

Silvia Massari



Giuseppe Maria Mazza

The Young Gentleman of the Fava Household

TRINITY FINE ART

GIUSEPPE MARIA MAZZA

(Bologna, 1653 – 1741)

Portrait of a Young Gentleman of the Fava Household

Terracotta, 106 x 73 x 35 cm (base 32 x 40 cm)

41¾ x 28¾ x 13¾ in (base 12⁵/₈ x 15¾ in)

Signed and dated on the reverse: “AG.^{TO} 1678/ G.^{M.} MAZZA/ A.^O FA”.

Provenance

Alessandro Fava, Bologna, 1678;
Pietro Ercole Fava, Bologna, 1745;
Gian Francesco Rossi Poggi Marsigli
(born Fava), Bologna, 1792;
Nicolò Fava Ghisilieri, Bologna, 1823.

Literature

S. MASSARI, “Il nostro moderno Algardi”.
*Giuseppe Maria Mazza scultore
bolognese tra Sei e Settecento*,
(forthcoming).

¹ For the sculptor see at least: J. FLEMING, *Giuseppe Mazza*, in “The Connoisseur”, CXLVIII, 1961, 597, pp. 206-215; E. RICCOMINI, *Ordine e vaghezza. La scultura in Emilia nell’età barocca*, Bologna 1972, pp. 35-41 and 90-115; A. NAVA CELLINI, *La scultura del Seicento*, Turin 1982, pp. 143-147, 249; R.A. BRANSTATOR, *Mazza, Giuseppe*, in *The Dictionary of Art*, ed. J. TURNER, XX, New York - London, 1996, pp. 902-903; F. SINAGRA, *Mazza, Giuseppe Maria*, in *Dizionario biografico degli italiani*, LXXII, Rome 2009, pp. 487-491; S. MASSARI, “Il nostro moderno Algardi”: *Giuseppe Maria Mazza scultore bolognese tra Sei e Settecento*, Ph. D. thesis, Università degli Studi di Trento, Supervisor Prof. A. Bacchi a.a. 2012–13.

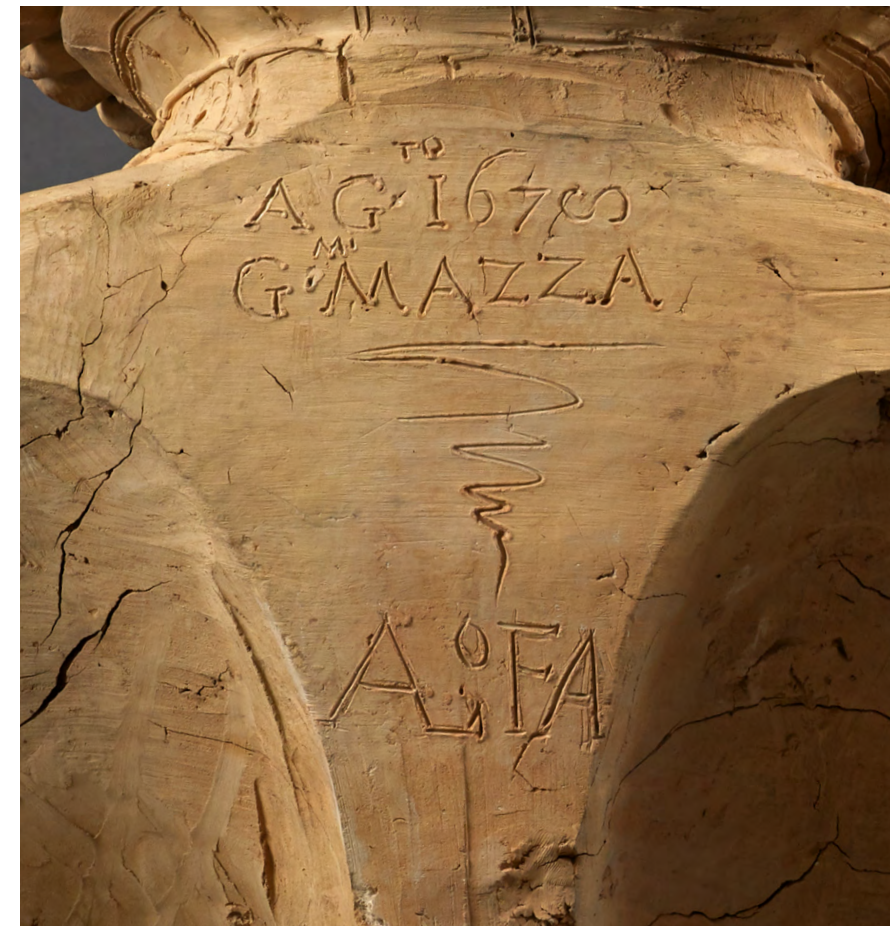
This hitherto unpublished terracotta bust is an important example of Giuseppe Maria Mazza’s¹ early sculptural endeavours at the age of twenty-five, while he was training in the Fava family palazzo situated opposite the church of Santa Maria di Galliera in what is now Via Manzoni in Bologna, a household name in Bolognese art history not only for having hosted the Carracci family who painted some of their earliest work there, the *Stories of Europa*, of *Jason and Medea* (1583–4) and of *Aeneas* (1593) in the friezes on the piano nobile² but also, just under a century later, for offering hospitality to a sizeable group of young artists under the protection of their munificent host Count Alessandro Fava (Bologna, 1622–95). These young men were accustomed to frequent the palazzo to “set out on the path” of a career in the arts, combining the study of past glories – the superb Carracci frescoes, of course, but also the moveable works by 17th century painters which the Count had purchased for his own art collection – with the teaching of a great painter of their own day, Lorenzo Pasinelli, a key figure in the Bolognese school of painting in the second half of the 17th century³.

