

## APPENDIX TO

# A Rare Engraving of an Italian Rococo Parade Apartment of 1736: Andrea Bolzoni's Print of the Interior of the Palazzo Cervelli in Ferrara

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This appendix transcribes and translates<sup>1</sup> the texts appearing in a print made in 1736 by Andrea Bolzoni that depicts the redecorated ceremonial apartments in the Palazzo Cervelli, Ferrara (fig. 4).<sup>2</sup> It also presents a detailed room-by-room description of the apartments and their furnishings. For a full discussion of the print's historical context and import, see Alden R. Gordon, "A Rare Engraving of an Italian Rococo Parade Apartment of 1736: Andrea Bolzoni's Print of the Interior of the Palazzo Cervelli in Ferrara," *Getty Research Journal* 4 (2012): 57–74. All seven illustrations from the *Journal* article are reproduced at the end of this appendix. Figures 4–7, which show Bolzoni's plate 3, are discussed in detail below, with all inscriptions from the plate transcribed and translated in full.

Bolzoni's print—along with the publication in which it appears<sup>3</sup>—offers a gateway to an exceptional matrix of art history, biography, and political and business history embracing not only the book's artist and author but also its patron, Fortunato Cervelli; the house documented by the images; and the events that inspired its creation. The publication (a collaboration between the poet Jacopo Agnelli and the engraver Andrea Bolzoni) was commissioned on the occasion of a grand festival given by Cervelli, the Holy Roman imperial consul in Ferrara, to commemorate the wedding of Archduchess Maria Theresa of Austria to Francis Stephen, Duke of Lorraine. Because she was heir apparent to her father, the Holy Roman emperor Charles VI, Maria Theresa's marriage and her ability to guarantee a continuing succession to the Habsburg dynasty was of great political and military significance for the balance of power in Europe.

The Cervelli apartments are organized *enfilade* from the left to the right, with the rooms identified by the letters "A" to "G," which correspond to the key in the text. The parade apartment consists of a small vestibule or waiting room (A), two large salons (B and C), a presence chamber or proxy throne room (D), a tiny waiting room separating the main reception rooms from the private rooms (E), a master bedroom (F), and a small but well-decorated inner cabinet (G).

## Text of the Central Cartouche

*Spaccato Scenografico dell'Appartamento Nobile dell Ill.<sup>mo</sup> Sig. Fortunato de Cervella, Consig.<sup>re</sup> e Residente di S.M.C.C. [Sua Maestà Cattolica Ceasarea] in Ferrara, tutto illuminato a Cere pieno di Sceltissima Nobiltà si estera, che Ferrarese, e di numerosa Cesarea Uffizialità del maggior rango, concorsa alla famosissima Festa, e Serenata da Lui fatta alla presenza di Sua Ecc.<sup>za</sup> il Sig. Generale Co. Ludovico di Kevenheiller [sic] la sera delli 12. Febbraio 1736, in Allegrezza delle gloriosissime Nozze de Seren<sup>i</sup> Reali Sposi di Lorena.* (Stage-set-like section view of the noble apartment of the most illustrious Signor Fortunato de Cervella, counselor and resident of His Catholic Majesty Emperor, in Ferrara, entirely illuminated with [bees] wax [candles], filled with the most choice nobility which exists either in Ferrara or from the numerous imperial officials of the highest rank, meeting at the most famous feast and serenade given by him [Cervelli] in the presence of his excellency the Commanding General Ludwig von Kevenhüller the evening of the 12th February 1736 in joyfulness at the most glorious wedding of the serene royal spouses of Lorraine.)

## Text of the Captions in the Banner, Followed by Room-by-Room Explication

**A.** *Prima Stanza dell'Appartamento con soffitto dipinto alla Chinese chiaro, e scuro, e con le pareti ogn' intorno incrostate di Stucchi, di Specchi, e d'Oro, adorna di Sedie cremesi, dorati Tavolini, grande pendente in mezzo Lampadario di Cristallo con dodici accesi lumi, ed'un ampia luminosa Specchiera, che fá prospetto a tutto l'appartamento.* (The first room of the apartment with ceiling painted in Chinese style in light and shadow and with the walls incrustated with stucco work, with mirrors, and with gold; chairs adorned with crimson [fabrics], gilded small tables, a large hanging chandelier in the middle of crystal with twelve lights, and an amply luminous pier-glass mirror that reflects the [enfilade] view through the entire apartment.)

