

Riccardo Spinelli



Giovanni Battista Foggini

The Portrait of Marguerite Louise of Orléans

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*The Portrait of Marguerite Louise of Orléans,
Grand Duchess of Tuscany*

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Ferdinando Corberi

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GIOVANNI BATTISTA FOGGINI

(Florence, 1652 – 1725)

Portrait of Marguerite Louise of Orléans, Grand Duchess of Tuscany

Marble, height 77 cm (30¼ in)

Provenance

Cardinal Francesco Maria de' Medici,
Villa Lappeggi (Grassano, Florence), who
commissioned it in 1683. The bust was
delivered in 1687;
Congregazione di Carità di San Giovanni
Battista, Florence;
Capponi collection, Palazzo Capponi (later
Covoni), Florence;
With Stefano Bardini, Florence;
Count Alessandro Contini Bonacossi,
Florence;
Private collection, Florence.

Exhibited

Florence, Palazzo Pitti, Galleria Palatina,
December 2006 – April 2007, *La
principessa saggia. L'eredità di Anna
Maria Luisa de' Medici Elettrice Palatina*,
cat. n. 8.

Literature

K. Langedijk, *The Portraits of the Medici
15th-18th Centuries*, II, Florence, 1983,
p. 1234, n. 84/19a;
C. De Benedictis, *La collezione di
dipinti di Stefano Bardini o "Il ratto
d'Europa"*, in F. Scalia, C. De Benedictis,
Il Museo Bardini a Firenze, Milan, 1984,
(reproduced plate LXXVII);
M. Visonà, *Un ritratto di Anna Maria Luisa
de' Medici bambina e i lari del Poggio
Imperiale (riflessioni sul Foggini)*, in
"Paragone", XLIX, III (n. 22), 585, 1998,
pp. 25, 29 note 23 (reproduced figs. 27-29);
M. De Luca, in S. Casciù (ed.), *La
principessa saggia. L'eredità di Anna
Maria Luisa de' Medici Elettrice Palatina*,
exhibition catalogue, (Florence 2006-2007),
Livorno, 2006, pp. 140-141, cat. n. 8;
R. Spinelli, *La serie dei ritratti medicei di
Giovanni Battista Foggini: note d'archivio
sulla committenza e la cronologia*, in
"Paragone", forthcoming.

This work is a shining if hitherto little-known example of the technical mastery of its maker, the sculptor Giovan Battista Foggini (Florence, 25 April 1652 – 12 April 1725), which resurfaced a few years ago in an exhibition entitled "*The Wise Princess*" at Palazzo Pitti. One of the strongpoints of the exhibition, curated by Stefano Casciù, was that it brought together a celebrated series of eight Medici portraits carved by Foggini¹, previously identified by Lankheit² and to which the bust under discussion here belongs. It can now boast of previously unpublished documentation from the archives clarifying that it was indeed commissioned by the Medici (although not by Vittoria della Rovere as believed hitherto), that it is a fully autograph work by Foggini (a contention borne out by specific payments made to the sculptor), and that it was carved at an earlier date than has traditionally been suggested³.

Regarding its commission and its original location, the bust is mentioned along with the other seven pieces in the group in inventories of the Villa di Lappeggi – the country residence of Cardinal Francesco Maria de' Medici⁴ (fig. 1) – drafted in two copies on the Cardinal's death prior to the dispersal of part of his art collection by the Congregazione di Carità di San Giovanni Battista in Florence, which inherited his property and rapidly put it up for sale.

In both the first version of the inventory dated 28 February 1711,



All the dates in the text and notes have been changed from the traditional Florentine calendar (for which the new year began on 25 March) to the solar calendar with the new year starting on 1 January.

¹ M. De Luca, in *La principessa saggia. L'eredità di Anna Maria Luisa de' Medici Elettrice Palatina*, exhibition catalogue (Florence, Palazzo Pitti, Galleria Palatina, 23 December 2006–15 April 2007) ed. S. Casciu, Livorno, 2006, pp. 135–143, nos. 3–10.

² K. Lankheit, *Florentinische Barockplastik. Die Kunst am Hofe der letzten Medici 1670–1743*, München, 1962, pp. 75–78. Five of the eight busts were displayed at the exhibition entitled *Gli ultimi Medici. Il tardo barocco a Firenze, 1670–1743*, exhibition catalogue (Detroit, The Detroit Institute of Arts, 27 March–2 June 1974 – Firenze, Palazzo Pitti, 28 June–30 September 1974), Firenze, 1974, pp. 68–73, nos. 31–35; Lankheit's entries also mention the portrait of Cardinal Leopoldo (Paris, Musée du Louvre), while the busts of Marguerite Louise and of Cardinal Francesco Maria were unknown at the time (*ibid.*, p. 68).

³ See summaries in M. De Luca's exhaustive entry in *La principessa saggia*, *op. cit.*, p. 140, n. 8.

⁴ Francesco Maria, the son of Ferdinando II de' Medici and of Vittoria della Rovere (Florence, 12 November 1660 – Lappoggi, 3 February 1711), Governor of Siena from 1683, raised to the purple by Pope Innocent XI Odescalchi in September 1686.

⁵ The Prince gave up the purple for “*raisons d'état*” in 1709 so that he could wed Princess Eleonora Gonzaga di Guastalla in the hope of providing the Medici line with a legitimate heir, following the failure of the marriage of Grand Prince Ferdinando, heir to the Tuscan throne, with Violante Beatrice of Bavaria (1689), and of that of Gian Gastone with Princess Anna Maria Francesca of Saxony-Lauenburg (1697), both of which proved fruitless for dynastic purposes. Worn down both physically and morally, the Prince did not succeed in the aim he was hoping to achieve (the marriage was even rumoured never to have been consummated) and he died barely two years after the wedding. See, in this connection (F. Orlando-G. Baccini), *Vita del Principe Francesco Maria già Cardinale di Santa Chiesa*, “*Bibliotechina Grassoccia*”, Florence, 1887, *passim*; G. Pieraccini, *La stirpe de' Medici di Cafaggiolo. Saggio di ricerche sulla trasmissione ereditaria dei caratteri biologici*, 3 vols., Florence, 1924–5, II, 1925, p. 686; H. Acton, *Gli ultimi Medici*, ed. Turin, 1962, p. 255; N. Barbolani di Montauto, *Il principe cardinale Francesco Maria*, in *Fasto di corte. La decorazione murale nelle residenze dei Medici e dei Lorena*, volume III. *L'età di Cosimo III de' Medici e la fine della dinastia (1670–1743)*, ed. M. Gregori, Florence, 2007, p. 141.

thus drafted only days after the death of the former Cardinal who departed this world on 3 February⁵ and delivered to the delegates of the Congregazione (figs. 2–4)⁶ without delay, and the second, drafted by Lappoggi's “keeper of the wardrobe” Anton Francesco Caraffa on 22 June of the same year and delivered to the congregation's new representatives – Bartolomeo Corsini, Luca Casimiro degli Albizi, Ferrante Capponi, Giovan Battista Guadagni, Giovan Battista Orlandini and Abbot Galli⁷ – the eight busts are duly identified as depicting Ferdinando II, Vittoria della Rovere, Cosimo III, Grand Prince Ferdinando, Marguerite Louise of Orléans and Cardinals



Giovan Carlo, Leopoldo and Francesco Maria, the latter being the patron who commissioned the group, in their robes of office.

We cannot rule out the possibility that the series may also have appeared in a previous inventory of the works in the villa drafted in 1696, which mentions eight busts without specifying their nature but telling us that they were situated in the drawing room of the “middle apartment” on “stone-coloured pedestals with gold highlights”⁸.

The eight sculptures, like most of the rest of the Prince's property inherited by the Congregazione di San Giovanni Battista, must soon have been sold off and gone to enrich other major collections. For

example, we know that many historic Florentine households – the Gerini, the Guadagni, the Riccardi, the Marsuppini, the Corsini and the Salviati, to mention only those best known and best documented – benefited from the sale of the Cardinal’s collection, seizing the opportunity to add works of grand ducal provenance to their own art collections⁹.

