

# THE ETERNAL BAROQUE

*Studies in Honour of Jennifer Montagu*



Sotheby's

## Contents

10	Introduction <i>Pierre Rosenberg</i>	
13	An Interview With Jennifer Montagu	
	<b>Collecting and Collectors</b>	
25	Drawings of Seventeenth-Century Italian Sculptors from the Collection of Pierre-Jean Mariette <i>Pierre Rosenberg</i>	141
39	New Findings on the Farsetti Collection <i>Sergej Androsov</i>	147
47	From Algardi to Zoffoli: The Collection of Baroque Sculpture and Doccia Porcelain Sculpture at the Detroit Institute of Arts <i>Alan P. Darr</i>	159
	<b>Bronzes</b>	
67	Giambologna's <i>Astronomy</i> —or rather <i>Astrology</i> —in Vienna Reconsidered <i>Claudia Kryza-Gersch</i>	203
81	From Cathedral Bell to Equestrian Monument to Revolutionary Cannon: Serpotta's Brass Statue and Two Statuettes of King Carlos II of Spain and the Two Sicilies (1679–84) <i>Charles Avery</i>	223
97	Sculptors as Borrowers: Gianfrancesco Susini, Massimiliano Soldani Benzi, and Others <i>David Ekserdjian</i>	239
103	Not by Bernini: A Re-Examination of the National Gallery's Bronze Bust of Louis XIV <i>Carolyn H. Miner</i>	251
119	The Louvre's <i>Hercules and Deianira with Nessus</i> , a Later Adaptation After Adriaen de Vries's <i>Theseus and Antiope</i> in the Royal Collection, Windsor <i>Patricia Wengraf</i>	265
	<b>Alessandro Algardi</b>	
	Algardi's <i>Cristo di Colosso</i> : A Cardinal-Nephew, an Inquisitor, a General, and the English Language <i>Keith Sciberras</i>	279
	A Relief of a Pietà by Alessandro Algardi and an Answer to an Unasked Question <i>Peter Dreyer</i>	
	Alessandro Algardi's <i>Franzone Crucifix</i> <i>Daniele Sanguineti</i>	
	Algardi in Berne? <i>Jeremy Warren</i>	
	<b>Baroque Sculpture and its Setting</b>	
	The Pre-Mochi Projects for the Veronica Pier in Saint Peter's <i>Louise Rice</i>	
	The Tragic Death of Adriaen Vrijburch and his Memorial by François du Quesnoy <i>Frits Scholten</i>	
	Hercules, Emperors and Hermits: a New Look at the Chigi Garden Sculpture at Cetinale <i>Alexander Kader</i>	
	"The <i>Simulacrum</i> of St Bibiana: Expression and Design in Early Seventeenth-Century Rome" <i>Linda Nolan</i>	
	Sir Joshua Reynolds and Italian Baroque Sculpture <i>Giovanna Perini Folesani</i>	
	<b>Gold and Silver</b>	
	Italian Baroque Sculptors and Silver: "Idea", Drawings, and Models <i>Teresa Leonor M. Vale</i>	
	A Small Bronze After a Model by Lazzaro Morelli and Some Eighteenth-Century Roman Silver in the Church of Santa Maria di Piazza, Ostra Vetere <i>Gabriele Barucca</i>	



293	Antonio Arrighi's Fifteen Silver Sculptures for the Knights of Malta. New Remarks on Their Patronage <i>Sante Guido and Giuseppe Mantella</i>	427	Two Isabellas for Paolo Giordano Orsini: Another Portrait Bust by "The Master of the Duke and Duchess of Bracciano" <i>Tomaso Montanari</i>
<b>Patron, Designer and Craftsman</b>		<b>Gian Lorenzo Bernini</b>	
309	The Misadventure of Two Sculptors Active in Rome in the Early 1700s: Newly Attributed Busts for Andrea Fucigna and Giuseppe Ferretti <i>Anne-Lise Desmas</i>	437	A Terracotta Bust of a Woman or an Angel by Gian Lorenzo Bernini or Antonio Giorgetti <i>Mark S. Weil</i>
321	Cosimo Cappelli in Modena. Ornamental Works for the Cappella Torri in the Madonna del Voto, Modena <i>Anthea Brook</i>	445	The Sculptor's Lady: A French Eighteenth-Century Response to Bernini's <i>Costanza</i> ? <i>Alison Luchs</i>
333	"Uno stile nuovo": Some Little-Known Models by Lorenzo and Domenico Antonio Vaccaro <i>Paola D'Agostino</i>	453	Gian Lorenzo Bernini's Serial Drawings for Sculpture <i>Ian Wardropper</i>
		<b>Lifelikeness and Expression</b>	
345	"Intrecciando arabeschi, e fogliami". Filippo Parodi as <i>intagliatore</i> in Wood: New Attributions and Considerations <i>Mariangela Bruno</i>	467	Remarks on Glass Eyes in Polychromed European Sculptures of the Seventeenth and Eighteenth Centuries <i>Mary L. Levkoff</i>
359	Notes on Claude David, a Sculptor Travelling Across Baroque Europe <i>Carlo Milano</i>	483	Portraits of Pope Benedict XIV: New Attributions to Peter Anton von Verschaffelt and Antonio Corradini <i>Andrea Bacchi</i>
369	The Sought-After Portrait: Marble and Steel in the Service of Francesco I d'Este <i>Lucia Simonato</i>	493	<i>La comédie des erreurs: Sénèque travesti</i> : Guido Reni, Sculptor and the Antique, or Expression Versus Archaeology <i>Philippe Malgouyres</i>
385	Roman Baroque in Georgian London: A Source for George III's State Coach <i>Jonathan Marsden</i>	509	Price and Provenance: Observations on Three (More or Less) Classical Busts from the Chigi and Vendramin Collections in Dresden <i>Frank Martin</i>
395	The Four Seasons in Ivory: A Baroque Group Re-United <i>Marjorie Trusted</i>	519	The Rediscovered Marble Busts of the Four Elements by Lambert-Sigisbert Adam <i>Guilhem Scherf</i>
409	The <i>Ludovisi St Peter</i> : A New Work by Bastiano Torrigiani in the Minneapolis Institute of Arts <i>Steven F. Ostrow</i>	535	Bibliography
		567	Index

## Italian Baroque Sculptors and Silver: "Idea", Drawings, and Models

Teresa Leonor  
M. Vale

### *Abstract*

When one looks at an Italian Baroque work in silver, one can immediately recognise its sculptural qualities. This is the case with grandiose works as well as with small objects. In fact, they are very sculptural works of art.

