

An Italian carved and gilt wood console table, with *bardiglio* marble top (restorations and reduction). The four obelisk-shaped legs are richly carved with typically neoclassical motifs, such as the acanthus leaves. These are harmoniously integrated with a marvellously decorated skirt with two fanciful dragons, each intertwined with a floral festoon, whose tails terminate at centre, where hangs a drapery with two quivers.

Genoa, last quarter of the XVIII century

Condition report: refreshed gilding

Height: 35,4 in. (90 cm)

Width: 53.9 in. (137 cm)

Depth: 33,4 in. (85 cm)

The rich decoration of the present piece is in line with the lavish taste characterising Genoese decorative arts from the 1770s onwards, a taste promoted by architects such as Simone Cantoni (1739–1818) and Andrea Tagliafichi (1729–1811). Tagliafichi in particular, who was fully aware of the most innovative trends in contemporary Europe, can be credited with the most original *invenzioni* adopted by Genoese designers and cabinetmakers of the period. He collaborated with Charles de Wailly (1730–98), one of the most renowned figures of French Neoclassicism, on the occasion of the latter's stay in Genoa from 1771 for the decorations of the great hall of Palazzo Spinola. It is there that Tagliafichi first integrated the more restrained elements of Louis XVI style into the late-Baroque opulence typical of Genoese interiors.

The present table is a glorious example of such a combination of Baroque and Neoclassical elements that was to become a typical trait of furniture produced in and around Genoa in the late Eighteenth century. The solution of connecting the legs and the skirt without recurring to the usual motif of a Corinthian capital, for example, can be found in many other pieces produced by local cabinetmakers throughout the 1770s and 80s, such as in a table commissioned for Palazzo Serra in 1775 (A. González Palacios, *Il mobile in Liguria*, Genoa, 1996, p. 300, fig.350).

Most notable is, however, the carved decoration of the skirt, where the typically baroque dragons are harmoniously integrated with quintessentially neoclassical elements such as the festoons and the drapery hanging from the capital at centre.

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