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Federica Mancini

Pasted *Quadratura* Drawings

A Focus on the Collection of the Prints and Drawings
Department in the Louvre Museum

Illusionistic perspective painted on ceilings, called *quadratura* since Filippo Baldinucci's time because of the squared ("inquadrato") framing of paintings,¹ flourished first in the area of Brescia as well as in the Emilia-Romagna² and then, from the second half of the 16th-century, it spread throughout the Italian peninsula.³ Thanks to the studies by Jürgen Schulz, Ebrina Iblatt and Ingrid Sjöström, among others, the evolution of this genre is well known. The projected plan of the frescoes required an accurate preparation on paper, but the understanding of this preliminary phase is far less developed. Research has been mostly conducted on drawings of specific groups of artists, such as Agostino Mitelli (1609–1660) and Angelo Michele Colonna (1600 or 1604–1687),⁴ or on collections, like the body of works assembled by Antonio Certani (1879–1952) that has been put on display a few years ago at

- 1 Filippo Baldinucci was the first historiographic writer who used the word *quadratura*. See Filippo Baldinucci, *Vocabolario toscano dell'Arte del disegno di Filippo Baldinucci Fiorentino*, Florence 1681, p. 130: "[...] E quadratura trovasi esser detto all'Arte del dipigner prospettive, cioè dipignere di quadrature che par voce non molto propria." See also Ingrid Sjöström, *Quadratura: Studies in Italian Ceiling Painting*, Stockholm 1978, p. 11: "[...] The term acquired its present meaning in painting at the end of the 17th-century. It enjoyed sporadic use much earlier, however, within a special field: namely the art of making proportionate, perspective drawings of the human body based on a sketch of a doll-like figure composed of cubes. As far as is known, Lomazzo alone uses the name *quadratura* to refer to these drawings, which may of course be derived directly from the primary meaning in this case."
- 2 See Jürgen Schulz, A forgotten chapter in the early history of quadratura "painting", in: *The Burlington magazine* 103 (1961), pp. 90–102 and Jürgen Schulz, Cristoforo Sorte and the Ducal Palace of Venice, in: *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 10 (1961/63), pp. 193–208.
- 3 The genesis of deception painting studies is a lecture given by Sir Anthony Blunt in 1959. Anthony Blunt, Illusionist decoration in central Italian Painting of the Renaissance, in: *Journal of the Royal Society of Arts*, CVII (April 1959), pp. 309–326. See also Sjöström 1978 (as fn. 1), pp. 26–48.
- 4 See, for instance, Ebrina Iblatt, A boceto by Colonna-Mitelli in the Prado, in: *The Burlington Magazine* 107 (1965), pp. 349–357 and David García Cueto, Deux vies pour l'ornement. Les décorations murales d'Angelo Michele Colonna et d'Agostino Mitelli, in: *Les Cahiers de l'Ornement* 2 (2016), pp. 115–124.

the Fondazione Giorgio Cini in Venice.⁵ One of the reasons of this lack is certainly the loss of graphic works,⁶ since many projects were used and probably damaged during the process of transfer onto the walls. This is probably why no drawing is known by Girolamo Curti, called il Dentone (1575–1632), the initiator of *quadratura*.⁷ Nor was, until 2014, any graphic work certainly attributed to Tommaso Sandrini (1579/1580–1628), a remarkable *quadratura* painter mainly active in Brescia.⁸

This article aims to give a transversal approach to *quadratura* drawings through the marginal technique of pasting paper patches on the main surface. It will be divided into three parts: showing some examples found at the Louvre Museum, analyzing the impact of this practice and the literature devoted to perspective and, eventually, tracking the connections and flows among the artists sharing this marginal technique on illusionistic drawings.

1. Case Studies of *Quadratura* Drawings from the Louvre Museum

The graphic works taken into consideration are mainly from the prints and drawings department of the Louvre, which holds a collection of almost 180 *quadratura* projects from the mid-16th-century to the second half of the 18th-century. Among them, only seven show pasted elements: four are studies for ceilings by Tommaso Sandrini, whereas three others

5 *Imagined architecture, drawings from the collection of the Fondazione Giorgio Cini*, Venice, Fondazione Giorgio Cini, April, 20th – September, 17th, 2018, no catalogue.