The inscriptions on the back of the terracotta offer us an number of initial clues to help us decipher the work: the artist’s signature “G. M. MAZZA”, the date of execution which, in specifying not only the





year but also the month in abbreviated form, “AG.^{TO}”, allows us to date it very precisely to August 1678, and the engraved letters “A°. FA” for the patron who commissioned the bust, Alessandro Fava, a customary abbreviation using the initials of the name that the Count used to mark the works he owned, which ranged from the exercises in draughtsmanship of the very young Giovan Gioseffo Dal Sole to the drawings of Donato Creti and the early work of young Mazza⁴. After an initial period spent training in the workshop of the painter



Domenico Maria Canuti and in Carlo Cignani’s Academy of Nude Drawing, Giuseppe Maria Mazza, together with his partner in painting Giovan Gioseffo Dal Sole, “entered the Favi [sic] household to draw and to model, and he produced several things there which can still be seen to this day”, according to Mazza’s friend Giovan Pietro Zanotti, Secretarius of the Accademia Clementina and the author of the first biography of the sculptor published in 1739⁵. Giuseppe Maria, who was not yet twenty years old, was probably introduced into the Fava

² For a bibliography on the Carraccis’ work in Palazzo Fava see: S. CAVICCHIOLI, *Le “historiae” affrescate dei Carracci in Palazzo Fava a Bologna, “seconda Roma” (1583–3)*, in *Frises peintes. Les décors des villas et palais au Cinquecento*, ed. A. FENECH KROKE and A. LEMOINE, Paris 2016, pp. 233–255; A. EMILIANI, *Le Storie di Giasone in Palazzo Fava a Bologna di Ludovico, Agostino e Annibale Carracci*, Bologna 2011; *Annibale Carracci*, exhibition catalogue ed. D. BENATI and E. RICCOMINI, Milan 2006; C. ROBERTSON, *I Carracci e l’invenzione: osservazioni sull’origine dei cicli affrescati di Palazzo Fava*, in *Accademia Clementina. Atti e Memorie*, XXIII, 1993, pp. 271–314; *Gli esordi dei Carracci e gli affreschi di Palazzo Fava*, exhibition catalogue ed. A. EMILIANI, Bologna 1984; A. OTTANI, *Gli affreschi dei Carracci in Palazzo Fava*, Bologna 1966.

³ In this connection, see: A. MAZZA, *Gli artisti di Palazzo Fava: collezionismo e mecenatismo artistico a Bologna alla fine del Seicento*, in *“Saggi e memorie di storia dell’arte”*, 27, 2003, pp. 313–377; for Pasinelli cf. C. BARONCINI, *Vita e opere di Lorenzo Pasinelli (1629–1700)*, Faenza 2010.

⁴ MAZZA, *Gli artisti di Palazzo Fava...*, op. cit.

⁵ G.P. ZANOTTI, *Storia dell’Accademia Clementina di Bologna aggregata all’Istituto delle Scienze e dell’Arti*, 2 vols., Bologna 1739, II, pp. 3–14: 4.

household by his father Camillo (Bologna, 1601–72), he too a sculptor who specialised in metalwork. Camillo had been commissioned by Count Alessandro in 1671 to produce two bronze *Crucifixes*, the first based on a wax model attributed to Alessandro Algardi, the second of “his own invention”⁶. Yet it was only after Camillo’s death that Giuseppe Maria’s presence in Palazzo Fava is confirmed in handwritten annotations in the ledgers in which Count Alessandro jotted down his expenses on an almost daily basis, most of them for the purchase of works of art and for the upkeep of the unofficial academy

⁶ S. MASSARI, *Giuseppe Maria Mazza e l’“Accademia” di palazzo Fava: nuove opere, nuovi documenti*, in “Nuovi studi”, XVIII/19, 2013, pp. 193-209.



Figs. 1,2: Giuseppe Maria Mazza, *Bacchus*, terracotta preparatory model (published by Tumidei); *Bacchus*, marble, Liechtenstein Princely Collections.

⁷ S. MASSARI, *Una “statuina piaciuta assai”: il San Giovanni Battista di Giuseppe Maria Mazza per Alessandro Fava*, in “Faenza” 2, 2012, pp. 51-60.

