

# A LOST RAFFAELLO

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Carla De Petris



# AGENDA

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- Background of the Artist and his students
- Timeline of the ownership of the painting
- Research about the "Madonna of Divine Love"
- Analysis of the paintings authenticity
- Conclusion

# IS THIS THE ORIGINAL “MADONNA OF DIVINE LOVE” ?

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- Since 1734, this painting has been known as “The Madonna of Divine Love” painted by Raffaello in 1518 for Pope Paul III (a member of the Farnese family).
- The painting is in CapodiMonte Museum, Naples, Italy

# IS THIS THE ORIGINAL “MADONNA OF DIVINE LOVE” BY RAFFAELLO?

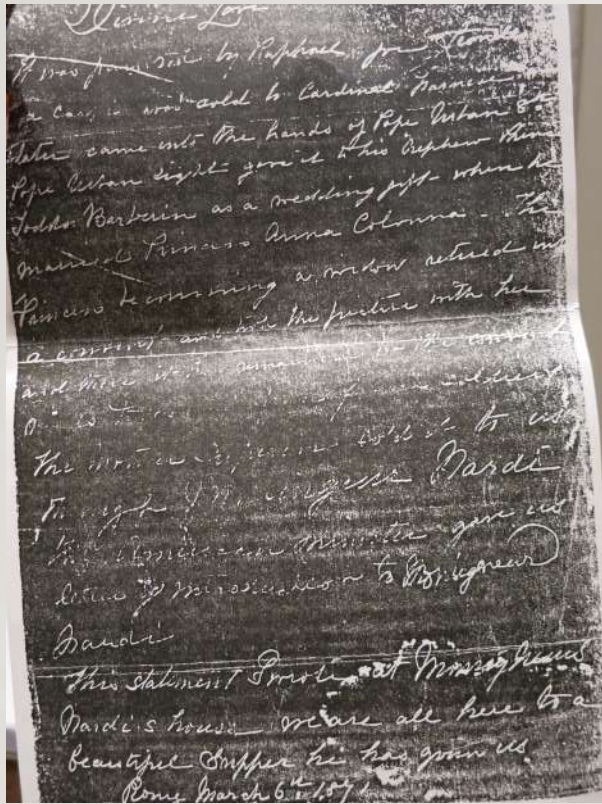
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- This was painted by Raffello in 1514 for Leonello Pio da Carpi for his 90<sup>th</sup> birthday
- It was inherited by his grandson, Cardinal Rodolfo Pio da Carpi in late 1520
- Vasari describe this painting in his book, 1544, and much later was describe as the “Madonna of Divine Love”
- It was later inherited by Falco Pio di Savoia Family in 1564 after the death of Cardinal Rodolfo

# HOW I FOUND THE REAL “MADONNA OF DIVINE LOVE”

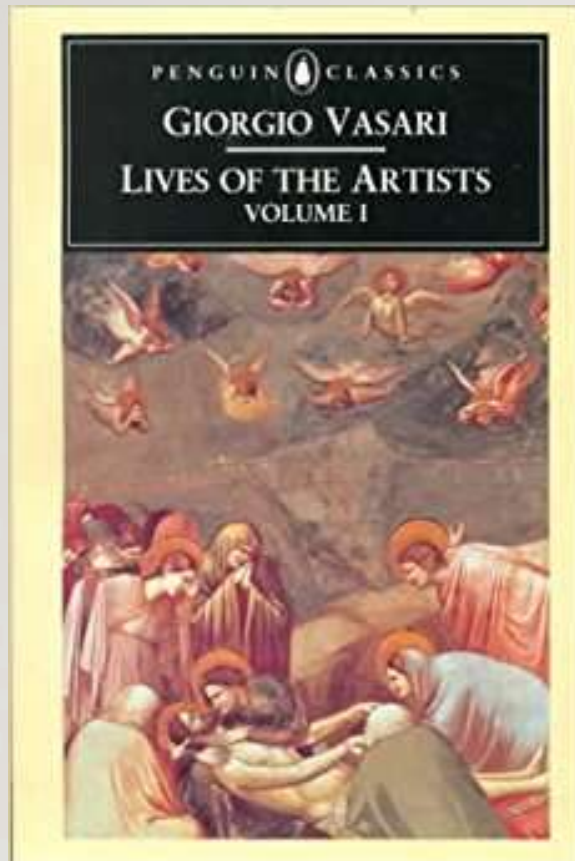
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- A local art restorer, Mr. Vanderbuilt, referred “Elma” to me to help lead the research into a mysterious painting originally purchased by her aunt “Anna. Names change to protect the owners. Anna wrote a letter to document the story of the painting while she were dining at Monsignor Nardi’s home on March 6, 1871 in Rome
- Anna outlined how Leonello Pio da Carpi commissioned this painting to Raffaello Sanzio da Urbino “Raphael” in 1514

