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Across Myths, Allegories and Religious Themes

We are delighted to present a selection of works that touch on a variety of subjects, but which can be defined by the theme of the sacred and the profane. The allegories of *Justice and Peace* are represented both by a terracotta *bozzetto* by Canova's favourite pupil, Rinaldo Rinaldi (1793-1873) and by two figures in bronze by Francesco Righetti (1748-1819), from models by the Genoese sculptor Francesco Maria Ravaschio (1743-1820). In both these cases the sculptors make use of iconographical attributes to identify their personifications, Rinaldi being the more didactic whilst Ravaschio eschews the usual sword and scales to represent *Justice* preferring to make use of the Lictors' *fasces*.

Sculpture, therefore, plays a dominant role in our presentation and this is further illustrated by another piece worthy of mention, the marble *Genius of the Hunt* by the Milanese sculptor Pompeo Marchesi (1790-1858), probably commissioned by the Russian noblewoman Julija Samojlova who had a grand passion for hunting art. Nevertheless, we also have guest appearances by some paintings, such as our *Jupiter and Semele*, work of one of the most famous names in Bologna in the late 18th century, Gaetano Gandolfi (1734–1803). This small canvas, with its

fluid but compact brushstrokes, captures the culminating moment in the mythological tale, when Jupiter, astride an eagle, appears before his lover Semele wielding in his hand the thunderbolt which will kill her.

We move away from mythological works with an early 17th century Italo-Flemish *Cristo Vivo* bronze, with gilt bronze crown of thorns and perizoma, probably intended for private devotion. The fineness of its chiselling and the richness of its colour would be worthy of the most sumptuous of goldsmiths' production, whilst its expressive strength and pathos invite meditation and prayer.

The marble figure of a *Bishop Saint Triumphant over the Devil*, by Antonio Raggi (1624-1686), has a provenance which includes the highly acclaimed art historian and collector Maurizio Fagiolo d'Arco (Rome 1939-2002).

One of the chief experts of the Baroque period and the author of important texts on Giovan Lorenzo Bernini, Fagiolo d'Arco was a notable early 20th century historian and connoisseur of Italian figurative arts who, in 1999, gifted his collection of Baroque art to the Museum of Palazzo Chigi in Ariccia. However, the present sculpture was not part of this donation, but remained instead in his study.



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Rinaldo Rinaldi

**Justice and Peace
Embrace**



IUSTITIA ET PAX OSCULATA SUNT





Rinaldo Rinaldi
(Padua, 1793 - Rome, 1873)

Justice and Peace Embrace

Terracotta; height 56 cm

Signed and dated on the back 'M.DCCCXLV/
Bozzetto fatto e inventato da/ Rinaldo Rinaldi,
on the front the Royal coat
of arms of the United Kingdom
and the inscription 'JUSTITIA.
ET. PAX. OSCULATAE. SUNT'

PROVENANCE: THE Earls of Harewood,
Harewood House, Yorkshire.

The terracotta under discussion in this paper comes from the prestigious collection of the Earls of Harewood who are related to the royal family through King George V's only daughter Mary, the Princess Royal. Marrying Viscount Henry Lascelles in 1922, Mary became the Countess of Harewood when her husband acquired the title of 6th Earl of Harewood in 1929.

Harewood House (Fig. 1), the family seat and one of the largest private residences in the United Kingdom, was built between 1759 and 1771 to a design by John Carr, while the interior decoration was entrusted to the leading Neoclas-

sical architect Robert Adam. Visited both by Queen Victoria, in 1835, and by Czar Nicholas II (J. Jones, 1859), the house recently doubled as Buckingham Palace in the television series "Victoria".

The *bozzetto* under discussion consists of a rectangular base bearing two allegorical figures: *Peace* standing in a frontal position with her torso twisting to the right in the act of embracing *Justice*, who is seated on a stool adorned with lions' heads. The front of the base has a Latin inscription from Psalm 85 illustrating the subject of the sculpture: "*Justitia et pax osculatae sunt*" ("righteousness and peace have kissed each other").



M.DC.CXIV

Bozzetto fatto e inventato da
Rino de' Signori

On one side of the base we see the traditional attributes of *Peace*: the horn of plenty symbolising wealth and abundance and the *caduceus* symbolising peace and prosperity, which is also associated with the Olympian god Hermes (the Latins' Mercury). These are mirrored on the opposite side by the attributes of *Justice*: the double-edged sword or *gladius* symbolising the tenet that justice translates into both a right and a duty and alluding to the strength and power Lady Justice needs to ensure that her decisions are complied with, and equal-armed (thus symmetrical) beam scales alluding to the balance, fairness, order and measure that it is her task to enforce and to safeguard.

The front of the base is adorned with the Royal Coat-of-Arms of the United Kingdom, while the back bears the year 1845 and the legend: *Bozzetto fatto e inventato da Rinaldo Rinaldi*.

The two figures, modelled rapidly and summarily, are remarkable for their clean forms and for their harmonious proportions and gestures, the mark of a style reflecting the precepts of Neoclassicism to which Rinaldi consistently subscribed and which he helped to spread through his work.

The subject matter, addressed in a didactic vein, reflects to perfection the historical and political context of the Victorian era, an age of relative peace among the great powers in the wake of the Congress of Vienna and marked by Britain's unchallenged mastery of the seas subsequently christened "Pax Britannica".

Available sources discuss the subject ("Justice and Peace" in a short biographical article on Rinaldi – C. O. Pagani, p. 342) but make no mention of the original commission, and it is also worth pointing out that the theme addressed in this *bozzetto* with its lofty civic message was very close to Rinaldi's heart:

"Shying away from handling indecent allegories or subjects inspiring lust, he liked his compositions to make their mark on both the intellect and the heart in equal measure." (N. Petrucci 1858, p. 230)



1 Harewood House, Yorkshire

Rinaldo, the son of a woodcarver named Domenico Rinaldi, embarked on his artistic career by studying drawing under Teodoro Matteini and sculpture under Angelo Pizzi at the Accademia in Venice. By 1811 he was in Rome, a *pensioner* of the Napoleonic Kingdom of Italy. The patronage of Leopoldo Cicognara, a close friend of Canova and president of the Accademia in Venice, immediately earned him a place in Canova's *atelier*, where he soon became the master's favourite pupil and played an active role in the workshop's output.

At the same time he began to make a name for himself as an independent sculptor, chiefly with a group depicting *Cephalus and Procris* which won him a prize from the Accademia di San Luca in 1814. The original group has since disappeared, but Rinaldi produced several replicas of it in marble in the course of his career, one such being commissioned from him by the famous *castrato* opera singer Gaspare Pacchierotti. The singer died, however, before the sculpture could be completed and his heirs refused to acknowledge the agreement entered into by the two men, leaving the group on Rinaldi's hands. It was purchased a few years later by the Marquis of Westminster, who brought it to London (R. Ojetti, *Rinaldo Rinaldi scultore*, p. 90). On Canova's death in 1822, Rinaldi and Cincinnato Baruzzi

addressed the task of completing the unfinished pieces in his workshop in Via delle Colonnate, and Rinaldi even took over the workshop itself once the collection of Canova's original plaster casts had been removed to Possagno. The following year he also completed Canova's funeral monument, with the assistance of other artists, in the Basilica of Santa Maria Gloriosa dei Frari in Venice (**Fig. 2**).

Rinaldi enjoyed a long and prolific career, Napoleone Petrucci listing fully 300 works, rang-

ing from groups and statues to portraits and funerary stelae, in 1858 (N. Petrucci 1858, pp. 228-231) but that figure had almost doubled by the end of Rinaldi's life if we are to believe Ione Wald, writing two years before his death (I. Wald, 1871).

