



ABSTRACT

Considering the idea that water and sculpture play the main role in baroque gardens, with this text I shall try to make an approach to the subject of the presence of Genoese sculpture in Portuguese baroque gardens, paying greater attention to the works that have a particular relationship with water.

With an understanding of the role played by the Italian community of Lisbon (mostly Genoese) in the import of sculptural works to Portugal and (in particular those meant for gardens), I shall then give attention to the most interesting pieces: Bernardo's Schiaffino statues in the gardens of Palhavã Palace and in particular the *Hercules*, by Giuseppe Gaggini, of the waterfall of the gardens of Belém Palace, reflecting also about the subject of Hercules and Neptune as main figures of baroque Portuguese gardens with Italian sculpture.

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ARTICLE

I. Baroque garden and its protagonists: water and sculpture

If there is one concept conveyed by the idea and conception of the Baroque garden it is without any doubt the artifice. Indeed, the Baroque style conveys use of artifice as a quality in addition to nature. As mentioned by Fernando Checa Cremades and José Miguel Morán Turina, baroque gardens prompt a certain image of Nature, not only dominated by men but also measured, rationalized and ordered, functioning as a scenario for the grandeur of the absolute monarchy (CHECA CREMADES, MORÁN TURINA 1989: 58-59, IMPELLUSO 2005: 58-59)¹.

Thus the baroque garden is itself a space for artifice, of human intervention in the sense of benefiting nature, orientating it, manipulating it, subjecting it to its will (in an obvious parallel to absolutism) (CHECA CREMADES, MORÁN TURINA 1989: 128)² but seeking to turn evident elements and natural specific values where water stands out by becoming the real leading figure.

The Baroque garden also stands out, in general, as a scene of power (monarchic but also aristocratic) and pomp, which characterizes the social life of the Baroque period – the gardens of Versailles ordered by Louis XIV

1 Fernando CHECA CREMADES, José Miguel MORÁN TURINA, *El Barroco*, (col. Fundamentos, 77), Madrid, Ediciones Istmo, 1989, p. 127; see also Lucia IMPELLUSO, *Giardini, Orti e Labirinti*, Milan, Electa, 2005, pp. 58-59.

2 See Fernando CHECA CREMADES, José Miguel MORÁN TURINA, *op. cit.*, p. 128.

being a paradigmatic example –, but also for specific celebrations³, without evoking that same power and without showing the same ostentation.

From a strictly material point of view it is possible to characterize the baroque garden by its formality, with clearly defined spaces, settled by axes (main and secondary), where water occupies the main role and in which sculpture appears, introducing connecting rhythms, sometimes underlined by decorative elements such as tiles, etc.

As I have said water and sculpture are essential components of Baroque gardens, which become quite symbiotic making it very difficult to define where one starts and the other ends, paradigmatic examples of this situation are statues and groups created for fountains where water complements stone (or bronze), amplifying gestures, underlining expressions, becoming sound, as happens when it is sprayed by the tritons' dog-whelk in Bernini's fountain, now at the Roman square but previously created by Bernini for the gardens of Barberini palace.

Portuguese baroque gardens are not an exception in this context and there we find an abundant presence of water and sculpture, thus the prestige of Italian sculpture which during the baroque period conveyed a particular expression, attracting the attention of national patrons.

The Portuguese travellers to the Italian peninsula during the 17th and 18th centuries had encouraged this taste and aptitude for using Italian sculpture. The Portuguese ambassador in Rome, between 1676 e 1682, D. Luís de Sousa (1632-1690)⁴ was the highest example of this by acquiring numerous works of art (namely fountains to the gardens in his Quinta do Calhariz, in the surroundings of Sesimbra). He was the 3rd Count of Ericeira's agent in the acquisition of the famous Fountain of Neptune by Gianlorenzo Bernini and Ercole Ferrata (DELAFORCE, MONTAGU, GOMES, SOROMENHO 1998: 804-811, VALE 2004: 161-178, VALE 2005: 36-62, VALE, 2007: 45-53, VALE 2008: 137-162, VALE 2010: 35-56 and RODRIGUES 2011a).

