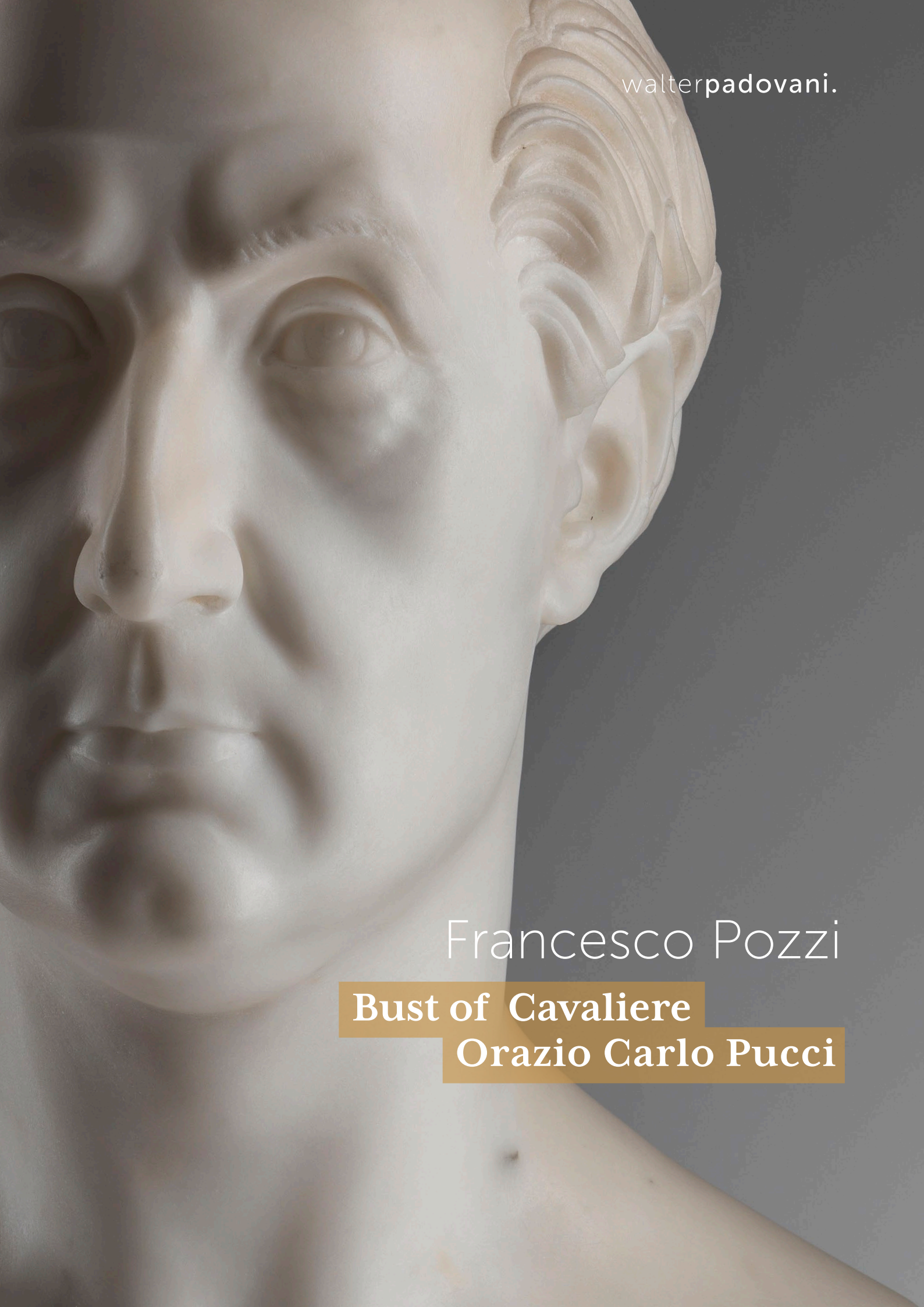


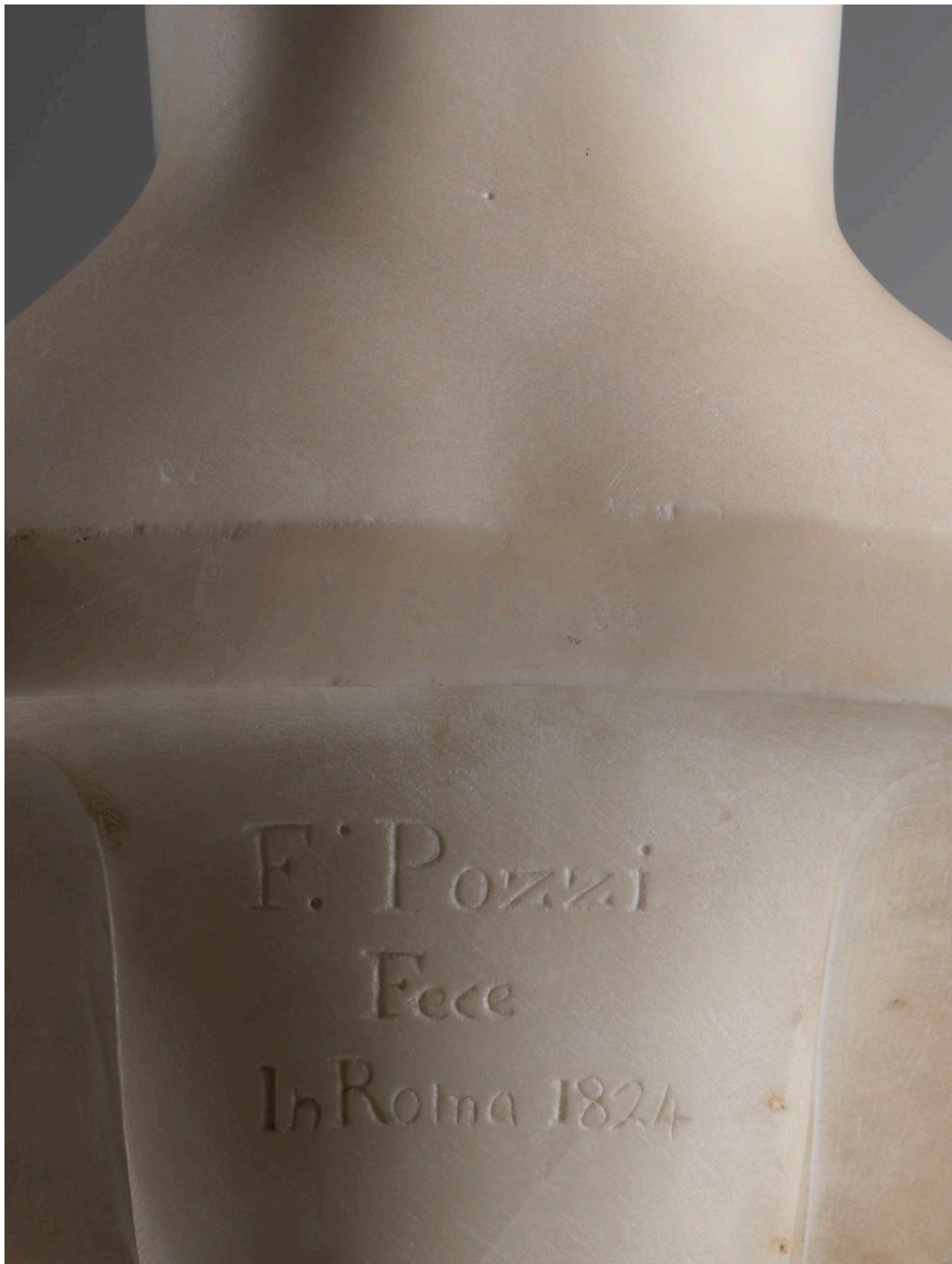
A close-up photograph of a marble bust of Francesco Pozzi. The bust is shown from the chest up, facing slightly to the left. The marble is a light cream color with some darker veining. The features are finely carved, showing a high forehead, deep-set eyes, a straight nose, and a slightly downturned mouth. The hair is styled in a wavy, classical manner. The background is a dark, solid color.

walterpadovani.

