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Attributed to GIOVANNI BATTISTA
DELLA PORTA

(Porlezza 1542 – 1597 Rome)

BUST OF MARCUS AURELIUS

Coloured marbles

97 x 68 x 38 cm; 38 1/4 x 26 3/4 x 15 in.

Provenance

Private collection.

We are thankful to Alexander Kader FSA for contributing the following detailed study on this previously unpublished marble bust of Marcus Aurelius attributed to Giovanni Battista Della Porta, titled:

"Aspiring to the Ancients: A late sixteenth century coloured marble Bust of Marcus Aurelius attributed to Giovanni Battista Della Porta"

Introduction

At first sight this noble marble *Bust of Marcus Aurelius* might appear to be an ancient Roman sculpture. The portrait of the last Antonine emperor and stoic philosopher conforms to a well-established type, exemplified by the 2nd century AD bust in the

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Louvre (inv. MR 561, Fig. 1-2).¹ Marcus Aurelius is shown in the prime of life with a full head of curly hair and generous beard. His expression is alert, his eyes look forward engaging the viewer. The emperor wears a *paludamentum* drawn across his body and fastened on his right shoulder. In both the Louvre and present bust this garment is lined in fur that is visible across his left side. The head and shoulders are carved in different marbles.² The overall appearance of the present bust with its roughened surface in the hair, beard and drapery contrasting with the smooth polish of the face, and the clear historic damages to the drapery, contribute to the illusion that this bust could be a contemporary portrait.³ An erroneous inscription on the socle identifies the sitter as Septimius Severus.⁴ Closer examination, however, irrefutably demonstrates that this bust of the last 'Good Emperor' was carved in the second half of the 16th century. The technique of carving the hair with a judicious use of the drill and intricate chiselling is more consistent with this period, as is the treatment of the back of the bust. There are no signs of excavation.

The illusion that the bust could be ancient Roman appears to be the express intention of the sculptor and is consistent with the passion for the ancient world that pervaded Western art from the Renaissance. Even by the 16th century the demand for antique sculpture exceeded the supply of genuine antiquities, so a vibrant trade emerged in the emulation and falsification of mythological figures and portrait busts to satisfy enthusiastic collectors across Europe.⁵ This activity was obviously centred in the Eternal City and sculptors from all over Italy and beyond gravitated there to earn a living.

The sculptors' workshops in 16th century Rome were predominantly run by successive generations of the same families. Foremost amongst these sculptural dynasties were a number of families from Lombardy, such as the Fontana, Buzzi, Guidici, Maderno Longhi, Galli, and Garzoni, but most renowned of all was the Della Porta family from Porlezza on lake Lugano, near Como.⁶

¹ There are many extant examples of this portrait type to which Della Porta may have had recourse in carving this bust such as the very fine example in Naples and another in the Louvre (inv. MA 1159).

² See below for a discussion of the proposed types of marble and see pp. 22-25 for illustrations.

³ The appearance of the roughened surface in the hair is achieved using a *gradina* chisel that allows the sculptor to create a finish to the marble that simulates weathering. As noted below, over time this surface weathers differently to the more highly polished surfaces.

⁴ The socle is made in a fine Bigio Morato marble. The inscription may have been added later. In any event the physiognomy of Marcus Aurelius and Septimius Severus are indeed very similar.

⁵ See Louvre 2000, Louvre 2010, Fondazione Prada 2015 and *Taste and the Antique* 2024

⁶ See Iole, *Prima di Bernini*, 2016, p. 7.

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The Della Porta workshops in Rome

The popular conception of the High Renaissance sculptor as a lone genius, such as Michelangelo, Giambologna or Bernini, sculpting masterpieces for the papacy and Italian aristocracy is a mirage far from the reality for the many sculptors active during this period. To make a living in this laborious, perilous and competitive market, sculptors needed to work collaboratively in efficiently run workshops and to be able to diversify. One of the most compatible activities for these artists was to work as restorers of the dismembered and damaged ancient sculptures that were being unearthed almost daily during this period. For the more entrepreneurial sculptors, this naturally expanded into art dealing in ancient art - both genuine and dubious. The Della Porta family epitomise this phenomenon.

