The Aesthetics of Roman Eighteenth Century Sculpture

'Late Baroque', 'Barochetto' or 'A Discrete Art Historical Period'?

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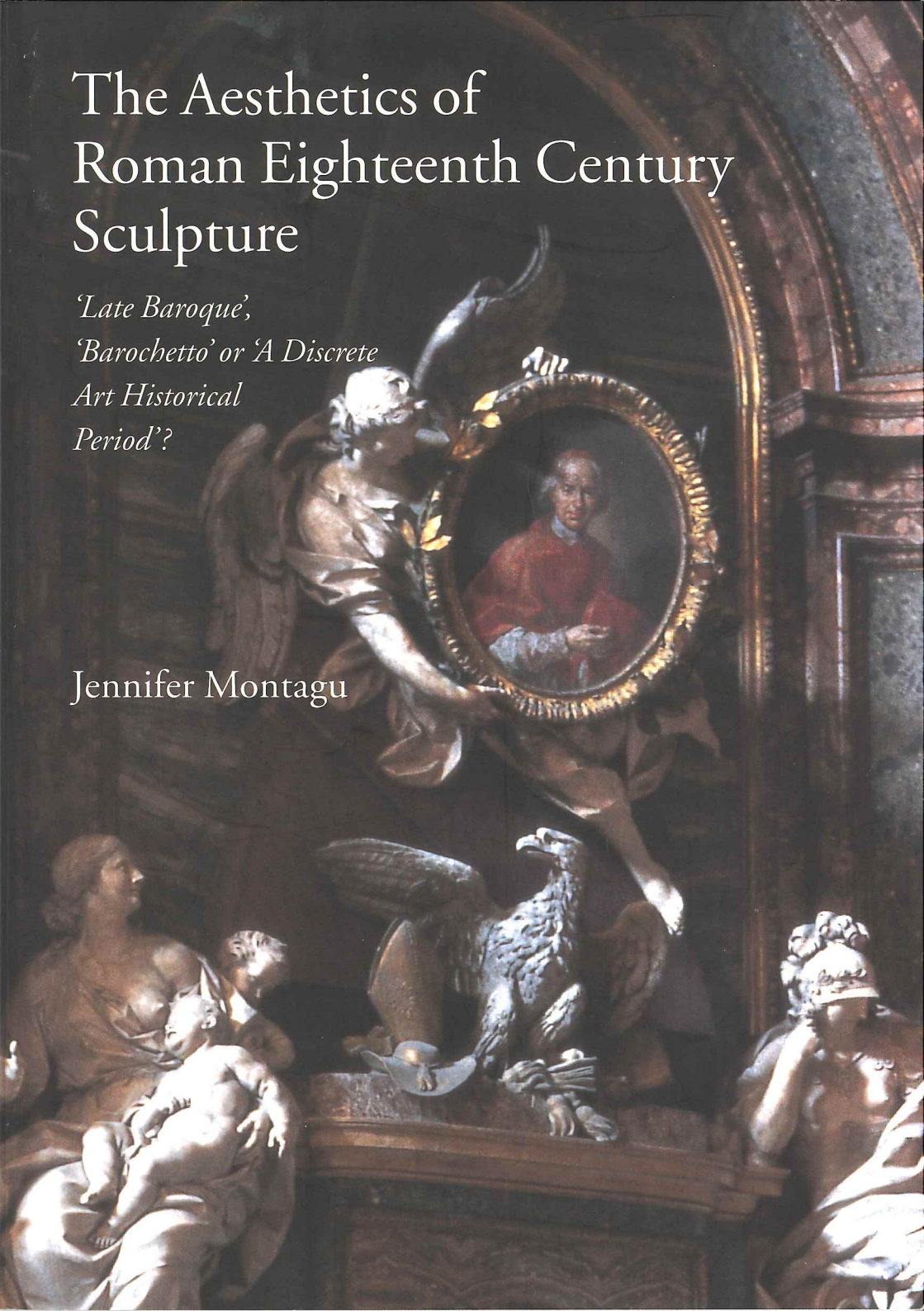

The Aesthetics of Roman Eighteenth Century Sculpture

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Cover illustration: Paolo Posi (design) and Pietro Bracci (sculpture), *Tomb monument of Cardinal Giuseppe Renato Imperiali,* c. 1741, Rome, S. Agostino. (Photograph: Ludwin Paardekooper)
Typography: Hans Gordijn

Fig. 1
A man imitating an Egyptian Pharaoh
before Bernini's *Four Rivers Fountain*
(photograph: author)

One day last winter I was in Rome. I had been looking at the church of S. Agnese in Agone, and stepped out into the Piazza Navona: there was a man wrapped in a golden sheet, with a Pharaoh's mask on his face; he stood stock still, only bending forward stiffly from the waist when someone put a coin in a receptacle at his feet (Fig. 1). I am not sure what he thought he was imitating: Tunankhamun's mummy mask might suggest a mummy, but the fact that he was standing would justify one calling him a statue, even if the position of his arms and legs corresponds to neither. So let us say that this living man was imitating an Egyptian statue. Behind him was Gianlorenzo Bernini's *Four Rivers Fountain*, with Antonio Raggi's marble *Danube* flinging his arms and legs about in a wild baroque imitation of life – and I do not think there is any need to quibble as to whether a River God is really living.

There are various conclusions one could draw from this contrast. The most obvious was that there was quite a large crowd looking at the 'Egyptian Pharaoh', as compared to the few tourists doing their duty by Bernini's fountain – and none of them was paying for the privilege of so doing. Most people are at heart more fascinated by life than by art, and will be more attracted to flesh and blood, even masked and draped in gold, than to marble, even by Bernini.
Or one might consider that both, the street performer and Bernini and his assistants, were displaying skill. We might agree to rate

their skills differently, but one was actually exercising his art before us, whereas the other had created his masterpiece several centuries ago. I should make bold to say we have all been diverted into watching a copyist in a gallery rather more attentively than we have looked at what he or she is copying.

These reflections did pass through my mind, but I had been in S. Agnese specifically to look at Giovanni Battista Maini's tomb of Innocent X, and at the back of my mind was the question of what I could possibly talk about that would not dishonour the memory of Horst Gerson. It had been assumed that it would be some aspect of Roman eighteenth century sculpture, a subject on which I had fairly recently begun to work, and this seemed an occasion when I could stand back from Maini and the few other artists in whom I am interested, and take a larger view. One aspect that I had not really thought about was how the sculpture of the Roman Settecento differed from that of the Seicento; it is easy enough to see that it does, but harder to formulate in what way it differs, and there is room to debate whether it was a difference of degree, or of kind.[1] So my principal concern as I watched the performer acting an Egyptian sculpture by complete immobility, and Bernini's marble imitating life by depicting the maximum movement, was where on the scale between them to put the sculpture of the early eighteenth century. Clearly, it was very far from the near-immobility of Egyptian sculpture, but the contrast so vividly displayed that day in the Piazza Navona brought home to me the fact that, while the sculptors of the eighteenth century certainly wished to give the impression of life, it was more often an inner, spiritual life rather than the life exhibited in violent action; it was only rarely that they attempted to express the more extreme emotions, and, with their search for simplicity and grace, they certainly would not have done so with the excess of movement, and emotionalism, that characterise the art, particularly the later art, of Bernini.

Here I should make it clear that I am concerned with only the first half of the eighteenth century, and I happen to be particularly interested in the second quarter of the century. It is not that I believe art ended with the death of Pope Benedict XIV in 1758, but that with the rise of Neo-Classicism we enter a completely different situation.[2] In many ways that would be a much easier period to talk about, because there was a great deal of written theory: artists were told what they should do by the likes of Winckelmann; they followed this advice, and the aesthetic principles guiding their art were already verbalised. Of course this is to oversimplify: there were many works that prefigured the new aesthetic long before anyone spoke or wrote about it, and there were baroque left-overs well into the second half of the century.

