



Ercole Ferrata: *St Agnes on the Pyre*, marble, over life-size, begun 1660 (Rome, S Agnese in Agone)

In the last 15 years or so of his life Ferrata's work became extremely planar. The over life-size figure of Eternity on the tomb of *Cardinal Bonelli* (before 1674; Rome, S Maria sopra Minerva) is designed so that the head, shoulders and hips are twisted into the same plane. This flatness is more exaggerated in the under life-size marble figure of Time on the tomb of *Monsignor Giulio del Cornu* (before 1686; Rome, Gesù e Maria) and in the marble relief of *St Romano on his Bier* (1685-6), placed beneath the high altar of Nepi Cathedral. Also in this late period Ferrata produced the marble statue of *St Elizabeth* (1679-83) for the altar of Cardinal Friedrich von Hessen's mortuary chapel in Breslau (now Wrocław) Cathedral. This was a reworking of his design for *St Agnes on the Pyre* and one of his most important independent commissions.

Ferrata ran an important studio, where he trained a number of sculptors, including Melchiorre Caffa, Giovanni Battista Foggini, Carlo Andrea Marcellini and Camillo Rusconi. In addition, from 1667 he and Ciro Ferri instructed young Florentine artists studying in Rome at the Accademia Fiorentina under the sponsorship of Cosimo III, Grand Duke of Tuscany. Though financially successful, Ferrata was not a first-rate designer: he either imitated Algardi or used designs provided by his leading pupil, Caffa. At Caffa's death in 1667, Ferrata completed his pupil's most important commissions, the relief of the *Martyrdom of St Eustace* (1660-72; Rome, S Agnese in

Agone) and the *Charity of St Thomas of Villanova* (1662-71; Rome, A Agostino, Pamphili Chapel).

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Ferrazzi, Ferruccio (b Rome, 15 March 1891; d Rome, 8 Dec 1978). Italian painter and sculptor. He began as an assistant to his sculptor father, Stanislao Ferrazzi (d 1943), and attended the Scuola Libera del Nudo (1905-8) and from 1908 studied under Max Roeder (1866-1947) at the Istituto di Belle Arti in Rome. Success came early when *The Hearth* (1910; Rome, G.N.A. Mod.), influenced by Giovanni Segantini, was bought by the state at the Esposizione Universale, Rome (1911). He assimilated French influences in Paris in 1913, adopting freer brushwork and shaped canvases and roughening his sculptures' surfaces (e.g. *The Lovers*, clay, 1915; destr.; see Raghianti, pl. 30). In 1916 he visited Montreux, where he discovered the work of Cézanne. Ferrazzi subsequently destroyed many early works and embarked on a rich period of classicism, with such Ingresque nudes as *Merry Life No. 2* (1922; Rome, Pal. Braschi). Mannerist fantasy infused the portrayal of his wife as a Madonna in *Nocturnal Festival* (1921-3; priv. col., see Raghianti, pl. 107), which established Ferrazzi's maturity within the Scuola Romana. A series of psychologically piercing portraits followed, introducing a crystalline symbolism, while he won international recognition when *Tragic Voyage* (1925; Pittsburgh, PA, Carnegie Mus. A.) was exhibited in New York in 1926. In the later 1920s Ferrazzi painted increasingly frenzied and disturbing symbolic animal subjects at Casalaccio di Tivoli. Official commissions followed his appointment as Professor of Decoration at the Accademia di San Luca in Rome in 1929. These included the lengthy *Apocalypse* mosaic project (1933-54; Acqui, Ottolenghi Mausoleum). The horrors of World War II and his father's death sparked a psychological crisis that resulted in nightmarish images (e.g. *Years of Horror—The Room*, 1943-6; priv. col., see Raghianti, pl. 200), but he subsequently resumed mural painting, producing, for example, encaustics for S Benedetto, Rome (*Life of St Benedict*; 1949).

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MATTHEW GALE

Ferreira, Gaspar (fl Coimbra, 1718-61). Portuguese architect, builder and designer. His name is first recorded in 1718 at Coimbra as master of works for the university

and responsible for planning its buildings over the large area under its control. He directed the construction of the magnificent University Library (1718–25), including the great bookcases, a work of superb quality (designer unknown). He was self-taught, and in carrying out the plans and designs sent from Lisbon he acquired the knowledge that is reflected in his later work. He was renowned in the provincial region of Beira, where he encouraged the use of architectural forms closer to those employed in the centres of Coimbra and Lisbon. He advised on the restoration of Viseu Cathedral, where he designed the organ case (1720), the twin retables of *Saint John* and *Saint Peter* and the pulpits (all 1721), inspired by the bookcases of the Coimbra University Library. His designs for the scheme at the Misericórdia, Mangualde (c. 1722), although harmonious, still retain provincial elements. His plans for the university tower at Coimbra (1728) were rejected, although he was responsible for supervising the project after designs sent from Lisbon.