The Della Porta family's business worked in Rome through at least three generations and, somewhat confusingly, in at least two related scions. The most famous 16th century Della Porta sculptor was Guglielmo who was born in Porlezza in 1515 and died in Rome in 1577. His illegitimate son, Teodoro (1567-1638) worked with him. A different and larger branch was headed by Tommaso Della Porta the elder (ca. 1520-1567) and his brother Bartolomeo, who had a son Giacomo (1532-1602). This side of the family's workshop expanded after the middle of the century with the arrival in Rome of three of Tommaso's nephews. The eldest Giovanni Battista (1542-1597) was followed by Tommaso the younger (1546-1606) and Giovanni Paolo (1552-1609). Other cousins and nephews continued the tradition.⁷ Within this Lombard sculptural dynasty Giovanni Battista stands out as the prime example of the multi-talented sculptor / businessman whose artistic style, range of interests and temperament best align with the creator of the present *Bust of Marcus Aurelius*.⁸

⁷ See Panofsky, 1993, pp. 163-164 for family trees of the Della Porta family

⁸ It is evident that whilst Giovanni Battista proved to be a very successful businessman, his brother Tommaso the younger has been shown in business to have been delusional and Giovanni Paolo to have been incompetent.

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Giovanni Battista Della Porta: sculptor of his time

The reputation and prominence of Guglielmo Della Porta has tended to overshadow the activities of other members of his extended family. The life and work of Giovanni Battista, however, has received more critical attention over the last twenty years, largely through the research and publications of Giovanna Ioele and most recently Andrea Bacchi.⁹

By 1562, Giovanni Battista had arrived in Rome to work with his uncle, Tommaso the elder. Immediately on his arrival, one of the first projects in which he was involved was the commission for twelve busts of Roman emperors that Tommaso received from the Farnese in February of that year, and first inventoried in the Palazzo Farnese in 1566.¹⁰ Thus, as one of his first Roman experiences, Giovanni Battista would have been initiated into the iconography of Roman emperors and the nuances of their representation. This series of busts represents the twelve Caesars, so Marcus Aurelius does not feature, but compare for example the treatment of the fur lined paludamentum in the present *Bust of Marcus Aurelius* with the *Bust of Julius Caesar* (today displayed in the Galleria in the Palazzo Farnese, see Fig. 3) and the *Bust of Tiberius* (today displayed in the vestibule) in which the arrangement of the folds and the tumbling fur has clear affinities. Certainly these elements can be traced back to numerous antique prototypes, such as the aforementioned bust in the Louvre, but the interpretation of these sources is unmistakably close.

Giovanni Battista's early training in the vibrant atmosphere of the Casina of Pius IV would have provided him with ample opportunity to refine his sensibilities in the imitation of the antique.¹¹ All these experiences shaped Giovanni Battista's future career after Tommaso the elder's death in 1567 and resonate in the present *Bust of Marcus Aurelius*.

⁹ See Ioele 2012, Ioele, *Prima di Bernini*, 2016, Ioele, *Splendor Marmoris*, 2016, Brentano 1989 and Andrea Bacchi, 2021.

¹⁰ See Arata, 2010, pp. 310-311

¹¹ See Ioele, *Prima di Bernini*, 2016, pp. 3-9

Giovanni Battista Della Porta's career as a sculptor

Writing in 1989, Brentano was critical of Giovanni Battista's 'wooden' style that lacked originality, but commented that this may have made his many collaborations with other sculptors, architects and designers easier.¹² Nevertheless, this did not prevent him from working as a sculptor for several of the most important noble families in Italy, including the Farnese, Gonzaga, Este, and Caetani, as well as the papacy. Indeed, Giovanni Battista's first documented works were a collaborative enterprise for Ippolito II d'Este (1509-1572). Pirro Ligorio (1510-1583) provided him with designs for ten Nymphs made in stucco for the Villa d'Este in Tivoli (1566-1567).¹³ After he took over the running of his uncle's studio, Giovanni Battista's activities expanded beyond Rome, principally to Lombardy and the Marche. He worked for the Gonzaga court at Guastalla and developed a fruitful collaboration with the architect Francesco Capriani da Volterra (ca.1535-1583). Perhaps his most significant sculptures are those made for the commission he shared with his brother Tommaso the younger in the Basilica della Sancta Casa in Loreto in the Marche from 1570 to 1578, which comprised ten marble sibyls and three marble prophets (see for example Fig. 4-5-6).