Last year there was a notable exhibition of the art of the Roman eighteenth century in Philadelphia and Houston, with a long and scholarly catalogue.[3] The writers of the various introductory essays had no doubt that the art was quite distinct from that of the previous century: as Christopher Johns put it, the Roman eighteenth century was 'an art-historical 'period' unto itself'.[4] However, as one reads the essays, it becomes apparent that almost all the evidence for such an assertion, in so far as it is convincing (and not all of it is) applies to the latter half of the century, and not to that with which I am concerned.[5]

Looking back at the *Four Rivers Fountain*, this may seem a strange thing to say. As already stated, it is obvious that, while the sculpture produced in the eighteenth century was a long way from Egypt, it was certainly quite a way along the scale from Bernini. But, while Bernini may seem to us to typify the seventeenth century Baroque, this was far less evident at the time, when there was another current, sometimes rather misleadingly called 'Classic Baroque', and derived from the much less extreme art of Alessandro Algardi. The leading sculptors of the second quarter of

the eighteenth century had almost all been trained in the studio of Camillo Rusconi, and he had studied under Ercole Ferrata. Ferrata had worked with Algardi and, although after Algardi's death he worked quite extensively for Bernini, he remained in his own autonomous production far closer to the manner of Algardi. It was this modified Baroque that was passed down to the next century, and it is against this criterion that we must judge whether the eighteenth century really constituted a new and distinct period.

One problem is the dearth of contemporary critical discourse. There was no early eighteenth century equivalent of Bellori, or of the historians of the later half of the century, who took up a theoretical stand-point. I did read through a great many of the orations pronounced at the annual prize-giving at the Accademia di S. Luca, which purported to be in praise of the Fine Arts, but all I got out of them was a certain reassurance that no lecture I might give could be so unoriginal, or so boring. Few of the literary gentlemen who delivered these orations seem to have cared much for the visual arts, and least of all for that of their own day, or done more than leaf through Vasari or Pliny – above all the latter, for they spoke mainly about classical antiquity. This was, of course, before the invention of the lantern slide, a fact that may in part explain their preference for limiting their examples to the most famous classical antiquities, or the occasional citation of a painting by Raphael or Michelangelo, with which they could be sure that their audience would be familiar. But I do not believe that this was the only reason for their failure to address the art of their own day.

One might cite as an example the Bolognese philosopher Francesco Maria Zanotti; at least his brother Giampietro was a trained painter, and wrote a history of the Accademia Clementina, the art academy in Bologna. Francesco Maria's discourse of 1750 'In Praise of Painting, Sculpture and Architecture' is certainly not

the least interesting of these orations, but he then produced, anonymously, a counter-discourse, opposing all the arguments he had put forward. When he admitted to his friends that he was the author, they encouraged him to publish both orations, but, fearing that this might offend the Accademia di S. Luca, he wrote yet a third, supporting his original position. All three were published in 1750, with the second and third described as of unknown authorship, and he himself said that he did not know which he preferred.[6] This was regarded as a notable feat of rhetoric, but it hardly suggests firm convictions about the arts. Francesco Tibaldi, in his introduction to the small book, claims that the first was a sincere statement of Zanotti's belief that the visual arts were the most praiseworthy of all the disciplines, while admitting that the second and third were rhetorical exercises. To the less partial reader, all appear to be of greater value as rhetoric, not to say virtuoso displays of logic-chopping. And much the same could be said of the other orations given on these occasions: it is as rhetoric, rather than art theory, that they should be read.

But these were not just characteristics of public orations, or of speakers who had achieved eminence as writers. Even Giovanni Gaetano Bottari, who certainly did care about art, in his *Dialoghi sopra le tre arti del disegno* of 1754 discussed primarily architecture, and the two participants in the dialogues, under the names of 'Bellori' and 'Carlo Maratta', took their examples from Vasari, and their judgements from Bellori. The only contemporary work mentioned was the *Trevi Fountain*, which Bottari clearly hated, and which was condemned for the unsuitability of the elegant Corinthian order rising above a rough mass of stone, and the poor use made of what should have been the principal feature, the water.[7] But he says nothing of the sculpture; at this time the main group, Ocean with his two accompanying Tritons, was in stucco, and Maini's models were to be replaced by Bracci's figures in

marble, but Bottari could not have known this, and his silence is typical of the lack of interest in sculpture throughout the book.

Much has been written recently about the importance of the Accademia dell'Arcadia, for the visual arts as well as literature, but its avowed function was the reform and purification of literature, and, apart from the fact that the members came to monopolise the ceremonies of the Accademia di S. Luca, they seldom addressed painting or sculpture, or even architecture, directly. There is always a problem in transfering literary theory to the visual arts, but certainly in their emphasis on rationality, naturalism, elegance, and simplicity, one can see a change in taste away not only from the complexities of Baroque literary style, but also the more exaggerated emotive forms of Baroque art. One can also see behind this change in critical stance the influence of France, and, while this opening up of Italian discourse to take account of what had been happening in the rest of Europe could be seen as a broadening of outlook, it could also be interpreted as a sign of the relative decline of Italy from the undisputed position of leadership both in the arts themselves, and in art theory.
The influence of France on the Accademia dell'Arcadia is not something I can enter into here, nor can I attempt to investigate the fascinating question of the ambiguous position of Bernini in the eighteenth century. Until the attacks on the Baroque of Milizia[8] and Cicognara[9] he was regularly cited as one of the great Italian artists (usually together with Algardi); poems praising his sculptures were produced as part of the prize-giving at the Accademia di S. Luca (usually his earlier, more naturalistic works, though including the *Four Rivers Fountain*), and his figures were frequently given as models for the young student sculptors to copy. It is not till 1766 that I have found any of the speakers at these ceremonies daring to voice any criticism of a style that certainly no artist was imitating any more, and that in a very

tentative manner: 'What harm was not done, and what deep wounds to the three Arts were not caused by the caprices, however ingenious, of the celebrated Borromini, the liberties taken in the paintings, however beautiful, of Paolo Veronese and the spirited Padre Pozzo, and the mannered actions of that other great man, whom I do not dare name, to whom the arts are forever so indebted, and who will live forever immortalized in his works, which are the pride of Rome, and the honour of the Vatican?' To this is appended a note: 'All the connoisseurs, and the sincere judges of truth will applaud the praise given here to the immortal Bernini, together with that respectful criticism made of the somewhat mannered attitudes one sees in the otherwise divine statues of that supreme genius, and they will willingly pardon in the followers of Bernini and Borromini the slight defects of their masters.'[10]

This, written by Tiberio Soderini, reads almost like a critique of Lenin in the Supreme Soviet – and we may note that on the same occasion a sonnet was read in praise of Bernini's *Daphne* (Rome, Villa Borghese). But the critics of art were far behind the practitioners: at this time Filippo della Valle, certainly the most Arcadian of sculptors, had produced statues such as his *Temperance* of 1733-1734 (Fig. 2). Even the far more baroque statue of *Diana* (Fig. 3) by Bernardino Cametti, of about a decade earlier,[11] is quite a way from the work of Bernini. Ursula Schlegel[12] has argued convincingly that the statue was originally to be viewed with the goddess looking to our left (Fig. 4), and only when the base was carved later by Pascal Latour was the view-point shifted. I do not think it is necessary to point out how much Latour has changed the character of the statue (and this is not just the effect of the lighting of the photos – though it is a good example of how lighting can change the appearance of a sculpture). Schlegel views the later version as more classical, but, even if the head is now frontal, it is the earlier version which I should regard as more

Fig. 3.
Bernardino Cametti, *Diana* (with a base by Pascal Latour). Berlin, Staatlich Museen Preussischer Kulturbesitz (photograph: museum/Jörg P. Anders)

Fig. 4.
Bernardino Cametti, *Diana* (from the orignally intended viewpoint). Berlin, Staatlich Museen Preussischer Kulturbesitz (photograph: museum/Jörg P. Anders)

classical, with its less aggressively projecting right shoulder, and in the way that more of the body, and the drapery folds, are presented closer to the frontal plane, and therefore more clearly legible. Here we have an interesting case where the Orsini, who purchased the statue from the sculptor's studio and presumably commissioned the base, displayed a more retrograde taste than the sculptor.

