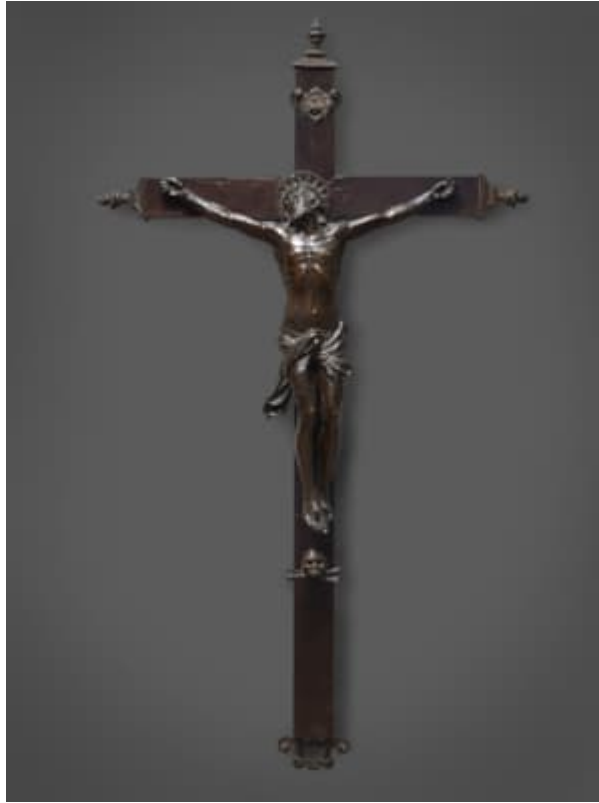


Daniel Katz Gallery

ANTIQUITY TO THE TWENTIETH CENTURY



Domenico Guidi (Carrara 1625 - Rome 1701)

Corpus

Circa: 17th Century

55 cm

COMPARATIVE LITERATURE:

T. Montanari, "Bernini per Bernini: il secondo 'Crocifisso' monumentale. Con una digressione su Domenico Guidi", *Prospettiva*, 2009, 136, pp. 2-25

C. Giometti, *Domenico Guidi 1625-1701. Uno scultore barocco di fama europea*, Roma, 2010

Guidi went to Naples at a young age to assist his uncle the sculptor Giuliano Finelli. He remained under his tutelage until 1648 when he left for Rome and entered the studio of Alessandro Algardi. Guidi spent the rest of his career in Rome, where he became the leading sculptor after the death of Bernini in 1680. His work helped to transform the style of the late Baroque as he encouraged the spread of the classical style in Rome. He produced a series of papal busts (Victoria and Albert Museum, London) and funerary monuments, as well as the remarkable marble of Andromeda and the Sea Monster (Metropolitan Museum, New York). Working for popes, cardinal and royalty, he lead one of the most prolific workshops in Rome.

Guidi was unusual in that he cast his bronzes himself.

The quality of the modelling of the present Corpus is remarkable, with finely detailed veins and facial features. The sharply cut folds of drapery are also characteristic of Guidi's work.

One early bronze Corpus by Guidi is in the Monasterio di San Lorenzo at the Escorial[1] and shows the influence of his master Algardi. Montanari (see lit) published further sculptures of same subject by Guidi in the church of San Domenico in Varazze, in a private collection in France and in a private collection on Florence. All these bronzes show Christ alive on the Cross, with his eyes open. This type of representation was evidently in favour and brought Guidi prestigious commissions. Documents indicates that he realized a corpus in silver for cardinal Francesco degl' Albizi, which was mentioned in the latter's will and given to Pope Innocent XI[2].

[1] 1659, See Montanari's article for an illustration, p. 5

[2] *ibid*, p. 18