D. Luís de Sousa was particularly interested in gardens, as his diary on his Roman stay reveals. In effect, during his journey in the pontific city he visited numerous gardens and it should be registered that the bishop diplomat went to the Roman aristocratic *ville* with the specific goal of delighting in their gardens and fountains (and not really to visit residences). Thus, D. Luís de Sousa visited the gardens of the Vatican palace (Belvedere), of the *ville* Montalto, Giulia, Ludovisi, Mattei, Benedetta (called *Il Vascello*), Madama, Pamphilj and, naturally, the famous Farnesiani gardens at Campo Vacino⁵, having, in all of them, appreciated “*mnittas fontes con esquezitos jogos de Agoas*”, especially those at *villa* Montalto (which was visited by D. Luís de Sousa at least twice in 1676 and 1677)⁶, its Neptune fountain having been the model for the one of the same subject made to the count of Ericeira, as I have already demonstrated (VALE 2004).

Nevertheless the pontific city was not the only significant origin of sculpture for Portuguese baroque gardens. In fact, if Rome could impose itself by the undeniable prestige of the art produced in the city, Genoa was gaining prominence through the activity of the Italian community living in Lisbon, mostly Genoese, because of the facility and regularity of contacts through the maritime route, and also because works of art were less expensive there.

Even if the Genoese sculptural production could not be appreciated by a more erudite and demanding patronage,

3 As is the case in the Peterhof Gardens, in St. Petersburg, begun in 1714, marking a military victory for the Emperor Peter the Great – Plumtre 2005: 30-35.

4 About D. Luís de Sousa see VALE 2006.

5 Cf. BIBLIOTECA NACIONAL DE PORTUGAL (Lisbon), Secção de Reservados, Fundo Geral, Cod. 408, *Diário da iornada* (...), respectively fls. 101, 148v., 203, 248v.-249, 257v., 260v., 266v., 283v.-284 e 264v., published by VALE 2006: 107, 127-128, 152, 173, 177, 179, 181, 189 e 181.

6 Cf. B.N.P., Secção de Reservados, Fundo Geral, Cod. 408, *Diário da iornada que fes o Illustrissimo Senbor Bispo de Lamego Dom Luis de Souza* (...), fls. 148v. e 284, published by VALE 2006: 127.

such as the bishop ambassador D. Luís de Sousa who in a letter to his brother from Rome, dated August 1677, wrote: “*Por muito menos que isso [two thousand Roman scudi] se faria esta mesma fonte em Genoua, e podera ser que por a metade do dinheiro. Mas seria a mesma quanto ao numero das figuras e deuersissima quanto a perfeição dellas. Seria como todas as esculturas de Genoua em que aquy se não fala senão por zombaria, e ficaria boa pera o pouo e má pera quem entendesse de Escultura; e Esta diferença faz toda a que ha no custo porque so porque hum figura tenha esta ou aquella forma porque tenha hum brasso melhor lansado, ou hum gesto mais proprio dão aquy hum peso de ouro.*”⁷, the truth is that in expressing that opinion, D. Luís de Sousa had acquired works of Genoese sculpture for himself, even if those could be classified as pieces essentially decorative. In effect, it would be the emperors’ busts of Genoese production that would greet illustrious visitors to the Quinta do Calhariz’ vestibule. This was the summer residence of the ambassador prelate and his brother, to whom he wrote from Rome in August 1677, as I have already mentioned.

II. The Genoese sculpture imported to Portugal during the Baroque period

As is well known, the 17th century Italian residents in Lisbon, mostly Genoese, were men especially connected to commercial and financial activities, such as loans, mortgages and exchanges, having been previously specifically introduced to Portugal by Italian bankers. These activities had allowed some of them to accumulate fortunes, always created and retained through strong and solid family networks.

