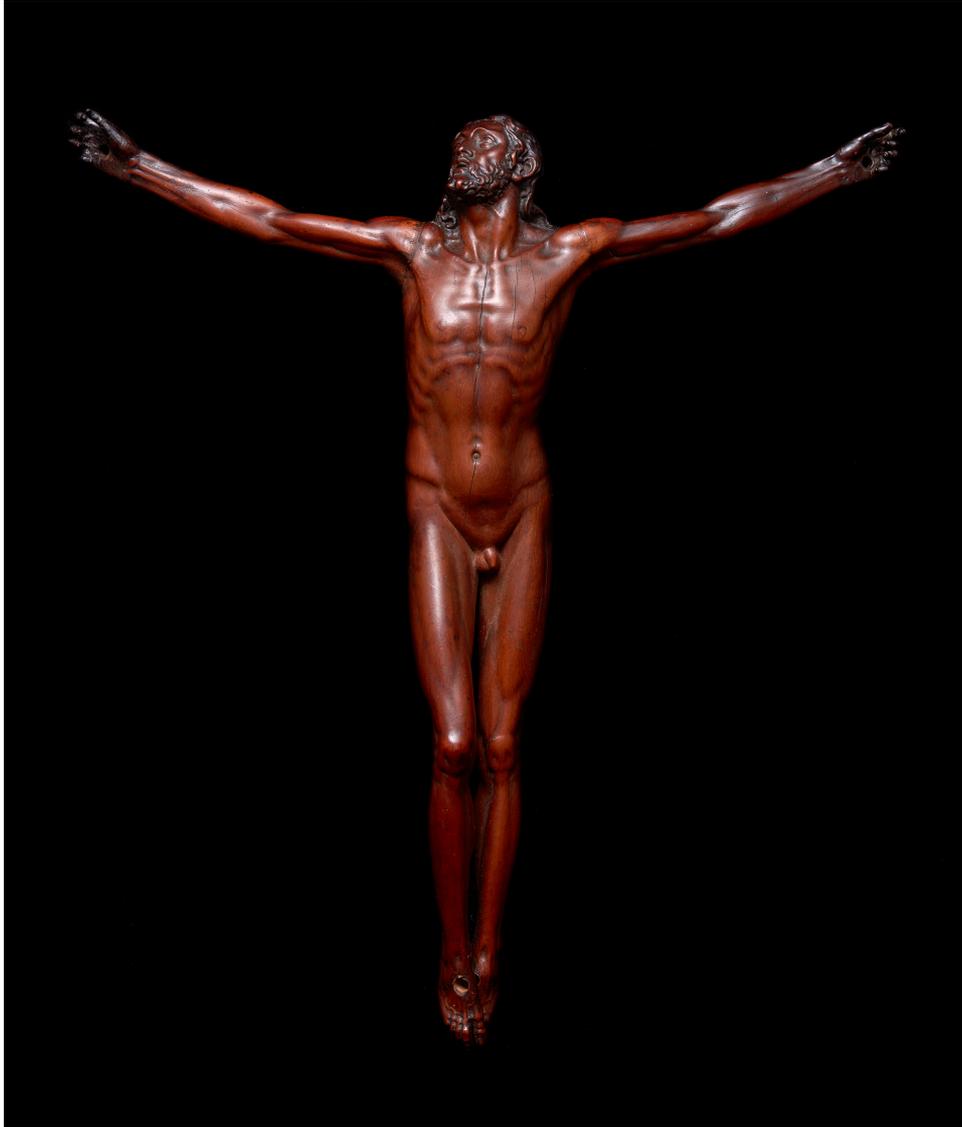


Caylus



ITALIAN SCHOOL, CIRCA 1600

Cristo Vivo

Carved boxwood
26 cm

RELATED LITERATURE:

DESJARDINS, A. *La vie et l'oeuvre de Jean Bologne, d'après les manuscrits inédits recueillis par Fouques de Vagnonville*. Paris: A. Quantin, 1883.

DHANENS, E. *Jean Boulogne, Giovanni Bologna Fiammingo*. Brussels: Paleis der Academiën, 1956.

Giambologna, 1529-1608, Sculptor to the Medici. Exhibition catalogue. London: The Council, 1978.

AVERY, Ch. *Giambologna. The complete sculpture*. London: Phaidon Press, 1993.

COPPEL AREIZAGA R. «Giambologna y los crucifijos enviados a España», *Goya: revista de arte*, 301-302, 2004, pp. 201-214.

This exceptional *Living Christ* is based on a model created by Giambologna (Douai, 1529 - Florence, 1608), the great bronze sculptor of his day who took his starting point from the classical sculptures that had so impressed him during his time in Rome. These provided the basis for the creation of a personal style based on technical virtuosity and a profound interest in anatomical study, movement and multiple viewpoint, leading to exaggerated *contrapposto* and the *figura serpentinata*. Giambologna specialised in a wide range of subjects ranging from classical mythology to allegory, portraiture, religious scenes and animals; works executed in both bronze and marble and on every scale.

The artist's extremely active studio provided training to sculptors such as Pietro Tacca, Giambologna's successor, Antonio Susini, his principal assistant, Pietro Francavilla and Adriaen de Vries, all of whom disseminated his style among the courts of Europe. This, and the fact that his patrons the Medici used his works as high level diplomatic gifts, was a significant factor in the success of this artist, whose works have continued to be admired and reproduced to the present day.

As Coppel noted in 2004, the arrival of diplomatic gifts from Florence to the Spanish court is well documented. In her article she points to four early references on the sending by the Medici of crucifixes by Giambologna to the following recipients: Philip II; Rodrigo de Castro, the Cardinal Archbishop of Seville; the Countess of Lemos; and Philip III's daughter, the Infanta Ana. Despite being anonymous, the present Christ on the cross can be directly associated with this formal universe created by Giambologna.