

# Prospero Antichi

(aka *il Bresciano*)

Italian sculptor  
(c. 1555/1565-1592),

Originally from Brescia, as young man came to Rome under the pontificate of Gregory XIII and applied himself to the study of classical art and anatomy: he liked large and small anatomical models, and he saw sketches of small figures, with "great design and spirit". He was also skilled in bronze and stucco work.

In 1580-81 he performed the great stucco angels, torch regent, the Pauline Chapel in the Vatican, and, at the same time, Gregory XIII's coat of arms in the Regiment Room. In August 1581, and then in 1583 and '84, he was present at Carrara to shop in marble. After 1585 he worked at the tomb of the dead pontiff. The Architectural Prospect, which now houses the bones of Gregory XIV, is now in the right nave of St. Peter, since a new and more sumptuous burial monument of Gregory XIII was rebuilt in 1723 by C. Rusconi. In the niches of the first prospect, however, are still visible the stucco models of *Faith* and *Justice*, which were never realized by Antichi in marble or bronze, while there is no longer the figure of the benevolent pope, which also had to be just a great mood, and two other figures of Virtue at his feet. Towards 1586 he worked on the four golden bronze heraldic lions, which disguise the pins on which the obelisk erected by Sixtus V in St. Peter's Basin lies. In 1587 he was paid for the group of the Virgin and s. Joseph who worship the Child under the tabernacle of the SS. Sacramento in the Sistine Chapel in St. Maria Maggiore, "Accurate and gentle work, which derives pictorial effects in Lombardy from the rarefied shadows of the landscape".

Of another work, which would have to be even more important, Antichi was commissioned under Sixtus V: of the great statue of Moses, to be placed in the central part of the exhibition of the Acqua Felice at Termini. The project was mentioned in 1587; in 1588 a deposit was paid to Antichi and Leonardo Sormano, who was then the final performer and received the latest payments. Even though the Baglione story that Antichi he became sick and died from the misery of having misbehaved the proportions of the miserable figure, it also contains a kernel of truth, which is without doubt Antichi the first author. He evidently was not familiar with the statuary of great proportions, and perhaps for the same reason he touched the Sormano to terminate, always on the models of the Apostolic Church, St. Paul and perhaps also St. Peter for the Sistine Chapel in S Maria Maggiore.

We find Antichi still alive in 1591, when he performed with Pietro Bordone an angel and copper coat of arms of Gregory XIV, to be placed in Castel S. Angelo, and also in 1592, when he filed a lawsuit against a certain Orlando Landi, wax served for the models of the Vatican obelisk lions. According to A. Venturi, Antichi he would die in Rome in 1599.

His last work seems to have been the pattern of a Crucifix for the Church of Gesù, which was not cast by before his death, but was subsequently used by Paolo Sanquirico for the bronze crucifix of the Cappella Sacchetti in S. Giovanni dei Fiorentini. The beauty of this work, soft for chiaroscuro and naturalistic passages in anatomy, would effectively testify to the excellence of the. in modeling (which, moreover, is also witnessed by Baglione and fame acquired by contemporaries), and its stylistic address Veneto-Lombard.

He was his pupil Giovanni Antonio Paracca from Valsolda, and, more than the Valsolda, the good stuccoer Ambrogio Buonvicino took good impetus from him.

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