The first room (A) is a small vestibule or waiting room that has a ceiling divided into three flattened coves separated by beams resting on the cornice above the window wall and the opposite exterior wall (fig. 5). The engraving shows patterns of interlacing abstracted geometric bandwork. The caption describes the ceiling as being painted “alla Chinese chiaro, e scuro.” Based on the image, the ceiling was plastered without disguising the location of the supporting beams and was painted in a Chinese-style strapwork pattern. The text indicates that the ceiling was modeled in light and dark shades. Presumably, the ceiling had a dominant color, but it is not mentioned. The ceiling and walls are architectonically linked by a broad cornice with volute brackets under the ends of the ceiling beams. Stuccowork ornaments at the corners show large crests that projected as sculpture-in-the-round into the cove above the cornice. The wall surfaces are taken up by large mirrors in shaped carved frames, broader at the top and descending in a sequence of

concave moldings to a cusped pendant. The mirror glass is in many small square sheets, a characteristic result of the limitations of glassmaking technology in the 1730s. Above and below the mirrors, the wall surface is covered in gilded illusionistic trellis stuccowork. The high keystone-backed side chairs positioned against the wall flanking the window and the entrance doorway were carved and gilded and upholstered in crimson fabric. Below the big mirror facing the room's entrance is a carved and gilded curved-legged pier table with animal-claw feet. A crystal-glass two-branch candelabra, similar to those in the other rooms, sits on the pier table below the mirror. The room's large central pendant chandelier is described as being of crystal with twelve lights. The image clearly depicts a chandelier of hollow glass arms in a tight network of volutes with what appear to be small, perhaps colored, rock-crystal pendants. The meaning of the caption, therefore, refers to a lead-crystal blown-glass light fixture with, perhaps, some lesser carved rock-crystal pendants. The caption emphasizes that the large pier-glass mirrors multiplied the views of the apartment and filled the entire room with the reflected light of the chandelier.

**B.** *Prima grande Anticamera tutta in otto facciate ornata di Specchiere trá Stucchi, et oro, intrecciate a Mosaico, con otto vivissimi Rittratti dell' Augustissima Regnante d'Austria e Serenissima Reale Famiglia di Lorena. Sedie di Brocato d'oro, e verde con aurei intagli. quattro Tavolini di marmo con sopra quattro Lampadari accesi, che fanno corana ad'altro maggior Lampadario pendente in mezzo con dodici accesi lumi: Focone grande d'argento. Soffitto dipinto a chiaro scuro di stucchi, nel di cui centro una ingegnosa sfera indice de Venti, secondo il Vario loro soffiare, s'aggira.* (The first large antichamber in all of its eight walls ornamented with pier-glass [mirrors] framed in stucco and gold worked in intricate mosaic [patterns], with eight lifelike portraits of the most august reigning [family] of Austria and the most serene royal family of Lorraine. Chairs of gold and green brocade cut [figured] with [figures of] fame [or possibly auroles or halos]. Four small marble tables on [each of] which are four-lighted candelabra which make a crown [of light] with [augmenting] the major chandelier hanging in the middle with twelve illuminated lights; a large silver *focone* [basin?]. The stucco ceiling painted in light and shadow, in the center of which is an ingenious sphere indicating the winds which varies according to the gusts which turn it.)

The second room of the suite (B), the first grand antechamber, is the largest room in the entire apartment. Unlike the other large parade rooms, it has three window bays—including, therefore, a window rather than a solid wall at the center of the long wall (fig. 5). This room is very grandly decorated, with a broad, gently canopied smooth plaster ceiling with shallow stucco reliefs of narrative figures painted illusionistically. The wall panels between the windows are decorated identically with intricate mosaic designs and large mirrors in shaped curvilinear stucco frames formed of curvilinear elements arranged symmetrically, some cut out and some made by building up superimposed carved or stucco elements. Each mirror is crowned with a sculpted Austrian

double-headed eagle. Below each mirror stands a heavily carved anthropomorphic marble pier table; on top of each table and directly in front of the mirror is an illuminated candelabra with two lights. The window bays are separated from the mirror bays by flat engaged pilasters decorated with a vertical cascade of frame-and-pendant motifs, perhaps enclosing small mirrors. Above each window, supported by an openwork of stucco scrolls, portrait roundels depict members of the noble houses of Austria and Lorraine. On the doorway walls are life-size stucco reliefs of lifelike portraits of the parents of Maria Theresa—the reigning kaiser of Austria, Charles VI, and facing him (presumably—we cannot see this wall in the cutaway view), his empress, the mother of the bride, Elizabeth Christine von Braunschweig-Wolfenbüttel. The large silver chandelier has twelve lights and was the only chandelier in the apartment made predominantly of metal. A large and ingenious spherical mechanism mounted above within the chandelier is linked to a weather vane indicated in the engraving with a flag and finial “on the roof” above the room. The mechanism indicated the twenty points of direction of the wind. The caption refers to a *focone grande d’argento*, which seems to indicate the large silver basin or brazier filled with flowers on the floor below the central chandelier. The meaning of the term *focone* is obscure, with nautical associations to the touch-hold of a cannon.

