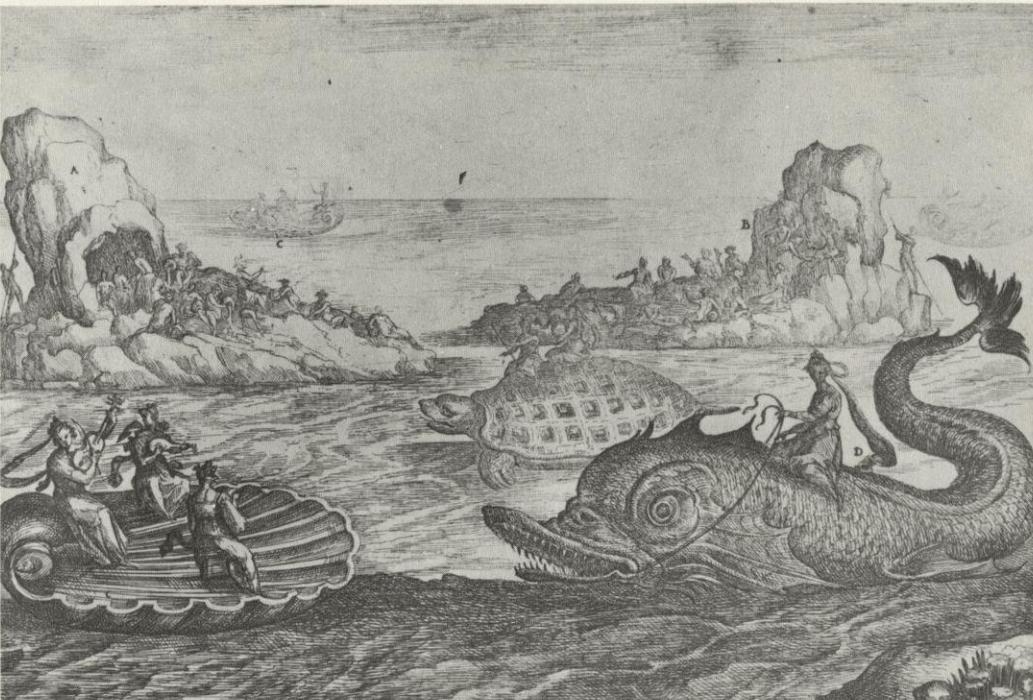
7 1/2 x 10 1/2 in. (191 x 267 mm.)

Signed in plate, l.r.: R C

EXHIBITED: Cincinnati, Ohio, The Taft Museum, *Art and Fashion
of the Renaissance*, October 4-November 30, 1946
Providence, Museum of Art, Rhode Island School of
Design, *J. Callot 1592-1635*, March-April, 1970, no.
128b

Lent by the Cooper-Hewitt Museum of Decorative Arts and
Design, New York, acc. no. 1941-49-30; gift of Mrs. William
Greenough

The naumachia of 1608 also contained a small "island" (a float) on which the god of the Arno and the gods of four other rivers of Tuscany sat. The float moved to the royal box on the bank and the god of the Arno presented the bride, Maria Magdalena, with six golden Hesperides apples from Hercules (alluding to the six balls of the Medici arms). The print by Cantagallina, after Parigi's designs, also shows Thetis with her chorus of Nereids on a half-shell; they offered Maria gifts, too. The large dolphin, on which a Nereid rides, appears in earlier festival décor, in 1579 and 1589 (Nagler, figs. 36, 57), as does the sea-turtle (fig. 34) and the half-shell float (see no. 28). (A sketch by Cantagallina, after Parigi, similar to the barge of Idmon, in Nagler, fig. 84, is in the collection of David E. Rust, Washington, D.C.)



Scoglio d'Arno con quattro fiumi fatto dal Sig' Filippo Salviati
Ombrone in Scoglio con quattro fiumi di Siena fatto da Fra Christofano Ghisi Sanesi

Battaglia Navale in Arno per le navi del
Ser. Principe di Tosc. Anno 1608 Giulio Parigi

43. R. Cantagallina (after Parigi), *Mock Naval Battle: Tuscan Gods on Arno*, 1608

44

LUDOVICO CARDI DA CIGOLI (attributed to)
1559-1613 (worked in Florence & Rome)

Design for a Festival Arch, 1608 (?)

