

The Inventory of the Estate of Camillo Mariani

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as the Pucci and the Accolti, and courtiers including Cesare Tinghi and Francesco Paolsanti, who chose the church for their funerary monuments. Giovanni Battista Caccini built for Alessandro and Roberto Pucci the most ambitious of these additions, the Loggia (1599–1601) and the private chapel of S. Sebastiano (1597–1615).<sup>41</sup> Marcello Accolti, secretary to Duke Ferdinand, built his family tomb in the chapel of S. Ivo in 1610,<sup>42</sup> while Cesare Tinghi, the Aiutante di Camera, had obtained the same privilege the year before.<sup>43</sup>

During the seventeenth century the families of other courtiers were granted permission to place their tombs in the church.<sup>44</sup> It is in this context that we should view Paolsanti's decision to build his funerary monument in front of the church's principal door, framing the entrance with two liturgical bronze stoups, and thus asserting

his presence within the court hierarchy, next to the chapel of the Annunziata. This was where the Grand Duke would retire to pray, either alone or in the company of his closest courtiers.<sup>45</sup> The memorial, with the two holy-water stoups that bear his name and his coat of arms, was situated by Paolsanti just outside the principal portal leading into the virtual temple of the grand-ducal court. To do this was a presumptuous act; but a great deal of ingenious, indeed courtly, modesty veiled the patron's pride, for his monument was placed on the floor, and the chief sculptural elements consisted of holy-water stoups, essential for the use of all who worshipped in the church. Those who walked over his family memorial would have done so in the act of blessing themselves: it was a remarkably original idea to be commemorated in this manner.<sup>46</sup>

<sup>41</sup> See M.C. Fabbri: 'La sistemazione seicentesca dell'oratorio di San Sebastiano nella Santissima Annunziata', *Rivista d'Arte* 44, no.4 (1992), pp.71–152.

<sup>42</sup> ASF, Corp. rel., 119, 36, fol.83r, 4th September 1610: 'Marcello Accolti Secretario di S.A.Ser.ma si per zelo, e desiderio, che hà di far cose à gloria del Sig.re Dio [. . .] domanda in grazia alle pat.ta V.re M.to Rr.de, che si compiaciano di concedergli il sito, e la Cappella del Santo Iuo nella Lor Chiesa presso all'Altar maggiore, per ornarla con buon disegno, e opra [. . .] e destinarci il sepolcro per se, e sua moglie, figliuli, e figliuole, e loro discendenti.'

<sup>43</sup> ASF, Corp. rel., 119, 36, fol.63r, 6th September 1609: 'Si propose se si contentavano dare à m. Cesare tinghi il luogo per una sepoltura tra la capella di S. Anna, e quella di S. Ivo intorno al choro, uolendosi mettere una lapide incastrata di diuerse sorti di Marmi, e pietre.' Tinghi drew up a *Diario e Cerimoniale della Corte Medicea tenuto da Cesare di Bastiano Tinghi, ajutante di camera del Gran Duca Ferdinando I*, 22nd July 1600 to 9th November 1623, which is preserved in Florence, Biblioteca Nazionale Centrale, Gino Capponi, 261<sup>1-2</sup> (vols.I–II) and ASF, Miscellanea Medicea, 11 (vol.III). For the permission granted Paolsanti to build his monument, see ASF, Corp. rel., 119, 36, fol.194r, 28th August 1615: 'il M.R.P. Priore prosese in Corpo di Capitolo se piaceua loro concedere al Sig.r Francesco Paolsanti quel sito, che è in mezo alle due Colonne che sono auanti la Porta grande che entra in Chiesa nostra acciò possa fare le due pile di bronzo per l'Acqua santa per affissarle alle dette Colonne con sua Arma et in terra fare per detto spazio un bel pauimento. Si pose il partito e rimase uinto per voti fauoreuoli n.o uentiotto et uno in contrario.'