Fig. 2.
Filippo della Valle, *Temperance.* Rome, S. Giovanni in Laterano, Corsini Chapel (photograph: Bibliotheca Hertziana, Rome)

I am illustrating the *Diana* because it is one of the few eighteenth century independent statues which was not intimately linked to architecture. For this reason it is one of the relatively few full-size marbles to have a completely worked back view. Only after it was set up in the Orsini palace was it adapted to serve as a fountain, with the base carved by Pascal Latour; there it was placed in a small octagonal room, and, as Schlegel has suggested, it was not in the centre, but it was still possible to walk behind it, though (at least in the early nineteenth century) it was linked visually to the wall by a painted landscape. Indeed, the hound makes sense only in a free-standing group, and its counter-balancing movement is an essential element in stabilising the composition.

It is difficult to think of many such statues of the period.[13] One of the most important changes between the seventeenth and eighteenth centuries was the decline in the status of the sculptor after the death of Bernini; and the linking of sculpture to architecture – with, almost inevitably, the resulting subservience of the sculptor to the architect – was one aspect of this decline. It is not just that none, not even the much admired Camillo Rusconi, achieved the position of esteem that Bernini had enjoyed, but that seldom were they commissioned to make a marble or bronze statue for its own sake, and, when they had the opportunity to produce a work of real significance, almost always it was made on the design of a painter or, more usually, an architect. Such a practice had been common enough in the previous century, but not for the major sculptors such as Bernini, Algardi, or Francesco Mochi.

The fact that so much of the sculpture of this period was to go in an architectural setting inevitably restricted the format, and the scale; more significantly, in almost all cases a group of sculptors was employed, each producing one figure, or more usually one relief. We are not dealing, as in the Seicento, with relatively minor

Fig. 5
Dome of SS. Nome di Maria, Rome (photograph: author)

figures, but men such as Pietro Bracci, Giovanni Battista Maini, and Filippo della Valle, the leading sculptors of their day – the equivalents of Bernini, Algardi, and Duquesnoy, though (and this is the point I wish to make) none of them had the status of these Seicento masters.[14] This was not, as in previous centuries, to encourage them to produce of their best out of a sense of competition,[15] but, it seems, because there was no particular preference for one sculptor over his competitors.[16] Nor, in most cases, were they compelled to harmonise their styles, but there was a sufficient consensus that no gross discrepancy was thought likely to occur. Here I should emphasise that the study of Roman sculpture of the early eighteenth century is still relatively undeveloped – there was a time when the mannerist followers of Michelangelo all looked much the same, and, more recently, sculptors of the 'School of Bernini' appeared indistinguishable; we are still in much the same situation as regards the early eighteenth century, but gradually, as more research is devoted to the

individual sculptors, their personal styles become distinct. We still have a long way to go: we know the names of all the sculptors who made the stucco reliefs in the dome of the SS. Nome di Maria (Fig. 5), but, apart from one that can be identified by a document, and another by a drawing, we are not yet in a position to suggest more than a few tentative attributions for the others.[17]

A typical example of such a team work is the series of reliefs within Ferdinando Fuga's portico of S. Maria Maggiore. Here the four reliefs of 1742 to 1743, representing significant events in the history of the church,[18] are firmly attributed, so it is easy enough not only to see that they differ quite profoundly one from another, but also to flatter ourselves that we can easily distinguish the hands.
This might be hard in the case of Giuseppe Lironi, certainly the least known of the four, who carved the scene of Pope Martin I miraculously saved from assassination (Fig. 6), but the almost detached fluttering drapery of the would-be assassin's cloak might indicate Lironi, and perhaps the very weakness of the disjointed composition, and the conventional figures, might suggest a lesser artist. Bernardino Ludovisi, who carved the earliest scene in the series, showing Giovanni Patrizi and his wife offering the money for the building of the church (Fig. 7), is considerably better known, and therefore more easily recognised, particularly in the gracefully turning figure of Patrizi's wife, the more varied relief, and a disposition of the figures which is at once more satisfactory, and more plausible than in Lironi's image. If again the image and the individual figures within it are fairly conventional,[19] Ludovisi, like Lironi, takes full account of the distance from which his relief will be viewed, and carves the main protagonists in high relief on the front plane.
Not so Pietro Bracci, the beautiful rippling surface of whose Council presided over by Pope Hilarius (Fig. 8) is far less easy to read from ground level; but then one Council is much like

Fig. 6.
Giuseppe Lironi, *Pope Martin I Miraculously Saved from Assassination.*
Rome, S. Maria Maggiore, portico
(photograph: Istituto Centrale per il Catalogo e la Documentazione, Rome)

Fig. 7.
Bernardino Ludovisi, *Giovanni Patrizi and his Wife Offering Money for the Foundation of the Church.* Rome, S. Maria Maggiore, portico
(photograph: Istituto Centrale per il Catalogo e la Documentazione, Rome)

Fig. 8.
Pietro Bracci, *The Council of Pope Hilarius I.* Rome, S. Maria Maggiore, portico
(photograph: Istituto Centrale per il Catalogo e la Documentazione, Rome)

Fig. 9.
Giovanni Battista Maini, *Pope Gelasius I Burning the Heretical Books.*
Rome, S. Maria Maggiore, portico
(photograph: Istituto Centrale per il Catalogo e la Documentazione, Rome)

Fig. 10.
Michelange Slodtz, *The Ecstasy of St. Teresa.* Rome, S. Maria della Scala (photograph: Istituto Centrale per il Catalogo e la Documentazione, Rome)

Fig. 11.
Filippo della Valle, *St. Teresa in Glory.* Rome, S. Maria della Scala (photograph: Istituto Centrale per il Catalogo e la Documentazione, Rome)

another, and only the most erudite would be aware that this particular Council was held in S. Maria Maggiore.[20] As usual, it is Maini who stands out as the most eccentric in his depiction of Gelasius I burning the heretical books (Fig. 9), in the hard folds of the drapery, the irrationality of the cloak billowing out in front of the man rushing out at the left, who seems to be struggling to extricate himself from a duvet, and in the careful play of vertical and diagonal lines. Particularly notable is the skill with which he ensures that the light catches the icon, the famous *Salus Populi Romani* of S. Maria Maggiore, and glows as if from the icon's gilded ground.

These four reliefs are sufficiently different that we may assume the sculptors were left free as to how they should represent the subjects within the fields provided, apart, presumably, from some guidance

as to the scale of the figures – though, given the format of the area to be filled, and the demand for a multi-figure composition, even that could have been left to their own intelligence.
Nor do we know how much control the architect Giovanni Paolo Panini exercised over the two reliefs on the side walls of the altar of S. Teresa in S. Maria della Scala of 1738 (Figs. 10-11). But of one thing we can be sure: if he did not actually design the cherubs around them himself, he would certainly have insisted that both sculptors, Filippo della Valle on the right and Michelange Slodtz on the left, frame their reliefs in the same manner. Here we might note François Souchal's observation that the French were not happy with scenes of ecstasy, and preferred the realistic representation of actual events,[21] and we might make the inevitable comparison with Bernini's treatment of the same theme. Slodtz shows Teresa firmly on the ground, swooning while in the act of reading a book; the overt eroticism of Bernini's image is here avoided by the seriousness of the Angel, and the fact that he approaches from the side, thus limiting his interaction with the Saint (it is not his fault if he has lost control of the arrow). There is, in other words, a greater rationality, and Souchal would ascribe it to the influence of France, rather than Arcadia.[22]

In other cases we are better informed. In 1733, when Alessandro Galilei designed the Corsini Chapel in S. Giovanni in Laterano (Fig. 12), he insisted that the sculptors confine their figures strictly within the limits he had provided, and that no limb or fold of drapery should overlap the edge of the niche.[23] The result is significant: fine though the figures are (and we have already looked at the best of them, Filippo della Valle's *Temperance* (Fig. 2)), what we have is less a series of sculptures placed in a chapel, than a splendid architectural space, adorned and enriched by sculpture.