In this paper I shall discuss the subject of the presence of sculpture in silver decorative arts the Roman Settecento, taking into consideration the proximity between silversmiths and sculpture (some of them even won prizes for sculpture in the Accademia di San Luca), silversmiths and sculptors (connected by important familial and professional bonds) and, mainly, the role of sculptors in the making of the works of art, contributing ideas, drawings, and models.

It is known that sculptors of the Roman Settecento such as Giovanni Battista Maini, Bernardino Ludovisi, and Agostino Corsini made drawings and models for silver objects, and I shall study some of these objects.

As such, my attention will be focused mainly on royal Portuguese commissions of the first half of the eighteenth century, the reign of John V of Portugal. He had an affinity for Roman art, and was responsible for the making of a considerable number of silver objects for the Patriarchate basilica, and for the chapel of St John the Baptist in the church of São Roque in Lisbon, among several other Portuguese institutions.

### *Introduction: the sculptural function of Roman Baroque silver*

Many silver works of art created in the pontifical city in the eighteenth century possess a marked sculptural character, which has been pointed out by Antonia Nava Cellini.<sup>1</sup> This is clearly evident not only in the figurative works (statues, busts, etc.), which can be considered silver sculpture, but also in the treatment given to objects that are normally, without question, included strictly in the domain of silver, and among which I highlight the liturgical instruments that constitute a significant part of the collection of Italian Baroque silver existing in Portugal, which has been the object of my research in recent years.

In effect, the introduction of figurative elements (angels, cherubs, Virtues, and other figures of Church lore) on the one hand, and the volumetric treatment, with differentiation of textures, on the other, not only make the sculptural approach to the study of those pieces viable, but even justify and, sometimes, demand it.

In Rome in the first half of the eighteenth century, many silversmiths were trained in the field of sculpture, and conversely, sculptors participated in the conception of works of silver. This proximity, which often takes the contours of an artistic partnership, is what I will discuss in this paper.

### *Familial and other relations*

This subject must be approached on multiple levels. In fact, an understanding of the relationship between sculpture and silver in the Baroque, the relationship between the artists, sculptors, and silversmiths is the first aspect to be taken into account.



Family bonds between artists must be considered in the context of the Roman Settecento,<sup>2</sup> and relationships between silversmiths and sculptors fit that general picture, as testified by innumerable situations. Among others that could be mentioned in this context, particular reference may be made to the silversmiths Angelo Spinazzi (1693–after 1785/before 1789), who was the father of a sculptor, Innocenzo Spinazzi (1718–98), or to Luigi Valadier (1726–85)—one of the most notable silversmiths of the Roman Settecento and the author of gilt bronze grilles for the patriarchal basilica of Lisbon—who in 1756 married Caterina della Valle, daughter of the sculptor Filippo della Valle (1698–1768), and whose son, born from that union, was the silversmith and architect Giuseppe Valadier.<sup>3</sup>

Beyond the familial connections, there is another type of relationship between silversmiths and sculptors which is more directly interesting, namely, the professional one. There are innumerable testimonies of this between these two categories of artists.<sup>4</sup>

*Specific aspects of the relationship between silversmiths and sculptors in Rome: proximity through education*

What undoubtedly favoured a privileged relationship between silversmiths and sculptors was the nature of the education of some of the former category. As it is known, any candidate to a silversmith's patent in the pontifical city had to be admitted to examination at the Università degli Orefici, and only after approval could he perform the profession with due authority and put his stamp on the pieces that he made. His education until that point, whether acquired in the workshops or elsewhere, would surely have involved contact with the candidates to the profession of sculptor. There are also several cases of silversmiths who were, in fact, trained in sculpture.

A considerable number of eighteenth-century examples exist that mark the participation and reception of silversmiths to the Concorsi Clementini sculpture classes promoted by the Accademia di San Luca in Rome. Thanks to the recent studies of Jennifer Montagu, one of the better-known cases is that of the silversmith Antonio Arrighi (1687–1776), who obtained training in sculpture,<sup>5</sup> and who, in 1705 at eighteen years of age, was the winner of the first prize in the first sculpture class of the relative Concorso Clementino at the Accademia.<sup>6</sup>

Antonio Arrighi is only one example of the many silversmiths trained in sculpture. In fact, Arrighi won the prize mentioned above *ex-aequo* with another candidate, the Maltese Pietro Paolo Troisi, who was himself the son of a silversmith.<sup>7</sup> Other silversmiths in Rome in the Settecento, and who worked for Portugal, were winners of this academic prize, namely Simone Martinez (ca. 1690–after 1737) in 1707 and 1708, and Bartolomeo Boroni (1703–87) in 1725.<sup>8</sup> Now, if these were the winners, it can be assumed that there were many more silversmiths with similar academic training who participated in the competitions of the Accademia di San Luca.<sup>9</sup>

Fig. 1. Drawings of chalices destined to the basilica of Nossa Senhora and Santo António of Mafra, Biblioteca da Ajuda (Lisbon), MS 54-XII-14

Fig. 2. Leandro Gagliardi, *Incense boat and Thurible*  
Gilded silver  
Museu de São Roque, Lisbon (inv. MPt 22)



*From conception to execution: silversmiths and sculptors*

Once the commission for an item of silverwork was received, the project for the work began.

As a rule, besides the hallmark of the city of Rome (that is, of the Reverenda Camera Apostolica, from where the current designation “camerale” derives) eighteenth-century Roman works of silver bore a stamp of the silversmith who made them. As such, authorship has been easy to establish. However, in some cases there was more than one contributor to the fabrication of silverworks—especially those with a pronounced sculptural character. Many phases and, frequently, several participants were involved, including the person who supplied the drawings (the silversmith himself or a painter, sculptor or even architect), the person who produced the models, and the person who made the silver piece.<sup>10</sup> This has allowed for more than one maker to be identified.