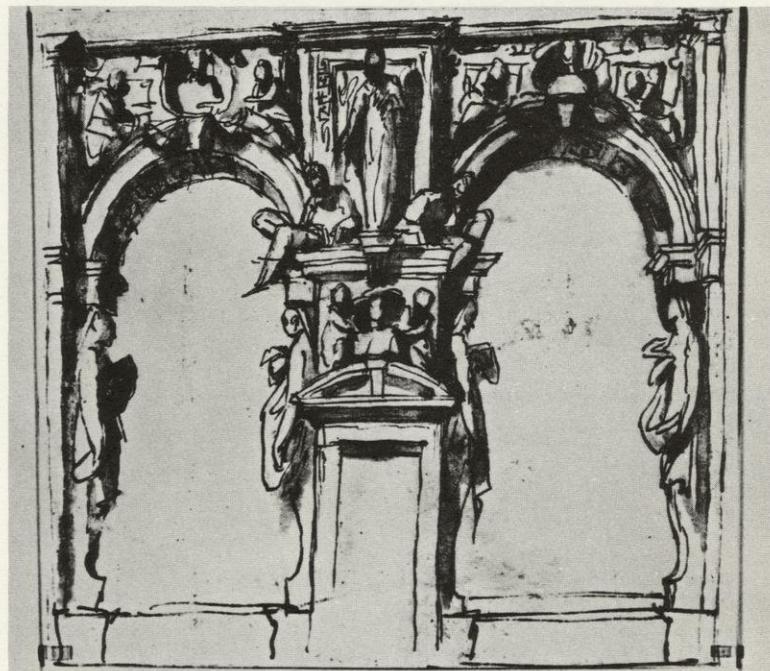
Pen, bistre ink and wash

5 3/4 x 7 3/4 in. (146 x 197 mm.)

EXHIBITED: Los Angeles, Grunwald Graphic Arts Foundation,
Dickson Art Center, UCLA, *Studies in Drawings:
Selections from the Cecile and Milton Hebard
Collection*, February 16-March 22, 1970, no. 15, p.
23 (acc. no. 63.44.11)

Lent by Cecile and Milton Hebard collection, Rome

This drawing, close to Cigoli's technique in his architectural sketches, may be connected with a festival triumphal arch. Cigoli, who was a Medici painter, architect and festival designer and knew Buontalenti well as a student, designed a number of proposed triumphal arches for the wedding festival of 1608, most of which designs are now in the Uffizi (Uffizi, no. 31, figs. 21, 23-26). We cannot identify this sketch with any specific arch described by Rinuccini (no. 40).



44. L. Cigoli (att.), *Design for Festival Arch, 1608*

ANDREA SALVADORI
d.1635, Italian (Florentine)

45

*Guerra d'amore/Festa del/Serenissimo Gran Duca/di Toscana/
Cosimo Secondo,/Fatta in Firenze il Carnevale del 1615./
In Firenze./MDC.XV, 1615 (1616)*
Festival book
8 x 5 3/4 in. (204 x 147 mm.)

Lent by the Memorial Library Rare Book Room, the
University of Wisconsin-Madison (CA1197)

The *Guerra d'amore*, or "War of Love," was a tournament or joust done for the carnival of February 11, 1615, and held in the Piazza Santa Croce, Florence. Andrea Salvadori conceived the theme and verses for it; he also wrote this souvenir festival book describing the event. Cosimo II, who sponsored the event to honor his wife, Maria, played the lead role, that of Indamoro. Salvadori felt he was "renewing the ancient spectacles of Rome and Athens," with this mock combat around the theme of the quarrel between King Indamoro and King Gradameto over Queen Lucinda. Giulio Parigi erected a wooden, elliptical amphitheater in the Piazza (no. 46), designed the pageant wagons and costumes (no. 47.)

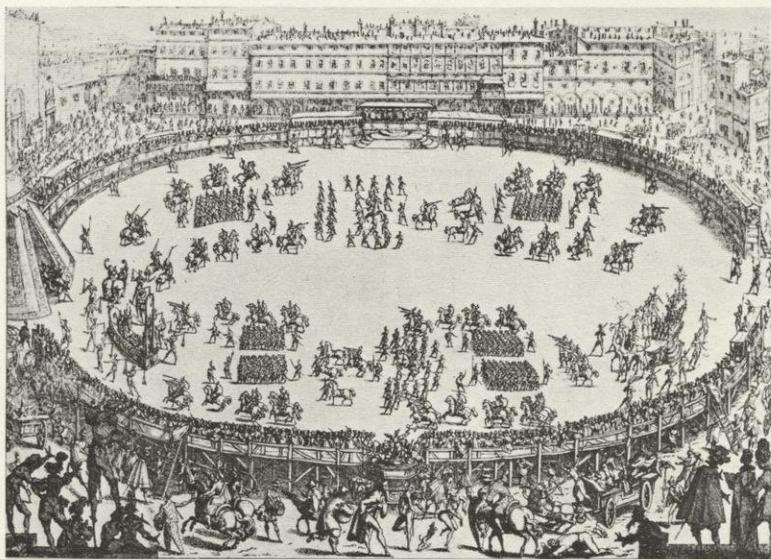
Scene from "Guerra d'Amore": Entry of the Carri of Africa and Asia, 1615 (1616)

Etching; Lieure 170 (Meaume 633)
8 15/16 x 11 15/16 in. (227 x 303 mm.)