Always actively looking for the next job, in 1573 Giovanni Battista competed (unsuccessfully) with Alessandro Vittoria to make a marble relief for the Cappella dell'Arca in the Basilica del Santo in Padua. Other important statues in Rome include the *Risen Christ flanked by two Angels* (1576) in the Cappella Colonna, San Giovanni in Laterano (Fig. 7), the standing *San Domenico* (1587) in the Cappella Sistina, Santa Maria Maggiore (Fig. 8, 9) and the figures of *Christ and the kneeling St Peter receiving the keys* (1596-1598) in the Cappella di San Pietro, Santa Prudenziانا (Fig. 10).¹⁴

Giovanni Battista executed a number of prestigious church monuments. The more elaborate of these include the *Monument to Niccolò Caetani* (1578-1580) in the Cappella Polacca in the Basilica in Loreto (Fig. 11) and the *Monument to Vespasiano Gonzaga* (1591) in the Incoronata in Sabbioneta (Fig. 12).¹⁵ And, he produced several grand wall monuments in Roman churches that incorporate busts of the commemorated, such as the *Memorial to Onofrio Camaiani* (after 1574) in Santa Maria sopra Minerva, the *Memorial to Francesco Alciati* (1580) in Santa Maria degli Angeli,

¹² Brentano 1989, *op. cit.*

¹³ These still survive but in a severely distressed state due to their position on the Fontana dell'Ovato.

¹⁴ Giovanni Battista certainly worked with his two brothers on the Cappella San Pietro commission.

¹⁵ It should be noted that the Vespasiano Gonzaga monument includes the earlier bronze seated figure of the patron made by Leone Leoni.

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the *Memorial to Pierfrancesco Ferrero* (ca. 1585) in Santa Maria Maggiore (Fig. 13) and the *Memorial to Federico Cornaro* (1591) in San Silvestro al Quirinale. All these works share a rich use of coloured marbles that became one of Giovanni Battista's specialities. In fact, he not only opulently included it in his own work, but also established a flourishing business in the supply of coloured marbles as a complement to his sculptural works. In this capacity, for example, he provided the marble fittings for the Cappella Caetani in Santa Prudenziata (Fig. 14).

Giovanni Battista Della Porta as a merchant in coloured marble, art expert, collector and restorer

An account written in 1610 by Teodoro Della Porta (1567-1638), the famed Guglielmo's son, provides an insight into the busy and extensive family-run business in coloured marbles.¹⁶ During this period the Della Porta supplied coloured marbles for projects not only in Rome, but in Naples to the south and in Umbria to the north.¹⁷ This easy access to so much coloured marble would have made it natural for Giovanni Battista to combine different marbles in his works, especially if, as seems to be the case with this *Bust of Marcus Aurelius*, the sculptor aspired to create a bust which could have been mistaken for an ancient sculpture.

As well as his initiative to expand his business in coloured marbles, Giovanni Battista broadened his sculptural practice by acting as an expert and connoisseur of art. In 1588, he was called upon to provide a valuation of the statues, silver and decoration in the collection of Giovanfrancesco Bonzagni for the heirs of the property.¹⁸ His credentials for taking on this work were no doubt established by the reputation of his own collection of ancient sculpture and decoration. A few years later, in 1591, he was described as a 'persona molto intendente d'architettura e di statue' in the correspondence between Cardinal Scipione Borghese and Vincenzo I Gonzaga.¹⁹

Giovanni Battista's art collection is well documented, because it was twice assessed for inheritance purposes. It was finally sold by his brother, Giovanni Paolo, to pope Paul V Borghese in 1609.²⁰ The first account of the collection in 1592 describes about

¹⁶ Oele, *Splendor Marmoris*, 2016, pp. 88-90. Although this account records activity after Giovanni Battista died it is likely that the business was as active, if not more so, during his lifetime. See also the Della Porta inventory published in de Lachenal, 1982, pp. 87-96 and Ioele, *Prima di Bernini*, 2016, pp. 179-185

¹⁷ See Nocchi, *op. cit.*

¹⁸ Ioele, *Profilo*, 2012, p.154 and Ioele, *Prima di Bernini*, 2016, pp. 149-160

¹⁹ Ioele, *Prima di Bernini*, 2016, pp. 96-97 and Ioele, *Profilo*, 2012, p. 154.