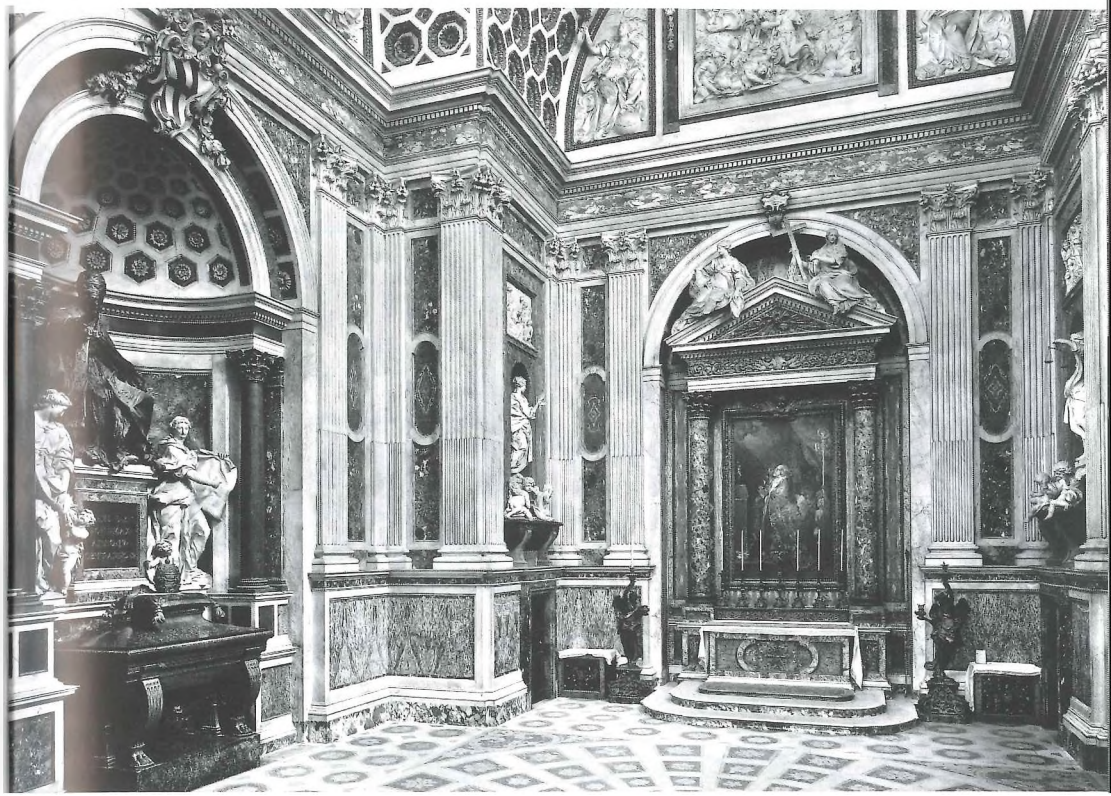

Fig. 12.
The Corsini Chapel. Rome, S. Giovanni in Laterano (photograph: Alinari)

Fig. 13.
Giovanni Battista Maini, *Tomb of Neri Corsini Senior.*
Rome, S. Giovanni in Laterano, Corsini Chapel
(photograph: Alinari)

Fig. 14.
Giovanni Battista Maini and Carlo Monaldi, *Tomb of Pope Clement XII.* Rome, S. Giovanni in Laterano, Corsini Chapel (photograph: Frederick den Broeder)


CLEMENS XII
PONT MAX
ANN IX

Of this sculpture, the two most significant pieces are the tombs, that of the Pope's uncle, Cardinal Neri Corsini senior (Fig. 13), and that of Pope Clement XII Corsini himself (Fig. 14). If we are looking for originality in eighteenth century sculpture, Maini's tomb of Neri Corsini is as fine an example as one could get; standing figures were common enough in the funerary monuments of Naples, or Venice, and could be found even in Galilei's native Florence, but not in Rome.[24] But was this Galilei's idea? Or did the project come from the French sculptor, Edme Bouchardon, whose return to Paris in 1732 prevented him from executing any sculpture in the chapel, but who, according to the suggestion of Elisabeth Kieven, had a profound influence on its sculpture? I believe that she is right, and that it is to the less stereotyped funerary sculpture of France that this tomb owes its originality, just as the figure of the Cardinal himself is almost a three-dimensional rendering of Philippe de Champaigne's famous painting of Cardinal Mazarin.[25]

Another feature of this tomb is something that, while not unknown in the seventeenth century, becomes more common in the eighteenth: the recognition that, for all but the select few, the tomb will be looked at through the grille by those standing outside. Admittedly, as a funerary chapel for members of the Corsini family, one might expect that it would be designed for the benefit of the family, who would certainly have the right to enter it, but this is far from being a unique example of consideration being paid to the angle from which at least most people would view the sculpture.[26] It is this, rather than any sort of incipient Rococo, that explains the slightly unbalanced effect, for through the grille one cannot see the weeping putto at all, whereas the personification of Religion is perfectly adapted to catch one's glance, and direct it up to the Cardinal – who has no alternative but to direct his attention towards the altar, and his side to the

viewer. Whether or not we are right in seeing him as an invention of Bouchardon, it is more likely that the figure of *Religion*, at least as she is represented, was the contribution of Maini, because she is closely imitated from the same personification that his teacher, Camillo Rusconi, had carved for the tomb of Gregory XIII.[27]

The tomb of Clement XII (Fig. 14) is another matter. It follows the formula established by Bernini's tomb of Urban VIII, with the pope seated, giving the papal benediction, flanked by two of his virtues; significantly, they do not as in Bernini's tombs interact with the Pope, nor do they express grief at his passing.[28] The story of its construction is complicated; originally the papal statue was in marble, adapted by Carlo Monaldi from a statue he had begun, representing Benedict XIII.[29] Most popes, by the time they died, were heartily disliked, but Benedict, with his thoroughly corrupt court, was execrated even more than normal, so no one wanted a commemorative statue. Monaldi too, while he was favoured by some patrons, was regarded by many as incompetent, Cardinal Albani even going on record as expressing the hope that the 'ridiculous' statues Monaldi had carved for St. Peter's might one day be removed, as they dishonoured the basilica[30] The Corsini family thought much the same, and they took down his statue of the Pope and exiled it to the family palace in Florence, commissioning a replacement in bronze from Maini, who had succeeded so well in the tomb of his uncle; there was even a suggestion that the lateral Virtues should also be replaced, but that came to nothing.

