Attributed to Baccio Bandinelli
Italian (Florence), 1493–1560

Samson and the Philistine, c. 1550–60
Bronze
The Peter Marino Collection

A biblical equivalent to the Roman hero Hercules, Samson was famed for his strength and courage. He is seen here in combat with a Philistine, poised to deliver a victorious blow with the jawbone of an ass, as described in the Old Testament book of Judges, chapter 16. The complex intertwining of the fighters' limbs encourages the beholder to look at all sides of the sculpture in order to fully understand the violent struggle. The presentation of multiple viewpoints is characteristic of sixteenth-century Late Renaissance and Mannerist sculpture.

Attributed to the Ciechanowiecki Master
German or Italian

Hercules Resting, c. 1550–1600
Bronze
The Peter Marino Collection

Hercules, identifiable by his club and lion's skin, is seen resting after performing his heroic deeds, but alert and turned to the side as though looking for a new adventure. The anonymous sculptor who created this bronze is known as the Ciechanowiecki Master after London-based Count Andrew Ciechanowiecki (born 1924), who collected several of this master's works. Although the artist's identity is still debated, the meticulous finishing of the surface of this piece and the gilding suggest that he might have apprenticed as a goldsmith, a common course of preparation for bronze sculptors during the Renaissance.

Attributed to Hans Reichle
German, 1570–1642

Christ at the Column, c. 1600–40
Bronze
The Peter Marino Collection

As recounted in the Passion of Christ, Jesus of Nazareth was arrested, tied to a column, and whipped before being crucified. In this small bronze, made for the private devotion of a believer, Christ raises his hand and opens his mouth as though speaking, while pointing with his left index finger to the column (now missing) to which he is tied. Christ's personal appeal to the pious beholder adds a moving intimacy to the sacred image, while his muscular body symbolically anticipates his final triumph.

Probably Flanders or Southern Germany

Christ Resurrected, c. 1600–30
Bronze
The Peter Marino Collection

Having risen from death, Jesus Christ lifts his right hand in blessing. The globe that he stands on symbolizes the world, which he has overcome and now rules. His feet display wounds from the nails that held him to the cross. The work successfully merges the poses of Giambologna's famous bronze figure of *Mercury*—the winged messenger of the Roman gods—with his marble *Risen Christ* from the Altar of Liberty in Lucca Cathedral. Probably created by a northern European follower of Giambologna, this gilt bronze stands out for its meticulous finish (note, for example, the textures of the inside and outside of Christ's cloak).

Attributed to Caspar Gras
German, 1585–1674

River God, c. 1600–30
Bronze
The Peter Marino Collection

As early as late antiquity, rivers were typically personified as reclining men with long beards. The tipped vase, which suggests water flowing out of it, and the three-pronged spear known as a trident—traditionally associated with Neptune, the god of the sea—confirm the identification of this figure as a river god. In its pose, the present bronze figure is suggestive of the reclining nymphs at the *Leopold Fountain* in Innsbruck, which was made by the German bronze sculptor Caspar Gras between 1622 and 1630. The figure is also reminiscent of the four river gods in the *Wittelsbach Fountain* in Munich, made around 1564 to 1588 by Gras's teacher, Hubert Gerhard.

France

Apollo and the Python, c. 1625–50
Bronze
The Peter Marino Collection

Model attributed to Guillaume Berthelot
French, c. 1583–1648

Diana and the Stag, c. 1625–50
Bronze
The Peter Marino Collection

Apollo, the god of the sun, stands, with bow in hand, astride the serpent Python, whom he has just killed. The figure of Diana, virginal Roman goddess of the hunt, is shown, bow in hand, with a deer, alluding to her transformation of the hunter Actaeon into a stag as punishment for having spied on her as she bathed in the nude. Although the two bronzes may be the work of different artists, their similar reddish patinas and careful finishing suggest that they were produced in the same French workshop.