The first stage in the process of creating a piece of silverwork was to make a drawing that corresponded to the requests of the patron. The drawing or drawings could be by the silversmith himself, another silversmith, or another sculptor, painter, or even an architect. Such drawings could also have been supplied by the patron, who had them sketched up “a suo gusto” (to his taste) or “a suo genio” (of his devising), as a demonstration of the patron’s involvement in the conception and in the making of the work.<sup>11</sup>

Around 1728 several drawings of chalices for the basilica of Nossa Senhora and Santo António of Mafra were shipped from Lisbon to silversmiths in Rome (fig. 1). In this case, the patron made and sent drawings to Rome to supply specific indications regarding the form of the chalices (following St Charles Borromeo’s indications in *Instructionum Fabricae et Supellectilis Ecclesiasticae*). In other cases, however, patrons provided drawings to silversmiths regarding the ornament and iconography they wished for.



Usually, patrons had in mind a specific form as well as innumerable examples similar to those by which the chalices are known in the scope of eighteenth-century Roman production. Sometimes, the assumption that a drawing's authorship belongs to the silversmith who physically fashioned the piece is derived solely from the fact no known drawing (or report of a drawing) exists, though on this basis the piece could be authored by someone else. This does not diminish the role of the drawings made by silversmiths as the basis for the vast majority of pieces that have reached us.

As Peter Fuhring notes, while drawings by silversmiths are less known within the universe of graphic works, and constitute a somewhat marginal group, they nevertheless help us contextualise the particular activity of the silversmith, who makes sculptures of precious metals.<sup>12</sup>

The drawings by silversmiths have specific characteristics.<sup>13</sup> They translated the needs of their authors, with a view to the subsequent materialisation of the piece in question. However, this type of drawing was often complemented by a "presentation" drawing, which was very different in function and appearance, and was created for the specific purpose of presenting the work to the patron.<sup>14</sup>

While the project drawing generally remained in the workshop, the latter would remain with the patron himself. This, together with the disposable nature of project drawings, explains why more presentation drawings have survived. Additionally, the finished nature of the drawings contributed to their appreciation by collectors from the nineteenth century onward.

It is also worth noting the use of the same drawing by different silversmiths for their own creations, as the surviving works demonstrate. For example, Antonio Gigli (ca. 1704–1761?) made the incense boat and thurible for the chapel of St John the Baptist at São Roque (fig. 2).<sup>15</sup> Both works were given, at the behest of John V to Pope Benedict XIV (who later donated them to the cathedral of San Pietro in his native city of Bologna). The silversmith Leandro Gagliardi (1729–1804) executed another incense boat and censer based on the same drawings (and in every way identical to the Gigli ones, except in technical quality).

Another example, is that of the thirty gilt silver candlesticks, for the Exposition of the Holy Sacrament in the same chapel of St John the Baptist in the church of São Roque. They were made by a group of six different silversmiths,<sup>16</sup> following one drawing by Giovanni Felice Sanini (1727–87).<sup>17</sup>

The next stage in creating of an item of silverwork was to execute one or more models of the proposed work.

The issue of authorship presents itself once again with the making of the model, which might be made by the silversmith or by another artist, often a sculptor. Some clues on the authorship of a given model for a piece of silverwork are provided by the inventories of the seventeenth- and eighteenth-century silversmiths' workshops. Sculptures (mostly in bronze, but in other materials as well) were more than just part of the collection of artefacts

Fig. 3. Giuseppe and Leandro Gagliardi, *One of the monumental torchères*  
Gilded silver  
Museu de São Roque,  
Lisbon (invs. MPr 1,  
MPr 2)



belonging to the head of the workshop, they most likely functioned as models for his work.<sup>18</sup>

Irrespective of whether the models were made by the silversmiths themselves or by a sculptor, their presence in the workshops was thus imperative. This is also confirmed by known portraits of silversmiths working in the European context, even prior to the Baroque period, in which alongside representations of their works, tools,<sup>19</sup> and the designs that they drew or used in the making of their works,<sup>20</sup> there are also three-dimensional models. In the portrait of *A Silversmith in His Workshop*, of around 1680 (Rijksmuseum, Amsterdam), several reliefs (in gesso or clay) are mounted on the wall in the background of the painting.<sup>21</sup> In the portrait of the French silversmith (who did so much work for Portugal) Thomas Germain (1673–1748) and his wife Anne-Denise Gauchelet, pictured in his workshop (Nicolas de Largillière, 1736, Museu Calouste Gulbenkian, Lisbon),<sup>22</sup> some *ronde bosse* models made in different materials can be seen on a shelf in the background.

As manuscripts in the Biblioteca da Ajuda reveal, in 1744 the woodworker Giovanni Rota was charged for several silversmith-related works to be sent to Portugal, including a model of one of the monumental *torchères* from the chapel of St John the Baptist, which was made in gilt silver by Giuseppe (1697–1749) and Leandro Gagliardi (fig. 3).<sup>23</sup> Such models served to give a visual feeling of the work to the patron, but were also doubtless studied and used for reference by the silversmiths working in the circle of the court (such as João Frederico Ludovice<sup>24</sup> and his assistants), who were able to update their style, and thereby convey Italian influence upon national Portuguese production.<sup>25</sup>



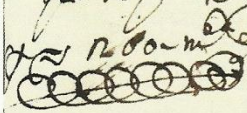
1345  
 Io Sono fivetto ho ricevuto dall' Ecc. Ma. Sig. Commendador  
 Sampaio in un suo ordine al Moncedi e P. e. e.  
 indaba con l'aggi. di Duecento - mda, Sono a  
 concesso della ch. della il <sup>ma</sup> concessione in success  
 de. ho facendopar. ind. ch. a. e. il de. d. i. Portogallo  
 gd. d. gno. De. 1346  
 Gio. Battista Maini  
 B 66

Fig. 4. Maini's payment for the model of the statue of the Immaculate Conception for the Patriarchate of Lisbon Biblioteca da Ajuda, Lisbon, MS 49-VII-15, fol. 336

Sculptors thus saw themselves as a part of the process of the creation of a work in silver, whether through the making of drawings or of models. The examples are innumerable. The second part of this discussion will take into consideration Italian silverwork made for Portuguese patrons during the reign of John V, all of which were based on models made by sculptors (as proven by documents).

