Two Allegorical Sculptures by Francesco Ladatte

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In 1970, two American foundations—the Josephine Bay Paul and C. Michael Paul Foundation and the Charles Ulrick and Josephine Bay Paul Foundation, which, for the previous ten years had helped to create a remarkable collection of important French eighteenth-century sculpture—offered the Metropolitan Museum two large sculpture groups in lead of children, symbolic of the Seasons (Figures 1, 2), with a Turinese provenance.[1] According to the dealer Georges Wildenstein, the two groups had been acquired from the second duke of Aosta, Emmanuel Philibert of Savoy (1869–1931), whose collection of works of art, housed in the Palazzo dal Pozzo della Cisterna in Turin, was sold at auction in 1933 at the Galleria Dante Giacomini in Rome. However, the two lead sculpture groups of children were not included in this sale; they came from another, as yet unidentified property of the duke's.

The Savoy provenance of the sculptures prompted us to look for comparisons among the works in the vast exhibition of Piedmontese Baroque art that had been organized in 1963 in Turin by the leading scholars Vittorio Viale, Andreina Griseri, and Luigi Mallé.[2] Two terracotta groups of children depicting the Elements—*Pair of Cupids Symbolic of Air* (Figure 3) and *Pair of Cupids Symbolic of Fire* (Figure 4)—in the Museo Civico d'Arte Antica, Palazzo Madama, had been convincingly ascribed by Alessandro Baudi di Vesme to the Turinese sculptor Francesco Ladatte (1706–1787).[3] This attribution, later reiterated by Angela Griseri,[4] provided the key to our identification of the author of the Museum's lead groups—an attribution now strengthened even further by the most recent discovery of a third sculpture of children representing Earth, in a private collection in Turin, published by Giuseppe Dardanello.[5]

Broadly modeled, with fastidiously chased accessories, all three terracottas appear to be independent variants of the two large lead groups in the Metropolitan Museum. Although none of them is signed or dated, one may assume that they were preparatory studies, later enlarged for the final versions cast in lead.

Ladatte was born in Turin in 1706, and, while still a child, was placed by his father under the protection of Prince Victor Amadeus of Savoy-Carignan (1690–1741),[6] a cousin of the reigning king of Sardinia, Victor Amadeus II (1675–1728). So impressed was the prince by the precocious talent of the fourteen-year-old that in 1718 he took him to Paris, where, for the next ten years, Ladatte was educated and trained as a sculptor.[7] He probably studied at the Académie Royale with Jean-Louis Lemoyne (1665–1755) and under Nicolas Coustou (1658–1733) and his brother Guillaume (1677–1746). In 1729, after winning first prize for sculpture at the Académie, Ladatte traveled to Rome, remaining there for less than two years. During his residence in the city, the young Ladatte avidly studied the Baroque sculpture around him, but he also maintained ties with the French *pensionnaire* sculptors Lambert-Sigisbert Adam and Edme Bouchardon and the painters François Boucher and Carle van Loo, as well as with his fellow Piedmontese artists, such as Claudio Francesco Beaumont, who after moving from Turin to Rome in 1723 continued to work for the Piedmontese court.

The eclectic and international climate of Rome exerted a strong influence on the young Ladatte while nurturing his versatility in various sculptural media. As early as 1731 his talents came to the attention of Count Gros, the envoy to Rome of the new king of Sardinia, Charles Emmanuel III of Savoy (1701–1773), and of his powerful minister Vincenzo Ferrero, Marchese d'Ormea. As a result, the artist was invited to return to the Turin court, together with the outstanding cabinetmaker and *ébéniste* Pietro Piffetti (1700–1777), to carry out the redecoration program of the royal apartments in the palace, begun by the king and the queen, Polissena d'Assia Rheinfels (1706–1735), under the guidance of Filippo Juvarra (1678–1736), who had held the post of court architect from 1714.