Rinaldi enjoyed considerable popularity among his contemporaries, never straying from the

2 J. De Martini, G. Fabris, G. Ferreri A. Rosa, R. Rinaldi, L. Zandomenighi, *Monument to Canova*, Basilica of Santa Maria Gloriosa dei Frari, Venice





path of Canova's figurative legacy at any time in his career, but simply bringing it up to date in a vein of sober elegance and classical dignity inspired by his chosen ideal of beauty and seeking to perfect his own formal and iconographical vocabulary:

"Like Canova and Thorvaldsen, so Rinaldi believes that mythological, allegorical and heroic subjects are best suited to the sculptor's art because they allow him to address the nude, one of the most basic perceptions of beauty. Historical figures in the true sense of the term take second place with him because they leave little room for the artist to exercise his imagination and they demand to be handled with an eye for the truth that raises them only a little way above the portrait, and the servile imitation of nature excludes the ideal. This is the immense advantage offered by figures from Greek mythology, even more than figures from the Gospel who, all of them being historical, demand to be executed as portraits. Not so the figures in Genesis however, who, being more allegorical than historical, more symbol than reality, become confused with the gods of Olympus, thus allowing the artist to give free rein to his creative genius." (I. Wald, 1871)

Rinaldo Rinaldi also handled subjects inspired by 16th century poetry (**Fig. 3**), while in the figurative arts he was attracted by their formal simplicity and their naturalism, turning to them as a source of inspiration for his iconography. Unfortunately, no monographic study of the artist has been published to date, despite his vast output. This omission may be due in part to the fact that he worked for foreign patrons and that much of his work is still unpublished and its whereabouts unknown, appearing only rarely on the art market.



3 Rinaldo Rinaldi, *Erminia*,
The State Hermitage Museum, St. Petersburg

LITERATURE: J. Jones (of Harewood), *The History and Antiquities of Harewood, in the County of York, with Topographical Notices of its Parish and Neighbourhood*, London 1859, pp. 188-193; R. Ojetti, *Rinaldo Rinaldi scultore*, in *Roma artistica*, I (1871-1872), 12, pp. 89-93; C. O. Pagani, *Rinaldo Rinaldi*, in "Rivista internazionale britannica - germanica - slava, ecc. di scienze - lettere - arti", Anno 1876-77, Florence 1877, pp. 340-344; N. Petrucci, *Biografia degli artisti padovani*, Padua 1858, pp. 228-231; I. Wald, *Artisti contemporanei. I. Rinaldo Rinaldi*, in "La libertà", 15 August 1871, p. 2.

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Antonio Raggi

**Bishop Saint Triumphs
Over the Devil**







Antonio Raggi
 (Vico Morcote, Ticino, 1624
 - Rome, 1686)

*A Bishop Saint
 Triumphs Over
 the Devil, 1655-65 ca.*
 Marble; height 110 cm

Inscribed low down on the left-hand
 side of the base: A. Raggi
 PROVENANCE: Maurizio Fagiolo
 dell'Arco collection.

Maestro Giuseppe Ducrot
 has done an integration on the Saint's
 right hand, sculpting the thumb
 and the last two phalanges
 of the index and middle fingers.

While the rediscovery of this remarkable marble statue which once belonged to Maurizio Fagiolo dell'Arco, the great scholar and expert on Rome in the age of Bernini, is an outstanding event in the context of the study of Roman sculpture in the Baroque era, it is nevertheless an object that raises many questions, starting with the subject depicted. It is no easy matter to identify the saint with his hand raised in blessing, his only identifying features a book in his right hand and a devilish figure chained at his feet. His youth – his beardless features speak of a young man of about twenty or thirty – makes it unlikely that he can be identified with St. Augustine or St. Ambrose, who

were consecrated bishops at 42 and 34 and died at over 70 and over 50 respectively (in traditional iconography they are almost invariably depicted as old, or at the very least mature, with flowing beards). Yet the statue's imposing presence suggests that we are looking at one of the Doctors of the Church, and the devil at the saint's feet is in line with the traditional iconography of Augustine and Ambrose as the implacable foes of heresy – although in this instance it does not appear possible to identify the figure at the saint's feet, with an animal's tail in place of his legs, with either the personification of Heresy, who is generally depicted as a woman with unkempt hair and flaccid breasts, or with a generic



heretic. Furthermore, Ambrose generally holds a specific attribute, the scourge, in his hand.

Another decidedly puzzling feature of this statue is its size. Where was such a small marble statue intended for display? On the altar of a church in 17th century Rome, the bishop would have been far too small, nor is it easy to envisage such a statue playing a complementary role in a larger complex. A tomb, for instance, might have been adorned with small allegorical statues – think, for example, of the tombs in the Aldobrandini Chapel in Santa Maria Sopra Minerva – but hardly with the figure of a saint such as the one under discussion here. In that connection, it might be useful to compare our statue with Bartolomeo Cennini's *St. Sebastian*, some 128 cm. high, on the high altar of the small church dedicated to that saint in Boccheggiano, not far from Massa Marittima. The statue

in question was commissioned by an erudite antiquarian called Leonardo Agostini and is dated 1651¹, so it is not too far removed from the period to which (as we shall see below) it seems appropriate that we should date our *Bishop Saint*. Also, it is worth pointing to Giacomo Filippo Parodi's *Flagellation of Christ*, which is 90 cm. high and which is still in the chapel of the Palazzo Reale in Genoa (formerly Palazzo Balbi then Durazzo) where Carlo Giuseppe Ratti saw it.²

1 Astutillo Pellegrini, *Due grandi nomi legati ad un'opera d'arte: Leonardo Agostini e Bartolommeo Cennini*, in "Bollettino della Società Storica Maremmana", 19, 1969, pp. 31–5; Susanna Zanuso, *Bartolomeo Cennini*, in Andrea Bacchi (in conjunction with Susanna Zanuso), ed., *Scultura del '600 a Roma*, Milan 1996, p. 795.

2 Luca Leoncini, entry in *La Passione di Cristo secondo Bernini: dipinti e sculture del barocco romano*, catalogue of the exhibition (Palazzo Incontro, Rome) curated by Giovanni Morello; Francesco Petrucci; Claudio Massimo Strinati, Rome 2007, pp. 66–8, cat. 12.

1a Filippo Parodi, *Sleeping Christ Child*, Cleveland, The Cleveland Museum of Art



But the feature that strikes the most intriguing and (for us) the most interesting chord is unquestionably the inscription which can be seen low down on the left-hand side of the base (carved from the same block of marble as the statue) and which reads: “A. Raggi”. This is unlikely to be the sculptor’s actual signature. Steven Ostrow recently analysed a fair number of 17th century Roman sculptors’ signatures and the results of his research show that none of the great masters of sculpture in the Baroque era in Rome, from Gian Lorenzo Bernini and Alessandro Algardi to Domenico Guidi and Antonio Raggi himself, ever signed their work.³ Naturally there are exceptions, and special importance attaches to the case of Pierre-Étienne Monnot, who has left us numerous signed marble pieces, but he always signed in Latin, generally in capital letters, and usually on a prominent part of the work. And the *St. Sebastian* in Boccheggiano, for instance, has an inscription on the base which reads: “Statuam marmoream divi Sebastiani Romae exculptam – Leonardus Agostini d.d. anno Iubilei MDCLI – Bartolomeus Cennini Florentinus fecit”.⁴ In the inscription on our statue, on the other hand, the artist’s surname has not been Latinised, it is in small letters, and the name has been abbreviated, in addition to which it is missing the traditional letter ‘F’ for ‘fecit’. Thus Raggi’s name may well have been engraved at a later date by the statue’s owners, who may have kept alive what was possibly only an oral tradition suggesting that it was by him. On the one hand, it seems unlikely that the name of Raggi, a sculptor whose rediscovery in the modern era dates back only to than the 1970s (if we ignore a pioneering article by Antonia Nava Cellini published in 1934), would be used in the absence of information confirming the statue’s attribution beyond all reasonable doubt to “Il Lombardo” (the nickname by which this sculptor of Swiss origin was known in Rome). On the other

3 Steven Ostrow, *Sculptors’ Signatures in Baroque Rome: some preliminary observations*, in “Zeitschrift für Kunstgeschichte”, LXXVII, 2014, p. 520.