Loreto’s brotherhood, whose incomes came essentially from their properties and inherited legacies, was also dedicated to loans. The brotherhood also maintained businesses such as an exchange with the Genoese House of Cambiaso (from whose family some later settled in Lisbon) and was also exporting textiles to Brazil on their own account (VALE: 2004). Thus, we can quite easily understand their commitment to providing their national church with works of art originally from Portugal.

Although there is knowledge of many Genoese Works of art (namely sculpture and architectonic sculpture stone pieces such as altar pieces’ components, for example) (VALE 2004: 138-143) – the damage caused by the 1755 earthquake meant a relatively poor survival rate. However, we can still point out the following works of art:

- the Virgin’s bust at the Our Lady of Loreto’s church sacristy in Lisbon, attributed to Filippo Parodi (1630-1702)’s circle (VALE 2004: 143-148, VALE 2005: 11-20, VALE 2010: 13-21);
- nine statues of saints originally from S. Gonçalo de Amarante’s church of the ancient convent of S. Domingos de Benfica, dated from the last quarter of the 17th century and attributed to Jacomo Antonio Ponsonelli (1654-1735) (VALE 1996: 119-131, VALE 2004: 148-160, VALE 2005: 21-36, VALE 2010: 23-33);
- King D. João V’s bust, nowadays at the National Palace of Ajuda, dated from c. 1715 and by the Genoese Domenico Parodi (1672-1742) and Francesco Biggi (1667-1728) (VALE 2005: 115-118, VALE 2010: 153-155);
- the three statues at the main façade of the Santo Antão do Tojal palace’s chapel – summer residence of D. Tomás de Almeida, 1st Patriarch-cardinal of Lisbon (1670-1754) and his successors –, of the 18th century and

attributed to Francesco Maria Schiaffino (1688-1763) and his studio (VALE 2006b: 237-270).

Focusing exclusively on Genoese sculpture meant for use in Portuguese baroque gardens it is important to indicate the works that still exist in Palhavã Palace's gardens and the statue of Hercules in Belém Palace's gardens which merit my detailed attention in the following pages.

III. The Genoese sculptures at the gardens of Palhavã Palace

The origin of the Palhavã estate goes back to the 16th century – and was then made up of some noble houses built by the owner, Gomes Lourenço de Palhavã, from the Carvalhosas Palhavã family. The estate passed to the counts of Sarzedas in 1660 when it was sold by Jorge Gomes Lourenço de Palhavã to the 2nd count (ARAÚJO s.d.: 11). Thus the Palhavã estate passed, in the decade of the 60's of the 17th century, to become the property of the House of Sarzedas and acquired its noble look thanks to the patronage of its new owner, D. Luís Lobo da Silveira (1640-1706), 2nd count of Sarzedas, who has through his long life played many different roles in Royal affairs during the regency and reign of King D. Pedro II (SOUSA 1741-1752, V: 140, ZÚQUETE, s.d., III: 362-363).



Statue of allegorical or mythological figure, Bernardo Schiaffino, Gardens of Palhavã Palace, Lisbon.

His son and heir, D. Rodrigo da Silveira Silva e Teles, 3rd count of this title, reveals himself also as a great entrepreneur and engaged himself in the completion of works at Palhavã's estate, being responsible for the villa's improvements and the portal's monumental edification which is the main entrance and gives access to the courtyard, still *in situ* (FARINHA 1923: 28-29, ARAÚJO s.d.: 11, ORTIZ ARMENGOL 1971: 16).

Any of these Counts could have made, from a strictly chronological point of view, commissions for Italian statuary for the Palhavã estate, which nowadays has three fountains (in the upper garden), a statue of Hercules which certainly belonged to a fountain that no longer exists (in the middle of the courtyard) and four statues of mythological or allegorical subject (located in that same courtyard).

