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The Florentine painter Giovanni Battista Ghidoni and his work in Tuscany and Moravia*

Jana Zapletalová

This article is devoted to the Florentine painter Giovanni Battista Ghidoni (1599–1654), who after working for many years in Florence and Tuscany moved permanently to Central Europe at a mature age. From his late thirties onwards, his life was closely linked with work in the service of one of the most prominent Central European patrons of the arts in the mid-17th century, Karl Eusebius of Liechtenstein (1611–1684), and his monumental building and artistic enterprises in Valtice and Lednice in Moravia. In this article we will summarise and contextualise what is currently known about Ghidoni's life and work both in Tuscany and in Moravia, expanding this through the addition of new information and attributions, in order to provide a better overall view of his oeuvre. We will also try to answer the question of whether Ghidoni's stay in the Czech lands was purely his own decision and individual choice, or whether it can be seen in the broader context of the artistic migration of Florentine and Tuscan artists to Prague and to Central Europe in the 17th century.

Keywords: Giovanni Battista Ghidoni; Florentine painting; 17th century painting; Karl Eusebius of Liechtenstein; Galeazzo Ghidoni; Antonio Mattia Ghidoni; Florence; Sigismondo Coccapani; Matteo Namis; Agostino Ciampelli

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In the early modern era, a number of Italian-speaking artists worked in Central Europe, coming either from various parts of what is today Italy or from the region around the Lombard-Ticino lakes. Some of them stayed in Central Europe only briefly, but others settled there for lengthy periods or even permanently, forming part of the artistic migration of a certain region or becoming integrated into the network of particular migrating communities. In all cases, however, the work of these artists became an integral part of the visual culture of various European localities and regions – often far apart from each other – whereby in each of them that visual culture might have a different significance and different accompanying features. When studying and interpreting the activity of these artists and craftsmen, we often come up against modern-day borders reflecting historical and other circumstances. The political divisions of Europe, language barriers, the availability of information and specialist literature, knowledge of the visual material of other regions, and also the strong art-historical traditions of certain regions, have led in the case of the study of some artists to the creation of several different interpretations and 'perspectives' on their work in the various countries in which they worked. Networks of borders of this type, different from those that existed in the various periods of the early modern era, determine our opportunities for research in the present day and influence our approach to older material. They also complicate our attempts to achieve a comprehensive and holistic appreciation of the oeuvre of these artists and to understand the more subtle artistic links of a particular locality and the significance that particular works and their creator had and still have for a certain region.

This article will be devoted to the Florentine painter Giovanni Battista Ghidoni (1599–1654), who after working for many years in Florence and Tuscany moved permanently to Central Europe at a mature age. From his late thirties onwards, his life was closely linked with work in the service of one of the most prominent Central European patrons of the arts in the mid-17th century, Karl Eusebius of Liechtenstein (1611–1684), and his monumental building and artistic

enterprises in Valtice (Feldsberg) and Lednice (Eisgrub) in present-day Moravia. In this article we will therefore attempt to summarise and contextualise what is currently known about Ghidoni's life and work both in Tuscany and in Moravia, to expand this by adding new information, and to provide a better overall view of his oeuvre. We will also try to answer the question of whether Ghidoni's stay in the Czech Lands was purely his own decision and individual choice, or whether it can be seen in the broader context of the artistic migration of Florentine and Tuscan artists to Central Europe in the 17th century.

Giovanni Battista Ghidoni, the son of the painter Galeazzo from Cremona

Giovanni Battista, who was born in Florence on 2 December 1599 and was named after his grandfather, was the son of Giustina Berni and Galeazzo Ghidoni.[1] His father, who was also a painter, came from Cremona and is said to have been one of the last pupils of Antonio Campi (1524–1587).[2] [*Fig. 1*] The surname of Giovanni Battista and his father can be found on their paintings, in the sources, and in the literature in the variants Guidoni, Gidoni or Ghidoni.[3] Galeazzo had moved from Rome to Florence by the beginning of 1595 at the latest,[4] as on 5 January 1595 he was first registered in the Florentine Academy of Drawing. In Florence Galeazzo was involved in work on the paintings decorating the cloister of the Carmelite monastery; in the early 1620s he created a lunette in the cloister in Ognissanti.[5] However, he did not leave a significant mark on the history of Florentine painting in the early 17th century. Throughout his time in Florence he lived with his wife in the Via Chiara in the parish of San Felice in Piazza near the Palazzo Pitti, where he died on 6 February 1651.[6]

At first, Galeazzo Ghidoni himself taught his son the art of painting. Later he sent him for training to Sigismondo Coccapani (1584–1643).[7] Giovanni Battista remained with this prominent Florentine master at least during the years 1615–1617, when thanks to Coccapani he was able to work on the paintings decorating the Casa Buonarroti, which Michelangelo Buonarroti the Younger (1568–1646) commissioned leading Florentine painters to carry out. The smaller side paintings on the ceiling with various personifications were entrusted to the youngest generation of painters, the pupils of the artists who had been employed to carry out the decoration. It was in this way that the young Giovanni Battista was given the task of painting the personification of *Pietà cristiana*, being recommended by Coccapani as his best pupil.[8] This painting, which Giovanni Battista started working on when he was 16 years old, is his first recorded work, influenced not only by Coccapani, but also by the oeuvre of Artemisia Gentileschi (1593–1654), who also painted one of the canvases in the Casa Buonarroti. In the context of links between Florentine painters who later left to work in Central Europe, it is worth noting that at the same time as Giovanni Battista Ghidoni received his first opportunity to display his talents publicly, Matteo Rosselli (1578–1650) chose Domenico Pugliani (1589–1658) to also paint one of the canvases for the Casa Buonarroti, as his most gifted pupil. In the following decade Pugliani left for Prague to work for Albrecht Eusebius of Wallenstein.

At some stage – we do not know exactly when – Ghidoni left Coccapani's workshop and was taken on at the painting studio of Giovanni Bilivert (1584–1644).[9] This is documented by a letter written by Niccolò Giugni on 23 February 1624. It contains a list of 12 'young' painters, 10 of whom were to be chosen to make copies of the paintings that had been made by their teachers and other older paintings in the Palazzo Pitti and the Casino di San Marco for Cardinal Carl de' Medici.[10] These copies, which were to be sent to France, were to be made by the pupils of Matteo Rosselli and painters from Bilivert's workshop. It is not clear from the sources whether Ghidoni was eventually selected and entrusted with making some of the copies. Be that as it may, Bilivert had a fundamental influence on the young Ghidoni, which was reflected in the latter's oeuvre much more obviously than was his training under Coccapani.

The following year, on 18 October 1625, Giovanni Battista Ghidoni was elected as a member of the Florentine Accademia del Disegno.[11] Records of his membership and payment of membership fees can be found in the registers of the Academy, with breaks, up until April 1653. In some years he was elected consul, and this in spite of the fact that he was absent, although, so far as we can judge from the register records, this absence may not necessarily have been continuous.

An important painting project in the early 17th century was the decoration of the cloister of Ognissanti monastery in Florence. In addition to Jacopo Ligozzi and Giovanni da San Giovanni, who painted most of the lunettes with a cycle of the life of St Francis, Galeazzo Ghidoni also had the opportunity to paint one of the lunettes on the western wall. The painting of *St Francis Reviving a Drowned Boy*,[12] [*Fig. 2*] signed with two opposed and intertwining letters '*G*' and with a date of which the last number can no longer be identified ('*162*[...]'), was also in the past attributed to Giovanni Battista,[13] as was the neighbouring lunette with the theme of *St Francis Changing a Spring of Water into Wine*, which is in fact the work of Filippo Tarchiani.[14] The possibility that Giovanni Battista was involved in his father's painting cannot be excluded, but a sufficiently convincing case cannot be made for it, either. One reason for this is that the wall painting has been preserved in a severely damaged condition, and another reason is that we do not have a sufficient knowledge of the oeuvre of Galeazzo Ghidoni to be able to draw any definite conclusions about the attribution of this painting or to specify the extent of any possible collaboration between father and son.

1 – Galeazzo Ghidoni, **St John the Baptist Preaching**, 1598. Cremona, Museo Civico

Working from the assumption that this lunette in Ognissanti was the work of Giovanni Battista Ghidoni and on the basis of a stylistic analysis, Roberto Contini has suggested that the lunette painting of *The Condemnation of Susanna* in the hall of biblical heroines in the Villa Poggio Imperiale should also be attributed to Giovanni Battista.[15] The Grand Duchess Maria Magdalena of Austria commissioned the decoration of this hall, and the painter Giovanni Bilivert worked on it in the 1630s with some of his pupils, in particular Cecco Bravo and Bartolomeo Salvestrini. While the possibility of Ghidoni's involvement in the decoration of the Villa Poggio Imperiale cannot be excluded, the attribution of this wall painting to him, which has become widespread in the specialist literature,[16] cannot be regarded as sufficiently convincing. Similar uncertainty surrounds the attribution of the lunette painting with Cosimo II and the Muse Clio in the Casino Mediceo di San Marco in Florence, which Giovanni Pagliarulo suggested was the work of Giovanni Battista Ghidoni on the basis of stylistic analogies with the lunette of *St Francis Reviving a Drowned Boy* in Ognissanti.[17] In the future all of these paintings need to be subjected to further comparisons and a deeper study made of all the artists who were involved in the decoration of these buildings, in order to arrive at greater clarity on their attribution to Giovanni Battista Ghidoni.

In 1623 Giovanni Battista Ghidoni painted *The Holy Family*, a work which is today in the Museo Palazzo Taglieschi in Anghiari.[18] The painting, signed on the lower left-hand side on the drapery in the basket '*GIOVĀ BATI / TA GHIDONI / F 1623*', depicts the Holy Family in a somewhat non-traditional way, with the child, stretching his hands towards the Virgin Mary, being held in the arms of St Joseph, while the Virgin Mary is portrayed – as was often the case in the works of Giovanni Bilivert, too – in profile with a slightly bowed head and is sitting decorously with an open book on her lap. From the iconographical point of view, the strong accentuation of the figure of St Joseph is very uncommon in scenes of this type. As the canvas is markedly vertical in character, in order to balance the proportions, the artist painted a false altar retable with an inscription in the lower part of the painting.[19]

The provenance of this work, which was certainly originally an altarpiece, has so far not been satisfactorily explained. Apparently, there used to be a painting by Ghidoni with the same theme in the church of Sant'Antonio Abbate in the nearby town of Sansepolcro, which is today considered to be lost. This work, signed '*BATI. GHIDONI*' and also with the date 1623, is said to have been located next to the main altarpiece on the right.[20] For this reason Maurizia Cicconi put forward the hypothesis that this was the same work as the one in Anghiari.[21] The main argument in support of this thesis is a text by Odoardo H. Giglioli, who in his guide to Sansepolcro not only gives the date of Ghidoni's painting in the church as 1623, but also mentions that St Joseph '*presenta alla Madonna Gesù Bambino*', in other words he accentuates the position of St Joseph.[22] However, the provenance of the work in Anghiari is still not entirely clear. An older guidebook by Lorenzo Coleschi from the year 1886 stated that at that time a small painting with the inscription '*Bati Ghidoni*' hung on the wall behind the main altar in the church of Sant'Antonio Abbate; however, it represented *The Nativity of the Virgin Mary*, not the Holy Family.[23] Due to a lack of any further information we cannot tell whether Lorenzo Coleschi made a mistake when mentioning the subject of the painting, or whether this was a different, so far completely unknown work.