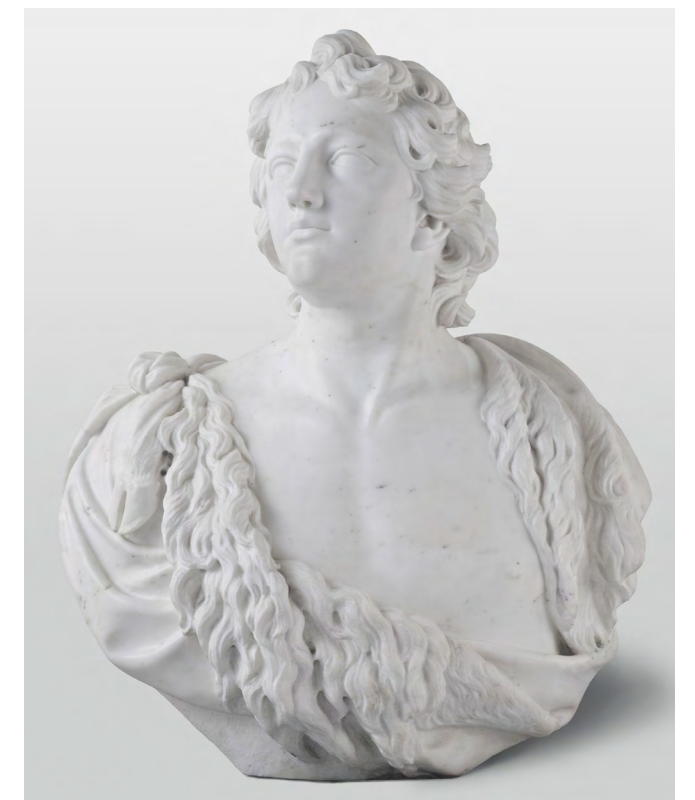
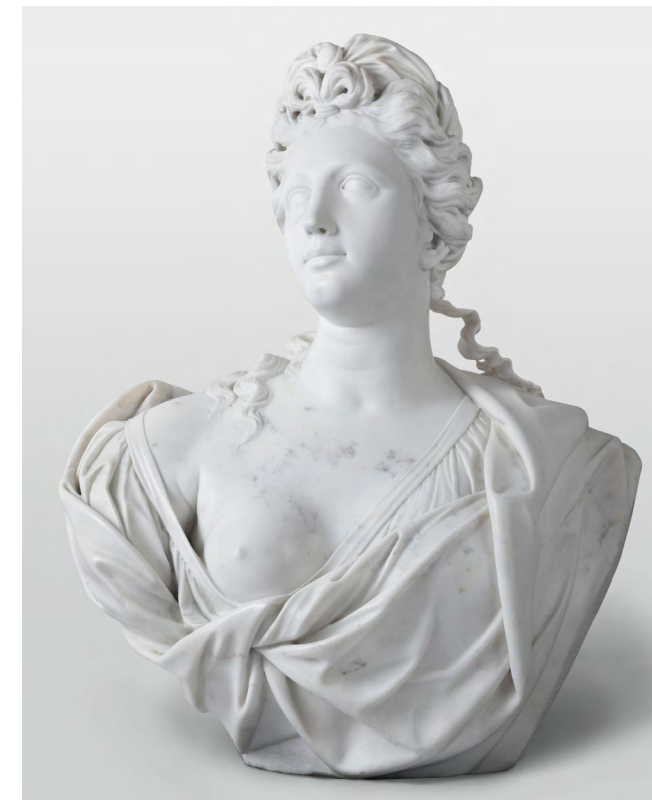
⁸ MASSARI, *Giuseppe Maria Mazza...*, op. cit.

⁹ ZANOTTI, *Storia dell’Accademia Clementina...*, op. cit., II, p. 3.

that he had established in his palazzo. The first payments made to Mazza for a number of terracotta sculptures are dated 1673, their known survivors including a *St. John the Baptist*⁷ modelled in May and now in the Museo Internazionale delle Ceramiche di Faenza (inv. n. 30311) and a *Portrait of the Blessed Pope Pius V* modelled in August and now in a private collection⁸. These early works, however, while testifying to Giuseppe Maria’s innate aptitude for sculpture “which rather came naturally to him than that he had to seek it with toil and effort”⁹, celebrated by Zanotti in the opening lines of his biography

of the sculptor, reveal a more hesitant, immature hand than the bust under discussion in this paper, inasmuch as it is not yet fully immersed in a systematic formative process. Alessandro Fava must have been well aware of this, knowing “that youngsters, however talented they may be, need to have someone to guide them in order to prevent them straying from the true path, in fact to help them tread that path more rapidly”, and so he decided to find young Mazza “a master, and placed him in the school of Lorenzo Pasinelli”¹⁰, a school patronised by the Count and situated, initially at least, in the Count’s own palazzo in

¹⁰ *Ibidem*, p. 5.



Via Galliera: “... nor should we be surprised – Zanotti continues – that Mazza went to a painter in order to improve his command of sculpture, given that the latter is based, just like painting, on the ability to give things their proper proportion and due shape – in fact one might argue that that is all a sculpture needs – and that Mazza could learn excellently well from Pasinelli, receiving from him such teachings and such counsel that he could have asked for none better.”¹¹

Giuseppe Maria was to work in the Fava household for roughly a decade, from the very early 1670s until at least 1681, when he launched

Figs. 3,4: Giuseppe Maria Mazza, *Arianna; Adonis*, marble, Liechtenstein Princely Collections.

¹¹ *Ibidem*.

¹² The document is transcribed in full in S. MASSARI, *La collezione artistica di Alessandro Fava: dai Carracci a Pasinelli. Documenti inediti e precisazioni*, in “Il Carrobbio”, 39, 2013, pp. 85-108: 102.

¹³ See at least C. GIOMETTI, *Giuseppe Maria Mazza. Figura maschile (pastore?)*, in Roma. *Il Palazzo di Venezia e le sue collezioni di scultura*, IV, Museo Nazionale del Palazzo di Venezia. *Sculture in terracotta*, ed. C. GIOMETTI, Rome 2011, pp. 70-71, cat. 61.