PROVENANCE: Collection Junius S. Morgan

Lent by the Metropolitan Museum of Art, New York, Dick Fund, Walters Gift and Pulitzer Bequest by exchange, 1940, acc. no. 40.52.15

The *mostra* for the "War of Love" in 1615 began with the entry of the Indian Queen Lucinda on a chariot. Callot's etching shows the large number of people involved in the opening. To the left and right are the main entrances. At the upper center of the print is the royal box where Grand Duchess Maria Magdalena sat. Aurora entered and sang a madrigal honoring Maria; then floats came around. The Grand Duke, as Indamoro, came through one entrance on his chariot of Asia (to the right) and his brother Don Lorenzo, dressed as Gradameto, entered by the other entrance on his chariot of Africa (left). Four divisions of cavalry and foot soldiers accompanied each. An actual, hearty joust occurred, which was finally stopped by Mars and Venus. For the first time, an equestrian ballet was added at the end of the *mostra*.



MOSTRA DELLA GUERRA D'AMORE FESTA DEL SER.º GRAN DVCA DI TOSCANA FATTA LANTING

46. J. Callot, "Guerra d'Amore": Entry of Carri of Africa and Asia, 1615

JACQUES CALLOT
1592-1635, French (worked in Florence)

47

A Scene from "Guerra d'Amore": Chariots and Personages,
1615 (1616)

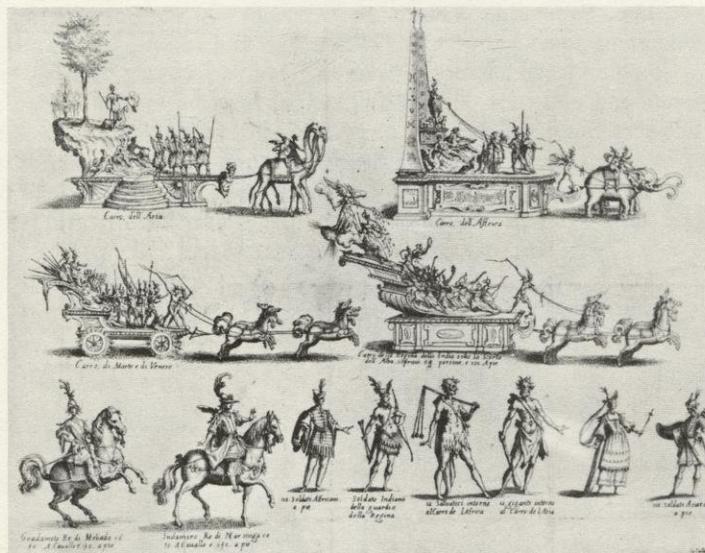
Etching; Lieure 169^I (Meaume 635)

8 7/8 x 11 13/16 in. (226 x 299 mm., cut within plate mark)

Signed in plate, l.r.: Ia Callot F.

Lent by the Cooper-Hewitt Museum of Decorative Arts and Design, New York, acc. no. 1946-36-1; purchased in memory of Jacob Schiff

The theatrical essence of this mock combat was emphasized by the spectacular *carri* on which the actors entered the amphitheater. Here, in this etching by Callot, we see Parigi's elaborate designs for the floats. The *carro* of Asia (Cosimo's) was drawn by camels from the Medici zoo. A tree grew at the rear of the chariot; in the tree was the nest of the Phoenix. Asia was personified in a statue. Eight giants walked beside the wagon. Africa's float was pulled by two elephants (mock-ups, possibly with horses or men underneath). Two obelisks were mounted in the rear and a dozen cannibals accompanied the car. The chariot of Mars and Venus ended the combat. Queen Lucinda, who entered first on a golden float, was the cause of the quarrel. The bottom row of this print shows Gradameto (Don Lorenzo), Indamoro (Cosimo II), and various soldiers and giants in costume.