Nonetheless, it must be noted that the artists themselves were aware of the differences between the two professional practices. In the year of 1756 a group of sculptors gave their appraisal of certain works done by the sculptor Giovanni Battista Maini, namely the pair of monumental *torchères* for the chapel of St John the Baptist, and a statue for the Immaculate Conception made for the Patriarchate. Even if the works in question possessed a relevant sculptural component, and their models were by Maini, the three sculptors consulted—Pietro Bracci, Filippo della Valle, and Carlo Monaldi—were unanimous in believing that a sculptor was not equipped to (and hence should not) make an expert appraisal of works in silver. Bracci declared, in his *Prencipe dell'Accademia di S. Luca e Scultore Accademico* that Maini could not evaluate the work of a silversmith.<sup>26</sup> Della Valle stated that, if such evaluation was asked of him, he would refuse, on the basis of not possessing the required expertise.<sup>27</sup> Finally, Monaldi underlined the different skills, to which della Valle already referred.<sup>28</sup>

These opinions, expressed by three of the greatest sculptors of the Roman Settecento, are particularly enlightening, and attest to the strict boundaries of the collaboration between the two professional practices, but also to the zealous fashion in which they respected the other's competency and profession.



Fig. 5. Giovanni Battista Maini, *Immaculate Conception for the Patriarchate of Lisbon*. Black chalk on white paper, 19.2 × 13.2 cm. Private collection.

*Approach to specific cases of sculptors' intervention in the conception of silver artefacts of the Roman Settecento*

As I mentioned earlier, the following discussion considers Portuguese commissions made in the Roman milieu during the reign of John V, and more specifically in the first half of the eighteenth century. In that context, I will mainly discuss contributions for silver artefacts by Giovanni Battista Maini (1690–1752), as it is the most interesting example of the intervention of a sculptor in the conception of works of silver, and is set within the scope of Portuguese commissions during this time.

*The statue of the Immaculate Conception of the Patriarchate of Lisbon*

The model for the statue of the *Immaculate Conception* was made by Giovanni Battista Maini, a Lombard sculptor practising in Rome. It was conceived for a gilt-silver work in 1/1 scale, by the silversmith Giuseppe Gagliardi and his son Leandro.

This celebrated image of the Virgin is surely the one referred to in a document of the Biblioteca da Ajuda, dated 25 September 1744, which I cited in reference to the Italian sculpture of the basilica of Mafra, which was presented by Jennifer Montagu in her publication of 1996.<sup>29</sup> The document is a letter commissioning a statue in gilt silver of the Virgin, measuring eight (Roman) palms in height. It meticulously describes innumerable details, such as iconographical models (paintings by Guido Reni, Carlo Maratta or Lanfranco in churches in Rome), and even technical questions related to the cutting or to the double gilding of the work.

The statue was to stand on a base of one palm in height, and was to be accompanied by several cherubs, the half-moon and the serpent,<sup>30</sup> as well as other elements for which Maini made drawings and models. A bill of 250 Roman *scudi* dated 21 July 1750 attests to this.<sup>31</sup> These elements were probably never made, since, according to Machado de Castro,<sup>32</sup> a certain José de Almeida (1708–70), a Portuguese sculptor trained in Rome, executed them years later after 1750.

The detailed instructions mentioned above naturally included the proposal of an author for the piece: “Il Modello della detta Statua lo farà Giovanni Battista Maini Scolaro di Rusconi e se fosse morto questo lo farà Pietro Bracci, ed in mancanza di questi Gioseppe Lirone, o Carlo Monaldi si però sarà viuo il detto Giovanni Battista Maini, il modello doura farlo lui senz'altra replica.”<sup>33</sup> The preference for Giovanni Battista Maini is evident, and there is no knowledge of it having been disrespected. Portuguese documents confirm this authorship. The abbot Francesco Cancellieri, whose manuscript was



published in the twentieth century,<sup>34</sup> states that the statue in question—nine palms high and weighing about fifteen hundred pounds—displayed a diadem of stars, a half-moon, and serpent under the feet, and that it was flanked by a group of cherubs of four palms. He further writes that it had been conceived by Giovanni Battista Maini, whose models had been followed by the founder Giuseppe Gagliardi and his son Leandro. The execution of the work was initially ascribed to Antonio Arrighi, by Marie Thérèse Mandroux-França.<sup>35</sup> In fact, that silversmith received, 7,440 *scudi* for the making of the statue.<sup>36</sup>

Maini's authorship of the model of the silver *Immaculate Conception* is supported by the existence of a drawing attributed to the sculptor that Jennifer Montagu indicated in 1996 (fig. 5).<sup>37</sup> Now in a private collection, this drawing underlines the Lombard sculptor's involvement in the conception of the statue of the Patriarchate of Lisbon, further corroborated by the existence of a record of several payments (between 1745 and 1748) to Maini for the creation of the model (fig. 6).<sup>38</sup>

Furthermore, when the work was shipped to Lisbon in February of 1750 aboard the *Neptuno*, by the English captain John Gardner ("Giovanni Gairdiner"), it is listed in box number 16 as a work by Maini.<sup>39</sup> The attribution is further confirmed by a document that I discovered more recently in the archives of the IPSAR (Istituto Portoghese di Sant'Antonio, Rome).

The document is Giovanni Battista Maini's bill for the making of the gesso model, dated 22 August 1748, for the sum of 1,000 Roman *scudi*.<sup>40</sup> The discrepancy in price between this and the document mentioned earlier can be ascribed to the additional charge for drawings that Maini himself made. The bill in question was only for the clay model.