¹⁴ S. SCHAEFER, P. FUSCO, *European Painting and Sculpture in the Los Angeles County Museum of Art an illustrated summary catalogue*, Los Angeles 1987, p. 145.

¹⁵ U. GEESE in *Liebieghaus – Museum Alter Plastik. Frankfurt Zissenschaftliche Kataloge IV*, ed. U. GEESE., Frankfurt 1984, pp. 36-37; S. TUMIDEI, *Terrecotte bolognesi di Sei e Settecento: collezionismo, produzione artistica, consumo devozionale*, in *Presepi e terrecotte*, exhibition catalogue, ed. R. GRANDI, M. MEDICA, S. TUMIDEI, A. MAMPIERI, C. LORENZETTI, Bologna 1991 pp. 24, 27 fig. 4; MAZZA, *Gli artisti di palazzo Fava...*, op. cit., pp. 317, 343 fig. 16.

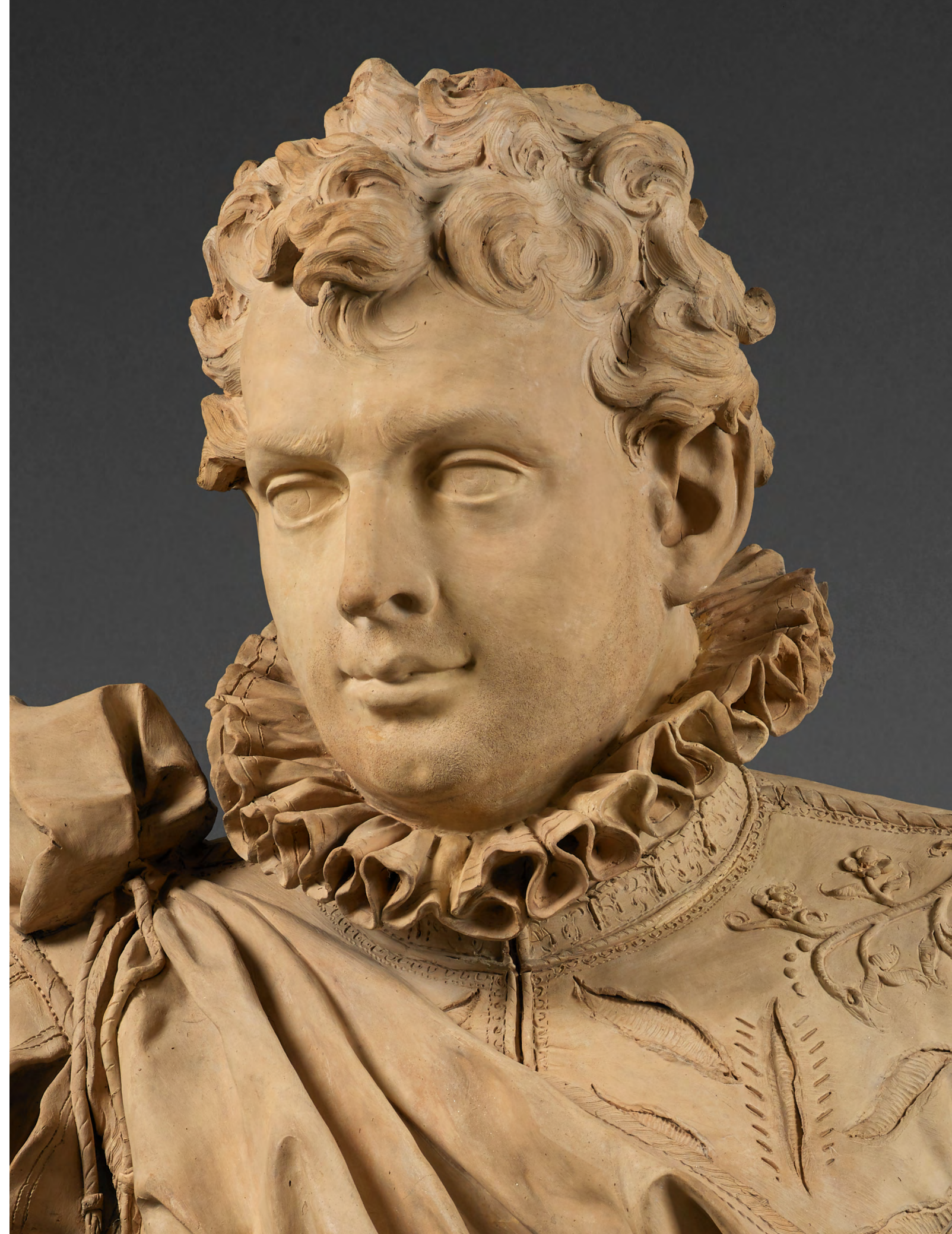
¹⁶ Milan, Gallo Fine Art: A. BACCHI, *Giuseppe Maria Mazza, Maschera di Fauno e Maschera femminile*, 2018.

¹⁷ MASSARI, *La collezione...*, op. cit., pp. 85-108.