Among all these works, although I am sure about the Hercules' Genoese origin, I only seek to study in this paper the statues of mythological or allegorical subject by the Genoese sculptor Bernardo Schiaffino (1678-1725), oldest brother and Francesco Maria Schiaffino's master, to

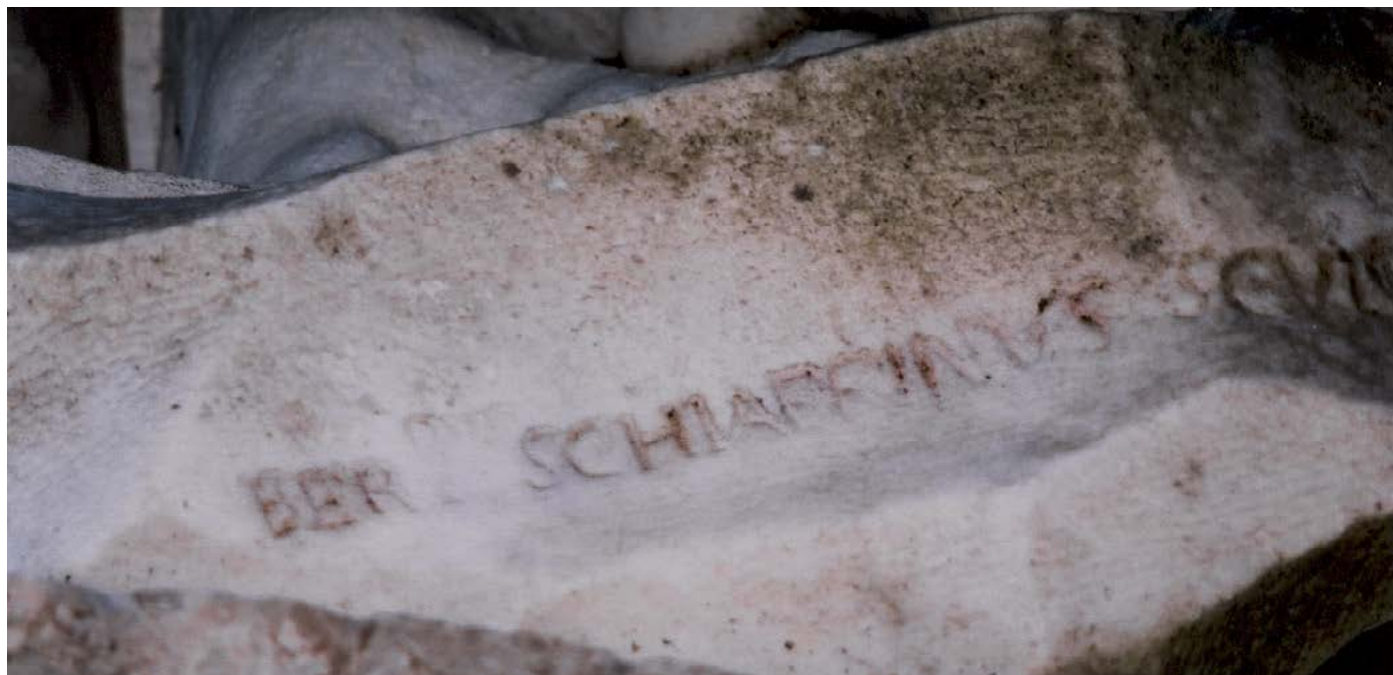
whom is attributed the authorship of *Nossa Senhora da Conceição* at Santo Antão do Tojal chapel's façade and who is certainly the author of a monumental crucifix at Mafra church's chancel (VALE 2002, VALE 2006b).

The four statues are sitting on great quadrangular plinths – in *ronde bosse*, made in white marble, in a scale a little bit superior to 1/1 – and are located all along the wall that defines the Palhavã's courtyard: two next to the southern wall and two next to the eastern wall.

The conjunct of two feminine statues and two other masculine statues probably of mythological or allegorical subject but identification of which is nowadays impossible as they have been mutilated to function as torchieres (all the statues had an arm replaced so that the hand could support the flaming torch).

With compositional and plastic solutions which are deeply baroque in style, the four statues convey a high sculptural quality and are obviously of Genoese origin from the end of the *Seicento* or the beginning of the *Settecento*, as shown by certain aspects such as the *serpentinata* solution (always obtained through the allocation of fulcrums in different planes, the naturalistic style of the base being an important means to achieve that result because of their interpenetrative and participating character towards the statue, as is typical of Italian baroque sculpture); the elaborate treatment of drapery giving a great dynamism developed through multiple surfaces, and through innumerable breaking lines with a refined outcome; the different surfaces represented by the diverse materials.