Further confirming that Maini made the model of the *Immaculate Conception* destined to be executed in gilt silver is an account of 16 June 1751 by Tommaso Albertini in the documentation of the Biblioteca da Ajuda, citing the sum of 6 *scudi* and 15 *baiochi*, which Albertini lists as "Nota di spese fatte per il Trasporto della statua di Creta della SS.ma Concezione dalla Casa del Sig.r Giovanni Battista Maini scultore uicino a Piazza Barberini alla casa sotto l'ufficiale ritenuta per seruizio della Corte di Lisbona."<sup>41</sup>

*The Crucified Christ of the altar set of the Patriarchate by Francesco Giardoni*  
According to Chracas's *Diario Ordinario* of 4 September 1745, a fourth altar set was made in Rome for the Patriarchate of Lisbon.<sup>42</sup> Indeed, the silversmith and founder Francesco Giardoni (1692–1757) made a group of seven candlesticks (ten palms in height) and a gilt-silver cross for Portugal, with no precise indication of its destination. Nevertheless, the number of candlesticks may lead one to believe that the set was destined for the Patriarchate. Chracas writes "celebre Professore Sig. Giardoni [...] ha fatto porre in mostra nella sua bottega, existente nella strada del Pellegrino [...], una porzione della nobilissima muta di sette Candelieri d'argento dorati [...] con sua Croce simile [...] che ci sono ivi lavorati per trasmettersi in Portogallo quando saranno del tutto

terminati [...].”<sup>43</sup> From the excerpt of the *Diario Ordinario*, it is evident that the altar set was still unfinished, but that it was partly exhibited in Giardini’s workshop, and had received a concourse of people to appreciate the work.<sup>44</sup>

This altar set is, however, documented in a fund called the *Sampaio inheritance* (of the ambassador Manuel Pereira Sampaio), which is kept in the Archivio di Stato di Roma. There, one may identify a bill of Francesco Giardini’s, dated 16 September 1756, regarding a work done in the year of 1745. Several expenses are detailed, and it is explained that the pieces were made according to drawings that had been supplied to Giardini.<sup>45</sup>

In the same document it is specified that the model for the *Crucified Christ* of the altar set’s cross was executed by Giovanni Battista Maini, a job for which the Lombard sculptor received the amount of 125 Roman *scudi*.<sup>46</sup> It is interesting to note that the payment to the sculptor is included in the bill presented by the silversmith, thus underlining the close artistic and interdisciplinary collaboration between the two.

*The Crucified Christ of the cross of the altar set of the so-called muta nobile, the figures on the reliquaries and monumental torchères, for the chapel of St John the Baptist*

Giovanni Battista Maini was not among the sculptors involved in the marble sculptural programme for the chapel of St John the Baptist. His participation is limited to the making of models for works commissioned for that chapel. Maini made the model for the *Crucified Christ* on the cross of the altar. The rest of the work was entrusted to the silversmith Angelo Maria Spinazzi.

The project maintains a quality that belies the work of a silversmith in the elaborate composition of the whole and in the decorative complexity. Spinazzi’s sophistication is evident in his conception of the bases of the candlesticks, where figures of the Virtues are based on a set of engravings made by Giovanni Lanfranco, after original drawings by Gian Lorenzo Bernini published by Guidiccioni in 1623 (as identified by Jennifer Montagu).<sup>47</sup>

Spinazzi executed the pair of candlesticks,<sup>48</sup> while the cross in silver was entrusted to the silversmith Giovanni Felice Sanini,<sup>49</sup> and the candlesticks to Tommaso Politi (1717–96) and Francesco Antonio Salci (1715–66) (fig. 6).<sup>50</sup>

The sculptor Giovanni Battista Maini’s participation was for the design of the *Crucified Christ*. According to the note of expenses of the silversmith Giovanni Felice Sanini’s, date 1 July 1750, he received a payment of 100 Roman *scudi*. Until now it was not possible to identify any payments to Maini for these drawings and models among the immensely vast documentation in the Biblioteca da Ajuda relative to the chapel of St John the Baptist. Recently, however, I was able to find documents related to these works, which included a note regarding expenses that reads: “Modello del Cristo pagati al Signor Maini – 100”.<sup>51</sup>

Among the items of silverwork made for the Baptist chapel, Maini was responsible for the models of the sculptural components of at least four of the





Figs. 6–7. Angelo Spinazzi, Giovanni Felice Sanini, Tomaso Politi, Francesco Antonio Salci, *Altar set for the chapel of St John the Baptist*  
Gilded silver  
Museu de São Roque, Lisbon

eight reliquaries made. The four in silver (now lost) were by the silversmith Leandro Gagliardi.<sup>52</sup>

Regarding the figurative, or more evidently sculptural, component of the reliquaries made by Guarnieri, Jennifer Montagu has suggested that they were based on models executed by sculptors.<sup>53</sup> This seems very likely, taking into account the sculptural characteristics of the bases and of the top finishes of the pieces, which are so unlike what is usually executed by a silversmith, particularly one who was not highly regarded in the context of the Roman Settecento, such as Guarnieri. I have not, however, been able to find documental evidence of this, and only a brief passage of the *Colecção de Memórias*, by Cirilo Volkmar Machado, alluded to the existence of what we may assume to be models, made by Alessandro Giusti (a Roman sculptor born in 1715, who came to Portugal in 1747, where he died in 1799)<sup>54</sup> while in the *bottega* of the sculptor Giovanni Battista Maini, his teacher: “He then went on to the study of sculpture with João Baptista Mayne, where he made great progress, and executed part of the sculpture of the 4 most rich Reliquaries of the chapel of St John [the Baptist]”.<sup>55</sup>

More recently, it was possible to confirm Giovanni Battista Maini’s involvement in the models for the sculptural component of the reliquaries, most specifically those realised by Leandro Gagliardi. In my opinion, it is also probable that the same was the case for those realised by Carlo Guarnieri, since the conception of the eight pieces was identical and the making of the models occurred prior to the work of the silversmiths in all examples. In a note of expenses to the heirs of Giuseppe Gagliardi (deceased in 1749)—namely his wife Costanza Fattori and his sons Leandro and Filippo Gagliardi—of 24 April 1752, the following passage: “Tutta la scultura delle Figure, e Putti di detti reliquiarij è Opera del Celebre Maini”, and the sum



of 150 *scudi*, relates to the payment for the models of those figures “fatti dal Celebre Signor Maini”.<sup>56</sup>

The Lombard sculptor’s contribution to at least part of work for the reliquaries of the chapel in question is thus clarified, and one may assume Cirilo’s complementary information regarding Giusti’s possible involvement in the making of the models within the workshop of his teacher, also to be valid.