47. J. Callot, "Guerra d'Amore": Chariots and Personages, 1615

48

JACQUES CALLOT (after GIULIO PARIGI)
1592-1635, French (worked in Florence)

A Scene from "Guerra di Bellezza" on Piazza Santa Croce,
1616

Etching; Lieure 182¹ (Meaume 640)

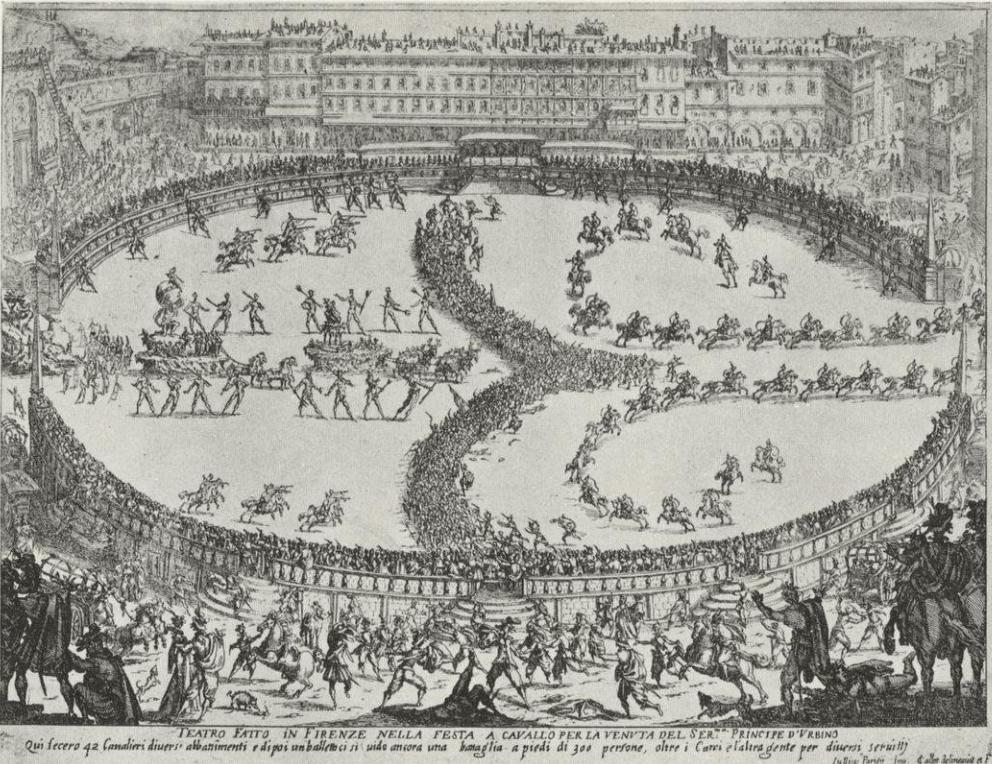
8 15/16 x 11 3/4 in. (227 x 299 mm.)

Signed l.r. in plate: Iullius Parigii Inu: Callot delineauit et F

PROVENANCE: Collection Junius S. Morgan

Lent by the Metropolitan Museum of Art, New York, Dick Fund, Walters Gift and Pulitzer Bequest by exchange, 1940, acc. no. 40.52.20

The *Guerra di Bellezza* ("War of Beauty") was a tournament, or tilt, which took place in the Piazza Santa Croce, Florence, on October 16, 1616. Given to honor the state visit of Prince Federigo of Urbino, the bridegroom of Claudia de' Medici, the spectacle was conceived by Andrea Salvadori, author of the *Guerra d'Amore* held eight months earlier (nos. 45-47). This equestrian ballet in many ways was more spectacular than the earlier *Guerra*. Parigi also designed the grandstands, arena, *carri* and costumes. Over 25,000 viewed the public entertainment, "la festa a cavallo." In Callot's etching, we see the chariot of Mount Parnassus entering in the center. On it were the Muses, Athena, Pegasus, Urbino humanists, Fame, Truth, accompanied by 170 Lies. Fame sang in front of the Prince's box (upper center) of the upcoming joust between King Ussimano and Idaspe, who are seen entering behind the chariot. Each king had an escort of forty-two horsemen and 300 foot-soldiers. Behind the first chariot, we can see on the left the chariot of the Sun, the god atop a golden globe carried by Atlas. Eight giants accompanied the *carro*. The print shows one of the formations of the combat of the tilt underway; it was ended by Cupid and the three Graces in a cloud machine. (See Nagler, pp.129-30.)



48. J. Callot (after Parigi), "Guerra di Bellezza": *Entry of Carri of Thetis and Sun God*, 1616

49

GIULIO PARIGI
1571-1635, Italian (Florentine)

Costume Design for an Intermezzo: Soldier Carrying a Basket,
c.1615 (?)

