

Girolamo Nanni

[aka *il Poco e Buono*]

Italian painter of the Baroque period
(17th century)

He was born, presumably in Rome, around the end of the 7th decade of the 17th century.

His was slow and meticulous, so much to gain the nickname of 'slow and good', he formed in a cultural context marked by the teaching of Taddeo and Federico Zuccari, protagonists of Roman painting in the second half of Five hundred. His first note of work, made in collaboration with Francesco Nappi, is made up of frescoes from the Gregorian chapel in Santa Croce in Gerusalemme, Rome.

In the middle of the vault, within an oval, is shown the Trinity with the Virgin in glory between SS. Gregory and Bernard while two angels release the souls of purgatory; On the left side wall, in painted stucco frames, the episode with St. Gregory celebrates the mass in an angel choir and, on the right, the s. Bernard of the ascending souls in heaven during the liturgical celebration in the Abbey of St. Vincent and Anastasius at the Three Fountains. Stylistically inserted in the post-Trentino climate, paintings, despite having suffered from dampness, are still clearly legible and show the interest of both painters for "quadrature and non-secondary ability in yielding prospective leaks and complex architectural backgrounds".

The manner of the artist was more clearly defined in contemporary Sistine yards, under the direction of Cesare Nebbia and Giovanni Guerra, where, in addition to the echo of the Zuccaresca style, the influence of the painting by Federico Barocci, a stylistic figure that led Alessandro Zuccari to recognize Nanni's hand in the scenes depicting the Constantinople II Council and the Viennese Council in the Vatican Library's Sistine Salon between 1588 and 1589. Based on a series of comparisons stylist, the same scholar attributes to Nanni also the two scenes frescoed in the lateran palace depicting the Triumph of David in the homonymous hall and the Christ that appears to the Apostles in the vault of the chapel, the latter works with obvious tangencies with the painting of Andrea Lilli, author of neighboring squares. Add to the catalog of Nanni also the figure of S. Aniceto in the Hall of the Pontiffs (Hour of the Conciliation). Traditionally considered Nanni's work is also the series of Saints in the loggia of Sancta Sanctorum, completed between June and July 1590. This attribution, however, after the restoration of the nineties that showed the presence of more hands, was questioned and the artist has been recognized as the only paternity of the two framed representations of the left window representing St. John the Baptist and Isaiah, the St. John the Evangelist near St. Lorenzo and, with some reservations, St. Paul and of St. John the Evangelist who precedes it. In addition to these paintings, Nanni's hand also in the figures of the Virgin, of St. John the Evangelist, of St. Benedict and of S. Domenico, and in the Apostle, placed in the center arches.

Admitted to the Academy of St. Luke in 1606, Nanni was appointed Camerlengo in October 1607 and rector in 1628. The first decade of the 17th century probably dates back to the drawing, kept in Florence in the Marucellian Library, in which Ottavio Leoni portrays it, with a pacified face. On January 10, 1614, on the assignment of Nicolò Tolomei, testamentary and grandson of Andrea Canuto, bishop of Oppido Mamertina, who died in 1610, Nanni signed the contract for the Canuto chapel, the first to the left in the church of S. Caterina de' Funari.

The slow and meticulous work of the artist, characterized by lustrous and lively figures, realized lightly, comes from the only preserved documented works: the apse frescoes depicting the Annunciation, the Birth of the Virgin, and the Visitation; those of the undercut with the Coronation of the Virgin, two Prophets, and the two canvases flanking the altar with St. Andrew and St. Anselm, topped respectively by portraits of Andrea Canuto and Anselmo Canuto, his uncle.

Entered into the Congregation of Virtues at the Pantheon in 1622, Nanni appears in the documents of the Academy of St. Luke until May 1629.

The loss of sight on an unspecified date due to a disease forced Nanni to abandon the practice of painting.

The place, probably Rome, and the date of Nanni's death is unknown, but that still lived in 1642.

by Laura Mocchi - Biographical Dictionary of Italians - Volume 77 (2012)

Translated from:

[http://www.treccani.it/enciclopedia/girolamo-nanni_\(Dizionario-Biografico\)](http://www.treccani.it/enciclopedia/girolamo-nanni_(Dizionario-Biografico))