Borromini in Siena

by JOSEPH CONNORS and MACHELT BRÜGGEN ISRAËLS

Compared with the other protagonists of Roman Baroque architecture, Gianlorenzo Bernini and Pietro da Cortona, Francesco Borromini (1599–1667) travelled remarkably little after his arrival in Rome as a young Lombard immigrant in 1619. Nevertheless, he managed to design several works outside the city. The most sumptuous and beautiful of these is the Filomarino chapel, carved under his supervision by the cream of the sculptural profession and sent to Naples.\(^1\) It is likely that the architect visited Naples to supervise its installation.

A city gate in a hill town of the Viterbese, San Martino al Cimino, was made to his design, and it is possible that he went to inspect the site beforehand.\(^2\) In the case of the Lisbon family chapel for the Spanish ambassador Don Manuel de Moura, Marchese di Castel Rodrigo, Borromini had the pieces shipped but did not follow up with a visit.\(^3\) Likewise, although he sent drawings to Gubbio for a complete church, a copy of S. Carlo alle Quattro Fontane, he did not travel to Umbria to supervise its execution.\(^4\)


10. Crucifix Chapel, S. Martino, Siena. 1660–64. The frame and altar based on a design by Francesco Borromini. c. 1664, with Christ on the cross with mourning Virgin and St John, by Giovanni di Stefano. Polychromed wood. 1480s. (Photograph: Fabio and Andrea Lensini).
In addition to these four projects outside Rome, there are two autograph Borromini drawings for hitherto unidentified chapels in Siena in the Albertina in Vienna (Figs. 8 and 9). They have been known since Eberhard Hempel’s monograph of 1924, and there was a flurry of interest by a new generation of Borromini and Bernini scholars between 1958 and 1967. Their destination in general terms was clear, as one of the drawings bore a scale marked in braccia senesi. Heinrich Thelen identified the patron, Monsignor Ambrogio Landucci (1596–1669), an Augustinian priest of the Congregation of Lecceto. The fact that the drawings are in Vienna, where the architect’s personal collection went in the mid-eighteenth century, shows that he kept them. There was no evidence that they had served as the designs for executed chapels. After the initial wave of interest they slid back into obscurity.

It has now become clear that versions of these drawings arrived in Siena and that one of them was carried out. It is the Chapel of the Crucifix, the second on the left as one enters the church of S. Martino (Fig. 10). It centres on a stately altar built mostly of coloured marbles enframing an older statue group. As a work of architecture it easily holds its own with one of the most...


8 In a letter dated 9th February 1664 written from Rome to his friend Angelico Falsuchi, Reni’s name for S. Martino (now Museo dell’Opera del Duomo, Siena), recalls that they were recently ‘contro ogni buon senso colorite al naturale’.

9 For the attribution, see A. Angelini: ‘Il lungo percorso della decorazione all’antica tra Siena e Urbino’, in idem, ed.: Pia II e le arti: la ricoperta dell’antica da Federighi a Michelangelo, Cisanello Bahamo and Siena 2005, p.350. Gianluca Amato (verbal communication, 24th November 2013) argued for a date in the early or mid-1480s.

10 He endowed a Crucifix Chapel in S. Martino with 24 florins annually in his Will of 25th September 1507. In a codicil of 28th December 1508 Giacomo Todeschini Piccolomini stipulates that his sons Silvio and Enea and their male heirs were to inherit the chapel’s usu patrimonii: Archivio di Stato di Siena (hereafter cited as ASS), Consistoria Piccolomini 59, resp. p.22, no.81, p.32, and the partial copy in Archivio Arcivescovile di Siena (hereafter cited as AAS), 3614, fols.35v–36v. The chapel of the Crucifix and St Michael Archangel was still under Piccolomini patronage in 1583. See AAS, Santi Visite 24, fol.14v.

11 From one of the conditions (‘colombazzare detta festa [della santissima Croce] al duomo dove di presente è il Crucifixo, ò ad altro che occorresse mettere detto Crocifisso’) accompanying the 495 scudi that Girolamo di Bartolomeo de Machi bequeathed to S. Martino in September 1654 it appears that the Crucifix was a cult object in search of a new altar; ASS, Conventi 2788, fols.43v–44v.

