

Lesson II. *The Plaster Cast Museum at the University of Urbino: history of a collection from the 19<sup>th</sup> century to now*

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- The lecture in program concerns an historical plaster cast collection preserved at the Urbino University, in the Albani Palace, where is the Institute of Archaeology and where pope Clemens 11<sup>th</sup> Albani was born more than three centuries ago.

The plaster casts arrived in the Albani Palace between the seventies and eighties of the 20<sup>th</sup> century and then they were arranged by Carlo Gasparri in a museum with didactic purposes useful to the students of the archaeological courses. Unfortunately, at the beginning of the present century this museum was dismantled because of the palace restructuring.

- Four years ago I started to study the casts, the origin of the collection and a new arrangement for the museum. It was inaugurated on 22<sup>nd</sup> March 2012 and in that occasion Maria Elisa Micheli and I promoted an international meeting titled *Gypsa*, whose proceedings are forthcoming now.

- Today I'll introduce you to the history of the collection, from its formation in the sixties of the 19<sup>th</sup> century to now. We'll pass through the alternated phases of decline and renewed fortune of the plaster casts, phases that were consequent to the different attitudes towards this kind of materials during the long time of their existence. Then, we'll briefly describe also some technical components of the cast production and will turn particular attention to the problematic identification of the originals from whom the casts derive.

- But, I would start with spots recently launched in Italy (and elsewhere, I suppose) in order to prove a banal evidence: the fame of some ancient statues never declined or disappeared from the western cultural horizon, especially in Europe, but also in the United States.

Particularly from the 18<sup>th</sup> century onwards some sculptures from Rome, and later also from Greece, became unquestionable masterpieces and wherever celebrated. The fame of these statues was so radical that they can be still used like effective testimonials for the contemporaneous marketing-operations. Their great charm didn't change over time and preserves an eternal ability to fascinate our imagination.

It's not relevant if the people doesn't know what exactly these sculptures are or represent. It's sufficient they came from a 'glorious' and undistinguished past, and for this reason they can certificate the high taste and quality of a commercial offer too.

- The Urbino plaster cast museum includes 41 statues from the antiquity, but the Paride by Antonio Canova: 36 have been acquired in the second half of the 19<sup>th</sup> century; 5 have been inserted into the collection only 20 years ago.

However, the museum casts constitute only 30 per cent of the original collection. By archival documents I could reconstruct the original composition of the cast gallery, that had more than one hundred casts in the complex. Certainly, many of them were destroyed and lost, even if I can't prove when and why it happened. But on the contrary I think many others could be forgotten and yet stored in different places of Urbino and elsewhere, and I don't exclude the future researches can localize them.

- In fact, I found 5 of the Urbino casts in the municipal library at Urbania, a little town near Urbino, where probably they arrived between the Two World Wars.

- The Urbino casts correspond essentially to the masterpieces of the most important collections and museums in Rome, Florence, Naples. In fact the casts derive from marble and bronze statues collected by the main aristocratic families in Rome (Medici, Barberini, Farnese, Ludovisi, Borghese...)

or included in the Vatican galleries, Capitoline Museums, Uffizi Gallery, Borbone Museum etcetera. Only few casts reproduce sculptures from Greece, and among them are obviously the Parthenon marbles and the Melos Venus, even if the present cast of it is a recent substitute of the two 19<sup>th</sup> century pieces now lost.

Essentially the collection show a Roman and 18<sup>th</sup> century aspect or nature. I mean, most of the originals were discovered in Rome, its suburb and the nearest territory of the Latium vetus, and prevalently were attested and became famous from the 15<sup>th</sup> century onwards.

- Even, few of them never get away from the people memory, as probably the Dioscuri on Monte Cavallo like in the post-antique period was called the Quirinal hill by reason of the colossal group.

Also from the 16<sup>th</sup> century at least, these statues became to be described and illustrated in erudite publications dedicated to Rome and its ruins. These operas, rightly called "*musées de papier*" in a recent exhibition at Louvre, played a fundamental role in divulging the knowledge of the Roman ancient ruins across all the Europe and elsewhere, and had a great influence on taste and artistic culture more than over two centuries.