Francesco Pozzi

**Bust of Cavaliere
Orazio Carlo Pucci**







Francesco Pozzi

(Portoferraio, 1790 - Florence, 1844)

Bust of Cavaliere Orazio Carlo Pucci

1824

White marble; height 61.5 cm

INSCRIBED: «Cav[alie]re Orazio Carlo de' M[arche]si: Pucci»

SIGNED AND DATED: «F[rancesco] Pozzi / Fece / In Roma 1824»

PROVENANCE: Florence, Palazzo Serristori.

LITERATURE: Alessandro Volpi, *All'origine di una scelta.*

Le relazioni fra Cosimo Ridolfi e Orazio Carlo Pucci, primo direttore della Cassa di Risparmio di Firenze, in «Rassegna Storica Toscana»

(special issue: *Cosimo Ridolfi agronomo e politico a 150 anni dalla scomparsa*), LXI, 2, 2015, p. 225; Gabriella Tassinari,

Un ignoto incisore di gemme: lo scultore e ceroplasta Francesco Pozzi,

in «MDCCC 1800», IX, 2020, p. 11; Silvestra

Bietoletti, *Attorno alle opere "fiorentine" di Antonio Canova*,

in *Il culto del Bello. Antonio Canova, Giovanni degli Alessandri*

e l'Accademia di Belle Arti di Firenze, exhibition catalogue (Florence, Accademia di Belle Arti, 30 June – 8 October 2022), ed. by Sandro Bellesi, Florence 2022, p. 14;

Sandro Bellesi, Gabriella Tassinari, *Francesco Pozzi*, Florence 2023, pp. 113–115, cat. 16.

Signed and dated 1824, this marble bust by Francesco Pozzi portrays Cavaliere Marchese Orazio Carlo Pucci (1775–1845), a member of one of Tuscany's most influential families and a prominent figure in the cultural, social and economic life of early nineteenth-century Florence. Pucci was the son of Orazio Zanobi Pucci (1731–1809), who belonged to a cadet branch of the marquessal line descended from Senator Giulio di Niccolò Pucci, and Maria Settimia di Poggio Baldovinetti (1752–1827). He married Anna Spanzotti, widow of Aurelio Bossi, and adopted her son Carlo Bossi, whom he named as heir to his estate and to whom he passed his surname and arms. Deeply engaged with the philanthropic and educational concerns of his day, Pucci joined the Accademia dei Georgofili in 1807 and was made an honorary member in 1840; he also served as

president of the Florentine Society for the Promotion of Mutual Instruction.

Pucci is remembered above all, however, for his role in the foundation and early development of the Cassa di Risparmio di Firenze. Established on 30 March 1829 to protect and encourage private savings, the institution counted him among its founding members and appointed him its first director. He remained in office until 1834, when he succeeded Cosimo Ridolfi as president of the board. Re-elected several times, Pucci led the Cassa for the following decade, stepping down only in December 1844 as his health declined. He was then unanimously appointed honorary president of both the institution and its board, while retaining the right to take part in deliberations and to vote — a distinction that acknowledged the esteem earned through his long and devoted service.¹

Pozzi's own career, though relatively brief, was remarkably productive. Born in Portoferraio in 1790, he entered the Accademia di Belle Arti in Florence at an early age and trained there from 1807 to 1816 under the sculptors Francesco Caradori and Stefano Ricci.² During the same period he also studied gem engraving with Giovanni Antonio Santarelli.³ Following his early successes in Tuscany — notably the prize-winning plaster model of the *Statue of Dante Alighieri* (1812) — Pozzi won the competition in 1816 for a four-year scholarship to study in Rome, where he remained for many years, well beyond the formal term of the award. His Roman sojourn brought him into contact with the leading sculptors of his day, above all Antonio Canova and Bertel Thorvaldsen. During these years Pozzi completed several