4 Pellegrini, *art. cit.*, p. 35.



1b Filippo Parodi, *Sleeping Christ Child*, detail of the inscription. Cleveland, The Cleveland Museum of Art

hand, a stylistic analysis of our *Bishop Saint* bears out the attribution to Raggi. Interestingly, Parodi’s *Flagellation of Christ* in the Palazzo Reale in Genoa bears a similar inscription: “J.F.Parodi”, on its base;⁵ the inscription is identical to that which appears on the lower edge of a *Sleeping Christ Child*, again by Parodi (Fig. 1a, 1b), now in The Cleveland Museum of Art but hailing originally from the Durazzo collection.⁶

These two inscriptions (the second of which is in a truly unusual position) cannot be considered to be signatures in the full sense of the term, but are likely to have been added to the statues by the wife of Giacomo Filippo Parodi’s son, the painter Domenico Parodi. Moreover, the attribution to the sculptor who carved the *Sleeping Christ Child* is

5 See note 2.

6 Carlo Milano, entry in *Da Tintoretto a Rubens: capolavori della collezione Durazzo*, catalogue of the exhibition (Palazzo Reale, Genoa) curated by Luca Leoncini, Milan 2004, p. 310, cat. 53.



confirmed by Ratti, and its authenticity cannot be questioned.⁷ Thus the inscription “A.Raggi” may very well have been added to the *Bishop Saint* by one of the sculptor’s heirs or by one of the statue’s earlier owners.

Raggi, who was born in the Canton Ticino in 1628, soon moved to Rome like so many of his compatriots, and began to work in the city in 1643. He is recorded until 1650 both as working in Algardi’s workshop and as being a member of Bernini’s team working in St. Peter’s, although he unquestionably received his initial training at the hands of Algardi.⁸ In that connection, it is worth looking at his *Martyred Female Saints* carved in stucco for Santa Maria dell’Umiltà (1651–2),⁹ which are very close in style to the work of Algardi. Immediately thereafter, Raggi moved firmly under Bernini’s wing, becoming his closest and most loyal assistant from 1652 when, in a famous letter sent to the Este court in Modena, Geminiano Poggi reported that “Il Lombardo” was already the master’s favourite pupil:

[Bernini] names the former [Raggi] the best, for he is young and full of talent and works with great speed: he is taking him for a pupil and says that he uses him in his best commissions, but I felt as he spoke that he would be loath to see him leave Rome, even though he said that if it were a matter of serving Your Highness, he would be more than willing to send him to you, indeed he would have the models of the works made here, supposing that he would work for Sassuolo, which would be akin to loaning him.¹⁰

7 *Ibid.*

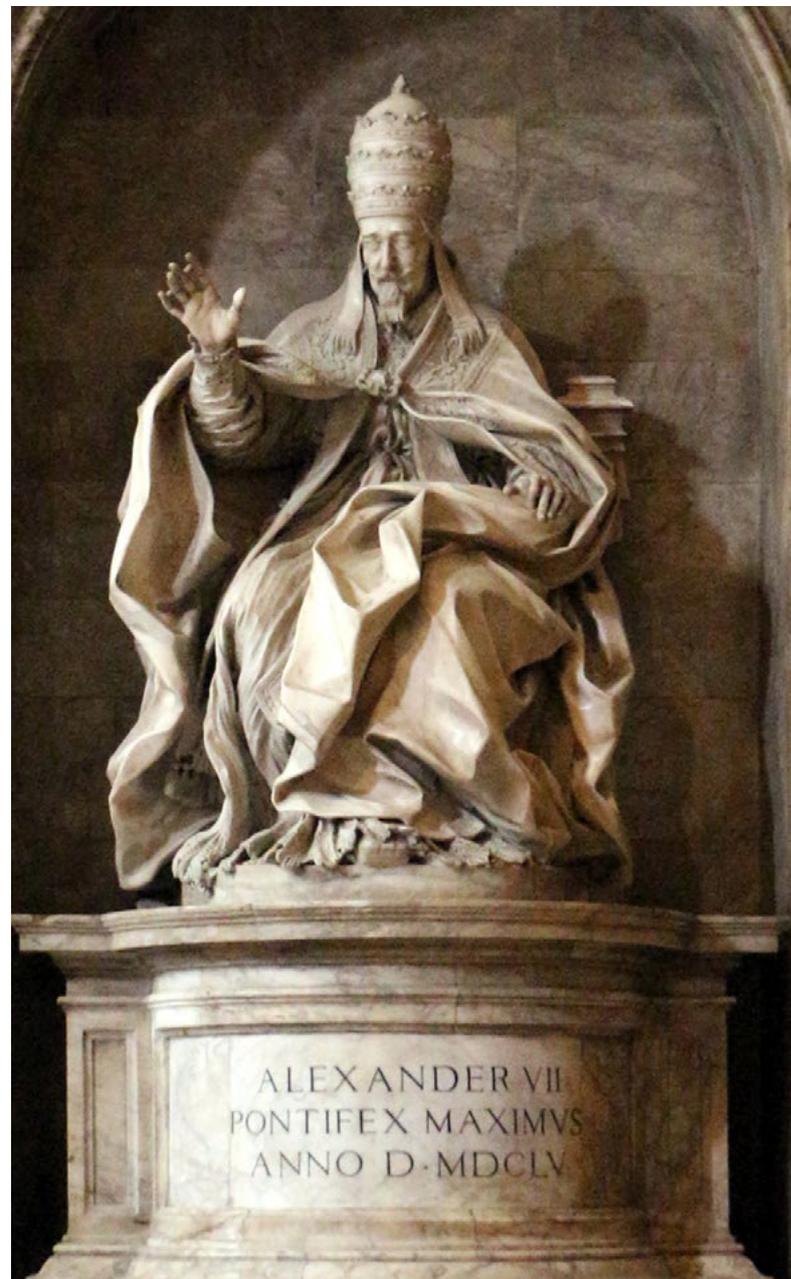
8 For Raggi’s career and, in particular, for his training and transition from the manner of Algardi to that of Bernini, see most recently Stefano Pierguidi, *Gian Lorenzo Bernini e Antonio Raggi alla cappella Alaleona nei Santi Domenico e Sisto*, in “Nuovi Studi”, XVIII/19, 2013, pp. 181–92, with preceding bibliography.

9 Jacopo Curziotti, *Antonio Raggi e le statue di sante martiri in S. Maria dell’Umiltà*, in “Annali della Pontificia Insigne Accademia di Belle Arti e Lettere dei Virtuosi al Pantheon”, V, 2005, p. 269.

10 *Palazzo Ducale di Sassuolo*, edited by Massimo Pironcini, 1982, p. 165, doc. XXII; Andrea Bacchi, *Sculture e apparati decorativi, in Il palazzo di Sassuolo, delizia dei duchi d’este*, edited by Filippo Trevisani, Parma 2005, p. 52.

The *Bishop Saint* under discussion here already betrays the spirit of Bernini in the muted vehemence of the bishop’s attire and in the curve described by the figure of the saint himself, which is striking when one looks at the statue from the left (the side with the inscription). Precisely the handling of the folds in the bishop’s cope echo the masterpieces of Raggi’s mature years, for instance his *Noli Me Tangere* in the Alaleona Chapel in the church of Santi

2 Antonio Raggi upon design by G.B. Bernini, *Alexander VII*, Siena, Cathedral







3 Antonio Raggi, *St. Bernardino of Siena*, Siena, Cathedral, Cappella del Voto

Domenico e Sisto, which has recently been dated to between 1665 and 1674¹¹; but by comparison with the frenetic display of skill achieved by Raggi in the attire of the Magdalen in that group, our *Saint Bishop* appears to belong to a somewhat earlier phase in the sculptor's career. In short, it would

11 See the article mentioned in note 8.

appear that this magnificent, if small, statue can be dated to the later 1660s, when Raggi was still working continuously on Bernini's commissions (for instance the interior decoration of Santa Maria del Popolo). An extremely stringent comparison may be made with regard to the gesture of hand raised in blessing, which as it does so, also raises the bishop's clothing. In that gesture a specific parallel may be drawn with the same detail in the figure of *Alexander VII* which Raggi carved to a design by Bernini for Siena cathedral in 1661–63 (Fig. 2).¹²

Also the position of our figure's legs mirrors that of the legs in a statue of *St. Bernardino* which "Il Lombardo" carved to a design by his master for the Cappella del Voto, also in Siena cathedral, in those same years (Fig. 3).¹³

So while fully conscious of the fact that the utmost prudence is required when faced with a statue devoid of any kind of documentary evidence and carved by an artist whose stylistic development was significant, albeit consistent and with no major fault lines in the courses of his career, it is possible to suggest with a relative degree of certainty that this *Bishop Saint* could be assigned a date close to these works, thus somewhere between 1655 and 1665. Raggi was gradually to move away from the solid plasticity both of this previously unpublished statue and of his *St. Bernardino* in Siena in his more mature and personal sculptures, adopting an elongated, one might almost say "thready", manner which he developed primarily on account of the considerable amount of time that he spent working with stucco, a technique in which he was a master of unparalleled skill.