The fame of these statues, the so called nobilia opera, increased and became definitive in the second half of the 18<sup>th</sup> century, when antiquarians, artists, intellectuals like Winckelmann, Mengs, Goethe founded on them a globalizing canon of the ancient and modern arts. Innumerable copies, replicas and casts of these statues, in real or reduced scale, were made in Italy for responding to the prolific requests by the marketing connected to the Grand Tour. An identical series of canonical models was selected by each academy of fine arts between the second half of the 18<sup>th</sup> century and the first half of the 19<sup>th</sup> century, when Antonio Canova played already a great influence with his neoclassicist artworks.

Also the cultural reasons of the Urbino collection are firmly established on such history.

- The collection was promoted by the Institute of Fine Arts of the Marche region, founded at Urbino in

1861 for celebrating the town where Raphael and maybe Bramante were born. The Institute had to increase the regional studies of fine arts soon after the unification of the Italian state. It had to guarantee a new generation of future artists. The intention of the Institute's Council was to offer the plaster casts as useful models for the artistic education of the students, which were actually involved in drawing them.

- An important research in local historical archives, permitted me to discover manuscripts or typewritten reports and correspondence on the collection origin. These notices, summed to the others derivable from the coeval artistic guides of Urbino, historical photographs and few paper labels gummed on the casts provide us precious information on the casts proveniences and changes undergone by the collection.

- In fact, the Urbino Institute of Fine Arts with its cast gallery was moved to different buildings in the city centre over time. Initially the Institute was in the convent of Saint Benedict, then dismissed from its religious functions; 20 years later, in 1885, it was moved to a more prestigious location, that was the Ducal Palace, where remained around for a century. Lastly, after the sixties of the 20<sup>th</sup> century, the collection was dismantled and divided into different groups, which were destined for different uses and locations. And the Albani Palace was among them.

- Each of these transports degraded the casts and the historical photographs permit us to know the entity of these damages. In fact, digital enlargement of the photographs has facilitated the view of the cast details, showing elements yet preserved in opposite to the present conditions.

- The first nucleus of casts possessed by the Institute of Arts came from the Urbino University, precisely from the University schools of arts. The schools existed at least from the ending of the 18<sup>th</sup> century, but stopped their activity when the Institute was founded. Consequently, the casts as well as the professors passed from the schools to the new Institute, that assumed the cultural heritage of those. We don't know exactly which were the school cast subjects because of their superficial mention in the archival documents, but they were prevalently partial casts of ancient statues (heads, torsos, hands, feet), even if were included also the Apollo and Venus of the Medici Collection but in so really bad condition that were substituted by new copies few time later.

- In 1864, three years after the foundation, the Institute started its courses. In January a new nucleus of casts was commissioned in Florence in accord to the indications of the sculpture professor, Crescentino Grifoni, which had studied at the Academy of Fine Arts in Florence and had many relationships with the Florentine academic staff. In fact, with the support of Aristodemo Costoli, an Academy professor, the casts were acquired in the workshop of Luigi Stiattesi, one of the most reliable moulders of the Uffizi Gallery.

- In the same year a second group of statues was acquired in Rome. I didn't find any document attesting the atelier where the casts came from, but the most probable might be the Malpieri atelier,

founded by Vincenzo, the preferred moulder of Antonio Canova.

- Finally, always in the sixties of the 19<sup>th</sup> century, casts arrived in the Institute from various places and for various reasons. The more consistent set came from Milan and was due to occasional gifts or special sales made by persons, mostly artists, in occasion of their nomination as honorary member of the Urbino Institute.

- After this period, the collection was rarely enriched by acquiring casts of ancient sculptures more recently discovered (like the Ludovisi throne) as well as of modern sculptures corresponding to the new exigencies of the artistic education.

- In fact, from the ending of the 19<sup>th</sup> century were preferred models of the byzantine and modern art, especially architectural sculptures, in consequence of the new interests and taste promoted by the great international expositions of London and Paris, that projected the European culture to the industrial arts. In such context, the Urbino Institute began to reform itself and few time later became a school specialized in publishing arts. So, it was started the progressive decline of the nobilia opera casts.

- The last plasters arrived in Urbino at the beginning of the 20<sup>th</sup> century. They were sent by the Ministry of the Public Education to Urbino as well as to all the other national schools, in order to sustain the artistic studies in the troubled period of the First World War. During this period only one statue played an important role as model, similarly to the precedent nobilia opera. It was the so called Cyrene Venus, discovered by the Italian soldiers in 1913 after the occupation of the Libyan territory. The casts of the Cyrene Venus became much required, but very difficult to obtain until the thirties of the 20<sup>th</sup> century, when - on the contrary - the distribution of its copies was favoured by reason of its ideological content, because the statue could be used to legitimate the Italian colonial expansion into the Northern Africa.