<sup>44</sup> In 1643, Giovanni Francesco and Paolo Grazzi, respectively chaplain and court

musician to Ferdinand II, secured a chapel, and in the same year another chapel was granted to Fabrizio Colloredo, Maestro di Camera; see I. Protopapa: 'La paggeria: una scuola per la giovane nobiltà', in Bertelli and Pasta, *op. cit.* (note 27), p.28. In 1691, the chapel next to the Cappella dell'Annunziata was secured by Francesco Feroni, Depositario Generale to the court of Cosimo III; see Fantoni, *op. cit.* (note 37), p.180.

<sup>45</sup> *Ibid.*, pp.188–90. The Grand Duke went regularly, each Saturday, to the 'messa alla Nunziata'; Tinghi, *op. cit.* (note 43), III, fol.1, quoted in Fantoni, *op. cit.* (note 37), p.182.

<sup>46</sup> Another instance of such an intimate connection between a funerary monument and the liturgical rituals in Florence is represented by the high altar of the church of S. Spirito (on this altar, built by Giovanni Battista Caccini between 1599 and 1608, see C. Acidini Luchinat: 'L'altar maggiore', in *idem*, ed.: *La chiesa e il convento di Santo Spirito a Firenze*, Florence 1996, pp.337–56). This is not only an altar, but also a magnificent tomb: it was commissioned by Senator Giovanni Battista Michelozzi, one of the five Operai of S. Spirito, who placed his family tomb within the choir of the church. Michelozzi obtained a special grant from Grand Duke Ferdinand I (*ibid.*, p.338, note 8), in order to build his family monument in so prestigious a location. Moreover, he wished to see that the consecrated host, traditionally kept in the Corbinelli altar, was moved to the new high altar's tabernacle (*ibid.*, p.337, note 2), namely onto Michelozzi's family tomb. In the context of early seventeenth-century Florentine court culture, the connection between liturgical and familial celebration could not have been more explicit.

## The inventory of the estate of Camillo Mariani

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THE DISCOVERY OF the estate inventory of the Vicentine sculptor Camillo Mariani provides an opportunity to reflect on several of the stories told about him by his earliest biographer, the painter and author Giovanni Baglione.<sup>1</sup> Mariani was born around 1567 in Vicenza and is believed to have begun his career as a sculptor at the Teatro Olimpico there, where in 1582–83 Agostino Rubini, Alessandro Vittoria's nephew, was among the sculptors working on the stucco decorations being installed above the theatre's stage.<sup>2</sup>

The Lombard sculptor Ruggero Bascapè was also employed there (c.1582–85); later he moved to Rome and in 1596 served as president of the Università dei Marmorari (the marble workers' guild).<sup>3</sup> Before moving to Rome himself, Mariani appears to have won the confidence of the Venetian architect Vincenzo Scamozzi, who was probably instrumental in arranging for Mariani to receive the commission to model six full-length portraits in stucco for the main *salone* of the Villa Cornaro at Piombino Dese.<sup>4</sup> By June 1598, four or five years after completing his work at the Villa Cornaro, Mariani had arrived in Rome and was employed at the basilica of S. Giovanni in Laterano.<sup>5</sup> His reasons for leaving the Veneto are unknown, but Rome on the eve of the Jubilee of 1600 was rich in opportunities for sculptors. Possibly as early as 1598 he had received the commission for his masterpiece, the cycle of stucco saints in the church of S. Bernardo alle Terme.<sup>6</sup>

S. Bernardo was the first interior of a Roman church designed to be decorated almost exclusively with over-life-size, freestanding

<sup>1</sup> Rome, Archivio di Stato (hereafter cited as ASR), 30 notai capitolini, ufficio 21, 1611, part 2: fols.395r–396v and 417r–418v. I would like to extend my thanks to Patrizia Cavazzini for helping with the transcription and translation of this document. I also thank Keith Christiansen and the late Donald Posner for reading drafts of this notice.

<sup>2</sup> The most complete account of Mariani's career in the Veneto is provided by R. Burns: 'Camillo Mariani: Catalyst of the Sculpture of the Roman Baroque', Ph.D. diss. (Johns Hopkins University, Baltimore, 1980).