**C.** *Seconda Anticamera, dalle quale uscivasi al grandiosa Poggio elevato per sua Ecc.<sup>za</sup> il Sig.<sup>r</sup> Co.<sup>te</sup> Generale Commandante, et altra primaria Nobilitá assistente, in ogni parte fornita anch’ella di dorati Stucchi rappresentanti in aureo basso rilievo varie Istorie, con ampie spechiere medesimamente in ogni facciata. Due Camini col suo trumeau alla Francese. Soffito tra’ l chiaro scuro dipinto a oro: Sedie d’inghilterra con vernice della China lavorate di scorza di Caña [canna] d’India. Quattro lumiere di Cristallo in ogni angolo: Altra sopra un Tavolino di marmo, tutte corrispondenti a un nuovo maggior Lampadario pendente in meza con dodici lumi accese.* (The second antichamber, from which one gains access to the grandiose elevated porch for his excellency the Signor Commanding General and other of the first nobility attending; in each part [this room] is furnished as the others with gilded stuccowork figuring in golden low relief various stories; [also] with large mirrors centrally placed in each facing wall. Two fireplaces with their overmantels in the French fashion. The ceiling above in light and shadow painted [highlighted?] in gold. English chairs with Chinese varnish outwardly worked with Indian caning. Four crystal lights in each corner; another above a small marble table, all corresponding to a new large chandelier hanging in the middle with twelve lighted lights.)

The third room (C) is the second grand antechamber (fig. 6). This room opened onto a large temporary baldachin balcony overhanging the palace courtyard (visible in Bolzoni’s plate 2 [see fig. 3]). Agnelli, in his introduction to the commemorative festival book, emphatically states that all of the guests were invited to pass through the entire suite of parade rooms in the course of the gala festivities on 12 February 1736 commemorating Archduchess Maria Theresa’s wedding. Above the two window-doors are decorations of

narrative gilded stucco sculpture in low relief. These are depicted in the print as partly hidden by valences and drapery. Room C has two elaborate mantelpieces with oversized scrollwork volutes supporting nude female allegorical figures in stucco at either side.<sup>4</sup> These three-dimensional allegorical figures were formed from stucco made with ground sparkling crystal glass dust and were further enhanced with silvered gilding, presumably for the figures' hair and the draperies. The caption refers to these chimney pieces as having overmantels in the French manner. The walls have a very high wainscot with bas relief stucco decoration above, into which tall narrow mirrors are set. The ceiling is decorated in illusionistically modeled chiaroscuro figures that were picked out in gold. "English" side chairs, which here seems to mean armchairs, line the walls. These English chairs were decorated in simulated black lacquer in imitation of Chinese work and with Indian woven-cane backs. A sculpted table light with two arms made of hollow crystal glass stands in each of the four corners of the room. Another candelabra stands on the marble table in front of the fireplace. This candelabra was designed to harmonize with a twelve-light chandelier hanging in the center of the room—a large fixture with hollow-crystal glass arms and rock-crystal pendants. Both this room and the adjacent canapé chamber (D) are enriched with textile and fringe valances above the windows and with valances over the carved heads of the doorways.

**D.** *Camera con Canapé, e sedie coperte di damasco bianco guranite d'oro tutta lavorata di bassi rilievi, di stucchi variamente rappresentanti Istorie con figure poste a oro brunito, e smorto. Molte dorate Specchiere in chiascheduna delle sei sue facciate. Aureo dipinto soffito. Camino, che forma trameau istoriato anch'egli di figure di stucco tutte a oro con cinque Specchi. Contracamino di pari struttura. Quattro dulfini per parte, che portano quattro Lampadari, et altri quattro più piccoli Lampadari alli quattro Angoli, che hanno per centro un Lampadario grandissimo di dieciotto pesanti Lumi pendente in mezzo della stanza. (The room with the canapé, a seat covered with white damask garnished overall with gold and worked in low relief with various stucco figures representing narrative stories with figures distinguished in burnished or dull gold. Many gilded pier-glass mirrors in every one of the six walls. Golden painted ceiling. The chimneypiece, which forms a narrative mantel, also has stucco figures all in gold with five mirrors. The mantel sides of the same structure. Four dolphins on each side carry four candelabra, and another four smaller candelabra are in the four corners; it has for its centerpiece a very large chandelier with eighteen heavy hanging lights in the middle of the room.)*

