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This article focuses on several aspects of the trecento fresco cycle in the church of S. Maria al Sepolcro, Le Campora: the 1815 secularization (and its transformation into a private villa, which profoundly altered the original aspect); the three different photographic campaigns, by Mannelli, Reali and Brogi, taken between the end of the nineteenth and the early twentieth centuries, which documented the complex state of preservation of the frescoes, and the birth and growth of the Kunsthistorisches Institut photo-collection in Florence; and lastly, the rediscovery of Le Campora made by Sirén, together with his pioneering attempt to reconstruct Giotto's catalogue.

The starting point for any research concerning the partially destroyed complex of Le Campora is an article entitled "*Die Fresken in der Cappella di S. Antonio in Le Campora*", published by the Swedish Professor Osvald Sirén in 1908 in the «*Monatshefte für Kunstwissenschaft*»¹. In this essay, the events that led Sirén to this study will be analysed, as will the three early twentieth century photographic campaigns that preceded and followed Sirén's article, as well as the history of the trecento convent of Le Campora between the end of the nineteenth century and the early twentieth century. Particular attention will be paid to the families who owned the convent after the suppressions operated by the French government and transformed it into a villa.

In 1908 Osvald Sirén published a monographic study in German devoted to the Florentine painter Giotto. The small volume *Giotto und seine Stellung in der gleichzeitigen florentinischen Malerei*² enjoyed a warm reception. The review that appeared the following year in «*The Burlington Magazine*» testifies to this³. It was not the first study on the artist: in 1900 Paul Schubring had published a short article with the title *Giotto* in the twenty-first volume of the «*Jahrbuch der Königlich Preussischen Kunstsammlungen*»⁴. Nonetheless Sirén's was the first monographic study able to consciously approach the problem of the artistic personality of Giotto's supposed nephew.

Sirén's attention to the Giotto problem was constant in his life and production. Beginning with the monograph of 1908, he returned to the topic for a

second time in his book *Giotto and Some of his Followers*⁵ and lastly in his article for the Italian Journal «Dedalo», in 1936, on *Il problema Maso-Giottino*⁶ (The Maso-Giottino problem). His interest in Florentine painting from the second half of the Trecento was like a *fil rouge*, in a career that was mainly devoted to the study and pioneering photographic reproduction of Chinese art. The «small book called Giottino», as the author refers to it in an article in «The Burlington Magazine» in 1920⁷, had the ambitious aim of reconstructing the large *corpus* of paintings that the early sources ascribed to Giotto's nephew, and of proposing some new attributions to the circle of contemporary painters who worked in Florence in the seventies and eighties of the fourteenth century. In doing so, Sirén begins his study by critically considering the artistic literature on Giottino: the *Book* of Antonio Billi⁸, of Anonimo Gaddiano⁹ and Vasari, who, in the two editions of his *Lives*, listed a number of paintings under his name. As modern scholars have shown, Vasari (and Sirén following him) confuses Maso di Banco with Maso or Tommaso di Stefano, and in doing so, attributes the whole corpus of Maso di Banco's production, including the important commission of the Bardi da Vernio chapel in Santa Croce, to the fictitious name of Maso di Stefano / Giottino¹⁰. For centuries after Vasari, the fictitious character of Maso di Stefano, believed to combine the personalities and the works of Maso di Banco, Stefano and Giottino, with his *dipingere dolcissimo e tanto unito*, was considered responsible for almost all the works made during a half century. This was only rectified with the studies by Roberto Longhi and Richard Offner¹¹. By following Vasari, Giottino's *corpus* in Sirén is large. Including works now attributed to Orcagna (the *Crucifixion* fresco in the Santo Spirito chapter house¹²), Allegretto Nuzi (the polyptych now in Philadelphia¹³), and Don Silvestro de' Gherarducci (the *Crucifixion* now in the Metropolitan Museum of Art¹⁴).

In the first chapter of his book, *Die schriftlichen Quellen*, Sirén lists the works that Antonio Billi¹⁵ and Vasari attribute to Giottino. Sirén mentions the name of the Florentine convent of Le Campora. Again, the information provided by Vasari is probably the source of two entries of Antonio Billi which read: «*in San Gallo nel primo chiostro, una Pietà molto bella; e alle Campora più fiure; negli Herminj uno san Cosimo e uno san Damiano che sono guasti*»¹⁶. The works listed by Billi in two different locations (*many figures* at le Campora and *a Saint Cosmas and Damian* in San Basilio) become one single entry in Vasari, almost identical in the two different versions of the *Vite*: «*Dopo fece alle Campora, luogo de' Monaci Neri fuor della Porta a S. Piero Gattolini*¹⁷, *un S. Cosimo e S. Damiano che furono guasti nell'imbiancare la chiesa*»¹⁸. In spite of the confusion between the two different works, the Vasari passage is significant because it was from this that Sirén gathered the information concerning a fresco cycle at Le Campora, as well as the idea for the already cited

article, published in 1908, i.e. the same year of the monograph on Giotto.

The convent of Le Campora (fig. 1) is situated almost two kilometres outside Porta S. Pier Gattolini (nowadays Porta Romana), on the way to Marignolle. It was founded around 1350 by a group of hermits led by the Pistoiese defector Bartolomeo di Bonone¹⁹. In the 1370s, the convent, protected by the Albizzi family, became the mother house of the monastic order of the Girolamites and for nearly fifty years it enjoyed a period of wealth and splendour. In the years between 1368 and 1378 the Benini chapel, the one later studied by Sirén, was frescoed by an unknown painter²⁰. This period of prosperity lasted for only half a century. In 1434, after almost fifteen years of failed attempts, Le Campora was acquired by the Benedictine convent of the *Badia Fiorentina*, in order to be used mostly as a summer house²¹. The most interesting description of what could have been in the church before the significant damage incurred in the nineteenth century, is the so called *Sepoltuario* by Stefano di Francesco Rosselli. A scholar and collector of antiquities, Rosselli penned descriptions of Florentine churches from 1650-1657²². According to this indispensable source, the main chapel was flanked by the Benini chapel (fig. 2) on the left²³, close to the sacristy door and on the right by the Garbo chapel. Two large chapels were created in the fifteenth century along the left side of the nave, facing south east toward the street and close to a side door²⁴: one by the Vettori family, with an *Annunciation* by Neri di Bicci²⁵ and the other by the Del Pugliese family with the famous *Vision of St. Bernard* by Filippino Lippi²⁶. Yet what Sirén likely saw in 1903 (when a trip to Florence and an encounter with Bernard Berenson are documented²⁷), was a radically altered site.

In 1815 the convent was sold to private owners. The Badia had been deconsecrated in 1808 with the Napoleonic suppression of religious orders. In 1819 when it was partially restored to its original function, the summer house was already lost²⁸. The buyer of Le Campora was Francesco Del Corona, a rich Florentine merchant, who in 1846 obtained, or rather purchased the title of Noble of San Miniato. We do not know the exact conditions of the convent at the time of the purchase, but Francesco Del Corona's restorations were massive in order to transform the convent into a villa in keeping with the style of the early nineteenth century (fig. 3)²⁹. It is not easy to follow the transformations that so profoundly altered the convent's appearance first during the nineteenth century, and again in recent years. The present site, reduced compared to the nineteenth-century villa (also due to World War II bombing), presents only a small part of the fourteenth- and fifteenth-century complex. At this stage in the current scholarship it is difficult to determine when the major changes occurred and when the nave of the church,

including the main apse and part of the transept, collapsed. It is possible to obtain some idea about the subsequent destruction by comparing the different maps of the Florentine *Catasto* (Land and Property Registry). Whilst they are not precise plans of the destroyed complex, the various dimensions of the cloister may provide evidence relevant to the different stages of the building's collapse. In the first map, dated to around 1835 when the *Catasto* was «activated», the sketch of the convent shows a quadrangular cloister³⁰, which seems to be slightly smaller in the 1873³¹ map and smaller again in 1895³².