12 Detail of the pedestals flanking the altar in the Crucifix Chapel in S. Martino showing the Landucci arms. (Photograph: Fabio and Andrea Lensini.) piccolomini (1444–1507), nephew of Pius II and builder of nearby Palazzo Piccolomini, may have been the patron of these statues. How Landucci came to possess the patronage rights and the much-venerated Crucifixion is unknown. The statues are heavily overpainted. Just as in Borromini’s drawing they stand in a semicircular niche, the back wall of which is now a horrid blue. We know that Landucci ordered expensive brocade for his chapel, and one could imagine the backdrop of the statue group lined with this fabric.
At the summit of the altar Borromini drew the Chigi arms, six crowned monti surmounted by a star. It must have seemed natural to him that Landucci would want to please the reigning pope, Alexander VII (reg. 1655–67), in this way. The arms are identical, for example, to those in the stucco decoration of the vault of S. Ivo alla Sapienza, Rome. On top of the star Borromini drew a tiny cross made out of acorns, which he sketched again at larger scale at the upper right of the sheet. These allude to the Chigi device of an oak tree, but also to the Augustinian Congregation of Lecce. However, Landucci must have immediately seen that in the Sienese context a chapel with Chigi arms would be taken not as flattery to the reigning Chigi pope but as a sign that this was one of the many Sienese chapels under the patronage of that family. He found it safer and more congenial to put the Landucci arms at the centre, although he kept them colossal, as if they were papal.

The monsignore was extraordinarily enamoured of heraldry – his shield appears dozens of times on his numerous commissions and the Landucci crest is on the column bases of the Borromini chapel (Fig. 12). It consists of ten monti with three plinths hovering over them, all red. If it were fully coloured, the background would be silver. Both on the drawing and in the chapel the shield is surmounted by a galero, or flat hat with six tassels on either side. The hat is not coloured, and one’s first instinct is to assume that it is notionally red and the patron was a cardinal. But Landucci never advanced to that rank. He was created a bishop in 1656, and bishops had the right to a green galero, not a red galero.

14 Ten mountains gules surmounted by three staggered plinths gules on a field argent. See for example: E. Carli, et al. eds: Le biccherne: tavole dipinte delle magistrature senesi (secoli XIII–XVIII), Rome 1986, pp. 287 and 352. The Landucci crest was similar to that with ten mountains gules surmounted by four plinths gules on a field argent of the ancestral town of Montefollonico.

15 P. Palliot: La voie et parfait science des armes (1660), facs. ed. J. B. de Vavre, Paris 1979, pp. 133–135; B. B. Heim: Heraldry in the Catholic Church: Its Origin, Customs and Laws, Gerrards Cross 1978, pp. 157–11. It should be noted that most cardinals’ shields in Baroque Rome have six tassels per side, not the ten or fifteen found in later centuries for cardinals of the highest rank. We thank Monika Butzek for pointing us in the right direction on the bishop’s galero.

16 Green enamel is used for the galero on a marble reliquary Fabio Chigi had made in 1648–50. See A. Angelini, M. Butzek and B. Sani, eds.: exh. cat. Alessandro VII Chigi (1599–1667): il papa senese di Roma moderna, Siena (Palazzo Pubblico and Palazzo Chigi) 2000, p. 134, cat. no. 58 (entry by B. Sani); p. 66, cat. no. 12 (entry by A. Pezzo); p. 158, cat. no. 120 (entry by P. Torriti). John Evelyn observed the possesses of Innocent X in 1644 from his vantage point on the steps of the Aracoeli: ‘Then came the Cardinal Bishops, next the Cardinal Priests, Card: Deacons, Patriarchs, Archbishops, and...
one.15 Fabio Chigi, the future Alexander VII, used the green galero while he was bishop but not yet cardinal.16 In this, as in much else, Chigi was Landucci’s model.