Black chalk and pale brown wash; pen trials in brown ink
11 1/8 x 7 11/16 in. (283 x 196 mm.)

PUBLISHED: F. Stampfle, "Report to the Fellows at the Pierpont Morgan Library," New York, 1961, p. 81

Lent by the Pierpont Morgan Library, New York, 1961.14

This chalk sketch by Giulio Parigi, one of the few original designs extant by him, probably represents a costume for one of the soldiers in the jousts, or mock battles, of 1615 or 1616. It resembles details of headdress and garments in the figures in Callot's etching (after Parigi) or the *Guerra d'amore* (no. 47). Stylistically, it compares very well to Parigi's ink sketch for Aurora, for the same event and now in the Biblioteca Nazionale, Florence (see Nagler, fig. 91).



49. G. Parigi, *Soldier with Basket: Costume for Intermezzo*, c. 1615(?)

50

JACQUES CALLOT (after GIULIO PARIGI)
1592-1635, French (worked in Florence)

"La Liberazione di Tirreno e d'Arnea": Inferno from Second Intermezzo, 1616 (1617)

Etching; watermark: star and crescent; Lieure 186^I

(Meaume 631)

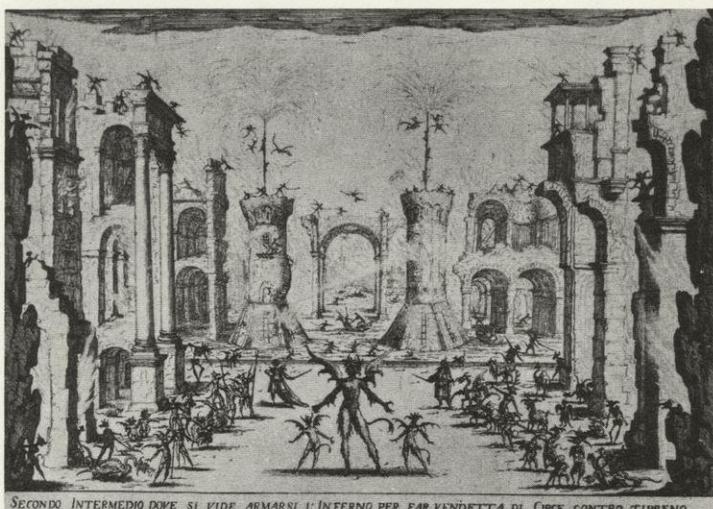
8 x 11 3/8 in. (203 x 290 mm.)

Signed in plate, l.r.: Iullius Parigi Inu: Iaci Callot delineauit F.

EXHIBITED: Cambridge, Mass., Arthur D. Little, Inc., *Designed for the Theatre*, October 18-December 10, 1965
New York, Cooper-Hewitt Museum, *Theater Prints*, April 22-May 6, 1967

Lent by the Cooper-Hewitt Museum of Decorative Arts and Design, New York, acc. no. 1962-192-5; purchased in memory of Mrs. William G. Fitch

"The Liberation of Tyrsenus and Arnea" was the *veglia*, or evening entertainment, for the festival of February 6, 1616, honoring the marriage of Ferdinando Gonzaga, Duke of Mantua, and Caterina de' Medici, sister of Grand Duke Cosimo II. It took place in the famous Uffizi Theater, installed in the Uffizi gallery in 1586 (see no. 30). Andrea Salvadori again wrote the libretto for *Liberazione*, a semi-opera which mixed classical mythology with stories from Ariosto (no. 4). In fig. C., the first intermezzo is seen in Callot's print; the mountain is belching forth smoke, Tyrsenus and Arnea are "liberated," and the



SECONDO INTERMEDIO DOVE SI VIDE ARMASI L'INFERNO PER FAR VENDETTA DI CIRCE CONTRO TIRRENO

50. J. Callot (after Parigi), "La Liberazione di Tirreno": Inferno from 2nd Intermezzo, 1616

knights and their ladies dance a ballet down the ramp into the auditorium. The Grand Duke joined the men and the Grand Duchess the ladies. The scenery is close to Buontalenti's of 1589 (no. 39). The second intermezzo, shown here in Callot's etching, represents Inferno; it is close in most respects to Vulcan's Forge of 1608 (no. 41). Hell is arming itself to take revenge for Circe against Tyrsenus, the latter representing the forces of love. A *combat à la barrière* breaks out. A lovely red chalk drawing by Parigi for the Inferno scene is in the Uffizi (Uffizi, no. 31, fig. 50).



