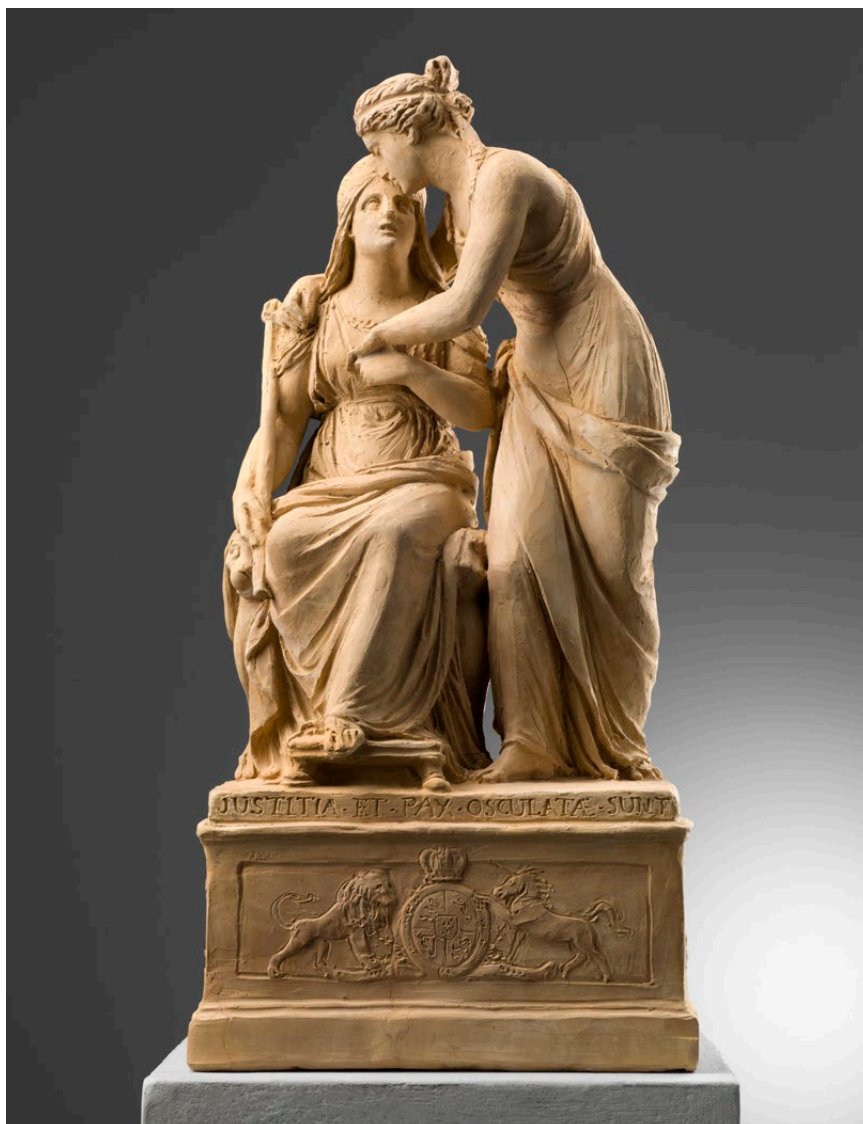


Rinaldo Rinaldi

Justice and Peace
Embracing







Rinaldo Rinaldi

(Padua, 1793 - Rome, 1873)

Justice and Peace Embracing

Terracotta; height 56 cm

Signed and dated on the back 'M.DCCCXLV/

Bozzetto fatto e inventato da/ Rinaldo Rinaldi',

on the front the Royal coat
of arms of the United Kingdom
and the inscription 'JUSTITIA.
ET. PAX. OSCULATE. SUNT'

PROVENANCE: Earls of Harewood,
Harewood House, Yorkshire.

The terracotta presented here has a particularly prestigious provenance as it belonged to the Earls of Harewood who were related by marriage to the English royal family through Princess Mary, the only daughter of King George V who, in 1922, married Henry Lascelles, 6th Earl of Harewood, becoming Mary, Princess Royal and Countess of Harewood.

The Harewood ancestral home, Harewood House (Fig. 1), one of the greatest houses in England, was built between 1759 and 1771, designed by John Carr with interiors by Robert Adam, the most fashionable neoclassical archi-

tect of his time. The house was further rendered notable by a visit from Queen Victoria in 1835 and Tsar Nicolas 1st of Russia (J. Jones, 1859) and was recently used as a major set for the popular television series "Victoria".