Most conspicuously, on the façade of S. Martino itself one finds a monumental Landucci shield ensconced in the pediment (Figs. 13 and 14).17 The galero here, like those on the Borromini altar, is of white stone, although we are meant to think of it as green. The monochromatic galero had a distinct advantage for an ambitious patron: it would never have had to be changed in the happy event of his promotion to the Sacred College. Over the Landucci shield at the apex of the façade we see the symbol of the Congregation of Lecceto, a cross with verdant branches of holm oak (lecci) sprouting at its base.18 Returning to the chapel (Fig. 10), we can now see that the Landucci arms at the top are intertwined with the symbols of the congregation in a playful way. The ten monti (Landucci) support a cross (Lecceto) which

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in turn holds up three plinths (Landucci) while four acorns (Lecceto) radiate out from its centre. One can imagine Landucci’s delight at this example of Borrominian wit.

The second Albertina drawing (Fig.9) shows a chapel half the size of the first. The dimensions of the space and the form of the vault on pendentives, which the furniture to some extent hides, correspond exactly to the sacristy of S. Martino, a narrow room entered via a corridor to the south of the high altar (Fig.15). Borromini conceived of it as a miniature of the Crucifix Chapel. It repeats the motif of the arcuated lintel with cherubs in the upper corners. Statuettes about 50 cm. high, one of Faith and another of a figure holding palm fronds and a book, crown the columns. The Landucci arms decorate the column bases, while a figure holding up three plinths (Landucci) while four acorns (Lecceto) radiate out from its centre. One can imagine Landucci’s delight at this example of Borrominian wit.

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S. Martino was the church of the Augustinian Hermits in metropolitan Siena, but their spiritual centre was nine kilometres to the west at Lecceto, named for the forests of ageless holm oaks, or lecci, that grow all around. A magical wilderness, since the trecento it drew saintly young men fleeing family and fatherland to lose themselves in its ‘sacred horrors’. Landucci was prior of S. Salvatore at Lecceto repeatedly. He felt a strong family connection and maintained that the great brick tower, the major landmark of the hermitage, had been begun in 1407 by his ancestor the Blessed Cristoforo Landucci (c.1390–1461). He continued the transformation of the church at Lecceto from medieval to Baroque, and began a fresco cycle of portraits of learned friars and beat in the refectory, culminating in his own portrait in 1662.

Landucci was the learned friar who brought Lecceto, somewhat belatedly, into the age of print. One of his first acts was to commission Raffaello Vanni to make a large print entitled Sacra Leccetana Propago celebrating the holy men of the abbey. No copies are known, but the composition survives in a painting in the sacristy of Leccerto, and the research that went into it was continued in Landucci’s other publications. He wrote two versions of an erudite bio-bibliography of the learned authors of Lecceto, one in Latin, Sacra Ricetana Sylva, and the other in...
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Italian, Sacra lecetana selva (Fig.17). In the Latin version he listed his own published writings, as well as many of his unpublished manuscripts. In both editions he included a large plan of Lecceto drawn in 1651 by the Sienese architect Benedetto Giovannelli Orlandi (1601–76) that bears the arms of Prince Cosimo de’ Medici, Cardinal Giovanni Battista Pallotta, the Augustinians and the Congregation of Lecceto in addition to Landucci’s own (Fig.18).