1. Attributed to Giuseppe Bezzuoli, *Portrait of Francesco Pozzi* (?). Formerly Florence, Galleria Marletta.

highly admired works that were promptly sent to Florence, including the plaster model of *Cyparissus* (1818) and the group known as the *Bacchante* (1819–20), both now in the Galleria dell'Accademia. His years in the papal city also enabled him to strengthen his friendships with other Tuscan students, foremost among them Giuseppe Bezzuoli, who at about this time paid tribute to his friend in a lively painting, tentatively identified as a *Portrait of Pozzi* [fig. 1].⁴ Among the most distin-

1 For the fullest biographical account, see in particular Alessandro Volpi, *All'origine di una scelta. Le relazioni fra Cosimo Ridolfi e Orazio Carlo Pucci, primo direttore della Cassa di Risparmio di Firenze*, in «Rassegna Storica Toscana» (special issue: *Cosimo Ridolfi agronomo e politico a 150 anni dalla scomparsa*), LXI, 2, 2015, pp. 217–234. For the history and genealogy of the family, see Donatella Arnetoli, *La famiglia Pucci*, Florence 2002, *passim*.

2 For a detailed and up-to-date biography, see Sandro Bellesi, *Biografia e attività scultorea*, in Sandro Bellesi, Gabriella Tassinari, *Francesco Pozzi*, Florence 2023, pp. 7–31.

3 On this particular aspect of Pozzi's activity, see Gabriella Tassinari, *Un ignoto incisore di gemme: lo scultore e ceroplasta Francesco Pozzi*, in «MDCCC 1800», IX, 2020, pp. 5–46.

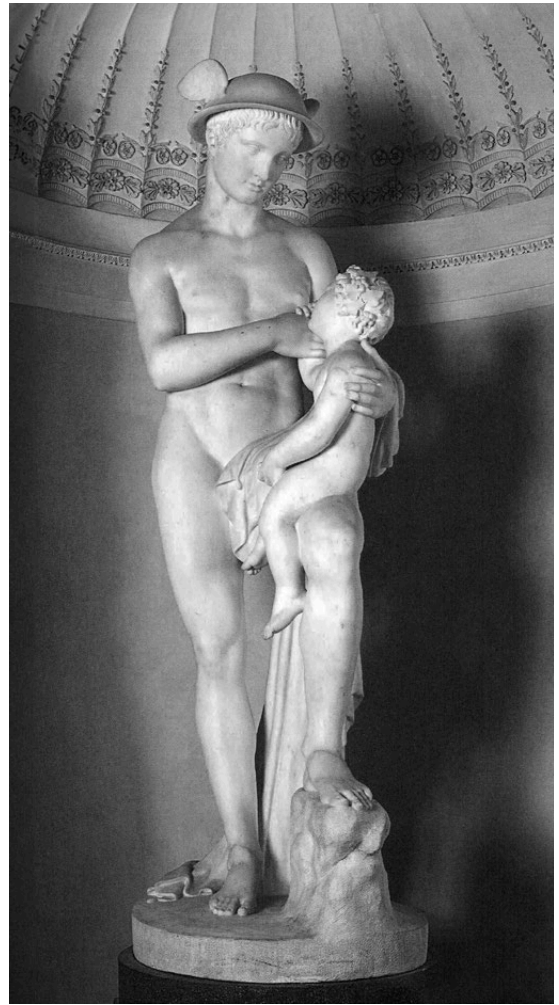
4 S. Bietoletti, in *Fascino ed eleganza nell'arte in età neoclassica*, exhibition catalogue (Florence, Galleria Marletta), ed. by Sandro Bellesi, Florence 2022, pp. 42–47. We are grateful to Galleria Marletta, Florence, for supplying the photograph of Bezzuoli's painting reproduced here.