<sup>3</sup> See M. Leonardo: 'Gli statuti dell'Università dei Marmorari a Roma', *Studi romani* 45 (1997), p.281, note 59, citing Rome, Archivio dei Marmorari, Congregazioni e decreti, 66, fols.1r and 2r. See also L. Puppi: 'Per la storia del Teatro Olimpico: il testo originale del contratto fra l'Accademia Olimpica e gli scultori Ruggero Bascapè e

Domenico Fontana', *Art lombarda* 12 (1967), pp.144–45; S. Vitali: 'A New Document for the Carracci and Ruggero Bascapè at the Palazzo Magnani in Bologna', *THE BURLINGTON MAGAZINE* 143 (2001), pp.604–13.

<sup>4</sup> Burns, *op. cit.* (note 2), pp.40–55.

<sup>5</sup> Payments to Mariani for his work at S. Giovanni in Laterano began in June 1598 and ran to 16th December 1601. A summary of the documents is given in *ibid.*, pp.195–97; see also J. Freiberg: *The Lateran in 1600: Christian Concord in Counter-Reformation Rome*, Cambridge 1995, pp.295, 302, 305, 307 and 309.

<sup>6</sup> On S. Bernardo alle Terme and its sculpture, see Burns, *op. cit.* (note 2), pp.84–98; A.M. Affanni, M. Cogotti and R. Vodret: *Santa Susanna and San Bernardo alle Terme*, Rome 1993, pp.58–93.

stucco statues, and the style of Mariani's saints was also unprecedented (Fig.42).<sup>7</sup> They combine graceful attitudes with psychological vitality and have nothing formulaic or rigid about them, which cannot be said of the vast majority of the sculptures produced in Rome during the last quarter of the sixteenth century. Rudolf Wittkower remarked that the saints 'stand out a mile from the average contemporary production', and he saw in them the 'true spirit of the great reformers'.<sup>8</sup> It is no surprise that the saints are practically contemporaneous with Caravaggio's paintings in S. Luigi dei Francesi (1599–1600) and Annibale Carracci's frescos in the Galleria Farnese (1601).

That Mariani knew something about the art of painting is undeniable. His saints appear to be strongly indebted to the figurative styles of Veronese and Titian, whose paintings he would have seen while working in the Veneto. Baglione reports that Mariani was not only a sculptor but also a practising painter.<sup>9</sup> Ulrich Middeldorf discovered on the back of a painting of *The flight into Egypt*, in the Longhi collection, Florence, an inscription that reads 'Di mano di Camillo Vincentino' (Fig.43).<sup>10</sup> This painting has stood as the only evidence that Mariani could paint; the new inventory published in part here (see the Appendix below) offers additional proof.

The inventory was drawn up on 5th July 1611, two days after the sculptor's death, and begins with a list of ten paintings identified by subject-matter (items 1–9). The first entry is for a *Flight into Egypt*, which, it is tempting to think, is identical with the painting in Florence. Frustratingly, no such proof can be offered, but the fact that no painter is named for any of the ten paintings may mean their owner was also their author, as happens with Annibale Carracci's estate inventory drawn up in 1609, just two years before Mariani's.<sup>11</sup> The inventory provides more evidence that Mariani worked as a painter: a granite tondo for grinding pigments is described at item 20.

The appearance in the inventory of paintings and the tondo for grinding pigments raises questions about Mariani's relationship with the Venetian painter Carlo Saraceni. Baglione reports that Saraceni, after arriving in Rome from Venice (probably around 1598), took up residence with Mariani.<sup>12</sup> How long they may have remained together is unknown, but according to Baglione, Mariani provided Saraceni with good instruction as a painter.<sup>13</sup> Whether Mariani possessed the talents to train Saraceni awaits the discovery of more paintings by Mariani and, in this endeavour, the inventory may prove useful, providing an additional criterion, that of subject-matter, by which future researchers may try to reconstruct his painted *œuvre*.