# LIVES OF THE ARTISTS” BY GIORGIO VASARI

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- Vasari first saw the “Sacred Family” painted by Raffaello on canvas in the home of Leonello Pio da Carpi in Campo Marzio, Rome
- His detailed description of the painting inspired the historians to name the painting “Madonna of Divine Love”
- “...Raphael painted a picture of marvelous coloring and outstanding beauty. This is a work of such strength and such enchanting delicacy that I cannot see how it could ever be surpassed. Nothing could be finer than the supernatural expression shown in the countenance of Our Lady and the modesty of her attitude; she sits with her hands clasped, adoring her son who is sitting in her lap and caressing the little St. John who is also worshipping him, as are St. Elizabeth and Joseph”

# RAFFAELLO SANZIO DA URBINO “RAPHAEL”

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- Raffaello, born 1483 in Urbino, Italy and died at 37 years old
- One of the most important painter of the 1500s
- His famous work is displayed in the Stanza della Segnatura room of the Vatican
- Many famous paintings are of the Madonna and child
- He had an atelier (studio) with many pupils in Rome
- Most famous pupils were Giulio Romano & Gian Francesco Penni

# MOST TALENTED PUPILS OF RAFFAELLO

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- Often would collaborate with Raffaello on larger commissioned paintings
- Giulio Romano
  - St Margherita in the Louvre Museum, Paris
- Gian Francesco (G.G.) Penni
  - La Visitazione in the Prado Museum, Madrid





# CARDINALE RODOLFO PIO DA CARPI – OWNER OF THE PAINTING

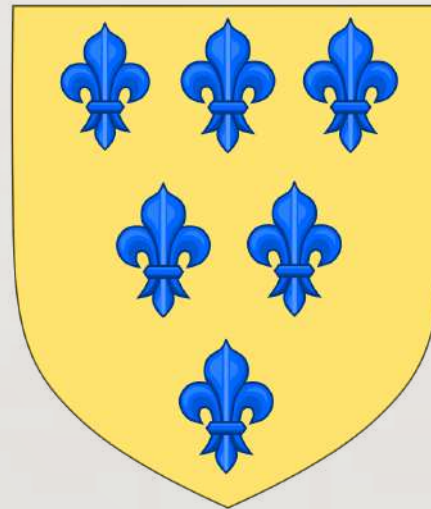
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- Born in Carpi in February 1500
- Elected Bishop when he was 28 years old
- Nominated as Cardinal in 1534
- Served under six popes
- Inherited all the possessions of his grandfather, his father and his uncle Prince Albert III.
- Died in Rom on May 2<sup>nd</sup>, 1564
  - Inheritance went to Falco Pio di Savoia Family

# ALESSANDRO FARNESE FAMILY

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- Noble family from Parma
- Alessandro Farnese born on February 29, 1498
- Elected Pope Paul III in 1534
- Owned the Cartoon designed by Raffaello and commissioned the painting in 1518 – now in Museum of CapodiMonte in Naples, Italy.
- Elected as cardinal his nephew Alessandro
- Pope Paul III died on November 18, 1549 leaving all his possessions to Cardinal Alessandro Farnese who died on March 1589.

