

TALKING PO INTS

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**BEAUTY IN THINGS
EXIST IN THE MIND
WHICH CONTEPLATES
THEM. DAVID HUME**

TALKING POINTS

**LA BELLEZZA NELLE
COSE ESISTE NELLA
MENTE CHE LE CON-
TEMPLA. DAVID HUME**

A coming together of knowledge of the history of art and the passion of collectors has given rise to Talking points, eleven excellent small black volumes that come out every year to attract a loyal and interested coterie of readers who appreciate the academic and scientific value of serious publications as repositories of international research.

The new editorial has taken account of these needs and can confirm the scientific rigor of the contributions. It reflects however how contemporary visual culture has evolved, with its dialogue between the written word and the image become ever closer, more tightly bound one to the other, emphasising how it is only through the acquisition of greater knowledge and understanding that the beauty of a work of art can be seen and not just looked at.

Paradigmatic the words of the enlightenment Scottish philosopher David Hume (1711-1776): "Beauty in things exists in the mind of the person which contemplates them", reiterating how aesthetic pleasure, beyond the transient sense of sight, only becomes real through a process of introspective reflection. It is an emotion renewed and mixed in equal measure with discomposure in the face of the mystery of artistic creativity, whether ancient or modern. For example, Longari and Graziano Ghiringhelli organised in the prestigious space of the Galleria del Milione in May 1980 a pioneering exhibition on the influences between ancient and modern, where diverse contemporary manifestations were put together to draw attention to the iconic and atemporal value of the work of art. An even more forward thinking idea is being played out today, where the sensitivity of the antiquary, like that of the connoisseur, must take account of global information and changing taste in furnishings, where the haute époque finds itself alongside a modern painting or baroque sculpture with relaxed nonchalance.

What unites apparently very different works is the spirit with which they have been chosen, studied, contemplated and possessed: from sixty years ago and the omnivorous taste of Nella, through the rigorous and eclectic tastes of Mario and Ruggero to today's nomadic and cosmopolitan approach of Marco. Three generations unified by an insatiable curiosity that drives them to search for that next work which, like the infinite number preceding it, will be the most loved of all.

Luca Violo



**SOUTH
TYROLEAN
SCULPTOR**
THE
ENTHRONED
ST. MARY
MAGDALENE

BY LUCA MOR



**LAPO
DI
GIROLDO
DA
COMO**
PRESENTATION
OF A
CITY'S
RULER
THROUGH
THE
CARDINAL
VIRTUE
FORTITUDO

BY GERT KREYTENBERG



**SCULPTOR
FROM
THE
NORTH
OF
FRANCE**
*MADONNA
AND
CHILD*

BY LUCA MOR



MASTER WOOD-CARVER
FROM VENICE INFLUENCED BY
ANDREA DEL VERROCCHIO
ST MICHAEL THE ARCANGEL
SLYING THE DRAGON

BY CHARLES AVERY



**GIULIO CESARE
PROCACCINI**
THE DEPOSITION

BY ALESSANDRO MORANDOTTI



**PIERRE-JEAN
HARDY**
THE VIRGIN AND CHILD

BY CHARLES AVERY

8 20 32 X I N D E X
44
57
69
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S O U T H T Y R O L E A N M A S T E R

B Y L U C A

M O R

CIRCA1220-1230CIRCA1220-1230 CIRCA1220-1230CIRCA1220-1230
THE ENTHRONED ST. MARY MAGDALENE

10

This

exquisite wood carved statue of St. Mary Magdalene from the Longari collection shows the seated and enthroned figure in an archaizing style with a contemporaneous imminent gothic rendition of expression. These are in fact the first indications of a direct connection between the work and a Majesty group of the South Tyrolean Alps of the first half of the thirteenth century (MÜLLER 1935; RASMO 1953; MOR 2006/a).

The only difference of course is the iconography of Magdalene itself, with the right hand at her chest as a witness gesture and above all the customary presentation of the unguent vessel held in her left hand. The controversial image of this saint in the western tradition is essentially due to the description of her in the gospel according to Saint Luke (7, 36-50). The pot of perfumed balsam recalls the episode of the prostitute in the house of Simon the Pharisee where the woman washed the feet of Jesus in sign of repentance. Mary of Magdalene is also identified with Mary of Bethany (Luke 10, 38-42), sister of Martha and Lazarus, but what is most emblematic is the event that sees her the first witness of the Resurrection of Christ (John 20, 14-18). Having made her way with the Pious Women to the sepulchre, to oil the body in accordance with ritual, Magdalene found the tomb empty and her desperation is only stilled by the sudden appearance of the Risen again Christ. He utters the celebrated words to her «noli me tangere» (touch me not), exhorting her to take the news to the disciples. It is in the light of such events that this woman was in medieval times represented as the perfume bearer while the image of the repentant sinner emerges mainly from the sixteenth century with the Counter-Reformation.

The woodwork is gouged away at the back almost up to shoulder level (Fig. 6), though the two pairs of dowel holes in the vertical shims of solid wood, rounded off at a later date, indicate that the statue was affixed to a reredos very likely similar to the carved aedicule with Madonna and Child (c.1220-40) also of Puster Valley in the chapel of Castel Coira/Churburg (RASMO, p. 43). The early

PUSTER VALLEY
(Val Pusteria/Pustertal)

VAL PUSTERIA

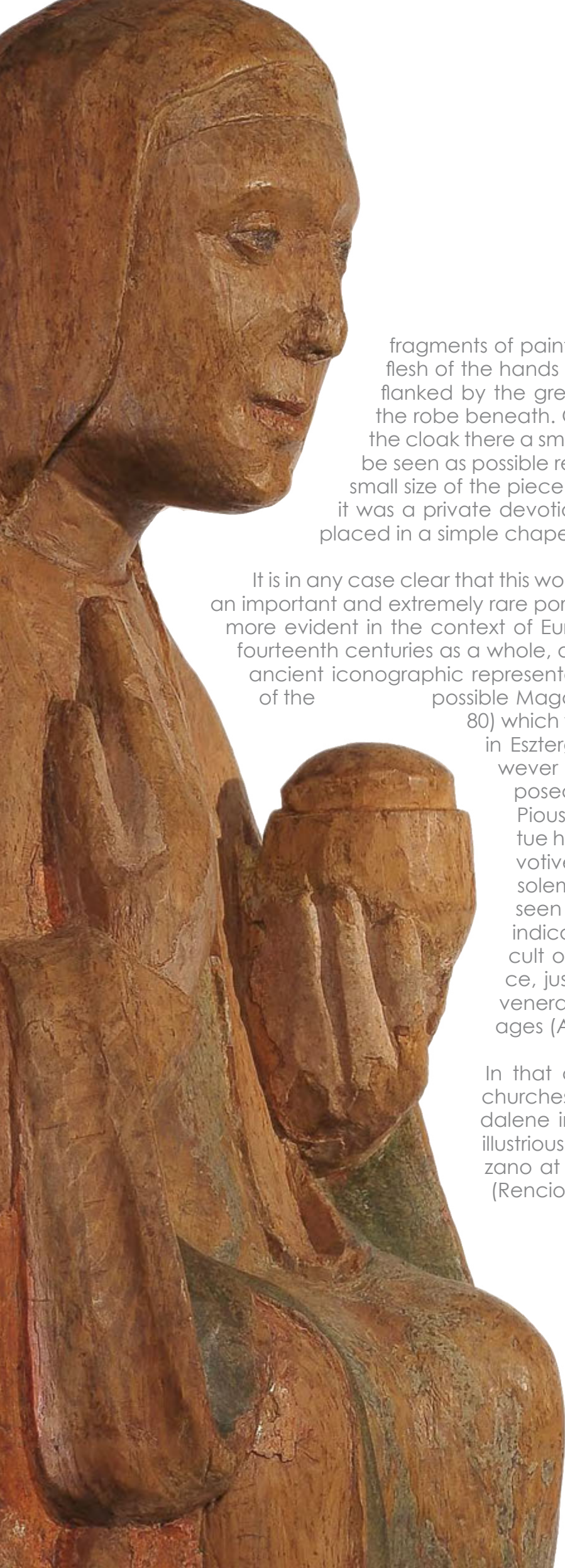
SOUTH TYROLEAN MASTER

SCULTORE SUD TIROLESE

The enthroned St. Mary Magdalene
Circa 1220-1230*Santa Maria Maddalena in trono*
Circa 1220-1230Pine wood (Pinus Cembra) with traces of painting
cm 54 × 26.5 × 18Legno di cirmolo (Pinus Cembra) con tracce di
policromiaProvenance
France, private collectionProvenienza
Francia, collezione privata

11



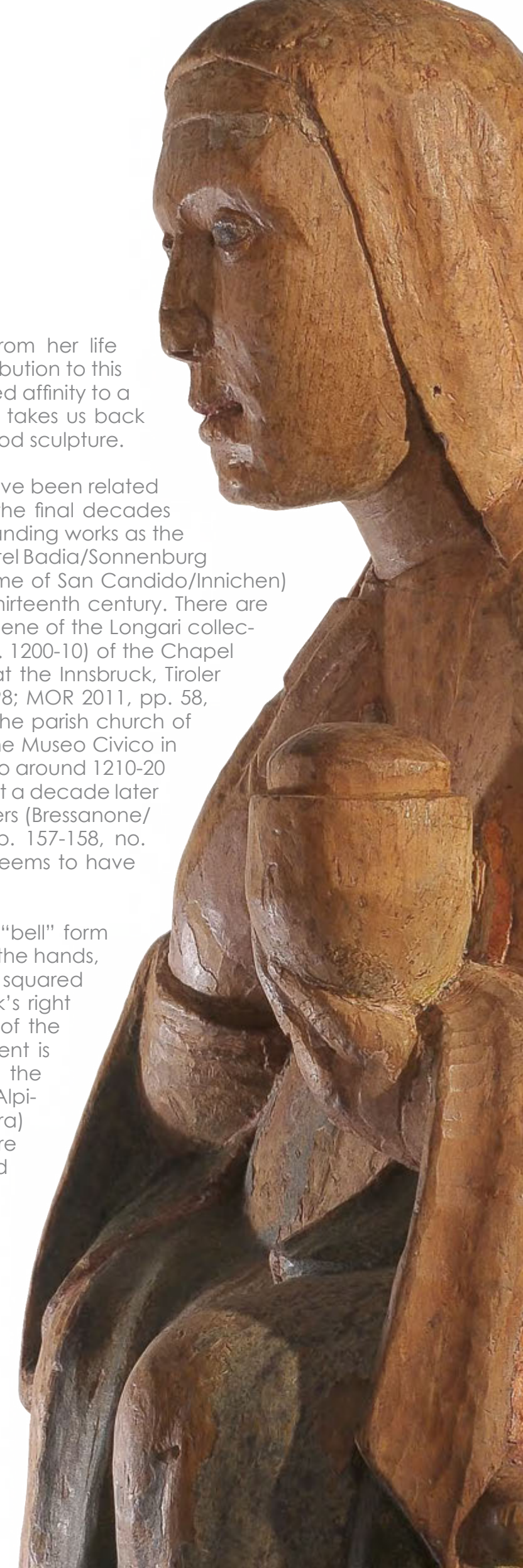


fragments of painting and primer can still be seen on the flesh of the hands and in larger areas of red on the cloak, flanked by the green on the revers and the pale blue of the robe beneath. On the right side of the tunic, just below the cloak there a small surviving fragment of silver that could be seen as possible residual evidence of lost decoration. The small size of the piece would also lead to the supposition that it was a private devotional statue or that it would have been placed in a simple chapel.

It is in any case clear that this work from the Longari collection is certainly an important and extremely rare portrayal of Mary Magdalene. This is all the more evident in the context of European sculpture of the thirteenth and fourteenth centuries as a whole, of which this example is one of the most ancient iconographic representations, presumably later only than that of the possible Magdalene of the Cologne Master (c. 1170-80) which found its way to the Keresztény Múzeum in Esztergom (KUNZ 2007). That statue must however have been part of a wood group composed of a number of subjects, possibly the Pious Women at the Sepulchre. This statue here was however made as an individual votive figure. All the more reason this that the solemn hieratic and enthroned figure can be seen as on a par the figures of divine Majesty, indicating an original context in which the cult of the saint was of particularly importance, just as it had been in the Alps where her veneration is attested to from the high middle ages (ANDERSON 2009).