Rosanna Caterina Proto Pisani expressed the opinion that the painting in Anghiari originally came from the Chiesa della Croce in Anghiari.[24] However, she did not give any reasons for her hypothesis. Two facts may have constituted possible arguments for her assumption: firstly, the dimensions of the relatively tall painting, which would have corresponded to the dimensions of the side altars in the church, and secondly the fact that two more altarpieces from the Museo Palazzo Taglieschi, works by Matteo Rosselli and Jacopo Vignali, also came from the Chiesa della Croce. So far as paintings by Ghidoni depicting the Holy Family are concerned, we also find mentioned in the literature a painting of *The Holy Family* by Ghidoni in Città di Castello, which has apparently not survived.[25] However, no such painting by Ghidoni ever existed in Città di Castello. This report arose out of a mistaken reading of a record of the painting in Sansepolcro in a guidebook by Giacomo Mancini published in 1832.[26]

By 1624 Giovanni Battista Ghidoni was once again in Florence, where he worked with Francesco Furini, Bartolomeo Salvestrini, and other artists on paintings about which we have no further details, which these artists were commissioned to create for the Academy for the feast of St Luke, in other words for 18 October 1624.[27] No reports about the painter have survived from the following period until 1627, which was the date that Ghidoni attached to his painting for the church of San Patrizio in Tirli (Firenzuola). This work, intended for the main altar of this formerly important place of worship in a remote part of Tuscany, shows the principal patron saint of the church, St Patrick, administering the sacrament of the altar to his fellow-brothers in the Fraternity of the Most Holy Sacrament.[28] According to the text on a memorial plaque dated 1623 and located on the inner wall of the façade, the church was built thanks to the efforts of its rector, Francesco Ascolani from Fidenza.

We do not have any further reports about the painter until 1632, when his father Galeazzo requested that a family grave be established in the monastery of Santa Maria del Carmine in Florence.[29] A reminder of this has been preserved in the form of two connected plaques above the first

2 – Galeazzo Ghidoni, **St Francis Reviving a Drowned Boy**, ceiling painting, after 1620. Florence, Ognissanti monastery, cloister

lunette from the right on the western wall of the cloister above the entrance. [*Fig. 3*] The upper one bears the inscription '*GALEAZO GVIDONI / MDCXXXIII*' and has the family coat of arms in the middle. It can clearly be seen that the surname was corrected from the original '*GIDONI*' to '*GVIDONI*'. Slightly later a second marble plaque was added below, with the inscription '*D. O. M. / RAPHAEL VITOLINVS NOB:S FL:S EIVSQU VXOR / ANNA FILIA ET HAERES GALEATH GVIDONII / NOBILIS CREMONENSIS SIBI ET DESCENDEN:S / INSTAVRARVNT. A. S. MDCLXX*'. The inscription is supplemented by two family escutcheons, the Vitolini family on the left and the Ghidoni family on the right. From the second marble plaque, which was not added until 1670, we learn that Giovanni Battista Ghidoni had a sister Anna, who married a certain Raffaello Vitolini[30] from an ancient Florentine noble family from the Santa Maria Novella quarter, and who was the sole heiress of Galeazzo Ghidoni in 1670. Anna was born 18 years after Giovanni Battista to the same parents, and her godfather was the painter Michelangelo Cinganelli (1558–1635), who lived in the same parish,[31] from which it can be inferred that the two painters Galeazzo Ghidoni and Michelangelo Cinganelli were not only neighbours, but also friends.

The Ghidonis, living close to the Palazzo Pitti in the parish of Santa Felice in Piazza, evidently had a close relationship with the nearby Carmelite nuns in the convent of Santa Maria del Carmine, where Galeazzo arranged for himself and his wife Giustina to be buried. This proximity and the existence of the family grave in the convent are no doubt connected with the commission for painting several lunettes in the western part of the cloister, works which are sometimes attributed to Galeazzo and sometimes to Giovanni Battista.[32] Whether they are the work of the father or the son, or perhaps the two working together – which today, in view of the fragmentary state of preservation of the lunettes, cannot be ascertained – the name Ghidoni has been linked with four lunettes in the western part of the cloister ever since Giuseppe Richa's description in the mid-18th century.[33]

The second lunette in the series, in the direction away from the refectory, has not survived, but it portrayed God the Father promising Elijah food and drink in the desert. The first lunette in the series shows Elijah being fed by ravens. The eighth lunette, which has not been preserved, originally depicted Micaiah foretelling their defeat to the Kings Ahab and Jehoshaphat. This was certainly the work of Giovanni Battista, as it was referred to in a receipt, in which Giovanni Battista confirmed in his own hand having received 25 ducats for painting it: '*A dì 10 di Giugno 1634 in Firenze. Io Giovanbatista Gidoni o ricevuto dal Sig.re Franc-*

esco Bonsi per mano del Sig.re Giovanni Nicholini duchati venticinque di moneta quali mi paga per una storia fatta nei chiostri del Carmine rappresentanti Michea che predice la destruzione […] *di me fatta a distanzzia dal Detto Sig.re Bonsi e per fede e per schrito e sochrito la presente di mia propria mano* […] *ducati 25 Giovanbatista Gidoni Mano pro*[pria].'[34] [*Fig. 4*] The final lunette, the ninth, is situated above the connected marble plaques commemorating the Ghidonis. Only the right-hand side has been preserved; it shows Jehoshaphat kneeling before Elijah.

Also originating in 1633 is a signed and dated painting of *St Catherine of Alexandria Being Laid to Rest by Angels*, from a private collection.[35] There can be no doubt that the painting was intended for the Palazzo Rospigliosi in the Via del Duca in Pistoia, where there is a chapel dedicated to St Catherine of Alexandria, which Caterina Rospigliosi commissioned Giovanni da San Giovanni to decorate with frescoes in 1633.[36] The painting is a delicate one, with Ghidoni taking great care to depict the splendour of the garments of the saint and of the two angels. The choice of the theme is a reference to the noblewoman who commissioned the work and her patron saint. The painting was no doubt connected with another commission that Ghidoni carried out in Pistoia, *The Crucifixion*, painted for the main altar of the church of Santi Prospero e Filippo.[37] [*Fig. 5*] This can be deduced from the fact that the reconstruction of the church, work on which started in 1622, was financially supported by Girolamo Rospigliosi, husband of Caterina Rospigliosi and father of the future Pope Clement IX. *The Crucifixion* is neither signed nor dated. Ghidoni's teacher Giovanni Biliverti also did work for the same church, painting *Christ in the Garden of Gethsemane* and *Christ Meeting the Virgin Mary on the Way to Golgotha* in 1628.[38] It can therefore be assumed that Ghidoni received this commission sometime around 1628 or later. Rosanna Caterina Proto Pisani mentioned in connection with this painting a work by Titian with the same theme in the church of San Domenico in Ancona. The figure of St John is executed in a striking and masterly way, and the character of its face and the profile, typical for Ghidoni, are reminiscent of the magnificently attired figure of the young man kneeling on the right in the painting in Tirli. The play of light on the anatomically convincing body of the crucified Christ is also worthy of admiration. In the background is a vista of a city with a circular columned temple, but it is difficult to see many details because of the poor state of preservation of the painting.

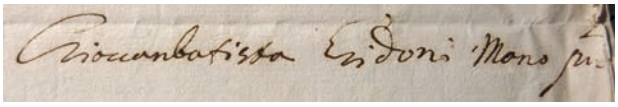
Sometime in the 1630s Giovanni Battista Ghidoni signed a canvas of *St Irene Treating the Wounds of St Sebastian*,

3 – Two connected memorial plaques to Galeazzo Ghidoni (1633) and to Raffaello Vitolini and his wife Anna Ghidoni (1670).
Florence, cloister in the Santa Maria del Carmine monastery

[*Fig. 6*] today to be found in the Musée des Beaux-Arts in Caen.[39] The painting, signed '*GIDONIUS. F. 16*[30?]', was previously in the collection of Abel Vautier, who donated it to the museum in Caen in 1854 at the latest.[40] The earlier history of this severely damaged painting, showing St Irene and another woman caring for St Sebastian, is unknown. The Gabinetto Disegni e Stampe degli Uffizi has in its collections a drawing with this relatively uncommon theme, attributed to Giovanni Bilivert. While it was not the model for the painting in Caen, it is possible it may have been the work of Ghidoni.[41] Probably dating from around the same time as the canvas in Caen is the painting *Angelica and Medor*, which is similar in style, but which cannot currently be examined, as its present whereabouts are unknown.[42] Here I would like to put forward the suggestion that the painting of *St Catherine of Alexandria* in the collections of the Moravian Gallery in Brno, [*Fig. 7*] hitherto thought to be a copy after Giovanni Bilivert or to have been made by a workshop, is in fact the work of Giovanni Battista Ghidoni.[43] This small-format painting is based on the assumed portrait of *Marie Antinori as St Catherine of Alexandria*, previously in the collection of Professor Bartolomeo Nogara in the Città del Vaticano.[44] It displays close similarities to Ghidoni's canvas with St Irene, especially in the rendering of the sfumato, the play of light, the typical form of the soft hands with almost spider-like fingers, or the way of rendering the profile of Saint Catherine, the modelling of the mouth, and the arching and shading of the eye and eyebrow.

The last commission that Ghidoni is known to have received before his departure for Central Europe was the large-scale altarpiece of *The Incarceration of St Verdiana* for the shrine of this saint in Castelfiorentino.[45] Several entries relating to this painting (which was signed and dated '*GIDONIVS 1637*') have been preserved in an account book in the archive of the Opera di Santa Verdiana.[46] They reveal that Giovanni Battista Ghidoni received the commission for the painting towards the end of 1633, but for unknown reasons did not complete the work and arrange for it to be transported from Florence to Castelfiorentino until the beginning of 1637, evidently in time for the celebration of the feast day of St Verdiana on 1 February. The commission for Ghidoni to paint this work for the gospel side of the presbytery followed on from earlier paintings that had been supplied by his contemporary Bartolomeo Salvestrini (1599–1633) and his associate Filippo Tarchiani (1576–1645). Both these painters worked in Bilivert's workshop and, like Ghidoni, had earlier been involved in the decoration of the Casa Buonarroti.

The severely damaged painting, restored in 1991, shows the local patron saint St Verdiana in the habit of a Vallombrosa Benedictine and surrounded by a large crowd of priests and onlookers, receiving a blessing from the parish priest before her voluntary incarceration in a cell. A kneeling man with mason's tools and a stack of bricks on his back is waiting to



4 – Giovanni Battista Ghidoni, **Signature in his own hand** on a receipt dated 10 June 1634 for payment for a painting made for the Carmelite nuns in Santa Maria del Carmine in Florence

wall up the future saint. In the upper part of the painting the artist depicted a vedutà of Castelfiorentino, in front of which winds a river, with *pentimenti* of a woman with two children showing through along the edge of it.

Although *The Incarceration of St Verdiana* is a high-quality painting, it clearly shows that in the 1630s Giovanni Battista Ghidoni could not be ranked among those Florentine artists who set the main trends in painting. He had a brilliant mastery of technique and an excellent feel for representing the quality of materials, but the draughtsman-like style of his paintings is characterised by a considerable emphasis on descriptiveness (as can be seen, for example, in his meticulous yet vivid rendering of the various protagonists in the blessing

5 – Giovanni Battista Ghidoni, **The Crucifixion**, after 1628. Pistoia, church of Santi Prospero e Filippo, main altar

6 – Giovanni Battista Ghidoni, **St Irene Healing St Sebastian**, 1633. Caen, Musée des Beaux-Arts

of the saint in the painting in Castelfiorentino) and the careful construction of the composition and spatial layout, at the expense of a greater dynamic and holistic approach to the work. The quality of his painterly style was doubtless valued more by patrons who thought along traditional lines. The painting displays close parallels with two large representative altarpieces by Ghidoni that are still extant, which he created the following year for the church in Valtice for the prominent patron Karl Eusebius of Liechtenstein.