6 See Ebria Feinblatt, Contributions to Girolamo Curti, in: *The Burlington Magazine* 117 (1975), pp. 344–345, and Ebria Feinblatt, *Seventeenth-Century Bolognese Ceiling Decoration*, Santa Barbara 1992, p. 29. This book is still the most complete and transversal inquiry on the illusionistic decoration.

7 For a biography on the artist, see Erika Giuliani, Dal naturalismo dei Carracci all'illusionismo prospettico di Girolamo Curti detto il Dentone, in: *La Percezione e la rappresentazione dello Spazio a Bologna e in Romagna nel Rinascimento fra teoria e prassi*, under the direction of Marinella Pigozzi, Bologna 2007, pp. 131–154. Sjöström 1978 (as fn.1), p. 53: “[...] Viola Zanini’s contacts with the Bolognese school seem to have been restricted to Vignola-Danti’s *Le due regole*; at any rate he doesn’t refer to any Bolognese paintings that he himself has seen, either by 16th-century masters or by his contemporary Girolamo Curti, known as il Dentone, who is considered to be the actual founder of Bolognese *quadratura* painting. Curti’s work has much in common with that of the Rosa brothers, but there is no evidence that he was directly influenced by them or that he knew of Viola Zanini. [...] One of these Bolognese historians, Malvasia, maintains in his *Felsina Pittrice. Vite dei Pittori bolognesi* (1678) that Curti was the first in Emilia to master the genre to perfection...”

8 Carlo Ridolfi, *Le Maraviglie dell’Arte ovvero le vite degli illustri pittori veneti e dello stato*, II, Venice 1648, (ed. Padova, 1827), pp. 492–494. In 2014 an exhibition on the origin of *quadratura* *L’Art du plafond dans l’Italie baroque* took place in the Louvre Museum, curated by the author of this essay. In my research I took into consideration the written suggestions by Pietro Roccasecca in a letter of 1999, so 13 drawings have been reclassified under Sandrini’s name. See Federica Mancini, De l’Italie à la France: reconstitution d’un album de dessins de *quadratura* autrefois conservé au département des Arts graphiques du musée du Louvre, in: *Artitalies*, 22 (2016), pp. 80–90. See also Filippo Piazza, *La pittura di prospettiva e i quadraturisti bresciani tra XVI e XVII secolo*, PhD Dissertation, Università degli studi di Udine, 2016, unpublished, and Filippo Piazza, Disegni di Tommaso Sandrini quadraturista bresciano del primo Seicento, in: *Paragone* 827 (2019), pp. 3–16.

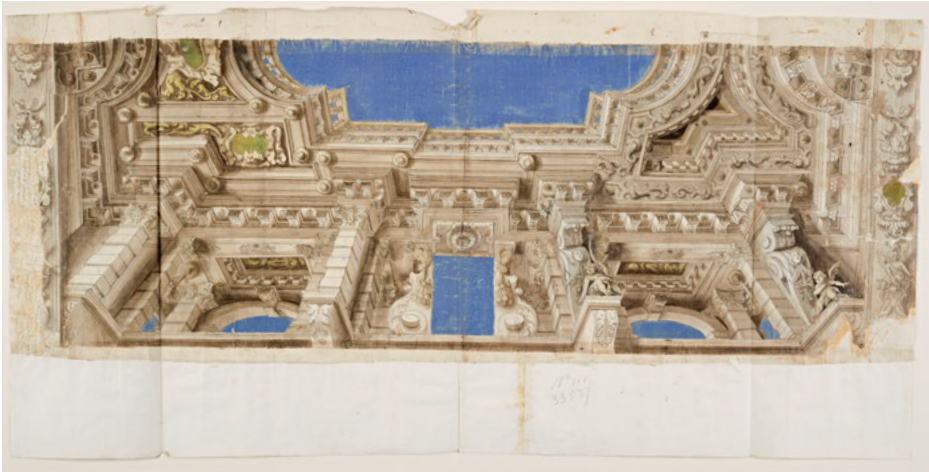


Fig. 1 Tommaso Sandrini, *Study for a Ceiling*, before 1630, brown ink, brown and tan watercolour, blue gouache, on paper, 41,5 x 108 cm, Paris, Musée du Louvre, Département des Arts graphiques, inv. no. 14932

are still classified as anonymous Italian artist of the 17th-century, possibly of the Bolognese area.