Fig C. J. Callot, G. Parigi's Scenery for 1st Intermezzo of "La Liberazione di Tirreno", 1616 (not in exhibition)

51

JACQUES CALLOT (after GIULIO PARIGI)
1592-1635, French (worked in Florence)

*"La Liberazione di Tirreno e d'Arnea": Courtyard from Third
Intermezzo, 1616 (1617)*

Etching; Lieure 187^I (Meaume 632)

8 1/16 x 11 3/8 in. (205 x 290 mm.)

Signed in plate, l.r.: Julluis Parigii Inui Jac: Callot
delineauit et F:

Lent by the Cooper-Hewitt Museum of Decorative Arts and Design, New York, acc. no. 1962-192-6; purchased in memory of Mrs. William G. Fitch

The third intermezzo of 1616 shows the contrast to the second; the scene has changed rapidly from an Inferno to the "Reign of Love." The god of love has stilled the combat. The three Graces sing a madrigal praising constancy in love, and then a ballet ends the *veglia*, which amounted to more of a dance and jousting concert than anything else. The whole evening performance, viewed by several thousand, was over in forty minutes. Parigi designed a grand, proto-Baroque cortile for the final scene, shown here. Again, Parigi takes from his master Buontalenti the design of the cloud-born Nereids (cf. no. 37). The perspective scenery of the courtyard was used before by Parigi for the sixth intermezzo of 1608, "The Temple of Peace" (Nagler, fig. 74).



TERZO INTERMEDIO DOVE SI VIDÈ VENIRE AMORE CON TUTTA LA SVA CORTE A DIVIDER LA BATTAGLIA.

Julius Parigi inv. sculps. Callot delineavit et sculps.

51. J. Callot (after Parigi), "La Liberazione di Tirreno": Courtyard
from 3rd Intermezzo, 1616

52

JACQUES CALLOT
1592-1635, French (worked in Florence)

Five Illustrations to: *Il Solimano/tragedia/del/Co. Prospero Bonarelli/ Al Ser.^{mo} Grandvca/ Di/ Toscana*, 1620
(held 1619)

Festival book with six etchings

7 3/4 x 10 3/4 in. (195 x 275 mm., average size of illus.)

PROVENANCE: John Mason Brown, to 1950

EXHIBITED: New York, Grolier Library, 1968

Lent by Donald Oenslager, New York, acquired 1950

The tragedy of *Il Solimano* ("Suleiman") by Prospero Bonarelli (1588-1659) was published by Pietro Ceconcelli in Florence in 1620, and dedicated to Grand Duke Cosimo II de' Medici. It contained six etchings by Callot, after his own designs (some of which are in the Devonshire collection, vol. XXI, no. 318, and the Uffizi; see Uffizi, no. 31, fig. 65, etc.). The play was quite popular in the seventeenth century, largely because of its more naturalistic characterizations. It was performed for the first time in Florence on December 8, 1619. Suleiman I, the Magnificent (1494-1566), was the sultan of the Ottoman Empire; Mustafa was his son. Bonarelli based the story on an actual event, which he fictionalized according to the dramatic tastes of his time. The tragedy tells of the love of Despina, daughter of the king of Persia, for Mustafa, who kills when suspecting a betrayal. The author kept a strict unity of time, place and action.

JACQUES CALLOT
1592-1635, French (worked in Florence)

53

A Scene from "Il Solimano": First Act, 1619

Etching; Lieure 364 (Meaume 436)

7 7/8 x 10 15/16 in. (200 x 278 mm.)

Signed in plate, l.r.: Iac. Callot F.

Lent by the Cooper-Hewitt Museum of Decorative Arts and Design, New York, acc. no. 1962-192-3; purchased in memory of Mrs. William G. Fitch

The scenery for all five acts is this Italianesque town in perspective, supposedly the city of Aleppo in Syria. Troops stand at the corners of the streets, and the main characters, Solimano, Acmat and Rusteno, are center. Callot's design of the scenery goes back thirty years to Buontalenti, and his triple perspective stage setting for one of the comedies of 1589 (Uffizi, no. 31, fig. 14; cf., also no. 7 above). The stage was actually only about thirty feet deep; the backdrops gave the illusion of great distance. Solimano is confiding to Rusteno, his general, and Acmat, his adviser, his thoughts on the war with Persia, which he believes could end soon.



53. J. Callot, "Il Solimano": First Act, 1619

54

JACQUES CALLOT
1592-1635, French (worked in Florence)

A Scene from "Il Solimano": Fifth Act, 1619
Etching; Lieure 368^{II} (Meaume 439)
8 1/16 x 11 1/8 in. (205 x 282 mm.)

