

by Jacopo Mancini, but Ciamfo – which presumably meant given nephew in question.

Dolci painted and delivered scudi in time for the pilgrimage to obtain the remaining 150 scudi commission emanated not from his fellow-coachmen – tried to slay in 1643, but it is not known who.

Two drawings (Hamburg no. 21; Claas sale, Amsler & Rott the painting, show the saint in a rocky ground, thus explaining how the picture was cut down, to red this period.

St. Philip Benizzi (1233–8) the purity of his life (hence the lily tiara). His canonization only to the aureole of a *beato*.

Hist.: Oratorio della Compagnia Portsmouth Cathedral.

Bibl.: F. Baldinucci, *Notizie de*, p. 349.

F. L. del Migliore, *Firenze*
M. Cioni, "Di un stendar
pp. 143–51 (still assuming
Nikolaus Pevsner & David
Isle of Wight, Harmondsworth
Charles McCorquodale,
British Collections", Kluwer
Institut, Florence, 1976, p.
Jeffery Daniels, "Exciting
colour illus. on cover.

Charles McCorquodale

GIACINTO BRANDI

(Rome 1621–1691)

The son of an embroiderer from Poli, Brandi was the pupil of the Bolognese G. G. Sementi, and reputedly also of Lanfranco, who was certainly the formative influence on his style. Brandi probably fell under his sway when he spent seven to eight months in Naples in 1638. A very successful artist, he was also prolific – which Pascoli ascribed to his continual need for money because of his extravagant way of life. His major output was of altarpieces for the churches of Rome, notably the high altarpiece of S. Rocco (before 1674) and the paintings of the Chapel of the Passion in S. Andrea al Quirinale (1675–82); but he also painted frescoes in the Palazzo Pamphilj (1646–53), S. Carlo al Corso (1671–9), S. Silvestro in Capite (1680–3), and the Gesù e Maria (1686–7). His daughter made a runaway marriage with Philipp Roos (Rosa da Tivoli). He was Principe of the Academy of St. Luke in 1669–70. In 1685 he was described by the Piedmontese Resident Provana as (along with Ferri and Maratta) one of the "tre pittori di prima riga" in Rome.

14 THE NATIVITY

Oil on canvas

233 × 198 cm.

This painting is reputed to have come from the now demolished church of the Monache Barberine near the Baths of Diocletian, attached to their convent of the SSma. Incarnazione del Verbo Divino. This Discalced Carmelite community was

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founded by Urban VIII in 1639, with a nucleus formed by the widow of his brother Paolo and her daughters. The church was rebuilt by Picchetti at the expense of Cardinal Francesco Barberini in 1670. This was the occasion for having a new high altar and side-altars, for which Brandi was asked to produce paintings. Neither Pascoli nor the guide-books specifically mention the *Nativity*, but in view of the dedication of church and convent, it is most probable that this was either one of the paintings arranged in some unspecified way round the high-altarpiece of the *Annunciation* (Titi refers to them as "i quadri delle bande, e quello di sopra") or an altarpiece in its own right – either in the church or in the inaccessible *clausura* of the nuns.

Antonella Pampalone regards this work as a masterpiece of Brandi's maturity, and has dated it to around 1680, when Brandi was working nearby in S. Andrea al Quirinale.

Hist.: Convent of the Monache Barberine, Rome.

Bibl.: Antonella Pampalone, "Inediti di Giacinto Brandi", *Commentari* XVI 4 (1970), pp. 313 & 315 n. 21, and fig. 10 (unaware of the provenance).

FILIPPO LAURI

(Rome 1623–1694)

The son of Balthasar Lauwers, a landscape painter from Antwerp who came to Rome around the turn of the century, Filippo Lauri was first the pupil of his elder brother Francesco (who died aged 25), and then of his brother-in-law Angelo Caroselli. Though twice employed on large decorative schemes, in the Quirinal in 1656–7, and in the Palazzo Borghese in 1671 – collaborating on both occasions with Gaspard Dughet – Lauri was chiefly renowned for his small cabinet pictures, for which he had a vast clientele amongst both princely Roman families and visiting foreigners – especially the English. A member of the Academy of St. Luke since 1654, he was appointed Principe in 1685–6.

- 15 THE EXPULSION OF ADAM AND EVE FROM PARADISE
16 ADAM AND EVE WITH THE INFANTS CAIN AND ABEL AFTER THE FALL

Oil on canvas

103 × 75 cm.

In carved and giltwood period frames

These two pictures by Lauri are autograph adaptations to a rectangular cabinet-picture format of a pair of frescoes that he executed in the 1660s, flanking a window in the lunette of the Mignanelli Chapel in S. Maria della Pace, where they are still to be seen. Francesco Saverio Balducci, in his *Vita* of Filippo Lauri (ed. Bianca Riccio, *Commentari* 1959, pp. 10–11) says that it was Pietro da Cortona, who had just rebuilt the church, who procured the commission for Lauri. Pascoli (who did not know that it was Lauri, rather than Salvator Rosa, who had executed the frescoes of Gideon in the Quirinal) remarks (*Vita*, vol. II, 1736, p. 140) "una sola (cosa) in grande ne facesse, che io sappia . . . è quella, che si vede e rappresenta Adamo, ed Eva nella capella Mignanelli alla Pace". He then goes on to enumerate the extensive list of princely Roman families and foreign countries for which Lauri painted the cabinet pictures with which he made his name, beginning: "Fecene di piccole per casa Colonna . . .". The mention of two other pictures (of *Adam and Eve after the Fall* again, but with Eve spinning, and of the *Death of Abel*) – now in a private collection – forming a set with these in early inventories of the Colonna collection suggests that Lauri was inspired by the four paintings of the Creation and Fall painted by Domenichino for Nicolo Ludovisi at Zagarolo (cf. Richard Spear, "Some Domenichino cartoons", *Master Drawings* 1967, pp. 149–50) to amplify his two scenes into a similar set. The figure of Adam is clearly dependent in type upon Domenichino's, whilst the general inspiration