Being Italian without any doubt, because of the composition and plastic analysis, these four statues of Palhavã Palace's courtyard had their imported character confirmed by the sculptor's signature on two sculptures: *BERNUS SCHIAFFINUS SCULP.* The signature reveals their author Bernardo Schiaffino, Genoese sculptor, Domenico Parodi's disciple and thus integrated into the 17th century Genoese production which has been characterized by the strong influence of Bernini through the dominant personality of Giacomo Filippo Parodi, Domenico's father, who moved to Rome and had worked in the circle of the great master of the Roman baroque.



Statue of allegorical or mythological figure, Bernardo Schiaffino, Gardens of Palhavã Palace, Lisbon – detail of the name of the sculptor

Bernardo, sculptor in the transition from the *Seicento* to the *Settecento* is clearly an heir of the Genoese sculptural tradition. Owner of an important studio in the Genoese context, Bernardo Schiaffino was master of the sculptors Francesco Maria Schiaffino, his brother, as has been mentioned, and Francesco Queirolo, whose activity was developed mainly in Naples.

Bernardo Schiaffino's works demonstrate – in their subject, composition and plasticity – a strict relationship with the coeval Genoese painting, from which a formal elegance stands out (evident in Palhavã's statues) influencing all the subsequent Genoese sculptural production.

Beyond the artistic value of these Palhavã Palace's four statues, they convey another special importance because they show the importing of Genoese sculpture by a private agent in the transition period between the 17th to the 18th centuries. The first half of the 18th century was renowned for the Royal politics of importation during D. João V's reign which was stylistically highly Italianized. The statues' patron, certainly the 3rd count of Sarzedas, D. Rodrigo da Silveira Silva e Teles, continued in the first quarter of the 18th century, a pattern of commissions that we recognize in many other personalities of the second half of the 17th century.

With these kind of statues it is important to point out their role in the baroque garden. A completely different role from the fountains, which are protagonists in symbiosis with water – the sculptural groups or independent statues on plinths or pedestals have a completely different kind of status and function. These statues appear in the baroque garden's context to:

- Animate walls that display regular breaks, sometimes even standing at the head of the gardens (as in hanging walls or gardens developed with many plans or terraces);
- Defining walks or any other kind of an axis allotted to circulation;
- Punctuating squares and conveying through this medium a greater importance for the whole.
- Schiaffino's statues in Palhavã were moved from their original position, fulfilling however their function of enlivening the walls.

IV. The Hercules at the cascade in Belém Palace's gardens

D. João da Silva Telo de Meneses, born in 7th July 1648, was the first-born child of the 2nd count of Aveiras' first marriage. He inherited the House of his father and became the 3rd count of Aveiras and owner of Belém Villa until 1726 when it was sold to King D. João V, for the amount of two hundred thousand ancient Portuguese gold coins. He certainly appreciated the presence of the Italian statuary in the gardens which were now his own.

In effect, as Carla Varela Fernandes cites “Quando D. João V comprou a Quinta de Belém a D. João da Silva Telo de Meneses, 3^o conde de Aveiras, em 1726, já se havia realizado um conjunto importante de intervenções no palácio e nos jardins, como podemos perceber da leitura da descrição que é feita na *Carta de Padrão* da venda.” (FERNANDES 2005: 70).

Through reading the former document it is possible to date it from the end of the 17th century or from the first two decades of the 18th century (probably by the time of the intervention, began in 1681, of the count of Aveiras while owner of the villa), a conjunct of “*obras e bemfeitorias*” (the second expression cited in the manuscript), and among those related to the presence of Italian, particularly Genoese, sculpture in gardens, such as: a statue in the summer house located on the balcony; a huge statue which was also a fountain for the tank, in the garden “*que fica da parte de dentro da cerca junto às casas da varanda do poente*”; a statue in the fountain for the summer house, and located “*no canto do praço de cima com janela para o campo sobre a ribeira dos Gafos*”⁸.