Before leaving for the transalpine lands, Giovanni Battista Ghidoni also painted several other works, but we are unable to date them precisely. These include *The Annunciation to Our Lady* and *The Baptism of St Augustine*, which Ghidoni originally created for the Florentine church of San Martino in Santa Maria alla Scala. The paintings were situated in two side chapels, the one with *St Augustine* on the right, and *The Annunciation* on the left.[47] The church was closed down in 1808, and seven years later both works were placed in the monastery of the Discalced Carmelites of Santa Teresa. Following further transfers, they have now been in the monastery of the same order of sisters in the Via dei Bruni in Florence since 1921.[48]

The painting of *The Annunciation to Our Lady*, signed on the step of the prie-dieu '*IO: BAP. GIDONIVS F.*', is noteworthy for Ghidoni's interest in light effects, especially on the gold dalmatic of the Archangel Gabriel, and the almost sfumato softness of his face – in other words, features which in both type and rendering are strongly reminiscent of the working approach of Giovanni Bilivert.[49] Also similar to Bilivert is the use of light in the sky, for which we can find a parallel, for example, in the painting *Christ in the Garden* in the church of Santi Prospero e Filippo in Pistoia, for which Ghidoni created the main altarpiece. A very close parallel for the composition is to be seen in Cigoli's *Annunciation* in the Capuchin monastery of Santi Francesco e Chiara in Montughi.[50] This applies not only to the composition as a whole, but also to the types

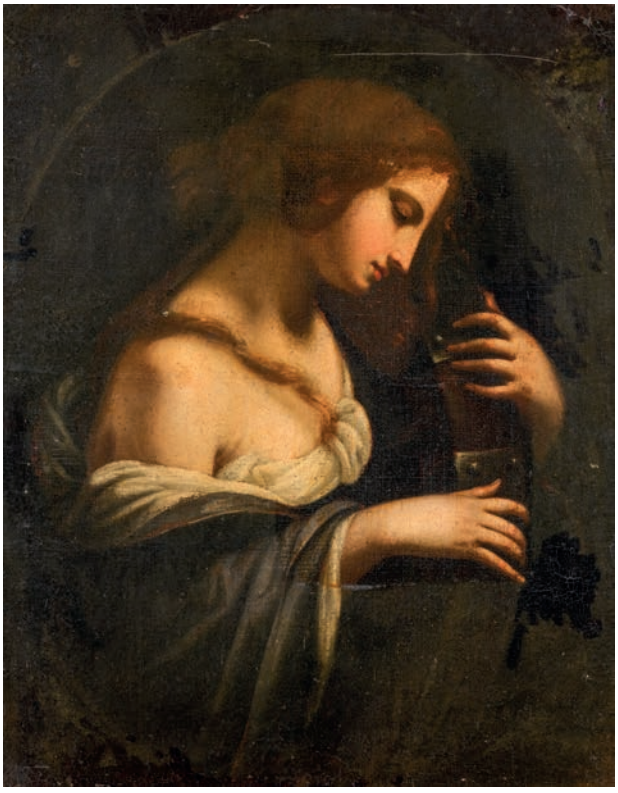
of the figures, the way in which they are represented, and details such as the attention paid to the still life with lilies and bunting, which we can also find, for example, in *The Annunciation* by Jacopo da Empoli in the Florentine basilica of Santa Trinità from the year 1609.

An interest in light effects, particularly the play of light on the rich decoration of the garments, is likewise typical for the second of our pair of paintings. On *The Baptism of St Augustine*, signed on the step in the bottom left-hand corner '*IO: BAPT. GIDON.*', our attention is caught not only by the sumptuous pluviale of the priest performing the baptism, but also by the masterly rendering of the surplice worn by the altar-server portrayed in profil perdu on the right. As has been noted by Rosanna Caterina Proto Pisani, the same type of brilliant white surplice, decorated with lace and rippled with luministic effects, which demonstrate Ghidoni's ability to depict drapery, is also to be found with the group of altar-servers in the painting with St Verdiana in Castelfiorentino completed in 1637. Although there is no direct link between the two works, it is worth comparing this figure of the altar-server with Cigoli's study of a young man in a surplice in Uffizi,[51] where there is clearly a similar interest in capturing the rippling of light on the sumptuously gathered garment. Giovanni Battista Ghidoni was evidently also familiar with Cigoli's draft for the main altar of the Roman church of Santa Prisca. The composition of Ghidoni's *Baptism of St Augustine* is clearly based on *St Peter Baptising St Prisca*, which has been preserved as a drawing and a print.[52] He took the basic scheme of the composition from this work by Cigoli and was also inspired by the shape of the font and its location on two steps. It is not impossible that Ghidoni also knew Passignani's painting, which still decorates the main altar of this church in Rome today.

The whereabouts of the painting of *St John the Baptist Preaching in the Desert* from 1629, which formerly decorated the main altar in the church of San Giovanni de' Fieri in Pisa, are today unknown.[53] The painting was transported from the church after the Second World War, and was subsequently said to have been kept in the depositories of the Museo Nazionale di S. Matteo in Pisa.[54] It is probable that further, hitherto unknown paintings by Ghidoni will be identified in Italy in the future in the course of restoration work or more detailed studies. Incidentally, Francesco Tolomei mentioned in 1821 that Giovanni Battista Ghidoni had created many works in the region around Volterra.[55]

Departure for the lands beyond the Alps: Well provided for in his old age in the service of the art lover Karl Eusebius of Liechtenstein

According to the archive documents, Giovanni Battista Ghidoni had crossed the Alps by 1 June 1638 at the latest, as on that day he entered the service of the nobleman and art lover Karl Eusebius, Prince of Liechtenstein, being appointed court painter with a monthly salary of 30 guilders.[56] In addition to this financial remuneration he was to receive, to provide for himself and one servant, two and a half quarts of wine, one eighth (?) of beer, four loaves of bread, some meat, and other necessary victuals to the amount of two guilders and 30 kreutzers. Apart from this, the contract guaranteed him free of charge a room, heating, lighting, paint, and other painting requisites.[57] Giovanni Battista remained in Liechtenstein's service for more than a decade, presumably until the end of his life. During this time, he had no rivals in the region who were his equal. It is true that Karl Eusebius employed Valentin Hinterholz as his court painter, as is documented by accounts from the years 1632–1642. The latter, however, received an annual salary of only 100 guilders, as compared to Ghidoni's 360 guilders, and the Prince entrusted him with less important work, such as the decorative painting at Dobrá by Úsov.[58] From this it can be seen that Ghidoni's status was an exceptional one. It should be remembered that in the 1630s virtually all kinds of building and artistic activity in Bohemia and Moravia came to a halt as a result of the political and economic situation resulting from the conflicts of the Thirty Years' War. In the late 1630s and 1640s Liechtenstein's Valtice and Lednice estates constituted one of the very few



7 – Giovanni Battista Ghidoni after Giovanni Bilivert, **St Catherine of Alexandria**, 1630s. Brno, Moravian Gallery

8 – Giovanni Battista Ghidoni, **The Adoration of the Three Kings**, 1640. Valtice, church of the Assumption of Our Lady

9 – Giovanni Battista Ghidoni, **The Circumcision of Christ**, 1640. Valtice, church of the Assumption of Our Lady

places where conditions were favourable for construction work and patronage of the arts.

In October 1638 the Prince signed a contract with the painter, according to which Ghidoni was to paint a number of frescoes in the château in Valtice and to produce several paintings.[59] None of this work has survived. However, we can have at least some idea of the original extent of the decoration from the amounts agreed on as remuneration for the various paintings. The main hall was evidently decorated by stucco work by one of the Ticino masters whom Karl Eusebius employed in Valtice at that time. The panels within the stucco frameworks were reserved for paintings. The vault of the main hall was covered by a large fresco, for completing which, on the basis of an approved sketch, Ghidoni was to receive 1 500 guilders. The main hall was also to be decorated by paintings in two bays for 250 guilders each, 16 triangular fields with paintings of putti for 50 guilders each, 14 paintings in the window scuncheons for 200 guilders each, and evidently also two sets of three paintings opposite the fireplace for 250 guilders each.[60] Karl Eusebius' former guardian Maximilian of Liechtenstein (1578–1643), in a letter dated 11 January 1639, recommended to his nephew that the three main panels in the vault should contain illustrations of important moments in the life of Karl Eusebius' father Karl I (1569–1627): his conversion to the Catholic Church in 1599, his appointment as Imperial High Steward in Bohemia, and his enfeoffment with the Principality of Opava (Troppau).[61] We do not know whether Karl Eusebius followed his uncle's advice. Nor do we have any information as to whether the painter may have decorated other halls in the Valtice château.

Another document from the Liechtenstein family archive, dated 8 April 1643, shows that at that time Giovanni Battista Ghidoni was in the château in Lednice, where he was expected to paint 16 bays in the lower rooms, the stucco decoration for which was about to be completed.[62] It was also planned that he would make three paintings next to the fireplace in the upper room in the château where the Prince lived. They were all to be based on sketches attached to the document, which have not survived. The painter was to receive a payment of 3 000 Rhenish guilders for all of the work that he did in the Liechtenstein chateau in Lednice.

In addition to his work in the châteaux in Valtice and Lednice, Giovanni Battista Ghidoni undertook in a contract dated October 1638 to make two paintings for 700 guilders each, representing *The Adoration of the Three Kings* and *The Circumcision of Christ*.[63] The paintings were intended for the monumental altars in the transept of the church of the Assumption of Our Lady in Valtice.[64] This parish church, commissioned by Karl Eusebius, was initially built by Giovanni Giacomo Tencalla, and subsequently, after the collapse of the cupola, by Andrea Erna.[65] The church had lavish stucco decoration. However, there is no mention of the altarpiece for the high altar either in the contract or in other archive documents. It may be that at the time Ghidoni was at work Karl Eusebius was already planning to use for the main altar the magnificent painting of *The Assumption of Our Lady* by Peter Paul Rubens (1577–1640), which he bought before 1643.[66] The exact date of purchase of Rubens' work, originally painted for the Carthusian church in Brussels, is unknown. In view of Liechtenstein's ambitions as an art patron it would have been quite understandable if at that stage he had already arranged to acquire the altarpiece for the main altar (or was looking to do so) externally from Rubens or another famous painter, while he entrusted the paintings for the two side altars to his court painter.[67]

The two works by Ghidoni were quite large and conceived of as lavish scenes containing many figures, in which his training in Tuscany and the inspiration of older Florentine painters is quite obvious. *The Adoration of the Three Kings* [*Fig. 8*] enthrals the viewer with the splendour of the precious materials in which the painter clothed the kings and their entourage. In keeping with the tradition of Florentine painters, Ghidoni paid great attention to the convincing depiction of the fabric materials and to their quality and valuable character. The manner in which the Virgin Mary is portrayed, humbly displaying the child on her lap, whose foot is being kissed by the oldest of the kings kneeling in the foreground, follows a longstanding tradition in Florentine painting going back to the painting by Gentile da Fabriano, originally in the Capella Strozzi in the church of the Santissima Trinità in Florence, today in the Galleria degli Uffizi.[68]

However, the direct inspiration for Ghidoni's painting was a work with the same theme by Lodovico Cardi, known as Il Cigoli, which at the period when Ghidoni was working in Florence could be seen at any time in the church of San Pier Maggiore.[69] Ghidoni portrayed the Virgin Mary in an almost identical way, and seated her in an elevated position on some steps, below some dilapidated beams and next to a massive column in an antique style, which accentuates the most important part of the composition in terms of both form and content. The oldest of the three kings genuflects before the newborn child. Cigoli paid special attention to the sumptuous materials worn by the wise men from the East, and this feature is also characteristic of Ghidoni's painting in Valtice. The two works have a number of other elements in common, such as the figure of the page with a short sword at his waist, also shown wearing costly materials and in profile perdu. In comparison with the pendant painting of *The Circumcision*, too, it is evident that in the scene of *The Adoration of the Three Kings* Ghidoni accentuated wealth and splendour by means of the gold and jewels decorating the kings' crowns, their golden or gold-embroidered cloaks, the brooches and clasps on their garments, and last but not least the vessels which he incorporated into the composition at the feet of the Virgin

Mary and in the hands of the main protagonists, following the example of Cigoli. The influence of Cigoli's painting can also be seen in the construction of the background to this biblical scene with a vista of a distant landscape, and cherubs scattering flowers from heaven. Ghidoni merely enhanced Cigoli's composition by adding a large number of onlookers in the middle ground and the background, evidently so that the composition would make a more opulent impression. Certain affinities of a minor nature – particularly in the facial type of the oldest king, portrayed in profile – could perhaps also be found in the altarpiece with the same theme by Ghidoni's teacher Sigismondo Coccapani from the years 1615–1617, in other words at the time Ghidoni was working in the master's workshop.[70]

The pendant painting by Ghidoni in the church in Valtice depicts the scene of *The Circumcision of Christ*. [*Fig. 9*] Its basic layout displays a certain influence of Cigoli's work with the same theme, although in this case more on a general level, and in the adoption of some characteristic faces, particularly the man with the book and the one carrying out the circumcision.[71] In the kneeling figure of the Virgin Mary Ghidoni repeated some aspects of the figure of St Verdiana from Castelfiorentino, such as the manner of representing the upper part of the body, the inclination of the head, the identical profile, and the gesture of the crossed hands. The types of some of the background figures in the two works in Valtice are also very similar to those in the painting in the shrine of St Verdiana, which Ghidoni had made only a short time previously. As with *The Adoration of the Three Kings* Ghidoni enhanced the composition by adding golden vessels placed on the steps in the foreground, on which he signed the painting '*GIDONIVS 1640*'. As in the pendant painting, the artist positioned in the upper part of the canvas cherubs among the clouds, in the midst of which the heavens open.