Given that Mariani was a sculptor, it is strange that almost as many of his belongings relate to painting as to sculpture. Apparently, at the time of his death, he owned two blocks of marble (one measuring seven *palmi*, the other ten), but it is not known what he intended them for (items 102–03). The only finished work of sculpture



42. *St Catherine of Alexandria*, by Camillo Mariani. 1598–1602. Stucco. (S. Bernardo alle Terme, Rome).

listed is a relief made of coloured wax representing Christ in the arms of Sts John and Joseph in an ebony frame and covered with a piece of crystal (item 74). It is possible that Mariani had made this sculpture himself. While working in Vicenza in the early 1590s he produced a series of medals for Girolamo Gualdo the Younger.<sup>14</sup> Because these were cast (rather than struck), Mariani was certainly accustomed to modelling small reliefs in wax. One of his pupils, Paolo Sanquirico, started his career in Rome by making miniature half-relief portraits in coloured wax.<sup>15</sup> He may have taken the idea from Mariani, who appears to have used the material throughout his life: item 86 in the inventory is a small chest filled with wax

<sup>7</sup> Before 1600 the few stuccos portraying religious figures in Roman churches form only minor decorative components in pictorial schemes. The two immediate precedents for Mariani's saints are four prophets, dated 1597–1600, on the nave walls of S. Susanna; see H. Hibbard: *Carlo Maderno and Roman Architecture 1580–1630*, University Park 1971, p.173; and the four saints in the drum of the cupola of S. Maria dei Monti, apparently dating from 1599; see T. Vitaliano: *Giacomo della Porta: un architetto tra manierismo e barocco*, Rome 1974, p.112, no.22.

<sup>8</sup> R. Wittkower: *Art and Architecture in Italy: 1600 to 1750*, Baltimore 1958, p.85.

<sup>9</sup> G. Baglione: *Le vite de' pittori, scultori et architetti*, Rome 1642, p.114.

<sup>10</sup> U. Middeldorf: 'Camillo Mariani, scultore-pittore', *THE BURLINGTON MAGAZINE* 118 (1976), pp.500–03. See, most recently, C. Gómez, ed.: exh. cat. *Pasión por la pintura: la colección Longhi*, Madrid (Fundación 'La Caixa') and Oviedo (Banco Herrero) 1998–99, no.27. In this publication, the subject of the painting is given as the Holy Family adored by angels.

<sup>11</sup> R. Zapperi: 'L'inventario di Annibale Carracci', *Antologia di Belle Arti* 9–12 (1979), pp.62–63.

<sup>12</sup> Baglione, *op. cit.* (note 9), pp.145–46. For Saraceni's first years in Rome, see V. Martinelli: 'Le date della nascita e dell'arrivo a Roma di Carlo Saraceni, pittore veneziano', *Studi romani* 7 (1959), pp.679–84; A. Ottani Cavina: 'Per il primo tempo del Saraceni', *Arte veneta* 21 (1967), pp.218–23.

<sup>13</sup> Baglione, *op. cit.* (note 9), pp.145–46.

<sup>14</sup> G. Gualdo: 1650: *Il giardino di Chà Gualdo*, ed. L. Puppi, Florence 1971, pp.67–69. Gualdo wrote that there were seven medals by Mariani in his family's art collection; only four examples are known today; see B. Morosini: 'Camillo Mariani coniatore di medaglie', *Rivista italiana di numismatica* 4 (1891), pp.173–87; *idem*: 'Tre medaglie in onore di Frate Giovanni da Vicenza', *Rivista italiana di numismatica* 5 (1892), pp.209–14; *idem*: 'Il Museo Gualdo in Vicenza', *Nuovo archivio veneto* 8 (1894), pp.173–220 and 372–440; *idem*: 'Una medaglia satirica di Camillo Mariani', *Rivista italiana di numismatica* 9 (1896), pp.79–82. For Gualdo's collection, see B. Nicolò: *Museo Gualdo di Vicenza nei secoli XVI, XVII*, ed. L. Panizza, Vicenza 1854.