The presence chamber (D), called the canapé room, derived its name from the emblematic "throne," a rococo camel-backed and lobed two-seat canapé sofa covered in an expensive white damask garnished with gold thread (fig. 6). The woodwork of the canapé and its companion stools are worked all over in low-relief mythological figures that were gessoed and picked out in burnished gold leaf. The room is distinguished by at least four large mirrors in pale gilded frames. The entire room—its ceiling and its four walls—was

decorated with gold leaf. The fireplace, which formed a trumeau or wall between two windows, has a narrative theme of figures that were executed in gilded stucco and embellished above by five mirrors divided by balusters. The chimney wall seems to extend into the room and has sides that slant back to meet the window wall. The overmantel, with its five arched vertical mirrored divisions, is highest at the center and descends incrementally as it wraps its way around the curved wall plane. Flanking the fireplace, and on the opposite wall not depicted in the engraving, figures of gilded dolphins support standing candelabra. Four smaller candelabra stand on single-footed stands at (*gueridons*) the corners of the room. These eight two-light fixtures augment the large eighteen-light chandelier that hangs from the center of the ceiling. The effect of this heavily gilded room, with white upholstery and its many mirrors, animated by thirty-four candles in their cut-crystal-glass fixtures, must have been dazzling. This room, with its proxy throne, was an important element in the symbolic meaning of the suite as a “state” apartment in readiness for a physically absent but potent royal couple.

**E.** *Gabinetto tutto intonacato di stucchi figurati e dorati: Specchiere nelli quattro angoli, e nelle facciate, che formano diverse vedute. Sedie coperte di raso bianco guernite d'oro. Lampadari accesi sopra due Tavolini corrispondenti ad altri due nel mezzo del Gabinetto sospesi.* (The small [octagonal] cabinet is entirely plastered with gilded stucco figures; pier-glass mirrors in the four angled corner walls and on the four facing walls, such that they make for a variety of [reflected] views. Chairs covered in white satin garnished with gold. Lighted candelabra on top of two identical little tables and another two hung in the middle of the cabinet.)

Mediating between the symbolic throne room of the presence chamber (the canapé room) (D) and the emblematic marital master bedchamber (F) is a tiny waiting room with one window (E) (fig. 6). This place served as a threshold to the most “private” part of the suite, the personal living spaces for sleeping and intimate discourse. The room is richly decorated with gilded stucco figures in relief. Mirrors are on angled corner walls, illusionistically carried by large three-dimensional gilded putti. The room is octagonal—or, more accurately, rectangular with clipped corners—thus making a multifaceted mirrored chamber. The angled mirrors would have created an unusual movement of views as one traversed the chamber. Stools along the wall were upholstered in white satin heightened with gold threads. The description of the lighting in this room does not correspond to the image in that no tables supporting small chandeliers are shown. In the engraving, there appears to be a twelve-light chandelier in the center of the room and a two-light sconce suspended in the window bay. These must be what the description refers to as “two more light fixtures suspended in the room.”

**F.** *Camera da capo a pie adobata di Quadri di famosi autori diversi, con Camino, e trameau di basso rilieuo posto a oro, e con ricchissimo Letto di Damasco cremesi trinato di giallo con Baldachino dorato, et intagliato, pur di Damasco. Sedie Maestose compagne del Letto. Due Tavolini simili, che due Lampadari sostegono. Altro più grande lampadario de dodici Lumi nel mezo. Soffitto dipinto con varie figure, e con friso dorato.* (The master [bed]room adorned from head to foot with pictures by various famous authors, with a chimney and mantel in low relief picked out in gold; and with a most rich bed of crimson damask trimmed with yellow with a carved and gilded baldachin of pure damask. Majestic chairs accompany the bed. Two identical small tables, which support two candelabra. Also a larger chandelier with two lights in the middle. Ceiling painted with various figures and with a gilded frieze.)

The two most private and most richly furnished rooms in the entire suite are the master bedroom (F) and the inner cabinet (G) (fig. 7). The master bedroom is the only room in which framed paintings on canvas are displayed. Unfortunately, neither the print nor Agnelli's poem indicates the names of the artists. The room is decorated above the wainscot with paintings by famous masters hung in close array. Larger rectangular pictures hang above with their top edges aligned with the bottom of the cornice. Below the smaller of these rectangular frames, horizontal oval pictures alternate with small square pictures. Oval pictures are above the doors. Even from the very schematic images in Bolzoni's engraving, we can tell that the pictures to the left of the bed are a portrait of a woman (in the corner) and a mythological or religious subject of a man seated in a landscape in front of a tree (immediately to the left of the bed). The other designs are too vague to identify, though at least two of the oval canvases appear to be either flower pictures or mythologies in landscapes. The identities of the artists—called only “different famous authors”—are not given in Agnelli's account, which places far more emphasis on the use of rock crystal, stucco, gold, and mirror glass. Interestingly, this de-emphasis on the identity of the painters argues against the prevailing notion among twentieth- and twenty-first-century art historians that paintings were always the most important measure of a collector active before 1800. We can be certain that the very rich bed hangings made of crimson damask figured with yellow and the elaborately carved and gilded baldachin were the most expensive component of the decor. The chimneypiece and its trumeau in raised stuccowork are not depicted in the print; presumably, they would have been on the wall opposite the bed, which is not visible in the perspective system adopted by Bolzoni.<sup>5</sup> The majestic high-backed armchairs were all covered in cloth matching the bed. Escutcheons flanking the purely ceremonial and symbolic bed carry the coats of arms of the absent bride and groom, represented here in heraldry and, metaphorically, in the iconographic programs of the gilded ceilings and stuccowork. While two table-mounted candelabra are cited in the key, only the massive twelve-light crystal-glass and rock-crystal chandelier is depicted.