According to the analyses of Sandrini's sheets, this practice implied three different intentions: It was used to make corrections and ornamental adjustments, such as in the *Study for a ceiling* (fig. 1).⁹ It could help in embellishing the artist's work in an aesthetic and practical strategy for the presentation to the commissioner. For this purpose, Sandrini pasted the allegories on another *Study for a ceiling*, a possible *cartonetto* for the church of San Faustino and Giovita in Brescia.¹⁰ He did the same for another cartoon for the vault of the church of San Domenico in Brescia, dated 1615 and signed on the bottom left (fig. 2).¹¹ Here, Sandrini made it to understand that this practice of modification was his *modus operandi*. Not only did he paste figures of friars reclining on the sides of the arches, but he also left the open spaces within the medallions where the figure painter (possibly Francesco Giugno, 1574–after 1651)¹² could place the episodes from San Domenico's life (fig. 3). The third intention for the use of the pasting technique was to offer immediate alternatives as a visual *réper-*

9 Mancini 2016 (as fn. 8), p. 80, fig. 2.

10 Paris, Musée du Louvre, Département des Arts graphiques, inv. no. 14935, graphite, brown ink, brown, green, tan and grey watercolor, blue, red and white gouache, 76 x 101 cm; Mancini 2016 (as fn. 8), p. 83, fn. 24, fig. 5.

11 Mancini 2016 (as fn. 8), p. 83, fn. 21.

12 See Camillo Boselli, Francesco Giugno pittore bresciano, in: *Arte veneta* 23 (1969 [1970]), pp. 223–226 and Angelo Loda (ed.), *I segreti di Francesco Giugno viaggio nel restauro del dipinto su tela* (exh. cat. Chiari, Sala Stampe Fondazione Morcelli-Repossi), Chiari 1996.

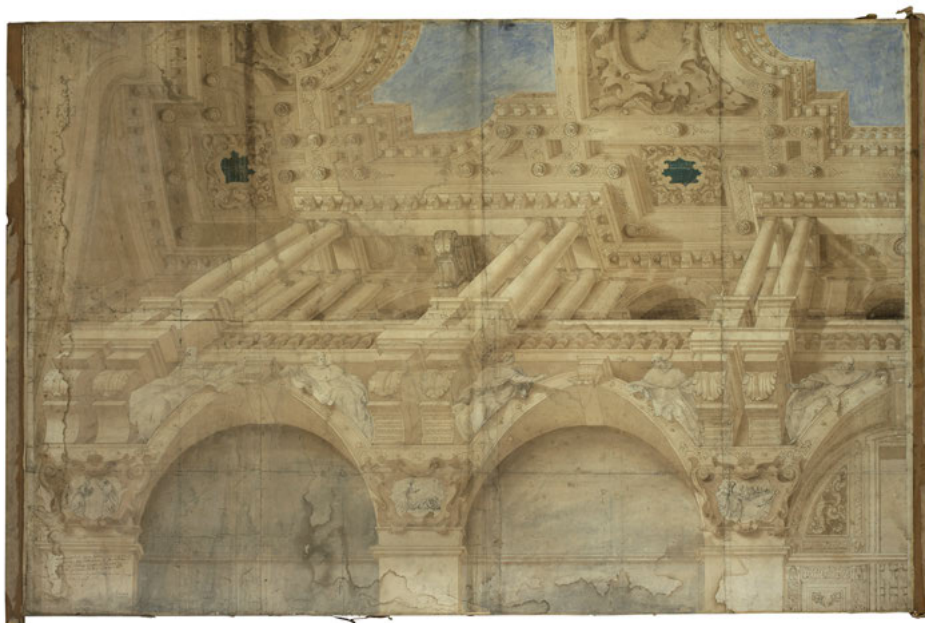


Fig. 2 Tommaso Sandrini, *Cartoon for the Ceiling of San Domenico in Brescia*, dated 1615, pen and brown ink, brown and blue watercolour, on paper, 105 × 155 cm, Paris, Musée du Louvre, Département des Arts graphiques, inv. no. 5447

