

# Pompeo Ferrucci

Italian sculptor  
(1565-1637)

Son of the sculptor Giovan Battista di Francesco and older brother of Matteo, he was born in Fiesole (Florence) and on 21 October. 1565 he was baptized in the cathedral of S. Romolo.

Beginning with the study of sculpture probably under the guidance of his father and grandfather Francesco, in 1589 Ferrucci made his first works today documented: two *Putti* "of earth" for the nymphaeum in the courtyard of Palazzo Pitti in Florence. The statues have been identified in recent times with the marble putti inside the fountain, referring instead to seventeenth-century models by P. Tacca or attributable to A. Novelli and B Rossi.

Following the example of other almost Tuscan artists like P. Bernini and F. Mochi, Ferrucci moved to Rome, where he has been documented since 1605. Dedicated mainly to the restoration and execution of copies from the ancient, he enrolled in 1607 at the Accademia di S. Luca and around 1610 he sculpted the statue of the *Religion* and two *Angels* with faces for the *Monument of Cardinal Michele Bonelli* in the church of S. Maria sopra Minerva. At this time dates the execution of a marble altarpiece with *Christ who gives the keys to Pietro*, signed and dated "Pompeii Ferruccii Florentini and Roman. civis opus A. MDCXI".

The work, commissioned by Pope Paul V and initially intended for the Basilica of St. Peter in the Vatican, arrived in Frascati on April 21st. 1612 and May 12 of the same year was placed in the altar dedicated to St. Peter in the cathedral.

In October 1611 the artist was summoned to Orvieto to estimate, with other experts, the statue of *S. Filippo* by F. Mochi and around 1615 he sculpted the *Angel*, for the group with *S. Matteo and the angel* for the Church of the Trinity of the Pilgrims in Rome.

Executed after the death of J. Cobaert, author of the Evangelist, the work represents the absolute masterpiece of Ferrucci and one of the most interesting protobarocchi examples of Roman sculpture of the time. Outlined with extreme care and with formal refinement, it reveals direct analogies with the Mochian style and obvious references to ancient art, evident from the comparison with the *Belvedere Apollo* .

Important commissions dedicated to sacred and secular buildings in Rome date back to the same decade. For the Pauline Chapel in S. Maria Maggiore Ferrucci executed two *Caryatids*, sometimes referred to I. Buzio, and the *Putti reggifestoni* on the sides of the *Monument of Paul V*. The execution of a *Madonna and Child* in high relief for the Quirinal Palace followed, which was sculpted with the help of AA Lamia, marked the artist's return to an icastic composure and to the Sansovino taste.

During his principality at the Academy of St. Luke Ferrucci donated in 1622 to the church of Ss. Luca and Martina a statue in peperino depicting *S.Martina*. Already considered to be *S. Eufemia* is frequently attributed to C. Fencelli, the sculpture reveals an uncertain execution and a stereotypical formulation, characteristic of the artist's last time.

To complete a group of statues executed contemporaneously by F. Duquesnoy, S. Maderno, G. Finelli and D. De Rossi, Ferrucci executed, between 1628 and 1630, a sculpture with *S. Agnese* for S. Maria di Loreto. Inspired by the models already proposed by the artist, he shortly anticipated the realization of a *Madonna with Child*, placed around 1630 in S. Lucia de 'Ginnasi and now visible in an external niche in the convent of the pious teachers in via delle Botteghe Oscure.

The last decade of activity of the sculptor was mainly dedicated to some commissions for the Vidoni chapel and for the facade of S. Maria della Vittoria. Formulated on prototypes already used in other works, so as to underline the artistic decline of Ferrucci, are the high reliefs with the *Adoration of the shepherds* (in the tympanum of the facade) and the *Assumption of the Virgin and the ss . Girolamo and Giovanni* (1629; in the chapel) and some stucco figures. The busts of the *Marquis Giovanni* and of *Cardinal Girolamo Vidoni* (1626 or 1632; in the chapel), intense and original masterpieces of the sculptor's last time, are clearly contrasted by greater expressive freedom and higher executive ability. Among the late works of Ferrucci the bust of *Pietro Cambi* is still remembered in the Roman church of S. Giovanni dei Fiorentini.

Without certain chronological references it is the relief with the *Immaculate Conception* in S. Maria della Concezione, while erroneously attributed to Ferrucci an *Angel* appears in S. Giovanni in Laterano, the *Monumento di M. Pernstein* in S. Maria Maggiore and *Ss . Giovanni Evangelista and Luca* in S. Maria in Aracoeli.

Ferrucci died in Rome in July 1637.

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