The high technical quality of Ferreira's work led in 1731 to commissions from the wealthy canons of Santa Cruz, Coimbra. In 1732 he returned to Viseu, where he supervised the remodelling of the high altar of the cathedral after the designs (1729) by Santos Pacheco de Lima. He also designed furnishings for the cathedral at Viseu, including the choir-stalls, in exotic wood and partly gilded (1733–4), which are similar to the design (1726) of those in Oporto Cathedral by Luis Pereira da Costa and Miguel Marques and which are a fine example of Joanine wood-carving; their attribution is facilitated by their similarity to the episcopal throne of Guarda Cathedral. Ferreira also worked for the Sta Maria Cistercian nunnery at Arouca, carrying out improvements to the dormitories and designing a new repository (c. 1735); and it is possible that he supervised the building of the convent church (1704–18), after the design by Carlos Gimac, in which the hard local granite is softened by the use of delicate mouldings. In 1737, perhaps through his work for the same hospital of charity at Mangualde, he was commissioned to build the Misericórdia at Sta Comba, Dão.

From 1737 he executed the plans by Carlos Mardel for the great cloister of Sta Clara-a-Nova, Coimbra, an extensive work that probably occupied him for several years. He collaborated on the remodelling of the convent at Lorvão (1742–61). Between 1752 and 1754 he was working on the reconstruction of the façade of the hospital at Montemor-o-Velho, where he combined existing elements with details, such as the more evolved and elegant design for the portal-window, that are given particular delicacy by the use of the local white limestone. For Sta Clara-a-Nova, Coimbra, he supervised the building of the elegant Baroque portal (1761) to a design of Central European origin by Carlos Mardel. The skill of this provincial master of works is evident in his ability to interpret plans for architectural projects that had been commissioned by the state in Lisbon.

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ANTÓNIO FILIPE PIMENTEL

Ferreira, Jesús Reyes. See REYES FERREIRA, JESÚS.

Ferreira, Simão (b Coimbra; fl 1588–1607). Portuguese silver- and goldsmith. A *carta de privilégio* dated 21 March 1588 and signed by the rector of Coimbra University granted him the privileges enjoyed by professors and students of the university. Another document (Coimbra, Registo Câmara Mun.) of the Municipality of Coimbra appointed 'Simão Ferreira, silversmith and resident in the city of Coimbra' to make 'all things necessary' for its chapel and for the churches in that diocese and in those of Oporto and Lamego. Two magnificent pieces by him survive in the chapel of Coimbra University (with relevant documents in the University archive recording the commissions and the expenses involved): an imposing lamp, completed in October 1597, and a fine jewelled chalice in silver gilt, which he undertook to execute in a letter of 28 August 1601. Other pieces commissioned from him by the University—two jewelled crowns, a monstrance, two thuribles, an incense boat, another lamp and a holy-water stoup, all executed between 1593 and 1606—have not survived. From later inventories it is known that many of these works were melted down in the second half of the 18th century. On the basis of the technical and stylistic quality of his surviving work, however, Ferreira can be identified as one of the most important Portuguese master silver- and goldsmiths of the late 16th century and early 17th.

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MARIA LEONOR D'OREY

Ferrer (Garcia), Rafael (Pablo Ramón) (b Santurce, Puerto Rico, 1933). Puerto Rican painter and sculptor. In 1952 he entered Syracuse University, NY, to study for a liberal arts degree and there began to paint, influenced by the Cubist works of Picasso and Braque. After only 18 months he went to the Universidad de Puerto Rico, where he studied painting under the French Surrealist painter Eugenio Granell (b 1912). Through Granell, Ferrer became acquainted with Dada and Surrealism and in 1953 was introduced by him to André Breton and Wilfredo Lam, and to the writer Benjamin Peret in Paris. After three months in Paris he went to New York, where he worked as a drummer while continuing to paint. He returned to Puerto Rico in 1960 and the following year had a controversial two-man show with the Puerto Rican painter Rafael 'Chafu' Villamil at the museum of the Universidad de