The *bozzetto* consists of a rectangular base supporting two allegorical figures: *Peace* standing in a frontal position with her bust rotated to embrace *Justice*, seated on a stool with lion protomes. On the front of the base a line from Psalm 84 is inscribed in Latin, explaining the subject chosen by the sculptor: "*Justitia et pax osculatae sunt*" (Justice and Peace have kissed).

On the side of the base where *Peace* stands are her classic attributes: the cornucopia, a symbol of wealth and abundance, and the caduceus, a symbol of peace and prosperity also associated with the Greek god Hermes and his Roman counterpart Mercury. They are matched on the opposite side by the attributes of Justice: a double-edged sword, or *gladium*, symbolizing the idea that Justice entails both duties and rights, and reflecting the strength and power that she needs to ensure that her decisions are respected, and the scales of the equal-arm – and thus symmetrical – type, alluding to the balance and fairness, order and judiciousness that it is her task to preserve or establish.

On the front of the base are the royal arms of the United Kingdom, on the back the year, 1845, and the signature: *Bozzetto fatto e inventato da Rinaldo Rinaldi*.

Executed quickly and summarily, the two female figures are characterized by their clean forms and harmonious gestures and proportions, in the typical style dictated by the Neo-classical precepts to which Rinaldi always adhered and that he disseminated through his works.

The subject, represented in a didactic way, effectively mirrors the historical and political context of this phase of the Victorian era, characterized by a situation of relative peace among the great powers, thanks to the provisions of the Congress of Vienna and the uncontested maritime dominance of Great Britain later known as the “Pax Britannica”.

In the sources, the subject is listed as “Justice and Peace” in a short biographical article dedicated to Rinaldi (C. O. Pagani, p. 342), but there is no mention of its commission; it is also worth noting that the theme tackled in this preparatory model, with its clear civic significance, was of a type dear to our artist:

“Reluctant to tackle indecent allegories or subjects that might inspire lust, he preferred with perceptive wisdom that his compositions



I Harewood House, Yorkshire

equally strike the intellect and the heart.” (N. Petrucci 1858, p. 230).

Rinaldo Rinaldi, son of the woodcarver Domenico, began his artistic studies at the Accademia in Venice as a student of Teodoro Matteini for drawing and of Angelo Pizzi for sculpture. In 1811 he was in Rome as a *pensionante* of the Kingdom of Italy and, thanks to the protection of Leopoldo Cicognara, Canova’s great friend and president of the Venetian Academy, he immediately entered Canova’s workshop, becoming one of his favourite students and actively collaborating on the works executed in the *atelier*.

At the same time, Rinaldi was establishing himself as an independent sculptor thanks to the group with *Cephalus and Procris*, awarded a prize by the Accademia di San Luca in 1815; its whereabouts are currently unknown but it was copied several times in marble. Among the copies is that commissioned by the famous castrato opera singer Gaspare Pacchierotti, who died before the sculpture was finished. Pacchierotti’s heirs did not honour the agreement between the two and left the group with Rinaldi; it was purchased a few years later by the Marquess of Westminster who took it to Lon-

don (R. Ojetti, *Rinaldo Rinaldi scultore*, p. 90). On the master's death in 1822, together with Cincinnato Baruzzi, Rinaldi took on the task of finishing the works that remained incomplete in the workshop in Via delle Colonnate, which he subsequently took over when the collection of Canova's original plaster models was moved to Possagno. In the following year he finished the cenotaph dedicated to Canova in the church of the Frari in Venice (**Fig.2**), assisted by other artists.

Rinaldi's career was long and prolific: already in 1858 Napoleone Petrucci listed 300 works including groups, statues, portraits and funerary steles (N. Petrucci 1858, pp. 228-231). By the end of his career this number had almost doubled if we are to believe Ione Wald, writing two years before his death (I. Wald, 1871).

The artist received significant critical acclaim

2 J. De Martini, G. Fabris, G. Ferreri A. Rosa, R. Rinaldi, L. Zandomenighi, *Cenotaph of Canova, Venice, Basilica dei Frari*

