



Following in a more austere tradition, *Saint Mark the Evangelist*, by Vincenzo Dandini (1607-1675) in the Haukohl Collection (cat. 8) lies on the far end of the spectrum from that gracefulness or the noble splendour of Bronzino. The naturalistic nuances in the painting do not conceal the young artist's admiration for Fra Bartolomeo, otherwise known as Della Porta, exponent of the "School of San Marco". This interest in the sixteenth-century master, heir to a devout simplicity going back to Beato Angelico, is easily explained by the two artists' well-documented mutual association with Savonarola, the severe Dominican preacher who held Florence in thrall at the end of the *Quattrocento*. The evangelist's imperious gesture, the impeccably drawn foreshortened arm, and the masterful use of light closely recall saints with similar poses in celebrated altarpieces by Fra Bartolomeo, as well as many preparatory sketches (fig. 6).

The influence of another Renaissance icon, Leonardo da Vinci, is manifest in *Allegory of Poetry* (cat. 15) by Francesco Furini (1603-1646), one

**fig. 5** Sandro Botticelli (workshop), *Venus*, Berlin, Gemäldegalerie der Staatlichen Museen

**fig. 6** Fra Bartolomeo, *Study for Saint Peter*, Rotterdam, Museum Boijmans Van Beuningen

**fig. 7** Francesco Furini, *Hylas and the Nymphs*, Florence, Galleria Palatina

of the greatest talents emerging from the local school in these years. His powerful use of *sfumato* and the enigmatic expression of the woman with a crown of laurel, elements typical of Da Vinci's late phase, indicate that Furini had studied the work of the indisputable genius. We know, in fact, that he owned a copy of Da Vinci's *Treatise on Painting*.<sup>8</sup>

This extraordinary artist realized one of the most celebrated paintings of the entire Italian *Seicento*, *Hylas and the Nymphs* (fig. 7), kept in the Galleria Palatina. Emblematic of the sensual vein running through Florentine painting, this large canvas with its tumultuous pre-Romantic accents depicts the fatal seduction of its memorable young dandy. Proud Hylas, as "beautiful in fame and in misfortune" as a character by Foscolo, can be considered the male alter ego of Cristoforo Allori's *Judith with the Head of Holofernes*, found in the same museum. The mythological character's elegant red velvet robe and white-plumed cap glow in the moonlight, accentuating by contrast the nakedness of the nymphs besieging him so voluptuously. It is instructive to note how the naturalistic representation of the female bodies incorporates elements from classicism (meaningfully, Furini's biographer Filippo



Dolci's most deserving heir was his student Onorio Marinari (1627-1715), represented in the Haukohl Collection with several masterpieces. The superb *Madonna and Child* from the Gerini collection (cat. 21), for example, as discussed in the catalogue, reworks an idea of Raphael's with a taste for precious materials inherited by his master. The painting is in fact an undisguised homage to Raphael's *Madonna della Seggiola*, kept at the time in the Tribune of the Uffizi (now Galleria Palatina, inv. 1912, no. 151).

Similarly, Marinari's *Apollo*, also in the American collection (cat. 19), patently refers to a composition by the much-respected Andrea del Sarto, who in fact remained the inevitable model for artists studying in Florence until the nineteenth century. In *Salome with the Head of Saint John the Baptist* in the Minneapolis Institute of Arts (fig. 20), Marinari masterfully handles the challenge of a complex composition with multiple figures and daring foreshortenings, such as the arm of the executioner on the left. The painting features fabrics with more accentuated folds than those of Dolci and, overall, reveals Marinari's broader range of interest.<sup>34</sup>

Thus, with Volterrano, Pignoni, Dolci, Marinari, and Pier Dandini, whose anticipatory eighteenth-century touches represent a sort of bridge, late baroque Florentine painting entered the new century. One particularity of Tuscany at the time - in steep decline politically and with insurmountable problems intrinsic to the dynastic continuity of the ruling family - was a prevailing passion for frescoes. The ancient technique, pride of the Florentine school, regained a leading role in the decoration of both secular and religious buildings, with artists favouring light, delicate fresco colours, which satisfied the desire of the new century to leave behind the "gravity" typical of much of seventeenth-century painting.<sup>35</sup>

In this genre, the Haukohl Collection boasts a consummate masterpiece by the prolific fresco artist Alessandro Gherardini (1655-1723). Along with Anton Domenico Gabbiani and Giovanni Camillo Sagrestani and his students, Gherardini was awarded a majority of the commissions in the Grand Duchy at the turn of the seventeenth century. To the modern eye, however, he stands out for the exceptional quality of his work, and even more for their



**fig. 19** Carlo Dolci, *Madonna of the Lilies*, Montpellier, Musée Fabre

**fig. 20** Onorio Marinari, *Salome with the Head of Saint John the Baptist*, Minneapolis, Minneapolis Institute of Arts