Andrea Bacchi

12 Monica Butzek, *I monumenti ai papi Alessandro VII, eseguito da Antonio Raggi su modello di Gian Lorenzo Bernini, e Alessandro III di Melchiorre Caffà ed Ercole Ferrata*, in *Le sculture del Duomo di Siena*, edited by Mario Lorenzoni, Cinisello Balsamo (Milan) 2009, pp. 88–91.

13 Alessandro Angelini, *Gian Lorenzo Bernini e i Chigi tra Roma e Siena*, Cinisello Balsamo (Milan) 2008, p. 173; Alessandro Angelini, *La decorazione scultorea della cappella Chigi tra Seicento e Settecento*, in *Le sculture del Duomo di Siena*, op. cit., pp. 77–8.

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Pompeo Marchesi

The Genius of the Hunt











Pompeo Marchesi
(Saltrio, 1790 - Milan, 1858)

The Genius of the Hunt

Around 1830-35
Statuary marble;
height 133 cm

SIGNED: C. P. Marchesi F.

PROVENANCE: Private collection, Milan.

Pompeo Marchesi spent his formative years at the Accademia di Belle Arti di Brera and went on to complete his training under the guiding hand of Antonio Canova in Rome. Returning to Milan in 1810, he embarked on a long and fertile career marked by success and by prestigious public and private commissions. He carved the statues of *St. Philip*, *St. Ambrose* and *St. Ezekiel* for Milan Cathedral, while in 1813 he was employed on the decoration of the *Arco della Pace*, the most important project of the entire Napoleonic era in Milan. Work on the project broke off when the Kingdom of Italy fell in 1814, only resuming under Habsburg Emperor Francis I of Austria when Marchesi was

commissioned to carve a number of reliefs and huge allegorical statues. He also executed the monuments to Emperor Francis I in the courtyard of the Hofburg in Vienna and the Freiheitsplatz in Graz. He taught at the Accademia di Belle Arti di Brera from 1826 to 1857, initially standing in for others but as professor of sculpture in his own right from 1838 to 1852 and ultimately as emeritus professor of sculpture. His many accolades included the title of Knight of the Order of St. Maurice and St. Lazarus conferred on him by King Carlo Alberto of Sardinia in 1832, and Knight of the Constantinian Order of St. George awarded to him by Archduchess Maria Luigia of Parma in 1835.



The Genius of the Hunt is portrayed as a young man standing, adopting a *contrapposto* pose accentuated by the inclination of his torso to the right. His head with its soft locks of hair also turns to the right, his gaze stretching beyond his shoulder to encompass an owl perched on a stand. Sporting a short, draped tunic, the *Genius* holds a bag with various implements associated with hunting. His right foot is crushing a serpent, while a small bird is trapped in a net on the ground. These details suggest that the sculpture is allegorical in nature. The statue strikes a superb balance between the canons of Neoclassicism harking back to Canova and a more contemporary attempt to convey sentiment and reality.

Antonio Musiari, the author of the most recent monograph on Marchesi, has dated the sculpture to c. 1830-35, suggesting that it was commissioned by the Countess Yulija Samoylova (A. Musiari, G. Ortelli, ed. by, *Pompeo Marchesi...*, p. 72), basing his argument on the Russian noblewoman's boundless enthusiasm for the hunt. Yulija Samoylova awarded her most important commissions in the early 1830s, the very years in which Pompeo Marchesi was regularly showing his work at the Esposizioni at the Brera, but while the official catalogues include the numerous works displayed by the sculptor and owned by the Countess, they make no mention of the statue under discussion here.

The plaster model in the Galleria d'Arte Moderna in Milan (L. Caramel, C. Pirovano, *Galleria d'Arte Moderna...*, II, n. 1777, p. 355 and plate) presents several minor differences compared to the final marble version. For example, there are a number of variants in the tunic and different footwear: in the gypsum version the young man wears sandals in the ancient Roman style, while in the marble version he sports slippers with a central button that almost appear to echo the historical paintings of the period. The gypsum model, from the Galleria d'Arte Moderna collections in the Fogliani-Marchesi bequest, was present in the artist's workshop when he died.

Museums with works by the artist include the Kunsthistorisches Museum in Vienna, the Hermitage in St. Petersburg, the Fitzwilliam Museum in Cam-



1 *The Genius of the Hunt*, plaster. Galleria d'Arte Moderna, Milan

bridge, the Galleria d'Arte Moderna in Milan, the Palazzo Reale in Turin, the Palazzo Nuovo in Bergamo, the Pinacoteca Ambrosiana in Milan and the Pinacoteca di Brera in Milan.

BIBLIOGRAPHY: L. Caramel, C. Pirovano, *Galleria d'Arte Moderna. Opere dell'Ottocento*, 3 vols., Milan 1975; A. Musiari, G. Ortelli, ed. by, *Pompeo Marchesi. Ricerche sulla personalità e sull'opera*, Gavirate 2003.

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Francesco Antonio Franzoni

**Pair of Two-Handed
Vases with Lids**





Francesco Antonio Franzoni, *attributed to* (Carrara, 1734 - Rome, 1818)

Pair of Two-Handed Vases with Lids

Statuary marble on bases in black and white Forum granite
Rome, late 18th century
Height of vases 35 cm;
height with the base 38.7 cm

PROVENANCE:

Collection of the Princes of Hessen

The two urn-shaped vases stand on a circular fluted foot; ovoid body decorated on the lower part with lanceolated leaves, with a band of phytomorph medallions above. The neck is smooth; the two handles are bracket-shaped. Lid with leaf motifs. They stand on bases in black and white Forum granite, giving the ensemble an attractive chromatic effect.

An attributive hypothesis for the two vases ascribes them to the Papal marble carver Francesco Antonio Franzoni as there are similarities between the vases presented here and some of his works; however, the documented works by the artist used

to establish the comparison are significantly larger. Franzoni's *Throne of Ceres* (1792, **Fig. 1**), executed starting from two ancient sphinxes, presents two columns at the back with lanceolated leaves identical to those on the vases; similarly, the *Pair of Tables with the Coats of Arms of Pope Pius VI* in marble (1791, **Fig. 2**) have the same flowers alternating with acanthus leaves on the support. It is not just the shared decorative repertoire that connects the vases to this context, but also how the marble is sculpted and the surface treatment. When his successful career as Papal sculptor was brought to an end by the severe economic crisis





Fig. 1 *Throne of Ceres*, Paris, Louvre Museum.