toire. This explains the presence of two differently conceived kinds of cornices on the same *Study for a ceiling* mentioned before (fig. 1) as well as on another project, *Study for a ceiling (San Michele in Candiana?)*, also in the Louvre.¹³ The thin and poor quality of the paper suggests, in this specific case, a classification of this sketch as a preliminary study instead of a finished cartoon for the ceiling of the church of San Michele in Candiana, as it has been proposed.¹⁴

There are three more graphic works from the Louvre showing the paper pasted technique; they prove that this practice was still used in Central and North Italy until the second half of the 17th-century.¹⁵ These drawings are stylistically problematic and, therefore, attributed to anonymous Italian artists. In two cases out of three, it looks like they were used to

13 Paris, Musée du Louvre, Département des Arts graphiques, inv. no. 14931, graphite, pen and brown ink, brown, blue, tan and green watercolor, heightened with gold, 73,1 x 22,3 cm; Mancini 2016 (as fn. 8), p. 83, fn. 23.

14 The attribution as Piazza 2016 (as fn. 8), p. 40, fig. 60, p. 375, n° D. 9.

15 The sheets represent: *Project for an entrance to a gallery* (Paris, Musée du Louvre, Département des Arts graphiques, inv. no. 14906, graphite, pen and brown ink, brown watercolour; Mancini 2016 (as fn. 8), p. 83, fn. 18), *Illusionistic project for a ceiling* (fig. 4, 5) and *Project for a gallery* (fig. 6).



Fig. 3 (detail of fig. 2), Francesco Giugno?, *Episode from San Domenico' Life*, 1615, pen and brown ink, on paper, 15 x 12,3 cm, Paris, Musée du Louvre, Département des Arts graphiques, inv. no. 5447

offer more solutions, as a sort of visual *répertoire*. More precisely, the *Illusionistic project for an optical illusionistic ceiling* (fig. 4)¹⁶ shows a view *di sotto in sù* (from underneath looking up). A huge staircase leading to a balcony has been sketched on a layer of paper covering more than half of the surface of a larger sheet underneath, to which it is glued at the bottom part. Behind the staircase, we can take sight of a main door, completed on top by a Michel-angelesque figure, an *Allegory of Justice*, lying on the scroll volute of the portal. This illusionistic solution is an alternative to the double series of arcades and columns represented on the larger layer of the paper underneath (fig. 5). In this group of three drawings held at the Louvre, where the pasting technique is still present, the *Project for a Gallery* (fig. 6)¹⁷ shows a totally different approach. Although it is similar in style to the *Project for an entrance to a gallery*,¹⁸ this sheet implies a different use of it. A strip of paper has been glued on the left part of the original drawing. A print is pasted at the center of this paper band,

16 Mancini 2016 (as fn. 8), p. 88.

17 Ibid.

18 Paris, Musée du Louvre, Département des Arts graphiques, inv. no. 14906 (as fn. 15).



Fig. 4 Anonymous artist, end of the 16th-century, *Study for an optical illusionistic Ceiling*, 1670–1680, pen and brown ink, brown watercolour, on paper, 58 × 38 cm, Paris, Musée du Louvre, Département des Arts graphiques, inv. no. 12051



Fig. 5 (variation of fig. 4), Anonymous artist, end of the 16th-century, *Study for an optical illusionistic Ceiling*, 1670–1680, pen and brown ink, brown watercolour, on paper, 58 × 38 cm, Paris, Musée du Louvre, Département des Arts graphiques, inv. no. 12051