Among the most brilliant of Piffetti's creations for these apartments was a pair of exuberantly designed

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Figure 1. Francesco Ladatte (French, 1706–1787). *Children Playing with Turtledoves*, ca. 1746–48. Lead, H. 92.7 cm. The Metropolitan Museum of Art, Purchase, Josephine Bay Paul and C. Michael Paul Foundation Inc. Gift and Charles Ulrick and Josephine Bay Paul Foundation Inc. Gift, 1970 (1970.8.1)

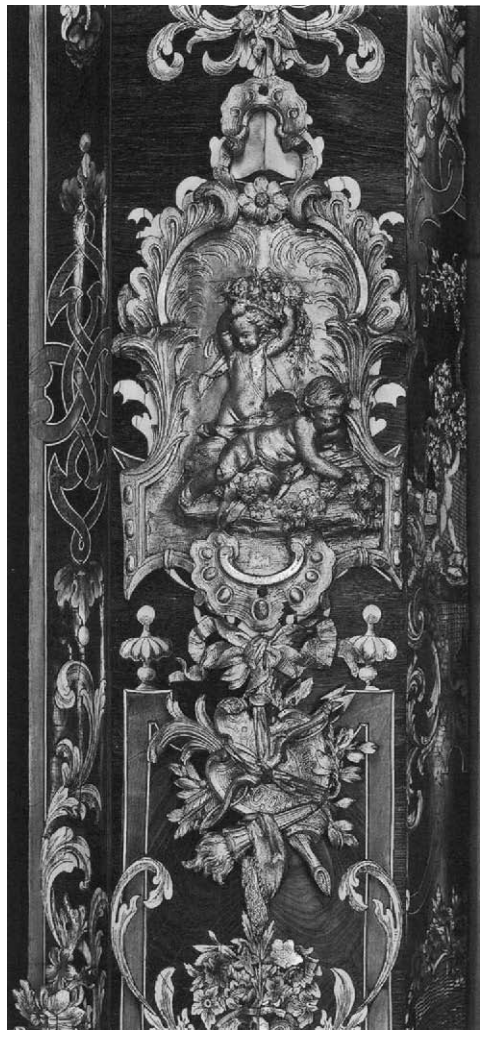
and executed marquetry wall cabinets encrusted with gilt-bronze mounts (Figure 5) in the form of playful putti representing the Seasons (Figure 6) and small busts of splendidly modeled and chased bejeweled harpies (Figure 7) by Ladatte executed between 1731 and 1733.[8] Some of these vibrant details became part of the sculptor's decorative vocabulary. When he returned to Paris in 1734, Ladatte brought with him a lively repertory of Rococo motifs. He would spend the next ten years in Paris, where he would resume his academic career. In 1736 he was *agréé* at the Académie, and every year after 1737 he sent to the Salon small sculptural models with mythological, biblical, Christian, or allegorical subjects; although much appreciated by collectors, many of them unfortunately were later dispersed.[9] Among the most famous works from these years was a statuette of *Judith with the Head of Holofernes*, his *morceau de réception* at the Académie; the marble version, signed and dated *F. Ladatte Fecit 1741*, is now in the Louvre (inv. no. M. R 2008).[10]

Ladatte's reputation as one of the best sculptors in Paris brought him commissions from the French royal administration—as, for example, for a model for the mausoleum of Cardinal de Fleury (exhibited at the Salon of 1743) and for a bronze relief of *The Martyrdom of Saint Philip* for the royal chapel at Versailles. The success of these works led to Ladatte's election by the Académie, in November 1743, to the position of *professeur adjoint* (adjunct professor). This honor was confirmed by the critic Louis Petit de Bachaumont (1690–1771), who, writing in 1745, added Ladatte to his list of ten outstanding sculptors, which included the Coustou, Adam, and Slodtz brothers, Bouchardon, Jean-Baptiste Lemoyne, Jean-Baptiste Pigalle, and Claude Francin, all of whom were members of the Académie Royale.[11] This recognition did not prevent Ladatte, however, from accepting an invitation from Charles Emmanuel III to return to Turin the following year as royal sculptor. An official patent, dated January 8, 1745, defined Ladatte's official duties as a "sculptor of

Figure 2. Francesco Ladatte. *Children Playing with Fruit*, ca. 1746–48. Lead, H. 92.7 cm. The Metropolitan Museum of Art, Purchase, Josephine Bay Paul and C. Michael Paul Foundation Inc. Gift and Charles Ulrick and Josephine Bay Paul Foundation Inc. Gift, 1970 (1970.8.2)

Figure 3. Francesco Ladatte. *Pair of Cupids Symbolic of Air*, ca. 1745–50. Terracotta, H. 33 cm. Museo Civico d'Arte Antica, Turin, 3476 C