# “MADONNA OF DIVINE LOVE” - IN CAPODI MONTI, NAPLES, ITALY

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- 1734 painting was moved to Naples, Italy
  - Carlo, son of Elizabetta Farnese married into the Bourbon Family and they moved all their possessions from Parma and Piacenza to Naples, Italy
  - Art collection went to the CapodiMonte Museum, on the hills of Naples

# “RAPHAEL AND AMERICA” BY DAVID ALAN BROWN

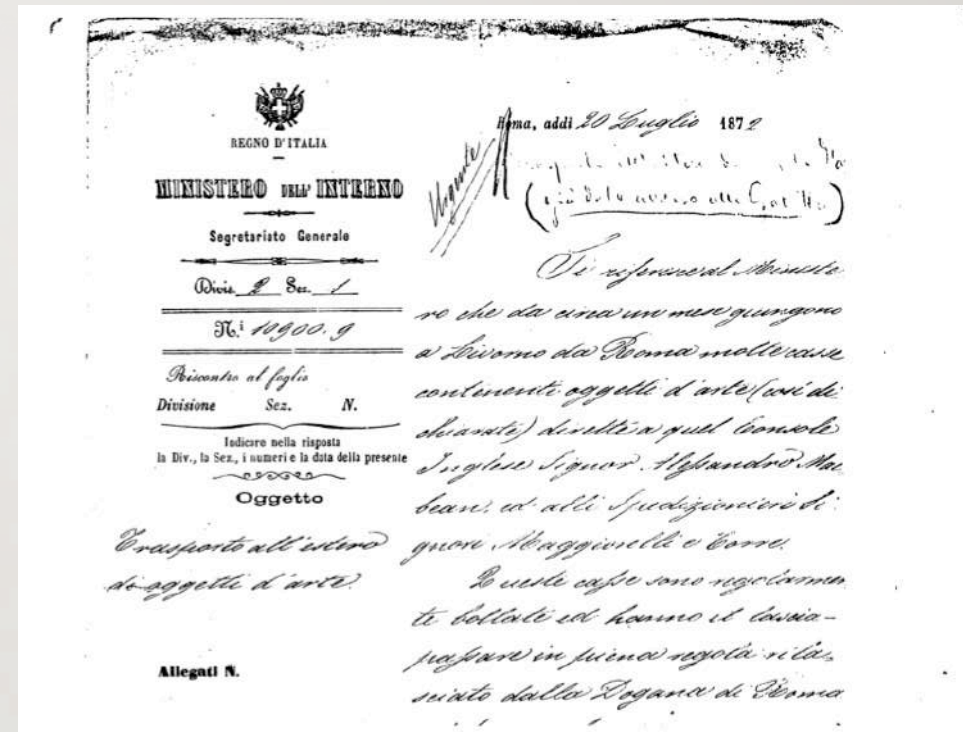
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- Describe famous American Families that collected paintings by Raffaello (btn. 1888 – 1929)
  - Morgan
  - Latimer
  - Isabella Gargner
  - Whitney
- Prices from \$40,000 - \$697,000
- From 1877 to 1920

# LETTER OF MINISTERO DELL'INTERNO BY DR. CAVALLINI

- Ministero dell'Interno – Oggetto Trasporto all'estero – Orgetti d'Arte
- Report that many boxes were transported to Livorno
- Describe a red seal believed to be from the Vatican



# POPE URBANO VIII

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- Born on April 5<sup>th</sup>, 1568 as Maffeo Barberini from a wealthy merchant family from Florence
- Pope from 1623 to 1644 (during the 30 year war)
- Patronized art on a grand scale
- Elected his nephew Taddeo Barberini to Prefect of Rome