Moreni, writing in the *Contorni di Firenze* in 1793 described a longitudinal church with many family chapels and various works of art³³. Of them only the *Vision of Saint Bernard*, painted by Filippino Lippi for Piero del Pugliese had already been removed from Le Campora during the siege of Florence in 1529-1530. In Moreni's description, all the other works of art still appear to be in their original location. Among them is, for example, the *Coronation of the Virgin*, painted from 1424-1425 by Rossello di Jacopo Franchi for the high altar³⁴. This monumental work, more than three metres wide and painted on both sides (dimensions that demonstrate the huge proportions of the apse), was in fact moved first to the convent of San Marco, where all the works of art from suppressed convents were transferred to in 1808, and later to the Galleria dell'Accademia³⁵. Significantly, the report drafted during the visit made by the commission for the suppression, which listed the works of art still in the villa, states:

«Adì 9 novembre 1810, La Commissione predetta si è trasferita questa mattina alla Villa delle Campora dei monaci benedettini della Badia di Firenze, e vi ha ritrovato gli appresso quadri, che erano situati nella Chiesa di detta Villa»³⁶.

According to this document all the paintings, including the huge *Coronation of the Virgin* by Rossello, seemed to be still housed in an existing church and not in the small chapel that we see today.

The Del Corona family owned the villa for the entire nineteenth century and the English novelist Ouida may have rented it from them for a few years, from 1891 to 1894, when she left Florence for Lucca, after her mother's death³⁷. Ouida, the pseudonym of Maria Louise Ramé, was incapable of managing her money wisely and continuously moved from one location to another. In 1893 she wrote to her agent Bernhard Tauchnitz and described the Villa del Corona to him, «a beautiful old place, which for seven centuries was a monastery, until it was secularized by the Great Napoleon» and asked him for an advance on her next novel

in order to avoid being evicted by the owner: «If I do not pay my rent for this villa on the eighth I shall be turned out of it», she complained³⁸. When her friend Lady Paget, who had just bought the Torre di Bellosguardo with her retired husband, the former British Ambassador, visited her in the villa in the same year, she made no mention of the frescoes, describing only the desperate situation of the dilapidated house:

«Her only furniture seemed to be a plaster cast of Gay's bust³⁹, for which she asked me years ago. There were only two or three chairs in many rooms I traversed, a pink-and gold paper hung in rags from the wall, there were no fires, no carpets»⁴⁰.

Ouida's mother died on 10 September, six weeks after the money arrived from Tauchnitz. Her corpse remained on the second floor of the villa for ten days since Ouida had no money to pay for the funeral. Finally, there was no choice but to bury her in the pauper section of the Allori Cemetery outside Florence. As Lady Paget recounts, after being once more requested to pay, «I never went again and some months later she was evicted by the Carabinieri for not paying her rent»⁴¹.

The nineteenth-century story of Ouida is accompanied by descriptions of the church⁴². Yet the scarcity of descriptions and analysis of the Trecento fresco cycle that decorated the Benini chapel before Sirén's article in 1908 are evident. The chapel is only recorded in Carocci's meticulous description of *I dintorni di Firenze*, first published in 1875⁴³ and reprinted and expanded several times until the last edition of 1906-1907⁴⁴. The volume was the product of years of analysis and studies conducted in and around Florence by the author, who was appointed *Ispettore per le Antichità e Belle Arti della Toscana*, *Ispettore regionale dei monumenti*, and in his last ten years of activity, Director of the Museum of San Marco. The meticulous studies for *I dintorni di Firenze* are an unparalleled treasure trove of information for historians, providing the first information regarding the Benini chapels and their patrons, and some pioneering research on the church's foundation⁴⁵. Carocci's book features the in-depth analysis of an art historical monograph combined with the topographical and narrative structure of a guide. It was often quoted, even in more popular publications such as the *Country Walks about Florence* by Edward Hutton. Hutton, a wealthy English friend of Bernard Berenson rented the villa di Boccaccio at Settignano above Florence from 1901, later being instrumental with others in establishing the British Institute in Florence⁴⁶.

Published in 1908, the same year as Sirén's article, Hutton's book describes the villa (which from the early twentieth century was owned by a Scottish family, the

Burn-Murdochs⁴⁷) as «one more splendour» to be visited before returning to the city. By explicitly following Carocci and quoting him, Hutton attributes the Benini frescos to “the school of the Gaddi”. This attribution would enjoy some success in the following years and indeed does not lack stylistic evidence, if we compare the cycle to the early works of Agnolo or of his less known and documented brother, Giovanni⁴⁸: «Among those precious fragments of which, as we have seen, so many are scattered on the hills here» –Hutton continues, «these frescoes are not the least precious among those precious things which lend to any walk in the Florentine country that I have so loved something of the rareness of a vision, the joy of coming upon some exquisite thing suddenly by the wayside».

Sirén’s article marked a significant shift from the previous literature’s attempts to describe the frescoes on the walls of the Benini chapel. His accurate description is based upon the six photos (in fact seven, since no. 5 documented two different portions of the same fresco).

Although there is no record of Sirén’s visit to the chapel, it is highly probable that it took place in 1903, when he was in Florence, or in 1905/06 when again he gave a lecture at the Kunsthistorisches Institute in Florenz (KHI)⁴⁹. Due to the precise descriptions of portions of the cycle it is clear that Sirén had first hand experience of them⁵⁰. The three photographic campaigns of Le Campora are preserved (if not entirely intact) in the photo library of the Kunsthistorisches Institut in Florence where they are currently being studied by Ute Dercks⁵¹. The *fotooteca* of the KHI was founded by the private initiative of a group of German art historians living in Florence, headed by Karl Eduard Freiherr von Liphart (1808-1891). From the early 1870s it consisted of a library staffed by specialists and a collection of illustrations, which would ensure that direct contact with the works of art and the archives would be possible⁵². Heinrich Brockhaus (1858-1941), a member of the famous Leipzig publishing family, became director in 1897 and on 16 November of the same year the Institute was provisionally opened in his private apartments on the Viale Principessa Margherita, 21 (the present-day Viale Spartaco Lavagnini). The Institute was expanded in 1903, supplemented by the addition of the adjoining apartment (still in Viale Principessa Margherita, at number 19) that included a work room and four other rooms. At this stage, even though the Institute had appointed a permanent paid curator, a librarian, and an assistant, there was no curator of the photo collection. This explains why we have only scarce documentation on how the first photographic campaigns were conducted, sponsored, commissioned or acquired by the Institute. What we do know is that the pictures Sirén used for his article are from the Kunsthistorisches Institut, since it is explicitly

thanked before the first footnote⁵³. The photo collection grew fast: in 1899 there were almost 5,000 photos and when Brockhaus ended his mandate in 1912 there were around 26,400. They were almost all new photographs taken by the best Florentine photographers, and were for the most part of unpublished works of art, in order to increase the Institute's scientific activities⁵⁴. This may explain why the almost unknown cycle of Le Campora was documented by three different photographic campaigns.