Figure 4. Francesco Ladatte. *Pair of Cupids Symbolic of Fire*, ca. 1745–50. Terracotta, H. 31.5 cm. Museo Civico d'Arte Antica, Turin, 3477 C



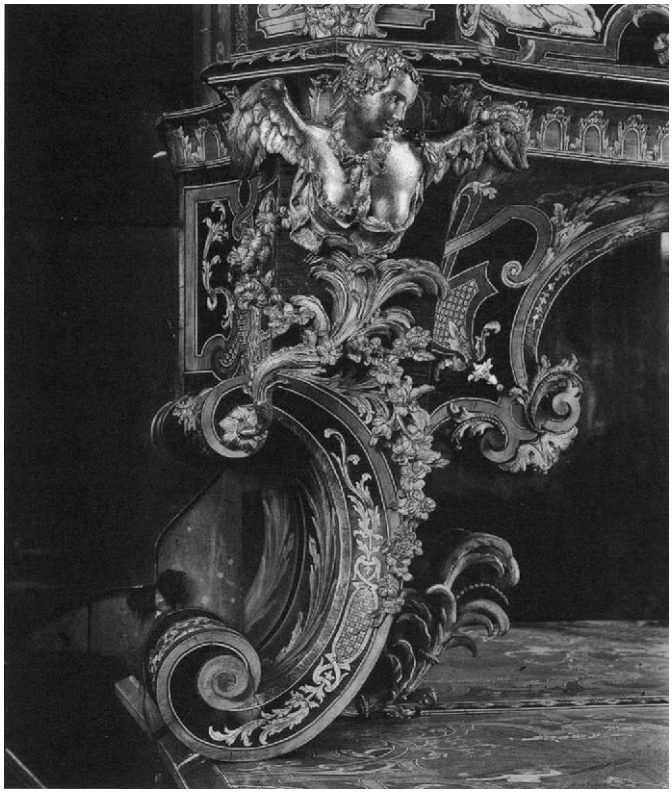


Figure 5. Pietro Piffetti (Italian, 1700–1777) and Francesco Ladatte. Wall cabinet, 1731–33. Marquetry and gilt bronze. Palazzo Reale, Turin (photo: Ernani Orcorte)

Figure 6. Detail of Figure 5 (photo: Ernani Orcorte)

Figure 7. Detail of Figure 5 (photo: Ernani Orcorte)

Figure 8. Carle van Loo (French, 1705–1765). *Francesco Ladatte*, ca. 1745. Oil on canvas. Galleria Sabauda, Turin

bronzes": he was in charge of royal commissions in that medium as well as responsible for the training of young apprentices.[12] A formal portrait of Ladatte (Figure 8), probably painted by his friend Carle van Loo (1705–1765) about this time, shows the sculptor holding a modeling tool and leaning on a plaster head, meant to symbolize Sculpture, which was based on a famous Roman prototype — the head of Algardi's kneeling angel in the group of *Saint Philip Neri* in the sacristy of Santa Maria in Vallicella. Behind the artist, raised on a trestle table, is a terracotta model of *Cupid Playing with a Pelican*, for which he was paid in 1745. The finished version in Carrara marble was completed in 1750 (Figure 9), but Ladatte did not receive payment until 1754. The group was one of the sculptor's most successful Rococo inventions, which perhaps is the reason that van Loo included it in the painting as an allusion to Ladatte's early career as a court sculptor.

The brief biographical notice sent to Paris by Ladatte's family after his death in 1787 mentions some of his most significant works, which dated from just after his appointment as royal sculptor in 1745. The most important of these, carried out in connection with the remodeling of the Royal Garden in Turin, were commissioned by Charles Emmanuel III shortly before 1750, the year of the marriage of his son and heir to the throne, the future Victor Amadeus III, to the Spanish infanta Maria Antonia Ferdinanda de Borbón.[13]