**G.** *Retrocamera con picciol Letto da campo ricamato d'oro con sopra il muro 56 Piatti dipinti dall'inarivabile Raffaello d'Urbino con cornici d'intaglio dorate tramezzati da 50 Placche dorate anch'esse con intaglio, e specchi, et un gran Quadro in pietra del medesimo Raffaello rappresentante la B. V., e gli dodici Apostoli. Quattordici Cabaré sparsi al intorno tutto d'intaglio, dorati pieni di porcelane, et altro Cabaré grandissimo, pieno pur anch'egli di grossi pezzi della stessa finissima Porcellana. Dieciotto sedie d'Inghilterra di scorza di canna d'india dipinte, e dorate con vernice della China. Tavolino grande alla Chinese in parte dorato, su cui elevasi Lumiera di Cristallo. Scrittorio alla Chinese dipinto, e di varie figure istoriato. Gran Lampadario di dodici accesi lumi nel mezo. Soffitto dipinto alla Chinese con oro, et ampia specchiera, che fá prospetto a tutte le luminose sette stanze del Appartamento.* (Interior chamber with a small camp bed embroidered with gold. Above on the walls fifty-six painted plates by the unparalleled Raphael of Urbino with carved and gilded frames mixed with fifty gilded plaques, these also with carving; and mirrors and a big picture in hardstone from the same Raphael representing the Blessed Virgin and the Twelve Apostles. Fourteen cabarets [shelves] decorated inside with scattered carvings, gilded, and filled with porcelain; and other very large cabarets filled likewise with big pieces of the same very fine porcelain. Eighteen English chairs surfaced with Indian caning and painted and gilded with Chinese varnish [simulated lacquer]. A large table in the Chinese style partly gilded, on which rises a crystal light fixture. A writing desk painted in the Chinese manner with various narrative figures. A grand chandelier of twelve lighted lights in the middle. The ceiling painted in the Chinese style with gold; and large pier-glass mirrors which give a perspective of all of the seven luminous rooms of the apartment.)

Consistent with evolving eighteenth-century notions of privacy, the last room in the suite is the inner cabinet (G). This room—the most secure—would have been the resident's private refuge and the keeping place for highly personal mementos. In theory, only the most privileged and intimate friends would be permitted to enter this protected zone, which was hidden at the innermost depths of the private apartment. Such rooms were richly and delicately decorated but also designed for comfort. Cervelli had the room formed with a complex multilayered coved ceiling, probably meant to approximate the Western notion of a Chinese pagoda turned inside out. The ceiling was decorated “alla Chinese” in gold. This room is the only “porcelain” room, decorated with ceramics in what was called the “Chinese taste.” A daybed covered in embroidered textile (not depicted) was designed for languorous contemplation. A writing desk in simulated lacquer was painted “in the Chinese way” and covered with narrative figures. In line with this idea of privacy, the inner cabinet was filled with the smallest works of art. Fifty-six ceramic plates hang from the upper part of the wall, immediately below the cornice, creating a pattern related to the stuccowork decoration of the cornice and ceiling. The plates were all of European origin—almost certainly Italian earthenware and most probably Urbinoware—brightly colored with reflective glazes of the deep hues one associates with majolica. The plates depict the designs of Raphael's most famous paintings, and all