<sup>15</sup> S. Ostrow: 'Paolo Sanquirico: a forgotten "virtuoso" of Seicento Rome', *Storia dell'arte* 92 (1998), pp.28–29.

<sup>16</sup> An example of a sculptor using his house as his workshop is Tommaso della Porta (d.1607), whose inventory is discussed by G. Panofsky: 'Tommaso della Porta's "Castles in the Air"', *Journal of the Warburg and Courtauld Institutes* 56 (1993), pp.142–43, citing ASR, 30 notai capitolini, ufficio 19, 71, fols.513r–517r.

<sup>17</sup> Baglione, *op. cit.* (note 9), p.114. G. Fiocco: 'Camillo Mariani e Palladio', *Bollettino del Centro Internazionale Studi di Architettura Andrea Palladio* 10 (1968), pp.165–69, argued that Mariani designed S. Bernardo alle Terme.

<sup>18</sup> For artists' libraries, see J. Bialostocki: 'Doctus Artifex and the Library of the Artist



43. *The flight into Egypt*, by Camillo Mariani. 1600–10. Slate, 55 by 53 cm. (Fondazione Roberto Longhi, Florence).

models and three wheels of white wax. From this entry, and the others like it detailing artists' supplies, it is clear that Mariani's house doubled as his workshop, a practice that was not unusual at the time.<sup>16</sup> Several tools are listed in the inventory that could have been used for sculpture, including a hammer and an anvil (item 98), a drill (item 99) and scaffolding (item 101).

Baglione makes it clear that Mariani was something of a polymath. We have seen that he could paint and sculpt, and Baglione also claims that he was a good architect, although no building has ever been convincingly attributed to him.<sup>17</sup> In Vicenza, Mariani kept company with the enlightened and erudite elite, and his contacts there may have encouraged him to gain a foundation in literature, mathematics and the sciences; in short, to become a learned artist. Over the course of his career he managed to acquire a few books of his own – an expensive undertaking for an artist at that time.<sup>18</sup> From the titles listed in his inventory it appears that he preferred books in Italian, although he did own a German diction-

ary (item 84). He owned illustrated copies of the Bible and Ovid's *Metamorphoses* (items 77, 79 and 82), necessary works of reference for an artist. A more obscure volume is the *Hours of Recreation* by Lodovico Guicciardini (item 78), first published in 1568. The book by Ariosto is probably his *Orlando furioso* (item 81), while the volume described as 'un libro della passione di Alberto' must be Albrecht Dürer's *Small woodcut Passion* series (item 78). These books, as well as the roll of prints and drawings (item 91), may well have provided illustrative source material for his paintings. Finally, Mariani owned a violin (item 87). If he really was a musician, it would be another sign of his cultivated upbringing.

The inventory also provides information about some of the people in Mariani's circle in Rome. The sculptors Pasquale Pasqualini and Francesco Mochi are listed twice in the inventory and served as its witnesses. Pasqualini, from Vicenza, was a devoted assistant of Mariani's,<sup>19</sup> their friendship deduced from the touching epigraph Pasqualini wrote for his master's tomb and which was published in Girolamo Gualdo's life of Mariani.<sup>20</sup> Mochi was also a personal acquaintance and was reported to have been apprenticed to Mariani at S. Bernardo alle Terme.<sup>21</sup> Later they worked side by side at S. Maria Maggiore, where Mochi finished a statue of St John the Evangelist that Mariani had begun the year before his death.<sup>22</sup> And Mochi received the payments that were owed to Mariani for his work at that basilica and was charged with distributing the money to Mariani's heirs.<sup>23</sup>

