

HISTORY OF PALAZZO SAVIOLI

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Palazzo Savioli, formerly Fontana Barbieri

The origins of the complex date back to the years between 1536 and 1583, when the building belonged to the Senators Guidotti (Cuppini). In 1538 the owners transformed the building into a “big house”, evidently a palace decorated with a prestigious pictorial cycle for which Marcello Oretti cites the names of Pellegrino and Domenico Tibaldi and Giovanni Francesco Bezzi known as Nosadella (B. 104, II, c.6, n.17). They had to climb towards the middle of the century the “... Beautiful frieze with various Fables painted in fresco... highly selected work by Giovanni Francesco Bezzi Bolognese known as Nosadella, a pupil of Pellegrino Tibaldi “and author, in the” nearby “loggia, of” a beautiful freggio with various colorful Fables from the south “, and a” Fugue “-a perspective-” where the fugita of Aeneas is painted brings Anchises, and there is Creusa with Julus, and you can see the City of Troy embracing ... “;” superb painting à fresco “attributed by the historian, this time, to Domenico Tibaldi. Equally accurate is the description of the picture gallery (Oretti, B. 104, cc. 41-42), to be identified with the “beautiful collection of paintings by the most famous Fiaminghi and German authors, and by Oltremontani “indicated by Malvasia (Malvasia, ed.1792, c. 23). In the list of Marcello Oretti, the names of Simone Cantarini, author of a “Large painting [with] figures like natural “with the Blessed Virgin with the Sleeping Child, St. Joseph, St. Anne, Sant’Elisabetta and San Giovannino; by Giacomo Cavedoni, represented by a canvas depicting “Samson taken by the Philistines, large picture. Which are three figures and there is Dalida [sic], half figure up to half leg ”; Giovanni’s Francesco Cittadini “known as the Milanese” author of an *Ecce Homo* described as a “Savior crowned with thorns shown to the people with two villains ... a painting similar [to the previous one] “and” rare work ... “. Then there is one Head of Sibyl “by Lorenzo Pasinelli, a” Large painting in the form of a lunette ... [with] half figures [on canvas] “of the Blessed Virgin with the Child, St. Anthony of Padua and St. Luigi Gonzaga “and a” A painting in assa “, that is a panel, painted by “Giovanni Bellino Veneziano” who painted the Blessed Virgin with “half figures” with the Child, “San Geronimo” and San Francesco. Testify the foreign presences remembered by Malvasia in the collections of the palace an *Adoration of the Magi*, “Small picture with numerous beautiful figures” made by “Martin of Antwerp”, known as Martin Schoengauer who was “Tintoretto’s pupil in Venice”, and an allegory of *The Painting that paints Eternity*, the work of an “Oltremontano Painter” annotated as “Large picture per traverse [with] half figures like the real one up to half a leg “. Marcello Oretti who wrote around 1770 had personally seen the collection of paintings, or especially the frescoes. The building was subject to repeated changes of ownership, and it is possible that in time the paintings had changed destination and the decorations had disappeared. It is possible that the scholar had had inventories compiled in earlier times, or had read first-hand documents. In the manuscript (B. 104, cc. 41-42) the collection of paintings is presented as the collection of Palazzo “Salvioli” but we do not know its formation. Perhaps some paintings dated back to previous properties: in 1583 the Gandini e a year later the Piatesi senators (1584), who took over from the Guidotti. The century ended in 1598 with the Ghelli family who in 1605 ceded the palace to the Barbieri, heirs of the Fontana. On 9 February 1770 the Fontana family died out in the female line with Paola, and the palace entered between property of her husband, the Paduan count Giovanni Andrea Savioli. From him, the building passed to his son, the famous