Yet the story of this tomb does also illustrate a difference between the seventeenth and eighteenth centuries. It was designed by Galilei, the architect of the chapel, but when Maini came to model his statue he was worried by the fact that there would be three papal tiaras, one above the other, and he wrote to the Master of

Ceremonies to ask whether he might not show the Pope bare-headed, or wearing the small cap, the *camaura*. The answer was a firm 'no'; when the pope was giving the papal benediction, wearing his pontifical robes, he must also wear the tiara. So far so good; the Master of Ceremonies was only doing his job. But then he got the bit between his teeth: why not, he suggested, remove the tiara on the urn? This was not a catafalque, on which it was normal to show the discarded symbols of the defunct's earthly power, and if (as Maini had argued) the urn would then look too bare, one could place on it a phoenix – and he expanded on the phoenix burning on its pyre as a symbol of resurrection.[31] Here we have a man who must have been brought up on the Baroque of the previous century, and one can only imagine Galilei's reaction to such a suggestion, that there should be a phoenix, all flapping wings and dancing flames, on his nobly austere tomb with its classical sarcophagus.

Papal tombs are a particular genre, but those of lesser mortals were not always left to the inventive powers of the sculptors. That of Cardinal Giuseppe Renato Imperiali, probably of 1741,[32] (Fig. 15), for which the marble was carved by Pietro Bracci, was designed by the architect Paolo Posi, and is one of the more swagger tombs of the period. It also makes an interesting comparison with the tomb, similarly set above a pair of doors in the opposite transept of S. Agostino, of an earlier Imperiali cardinal, Lorenzo (Fig. 16), which had been carved in 1674 by Domenico Guidi on his own design.[33] Between them they illustrate well the distinction between tombs of the seventeenth and eighteenth centuries, as formulated by Rudolph Wittkower:[34] the replacement of the figure of the deceased (or in most, more modest, examples, his bust) by a

Fig. 15.
Pietro Bracci, *Tomb of Cardinal Giuseppe Renato Imperiali.* Rome, S. Agostino
(photograph: Istituto Centrale per il Catalogo e la Documentazione, Rome)

Fig. 16.
Domenico Guidi, *Tomb of Cardinal Lorenzo Imperiali.*
Rome, S. Agostino (photograph: Soprintendenza per i Beni Artistici e Storici di Roma)

medallion quite often, as in this case, executed in mosaic, and, partly as a result of this, the reduction in dramatic content. Here it is particularly striking, for the seventeenth century tomb is unusually complex and animated: while the Cardinal kneels in devotion, Fame[35] raises the lid of his coffin, from which flies free and heavenwards an eagle, the charge on the Imperiali arms and here clearly symbolising his soul, while Time and Death look on with astonishment and fury. No such dramatic event takes place in the later tomb: set before the conventional pyramid, symbol of Eternity, Fame bears the portrait of the Cardinal in a vaguely upward direction, watched by Charity whose gesture indicates her grief at the loss of such an exemplar, while Constancy of Spirit or Fortitude (it is Bracci who is uncertain of what he has carved)[36] sits in a generalised pose of dejection; the eagle stands guard over Imperiali's trophies of earthly glory and, as is usual with such birds, expresses nothing. I do not wish in any way to disparage what is a remarkably handsome and original work, and one to which the rich and judicious variety of the colours (another feature more common in eighteenth century tombs) contributes greatly, but only to indicate that there is very little going on, and what there is, is extremely conventional.[37]

Bracci's Imperiali tomb was designed by the architect Paolo Posi, and all the works we have considered so far were either designed, or controlled, by architects. After the death of Carlo Maratti, it was much less common for painters to assume this guiding rôle, but I must just raise the problem of Pietro Bianchi (1694-1740), who, apart from his primary profession as a painter, had also studied sculpture under Pierre Legros. He was in the habit of modelling small figures to study the light and shade in his own paintings, and, according to his biographer Carlo Giuseppe Ratti,[38] Bianchi not only made designs for the *Trevi Fountain* (a claim for which there is no surviving evidence, and which, so far as I can see, has been overlooked by all modern writers on the

fountain), but he also made models for Filippo della Valle and Maini for their statues in the series of the Founders of the Religious Orders along the nave of St. Peter's. This could well be true:[39] certainly della Valle's statue of *St. John of God*, one of those specifically mentioned by Ratti, is not only exceptional in the series for including a second adult figure of the sick man, but unusually painterly – both for the series, and for della Valle – in its conception. But other claims are distinctly more dubious. We have every reason to believe that he did assist his friend Carlo Marchionne, but Ratti is wrong to say that when, after Bianchi's early death in 1740, that assistance was no longer forthcoming Marchionne returned to working exclusively at his real profession, that is to say architecture, since there are a number of sculptures by him firmly dated after 1740.

Ratti is no doubt also correct in saying that many of Pietro Bracci's sculptures were made on the designs of Bianchi, but he includes in the list the tomb of Cardinal Fabrizio Paolucci in S. Marcello of 1726, whereas Bracci, in his own list of his works, states emphatically that it was 'tutto ideato, architettato, e scolpita da me medesimo' ('all invented, including the architecture, and sculpted by me myself').[40] Indeed, this is so emphatic that I can only believe that Bracci was responding to a rumour current at the time, which must also have reached the ears of Ratti.

This is not the place to try to judge the importance of Pietro Bianchi for Roman sculpture of his time,[41] but we should at least bear in mind the possibility that any work we are examining by a sculptor might have been designed, if not by an architect, then by a painter – if only as an act of friendship. That this should be so is the more surprising in that both Pietro Bracci and Giovanni Battista Maini were skilled draftsmen, not just in the sense that they could and did produce high-quality finished drawings, but that they also made use of the crayon to sketch or design sculptures.[42]

Much of the sculpture of the eighteenth century could be described as painterly, most particularly in the use made of light; of course sculptors had always been aware of this element of their art, but, if one looks at the work produced at this time, it is evident that the modelling, the variety of the folds of drapery, and the different textures reproduced, depend more than ever on the way the light strikes and plays on the surface.[43] They were equally aware that light changes according to the time of day, and this was one of the reasons for setting up full-scale models on site.[44] Nowhere will this pictorialism be more obvious than in reliefs, and in particular the altar relief, which was a substitute for the more normal altar painting. The seventeenth century had furnished the great example in Alessandro Algardi's *Encounter of Pope Leo the Great and Attila*, followed by the marble altar-pieces of S. Agnese, and continuing into the next century with the two side reliefs in the chapel of the Monte di Pietà of 1702-1705, *Joseph Distributing Seed to the Egyptians* by Jean-Baptiste Théodon (Fig. 17), and *Tobit Lending Money to Gabael* by Pierre Le Gros the Younger,[45] which, in their many figures distributed on closely receding planes, their variously worked surfaces, and (particularly in the case of Théodon's relief) their colouristic effects, bring this form of art to a pinnacle which could not be surpassed.

But would the succeeding generation of sculptors have wanted to try? Although the Monte di Pietà reliefs may have been executed in the first years of the Settecento, they belong in spirit to the Seicento. It was a few years before he carved the *Tobit and Gabael* that Le Gros produced his great altar relief of *St. Aloysius Gonzaga in Glory* for S. Ignazio (Fig. 18).[46] Obviously, the type of image made for the Monte di Pietà was not left to the discretion of the sculptors (though whether it was determined by the architect, Carlo Francesco Bizzaccheri, is uncertain), but the altar of St. Aloysius Gonzaga was designed by Andrea Pozzo, whose first idea

Fig. 17.
Jean-Baptiste Théodon, *Joseph Distributing Seed in Egypt.* Rome, Chapel of the Monte di Pietà (photograph: Istituto Centrale per il Catalogo e la Documentazione, Rome)

Fig. 18.
Pierre Le Gros the Younger, *St. Aloysius Gonzaga in Glory*. Rome, S. Ignazio
(photograph: Alinari)

was for an image of the Saint in the round, like the silver statue of *St. Ignatius* that the same Le Gros had just made for that saint's altar in the Gesù, so we may well assume that it was he who decided that the relief should show just the saint, with his supporting and adoring angels, but whether he intervened in the actual composition is, again, unknown, but improbable.

