

**A North Italian iron-mounted polychrome wood painted architectural model, executed in three parts fitted together to form a garden pavilion, above his wood faux mahogany coeval lacca table under which there was a mechanism for to raise the model and to see the architecture and the tole-paint ceilings and polychrome lacca floors decorated inside, and where a fountain was operating in the middle. Follower of Leopold Pollack.**

**Milan, beginning XIX Century**

The project has one floor with a square central section topped by a dome and two side wings, supported by a protruding ashlar stonework base.

There are two main and mirror-like facades consisting of a central staircase with two sphinxes at the sides, four doric columns that support a tympanum, a colonnade connecting two side facades, constituted of one arch supported by two little columns that rest on the balustrade (repeated three times on all two sides) above that it visually continues in the semicircular window with all the sculptures of the balustrade.

On all the balustrades we find a grand mythological cycle of sculptures.

The surface's rational and modular layout, the proportional protrusions of the architectural partitions, the presence of classic statues and decorations give to the belvedere its unmistakable elegant and balanced appearance of Neo-classical aesthetics.

Height: 50 in. (150 cm)

Width: 93 in. (236 cm)

Depth: 36¼ in. (93 cm)

Total Height: 97¼ in. (248 cm)

Width table: 105,5 in. (268 cm)

Depth table: 58¼ in. (149cm)

Minor losses and replacements, (including one staircase on his tablet) some re-touching to the decoration.

Even if we are nearly to find the final destination of this project it is necessary more archives study.

This particular model may have been created eventually to integrate a magnificent building project destined to be built as belvedere in front of an important Palace or in his park.

The model is full of fine neoclassical decorations: doric columns, the Tympanum within Capitoline triad, on the upper part, above the balustrades, terracotta figures painted representing a series of Dii Consentes, (a group made up of the twelve main from Roman mythology) and other figures don't identified. On the frieze there is a Latin verse, "*In tenui labor, at tenuis non Gloria*" from Virgil's Georgics (Book IV, v.6) which translated means: Slight is the subject of my work, but not the glory.

Architectural models such as this one were usually made for showing to the potential customers. They recorded detailed information of the buildings of the past and were design aids for building projects of the future.

The project it can be directly compared stylistically to the Villa Belgiojoso Bonaparte, also known as Villa Reale, in Milan, built based on a design by Leopold Pollack between 1790 and 1796 as the private residence of Count Lodovico Barbiano di Belgiojoso, upon returning to Milan after an important diplomatic career in Europe on behalf of Austria. Right after its completion, the Villa fell into French hands and subsequently became the home of the military governor of Milan, Gioacchino Murat, and the lavish venue for ceremonies and balls. In 1804, the Vice President of the Italian Republic, Melzi d'Eril, purchased the Villa from the Belgiojoso heirs as a present for Napoleon. On that occasion, the Villa became known as "Villa Bonaparte." In 1806, after hosting illustrious guests like Camillo and Paolina Borghese and Letizia Ramolino, the Emperor's mother, the Villa became the private residence of the viceroy Eugene de Beauharnais, Napoleon's adopted son, and his wife, princess Amalia of Baviera, who, preferring the Villa to their royal palace, commissioned lavish decorations on the upper floor. Today the Villa houses of Modern Art Gallery inaugurated in 1921.

Leopold Pollack born in Vienna, after arriving in Milan in 1775, he became a pupil of Giuseppe Piermarini with whom he also collaborated.

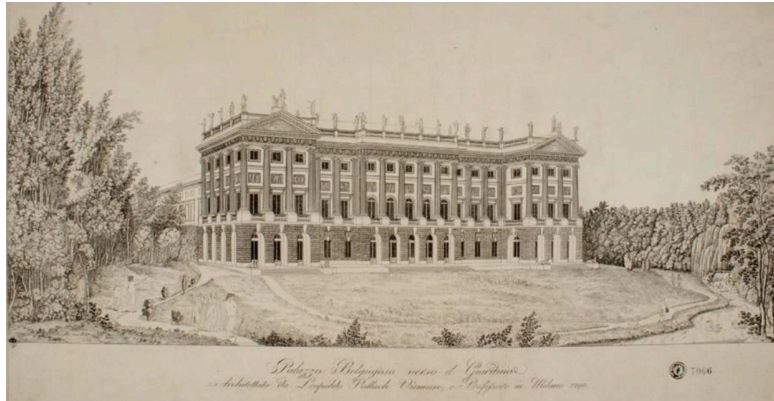
Clearly influenced by Palladianism and French trends, Pollack also designed the English garden behind the mansion.