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Ludovico Savioli (1729-1804), poet and scholar, author of the *Annales*, the monumental historiographical work From Bologna, as well as a senator since 1770 with a brief of the pope, at the time the Clement XIV Ganganelli from Cesena. When Savioli died, the complex was purchased in 1807 by Count Alessandro Guiccioli of Ravenna, Maria's husband Teresa Gamba, historical lover of Lord Byron (they met in Venice) who stayed in the palace in via Galliera. Between 1874 and 1875 the complex was acquired by the Sisters of Charity for their two hundred students. He was born in this period the San Vincenzo de 'Paoli Women's College, a response to the didactic requests of the aristocracy meat sauce. But let's get to the transformations of the building. In 1772 Ludovico Savioli undertook a substantial construction site: with Palazzo Hercolani, one of the last in panorama of the great Bolognese senatorial building. The works, started after the acquisition of the adjacent Belvisi house characterized by a Renaissance portico, were entrusted to Raimondo Compagnini (1714-1788), a fashionable architect of the reformed classicism of the second half of the 1700s. It is interesting to note that some of the factories are due to the projects of the architect, a friend of Carlo Bianconi more interesting architectures of this period, in particular the adjoining Palazzo Merendoni and, in Strada San Felice, the palace of Count Giuseppe Pallavicini Centurioni, son of Marshal Gian Luca, a friend of Savioli. Even the poet, like Pallavicini, adhered to the taste for antiquity popularized in Bologna by Carlo Bianconi, a of neoclassicism and master of architecture. At home, in Palazzo Savioli, Bianconi "Engraved a Muse in an oval and Leuchonos wrote there... in the rhymes of Count Salvioli ", recalled Marcello Oretti (B. 134, c. 102). In 1778, having demolished the five-arched portico built on a design by Compagnini (Malvasia, p. 23), it was raised to its placed a more airy portico, extending from north to south, the work of the architect and set designer Giuseppe Jarmorini (1732-1816) who frescoed, as Malvasia wants (p. 23, cit.), The "superb perspective" at the end of the courtyard (Oretti, B. 132, c. 115). Work of classical inspiration, "... although it passes for Carlo Bianconi" (Oretti, B. 132, c. 116), today that painted architecture no longer exists but you can guess it by examining the profiles of the trabeation just mentioned which can be glimpsed looking up. As for the Gandolfis, the friendship of the two painters with Ludovico Savioli is well known, as is by critics, the parallel between the figurative activity of the Bolognese artists and the inspiration of the poet, "representative exemplary... of a classicistic-rococo poetic which will then serve as the basis for subsequent evolutions in meaning neoclassical of a large sector of Emilian opera (W. Binni). Ubaldo worked in the building in via Galliera. The sources (Malvasia, ed. 1776, p. 22) mention a statue, the *Flora*, credibly placed at the end of the portico, and modeled "largely for fun" to supplement of the work begun by the sculptor Giovanni Battista Lipparini, a pupil of the painter and author, in our opinion, of the reliefs on some overdoors of the noble floor. It is possible that, in addition to *Flora*, Ubaldo modeled for the palace another sculpture with a mythological subject, the *Diana* remembered by Marcello Oretti (B. 104, c. 181: "... in the garden of Senator Salvioli, a statue representing Diana major of the real 1773 "). The work was mentioned in 1976 by Renato Roli, who relaunched this intervention by Ubaldo as a sculptor in the building in via Galliera, remembering him however, due to an oversight, such as the "Salaroli" palace. In the essay, published in the magazine "il Carrobbio", Roli connected to the lost *Diana* by Savioli a preparatory drawing by Ubaldo preserved in the Uffizi (1976, p. 322, ill. 7). The dispersion of the furnishings that adorned the courtyard makes it difficult, today, to credit this juxtaposition, excluded from Biagi Maino who in the monograph on Ubaldo brings the Uffizi sheet back to the *Diana* frescoed by Gandolfi in chiaroscuro in Palazzo Morina (1990, p. 69, note 25), limiting the artist's sculptural intervention to the statue of *Flora* alone. And yet, Oretti clearly mentions a *Diana* in the "Salvioli" palace, the house in via Galliera that Biagi Maino indicates as a building "no longer existing" (Biagi Maino, ib.).