Fig. 6 Anonymous artist, *Study for a Gallery*, 1650–1660, graphite, pen and brown ink, brown watercolour, on paper, 26,1 × 22,5 cm, Paris, Musée du Louvre, Département des Arts graphiques, inv. no. 14922

representing *Virgin offering her breast to the Christ Child* in such a way that it might simulate a painting hung on an illusionistic wall.¹⁹

2. The impact of this practice on the literature devoted to perspective

Illusionistic painters were often considered as “essentially skilled practitioners of a specialized craft, even if not so learned as the architects in geometric theorems and principles,”²⁰ Claudia Di Maffei concluded. This assumption comes from the fact that some of them, like Matteo Zaccolini, Pietro Accolti, Giuseppe Viola Zanini and Giulio Troili, wrote treatises on ceiling decorations, in which they mostly summarized their own or their colleagues’ experiences.²¹ The structure of these writings is similar. There are mostly two major parts: The first one, where the authors recall some fundamental mathematic and geometric principles nec-

19 The hatchings of this etching are reminiscent of the style of Bartolomeo Biscaino (1629–1657), a Genoese painter and engraver. See, for comparison, *The Virgin with the Child and saint John the Baptist*, Paris, Musée du Louvre, Baron Edmond De Rothschild collection, inv. no. 13352/LR.

20 Claudia Di Maffei, *Perspectivists, ad vocem in: Encyclopedia of world art*, New York 1966, p. 223 and Sjöström 1978 (as fn. 1), p. 89.

21 Martin Kemp, *The Science of Art, Optical themes in western art from Brunelleschi to Seurat*, New Haven 1990, p. 69. See also Sjöström 1978 (as fn. 1), pp. 83–84: “The chief function of the latter [treatises; FM]

essary to build architectures. Then follows the second part, where the writers give instructions on how to achieve illusionistic perspectives.²² Of course, the contents can change according to the writer's interest: Accolti devotes a final section of his book to the use of light and shadows, whereas Viola Zanini concentrates mostly on the type of soils and materials for building architectures.²³ Troili's treatise focuses first on geometric principles and then on to the way of transferring lines, objects, figures and architectural elements with a perspective view.²⁴ More generally, in the literature devoted to perspective, there are no specific references on the pasting technique.²⁵ No mention of this practice has been found either in treatises or in textbooks of a larger range,²⁶ going from Cennino Cennini (ca. 1370– ca. 1440) to writings on deceptions and optical illusions of the 17th-century.²⁷

This omission is due to the fact that the process of pasting elements was rather considered as one of those "technical and formal innovation raised through the practical efforts of the painters, not through directives issued in treatises," to quote Sjöström.²⁸ This practice belonged to the common handling of drawings and not to the theoretical recommendations for painting illusionistic views.

Although the pasting technique offers immediate visual alternatives, it does not compel the conception of the drawing as an entity on its own. We can find an example in Martino

has been to serve as instructional and reference books in education, and to disseminate practical experience."