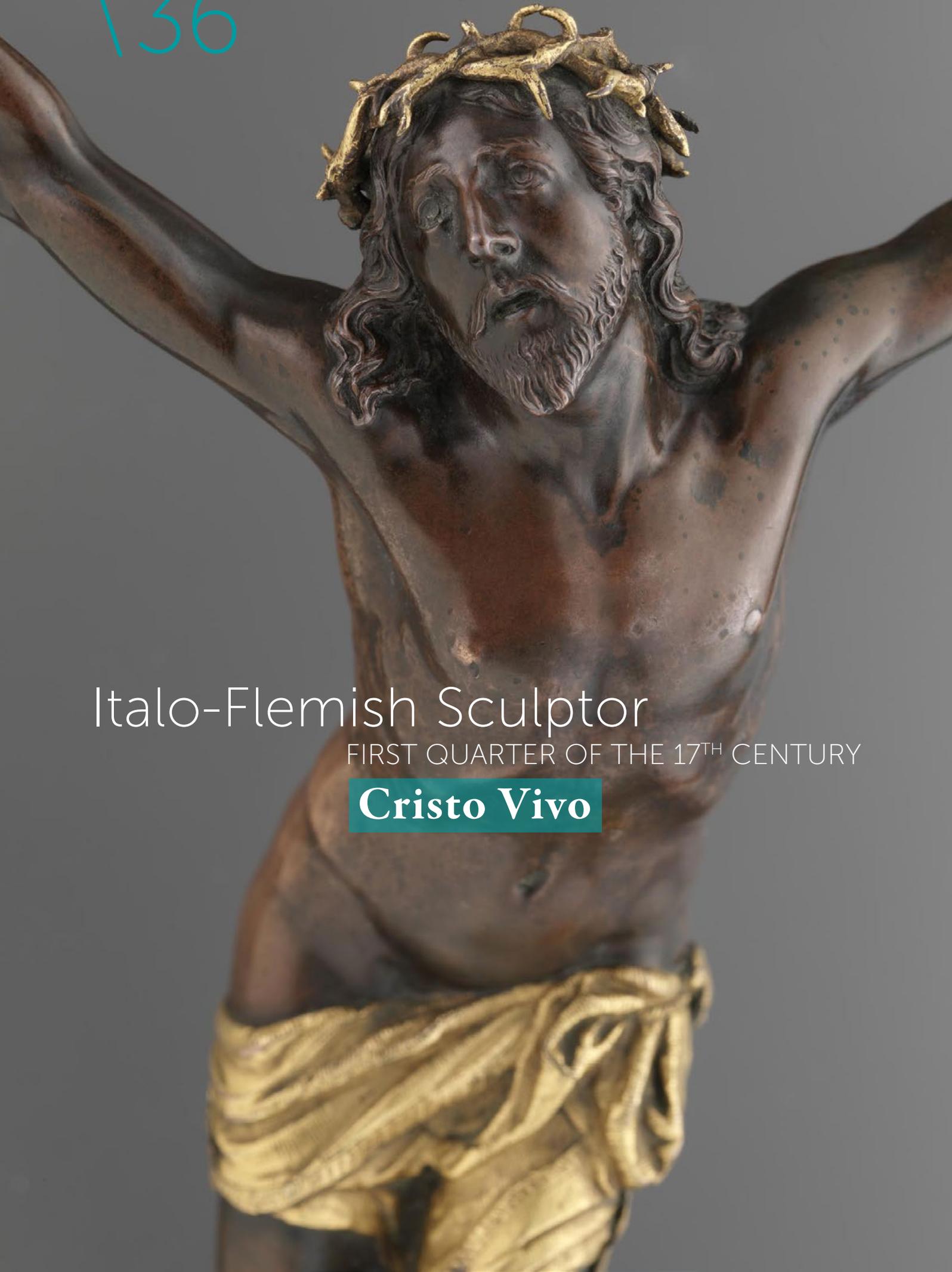
Fig. 2 F. A. Franzoni, *Table (one of a pair)* in statuary marble with the coat of arms of Pius VI; tabletop in verde antico marble from an excavation. Rome, Vatican Museums.

caused by the French occupation of Rome, Franzoni and his brother continued to work as furniture carvers, restorers and antiquarians from the 1790s. Unfortunately, the works of this period are not documented, but given the extremely high quality of the execution it is tempting to think that the two vases were made in the workshop of this great sculptor towards the end of his extraordinary career, brought to a close by circumstances outside his control.

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Rossella Carloni, *I fratelli Franzoni e le vendite antiquarie del primo Ottocento al museo Vaticano*, in "Bollettino dei Monumenti Musei e Gallerie Pontificie", XIII (1993), pp. 220-223;
 Alvar González-Palacios, *Arredi e ornamenti alla corte di Roma*, Milan 2004, pp. 243-259, Figs. 6 and 13;
 Alvar González-Palacios, ed. by, *Fasto Romano*, catalogue of the exhibition, Rome 1991, p. 231, Fig. 206;
 Alvar González-Palacios, *Per Francesco Antonio Franzoni, intagliatore di Pio VI*, in *Antologia di Belle Arti. La Scultura. Studi in onore di Andrew S. Ciechanowiecki*, nos 48-51, Turin 1994, pp. 107-128.

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Italo-Flemish Sculptor

FIRST QUARTER OF THE 17TH CENTURY

Cristo Vivo









Italo-Flemish Sculptor,
FIRST QUARTER
OF THE 17TH CENTURY

Cristo Vivo

Bronze and gilt bronze;

21 x 15.6 cm

Engraved on the back side left
of the Christ's loincloth: ". V†P ."

PROVENANCE: Carlo De Carlo collection,
Florence; Private collection, Milan.

The figure of Christ is in bronze with a translucent patina, the loincloth and the crown of thorns are in gilt bronze.

The Christ, not yet deceased, is here shown with the sight turned towards the sky and a suffering expression. The rib cage is swollen from the effort of hanging on without burdening on the nails of the cross. The well defined veins contributes to empower the emotional feeling of pathos, along with the anatomy of the arched back, which is realized with particular attention.

The drapery of the golden loincloth gently falls on the right side of the Christ, leaving the hip uncovered.

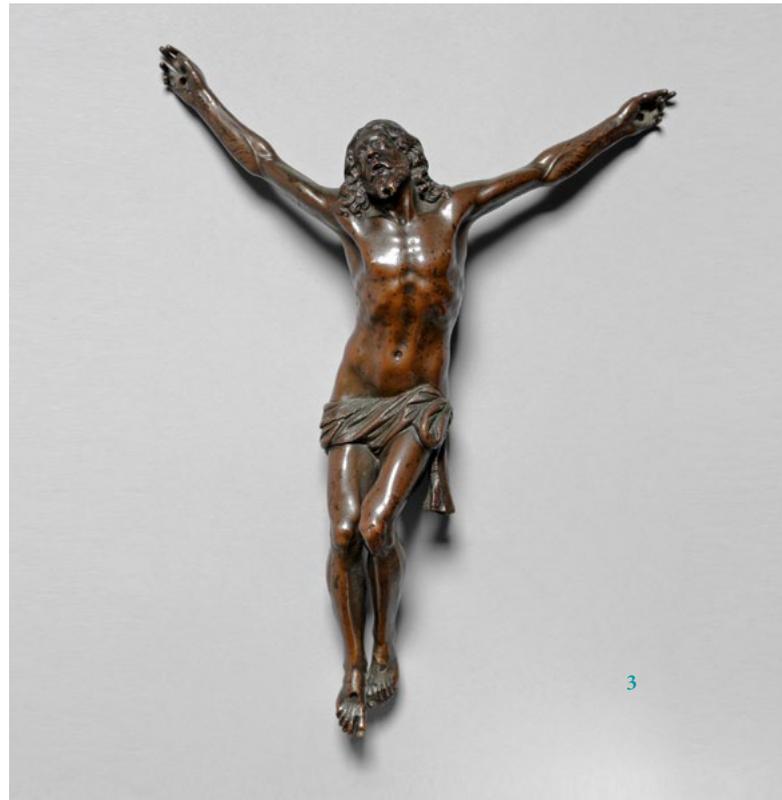
If compared to the Christ figure, the loincloth as well as the crown thorns should have been cast aside. Full of emotional, spiritual and symbolic value, typical elements of the period of belonging (first 17th) this artwork had to be made for a private devotion.

In Italy, bronze crucifixes, mainly spread in Florence from the late 16th, under the guidance of the famous sculptor Giambologna.

His followers, namely Giovanni Francesco Susini, Pietro Tacca and Francesco Fanelli, were then able to keep this tradition alive, also contributing to export in the rest of Europe the model of the Flemish Master.



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4

1 Venice, Galleria Giorgio Franchetti alla Ca' d'Oro (inv.n.br 256), 20,5 x 15,8 x 5 cm

2 London, Patricia Wengraf Ltd,

Christ Crucified, 20 x 18 x 16 cm

3 Cleveland, Cleveland Art Institute, *Christ Crucified*, 20,4 x 15.7 x 5.1 cm

4 *Cristo Vivo*, Florence, private collection



This *Cristo Vivo* once belonged to the well known Florentine antique dealer Carlo de Carlo, who attributed it to the Florentine school of the 17th. Although the provenance and the fine execution would lean in favor of a Florentine artist at the very beginning of the 17th, some expressionistic aspects are instead proper to the Flemish area. In fact, the veins, the raised tendons both on the neck and the arms and also the feet attached to the cross with two different nails, are all part of the cultural heritage of the North Europe. There are other four known examples known that are really close to our *Cristo Vivo*, and all seem to descend from the same prototype. Each of them share the same “S” pose assumed, the tendency of legs toward right, the loincloth’s drapery, the golden details and the realism of the execution.

