



Pair Of Obelisks, Rome, First Half Of The 20th Century



2 900 EUR

Period : 20th century

Condition : Bon état

Material : Marble

Length : 14 cm.

Width : 14 cm.

Height : 63 cm.

Description

Pair of obelisks in Siena yellow marble, Belgian black marble, black marble apex (probably Marquina), lapis lazuli spheres, gilded bronze applications. 63 x 14 x 14 cm. Rome, first half of the 20th century. Excellent overall condition. Elegant pair of decorative obelisks in polychrome marble, crafted according to the refined tradition of Roman stonework. The pyramidal shaft is made of Siena yellow marble, a prized Italian marble characterized by its typical cream-ivory background interspersed with vibrant ochre, amber, and reddish-brown veining. The apex is made of compact black marble, likely Spanish Nero Marquina or Belgian black marble, which creates a distinctive chromatic crowning effect. The base is entirely clad in Belgian Black (Noir de Belgique), a deep black limestone.

Dealer

Zogia

Antiquites et objets d'art

Tel : 0039 328 217 0265

Venice 30038

marble with distinctive white veining, historically highly prized in European decorative art between the 19th and 20th centuries. Two spheres of lapis lazuli, the vibrant ultramarine blue semi-precious stone, are inserted between the shaft and the base, serving as a connecting element and lending a touch of chromatic refinement to the overall effect. Each obelisk is enriched with two engraved gilded bronze applications: a central plaque on the shaft in the shape of an oval cartouche within a frame with festoons, trophies, and laurel leaves--a typically neoclassical motif--and a circular medallion with a lion's head in relief on the front of the base, an iconographic reference to Roman imperial influence. The quality of the casting and the meticulous craftsmanship place the bronze mounts among the finest Roman ornamental production of the early 20th century. The work is fully in line with the tradition of neoclassical window displays that flourished in Rome between the second half of the nineteenth century and the first decades of the twentieth century. These were intended for a cultured and wealthy international clientele--aristocrats, collectors, and travelers on the Grand Tour--attracted by the myth of antiquity and the masterful craftsmanship of the Eternal City.