Further work on decorating the church with paintings remained unfinished. In 1645 Valtice was besieged by Swedish troops. The decoration work did not begin again until 1653, and the church was ready for a start to be made on painting in 1655.[72] By then, however, Ghidoni was no longer alive. The extensive stucco frames along the sides are evidence that it was planned to add a large number of oil paintings. The vaults above the walls were to have been decorated by ceiling paintings. It is obvious that the creation of such a number of oil paintings and ceiling paintings was beyond the power of a single artist. Nor were the times propitious for this grandiose decoration consisting of so many paintings to be completed at a later date. The stucco decoration of the church, together with a few altar pieces, thus remains as testimony to the ambitious nature of Karl Eusebius' project, which neither he nor his successors were able to implement to its full extent.

Ghidoni remained in the service of Karl Eusebius of Liechtenstein in the years that followed. He became involved in the life of the community of artists and craftsmen working for the Prince. During the years 1642–1647 he became, alone or with his wife Susanna, the godfather of seven children of his acquaintances in Valtice, most of whom worked in the service of the Prince.[73] On 29 December 1650 the '*Mahler Johann Baptista*', without doubt Giovanni Battista Ghidoni, received payment for a portrait of Karl Eusebius.[74] This portrait has hitherto been considered as missing or as not having survived. In the Sammlungen des Fürsten von und zu Liechtenstein there is a life-size portrait of Karl Eusebius,[75] [*Fig. 10*] which we may at this point consider attributing to Ghidoni. We cannot say whether the receipt we have just referred to is related to this painting, because it can be assumed that as court painter in Liechtenstein's service Ghidoni painted several portraits of his master. The work can be dated to around 1650, when Karl Eusebius was about 39 years old.[76] Our attention is caught by a number of details in this high-quality portrait, including the gold embroidery on the nobleman's gloves, the decoration of the sword, and the hems of his garments, all of which are rendered with the marked feeling for the quality of the materials that was characteristic of Ghidoni. Further arguments for attributing the painting to him can be found in the manner of treating the drapery, the approach to painting the sky, and the floor made up of alternating white and red tiles, for which we can find an analogy in the painting of *The Circumcision* in the church in Valtice.

It is not impossible that the lunette currently located in the sacristy of the parish church in Valtice, probably depicting the administering of the last sacrament to an unidentified saint lying in the foreground, is also the work of Ghidoni.[77] However, the painting is in such a poor state of repair, with darkened layers of varnish, that it will not be possible to make any definite statement about its attribution until it has been restored.

Giovanni Battista Ghidoni did not work only for Karl Eusebius of Liechtenstein. During his time in Moravia he also created in 1640 a large painting of *The Holy Family with St Anne* for the main altar in the Loretto church in Mikulov, which, however, has not survived.[78] From a note by the painter Bartolomeus Päsche dated 17 September 1654 we learn that Giovanni Battista Ghidoni also painted the canvases *Abraham* and *The Head of an Old Prophet* when he was in Central Europe. Päsche sold both paintings, which had been made by '*see. Johann Baptista Sciton*', to Prince Liechtenstein for 40 guilders.[79] From the note '*see.*', an abbreviation of the word *selig*, i. e. deceased, we can deduce that Giovanni Battista Ghidoni died sometime between the dates 29 December 1650 and 17 September 1654. However, we do not find his name in the death register in Valtice.[80] Evidently death came to him in some other place.

It would seem, however, that Ghidoni's death was not the end of this painting dynasty. So far, the neces-

10 – Giovanni Battista Ghidoni (?), **Prince Karl Eusebius of Liechtenstein**, ca. 1650.
Sammlungen des Fürsten von und zu Liechtenstein, Vaduz – Vienna

sary proof has not been found to support the fairly probable hypothesis that Giovanni Battista was the father of Matteo Ghidoni, known as de' Pitocchi (ca. 1626 – Padua 24. 1. 1689).[81] Apart from the unusual surname and the fact mentioned by early historiographers that Matteo gained his first experience in painting in Florence,[82] the dates of the two painters also add weight to this hypothesis.[83] If the two were related, it would also explain Matteo's arrival in Padua in the 1650s, in other words after his father's death in Central Europe, where his son may have accompanied him. The fact that Matteo Ghidoni seems to have lived for some time outside his homeland is mentioned by Luigi Lanzi.[84]

Slightly later we come across another member of this artistic family in Moravia. Antonio Mattia Ghidoni (ca. 1656 – Olomouc 27. 11. 1676) was either a late child of Giovanni Battista, fathered in Moravia, or perhaps his grandson. Be that as it may, Antonio Mattia did not follow a painting career, but worked as a stucco artist, becoming a member of the extensive group of artists from Ticino working freelance in Moravia. He died when about 20 years old in Olomouc on 27 November 1676.[85]

Florentine painters in Prague in the first half of the 17th century: coincidence or tradition?

As we have shown above, Giovanni Battista Ghidoni arrived in Central Europe when he was 39 years old. Why did this Florentine painter decide to leave his native Florence at a mature age and resettle in a distant country beyond the Alps? What could have motivated him to embark on a difficult journey and to accept the problems connected with the loss of social ties, a different climate, and the change in linguistic and cultural environment? The archives provide us with no evidence about Ghidoni's motivation for taking this step. Nevertheless, we can attempt to deduce some possible reasons.

Prague and the Czech Lands undoubtedly enjoyed considerable prestige among Florentine painters thanks to the traditions of Rudolfine art, whose ties with the Medici court and cultural, diplomatic, and commercial links with Florence have yet to be investigated in detail. The court of Emperor Rudolf II (1552–1612) imported works of art from Florence that had been made there. A number of Rudolfine artists spent varying periods of time in the capital of the Grand Duchy of Tuscany, and, for example, the gem-cutters Cosimo (active 1576–1602) and Giovanni Castrucci (active roughly 1598–1615), who manufactured *pietre dure* in Prague after the model of the Florentine tradition, came to Central Europe directly from Florence.[86] However, the tradition of Florentine artists working in Bohemia and Moravia did not end with the death of Rudolf II. Echoes of the renown of the Rudolfine court, which doubtless resonated among artists in Florence as well, can still be observed in Bohemia and Moravia several decades later. Until recently the activity of the few Florentine painters who spent some time working in Central Europe appeared to be isolated or even coincidental,[87] but it can now be shown that several Florentine painters came to Central Europe in the 1620s and 1630s who must have known each other well, because they belonged to the same artistic generation. They were all born around the year 1600, they trained under the same masters, in particular Matteo Rosselli, Sigismondo Coccapani, and Giovanni Bilivert, and there can be no doubt that they passed on their Central European experiences to each other in their native country. Nearly all of them – with the exception of the otherwise entirely unknown Matteo Namis, of whom more later – worked on representative cycles of paintings before they left Florence, such as the decorations of the Casa Buonarroti, the Casino Mediceo di San Marco or the Villa Poggio Imperiale. The motivation of these artists for spending time in Central Europe was no doubt individual and evidently varied from case to case. A study of the relationships between these painters in their home environment in Tuscany can at least help explain why some of them subsequently left for Prague and other places in Central Europe, either at a young age 'for the experience' or to settle there long-term or permanently when they were older.[88]

It is a well-known fact that Ferdinand II of Habsburg (1578–1638) acquired the services of the fortress architect and engineer Giovanni Pieroni (1586–1654) from Florence on the recommendation of his sister Maria Magdalena of Austria (1589–1631), wife of Cosimo II de' Medici (1590–1621).[89] Thanks to Pieroni the painter Baccio del Bianco (1604–1656), who was not even 20 years old at the time, also came to Prague in 1623. Considerable progress in the study of the works of Florentine painters in Prague has recently been made thanks to an important discovery about the involvement of Domenico Pugliani in the decoration of the Wallenstein Palace, [*Fig. 11*] whose frescoes were until recently attributed to Baccio del Bianco.[90] It had been known in Italy for a long time that Pugliani spent the years 1628–1632 somewhere '*in Germania*', while on the other hand Czech researchers had been trying to identify the 'second' painter who had worked with Baccio in the Wallenstein Palace.[91] Baccio left Wallenstein's service under something of a cloud.[92] Nevertheless, it is unlikely to be a coincidence that his place was taken some three years later by his slightly older colleague and associate Domenico Pugliani, who, just like Baccio, had previously worked in Livorno and some other localities.[93]

Together with Giovanni Pieroni, not long after Baccio del Bianco, the painter, architect, and military engineer Vincenzo Boccacci (ca. 1585–1643/1644) also came to Prague.[94] In a letter to Biagio Marmi, Baccio recalled Boccacci as one of the best pupils of Lodovico Cigoli, under whom he deepened his knowledge of the art of perspective.[95] However, we do not know of a single work by Boccacci. In the past his name was mentioned in connection with the fresco of Phaeton driving

11 – Domenico Pugliani, **The Baptism of St Wenceslaus**, ceiling painting, 1628–1632. Prague, Wallenstein Palace

12 – Domenico Pugliani, **The Fall of Phaeton**, ceiling painting, 1628–1632. Prague, palace of Francesco della Chiesa in Prague New Town (also known as the Losy of Losinthal Palace or the Kinský Palace)

the chariot of the sun and the figures of putti in the stucco side panels in the palace of Francesco della Chiesa in Prague New Town (also known as the Losy of Losinthal Palace, and later as the Kinský Palace).[96] Although these frescoes [*Fig. 12*] are severely damaged, they clearly display close similarities with the paintings in the Wallenstein Palace and also with other works by Domenico Pugliani, for example with the frescoes in the Oratorio di San Francesco dei Vanchetoni in Florence. Today these paintings in the palace of Francesco della Chiesa can quite certainly be attributed to Domenico Pugliani.[97] Not only was this painter responsible for wall paintings of high quality in Prague, but in terms of form he introduced into the decoration of the Wallenstein Palace the Florentine style of painting and a number of current decorative trends, such as those to be seen in Florence in the Palazzo Pitti, the Casino Mediceo di San Marco (1621–1623), or the Villa Poggio Imperiale.

Another member of the generation of Baccio del Bianco, of which a number of artists left to gain experience in Central Europe, was Mario Balassi (1604–1667). It can be no coincidence that, just like Domenico Pugliani, Balassi also trained in the workshop of Matteo Rosselli. Thanks to his contacts with Ottavio Piccolomini (1599–1656), he left in the early 1650s for Vienna, where he devoted himself mainly to painting portraits of the Emperor and the court. However, he ignored Piccolomini's orders to go from Vienna to Náchod.[98] It is not impossible that Prince Piccolomini planned to use the services of this Florentine painter for the decoration of the chapel in the château in Náchod, for which he then had to engage the not particularly capable painter Giovanni Vanetti (active after 1650), who may have come from the region of the North Italian Lakes.[99]

Also from the same generation was Francesco Montelatici, known as Cecco Bravo (1601–1661), who – unlike most of his contemporaries, who usually left for the transalpine lands when they were around 30 years old, but similarly to Mario Balassi – decided to leave his native Florence at the age of almost 60. However, his stay in Innsbruck did not last long, for he soon died there.[100]

It is within this context of the migration of Florentine artists in the first half of the 17th century that the arrival of Giovanni Battista Ghidoni in Moravia should be seen. He had several features in common with Cecco Bravo and the other painters who preceded Ghidoni in emigrating to Central Europe: the same teachers in Giovanni Bilivert and Sigismondo Coccapani, work on commissions in association with Matteo Rosselli, and connections with Domenico Pugliani. It is quite possible that for Ghidoni, now almost 40 years old, it was not easy to obtain commissions in Florence, due to the strong pressure of competition, the different preferences of leading patrons, and the arrival of Pietro da Cortona and other foreign artists on the scene, and that he therefore opted for respectable status and financial security in the service of a Central European patron. The Ghidoni paintings that have survived show that in the 1630s – unlike his work in the 1610s and 1620s, in which the adoption of various new tendencies is clearly to be seen – he ranked among the more traditional and conservative Florentine painters. Evidently, he was unable to keep pace with modern trends and adapt to new influences. It is therefore not surprising that during this period the commissions he obtained were mostly in lower-profile parts of Tuscany. There can be no doubt that by leaving for the north Giovanni Battista Ghidoni acquired financial security and a higher standing in the social hierarchy than he could have hoped for in Florence. In Moravia, suffering at that time from the Thirty Years' War, Ghidoni had no serious competition. Although only some of his works have been preserved, his oeuvre continues to be of fundamental importance for the history of 17th-century painting in this region and remains testimony to the lofty ambitions of Karl Eusebius of Liechtenstein as a patron of the arts.