Given that plaster copies of five of the busts in the series formerly in the Villa di Lappoggi – those of *Ferdinando II* and Cardinals



Leopoldo, *Giovan Carlo* and *Francesco Maria*, and that of *Grand Duchess Marguerite Louise*¹⁰ – may still be seen in Palazzo Capponi (later Covoni) in the Via Larga (now Via Cavour) in Florence and that the palazzo was recorded as housing “eight marble busts”¹¹ in a room on its *piano nobile* in 1789, we may reasonably surmise that the Medici portraits carved by Foggini for the Prince-Cardinal went to enrich the Capponi collection in the middle of the second decade of the 18th century, and that ownership of them was transferred to

Fig. 1 (opposite): Carlo Citerni, bronze medal with a portrait of Cardinal Francesco Maria de’ Medici, c. 1687

Figs. 2,3: Archivio di Stato di Firenze, Congregazione di Carità di San Giovanni Battista, IV series, n. 653, frontispiece; c. 31v. (photographs by Donato Pineider)

⁶ Archivio di Stato di Firenze (ASFi), Congregazione di Carità di San Giovanni Battista (CCSGB), IV series, n. 653, *Inventario di tutte le robe ritrovate nella Villa di Lappoggio, Botteghe e Giardini, attenenti al già Serenissimo Principe Francesco Maria di gloriosa memoria 1710 ab Inc.*, c. 31v, room n. 25, n. 306: "Eight Marble Busts depicting the Princes listed below - 1 Most Serene Grand Duke Ferdinando, 2 Most Serene Grand Duchess Vittoria, 3 Most Serene Grand Duke Cosimo 3°, 4 Most Serene Grand Duchess Reigning, 5 Most Serene Prince Ferdinando, 6 His Eminence Cardinal Giovan Carlo, 7 His Eminence Cardinal Leopoldo, 8 Most Serene Prince Francesco Maria as Cardinal, to all of which Busts there are bases painted to resemble stone with touches of false gold".

⁷ ASFi, CCSGB, IV series, n. 652, *Adi 22 giugno 1711. Inventario dell'infrascritte robe ritrovate nella villa di Lappoggi del Serenissimo Principe Francesco Maria di Toscana di gloriosa memoria il di 15 maggio prossimo passato*, c. 20v, room 25, n. 332: "Eight Marble Busts depicting 1 the Most Serene Grand Duke Ferdinando, 2 the Most Serene Grand Duchess Vittoria, 3 the Most Serene Grand Duke Cosimo 3°, his Most Serene Consort, 5 the Most Serene Prince Ferdinando, 6 His Eminence Cardinal Giovan Carlo, 7 His Eminence Cardinal Leopoldo, 8 the Most Serene Prince Francesco Maria as Cardinale, and they all have their bases touched with false gold under n.o 306".

⁸ ASFi, Mediceo del Principato (MdP), n. 5872, insert 3, *Inventario Di tutti i Mobili, che il Serenissimo, e Reverendissimo Signor Principe Cardinale Francesco Maria di Toscana tiene nella sua Villa di Lappoggi, descritti camera per camera, co' numeri in margine de' Quadri, e formato il presente Libro di fogli n. 190, fatto nel mese di novembre 1696*, c. 42r.

Fig. 4: ASFi, CCSGB, IV series, n. 653, c. 31v. (detail, photograph by Donato Pineider)

⁹ In this connection see R. Spinelli, *Note sul collezionismo del principe-cardinale Francesco Maria de' Medici*. Nuovi documenti su Andrea Scacciati, Pietro Dandini, Francesco Corallo, Antonio Ugolini, Livio Mehus, Niccolò Cassana, Balthasar Permoser, Gaetano Giulio Zumbo e altri, in "Predella", 8, 2013, pp. 85-105 (esp. pp. 85, 95-96 note 6).

¹⁰ See A. Civai, *Palazzo Capponi Covoni in Firenze*, Florence, 1993, p. 123 note 102.

¹¹ *Ibid.*, p. 110; we cannot rule out the possibility that the portraits may be those recorded in the palazzo also earlier, in 1749.

¹² *Ibid.*, pp. 111, 123 note 102.

the Covoni when the latter family purchased the palazzo. The busts were sold to antique dealer Stefano Bardini¹² (figs. 13-15) at the turn of the 19th century, and on that occasion it was confirmed that they portrayed members of the Medici family. Bardini, in turn, promptly offered them for sale on the international antique market and they were dispersed.

The series is split today between the National Gallery of Art in Washington (*Ferdinando II* and *Vittoria della Rovere*; figs. 7, 8), the Metropolitan Museum in New York (*Cosimo III* and *Grand Prince Ferdinando*; figs. 5, 6), the Musée du Louvre in Paris (*Cardinal Leopoldo*, fig. 10), the Victoria and Albert Museum in London (*Cardinal Giovan Carlo*, fig. 9) and the Museo della Caccia e del Territorio in Cerreto



Guidi (*Cardinal Francesco Maria*, fig. 11) which was formerly in the Contini Bonacossi Collection, leaving us with the bust of *Marguerite Louise of Orléans* under discussion in this catalogue¹³.

The contention that it was Prince Francesco Maria who commissioned this group of eight Medici busts from Foggini, borne out by the fact that they are mentioned in the inventories of his property, is further corroborated by a detailed set of payments made to the sculptor which allow us to confirm their fully autograph nature and to state without any doubt that they were carved between August 1681, when Foggini was paid for the portraits of *Ferdinando II* and *Vittoria della Rovere*¹⁴, and 15 December 1687 (fig. 28), when the bust was



¹³For the series of busts by Foggini see, in general, Lankheit, *Florentinische Barockplastik*, op. cit., pp. 75-78; K. Lankheit, in *Gli ultimi Medici*, op. cit., pp. 68-73, ns. 31-35; S. Bellesi, *Duchi e Granduchi Medicei in una serie di Terrecotte Florentine del primo Settecento*, Florence, 1997, pp. 5-7; M. Visonà, *Un ritratto di Anna Maria Luisa dei Medici bambina e i lari del Poggio Imperiale (Riflessioni sul Foggini)*, in "Paragone", XLIX, III (n. 22), 585, 1998, pp. 23-25, 29 note 23; Civali, *Palazzo Capponi Covoni*, op. cit., pp. 111-112, 123 notes 103-107; R. Spinelli, *Giovan Battista Foggini "Architetto Primario della Casa Serenissima" dei Medici (1652-1725)*, Florence, 2003, pp. 91-92; De Luca, in *La principessa saggia*, op. cit., pp. 135-143, ns. 3-10; R. Spinelli, *La serie dei ritratti medicei di Giovan Battista Foggini: note d'archivio sulla committenza e la cronologia*, in "Paragone", forthcoming.

¹⁴See R. Spinelli, *La serie dei ritratti medicei di Giovan Battista Foggini*, op. cit. See the payment to the artist in ASFi, CCSGB, IV series, n. 156, *Mandati per l'Uscita*, 1681-2, year 1681, n. 58 (balance of 140 scudi for the two busts on 18 August); the mandate contains also the autograph receipt from the sculptor dated 12 August 1681, which specifies that the two busts depict Ferdinando II and Vittoria. The payment is recorded also in ASFi, CCSGB, IV series, n. 171, *Entrata e uscita del Serenissimo Principe Francesco Maria di Toscana, segnata C*, 1681-6, c. 64r, 21 August 1681.

¹⁵See Spinelli, *La serie dei ritratti medicei di Giovan Battista Foggini*, op. cit. The payment of 140 ducats paid to Foggini for this portrait and for the portrait of Francesco Maria is found in ASFi, CCSGB, IV series, n. 158, *Mandati per l'Uscita*, 1686-9, year 1687, n. 97, 15 December 1687; the sculptor's autograph receipt bears the date 28 January 1689. The payment is recorded also in ASFi, CCSGB, IV series, n. 172, *Entrata, e Uscita, e Quaderno di Cassa dello Scrittoio del Serenissimo Principe Francesco Maria di Toscana, segnato C1/2*, 1686-9, c. 129r, on 28 January 1689.

delivered depicting "the Most Serene Reigning Grand Duchess" (fig. 27)¹⁵, a designation to which Marguerite Louise was still entitled even though she had left Florence and had been living apart from her husband Cosimo III for fully twelve years by then¹⁶.

