

Scheda 02 – Inglese – 17 situazioni critiche

Monument to Alessandro Manzoni ~~Monument~~

Piazza Alessandro Manzoni, Lecco

«For all those who stop every day to buy the newspaper at the newsstand there was Lisander next to it, in dialect (...). Since the city authorities had assigned that place to him (...) Alessandro had become an integral part of the landscape.» (Stefano Motta, Il Giorno in cui Alessandro se ne andò da Piazza ***, Teka edition).

The great bronze sculpture was made by Francesco Confalonieri (1850-1925) and was inaugurated on October 11, 1891.

Confalonieri, born in Costa Masnaga (~~LC~~) near to Lecco, was one of the most significant Italian sculptors between the 19th and 20th centuries. At the age of 27 he became a Sculpture teacher at the Brera Academy, a ~~role~~ position he held until 1921. A student of Vincenzo Vela, author of minutely realistic works, with subjects amid romantic-bourgeois sentimentalism and the most socially-minded ones, he distinguished himself in the realization of important celebratory monuments. A typical exponent of the generation permeated by the ~~risorgimento~~ Risorgimento and patriotic spirit, he conceived art as a social and public activity.

There are other works by Confalonieri in Lecco: the monument to Giuseppe Garibaldi, the War Memorial and numerous sculptures at the Monumental Cemetery.

The monument to Alessandro Manzoni is considered among the masterpieces of Confalonieri.

The project was commissioned by a Citizens Committee, chaired by Antonio Stoppani, after a public subscription. At the inaugural ceremony, Giosuè Carducci spoke in a commemorative speech where he clarified his literary relations with Manzoni, which gave rise to a heated controversy in the Manzoni press.

The monument occupies a total area of 25 ~~sqm~~ square meters and reaches a height of 280 cm.

Manzoni's statue reflects the romantic-realistic ~~style~~ aesthetics of the ~~nineteenth~~ 19th century: the writer is caught in a moment of reflection, sitting on an armchair with the manuscript of the Promessi Sposi on his knees. The face, pose, clothes and furnishings are made with great realism.

The high reliefs, which are placed on the red granite ~~base~~ pedestal, are ~~denoted~~ characterized by an unusual ~~pictorial~~ pictorialism for ~~the~~ this artist, which makes the model ~~rough~~ animated and vibrant, ~~depicting the Rape and they depict The Abduction~~ of Lucia, Renzo at the Lazzaretto and The marriage of Renzo and Lucia. The subjects were chosen by Stoppani to represent the concepts he loved of Manzoni's novel: guilt, atonement and winning innocence.

On the side of the monument that overlooks the mountains, there are the coats of arms of Lecco and Italy, surrounded by a crown of oak leaves and laurel, and above there is an inscription which lists the ~~lenders~~ sponsors of the monument.