There may also be some connection between Ghidoni and the activity of a hitherto virtually unknown Florentine painter who settled permanently in Moravia – Matteo Namis (1608–1670), whose name is most frequently mentioned in connection with the important corpus of drawings by Agostino Ciampelli and other Florentine artists that is kept in the Research Library in Olomouc.[101] Here we would like to put forward the hypothesis (which will need to be the subject of further research) that the acquisition of the extensive collection of drawings, mainly by Florentine artists, in the Research Library in Olomouc may be connected not only with Matteo Namis, who can be shown to have used the drawings for his work, but also with the activity of Giovanni Battista Ghidoni.[102] For the albums contain not only works by Ghidoni's contemporaries, but also drawings by older Florentine painters from the generation of his father Galeazzo: Agostino Ciampelli, Jacopo Confortini, Jacopo da Empoli, Giovanni da San Giovanni, Andrea Boscoli, Fabrizio Boschi, and Bernardino Poccetti. At this stage, however, this suggestion about the provenance of the Olomouc drawings cannot be considered to be any more than a hypothesis, which will need to be subjected to further examination in the future. At all events, no matter how this set of drawings by Florentine painters came to be in Moravia, it is evident that this important collection was connected with Florentine migration into Central Europe in the first half of the 17th century.

This wave of migration by Florentine painters into Bohemia and Moravia in the first half of the 17th century was undoubtedly connected with the good reputation for work opportunities enjoyed by Prague and neighbouring regions, which must have been deeply rooted among Florentine painters since the Rudolfine era. However, after the mid-17th century this Florentine influence gradually gave way to the Bologna school, which began to set the tone for fashions among Central European collectors.

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Notes:

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1 Record of birth/baptism in: Firenze, Archivio dell'Opera del Duomo, Libro dei battezzati maschi 1598–1599, fol. 107v: '[dicembre 1599] *giovedì adì 2 Giovanni Battista di Galeazzo di Giovanni Battista Guidoni, e di Giustina di Francesco Berni popolo di S. Felice n*[ato] *a h. 15 e b*[attezzato] *adì detto C*[ompare] *Filippo di Santi della Moriana*'. His date of birth was published by Roberto Contini, Una mappa dell'influsso di Artemisia Gentileschi a Firenze, in: Roberto Contini – Gianni Papi (edd.), *Artemisia, catalogo della mostra a Firenze, Casa Buonarroti, 18 giugno – 4 novembre 1991*, Firenze 1991, pp. 181–196, cit. pp. 184, 195, note 13. – Roberto Contini, Pisa e i non pisani: un'antologia pittorica, in: Roberto Paolo Ciardi – Roberto Contini – Gianni Papi, *Pittura a Pisa tra Manierismo e Barocco*, Milano 1992, pp. 106–245, p. 215, note 86. – Maurizia Cicconi, Ghidoni, Galeazzo, in: *Dizionario biografico degli Italiani* LIII, Roma 1999, pp. 708–710. – Eadem, Ghidoni, Giovanbattista, in: ibidem LIII, Roma 1999, pp. 710–712.

2 Giambattista Zaist, *Notizie istoriche de' pittori, scultori, ed architetti cremonesi* 2, Cremona 1774, p. 47. – Luigi Lanzi, *Storia pittorica della Italia dal risorgimento delle belle arti fin presso al fine del XVIII secolo*, Bassano 1795–1796, vol. 2, p. 369. – Federico Fantozzi, *Nuova guida ovvero descrizione storico-artistico-critica della città e contorni di Firenze*, Firenze 1847, p. 550. – Ugo Procacci, *La casa Buonarroti a Firenze*, Milano 1967, p. 14. – Giorgio Voltini, 1.33 Galeazzo Ghidoni, in: Mina Gregori (ed.), *I Campi. Cultura artistica cremonese del Cinquecento*, Milano 1985, pp. 259–260. – Maria Cristina Improta, *La chiesa di santa Verdiana a Castelfiorentino*, Castelfiorentino 1986, p. 40. – Anna Maria Amonaci, Galeazzo Ghidoni, in: Antonio Paolucci (ed.), *Il chiostro di Ognissanti a Firenze. Restauro e restituzione degli affreschi del ciclo francescano*, Firenze 1989, pp. 99–100. – Giambattista Biffi, *Memorie per servire alla storia degli artisti cremonesi*, Luisa Bandera Gregori (ed.), Cremona 1989, p. 217. – Cicconi, *Ghidoni, Galeazzo* (note 1). – Susanne Christine Martin, Ghidoni (Gidoni), Giovanni Battista, in: *Allgemeines Künstlerlexikon. Die bildenden Künstler aller Zeiten und Völker* 53, Leipzig – München 2007, p. 38. Michelangelo Buonarroti the Younger mistakenly wrote that Giovanni Battista Ghidoni came from Verona instead of from Cremona. This error was later repeated by others. Cf. the transcription of Michelangelo's manuscript in: Adriaan W. Vliegenthart, *La galleria Buonarroti. Michelangelo e Michelangelo Il Giovane*, Firenze 1976, pp. 188 and 189, note 815. Later also Giuliana Bortolini, Precisazioni archivistiche sul pittore Matteo Ghidoni detto ‹dei Pitocchi›, *Arte Veneta* XX, 1966, pp. 286–287.

3 The signatures on their paintings, the archive material, and the literature are inconsistent in this respect. Giovanni Battista Ghidoni most often signed his paintings 'GIDONIUS'. In view of the usage in the modern literature I have decided to use the form 'Ghidoni' in this article.

4 Two paintings have survived from Galeazzo's time in Cremona: the parish church in Castelponzone near Cremona has preserved *The Meeting of Joachim and Anna at the Golden Gate* and *The Conception of Our Lady* from the early 1580s. Cf. Amonaci (note 2), p. 99. *St John the Baptist Preaching* in the church of San Mattia in Cremona was not painted until the period Galeazzo spent in Rome in 1582–1592. Oil on canvas, 245 × 176 cm, today in the Museo Civico Ala Ponzone in Cremona, signed '*GALEAZZO GHIDONI F. 1598*'. Cf. Zaist (note 2), p. 47. – Lanzi (note 2). – Voltini (note 2). – Anna Maria Amonaci, Galeazzo Ghidoni, in: Antonio Paolucci (ed.), *Il chiostro di Ognissanti a Firenze. Restauro e restituzione degli affreschi del ciclo francescano*, Firenze 1989, pp. 99–100, esp. p. 99.

5 Cf. Amonaci (note 2).

6 Firenze, Archivio Storico Arcivescovile, Parrocchie urbane e suburbane, Chiesa di San Felice in Piazza, Morti 1627–1696 (Inv. No. RPU 0025.13), fol. 141v (according to the Florentine calendar 6. 2. 1650). His wife Giustina, née Berni, survived him by nearly two years (ibidem, fol. 151v, death recorded on 20. 12. 1652).

7 On Sigismondo Coccapani see most recently Elisa Acanfora, *Sigismondo Coccapani. Ricomposizione del catalogo,* Firenze 2017 (with an overview of the literature). On Giovanni Battista Ghidoni's training under Sigismondo Coccapani see e.g. Paul Morris Ettesvold, *Sigismondo Coccapani and his position in Florentine Baroque Art* (thesis), California State University, Sacramento 1973, pp. 75–76. – Improta (note 2), p. 40. – Cicconi, *Ghidoni, Giovanbattista* (note 1), p. 710.

8 Oil on canvas, 152 × 61 cm. On 19 September 1615 the canvas was given to the painter, on 21 June 1617 Michelangelo Buonarroti paid expenses for ultramarine, and on 9 July 1617 the painter was paid the remaining sum for the finished painting. For Ghidoni's work in the Casa Buonarroti cf. Fantozzi (note 2), p. 276. – Ghidoni (Gidoni) Giovanni Batt., in: Ulrich Thieme – Felix Becker (edd.), *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart* XIII, Leipzig 1920, p. 548. – Mina Gregori, Avant-propos sulla pittura fiorentina del Seicento, *Paragone Arte* XIII, No. 145, 1962, pp. 21–40, esp. p. 39. – Enrico Morpurgo, *Gli artisti italiani in Austria,* volume II, *Il Secolo XVII*, Roma 1962, p. 82. – Procacci (note 2), pp. 12, 177. – Vliegenthart (note 2), pp. 76–77, 157, 168, 171, 186–188. – Improta (note 2), p. 40. – Contini, *Una mappa* (note 1), p. 195, note 13. – Contini, *Pisa e i non pisani* (note 1), p. 204. – Rosanna Caterina Proto Pisani, Appunti su alcuni pittori poco conosciuti del Seicento: Francesco Ligozzi, Giovan Battista Ghidoni e altri, *Arte cristiana* LXXXI, 1993, pp. 424–438, esp. p. 431. – Giovanni Pagliarulo, *Iuvenalia* di Cecco Bravo, *Paradigma* XI, 1996, pp. 31–48, cit. p. 37, note 14. – Licia Bertani, L'arredo pittorico del santuario di Santa Verdiana, in: Licia Bertani – Giampaolo Trotta (edd.), *Santa Verdiana a Castelfiorentino*, Signa 2007, pp. 56–147, esp. p. 118. – Martin (note 2). – Sandro Bellesi, *Catalogo dei pittori fiorentini del '600 e '700. Biografie e opere* 1, Firenze 2009, I, p. 165. – Giuseppe Cantelli, *Repertorio della pittura fioretina del Seicento, aggiornamento*, Pontedera 2009, p. 119. – Milan Togner, *Malířství 17. století na Moravě*, Olomouc 2010, esp. pp. 50–52.

9 Roberto Contini, *Bilivert. Saggio di ricostruzione*, Firenze 1985, p. 27. – Cicconi, *Ghidoni, Giovanbattista* (note 1), p. 710. – Martin (note 2). – Bellesi (note 8), I, p. 165. – Togner (note 8), p. 50.

10 The letter is published in: Contini (note 9), pp. 188–189, see also p. 27.

11 Cicconi, *Ghidoni, Giovanbattista* (note 1), p. 711. – Luigi Zangheri (ed.), *Gli accademici del disegno, elenco alfabetico*, Firenze 2000, p. 151. – Martin (note 2). – Togner (note 8), p. 50.

12 Fantozzi (note 2), p. 550. – Roberto Razzòli, *La chiesa d'Ognisanti in Firenze*, Firenze 1898, p. 96. – Thieme – Becker (note 8), p. 548. – Christel Thiem, *Florentiner Zeichner des Frühbarock*, München 1977, p. 322. – Improta (note 2), pp. 39–40. – Contini, *Una mappa* (note 1), p. 195, note 13. – Rosanna Caterina Proto Pisani, Gli artisti e le opere, in: Eadem (ed.), *Salvestrini, Tarchiani, Ghidoni, cronaca di un restauro*, Castelfiorentino 1991, pp. 13–32, cit. p. 27. – Proto Pisani (note 8), p. 431. – Cicconi, *Ghidoni, Giovanbattista* (note 1), p. 711. – Bertani (note 8), pp. 118–121. – Martin (note 2). – Bellesi (note 8), I, p. 165. – Cantelli (note 8), p. 119.