The Royal Garden, originally designed by André Le Nôtre in 1697–98, had as its focal point a round *miroir d'eau* at the convergence of a series of alleys of greenery.[14] In 1748 Charles Emmanuel III had decided to transform this central basin into a rococo fountain with elaborate jets of water and a group of marble figures. From the royal account books recently examined by Giuseppe Dardanello we learn of the parallel but different roles played by Ladatte, the new sculptor of bronzes, and the Sicilian Simone Martinez, who had borne the title of "First Royal Sculptor in stone" from 1736. Anxious to obtain the commission for the fountain, in 1749 Ladatte submitted to the king plaster models of a group of three figures designed to occupy the center of its new round basin. The sculptures, of a Siren and two Tritons, were accompanied by various fish and sea creatures, a palm tree, and a wreath surrounding the basin. Despite their striking naturalism, Ladatte's models were not approved by the king, and, instead, a sculpture group incorporating similar although not identical marine subjects was carved for the fountain by Martinez from 1755 to 1758 (Figure 10).[15] It was around the fountain's new

Figure 9. Francesco Ladatte. *Cupid Playing with a Pelican*, signed and dated 1750. Marble. Palazzo Reale, Turin (photo: Ernani Orcorte)

Figure 10. Simone Martinez (Italian, d. 1768). Fountain with Nereids and Tritons, ca. 1755–58. Marble. Royal Garden, Turin (photo: Ernani Orcorte)

basin that, between 1748 and 1749, four over-lifesize sculpture groups and six vases, all in lead, were positioned. The sculptures depicted children and were intended to symbolize the Four Elements. The groups were mentioned for the first time, admiringly, in 1770, and cited as the work of Ladatte by the Turinese painter Ignazio Nepote in his *Pregiudizio smascherato da un pittore*.[16] In 1781 they were described in Derossi's *Nuova guida* to Turin as having been conceived and executed by Francesco Ladatte, sculptor to the king.[17] About 1800 a short biography of Ladatte written by the silversmith Giovan Battista Boucheron discussed

Figure 11. Francesco Ladatte. Side view of *Children Playing with Turtledoves*, Figure 1

Figure 12. Francesco Ladatte. Side view of *Children Playing with Fruit*, Figure 2

the sculpture groups and the vases in the Royal Garden in order to define the originality and quality of Ladatte's artistic talent: "He clearly showed a particular gift for modeling, and especially for the modeling of figures. These he endowed with zest, movement, and incomparable vivacity, but as circumstances did not allow him to deal much with sculpture in stone, he decided to concentrate on works in bronze and in silver."[18]

From the records in the royal account books,[19] we know when Ladatte executed the groups for the garden. A first payment for models was recorded in 1745, followed in 1746 by a larger sum for the sculptures themselves, which were described as "four groups in lead representing the Elements." The final casting was completed between 1746 and 1748 and the last payment was documented on April 30, 1748.

The carefully studied compositions were arranged in a pyramidal format. The two lead groups representing the Seasons, now in the Metropolitan, were designed as variations of a similar conceit: in each, a young boy and girl playfully struggle with what are, in fact, their symbolic attributes. One sculpture, showing the girl trying to restrain the boy, who has snatched a turtledove from a nest (Figure 11) and is about to enclose it in a cage, possibly was intended as an allegory of the temptations of Spring. The other, depicting both children seated on a rock between two baskets overflowing with grapes, apples, and berries, and holding clusters of grapes in their hands (Figure 12), evokes the bounty of Nature and the superabundance of Fall.

The royal account books always describe the groups as allegories of the Elements, although the sculptor's biographical notice of 1787 refers to them as symbols of the Seasons. In noting this discrepancy, Dardanello quite rightly suggests that while the early terracotta studies in the Museo Civico and the recently discovered representation of Earth, in a private collection, may reflect an initial royal commission, the three groups were simplified in the course of being enlarged and their subjects evolved from the Elements to the Seasons.[20]

During his last years in Paris, Ladatte must have been deeply impressed by the success of the painter François Boucher's decorative inventions and especially by his treatment in numerous drawings and engravings of the theme of small children or cupids at play. The frontispiece of the *Premier livre de groupes d'enfans*, engraved by Pierre Aveline, at Gabriel Huquier, after a drawing by Boucher, between 1738 and 1745 (Figure 13), is an example of this genre, which had served as the inspiration for some of the terracotta groups that Ladatte executed for the Paris Salon between 1737 and 1743.