8 Cf. MUSEU DA CIDADE (Lisbon), Collection of manuscripts: *Carta de Padrão do Palácio do Benfeito do Terceiro Conde de Aveiras*



Viveiro dos Pássaros cascade, Gardens of Belém Palace, Lisbon

The Italian origin of the sculptures was traditionally spoken of and it was confirmed in the case of Hercules' statues when restoration and cleaning campaigns allowed identification of the signature in the base: *IOSEPH GAGINUS SCULPIT*. However, the interpretation of this signature caused some confusion that I will clarify.

The mentioned inscription readable in the statue's base conveyed Giuseppe Gaggini II as the sculptor of the Hercules, he was a member of a sculptors and architects' family from the city of Palermo (WITTKOWER 1993: 396-397, CELLINI 1992: 73-75). He would also be the author of a statue of Margaret of Sabóia (Duke Carlos Emanuel I's daughter), dated from 1707 and meant for the chapel of S. Bento, in Vicoforte's basilica (FERNANDES 2005: 71-72, 103).

I believe this identification of the Hercules' sculptor acquired by the count of Aveiras for his villa in Belém,

is not correct. One of the reasons relies on the family Gaggini, originally from Palermo, consisting of sculptors and architects which had died out before the 17th century. The sculptor who corresponds to the inscription on the authorship, is certainly Giuseppe Gaggini (1643-1713), active in the Portuguese context, but a member of a family from Lombardy, and with his brother Giacomo, he was head of a studio in the area of Ponte Calvi (Genoa) in 1709, according to sources promoted by Fausta Franchini Guelfi on the activity developed in the city by artists from the north of Italy. The brothers Giacomo and Giuseppe Gaggini, originally from Bissone, with a studio near Ponte Calvi (1709), worked in the years 1680-82 in collaboration with the sculptor Angelo Maria Mortola on the statue that has disappeared from the marble painted decoration of Spinola's chapel, dedicated to S. Clemente, in Annunziata's church (FRANCHINI GUELF 1989: 288). It was the documentation on the work of the Spinola chapel that allowed precise determination of Giacomo Gaggini's date of birth, revealing as unacceptable (and traditionally accepted) that given by the author of the 18th century C. G. Ratti, in his *Vite de' Pittori, Scultori ed Architetti Genovesi* (RATTI 1762: 220, RATTI 1768: II, 368, ref. by FRANCHINI GUELF 1989: 288). On the contrary, the date of Giuseppe's death – 1713 – was already known with certainty since the publication of his death, in the beginning of the 20th century (CERVETTO 1903, ref. by Fausta FRANCHINI GUELF 1989: 288), thus it is probable that he was born circa 1643, still in Bissone.

João da Silva Telo a El-Rei D. João V em 1726 or GABINETE DE ESTUDOS OLISIPONENES (Lisbon), *Manuscritos*, Maço 1425: *Carta de Padrão do Palácio do Benfiteiro do Terceiro Conde de Aveiras João da Silva Telo a El-Rei D. João V em 1726*, p. 6; see also CARITA, CARDOSO s.d.: 147 and FERNANDES 2005: 70.

Apparently less important than his brother Giacomo who received relevant commissions in the Genoese context during the last decades of the 17th century and beginnings of the next century, Giuseppe's work is more difficult to recognize. However, Giuseppe stands out more as a sculptor than as "*marmararo*", the opposite to his brother (FRANCHINI GUELF 1998: 241-242). Giuseppe Gaggini was a famous sculptor known in 1675 among the most relevant names of the Genoese production such as Daniele Solaro, Honoré Pellé, Bernardo Falcone and Francesco Molciano, and was invited to participate in the enterprise meant for the Royal Palace of Madrid, of eighty marble statues (that have since been lost during a fire), and later on, was elected to the Art Council of Genoa sculptors in 1696 (FRANCHINI GUELF 1998: 242).