13 The painting was attributed to Giovanni Battista by Roberto Contini on the basis of the similarity between the double G signature and the signature used by Giovanni Battista's master Sigismondo Coccappanni. Cf. Contini, *Una mappa* (note 1), p. 195, note 13. Later Maurizia Cicconi extended the argument for attributing the lunette to Giovanni Battista Ghidoni, asserting that the painting was connected with the drawing in the Gabinetto degli Uffizi e Stampe (No. 17087F). Cf. Cicconi, *Ghidoni, Giovanbattista* (note 1), p. 711. I do not find this view and the alleged connection to the drawing to be convincing.

[14] Cf. Claudio Pizzorusso, Filippo Tarchiani, in: *Il Seicento fiorentino. Arte a Firenze da Ferdinando I a Cosimo III. Biografie*, Firenze 1986, pp. 172–174, esp. p. 173. Later also Anna Maria Amonaci, Filippo Tarchiani, article 22, in: Antonio Paolucci (ed.), *Il chiostro di Ognissanti a Firenze. Restauro e restituzione degli affreschi del ciclo francescano*, Firenze 1989, p. 77. – Proto Pisani (note 12), p. 27.

[15] Cf. Contini, *Una mappa* (note 1), p. 195, note 13.

[16] Ibidem. – Pagliarulo (note 8), p. 37, note 14. – Elisa Acanfora, IV.2. La villa del Poggio Imperiale, in: Mina Gregori (ed.), *Fato di corte. La decorazione murale nelle residenze dei Medici e dei Lorena. Da Ferdinando I alle reggenti (1587–1628)* I, Firenze 2005, pp. 143–156, p. 153. – Martin (note 2). – Bellesi (note 8), I, p. 165. – Francesca Baldassari, II. Les armes et les amours: l'Arioste et le Tasse. Transpositions figuratives de la Jérusalem délivrée et du Roland furieux, in: Elena Fumagalli – Massimiliano Rossi (edd.), *Florence au grand siècle entre peinture et littérature*, Cinisello Balsamo – Milano 2011, pp. 41–55, p. 55, note 14. – Ilaria Hoppe, *Die Räume der Regentin. Die Villa Poggio Imperiale zu Florenz*, Berlin 2012, p. 136. Recently the problematic nature of the attribution of the paintings in the Villa Poggio Imperiale has been mentioned by Elisa Goudriaan, *Florentine Patricians and Their Networks. Structures Behind the Cultural Success and the Political Representation of the Medici Court (1600–1660)*, Leiden – Boston 2018, p. 123.

[17] Pagliarulo (note 8), p. 37, note 14. On this basis, later, Elisa Acanfora, Pittura murale a Firenze dalla reggenza a Ferdinado II de' Medici, in: Christoph Luitpold Frommel – Sebastian Schütze (edd.), *Pietro da Cortona. Atti del convegno internazionale Roma – Firenze 12–15 novembre 1997*, Milano 1998, pp. 145–162, esp. p. 159, note 20. – Riccardo Spinelli, Dipinti inediti di Francesco Bianchi Buonavita e di Giovan Battista Ghidoni a Pistoia, in: Franco Falletti – Francesca Fiorelli Malesci – Maria Letizia Strocchi (edd.), *Un metodo per l'antico e per il nuovo*, Firenze 2011, pp. 117–123, esp. p. 210.

[18] Oil on canvas, 236.5 × 148 cm. Cf. Laura Speranza, *Anghiari. Museo statale di Palazzo Taglieschi*, Firenze s. d. – Proto Pisani (note 12), p. 27. – Contini, *Pisa e i non pisani* (note 1), p. 204. – Proto Pisani (note 8), p. 432. – Pagliarulo (note 8), p. 37, note 14, fig. 15. – Cicconi, *Ghidoni, Giovanbattista* (note 1), p. 711. – Bertani (note 8), p. 118. – Bellesi (note 8), I, p. 165.

[19] '*PANEM VIVUM E CAELO SERVA*[N]*DV*[M] */ ACCEPIT. D. BER.*^{DI} *H*^{A}*. II. SVPERMISSVS.*'

[20] Giacomo Mancini, *Istruzione storico-pittorica per visitare le chiese e palazzi di città di Castello*, Perugia 1832, pp. 577, 311. – Odoardo H. Giglioli, *Sansepolcro*, Firenze 1921, p. 5.

[21] Especially in Cicconi, *Ghidoni, Giovanbattista* (note 1), p. 711.

[22] Giglioli (note 20), p. 5.

[23] Lorenzo Coleschi, *Storia della città di Sansepolcro*, Firenze 1886, p. 175.

[24] Proto Pisani (note 12), p. 27. – Proto Pisani (note 8), p. 432.

[25] Thieme – Becker (note 8), p. 548. – Proto Pisani (note 12), p. 27. – Proto Pisani (note 8), p. 437, note 41.

[26] Mancini (note 20), p. 277. Mancini included in his guide to the churches in Città di Castello an appendix with texts about Sansepolcro. As a result of not reading the guidebook carefully, later authors automatically related the information about the painting to the town of Città di Castello. Cf. Thieme – Becker (note 8), p. 548. This was then followed by Proto Pisani (note 12), p. 27. – Proto Pisani (note 8), p. 437, note 41.

[27] Anna Barsanti, Vita di Francesco Furini, *Paragone. Arte* XXV, 1974, No. 291, pp. 79–87, esp. p. 95, note 67. – Anna Matteoli, Saggio per un „Corpus" pittorico e grafico di Bartolomeo Salvestrini, *Mitteilungen des Kunsthistorischen Institut in Florenz* XXXI, 1987, No. 2/3, pp. 403–433, esp. p. 429. – Proto Pisani (note 12), p. 27. – Proto Pisani (note 8), p. 432. – Bertani (note 8), p. 118.

[28] Oil on canvas, 240 × 177 cm. This painting was first mentioned in art-historical literature quite recently by Sandro Bellesi. Cf. Bellesi (note 8), I, p. 165. The other painting in the church from the same period, *The Madonna of the Rosary*, was painted in 1626 by the artist Giovanni d'Angelo Rosi, also from Florence. We do not have any details about the circumstances surrounding the commission or the reason for the choice of dedication of the church, from which this relatively uncommon subject-matter was derived.

[29] Cicconi, *Ghidoni, Giovanbattista* (note 1), p. 711. – Martin (note 2).

[30] Anna Ghidoni married Raffaello Vitolini on 28 May 1637, cf. Firenze, Archivio Storico Arcivescovile, Parrocchie urbane e suburbane, Chiesa di San Felice in Piazza, Matrimoni 1614–1642 (Inv. No. RPU 0025.2), fol. 109v.

[31] Anna Ghidoni was baptised in the house in Florence on 12 September 1618. Cf. Firenze, Archivio dell'Opera del Duomo, Libro dei battezzati, femmine 1618–1620, Reg. No. 254, fol. 1.

[32] Giuseppe Richa, *Notizie istoriche delle chiese fiorentine*, Firenze 1755, X, p. 88. – Walter Paatz – Elisabeth Paatz, *Die Kirchen von Florenz. Ein kunstgeschichtliches Handbuch* III, Frankfurt am Main 1952, p. 217. – Cicconi, *Ghidoni, Giovanbattista* (note 1), p. 711. – Martin (note 2). – Bellesi (note 8), I, p. 165.

[33] Ibidem.

[34] Firenze, Archivio di Stato, Miscellanea Medicea, pezzo 307, fasc. I, folder No. 5, fol. 38. Attention was first drawn to this document by Proto Pisani (note 8), p. 433.

[35] Oil on canvas, 227 × 184 cm, signed, dated 1633, private collection (Rospigliosi in Pistoia). First mentioned in: Baldassari (note 16), p. 55, note 14 and Riccardo Spinelli, Dipinti inediti di Francesco Bianchi Buonavita e di Giovan Battista Ghidoni a Pistoia, in: Franco Falletti – Francesca Fiorelli Malesci – Maria Letizia Strocchi (edd.), *Un metodo per l'antico e per il nuovo*, Firenze 2011, pp. 117–123, esp. pp. 121–123. I am grateful to Francesca Baldassari for drawing my attention to the existence of this painting. I have only been able to study it from a photograph.

[36] The painting has been discussed, in particular, by Spinelli (note 35), pp. 121–122, illustration on p. 120.

[37] Oil on canvas, approximately 350 × 230 cm, cf. Francesco Tolomei, *Guida di Pistoia per gli amanti delle belle arti con notizie degli architetti, scultori, e pittori pistoiesi*, Pistoia 1821, p. 88. – Thieme – Becker (note 8), p. 548. – Proto Pisani (note 12), p. 27. – Proto Pisani (note 8), p. 432. – Cicconi, *Ghidoni, Giovanbattista* (note 1), p. 712. – Martin (note 2). – Spinelli (note 35), p. 121.

[38] Cf. Contini (note 9), pp. 91–92, Cat. No. 24, pp. 92–93, Cat. No. 26. – Spinelli (note 35).

[39] Oil on canvas, 137 × 164.5 cm, Inv. No. 62. Cf. Arnauld Brejon de Lavergnée – Nathalie Volle, *Musée de France. Répertoire des peintures italiennes du XVIIe siècle*, Paris 1988, p. 165. – Françoise Debaisieux, *Caen, Musée des Beaux-Arts. Peintures des écoles étrangères*, Paris 1994, p. 102 (with a survey of the literature). See further e.g. Contini, *Una mappa* (note 1), p. 195, note 13. – Cicconi, *Ghidoni, Giovanbattista* (note 1), p. 712. – Martin (note 2). – Bellesi (note 8), I, p. 165. I was only able to study the painting from a reproduction.

[40] The painting is already documented in the collection in the catalogue compiled in 1851. Cf. Debaisieux (note 39), p. 102.

[41] Gabinetto Disegni e Stampe degli Uffizi, No. 2210S. Roberto Contini identified the drawing as *The Death of Cleopatra*, cf. Contini (note 9), p. 97, fig. 36. However, there can be no doubt that it represents St Irene caring for St Sebastian. In addition to this, the drawing 3184S was also in the past thought to be the work of Bilivert, cf. Kunsthistorisches Institut Florenz, Fototeca, folder Giovanni Bilivert.

[42] Present whereabouts unknown. Previously with the Bacarelli antique dealers in Florence. The painting was attributed to Ghidoni by Francesca Baldassari, cf. Baldassari (note 16), p. 51, illustration on p. 49.

[43] Oil on canvas, 47.5 × 37 cm, unsigned, Moravian Gallery in Brno. From the bibliography see especially Contini (note 9), p. 147, note 105, fig. 104b. – Zdeněk Kazlepka, *Italské malířství před rokem 1800 / Italian Painting before 1800. Katalog sbírky Moravské galerie v Brně / A Catalogue of the Collection of the Moravian Gallery in Brno*, Brno 2019, Cat. No. 20, pp. 48–49 (Giovanni Bilivert – workshop copy, St Catharina of Alexandria).

[44] Ibidem.

[45] Oil on canvas, approximately 452 × 370 cm, signed '*GIDONIVS*' below on the edge of the barred window of the cell, restored in 1991. Kept in the church of San Francesco since 1881. After its restoration it was replaced on the left-hand wall of the presbytery of the shrine of Santa Verdiana. On the painting see Richa (note 32), II, p. 229. – Thieme – Becker (note 8), p. 548. – Improta (note 2), pp. 39–40, 110, 113. – Matteoli (note 27), p. 406. – Maricetta Parlatore Melega, Schede di restauro, in: Rosanna Caterina Proto Pisani (ed.), *Salvestrini, Tarchiani, Ghidoni, cronaca di un restauro*, Castelfiorentino 1991, pp. 33–44, esp. pp. 42–44. – Proto Pisani (note 12), pp. 27–31. – Contini, *Pisa e i non pisani* (note 1), p. 204. – Proto Pisani (note 8), pp. 431, 432–433. –

Walfredo Siemoni, *Il patrimonio artistico di Castelfiorentino*, Castelfiorentino 1995, pp. 22, 62, fig. 44. – Pagliarulo (note 8), p. 37, note 14. – Cicconi, *Ghidoni, Giovanbattista* (note 1), p. 711. – Bertani (note 8), pp. 118–121. – Martin (note 2). – Bellesi (note 8), I, p. 165.