In 1922 the Institute moved to rented rooms on the second floor of the Palazzo Guadagni (in Piazza S. Spirito, 9) due to the need for greater space as their collection of books and photographs grew. Nonetheless, it still lacked a paid curator of the photographic material, which continued to grow with the help of volunteers such as Fritz Gebhard who, from 1923 to 1928 described, listed and inventoried more than 7,000 photos every year⁵⁵. His work was continued by Ulrich Middeldorf, later (1953) appointed as director of the Institute and responsible for the first official alphabetical and topographical card index⁵⁶. The complex history of the Institute's foundation and institutionalization, and the parallel growth of the photo collection may explain why the inventories of the photos provide no help in reconstructing their chronology.

The photographic documentation used by Sirén is the result of a campaign conducted by Mannelli, which is listed in the inventory only on 16 April 1927, but is obviously at least twenty-one years older⁵⁷. The small company headed by Anchise Mannelli, later known as «Anchise Mannelli e Co.», was the contemporary of the more famous Florentines Alinari and Brogi. The company made its first appearance among the members of the *Società Fotografica Italiana* on 26 February 1890 and it won a silver medal at the Universal Exhibition of Paris in 1900⁵⁸. The Kunsthistorisches Institute's inventory of 1927 lists seven different pictures, but only three of them have survived (figs. 4, 5, 6)⁵⁹. Yet it is possible to reconstruct the subject of the other four by combining the inventory data with the material illustrating Sirén's article⁶⁰. For example, Sirén's illustration no. 3, which is no longer present in the KHI photo collection, is clearly the photo listed in the inventory with the number 40143, described as the *Death of St. Anthony*. By comparing the photos it becomes quite clear that this first photographic campaign was undertaken with the precise aim of fully documenting a fresco cycle whose condition of visibility, in private ownership, then as today, was not the easiest. In that sense, it clearly adhered to Brockhaus's intent to document unknown or unpublished Florentine works of art with photos to encourage art historical research. Those photos were perfect for illustrating Sirén's study which focused mainly on the

description of the site and the various architectural and artistic characteristics of the convent turned into a villa. In particular, with the help of the photographs, Sirén describes every single scene of the Benini fresco cycle. The cycle illustrates episodes from the life of St. Anthony Abbot, the Egyptian hermit, and his encounter with Paul, the first hermit⁶¹ (fig. 7). Sirén devotes three pages to a description of the cycle, and his interest appears to be the identification of the patrons (thanks to a frescoed coat of arms of the Benini family), the figurative system of the cycle and a comparison between the scenes depicted and their hagiographical sources. The Mannelli photo-campaign, an unparallel resource for Sirén, is astonishingly similar in focus, point of view and framing to the 2011 photo campaign patronized again by the KHI⁶².

The classification of the photographs in the KHI archive is closely connected with the problems of attribution of the frescoes. The cycle is considered to be close to the style of Giotto (Vasari probably mistakenly attributes a *Saint Cosmas and Damian* at Le Campora to him) and the frescoes are discussed by Sirén in the bigger picture of Florentine artistic production of the second half of the Trecento. The photos themselves were entered in the 1927 inventory with this attribution, «style of Giotto»⁶³. The Mannelli photographic campaign is very different in its aim and in the framing of the photographs from another campaign undertaken in the following years. The photo Reali are listed in the photo collection of the KHI with the inventory numbers 21893 to 21902 (ten photos, none missing) and they are recorded in the inventory before the Mannelli campaign, on 4th April 1925 without any further indication of location or attribution⁶⁴. This was probably due to the complex inventorying activity mentioned before.

It is nonetheless sure that the Reali pictures were taken after the Mannelli photos and that the inventory may reflect a date closer to the actual campaign. The Foto Reali firm was active in Florence between 1910 (so two years after Sirén's publication with the Mannelli illustrations) and 1940⁶⁵. During this time, the Reali brothers surveyed private art collections and dealer inventories throughout Italy, often photographing works *in situ*. The Reali photo campaign is radically different and testifies to a profoundly changed attitude toward the works of art (figs. 8, 9, 10, 11). The pictures do not aim to document a previously unexplored site, but to frame single details, mostly the faces, in order to proceed to a stylistic attribution. It is not a coincidence that Boskovits used the Reali pictures and not those by Mannelli in his *Pittura fiorentina alla vigilia del Rinascimento*, in order to propose an attribution of the Campora cycle to Pietro Nelli⁶⁶. The comparison between the two campaigns is interesting also for the history of the restoration and conserva-

tion, since the Reali photo 21901 (fig. 10) with St Anthony in a niche proves that the fresco was cleaned and that the vertical streak of white plaster which appears in the Mannelli photo 40146 published by Sirén was removed (fig. 6).

The last of the early photographic campaigns was acquired as «old items» (*alter Bestand*). The pictures are listed in the inventory of 14 April 1933⁶⁷. This major campaign, of which we unfortunately have very few records, was significant for its attempt to document both the status of the Campora frescoes and the villa. It is partially preserved in the photo collection of the KHI: eight pictures (with another eight missing) that are of significant importance for their portrayal of architectural and sculptural details, such as the Gianfigliuzzi coat of arms on the sacristy door (fig. 12), and a holy water stoup which are missing from the first two campaigns. They are also important for their record of pictorial details that may be lost forever: for example, a severely damaged mid-fifteenth-century fresco that was detached from the cloister in 1952 to be restored by Dino Dini and unfortunately never replaced in its original position. In spite of many attempts made to find it in the Soprintendenza storage facilities, it is likely lost forever (fig. 13). The KHI photograph (fig. 14)⁶⁸, together with Sirén's description in his 1908 article can help us imagine the appearance of the fresco, which probably represents a bishop or a pope. Due to the fading image of a dove, it could even represent St Gregory the Great in a garden and for this reason could help us formulate a hypothesis on the quattrocento decoration of the cloister⁶⁹.

After Sirén's article of 1908 Le Campora was not the subject of academic inquiry for some years. It was rediscovered by Alberto Graziani, a young student of Roberto Longhi, who in a 1941 letter to his wife Tina, recounts that he has found «una cappella con dei dipinti di Maso, una cappella grande con otto storie di sant'Antonio, santi laterali, committenti, profeti, Padreterno, mezze figure ecc», adding that he was helped in his discovery by «due o tre fotografie nell'archivio fotografico dell'istituto», i.e. photographs at the Kunsthistorisches Institut. He died in 1943 without publishing anything on Le Campora, but his enthusiastic words record the pleasure of the discovery, in spite of his incorrect attribution: «sembra Maso puro e in certi punti Cezanne»⁷⁰. Today, the privately owned villa still preserves the frescoes which were restored by the actual owner and were the subject of a two-year combined technical and historical analysis funded by the Regione Toscana⁷¹. Sirén's article, together with the first three pioneering photographic campaigns, provides a valuable starting point for proceeding with a significant re-evaluation of this forgotten site of the Florentine Trecento.