What is significant, however, is that this altar, completed in December 1699, on the eve of the new century, depicts an iconic image. He is not being raised to Heaven (unlike comparable images of the Assumption of the Virgin), but is in glory, being crowned with a wreath of flowers by an angel, and he appears to hover in space. As with anything one might say about early eighteenth century sculpture, this was not a new idea (one has only to think of Melchiorre Cafà's relief of *St. Catherine of Siena* in S. Caterina in Magnanapoli),[47] but it is typical of what was to become a new approach to the altar relief, a draining of narrative content, and a reliance on relatively few figures carved in high relief.

Here we may look outside Rome, to the Superga in Turin, for which three reliefs were carved by sculptors working in Rome, the Tuscan Agostino Cornacchini, and the Piedmontese Bernardino Cametti. Cornacchini, though he worked for the greater part of his life in Rome, does not fit entirely easily into the panorama of Roman sculpture, and retained many elements of his Florentine education. In this relief of *The Birth of the Virgin* of 1730 (Fig. 19), however, it is less the tradition of Giovanni Battista Foggini than the subject which dictated a pictorial composition, and one which

Fig. 19.
Agostino Cornacchini, *The Birth of the Virgin*. Turin, Superga
(photograph: Conway Library, Courtauld Institute of Art, London)

Fig. 20.
Bernardino Cametti, *The Annunciation.* Turin, Superga
(photograph: Conway Library, Courtauld Institute of Art, London)

he does not altogether bring off: the low relief group round the bed of St. Anne (a steal from Pierre Le Gros's relief of *St. Francesco di Paola Praying for the Sick*)[48] is difficult to relate spatially to the foreground group, and he is not the first sculptor to have had difficulty in concentrating attention on a very small baby, despite framing the central group by the staircase balustrade and a large sheet, while the rays of light are less effective as a marker in sculpture than they would have been in a painting.

No such problems, inherent in the nature of a narrative relief, arose in the case of Cametti's *Annunciation* (Fig. 20) of 1729.[49] Again, the demands of the subject are relevant here, because it involved only two and a half significant figures, but he used the medium of high relief to the full to overcome its most basic problem, the fact that the illusion works only when one stands directly in front of it,[50] by carving the upper parts of God the Father, and of Gabriel and the other Angels, completely in the round.

From this relief one can return to Rome, to Filippo della Valle's *Annunciation* (Fig. 21) in S. Ignazio, on the transept altar opposite Le Gros's *St. Aloysius Gonzaga*, which is almost a reversed copy of Cametti's: the Angel Gabriel has a similarly twisted pose, and della Valle makes similar use of the work-basket and cherubim to establish a firm base line, and of adoring angels to link the Virgin to God the Father and create a compositional diagonal counteracting the diagonal thrust of Gabriel and his free-carved and emphatically raised fore-arm. In contrast to the Baroque vigour of the relief of the considerably older Cametti (who was born in 1669, whereas della Valle was born in 1698), that of della Valle shows a more rational approach, and a striving for elegance and grace, qualities advocated by the Accademia dell'Arcadia, which his art typifies so well.

Fig. 21.
Filippo della Valle, *The Annunciation*. Rome, S. Ignazio
(photograph: Conway Library, Courtauld Institute of Art, London).

If the subject of the Annunciation almost demands a simple treatment, and the few figures involved allow the sculptor to employ high, even full relief for the three who really matter, none of this applies to the third relief in the Superga. It was the success of his *Annunciation* that secured Cametti the favour of the King, and the commission for a relief of *The Intercession of the Blessed Amadeus of Savoy during the Battle for Turin of 1706* (Fig. 22), a work that he completed in 1733.[51] Francesco Juvarra, the architect of the Superga, made a number of preparatory drawings, all incorporating an earlier sacred image of the Virgin which, surrounded by a glory of angels, dominates the composition. It appears to have been Cametti who dispensed with this to create a coherent composition, in which the beatified representative of the house of Savoy becomes far more prominent. If the upper part of this relief has thus become a narrative image, it is so only in the most limited sense, while (in contrast to the very high relief used here) the battle below is carved in quite low relief, and plays a decidedly subordinate part in the image.

I have dwelt at some length on these reliefs because I believe they demonstrate one of the more important changes in Roman sculpture at this time, in the way they deliberately turn from narrative drama. Here we may exclude the relatively small reliefs set in the portico of S. Maria Maggiore (and the similar quartet in S. Giovanni in Laterano) because, interesting though they are for the art historian, and fine though they may be in themselves, they are firmly embedded in their architectural context and, I suspect, hardly noticed by any but the most committed visitor to the church. There is a similar lack of narrative in the few free-standing statues produced, such as Cametti's *Diana,* and I should regard this as one of the defining features of the sculpture of the period, together with the closely related decline in the status of the sculptor.

I have also considered the type of sculpture produced in the period, rather than its style. This is partly because I take a fairly empirical approach: each sculptor had his own style, and I find it not particularly helpful to try to talk of a period style. However, Robert Enggass has written with great perspicacity on what he sees as typical stylistic traits of the first quarter of the century, and, while of course it differs from what was produced in earlier decades, I should regard it as a natural progression (from the style of Algardi, certainly not from Bernini), rather than a new departure.

Which, at last, brings me to my title. I chose it because one has to call a lecture something; but, in truth, I cannot get very worked up over period or style names, which I see as masking individuality rather than clarifying differences. The period I have been discussing has been called 'Late Baroque', and I should not quarrel with that, as I do believe it was a continuation of the Baroque of the Seicento, but with very real differences, which such a merely chronological name does not help us to understand. The term 'Barochetto' has been promoted by Robert Enggass,[52] and attacked by Christopher Johns.[53] The diminutive form of 'Baroque' has, in my view, much to commend it, for the sculpture seldom attempts to emulate the majesty of form, the seriousness of content, or the grandeur of the previous century.[54] Johns objects to what he sees as denigration in the use of a diminutive,[55] but I do not see that such an art, with its compensatory harmony, simplicity and grace, is necessarily inferior. As to whether I believe it to be a discrete art historical 'period', I hope that the foregoing has made it plain that

Fig. 22.
Bernardino Cametti, *The Intercession of the Blessed Amadeus of Savoy during the Battle for Turin of 1706.* Turin, Superga
(photograph: Conway Library, Courtauld Institute of Art, London)

I do not: it was an intervening period of relative *détente* between the Baroque of the Seicento, and the rise of Neo-Classicism, though, unlike the very different Rococo of the Northern lands, closely linked to the art of the preceding century.

Nor do I believe that the lack of appreciation from which this period of Roman art has suffered can be blamed on the terms that have been applied to it. It was not an innovative art, as was the Baroque of the Seicento, that preceded it, or the Neo-Classicism that followed it. It varied existing formulae. This not only diminishes its appeal for those seeking novelties in art (whether one believes in progress or not), but it can be sensed in the art itself, which (as the word *détente*, so often applied to it, suggests), does not step into the unknown, or take risks, and therefore lacks the tension and excitement that, in some obscure way, can be sensed in much of the work of the Seicento. But it would be entirely wrong to regard it as a tired playing out of old forms: in varying accepting models it could achieve a perfection which, if it does not take one's breath away with its daring, can yet be deeply satisfying.

I have attempted to look at various sculptures produced in the first half of the eighteenth century as illustrating trends which differed from those of the seventeenth. However, I should prefer to regard each sculptor, indeed each sculpture, as representing an individual achievement: one which cannot be fully understood without an awareness of what else was being done at the time, and what had been done before, but as something that gains little from being forced into the strait-jacket of a period name.