Finally, Maini took part in the conception of the pair of monumental candlesticks, which has been thoroughly studied by Jennifer Montagu.<sup>57</sup>

### Conclusion

Two components of the *bel composto*, sculpture and silver, are often inseparable in discussion of the Italian Baroque. Indeed, in eighteenth-century Rome, there was a healthy partnership between sculptors and silversmiths—the sculptors were the authors of the projects, and the latter were in charge of executing the works. This alliance, which developed from the Seicento to the Settecento, gave rise to the production of increasingly monumental works with a true sculptural character.

The interdisciplinary artistic exchange between sculptors and silversmiths detectable in the first half of the eighteenth century in Rome also emerges in Portugal in the second half of the century. It was propelled by Italian artists, or Portuguese artists with Italian training. Three sculptors’ practices demonstrate this point: two Italians, Alessandro Giusti (mentioned above) and Giovanni Antonio Bellini (originally from Padua, and active in Portugal since at least 1725),<sup>58</sup> and an Italianised Portuguese, José de Almeida.

Examples include the models made originally by Bellini, and later (following the damage caused by the earthquake of 1755 to the pieces in question) by José de Almeida for several busts of saints in silver the church of the Jesuit college of the Onze Mil Virgens of Coimbra, now the Sé Nova.<sup>59</sup>

Another pertinent example can be found in the wax models for the reliefs of the *Urn of the Holy Sacrament*, depicting scenes from the Old Testament. They were made by Alessandro Giusti during the reign of Joseph I (son and successor of John V), which the Lisbon silversmith Manuel Roque Ferrão (1700–91) later made in silver.<sup>60</sup>

<sup>1</sup> See Cellini 1992, p. 225.

<sup>2</sup> Well encapsulated in a passage by Christopher Johns, from a text devoted to Rome as *entrepôt* of Europe: “The Tyrolean painter Cristoforo Unterperger married Filippo della Valle’s daughter, while Panini’s son Giuseppe wed the architect’s Fuga’s daughter. Panini himself was the brother-in-law of Nicholas Vleughels, director of the French Academy at Rome”. C.M.S. Johns, “The *Entrepôt* of Europe: Rome in the Eighteenth Century”, in Bowron and Rishel 2000, p. 35; see also Michel 1996.

<sup>3</sup> Caterina appears with her children (Giuseppe, future architect, born in 1762, and Maria Clementina, baptised in 1764) in a beautiful family portrait by Giuseppe Botani (1717–84), which belongs to the Museo di Roma (inv. MR 1011), see Leone et al. 2002, p. 170.

<sup>4</sup> As a paradigmatic example, I bring up the collaboration that the silversmith Angelo Spinazzi established with, namely, the sculptor Agostino Cornacchini (1686–1754), who was in charge of the making of the models for the *torchères* of the Corsini family chapel in the basilica of



San Giovanni Laterano (ca. 1734/35); see Alvar González-Palacios, "Angelo Spinazzi (1700–67); Agostino Cornacchini (1685–1740ca.). Copia di Angeli", in Rocca and Borghini 1995, p. 459, no. 92; and A. González-Palacios, "Open Queries: Short Notes About the Decorative Arts in Rome", in Bowron and Rishel 2000, pp. 161 and 183. For the making of those models, on 2 December 1734 Cornacchini received 50 Roman *scudi* (see Caraffa 1974, p. 308 and Vale 2002, p. 147, Table 8); and, as Jennifer Montagu duly observed, the intervention of both artists is clear in the final work: "La sofisticata combinazione d'eleganza e ampio movimento, caratteristica i Cornacchini, si manifesta nel gioco del drappeggio, costituito da pieghe metalliche dai bordi rigidi, plasmate intorno all'asse verticale, che va dalla gamba posteriore al braccio sollevato dell'angelo. La realizzazione del Spinazzi è di pari livello. (...) fu senza dubbio Spinazzi l'artefice delle basi, splendidi esempi di una tipologia tradizionale", J. Montagu in A. Lo Bianco and Negro 2005, p. 157.

<sup>5</sup> See Montagu 2007b, p. 163; Montagu, "La bottega degli Arrighi", in Barucca and Montagu 2007, p. 15, and especially Montagu 2009, pp. 12–13.

<sup>6</sup> See Cipriani and Valeriani 1989, p. 56; and also M. G. Barberini, "Tantum sculptor et arte favet: appunti per gli scultori dei concorsi dell'Accademia di San Luca", in Cipriani 2000, p. 89, cat. III.3. The awarded relief, now in the Museo Nazionale di Palazzo Venezia, clearly attests to his abilities, at least as far as the making of models to silver pieces is concerned, see Montagu 2007b, p. 15.

<sup>7</sup> See Barberini in Cipriani 2000, p. 89.

<sup>8</sup> Simone Martinez won the first prize of the First Class of Sculpture in 1707 (*ex-aequo* with Carlo Monaldi, who was a professor in the Academy of Portugal in Rome) and in 1708; while Boroni won the second prize of the Second Class of Sculpture in 1725; see Cipriani and Valeriani 1989, vol. II, pp. 88, 104, and 170.

<sup>9</sup> See J. Montagu, "I modelli degli argentieri", in Barucca, Montagu, (dir.), op. cit. (note 5), p. 53.

<sup>10</sup> See Montagu 2000, pp. 18–25.

<sup>11</sup> See Montagu, "I modelli degli argentieri", in Barucca and Montagu 2009, p. 53.

<sup>12</sup> See P. Fuhring, "Dessins d'orfèvres-sculpteurs au XVIII<sup>e</sup> siècle", in Scherf 2008, p. 49.

<sup>13</sup> Cfr. Fuhring, op. cit., pp. 53–54.

<sup>14</sup> Cfr. Fuhring, op. cit., p. 55.

<sup>15</sup> See Vale 2010, pp. 528–35.

<sup>16</sup> Paolo De Alessandris (1696–1773; six candlesticks), Pietro Bertetti (1696–1776; six candlesticks), Giovanni Battista Carosi (1699–1754;

four candlesticks), Lorenzo Pozzi (1710–60; six candlesticks), Francesco Princivalle (1702–56; four candlesticks) and Carlo Tantardini (1668–1748; four candlesticks).

<sup>17</sup> Montagu 2000, pp. 18–25.