Analysis of the lease for the building where in 1709, the Giuseppe Gaggini's studio was functioning⁹ near Calvi's bridge, as I have said, reveals an important aspect to the understanding of his activity: the size of the establishment was huge as he certainly had many artisans working with him.

Finally one last point deserves my attention when I approach the work(s) by Giuseppe Gaggini for the gardens of Count of Aveiras' palace: the reason of his choice for the sculpture(s) execution. In this context I should mention above all the role of the Italian community in Lisbon, mostly from Genoa and with an efficient network of permanent contacts in Liguria's city, as I have cited. In reference to this it is enough to mention that the maritime links of Portugal with the Italian Peninsula were for the majority of the second half of the 18th century through Genoa harbour and Genoese ships (VALE 2004: 55-61). Thus, it is easily confirmed that the acquisition of Genoese Works of art, in particular sculpture, was an easy task for an interested Portuguese aristocrat in the last quarter of the 17th century and the beginning of the 18th century.

Furthermore, in Giuseppe Gaggini's case, there is another question which I consider important because it can stand as a clear link between the "Genoese" sculptor and an eventual Portuguese patron. In his will, dated the 26th May 1710, the sculptor of Lombardian origin (definitely from Bissone), active in Genoa, Francesco Garvo shows Giuseppe Gaggini as his executor testamentário (and overseer of his youngest sons' interests), as well as trusting him with the management of his studio located near Gaggini's studio (BELLONI 1988: 191, FRANCHINI GUELF 1998: 242). Garvo was also the family name of a master mason and sculptor active in Portugal during these years: João Baptista Garvo (1644-1692), already resident in Lisbon in 1672 – as we can verify in the list of Italian community members in Lisbon in that year (VALE 2004: 326-328, VALE 2012, to be published) – and revealed in the following year of 1673, referred to as "*scultore*" in a letter sent from Genoa the 3rd August to the purveyors of Loreto's church by Giovanni Gerolamo Ghersi (VALE 2004: 332, Doc. 11).

Probably Garvo's family, through their members resident in Genoa and those resident in Lisbon (it should be noticed that another son of João Baptista Garvo, whose name was Giovanni Domenico, was married to Giulia Maria Gaggini), became an important link and contributed to the choice of Giuseppe Gaggini to assure the execution of one or two more statues for the gardens of the count of Aveiras who had committed himself to improve his Belém estate¹⁰.

Hercules' statue by Gaggini heads the cascade of the Birds' nursery, as I have said, because that is the location that will influence future Portuguese gardens. Although setting statues on cascades is not an invention of the

9 ARCHIVIO STORICO DEL COMUNE (Genoa), *Padri del Comune*, nr. 761, ref. by Fausta FRANCHINI GUELF 1998: 242.

10 Another link between the Count of Aveiras and the Italian community of Lisbon is Gregório Luís, master mason and "medidor das obras da cidade", who made several works for the Italians and particularly to their national church – see ARQUIVO DA IGREJA DO LORETO (Lisbon), *Diário da Receita e Despesa da Igreja Italiana do Loreto*, 1^a Série, Livro 15, fl. 3 ref. by VALE 2004: 139); the same Gregório Luís was responsible for works at the palace of the Count of Aveiras, at the Chão do Loureiro, in Lisbon – cfr. ARQUIVO NACIONAL DA TORRE DO TOMBO (Lisbon), *Arquivo da Casa dos Condes de Aveiras e dos Marqueses de Vagos*, Pacote 6, Maço 22, Doc. 10.



Hercules, Giuseppe Gaggini, Viveiro dos Pássaros cascade, Gardens of Belém Palace, Lisbon

baroque in this period of history it will become very popular because of the theatrical solution it conveys corresponding to the taste of that period.

The physiognomic expression and, above all, the eloquent gestures with which water moves – spraying water from the hydra's mouth that the Classical hero controls with vehemence – gives an amplified effect, making it clear that the already mentioned interdependent relationship between water and sculpture in the context of baroque gardens transforms the whole creating a perfect baroque spectacle.