Nevertheless, the scholastic reforms and the new study programs had already started an irreversible marginalization of the casts from the antiquity. These materials were now a problem because of their 'occupation' of spaces necessary for other scholastic activities.

The Ducal Palace storages became the new house of the collection.

- In the summer of 1974 Sandro Stucchi, then director of the Archaeological Institute at the University of Urbino, obtained to move some casts from the Ducal Palace storage into the Albani Palace for valorizing them in didactic activities like seminars or laboratories of classical archaeology.

- Ten years later, Carlo Gasparri completed their transport to the Albani Palace, acquired 5 new copies of the lost casts and arranged the 41 plaster statues in a permanent exhibition opened to students as well as to tourists. The museum was displayed into four rooms: the first three corresponded respectively to the Classical, Hellenistic and Roman period; the last one was reserved to the casts of Aphrodite/Venus statues and was called the 'Venus Gallery' in homage to the Medici

Venus.

- Unfortunately, as anticipated, the museum was dismantled at beginning of the 2000 in consequence of the Albani Palace restructuration.

- In the 2006 I initiated to plane a project for a global study and a new display of the collection.

The palace plan had been changed and that implicated many problems for the new arrangement of the museum. In fact:

- among the original four rooms only two now survived for the museum;
- the main entrance to it had been inverted;
- only a narrow passage could be used for the cast moving.

Moreover, the lightning system limited the disposition of the casts near the walls and some statues, like the Laocoon group, were unmovable by reason of their breakable nature.

- However, the final layout divided the museum in two thematic sections: the first dedicated to gods, heroes and mythological figures; the second dedicated to various categories of men, rulers versus victims, intellectuals versus athletes. Inside each section, the casts are disposed in accord to a chronological order how much more it was possible. In fact, the chronology of the ancient originals and ancient copies is still debated today and all the proposes advanced are objects of continuous controversies.

Inside these two sections, more specialized paths can be offered to the visitors, which can focus their attention on the statues from the same sculptors, workshops, regional schools, proveniences, original contexts, historical collections, present location etcetera. All these paths are suggested by thematic maps dispensed at the entrance of the museum. The personal curiosity of everyone can find other links among the casts too.

- I have valorized the 18<sup>th</sup> century nature of the collection by reproducing on the main entrance a phrase by the French sculptor Maurice Etienne Falconet. This phrase is an emblematic concentration of the cultural attitude which generated collections like the Urbino one:

*Prononcez à présent si le plâtre du Gladiateur dans notre Académie est un objet d'étude moins bon que le même Gladiateur en marbre au palais Borghese?*

The labels correspond to the same purpose and for this reason give only few essential information on the original statues:

- their names in accord to the antiquarian tradition;
  - the year or period as well as the place of their discover or first attestation;
  - their present location.
- If it was possible, in the display I tried to evocate elements of the antiquarian story of the sculptures. The curved wall behind the Apollo of the Belvedere or the Laocoon Group evoke the niches of the

Belvedere court where these statues were exhibited for a long time. The sequence of the Medici statues evokes the Uffizi Tribune. The athletes around the Borghese Gladiator evoke the Gladiator Room in Borghese Palace where the marble was surrounded by four sculptures representing athletes, even if they had a different iconography.

Further, the sequence of the Praxiteles Hermes and Borghese Silenus evokes the mythological story of the Dionysus childhood at Nysa, as well as the sequence of the so called Ajax and the Laocoon Group evokes two of the most influential episodes for the Troy destruction.

- For the cast moving it was necessary to segment some of them. This was the occasion to check partially their interior and to conquer new elements on their productive technique.

- The casts have been created by the pieces-moulds (in Italian: *forma a tasselli*). The technique was preferred to cast sculptures having high and complex reliefs. How much more the statue surface was carved, how many more pieces of mould were necessary. The joints of the pieces generated the lines raising on the cast surface, in Italian *bave*. The bave are better preserved on hair or beard curls, because in this parts the surface isn't easy to polish.