Previously, it has been assumed that Mochi was acting as a friend when he helped with Mariani's estate, but a line in the postscript to the inventory suggests that both Mochi and Pasqualini were nephews of Mariani. While it is likely that Pasqualini, a Vicentine, was related to Mariani by blood, which would help to explain why he followed him to Rome, in the case of Mochi, given that he came from a different region, there is a possibility that the word 'nepotos' may have been inserted mistakenly. Mochi was born in Montevarchi, a small town between Florence, Arezzo and Siena, and is not known to have had any family living in the Veneto.<sup>24</sup> Yet according to Baglione, Mariani's parents were Tuscan, having moved to Vicenza from Siena to escape war, perhaps the one against Florence that raged in 1554.<sup>25</sup> Undoubtedly, when they migrated, they must have left behind some of their relatives, but it remains to be seen whether any of them moved to Montevarchi and became a family member of Mochi's.<sup>26</sup> If it were true that Mochi and Mariani were related, it would add to our understanding of Mochi's beginnings as a sculptor. Might it have been for the reason that his uncle was a sculptor that Mochi left the Florentine workshop of Santi di Tito, where he had studied as a painter, moved to Rome, and took up sculpture?<sup>27</sup>

in the XVIth and XVIIth Century', in A. Horodisch, ed.: *De Arte et Libris: Festschrift Erasmus 1934–1984*, Amsterdam 1984, pp.11–22. The only two book collections assembled by Roman artists in the early seventeenth century to have been published are those of Carlo Maderno, who owned twenty-five books (see Hibbard, *op. cit.* (note 7), pp.98 and 103); and Durante Alberti, who owned one hundred books (see G. Panofsky: 'An Artist's Library in Rome around 1600', in V.V. Fleming and S. Schutze, eds.: *Ars naturam adiuvans: Festschrift für Matthias Winner*, Mainz am Rhein 1996, pp.367–80).

<sup>19</sup> Nothing is known of Pasqualini before his arrival in Rome. That he was Vicentine is confirmed by his own written statement; see A. Bertolotti: *Artisti veneti in Roma nei secoli XV, XVI e XVII: studi e ricerche negli archivi romani*, Venice 1884, pp.64–65, who does not cite the location of this document. After Mariani's death, Pasqualini appears to have become Mochi's assistant, working with him at Piacenza; see the document of 18th January 1620 trans. in M. De Luca Savelli, ed.: *Francesco Mochi, 1580–1654: in occasione delle mostre per il quarto centenario della nascita*, Florence 1981, p.121.

<sup>20</sup> Gualdo, *op. cit.* (note 14), pp.67–69.

<sup>21</sup> Baglione, *op. cit.* (note 9), p.114, was the first to report that Mochi was Mariani's student, a tradition repeated by all later biographers.

<sup>22</sup> The last payment, of fifty scudi, made to Mariani for his work on the *St John* is dated 7th May 1611. All subsequent payments for the statue, which run from 23rd July 1611 to 8th August 1612, were made jointly to Mochi and Mariani's

heirs; see M.C. Dorati: 'Gli scultori della Cappella Paolina di Santa Maria Maggiore', *Commentari* 18 (1967), pp.245–46, nos.67–74.

<sup>23</sup> A payment for the *St John* made on 6th April 1612 states that the one hundred scudi were paid to the heirs of Mariani 'in the person' of Francesco Mochi; see *ibid.*, pp.245–46, nos.70–74.

<sup>24</sup> Mochi's baptismal record, dated 29th June 1580, was first published by L. Dami: 'Francesco Mochi', *Dedalo* 5 (1924–25), p.102, citing Montevarchi, Archivio di Comune, *Libro di battezzati e battezzate, 1550–1606*, no.49. What little else is known about Mochi's family suggests that his father and grandfather had always lived and worked in Montevarchi; see G. de Juliis: 'Note sulla vita e sulla famiglia di Francesco Mochi', in De Luca Savelli, *op. cit.* (note 19), pp.138–44.

<sup>25</sup> Baglione, *op. cit.* (note 9), p.114.

<sup>26</sup> In an attempt to corroborate Baglione's story, M. Costantini: 'Camillo Mariani scultore vicentino a Roma', Ph.D. diss. (Università degli Studi di Roma 'La Sapienza', 1991), p.74, note 8, discovered that a 'Camillo di Mariano' was confirmed in Siena in 1573. She notes that the surname Mariani appears frequently in Sienese records, especially those from the parish of S. Maurizio, but believes that Camillo di Mariano cannot be identified as the sculptor.

