

An impressive Italian ormolu-mounted thuya wood Centre Table, the mounts attributed to Luigi Manfredini (Active in Milan, 1806-1840), surmounted by the original circular verde alpi marble top above a frieze mounted with gilt-bronze patera interposed by berried-laurel leaves centred by a rosette above in the middle a double rim ormolu-mounted baluster, four curved monopodiae legs with lions mask on the top profusely decorated on each side, terminating in gilt bronze lion paw feet raising on a fourfold concave base within a gilt-bronze rim above a frieze.

Milan, 1820-1830 circa.

Height: 31,88 in. (81 cm)
Diameter: 50 in. (150 cm)

Comparative literature:

- E. Colle, A. Griseri, R. Valeriani, *Bronzi decorativi in Italia*, Milan, 2001, pp.244-246; 290-291; 330.
- A. Pettorelli, *Il Bronzo e Il Rame, nell'arte decorativa italiana*; Hoepli Milano 1926.
- Fondazione Accorsi; *Gli Splendori del Bronzo, Mobili e oggetti d'arredo tra Francia e Italia 1750/1850*; catalogo della Mostra, Omega arte 2002.
- Clelia Alberici, *Il Mobile Lombardo*, Gorlich, Milano, 1969. p.257.
- Hans Ottomeyer & Pröschel Peter, *Vergoldete bronzen*, Munich, 1986; pp.402-403. Tav.5.19.1-5.19.2-5.19.6
- Tefaf Maastricht, Exhibition Catalogue 2017, Kugel dealer page with the same green marble on a ormolu Manfredini tripod.

Luigi Manfredini, was born in Bologna in 1771. Student between 1794 and 1796 by the sculptor G. De Maria at the Accademia Clementina. 1798 marks the beginning of his activity as engraver of medals and coins at the Mint of Milan.

Manfredini "*incisore della R. Zecca ha formato i Conj di quasi tutte le medaglie ordinate a celebrare l'epoche de' prodigi, e delle glorie operate da Napoleone il Massimo*", remembered a report of the Director General of Education directed to Prince Eugenio June 14, 1811, stating that the artist enjoyed "*molta reputazione in quest'arte come nel disegno*" (ibid. p. 15 n. 26).

Since 1806 began his career as a smelter, when the Viceroy Eugene de Beauharnais ordered the transfer to the Milan foundry established in Paris in 1803 by his brother Francesco, known jeweler, watchmaker and sculptor. Located in the former convent of the Fountain, outside door Comasina, the foundry Manfredini, specializing in the production of busts and ornaments in bronze, it was directed by M. after the death of Francis (1810), in collaboration with his brothers Giovanni and Antonio, knowing soon big celebrities (Viscardi, pp. 4, 10; Colle - Griseri - Valeriani, p. 288).

In early years of his direction back the reduction in bronze of Napoleon as Mars peacemaker of A. Canova (Milan, Museum of the nineteenth century), the bust of the Viceroy Eugene de Beauharnais in 1811 (Milan, Civic Collection of art: some of model GB Comolli) and refined tripod neo-pompeian made for the birth of the King

of Rome (Vienna, Weltliche Geistliche und Schatzkammer), faithfully copied from the ancient and enriched with carvings and lapis lazuli and replicated in 1813 in several samples (London, Victoria & Albert Museum, and Nice, Musée Masséna: Hubert, p. 235; Caramel - Pirovano, p. 352 n. 1707; Brignoli; Paolini - Bridge - Selvafolta; neoclassical Milan, pp. 365, 562; Colle - Griseri - Valeriani, pp. 290 s.). Examples of the luxurious furnishings Empire produced by the new company, founded in 1823 with the son in law GB Viscardi, are the great center pieces for the Archduke Maximilian and for the collection of A. De Pecis (donated to the Ambrosiana in 1827), a series of raised decorated with naturalistic motifs and classical (Milan, Pinacoteca Ambrosiana), decorations bronze griffins and vessels for the drawers of furniture maker G. Maggiolini, the candelabra for the Cathedral of Pisa (1823-38), the vestments made for the chapel of Villa Melzi in Bellagio and S. Gaudenzio in Novara, Ss. Nazaro and Celso in Brescia and San Antonio in Trieste (Paolini - Bridge - Selvafolta; Rossi - Rovetta, Milan neoclassica, pp. 133, 563). He died in Milan on 1840.

THE ORMOLU MOUNTS:

Fondo Albertolli, Archivio di Stato, Bellinzona (CH): design for a lion mask.



The Lion Foot



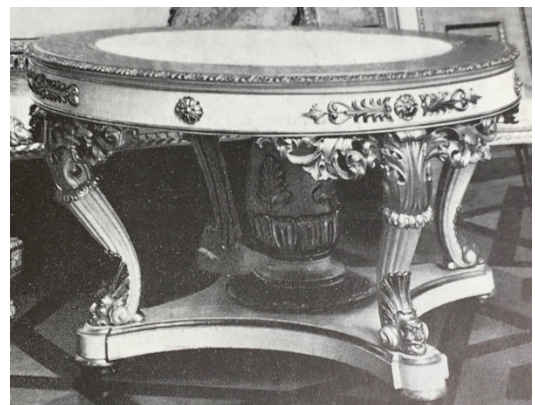
Architectural designs elements of Arco della Pace (1838) in Milan, by Domenico Moglia, Lombardia Beni Culturali, related to our mounts.



Giocondo Albertolli 1787, project for chandelier, chandelier attr to Giocondo Albertolli:



Our Table and a later lacca giltwood one, executed twenty years later, Milan, Royal Palace:



THE TABLE IN PARTS BEFORE CLEANING WITH BOTH KNURLED ORMOLU FRAMES