In that area in particular there are numerous churches and chapels dedicated to Mary Magdalene in those valleys of the South Tyrol. One illustrious example can be seen just outside Bolzano at the church of St. Magdalene in Prazöll (Rencio) in which there is also a series of fourteenth

Puster Valley sculptor
St. Mary Magdalene
Circa 1220-1230
Detail of right side of sculpture's half bust



century frescoes depicting scenes from her life (EAD. 2012). As stated at the outset, the attribution to this particular context is supported by the marked affinity to a heterogeneous tradition of Madonnas that takes us back to a atelier in Puster Valley specialised in wood sculpture.

These were different craftsmen who may have been related to each other and that were sculpting in the final decades of the twelfth century (including such outstanding works as the Crucifixions of the Benedictine abbey of Castel Badia/Sonnenburg and the collegiate church of the same name of San Candido/Innichen) (MOR 2006/b) and up to around the mid thirteenth century. There are undoubted similarities between the Magdalene of the Longari collection (Fig. 5) and the Madonna and Child (c. 1200-10) of the Chapel of Saints Peter and Paul at Götzens (now at the Innsbruck, Tiroler Landesmuseum Ferdinandeum) (DAHM 1998; MOR 2011, pp. 58, 324) (Fig. 2), as there are also with that of the parish church of San Giovanni Evangelista at Gais (now in the Museo Civico in Bolzano) (SPADA PINTARELLI 2001), datable to around 1210-20 (Fig. 3), and again with the Majesty of at least a decade later from the area of Campo Túres/Sand in Taufers (Bressanone/Brixen, Diözesanmuseum) (MOR 2006/a, pp. 157-158, no. V.16), of which only the face of the Child seems to have been reworked (Fig. 4).

The shared features include above all the "bell" form of the figure and the unusual "fin" shape of the hands, the almost congenital sculptural solidity, the squared physiognomy, the abundance of the cloak's right sleeve and the regularity and shallowness of the folds gathered at the sides. Equally apparent is the specific nature of the technique and the manner of execution, both reflecting the Alpine tendency to use Pine wood (*Pinus cembra*) for carving and the fact that the surfaces are only in part smoothed off and directly fined down with short taps of the gouge. It is worth

Puster Valley sculptor
St. Mary Magdalene
Circa 1220-1230
Detail of left side of sculpture's half bust

making a comparison at this point with other solid wood sculptures from Puster Valley such as that which is either bishop St. Candido or bishop St. Corbiniano (c. 1200-20) in the collegiate church of San Candido/Innichen (Fig. 1), the Madonna of Brunico/Bruneck (c. 1220-30) now without the Child Jesus (acquired by the Germanisches Nationalmuseum) in Nuremberg (KAMMEL 2007; GROßMANN 2007), and the little known Madonna and Child (c. 1220-40) formerly on loan to the Kunsthaus in Zurigo (from Vorarlberg) (Fig. 7) as well also of that of the same period from the monastery of St. John the Baptist at Müstair (SCHMEDDING 1974; MOR 2011) (Fig. 8).

In this grouping of works the solid geometries of the most ancient statues echo the style of mid Po valley or twelfth to thirteenth Antelamic works. This should be of no surprise to us insofar as that in Late Romanesque times the Campionesse stone and sculpture craftsmen of Po Valley had already been working on sites in the lands of Grisons, Trentino-Alto Adige/Südtirol, Friuli and Salzburg (SIRACUSANO 2010; MOR 2013). At the same time, however, towards the end of the twelfth century the gothic ideal was beginning to creep into the sculpture of Puster Valley influenced by that of France and the Meuse Valley, leading to a more genteel sensibility in the intaglio work. Contributing to this were also the direct contacts leading master craftsmen were having with examples of works of sculpture from beyond the Alps, one of which being the noble Triumphal cross (c. 1205-20) which there is good reason to believe was housed in the parish church of Bolzano itself (now at the old parish church of Gries) (MOR 2009).

Even this Magdalene before us here is not without some of these innovative characteristics, despite the stereotypical compactness of its formal organisation. It is likely that the work can be placed between around the third and the fourth decades of the thirteenth century. Compared with the solemn Madonna of Götzens, there is here a realistic intent which is just a little more relaxed in the expression and physiognomy of the face, particularly in the small eyes raised into relief and the thin lips that suggest a genteel smile. Even the coating beneath the colour of the pain completed the final overall effect by smoothing any carving defects and, where required, even the wrinkling of the garments.

Puster Valley sculptor
St. Mary Magdalene
 Circa 1220-1230
 On right page detail of Magdalene face

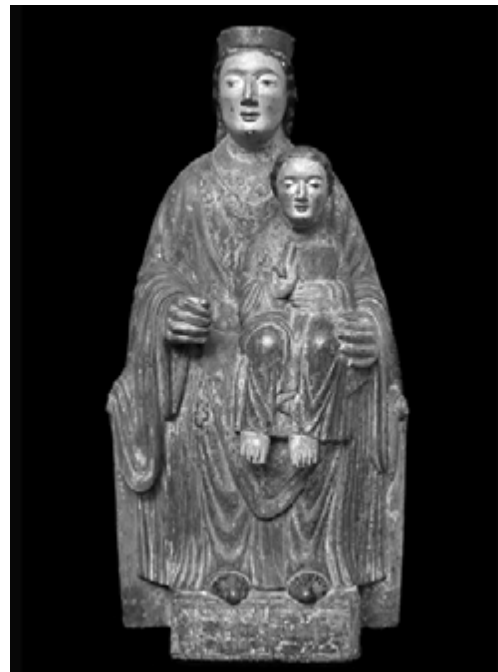




1. Master of the Crucifixion of the collegiate church of San Candido, *St. Candido* (?), Circa 1200-1220. San Candido/Innichen collegiate church



2. Puster Valley workshop *Madonna col Bambino* c. 1200-1210, Innsbruck Tiroler Landesmuseum (da Götzens)



3. Puster Valley workshop *Madonna and Child* Circa 1220-1240 Formerly Zurich, Kunsthaus (from Vorarlberg)



4. Puster Valley workshop *Madonna and Child* Circa 1220-1240. Müstair (Monastero Valley) Monastery of St. John the Baptist



5. Puster Valley sculptor *St. Mary Magdalene* Circa 1220-1230



6. Puster Valley sculptor *St. Mary Magdalene* Circa 1220-1230



7. Puster Valley workshop *Madonna and Child* Circa 1220-1240 Formerly Zurich, Kunsthaus (from Vorarlberg)



8. Puster Valley workshop *Madonna and Child* Circa 1220-1240 Müstair (Monastero Valley), Monastery of St. John the Baptist

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Nella preziosa Santa Maria Maddalena in legno della collezione Longari, la salda tipologia arcaizzante della figura e al contempo l'imminente stilizzazione gotica dell'espressione sono i primi indizi della connessione diretta con un articolato raggruppamento di Maestà delle Alpi sudtirolesi della prima metà del Duecento. L'attributo tradizionale del recipiente d'unguento sorretto con la mano sinistra è invece emblematico di alcuni episodi celebri di questa controversa figura femminile, molto venerata proprio in Alto Adige/Südtirol fino dall'epoca altomedievale. L'opera in questione è una rappresentazione importante ed estremamente rara di tale iconografia, senza dubbio una delle testimonianze conosciute più antiche, specialmente in rapporto alla scultura lignea europea del XII e XIII secolo. La solenne impostazione ieratica in trono, infatti, si pone alla pari di una vera Maestà e presenta analogie indiscutibili con la Madonna col Bambino (1200-10 circa) di Götzens (ora Innsbruck, Tiroler Landesmuseum Ferdinandeum), di Gais (ora Bolzano, Museo Civico), databile al 1210-20 circa, e di Campo Túres/Sand in Taufers (ora Bressanone/Brixen, Museo Diocesano), riconducibile al 1220-30 e di cui solo il volto del Fanciullo appare rimaneggiato. Gli aspetti condivisi sono sostanzialmente la sagoma a "campana" della figura e la caratteristica forma a "pinna" delle mani, la saldezza plastica quasi congenita, la fisionomia squadrata, l'abbondante manica destra del manto e la plissettatura regolare e poco profonda delle pieghe che si affastellano ai lati. Altrettanto palese è la specificità delle soluzioni tecnico-esecutive, sia per la peculiarità alpina del legno di cirmolo in cui è ricavato l'intaglio, sia per le superfici levigate solo in parte e tornite direttamente con piccoli colpi di sgorbia. Significativi in merito sono gli ulteriori confronti pusteresi con il San Candido o San Corbiniano vescovo (1200-20 circa) di San Candido/Innichen, la Madonna di Brunico/Bruneck (1220-30 circa) acquisita dal Germanisches Nationalmuseum di Norimberga, la poco nota Madonna col Bambino proveniente dal Vorarlberg (1220-40 circa) (già Zurigo, Kunsthaus) e quella coeva del monastero di Müstair. Nel complesso, nonostante la solida geometrizzazione delle statue più antiche riecheggino modelli mediopadani o antelamici, dalla fine del XII secolo si fa strada tra tali maestranze un ideale gotico di derivazione francese e mosana che determina progressivamente una sensibilità d'intaglio più gentile. Anche la Maddalena Longari risente di questi apporti innovativi ed è verosimile che l'opera sia da annoverare tra il terzo e quarto decennio circa del Duecento.

L A P O D I G I R O L D O D A C O M O

B Y G E R T

K R E Y T E N B E R G

CIRCA1320-1330CIRCA1320-1330 CIRCA1320-1330CIRCA1320-1330
PRESENTATION OF A CITY RULER THROUGH THE CARDINAL
V I R T U E F O R T I T U D O

A rather large female figure is alongside a man kneeling on a recumbent lion, her right hand resting on his head in protective pose (fig. 1). Both the human figures are turning to their right, to the spectator's left, while the woman herself is at the same time looking upwards. The group is hewn from a single block of white, smooth backed, marble (68 x 40 x 11 cm) and was evidently once part of a more complex donor presentation group.

Almost all presentation portraits in sculptural groups show a deceased person being presented by the saint whose name the person had in life, or by an angel, to the Virgin Mary who, seated enthroned with the Child Jesus is the primary point of connection for every Christian and the dispenser of mercies. On the other side of the Madonna there was a statue of another saint to which the deceased was linked. Such statuary groups have their own particular place among sepulchral monuments, positioned above the sarcophagus and hence the mortuary chamber, or that is according to Panofsky's interpretation, at the level which symbolises the Kingdom of Heaven.¹ For this reason the figure of the person who has died is portrayed as living. Two examples are the sepulchral monument for Cardinal De Bray, carved in 1282 by Arnolfo di Cambio in the church of San Domenico in Orvieto² and the tomb of Cardinal Gastone Della Torre, created by Tino di Camaino in 1318-1319 for the Florentine church of Santa Croce.³ Any representation with a political purpose must be categorically excluded from this type of Presentation or votive portrait. At the end of the twelve nineties Giovanni Pisano sculpted a lost statue group for the lunette of the main portal of the Duomo of Sienna, though it is recorded in one of the frescoes painted by Domenico di Bartolo in the "Pellegrinaio" of the Ospedale di S. Maria della Scala in Sienna, as well as by a number of documentary sources. At the centre of this Presentation the throne of the Madonna and Child was placed flanked on the right by an angel and by Buonaguida Lucari, who put the city of Sienna under the protection of Mary before the battle of Montaperti (1260), giving her the keys to the city symbolically on the high altar of the Duomo. Not long after this event, in 1312, Giovanni Pisano carved a similar group with a Presentation for the lunette of the door of San Ranieri, in the south transept of the Duomo at Pisa. This shows the Holy Roman Emperor Henry VII, being presented to the Madonna in a central throne by an angel, while to the right there is another angel accompanying the Allegory of the city of Pisa.⁴

1. TUSCANY/LIGURY 1. TOSCANA/LIGURIA

LAPO DI GIROLDO DA COMO LAPO DI GIROLDO DA COMO
(Toscana/Liguria, first half of the XIV century) (Toscana/Liguria, first half of the XIV century)

Presentation of a city's Ruler through the Cardinal Virtue Fortitudo *Presentazione del Signore della Città tramite il Cardinale Fortitudo*

Circa 1320-1330 Circa 1320-1330

Marble Marmo
68 x 40 x 11 cm 68 x 40 x 11 cm





The man is kneeling on the lion (fig. 1) and his apparel suggests that is clearly from the upper echelons of his city. He is wearing a long cassock that hangs even beyond his feet, with very tight sleeves and ample cappa that reaches down to his elbows. His head has a beret with a broad brim that binds it tightly while its long tail hangs to the right. Visible beneath the beret are the edges of the thin underlying hood which is tied beneath the chin. The costume is of a style typical of the twenty-four wealthiest citizens of Sienna, as can be seen in the fresco of the Good Government, by Ambrogio Lorenzetti, where the figures process towards the Regent of the city (Sienna, Palazzo Pubblico, 1338-1339). That the man in this case portrayed is a man of substance is also emphasised by the fact he is kneeling on a lion.⁵ The creature is a symbol of strength, as testified by the many sarcophagus lids showing the deceased with a lion lying at his feet. If the animal at his feet were a dog, this would be a symbol of loyalty. Despite this, it should be pointed out that there is no other known Italian example of the Presentation in which the donor is kneeling on a lion, which leads one to wonder whether the Longari group might in truth belong to the category of presentations with a political sense or intention. This theory would also be supported by the fact that the saint presenting the donor to the Holy Virgin is not the man's patron saint acting on his behalf, nor can the figure be mistaken for that of an angel. Who then is this female figure, wrapped in a long and fashionable robe in its turn wrapped in a timeless cloak, as if perhaps a toga? The long slender oblong object in her left hand reaches up to her shoulder and, although broken, can be identified as a club representing the cardinal virtue of Fortitude. This brings us to another detail, the bottom end of a diadem in her hair, on her forehead, whose three points have been broken. It is this therefore that the marble could be representing: the figure of Fortitude presenting an important man of politics, whose power is visually shown by his gesture, where he kneels upon a lion. The fact that his arms are crossed at his chest, in sign of adoration, leads us also to plausibly suppose that they are reaching towards a central figure of Mary enthroned, with two other figures on the other side of the throne that were perhaps allegories for the ruled city.