²⁰ Ioele, *Prima di Bernini*, 2016, pp. 161-170

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forty ancient statues and fragments as well as tables, columns and vases. It seems that at this time Giovanni Battista considered selling part of the collection. The fame of this collection was such that after Giovanni Battista's death in 1597 both Vincenzo Gonzaga, Duke of Mantua and Carlo Emanuele I, Duke of Savoy expressed interest in acquiring the group. Later inventories made when it was inherited first by his brother Tommaso and subsequently by his youngest brother record an even bigger collection.²¹ It is evident that the items listed in 1592 were a small selection and were never sold.

A list of the Della Porta collection first published by Graeven from the Codice Barberiniano in fact documents more than one hundred and fifty statues.²² Many of these can be identified with sculptures today in the Borghese collection and several other important works from the Della Porta collection are in the Louvre.²³ Yet, many others have not yet been identified with surviving works. A description of the contents of Giovanni Battista's house taken room by room, the inventory lists both ancient and contemporary sculpture, and the distinction between them is not always obvious. In the case of number sixteen: '*12 Dodici Imperatori [armati] moderni con soi petti di marmo et peducci de mischio maggior del naturale*', these are clearly described as modern and no doubt are to be identified with the group sold by Giovanni Paolo to the Borghese and which remain there today. The list also includes several less identifiable works that might be associated with the present *Bust of Marcus Aurelius*. For example number fourteen is described as: '*8 Otto teste con li suoi petti maggior del naturale Imperatori et Imperatrici*', which may be ancient or modern, as could be the next item: '*Doi altre teste maggior assai del naturale con soi petti et peducci*'.²⁴ Further on in the listing there are twelve busts described as '*teste con suoi petti antiche*' and other busts described as '*teste con li petti moderni*'. The attribution of this bust to Giovanni Battista Della Porta is not predicated on it being one of the works that remained in his collection after his death. Whilst the vagueness of the descriptions leaves this as a distinct possibility, the proposed association of this *Bust of Marcus Aurelius* with this sculptor is principally stylistic.²⁵ What his collection does fully demonstrate is that Giovanni Battista carved, owned and no doubt traded

²¹ Panofsky, *op. cit.*, and de Lachenal, 1982, pp. 87-96.

²² Ioele, *Splendor Marmoris*, 2016, p. 91 and Graeven, 1893, pp. 239-245.

²³ See Coliva et al. 2012. The sculptures in the Louvre include the famous porphyry statue of *Juno* (MR 67), the statues of *Camillo* and *Psyche* (MR 119 and MR 120) and the *Zingarella* (MR 393).

²⁴ Graeven, 1893, pp. 239-245.

²⁵ Ioele, *Prima di Bernini*, 2016, p.320 where there is a listing '*Otto teste con li petti antichi coè Giulio Cesare, Ottaviano. M. Aurelio, Alessandro Severo, Giordano Pio, Giulio Massimino, Silla e Scipione Africano*'.

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ancient and *all'antica* marble busts equivalent to the present bust, and that the distinction between works that were ancient or modern was often blurred.



Figs. 1-2. Late 2nd century AD, *Bust of Marcus Aurelius*, Louvre, Paris, inv. MR 561; N 1416; L2007; Ma 1166.

Giovanni Battista Della Porta: Portrait and Emperor busts

In his life of Giovanni Battista Della Porta, published in 1642, Giovanni Baglione observed that the sculptor '*specialmente faceva de' ritratti assai bene*'.²⁶ Giovanni Battista's most famous portrait is his outstanding *Bust of Onorato IV Caetani* in the Palazzo Caetani, Rome (Fig. 15). In many respects this work is stylistically discordant with the present *Bust of Marcus Aurelius*. The slick armour worn of Onorato IV is carved with precision and with a high degree of polish. The ostentatious red marble of his sash contrasts with the yellow marble chain of the Order of the Golden Fleece. The carving of the hair and beard is refined and there is little evidence of drilling. There are, however, two telling similarities. Ioele and others have observed that Giovanni Battista's *modus operandi* for defining the eyes is to carve a neat circular iris and to

²⁶ Baglione, pp. 214-216 - this was a praise that Baglione only otherwise gave to Gianlorenzo Bernini, and Ioele, *Splendor Marmoris*, 2016, p. 87