46 Transcriptions of them can be found in: Improta (note 2), pp. 39, 110 (sub 45–46).

47 Richa (note 32), III, p. 342.

48 Since the paintings are in the enclosed part of the monastery, I was only able to view them from a neighbouring room without the possibility to study them closely. The current location of the two paintings was first mentioned by Rosanna Caterina Proto Pisani, who said that she was informed about their provenance by Silvia Meloni, cf. Proto Pisani (note 12), p. 28. Cf. also Thieme – Becker (note 8), p. 548. – Contini, *Una mappa* (note 1), p. 195, note 14. – Proto Pisani (note 8), pp. 430–431, 437, note 40, figs. 9, 10. – Cicconi, *Ghidoni, Giovanbattista* (note 1), p. 711. – Bertani (note 8), p. 118. – Bellesi (note 8), I, p. 165.

49 Proto Pisani also mentions a similarity to *The Annunciation* by Santi di Tita in Santa Maria Novella in Florence, Cf. Proto Pisani (note 8), pp. 431–432. The parallel can be seen in the rendering of the gold upper garment and the green undergarment dotted with lilies.

50 Cf. Franco Faranda, *Ludovico Cardi detto il Cigoli*, Roma 1986, pp. 145–146, Cat. No. 47, fig. p. 74.

51 Gabinetto Disegni e Stampe degli Uffizi, No. 8970 F.

52 Cf. e.g. Miles L. Chappell – W. Chandler Kirwin – Joan L. Nissman – Simonetta Prosperi Valenti Rodinò, *Disegni dei toscani a Roma (1580–1620)*, Firenze 1979, pp. 131–134, figs. 103, 104.

53 Alessandro da Morrona, *Pisa illustrata nelle arti del disegno,* tomo terzo, Pisa 1793, p. 282. – Augusto Bellini-Pietri, *Guida di Pisa*, Pisa 1943, p. 259. – Thieme – Becker (note 8), p. 548. – Contini, *Pisa e i non pisani* (note 1), pp. 202, 204. – Proto Pisani (note 12), p. 27. – Cicconi, *Ghidoni, Giovanbattista* (note 1), p. 712. The painting is described by Pandolfo Titi, cf. Pandolfo Titi, *Guida per il passeggiere dilettante di pittura, scultura ed architettura nella città di Pisa*, Luca 1751 (ristampa anastatica: Bologna 1973), p. 235, but without giving the name of the artist.

54 Franco Paliaga – Stefano Renzoni, *Le chiese di Pisa. Guida alla conoscenza del patrimonio artistico*, Pisa 1991, p. 126. In the third, revised edition of the book (2005, pp. 160–161) the same authors state that the whereabouts of the painting were now unknown. An attempt to find the work when writing this article was unsuccessful.

55 This was first stated by Francesco Tolomei, *Guida di Pistoia per gli amanti delle belle arti con notizie degli architetti, scultori, e pittori pistoiesi*, Pistoia 1821, p. 88. The statement was repeated by Proto Pisani (note 12), p. 27. – Bertani (note 8), p. 118. The following three drawings in the Gabinetto disegni e stampe degli Uffizi are also currently thought to be Ghidoni's work: No. 17086 F: *Nudo maschile*, 372 × 224 mm, black and white chalk, ochre paper with a grey finish, with the (evidently later) inscription on the reverse in brown pen and ink: '*Gio. B.ª Gidoni di d.ta citta di Galeazzo*'; No. 17087 F: *Figura virile ammantata,* 380 × 219 mm, black and white charcoal, ochre paper with a grey finish, unsigned; No. 17696 F: *Figura virile nuda a studie nohou,* 440 × 280 mm, brown charcoal on ochre paper prepared with a grey finish, signed in pen and ink on the right at the bottom: '*Gio: Batista Gidoni*', on the reverse a staircase outlined in lead pencil, partly highlighted with paint, one of the numbered sheets in an album designated: '*Copie di disegni Figura*'. Cf. Thieme – Becker (note 8), p. 548. – Proto Pisani (note 12), p. 28. – Proto Pisani (note 8), pp. 432–433, figs. 13–15. – Martin (note 2).

56 The archive document was transcribed and published by Herbert Haupt, *Von der Leidenschaft zum Schönen Fürst Karl Eusebius von Liechtenstein (1611–1684). Quellenband*, Wien – Köln – Weimar 1998, p. 141, note 1441. See also Togner (note 8), p. 50. Ghidoni's activities beyond the Alps are mentioned by e.g. Morpurgo (note 8), p. 82. – Cicconi, *Ghidoni, Giovanbattista* (note 1), pp. 711–712.

57 Haupt (note 56), p. 141, note 1441.

58 Cf. Haupt (note 56), entries 64, 68, 74, 104, 109, 118, 129, 133, 151, 187, 224, 233, 247, 331, 1424, 1455, 1456, 1471.

59 Victor Fleischer, *Fürst Karl Eusebius von Liechtenstein als Bauherr und Kunstsammler (1611–1684)*, Wien – Leipzig 1910, p. 30. Following him Haupt (note 56), p. 143, note 1444. The decoration of the château is also mentioned by: Thieme – Becker (note 8), p. 548. – Zemek mistakenly dates the decoration to the years 1629–1639, cf. Metoděj Zemek (ed.), *Valtice,* Brno 1970. – Togner (note 8), p. 50.

60 Fleischer (note 59), p. 30. Following him Haupt (note 56), p. 143, note 1444. – Herbert Haupt, *Fürst Karl Eusebius von Liechtenstein 1611–1684. Erbe und Bewahrer in Schwerer Zeit*, München – Berlin – London – New York 2007, p. 172.

61 Fleischer (note 59), pp. 10–11.

62 Ibidem, p. 31. (He mentions 19 halls.) – Erich Hubala, *Burgen und Schlösser in Mähren,* Frankfurt am Main 1965, p. 83. – Haupt (note 56), pp. 159–160, note 1484. – Haupt (note 60), p. 172.

63 Fleischer (note 59), p. 30. Following him Haupt (note 56), p. 143, note 1444.

64 Zemek (note 59), p. 91. – Ivo Krsek, Malířství, in: Ivo Krsek – Zdeněk Kudělka – Miloš Stehlík – Josef Válka, *Umění baroka na Moravě a ve Slezsku*, Praha 1996, pp. 112–148, esp. p. 116. – Togner (note 8), p. 50.

65 For the history of the construction of the church see e.g. Karl Weinbrenner, Zur Baugeschichte der Pfarrkirche zu Feldsberg, *Monatsblatt des Vereines für Landeskunde von Niederösterreich* 6, 1912–1913, pp. 104–114.

66 Cf. e.g. Reinhold Baumstark, *Meisterwerke der Sammlungen des Fürsten von Liechtenstein. Gemälde*, Zürich – München 1980, pp. 154–155, Cat. No. 60. – RB [Reinhold Baumstark], Peter Paul Rubens, The Assumption of the Virgin, in: *Liechtenstein. The Princely Collections*, New York 1985, pp. 356–360, Cat. No. 218. – Johann Kräftner, *Liechtenstein. The Princely Collection. Fürstliche Schätze. Die Fürsten von Liechtenstein als Sammler und Bauherren*, Wien 2017, p. 31, fig. p. 32.

67 According to the original plan, two horizontal large-format paintings were to be situated on the side walls of the presbytery. The possibility cannot be excluded that Karl Eusebius also planned to use paintings by Rubens or another famous painter in these stucco-framed panels.

68 Martin (note 2). – Togner (note 8), p. 51.

69 Ludovico Cardi, known as Il Cigoli, *The Adoration of the Three Kings,* 1605, oil on canvas, 345 × 233 cm, Stourhead, Hoare collection, or other replicas (Lucca, Pinacoteca Nazionale; Fiesole, Collezione Carmen Granau). Cf. e.g. Faranda (note 50), pp. 155–157, Cat. Nos. 66–69.

70 Cf. Acanfora (note 7), pp. 120–121.

71 Faranda (note 50), p. 153, Cat. No. 61.

72 Petr Fidler, Giovanni Giacomo Tencalla, *Sborník prací filozofické fakulty brněnské univerzity* F 37–39, 1993–1995, pp. 85–104, especially p. 93.

73 Tomáš Valeš – Michal Konečný, Umělci a umělečtí řemeslníci ve valtických matrikách 17. a 18. století, *Opuscula historiae artium* LX, 2011, pp. 50–73, especially p. 56. The dates of the baptisms are as follows: 20. 10. 1642; 27. 10. 1642; 25. 1. 1643; 2. 11. 1643; 24. 4. 1644; 24. 4. 1644; 12. 6. 1647.

74 Fleischer (note 59), p. 37. – Haupt (note 56), p. 53, note 552. See also Martin (note 2). – Togner (note 8), p. 51.

75 Giovanni Battista Ghidoni (?), *Prince Karl Eusebius of Liechtenstein*, ca. 1650, oil on canvas, 248 × 150.4 cm, Sammlungen des Fürsten von und zu Liechtenstein, Vaduz – Wien, Inv. No. GE 1171.

76 The painting has hitherto been dated to around 1640. Cf. Haupt (note 60), pp. 71–72, fig. 73.

77 Oil on canvas, 170 × 278 cm.

78 He received a payment of 4 000 ducats for this work. In the document he is referred to as the '*italienischer Meister Quidonius*', cf. Brno MZA, holding G 12, Cerroni collection, I – 33, Johann Peter Cerroni, *Skitze einer Geschichte der bildenden Künste in Mähren* II (N–Z), manuscript, 1807, p. 23. Until now this work has mistakenly been mentioned in the specialist literature as dating from 1625 and being the work of the painter '*Pidoni*'. Cf. Ivo Krsek, Malířství do začátku 18. století, in: Václav Richter – Ivo Krsek – Miloš Stehlík – Metoděj Zemek, *Mikulov*, Brno 1971, pp. 166–167, cit. p. 166. – Krsek (note 64), p. 116. – Martin (note 2). Milan Togner held a negative view of the identification of the painter Pidoni with Ghidoni, cf. Togner (note 8), p. 51.

79 Viktor Fleischer was the first to propose the tentative identification of the name Scitoni with Ghidoni, cf. Fleischer (note 59), p. 37. See further Togner (note 8), p. 51. Fleischer also mentions an unspecified painting in the horse-breeding farm in Doubrava by Úsov for 300 guilders. Cf. Fleischer (note 59) and Haupt (note 56), p. 143.

[80] Records of payments of membership subscriptions under Ghidoni's name at the Academy of Drawing in Florence continue up until 1653, the same year in which membership payments by his father Galeazzo are recorded for the last time. Sometimes, however, membership subscriptions were also paid posthumously. Cf. Zangheri (note 26), p. 151. I have been unable to ascertain whether the records of payments by the two painters can be clearly distinguished from one another.

[81] This hypothesis about a possible relationship between the two artists was first put forward by Bortolini (note 2), p. 286. See also Margaret Binotto, Per Matteo Ghidoni pittori dei "Calcate osterie, stuolo d'imbriaconi e genti ghiotte", *Bollettino del Museo civico di Padova* LXXXIV, 1995, pp. 113–129. – Rodolfo Pallucchini, *La pittura veneziana del Seicento*, Milano 1981, I, pp. 287–289.

[82] See in particular Francesco Bartoli, *Le pitture, sculture ed architetture della città di Rovigo*, Venezia 1793 (ristampa anastatica Sala Bolognese 1974), pp. 247, 293. – Pietro Brandolese, *Pitture, sculture, architetture ed altre cose notabili di Padova*, Padova 1795 (ristampa anastatica Sala Bolognese 1974), pp. 147, 292–293. – For further literature see Bortolini (note 2), p. 286.

[83] Searches in the registers in Florence have failed to discover a record of the baptism of Matteo Ghidoni.

[84] Lanzi (note 2), p. 132.

[85] Olomouc, Provincial Archives in Opava, Olomouc branch, Registers, Church of St Peter and St Paul, shelf mark O I 1, Inv. No. 5569, volume covering the years 1667–1753, p. 747 (15, 370): '*Sepultus est juvenis Antonius Matthias Gidoni Italus Stukathor 20 annorum*'. Cf. Jana Zapletalová, Castelli versus Borsa: klíč k atribucím štukatur, in: Ladislav Daniel – Filip Hradil (edd.), *Město v baroku, baroko ve městě* (Zprávy Vlastivědného muzea v Olomouci – Společenské vědy, suplementum, No. 304), Olomouc 2012, pp. 137–145, cit. p. 143, note 15. – Eadem, Ticinští štukatéři na Moravě: okruh Quirica Castelliho a Carla Borsy, in: Martin Mádl (ed.), *Tencalla I. Statě o životě a díle ticinských freskařů, o objednavatelích a o umělcích z jejich okruhu*, Praha 2012, pp. 275–302, cit. from p. 301, note 147.