- 1 O. SIRÉN, *Die Fresken in der Cappella di S. Antonio in Le Campora*, «Monatshefte für Kunstwissenschaft», I, 1908, pp. 501-510.
- 2 ID., *Giottino und seine Stellung in der gleichzeitigen florentinischen Malerei*, Leipzig 1908.
- 3 R.E. FRY, *Book Review of Osvaldo Sirén's Giottino*, «The Burlington Magazine for Connoisseurs», XV, 73, 1909, pp. 54-56.
- 4 P. SCHUBRING, *Giottino*, «Jahrbuch der Koeniglich Preussischen Kunstsammlungen», XXI, 1900, pp. 161-167.
- 5 O. SIRÉN, *Giotto and Some of his Followers*, Cambridge (MA) 1917.
- 6 ID., *Il problema Maso-Giottino*, «Dedalo» VIII, 1936, pp. 395-424.
- 7 ID., *A Great Contemporary of Giotto-II*, «The Burlington Magazine for Connoisseurs», XXXVI, 202, 1920, pp. 4-5; 8-11: 4.
- 8 F. BENEDETTUCCI, *Il libro di Antonio Billi*, Anzio 1991, p. 41.
- 9 «*Dipinse anchora nelle Campora fuori da Firenze*», C. VON FABRICZY, *Il codice dell'Anonimo Gaddiano (Cod. Magliabechiano XVII, 17) nella Biblioteca Nazionale di Firenze* 1893, p. 52. For a new proposal on the identity of the anonymous author as Bernardo Vecchietti (1514-1590), the Florentine humanist and art connoisseur, see: B. WIERDA, *The true Identity of The Anonimo Magliabechiano*, «Mitteilungen des Kunsthistorischen Institutes in Florenz», 53, 1, 2009, pp. 157-168.
- 10 On Giottino see: L. COLETTI, *Contributo al problema Maso-Giottino*, «Emporium» 96, 1942, pp. 461-478; E.L. LUCIGNANI, *Il problema di Giottino nelle fonti*, «Rivista d'Arte» XXIV, 1942, pp. 107-124; R. LONGHI, *Stefano Fiorentino*, «Paragone» II, 1951, 13, pp. 18-40 (now in ID., *Opere complete*, VII, *Giudizio sul Duecento e ricerche sul Trecento nell'Italia Centrale*, Florence 1974, pp. 64-82); L. MARCUCCI, *Dal "Maestro di Figline" a Giottino*, «Jahrbuch der Berliner Museen», V, 1963, pp. 14-45; M. BOSKOVITS, *Pittura fiorentina alla vigilia del Rinascimento, 1370-1400*, Florence 1975, pp. 40-42; C. VOLPE, *Il lungo percorso del 'dipingere dolcissimo e tanto unito'*, in *Storia dell'arte italiana*, V, *Dal Medioevo al Quattrocento*, Torino 1980, pp. 229-304; C. DE BENEDICTIS, *Giottino*, in *Enciclopedia dell'Arte Medievale*, Roma 1995, vol. VI, pp. 646-649, A. LABRIOLA, *Giotto di Maestro Stefano, detto Giottino*, in *Dizionario Biografico degli Italiani*, Roma 2005, vol. 55, pp. 423-427. For Maso di Banco's Bardi dal Vernio Chapel see: *Maso di Banco e la cappella Bardi di San Silvestro*, in *Maso di Banco. La cappella di San Silvestro*, eds. C. Acidini Luchinat, E. Neri Lusanna, Milano 1998, pp. 21-24 and R. BARTALINI, «*Et in carne mea videbo Deum meum*»: *Maso di Banco, la cappella dei Confessori e la committenza dei Bardi. A proposito di un libro recente*, «Prospettiva», XCVIII/ XCIX, 2000, pp. 58-103.
- 11 R. LONGHI, *Frammenti di Giusto da Padova*, «Pinacoteca», I, 1928-29, pp. 137-152; R. OFFNER, *Four panels, a fresco and a problem*, «The Burlington Magazine for connoisseurs», LIV, 1929, pp. 224-245.
- 12 M. BOSKOVITS, *Orcagna in 1357 - And in Other Times*, «The Burlington Magazine for connoisseurs», CXIII, 818, 1971, pp. 239-251.
- 13 M. DAVIES, *The early Italian schools before 1400*, ed. D. Gordon, London 1988, pp. 1-2, quoting a letter from Erling Skaug to the National Gallery. See also C. BRANDON STREHLKE, *Italian paintings, 1250-1450*, in *The John G. Johnson Collection and the Philadelphia Museum of Art*, Philadelphia 2004, pp. 23-28.
- 14 M. BOSKOVITS, *Su don Silvestro, don Simone e la scuola degli Angeli*, «Paragone», XXIII, 1972, 265, pp. 35-61: 37; ID.; *Pittura*, pp. 68-69, 328, 42 and J.W. POPE-HENNESSY, *Italian paintings*,

New York 1987 (The Robert Lehman Collection, 1), p. 68.

- 15 BENEDETTUCCI, *Il libro*, p. 41.
- 16 ID., p. 40; Fabriczy (C. VON FABRICZY, *Il libro di Antonio Billi e le sue copie nella Biblioteca Nazionale di Firenze*, Florence 1891, p. 40) and Frey (K. FREY, *Il Libro di Antonio Billi esistente in due copie nella Biblioteca Nazionale di Firenze*, Berlin 1892, p. 242) both mistakenly identified the “Hermine” convent as Le Campora instead of the “Armeni” convent in via San Gallo, that was completely renovated in 1625. Fabriczy corrects his mistake in his Anonimo Gaddiano edition.
- 17 In 1436 the convent was acquired by the Benedictine monks of the Badia Fiorentina. See L. FENELLI, *Il convento scomparso. S. Maria al Sepolcro (Le Campora)*, «Mitteilungen des Kunsthistorischen Institutes in Florenz», LV, 2, 2013, pp. 146-181, with previous bibliography.
- 18 In the Giuntina edition: «*Indi fece alle Campora, fuor della Porta a San Pier Gattolini, San Cosimo e Damiano nella chiesa – oggi guasti per imbiancar la chiesa*». See for both editions: G. VASARI, *Le Vite de' più eccellenti pittori scultori e architettori nelle due redazioni del 1550 e 1568*, ed. R. Bettarini, commentary by P. Barocchi, vol. II, Florence 1967, p. 233.
- 19 L. FENELLI, *Una Gerusalemme 'tra le campora' fiorentine*, in *Come a Gerusalemme. Mimesi, evocazioni e riproduzioni tra Medioevo e Rinascimento*, eds A. Benvenuti, P.A. Piatti, Florence 2014, pp. 231-249: 234-241.
- 20 For the attribution see note 49. The *terminus post quem* is certain, as in the documents dated to 1368 the chapel is recorded as entrusted to the Benini family. In 1378 Stefano di Bindo Benini was banished, making it difficult to understand how the family could have paid the sum needed for a large fresco cycle. See the extended discussion in FENELLI, *Il convento* pp. 163-166. For the discussion on the date of 1372, repeated by modern critics as the date of the frescoes, see note 24.
- 21 For the fifteenth-century history of the Badia Fiorentina and the decoration of the Orange Cloister see A. LEADER, *The Badia of Florence: Art and Observance in a Renaissance Monastery*, Bloomington 2012. For the history of the acquisition see, with previous bibliography, FENELLI, *Il convento*, pp. 168-174.
- 22 For Stefano di Francesco Rosselli and his text see M. DI STASI, *Stefano di Francesco Rosselli. Antiquario fiorentino del XVII secolo e il suo sepoltuario*, preface by A. Paolucci, Florence 2014, along with the edition published by Di Stasi, which is based on a privately-owned manuscript. There is an 18th century copy of the *Sepoltuario* in the Florentine State Archive in two volumes: Firenze, Archivio di Stato, manoscritti, 624-625.
- 23 The *Sepoltuario* is the only source which clarifies the mysterious date of 1372 that PUCCELLI (*Memorie sepolcrali dell'Abbadia fiorentina e d'altri monasteri*, Milan 1664, p. 35) associates with the Benini chapel and which was usually considered the date of the frescoes (see for example BOSKOVITS, *Pittura fiorentina* p. 215, footnote 72): 1372 is actually the date which Rosselli reads on the altarpiece that was in the chapel itself, «*nella tavola della cappella del n. 2 dove è l'arme delle catene, si legge questa iscrizione anni mille CCCLXXII*». The altarpiece is still unidentified.
- 24 Recent thermographic analysis conducted by the architect Annalisa Morelli for the project PRIMARTE confirms this description. It demonstrates the presence of a large quadrangular building close to the nave, facing south east. This may correspond to the two chapels described by Rosselli which were opened on the only free side of the nave, as the other was contiguous to the cloister.