The two busts of *Grand Duke Cosimo III* and his son *Grand Prince*



Fig. 5: Giovanni Battista Foggini, *Cosimo III* (consort of Marguerite Louise), New York, Metropolitan Museum of Art

Ferdinando now in New York are recorded in July 1682¹⁷, while those of Cardinals *Giovan Carlo* (London) and *Leopoldo* (Paris) were planned in November 1683 and completed by the end of August 1685¹⁸.

Regarding the carving of the bust of *Marguerite Louise of Orléans* – a

true rarity in the abundant anthology of Medici portraits on account of the *damnatio memoriae* that the Princess suffered after leaving Tuscany¹⁹ –, Francesco Maria's meticulously kept accounts tell us that it, too, was commissioned in November 1683 (at the same time as the busts of the three Cardinals), and indeed Foggini received



an advance of 57 ducats for this particular group on 30 November²⁰ (fig. 25), a second payment on 15 March 1685²¹ (fig. 26) and a third on 31 August of the same year even though the portrait of the *Grand Duchess*, which was still being carved, and that of *Cardinal Francesco Maria* were not to be delivered until December 1687²², as we have

¹⁶ Marguerite Louise (Blois, 28 July 1645 – Paris, 17 September 1721), the daughter of Duke Gastone of Orléans and first cousin to Louis XIV, married Cosimo III (Florence, 14 August 1642 – 31 October 1723), then the Crown Prince, in 1661 and returned to Paris aged only thirty after fourteen years of unhappy marriage but having ensured dynastic continuity by giving birth to three children: the first-born and heir to the throne, Grand Prince Ferdinando (Florence, 9 August 1663–31 October 1713), Princess Anna Maria Luisa, later the Electress Palatine (Florence, 11 August 1667–18 February 1743), and Prince Giovanni Gastone, the last Medici Grand Duke of Tuscany (Florence, 25 May 1671–9 July 1737). For Marguerite Louise's biography see (G. Baccini), *Margherita Luisa d'Orléans Granduchessa di Toscana. Documenti inediti tratti dall'Archivio di Stato di Firenze*, "Bibliotechina Grassoccia", Florence, 1898, *passim*; Acton, *Gli ultimi Medici*, op. cit., *passim* and, more recently, V. Lagioia, "La verità delle cose". *Margherita Luisa d'Orléans: donna e sovrana d'ancien régime*, with an introduction by Maria Pia Paoli, Edizioni di storia e letteratura, Collana Temi e Testi, Rome, 2015.

¹⁷ See Spinelli, *La serie dei ritratti medicei di Giovan Battista Foggini*, op. cit. The payment of 140 ducats for the two busts is recorded in ASFi, CCSGB, IV series, n. 156, *Mandati per l'Uscita*, 1681–2, year 1682, n. 34; Foggini's autograph receipt is dated 27 July and is to be found in the mandate. The payment is recorded also in ASFi, CCSGB, IV series, n. 171, *Entrata e uscita del Serenissimo Principe Francesco Maria di Toscana, segnata C*, 1681–6, c. 92r, on 30 July 1682. The date of 1682 for these two portraits had already been mooted by Schmidt on the basis of a payment record issued in that year by Francesco Maria's chamberlain, and on the Prince's behalf, to some of Foggini's workshop assistants for bringing to the villa above Grassina "the two marble heads of the Most Serene Grand Duke and of the Most Serene Prince Ferdinando, made by said sculptor"; See E. Schmidt, *Giovanni Bandini tra Marche e Toscana*, in "Nuovi studi", 6, 1998, pp. 59, 82 note 26.

¹⁸ See Spinelli, *La serie dei ritratti medicei di Giovan Battista Foggini*, op. cit.

¹⁹ See the overview of the handful of known images in K. Langedijk, *The Portraits of the Medici 15th-18th Centuries*, 3 vols., Florence, 1981–7, II, 1983, pp. 1228–1236.

Fig. 6: Giovanni Battista Foggini, *Grand Prince Ferdinando*, New York, Metropolitan Museum of Art

²⁰ See Spinelli, *La serie dei ritratti medicei di Giovan Battista Foggini*, op. cit. The advance to the sculptor is recorded in ASFi, CCSGB, IV series, n. 157, *Mandati per l'Uscita*, 1683–6, year 1683, n. 163, 30 November 1683. The autograph record of payment to the artist was issued on 19 January 1684; it is recorded also in ASFi, CCSGB, IV series, n. 171, *Entrata e uscita del Serenissimo Principe Francesco Maria di Toscana, segnata C*, 1681–6, c. 134r, 19 January 1684.

²¹ See Spinelli, *La serie dei ritratti medicei di Giovan Battista Foggini*, op. cit. The payment is recorded in ASFi, CCSGB, IV series, n. 157, *Mandati per l'Uscita*, 1683–6, year 1685, n. 149, 15 March 1685; it is recorded also in ASFi, CCSGB, IV series, n. 171, *Entrata e uscita del Serenissimo Principe Francesco Maria di Toscana, segnata C*, 1681–6, c. 154r, 21 March 1685.

²² See note 15.

²³ ASFi, CCSGB, IV series, n. 158, *Mandati per l'Uscita*, 1686–9, year 1687, n. 97, 15 December 1687, payment of 140 ducats to Foggini; this payment is recorded also in ASFi, CCSGB, IV series, n. 172, *Entrata, e Uscita, e Quaderno di Cassa dello Scrittoio del Serenissimo Principe Francesco Maria di Toscana, segnato C1/2*, 1686–9, c. 129r, yet it is registered a year later, on 28 January 1689.

seen. They were finally handed over on 15 December, the same day on which the artist was paid the balance due to him.

An autograph receipt drafted by Giovan Battista a few days later on 28 January 1689 (fig. 28) and another note penned by the sculptor on 6 October 1687 (fig. 27), it too attached to the payment order, tell us



Figs. 7,8 (opposite): Giovanni Battista Foggini, *Vittoria della Rovere* and *Grand Duke Ferdinando II*, her consort, Washington, National Gallery of Art

that the last two busts matched “others similarly made by my hand”, “each one standing one and a half *braccia*” high – a Florentine *braccio* measured 0.583 mt. – with pedestals in “Coloured Marble” and with a carved scroll designed to bear the “Names of the Princes”(fig. 27)²³. Thus the series, which is uniform in execution and in date, is of immense

interest on account of the very short time span within which it was carved, as we now know, and of the unquestioned quality displayed by Foggini in translating into marble his sitters' subtle psychological introspection even in the case of members of the family whom he had never met in person, for instance Cardinals Giovan Carlo (fig. 9)



who died in 1663 and Leopoldo who died in 1675 (fig. 10), or Grand Duchess Marguerite Louise herself, who returned to France that year, while the sculptor was still a student at the Accademia Medicea established by Grand Duke Cosimo III in Rome²⁴.

The bust under discussion in this catalogue appears to be based on

²⁴ The sculptor lived in Rome for three years without a break, from 1673 to 1676; see M. Visonà, *L'Accademia di Cosimo III a Roma (1673-1686)*, in *Storia delle arti in Toscana. Il Seicento*, ed. M. Gregori, Florence, 2001, pp. 165-180; R. Spinelli, *Giovan Battista Foggini*, op. cit., p. 41.

²⁵ See Langedijk, *The Portraits of the Medici*, op. cit., II, 1983, p. 1231, n. 10a.