EXHIBITED: Cambridge, Mass., Arthur D. Little, Inc., *Designed for the Theatre*, October 18-December 10, 1965

Lent by the Cooper-Hewitt Museum of Decorative Arts and Design, New York, acc. no. 1962-192-4; purchased in memory of Mrs. William G. Fitch

The last scene shows the jilted lovers, Mustafa and Despina, who, having killed Solimano, now have poisoned themselves (note their bodies lower center). Acmat and Adrasto are setting the city on fire to purify it. The death and destruction in the sacked city are everywhere apparent.



54. J. Callot, "Il Solimano": Fifth Act, 1619

55

GIULIO PARIGI
1571-1635, Italian (Florentine)

Parade Horse: Probably for a Festival, 1619 (?)

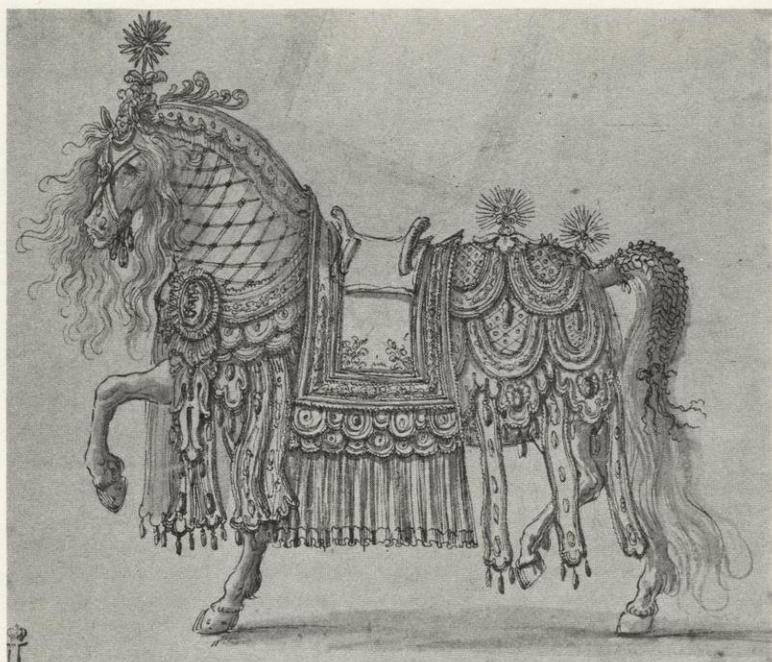
Pen, ink, brown and gray washes, pencil over black chalk
10 11/16 x 12 11/16 in. (272 x 322 mm.)

PROVENANCE: Count Karl Cobenzl, Vienna and Brussels, d.1770
(L.28586)
Hermitage State Museum, Leningrad (L.2061)

EXHIBITED: New York, Metropolitan Museum of Art, *Florentine Baroque Art*, 1969, no. 53
Cleveland Museum of Art, *Florence and the Arts*, 1971, no. 64 (cat. by E. P. Pillsbury)

Lent by the Cleveland Museum of Art; Delia E. Holden Fund,
acc. no. 63.241

This very beautiful ink drawing, formerly attributed to Stefano della Bella, was probably done for a festive theatrical performance. Edmund Pillsbury, in the above catalogue, has instead ascribed the work to Giulio Parigi. He based the attribution on the similarity with another sketch of a costumed parade horse in the Uffizi; this latter drawing has traditionally been given to Parigi (see Uffizi, no. 31, fig. 61, p. 187). As the Uffizi study, the drawing shown here may relate to *Il Solimano* of 1619. According to Pillsbury: "The methodical application of wash and controlled use of line are characteristic of Parigi's restrained style." (Cf. the elaborately costumed horse of three decades previous in no. 24.)



55. G. Parigi, *Festival Parade Horse*, c. 1620

56

GIULIO PARIGI (close to)
1571-1635, Italian (Florentine)

A Scene of a Hellmouth in the Underworld, c.1620

Pen and bistre ink with gray wash

12 5/8 x 18 7/8 in. (320 x 480 mm.)

PROVENANCE: William A. Freund, Berlin (1833-1917) (Lugt 954)

Paul Prouté, Paris

Smith College Art Gallery, Northampton, Mass., to
1960

EXHIBITED: Northampton, Mass., Smith College Art Gallery, 1960
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Design, *J. Callot 1592-1635*, March-April, 1970, no.
79

Lent by Donald Oenslager, New York, acc. no. I-AA-2, 1960

Formerly given to an unknown Italian of around 1650, it seems more likely that this drawing is somewhat earlier and very close to Giulio Parigi's designs. The style and conception are especially similar to the scene of Vulcan's Forge of 1608 by Parigi (no. 41). Note especially the triple-arched caverns in the center of both stage sets, the stylized devils and other details. Compare also the Inferno of 1616 by Parigi (no. 50), where the same archways are seen, the dragons (as we have here on the extreme right), the lighting, the rocky cliffs in the foreground, the winged demons, etc. The scheme of a hellmouth is of early medieval origins, and was used in many pageant wagons and mystery plays.