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In any case, what interests us is the testimony of Ubaldo's activity for the poet, his mentor and friend, and the his documented presence in the palace in via Galliera. In fact, in our opinion, the ceiling on the noble floor which depicts *The Fable of Psyche*, inspired by a song in 127 free verses that Savioli published in 1759 for the Aldrovandi-Barbazzi wedding. Of course, the fresco appears repainted but the "head airs" of the figure of Jupiter seem to us to be traced back to Gandolfi, next to Ubaldo's *Zeus* framed between the squares by Flaminio Minozzi on a vault of the Malvasia palace (1758) (Biagi Maino, 1990, pp. 247-248, n. 4, ill. 33), and so too, in that same building, the humoral face of *Apollo* (1758) (Biagi Maino, 1990, pp. 247-248, n. 4, ill. 35), close to the expressive register of Hermes and of the Psyche depicted in Palazzo Savioli. Here, in the next room, the flights of cherubs among light clouds evoke the aerial vapors among which the erotes of a ceiling of the Sala degli Dei in Palazzo Bovi Silvestri hover, confirmed to Ubaldo Gandolfi by Biagi Maino (1990, pp. 263-264, n. 70, ill. 2). They will also be identified with the paintings by Tertullian Tarroni (Bologna, 1711-1784) mentioned by Marcello Oretti (B. 132, c. 225) the over doors of an adjoining room, inspired by the *Fable of Orpheus*. However, the decorative cycle of the entrance hall, two walls, is a masterpiece in the decoration of the building spectacular frescoes by Pietro Fabbri (San Giovanni in Persiceto, 1739-Bologna, 1822). "In the senatorial palace Salvioli [Fabbri] painted the Illustrious Fasti of that Noble Family in many Paintings in the Hall "writes Marcello Oretti (B. 134, c. 286). And in fact, as soon as we enter the main floor, the wall paintings that tell us welcome us the *Glories of the Caccianemici dall'Orso*, the ancestors of the Savioli family. Belonging to this genealogy ancient was dear to the poet who on 17 October 1772 attested his descent from Alberto d'Orso with an act journal drawn up by notary Giulio Cesare Mazzoni (Guidicini, IV, 1872, p. 203). It is possible that the two frescoes celebrated and sanctioned, so to speak, the notarial deed. The subject makes him think, and the presence of the characters of the dynasty honored on the over doors. The sequence of scrolls in Latin [I have not yet had the opportunity to transcribe them!] illustrates the glories of the family and welcomes the visitor, who has just entered, in the pantheon of Casa Savioli. Of course, we do not know if the painter, at the time, possessed the artistic maturity for an undertaking of this magnitude. The recovery by the writer of a frescoed ceiling with *The Glory of the Austrian Empress Maria Theresa of Habsburg depicted as Cybele* in Palazzo Pallavicini (Landi, 2018, p. 91, ill. 12) qualifies him as a painter "Dynastic", if we do not want to say as a painter "of history". Of course, it is a late work (we are in 1791) but it can be recognized that classical inclination - over time it has become more icy - that here, in the building in via Galliera, achieves surprising, and aligns with the pictorial "splendor" of the capital, from Subleyras to Batoni, recalling the colors of the Baroque. Indeed, "he lived for many years in Rome", Bianconi writes of him (Guida, 1820, p. 229). At the moment the extremes of his stay are not known. When do he left? In 1789 he had not yet returned but in 1791 he was in Bologna, as the Pallavicini fresco unequivocally demonstrates. We know little of Fabbri (not to be confused with the homonymous mantuan, who lived a century earlier) and this increases the value, and the surprise, of these extraordinary frescoes. He studied anatomy with a famous anatomist, Ercole Lelli, then followed the lessons of Bigari (Biagi Maino, 1990b, p. 709), protagonist of the late Bolognese Baroque. Oretti remembers the frescoes in the Ospedale degli Esposti, then *Maternità* (Telamoni, Il Tempo, San Procolo), dating back to 1770, and the *Aurora* painted three years later (1773) on a ceiling of Palazzo Dondini, a work that is reminiscent of the lesson by Bigari (B. 134, cc. 256-257) (Biagi Maino, 1990b, pp. 709-710). Bianconi mentions studies at Bianconi: a disciplined considered unlikely by Biagi Maino but very probable, instead, for the presence of the artist in the bianconiano *milieu* of Palazzo Savioli. In the Guide, the historian lists a few works: the altarpiece in Santa Maria delle Laudi (I SS. Sebastiano and Rocco) (1820, p. 115), the San Raffaele

all'Annunziata (1820, page 389) and again Aurora Dondini (18720, p. 161).

The Glories of the Caccianemici dall'Orso Family

The Glories of the Caccianemici dall'Orso family, listed in the deed of the notary Mazzoni, are reconstructed through the pages of Guidicini (I, 1868, pp. 418-424). Of ancient nobility, and of Frankish and Lombard origins, the Caccianemici owned lands and vassals in the Bolognese territory. The progenitor, Aginolfo, lived in the castle of Galliera with his wife Gisaltruda. The surname "dall'Orso" originated from his son, Orso. He then descended from Orso Pope Lucius II Caccianemici dell'Orso (1079-1145) to whom the iconographic program probably refers of the frescoes. From the grandson, Orso Malaventura, the branch of the Savi originated, and hence Savioli. In the fourteenth century the Caccianemici joined the Guelph party (while the Savioli were Ghibellines) and became related with the Este house. They had lands and castles in Vizzano, Pontecchio, Castel del Vescovo, Mugnano and in numerous locations. Also in the Padua area, due to the relationship with the Carrara family. It is possible that the scrolls with the Latin inscriptions refer to memorable family events and in particular to the career of Pope Lucius II.