- The liquid plaster was poured into the mould in consecutive phases, that created a visible stratification of different layers. Each plaster layer has a particular mixture and texture. At first was poured into the mold the cast external layer, the most thin and smooth for better reproducing the relief details. On the contrary, the internal layers are more rough, granular and deep in order to reinforce and consolidate the cast. The final layers was rubbed by hands, like show the traces of the craftsman fingers, by trowels or by very coarse brushes.

- The cast interior is empty, but the extremities of arms and legs. It was also reinforced with wooden or iron poles. Generally the joint between the two principal moulds correspondence to the abdomen line and has been reinforced with little cones to insert into the relative cavities. The arms have been connected to the shoulder by iron nails, that were hammered in apposite holes made in the correspondence of the internal wooden poles.

- Only few casts preserve the original patina on the surface. It was simply composed by plaster and wax, without adjunted colours.

- Even if the plaster casts are made by a mechanical process of production, they can have many infidelities in respect to their models. A banal example: they can be a partial reproductions of the models, have own basements, etcetera.

- But the more relevant question in discussing the historical casts is the exact identification of the models. The comparison of details and specific dimensions between casts and models is a unremitting method for this research, but unfortunately it isn't always possible.

For example, the historical casts can preserve modern restorations disappeared on the originals, whose modern aspect depend on continuous restorations and de-restorations, that were iterated in

consequence of the different attitude towards the completion of the ancient statues over time. In this perspective the historical casts can be precious sources of knowledge on the modern story of the marbles.

However, it need to consider the casts aren't always direct copies of the original marbles. In fact, from the 18<sup>th</sup> century, copies, replicas and casts of the nobilia opera offered themselves as models to cast and duplicate. Further, the historical casts may be derive from plaster-studies created in order to verify a restoration project.

Finally, the identification of a model doesn't prove the real and direct dependence of a cast on it.

- Moreover, when the casts show particular absences in respect to the models, it need to well understand the nature of these lacunas and to distinguish whether or not they have been caused by damages. In this perspective the historical photographs became complementary sources really important for the study.

We get a look to some cases.

- The Urbino cast of the Ludovisi Iuno appears in a version that I would call the "Goethe-von Humboldt version", because it has similarities to the casts in the propriety of them. Our plaster is mask, including only the frontal view of the original marble.

As demonstrated by Maria Elisa Micheli in her contribution at the Gypsa congress, the cast can be included in a series showing the head before the restoration of the hair curls along both of the neck sides. Micheli supposed Vincenzo Malpieri executed the restoration probably between 1816 -1819, when he was involved by Prince Ludovisi in casting other statues of the Ludovisi collection.

Then, the Urbino cast with its relative series is a precious source for the restoration story of the Ludovisi marble head.

- The cast of Germanicus, damaged on the left side, doesn't derive directly from the marble in the Louvre Museum. The most significant diversities with respect to the marble include: the absence of the inscription on the turtle shell; the different execution of turtle legs and skill; the plain borders of the mantle; the rectangular shape of the base, rounded in the marble statue. The marble statue was registered in the propriety of Peretti Montalto family at Rome from 1623-31. Around 1685 it was donated by the successive owners, the Savelli family, to the king Louis XIV and at last, in 1802, the marble was moved from the royal collection to the Napoleon Museum.

The Academy of France at Rome had obtained to cast the marble before it went to Paris. Then, the Academy's copy became the model for successive *surmoulages*, among which there was a cast in the Abbot Farsetti collection at Venice. The Farsetti piece is lost, but fortunately a *surmoulage* of it survives in the collection of the Accademia Clementina at Bologna. So, I could take a view of the Bologna cast and compare it to Urbino one. Consequently, I think the Urbino Germanicus could be derived from the same series or family of casts and moulds generated by the piece in the French

Academy collection.

- Similarly, the absence of the himation and left arm in the so called Ilisso from the western pediment of Parthenon depended not on a breaking, but on the model employed. Casts in other collections attested the same particular form. I didn't understand the reasons of the elimination of two marginal elements like mantle and arm that certainly didn't increase the production costs. However, the Urbino cast doesn't depend directly on the marble like show the plain folds of the himation between the legs.

