

BRICCI, Plautilla

by Olivier Michel - Biographical Dictionary of Italians - Volume 14 (1972)

Daughter of Giovanni and Chiara Recupita, was born in Rome on the 13th. 1616, in the parish of S. Lorenzo in Lucina. Painter and architect, he was a member of the Accademia di San Luca (the precise date of his admission is ignored). There is no information about his artistic training, but it should be noted that his father lived in an environment of painters, students of Cavalier d'Arpino (Cartari, vol 115).

According to D'Armailhacq, Bricci was a friend of the painter Sr. Maria Eufrasia della Croce, sister of the abbot Elpidio Benedetti - agent of Mazzarino, then of the king of France in Rome - from whom she was entrusted with the two important works she owes fame. It was in fact, with his brother Basilio, architect of the villa Benedetti (later Mancini, then Giraud), on the Via Aurelia near the door S. Pancrazio, named, for its shape, the Vascello.

According to the Cartari (vol 123), the first stone was laid in 1663, the date of which the inscription of a lead plate placed in the foundations would have its faith. The villa was very damaged in 1849, during the siege of Rome, and we can not judge the richness and originality of the architectural motifs, if not from the detailed description made by Benedetti himself, under the pseudonym of Matteo Mayer (cf. also a drawing by D. Amici delle Ruini in 1849, conserved in Rome, Gabinetto naz. of prints, in E. Beltrame-Quattrocchi and S. Lazzaro Morrica, Drawings of the nineteenth century [catalog], Rome 1969, pp. 66 s.). Bricci also participated in the interior decoration of the villa, alongside Pietro da Cortona, F. Allegrini and Gian Francesco Grimaldi. She had to have a fresco representing Happiness surrounded by allegorical figures, "in the vault of the tympanum" (Mayer) of the Gallery, and the altarpiece of the chapel, with the Assumption of the Virgin, which did not reach us.

In 1664 (D'Armailhacq) Pabate Benedetti commissioned the Bricci to decorate the chapel of S. Luigi (third on the left), in the church of S. Luigi dei Francesi.

According to a letter from the duca d'Estrée, dated 16 ag. 1672, the decoration of the vault would have been finished before the solemn funeral service for Anna of Austria (1666); but the works were resumed only after 1672. An inscription on the right side and the diary of the Cartari of August 25 indicate that the chapel was inaugurated in 1680. This chapel is the richest of the church, with polychrome marble, gilding and a blue stucco drapery with patterns of golden lilies that frames the entrance; the altarpiece with S. Luigi is also from Bricci; but it is a rather cold and conventional work that contrasts with the imagination of which the artist gave evidence in his architectural achievements.

Another work, in collaboration with his brother, is attributed to her by E. Bernich: the arrangement of the Testa-Piccolomini palace in Montecavallo (currently via della Dataria, 22) presumably carried out after 1670. A pretty decoration with the Piccolomini's crests adorn the windows of the main floor and the lower part of the cornice.

Giacomo Albano Ghibbesio cites in his will (Cartari, vol 63, f 294v) the two doormen painted with his weapons by the "virtuosissima" Plautilla, designed by Pietro da Cortona, and this once again testifies the ties between the two artists .

In 1677 the Abbot Benedetti donated to Bricci the life the right to enjoy the use and advantages the right to enjoy the use and advantages of a house he had built on the road leading to S. Francesco a Ripa, linked to S. Luigi dei Francesi (Arch. Des Pieux établissem ... , vol 36, 10, 1677). As these provisions were renewed in the testament of 1690 (Rome State Archives, 30 notations chapter , office 30, volume 306), it is inferred that Bricci lived again in that year.

However, it does not appear in any document that Bricci had taken the veil (Thieme-Becker), although D'Armailhacq claims that he ended his life in a convent. According to the Zani, B., "monk", died after 1700.

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