Figure 13. Pierre Aveline (French, 1656–1722), after François Boucher (1703–1770). Engraving from the *Premier livre de groupes d'enfans*, 1738–45. The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1955 (55.539.15)

One of the most telling of these small-scale models survives in an elaborate terracotta group depicting *The Triumph of Virtue Crowned by Geniuses and Surrounded by the Liberal Arts* (Figure 14). Signed and dated 1744, it is cited as the first work by Ladatte after his return to Turin.[21] A much-admired creation by the sculptor, whose anonymous biographer noted that "this work alone is sufficient to reveal the real genius of this famous artist," *The Triumph of Virtue* was inherited in 1787 by Ladatte's son-in-law the landscape painter Vittorio Amedeo Cignaroli (1730–1800) and acquired in 1891 by the Musée des Arts Décoratifs in Paris.[22] At the center of a complex pyramidal composition is a winged figure of Virtue reclining on a rocky ledge and a bank of clouds, surrounded by five playful young children and a wealth of symbolic accessories, which, in its spirited modeling, recalls that of Ladatte's sketches for the Elements, in Turin, as well as the enduring influence of Boucher.

The bold modeling of the children's bodies in the Metropolitan Museum's lead groups and their carefully observed interlocking poses emphasize the drama of the narratives and echo not only the terracottas in Turin but also the lively style of the *Putto Playing with a Pelican* of 1745–50. The elaborate baskets of flowers and fruit and the realistic cage and nest of

Figure 14. Francesco Ladatte. *The Triumph of Virtue Crowned by Geniuses and Surrounded by the Liberal Arts*, signed and dated 1744. Terracotta. Musée des Arts Décoratifs, Paris (photo: Laurent Sully Jaulmes)

birds are vivid examples of the sculptor's interest in colorful, vigorously rendered details in which he could display his virtuoso talents as a *ciseleur*, whether in clay or in bronze, lead, or silver. Ladatte's metalworking style, which reflected the influence of the works of Charles Cressent and Thomas Germain that he encountered in Paris, is apparent in the numerous commissions he received between 1745 and 1750 for the gilt-bronze decorations in the royal apartments—renovated under the guidance of the royal architect Benedetto Alfieri (1699–1767). For the Grand Gallery—known as the Galleria del Daniel for its frescoes by Daniel Seyter—Ladatte executed numerous gilt-bronze appliqués and girandoles that combined figures of putti (Figure 15) with exuberant vegetal ornamentation. These have much in common with the decorative character of the large lead sculptural groups he executed for the Royal Garden.

Although the inspiration for the design of the lead groups of the Seasons was undoubtedly the enduring Rococo fashion for Boucher's carefree, playful cupids, Ladatte's figures are of somewhat older children and display a more serious mood, while their fuller forms still carry an echo of the sculptor's early, but fundamental, experience of the Roman Baroque. Seen in this light, Ladatte's works can be said to exemplify what is essentially a Franco-Roman decorative style, derived from the French Rococo manner of Boucher and the paintings of Carlo Maratta and Francesco Trevisani. In Turin this style had a parallel in the celebra-

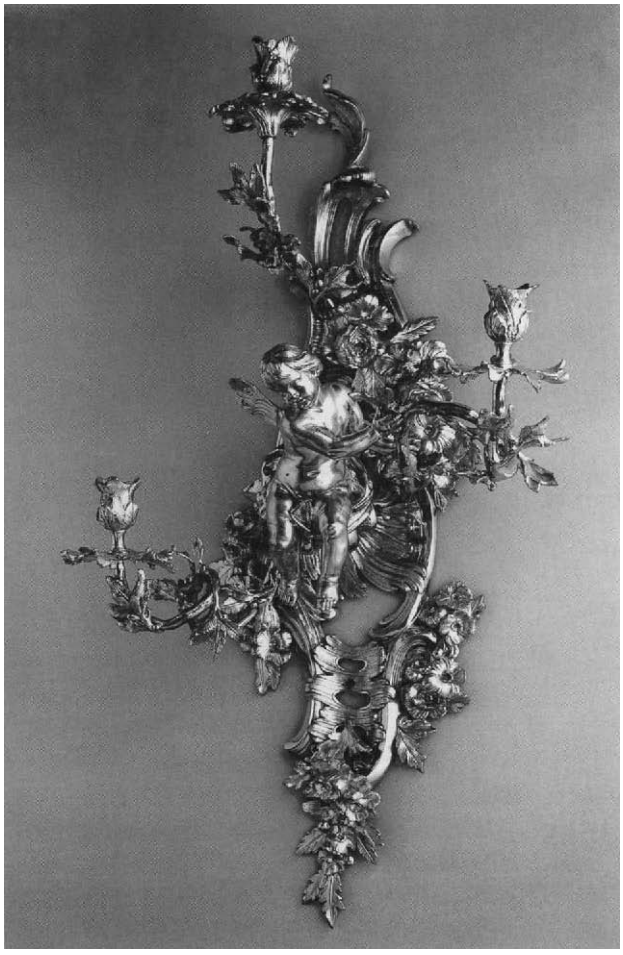


Figure 15. Francesco Ladatte. Three-light wall sconce. Gilt bronze. Museo Civico d'Arte Antica, Turin 4017 (photo: Gonella, 1997)