¹⁸ The inventory of Pietro Ercole Fava's property is held in Bologna by the Archivio Hercolani Fava Simonetti, Famiglia Fava, *Instrumenti dall'anno 1743 all'anno 1745 18 agosto dal n. 1 al n. 14, busta 47 fascicolo 13: "1745 29 luglio Inventario legale della eredità del fu Sig.r Matteo Ghisilieri alias Co:[nte] Pietro Ercole Fava fatto dalli SS.ri Prevosto Co:[nte] Filippo, Co:[nte] Gian Fran:[ce]sco e Co:[nte] Carlo Antonio fratelli e figli del d:[ett] o Sig.r Sig.r Matteo Ghisilieri alias Co:[nte] Pietro Ercole Fava. Rog:[ito] del Sig.r Francesco Monti"* [hereinafter AHFS, FF, 47/13, *Inventario dei beni di Pietro Ercole Fava del 29 luglio 1745*]. A partial transcription was published by G. CAMPORI in his *Raccolta di cataloghi ed inventari inediti di quadri, statue, disegno, bronzi, dorerie, smalti, medaglie, avori, ecc. dal secolo XV al secolo XIX*, Modena 1870, pp. 602-615.

his public career with a monumental undertaking, producing the entire decorative scheme for the Manzoli Chapel in the Augustinian church of San Giacomo Maggiore. Even though payments in his name cease on 9 January 1675, his output in those years in the service of his protector Count Fava was truly copious, ranging from sculptures and a handful of paintings to exercises in draughtsmanship. We know this from, among other sources, a note penned by Count Alessandro's firstborn son, Pietro Ercole Fava on 20 April 1697 at the bottom of a list of works in the collection that his father had drafted by his father in 1675. Pietro wrote: “From 1675 to the present day no account has been taken of the large number [of works] that God has sent us every indiction by new masters and by Milanese... by Sig. Gio: Joseppe del Sole, and latterly by Sig. Donato ... and very many excellent works by Sig. Ioseppe Mazza, whom we call the *Algar di our own day* ... And furthermore endless folders of drawings by the three aforesaid masters... whose work in all truth one might interpret as being by the hand of the best painters of old...”¹².

We can follow the sculptor's gradual artistic development in this period – when he combined a study of the Carracci's work with the teachings of Pasinelli, also practising by copying his master's paintings – thanks to a considerable number of surviving sculptures carved between 1675 and 1679, including for example a *St. John the Baptist* in the Museo Nazionale di Palazzo Venezia in Rome (inv. 10391)¹³, a *St. Jerome* in the County Museum of Art in Los Angeles (inv. M 79.52)¹⁴, both signed and dated 1676, a *St. Sebastian* dated 1677 now in the Liebieghaus in Frankfurt (inv. 2353)¹⁵ and lastly two magnificent *Masks* dated 1679 in a private collection¹⁶. These works are all individually recorded with the subject and the sculptor's name in inventories of the property of Count Alessandro Fava's heirs, his sons Pietro Ercole (Bologna, 1669–1744) and Nicolò Maria Valeriano (Bologna, 1670–1736) who, on their father's death, shared out his collection between them and expanded it in their turn¹⁷. The inventories contain a total of nineteen works explicitly attributed to Mazza, eleven of them in the art collection kept in the palazzo across from the church of Santa Maria di Galliera by Pietro Ercole¹⁸, *alias* Matteo Ghisilieri,



¹⁹ Niccolò Maria Valeriano's collection is described in numerous analytical inventories drafted between 1699 and 1736, transcribed by S. MASSARI, "Il nostro moderno Algardi"..., *op. cit.*, pp. 1040-1083.

"amateur painter", a pupil of Pasinelli, a friend of Creti and a member of the Accademia Clementina since its foundation; while eight works fell to Niccolò Maria Valeriano, a literary scholar and prince of the Accademia degli Accesi, who moved into the house across from the Maddalena nuns, taking with him the property that his father had bequeathed to him¹⁹. The works, however, include only one male bust, namely "a statue of Mark Anthony half-figure larger than life size, with its wooden base, by Mazza Lire. 100", which is likely to have



Fig. 5: Giuseppe Maria Mazza, *Saint Jerome*, terracotta, Los Angeles County Museum of Art, Los Angeles

²⁰ Cf. AHFS, FF, 47/13, *Inventario dei beni di Pietro Ercole Fava del 29 luglio 1745*, c. 23 v.; see also CAMPORI, *Raccolta di cataloghi...*, *op. cit.*, p. 609.

been a companion piece to a "female half figure from life in terra cotta, with its wooden base, by Mazza Lire. 30", both of them recorded as belonging to Pietro Ercole Fava's collection²⁰. It is difficult to identify the bust under discussion here with the effigy of the celebrated Roman politician and general, not so much on account of the modern garb which he famously sports also in the later and better-known frescoes with which Tiepolo adorned Palazzo Labia in Venice, as on account of





the total absence of any kind of attribute capable of evoking either his role as a member of the Triumvirate or his martial prowess. Mazza is more likely to have depicted him with a breastplate or wielding a sword²¹, as Donato Creti portrays him in a picture painted for Alessandro Fava in the first decade of the 18th century and now in the Hercolani Fava Simonetti collection together with its companion piece portraying Cleopatra²². Our bust must therefore be sought elsewhere, possibly among the various anonymous sculptures recorded in the inventories. In fact, that circumstance would be unexceptional if

²¹ The identification of this bust with the portrait of a male in armour still adorning one of the doors on the ground floor of Palazzo Fava requires verification.