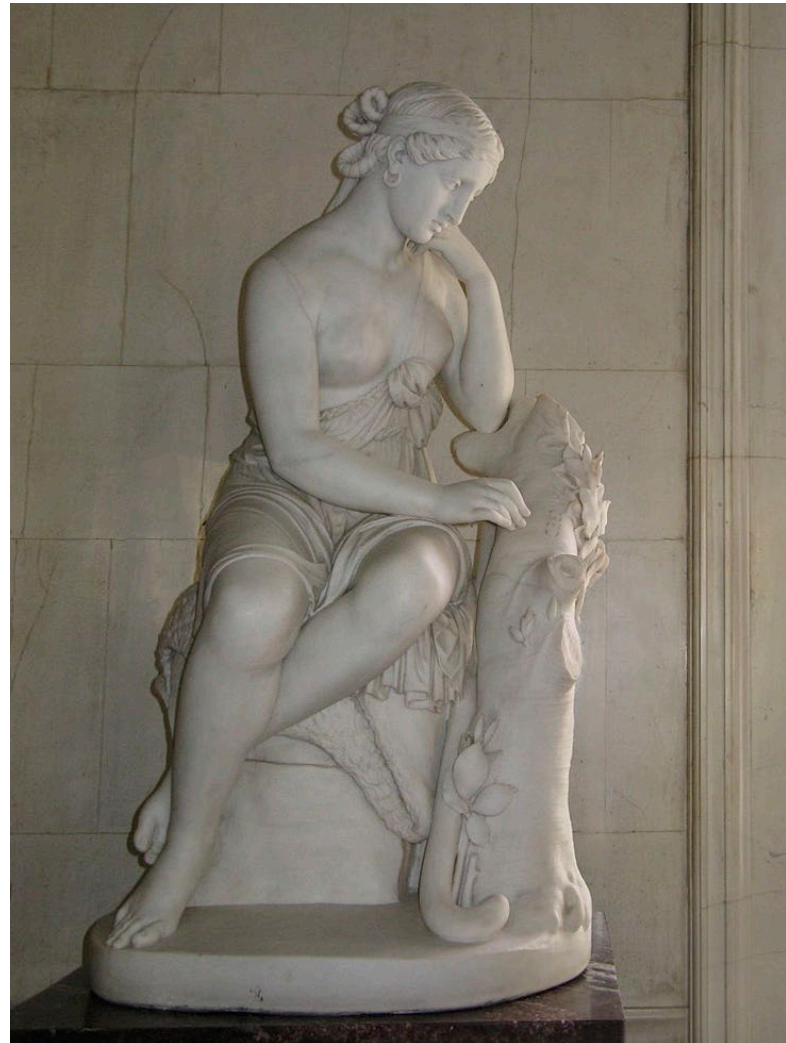


from his contemporaries and his artistic career was characterized by the constant reworking of Canova's figurative legacy, updated with sober elegance and classical dignity in keeping with his chosen ideal of beauty, seeking to rarefy both the iconography and form of his expressive medium:

"Like Canova and Thorvaldsen, Rinaldi believes that mythological, allegorical and heroic subjects are more suited to the sculptural arts, because they permit the nude, which is one of the most fundamental expressions of beauty. The figures properly described as historical come second, because they do not allow the artist's imagination free rein and demand to be treated with a conformity to truth that rises barely above the portrait, in other words the servile imitation of nature, excluding the ideal. This is the great advantage offered by the characters of Greek mythology over the characters of the Gospels who, all being historical, demand to be executed like portraits. This is not true of the characters of Genesis who have more of the allegorical than of the historical, being more symbolic than real, and are thus confused with those of Olympus and impose no restraints on the artist's creative genius." (I. Wald, 1871)

Rinaldo Rinaldi also tackled subjects derived from 16th-century epic poems (**Fig. 3**) and, in the sphere of the figurative arts, looked with interest at the "primitives" for their formal simplicity, naturalism and as a source of iconographical inspiration.

Unfortunately, there is still no monographic study of the artist, despite his vast output, due in part to the fact that he worked for foreign patrons; many of his works have not been traced and remain unpublished. His works also rarely appear on the art market.



3 Rinaldo Rinaldi, *Erminia*,
St Petersburg, State Hermitage Museum

BIBLIOGRAPHY: J. Jones (of Harewood), *The history and antiquities of Harewood, in the county of York, with topographical notices of its parish and neighbourhood*, London 1859, pp. 188-193; R. Ojetti, *Rinaldo Rinaldi scultore*, in *Roma artistica*, I (1871-1872), 12, pp. 89-93; C. O. Pagani, *Rinaldo Rinaldi*, in "Rivista internazionale britannica - germanica - slava, ecc. di scienze - lettere - arti", Year 1876-77, Florence 1877, pp. 340-344; N. Petrucci, *Biografia degli artisti padovani*, Padua 1858, pp. 228-231; I. Wald, *Artisti contemporanei. I. Rinaldo Rinaldi*, in "La libertà", 15 August 1871, p. 2.



WALTER PADOVANI
Via Santo Spirito, 26/A, Milan
P. +39 02.76.31.89.07
www.walterpadovani.it