of them have carved and gilded frames. Raphael is the only artist mentioned by name in association with this entire house, yet he is represented exclusively by copies of his work in ceramic or in *pietra dura*. There are also fifty plaques in carved and gilded frames, and a picture in hard stone after a Raphael of the Virgin with the Twelve Apostles. A large and fine mirror with a complex carved and gilded frame stands above a foliate and scroll-work gilded pier table with a top made of a mosaic of porcelain elements. The room is unusually large for an inner cabinet: it could accommodate eighteen English-style India canework armchairs and side chairs. The chairs were painted and gilded with simulated Chinese lacquer and, therefore, presumably with orientaling figures. Delicate display shelves are symmetrically placed high up in the centers of the walls and “framed” by the suspended Italian plates and ceramic plaques. These shelves display many small porcelain vessels. The arrangements of shelves seem to be what the caption refers to as *cabaré*, incorrectly using the French term for a small service table with shelves for tea service to describe a system for displaying porcelains mounted on the walls. There were fourteen such arrangements—five on each end wall and four on the wall flanking the door and window that terminate the enfilade. An even grander display of large porcelain objects stood opposite the mirror and side table and is, therefore, not represented in the engraving. The caption does not make clear whether the small ceramic vessels on the wall shelves were imported oriental porcelain. This is likely, given the very recent construction of “porcelain” rooms in the Japanisches Palais in Dresden, at Charlottenburg (outside Berlin), and at other courts in the German-speaking world.

As in all of the other rooms, the mirrors here (framed and hung at the lower register) and the rock-crystal candelabra and chandeliers repeat the theme of luminosity and multiplication of views that Cervelli was striving to achieve.

### **Annotation in Lower Margin Relative to the Entire Apartment**

*Li Pavimenti sono di diversi Colori. Le Porte tutte dipinte e dorate. Li Frisi, e le Corniciate di sopra, d'ogni intorno, e di sotto tutte dorate e fatte a stucchi.* (The pavements are of various colors. The doors are all painted and gilded. The friezes and the cornices above and below throughout are made of stucco and gilded.)

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**Notes** 1. There is a constant challenge in understanding the archaic terminology for utilitarian objects and the variety of meanings across different languages, especially when the object being described was inspired by a foreign or exotic source or style. The translations of the original Italian captions given here are not literal but are rather intended to render into English the meaning of the descriptions, as I understand them. I have permitted myself to insert in square brackets additional words implied by the eighteenth-century usages. For example, the word *cere*, or wax, is used to stand for candles, specifically

beeswax candles as opposed to tallow candles. So where the original says that a room was lit with “wax,” I have translated the term as “candles” with the additional note in square brackets—[bees]wax—rather than using the literal translation “wax.” I have also added indications of doubt about certain words where the meaning is unclear.

2. Alberto Caracciolo, *Fortunato Cervelli, Ferrarese “neofita” e la politica commerciale dell’impero* (Milan: Giuffr , 1962), 207–9, transcribed the text from plate 3 as an appendix but without reproducing the engraving or discussing the engraving as a work of art or discussing the art historical aspects of the interiors.

3. Jacopo Agnelli, *Descrizione delle Grandiose Solennit  . . . di 12 Febbraio 1736 dall’ Illustrissimo Signor Fortunato de’ Cervelli, Consigliere, e Residente di Sua Maest  Cesarea Cattolica in Ferrara per le augustissime nozze di S. A. R. Francesco Duca di Lorena e della serenissima arciduchessa Maria Theresa d’Austria . . .* (Ferrara: Stamperia di Domenico Bolzoni Giglio, 1736), 16 pages plus 3 folding plates engraved by Andrea Bolzoni.

4. The second fireplace is not depicted because it would have been on the wall that, in the print, has been cut away to allow a view into the suite of apartments.

5. The bedroom and the inner cabinet (G) are depicted without any window. They might have had a window on the opposite wall, in which case the window would have looked out on the Piazza Santo Spirito.