- 22 See: Pietro Accolti, *Lo Inganno degl'occhi*, Florence 1625; Giuseppe Viola Zanini, *Della architettura*, Padoa 1677 and Giulio Troili, *Paradossi per praticare la prospettiva senza saperla*, Bologna 1683. As for Matteo Zaccolini's unaccomplished and unpublished *Trattato di Prospettiva*, it was an ambitious project whose aim was to adjust chromatic effects from a long-distance foreshortened view. The manuscript has been widely studied by Janis Bell, Zaccolini's Theory of Color Perspective, in: *The Art Bulletin* 1 (1993), pp. 91–112 and, for a general understanding of Zaccolini's activity, see Barbara Furlotti, in: *Dizionario Biografico degli Italiani* (online edition), vol. 100, 2020, *ad vocem* Matteo Zaccolini.
- 23 Viola Zanini almost avoids referring on how drawing correctly plans and projects. He devotes only a few pages to the illusionistic conception of the ceiling. See Viola Zanini 1677 (as fn. 22), pp. 22–25. See also, on this issue, Amedeo Bellini, G. Viola Zanini pittore di prospettive e trattatista di architettura, in: *Padova e la sua provincia* 3 (1981), pp. 3–17.
- 24 The second section title is *Prattica delle Piante in Prospettiva, e de gl'Alzati*, Troili 1683 (as fn. 22), pp. 50–118.
- 25 Vitruvius, *I dieci libri dell'architettura di M. Vitruvio*, translated by Daniele Barbaro, Venice 1556; Gian Paolo Lomazzo, *Scritti sulle arti*, Milan 1584 (ed. Florence 1973); Giacomo Barozzi da Vignola (ed. Ignazio Danti), *Le due regole della prospettiva pratica*, Rome 1583.
- 26 Cennino Cennini, *Il libro dell'arte*, (French translation by Colette Déroche), Paris 1991; Martino Bassi, *Dispareri in materia d'architettura et prospettiva con pareri di eccellenti, et famosi architetti, che li risolvono*, Brescia 1572; Paola Barocchi, *Scritti d'arte del Cinquecento*, XXXII, Verona 1973, 2, pp. 1799–1832.
- 27 Filippo Camerota, *Linear perspective in the age of Galileo, Ludovico Cigoli's Prospettiva pratica*, Florence 2010; Francesco Scannelli, *Il Microcosmo della Pittura*, Cesena 1657. See also Sjöström 1978 (as fn. 1), p. 82.
- 28 Sjöström 1978 (as fn. 1), p. 83.

Bassi's attitude toward the use of drawings in his treatise *Dispareri in materia d'architettura et prospettiva con pareri di eccellenti, et famosi architetti, che li risolvono* from 1572. Because the author had disagreed with Pellegrino Tibaldi's decision of shifting the *Annunciation* relief held in the Cathedral of Milan, he asked for the opinions on the issue by the most qualified living architects of the time: Andrea Palladio (1508–1580), Giacomo Barozzi da Vignola (1507–1573), Giorgio Vasari (1511–1574) and Giovanni Battista Bertani (ca. 1516–1576). To get there, Bassi sent them a number of drawings to explain his case.²⁹ He wrote in his letter: "Di questi loro capricci et opinioni fanno indicio i disegni che ne mandano alligati; postovi i caratteri e le linee evidenti et occolte, al meglio che s'è potuto per farli chiari et intelligibili."³⁰ Overlapping two practical solutions one onto the other is not as "clear and intelligible" as one drawing juxtaposed to the other, Bassi argued.

3. Origins of the marginal technique of pasting: connections, exchanges and spreads of and for this technique

In scholarship, Brescia is considered as the birthplace of *quadratura*.³¹ According to Filippo Piazza, this genre was based on a "solid work of conception through the art of drawing."³² This opinion is more an assumption than a fact. It is true that Cristoforo (1517/18–1577?) and Stefano Rosa (1524/25– around 1573?) developed the *quadratura* drawing upon earlier ideas of Giulio Romano (probably 1499–1546) and combined the old and glorious tradition of Venetian fresco painters, who were geographically close. Very few frescoes and no drawings have survived by these painters, though. Besides, little is preserved by Dentone, who is considered to be the true initiator of *quadratura*.³³ Two drawings, a *Study for a ceiling* at the Cooper Hewitt Museum³⁴ and a *Design for a Trompe-l'œil Ceiling with a Loggia* at the Metropolitan Museum (fig. 7)³⁵ are thus far the only examples known to have been copied after one of his studies.³⁶

In the Gabinetto di Disegni e Stampe at the Uffizi in Florence, five works are attributed to Dentone that have not been taken into consideration yet. The *project for a ceiling*³⁷ shows

29 Luigi Vagnetti, *Il processo di maturazione di una scienza dell'arte: la teoria prospettica nel Cinquecento*, in *La Prospettiva rinascimentale, codificazioni e trasgressioni*, I, under the direction of Marisa Dalai Emiliani, Florence 1980, p. 473: See also Bassi 1572 (as fn. 26).