²⁶ Ibid., p. 1229, n. 3 (inventory 1890, n. 2472). For the work, see also *Al servizio del granduca. Ricognizione di cento immagini della gente di corte*, exhibition catalogue (Florence, Palazzo Pitti, Sala Bianca, 24 July–21 September 1980) ed. S. Meloni Trkulija, Florence, 1980, p. 37, n. VI.2; *Visite reali a Palazzo Pitti. Ritratti dal XVI al XVIII secolo*, exhibition catalogue (Florence, Palazzo Pitti, Sala Bianca, July–November 1995) ed. M. Chiarini in conjunction with M. De Luca Savelli, Florence, 1995, p. 61, n. 20.

existing images of the Grand Duchess already in the family collections; in fact it is highly likely to be a carved version of a now lost portrait of Marguerite Louise by court portraitist Justus Suttermans, known to us thanks to an engraving by Adriaen Haelwegh²⁵ (fig. 22) – and similar in terms of the sitter’s features to another portrait of her by an



Fig. 9: Giovanni Battista Foggini, *Cardinal Giovanni Carlo de' Medici*, London, Victoria & Albert Museum

anonymous artist, still in the Florentine Galleries²⁶ (fig. 12) – in view of the striking similarity of the Grand Duchess’s complex hairstyle, a superb example of Foggini’s mastery of the handling of texture and one of the work’s true strongpoints. The opulence of her elaborate hairstyle crowned with a solemn ribbon holding her topknot in place

while allowing her ringlets to cascade freely, sloping down around her face and neck, contrasts with the stark simplicity of her gown, tightly fitted at the bust, trimmed with lace around the neckline and enriched below with a mantle creating a nuanced play of light and shadow as it swathes part of the sculpture while revealing one of her

²⁷ This detail recurs almost identically in the portrait bust of Vittoria della Rovere now in Washington, tied at the breast to hold the light shawl covering the Dowager Grand Duchess's shoulders.



puffed and gathered sleeves. A precious jewel draws attention to her breast, breaking the line of her bodice, while a necklace of large pearls is held in place at the back of her neck by a delicate bow²⁷, in effect a smaller version of the large bow in her hair immediately above it.²⁸ Her head emerges very clearly from the rest of the bust, an earnest

Fig. 10: Giovanni Battista Foggini, *Cardinal Leopoldo de' Medici*, Paris, Louvre

²⁸ For the bust see also Visonà's considerations in *Un ritratto di Anna Maria Luisa dei Medici bambina*, op. cit., p. 25.

expression playing on her face, her lips almost imperceptibly pursed as she looks straight out at us. Her face is enlivened by the exuberant curls – for which Foggini resorted to the use of the drill – lying softly on the skin of her forehead, revealing a sensitivity in the handling of texture that the sculptor was to display in full in the wig that completes



Fig. 11: Giovanni Battista Foggini, *Cardinal Francesco Maria de' Medici*, Medici Villa of Cerreto Guidi, Museo della caccia e del territorio

and characterises the portrait bust of the Grand Duchess's nineteen-year-old son and heir to the throne, *Grand Prince Ferdinando* (fig. 6) – unquestionably the masterpiece in this series of Medici portraits –, now in the Metropolitan Museum in New York.





Marguerite Louise of Orléans
A Short Biography

Marguerite Louise of Orléans, the daughter of Gaston, Duke of Orléans (brother of King Louis XIII and uncle of the Sun King, Louis XIV) and of Marguerite of Lorraine, was born in Blois, not far from Paris, on 28 July 1647. Headstrong by nature, she was said to be beautiful, lively and spirited, a lover of riding, hunting, romances, music and dancing, which helped to forge her imaginative and restless spirit. She was betrothed at the age of only fourteen to Cosimo de' Medici, heir to the throne of Ferdinando II, who was born in 1642 and was thus a few years older than his bride-to-be.

The marriage by proxy was celebrated by Bishop Bonsi in the chapel royal in the Louvre on 19 April 1661 in the presence of Louis XIV, his queen, other members of the royal family, ministers and diplomats, with Henry of Lorraine, Duke of Guise, standing in for the bridegroom. The bride then journeyed to Tuscany, where she met Cosimo on 16 June and was formally wed to him in Florence cathedral four days later (fig. 16).

The particularly sumptuous ceremony was preceded by the young bride's festive entry into the city, where she was greeted by an enthusiastic crowd lining the parade route which had been duly



Fig. 12: Florentine School, *Marguerite Louise of Orléans, Grand Duchess of Tuscany*, before 1675, Florence, Gallerie degli Uffizi, Palazzo Pitti, Galleria Palatina

adorned with triumphal arches and other decorations. The wedding was followed in the Boboli Garden on 1 July by a ballet on horseback entitled *Il Mondo Festeggiante* (figs. 17,18), a celebration of the Medici dynasty by Giovanni Andrea Moniglia. Etchings by Stefano Della Bella skilfully record the magnificence and originality of Ferdinando Tacca's stage set and of the many "stage inventions" by Florentine architects, painters and sculptors who were universally acknowledged to be past masters at organising such performances.

A theatrical performance of *Ercole in Tebe* was held in the Medici's



Figs. 13-15: The bust of *Marguerite Louise of Orléans* and the busts of *Vittoria della Rovere* and the *Grand Duke Ferdinando II de' Medici* photographed on the premises of antique dealer Stefano Bardini, late 19th century

Teatro della Pergola on 12 July (fig. 20). The sumptuous and extremely costly play, another piece by Moniglia, was set to music by Jacopo Melani of Pistoia and it, too, is known through a detailed description penned by the erudite courtier Alessandro Segni and through a set of etchings by Valerio Spada based on Tacca's stage sets painted by Jacopo Chiavistelli and Andrea Ciseri.

Despite this promising start, which acquainted the bride with the people's warmth, with the splendour of Florentine showmanship and with the grand ducal grandeur – an experience which aroused





the enthusiasm also of the princess's French entourage – Marguerite Louise very soon began to show signs of unhappiness. Her unhappiness was caused by the stiffly formal conduct of her husband, who was extremely strict in his observation of court etiquette, by homesickness, and by her failure to wed either Louis XIV (a wish cherished by her father Duke Gaston) or the Duke of Savoy. But above all else, she grew despondent whenever she thought of her cousin Charles of Lorraine, the childhood love whom she constantly and dangerously compared with her husband, reputed to be excessively lukewarm in his attentions and inept in his display of affection.

Nor was the attention lavished on her by her new family, particularly by her father-in-law Grand Duke Ferdinando II – the Grand Duchess Vittoria very rapidly developed a dislike for her – sufficient to remedy this state of affairs, and the marriage soon became stormy, a deterioration worsened by a sudden visit that Cosimo

paid to the Grand Princess in Florence in February 1662, thus aggravating the scorn she felt for her husband and for her adoptive family.

Alarmed by the way things were going between the newly-weds, Ferdinando II turned to Louis XIV, trusting in his authority to tame his cousin's wild and headstrong nature. Louis despatched an emissary to Tuscany, but the emissary very soon became aware of Marguerite Louise's loathing for her husband and for the Medici family in general; and this, while she was expecting her first child, the future Grand Prince Ferdinando, who was born in August 1663 despite her



Fig. 16: Stefano Della Bella, *Portrait of Cosimo III de' Medici and Marguerite Louise of Orléans*, 1661, etching

many attempts to miscarry by riding at breakneck pace throughout her pregnancy.

