

Fondazione Ugo Da Como and Fondazione Brescia Musei partners in a new project dedicated to Arnold of Brescia

THE EXHIBITION *THE REDISCOVERY OF ARNOLD. ODOARDO TABACCHI AND ANTONIO TAGLIAFERRI FOR THE MONUMENT TO ARNOLD OF BRESCIA* OPENS MARCH 25, 2017

An exhibition at the Santa Giulia Museum to rediscover Arnold of Brescia through the study of the city's main nineteenth century monument.

Opening March 25, 2017 at the Museum of Santa Giulia in Brescia, the exhibition *The Rediscovery of Arnold. Odoardo Tabacchi and Antonio Tagliaferri for the Monument to Arnold of Brescia* is a project unfolding from the collaboration of **Fondazione Ugo Da Como** and **Fondazione Brescia Musei**, with **Fondazione Cab** and **Associazione Amici dei Musei di Brescia**.

The project for the exhibition, **on display until July 23**, came about after Fondazione Ugo Da Como's recent acquisition of two important works by sculptor Odoardo Tabacchi connected to the Monument to Arnold of Brescia: a never-before-displayed plaster model donated by Ambassador Antonio Benedetto Spada and a marble sculpture purchased with the decisive contribution of Fondazione CAB and Associazione Amici dei Musei di Brescia. These circumstances led to the idea of outlining an exhibition on the "rediscovery" of Arnold.

The project was warmly greeted and counts on the support of an **outstanding network of partners**: the City of Brescia, the Province of Brescia, UBI Banca and Brescia's Biblioteca Queriniana. The project is also sponsored by a number of institutions such as the Consulate General of Switzerland in Milan, the University of Zurich, the Institute of History of the Reform of the University of Zurich, the Università Cattolica del Sacro Cuore, the Ateneo di Brescia – Accademia di Scienze Lettere e Arti, the Waldensian Evangelical Church of Brescia, and Brescia's FAI delegation.

The project also involves two prestigious schools of the province, the Brescian **Liceo Classico Statale "Arnaldo"** and the Desenzano del Garda **Liceo Classico Statale "G. Bagatta,"** whose students will conduct a series of guided tours of the exhibits.

The initiative is also part of a dense programme of national and international events celebrating the 500th anniversary of the Reformation.

THE EXHIBITION

In his museum-home in Lonato, Senator Ugo Da Como displayed an exemplary of Odoardo Tabacchi's Arnold of Brescia, thereby manifesting his adhesion to the liberal ideals upheld by Giuseppe Zanardelli, one of the most enthusiastic supporters of the idea of erecting a monument to Arnold.

This artwork is accompanied by other documents from the Fondazione Ugo Da Como collections: Antonio Tagliaferri's drawings for the project of the base of the monument and for the monument's collocation in the city (these drawings were donated to the foundation in 2010 by Tagliaferri's descendants), plus a group of prints of great documentary worth attesting the rediscovery of the figure of Arnold of Brescia between the eighteenth and nineteenth century.

The research carried out by a team coordinated by Stefano Lusardi, with Lorenzo Danesi, Irene Giustina, Alberto Romanelli, Alessandro Trevisi and Roberta Valbusa led to the definition of an exhibition displaying a wealth of new information, greatly sourced from the Archivio di Stato (Brescia's national archive) and found in a group of file folders that were believed to have gone missing and that were instead retrieved by Antonio De Gennaro, a functionary of the City of Brescia.

A monographic publication due to be published in 2017 with a lavish illustrated section curated by Fotostudio Rapuzzi of Brescia, will document the outcome of these studies.

The exhibition investigates the circumstances that led to the realization of Brescia's most important nineteenth century monument dedicated to Arnold of Brescia. The display includes about eighty objects including sculptures, books, vintage photographs, drawings, and paintings from the collections of Fondazione Ugo Da Como, Civiche Raccolte Bresciane, Museo Vela of Ligornetto (Switzerland), and from other public and private collections.

THE EXHIBITION

Opening with a brief introduction on the historical figure of Arnold of Brescia, the exhibition consists of four sections, three of which set up in the Museum of Santa Giulia and one in the Biblioteca Queriniana:

A) **Arnold of Brescia in modern age (eighteenth–nineteenth centuries)**

The figure of Arnold of Brescia was rediscovered at the end of the eighteenth century, and during the nineteenth century became an icon of the Italian Risorgimento and a champion of freedom of thought. The rediscovery of his figure came about through significant publications that described Arnold as a martyr of the Pope's political power, thereby taking on the connotation of a hero of national resurgence.