Both figures (fig. 1) fail to reveal, beneath their garments, anatomically rendered bodies. This was not necessary for the sculptor. The figures are massive. Their bodies present notable energy that is distributed as strength and solidity. The drapery is characterised by loose folds that are attached to the surface of the solid core from which they are made. The kneeling man has the compact

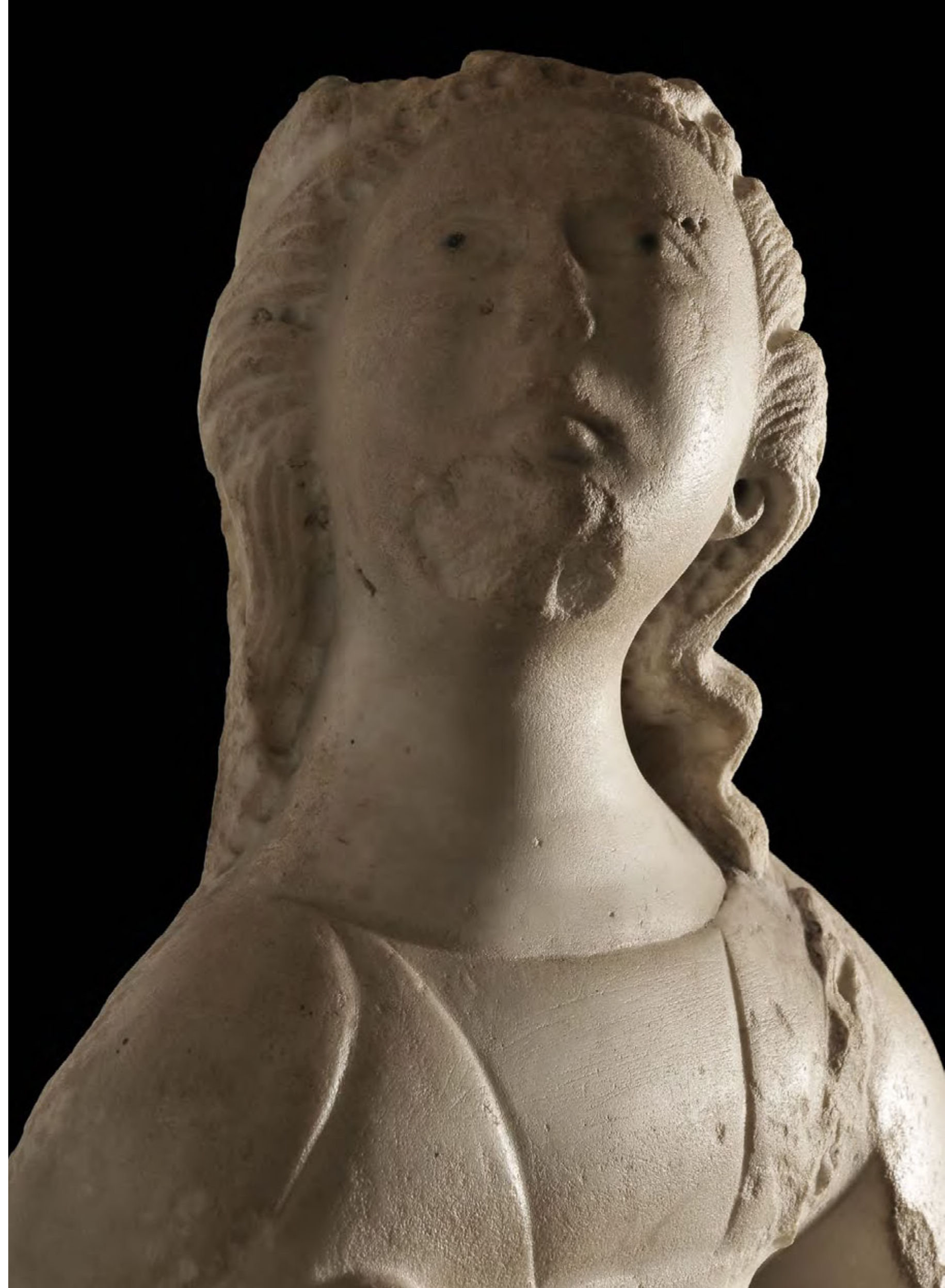
2. Lapo Di Girello Da Como
*Presentation of a city's Ruler
 through the Cardinal Virtue Fortitudo
 on left page details of man's head*

form of a column. The arms emerge from the fabric as uncomplicated forms, where the hand and fingers are sculpted in a simple art form, as is the case with the figure of Fortitude. The man's head, with his full face (fig. 2) and beret, form a powerful sphere. The upwardly raised face of Fortitude (fig. 3) is also shown with dense and taut forms. Her eyes, surrounded by delicate eyelids beneath very widely spaced eyebrows, are slits and the pupils, rendered with the application of dark lead, giving her a rather piercing gaze. The noses are short and from them come the thin and finely modelled lines of the lips, with a semi-circle down to the chin which thus separates the area of mouth, which is very small and projects, from that of the cheeks. Fortitude's hair is however sculpted in such a way as to fall in soft waves around her head.

Two statues that would seem to be stylistically similar to the group under examination here are those of the archangel Gabriel and Mary in an Annunciation (fig. 4) of unknown provenance which is kept today at the Accademia di Belle Arti of Carrara.⁶ The head of the Madonna has been lost to us. That of the archangel was sculpted from a separate piece of marble and inserted into the body of the figure, even though the points where they are joined do not coincide exactly one with the other.⁷ The neck is cylindrical and the head is a compact and closed oval. The eyes below the eyebrows are very far apart and the pupils have been drilled, with the eyes in long slit form outlined by rather puffy eyelids. The damaged nose is short and the mouth is small. In its structure, the head matches the bulky volume of the torso and both have suffered notable and advanced levels of corrosion which leaves none of the original finely smoothed marble unaffected. This has seriously prejudiced the appearance of the angel as well as that of the Virgin Mary.

The same substantial volumes are seen in the Carrara statues which hint at the body forms below that clothing but which are shot through with an extraordinary dynamism and energy, which animates Gabriel's appearance and gives a particular expressiveness to the portrait of Mary. In these two works the drapery not only gives movement to the vestments but also acts as a surface elaboration of the statuary mass.⁸ The structure of the statue, as well as the rendering of the clothing of the two figures (figures 4 and 5) is similar to that of the Longari Presentation group (figure 1). Marked similarities also become apparent if such details are examined as the folds that gather together on the edges of the robes, the raised cloak ends of the Virgin Mary and of Fortitude, the very high

3. Lapo Di Girello Da Como
*Presentation of a city's Ruler
 through the Cardinal Virtue Fortitudo*
 on right page details of Fortitude



belts around both the women and the form of the hands and their long fingers.

The two figures in the Presentation group have suffered slight losses the years, the most important loss being that of the lion's head, thought also pieces of nose and, as regards the donor, the chin and some small fragments of Fortitude's head are missing. As a whole the work remains however in an excellent state of conservation. It is for this reason that the group enables us to reconstruct the appearance of two statues of the Carrara Annunciation, which are for their part much damaged. We are therefore able to appraise their original qualities by means of the comparison with the Milan group. The original appearance of the head of Archangel Gabriel can thus become clearer to us in the light of a study of the heads and faces of the two characters in the Longari group. On the base on which the angel stands is an inscription of the date "MCCCXX(...)", while the Madonna's base is signed by the sculptor himself "LAPUS MAGRI GIROLDI FE(cit)". More than any description in words can do, a direct visual comparison strongly and evidently leaves no doubts whatsoever about the relationship between the Presentation group and that of the Annunciation of Carrara. Lapo di Giroldo is most definitely the sculptor of the Longari work.

Much more famous than Lapo is his father Girollo da Como, a contemporary of Nicola Pisano, who lived in the second half of the thirteenth century at the time of the epoch-marking transition from Romanesque to Gothic, who left us with a corpus of great works in Tuscany: in Massa Marittima, Volterra, San Miniato al Tedesco, Cieglio, Lucca, Pistoia, Prato and Florence.⁹

Lapo adapted the gothic language of his father Girollo to a more simple less elaborate style. This pair of the Presentation, in which the cardinal virtue of Fortitude presents a notable citizen to the Madonna, and which certainly comes from a prestigious place, also demonstrates how much more famous Lapo di Girollo was among his contemporaries than we might imagine today where we have so few works left that can be attributed to him with certainty. His works indeed stretched over a large area all the way from Pisa to Genoa.

This sculpture group is thus a very precious work that adds much to our knowledge of Lapo di Girollo.

COMPARISON



4. *dheheoheoeèoe*
duòugurgaggò
heàoiheàwoghàhàt

5. *dheheoheoeèoe*
duòugurgaggò
heàoiheàwoghàhàt

6. Lapo Di Girollo Da Como
Presentation of a city's Ruler
through the Cardinal Virtue Fortitudo
Front entire sculpture

7. Lapo Di Girollo Da Como
Presentation of a city's Ruler
through the Cardinal Virtue Fortitudo
Detail of the half bust of the sculpture

1. E. Panofsky, Grabplastik. Vier Vorlesungen über ihren Bedeutungswandel von Alt-Ägypten bis Bernini, Köln 1964, p. 94, note 2.

2. Arnolfo di Cambio: il Monumento del Cardinale Guillaume De Bray dopo il restauro, International Conference Proceedings (Rome - Orvieto, 9 - 11 December 2004), in "Bollettino d'Arte", special colume, 2009, passim.

3. F. Baldelli, Tino di Camaino, Morbio Inferiore 2007, pages 170, 174, table IV.

4. M. Seidel, L'artista e l'Imperatore. L'attività di Giovanni Pisano al servizio di Enrico VII e il sepolcro di Margherita di Brabante, by M. Seidel , Giovanni Pisano a Genova, Genova 1987, pages 63-200, especially pages 179, 188-196, figures 143, 145 (Presentation of Emperor Enrico VII), fig. 144 (Presentation of Buonaguida Lucari).

5. The fundamental studies on this particular type of iconography are those by P. Bloch, Die Muttergottes auf dem Löwen, in „Jahrbuch der Berliner Museen“, 12, 1970, pages 253-294; P. Bloch, Löwe, in Lexikon der christlichen Ikonographie, 3, Allgemeine Ikonographie, Rom - Freiburg - Basel - Wien 1971, columns 112-119.

6. M. Salmi, La scultura romanica in Toscana, by A. Maraini , Studi d'arte medievale e moderna, Firenze 1928, p. 63, who maintained that Lapo “executed sculpture in unworthy fashion” and referred to his “shapeless statues”. The writer suggested that the statues possibly came from the altar of the Annunciation in the Duomo at Carrara. F. Buselli, S. Andrea Apostolo, Duomo di Carrara, Genova 1972, p. ##. M. Castaldi, Annunciazione. Lapo di Girollo da Como, in Niveo de Marmore. L'uso artistico del marmo di Carrara dall'XI al XV secolo, exhibition catalogue by Enrico Castelnuevo (Sarzana, 1 March to 3 May 1992), Genova 1992, p. 305, fig. 97.