Motherhood failed to soften the rebellious character of the Princess, a lively young girl who was skilled at playing the spinet, who could sing and dance to perfection and who could embroider and play a masterly game of chess or backgammon, thus not particularly in keeping with the severity of the stern Medici court. She ended up undermining even her father-in-law's natural liking for her, soon causing the dismissal of all the French staff whom she had brought with her to

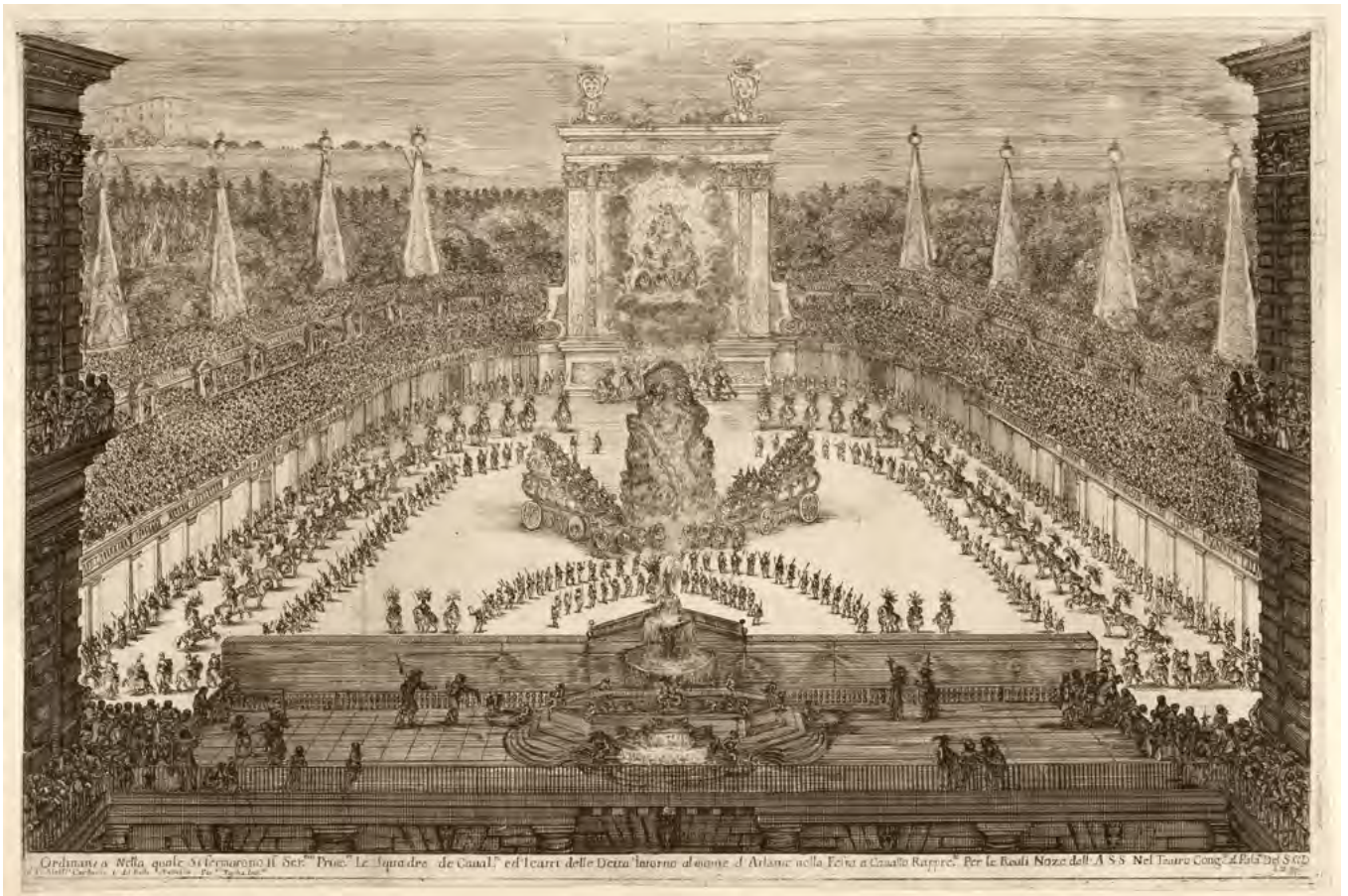


Fig. 17: Stefano Della Bella, *Il mondo festeggiante*: The Prince of Tuscany and his chariots arranged around Mount Atlas in centre, a fountain in the centre foreground, a large arch displaying the Medici and the Orléans coats-of-arms in the background, spectators on all sides, 1661, etching

Florence. The dismissal of the ladies and gentlemen who served her and of other members of her entourage, however, merely served to fan the flames of her resentment. When she threatened to flee to France via Pisa disguised as a gypsy, she was punished by being kept under strict surveillance by her father-in-law, who showed no hesitation in sending her away from court and in confining her first in the Villa of Lappoggi and then at Poggio a Caiano.

Returning to court, Marguerite Louise gave birth on 11 August

1667 to her second child, a daughter named Anna Maria Luisa, who was to become the Electress Palatine (fig. 21). Yet despite her good resolutions and the promise of more seemly conduct that she made to Ferdinando II, she soon became her old capricious self again, criticising her husband and the rest of the court, so that Cosimo decided to start travelling in the hope that his absence would calm her anger and allow her to feel free. He left Florence for northern Italy and the Tirol in 1664, then travelled to Holland and the courts and cities of Germany, Spain, Portugal, England and France from 1667 to 1669, occasionally



returning to Tuscany but leaving the Princess free to indulge in her eccentric pleasures, her tiring walks, her wearying horse rides and the dances at which she was an expert and the unquestioned leading lady. A moment of relative marital peace and of rediscovered harmony with the Florentine court following Cosimo's succession to the throne on his father's death in 1670, not to mention the birth of her third child, Giovanni Gastone (who was to be the last Medici Grand Duke of Tuscany) on 24 May 1671, were, however, soon followed by

Fig. 18: Stefano Della Bella, *Il mondo festeggiante: Entrance of Cosimo III de' Medici*, 1661, etching

fresh disputes when, on the strength of her role as Grand Duchess, Marguerite Louise felt that it was her right to concern herself with politics and diplomacy, working alongside her husband. Her husband Cosimo and her mother-in-law Vittoria della Rovere did not agree and soon put a stop to her meddling, but this refusal to allow her to take part in state affairs caused her to fall ill and physicians were despatched post haste from France. Her alleged illness, however, was soon shown up for the skilful artifice that it was, and the Grand Duke became increasingly bitter towards his now completely unmanageable wife.



Fig. 19: Giuseppe Zocchi, *La Real Villa del Poggio a Caiano*, 1744, etching

December 1672 marked a point of no return in the couple's relations. Stopping for luncheon at the Villa of Poggio a Caiano (fig. 19) on her way back from Prato, the Princess decided not to return to court but to dwell at the villa until her husband allowed her to return to France. She sent Cosimo a letter listing her demands and he was so shocked when he received it that he realised that their marriage was irretrievably at an end.

After spending twenty-nine months at Poggio a Caiano without ever returning to court, yet continuing to live in the style that her rank





demanding, Marguerite Louise began to air the prospect of a divorce. The Grand Duke, a fervent Catholic, refused to countenance such a prospect, however, and left his wife to fume in the villa, incidentally earning the approval of Louis XVI in doing so. Appeals from churchmen and courtiers despatched expressly from France by the King fell on deaf ears, as did those from the confessors who visited the Grand Duchess. She was adamant in her intent, yet she continued to enjoy the delights of country living at Poggio a Caiano, riding, hunting and playing in theatrical performances, albeit under close watch – she



took a delight in leading her gaolers a merry chase – and banned from all contact with the outside world unless authorised by the Grand Duke in person.

Tired of the occasionally scandalous behaviour of his consort, who was accustomed to frequenting people of extremely low rank, chatting openly with soldiers and peasants, the Grand Duke finally agreed to a separation and, on losing all hope of even a purely formal reconciliation for the benefit of the Grand Duchy and of their three

Fig. 20: Valerio Spada, *The Temple of Juno*, from *Ercole in Tebe*, a performance held in the Medici's Teatro della Pergola to celebrate Cosimo III de' Medici's marriage to Marguerite Louis of Orléans, 1661, etching

adolescent children, to Marguerite Louise's return to France.

Having informed Louis XIV of the plan and agreed with him that once the Princess returned to Paris she would retire to a convent and not be permitted to visit the court for any reason whatsoever, whether in Paris or in sparkling Versailles, Cosimo III authorised Marguerite Louise's departure, formally enshrining the terms by which she would be strictly bound. The convent chosen for her exile was Montmartre, just outside Paris, where she would live a life

befitting her rank as Grand Duchess of Tuscany and abiding by the wishes both of her husband and of her cousin, King Louis XIV, who was to guarantee her conduct and her compliance with the terms of the separation. The Grand Duke, in return, would give her an annual allowance of 80,000 louis, pay for the construction and the appropriate decoration of the apartments in the convent where she was to live, and cover her removal costs. The Princess, for her part, would return a jewel that her husband had given her worth 200,000 francs.