1. I should like to thank the following for their generous responses to my appeal for help: Michael Erwee, Evonne Levey, Carlo Milano, Steven Ostrow, Vernon Hyde Minor, Edward Olszewski, and Stefano Susinno.
2. Christopher M.S. Johns has argued for the continuity of the art of the century (*Papal Art and Cultural Politics. Rome in the Age of Clement XI*, Cambridge, 1993, especially pp. 206-207). While it would be absurd to deny of any art historical period that it had links with, and grew out of, its predecessor, I would still see the second half of the century as differing from the first, far more profoundly than the first half of the Settecento differed from the Seicento, a period in which most of the 'novelties' that Johns ascribes to Clement XI can already be found.
3. *Art in Rome in the Eighteenth Century*, ed. E.P. Bowron and J. Rishel, Philadelphia, 2000.
4. *Ibid.*, p. 17; the words 'a discrete art-historical 'period" I have used in my title appear in the same essay, p. 20.
5. See in particular Liliana Barroero and Stefano Susinno, 'Arcadian Rome, Universal Capital of the Arts', *ibid.*, pp. 47-75, and the same authors' Italian expanded version of their argument, 'Roma arcadica capitale universale delle arti del disegno', *Studi di Storia dell'Arte*, 10, 1999, pp. 89-178.
6. *Orazione del Signor Francesco Maria Zanotti in lode della pittura, della scoltura, e dell'architettura recitata in Campidoglio il 25 Maggio 1750 con due altre orazioni d'incerti autori*, Bologna, 1750.
7. This was in the notes, for obviously it could not have been known to either Bellori or Maratta; see pp. 123-125 and 145-146.
8. Francesco Milizia, *Dell'arte di vedere nelle belle arti*, Venice, 1781.
9. Leopoldo Cicognara, *Storia della scultura italiana*, Venice, 1813. By this time Canova was firmly established as the ideal, against which earlier sculptors were judged.
10. *Orazione e componimenti poetici in lode delle belle arti*, Rome, 1766, pp. 34-35.
11. See Ursula Schlegel, 'Bernardino Cametti', *Jahrbuch der Berliner Museen*, V, 1963, pp. 44-83 and 151-200), especially pp. 151-163, expanded and corrected in *eadem, Staatliche Museen Preussischer Kulturbesitz. Die Bildwerke der Skulpturengalerie Berlin, I. Die italienischen Bildwerke des 17. und 18, Jahrhunderts*, Berlin, 1978, pp. 100-110, cat. 26.
12. See her catalogue entry of 1978 (as in note 11).
13. One other example is Cornacchini's *St. John Nepomuk*, set up in 1731 at one end of the Milvian Bridge (Robert Enggass, *Early Eighteenth-Century*

Sculpture in Rome, University Park (Penn.), 1976, p. 204). It was commissioned by June 1728, when Cornacchini's father-in-law cited the sculptor's work on it as a reason why he should be given the use of studio, the so-called Casino di Carlo Maratta, currently in the care of Cametti who was not using it (Biblioteca Apostolica Vaticana, Archivio Barberini, Indice II. 2449).

14. In this respect the Settecento may be seen to be the norm, and the position of Bernini (and to a lesser extent Algardi), like that of Michelangelo before him, the exception. This was to change again with the emergence of Canova later in the century.

15. This was explicitly stated when Lucas Holstenius suggested to Cardinal Fabio Chigi that he should employ both Bernini and Algardi on the projected figures of *Daniel* and *Habakkuk* for the Chigi chapel in S. Maria del Popolo; see, most recently, Francesco Petrucci, 'Bernini, Algardi, Cortona ed altri artisti nel diario di Fabio Chigi cardinale (1652-1655)', *Rivista dell'Istituto Nazionale d'Archeologia e Storia dell'Arte*, LIII (III Serie, XXI), 1998, pp. 169-90, especially p. 180.

16. We may note here the disparaging judgement of Nicolas Vleughels, the Director of the French Academy in Rome, when shown a preliminary drawing for the Corsini chapel, 'Tous les sculpteurs de Rome y travaillent, et il n'y a point des habilles' (A. de Montaiglon and J. Guiffrey, eds., *Correspondance des Directeurs de l'Académie de France à Rome*, VIII, Paris, 1898, letter 356 of 29 May 1732, pp. 335-336; quoted in Elisabeth Kieven, 'Überlegungen zu Architektur und Ausstattung der Cappella Corsini', in E. Debenedetti, ed., *Architettura da Clemente XI a Benedetto XIV: pluralità di tendenze*, Rome, 1989, pp. 69-95, especially pp. 79-80). It might appear that Vleughels is referring only to the tomb of the Pope, but, as only one sculptor was then employed on that, he must have meant the whole chapel.

17. They are datable to 1740. Attributions are given for all the photographs in the Istituto Centrale per il Catalogo e la Documentazione, with the claim that they are documented; but no such documentation is known to those who have written on the church, with the exception of the relief of *The Purification of the Virgin*, specified by Michelange Slodtz in his demand for payment. So far as I am aware, only François Souchal has made any attempt to sort out the hands involved (*Les Slodtz, sculpteurs et décorateurs du Roi (1685-1764)*, Paris, 1967, pp. 243-245); he, like all others who have commented on these reliefs, gives the *Annunciation* to Filippo della Valle, for no better reason than that he was to carve a relief of this subject in S. Ignazio, which shares the conventional iconography. In fact, there is a drawing by Giovanni Battista Maini for this stucco, which displays all his typical stylistic mannerisms, while the *Assumption* in SS. Nome di Maria is considerably

closer to della Valle's relief in S. Maria della Scala (Fig. 11) than is the *Annunciation* to his relief in S. Ignazio (Fig. 21).

18. On the programme see Alessandra Anselmi, 'La decorazione scultorea della facciata di S. Maria Maggiore a Roma. Un inedito manoscritto con memoria del programma iconografico settecentesco', *Ricerche di storia dell'arte*, XL, 1990, pp. 61-80.
19. The central figure of Patrizi and the deacon behind him are directly imitated from Angelo de' Rossi's relief on the tomb of Benedict XIII.
20. It follows very closely Carlo Marchionne's relief on the tomb of Benedict XIII, which was almost certainly designed by Pietro Bianchi, but he had died in 1740; Bracci had made two of the three principal figures on it.
21. Souchal (as in note 17), p. 239. This contention appears dubious.
22. The importance of French sculptors in this period is generally acknowledged: Enggass (as in note 13), pp. 24-27; Johns, in *Art in Rome* (as in note 3), p. 19. Most of them had received a thorough formation in the French tradition, and this did much to inject a new life into Roman sculpture. The importance of the fashion for things French, as is evident in the minor arts, has yet to be properly examined.
23. Kieven (as in note 16), pp. 77, 87.
24. There are kneeling figures, such as those of the Bolognetti in the Gesù e Maria, or the anonymous figure of Count Carlo di Montecatini in S. Maria in Aquiro, but their unmistakable action of prayer also differentiates them from the more meditative Neri Corsini.
25. Paris, Musée du Louvre, Inv. 1136.
26. For another striking example, see Paolo Benaglia's relief of *The Dream of St. Joseph* in the first chapel on the left in the Pantheon; to a lesser extent this can also be seen in Pierre-Étienne Monnot's reliefs in the Capocaccia chapel in S. Maria della Vittoria. On the viewing of paintings obliquely from outside the chapel, see Leo Steinberg, 'Observations on the Cerasi Chapel', *Art Bulletin*, XLI, 1959, pp. 183-190 – though he argues that the Caravaggio paintings on the side walls anticipated movement into the chapel on the part of the beholder.
27. This applies even to the dove of the Holy Spirit on her breast, a motif that Maini was to repeat as the morse on the seated statue of Benedict XIV, for which statue of 1750 see Thomas von Wahl, 'Archivalien zu L. Vanvitelli und G.B. Maini', *Repertorium für Kunstwissenschaft*, XXIV, 1911, pp. 11-16, especially pp. 14-15.
28. Compare Frank Martin's analysis of the differences between Bernini's tomb of Urban VIII and that of Innocent XII, carved by Filippo della Valle on the

design of Ferdinando Fuga: 'La scultura a Roma al tempo di Francesco Robba', in: J. Höfler, ed., *Francesco Robba and the Venetian Sculpture of the Eighteenth Century. Papers from an International Symposium, Ljubljana, 16th-18th October 1998*, Ljubljana, 2000, pp. 81-91, especially p. 81.

