

GALERIE GOLCONDA

ARCHÉOLOGIE MUSÉALE
FOSSILES – BIJOUX RARES ET ANCIENS
CABINET DE CURIOSITÉS DES GRANDES CIVILISATIONS

CERTIFICATE

RIVER GOD

Attrib. GIOVANNI MARCHIORI (AD 1676-1778)

Ex Cleveland Museum of Art

MATERIAL AND TECHNIQUE: Sculpture of the river god called Achelous, in red terracotta and plaster, all with a very thin texture. We are probably in front of a sketch prepared for a later work in marble. Presented naked, the bearded god has an expressive face; seated on a rock, he is leaning against a cornucopia in his right hand.

Missing left hand and right foot.

ORIGIN: This sculpture is attributed to Venetian sculptor Giovanni Marchiori (1676-1778) whose works ornate the churches of San Simeon Piccolo and Santa Maria della Pietà in Venice, Italy. Achelous, Greek god, son of Ocean and Thetis, is one of the 3000 gods mentioned by Hesiod in the Theogony in the 18th century BC. According to mythology, this king of the rivers fought with the hero Heracles, looking for the favours of Deianeira. In the confrontation, Achelous transformed himself into a bull with a human face but lost a horn while fighting. To get it back he gives Heracles a horn from the goat Amalthea, the feeder of Zeus. This legend is at the origin of the cornucopia in the form of a shell of a triton that becomes the attributes of Achelous, symbolizing an endless source of abundance.

Neoclassic period inspired by the models and the purity of forms inherited from Antiquity, it represents Achelous with human traits. During the 18th century AD, the biblical symbolism of the rivers is highlighted through the representations of this divinity, all linked with the four rivers of terrestrial paradise that are quoted in Genesis (Gen II, 11 and 12).

DIMENSIONS: Height: 26 cm/ 9.842" – width: 17,5 cm/ 6.889"

PROVENANCE: Julius Böhler, Munich 1962 - Then Cleveland Museum

The piece bears the number 62.124 in the back of the piece in red painting and varnished

MUSEOGRAPHY: Has been exhibited three times at the Cleveland Museum of Arts

-1975: Traditions and Revisions: Themes from the History of Sculpture

-1987: Collecting Drawings in England,

-1988/1989: The persistence of Classicism in Sculpture.

PASSEPORT CULTUREL: supplied with a cultural passport delivered by le Ministère Français de la Culture under numb.154529

BIBLIOGRAPHY: -Published in the 1975 catalogue of the exhibition under N° 17 page 25

-Published in "*Collecting Masterpieces*" Part One, by Beryl Cavallini, at pages 80/81

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