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"Palazzo Savioli. The Portico of which it was built with a design by Raimondo Compagnini. The Perspective at the bottom it is by Giuseppe Jarmorini, and the statue of Flora on the right is made largely for fun by the Painter Ubaldo Gandolfi, then modern Professors compete in the rooms to decorate them, and there is a beautiful collection of paintings of the most famous authors Fiaminghi, and Tedeschi, and Oltramontani. Not far away you arrive at the Church and Convent of Sant'Elena ..."

Carlo Bianconi, *A stranger's guide to the city of Bologna and its suburbs...*, Bologna, 1820, pp. 115, 161, 389

Giuseppe Guidicini, *Notable things of the city of Bologna...*, Bologna, 1868, anastatic reprint, Bologna, Forni, 1980, I, pp. 418- 424

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Turin, Allemandi, 1990, p. 69, note 25

Giampiero Cuppini, with historical records by Giancarlo Roversi, Savioli, in *I Palazzi Senatorii in Bologna.*

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Donatella Biagi Maino, Ubaldo Gandolfi, Turin, Allemandi, 1990

Donatella Biagi Maino, Pietro Fabbri, in *Painting in Italy. Il Settecento*, Milan, Electa, 1990b, II, pp. 709-710

MANUSCRIPTS:

MARCELLO ORETTI for Palazzo Saviole

B.104, The Paintings on the Wall in the Palaces and Houses of the City of Bologna..., II

c. 6, 17:

“Palazzo Fontana today Salvioli in Galliera. The beautiful frieze with various freshly colored Fables is very selected the work of Giovanni Francesco Bezzi Bolognese known as Nosadella, a pupil of Pellegrino Tibaldi. The Escape where it is painted the fugita of Aeneas carrying Anchises, and there is Creusa with Julius, and the City of Troy is seen embracing, it is superb fresco painting by Dom. Tibaldi. Nearby loggia a beautiful frieze with various colorful fairy tales from the south

Giovanni Francesco Bezzi d.o il Nosadella “ B. 104 cc. 41-42 Picture gallery of the “Salvioli” building

1) SIMONE CANTARINI, B.V., B.no sleeping, S.Giuseppe, S.Anna, S.Elisabetta, S.Giovannino, Quadro great figures like natural

2) GIACOMO CAVEDONI, Samson taken by the Philistines, large picture. Which are three figures and there is Dalida [sic],

half figure up to half leg

3) GIOVANNI FRANCESCO CITTADINI CALLED IL MILANESE, Savior crowned with thorns shown at people with two villains [Ecce Homo], a painting similar [to the previous] ... is a rare work “

4) LORENZO PASINELLI head of Sibyl

5) SPANISH of ..., B.V., B.no, S. Antonio da Pd, S. Luigi Gonzaga, A large painting in the form of a lunette, half figures ...

6) GIOVANNI BELLINO VENEZIANO, The B.V., B.no, S.Geronimo [sic], S.Francesco, A painting in assawith ... half figures of ...

7) MARTINO D’ANVERSA “Tintoretto’s schoolboy in Venice”, The Adoration of the Magi, “A small picture with numerous beautiful figures representing ...

8) OLTREMONTANO PAINTER, Painting that paints Eternity, A large picture through half figures like the real one up to half leg ...

B. 132, News of the Professors of Drawing ...,

c. 116 (Giuseppe Jarmorini):

“The portico of the Palazzo Senatorio Salvioli [sic], and the perspective facing the loggia is his [Jarmorini] painting ...although it passes through the work of Carlo Bianconi ... “

c. 225 (Tertullian Tarroni)

“His paintings in Palazzo Saviole”

c. 115 (Giuseppe Jarmorini)

“The superb perspective in Palazzo Saviole”

c. 116 “The portico of the Palazzo Senatorio Salvioli [sic], and the perspective facing the loggia is his painting ... although it passes for Carlo Bianconi “

c. 225 (Tertullian Tarroni)

“In Palazzo Salvioli there are his paintings”

B. 134, News from the Professors of Drawing ...



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Ib., C. 102 (Carlo Bianconi):

“He engraved a Muse in an oval and wrote Leuchonos” is inserted in the rhymes of Count Savioli ... “

c. 181

“... in the garden of Senator Salvioli, a statue representing Diana major from the real 1773”

c. 269

Emilio Manfredi (doesn't say what)

c. 286 (Pietro Fabbri):

“In the senatorial palace Salvioli painted the Illustrious Fasti of that Noble Family in many paintings in the room”