# TADDEO BARBERINI – NEPHEW OF POPE URBANO VIII

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- Born in Rome on November 16, 1603
- Father was Carlo Duke of Monterotondo, brother of Pope Urbano VIII
- Taddeo was the only one of the family who did not follow an ecclesiastic career.
- His uncle involved him in honorary functions and in the political life of the Church adding the title of Prince of Palestrina and Prefect of Rome
- October 24, 1622 Taddeo married Princess Anna Colonna
- Wedding was celebrated in Castel Gandolfo, given by Pope Urbano VIII
- Pope Innocenzo X Pamphili family sequestered all of his property to punish him for the Castro war against Odoardo Farnese
- Went into exile in Paris and died in 1647

# WEDDING GIFT FROM POPE URBANO VII TO TADDEO BARBERINI AND PRINCESS ANNA COLONNA

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## Barberini Family



## Colonna Family

- Princess Anna Colonna Barberini born in 1601
- Daughter of Filippo Colonna, Prince of Pagliano and Lucrezia Tomacelli of Galastro
- Married Taddeo Barberini in October 1627
- Husband died in 1647
- Retired to a convent and established the Monastery of Regina Coeli
- Died in 1658



# INVENTORY OF THE MONASTERY REGINA COELI DELLE CARMELITANE DESCALZE

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- First inventory: written by Sister Jesus Maria, dated August 6, 1727 (22 pages)
  - (pg 1) “on the left side there is an entrance to the Chapel dedicated to Serenissima Anna Colonna”
  - (pg 12):
    - “in the room of silence over the alter with a tabernacle”
    - “Vergine with the Baby on her arm, a painting very miraculous of love of the Sacred Family”
    - “there is a light in the private Chapel”
- Second inventory: written by Sister Lodovica di St. Luigi, July 25<sup>th</sup>, 1874 (3 pages)
  - (pg 3) “12. There is a famous deposit of Anna Colonna founder of the Monastery, described but missing the gold stolen during the suppression”

# CARDINAL GIACOMO ANTONELLI

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- Born April 2<sup>nd</sup>, 1806 in Sonnino, Italy
- Educated for priesthood, but chose an administrative career
- Named Cardinal in 1847 as Secretary of State and entrusted with the drafting of an Institute for the Papal State
- Died on November 6<sup>th</sup>, 1876

# MONSIGNOR FRANCESCO NARDI

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- ❑ Born June 6<sup>th</sup>, 1808 in Vassolo Ceneda
- ❑ Advocate to protect assets of Church of Italy and Papacy
- ❑ Wrote “A Difesa Della Santa Sede” in 1862  
”In defense of the Roman Catholic Church”
- ❑ Died on March 22<sup>nd</sup>, 1877

# CAPODIMONTE MUSEUM, NAPLES VISIT

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- Dr. Ermano Bellucci shared six schedule of the history of the painting from 1860-1961
  - Some attributed the painting to Raffaello or Bottega, some attributed to Penni
- Catalogo of the Museum states:
  - “sala 10 (146) Giovanni Francesco Penni detto il Fattore (c. 1488 – c. 1528, Sacra Famiglia con St. Giovannino, detta La Madonna del Divino Amore.” It was believed to be an antique work by Raffaello in composition, but now is assigned by modern critics to Penni.”