The act of separation was formally signed in the Villa of Castello in December 1674, and a few months later the Grand Duchess took her leave of her children, travelling to Leghorn on 10 June 1675 and sailing for Marseilles on 14 of the month, thus



Fig. 21: Justus Suttermans, *Portrait of Grand Prince Ferdinando and Princess Anna Maria Luisa with their governess Francesca Gondi Zeffirini*, c. 1670, Florence, Museo Stibbert

bringing her distressing experience in Tuscany to a close.

On reaching Paris, she was received by the King at Versailles and promptly taken to the convent chosen for her retirement in Montmartre, where she lived under the watchful eye of men owing allegiance to the Grand Duke of Tuscany who was obsessed with his own honour and decorum and terrified at the prospect of being ridiculed by his wife. Yet that is exactly what happened. Marguerite Louise did everything





in her power to enjoy the utmost freedom and to discredit her loathed husband, accusing him of being mean and tight-fisted. The Grand Duke was promptly informed of this, of the scorn poured on him and of his wife's unseemly behaviour by Ambassadors Gondi, Zipoli and, lastly, Ricasoli, all of whom also fell victim to her constant abuse.

The Grand Duchess's behaviour in Paris, going out as she pleased, returning late to the convent or even sleeping out for the entire night, dressing like a man, tirelessly riding and dancing, playing cards and thus fuelling malicious gossip about herself (and, by extension, about her husband who was incapable of controlling her), had an extremely nefarious effect on the Grand Duke. He suffered from ceaseless attacks of bilious anger, complaining that his wife was failing to comply with the terms of their act of separation. Marguerite Louise would respond openly to Cosimo's reproaches, tormenting him with letters in which she voiced the hope that he would soon depart this earthly life, and even going as far, on one occasion, as to set fire to the convent. Not yet satisfied – and with the tacit approval of Louis XIV who was beginning to tire of his cousin's eccentricities and of the Medicis' ceaseless complaints – the Grand Duchess asked for her dowry back, although in the end she had to make do with a 100,000 franc increase in her annual allowance.

When Cosimo fell seriously ill due to the constant torment from his wife which almost put him in his grave, Marguerite Louise toyed with the idea of returning to Florence to rule the Grand Duchy. But in the event the Grand Duke recovered and his wife's plan came to nought. Thwarted yet more energetic than ever, her temperament and conduct went from bad to worse and she even ended up earning the hostility of the King of France.

The Princess, who had moved in the meantime to the convent of Saint-Mand , went into gradual and inevitable decline over the following



Fig. 22: Adriaen Haelwegh, after Justus Suttermans, *Portrait of Marguerite Louise of Orl ans*, before 1675, engraving

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years, falling prey to a moral and behavioural slide which led her, it was said, to hobnob with the scum of Paris, sinking as low as taking a filthy, drunken stablehand for her favourite and even caring for him herself. All of this caused endless grief and misery to the Grand Duke, who was kept constantly abreast of his wife's conduct and was insistently pressed for money by her, despite her having inherited a substantial sum from her sister, Madame de Guise.

Now wealthy and with Louis XIV dead, Marguerite Louise could finally leave the convent. She moved to the Place Royale in Paris where she had a chapel and a picture and portrait gallery built, so she now had a prestigious home which allowed her to resume her full place in the city's sophisticated social life, a life which she had in effect never fully abandoned. Yet as time took its toll, the Grand Duchess's temperament and conduct unexpectedly changed. She began to shun her youthful excesses and to play an active part in works of devotion and charity.

The Princess, now aged seventy-six and confined to her chair, died in Paris on 17 September 1721. Despite the wishes that she expressed in her will, as a member of the reigning family she was buried in the royal chapel at Saint Denis. In the basilica of San Lorenzo in Florence and in other churches in the Grand Duchy, in view of her flight from Tuscany and of her absence that had lasted for fully forty-seven years, her death was commemorated with the solemn, official services that were her right as the Grand Duchess of Tuscany, but the aging Grand Duke chose not to attend. He himself was to follow her to the grave two years later, breathing his last on 31 October 1723.





Giovan Battista Foggini *Life and Works*

Giovan Battista Foggini was born in the parish of Santa Trinita in Florence on 25 April 1652 and displayed an astonishing talent for art from a very early age. He trained as a boy under the painters Jacopo Giorgi and Vincenzo Dandini before moving under the wing of his uncle, the celebrated sculptor and woodcarver Jacopo Maria Foggini. In his uncle's workshop he immediately began to attract attention with a number of bas-reliefs in wood, though he was barely over the age of ten. His work caught the eye of the mathematician Vincenzo Viviani, who showed it to Grand Duke Ferdinando II, thus earning the young Foggini an allowance from the sovereign to permit him to pursue his studies.

We learn from Foggini's biographer Francesco Saverio Baldinucci – a reliable source for the artist's life – that the turning point in the young man's career came when Ferdinando II died in 1670 and his successor, Cosimo III (who was to become the artist's greatest admirer), decided to open an academy at the Palazzo Madama in Rome a few years later, in 1673, so that talented young Tuscans could be instructed in the most up-to-date developments in Roman Baroque. Foggini was one of the new academy's very first scholarship holders. He moved to Rome in 1673 to train under the guiding hand of Ciro Ferri for painting and drawing and of Ercole Ferrata for sculpture, while at the same time studying Classical art, the Renaissance masters



Fig. 23: Vincenzo Foggini, *Portrait of Giovanni Battista Foggini*, black and white chalk on blue paper, 1729, Philadelphia, Philadelphia Museum of Art

(Michelangelo, Raphael, Polidoro, Annibale) and contemporary artists (Cortona, Bernini), rapidly earning distinction for his professional zeal and dedication to his work. He also produced works (bas-reliefs, drawings) which were sent to Florence to be brought to the attention of the Grand Duke, who was immensely pleased with them.

The Grand Duke, who was aware of his protégé's artistic development, called Foggini back to Florence in June 1676, setting him on a career whose success was to be virtually unparalleled in the course of Cosimo's

reign. Foggini soon received commissions for his first portraits (*Amerigo Vespucci* carved in 1676–7 and *Bartolomeo Chesi* in 1682–3), for a stone *Bacchus* ordered by Simone da Bagnano, and for three marble altarpieces for altars in the Corsini Chapel which was then being built in the church of Santa Maria del Carmine in honour of Saint Andrea Corsini, the family saint.

Foggini modelled life-size versions of the three altarpieces in clay or stucco before carving them in marble with assistance from his workshop. But his work for the Corsini did not prevent him from delving also into the field of sculptural and architectural decoration, for example producing stucco work for the tribune in the Basilica of the Santissima Annunziata and, with a far more grandiose design, the sculptural adornment



Fig. 24: Anton Domenico Gabbiani, *Caricatural portrait of Giovanni Battista Foggini*, pen on paper, Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe

of the solemn Gallery and Library frescoed by Luca Giordano in the Palazzo Medici-Riccardi. The latter was a major undertaking for a young sculptor and he worked on the site for fully three years, from 1685 to 1688. It was while he was working in the palazzo that he designed its new monumental staircase in 1686, saving the Chapel of the Magi with its frescoes by Benozzo Gozzoli from destruction, and extended Michelozzo's façade by several bays along the Via Larga. We know from the records that in those same years, between 1681