²² R. ROLI, *Donato Creti*, Milan 1967, p. 52, fig. 2.



we also accept for the *Portrait of the Blessed Pope Pius V* modelled, as we have seen, in 1673, an identification – which we propose here in the wake of fresh research conducted in the archives – with a “statue of St. Pius Fifth terra cotta half figure Lire. 50”²³ displayed in the loggia of the palazzo across from the church of the Galliera. Presumably these anonymous busts were displayed in such a way (either against a wall or very high up) that it was impossible to inspect the back which, had it been possible, would have instantly allowed the person drafting the inventory to identify the artist from the signature engraved in the

Figs. 6,7: *Portrait of Alessandro Fava, Funerary Monument of Alessandro and Ludovico Fava, Church of San Giacomo Maggiore, Bologna; Portrait of Alessandro Fava, formerly Palazzo Fava, Bologna*

²³ AHFS, FF, 47/13, *Inventario dei beni di Pietro Ercole Fava del 29 luglio 1745*, op. cit., c. 14v.

²⁴ M. ORETTI, *Notizie de' Professori del disegno cioè pittori scultori ed architetti bolognesi*, Bologna, Biblioteca comunale dell'Archiginnasio, second half of the 18th century (c. 1760) cc. 106-118: 114.

²⁵ AHFS, FF, 47/13, *Inventario dei beni di Pietro Ercole Fava del 29 luglio 1745*, c. 25 v. This entry is omitted in the partial transcription published by CAMPORI (1870, p. 611). For the subsequent transfers of ownership of Pietro Ercole Fava's collection by inheritance see MASSARI, *La collezione...*, op. cit.

terracotta. Moreover, where our particular bust is concerned, we cannot rule out the possibility that all memory of the sitter's identity had been lost by the time the lists were made, many decades having elapsed since it was modelled and both the sculptor and patron having long departed this life. In actual fact, the erudite Marcello Oretti who, as always, is well informed regarding his fellow citizens' art collections, drafted a list of sculptures by Mazza in "the Fava house by the Madonna di Galliera" in 1760, describing them as "stupendous". His



Fig. 5: Portrait of Giuseppe Maria Mazza, from G.P. Zanotti, *Storia dell'Accademia Clementina*

list includes a "portrait of a Knight of that Household half figure life size"²⁴. Now, while that description is undeniably generic, it could well fit our bust. Thus Oretti recognised a portrait modelled by Mazza as depicting a member of the Fava household even though he did not possess all the information required to identify the sitter precisely. An inventory of goods in Palazzo Fava drafted in 1745 contains no mention of a bust precisely matching the one that Oretti had seen, but it might just be lurking behind a description of "two terra cotta half figures life size, with pedestals painted in *chiaroscuro* Lire 50", which

were clearly of high quality because they were considered worthy of display in one of the most important rooms in the palazzo, the "Great Hall painted by Carazzi"²⁵. Be that as it may, even though the sources consulted to date do not permit the sitter's unqualified identification, we can still offer an interpretation based on our observation of the image which the young sculptor sought to immortalise in clay, achieving such spectacular results in both design and execution. First of all, the attire, which is remarkable for the care and attention to detail that the sculptor has lavished on it and for his extraordinary technical skill in capturing the texture of the fabric, leave us in no doubt either as to the social status of the sitter, who is likely to have been a member of the aristocracy or in any case to have held high rank in the society of his day, or to his distance in time from Mazza's day, given that his attire appears to be rather old-fashioned for the 1670s, when the bust was modelled, yet perfectly in keeping with the taste of about a century earlier. Beneath the ample cloak draped in an old-fashioned style, edged with a fringed ribbon and held in place by an ostentatious knot on the right shoulder, the bust is swathed in a sophisticated doublet made of heavy material with a short, stiff collar and short sleeves cut and puffed, adorned with floral decoration in relief alternating with ornamental slashes; a circle motif underscores the edges with their rounded trim picked out with diagonal lines. The costume is set off by a ruff around the sitter's neck marked by the shadow created by stiff "lettuce" folds, framing and highlighting the luminous, immaculate oval of his face. The head, leaning slightly forward, turns a little to the right, its light movement, hinted at with natural spontaneity, ruffling the thick, wavy locks of the sitter's hair. The freshness of his features tells us that the sitter must have been about twenty years old, while his proudly resolute temperament is revealed both by the meticulous rendering of his facial features and by the expressive power of his intense, determined gaze enlivened by the incisive treatment of the iris and pupil. All the elements highlighted above – the aspect of a 16th century nobleman, the sitter's proud temperament and his youth – point strongly to his being one of the

²⁶ For the funerary monument, see A.M. MATTEUCCI, *Le sculture, in Il tempio di San Giacomo Maggiore in Bologna*, Bologna 1967, p. 79; A. BACCHI, *Da Gian Cristoforo Romano ad Alessandro Menganti: note sulla scultura del Cinquecento a Bologna*, in 'Nuovi studi', 1, 1996, p. 90; A. BACCHI, "Il Michelangelo incognito". *Alessandro Menganti e la scultura del suo tempo*, in *Il Michelangelo incognito. Alessandro Menganti e le arti a Bologna nell'età della Controriforma*, ed. A. BACCHI, S. TUMIDEI, Ferrara 2002, pp. 47, 50.

²⁷ The year of the young man's death and his age at the time are engraved on the tombstone.

²⁸ L. GUALTIERI, *Monumento sepolcrale del cavaliere Alessandro Fava e di Lodovico fratel suo*, in C. PANCALDI, B. VISIBELLI, *Eletta dei monumenti: più illustri e classici, sepolcrali ed onorarii di Bologna e suoi dintorni, compresi gli antichi del cimitero*, vol. IV, Bologna 1844.

