



Giovanni Battista Foggini

Italian (Florence), 1652–1725

**Bust of Grand Duke Cosimo III de' Medici
(1642–1723)**

Ca. 1683–85

Marble

H. (including base) 39 in. (99 cm)

**Purchase, The Annenberg Foundation
Gift, 1993**

1993.332.1

Overleaf

**Bust of Grand Prince Ferdinando
de' Medici (1663–1713)**

Ca. 1683–85

Marble

H. (including base) 39 in. (99 cm)

**Purchase, The Annenberg Foundation
Gift, 1993**

1993.332.2

Foggini's reputation as the foremost Florentine Baroque sculptor rests mainly on his small bronze groups and on the key role he played between 1694 and 1725 as director of the Florentine Medici workshops. The luxury objects in semiprecious stones (*pietre dure*) produced there, created after his drawings and models, spread the fame of Florentine taste and craftsmanship to all European courts. Less generally known is his excellence as a portraitist and marble carver, talents he was able to practice only early in his career, immediately following his return to Florence in 1676 after three years of training at the Florentine Academy in Rome.

These busts are compelling dynastic images, the embodiment of the dramatic and vigorous late-Baroque style that Foggini developed during his Roman years under the influence of the works of Gian Lorenzo Bernini as well as those of Bernini's followers Ercole Ferrata and Domenico Guidi.

The strongly contrasted forms, which take advantage of the effects of light and shadow, and decorative details, such as the cravats with deeply undercut borders of lace, convey an ideal of majesty and magnificence that was especially important to Cosimo III. Still, Foggini has differentiated between father and son with a measure of intimacy and directness that is uniquely his own. Cosimo's por-



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trait conveys an impression of dignity and authority in his resolute expression and the vigorous movement of his cloak, which is tied across his shoulder and over his armor in the manner of a classical commander. Ferdinando's dreamy and sensitive nature radiates from his handsome, regular features, framed by a mass

of cascading curls that merges with the folds of his generous mantle.

Masterfully conceived and executed with strength and originality, these famous busts have rightly been considered among the highest expressions of Florentine Baroque sculpture.

OR





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