30 See Barocchi 1973 (as fn. 26), p. 1819.

31 Jürgen Schulz, *Venetian painted Ceilings of the Renaissance*, Berkeley 1968, p. 45.

32 Translation by the autor: "solida progettualità disegnativa." See Piazza 2016 (as fn. 8), p. 53, fn. 154.

33 Di Maffei 1966 (as fn. 20), p. 234.

34 New York, Cooper Hewitt Museum, inv. no. 1938-88-6883, as copy after Girolamo Curti, called Dentone (Bologna, 1575 – Bologna, 1632), pen and brown ink, grey watercolour, 27 x 20 cm; see Feinblatt 1975 (as fn. 6), p. 350, fn. 38, fig. 15.

35 as Faustino Trebbi (1761–1836) after Girolamo Curti.

36 Feinblatt 1992 (as fn. 6), p. 29.

37 Florence, Uffizi, inv. no. 957 Esp, graphite, brown ink and brown watercolor, blue gouache, 28,4 x 60,7 cm; unpublished.

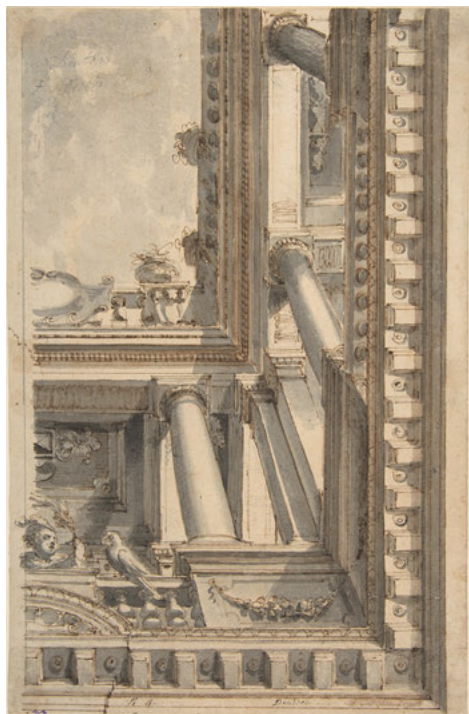


Fig. 7 Faustino Trebbi after Girolamo Curti, *Design for a Trompe-l'œil Ceiling with a Loggia*, around 1800, pen and brown ink, grey wash, on paper, 28,6 × 18,4 cm, New York, The Metropolitan Museum of Art, inv. no. 52.570.77

a frieze with putti heavily painted in blue watercolor and a balustrade placed just above them. Upon closer examination, the geometrical fret, close to Sandrini's cleared style, is pasted. Moreover, the putto in the shell on the left, his position and body details (foreshortened foot, torso and shadows on his face), look like the pasted putto on Sandrini's *Study for a ceiling* at the Louvre (fig. 8).³⁸ This similarity strengthens the possible connection between Sandrini and Dentone. They both worked for the Marchese Enzo Bentivoglio between 1613 and 1618,³⁹ so they were very likely in contact. This would mean that Dentone might have adapted Sandrini's frequently used marginal technique of pasting elements and transmitted it to his assistants.

This might be the case for another drawing held at the Louvre, the *Study for an optical illusionistic ceiling* (fig. 4).⁴⁰ Its refined architecture and the provision for inserting figures into the space made me suggest some years ago an attribution to Angelo Michele Colonna (Cer-

38 as fn. 9.

39 Piazza 2016 (as fn. 8), p. 38: "...non si dispone ancora di conferme in tal senso, ma è pur sempre vero che entrambi condivisero, in anni diversi, la committenza del marchese Enzo Bentivoglio: Sandrini a Gualtieri, dove lo si trova documentato, come a Ferrara (nel palazzo dei Bentivoglio), nel 1613; Curti invece prestò servizio dal 1618 nel Teatro Farnese di Parma, insieme a vari *quadraturisti*."

40 as fn. 17.



