

(antiphonaries B14-16 and A14-16 in Padua, Bib. Capitulare) for Padua Cathedral, some of which are very close copies of Giotto's Arena frescoes. This *terminus ad quem* confirms as very probable the dating arrived at on the basis of the records of the events of 1304-5. The painting surely required at least two years, i.e. 1304-5, and was possibly under way in 1303. It is often suggested that Giotto was also the architect of the chapel, but the blocking of a door and a window required by his design argues against this view, which is supported only on general stylistic grounds.

In the lower part of the *Last Judgement* in Giotto's cycle is an image of the kneeling Scrovegni offering the chapel to the Virgin and two other saints (variously identified; probably *SS John the Evangelist* and *Mary Magdalene*, to whom the two secondary altars of the chapel were dedicated according to 15th century records). Scrovegni is assisted by a priest who also holds up the building. A full-time priest was on duty by 1309, and a staff of 12 was endowed in 1317. In his endowment and elsewhere Scrovegni cites the following as the purpose of his building: honour to the Virgin and to his city and help and salvation for his forefathers' souls and his own. He thus regarded the soul of his usurious father as in Purgatory, as did other Paduans. If, as Dante wrote (*Inferno* xx, 64-75), it had been in Hell, he would have been beyond possible help; the idea that the chapel was mainly meant to expiate the usury of the father in Hell is modern. Such expiation was obtained not by building but by returning money, as Scrovegni did in his will and earlier.

The chronicler Michele Savonarola (1384-1468) wrote that he was omitting descriptions of the city's fine private houses because his readers would never believe how splendid they were, but that he would make an exception for the Scrovegni house, evidently the finest of all. The house passed through many changes of ownership until it was destroyed in the early 19th century; the chapel, preserved by a conservation campaign, was bought by the city in 1880.

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CREIGHTON E. GILBERT

Pádua, João António Bellini de [Giovanni Antonio da Padova] (fl 1725-48). Italian sculptor and architect, active in Portugal. He is first recorded in Portugal in 1725. His work there, though important, was not highly esteemed by contemporary critics. It was distinguished by its erudition, and it belongs to the artistic revival that took place under John V of Portugal.

De Pádua assisted João Frederico Ludovice in various undertakings, including the programme of sculpture devised by Ludovice for the apse of Évora Cathedral, which included the marble busts of *St Peter* and *St Paul* (c. 1725-6; *in situ*). De Pádua carved a marble statue of *John V*

(c. 1730; destr. 1755), which once stood beside the Arsenal in Lisbon, the installation of which he described in a pamphlet published in 1737. He specialized in making stone altarpieces and contracted with the Jesuits in 1739 to execute a marble altar for the chapel of the Quinta de S Bárbara (Constância), similar in design to the retable of Nossa Senhora da Boa Morte that he made for the Seminary at Santarém (c. 1730-40), a brilliant Baroque design, in which the ornament is deliberately asymmetrical. A work attributed to him, in collaboration with Ludovice, is the retable (1739) for the church of Grilos (near Marvila). De Pádua carved the pulpits for the church of S Antão, Lisbon, and the seraphim of the oratory at Moeda (both untraced). The statues of *SS Anthony, Bruno, Norbert* and *Dominic de Guzmán* (all c. 1720-25) on the façade of S Vicente de Fora, Lisbon, are attributed to him and may be connected with Ludovice's direction of work at this church from 1720. His stone statue of *St John of Nepomuk* (1743; Lisbon, Mus. Arqueol.), made for the Alcântara bridge, Lisbon, which was destroyed in the earthquake (1755), is in poor condition. His most refined and delicate work, however, was that done c. 1748 for the chancel of S Domingos, Lisbon (destr.), which was reconstructed in 1748 by Ludovice. In his late years de Pádua worked in Mafra, probably in collaboration with Alessandro Giusti.

WRITINGS

Discrição da enginbo sa machina em que para memoria dos seculos se collocar a marmorea estatua do sempre magnifico rei e senhor nosso, D. João V. Inventada e delineada por João Antonio Belline de Padua (Lisbon, 1737)

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ANTÓNIO FILIPE PIMENTEL

Paduano [Padovini], **Alexander** [Alexo; Scalzi, Alessandro] (fl 1570; d? Munich, before Dec 1596). Italian painter, active in Germany. In 1570 he travelled from Rome to Augsburg to assist his brother-in-law Friedrich Sustris on the decoration of the Fugger town house (see *Sustris*, (2)). Sustris was later commissioned by William V, Duke of Bavaria, to decorate the interior of Burg Trausnitz, near Landshut. Much of the fresco decoration (1578-9) was destroyed in 1961. The Narrentreppe ('Fool's Staircase'), however, in the south wing remains and its Mannerist, life-size figures from the *commedia dell'arte* have been attributed to Paduano. He remained in court service and his name has been associated with numerous altarpieces painted throughout the 1580s.

Thieme-Becker

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Păduraru, Neculai (b Sagna, 19 June 1946). Romanian sculptor and painter. He studied at the Institute of Fine Art 'N. Grigorescu' in Bucharest under Paul Vasilescu, graduating in 1975. He belonged to a generation of sculptors that reacted to Brancusi's work with a figurative vision inspired by ancient Mediterranean sculpture. Păduraru drew upon mythological literature and folklore for