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drill two small holes for the pupil in a 'kidney shape'.²⁷ This leitmotif can be observed throughout Giovanni Battista's oeuvre and is common to both the busts of *Onorato IV* and *Marcus Aurelius*. The second affinity is in the treatment of the tassels hanging down on each shoulder of Onorato's armour. The manner in which these are carved in regular, sloped parallel lines echoes the handling of this feature on the *Bust of Marcus Aurelius*. These tassels are carved more broadly in the latter, but the approach is comparable.

loele has observed that the majority of Giovanni Battista's portraits represent cardinals from the circle of Carlo Borromeo (1538-1584) and were commissioned posthumously for formal church memorials.²⁸ She attributes the often bland expressions and formulaic drapery of these portraits more to the sculptor's respect for the predilections of his sitters and patrons, and the context for their display, than to a lack of technical skill, or a deficiency of artistic invention. These ecclesiastical portraits also offer few comparisons with the *Bust of Marcus Aurelius*, except for his autograph carving of the eyes and a high degree of polish in the faces.

On the other hand, closer stylistic comparisons can be evinced with the well known series of twelve emperors bought by the Borghese in 1609, today displayed in the Galleria Borghese (Fig. 16). Here the treatment of the white marble faces in highly polished, angular planes recalls the treatment of Giovanni Battista's cardinal portraits. The iconographic type of each emperor is well studied to the point of being formulaic. Again, it might be argued that the dictates of the subject matter denies any tangible degree of artistic invention - Giovanni Battista knew what his clients expected and he provided it. This aspect is evidently repeated in the highly polished surface in the *Bust of Marcus Aurelius*. The smooth polish contrasts with the roughened treatment of Marcus Aurelius's hair. Whilst this feature on the present bust may have been exaggerated by historic atmospheric conditions, a similar contrast in the handling of flesh tones and hair is notable in the Borghese *Bust of Titus* (Fig. 17). Here the emperor's hair is carved in tight voluminous strands akin to the outstanding carving in the hair on the *Bust of Marcus Aurelius*. A consistent feature in all the paludamenta worn by the Borghese emperors is the deep under-carving of the broad fold on the centre of the chest. This is another point of 'Morellian' association between the Borghese and present emperor busts.²⁹ The rather brash coloured marble torsos of the Borghese emperors may seem at first to align more with the *Bust of Onorato IV*

²⁷ loele, *Profilo*, 2012, p. 162 and Bacchi, 2021, p. 200

²⁸ See above the works described here as 'grand wall monuments'

²⁹ This refers to the stylistic theory advanced by Giovanni Morelli (1816-1891)

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Caetani than with the present bust, however, the spirit of the combination of a white marble head with a coloured solid marble torso is the same also in the *Bust of Marcus Aurelius*. The combination in the present bust is more subdued, but is born from the same aesthetic. Accepting that the identification of marbles is a specialised, not to say controversial, subject, it could be proposed that in the case of the *Bust of Marcus Aurelius* the head is carved from Pentelic marble and the shoulders from Cipollino marble (often used in antiquity for relief carving) and the socle from Bigio Morato (see Figs. 22-25 for some samples). This creates a more subtle combination than in the Borghese emperors, but still resonates with the availability in the Della Porta workshop of many varieties of coloured marble.

The most outstanding feature of the *Bust of Marcus Aurelius* is the masterful carving of the hair and beard. Until now, 'masterful' is not an adjective here associated with Giovanni Battista Della Porta's sculpture. Nevertheless, several works attributed to the sculptor demonstrate that this exceptional skill level is in line with his abilities. In 2021 Andrea Bacchi proposed a new attribution of a marble *Bust of Leonardo Mocenigo* in San Geremia, Venice to Giovanni Battista (Fig. 18-19).³⁰ His principal point of comparison for the attribution is the *Bust of Ottavio Farnese* attributed to Giovanni Battista in the J. Paul Getty Museum, Malibu (inv. 87.SA.36, Figs. 20-21).³¹ In both of these busts the technique for carving the beard conforms with the *Bust of Marcus Aurelius*. There is frequent use of the drill and varied chiselling to form animated curls of hair. The depth of the carving creates deep shadows that give volume and variety to the thick beards. In all three busts this treatment of the hair and beard contrasts with highly polished skin, and again the eyes are handled in exactly the same manner. A further important point of stylistic comparison is the carving of the ears. The crisp articulation of the anatomy of the ear is particularly close in the *Bust of Marcus Aurelius* and the Getty *Bust of Ottavio Farnese*; this comparison extends to the unusual central neat drill hole in the centre of the ear (fig. 21).