- The Apollo of Belvedere cast poses particular questions too. The marble statue was undoubtedly the most popular among the *nobilis opera*, the first to be exposed in the Belvedere court at the beginning of the 16<sup>th</sup> century, after its acquisition from the collection of the cardinal Giuliano della Rovere. The Apollo of Belvedere became the most reproduced statue by drawings, engravings, casts, copies and replicas in real, small or miniaturized scale. Winckelmann founded on it the canon of the classical art and millions of visitors went to Belvedere to see it. But now this formidable fame is declined, and many tourists turn their back to Apollo preferring the always impressive Laocoon.

The Urbino cast of Apollo includes the 16<sup>th</sup> century restorations usually accorded to Giovanni Angelo Montorsoli, the best disciple of Michelangelo. But recently Paolo Liverani attributed to Montorsoli only the right forearm and the upper part of the support in a tree trunk form, while the attribution of the left hand remains uncertain.

Moreover, the quiver on the Urbino Apollo back is lost, but its original presence is assured by the evident polish of the mantle folds.

Anyway, the Urbino cast shows peculiar elements that are absent in the marble and aren't easy to recognize in other copies or replicas. I refer to: the round pin on right shoulder, that is complete; the lower border of the mantle, that is more wide; the rounded tongues of the sandals.

My study is yet in progress and I can't explain yet the reasons of these elements, but I don't exclude also in this case the employment of a model different from the original marble.

- The questions relating to the identification of the originals may involve the modern casts too. Two examples.

The cast of the so called Vitellius, acquired in the nineties of the 20<sup>th</sup> century, has been considered a copy of the Grimani marble, the most famous portrait of this personage which was maybe a member of the Adrian's court. But the Urbino cast is from the so called Durazzo Vitellius and this identification is assured by the shape of the hair curls on the forehead and on the back neck.

The Vitellius Durazzo is a pseudo-antique sculpture created in the late 17<sup>th</sup> century and now preserved in the museum of the Accademia Ligustica at Genoa. This marble was less famous than the Grimani version, but casts of it became to be required from the beginning of the 18<sup>th</sup> century and much more from the beginning of the 19<sup>th</sup> century, because of the appreciation of it by Bertel Thorvaldsen.



- For example, it could be recognized in the oil on canvas by Domenico Induno titled *The antiquarian* and dated around 1853.

Nevertheless, casts of the Durazzo Vitellius appears with the caption “Vitellius Grimani” also in the selling catalogues of some present ateliers, like “Fumagalli and Dossi workshop” yet in activity at Milan.

Misunderstanding like this between the Durazzo-Grimani Vitellius have not to surprise us.

- Literature offers many examples of mistaken identifications of the nobilia opera: for example the statue represented in *The artist room* by Robert Hubert has been described by the editors as young figure, while it’s obviously the Germanicus at Louvre.

- Also the cast of so called young Octavian was acquired in the nineties of the 20<sup>th</sup> century and until now it has been considered a reproduction of the marble in the Vatican Museums. But I could compare the dimensions of both the pieces and our cast is bigger than the marble. Evidently, the cast derives from a modern replica of the ancient head, that was discovered at Tor Boacciana, in Ostia’s territory, during the excavation by Robert Fagan at the beginning of the 19<sup>th</sup> century.

But, if the Urbino plaster was not casted on the Vatican marble we can also exclude its complete left ear could directly reconstitute the exacted restoration of the ear in the Vatican marble, that now is lost.

- Finally, the lost casts and the problem of their unresolved identification.

As anticipated, the original consistence of the Urbino collection was more than around one hundred casts, even if we can’t be sure on its exact number.

The 19<sup>th</sup> century inventory informs us on the existence of many other casts, but refers to them in a way so generic or unusual that we can only guess their identity.

Before enouncing exemplificative cases, it’s opportune to profile the author of the inventory. He was a local nobleman, Pompeo Gherardi, which was appointed as general secretary and professor of art history soon after the Institute foundation. Gherardi had competence in jurisprudences and humanities, but his knowledge of ancient art was almost limited and based on the 19<sup>th</sup> companions. That explains the scarce quality of the information by his inventory. Gherardi also published a short guide of Urbino (1867 and 1875) including an brief introduction to the cast gallery with a list of the most important statues then possessed. The list derives from the inventory, but offers few complementary information too.

Inventory listed the casts in accord to the coeval interpretations of the originals. Generally the names derive from a well consolidated antiquarian tradition and the statues can be immediately identified. But it isn’t always so.