- 25 The painting is listed in the painter's journal (NERI DI BICCI, *Le Ricordanze* [10 marzo 1453–24 aprile 1475], ed. B. Sani, Pisa 1976, p. 218) now conserved in Florence, Galleria dell'Accademia (inv. 8622) where it was brought from the Badia Fiorentina in 1810 (see the file *Ufficio Catalogo della Soprintendenza delle Gallerie di Firenze*, 1890, n. 8622). M. HOLMES, *Neri di Bicci and the Commodification of Artistic Values in Florentine Painting (1450–1500)*, in *The Art Market in Italy: 15th–17th Centuries*, eds M. Fantoni, L.C. Matthew, S.F. Matthews-Grieco, Modena 2003, pp. 213–223.
- 26 See I.B. SUPINO, *La cappella del Pugliese alle Campora e il quadro di Filippino*, «Miscellanea d'arte», I, 1903, pp. 1–4 (who published the documents relating to the commission) and most recently, J. BURKE, *Changing Patrons. Social Identity and the Visual Arts in Renaissance Florence*, University Park 2004, pp. 138–152; A. CHASTEL, *Favole forme figure* [Paris, 1978], Turin 1988, pp. 191–200; P. ZAMBRANO, J.K. NELSON, *Filippino Lippi*, Milan 2004, pp. 256–261 and cat. entry 32, pp. 346–347.
- 27 See note 50.
- 28 On the suppression of religious orders in Florence enacted by Pietro Leopoldo and later by the French government, see: O. FANTOZZI MICALI, P. ROSSELLI, *Le soppressioni dei conventi a Firenze. Riuso e trasformazioni dal secolo XVIII in poi*, Florence 1980 (p. 89 for the suppression of the Badia); I. BIAGIANTI, *La soppressione dei conventi*, in *La Toscana nell'età della rivoluzione napoleonica*, ed. I. Tognarini, Naples 1985, pp. 443–469. See also, in the same volume: M. BASSETTI, *La soppressione dei Beni nazionali in Toscana: il dipartimento dell'Arno*, pp. 471–504.
- 29 It is possible to determine the extent of the possessions of Tito Del Corona, the grandson of Francesco. His house (i.e. Villa le Campora) measured 7471 braccia quadre, that is more than 2540 square metres. See Firenze Catasto generale toscano, sezione s, *Del ritorno del Galluzzo*, comunità di Firenze, già di Legnaia, sezione c, tavola indicativa, microfilm 232 and 233.
- 30 Firenze, Archivio di Stato, *Catasto Generale Toscano, Mappe, Scandicci*, 83, 174CC01A (hereafter: Fi, AdS)
- 31 Fi, AdS, *Catasto Generale Toscano, Mappe, Firenze*, 310, 139_S01R. The map is not signed but is dated to 1873 when the Community of Legnaia was suppressed.
- 32 Fi, AdS, *Piante del Catasto generale toscano, Firenze*, sezione R-Z, n. 304–365.
- 33 D. MORENI, *Notizie storiche dei contorni di Firenze*, Florence 1791–1795, 6 vols., ID., *Dalla porta S. Frediano fino al ponte a Greve*, Florence 1793, pp. 111–121.
- 34 See A.S. FROUK DE VRIES, *Schilderkunst in Florence tussen 1400 en 1430. Een Onderzoek naar Stijl stilistische Vernewing*, Leiden 2004, pp. 202–207 e 247–249 and FENELLI, *Il convento*, pp. 174–175.
- 35 See: Firenze, Archivio Accademia di Belle Arti, *Inventario degli oggetti di belle arti estratti dalle chiese e conventi soppressi nel 1808 e 1810 e raccolti nel deposito d'arti e scienze stabilito in quel tempo nel convento di S. Marco coll'indicazione del successivo passaggio degli oggetti medesimi in alcuni pubblici uffici, e nelle chiese e conventi ripristinati dopo il 1813*, pp. 77–80. I am grateful to Daniela Parenti for this information.
- 36 Firenze, Archivio Accademia di Belle arti, 25, n. 56, *Rapporti della commissione sugli oggetti di arti e scienze esistenti nei conventi dei dipartimenti dell'Arno 1808–1810*, fols. 155r–156r.
- 37 N. SCHROEDER, S. HODGES HOLT, *Ouida the Phenomenon: Evolving Social, Political, and*

- Gender Concerns in Her Fiction*, Newark 2008, p. 19 (where the Villa is mistakenly called Villa della Corona). The same mistake appears in C.L. DENTLER, *Famous foreigners in Florence. 1400-1900*, Florence 1964, pp. 192-193, where Villa del Corona e Villa Le Campora are mistakenly understood as two different houses: «[...] between 1888 and the time she left Florence in 1894 she lived in palazzo Ferroni on via de' Serragli and on Bellosguardo in villa della Carona (sic), (Now Burns Murdoch) and in Villa Le Campora». For the various scandals in which Ouida was involved in Florence see: M. CIACCI, *Tra fiction e realtà: il caso di Ouida nella Firenze di fine Ottocento*, with bibliographic appendix by di L. Desideri, «Antologia Vieusseux», N.S. XII, 2006, 34, pp. 61-96. On the Anglo-Americans renting Florentine Villas, an important phenomenon not discussed here, see D. LAMBERINI, *Residenti anglo-americani e "genius loci": ricostruzioni e restauri delle dimore fiorentine*, in *Gli anglo-americani a Firenze*, ed. M. Fantoni, with D. Lamberini, J. Pfordresher, Rome 2000, pp. 125-142 and C. PAOLINI, *A sentimental journey: inglesi e americani a Firenze tra Ottocento e Novecento. I Luoghi, le case, gli alberghi*, Florence, 2013 (pp. 104-105 for a brief note on Ouida).
- 38 Paget describes her visits to Ouida in 1893 in W.E. HELENA PAGET, *Embassies of other days and further recollections*, London 1923, p. 552.
- 39 Gay is Sir Augustus Berkeley Paget (1823–1896), British Ambassador in Florence and Rome. In 1867 Augustus was posted to Florence, then the capital of the newly formed Italy. He and Lady Paget moved to Rome in 1870, when Rome in turn became the capital. In 1887 Lady Paget rented the Villa Caprini in Fiesole, Florence and in 1893 when her husband retired to Britain, she bought the Torre di Bellosguardo south of the city.
- 40 Quoted in M. STIRLING, *The Fine and the Wicked. The life and times of Ouida*, London 1957, p. 181.
- 41 W.E. HELENA PAGET, *In my tower*, London 1924, 2 vols, I, p. 52. See A. KING, *Ouida 1839-1908: Quantities, Aesthetic, Politics*, in *Ouida and Victorian Popular Culture*, eds J. Jordan, A. King, Farnham 2013, chap. 1 of the eBook version. For an extended analysis of Ouida's presence at Le Campora see: L. FENELLI, *Living in a Florentine Villa in the Anglo-American community in Florence between XIX and Early XX Century*, in *A Tale of Two Cities: Florence and Rome from the Grand Tour to Study Abroad*, ed. P. Prebys & F. Ricciardelli, Ferrara 2017, pp. 65-79.
- 42 See for example the few notes in L.F.M. GARGIOLLI (*Description de la ville de Florence et de ses environs précédé d'un abrégé de l'histoire florentine*, II, Florence 1819, p. 122) who records some nineteenth-century tombs in the church: «On trouve ensuite sur la droite de la grande route, l'ancien couvent supprimé de Ste. Marie des Campora bâti en 1348 sur l'emplacement d'un domaine acheté aux enfants de Tano de' Raugi, per les religieuses de l'ordre de st. Jérôme dits Girolamini, fondés au commencement du XIV siècle par Barthelemy de Bonone de Pistoye. Ce local passa en 1434 aux religieux bénédictines de Badia, qui l'ont occupé jusqu'en 1808. L'église jointe à ce couvent renferme les cendres de l'avocat Atilius-Marie Bruni le premier parmi les jurisconsultes de son temps, mort le 15 janvier 1792; ainsi que celle de Charles Londi dont j'ai parlée ailleurs décédé le 7 mai 1805». A few years later Ricci recalls the purchase by Del Corona: «La chiesa con le fabbriche annessa e le terre sono state acquistate dal Signor Francesco del Corona» G. RICCI, *Guida di Firenze e d'altre città principali della Toscana arricchita di 60 bellissime vedute analoghe, con la pianta e carta geografica del Gran-Ducato*, Florence 1820, 2 vols, II, p. 403.
- 43 G. CAROCCI, *I contorni di Firenze*, Florence 1875, pp. 103-104.
- 44 The description of the villa is considerably expanded in the last edition, with useful information on the frescoed chapel: «S. Maria alle Campora – Villa Burn Murdoch. [...] Al principio