<sup>27</sup> Mochi's earliest biographer says he served an apprenticeship in the workshop of Santi di Tito; G.B. Passeri: *Vite de' pittori, scultori ed architetti che hanno lavorato in Roma, morti dal 1641 fino al 1673*, Rome 1772, pp.114–21.



## Appendix

**Inventory dated 5th July 1611 of the goods in the estate of Camillo Mariani on his death** (Rome, Archivio di Stato, 30 notai capitolini, ufficio 21, 1611, part 2: fols. 395r–396v and 417r–418v). Common household goods have been omitted from this transcription, but the original numbering has been retained to reflect the size of the inventory.

die 5 Julij 1611

Inventarium omnium bonorum relictum apud quondam Camillum Marianum scultorem Vicentinum existentis in domo he redum q. d Bartholomei della porta fatto ad istantiam Domini Francischi Mochi Florentini et Pasqualis Pasqualis Vicentini poi bono fine et resqui et In in primis

1. un quadro quando la madonna fugì in egitto
2. un altro quadro della madonna con un christo et S. Giuseppe
3. un altro con la madonna, Christo et S. Giovanni et S. Giuseppe
4. un altro con madonna, Christo, S. Giovanni, S. Giuseppe et doi Angeli
5. doi quadri e v'è homo un grande un piccolo
6. un altro quadro con la madonna, christo, San Giovanni, San Giuseppe, San Gioacchim, et San Elisabetta
7. un altro quadro di San Geronimo
8. un quadro di Santa Susanna
9. altro quadro di Angelica et Medoro
10. doi tavolini colle colonnette ordinarij de antica
11. un altra tavola in il telano
20. un tondo di granite da macinare colori
65. un forcone di ferro
69. quattro piatti di maiolica et alcune pignattine di terra una padella di ferro
72. mezza vaschetta di smalto
74. una madonna di cera colorita di mezzorilievo con un christo in braccio et S. Giovanni et S. Giuseppe con le cornice di hebano coperto di cristallo
75. una patente del quattro lochi de monti della fede Ruberto Primo
76. un altra patente di cinque lochi de monte delle lumien Ruberto Primo
77. un libro delle metamorfise di ovidio figurate
78. un libro della passione di Alberto figurato piccolo

79. testamento novo e vecchio figurato
80. un libro di abaco
81. un ariosto piccolo
82. metamorfise piccolo
83. l'hore delle recreationi di Guicciardini
84. un vocabulario todescho et italiano
85. un libro scritto a mano de alcuni denari ricevuti e pagati per il signor Domenico Serafini intagliatore venetiano
86. cassetta con cera modelletti di cera et tre girelle di cera bianca
87. un violino
91. roto di disegni di stampa et a mano
93. una poliza di scudi 25 di moneta fatta à favore del detto Camillo con Francesco Guillame et madonna Luisa sua moglie
94. un altra di scudi cinque con Marcantonio Pelonio
95. scudi venti nove 8.<sup>3</sup> 47 1/ di m.<sup>ta</sup>
96. una ferri in ceri da lavorare di molatura
97. doi piazzoli
98. una asta da trapanare
99. una paro di mantici rotti con ancutine et martello
100. doi topi rotti et otto mollature
101. doi cavalletti grandi da fare li ponti
102. un pezzo di marmo di diece palmi in circa
103. una tavola di marmo di sette palmi longhi de quale dicono averne pagati vintisei giuli di segatura
105. quattro tavole rotte et vecchie et una rota da rotare li fori

Que bona hic discripta remansenet penes nepotos Domini Franciscum Mochi Florentinum et Pasquales Pasqualium Vicentinus in eades domum et illa conservare promiserunt et reddere et restituere mi nel quibus de iures cum de fidelitate et promisenent conservare cum alias de quibus Pro quibus sese heredes bonas Juras

In forma Camere Apostolica obligationis et cum aliis et utriusque iure citra re nuncian un cinq appi . . . et in m . . . ep . . . uncia consenserunt et tactis pectoris iuranent super quibus & Actum Romae in supradicti domi regionis Trivii presentis Domini Ulisse Martini de Monticelli di Tiburtine et Innocentio Albertini florentinus testibus.