- (1) Venice, Galleria Giorgio Franchetti alla Ca’ d’Oro (inv. n. Br 256) attributed to the Florentine school of the 17th, this artwork also has the loincloth and the crown of thorns in gilt bronze.
- (2) London, Patricia Wengraf Ltd. Attributed to Francesco Fanelli (Florence 1577-1657). With gilt bronze loincloth but without of the crown of thorns.
- (3) Cleveland Art Institute (inv. n. 1972.350), gift of Heim Gallery, London. This bronze is without of the crown of thorns. Attributed to an anonymous Italo-Flemish sculptor, 17th century.
- (4) Florence, Private collection.

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Gaetano Gandolfi
Jupiter and Semele



Gaetano Gandolfi
 (San Matteo della Decima, 1734
 - Bologna, 1803)

Jupiter and Semele

Oil on canvas; 44 x 30.5 cm

Never relined; original stretcher and frame.

Gaetano Gandolfi was one of the unquestioned champions of Italian painting in the second half of the 18th century. After receiving a solid training at the Accademia Clementina in Bologna in 1760 thanks to his protector Antonio Buratti, he won a trip to Venice where he was able to familiarise at close quarters with the work of the great Venetian masters, from Titian to Tiepolo. He also rubbed shoulders with leading foreign figures, he made the acquaintance of French painter Honoré Fragonard and he enjoyed a bond of immense esteem and friendship with King George III's librarian Richard Dalton, who

commissioned him to draw the most celebrated altarpieces (now in Windsor Castle). The only time Gandolfi ever left Italy was when Dalton invited him to visit London in 1788. He stopped in Paris on his way to England in order to meet the painters of the Académie Royale de Peinture. Gandolfi was modest, retiring and reserved in his private life, yet his art is remarkable for its rich (albeit far from pompous) style abounding in fresh and lively exuberance. He was as much at home with secular as with religious painting, with stories from the Bible as with mythological subjects.

We know of another version of the study (hori-





Fig. 1 Gaetano Gandolfi, *Jupiter and Semele*, private collection

zontal in format, measuring 57.5 x 73 cm) which Donatella Biagi Maino has dated to the 1770s (D. Biagi Maino, 1995; **Fig.1**).

It is interesting to note that, unlike the study under discussion here, it is missing the female figure seen from behind in the middle ground and the two putti holding the curtain. It has been published in: P. Bagni, *I Gandolfi. Affreschi, dipinti, bozzetti,*

disegni, Bologna 1992, p. 282, n. 266; D. Biagi Maino, *Gaetano Gandolfi*, Turin 1995, pl. LXXX-VII, p.375, n.119; D. Biagi Maino, edited by, *Gaetano e Ubaldo Gandolfi. Opere scelte*, exhibition catalogue, p. 95, n. 31, ill., and attendant bibliography; L. Bianchi, *I Gandolfi*, Roma 1936, pl. XL; R. Roli, *Pittura bolognese (1650-1800). Dal Cignani ai Gandolfi*, Bologna 1977, p.128, fig. 276b.

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Francesco Righetti

Peace, Justice











Francesco Righetti
(Rome, 1749 - 1819)

Peace, Justice

Cast to models by Francesco Maria Ravaschio (Genoa, 1743 - 1820)

Two bronze figures resting on a black marble base

SIGNED AND DATED: F. RIGHETTI. F. ROME. 1791

Overall height 32.5 cm (*Peace*); 32 cm (*Justice*)

P *Peace* is portrayed as a woman crowned with a laurel wreath, her right hand gripping the *caduceus*, a symbol of peace and prosperity associated with the Greek god Hermes. Wearing a long tunic with rich drapery, *Peace* rests her left foot on a helmet.

Justice wears a long mantle over her tunic covering both her shoulders, her hair caught up in soft locks and parted in the middle. Her left hand rests on a lictor's *fasces*.

Both bronzes are signed by Francesco Righetti

and bear the date 1791. This genre of figure is somewhat unusual in the context of his vast output, in fact so much so that neither of the two figures is mentioned in the Catalogue containing a list of small bronzes offered for sale in 1794.

The statues are, in fact, part of a non-serial production by the great Roman bronzesmith which we hear about from the Genoese man of letters Federigo Alizeri. Alizeri tells us in the life of the sculptor Francesco Maria Ravaschio in his *Notizie dei professori del disegno in Liguria dalla fon-*





Fig. 1 Francesco Maria Ravaschio, *Angel Holding a Candelabrum*



Fig. 2 Francesco Maria Ravaschio, *Charity*, church of Santa Maria Assunta, Genoa

dazione dell'Accademia that Francesco Righetti cast a number of figures in bronze to models by Ravaschio for a *Triumph*.

To mark the coronation of Genoese Doge Michelangelo Cambiaso (1791–3), Francesco Maria Ravaschio modelled four allegorical figures – to a design by the architect Santino Tagliafichi and under the supervision of Angelica Kaufmann – for a centrepiece which the city’s noble families were offering as a gift to the Doge. The figures in question were *Justice*, *Peace*, *Abundance* and *Charity* and Francesco Righetti, the greatest bronzesmith of his age, was commissioned to cast them. The two figures, albeit bearing attributes not customarily associated with them in traditional iconography, display a style typical of Ravaschio’s sculpture, where Neoclassical composure still shows traces of the late Baroque tradition (Figs. 1, 2).

Francesco Maria Ravaschio was born in Genoa in 1743 and is likely to have trained in the workshop of Anton Maria Maragliano’s pupil Pietro Galeano, although he also had a certain amount

of academic training, having enrolled at the city’s Accademia Ligustica di Belle Arti in 1757. He was a highly prolific sculptor and worked with several of his contemporaries. In the course of his career he received both private commissions from the Genoese aristocracy for works to adorn their palazzi and public commissions for churches and other religious establishments.

Francesco Righetti was born in Rome to a family from Rimini on 11 June 1749. He was living in Via della Purificazione in 1780, the year in which his son and future partner Luigi (who, together with his father, was to become Canova’s foundryman) was born. Righetti received his credentials as a silversmith in 1783, but he had already been working as a foundryman for several years by then. He was commissioned a number of copies of life-size Classical statues for the Dutch residence of banker Henry Hope in 1781, and two of these caught the eye of Pope Pius VI the following year. An important commission for Russia is recorded in 1786. Numerous models of his work are to be found in a printed cata-



logue which he had published in French in 1794, dedicating it *Aux Amateurs de l'Antiquité et des Beaux Arts*.

Righetti was appointed master of the Vatican Foundry in 1805, taking the place of Giuseppe Valadier who had retired voluntarily, and became one of Rome's most important bronze-smiths. An extremely skilled artist, he specialised in the production of bronzes after the Classical statuary that was so popular at the time, and his work was much sought-after by gentlemen conducting the Grand Tour. While his bronzes tend to be smaller than the originals, they invariably maintain a sculptural character and a sense of grandiose monumentality which lifts them out of the realm of mere decoration and adornment. The crowning achievement of Francesco Righetti's career was unquestionably a cast of the large