Moreover, even if the subject of a statue is immediately identifiable, that doesn’t mean we have the real model of the cast. Few examples.

- Gherardi mentioned a «Pallas now in Paris» and he certainly referred to the Velletri Pallas in Louvre

Museum. The statue was discovered by the sculptor Giuseppe Franzoni at Velletri in 1797 and soon after it was taken in possession by the French army and sent to the Napoleon Museum. Despite the certainty of the subject identity, we can't be sure whether or not the cast derives from the marble at Louvre. In fact, there was another famous replica of the same type, that was discovered in the so called Licinio Murena Villas at Tusculum in the seventies of the 18<sup>th</sup> century. This sculpture, limited to the bust of the goddess, was acquired by the cardinal Alessandro Albani and restored by Bartolomeo Cavaceppi, but in 1798 it went to Paris and finally to Munich, where is still today. Also this replica of the Pallas in the Velletri type was famous and casted from the 18<sup>th</sup> century, but probably Gherardi didn't know it.

- Occasionally, Gherardi refers to the cast particularities which can contribute to identify the original subjects. Two «half foot» mentioned by him were certainly the casts of two marble colossal feet in the Capitoline Museums, where they arrived in 1734. Casts of them are attested in various collections, like that of Mengs. The marble feet, probably pertained to an acrolithic statue of divinity, have now any interest for the artistic or archeological studies, but they were used as artistic model for a long time.

- Gherardi mentions also a «Head of Alexander by Michelangelo» describing it as an «Alexander mask». That means the cast was limited to the face of the marble like the Urbino Iuno Ludovisi.

Probably the cast wasn't a Michelangelo sculpture, but of an ancient marble in the Uffizi Gallery, the so called Medici Alexander. This head was very famous between 16<sup>th</sup> and 18<sup>th</sup> centuries, even if it was progressively forgotten after 1779, when in Tivoli was found the most celebrated portrait of the Macedonian ruler: the Azara herm, by the name of the Spanish ambassador in Rome which promoted the excavations in the so called Villa dei Pisoni.

- Finally, it's a short of 'mission impossible' to guess the identity of the casts described with unusual terms, like the 'Etruscan Autumn'. I couldn't find the name in the antiquarian tradition and I had any results in discussing the question with other colleagues.

The noun Autumn presupposes Evidently a male figure having some grapes, but on the contrary the adjective Etruscan may be referred to an Etruscan statue as well as to a statue in the Medici collections. In the first hypothesis we can suppose Vertumnus, in the second a Roman season genius. But statues representing Vertumnus or an Etruscan Genius with grapes aren't attested in the cast galleries, consequently the second hypothesis seems to be the most probable. And we have some other reasons for thinking so.

From the ending of the 16<sup>th</sup> century three dancing fauns were attested in Villa Medici at Rome. They are in Florence now: one in the Uffizi Gallery, two in the Pitti Palace. Moreover, another faun similar to the Florentine marbles is illustrated in the volumes *Antiquarum statuarum Urbis Romae, tertius et quartus liber* by Giovan Battista de Cavalleriis, published at Rome in 1594. The caption of the engraving plate describes the figure as: *Autumnus plenior in pineae / excussione. In Palatio / Magni*

*Ducis Etr(uscorum)* that means the sculpture was in the Villa Medici at Rome, in the propriety of the Great Duke Ferdinand the first.

None of the Florentine marbles corresponds to the illustration, but the Pitti Faun shows some affinities with it because of the pine crown on the head. Certainly, it has different attributes (sickle in the left hand, cymbals on the tree trunk, child Dionysus seated on the chest), but these attributes were added by a modern restoration.

May be the cast of the Urbino Etruscan Autumn identified with the Pitti marble? I don't know, especially because it's very improbable that Gherardi knew the operas by de Cavalleris and could derive the name from it. I'm waiting suggestions by everyone of you.

In conclusion. After three years of studies and boring researches in the archives, the history and complete catalogue of the plaster cast collection at Urbino will be printed during the summer. I hope the examples discussed today can contribute to reflect on questions and methodological approaches in analyzing the historical casts. Only the previous validation of the real nature and identity of the casts, as well as of the relative archival sources, permit us to better finalize a research on these topics.

*From: SANTUCCI A. Il Museo dei Gessi di Urbino. Storia di una collezione dall'Ottocento ad oggi, forthcoming (Pisa ETS)*