7. This gave rise to the question of the originality of the head. Even the painting on the statue does not seem to be consistent as between the head and the body. This last difference could however be due to different kinds of cleaning carried out on the head as compared with the torso.

8. As also in Cataldi, 1992, p. 305.

9. C. Bardelloni, Girollo da Como: un artista itinerante nella Toscana di Nicola Pisano, in “Prospettiva”, 98-99, 2000, pages 21-57. The group with the relief of an Annunciation on the south side of Florence's Duomo, near the bell tower, cannot be attributed to Girollo da Como, nor either to his son Lapo. M. Salmi, Arnolfiana, in “Rivista d'Arte”, XX, 1940, pages 133-177, particularly on this subject in pages 152-153, did however attribute the relief to Girollo da Como, comparing it with a work on the same subject by Arnolfo di Cambio which is today in London's Victoria and Albert Museum. E. Neri Lusanna, Precisioni sul bassorilievo arnolfiano del Victoria and Albert Museum di Londra, in Studi di Storia dell'arte sul Medioevo e il Rinascimento nel Centenario della nascita di Mario Salmi, Internation Conference Proceedings (Arezzo - Firente, 1989), Firenze 1993, pages 401-413, and on this question pages 404-405, note. 15, he comments that this relief “belongs to a more archaizing tradition in Florentine sculpture”. E. Neri Lusanna, Da Orvieto a Firenze: Strategie compositive nelle opere fiorentine di Arnolfo, in Arnolfo di Cambio: Il Monumento del Cardinale De Bray dopo il restauro, International Conference Proceedings (Rome - Orvieto, 2004), in “Bollettino d'Arte”, volume speciale, 2009, pages 77-96, especially p. 83, note 22, fig. 13, which bears the following caption: “Tuscan sculptor (of the Girollo da Como circle)”. G. Kreytenberg, Le sculpture trecentesche all'esterno e all'interno, by C. Acidini Luchinat, La Cattedrale di Santa Maria del Fiore a Firenze, II, Firenze 1995, pages 73-195, particularly pages 149-150, fig. 148, where he sees stylistic similarities between the Annunciation of the Duomo and the relief of the lunette of the portal of the chapel of Palazzo del Podestà in Florence, recently attributed by Enrica Neri Lusanna to Paolo di Giovanni. Cf. E. Neri Lusanna, La bottega nel cantiere: il ciclo giottesco della cappella della Maddalena e il Palazzo del Podestà a Firenze, in A. Quintavalle, Medioevo. Le officine, Conference Proceedings (Parma, 2009), Milano 2010, pages 609-622, in particular p. 617. The relief of the Annunciation could consequently also be attributed to Paolo di Giovanni.

Riconosciamo dall'abito indossato dall'uomo inginocchiato su di un leone la sua appartenenza al più alto rango della sua città, certamente un Comune italiano della prima metà del Trecento. Anche il leone, simbolo di forza, accentua questa indicazione, suggerendo che il personaggio è un signore, un uomo di potere. Egli è accompagnato da una figura femminile, posta in piedi dietro di lui, che porta un diadema sulla fronte e una clava come attributo, cosa che la identifica quale Virtù cardinale della Fortezza. Ella presenta e raccomanda il signore alla Madonna con Bambino che dobbiamo immaginare esser stata posta al centro del gruppo scultoreo originale.

Tale Presentazione, tuttavia, non faceva di certo parte di un monumento sepolcrale, ma invece di un monumento memoriale dalle finalità politiche, al seguito di due esempi precisi, realizzati da Giovanni Pisano: la Presentazione di Bonaguida Lucari, nella lunetta del portale maggiore del Duomo di Siena (1295 ca) e la Presentazione dell'imperatore Enrico VII, scolpita nella lunetta della Porta di San Ranieri, nel transetto meridionale del Duomo di Pisa (1312). A pendant della figura del signore/imperatore sono poste, in questi due gruppi, rispettivamente, le personificazioni allegoriche delle città di Siena e di Pisa. Nel caso del gruppo Longari si potrebbe pensare ad un pendant con la personificazione della città posta sotto il comando e signoria della figura inginocchiata sul leone.

Le due figure del gruppo Longari non lasciano intravedere, sotto le loro vesti, un corpo organicamente articolato. Per lo scultore questo aspetto della figurazione non era evidentemente importante. Le sue figure sono molto mas sicce. Dalla loro massa volumetrica promana tuttavia una notevole energia che conferisce loro forza e dinamicità. Il panneggio è caratterizzato da pieghe rade, che restano ancorate alla superficie del nucleo massiccio da cui promanano. Il viso della Fortitudo mostra le identiche forme dense e tese di quello dell'uomo. Gli occhi a fessura e le pupille, rese con una applicazione di piombo scuro, rendono i loro sguardi piuttosto taglienti.

Due statue appaiono strettamente affini al gruppo qui sotto esame, fino al più piccolo dettaglio del panneggio: si tratta dell'arcangelo Gabriele e Maria da una Annunciazione, proveniente dal Duomo di Carrara e oggi conservate all'Accademia di Belle Arti di Carrara. Sulla base dove poggia l'angelo è posta una iscrizione con una data: “MCCCXX(...)”, mentre su quella della Madonna troviamo la firma del loro autore: “LAPUS MAGRI GIROLDI FE(cit)”.

SCULPTOR FROM THE NORTH OF FRANCE

BY LUC A

MOR

CIRCA1330-1340CIRCA1330-1340 CIRCA1330-1340CIRCA1330-1340
MADONNA AND CHILD

34

The

thirteenth and fourteenth centuries. The political, cultural and artistic renaissance taking place at the time stemmed from the growing symbolic primacy of Paris. The city had by then become the most prestigious of all European centres in the wake of the enlightened patronage of Louis IX, known as St. Louis, who ruled there from 1226 to 1270 (BRUZELIUS 1997; ERLANDE-BRANDENBURG 2007; COHEN, DECTOT 2010). In the second half of the thirteenth century royal commissions provided a great stimulus to the development of the Parisian ateliers, particularly those working in ivory and sumptuary art which in turn helped to extend the innovations of Gothic art well beyond that particular region (FOCILLON 1983; WILLIAMSON 1995). Following in the furrow of this tradition, the Longari Madonna draws its specific inspiration from the sophisticated tastes of the court of the reign of Philip IV of France, known as Philip the Fair (1285-1314) and his direct heirs (GABORIT-CHOPIN, GABORIT 1998), variously replicated throughout the fourteenth century in all of northern France (SCHMOLL GEN. EISENWERTH 2005; BÉRANGER-MENAND 2008).

The workmanship of the intaglio, faithful to the technical tradition of this northern European region, is facilitated by the use of a single and very solid block of wood, probably walnut. The Child's left forearm and the Virgin's right arm have been lost, where the Christ Child would have been holding the traditional symbol of the globe or a robin redbreast, while the flowering lily stem would certainly have been the distinctive emblem of Mary (SUCKALE 1971). One important detail indicating the ancient majesty of the Longari Madonna can be seen at the top of the head which is deliberately undercut to take a gold leaf crown, possibly in copper repoussé work. Unlike the much later hole made under the base for the coupling of the group, the deep central hole at the top of the head could have been created to house a small relic that has been subsequently lost. The original paint remains only in patchy traces, mostly as azurite on the

Madonna and Child of the Longari collection is notable for its formal gracefulness and subtle and elegant naturalism. The style can reasonably be linked to the lexicon of prototypical Gothic art of the Île-de-France that arose between the

Île-de-France or Normandy

Île-de-France or Normandy

SCULPTOR FROM THE NORTH OF FRANCE

SCULTORE DELLA FRANCIA DEL NORD

Madonna and Child
Circa 1330-1340

Madonna col Bambino
Circa 1330-1340

Walnut with traces of painting and gilding
cm 55 x 21 x 10

Legno con tracce di policromia e doratura
cm 55 x 21 x 10

Provenance
Florence, Carlo De Carlo collection

Provenienza
Firenze, Collezione Carlo De Carlo

Right side half bust of the sculpture

Mezzo busto del lato destro della scultura

35





mother's mantle, with the odd fragment of gilding that would have decorated the tunic below. The skin areas retain only isolated fragments of colour and just slightly larger areas of undercoat. Even though the back of the figure of Mary was slightly reduced at a later date up to shoulder height, most likely for the placing of a board so the group could fit a tabernacle with shutter panels, or for placement against a wall, the statue has survived in excellent condition.

It should be borne in mind just how few surviving wooden Madonnas there are from northern France dating from that hundred-year period from around 1250 to 1350. Preliminary confirmation that this work may be of the craftsmanship of Île-de-France or of a neighbouring region is suggested by an iconography which set out to express a more confidential outpouring of the soul. The movement and gestures of the body would have made the spectator feel involved, recognising feelings familiar to the experience of everyday life. The emotional fulcrum is the typical childhood spontaneity of the young Jesus who is full of life and lovingly supported on his left side while he reaches to grasp a fold of his mother's veil. Mary's lightly sketched smile reveals both a mother's unconditional indulgence and at the same time the melancholy that presages the sacrifice of Christ.

The natural immediacy of this type of group type enjoyed great popularity in fourteenth century France, particularly in the north, though the principal reference models must be those of Paris. There are clear analogies with the celebrated marble Madonna (c. 1320-30) which was in the Saint-Aignan chapel in the canons' cloister of Île de la Cité before it was moved to Notre-Dame in the nineteenth century, as there are with the splendid painted Madonna (c. 1320-40) in The Cloisters (Metropolitan Museum) in New York (Wixom 1999) (Fig. 1). The same iconography can be found in the second quarter of the fourteenth century in several Madonnas from Île-de-France, including those at the Louvre (n. inv. R.F. 579; former Timbal collection) and at the Victoria and Albert Museum in London (Williamson 1988), as well as in that which is still an object of worship in the church of Notre-Dame at Sées in lower Normandy.

These are works executed in conventional and less worldly style when compared with the virtuosity of the court commissions of the early decades of the century. Our own Madonna here does however share the same gracious hanchement, or sway, of the right hip and a slender and organic flow of the legs with the almost vertical drop of the deep folds in the fabric that sweep down to the floor.

Sculptor from the north of France
Madonna and Child
 On left page entire sculpture



The correspondence continues both in the slight shoulders and the rippling and ever more relaxed V-shaped folds, in those most elegant waves of the hair and in the flaps gathered at the sides of the drapery. The insistent descriptivism of the faces amounts to unequivocal proof of the appurtenance to this group where put side by side with the physiognomies of the following examples: the Virgin of the Nativity (c. 1330-40) at the Musée des Arts Décoratifs in Paris (Blanc 2009) (Figs. 3-4), a head of Virgin (former Delorière collection) at the Louvre and the marble portrait of Bishop Guy Baudet (dated 1341), which had been requested in a will and placed in the cathedral Saint Mammés at Langres (Champagne-Ardenne) (Figs. 5-6). The lines of the hair and the facial features are virtually identical, especially the sharp carving of the eyes described by slender lids, the delicate mouth, the chin and the marked cheekbones. The Child's features are morphologically equivalent to the those of that glowing healthy face of Baudet.

The particularly interesting thing about such comparison is that it indicates that this work from the Longari collection can be dated to around the fourth or fifth decade of the fourteenth century and certainly to before the change to the formal more mannerist style that prevailed in the middle of the century. The statue of Baudet, Bishop of Langres from 1336 to 1338 and chancellor to King Philip VI (1328-1350), is a work of 1341 by the celebrated Parisian sculptor, painter and architect Évrard d'Orléans (who lived from 1292 to 1357) (RONOT 1933; ID. 1953).

There also many documents and works related to these by artists from Paris working outside of the capital itself at the time. This is the case for Normandy for example where frequently works were commissioned by the local nobility wishing to emulate the aristocrats of Paris and where there were also a number of sculptors working in the area that had previously worked at the great royal sites. It is therefore not surprising that the types and style of Norman sculpture were profoundly influenced by these works, to the point indeed that it is sometimes difficult to distinguish them with any certainty. This is illustrated for example by the underlying conception of St. Catherine (c. 1330-1350) of the important collegiate of Notre-Dame at Écouis (Upper Normandy) (BARON 2008), which is extremely similar to the sculptures of Île-de-France, as well also as to the Longari Madonna here which offers us the same figurative template, even in the most distinctive details of its subtle physiognomy (Fig. 2).