tory ceiling frescoes, of the same date, by the court painter Claudio Francesco Beaumont, for some of the royal apartments in the palace.[23] Particularly close to Ladatte's children representing the Seasons are the iconographically complex yet pictorially fluid figures in the vast *Triumph of Peace* painted by Beaumont in 1748 for the vault of the newly commissioned Galleria delle Battaglie (Figure 16).

In the Turin guidebooks of 1781[24] and 1831,[25] Ladatte's four lead groups of the Seasons in the Royal Garden were said to surround the circular Fountain of the Tritons and Nereids, forming a coherent sculptural ensemble that evoked an "ancien régime" garden. The new planning brought about by the Restoration was begun by Victor Emmanuel I (r. 1814–21) and culminated during the reign of Charles Albert (1831–48), changing the Royal Garden from a private princely retreat into an English-style park partly open to the public. Clemente Rovere's well-documented history of the royal palace,[26] published in 1858, described the Fountain of the Tritons and Nereids as encircled by fifty vases mistakenly said to have been cast in bronze. Some of these, by Ladatte, dated to about 1750, but no mention was made of the presence of the four lead groups of the Seasons. This omission suggests that the groups were probably removed in the 1840s, at the time of the extensive renovations carried out by Charles Albert, and may have

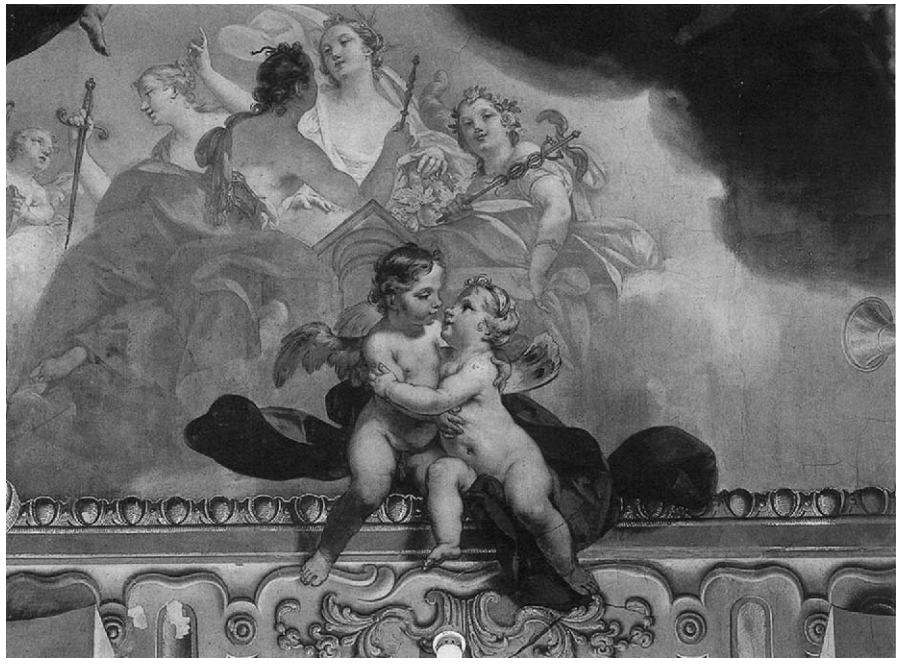


Figure 16. Claudio Francesco Beaumont (Italian, 1694–1766). Vault with *The Triumph of Peace* (detail), 1748. Galleria delle Battaglie, Palazzo Reale, Turin (photo: Ernani Orcorte)

passed from the royal collection to that of the Aosta branch of the House of Savoy, eventually ending up in the possession of the second duke of Aosta, Emmanuel Philibert.[27]