## Henry Kirke Brown: new sources for the work of an American Neo-classical sculptor

by MICHAEL PRESTON WORLEY

SCULPTORS IN THE New World were fond of fusing two idealised images, that of the mythological Greek hero with the concept of the 'noble savage'. It is remarkable how closely intertwined images of Greek gods and American Indians became during the Neo-classical period. In this, Henry Kirke Brown (1814–86) followed Benjamin West who had originally formulated the notion by remarking as early as 1760 how much the *Apollo Belvedere* resembled a Mohawk warrior.<sup>1</sup> As Brown has been the subject of three detailed studies by Wayne Craven, only a few relevant facts from the artist's career are here necessary.<sup>2</sup> From Leyden, Massachusetts, Brown

began by painting portraits, before turning to sculpture. In 1842 he went to Europe, stopping first in London where he saw the Elgin Marbles and admired works by John Flaxman.<sup>3</sup> He settled in Florence with his wife, across the street from Hiram Powers, who was then at work on a model of his famous *Greek slave* (Yale University Art Gallery, New Haven). Brown's first major production was a Native American soon to be metamorphosed into a Greek god: an *Indian boy*, cast in plaster in 1843. It was surely by no mere caprice that one year later, when the Browns were living in Rome, the *Indian boy* was transformed into an 'Apollino'. Brown's wife remarked how the Native American was a subject that 'to an American, at least, . . . possesses as much historical interest and poetry as an Apollo or Bacchus'.<sup>4</sup> In time-honoured tradition, Brown researched Graeco-Roman art, writing to the painter George Fuller on 2nd February 1844 that he had 'made many hundred careful drawings since I have been in Europe . . . I am making an entire set of outlines from the antiques'.<sup>5</sup>

Brown began to work on a statue of David (later destroyed by the artist), a striding figure whose pose recalls the famous *Roman warrior and youth* in the Museo Archeologico Nazionale, Naples: the youth

<sup>1</sup> 'How like it is to a young Mohawk warrior!', quoted in various sources; see R.C. Alberts: *Benjamin West: A Biography*, Boston 1978, p. 34.

<sup>2</sup> W. Craven: 'Henry Kirke Brown in Italy, 1842–1846', *American Art Journal* 1 (Spring 1969), pp. 65–77; *idem*: 'Henry Kirke Brown: His Search for an American Art in the 1840s', *ibid.* 4 (1972), pp. 44–58; *idem*: *Sculpture in America*, Newark 1984, pp. 144–58.

<sup>3</sup> American painters and sculptors, during their student years in Rome, Paris or London, would have been familiar with Flaxman's illustrations to Homer, published in many editions. When Flaxman died in 1826, his reputation was 'at [its] highest point [and he was] generally counted as one of the greatest sculptors of his age both in

England and on the continent'; W.G. Constable: *John Flaxman 1755–1826*, London 1927, p. 71. Washington Allston widely recommended Flaxman's illustrations, in one instance declaring to John Cogdell (1778–1847) in a letter dated 25th July 1831: 'If you do not already possess them, I should recommend your sending to England for the compositions of Flaxman, the sculptor, from Dante and the Greek poets. They are all in outline and are worthy of the best age of art. I have three volumes of them. They ought to be in the library of every artist, whether sculptor or painter'; quoted in J.B. Flagg: *The Life and Letters of Washington Allston*, New York 1892, p. 252.

<sup>4</sup> Quoted in Craven 1984, *op. cit.* (note 2), p. 146.

<sup>5</sup> Quoted in Craven 1969, *op. cit.* (note 2), p. 69.