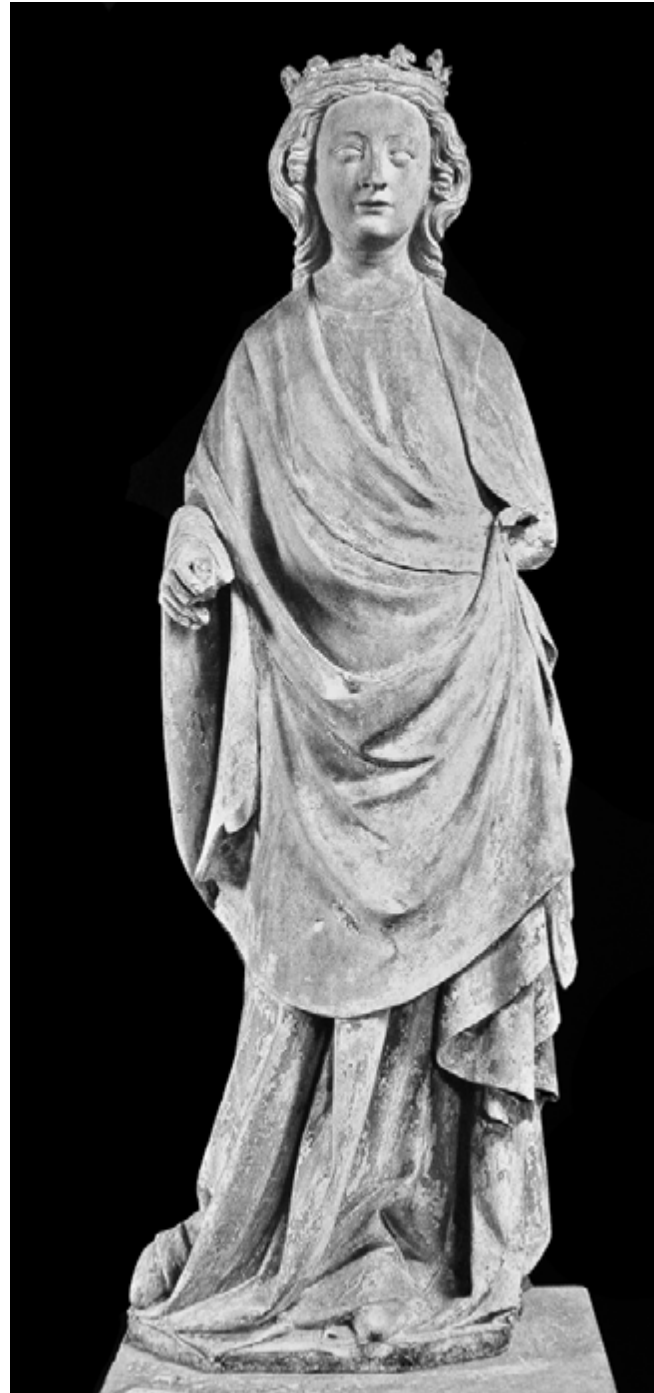
Sculptor from the north of France

Madonna and Child

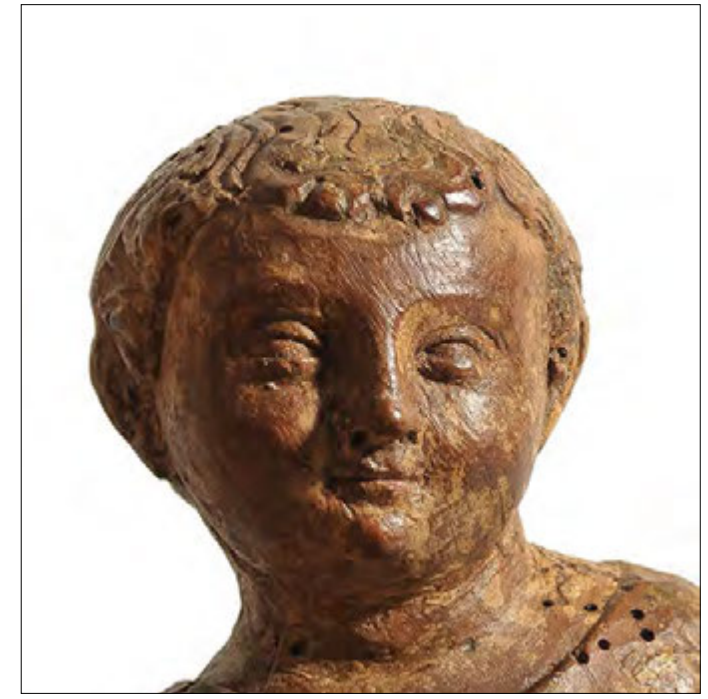
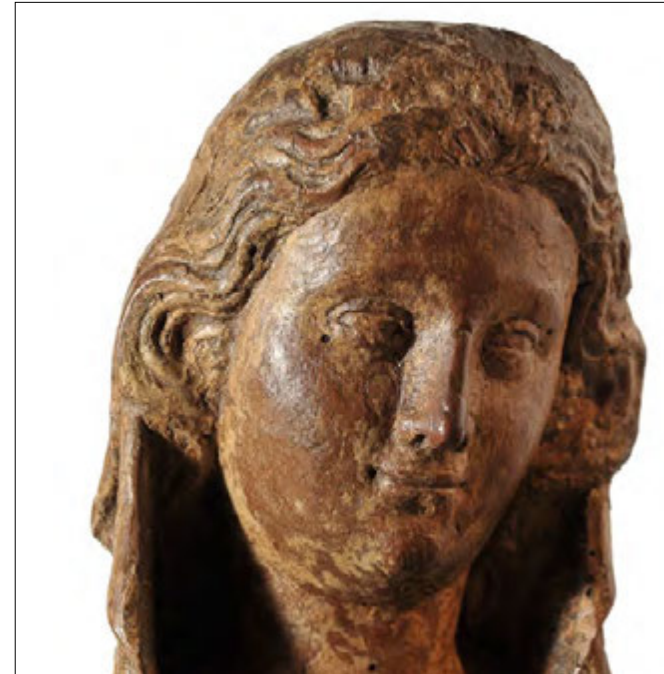
On left page details of the faces of the Madonna and Child



1. Île-de-France (Paris?)
Madonna and Child
Circa 1320-1340
New York, The Cloisters - Metropolitan Museum



2. Normandy
St. Catherine
Circa 1330-1350
Écouis (Upper Normandy), collegiate of Notre-Dame



3. Île-de-France or Normandy
Madonna and Child (Madonna detail)
Circa 1330-1340
5. Évrard d'Orléans
Bishop Guy Baudet (detail), 1341
Langres (Champagne-Ardenne) Saint Mammés cathedral

4. Île-de-France
Virgin of the Nativity (Madonna detail)
Circa 1330-1340
Paris, Musée des Arts Décoratifs
6. Île-de-France or Normandy
Madonna and Child (Child detail)
Circa 1330-1340

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M. BLANC 2009, in Les Premiers Retables (XIIe - début du XVe siècle). Une mise en scène du sacré, exhibition catalogue (Paris, The Louvre, 10 April - 6 July 2009) edited by P. Y. Le Pogam in collaboration with C. Vivet-Peclet, Musée of Louvre Éditions, Paris, pp. 156-157, no. 42.

M. COHEN, X. DECTOT 2010 (edited by), Paris, ville rayonnante, exhibition catalogue (Musée de Cluny, 10 February - 24 May 2010), Réunion des Musées Nationaux, Paris.

La grazia formale e il naturalismo espressivo della Madonna col Bambino in collezione Longari sono riconducibili al lessico dei prototipi gotici dell'Île-de-France. La rinascenza politica, culturale e artistica di questa straordinaria stagione, infatti, dipese dal crescente primato simbolico assunto da Parigi, all'epoca divenuta la città europea più prestigiosa per merito del mecenatismo illuminato di Luigi IX detto il Santo, che regnò dal 1226 al 1270. Nel solco di questa tradizione, l'opera in esame si ispira in particolare ai colti modelli di corte del regno di Filippo IV il Bello (1285-1314) e dei suoi eredi diretti, replicati variamente nel corso del Trecento in tutta la Francia del Nord. Lo schema iconografico è quello peculiare della Vergine stante che sorregge il Fanciullo, assai vispo e intento ad afferrare un lembo del velo materno secondo una soluzione che trova riscontro in modelli parigini celebri come la Madonna (1320-30 circa) già nel chiostro dei Canonici dell'Île de la Cité (ora nella cattedrale di Notre-Dame) o una Madonna policromata (1320-40 circa) dei Cloisters di New York. Più convenzionali rispetto al virtuosismo delle commissioni di corte sono invece esempi analoghi del secondo quarto del Trecento originari dell'Île-de-France, tra cui la Madonna in Notre-Dame a Sées che condivide con la nostra scultura il garbato hanchement e la resa organica slanciata. Il legame della statua Longari con tale contesto è confermato anche dal descrittivismo insistito dei volti, specialmente dalla forte rispondenza con l'intaglio della Vergine della Natività (1330-40 circa) nel Musée des Arts Décoratifs di Parigi e con la statua del Vescovo Guy Baudet a Langres, scolpita nel 1341 dal parigino Évrard d'Orléans (1292-1357). In particolare i lineamenti del Fanciullo sono sovrapponibili anche morfologicamente al florido volto di Baudet, consentendo di circoscrivere la cronologia della scultura in collezione milanese agli anni a cavallo tra il quarto e quinto decennio del Trecento, senz'altro prima della svolta formale più manierista di metà secolo. D'altra parte sono numerose le testimonianze di artisti parigini che ebbero modo di operare anche fuori dalla capitale del regno. È il caso della Normandia, sia per le frequenti commissioni della nobiltà locale che voleva imitare quella parigina, sia per la presenza in loco di diversi scultori che avevano già lavorato presso i grandi cantieri reali. Lo dimostra per esempio la concezione d'insieme della Santa Caterina (1330-1350 circa) in Notre-Dame a Écouis, estremamente affine alle sculture dell'Île-de-France, ma anche alla stessa Madonna Longari di cui ripropone un cliché figurativo molto simile.

MASTER WOOD-CARVER FROM VENICE INFLUENCED BY ANDREA DEL VERROCHIO

B Y C H A R L E S

A V E R Y

CIRCA1475CIRCA1475CIRCA CIRCA 1475CIRCA1475CIRCA
ST MICHAEL THE ARCHAN GEL SLYING THE DRAGON

46

This

appealing statuette of the youthful - indeed distinctly boy-like - Archangel despatching Evil, in the form of a horrid, scaly dragon (with the features of a wild dog) is imaginatively composed and brilliantly carved, with a plethora of fascinating ornamental details all'antica in his armour: the pauldrons are decorated with a spiralling pattern like a snail's shell or tightly curled ram's horn; the cuirass with a symmetrically curling pair of foliate rinceaux over the breast; and the buskins or greaves of his armour similarly patterned. He holds a disproportionately small 'horse's head' shield in his lowered left hand to fend off the attacking claw and fiery breath of his fallen adversary: this of course represented the Shield of Faith.

Alas, St Michael's right hand, which would have been raised in mid-air to deliver the mortal spear thrust into Satan's open mouth, has been lost (it was particularly vulnerable to breakage, owing to the fact that it was cut across the grain of the wood).

The statuette corresponds remarkably closely with an important - much larger, and better preserved - statue that forms the focus of the altar of a chapel dedicated to the Archangel in the left transept of the Church of the Frari in central Venice. This is described as follows in the well-informed, modern guidebook to the basilica cited above:

«...the chapel was offered by the friars to the Trevisan family as [one can] read in the will of Giacomella Trevisan, written in 1478. This commission explains the gift of the reliquary of the Most Precious Blood of Christ from the «great general of the seas» Melchiorre and of the construction of the white marble tabernacle which was initially placed in front of his monument above the family tomb [fig. 71]. It can now be admired on the right wall of the sacristy.

This chapel was dedicated to St Michael in 1348, year in which Michele Marco instituted a benefice for the clergy to look after the chapel. On the [gilt] wood

VENETIAN VENEZIA

MASTER WOOD-CARVER FROM VENICE,
INFLUENCED BY ANDREA DEL VERROCCHIOMAESTRO INTAGLIATORE, INFLUENZATO DA
ANDREA DEL VERROCCHIO*St Michael the Archangel slaying the dragon*
Circa 1475*L'Arcangelo Michele uccide il drago*
Circa 1475Statuette in three dimensions carved in wood,
with traces of original polychromy,
notably on the face.Statuetta in tre dimensioni intagliata in legno,
tracce della policromia originale sono evidenti in
particolare modo sul volto.