del secolo scorso il fabbricato era ridotto in tale stato d'abbandono, che parte della chiesa e due lati del convento erano caduti in rovina. Nel 1815 Francesco del Corona acquistò il possesso dal patrimonio delle corporazioni religiose, riparò la parte superstite della chiesa, riducendola a più piccole proporzioni ed un'ala del convento che ridusse a villa. Questa villa ha oggi per facciata principale uno dei lati di un grandissimo chiostro che ha la piano terreno un bel portico di ordine jonico. Della chiesa, come abbiamo detto, non resta che una piccola parte del braccio lungo, dove si veggono la cappella che fu dei Benini Formichi e la porta che dava accesso alla sagrestia. Questa cappella, fondata nel 1368 da Messer Fra Bartolommeo di Bindo Benini, priore dell'ordine Gerosolimitano, ha tutte le pareti e il sottarco adorni di affreschi della scuola dei Gaddi e la finestra chiusa da una bella vetrata dipinta. Questo frammento di chiesa serve a dare una idea della importanza artistica che essa doveva avere nel XV secolo. I Vettori, *i Del Pugliese, gli albizzi, i Gianfigliuzzi, i del Garbo* vi avevano cappelle tutte adorne di opere di pittura. Si sa che alle Campora dipinsero Giotto, Neri di Bicci, Paolo Uccello, Filippino Lippi e altri. Il Lippi aveva fatto per Francesco del Pugliese la tavola di S. Bernardo che al tempo dell'assedio venne trasportata nella Badia di Firenze, dove tuttora si ammira». G. CAROCCI, *I dintorni di Firenze*, 2 vols, Firenze, 1906-1907, II, pp. 340-341.

- 45 See the notes by Carocci in Polo Museale Fiorentino, Archivio Storico, *Catalogo generale dei monumenti e degli oggetti d'arte del regno. Provincia di Firenze, via delle Campora, chiesa di S. Maria delle Campora* (resti), fascicolo a/227: there are two different files with no differences dated 1893 and April 1896.
- 46 E. HUTTON, *Country walks about Florence*, London 1908, p. 173; G. CAROCCI, *I contorni di Firenze*, Florence 1875, pp. 103-104.
- 47 The family was known variously as Burn-Murdoc/Burn-Murdoch/Burn-Murdock. Jane Persis, cited in the Italian documents as the owner (see for example: Firenze, Archivio comunale, *Ufficio legale – CF 4745, Lett C. n. reg 2039*) was born in Nice in 1866. She died on 12 January 1958.
- 48 I thank Prof. Massimo Ferreti for the suggestions to investigate the Gaddi attribution. The frescoes were attributed by Carocci to the «*scuola dei Gaddi*» (CAROCCI, *I dintorni* II, p. 341), and, in fact, show some iconographical similarities with the Castellani Chapel in Santa Croce, painted by Agnolo Gaddi. It is also possible to compare the floral motifs of the frames with those used by Agnolo's workshop in the main chapel of Santa Croce, a fresco cycle which has been recently backdated to 1374-1378 (See the new hypothesis on the date, which may precede the execution of the Castellani chapel in A. M. BERNACCHIONI, *Alleanze familiari, compagnie mercantile: gli Alberti, Agnolo Gaddi e la tribuna di Santa Croce, in Agnolo Gaddi e la Cappella Maggiore di Santa Croce a Firenze. Studi in occasione del restauro*, a cura di Cecilia Frosinini, Florence 2014, pp. 35-45: 42). According to a letter from Alberto Graziani to Francesco Arcangeli, Longhi considered the frescoes a work of Maso, «*[...] Sei poi andato a vedere Maso (o non Maso) secondo Longhi (allora diremmo a vedere Maso?) a Le Campora?*» (A. GRAZIANI, *Proporzioni: scritti e lettere*, ed. T. Graziani Longhi, 2 vols, Bologna 1993, II, p. 205). Boskovits attributes the frescoes to Pietro Nelli, whose painting corpus presents some critical issues, with works that show an inferior quality compared to the Le Campora cycle (MIKLÓS BOSKOVITS, *Pittura fiorentina alla vigilia del Rinascimento 1370-1400*, Florence 1975, pp. 61-62 e p. 215, footnotes 72). Chiodo (S. CHIODO, *Pietro Nelli*, in *Dizionario Biografico degli Italiani*, Roma 2013, vol. 78, pp. 199-201), also concurs with Boskovits' attribution albeit with some inaccuracy as to the date and patrons of the chapel. See, for extended critical discussions, FENELLI, *Il convento scomparso*, pp. 161-163.
- 49 See U. DERCKS, *La campagna fotografica dal 1900 ad oggi: esempio del Kunsthistorisches*

Institut in Florenz, in *Progettare le arti. Studi in onore di Clara Baracchini*, eds L. Carletti, C. Giometti, Pisa 2013, pp. 151-161: 151. I wish to thank Ute Dercks for the useful suggestions in preparing this text.