Perhaps this was an unused design for one of the above-mentioned performances, or for Parigi's (or his son, Alfonso's) scenery for *Regina Sant' Orsola* of 1624 (Nagler, figs. 102, 104).



56. G. Parigi, *Hellmouth in Underworld*, c. 1620

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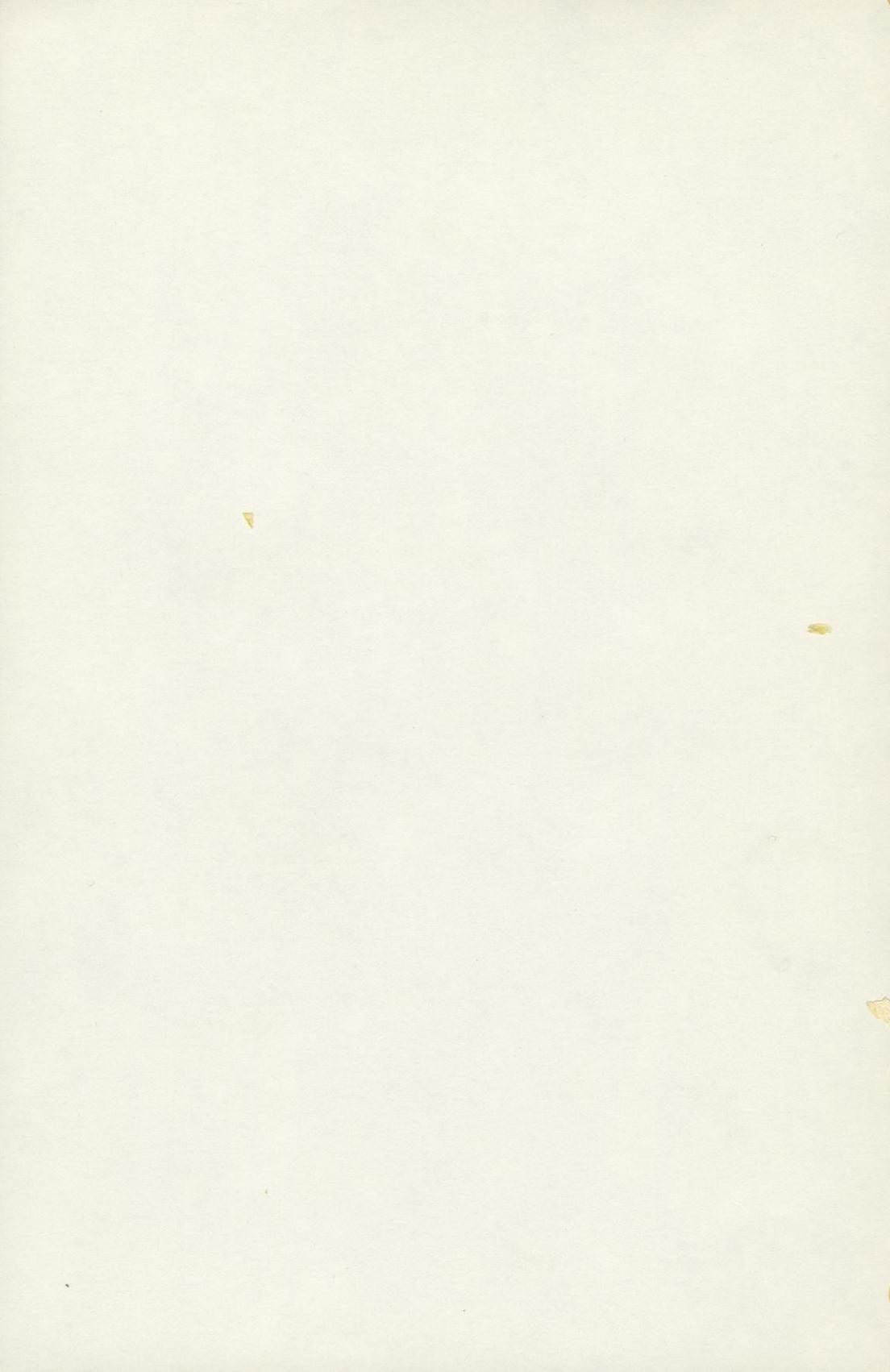
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