²⁹ P. S. DOLFI, *Cronologia delle famiglie nobili di Bologna con le loro insegne, e nel fine i cimieri*, Bologna 1670, p. 370.

³⁰ The bust is reproduced in L. SIGHINOLFI, *I Palazzi Fava di Via Manzoni*, Bologna 1912, p. 7.

two valiant Fava brothers, Alessandro and Ludovico, ancestors of the man who commissioned the work. Both brothers lost their lives at the age of nineteen in the course of the struggle to hamper the expansion of the Ottoman Empire that came to a head in the Battle of Lepanto when the Turkish fleet was defeated by the Holy League promoted by Pope Pius V in 1571. They are commemorated in a funerary monument in the apse of the Basilica of San Giacomo Maggiore in Bologna commissioned by their father Pietro Francesco and by their nephews Vincenzo and Fabio in 1573²⁶: Alessandro Fava, a Knight Hospitaller, was killed at the Battle of Lepanto on 9 October 1571 and a relief of the battle adorns the cenotaph, while Ludovico died little more than a year later, on 14 December 1572, he too aged only nineteen²⁷. Ludovico "lived in his native city... devoting himself to the study of the arts and letters" but "in hearing the deeds of his brother Alessandro being extolled so often", he wished to follow his example and so he enlisted and became "a valiant soldier, particularly in the Peloponnese"²⁸, rising rapidly through the ranks, Dolfi tells us, to become "the captain of a Company of Infantrymen under Col. Fabio Pepoli, colonel of three thousand Venetian Infantrymen at the battle of Navarino"²⁹. Thus Count Alessandro Fava, after commissioning Mazza to model a likeness of Pope Pius V, the mastermind of Lepanto who was born Antonio (later Brother Michele) Ghislieri in Bosco – now Bosco Marengo – near Alessandria on 17 January 1504, died in Rome on 1 May 1572, and is thought to be an ancestor of Count Alessandro's second wife Argia Maria Ghislieri, may have wished to complete the gallery of sculptural portraits of his forebears by adding the two heroes of the Turkish wars who held aloft the honour of the Fava household at that crucial moment in history. And indeed the sitter's features are not too far removed from those of Alessandro, the elder brother and the Count's namesake, whose likeness graces the funerary monument in the shape of a marble statue sporting crusader armour and holding a sword, and of a whom a Palazzo Fava had, until the early 20th century, a bust showing the young knight wearing an old-fashioned cloak and ruff³⁰. A number of differences – a fuller face, thicker hair

– counsel us, however, not to rule out the possibility that the sitter may in fact be Ludovico, the other brother, of whom I have been unable to trace any likeness to date, though the sources describe him as "an ardent and very lively young man" with "a kind heart" and "fair of feature"³¹, all qualities which are by no means at variance with our portrait of a nobleman.

Five years after Mazza carved the *Portrait of Pope Pius V*, he once

³¹ GUALTIERI, *Monumento sepolcrale...*, op. cit.



again displayed the mastery and boundless skill he had achieved thanks, as Zanotti puts it, to the nourishment offered him by the teachings, in particular, of Lorenzo Pasinelli. His now fully Baroque, emphatic treatment is grafted both onto a tone still Mannerist in origin that shines through in a certain decorative undercurrent and, in particular, in the grotesque mask on the base, and onto a thoroughly assimilated undertone reminiscent of the Carracci's style that can

Fig. 6: Giuseppe Maria Mazza, *Diana*, marble, Arts Institute, Chicago

be detected in such episodes of clearly-defined naturalism as the expressive handling of the skin on the sitter's face and in his sensitive psychological introspection. The diversified treatment of texture, the intense painterly and *chiaroscuro* effects, the balance and the natural quality of form that are typical of this bust were henceforth to become constant features of Mazza's style. While he turned his hand to every kind of material in the course of his career as a sculptor, he distinguished himself primarily in the modelling of the light, flexible kinds of material typical of Bolognese sculpture that were clay and stucco. In that connection, it is worth comparing different versions of the same subject carved in different materials: Stefano Tumidei, who published the terracotta model of a marble bust depicting *Bacchus* carved for the Prince of Liechtenstein, pointed out that the "cold" marble version had lost the delicate "movement of light and extremely meticulous turning"³² which emerge with such clarity also in the bust under discussion in this paper. Of particular effect here is the sensitive modulation of the *chiaroscuro* in defining the sitter's lips and eye sockets, and the luminous contrast between the polished, compact skin of his forehead, nose and cheekbones, the terse, pulsating skin of his cheeks and his chin dotted with a day or two's growth of beard, and the rough, textural surface of the soft locks of hair furrowed by parallel lines engraved with a toothed stick.