- 50 DERCKS (*La campagna*, p. 152) has shown through her studies on the KHI archives that originally Sirén's studies on Le Campora were to appear in the third volume of the *Italienische Forschungen*, published by the KHI. According to an entry in the KHI accounting records the Institute paid for a translation of Sirén's text from Swedish to English.
- 51 She is currently working on the project *Die Fotokampagnen des Kunsthistorischen Instituts unter den Direktoren Heinrich Brockhaus (1897-1912) und Heinrich Bodmer (1922-1932)*; U. DERCKS, *Wenn das Sammeln zur "fixen Idee" wird – Die frühen Fotokampagnen des Kunsthistorischen Instituts in Florenz*, in «Rundbrief Fotografie. Analoge und digitale Bildmedien in Archiven und Sammlungen», 86, 2015, pp. 7–18.
- 52 For the history of the KHI see H. W. HUBERT, *L'Istituto Germanico di Storia dell'Arte di Firenze: cent'anni di storia (1897-1997)*, Florence 1997 and ID., *August Schmarsow, Hermann Grimm und die Gründung des Kunsthistorischen Instituts in Florenz*, in *Storia dell'arte e politica culturale intorno al 1900. La fondazione dell'Istituto Germanico di Storia dell'Arte di Firenze*, ed. Max Seidel, Venice 1999, pp. 339-358. For the history of the photo collection, besides the works by Ute Dercks cited in the following notes, see also A. TEMPESTINI, *La fototeca del Kunsthistorisches Institut in Florenz: catalogazione tradizionale e schedatura informatizzata*, in *Fototeche e archivi fotografici. Prospettive di sviluppo e indagine delle raccolte*, ed. S. Lusini, Prato 1996, pp. 248-252.
- 53 SIRÉN, *Die Fresken*, p. 33.
- 54 On the early stages of the photo collection and the first inventory system, see U. DERCKS, "And because the use of the photographic device is impossible without a proper card catalog", *The Typological-Stylistic Arrangement and the Subject Cross-Reference Index of the KHI's Photothek (1897–1930s)*, «Visual Resources: An International Journal of Documentation», XXX, 3, 2014, pp. 181-200.
- 55 Until 1912 the library and the image collection were not physically separated. The *Inventarbuch der Abbildungen* (inventory book of images) number 1 was kept as an accession register on the first twenty-two pages from 1898 until 1906. The entries were not created at the same time as the images arrived, but later on. The inserted sheets with cross-references between inventory numbers and the accession register were also unclear. DERCKS, *And because*, p. 186.
- 56 On the role of Ulrich Middeldorf see ID., *And because*, pp. 194-195 and ID., *Ulrich Middeldorf Prior to Emigration. The Photothek of the Kunsthistorisches Institut in Florenz (1928-1935)*, in *Exiles and émigrés, libraries and image collections: the intellectual legacy*, eds J. Elsner, C. Hills-Nova, «Art Libraries Journal» XXXVIII, 4, 2013, pp. 29-36.
- 57 The photos are number 40143- 40149. See Firenze, KHI, *Inventarbuch der Abbildungen*, XI. In spite of the lack of an official letter instructing Mannelli to take the photographs, they can be dated prior to 2 August 1906, when Brockhaus wrote to Mannelli asking him to send copies of the Le Campora campaign to Sirén in Stockholm. The letter is in Archivio KHI, *Kopierbuch* 1905-09, 22.08, 1906, 546 and is quoted by DERCKS, *La campagna*, p. 155.
- 58 Anchise Mannelli was never officially or permanently employed by the Institute, but he is cited as the Institute's photographer in the preface of W. BIEHL, *Toskanische Plastik des frühen und hohen Mittelalters*, Leipzig 1926, p. 1, and he was responsible for the various pho-

- to campaigns conducted for the *Italienische Forschungen* published by the KHI from 1906. See DERCKS: *La campagna*, p. 155. For the different photographic companies in Florence see also the useful database created by S. RAGAZZINI, *Fotografi a Firenze 1839-1915*: <<http://censi.aft.it/fotografi/home.htm>>
- 59 KHI, photo library, inventory nos. 40146-40148-40149.
- 60 The missing photos are nos. 40143-40144-40145-40147 and according to the inventory (*Inventarbuch der Abbildungen*, XI) were excluded for being duplicates, but they do not appear in the duplicate folders.
- 61 I have already extensively described the cycle in FENELLI, *Il convento scomparso*, pp. 153-163, along with some comparisons with Florentine contemporary cycles.
- 62 Firenze, KHI, foto Rabatti & Domingie, Firenze, inventory nr. 601367-601437.
- 63 Firenze, KHI, *Inventarbuch der Abbildungen*, XI.
- 64 *Ibid.*. The inventories can be consulted in a simplified format through the website of the KHI: <http://zdr.khi.fi.it/index.php?language=e>. The photos also have the Reali inventory number, from 535 to 544.
- 65 S. RAGAZZINI, *Fotografi a Firenze, 1839-1914*, «AFT. Rivista di Storia e Fotografia», 39/40, 2004 (2005), pp. 73-144: 133-134 and S. T. MELONI, *La nascita dei Photo Archives di Washington e l'opera di Sandrino Contini Bonacossi*, «AFT. Rivista di Storia e Fotografia», 21, 1995, pp. 4-6, on the sale of 2500 Reali plates to the National Gallery in Washington.
- 66 BOSKOVIČS, *Pittura*, pl. 66 a-b corresponds to the photo 21896 and 21897 of the Reali campaign in the KHI photo collection.
- 67 Firenze, KHI, *Inventarbuch der Abbildungen*, XV. The photos run from the no. 89070 to no. 89085. The previous entry in the catalogue is Brogi, but this does not confirm that the Campora photos were also made by the same firm.
- 68 It is the picture 89071, inventoried in 1933, with the fresco still in place. It was detached from a precarious wall, as suggested in the letter of the Soprintendenza ai Monumenti di Firenze, 23 febbraio 1956, A 225, N 594, stating that action is required to save the fresco. It was in fact restored by Dino Dini in 1952, as can be read in his inventories. See *Opere restaurate da Dino Dini*, ed. A. Galli, in *Gli affreschi del Beato Angelico nel convento di San Marco a Firenze: rilettura di un capolavoro attraverso un memorabile restauro*, ed. D. Dini, Turin 1996, p. 152. The restored fresco is documented by the picture in the Polo Museale fiorentino, Gabinetto fotografico, picture 103991.
- 69 For the previously mentioned problem of the fifteenth-century decoration of the cloister, see FENELLI, *Il convento scomparso*, pp. 169-173.
- 70 GRAZIANI. *Proporzioni*, I, p. 162.
- 71 The project PRIMARTE addresses the documentation and diagnostics of Cultural Heritage by using a highly integrated multi-disciplinary approach. The complex of Le Campora was chosen as a valuable case study. The main goal of the project is to develop an integrated methodology for the combined use of data, acquired on site by using diverse investigative techniques: from fluorescence lidar to UV fluorescence and IR imaging, from IR thermography, georadar, 3D electric tomography to microwave reflectometry, from analytical techniques to high resolution photo-documentation and historical archive studies. Thanks to a generous grant from the Regione Toscana, innovative diagnostic techniques, along with more traditional ones, were applied to the study of the former convent of Le Campora

in its entirety, from mural paintings to stone artefacts, to the architectural and archaeological structures. To document the condition of the frescoes after the restorations, a new photographic campaign was completed in 2015 (Kunsthistorisches Institut in Florenz, Max-Planck-Institut, photographers: Studio Rabatti & Domingie, Firenze, post-production: Stefano Fancelli).



Fig. 1: Aerial view of Le Campora.



Fig. 2: Ex-church of Santa Maria al Sepolcro, ca 1370, chapel of St. Anthony, Florence.

174950

Arch. Ren. & Bar.



Villa & Campora

Fiorini



W. u. L. B. Bonn

Fig. 3: West Façade, Villa del Corona, Florence.



Fig. 4: Anonymous Florentine painter, St. Anthony Encounters the Centaur and the Satyr, ca 1370, fresco, ex-church of Santa Maria al Sepolcro, chapel of St. Anthony, Florence (photo Mannelli).