Removed from their original context as "garden sculptures," Ladatte's two surviving allegorical groups, now in the Metropolitan Museum, no doubt reflect other aspects of the sculptor's numerous and varied commissions for the Turinese court: the *cartapesta*, or stucco models, he was asked to contribute to such operatic spectacles as *La Vittoria di Imeneo*, performed in 1750 at the Teatro Regio,[28] as well as his work as a silversmith. In this capacity, he was often employed to execute chandeliers, girandoles, and silver reliefs for the royal apartments, or complex decorations in silver, copper, and bronze for ecclesiastical ensembles such as that in the royal Sanctuary of Vicoforte at Mondovi, near Turin. The variety of his artistic activity, in which he was often associated with the well-known Turinese silversmith Andrea Boucheron (1701–1761), underscores Ladatte's important role in late-eighteenth-century Piedmontese art.[29]

ACKNOWLEDGMENTS

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NOTES

1. John Goldsmith Phillips, in *MMAB*, n.s., 29, no. 1 (October 1970), p. 103; Olga Raggio, "New Galleries for French and Italian Sculpture at The Metropolitan Museum of Art," *Gazette des beaux-arts*, 6th ser., 118 (December 1991), p. 240.
2. Vittorio Viale, ed., *Mostra del Barocco piemontese: Palazzo Madama, Palazzo Reale, Palazzina di Stupinigi*, exh. cat., 3 vols. (Turin, 1963).
3. Alessandro Baudi di Vesme, *Schede Vesme: L'arte in Piemonte dal XVI al XVIII secolo*, vol. 2 (Turin, 1966), p. 600.
4. Angela Griseri, in *Il tesoro della città: Opere d'arte e oggetti preziosi da Palazzo Madama*, ed. Silvana Pettenati and Giovanni Romano, exh. cat., Palazzina di Caccia di Stupinigi, Turin (Turin, 1996), p. 132, no. 268.
5. For the sculpture *Earth*, see *Sculture nel Piemonte del Settecento: "Di differente e ben intesa bizzaria,"* ed. Giuseppe Dardanello (Turin, 2005), pls. 68, 69. The basic comprehensive account of Ladatte's career as a sculptor remains Luigi Mallé, "Traccia per Francesco Ladatte: Scultore torinese," in *Essays in the History of Art Presented to Rudolf Wittkower* (Oxford, 1967), pp. 242–54, supplemented by the recent study by Angela Griseri, "Francesco Ladatte: Un protagonista dello stile Luigi XV," *Antologia di belle arti*, nos. 63–66 (2003; issue titled *Studi sul Settecento, III*), pp. 44–52, and by an outstanding essay—with references to numerous documents in the royal account books—by Giuseppe Dardanello, "Per Francesco Ladatte," in *Sculture nel Piemonte*, pp. 299–322, which focuses on Ladatte's works after his return to Turin in 1744. In addition, newly discovered documents are the subject of a recent article by Luca Mana, "Quel 'brio impareggiabile': Documenti su Francesco Ladatte a Palazzo Reale di Torino," *Quaderno del Volontariato Culturale* (Unione Volontari Culturali Associati) 6 (forthcoming). For a useful summary biography of Ladatte, see V. Sapienza, in *Dizionario biografico degli Italiani*, vol. 63 (Rome, 2005), pp. 33–35.
6. According to Mana, "Quel 'brio impareggiabile,'" Ladatte's father was head coachman of the princes of Carignano.
7. This information appears in an anonymous notice sent in 1787 by Ladatte's family in Turin to the Académie in Paris. It was published in 1854 in *Mémoires inédits sur la vie et les ouvrages des membres de l'Académie Royale de Peinture et de Sculpture*, comp. Louis Dussieux et al. (Paris, 1854), vol. 2, pp. 449–50.
8. Giancarlo Ferraris, *Pietro Piffetti e gli ebenisti a Torino, 1670–1838*, ed. Alvar González-Palacios (Turin, 1992), pp. 17–20; Gianfranco Gritella, *Juvarra: L'architettura* (Modena, 1992), vol. 2, pp. 259–60.
9. A list of the sculptures exhibited by Ladatte at the annual Salons from 1737 to 1743 is published in *Schede Vesme*, pp. 594–95. Among "amateurs" most keenly interested in Ladatte's works, the critic Louis Petit de Bachaumont listed a M. Dufour, of rue Coq-Héron, and a M. de la Popelinière, of Passy, owner of a sculpture group of *The Rape of Proserpina* (*Schede Vesme*, p. 595).
10. For this sculpture, see Philippe Durey, "La *Judith* de François Ladatte," *Revue du Louvre* 31 (1982), pp. 212–18.
11. Bachaumont's manuscript (Bibliothèque de l'Arsenal, Paris, MS 4041, fols. 330–32) is reprinted in Peter Fürhing, *Juste-Aurèle Meissonnier: Un génie du Rococo, 1695–1750* (Paris, 1999), vol. 2, p. 424.
12. Gianfranco Fina, *Maestri argentieri ed argenterie alla corte di Carlo Emanuele III e Vittorio Amedeo III, 1730–1796* (Turin, 1997), p. 253.
13. Clemente Rovere, *Descrizione del Reale Palazzo di Torino* (Turin, 1858), p. 43; Marziano Bernardi, *Il Palazzo Reale di Torino* (Turin, 1959), p. 124.
14. Roberto Caritâ, "Il Giardino Reale di Torino: Opera sconosciuta del Le Nôtre," *Bollettino d'arte* 39 (April–June 1954), pp. 148–65.
15. Giuseppe Dardanello, "Simone Martinez e lo studio di scultura a Torino," in *Sculture nel Piemonte*, pp. 222–26.
16. Ignazio Nepote, *Il pregiudizio smascherato da un pittore* (Venice, 1770), p. 42, quoted in *Schede Vesme*, p. 595.
17. Onorato Derossi, *Nuova guida per la città di Torino* (Turin, 1781), pp. 100, 594.
18. Giovan Battista Boucheron, *Serie degli artisti che hanno lavorato ne' metalli* (Turin, n.d. [ca. 1800]), quoted in *Schede Vesme*, p. 594.
19. Dardanello, "Per Francesco Ladatte," p. 312, nn. 40, 41, p. 315.
20. Ibid., p. 314.
21. The short biography of Ladatte, published in *Mémoires inédits*, vol. 2, p. 449, mentions the terracotta model of *The Triumph of Virtue* of 1744 as "a unique witness of the true genius of this famous artist."