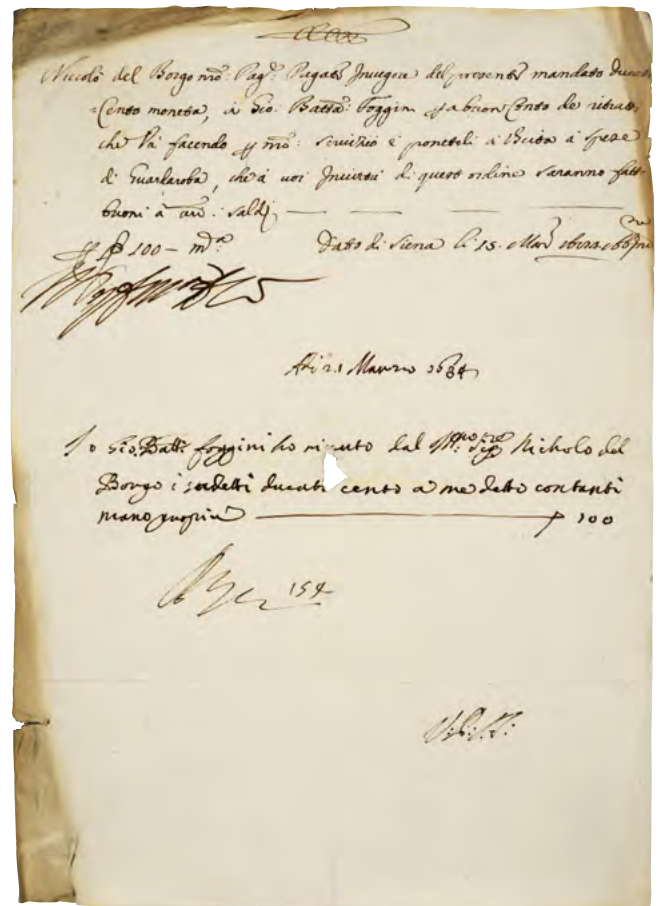
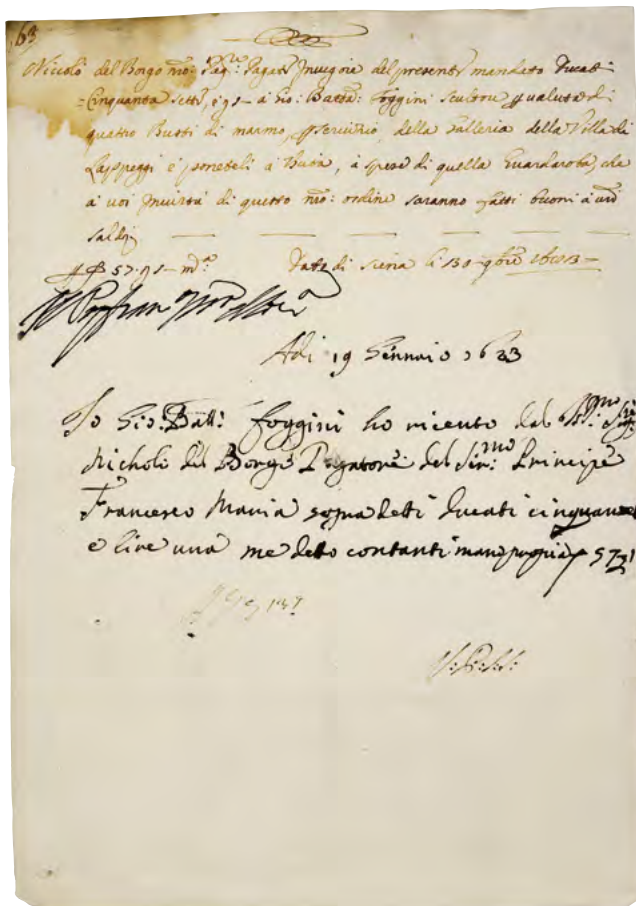


and 1687, he also carved the eight marble busts with effigies of the Medici family commissioned from him by Cardinal Francesco Maria de' Medici (figs. 5-11). Foggini's masterpieces, these busts marked the adoption of the Bernini model in the "official state portraiture" of Florentine sculpture at the time, and the beginning of Grand Prince Ferdinando's interest in Foggini. It was for Ferdinando that Foggini designed a large part of the nuptial apartments in the Pitti Palace and the "Royal Mezzanine" rooms on the floor above, between 1685 and 1692. The "Mezzanine" was designed to hold and display the numerous works of art that formed the Tuscan grand ducal heir's astonishing collection. Though now largely lost, we know from contemporary sources and from documentary and graphic evidence that the artist gave free rein to his creative imagination in these rooms, adopting solutions, for example in the "Chamber of Giants", that stunned the visitors of his day with their boldness.

In the final decade of the 17th century Foggini returned to the Palazzo Medici-Riccardi to design the stucco decoration for other rooms on the *piano nobile* and the ground floor, for the luminous gallery in the garden and for the alcove of the Marchesa Cassandra Capponi Riccardi between 1690 and 1692, while in 1691 he began to work on one of the most ambitious projects of his entire career: the design and sculptural decoration of the chapel which Senator Francesco Feroni wished to erect in the Basilica of the Santissima Annunziata. The chapel, an outstanding summa of Florentine sculpture of the time, decorated with works by the greatest stonecarvers then active in the city (including Soldani, Piamontini, Vaccà, Marcellini, Merlini, Cateni, Andreozzi and Gioacchino Fortini, as well as the plasterer Giovan Battista Ciceri), was erected in an extremely short space of time and opened only two years later, arousing connoisseurs' admiration, albeit not without a certain amount of criticism due to the presence of an exorbitant number of sculptures in such a small space, giving it the appearance "of a sculptor's workshop rather than of a holy chapel" (Baldinucci).

Yet despite that, the reputation of the artist, now celebrated in the city and at court both as an architect and as an interior designer,

went from strength to strength, attracting the attention both of the dowager Grand Duchess Vittoria della Rovere who summoned him to Poggio Imperiale in 1692 to design the sober courtyard for her favourite residence and a number of rooms in the apartment set aside for her in the Villa of Castello, and of her son the Grand Duke who commissioned Foggini to design the Villa “La Topaia” in c. 1690, the Prince’s delightful secret lair where he would withdraw from the commotion of the court and immerse himself in the nature of the



Figs. 25,26: Payment to Foggini of an advance fee of 57 ducats, ASFi, CCSGB, IV series, 157, n. 163; Second payment to Foggini of 100 ducats, ASFi, CCSGB, IV series, 157, n. 149 (photographs by Donato Pineider)

surrounding gardens which were later to be so spectacularly portrayed in the paintings of Bartolomeo Bimbi, those celebrated “samplers” of fruit adorning the building’s walls.