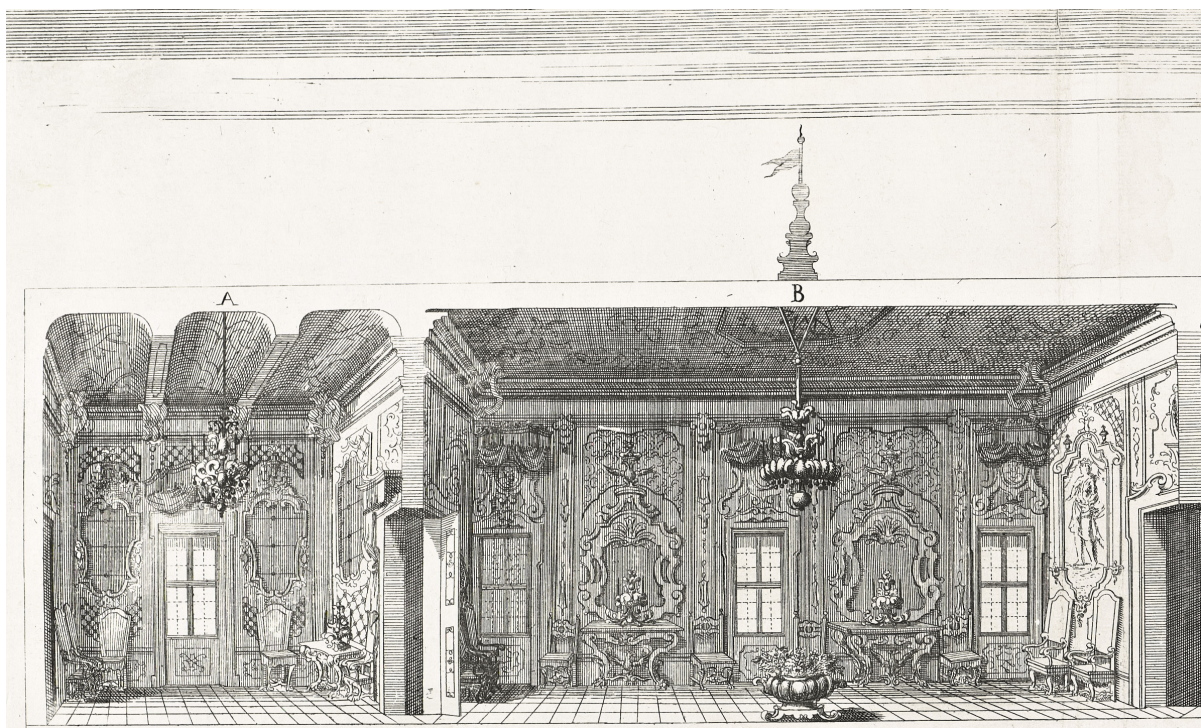
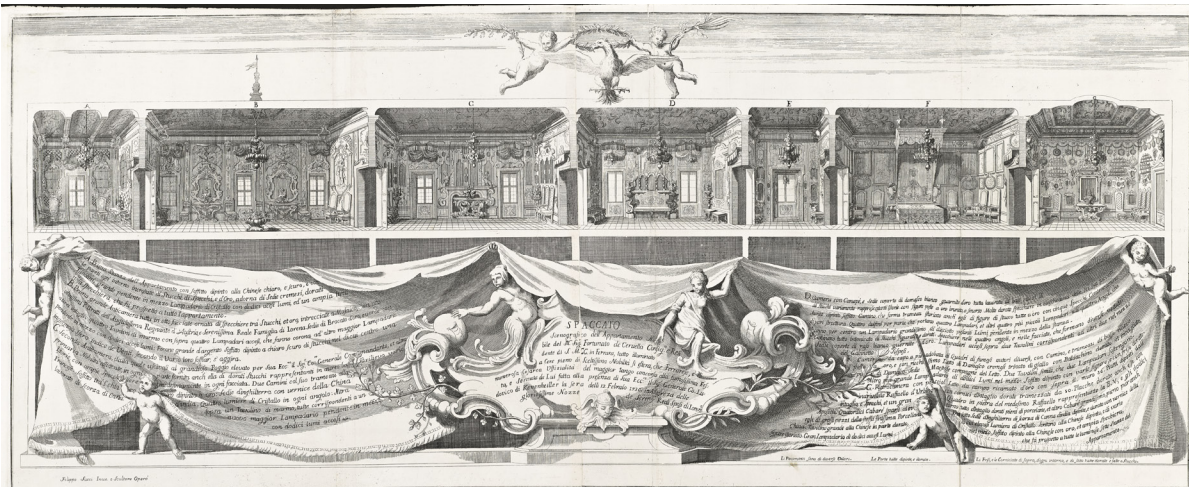


**Fig. 1. Title page.** From Jacopo Agnelli, *Descrizione delle Grandiose Solennità...* (Ferrara: Stamperia di Domenico Bolzoni Giglio, 1736). New York, New York Public Library, Spencer Collection (Mem + B694 ad)



**Fig. 2. Andrea Bolzoni (Italian, 1689–1760).** *Luminoso Prospetto delle due Facciate del Palazzo del Ill.<sup>e</sup> Sig. Consigliere e Residente Fortunato Cervelli in Ferrara...* From Jacopo Agnelli, *Descrizione delle Grandiose Solennità...* (Ferrara: Stamperia di Domenico Bolzoni Giglio, 1736), plate 1. Los Angeles, Getty Research Institute (1385-308)

**Fig. 3. Andrea Bolzoni (Italian, 1689–1760) after Andrea Ferreri (Italian, 1673–1744), Agapito Poggi (Italian, d. 1778), and Filippo Suzzi (Italian, d. ca. 1752).** *Prospetto del maestoso Anfiteatro magnificamente eretto li 12. Febbraio l'anno 1736 nella gran Corte del Sig. Fortunato de' Cervelli...* From Jacopo Agnelli, *Descrizione delle Grandiose Solennità...* (Ferrara: Stamperia di Domenico Bolzoni Giglio, 1736), plate 2. Los Angeles, Getty Research Institute (1385-308)