Stefano Maderno
Italian (Rome), c. 1576–1636

Hercules and Antaeus
Bronze
The Peter Marino Collection

Maderno's group of *Hercules and Antaeus* was the most successful and famous of his works. Several other versions, both in bronze and in terra-cotta, have come down to us. Adopting a counterintuitive strategy, Hercules lifts his enemy up into the air instead of wrestling him down. This is because he is aware that Antaeus—the son of Neptune, god of the sea, and Gaia, goddess of the earth—derives his enormous strength from his contact with the earth. By cutting Antaeus off from his source of power, Hercules is able to crush and kill him. Interpreted to mean that physical power alone is often not enough to overcome an enemy, the incident exemplifies the ancient military ideal of combining force and wisdom (*fortitudo et sapientia*).

Ferdinando Tacca
Italian (Florence), 1619–86

Hercules and Iole, c. 1640–50
Bronze
The Peter Marino Collection

The invincible hero Hercules is here seen having changed domestic roles and clothes with his beloved, the beautiful Iole. According to ancient myth, Hercules abducted Iole after killing her father, King Eurytus. She avenged her father's death by seducing Hercules to take on her housewifely duty to spin thread and convincing him to let her wear his lion skin and carry his hunter's club. In seventeenth-century Europe, this cross-dressing and cross-acting depiction of the ancient hero who epitomizes masculinity was interpreted not as a criticism of traditional gender stereotypes but as a warning to the male viewer to be leery of the power of female charm and beauty.

Models attributed to Ferdinando Tacca
Italian, 1619–86

Casts attributed to Damiano Cappelli
Italian, documented from 1662; died 1688

Italy (Florence)
Lion Hunt and **Bull Hunt**, c. 1640–60
Bronze
The Peter Marino Collection

Animal hunts were popular subjects for seventeenth-century artists because of their dramatic, violent action. Here, the artist not only contrasts the animals—an exotic lion and a domestic bull—but also the elegantly dressed huntsmen—a Turk and a European. The billowing drapery and streaming horses' tails embody the Baroque ideal of capturing quick, fleeting movement in a static, statuary material.

Massimiliano Soldani Benzi
Italian (Florence), 1656–1740

Athlete Holding a Vase and **Flora**, early 18th century
Bronze
The Peter Marino Collection

These two small figures were made by the Florentine bronze sculptor Soldani Benzi after famous Roman sculptures in the Medici collections. Soldani often sold his bronze reductions after well-known sculptures as pairs or even as series of up to twelve figures. They were especially popular in the eighteenth-century with young British nobility purchasing souvenirs on the Grand Tour—an extended educational journey of several months to a few years to get to know the European continent, its art, architecture, and culture.

Giovanni Battista Foggini
Italian (Florence), 1652–1725

Apollo and Marsyas, c. 1710–20
Bronze
The Peter Marino Collection

The contest between Apollo, god of the sun and music, and the satyr Marsyas is one of the most gruesome stories in Greek mythology. Jealous of Marsyas's skill at playing the pipes, Apollo challenged the satyr to a musical contest, suggesting the winner should impose a penalty of his choice. Having ensured his own victory, Apollo announced he would flay Marsyas alive. Marsyas's own animal skin, which seems to unroll from his body, and the savagely pruned tree, both allude to the horrible fate befalling the satyr.

Giovanni Battista Foggini
Italian (Florence), 1652–1725

David Triumphant over Goliath, c. 1722
Bronze
The Peter Marino Collection

The Old Testament shepherd boy David undertook to fight the giant Goliath in single combat to settle a battle between the Israelites and the Philistines. Using a slingshot, the youth successfully struck the armor-protected Goliath in the center of his forehead, and when the stunned giant fell, David cut off his head. Foggini's bronze is one of twelve bronze groups commissioned by the last Medici ruler of Florence, Anna Maria Luisa de' Medici (1667–1743). The remarkable composition of this bronze shows the sprawling bulk of Goliath's body almost overwhelming the small figure of the victor. Foggini purposely departs from the compositional models provided by Donatello's and Michelangelo's famous statues of David. A key figure in the political self-identification of Florence since the Renaissance, David victorious over Goliath represents the victory of the underdog over a much more powerful enemy by virtue of a cleverly devised strategy.