Fig. 8 (detail of fig. 1), Tommaso Sandrini, *Putto*, before 1630, brown ink, brown and tan water-colour, on paper, 6,5 × 7 cm (irregular), Paris, Musée du Louvre, Département des Arts graphiques, inv. no. 14932

nobbio 1600 or 1604–1687 Bologna). Colonna was Dentone’s chief *compagno*,⁴¹ and he worked with him between 1623 (the year in which Dentone came back from Rome) and 1632, when Dentone died. The two Bolognese painters, though, worked “closely and interchangeably,”⁴² as Feinblatt put it, more than their being master and apprentice. The *Study for an optical illusionistic ceiling*⁴³ shows the continuity of the presence of this technique in the vicinity of Bologna in the first half of the 17th-century as much as a *View* by Colonna kept at the Uffizi, considered lost by the critics, does for the second half of the century.⁴⁴

41 Feinblatt 1975 (as fn. 6), p. 350.

42 Feinblatt 1992 (as fn. 6), p. 53.

43 The composition and the style are quite close to another drawing, also in the Louvre (inv. no. 12054), a *Study for a façade*, which has a signature in the middle, apparently ascribing it to *Pietro Antonio (?) Torre, pittore di bologna*. There is also a date of either 1651 or 1656. Torre was an apprentice of Francesco Albani, and a perspective painter who worked in the churches San Giuseppe and Sant’Alvise in Venice between 1650 and 1660. See Thieme-Becker, *Das Allgemeine Lexikon der bildenden Künstler*, Leipzig 1957, 33, p. 304.

44 Florence, Uffizi, inv. no. 4233 S, pen and brown ink, brown watercolor, 19,8 x14 cm. This drawing is considered to be lost by David García Cueto, *La estancia española de los pintores boloñeses Agostino Mitelli y Angelo Michele Colonna, 1658–1662*, Granada 2005, pp. 171–172, fig. 41. He refers to a drawing by Giuseppe Tonelli, in the Uffizi, inv. no. 5584 S, stating that: “[...] Se conserva en el gabinete de dibujos de los Uffizi un album atribuido al quadraturista Giuseppe Tonelli en el que están recogidos diversas diseños que este artista realizó a partir de obras de Mitelli y Colonna hoy perdidas [...] y uno en particular, muestra un fondale decorado del jardín de aquella propiedad en que aparece en el primer

4. Conclusion

According to the research on Galeazzo Alessi's work (1512–1572), drawings were essential instruments for use by architects: they were a way to explain what should be done, in addition to oral or written instructions or using models.⁴⁵ The marginal technique of pasting elements had a similar meaning in the preliminary phase of *quadratura*. On the one hand, it served as a basis for communication with the artists collaborating on the project and to clarify their given space or intended intervention. This was the case, for instance, of the leeway given to the painters who inserted figures working with Sandrini (fig. 2, 3). As illusionistic ceilings became more and more complex by 1560, it was less the case of "sharing out the painting of a ceiling" – as Schulz phrases it – than to admit the leading role of a *quadratura* painter.⁴⁶ On the other hand, the paper pasting technique added supplementary aesthetical value to the quality of the final project. To do this, the artist had to draw two identical designs in the same scale and then cut and paste the elements correctly onto the larger format (fig. 4, 5, 6).

This technique is far from being a shortcut for gaining time and sparing paper while sketching deceptions, which might be the impression in layering drawings one onto the other rather than executing two of them by putting them side by side. In contrast, one could consider that it even requires more time, since the artist must direct his attention to the exact fitting of the complement matched in format. This marginal technique is thus anything but a "quick-to-apply empirical trick, which permitted facile execution of illusionistic decoration of any kind," as di Maffei concluded.⁴⁷ This opinion has been too often advanced, to the detriment of the creative talents of the artists discussed.

término de la ficción una fuente adosada a un muro con un Atlas que sostiene la esfera celeste sobre sus hombros (fig. 41)."

45 Howard Burns, *Le idee di Galeazzo Alessi sull'architettura e sugli ordini*, in: *Galeazzo Alessi e l'architettura del Cinquecento*, under the direction of Wolfgang Lotz, International Seminar acts of studies, Genoa, April, 16th – April, 20th 1974, Genoa 1975, pp. 147–148.

46 See Schulz 1968 (as fn. 3b1), p. 40 and Piazza 2019 (as fn. 8).

47 Di Maffei 1966 (as fn. 20), p. 223.



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