E. Pozzi
Fecit
In Roma 1824



2. Francesco Pozzi, *Mercury and the Infant Bacchus*, before 1820.
Florence, Palazzo Pitti, Galleria Palatina.



3. Francesco Pozzi, *Cyparissus*, 1818.
Florence, Galleria dell'Accademia.

guished works of these Roman years was *Mercury and the Infant Bacchus*, commissioned directly by Ferdinand III of Habsburg-Lorraine and greatly admired by Pozzi's contemporaries.⁵ Signed and dated 1820, the life-size marble entered the Grand Ducal collections soon after its completion and remains today in the Galleria Palatina at Palazzo Pitti [fig. 2]. Together with *Cyparissus* [fig. 3] and the *Bacchante*, it ranks among Pozzi's earliest mature achievements. Deemed worthy of 'the sovereign's approval and the endorsement

of connoisseurs', *Mercury and Bacchus* displays, in the clarity of its forms and the classical poise of its composition, the sustained study of ancient sculpture that marked Pozzi's Roman training.⁶ The first known reference to *Jupiter and Antiope* occurs in a letter Pozzi sent from Rome to Florence in 1821, when work on the group had only just begun.⁷ Drawn from one of the more overtly erotic episodes in Ovid's *Metamorphoses*, the sculpture was later singled out in Pozzi's obituary as one of his «most carefully considered and commendable»

5 Bellesi, Tassinari 2023, cited in note 2, pp. 73–76, cat. 5.

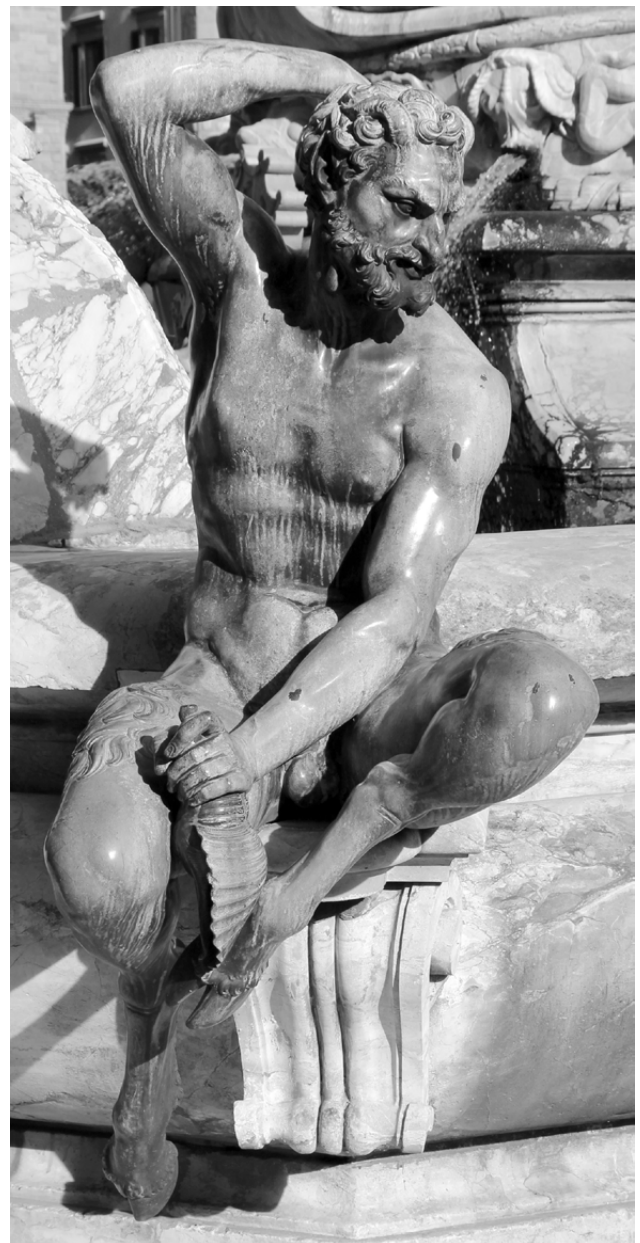
6 The sculpture, acclaimed by Melchiorre Missirini and Enrico Saltini, was also praised in Pozzi's obituary published in 1844 in the «Giornale del Commercio»; see *ibid.*, p. 76, note 8.

7 *Ibid.*, pp. 89–91, cat. 9.