B) Projects for the monument

The idea of a monument to Arnold first surfaced in 1860, but the project encountered several obstacles before being accomplished: on the one hand was the necessity to find economic funds, and on the other was the need to locate an artist of adequate standing. In 1869, a public competition was held, and twenty-nine projects, in the form of drawings and models, were presented. The sculptor selected to carry out the project was Odoardo Tabacchi (Ganna, 1836–1905), the artist who in 1867 had become the successor of Vincenzo Vela, the most famous Italian sculptor of the second half of the nineteenth century, taking on his role in the sculpture department of the Accademia Albertina in Turin.

C) Antonio Tagliaferri and the monument's collocation

After lengthy consideration to select the best collocation for the monument, in 1877 the City of Brescia appointed architect Antonio Tagliaferri (Brescia, 1835–1909) to study the positioning of the monument in the ancient area of the grain market, today's Piazzale Arnaldo.

Antonio Tagliaferri also designed the base for the four-meter high bronze statue. The monument was inaugurated August 14, 1882, thanks to an international petition involving cities tied to Arnold's history, Paris and Zurich.

Further studies at Biblioteca Queriniana

During the Rediscovery of Arnold exhibition, the Queriniana city library displays a bibliographic exhibit entitled *Arnold of Brescia: myth and memory* in the eighteenth century hall of the library, with three sections exploring the figure of Arnold of Brescia.

The first section addresses literary and historiographical sources, mainly dating from the nineteenth century, where the historical personality of the Brescian monk is controversially transformed into an anticlerical champion. The second section presents periodicals documenting the arduous process that led to the erection of the monument to Arnold initiated soon after the city's annexing to the future Kingdom of Italy and concluded with the monument's inauguration August 14, 1882, an event that was reported on national newspapers. Lastly, curated by Emidio Campi from the University of Zurich, a selection of digital reproductions and bibliographic entries on the publications (from the sixteenth to the twentieth century) testifying Arnold of Brescia's importance in Reformed Switzerland

ARNOLD OF BRESCIA

Arnold of Brescia (1090 ca.–1155) was a prominent twelfth-century religious figure. None of his writings nor any iconographic testimonies of his life have reached us. Born in the diocese of Brescia at the end of the eleventh century, he grew up in a context invoking the return of the

Church to an ideal state of poverty. After the dispute with the Bishop of Brescia Manfredo, Arnold went to Paris and committed himself to religious teaching, but was condemned by the Pope to “perpetual monastic silence” for having openly sided with Peter Abelard’s ideas. Arnold therefore sought refuge first in Zurich and later between Bavaria and Moravia.

Once back in Italy, he reached Rome in 1143 and resumed his preaching against the worldliness of the Church. Here his proposal of religious reform coincided with the “Roman revolution,” when the local patricians and the Senate, after having expelled the Pope, had only just formed a republican-inspired communal government. With the failure of this short-lived political period, Arnold became the victim of the re-established alliance between the city of Rome and the Pope. After the involvement of Frederick I, Arnold died in 1155: he was hanged and burnt and his ashes scattered on the River Tiber.

CONFERENCE PROGRAMME

Throughout the exhibition period, on Saturday and Sunday afternoons, from 3.30 to 5 pm, the White Room of the Santa Giulia Museum will host a series of conferences on the different aspects touched on by the exhibition.

Sunday, 26 March

Massimo Bucciantini, University of Siena

A monument to a heretic: the case of Giordano Bruno in Campo dei Fiori in Rome

Introduced by Federico Carlo Simonelli

Sunday, 2 April

Stefano Lusardi, Fondazione Ugo Da Como and curator of the exhibition

The monument to Arnold of Brescia: recent studies and new paths of research

Sunday, 30 April

Grado Giovanni Merlo, Scuola Normale Superiore di Pisa

Arnold of Brescia: a heretic?

Sunday, 7 May Auditorium, Via Piamarta 4

Giorgio Zanchetti Università degli Studi di Milano

Arnold of Brescia and Odoardo Tabacchi’s sculpture

Saturday 13 May

Lorenzo Danesi, Associazione Amici della Fondazione Ugo Da Como

A hero from the past: Arnold of Brescia during the Italian Risorgimento

Saturday, 27 May

Emidio Campi, University of Zurich

Myth and reality: Arnold of Brescia in Helvetic culture from the sixteenth to the twentieth century

Sunday, 4 June

Roberta D’Adda, Fondazione Brescia Musei

Brescia 1882: the “Feste ad Arnaldo” and the opening of Brescia’s Museum of the Middle Ages

Sunday, 18 June

Irene Giustina, University of Brescia

Antonio Tagliaferri between Milan and Brescia: stylistic and formal choices for the monument to

Arnold of Brescia