Only three years later, in 1681, exactly opposite the *Monument to Alessandro and Ludovico Fava* in San Giacomo Maggiore, Mazza was to be commissioned by Count Alessandro Fava's brother-in-law Bartolomeo Manzoli to produce a work of the greatest importance and of equal complexity. Having turned his hand only to individual works of modest size until that moment, he was now entrusted with the entire decorative scheme of the family chapel, comprising three statues in the round to be set against the back wall – *St. Bartholomew*, the patron's own saint, was to stand in a niche on the altar with smaller figures depicting *St. Juliana de' Banzi* and *St. Nicolino Manzoli* on either side – and two large, historiated panels in high relief on the side walls, depicting episodes from the lives of the two saints produced by

³² S. TUMIDEI, *Terrecotte bolognesi del Sei e Settecento: collezionismo, produzione artistica, consumo devozionale*, in *Presepi e terrecotte dei musei civici di Bologna*, catalogue of the exhibition held in Bologna, ed. R. GRANDI, M. MEDICA, S. TUMIDEI, A. MAMPIERI, C. LORENZETTI, Bologna 1991, pp. 21 – 51: 28. For the Liechtenstein marble pieces see O. RAGGIO, *Giuseppe Maria Mazza, Venus, Adonis, Bacchus, Ariadne in Liechtenstein. The Princely Collection*, catalogue of the exhibition in New York, ed. J. P. O'NEILL, New York 1985, pp. 23-25, cat. 11-14; J. KRÄFTNER, A. STOCKHAMMER, *Liechtenstein Museum Vienna. Le Collezioni*, Munich 2004, pp. 94-95.



³³ ZANOTTI, *Storia dell'Accademia Clementina...*, op. cit., II, p. 6.

³⁴ A. MAZZA, *Sulle tracce del Ballo degli amorini di Francesco Albani vicende settecentesche della Galleria Sampieri, "superbissimo Museo"*, in *La 'Danza degli amorini' (1623 – 1625) di Francesco Albani una favola mitologica come dono nuziale*, exhibition catalogue (Milan, Pinacoteca di Brera) ed. M.C. PASSONI, Milan 2014, p. 43.

the Manzoli household – the *Beheading of St. Nicolino* on the right and *St. Juliana Takes Communion at the Hands of St. Petronius* on the left. “When Mazza carved these works he was no more than XXVIII years of age, yet any more experienced master would have been happy to have produced them. Thanks to them he acquired an excellent reputation which did but grow thereafter on account of the other excellent and countless sculptures that he went on to carve”³³. And indeed from that moment on and for at least another four decades, sculpture in Bologna was equated with Mazza and none other. In addition to his copious output of moveable works – chiefly reliefs but also statuettes, particularly in terracotta – working alongside his painter contemporaries, he produced numerous monumental sculptures for the major decorative schemes that revamped the city’s churches in the latter part of the century. By 1688 he was working with Marcantonio Franceschini and Giovanni Antonio Burrini in San Giovanni Battista dei Celestini; with Giovan Gioseffo Dal Sole in Santa Maria dei Poveri in 1691; and again with Franceschini between 1686 and 1695 on the Corpus Domini site where his stucco work included a *Madonna and Child with the Mysteries of the Rosary* that was to earn him the epithet of a “latter-day Algardi”. Visual confirmation of the validity of this accolade was to be found in the rooms of Palazzo Sampieri in Bologna, where his marble group depicting an *Allegory of Sacred and Profane Love* (1701–3, private collection)³⁴ was displayed as a companion piece to the group depicting the same subject carved by Alessandro Algardi himself (Princely Collections, Liechtenstein City Palace, Vienna). Word of the renown that he had earned at home soon reached the ears of the prestigious dealers who worked with the aristocracy of Europe. He received an invitation to the court of the Prince of Liechtenstein, Johan Adam Andreas I, in Vienna in 1692, and though he turned the invitation down, he nevertheless sent the court a number of his sculptures, including the signed marble busts of *Venus and Adonis* (1692), of *Bacchus and Ariadne* and of *Apollo and Meleager* currently attributed to him in the Princely Collections. Of the several cities in which he worked – a number of them in

Emilia-Romagna but also Pesaro, Fano and Foligno – he forged a special bond with Venice. Following the display of his bronze relief depicting the *Adoration of the Shepherds* in San Clemente in 1704, his work was very much in demand in that city, and indeed he was even awarded commissions of immense prestige by the government of the Most Serene Republic itself – for example, his bronze statues for the tabernacle of the church of the Redentore carved between 1705 and 1707 – or by the local aristocracy, for whose palazzi he produced sculptural decoration and (now mostly lost) statues, including a marble *Venus* for the Manin family in 1705–6 that earned him the nickname of “the Phidias of Bologna”. A decade later he took up permanent residence in the city to work on his last masterpiece, six majestic bronze high-relief panels with *Stories from the Life of St. Dominic* in the chapel dedicated to that saint in the Basilica di San Zanipolo, for which he signed a contract on 19 July 1716 and for which he completed all of the terracotta models by the end of 1719. He paid a brief visit to Rome in 1722, while his last works include the stucco *Virtues* (1728–9) and the *Evangelists* (c. 1730) for the Dominican churches of Bologna and Modena respectively. He held important posts in the Accademia Clementina, a prestigious institution devoted to the study of the arts in Bologna which he had helped to found in 1706, immediately being appointed Director of Figure Studies, a post which was to hold on more than one occasion in the course of his life, and Principe in 1726³⁵. The leading figure in the field of sculpture in Bologna at the turn of the 17th century, he has been credited with “reinventing the art of sculpture” in the city, an art which, “before him, had laboriously produced only a little tired ornamentation and ventured a few clumsy figures”³⁶.

³⁵ For a list of the main works see: S. MASSARI, *Giuseppe Maria Mazza*, in *Saur. Allgemeines Künstlerlexikon. Die bildenden Künstler aller Zeiten und Völker*, 88, Berlin 2016, ad vocem.

³⁶ E. RICCÒMINI, *Vaghezza e furore. La scultura del Settecento in Emilia e Romagna*, Bologna 1977, p. 7.