Attributed to Giovanni Battista Foggini
Italian, 1652–1725

Daphne, c. 1700
Bronze
The Peter Marino Collection

The girl looking downward in a traditional gesture of modesty and wearing a laurel wreath in her hair may be identified as the nymph Daphne, the wounded victim in one of the great tragic love stories of Greek mythology. Struck by an arrow tipped with lead, which supposedly destroyed her sexual desire, the beautiful nymph avoided the company of men and became a follower of Diana, goddess of the hunt. When Apollo fell in love with Daphne and tenaciously chased her, her father, the god Peneus, transformed her into a laurel tree to help her escape her pursuer. The depiction of Daphne in bust format is without precedent, and her pensive demeanor raises the question of whether the alluring nymph feels pride or melancholy about her chastity.

Antonio Montauti
Italian (Florence), 1683–1746

Diana the Huntress, c. 1720–40
Bronze
The Peter Marino Collection

One of the foremost bronze sculptors of the first half of the eighteenth century, active in Florence and later in Rome in the wake of Giovanni Battista Foggini, Antonio Montauti here celebrates the female body and the elegance of its movement. His principal means to achieve this is not through nudity but through the animated pattern of folds on Diana's light dress. Her garment not only suggests her underlying body but, what is more, evokes her dance-like stride. Only one breast and one leg are shown naked, and in both cases the surrounding drapery frames the revealed nudity like a curtain. Montauti also portrays an intimate, wordless dialogue between the goddess and her canine companion. Looking at her dog and holding the end of a leash flirtatiously above his nose, Diana lures him to follow along, gestures that tie the two figures in this group together psychologically.

Antonio Montauti
Italian (Florence), 1683–1746

Leda and the Swan and **Ganymede and the Eagle**, c. 1710–20
Bronze
Minneapolis Institute of Arts, 78.63.1-2

The mythological episodes in both of these bronzes represent Jupiter, the father of the Olympic gods, in the guise of a bird engaged in a romantic adventure, in one case with a young man, in the other with a young woman. The intense gazes between the human figures and the animals in these bronzes, as in *Diana the Huntress* in the Peter Marino Collection, suggest the amorous relationships. For a long time it was debated whether the pair of bronzes in the Minneapolis Institute of Arts was made by Antonio Montauti or the older Giuseppe Piamontini (1664–1742), but apart from further evidence (including a documented marble version of the *Ganymede* from Shirburn Castle that came to light recently), comparison with the *Diana the Huntress* in the Peter Marino Collection fully confirms the attribution of the Minneapolis bronzes to Montauti.

Model attributed to Thibault Poissant
Italian (Rome), c. 1642–47
Sleeping Adonis, 18th century
Bronze
The Peter Marino Collection

The figure of the sleeping Adonis (identifiable by his spear, bow, and hunting horn) is inspired by representations of the sleeping Endymion, which French sculptor Thibault Poissant (1605–68) would have seen during his five-year sojourn in Rome from 1642 to 1647. During his Italian years Poissant was a protégé of the famous painter Nicholas Poussin (1594–1665), who headed the classicizing school at this time. The art of bronze sculpture was first established in France in the sixteenth century by Italian artists working for the French court in Fontainebleau, and its development throughout the seventeenth century was determined by the travels of French artists to Italy. The present bronze—which may be a cast after a terra-cotta figure of Adonis mentioned in Poissant's postmortem inventory—exemplifies the Italianate tendencies in French sculpture of the Baroque.

Italy

Laocoön, 17th century
Bronze
The Peter Marino Collection

As the only person in Troy to mistrust the Greeks' gift of a wooden horse, which smuggled enemy Greek soldiers inside the city's walls, Laocoön incurred the wrath of the goddess Minerva, who sent two giant snakes to kill him and his two sons. The discovery in 1506 of the ancient marble sculpture of Laocoön caused a sensation. The dramatic and complex composition was immensely influential among artists and was reproduced in numerous small versions. This one belonged to the artist Charles Errard (1606–89), founder in 1666 of the French Academy in Rome, who bequeathed it to King Louis XIV of France. On the left-hand edge of the base, the bronze bears the inventory number *241* of the French Royal Collection, in which the piece remained until the early nineteenth century.