4. Francesco Pozzi, *Jupiter and Antiope*, 1828.
Formerly Stuttgart, Berg collection.

works, while Filippo Moisé ranked it among «the finest creations» of those years. Not completed until 1828, the group was subsequently alienated from the Grand Ducal collections and eventually reached Villa Berg in Stuttgart, by a route that remains unclear [fig. 4].⁸ As Eike Schmidt has observed, the physiognomy and pose of Jupiter —



5. Francesco Pozzi, *Satyr*, 1834. Florence,
Piazza della Signoria, Fountain of Neptune.

transformed into a satyr in order to seduce Antiope — recur in another figure conceived by Pozzi at almost exactly the same moment. The model for this second work was commissioned in 1828: the bronze *Satyr* later installed, in 1834, on the rim of Bartolomeo Ammannati's *Fountain of Neptune* in Piazza della Signoria [fig. 5].⁹ Pozzi had

⁸ The work later passed through the Galleria Cesare Lampronti in London; see *ibid.*, p. 90, note 9.

⁹ *Ibid.*, pp. 124–127, cat. 20.



6. Francesco Pozzi,
Portrait of Orazio Carlo Pucci, 1824.



7. Francesco Pozzi, *Portrait of Maria Luisa Carlotta of Bourbon*, c. 1824. Lucca, Museo Nazionale di Palazzo Mansi.

been entrusted with replacing one of the fountain's eight original bronze figures, a commission of considerable prestige. Rather than attempting to imitate its sixteenth-century companions, he produced a figure unmistakably of his own time yet remarkably at ease among Ammannati's animated Mannerist bronzes. The result restored coherence to the mutilated ensemble without resorting to pastiche, earning the approval of the Grand Duke and of later critics alike.¹⁰

The *Portrait of Orazio Carlo Pucci* was itself carved in Rome in 1824, as the signature on the bust makes clear [fig. 6]. It brings together the principal

strands of Pozzi's work at this date: his admiration for Canova, the formal discipline inherited from his teacher Stefano Ricci, and the naturalism of Lorenzo Bartolini. The softly indicated wrinkles and flesh beginning to slacken with age make this one of the most compelling expressions of Pozzi's naturalistic interests. Yet he was by then a «restless spirit» and an unusually adventurous experimenter, capable of pursuing radically different solutions. At the opposite end of the spectrum stands the *Portrait of Maria Luisa Carlotta of Bourbon*, c. 1824, now in the Museo Nazionale di Palazzo Mansi in Lucca, where the treatment moves

¹⁰ Eike D. Schmidt, *Ammannati restituito: Giovanni Battista Foggini e il ripristino della fontana*, in *L'acqua, la pietra, il fuoco. Bartolomeo Ammannati scultore*, exhibition catalogue (Florence, Museo Nazionale del Bargello, 11 May – 18 September 2011), ed. by Beatrice Paolozzi Strozzi and Dimitrios Zikos, Florence 2011, pp. 277–293, especially pp. 287–288.



8. Francesco Pozzi, *Funerary Monument to Michał Kleofas Ogiński*, 1833. Florence, Santa Croce.

9. Francesco Pozzi, *Funerary Monument to Michał Kleofas Ogiński*, detail of the bust, 1833. Florence, Santa Croce.

towards an almost extreme degree of “abstraction” [fig. 7].¹¹ Some of the closest parallels for the *Orazio Pucci* are found in Pozzi’s portraits of the early 1830s. These include a probable *Self-Portrait*, discussed below, and the *Bust of Michał Kleofas Ogiński*, the Polish diplomat and composer, which crowns his funerary monument erected in Santa Croce, Florence, in 1833 [figs. 8, 9].¹² Closer still in date is a marble bust signed and dated 1822, recently seen on the art market, depicting an unidentified gentleman with slightly parted lips and his hair arranged in the so-called *all’eroica* manner [fig. 10].¹³ Although the two busts are closely related in

11 Bellesi, Tassinari 2023, cited in note 2, pp. 118–120, cat. 18.

12 *Ibid.*, pp. 132–134, cat. 23.

13 *Ibid.*, pp. 97–98, cat. 11.