Cm 45 x 21.5 x 8

Cm 45 x 21.5 x 8

Front half bust of the sculpture

Mezzo busto frontale della scultura

47





altar, there are three wooden statues which represent St Michael Archangel in the centre and St Francis and St Sebastian on either side (end of 15th century). »

Schulz 2011, explains further: "The jus patronatus was ceded to Melchiorre Trevisan and his descendants on 14 April 1480 in gratitude for [his] donation of the relic of Christ's blood in the Magdalene's unguent, which Trevisan, as Capitano Generale, had brought back from Constantinople and donated to the church. Indeed, after his death on 17 July 1500 a monumental tomb in [his] memory was erected in the chapel by his sons".

The flanking saints, mounted in the renaissance architectural niches of the altar on individual plinths defining them as statues rather than real-life figures, are slightly smaller than the central St Michael. They stand in conventional, much tamer and possibly more old-fashioned, poses: he, instead, actually stands on the corpse of the (bouleversed) dragon and has to slightly incline his head in order to fit into the encompassing shell-niche (which is identical to and of the same height as, those on either side). His raised right arm, meanwhile (from which once again the fragile spear is missing - as too is the small shield from the left hand), actually projects in front of and above the arch of the niche into the (spectators space), in a highly dramatic fashion.

The St Michael in the Frari Church is youthful indeed, as is normal (angels being by definition sex-less, his smooth oval features are indeed rather girlish), whereas the present figure is made appealing by its sweetly childish features. This indicates its intended use for private devotion within the home, where it might have stood in a wall-niche or wooden frame in the master-bedroom - a treasured possession of the owner of the house - the Pater Familias - who possibly rejoicing in the name of Michele. With its original bright paints and gilding and the dramatic, war-like subject and composition which one can still appreciate today, it would have rivalled an image of the Virgin and Child mounted nearby, appertaining to his lady-wife and presiding serenely over her appointed female roles of mother and housewife.

It is likely, given the history of the re-commissioning of the chapel in Venice in 1478 by Giacomella Trevisan, that the central St Michael, bigger and more dramatic than his companions (even the dying soldier, St Sebastian!), was added then. Now, the way in which St Michael's armour is described in the wooden

Master wood-carver from Venice
Influenced by Andrea Del Verrocchio
St Michael the Archangel
slaying the dragon
 On left page front of the sculpture of
 St Michael the Archangel



statuette, with far greater emphasis on its ornamentation all'antica, is strongly reminiscent of the Florentine Renaissance. This could have been transmitted to Venice by the presence there in the relevant decade of Andrea del Verrocchio, who was involved from 1481-1488 in making the full-scale models for the horse and rider to commemorate Bartolommeo Colleoni, which - owing to the sculptors' Death - were cast in bronze by the local expert, Giacomo Leopardi.

It was from the busy studio of Verrocchio in Florence that there emanated a wealth of polychrome terracotta statuettes for domestic devotions: some depict the victorious young David of the Old Testament, shown resplendent in armour similar to that depicted here; others various favourite saints, such as John the Baptist - rendered as a child (but already clad in the camel-hide coat that he wore when much older!) and occasionally St Michael.

The statuette therefore - quite apart from its immediate charm and vivacity - may be seen as an interesting exemplar of the effect of Verrocchio's scintillating presence in the lagoon city on native artists, one of whom - a master wood-carver - was evidently capable of absorbing and then transmitting the novel style of the Renaissance, which had been late in arriving there. The strength of character of the statuette promises that - with future increased knowledge of wood-carving in the Veneto - its talented author may eventually be determined.

Master wood-carver from Venice
Influenced by Andrea Del Verrocchio
St Michael the Archangel
slaying the dragon
 Detail of the shield in St Michael
 on right page detail of Dragon



52

COMPARISON



St. Michael early 1480
Altarpiece of St- Michael, Cappella Trevisan
Venice, Santa Maria dei Frari

53



Master Wood-Carver From Venice, Influenced by Andrea del Verrocchio
St Michael the Archangel slaying the dragon

Maestro Intagliatore veneziano influenzato da Andrea del Verrocchio
L'Arcangelo Michele uccide il drago

Fra Mario Lorandi and Fra Leopoldo Fior, Basilica of Santa Maria Gloriosa dei Frari: An Historical and Artistic Guide, Centro Studi Antoniani, Padua, 2007, pp. 50-51, fig. 70



Master wood-carver from Venice
Influenced by Andrea Del Verrocchio
*St Michael the Archangel
slaying the dragon*
Back of the sculpture of
St Michael the Archangel slaying the Dragon

La statuetta assomiglia notevolmente a un'importante, seppure molto più grande e meglio conservata, statua posta al centro dell'altare della cappella dedicata all'Arcangelo Michele nel transetto sinistro della Basilica dei Frari nel centro di Venezia.

E' probabile che l'arcangelo centrale, che esprime una maggiore drammaticità e risulta più grande delle altre figure (perfino del San Sebastiano morente!) sia stato aggiunto per volere di Giacomella Trevisan durante la seconda commissione della cappella di Venezia nel 1478.

Le caratteristiche dell'armatura dell'arcangelo nella statuetta di legno, con un'enfasi notevolmente maggiore sull'ornamentazione "all'antica", richiamano fortemente la tradizione fiorentina rinascimentale che potrebbe avere influenzato la scultura veneziana tramite Andrea del Verrocchio. L'artista fiorentino, infatti, aveva lavorato dal 1481 al 1488 ai modelli a grandezza naturale del cavallo e del condottiero del monumento equestre a Bartolommeo Colleoni che, in seguito alla morte dello scultore, sarebbe poi stato fuso in bronzo dal maestro locale Giacomo Leopardi.

Pertanto la statuetta, oltre all'evidente fascino e vivacità, risulta essere un interessante esempio delle conseguenze che l'incisiva presenza del Verrocchio aveva sortito nella città lagunare e sui suoi artisti, uno dei quali, maestro intagliatore, fu evidentemente in grado di recepire le innovazioni dello stile rinascimentale, che a Venezia aveva tardato ad arrivare.

L'originale carattere artistico della statuetta lascia ben sperare riguardo alla possibilità di individuarne il talentuoso autore, una volta che la conoscenza della pratica e dei protagonisti dell'intaglio in Veneto sarà stata approfondita.

G I U L I O C E S A R E P R O C A C C I N I

B Y A L E S S A N D R O M O R A N D O T T I

CIRCA 1605 CIRCA 1605 CIRCA 1605 CIRCA 1605
THE DEPOSITION THE DEPOSITION

59

This

painting, which has in recent times been recognised as being of the relatively early period of the artist, is one of Giulio Cesare's first ventures into the field of painting.

The iconographic theme of the Deposition, together with the variant of the

Lamentation, was very much a favoured one for him and reappeared throughout the whole of his career. It is especially interesting to follow the development of the subject from this work which is possibly one of the very first expressions of the painter's interest in this subject.

The Saviour, around whom the whole scene develops, is gently slumped in that relaxed and elegant late Mannerist style so typical of Procaccini. The cadence and rhythm of the work unfolds almost as if to a metronome, where pictorial inventions are revealed across the length and breadth of the work. Lost in the shadows of the upper corner of the painting Magdalene is hidden behind the shoulders of the Virgin, intent in her grief and in prayer, while the foreground is marked by the assertive contraposition of the figures who sustain the body of Christ. St John leans forward to grip Christ's legs, while Nicodemus, bending his own legs to balance himself, holds up the upper half of the bloodless body, twisting his torso deliberately to look to the heavens as if to ask for instruction and counsel. Divine light splits the dark background of the clouds, illuminating the night scene and dramatically defining the tones of the strongly inked colours with sudden powerful highlights.

The composition is enclosed and resolved within a tight framing, in accordance with the scheme he adopted for the whole course of his artistic life, that of a master that was "born" a sculptor. The work itself is animated by brisk strokes and a great plastic force. The cloth is sculptural, the relief of the folds of the drapery is etched and the musculature of the anatomies is well defined by incisive lines. The play of chiaroscuro is rich in subtleties, as revealed in the wonderful idea of the double cast of the shadow of the crossed legs of Christ, where that of the outer leg's shadow lies upon that of the leg beneath and the

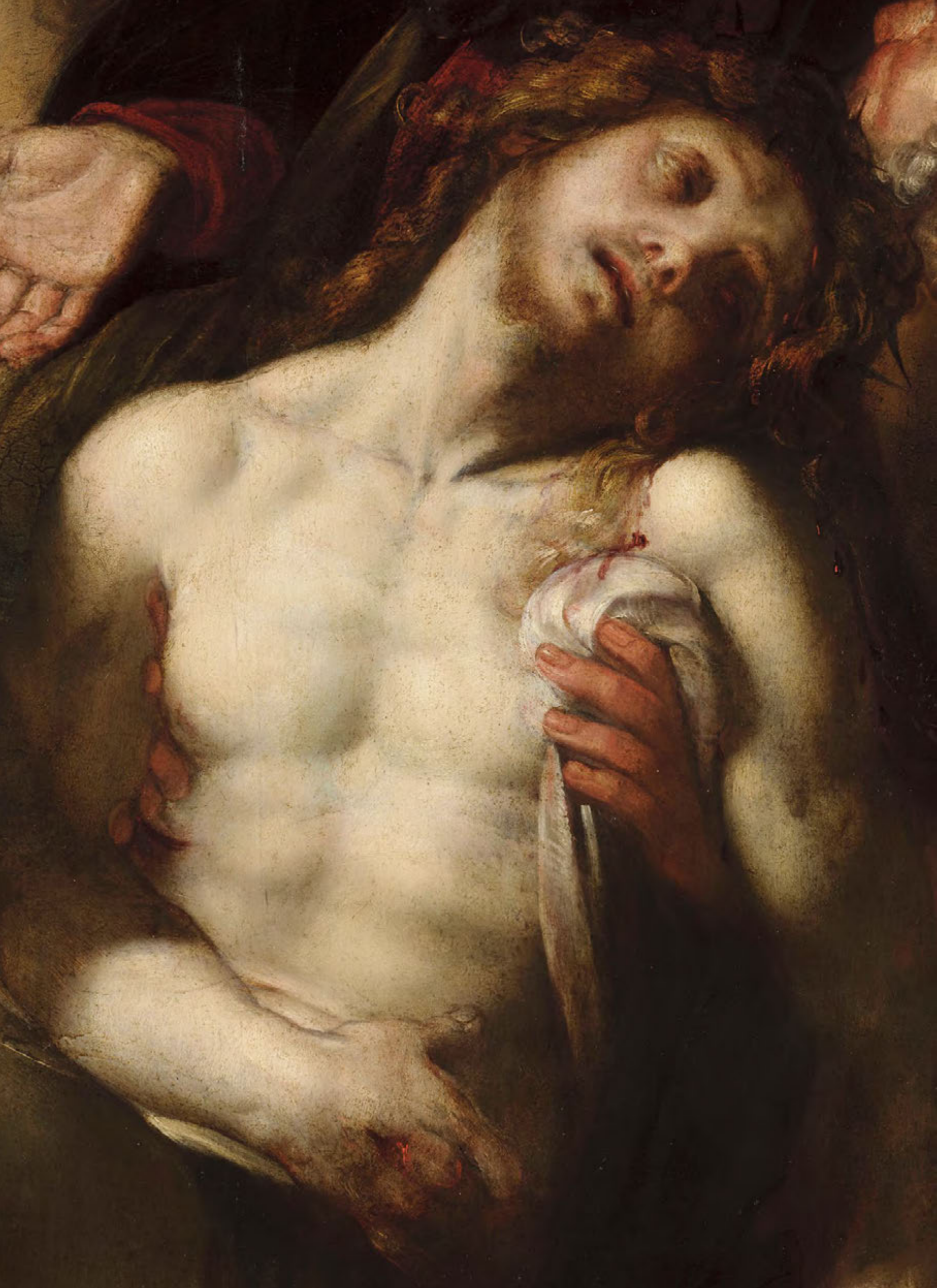
BOLOGNA BOLOGNA

GIULIO CESARE PROCACCINI GIULIO CESARE PROCACCINI

The Deposition *The Deposition*
Circa 1605 Circa 1605

Oil on wood Olio su tela
cm 110 x 70 cm 110 x 70





shape of this latter upon the sarcophagus revealed by the light. The sepulchral marble tomb, an early baroque interpretation of ancient models, is perhaps a translation from his sculptural experience in the sites of Pirro I Visconti Borromeo in Lainate ¹ or within the walls of the Duomo of Milano, where the sources show he worked from 1590 ². The echo of his training as a sculptor is also evident in the rendition of the head of Nicodemus, which is as if quickly fashioned in clay. There are numerous pentimenti visible even to the naked eye, but once again the flashes of light reveal the folds of the voluminous garments as well as the outlines of the figures and the shape of the sarcophagus, yielding a fine return on the experimentation and indeed the unease with which the artist finally approached the world of painting during those years after his early life as a sculptor.