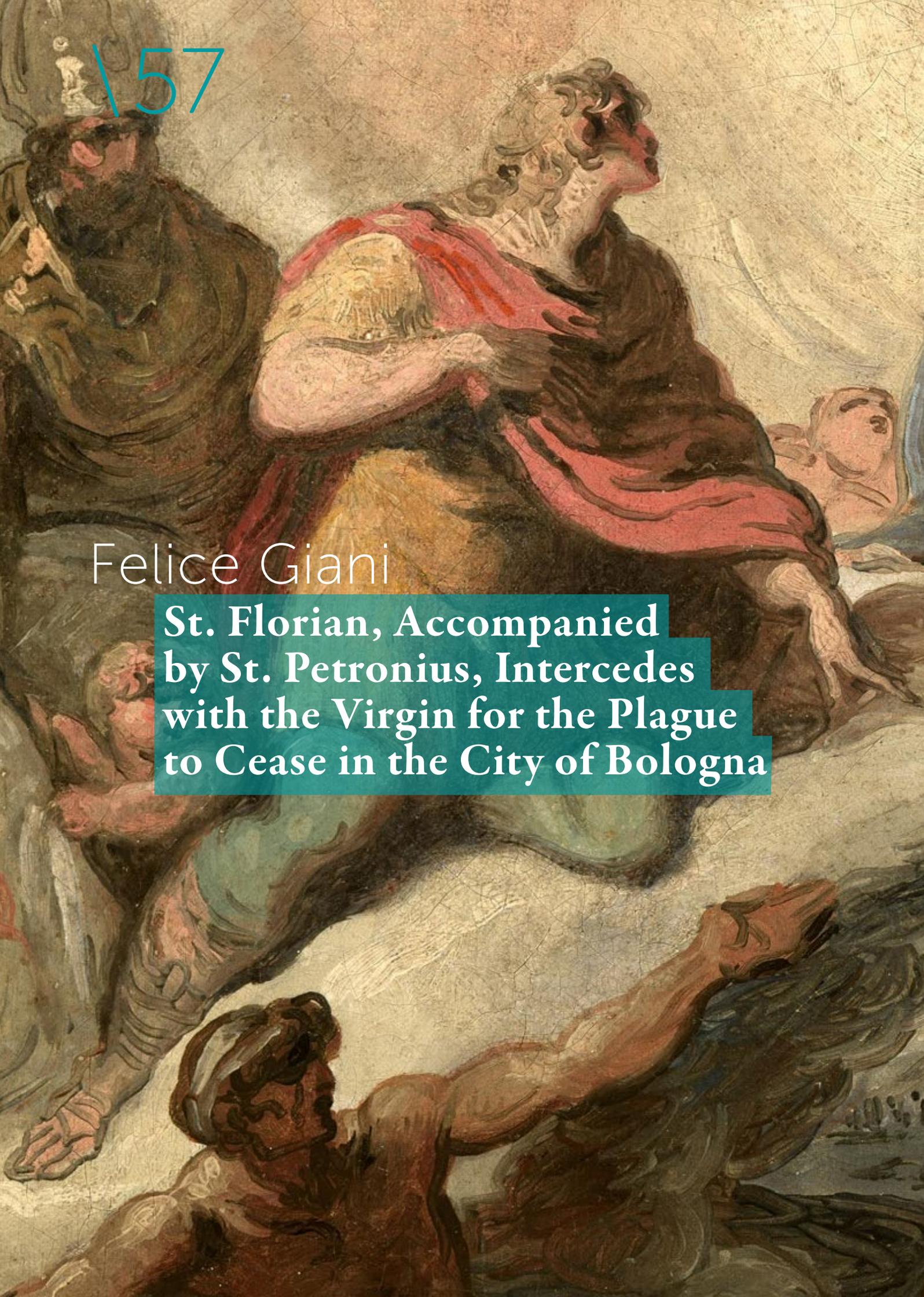
horse for Canova's equestrian monument to Charles III in Naples, the preparatory work on which got under way in June 1816. Righetti worked on it with immense enthusiasm and dedication, and in view of the excellent result achieved in casting it, he decided to stay on in Naples for a few months. He fell ill shortly thereafter, however, and on 26 September 1819 he decided to return to Rome, where he died on 25 November of that same year.

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Felice Giani

**St. Florian, Accompanied
by St. Petronius, Intercedes
with the Virgin for the Plague
to Cease in the City of Bologna**







Felice Gianì

(San Sebastiano Curone, 1758 - Rome, 1823)

St. Florian, Accompanied by St. Petronius, Intercedes with the Virgin for the Plague to Cease in the City of Bologna, ca. 1790

Oil on canvas; 36 x 30.5 cm

PROVENANCE: Private collection.

No attribution problem attaches to this study because Felice Gianì's tight, summary style of painting and his ability to use a brush charged with paint without any trace of a detailed preparatory drawing are instantly recognisable.

Gianì – who was also a great decorator of interiors

and a tireless draughtsman – painted relatively few easel works and most of those were on paper, thus putting this oil on canvas study in a class of its own. I imagine that the subject matter can be interpreted as relating to an outbreak of the plague in Bologna, given the presence in the background of a city



with towers closely reflecting the standard image of Bologna and the presence of that city's two patron saints: Bishop St. Petronius preceded by the city's banner with a lion rampant crowned, and St. Florian whose cult is recorded in the city from the 12th century. Both saints, Petronius and Florian, are also portrayed in the large and famous votive standard known as the "Plague Altarpiece" painted by Guido Reni for the Basilica of San Domenico after the plague of 1630 (and now in the Pinacoteca Nazionale di Bologna).

Giani's composition betrays a Baroque approach: see for example, in the superb foreground, the expanse of plague victims in a violent clash of light and shadow reflecting the iconographic models of the 17th century, starting with Mattia Preti. In the upper part of the canvas, on the other hand, the luminous, sunny palette points to Giani's formative years in the Gandolfi's circle in Bologna. Thus we may date this small painting (possibly an ex voto) to the 1790s. Far from being a preparatory work for a more demanding picture, like almost all of Giani's smaller pictures it was intended for a tight circle of friends and connoisseurs.

Felice Giani was born in 1758 in San Sebastiano Curone near Alessandria, then an imperial fief belonging to Prince Andrea Doria Pamphili who was to become Giani's protector in Rome. Giani

is recorded in Bologna in 1778, where he studied under Domenico Pedrini and Ubaldo Gandolfi. After winning a prize at the Accademia Clementina for his *Baptism of Christ* (now in the Accademia di Belle Arti in Bologna) in 1779, he moved to Rome in 1780. His crucial formative years fall between his arrival in the papal capital and his first summons to Faenza in 1786 (it was in Faenza, not far from Bologna, that Giani was to produce some of his masterpieces in the field of interior decoration).

Pompeo Batoni, Cristopher Unterperger and the architect Giovanni Antonio Antolini were Giani's openly stated models and referees in Rome, yet his work dateable to the 1780s reveals a more complex picture of his cultural associations, stretching from the northern European painters in Füssli's circle to Cades, Giovan Battista Dell'Era and Angelica Kauffmann.

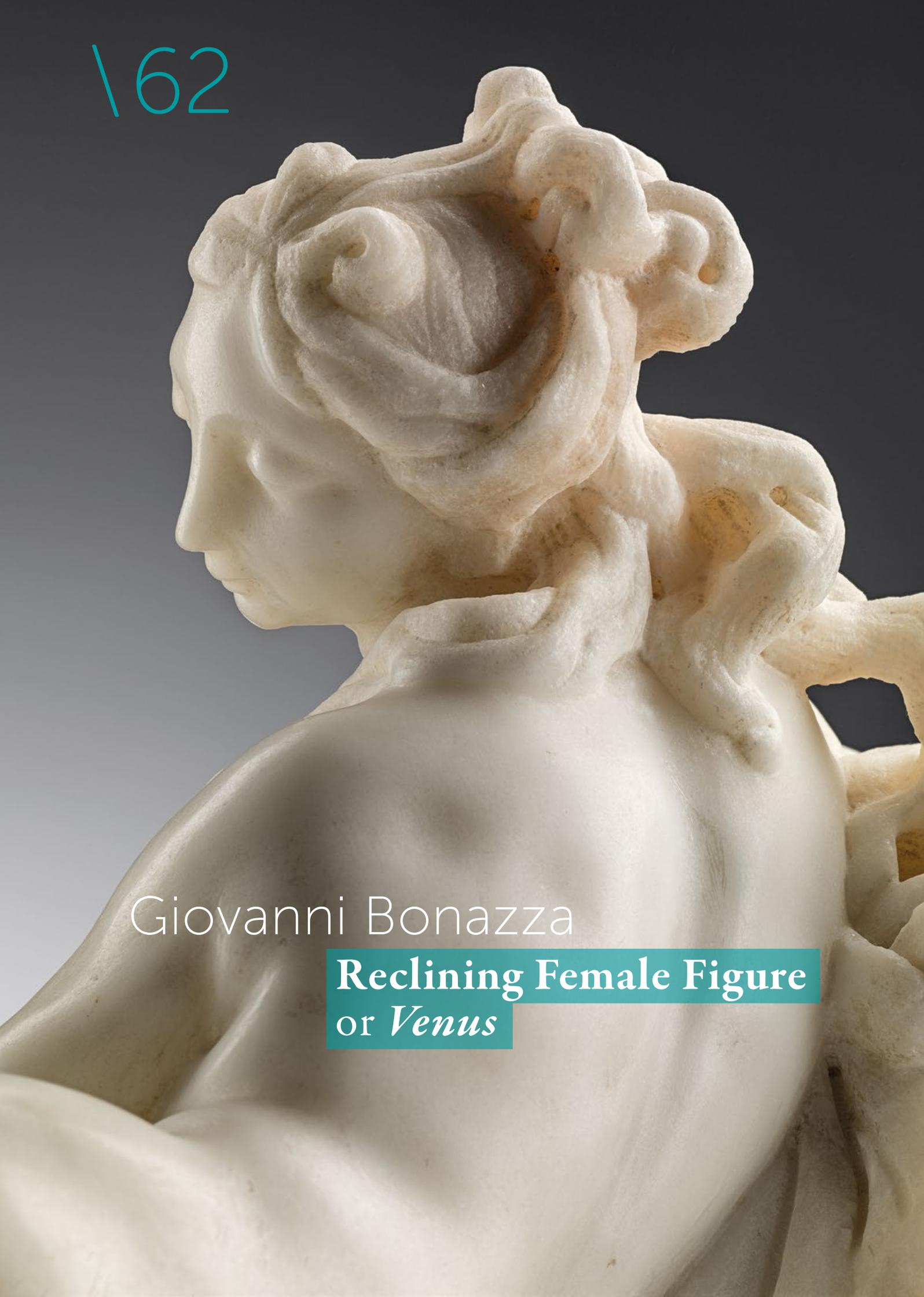
From the 1790s onwards interior decoration was to become Giani's preferred field of action, an extremely successful field in which he played a truly pioneering role, drawing the residences of the Napoleonic era which he decorated in Italy into the context of an avant-garde civilisation capable of competing at the international level.