These points of contact between the *Bust of Marcus Aurelius* and the *Bust of Leonardo Mocenigo* and *Bust of Ottavio Farnese* can also be identified in documented autograph sculptures by Giovanni Battista Della Porta. The first point of comparison was cited by Bacchi: the statue of *San Domenico* in the Cappella Sistina in Santa Maria Maggiore, Rome (Figs. 8-9). Here the glassy polish on the face is accentuated by the saint's deeply carved beard. The autograph handling of the eyes and ears are also repeated here. The same applies to the figure of St Peter in the

³⁰ Bacchi 2021, *op. cit.*

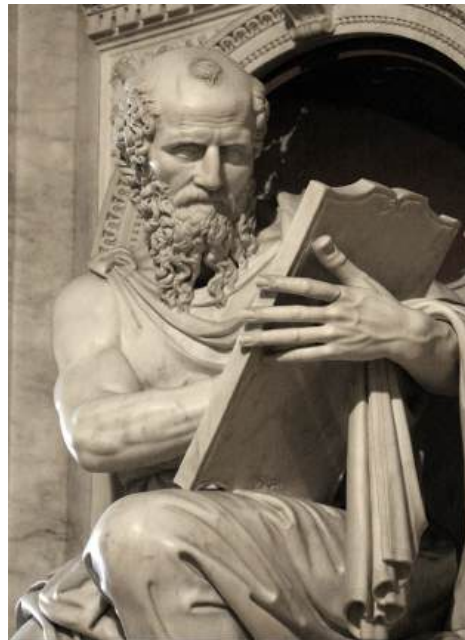
³¹ Wolfe 2021, *op. cit.*

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group of *Christ giving the keys to St Peter* in the Cappella di San Pietro, Santa Prudenziانا. The deep carving with plentiful drilling of St Peter's beard and hair perfectly mirrors the technique observed in the three busts above. In addition, the structure of the ear provides a further point of close association between all these sculptures.



Figs. 18-19. Giovanni Battista Della Porta, *Bust of Leonardo Mocenigo*, San Geremia, Venice.
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Figs. 4-5. Giovanni Battista Della Porta, *Prophet Isaiah*, Basilica della Sancta Casa, Loreto.

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Fig. 10. Giovanni Battista, Tommaso the younger, Giovanni Paola Della Porta, *Christ giving the Keys to St Peter*, Cappella di San Pietro, Santa Prudeniziana, Rome.

Conclusion

The fervent artistic revival of antiquity from the late fourteenth century to the early 19th century makes the attribution of copies after the antique a precarious pursuit. Nuances of style and technique as well as the appropriation of types through the centuries confound categorical statements. Nevertheless, the combination of many attributional elements convincingly identifies this impressive *Bust of Marcus Aurelius* as a work made in Rome in the second half of the 16th century. The alignment of a demand for such emperor busts with the aesthetic notion of combining different marbles in a manner which verges on the illusion that the work could have been made in ancient Rome are perfectly consistent with this period.

Having located this bust in late sixteenth century Rome, the evident seminal quality of the bust leads to only a small number of sculptors capable of this level of craftsmanship. Certainly there are affinities with the most famous Roman sculptor of the period, Guglielmo Della Porta, however, the arguments put forward above tend more towards the name of Giovanni Battista Della Porta. The latter's autograph and attributed oeuvre provides numerous stylistic analogies referred to above. Giovanni Battista's sympathy with and access to coloured marbles fit with this bust. It is

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significant that in the case of the Borghese Emperors and the present bust the sculptor has not used coloured marble veneers but has chosen solid coloured marble fragments of which he would have had a plentiful supply. The use of a *gradina* to chisel the hair suggests a sculptor who is intimate with the restoration and imitation of ancient sculpture. In addition, his renowned collection of ancient sculpture provided him both with the astute understanding of the iconography of the subject and, importantly, a restorer's sensibilities to the combination of different marbles to give the impression of a work that could, in some part, be believed to be ancient.



Fig. 15. Giovanni Battista Della Porta, *Bust of Onorato IV Caetani*, Palazzo Caetani, Rome.



Fig. 17. Giovanni Battista Della Porta, *Bust of Titus*, Galleria Borghese, Rome.