<sup>18</sup> See J. Montagu, "Artists as Collectors of Sculpture in Baroque Rome", in Penny and Schmidt 2008, pp. 279–89; see also Montagu in Barucca and Montagu, p. 55; and Giometti 2011, pp. 18–21 in particular.

<sup>19</sup> See as examples Jacob Adriaensz Backer (1608–51), *Portrait of the Amsterdam Silversmith Johannes Lutma*, Antiques Market 2012; Johann Daniel Heimlich (1740–96), *Portrait of the Silversmith Johann Friedrich Baer*, ca. 1770, Minneapolis Institute of Arts.

<sup>20</sup> See the very well known portrait of the silversmith Wenzel Jamnitzer, 1562–63, by Nicolas de Neufchâtel, at the Musée d'Art et d'Histoire of Geneva.

<sup>21</sup> Rijksmuseum, Amsterdam, inv. SK-A-3895.

<sup>22</sup> Museu Calouste Gulbenkian, Lisbon, inv. 431; oil on canvas, 1.46 × 1.13 m, see Da Costa and Sampaio 1998, pp. 82–87.

<sup>23</sup> See LBA, MS 49-VIII-21, fol. 8.

<sup>24</sup> Johann Friedrich Ludwig (1673–1752), a German silversmith and founder who had been working in Rome namely on the St Ignatius altar (of the Gesù, Rome) and arrived in Lisbon in August 1700 to work as silversmith for the Jesuit priests of Santo Antão-o-Novo college; soon he became an important figure of King John V's court as architect and responsible for many of the artistic choices and decision of the king's reign.

<sup>25</sup> On the other hand, innumerable references to drawings and models that were surely made in the family workshop of Antonio Arrighi, and sent to Lisbon between 1739 and 1744, can be found in that silversmith's accounts, cited by Jennifer Montagu, see LBA, MS 49-VIII-13, fols. 139–47v. and 192–94, for instance.

<sup>26</sup> "[...] dichiaro, che il Defonto Signor Gio. Battista Maini, come che era semplice Modelatore, e Scultore di Figure di Marmo, Stucco Cera, e Creta, non poteva aver cognizione, ne lumi di stimare lavori d'Argentiere, e Fonditore, ne tampoco delle Dorature, e molto meno metter bocca sopra il gusto, e maniera, con cui essi si trovassero lavorati, perche la semplice Professione della Scoltura, è Professione del tutto diversa [...]". Rome, Archivio dell'Istituto Portoghese di Sant'Antonio (cited hereafter as AIPSA), E. I., *Papéis Legais*, Int. 14, no. 8.

<sup>27</sup> "[...] essendo tutta ispezione d'Argentiere, e non mai di Scultore, restando solo allo Scultore di conoscere, se tal lavori siano ben eseguiti secondo i Modelli avuti, e fatti con



buonna invenzione, proporzione, e gusto, cose appartenenti al Disegno, e Modello, ma mai potere stimare, e prezzare tali lavori per non averne veruna pratica, restando questa a soli Argentieri, e loro Consoli, quali esercitano detta Professione [...]", AIPSAR, E. I., *Papéis Legais*, Int. 14, no. 8.

<sup>28</sup> "[...] ma siccome una tal Professione [sculptor] non porta seco quella capacità circa le opere di Metallo, o Argento, chè propria di chi le fa, e ne hà l'arte, egli non verrebbe reccato meraviglia, se avesse sbagliato in far il Perito in una cosa, che non è di sua Professione, e ciò tanto più, perche sebbene è vero, che da Scultori si può distinguere di quest'opere d'Argento, o Metalli quasi siano meglio rinettate, ben cisellate, e ben raspiate, se sieno state ben messe insieme le Cere, se li Getti venuti in un meglio dell'altro &c. non è però ispezzione de medesimi stimare, scandagliare, o far altro, che si rende di tal volta difficile agli stessi Argentieri, o Consoli de medesimi, benche siano di molta esperienza, e pratica.", AIPSAR, E. I., *Papéis Legais*, Int. 14, no. 8.

<sup>29</sup> See Montagu 1996, pp. 211–12, and Vale 2002, pp. 53–54.

<sup>30</sup> AIPSAR, E.I.: *Papéis Legais*, Int. 14, no. 10.

<sup>31</sup> LBA, MS 49-VIII-20, fol. 397.

<sup>32</sup> "[...] D. João V. had sent for from Rome to the Holy Church of the Patriarchate an Image of the Immaculate Conception of life-like size, made in, I think, gilt silver; once seen in place, since the nakedness of the flanks did not produce a good effect, by dictum of João de Frederico [Ludovico] two angels were made, one for each side, in the act of worshiping, which were executed in wood by José de Almeida; and being finished, and gilt, were placed on the sides of said Image, where I saw them, before the fire of the Earthquake had reduced everything to ashes", J. M. de Castro, *Analyse Gráfica Ortodoxa, e Demonstrativa, de que sem Escrúpulo do menor Erro Theologico, a Escultura, e Pintura podem, ao representar o Sagrado Mystério da Encarnação, figurar vários Anjos* (Lisbon: Imprensa Regia, 1805), published in Lima 1989, p. 108.

<sup>33</sup> LBA, MS 49-VIII-29, fol. 72v.

<sup>34</sup> Cancellieri, *Roma Lusitana*, in De Faria 1926, vol. 3.

<sup>35</sup> See Mandroux-França 1989, p. 39; and Mandroux-França, "A Patriarcal do Rei D. João V", in *Triunfo do Barroco* 1993, p. 48.

<sup>36</sup> See LBA, MS 49-VIII-24, fol. 4.

<sup>37</sup> See Montagu 1996, pp. 158–60.

<sup>38</sup> See Montagu 2004, pp. 76–77; the model (in clay) can be seen in a chapel of the church of Santa Maria della Concezione (Cappuccini)

in Rome; the payments to Maini can be found in LBA., MS 49-VIII-24, fol. 4 (300 *scudi*, in 1745), MS 49-VIII-14, fol. 239 (100 *scudi*, together with the model for the relief of the Virgin and Child), LBA, MS 49-VIII-15, fol. 336 (200 *scudi*, in December; another register of the same payment can be found in LBA, MS 49-IX-22, fol. 316), fol. 763 (300 *scudi*, in December 1747), and MS 49-IX-22, fol. 793 (500 *scudi*, in August 1748, this amount assured the full payment of the model of the statue: "per saldo del modello fatto in stucco della statua della Madonna della Santissima Concezione").