10. Francesco Pozzi, *Portrait of an Unknown Gentleman*, 1822. Formerly Florence, Pandolfini.

composition, the comparison throws the distinctive qualities of the Pucci into sharper relief. Here Pozzi achieves a markedly greater degree of tactile immediacy and psychological penetration. At forty-nine, Pucci is shown with the visible marks of age, yet with all the composure and authority of his rank. His slightly furrowed brow and pene-

trating gaze lend the likeness a restrained severity, while the controlled, almost official expression is entirely suited to the public standing of a Florentine nobleman.

Portraiture was a central strand of Pozzi's practice, extending from miniature likenesses in wax and engraved gems to monumental sculpture



II. Francesco Pozzi, *Self-Portrait (from the Funerary Monument)*, c. 1835. Florence, Santa Croce.

and, in particular, funerary monuments. His engagement with the latter developed in earnest from 1823, with the *Monument to Filippo Colonna*, Grand Constable of the Kingdom of Naples, for the Basilica dei Santi Apostoli in Rome.¹⁴ After his permanent return to Florence, monumental sculpture increasingly dominated the final phase

of his career. Among his most important commissions were the colossal *Ferdinand III of Habsburg-Lorraine* (1832–40) for Livorno, now in Piazza della Repubblica, and *Farinata degli Uberti* (1844) for the niches of the Loggia degli Uffizi.¹⁵ Pozzi died in Florence on 28 February 1844 of what contemporary sources described as a «violent illness». His

¹⁴ *bid.*, pp. 83–88, cat. 8.

¹⁵ *Ibid.*, pp. 143–147, cat. 27; pp. 155–158, cat. 30.



12. Francesco Pozzi,
Portrait of Orazio Carlo Pucci, 1824.

memory was commemorated soon afterwards with a funerary monument in the cloister of the Basilica of Santa Croce, surmounted by a bust plausibly identifiable as a *Self-Portrait* [figs. 11, 12].¹⁶ Although the bust was incorporated into the monument only after Pozzi's death, the marble itself was probably carved by the artist around the mid-1830s. Like the *Bust of Ogiński*, it provides a particularly telling comparison with the portrait of Pucci, revealing the persistence of Pozzi's interest in strongly individualised, naturalistic likenesses.

Pozzi's growing reputation also attracted patrons beyond Italy, particularly in Britain from the mid-1820s onwards. A turning point came with *Latona with Apollo and Diana*, which caught the attention of Lord Cavendish; in 1825 he requested the marble for the sculpture gallery at Chatsworth House.¹⁷ British patronage subsequently expanded to include figures such as Lyde Wigget Chute, for whom Pozzi carved a *Bust*

of Hercules, and Anne Harper, for whom he executed a funerary monument in 1833.¹⁸ Among the tributes published after Pozzi's death, that of Melchiorre Missirini is particularly revealing. Of the sculptor's many gifts, Missirini wrote that he «possessed above all the poetic element of art». That judgement captures something essential in Pozzi's work, poised as it is between close naturalistic observation and Neoclassical abstraction. His sculpture, Missirini continued, was distinguished by its «bold daring, novelty of ideas, and at times a certain eccentricity of his own, pleasing to the multitude».¹⁹

Condition

The work is in an excellent state of preservation. There are two minute chips to the marble, one on the right edge at chest level and the other on the left ear; neither compromises the overall appearance or legibility of the sculpture.

¹⁶ The identification of the bust as a *Self-Portrait* by Pozzi was first proposed by Carlo Sisi, *Primo censimento delle tombe scolpite del Chiostro dei Morti*, in *Santa Croce nell'800*, exhibition catalogue (Florence, Museo dell'Opera di Santa Croce, 1986–87), ed. by Monica Maffioli, Florence 1986, p. 164.

¹⁷ Bellesi, Tassinari 2023, cited in note 2, pp. 108–110, cat. 14.

¹⁸ Bellesi 2023, cited in note 2, p. 25.

¹⁹ Melchiorre Missirini, *Francesco Pozzi*, in «Gazzetta di Firenze», 79, 29 June 1844, p. 3.



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