33 Landucci 1657 op. cit. (note 24), published in Rome by his nephew Fabrizio Lan-
ducci. For the 1653 and 1657 editions of the book, see F. Bisogni and M. De Grego-
rio, eds.: exh. cat. Santi e beati senesi: testi e immagini a stampa, Siena (Biblioteca
Comunale degli Intronati) 2000, pp.45–46, cat. no.6–7. The prefatory letter by
Ambrogio Landucci to ‘Illustrissima Signora’ Caterina Frescobaldi Bartolommei già
Smeducci, dated 20th September 1654, shows that Landucci had built up a relation-
ship with this aristocratic clan, patrons of the rebuilding of S. Stefano in Florence dur-
ing Landucci’s brief term as prior there in 1632–34. On the church, see W. and E.
Paatz: Die Kirchen von Florenz, Frankfurt 1940–54, V, p.211, who suggest that the
patron, Caterina’s husband, Anton Maria Bartolommei Smeducci, was the architect;
F. Angelini: ‘Bartolommei Smeducci, Girolamo’, Dizionario biografico degli italiani, VI
(1964) and A. Spagnesi: S. Stefano al Ponte Vecchio: cenni storico-artistici, Florence 1981,
pp.5–8, who attributes the architect to Andrea Arrighetti and the sculpture to Per-
dinando Tacca. The date given by Paatz for the beginning of work is 1636, but Lan-
ducci’s prefatory letter claims that it was begun ‘nel tempo, che io governavo esteo Con-
vento’. Mariani’s eulogy of Landucci, printed in 1669 also mentions his role in this
church of the congregation of Lecceto. See Mariani, op. cit. (note 23), p.10.
34 A. Rocca: Bibliotheca Apostolica Vaticana, Rome 1591 and idem: Bibliotheca Angelica
. . . , Rome 1608. Rocca also wrote on the office of sacrista: Chronistoria De Apostolico
Sancto. . . , Rome 1605; the second edition of 1745 contains some information on
35 D. Arrigucci: ‘Un’ipotesi di attribuzione per il chiostro di S. Martino’, in M.
Ascheri and P. Turrini, eds.: La Misericordia di Siena attraverso i secoli, Siena 2004,
pp.203–11. Biblioteca Apostolica Vaticana, MS Chigi G.II.48, fols.44r–46r con-
tains material on seventeenth-century reconstructions of the convent including the
plan (fols.45r–45v) reproduced in P. A. Riedl and M. Seidel, eds.: Die Kirchen von
Landucci was not only an author but also a first-class bibliophile. In Rome an excellent role model could be found in the Augustinian (1445–1620), founder of the Biblioteca Angelica, expert on library history, and coincidentally the sanitas of Clement VIII Aldobrandini (reg. 1592–1605) and Paul V Borghese (reg. 1605–21). In Rome a new Biblioteca Angelica was in construction in 1659–68, the period of Landucci’s most intensive book-buying activity and, as we shall see, his patronage in S. Agostino. There was already a book collection of some sort at S. Martino in 1629, but it grew exponentially thanks to Landucci’s Roman purchases. Sometime between 1656 and 1667 Benedetto Giovannelli Orlandi rebuilt the cloister and presumably the adjoining library. Landucci frequently returns to the acquisition of books in his correspondence of 1652–64 with the younger Augustinian scholar Angelico Aprosio (1607–81): ‘La libreria camminia benissimo e piace universalmente’ he wrote in 1652 when the shelves of the library at S. Martino were nearing completion, and in 1653 he compiled its catalogue. His nephew Fabrizio Landucci, who was in charge of the library holdings, added fulsome praise of his uncle in the preface of the Italian edition of Selva, which he brought out in 1657:

Monsignore my uncle intended to found the noble library that we see today in the Convent of S. Martino to show his love of the Fatherland and provide a facility not only for members of the order but for all scholars. After he had superbly built the beautiful salon with magnificence and order he decorated it with paintings and curiosities of the ancient and modern worlds, and furnished it with such an abundance of books of every discipline that, in addition to the few that came from the convent, they amounted almost to six thousand volumes.

In a letter of 1658 Landucci wrote that his constant purchases were all made with ‘la mia librarìa Martiniana’ in mind, and in 1664 that he sent an expensive astrolabe to the library and spent lavishly on books for it. In his Will of 20th June 1665 he says that all his books, with the exception of a small collection on the office of sanitas that would stay in Rome, were to go to S. Martino, along with his collections of medals and other curiosities. In 1655 he gave the library a new name, the Libreria Alessandrina. This inveterate flatterer could not resist a salute to the pope, who founded his own Biblioteca Alessandrina at the Sapienza in 1659–60.