<sup>39</sup> "Una statua di gettito di argento dorato rappresentante la Santissima Concezione, con zoccolo, ossia plinto inferiore di metallo dorato, con barbantina bianca, e contrafodera di fostagno giallo, e suo stucco. Si avverte che il suddetto zoccolo, ossia posamento inferiore, è da levarsi, e mettersi, secondo meglio parerà, e sarà più adattabile al sito, ove deve collocarsi" – it could be read, among the various items relative to the statue's costs: "Per Modelli, e Disegni fatti da Giovanni Battista Maini sc. 1300", LBA, MS 49-VIII-35, pp. 84–85.

<sup>40</sup> A.I.P.S.A.R. E.I.: *Papéis Legais*, Int. 14, no. 5.

<sup>41</sup> LBA, MS 49-VIII-21, fol. 349, no. 190.

<sup>42</sup> Three other altar sets for the Patriarchate had already been made: two by Antonio Arrighi and a third by Filippo Tofani (1694–1767): see Vale 2013, pp. 384–89.

<sup>43</sup> See L. A. Chrakas: *Diario Ordinario*, Nr. 4386 (4<sup>th</sup> September 1745), p. 8.

<sup>44</sup> "[...] particolarmente di Persone intelligenti di tal materia per osservarne il buon gusto del disegno, e la perfezione del lavoro, che può dirsi essere uno de più belli, che in questo genere [si] hano veduti," Idem.

<sup>45</sup> "secondo li Disegni dati, e lavorati com rigore anche per secondare il stile de medesimi, con aver ricercate tutte le parti sì per le premurose istanze venute di fuori, come per l'assistenza del Signor Francesco Nicoletti Architetto, onde non si è sparmata fattura tanto nel cisello, come nello stare attaccato alli sudetti Disegni, ed in tutte le sue proporzioni," ASR, 30 Not. Cap., Uff. 29, Busta 403, fols. 198v–199; I am grateful to Jennifer Montagu for showing me this document.

<sup>46</sup> "E più pagato al Signor Giovanni Battista Maini Scultore per il Modello del Crocefisso per la detta Croce – s. 125", ASR, 30 Not. Cap., Uff. 29, Busta 403, fol. 199.

<sup>47</sup> Guidiccioni 1623, see J. Montagu, "João V e la Scultura Italiana", in Rocca and Borghini 1995, p. 395; and Montagu 1996, pp. 179–82.

<sup>48</sup> The payments to Angelo Spinazzi are in



LBA, MS 46-XIII-9 (1744–47), MS 49-VIII-13 (1744), MS 49-VIII-14 (1745), MS 49-VIII-15 (1746), MS 49-VIII-16 (1747), MS 49-VIII-17 (1748), MS 49-VIII-20 (1750), MS 49-VIII-21 (1751); see also MS 49-VIII-24, MS 49-VIII-25, MS 49-IX-22, and MS 49-IX-31.

<sup>49</sup> The payments made to Giovanni Felice Sanini concerning the cross of the altar set cannot be dissociated from those related to other works made by the same silversmith (namely the credence candlesticks and the model for 30 other candlesticks to be used in the Exposition of the Holy Sacrament). This circumstance explains why the documents I mention concern the whole of the payments made to Sanini – see LBA, MS 49-VIII-14 (1745), MS 49-VIII-15 (1746), MS 49-VIII-16 (1747), MS 49-VIII-17 (1748), MS 49-VIII-18 (1749 – in p. 296 a payment specifically related with the cross of the altar set can be found), MS 49-VIII-20 (1750); see also MS 49-IX-22, and MS 49-IX-31.

<sup>50</sup> The payments to Tommaso Politi can be found in LBA, Ms. 46-XIII-9 (1745–46), Ms. 49-VIII-14 (1745), MS 49-VIII-15 (1746), MS 49-VIII-16 (1747), MS 49-VIII-17 (1748), MS 49-VIII-18 (1749), MS 49-VIII-20 (1750), Ms. 49-VIII-21 (1751); see also MS 49-IX-22 and MS 49-IX-31; the payments to Antonio Salci, can be traced in LBA, MS 49-VIII-18 (1749), MS 49-VIII-20 (1750), MS 49-VIII-21 (1751); see also MS 49-VIII-24 and MS 49-IX-22.

These payments concern all the works made by Salci, in which a gold monstrance (which no longer exists) is included.

<sup>51</sup> LBA, MS 49-VIII-20, fol. 352v (no. 669).

<sup>52</sup> Still existing are the four silver-gilt pieces made by the silversmith Carlo Guarnieri (1710–74?), now at the Museu de São Roque, Lisbon (inv. MPr 14, MPr 15, MPr 16, and MPr 17).

<sup>53</sup> See Montagu 1996, p. 171.

<sup>54</sup> About Alessandro Giusti, see Vale, “A Escultura”, in Vale 2014 (in press).

<sup>55</sup> Machado 1922, p. 208; see Vale: “119. Carlo Guarnieri, Relicário de São Félix”, “120. Carlo Guarnieri, Relicário de Santo Urbano”, and “121. Leandro Gagliardi, Turíbulo”, in Pimentel 2012, pp. 211–15.

<sup>56</sup> LBA, MS 49-VIII-22, fol. 165v.

<sup>57</sup> I shall not discuss the intervention of Maini regarding the pair of monumental candlesticks, simply because I have nothing to add to what Jennifer Montagu already published on the subject; see Montagu 1996, p. 176, and Montagu 2004, (note 39), pp. 75–92, in particular pp. 86–87.

<sup>58</sup> About Bellini, see Vale 2008.

<sup>59</sup> Two of these busts (those of St Catherine and of St Anthony) now belong to the Museu Nacional de Machado de Castro (inv. 6599/O287 and inv. 6598/O286), while the other four (Sts Peter, Paul, Lucy, and Francis) remain in the cathedral.

<sup>60</sup> See Sequeira 1967, pp. 103–4.