22. Another version of this terracotta group, entitled *Le Génie des Arts,* with several children displaying a medallion of Louis XV, was acquired by the famous amateur and collector Ange-Laurent de La Live de Jully (1725–1779). Listed in the *Catalogue historique* of his collection (Paris, 1764, [p. 32]) as a pendant to another group by Ladatte, entitled *Les Bains de Diane,* the terracotta of the *Génie des Arts* was sold in 1770 (Pierre Rémy, *Catalogue raisonné* [Paris, 1769], no. 184).
23. Beaumont's activity as court painter to Charles Emmanuel III is summarized by Elisabetta Ballaira, "Claudio Francesco Beaumont," in *La Pittura in Italia: Il Settecento* (Milan, 1990), vol. 2, pp. 617–18. For a comparison of Beaumont's frescoes in the Palazzo Reale and Ladatte's sculptures at the court of Turin after 1745, see Cristina Mossetti, "La politica artistica di Carlo Emanuele III," in *Arte di corte a Torino da Carlo Emanuele III a Carlo Felice,* ed. Sandra Pinto (Turin, 1987), p. 28.
24. Derossi, *Nuova guida di Torino,* pp. 101–2.
25. *Dieci giorni in Torino: Ossia descrizione antica e moderna della città* (Turin, 1831), p. 54.
26. Rovere, *Descrizione del Reale Palazzo,* pp. 186, 223.
27. Giuseppe Fragalà, "Da Torino a New York: Peregrinazioni di due gruppi scultorei dei giardini reali," *Quaderno del Volontariato Culturale* (Unione Volontari Culturali Associati) 3 (2003), pp. 51–59.
28. For a list of the payments to Ladatte for his three-dimensional models for the *Vittoria di Imeneo,* see Mercedes Viale Ferrero, *Storia del Teatro Regio di Torino,* ed. Alberto Basso, vol. 3, *La scenografia dalle origini al 1936* (Turin, 1980), pp. 529–30.
29. Dardanello, "Per Francesco Ladatte," pp. 315–21, discusses the originality of Ladatte's development of the theme of children at play beyond the precedent of the French Rococo putti of Boucher.