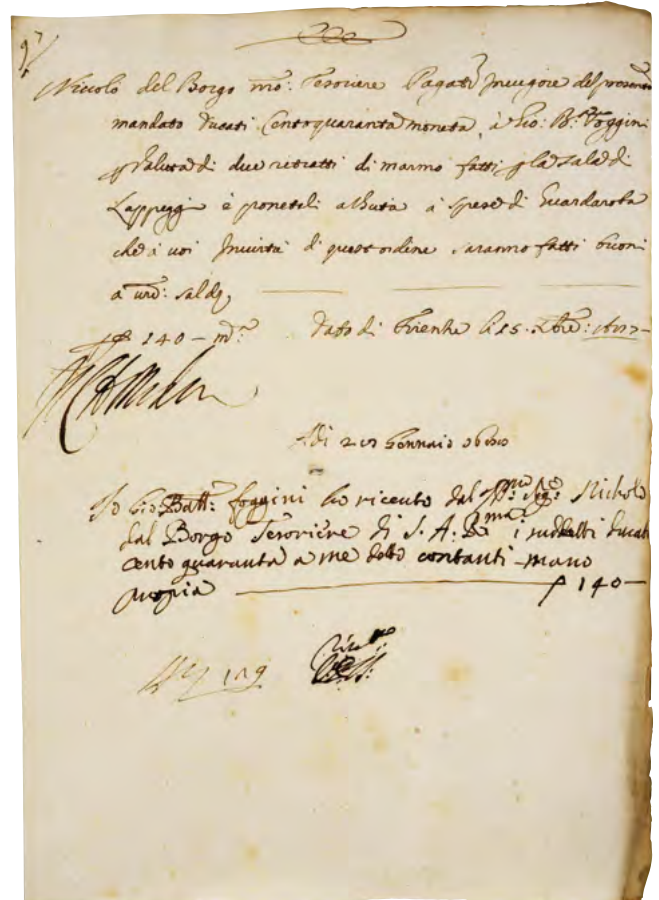
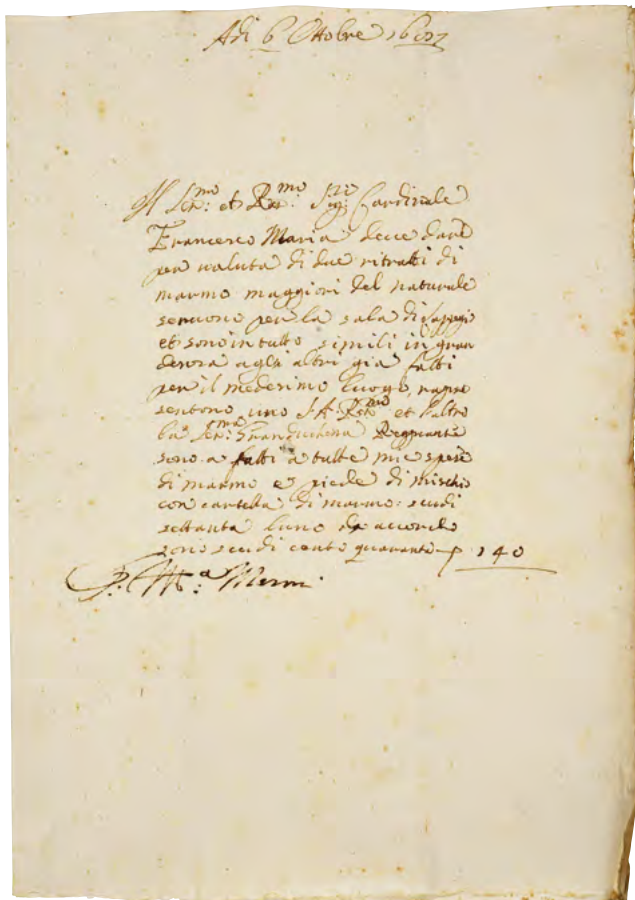
The grand ducal family’s patronage translated in those years into increasing interest in the artist on the part of Florence’s other aristocratic families who, both in emulation of their rulers and in recognition of Foggini’s outstanding skill and imagination, commissioned him to design their sumptuous country villas – “Le





Maschere” in Barberino di Mugello for the Gerini in c. 1692 – and even entire apartments in their properties in the city, such as the Corsini in their palazzo overlooking the Arno in 1698 and in the villa in Castello in c. 1700, or the Pucci in their palazzo on the eponymous street in 1709.

Foggini’s reputation as a designer and interior decorator was officially sealed in 1694 when Cosimo III named him “First Architect” to the House of Medici, a role which led the artist from that moment on to



superintend, on his patron’s behalf, the vast majority of religious and civic buildings erected in those years and allowed him to develop an ornamental vocabulary that both was highly original – consisting of imaginative design, skilful execution and textural opulence – and the ultimate expression of a figurative style forged in conjunction with the sovereign, that we can rightfully call today the “style of Cosimo III”. Some of the most important projects supervised by Foggini got under way in the first decade of the 18th century (and thereafter), whether it

Figs. 27,28: ASFi, CCSGB, IV series, 158, n. 97; Payments to Foggini for for the last two busts in the series; 6 October, 15 October 1687; 28 January 1689 (photographs by Donato Pineider)

was a thorough makeover for old and tired churches in the city or the surrounding countryside, made to shine again through the work of the architect's valid assistants (plasterers, sculptors, woodcarvers and so on), or churches built from scratch in a style perfectly suited to their function.

The first such projects on which he worked included Santa Maria di Candeli (1702–4), San Francesco de' Macci (1702–4), San Giorgio alla Costa (1704–5), Sant'Jacopo sopr'Arno (1706–8) and Sant'Ambrogio (1716–17) in Florence, Santa Maria degli Angeli di Sala (1708–12) in Pistoia, the Visitation complex (from 1710) in Massa e Cozzile, the centuries-old parish church of San Cresci a Valcava (from 1701) in Borgo San Lorenzo, and the church of Santa Maria Addolorata and chapel of St. Philip Benizzi (from 1707) at Montesenario. His later work ranged from the Sansedoni Chapel in the eponymous palazzo in Siena (1692) and the Trappist abbey of Buonsollazzo (from 1705) to the splendid Salesian complex in Pescia (from 1722) and numerous religious and civic buildings in Leghorn (1700–10), the important Tuscan port whose urban fabric Foggini radically renewed in accordance with the ideas of Grand Prince Ferdinando.

Other major building projects on which Foggini worked in Florence at that time include the sober Palazzo Viviani della Robba in Via Tornabuoni (*c.* 1699) and, for the Medici, the “Granary” in Piazza del Cestello commissioned by Cosimo III (1695–7), the “Tribune of Painters” Self-Portraits’ in the Uffizi (1707–8) and Princess Violante of Bavaria’s chamber in the Pitti Palace (1708–9), just to mention the most important and emblematic examples of Foggini’s boundless creativity in the sphere of design.

His appointment by the Grand Duke to the post of “court sculptor” in 1687 and to that of foreman of the “Gallery Manufactories” in 1694 gave Foggini an absolutely central role in Florentine figurative culture, allowing him to supervise and to influence most of the art and refined craft work for which the city was famous throughout the Europe at the time. Thus under his immediate guidance, items of incomparably sumptuous design and textural richness saw the light of day and were already being sought after by the rulers and collectors of the day, to the





delight of the proud patrons – the Grand Duke and other members of the Medici family – who were generous to a fault in offering them as gifts to figures of importance and of standing. Monumental cabinets and precious reliquaries, inlaid furniture and “medicine” chests, frames and mirrors made in huge quantities by the Gallery Manufactories under Foggini’s guiding hand often saw the artist not simply providing ideas and designs but intervening in the first person in the parts made of metal – gold, silver, gilded bronze – grafted in many instances onto the famous “semi-precious stones” worked with expertise by highly skilled craftsmen.

These tasks, however, did not distract Foggini from sculpting in his own right, producing such items as sophisticated relief work and bronze groups, yet as the years went by and his health began to fail – he had always suffered from serious trouble with his lower limbs as a result of the smallpox that he contracted at the age of seven – he began to work less and less on monumental projects due to his difficulty in working with a mallet and chisel (fig. 24). He did, however, continue to turn out small and medium-sized items himself and to design larger works (for instance, a monumental statue of *Cardinal Leopoldo* in c. 1697, the statue of *Abundance* in 1721 and a statue of *Queen Anne* of England) for his assistants to carve.

In the field of sculpture we should also include the restoration of Classical statues in the Medici collections and the production of bronze or marble copies of those same masterpieces to meet the demand, after 1685, of such European monarchs as his great admirer the Sun King Louis XIV. Foggini also worked on the design and figurative decoration for the ciborium in the Chapel of the Blessed Sacrament in Pisa Cathedral in 1678 and for the reliquary tomb containing the body of St. Rainerius set immediately beneath it in 1683, for the high altar in the church of the Knights of Santo Stefano in the same city (from 1702), for the altar frontals for the high altar in the Basilica of the Santissima Annunziata in Florence in 1680, for the high altar in the Sanctuary of Santa Maria dell’Impruneta (from 1698), and for the reliquary altar of the “apostle of India” St. Francis Xavier in Goa, in India (from 1691).

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Foggini's irrepressible imagination, borne out by numerous preparatory drawings and exercises, never faltered in generating ever new and original ideas, whether for ornamental details to be modelled in plaster (mindful of his youthful experience as a woodcarver), small bronzes, or sumptuary items such as household implements and silverware, the execution of much of which we know him to have personally overseen right up to the day of his death in Florence on 12 April 1725 (fig. 23) after a career spanning sixty years of uninterrupted dedication to art, an art that was at once celebratory and evocative of the "era" of his protector and chief patron Cosimo III, the penultimate Medici Grand Duke of Tuscany.



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