# WORLD PAINTING INDEX BY PATRICIA PATE HAVLICE

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- Scarecrow Press, Inc. – Metuchen, NJ and London 1977
- Pg 1666
  - Madonna del Divino Amore, Raphael
  - Madonna del Divino Amore, G.F. Penni

# STUDI SU RAFFAELLO – INTERNATIONAL CONGRESS OF STUDY – DR. CARLO PEDRETTI

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- Professor of Renaissance Art, wrote many books
- “Raffaello”
  - Attributes “Madonna of Divine Love” in Naples to Raffaello
  - Pg 588 regarding “La Sacra Famiglia” for Leonardo Pio da Carpi, he states that a majority of the critics attribute the painting in Naples to Penni.
- “Madonna of Divine Love”
  - The painting in the CapodiMonte Museum in Naples, Italy is on wood
  - The painting in this story is on canvas

# REPORT OF DR. JOHN TWILLEY – MUSEUM OF MODERN ART – LA 1989

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- Consulted with Dr. Twilley for a painting valuation
- Painting evaluated for several months under ultraviolet light, x ray, infrared reflectography, paint sample.
- Conclusion:
  - “The degree to which these might resemble or differ later followers cannot be know in the absence of comparative study”

# MARCELLE ANDREASSON CONSERVATOR OF THE LOS ANGELES MUSEUM OF ART

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- Report submitted on July 10<sup>th</sup>, 1989
  - Summary suggests to replace the stretcher, reline the painting, remove the varnish, overpaint, rivarnish





# ROSAMOND WESTMORELAND CONSERVATION OF FINE ART LOS ANGELES MUSEUM

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- Report submitted on August 22<sup>nd</sup>, 1989
- Recommendation:
  - Remove varnish, replace stretcher, reline with adhesive bEVA37I

# CANVAS TESTING

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- University of Washington, Quaternary Isotope Lab
  - Radiocarbon Calibration Program 1987
  - Estimates canvas to be between 1414 - 1453
- University of Arizona, college of Art and Science, Tuscan, AZ
  - Radiocarbon age weighted and unweighted
  - Estimates canvas to be 1395 – 1505 1-2-3 sigma (99.7% confidence)

# DR. HUBERTUS VON SONNENBURG – EUROPEAN PREEMINENT CONSERVATOR

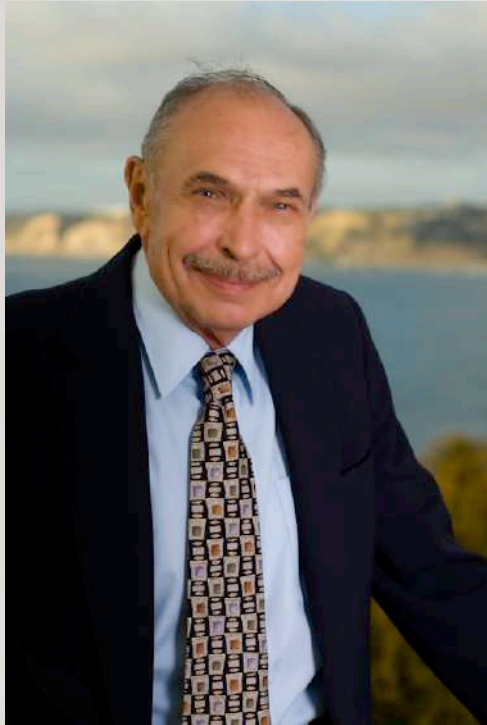
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- Read an article in Connoisseur about Dr. Von Sonnenburg
- Met him in NYC
- Recommendation: restoration

# UCSD REPORT OF PROFESSOR JOHN FREDRICH ASMUS

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- Read an article on Time Life about Dr. Asmus regarding his testing of the Mona Lisa painting
- Professor at the Institute for Pure and Applied Physical Science, University of California, San Diego
- When we met, he recommended monochromatic imaging for pigment mapping
- Conclusions:
  - He chose the comparison to La Triburtina and Madonna della Seggiola by Raffaello “because it was closer in geometry, lighting and basic colors, its red, green, and blue histograms for the blue skirt.”
  - “It appears to me that the red and blue intensity distribution for the two skirts are virtually identical (spectral intensity and with single broad distribution near 128 in the green) as in the Madonna della Seggiola”

# JOHN FREDRICK ASMUS ANALYSIS



# JOHN FREDRICK ASMUS ANALYSIS – TEST CONTRAST WITH REMBRANDT

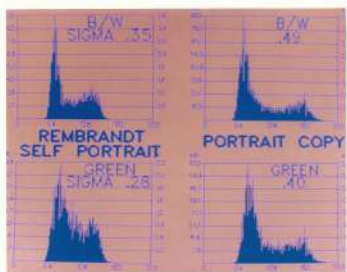


Fig. 14. Single-handed (top) and green-band (bottom) histograms for the Rembrandt self portrait and a fine copy of it.