Anna Ottani Cavina

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Giovanni Bonazza

Reclining Female Figure
or *Venus*







Giovanni Bonazza

(Venice, 1654 - Padua, 1736)

Reclining Female Figure or Venus, ca. 1700

Marble; h. 23.5 x 47 x 20 cm

Base in "Bleu Turquin" marble and gilded bronze, France, early 19th century; h. 9 x 23.5 x 49 cm

This small sculpture in the round portrays a beautiful woman reclining on the ground surrounded by rosebuds; her right arm rests on a tree trunk, her drape, which falls from the tree to protect her nude body from contact with the earth, partially covers the upper part of her legs. The woman, clad in no more than her own beauty, can be identified as a *Venus* for the presence of the roses, one of the goddess's iconographical attributes. Her long hair, adorned with a ribbon at the centre of her head, is gathered in an exuberant and elaborate hairstyle; her left foot wears a sandal whilst its companion rests on

the ground. The figure reclines in a very elegant pose, deep in solitary contemplation, emphasised by her lowered gaze.

Both for the typology of the sculpture and the peculiar treatment of the surfaces this *Venus* resembles the artistic production of Giovanni Bonazza, whose works include a series of small marbles on different subjects consisting of representations of reclining figures. These include a *Reclining Nymph* in the Dallas Museum of Art (Dallas; **Fig. 1**), a *Venus and Cupid* in the Museum für Kunst und Gewerbe (Hamburg; **Fig.**



2), and three sculptures depicting the *Penitent Magdalene* in the Musei Civici in Padua, one of



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1 Giovanni Bonazza, *Reclining Nymph*, Dallas, Dallas Museum of Arts

2 Giovanni Bonazza, *Venus and Cupid*, Hamburg, Museum für Kunst und Gewerbe

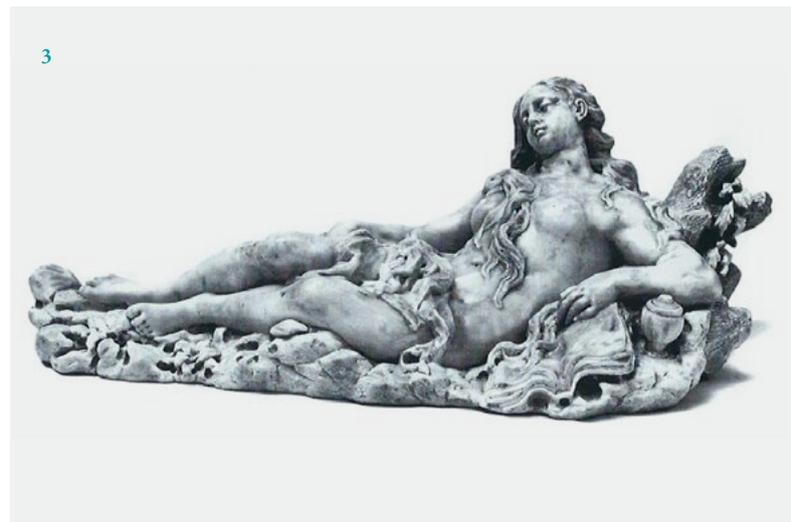
which (Fig. 3) in particular seems to be an ideal companion piece to a *Penitent St Jerome*, signed and now in the University Library of Padua. Also worth mentioning for its extraordinary quality is another *Penitent St Jerome* in the Monastery of San Francesco in Rovigno (Istria; Fig. 4). There are close resemblances between our *Venus* and the aforementioned sculptures: the eyes, the curve of the eyebrows, the form of the cheeks and mouth of the Dallas *Nymph* (Fig. 1) are almost

identical to those of the *Venus* under consideration here, as is the treatment of the flesh. In the pose, but also in the modelling of the body and the joints, the *Penitent Magdalene* (Fig. 3) resembles a religious version of the *Venus*, and even the rendering of the ground with the extreme thinning of the marble where the feet rest are very similar in the two sculptures.

In chronological terms, the sculpture can be dated to between the late 17th century and the first decade of the following century. Like the other works mentioned above, our *Venus* presents the discursive freshness and the effervescent

3 Giovanni Bonazza, *Penitent Magdalene*, Padua, Musei civici
4 Giovanni Bonazza,

Penitent St Jerome, Rovigno, Monastery of San Francesco





and melancholy elegance peculiar to Giovanni Bonazza's style.

Much inspired by the great Venetian painting of the 16th century, and especially by Titian, the artist succeeds in working the marble with remarkable coloristic effects achieved through the varied treatment of the material: the polished flesh, which takes on a *sfumato* appearance, seems modelled in wax rather than sculpted; the other parts of the composition, such as the tree trunk, the drape and the ground, are worked with a chisel and drill. The differing refraction of light on the surface of the marble creates beautiful chiaroscuro effects.

During his career, the artist worked frequently on public religious commissions in Padua, as we shall see, but was also asked to execute works on a variety of subjects by enthusiasts and collectors in the city. These small and exquisite marbles, which we can divide into two groups, those on mythological subjects including the *Venuses* and a group of marbles with figures intended for meditation such as the *Saints*, seem to be aimed at educated private collectors.

Giovanni Bonazza began his studies in Venice, under the guidance of Giusto Le Court, and during his early training was much influenced by Filippo Parodi. He lived in Venice until 1696, when he settled in Padua, where he worked a great deal in the Basilica of Sant'Antonio and established himself as the most important sculptor active in the city. He received numerous commissions for the churches of Padua, among which we could mention the altar of the *Addolorata* in the church of the Servi, begun in 1703, with a reclining *Angel*. For the same church, he made a polychrome wooden *Crucifix* and the *Angels* at the sides of the high altar. Among the many, he worked in the churches of the Grazie, of the Carmine and Santa Maria del Torresino. Though he mainly executed religious sculptures, he also created numerous garden statues and was among the Venetian sculptors commissioned to supply pieces for the Russian imperial gardens. In 1718 he sculpt-

ed *Adam* and *Eve* for a fountain at Peterhof and the following year, for the Summer Garden in St Petersburg, he executed *Dawn*, *Afternoon*, *Midday*, *Night*, and the *Delphic Sybil*. In 1720, for the gardens of Villa Pisani at Stra, he sculpted 12 colossal statues in Custoza stone representing various gods. He died in Padua where he was buried in the church of San Michele Arcangelo.

The oval base on which the sculpture rests, made of "Bleu Turquin" marble with a lavish decoration of gilded bronze, is French and dates to the early 19th century.

State of conservation: excellent.

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