29. See Elisabeth Kieven, 'Die Statue Clemens XII. im Palazzo Corsini in Florenz, ein Werk des Carlo Monaldi', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, XXIX, 1985, pp. 410-418.

30. See Roberta Roani Villani's entry on Innocenzo Spinazzi's statue of *St. Joseph Calasanz*, in Giuseppe Rocchi Coopmans de Yoldi, ed., *San Pietro. Arte e storia nella Basilica Vaticana*, Bergamo, 1996, p. 421. The letter of Cardinal Albani of 6 June 1751 is in the archives of the Scuole Pie: Reg. Cal. 14, 108.

31. Archivio di Stato di Roma, Camerale II, Antichità e Belle Arti, busta 3, int. 123. I am grateful to Tomaso Montanari for the reference to this document.

32. This is the date given in Bracci's list of his works (Costanza Gradara, *Pietro Bracci*, Milan, 1920, p. 103), but the mosaic portrait is also said to have been the last work of Pietro Paolo Cristofari, who died in 1743; see Benedetta Montevecchi, *Sant'Agostino* (Le chiese di Roma illustrate, nuova serie, 17), Rome, 1985, pp. 175-177. The tomb was not entirely finished when the body was transferred to it in August 1745 (Chracas, *Diario Ordinario*, 4380, 21 August 1745); see Nina A. Mallory, 'Notizie sulla scultura a Roma nel XVIII secolo (1714-1760)', *Bollettino d'arte*, LIX, 1974, pp. 164-177, especially p. 170.

33. See the information collected in Montevecchi (as in note 32), pp. 97-100. It is interesting to note that Giuseppe Renato Imperiali was one of those responsible for setting up this tomb of his great-uncle.

34. *Art and Architecture in Italy 1600-1750*, 6th ed., New Haven and London, 1999, III, pp. 57-61.

35. A drawing by Gabriel Lemonnier in the Musée de Rouen (inv. 868-5-71) shows her holding a trumpet, which is now missing, leaving what might be unkindly interpreted as a money-bag.

36. Gradara (as in note 32), p. 130.

37. One might consider that the later tomb of Maria Flaminia Odescalchi Chigi in S. Maria del Popolo, again designed by Posi, is an exception (on this tomb see Ludwin Paardekooper, 'The Monument to Maria Flaminia Chigi Odescalchi, 1771-72', *Labyrinthos*, 29-32, 1996-1997, pp. 261-315); but even here the complexity is more in the variety of colours, and the elaborate symbolism, than in any overt activity, which is confined to the lion and the smoke.

38. *Delle vite de' pittori, scultori, ed architetti genovesi*, Genoa, 1768-9, II, pp. 304-305.

39. In the case of Maini it would apply only to the *St. Francesco di Paola*; even Ratti excludes the *St. Philip Neri*, for which, moreover, Maini's own drawing exists.

40. Gradara (as in note 32), p. 97.

41. See Antonella Pampalone, 'Pietro Bianchi tra Arcadia e neoclassicismo. Un quadro inedito e riflessioni sul rapporto pittura-scultura', *Storia dell'Arte*, 84, 1995, pp. 244-268. The task of assessing his importance is made more difficult by the paucity of his oeuvre, the existence of two painters of the same name, the lack of any known models by his hand, and the fact that the drawings ascribed to him are wildly different in style.

42. In the case of Maini, some of his more than 150 drawings were clearly for flat works, whether paintings or engravings; for an example see Jennifer Montagu, 'Domenico Scaramuccia and Giovanni Battista Maini: two paintings and four drawings', in: *Mélanges en hommage à Pierre Rosenberg: peintures et dessins en France et en Italie*, Paris, 2001, pp. 344-348.

43. See in particular Enggass's analyses of the works of Le Gros, *Early Eighteenth-Century Sculpture in Rome* (as in note 13), pp. 49-51.

44. In 1765, when the authorities of St. Peter's were considering where to place the tomb of Benedict XIV, enquiries were made of sculptors, and 'si è rilevato che l'opere di scoltura, che si pongono nei Tempi, o altri Edificj, hanno le ore favorevoli, e le altre svantaggiose, nè puol mai giudicarsi un opera in una data ora, mentre il sole nel suo giro, e secondo le stagioni fà effetti diversi, e perciò il savio Professore usa sempre fare li Modelli nel Luogo medesimo per uniformarsi agli accidenti, e mutazioni de lumi nel fare la sua composizione, e risentire o raddolcire più, o meno sì il caratere, e mossa delle figure, che le pieghe, e tutt' altro, che cade nell'indicata composizione, e queste sono le opere poi le più perfetti.' (Archivio della Reverenda Fabbrica di San Pietro, Piano I, serie 3, vol. 170, fols. 63r-v).

45. Enggass (as in note 13), pp. 71, 139-140; Gerhard Bissell, *Pierre Le Gros, 1666-1719*, Reading, 1997, pp. 67-72. The earlier altar relief, by Domenico Guidi, is a much inferior example of the same pictorialising manner. On this chapel see also Luigi Salerno, *La Cappella del Monte di Pietà di Roma*, Rome, n.d. [ca. 1973].

46. Enggass (as in note 13), pp. 134-5; Bruno Contardi, 'L'altare di San Luigi Gonzaga in Sant'Ignazio', in: Alberta Battisti, ed., *Andrea Pozzo*, Milan, 1996, pp. 97-114; Gerhard Bissell (as in note 45), pp. 45-46.

47. This point was already made by Bissell (*loc. cit.*; one may also note that, while colour plays a major part in Cafà's relief, it is less dependent on light), who also notes the differences between the two reliefs.

48. For this relief see Enggass (as in note 13), pp. 145-146; Bissell (as in note 45), pp. 109-110.

49. See Schlegel, 'Bernardino Cametti' (as in note 11), pp. 173-178.
50. On this see Jennifer Montagu, *Alessandro Algardi*, New Haven and London, 1985, pp. 135-138.
51. For this relief see Schlegel, 'Bernardino Cametti' (as in note 11), pp. 178-183; Nino Carboneri, *La Reale Chiesa di Superga di Filippo Juvarra 1715-1735* (Corpus Juvarrianum, IV), Turin, 1979, pp. 17, 85.
52. He discussed it most extensively in his paper 'Tiepolo and the Concept of the Barochetto', in: *Atti del Congresso internazionale di studi sul Tiepolo*, Milan, 1972, pp. 81-86; he applied it specifically to the sculpture of the Roman eighteenth century in his article 'Bernardo Ludovisi, III: His Work in Portugal', *Burlington Magazine* CX, 1968, pp. 613-619, and it underlies his discussion of style in the introduction to his *Early Eighteenth-Century Sculpture in Rome* (as in note 13).
53. *Art in Rome* (as in note 3), p. 18.
54. One reason I dislike such attempts at generalisation is that there are so many exceptions: few sculptures of the preceding century achieved the majesty of the best of the *Apostles* in the Lateran.
55. In the Philadelphia catalogue (as in note 3), p. 18. Johns also complains that the term suggests a feminine character (and apparently accepts as inevitable the 'gendered' attitude that would see this as less desirable or worthy of serious attention) and goes on to list what he regards as a series of pejorative terms implied by the word, one of which he himself applies to a sculpture of the period (*op. cit.*, p. 23).

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