Michel Anguier
French, 1612/14–1686

Amphitrite, cast probably late 17th century
Bronze
The Peter Marino Collection

The sea nymph Amphitrite, who holds a crayfish or lobster in her hand, is one of a series of eight figures of gods and goddesses made by Michel Anguier shortly after his return from ten years in Italy, where he had spent time in the workshops of the greatest Italian sculptors of the time, Alessandro Algardi (1598–1654) and Gian Lorenzo Bernini (1598–1680). These gods and goddesses were created as pairs. Amphitrite was paired with the figure of her husband, the sea god Neptune. Amphitrite was by far the most popular of Anguier's eight figures of gods and goddesses. The model was recast and copied throughout the eighteenth and nineteenth centuries.

Michel Anguier
French, 1612/14–1686

Ceres, probably late 17th century
Bronze
The Peter Marino Collection

Like *Amphitrite* nearby, *Ceres* is part of Anguier's series of gods and goddesses. She is seen here searching for her lost child, Proserpina, whom Pluto, the god of the underworld, carried off to his realm. The small dragon at Ceres' feet pulled her cart and the torch lit her way. Bereft, the goddess of agriculture caused the earth to become barren. When Proserpina was eventually allowed to return home for spring and summer, Ceres once again allowed growth and harvest during those seasons.

France

The River Nile and the River Tiber, c. 1700

Bronze

The Peter Marino Collection

These magnificent bronzes are smaller versions of two colossal Roman marble statues personifying the two great rivers of the ancient Roman world. Each river god holds a cornucopia symbolizing the agricultural bounty that the rivers bring to the lands that they water. The *Nile* leans against a sphinx, while the corn sheaves emphasize the fertility of the land along the river. In the *Tiber*, the reclining she-wolf and two suckling infants refer to the story of Romulus and Remus, the legendary founders of the city of Rome. The original marble figures on the Capitoline Hill were among the most popular antiquities in Rome. Highly decorative for their symmetrical composition, and emblematic of Rome's proclaimed power over two continents, bronze reductions after the two Capitoline river gods were especially sought after in eighteenth-century France.

Attributed to the circle of François Girardon
French, 1628–1715

Perhaps Robert Le Lorrain
French, 1666–1743

Mercury with the Head of Argus, early 18th century
Bronze
The Peter Marino Collection

Mercury, messenger of the Roman gods, is seen wearing his winged hat (petasus) and winged sandals. His winged staff (caduceus), which was cast separately and was originally held in his left hand, has been lost. The sword and severed head at Mercury's feet refer to his killing of the giant Argus, whom he was sent to slay at Jupiter's request. But most prominently, the figure raises a bulging purse of money, emphasizing Mercury's role as the god of commerce. At two and a half feet tall, this figure is indicative of a change in the way bronzes were appreciated in France in the early eighteenth century. Born in the Italian Renaissance as small objects of intimate study for a highly restricted circle of connoisseurs, bronzes were more frequently employed in the eighteenth century as prestigious elements within lavish schemes of decoration that were intended to be admired from a distance by large audiences. The showy ormolu base on which this bronze is set enhances its representative and decorative appeal.

Robert Le Lorrain
French, 1666–1743

Andromeda, first half 18th century
Bronze
The Peter Marino Collection

According to ancient mythology, the king and queen of Ethiopia were advised that the only way to save their country from a raging sea monster was to sacrifice their daughter Andromeda to the angry creature. The princess is shown chained to a rock in the sea, waving for help that is yet nowhere to be seen, but in this sensuous sculpture the beauty of the semi-reclining female nude has become more important than the narrative context from which the figure has been extracted. Andromeda's captive state is gently alluded to by the small shackle on her ankle and the bands, more suggestive of jewelry than of restraints, on her left arm and wrist.