At the cascade of the birds' nursery in Belém Palace it is recognizable a statue of Hercules and at the ancient gardens of count of Sarzedas' palace (Palhavã), still survives another Hercules' statue, originally from a fountain, probably Genoese. On the other side, the celebrated fountain ordered by the count of Ericeira through Portugal's ambassador in Rome, close to Gianlorenzo Bernini's studio, stands as many

other baroque fountains, Neptune as a dominant figure which is inspired by another Bernini's representation of seas' god: the one at *villa* Montalto in Rome.

Neptune's election is explained by obvious reasons related with the presence of water which the god of Antiquity would command and dominate, overcoming on maritime creatures (which would also go along with him) and making use of his trident. It is precisely this situation that we can observe in Bernini's fountains – the villa Montalto's disappeared fountain from Rome and the fountain of the also disappeared count of Ericeira's palace of Anunciada in Lisbon –, as well as posteriors fountains (even if they were not meant to gardens but to urban spaces) which spread the same model, such as in Roman environment the famous fountain of Trevi (by Nicola Salvi) and, in national context, the fountain of Neptune by Joaquim Machado de Castro to the Two Churches' square (in front of Our Lady of Loreto's church) and transferred to D. Estefânia's square, in Lisbon.

Relatively to Hercules' election as the main figure of a fountain in the baroque period reveals a less linear explanation that passes mostly by an allusion (more or less concealed) to the patron and owner who establishes a parallelism between his own realizations through life with the twelve works the Antiquity's hero had to succeed.

This attitude is not strange to the epoch mentality. We just need to remember the commission process of D. Luís de Meneses, count of Ericeira's fountain, who made it execute in Rome to its Lisbon's residence. As I have noticed when I approached the commission and execution of Bernini's fountain it had originally a different program of the one it was executed. This fountain had in the middle a representation of the War god portraying the count of Ericeira himself. The count wrote in a letter on July 1676 to Dr. Duarte Ribeiro de Macedo, ambassador of Portugal in Paris, about the fountain he had bought in Rome: *"Hua figura de Marte que há-de ter em cima há-de ser*

tirada pelo meu retrato como ja avizeei ao Arcebispo (...)."

¹¹. Having in mind very present in his memory his participation in Restoration war's campaigns, D. Luís de Meneses first idealized a fountain in honor of the God of War and in certain aspects in his own honor. Nevertheless, it did not concern the figure of Hercules but of Mars and the passage in the count of Ericeira's letter evokes exactly the same process of making correspondence between the patron's image to the god's fountain¹².

I do not believe that the count of Aveiras or the count of Sarzedas wanted to do some particular parallelism between their selves and Hercules on the commission of fountains with the Antiquity hero's figurations to their palaces and gardens¹³. In these cases it was certainly an option specially related with the hydra of the seven heads' effect from which mouths are spread jets of water with pomp proper of the willing baroque show of sound and movement.

In this brief journey through baroque gardens with Genoese sculpture what concerned us the most was to convey not only an over whole view but also to make some considerations on the origin, authorship, patrons and sculpture's characteristics, as well as make some reflections on certain iconographic programs and their integration in the gardens.



Hercules, Giuseppe Gaggini, Viveiro dos Pássaros cascade, Gardens of Belém Palace, Lisbon - detail of the face

¹¹ A.N.T.T., *Ministério dos Negócios Estrangeiros*, Caixa 4, Maço 7, Doc. 19, fl. 1v., published by LINO 1960: 4.

¹² As far as fountains with a statue of Hercules are concerned should also be mentioned the drawing of one fountain to the Bemposta Palace, in Lisbon – see ACADEMIA NACIONAL DE BELAS-ARTES (Lisbon), Cx. 87 A, Gav. 3, Pasta 26, Nr. 665 – I must thank the knowledge of this drawing to Maria João Pereira Coutinho.

¹³ In fact, this is a very typical subject of baroque gardens all over Europe. See RODRIGUES 2011b: 382-384.

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