

# Contents

*Introduction* 15

*Preface* 19

## PART ONE: THE MAKING OF A RESTORER

### CHAPTER 1: Early Years 31

The Spanish Flu 32

The Rome of Mario's Childhood 35

The Rise of Fascism 37

Via Margutta 40

### CHAPTER 2: From Art Student to Art Restorer 47

Art School 47

Political Changes and Becoming a Restorer 51

The Galleria Nazionale d'Arte Moderna 55

Fascism and the Arts 57

CHAPTER 3: The Rospigliosi Collection	67
The Rospigliosi Sales (1931 and 1932)	67
CHAPTER 4: Caveat Emptor	77
Icilio Federico Joni	77
Giuseppe Latini	82
Teodoro Riccardi	84
Elena Gobbi's <i>Diana</i>	86
The Getty Kouros and Armando Pacifici	90
An Accidental Forgery	92
Giosi, Pulvirenti and the Musketeer	95
Pietro Toesca, Forgeries, and Expertises	96
CHAPTER 5: The Istituto Centrale per il Restauro	99
Cesare Brandi and Mauro Pelliccioli	100
A Brief History of Italian Restoration	104
CHAPTER 6: War: Rome, Open City	108
Via del Babuino	108
The Bombing of Rome	110
The German Occupation	113
The Roman Jews	115
A Narrow Escape	118
CHAPTER 7: After the War: Transitions	125
Pietro Maria Bardi and the Studio d'Arte Palma	125
Palma Bucarelli	129
Riccardo Gualino	133
London, 1945	135
Contemporary Art at the ' <i>Palma</i> '	136
Cesare Zavattini	141
Ischia	144
CHAPTER 8: The Florentine Connection	146
Gualtiero Volterra	146
Count Alessandro Contini Bonacossi	147

Sandrino Contini Bonacossi	151
Roberto Longhi	153
Bernard Berenson	157
CHAPTER 9: Barone Michele Lazzaroni	161
Giuliano de' Medici	165
CHAPTER 10: Assis Chateaubriand and São Paulo	170
São Paulo	172
Acquisitions for Brazil	174
PART TWO: NEW YORK AND THE SAMUEL H. KRESS FOUNDATION	
CHAPTER 11: Welcome to America	183
Samuel Henry Kress	183
The Restorer and the Count	187
Samuel Kress's Decline and Pichetto's Sudden Death	196
CHAPTER 12: Carnegie Hall and Huckleberry Hill	202
Renzo Ravà	204
Carnegie Hall	205
Huckleberry Hill	208
CHAPTER 13: New York, New York	214
Federico Zeri	214
The Fire in the Studio	220
CHAPTER 14: Samuel Kress and the National Gallery of Art	224
Andrew Mellon: The Philanthropist	224
David Finley: The Director	226
John Walker: The Curator	228
CHAPTER 15: The Regional Gallery Program	239
The Philadelphia Gift and Alfred Frankfurter	242
Masterworks for the Regional Galleries	247
Framing the Kress Collection	251
The Scientist and the Restorer	252

CHAPTER 16: The Art of Acquisition 256  
The Early Fifties 256  
Count Vittorio Cini 258  
French & Company 261  
Carpe diem: Grünewald and Jacques-Louis David's *Napoleon in His Study* 263  
Serendipity and Chance: *Marchesa Doria Spinola, Doge Andrea Gritti* and Nino Pisano 265

CHAPTER 17: The Last Picture Sale 274  
Sandrino's Disappearance 279  
The Death of Sandrino 281

CHAPTER 18: Missed Opportunities 284  
The Ruspoli Goyas 284  
Goya's Painting Technique 289  
Michelangelo Merisi da Caravaggio: *Saint John the Baptist* 291  
*The Cardsharps* 294  
The Barberini Tapestries and Bernini 299

CHAPTER 19: Endings 303  
The National Gallery Opening and the End of Kress's Original Mission 304

PART THREE: TALES AND TECHNIQUES OF A GREAT RESTORER

CHAPTER 20: New Clients and Friends 315  
Mario's Studio 315  
William Suhr 318  
Rudolf Heinemann and Baron Heinrich von Thyssen 319  
Geoffrey Agnew 322  
Eugene V. Thaw and Giovanni di Paolo 323  
Frederick Mont and *The Burning of the Heretic* 325  
Julius Weitzner and Canaletto 327  
Harold Wethey 328

John Brealey and the Metropolitan Museum	330
Mario's Revenge	334
CHAPTER 21: Notable Restorations	336
Giorgione	336
El Greco's <i>Vision of Saint John</i>	338
Antonello da Messina	341
The Kress Ghirlandaio	342
Rubens's Self-Portrait	344
CHAPTER 22: A Few More Forgeries	349
CHAPTER 23: Misattributions, Studio Replicas, and Repainted Originals	354
Unrecognized Originals: A Claude Lorrain and Others	355
Optimistic Attributions: Raphael's <i>Portrait of a Woman</i>	358
Primary Versions and Studio Replicas: Lorenzo Lotto	361
Repainted Originals: A Lazzaroni Botticelli	363
Norton Simon's Botticelli	366
Reflections on the Art of Restoration	369
Retouching Controversies: Alfio Del Serra	371
CHAPTER 24: Cleaning and Controversies	375
The National Gallery of Art	379
The Sistine Chapel	389
CHAPTER 25: Please Do Not Varnish This Painting	396
"Crimes Against the Cubists"	396
Van Gogh's <i>Iris</i>	398
<i>Au Lapin Agile</i>	401
CHAPTER 26: Retirement	404
Troghi	406
"Senza Fine"	409
New York	410
EPILOGUE: The <i>Salvator Mundi</i>	411

## APPENDICES

### APPENDIX I: Technical Matters and Essential Principles 427

Tempera Painting 427

Oil Painting 434

### APPENDIX II: Restoration Practices 439

Varnishes 439

Cradling 440

Transfer 441

Additional Notes on Cleaning 442

*Plates* 445

*Notes* 471

*Index of Names* 495

*Bibliography* 509

*Illustration Credits* 517

*Acknowledgements* 523