Other works include the Villa Casati in Muggiò and the Villa Rocca-Saporti (also known as the Rotonda) in Via Borgo Vico, Como, both completed in the 1790s, and the Villa Amalia in Erba.

The villa is one of Milan's most important neoclassical buildings (and was) designed by Leopoldo Pollack.

The Villa Belgiojoso has three floors with two lower wings that mark off a ceremonial courtyard. In the Villa, there are two main facades, of which the second, hidden from view since it overlooks a rear garden, is more important from an artistic and figurative point of view. The columns on the façade overlooking the garden are supported, like a base, by a protruding ashlar stonework wall. A balustrade, with two statues of classical divinities on top, crosses the entire upper section, amidst the large gables of the two side eaves. On all the windows of the first floor and on some of those on the ground floor we find a grand mythological cycle conceived by Giuseppe Parini.

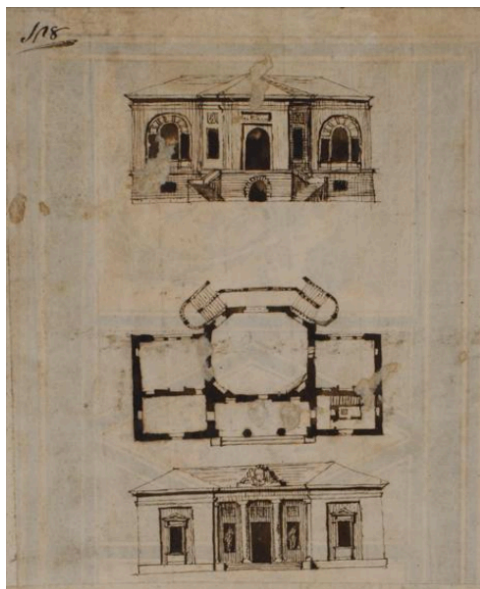
# BURZIO.



Original design of Palazzo Belgiojoso, by Leopold Pollack 1790

There is a clear resemblance between the Villa Reale di Milano and our model, if we compare there is the same ashlar use, the columns, tympanums and the balustrades surmounted by statues on the top.

It is worth the relating with the other unrealized projects by Leopold Pollack, but close to our model: a) Project for Pavilion Garden, 1797; b) the Bridge inside of Belgiojoso park, 1794; c) Facade of Teatrino in S° Damiano alla Scala in Milan, 1798; D) Country house for a notable man.

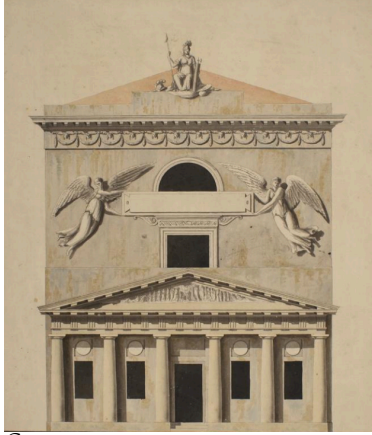


A



B

# BURZIO.



C



D

The Decorative elements of our model is very closer to the works of Leopold Pollack and his entourage, as Giocondo Albertolli.

**Villa Reale decorations:** the stucco decorations in the rooms on the ground floor were made by 1796 by Giocondo Albertolli, an extraordinarily original ornamentalist and exponent of Austrian aristocratic taste. His elegant decorative motifs, enhanced by delicate color contrasts, intersperse purely ornamental elements with figurative inserts like griffons, eagles, and sphinxes. Albertolli's skill rests upon his intimate familiarity – by way of French culture – with the refined masters of the 1500s such as Giulio Romano and Polidoro da Caravaggio. A further reference to classical aesthetics is the preference for principles of Vitruvian rationalism, which makes the decoration dependent on the architecture and purpose of these rooms



*Decorations in our model*



*Drawing by L. Pollack*