Procaccini has already achieved full control of his new craft, as illustrated by the treasury of colour selection, almost like enamelling, used to describe the drapery. There is ochre veiled with green and a more intense jade green, as well as bright reds, embellished all the more by the employment of madder lake. The brush stroke describes a flaming colour that gives almost the impression the work were painted on metal. With his colour pallet rich in veiling and lacquer, Giulio Cesare demonstrates an enthusiasm for the Venetian painting which he would have seen in Milan. He, more than any other painter of his time in Lombardy, approached this cross-referencing of styles scrupulously and thoroughly only to leave it to one side with the passage of time, favouring a lighter, less inky touch with more golden colouring rich with rich and luminous half tones.

The date here must be close to 1605, around which time the works had a sculptured mannered quality with marked chiaroscuro, as can be seen in his San Barnaba at the gallery of the Pinacoteca del Castello Sforzesco in Milan (dated circa 1606 circa ³) and at the altarpiece of the church of Domaso in Como ⁴. This was just a little later than the less mature attempt at a similar subject in 1604 for the sanctuary of Santa Maria presso San Celso in Milan. The Pietà in this church has the devotional intensity of the counter reformation, bringing together Barocci and Federico Zuccari while already showing signs of also being heir to Correggio, to whom the unforgettable figure of John the Baptist to the left can be associated.

A little later on the ideas of the painting briefly commented here become translated into a rich seam for the painter, touched by the spell of the

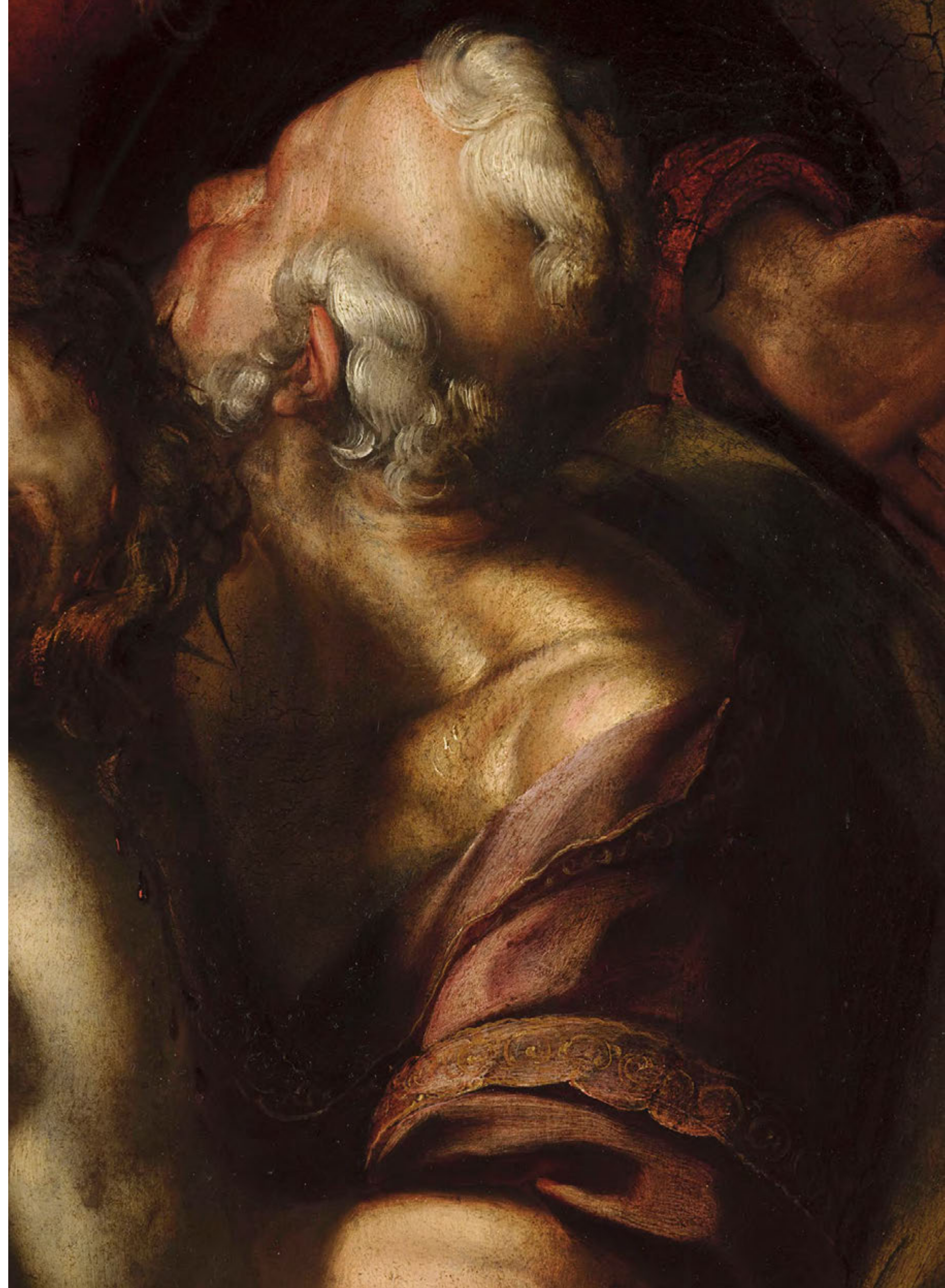
Giulio Cesare Procaccini
The Deposition
 Circa 1605
 Detail of Christ on left

inventiveness of Correggio and of Barocci. If the invention of nocturnal light, warm colours and the manner of depiction of the face of Christ undoubtedly reflect the artist's education in the models created by the master of Parma, the dynamic figure of the apostle to the left takes liberally on board some of Barocci's ideas expressed in his Saint John in the Entombment of Christ in Senigallia (1579-1582), engravings of which had been immediately produced.

It was a theme Giulio Cesare would return to in many stages of his career. Comparative studies suggest this example falls within a coherent sequence of the painter's singular drawings and paintings as we try to follow and understand the development of his maturing style as his technical diligence became increasingly well-honed with his advancing years. The starting point for such study should be the series of drawings brought to our attention by Brigstocke, some of which relating to the Pietà at the church of Santa Maria presso San Celso ⁵. The next would be the Deposition at the Puškin Museum Moscow (fig. 1) and the Pietà in Vienna (fig. 2), which last were produced some time after this work here, to take us finally through to the a haughty 'sketch', formerly in the Duke of Wellington collection and made known by Hugh Brigstocke in 1989 (fig. 3) ⁶ or the later version, revisited in an almost Time-Warp redaction at the Parish church of Gavardo (fig. 4).

A comparison of all these images draws attention to the evolution of structure and style adopted by Giulio Cesare over time while at the same time illustrates, if further evidence were needed, the inexhaustible vein of inventiveness of the artist himself. This creativity has meant that the different combinations of the same compositional elements give life to ever unexpected and original works of art.

Giulio Cesare Procaccini
The Deposition
 Circa 1605
 Detail of ??? on right page





1. Pl. 124 *The Deposition from the Cross*
wood, cm 63,4 x 48,2
London, Art market



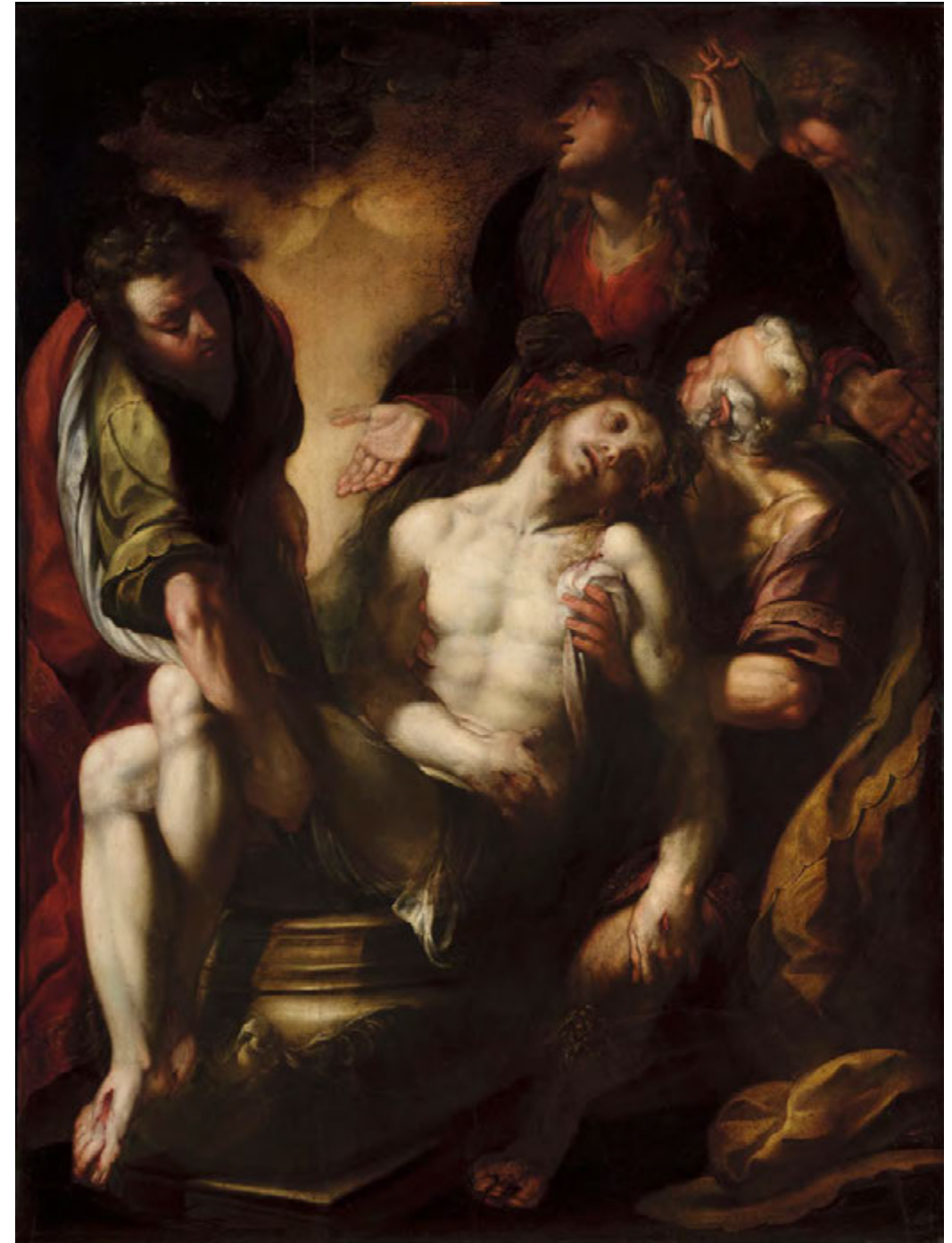
2. *The Burial of Christ*
wood, cm 100 x 74
Moscow, Pushkin Museum



3. Pl. 48 *Pietà*
cm 258 x 198,5
Vienna, Kunsthistorisches Museum



4. Pl. 105 *Pietà*
wood, cm 246 x 172
Gavado, Chiesa Parrocchiale



5. Giulio Cesare Procaccini *The Deposition*
Circa 1605

5. Giulio Cesare Procaccini *La Deposizione*
Circa 1605

1. A. Morandotti, *Milano profana nell'età dei Borromeo*, Milano, 2005, p. 239-241.
2. G. Berra, *L'attività scultorea di Giulio Cesare Procaccini. Documenti e testimonianze*, Milano, 1991.
3. See the summary comments on the painting *S. Coppa*, at the *Museo d'arte antica del Castello Sforzesco. Pinacoteca. Tomo III*, by M.T. Fiorio, Milano, 1999, p. 245-246, n. 248.
4. H. Brigstocke, *Giulio Cesare Procaccini as a Painter*, in *Idem, Procaccini in America*, exhibition at the Hall & Knight Gallery, London-New York, 2002, p. 17-18.
5. H. Brigstocke, *Giulio Cesare Procaccini (1574- 1625): ses attaches génoises et quelques autres faits nouveaux*, in "Revue de l'art", 85, 1989, p. 15, fig. 13-16.
6. H. Brigstocke, *Giulio Cesare Procaccini (1574- 1625): ses attaches génoises et quelques autres faits nouveaux*, in "Revue de l'art", 85, 1989, p. 53.