Corneille van Clève
French, 1646–1732

Bacchus and Ariadne, early 18th century
Bronze
The Peter Marino Collection

The model for this bronze was exhibited at the Paris Salon in 1704, paired with another group by van Clève depicting Diana and Endymion. After falling in love with the Greek hero Theseus, Ariadne promised him safe passage out of her father's labyrinth if he promised to marry her. But instead Theseus abandoned her on the island of Naxos. There she was found by and married to Bacchus, the god of wine. In this erotic composition, the lovers gaze intensely into each other's eyes. Cupid looks knowingly at the beholder, patting Bacchus's panther. The extraordinary intertwining of limbs and draperies helps to create a composition that is captivating from every angle.

Attributed to Lorenzo Vaccaro
Italian (Naples), 1655–1706

Pair of Vases with Stories from Roman History: Marcus Curtius and Lucius Albinius and Coriolanus and Antony and Cleopatra, c. 1670–1700
Bronze
The Peter Marino Collection

Superb examples of decorative bronze sculpture on a large scale, these vases are modeled with great vigor and plasticity. In places, the figures in the relief scenes seem to spring out of the surface of the vases, while the applied Medusa masks appear to hold in the swelling upper baluster sections. The relief scenes depict stories from Rome's past as told by the historians Livy and Plutarch.

Italy (Rome)

Bust of the Borghese Centaur, first half 18th century
Bronze
The Peter Marino Collection

This bust copies the centaur's head in the celebrated Roman marble group of the *Centaur with Cupid*, long regarded as one of the highlights of the collection of antiquities belonging to the Roman Borghese family (and now in the Louvre in Paris). The sculptor has adjusted the angle of the head, which is thrown backwards in the antique sculpture, in order to adapt it to the bust format. The bronze is a typical Grand Tour acquisition, intended to provide a northern European traveler with a tangible reminder of the glories of classical civilization.

William Pether
English, c. 1738–1821

After Joseph Wright of Derby
English, 1734–97

Artists Studying the Borghese Gladiator, 1769
Mezzotint
Anonymous loan

This exquisite mezzotint illustrates the use of the *Borghese Gladiator* (seen in full size in Vinache's bronze nearby) as a prime model of anatomical study for artists. An older master critically compares a drawing of the figure with a small reduction of the sculpture before him, while two younger artists eagerly wait for his instructive comments. It was common for artists to draw by candlelight after models of the most famous statues of classical antiquity. The mezzotint perfectly renders the *chiaroscuro* atmosphere of the candle-lit interior, which enhances the sculpture's plasticity.

Jean-Galbert Salvage
French (Paris), 1770–1813

Anatomy of the Fighting Gladiator
(Anatomie du Gladiateur combattant), 1812
Two-layer copperplate engravings
Anonymous loan

Since its discovery in 1611, the *Borghese Gladiator*—seen nearby in Vinache's original-sized bronze cast—was admired and employed as a model of anatomical study. The anatomical treatise on this statue by the military doctor Jean-Galbert Salvage meticulously records the muscular and skeletal systems of the *Borghese Gladiator* in twenty-two large-scale engraved plates, accompanied by a detailed descriptive text. In order to check the sculptural representation of anatomy against reality, and to achieve the utmost precision in his two-layer copperplate engravings, Salvage dissected the bodies of young soldiers killed in duels and arranged them in the sculpture's pose.

Italy (probably Naples)

Dancing Faun, after 1824
Bronze
The Peter Marino Collection

The faun—a half-human follower of Bacchus, the Roman god of wine—is shown dancing and striking a pair of cymbals together. The bronze is a small copy after a Roman marble statue in the Borghese Gallery in Rome. The marble statue was discovered in 1824 and restored by adding arms to the torso and the attributes of the faun. Small-scale bronzes after famous ancient sculptures on view in the Roman collections were popular souvenirs purchased by wealthy noblemen during their Grand Tour to Italy.