**Fig. 4.** Andrea Bolzoni (Italian, 1689–1760) after Filippo Suzzi (Italian, d. ca. 1752). *Spaccato Scenografico dell'Appartamento Nobile dell'Ill.<sup>mo</sup> Sig. Fortunato de Cervella. . .* From Jacopo Agnelli, *Descrizione delle Grandiose Solennità . . .* (Ferrara: Stamperia di Domenico Bolzoni Giglio, 1736), plate 3. Los Angeles, Getty Research Institute (1385-308)

**Fig. 5.** Detail of fig. 4 showing the small vestibule room (A) and the first grand antechamber (B)

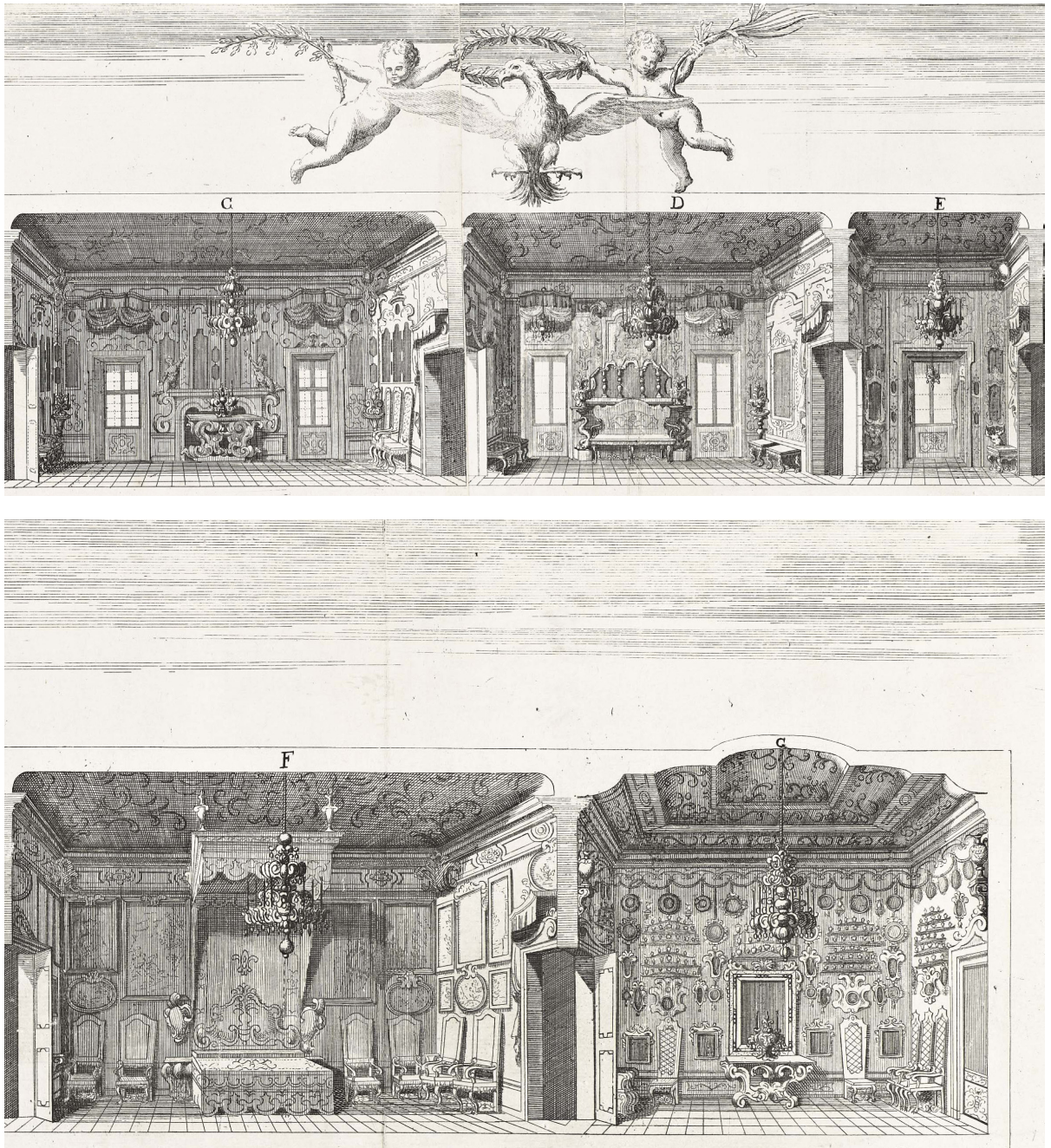


Fig. 6. Detail of fig. 4 showing the second grand antechamber (C), the cabinet of the canapé, or presence room (D), and the antechamber to the master bedroom (E)

Fig. 7. Detail of fig. 4 showing the master bedroom (F) and inner cabinet (G)