A. Morandotti, *L'itinerario visto da Milano*, in *Milano-Genova andata/Ritorno. Percorsi della pittura tra Manierismo e Barocco*, exhibition catalogue (Milan, Galleria Robilant+Voena, 24th October – 6th December 2012), Milano, 2012, p. 7

A. Morandotti, *Una Deposizione di Giulio Cesare Procaccini*, in *Le frontiere dell'arte. Una raccolta di testi di Marco Rosci con saggi in suo onore*, by F. Gonzales, Novara, 2013, pp. 61-63.



Giulio Cesare Procaccini
The Deposition
 Circa 1605
 Detail of ????

Il dipinto, riconosciuto in tempi recenti come opera relativamente giovanile dell'artista da Alessandro Morandotti, si qualifica come uno dei primi impegni di Giulio Cesare nel campo della pittura. Il tema iconografico della Deposizione, anche pensando alla variante del Compianto, è un suo cavallo di battaglia lungo tutta la propria carriera professionale ed è interessante seguirne la messa a punto a partire da questa prova che va forse considerata come una delle più antiche esercitazioni del pittore sull'argomento. La composizione chiusa e risolta in un'inquadratura fortemente ravvicinata, secondo schemi adottati nel corso di tutta la sua vita artistica dal celebre maestro 'nato' scultore, è animata da una stesura rapida e di grande forza plastica. I panneggi scultorei, a pieghe taglienti e rilevate, vestono figure dalle muscolature ben rilevate e dalle anatomie definite da un disegno incisivo. I numerosi pentimenti visibili anche ad occhio nudo, ma poi ancora le luci saettanti che rilevano le pieghe degli abiti sovrabbondanti nonché i contorni delle figure e le forme del sarcofago, restituiscono bene la sperimentazione e l'inquietudine degli anni in cui l'artista si avvicinò definitivamente alla pittura dopo gli impegni giovanili come scultore. Procaccini ha già il pieno controllo del 'nuovo' mestiere, come dimostra la scelta dei colori preziosi, quasi di smalto, con cui definisce i panneggi: tra ocra velati di verde e verdi più intensi color di giada, nonché rossi accesi, impreziositi nelle ombre da lacche di garanza. Una stesura 'fiammante' che fa assumere alla tavola quasi l'effetto di un'opera realizzata su supporto metallico. Siamo in una data che non si dovrebbe troppo discostare dal 1605, in anni prossimi ad opere di scultoreo modellato e di accentuato chiaroscuro quali il San Barnaba della Pinacoteca del Castello Sforzesco a Milano (attestato al 1606 circa) o la coeva pala di Domaso (Como), e solo qualche tempo dopo l'acerba prova di simile soggetto eseguita nel 1604 per Santa Maria presso San Celso a Milano. La Pietà della chiesa milanese, di un'intensità devozionale davvero controriformistica, tiene insieme Barocci e Federico Zuccari ma già nel segno dell'eredità di Correggio (a cui si lega la figura indimenticabile del San Giovanni Battista sulla sinistra). Il dipinto qui brevemente commentato traduce, in un momento di poco successivo, un felice momento di vena creativa del pittore, stregato dalle invenzioni di Correggio e di Barocci. Se l'invenzione di luce notturna, le calde cromie e la tipologia del volto del Salvatore rimandano senz'altro all'educazione dell'artista sui modelli del grande parmense, la dinamica figura dell'apostolo sulla sinistra sembra tenere conto molto liberamente delle idee di Barocci per la figura di San Giovanni nella Sepoltura di Senigallia (1579-1582), subito divulgate anche in incisione.

P I E R R E - J E A N H A R D Y

B Y C H A R L E S

A V E R Y

1710-1710-1710-1710-1710-1710-1710 1710-1710-1710-1710-1710-1710-1710
T H E V I R G I N A N D C H I L D

71 “Ait

though a relatively minor artist in the team of sculptors employed in Louis XIV's ambitious schemes of embellishment at the royal palaces, he was in constant demand throughout his long career. His earliest work was decorative stone sculpture for the Condé family at the château of Chantilly (1682-84). He became a

member of the Académie Royale in 1688, with a bas-relief of Religion crushing Idolatry (Louvre, Paris, MR 2729). Nearly all his ornamental and garden sculptures for the châteaux of Marly, Yvelines and Meudon have been destroyed. At Versailles, Hardy carved for the gardens two marble vases (1684-87); ... two dragons in lead for a fountain at the Trianon (1702); and a group of frolicking children for the Isle of the Children (1710) - all in situ. From 1703 he received regular payments for repairs to the sculptures in the royal parks and for rocaille decorations for fountains." In 1726 Hardy even provided seven vine leaves to cover various nudités, including une double sur la grande figure d'Hercule!

[cited in abbreviated form from F. de la Moureyre, 1996]

This statue of the *Virgin and Child*¹ thus throws new light on Hardy's approach to devotional sculpture, with which he was officially involved only with some sculpture in the royal church of Les Invalides (1692-1703) and his *morceau de réception* for the Académie Royale of *Religion crushing Idolatry* [Fig. 1],² an allusion to the Revocation of the Edict of Nantes (which ended religious tolerance in France and caused the exodus of – in particular – the Huguenots) and. Although his figure of *Religion* is seated, it manifests the same squat proportions as the present, standing, *Virgin and the same broad, round face with the hair parted centrally, in the classical manner. The treatment of drapery is not dissimilar, though the Virgin wears a fine bodice, richly embroidered with strap-work and foliage in the latest Versailles fashion of ornament. Above it, the pleats of her loose chemise disguise her breasts more effectively than does the classical garment worn by Religion, while below, the sandaled feet, set at ninety degrees to one another, project similarly from under the floppy edge of the dress.*

Furthermore, the flying cherub holding open the Book of Doctrine in the relief has

FRENCH, LATE 17TH – EARLY 18TH CENTURY FRANCIA, Tardo 17 sec. - primo 18 sec.

PIERRE-JEAN HARDY PIERRE-JEAN HARDY
(Nancy, 1653 – Versailles 1737) (Nancy, 1653 – Versailles 1737)

The Virgin and Child *Madonna col bambino*
Terracotta, signed and dated on the base: Terracotta, firmata e datata sull base:
P. HARDY 1710 P. HARDY 1710

152.9cm high; 77.5cm wide; 49.5cm deep cm 152,9 x 77,5 x 49,5

Provenance **Provenance**
Formerly in the chapel of a catholic convent in England; Formerly in the chapel of a catholic convent in England;
Heim Gallery, London, 1979; Dr Arthur M. Sackler, New York Heim Gallery, London, 1979; Dr Arthur M. Sackler, New York
[accession no. 79.1.1]; his sale, Sotheby's, [accession no. 79.1.1]; his sale, Sotheby's,
New York, 29 January 2010, lot .; private collection New York, 29 January 2010, lot .; private collection





the same, chubby, proportions and slightly pendulous cheeks as does the present Christ child, though the latter is more corpulent still, in full Rubensian mode. Similar plump, active and joyous babies featured in 1710 at life-size and in lead on the *Ile des Enfants* at Versailles [Fig. 2].

The parallel with Hardy's dated work of 1688, which to him was of the utmost importance, inasmuch as it gained him admission to the Académie Royale and hence an assured livelihood as a court sculptor, indicates that the *Virgin and Child* almost certainly falls early in his career, maybe in the 1690s (unless he produced it earlier in the 1680s, even before the marble relief). This may account for the fact that so few parallels can be found in his subsequent work, for - under the aegis of Charles Le Brun - this was inevitably dedicated to classical, mythological, allegorical or historical themes relevant to celebrating the pomp of the Sun King, and not to devotional Christianity. As such the terracotta group occupies a significant place in the formative years of this prolific member of the Versailles School of sculpture.

Pierre-Jean Hardy
(Nancy, 1653 – Versailles 1737)
The Virgin and Child
On left page details of child
On the following pages details of child's face



77

COMPARISON



1. Jean Hardy (Nancy 1653 - Versailles 1737) *Religion slaying Heresy*
 marble, cm 81,5 x 76,5 x 16
 Paris, Musée du Louvre - Département des Sculptures

Pierre-Jean Hardy
 (Nancy, 1653 - Versailles 1737)
The Virgin and Child
 On right page entire sculpture of The Virgin and Child



1. The initial 'P' of the signature is at first sight surprising, for Lami (1906), drawing on the Comptes des Bâtiments du Roi, calls the sculptor only 'Jean'. George Nagler, however (Neues Allgemeines Künstler-Lexikon, Munich, 1835-1852, VI, p. 238), and other early writers refer to him as 'Pierre'. It is likely therefore that Hardy had more than one baptismal name, either of which he might have chosen to use on various occasions or in different contexts.

2. J.-R. Gaborit [ed.], Sculpture Française, II, Renaissance et temps modernes, vol. 2, Goujon-Warín, Paris, 1998, p. 418

[on Hardy]

J. Guiffrey, Les Comptes des Bâtiments du Roi sous le règne de Louis XIV, Paris, 1881-1901;

S. Lami, Dictionnaire des sculpteurs de l'école française sous le règne de Louis XIV, Paris, 1906, p. 234; Charles Avery, assisted by Alastair Laing, Fingerprints of the Artist: European Terra-cotta Sculpture from the Arthur M. Sackler Collection, New York/Washington D.C., 1981, p. 162; François Souchal, French Sculptors of the 17th and 18th centuries. The reign of Louis XIV, II, 1981, pp. 104-21; Françoise de la Moureyre, 'Hardy, Jean', in J. Turner [ed.], The Dictionary of Art, London /New York, 1996, vol.14, p. 174.

[on this sculpture]

Charles Avery, assisted by Alastair Laing, Fingerprints of the Artist: European Terra-cotta Sculpture from the Arthur M. Sackler Collection, New York/Washington D.C., 1981, pp. 162-63, no. 69; François Souchal, French Sculptors of the 17th and 18th centuries. The reign of Louis XIV, II, 1981, pp. 118-19, no. 63.



Pierre-Jean Hardy
(Nancy, 1653 – Versailles 1737)
The Virgin and Child

Detail of the signature on the base of the sculpture

COMPENDIO

La Madonna con Bambino ci permette di analizzare sotto una nuova luce l'approccio di Hardy alla scultura devozionale, con cui l'artista si cimentò solo in alcune sculture della Eglise du Dome des Invalides (1692-1703) e nel morceau de réception di Religion crushing Idolatry [Fig. 1] ['la religione che schiaccia l'idolatria'] per l'Académie Royale [un'allusione alla revoca dell' editto di Nantes (che concluse la tolleranza religiosa in Francia causando, tra l'altro, l'esodo degli Ugonotti)]. Nonostante la religione sia seduta, manifesta le stesse proporzioni della Madonna, il medesimo volto ampio e rotondo con la riga dei capelli pettinata nel mezzo, alla maniera classica. La resa del panneggio non è dissimile, anche se la Vergine indossa un elegante bustino, riccamente ricamato con fasce e fogliame all'ultima moda dell'epoca di Versailles.

In particolare, le pieghe della chemise nascondono il seno più efficacemente delle vesti classiche indossate da Religione mentre, in basso, i piedi fasciati nei sandali sono posti a 90 gradi e fuoriescono dal morbido bordo della veste. Inoltre, la coppia di angioletti che tengono aperto il Libro della Divina Dottrina nel rilievo presentano le stesse proporzioni floride e le guance leggermente cadenti del Gesù bambino anche se quest'ultimo, più corpulento e piazzato, ricorda chiaramente lo stile di Rubens.

Somigliano ai bambini paffuti, attivi e gioiosi scolpiti in piombo a grandezza naturale nell'Ile des Enfants a Versailles nel 1710 [fig. 2].

Il parallelo con l'opera di Hardy, datata 1688, che per lui fu importantissima in quanto gli valse l'ammissione alla Académie Royale, quindi un sostentamento sicuro come scultore di corte, indica che la Madonna con Bambino quasi certamente fu realizzata agli inizi della sua carriera, forse negli anni 90 del '600 (a meno che non l'avesse realizzata già nel decennio precedente, ancor prima del rilievo in marmo). Il che spiegherebbe perché nei suoi lavori successivi questi temi vengano abbandonati, in quanto sotto l'egida di Charles Le Brun venivano invece privilegiati temi classici, mitologici, allegorici o storici relativi a celebrare i fasti del Re Sole, anziché la devozione cristiana. In questo contesto, il gruppo in terracotta occupa un posto significativo negli anni formativi di questo prolifico membro della Scuola di Versailles.