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Fig. 16. *Salone di Mariano Rossi*, Galleria Borghese, Rome.

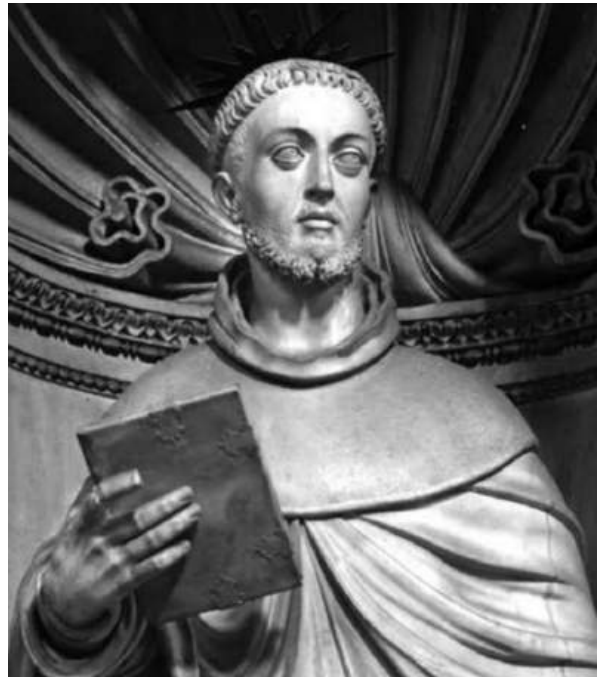
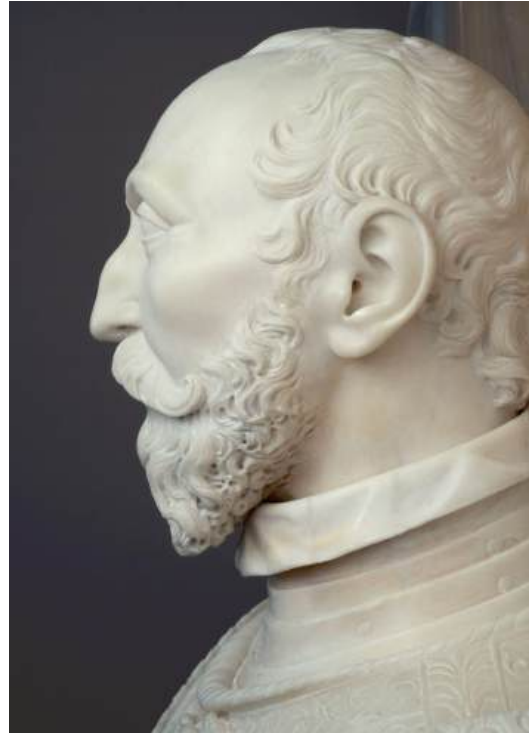


Fig. 8-9. Giovanni Battista Della Porta, *San Domenico*, Cappella Sistina, Santa Maria Maggiore, Rome.

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Figs. 20-21. Giovanni Battista Della Porta, *Bust of Ottavio Farnese*, J. Paul Getty Museum, Malibu, inv. 87.SA.36.



Fig. 3. Tommaso Della Porta the elder, *Bust of Julius Caesar*, Palazzo Farnese, Rome.



Fig. 6. Giovanni Battista Della Porta, *Cumaean Sibyl*, Basilica della Sancta Casa, Loreto.

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Fig. 11. Giovanni Battista Della Porta and Francesco Capriani, *Monument to Niccolò Caetani*, Cappella Polacca, Basilica della Santa Casa, Loreto.



Fig. 12. Giovanni Della Porta and Leone Leoni, *Monument to Vespasiano Gonzaga*, Incoronata, Sabbioneta.



Fig. 13. Giovanni Battista Della Porta (and workshop), *Memorial to Pierfrancesco Ferrero*, Santa Maria Maggiore, Rome.



Fig. 14 Cappella *Caetani* in Santa Prudeniana, Rome

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Fig. 7. Giovanni Battista Della Porta, *Risen Christ and two Angels*, Cappella Colonna, San Giovanni in Laterano, Rome.



Figs. 22-23. Examples of Pentelic marble.

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Fig. 24. An example of Cipollino marble from Gabriele Borghini (ed.), *Marmi antichi*, Editore De Luca, Roma, 1991.



Fig. 25. An example of Biggio Morato.

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