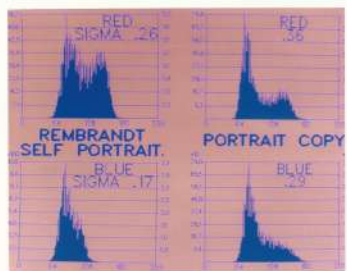


Fig. 15. Red-band (top) and blue-band (bottom) histograms for the Rembrandt self portrait and a fine copy of it.



Fig. 16. RGB histograms for the face of the Portrait of a Musician (lower right) by Leonardo da Vinci.

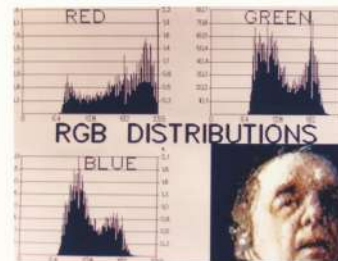


Fig. 17. RGB histograms for a Goya self-portrait face (lower right).

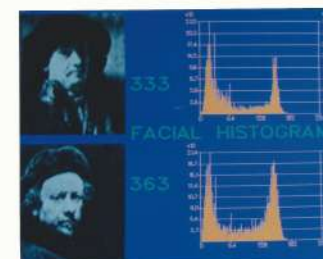


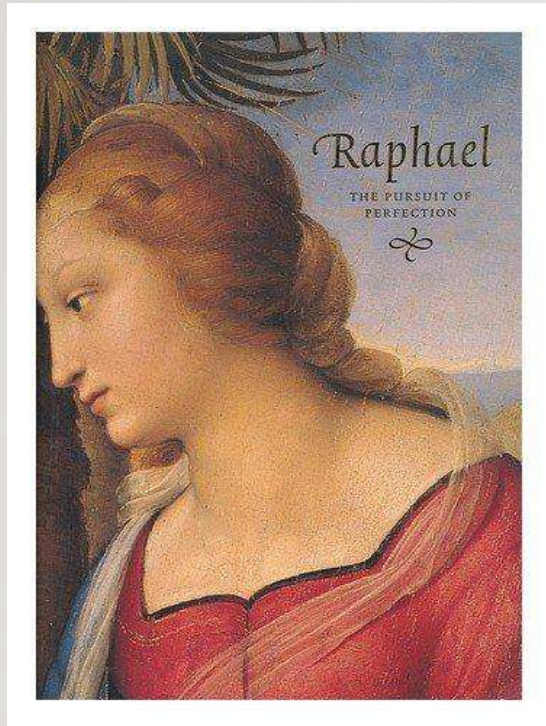
Fig. 12. A pair of Rembrandt self portraits from a common period exhibiting very similar single-banded histograms.



Fig. 13. A Rembrandt self portrait (left) and a very good copy of it (right) used to compare histograms in such instances.

# DOCTOR JOHN DICK – NATIONAL GALLERY OF SCOTLAND

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- Wrote article “The Cleaning of the Sutherland Raphael”, by Dr. John Dick.
- Dr. Dick recommended cleaning and restoration

# JOHN SPIKE, COMMERCIAL OLD MASTER CONSULTANT

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- Harvard Educated Art Historian
- In 1998, at 46 years old, Spike staked his reputation and a substantial piece of his family's savings on a 17<sup>th</sup> century still life by Caravaggio





# CONCLUSION

