

MANCINI, Faustina Lucia

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It was born in Rome, probably on 1 August 1519. The date is derived from the age of death according to the inscription in the Roman basilica of S. Maria in Aracoeli (sixth chapel on the left today voted to S. Michele Arcangelo, but at the time consecrated to St. James): "Vix [it] Ann. XXIII M [enses] III D [ies] V.", and from the date of death, noticed by another source: 10 April 1544. parent names.

The paternal family descended from the ancient Roman nobility. Amayden identifies two branches of the family: the Lucci then Mancini and the Mancini of the ward of St. Angelo; MANCINI had to belong to the first branch, which in fact contributed to the erection of the chapel in S. Maria in Aracoeli owned by Mancini since 1438.

The news about Ms.'s life is very scarce: nineteen-ninety married the leader Pietro Paolo Attavanti, according to the Act of Faith drafted by the notary Stefano de Amannis on 28 February. 1538.

Attavanti's ancestors were Attavanti's miniature, consulted in 1503 for the arrangement of David Michelangelo in Piazza della Signoria in Florence, and Paolo, Provincial Father for Tuscany, of the Order of the Servants of Mary, who died in Florence in 1499.

But MANCINI's fortune is related to the Farnese environment, especially to Cardinal Alessandro, who loved to surround himself with the most beautiful women; and it is no coincidence that MANCINI became the godmother of the Roman Academy of Sentence, which in 1541 under the patronage of A. Farnese had taken the place of Virtue founded by Claudio Tolomei. At the literary association, besides Tolomei, G. Ruscelli, G.G. Clovio, T. Spica, G. Benzi and F.MANCINI Molza. The latter made MANCINI his inspirational muse. Is it perhaps she (whether she is, or not the wife of the Roman Emperor Antonino Pio) the character celebrated in the Rooms above the portrait of Mrs. Giulia Gonzaga, composed in 1532, where Molza exalts the eternal power of figurative arts to the fallen beauty of the mumble: "Intend, how much the world even thinks of the immense beauty of Faustina, and as in every place today resounds / the name of Mammea and Agrippina" (I, 9, 1-2). But the official consecration came in 1537 when Molza transfigured it into the typhoon nymph of the homonymous poem, portrayed in an arcadic pose of valiant retrospective. Of a non-canonical beauty, but of gentle and rare harmony, L. Contile describes it in 1541 in a letter about the feminine beauty addressed to O. Marescotti, in which he celebrates the most beautiful and noble noble castles of Lucre: Lucia Colonna and the Mancini. In contrast to the classic profile of the first, Contile reveals the ineffable origin of the charm of the second: its attractions, "gathered in one, make such harmony that the soul of each one to enjoy it is placed in the eyes of each one who looks at it, and it is the consonance of that face, and of those limbs so big and so beautiful that all Rome at the race moves to see it. "

On the other hand, the rivalry between the two women and the place that the beauty contest occupied in Farnese's social life was evidenced by another letter, addressed by A. Caro still in Molza, May 19, 1543 (Caro, pp. 266 p.). In a mid-tone tone between the world newsstands and the divertissement, Caro describes the tension between the Column and the M, on the background of Sunday Mass, both aware of their own beauty and supported by other parties led by G. Porrino and A. Allegretti.

It is not difficult, on the other hand, to glimpse behind the female competition the overwhelming direction of Cardinal Farnese, in whose circle both Colonna and MANCINI were the subject of continuous artistic celebration. At MANCINI there is a lot of sonnets devoted to decanting as much attention as moral virtues. It is a poetic chain that well plays Farnese classicism, called to transfigure the daily data on an ideal, composed and strongly permeated Platonic-Christian spirituality. A first series of sonnets dedicated to him, signed by Porrino, G. Cenci, Molza and D. Atanagi, and then assembled in the collection by Atanagi himself De the rhymes of several noble poets in Tuscany (Venice 1565) , portrays him in the motion of late redness that he receives her greeting from the young Orazio Farnese; Another piece, signed by the secretary of Pier

Luigi Farnese, A. Filareto, depicts it in a prayer-gathering church (Movea pearls, and beautiful rubies, *ibid.*, II, 47v). Beyond a topical case, sonnets dedicated to MANCINI agree at least to emphasize the intensity of the gaze, the chastity and fascination exerted by the gentle and vernacular ways.