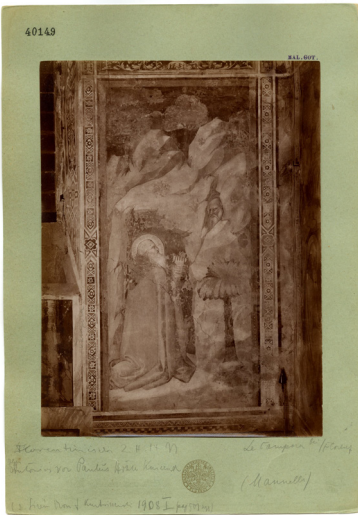


Fig. 5: Anonymous Florentine painter, St. Anthony knocking at St. Paul's Cave, ca 1370, fresco, ex-church of Santa Maria al Sepolcro, chapel of St. Anthony, Florence (photo Mannelli).



Fig. 6: Anonymous Florentine painter, St. Anthony, ca 1370, fresco, ex-church of Santa Maria al Sepolcro, chapel of St. Anthony, Florence (photo Mannelli).



Fig. 7: Ex-church of Santa Maria al Sepolcro, chapel of St. Anthony, Florence, digital montage made with the 2011 KHI photo.

21897

M.A. GOT.



Fotografia Reali

Kopf d. Heiligen Antonius La Campora / Florenz

Florenz in 2. H. 14. M.



(Bischof: Pietro Willc.)

Fig. 8: Anonymous Florentine painter, St. Paul, ca 1370, fresco (detail), ex-church of Santa Maria al Sepolcro, chapel of St. Anthony, Florence (photo Reali).

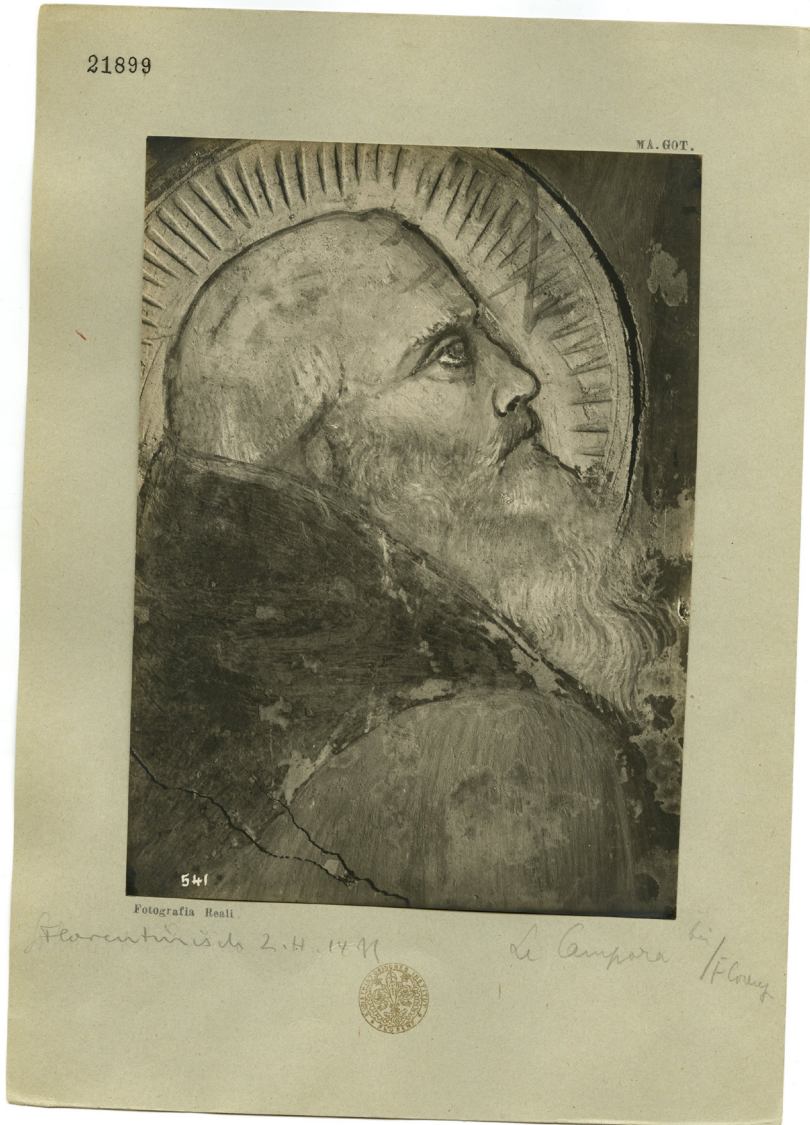


Fig. 9: Anonymous Florentine painter, St. Anthony, ca 1370, fresco (detail), Florence, ex-church of Santa Maria al Sepolcro, chapel of St. Anthony, Florence (photo Reali).

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Fotografia Reali

per heritage Antonius Le Campora dei / Firenze
Firenze in sede Z. H. 14 99 General



Fig. 10: Anonymous Florentine painter, St. Anthony, ca 1370, fresco, ex-church of Santa Maria al Sepolcro, chapel of St. Anthony, Florence (photo Reali).



Fig. 11: Anonymous Florentine painter, St. Anthony, ca 1370, fresco (detail), ex-church of Santa Maria al Sepolcro, chapel of St. Anthony, Florence (photo Reali).

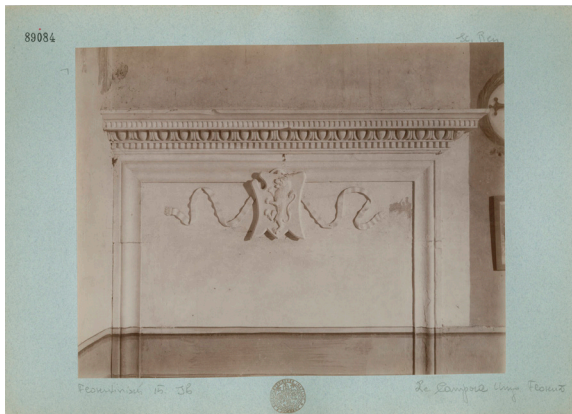


Fig. 12: Sacristy door, ca 1370, ex-church of Santa Maria al Sepolcro, Florence.

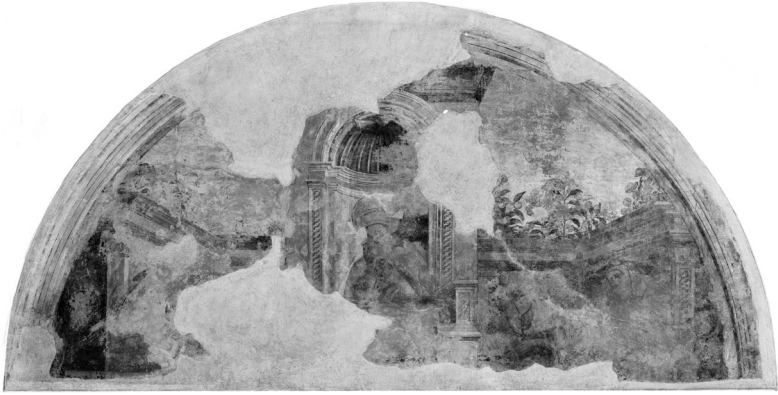


Fig. 13: Anonymous Florentine painter, St. Gregory the Great with monks (?), late fifteenth century, detached fresco, unknown location.



Fig. 14: Anonymous Florentine painter, St. Gregory the great with monks (?), late fifteenth century, fresco, ex convent of Santa Maria al Sepolcro, cloister, Florence.