[86] Eliška Fučíková (ed.), *Rudolf II and Prague. The Court and the City*, London 1997. On Florentine art and works by Tuscan artists in collections in the Czech Republic see in particular Ladislav Daniel, The Czech Lands, Tuscany and the Art of the Medici Grand Duke's Time, in: Idem (ed.), *The Florentines. Art from the Time of the Medici Grand Dukes* (exhibition catalogue), Praha 2002, pp. 9–26 (and chapters by other authors). – Idem, L'Europa centrale e la pittura fiorentina dell'epoca di Furini, in: Mina Gregori – Rodolfo Maffeis (edd.), *Un'altra bellezza. Francesco Furini*, Firenze 2007, pp. 129–143.

[87] Here we have in mind in particular Baccio del Bianco, Domenico Pugliani, Giovanni Battista Ghidoni and Matteo Namis. Cf. various surveys and synthesising works, e.g. various studies in: Pavel Preiss, *Italští umělci v Praze. Renesance, manýrismus, baroko,* Praha 1986. – Jiří Dvorský (red.), *Dějiny českého výtvarného umění II/1, 2,* Praha 1989. – Krsek – Kudělka – Stehlík – Válka (note 64). – Togner (note 8).

[88] Of the older generation of painters Donato Mascagni (ca. 1570–1637) spent some time in the Transalpine lands, working from 1614 till the early 1630s in Salzburg and the neighbouring parts of Tyrol. Cf. Sandro Bellesi, *Catalogo dei pittori fiorentini del '600 e '700. Biografie e opere* 1, Firenze 2009, pp. 194–195.

[89] On Giovanni Pieroni and Baccio del Bianco see in particular Luigi Zangheri, Giovanni Pieroni e Baccio di Bianco a Praga e Vienna, *Antichità viva* XXXI, 1992, Nos. 5–6, pp. 51–57. – Petr Fidler, Císařský architekt a pevnostní stavitel Giovanni Pieroni. „Dottore Giovanni Pieroni Architetto e Matematico", *Opuscula historiae artium* LXIV, 2015, pp. 1–60. On the decoration of the Waldstein Palace see Eliška Fučíková – Ladislav Čepička (edd.), *Albrecht von Waldstein. Inter arma silent musae?*, Praha 2007 (esp. the study by Herbert Karner, Unter dem Stern des Mars. Bildausstattung des Waldsteinpalais zwischen Programm und Pragmatik, pp. 127–143). – Petr Uličný (ed.), *Architektura Albrechta z Valdštejna. Italská stavební kultura v Čechách v letech 1600–1635* I–II, Praha 2017.

[90] Barbora Klipcová – Petr Uličný, Domenico Pugliani: A New Face in the History of Wallenstein Palace in Prague, *Umění* LXI, 2013, pp. 206–220.

[91] Anna Barsanti, Una Confraternita dimenticata, *Paradigma* II, 1978, pp. 115–133, esp. p. 128, note 51. She was followed by e.g. Riccardo Spinelli, Domenico Pugliani e Lorenzo Lippi alla compagnia della Madonna della Neve di Vaglia, *Paragone. Arte* XXXVII, 1986, No. 437, pp. 35–52, esp. p. 45, note 21. Furthermore, the Accademia del disegno records in its accounts of the membership subscriptions owed by its members a debt by Domenico Pugliani during the period of his stay abroad. Pugliani paid this debt for outstanding membership subscriptions for the period May 1627 – May 1632 on 4 February 1633, cf. Firenze, Archivio di Stato, Accademia del disegno prima compagnia dei pittori, pezzo 125, Libro di tasse dal 1627 al 1636, debitori e creditori, p. 119. Stylistic differences in the Waldstein Palace frescoes caused Lubomír Konečný to try to find a second artist some time ago. Cf. Lubomír Konečný, Baccio del Bianco in Prague, in: Daniel, *The Florentines* (note 86), pp. 27–34. – Idem, Die gemalte Ausstattung des Waldsteinpalais in Prag – Versuch einer (verfrühten) Synthese, in: Fučíková – Čepička (note 89), pp. 144–148. – Idem, The Trojan War in Prague: Homer, Virgil, and Albrecht von Wallenstein, in: Martin Mádl – Michaela Šeferisová Loudová – Zora Wörgötter (edd.), *Baroque Ceiling Painting in Central Europe*, Praha 2007, pp. 178–188.

[92] See esp. Filippo Baldinucci, *Notizie dei professori del disegno da Cimabue in qua* 5, Firenze 1847 (facsimile edition: Firenze 1974), pp. 16–51.

[93] However, the possibility cannot be excluded that Domenico received this major commission in Prague through some other intermediary. Ferdinand de' Medici's visit to Prague may also have helped strengthen cultural ties and the awareness of the possibilities offered by Prague. Cf. Daniel, *L'Europa centrale* (note 91), p. 139.

[94] Anna Matteoli, Boccacci, Vincenzo, in: *Allgemeines Künstlerlexikon. Die bildenden Künstler aller Zeiten und Völker* 12, Leipzig – München 1996, p. 9.

[95] Baldinucci (note 92), p. 22.

[96] Martin Mádl, Der Torso des Prager Palais des Francesco della Chiesa: Ein Beitrag zur Geschichte der Waldsteinschen Architektur, *Studia Rudolphina* VII, 2007, pp. 135–142. Martin Mádl did not propose that the paintings should be attributed to Boccacci, but simply mentioned that the possibility of his involvement should be considered.

[97] Martin Mádl already pointed out earlier that the painter of these frescoes also worked on the decoration of the Waldstein Palace. Cf. Mádl (note 96). With the recent discovery of Domenico Pugliani's activity in the Waldstein Palace it has therefore been possible to reassess the attribution of the paintings in the palace of Francesco della Chiesa, cf. Klipcová – Uličný (note 90), p. 212.

[98] On Mario Balassi see especially Federico Berti, *Mario Balassi 1604–1667. Catalogo completo dei dipinti e dei disegni*, Firenze 2015 (with an overview of the earlier literature). It was originally thought that Balassi spent some time in Central Europe in the 1630s, ibidem, pp. 29–31.

[99] In one of his letters Piccolomini asks for '*un quadro di Nostra Donna Assunta*', which he may have planned to use for the main altar in the chapel. (On the altar today there is a painting of *The Coronation of Our Lady* by an unknown author.)

[100] Cf. e.g. Anna Rosa Masetti, *Cecco Bravo, pittore toscano del Seicento*, Venezia 1962. – Anna Barsanti – Roberto Contini (edd.), *Cecco Bravo, pittore senza regola, Firenze 1601 – Innsbruck 1661*, Milano 1999.

[101] On Matteo Namis see most recently Jana Zapletalová, Florentský malíř Matteo Namis, Agostino Ciampelli a Martin Antonín Lublinský, in: Zuzana Macurová – Tomáš Valeš (edd.), *Znalectví, sběratelství a ikonografie umění raného novověku. Od objevu k interpretaci*, Brno 2019, pp. 19–28 (with references to earlier literature).

[102] Until now the acquisition of the album has been hypothetically linked by Milan Togner with the almost completely unknown figure of Matteo Namis. Cf. Milan Togner, *Italská kresba 17. století. Sbírka Antonína Martina Lublinského ve Vědecké knihovně v Olomouci / Italian Drawing of the 17th Century. Collection of Antonín Martin Lublinský in the Research Library in Olomouc*, Olomouc 2005, pp. 19–21. More recently Zapletalová (note 101).

RESUMÉ

Florentský malíř Giovanni Battista Ghidoni a jeho dílo v Toskánsku a na Moravě

Jana Zapletalová

Na území dnešní České republiky registrujeme v první polovině 17. století několik kvalitních florentských a toskánských malířů. Jakkoli se dosud jevila aktivita některých florentských malířů, kteří nějakou dobu strávili prací ve střední Evropě, izolovaná, až snad dokonce náhodná, nově se ukazuje, že ve dvacátých a třicátých letech 17. století do střední Evropy zamířilo hned několik florentských malířů, kteří se museli znát, neboť byli spřízněni nejen generačně, ale též školením u stejných mistrů, především Mattea Rosselliho, Sigismonda Coccapaniho nebo Giovanniho Biliverta. Mezi tyto autory náležel taktéž Florenťan Giovanni Battista Ghidoni (1599–1654), jemuž zejména je věnován tento článek, který se přehledově zabývá Ghidoniho uměleckou aktivitou v oblasti Toskánska i střední Evropy. Giovanni Battista, syn cremonského malíře Galezza, se podílel s řadou dalších významných malířů na výzdobě Casa Buonarroti ve Florencii či kláštera Santa Maria del Carmine a realizoval v průběhu prvních desetiletí své malířské kariéry řadu oltářních i závěsných obrazů pro významné objednavatele po celém Toskánsku. Ve zralém věku natrvalo emigroval do střední Evropy. Jeho život byl od závěru třicátých let úzce spjat s působením ve službách jednoho z největších středoevropských mecenášů druhé třetiny 17. století – Karla Eusebia z Liechtensteinu (1611–1684) a jeho monumentálními stavebními a uměleckými podniky ve Valticích a v Lednici. Předložená studie přináší shrnutí a kontextualizaci dosavadního stavu poznání o Ghidoniho životě a díle v Toskánsku i na dnešním území Moravy, obohacuje jej o nové atribuce a poznatky archivního bádání a poskytuje komplexnější pohled na malířovo dílo v rámci oblastí jeho působnosti. Přináší zamyšlení na otázkou, zda Ghidoniho pobyt v liechtensteinských službách byl čistě jeho rozhodnutím a individuální volbou, či zda jej lze vnímat v širším kontextu umělecké migrace florentských a toskánských umělců do střední Evropy v 17. století.

Obrazová příloha: **1** – Galeazzo Ghidoni, **Kázání sv. Jana Křtitele**, 1598. Cremona, Museo Civico; **2** – Galeazzo Ghidoni, **Sv. František oživuje utonulého chlapce**, nástěnná malba, po 1620. Florencie, klášter Ognissanti, ambit; **3** – **Dvě spojené pamětní desky Galeazza Ghidoniho (1633) a Raffaella Vitolina a jeho manželky Anny Ghidoni (1670)**. Florencie, ambit kláštera Santa Maria del Carmine; **4** – Giovanni Battista Ghidoni, **vlastnoruční podpis** na účtu z 10. června 1634 za malbu pro karmelitánky v Santa Maria del Carmine ve Florencii; **5** – Giovanni Battista Ghidoni, **Ukřižování**, po 1628. Pistoia, kostel Santi Prospero e Filippo, hlavní oltář; **6** – Giovanni Battista Ghidoni, **Sv. Irena léčí sv. Šebestiána,** 1633. Caen, Musée des Beaux-Arts; **7** – Giovanni Battista Ghidoni podle Giovanniho Biliverta, **Sv. Kateřina Alexandrijská,** 30. léta 17. století. Brno, Moravská galerie; **8** – Giovanni Battista Ghidoni, **Klanění tří králů**, 1640. Valtice, kostel Nanebevzetí Panny Marie; **9** – Giovanni Battista Ghidoni, **Obřezání Krista**, 1640. Valtice, kostel Nanebevzetí Panny Marie; **10** – Giovanni Battista Ghidoni (?), **Kníže Karel Eusebius z Liechtensteinu,** okolo 1650. Sammlungen des Fürsten von und zu Liechtenstein, Vaduz – Vienna; **11** – Domenico Pugliani, **Křest sv. Václava**, nástěnná malba, 1628–1632. Praha, Valdštejnský palác; **12** – Domenico Pugliani, **Faetonův pád**, nástěnná malba, 1628–1632. Praha, palác Francesca della Chiesa na pražském Novém Městě (též nazýván palác Losyů z Losinthalu či palác Kinských)