The Farnese commission not only encouraged the only literary production: the fertility of the Mancini theme, as well as the magnificence of Cardinal Alessandro and his fine art culture, witness the figurative works made between the end of the fourth decade and the beginning of the fifth century of the 16th century. MANCINI's most fervent admirers were certainly Clovio, which on April 25th. 1543 wrote to Cardinal Farnese that he had seen her personally at B. Caffarelli's house and asked her to be able to portray him alive to finish the work already started. In a letter dated June 15, clearly linked to the episode, Caro reassured Filareto, and indirectly his master, Pier Luigi Farnese, that a portrait of MANCINI, exemplified on Clovio's design, was ready and would soon be delivered to customer. The mastery of the artist and the beauty of the subject did not fail to inspire the farnesians A. Allegretti (What a wonder, if with your wit, in *De le rime*, II, 54v), G. Cenci (If the house of the Amor, which is part of the *ibid.*, c. 60r) and A. Contarini (son of Giulio, who with fine art and care, *ibid.*, 90v). The unselfish worldman of the cardinal came to want the immortal M in conjunction with Pope Paul III, depicted in Simeon, and another noblewoman beloved by A. Farnese, Settimia Iacovacci, in the Book of Hours, miniaturized by Clovio himself, in the figure of the Circumcision (*Officium Virginis*, New York, Pierpont Morgan Library, Mss., 69, c. 34v).

But the catalytic event for the definitive canonization of MANCINI as an emblem of female beauty and her labile is certainly the death of childbirth, which took place in Rome on Nov. 6th. 1543 (see Vatican Apostolic Library, Ottob lat., 2551, c. 281r).

The first to commemorate in the verse the disappearance were the "Accademici nuovi e gloriosi gloriosi di Latio", according to S. Biondo in the preface letter to the *Rime liggiadre* (Venice, in the name of Apolline, [post 1543], c. AIIv), in which Biondo published some of those anonymous compositions preceded by an illustration depicting a funeral wake and title: *Of the Wonderful Case of the Beautiful Young Manchina Roman Lady* (CCIIv-IIIr). These poetic gifts were re-introduced in the aforementioned *Rime* by Atanagi, where they were attributed to Giovanni Maria Della Valle and Atanagi himself.

But the echo of the story did not fail to inspire the figurative arts: in the church of S. Maria in Aracoeli, MANCINI's husband wanted to commemorate it with a funeral monument in the form of a spire, crowned by a marble head of the deceased, now missing (a summary description can be found in the Vatican Library, Vatican, 8253, I, 254r): to this statue seems to refer to both the sonnet of T. Spica (So the man of a bold sculptor in *De le rhymes*, edited by Atanagi, cf. 82v), as well as that of MANCINI Podiani, (This appellation of strange phenice, *ibid.*, cit., II, 86r). But MANCINI's face appears, according to the statement by Vasari (who, however, erringly named him Claudia), also in the monument that the Farnese wanted to build in witness to their magnificence, or in the Hall of the Farnese Triumphs of the Villa of Caprarola, and particularly in the fresco of Ottavio Farnese's Wedding performed by T. Zuccari. Recently, E. Guidoni proposed to identify in MANCINI the model of the allegory of active life sculpted by Michelangelo for the funeral monument at Julius II, now in St. Peter in Vincoli, Rome. The evocative hypothesis uses the feedback offered by an epigram and a sonnet of the same Buonarroti devoted to the deceased MANCINI (*Rime and Letters*, by P. Mastrocola, Torino 1992, pp. 219).

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