In his thirties Landucci was the up-and-coming man at S. Martino in Siena and at Lecceto. His career was darkened in some mysterious way, however, in the later years of Urban VIII’s reign; he was prohibited from preaching in 1640 and accused of harming the order. Perhaps Landucci was somehow swept up in this infighting but, to spite him supported a general of the Augustinians whom Pallotta thought was there. Cardinal Antonio Barberini the Younger hated Pallotta, and Augustinians and an outspoken critic of corruption who often sparred with the papal court, which he brought out in 1657:

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unfolded mostly in Rome. He was made prior of S. Agostino in 1645 and the next year he wrote a history of the other Augustinian church in Rome, S. Maria del Popolo.40 In 1652 his fellow Sienese Fabio Chigi was made cardinal and began to restore the Chigi Chapel in that church.41 The Sienese historian and the Sienese cardinal had ample opportunity to bond. Thus, when Fabio Chigi was elected Pope Alexander VII in 1655 and had to find a sacrist, preferably an Augustinian of the Congregation of Lecceto, Landucci was the obvious choice.

Landucci continued to weave his web with the Chigi family through carefully calibrated hagiography. In 1656 he published a life of the Blessed Niccolò Marescotti, the Augustinian prophet of medieval Siena, which he dedicated to Flavio Chigi, the new cardinal-nephew.42 Landucci’s main assertion in this otherwise faraginous book is that the Blessed Niccolò was probably a friend of the Blessed Giovanni Chigi. The cult of this family eremite under Alexander VII led to the commissioning of a large-scale painting by Giovanni Battista Gaulli, now in Palazzo Chigi in Ariccia, and the publication of a best-selling life.43

It was in the world of bibliophiles that Landucci came across Borromini. Their link was Fioravante Martinelli (1599–1667), Rome 2009, pp.48–49, fig.47, pp.322–23 and 576–77, cat. no.D21.

Landucci’s work on S. Maria del Popolo by ‘Monsignor Ambrogio Landucci dignissimo Sacrista’. There is an intriguing passage on the life of a large-scale painting by Giovanni Battista Gaulli, now in Palazzo Chigi in Ariccia, and the publication of a best-selling life.


tistery was needed. The new position was perfect. After all, Carlo Borromeo had taught that a baptistery ‘should be constructed inside [a church] close to the main door on the Gospel side’. Landucci’s offer came with a condition: he was to be allowed burial under the font’s step. In effect he created a personal chapel without an altar in a church where space was usually reserved for cardinals and generals of the order. He put one Landucci shield on the font and another, now crossed with the arrow-pierced heart of the Augustinians, in the aedicula over it, reminiscent of the Vanni altarpiece in the sacristy of S. Martino, which shows a baptismal font with the Landucci arms.

The inner façade of S. Agostino is now dominated by a gargantuan organ loft installed in the early twentieth century. Its installation destroyed frescos on both sides of the main door: on the Epistle side it obliterated Polidoro da Caravaggio’s frescos over the Sansovino Madonnina, and on the Gospel side it obliterated Raffaello Vanni’s frescos that Landucci had commissioned above the new baptistery. Landucci’s preferred painter in Siena as in Rome, Francesco Vanni worked in Rome, and it was also for Alexander VII both as cardinal and as pope. In fact, the pope also enjoyed contact with Raffaello’s brother Michelangelo Vanni and admired his curious speciality of painting on, or in fact within stone, making pigments penetrate into a marble support, as can still be seen in the monument at S. Giorgio in Siena that in 1656 the brothers made for their father the painter Francesco Vanni. Three such paintings wound up in the Chigi collection, and Landucci wrote a clause in his Will bequeathing a Nativity painted into stone to Alexander VII.

After Landucci’s death on 16th February 1669 his family, presumably guided by his nephew Fabrizio, thought he deserved a more conspicuous memorial than the font. They commissioned an epitaph with portrait roundel in high relief showing Landucci in the mozzetta that was the prerogative of bishops and cardinals.

It is accompanied by an inscription carved in gilt letters on black marble outlining his career (Fig. 20). The family moved too slowly, however, and the obvious position for the monument, on the pier to the right of the baptistery, was taken for the memorial of Alessandro Saracinielli (died 23rd June 1669), a wealthy benefactor who was not even a cleric but who had a brother in the convent. Fabrizio had to find another location for his uncle’s inscription, probably on a nearby pier. In Luigi Vanvitelli’s thoroughly going restoration of S. Agostino around 1750 the monument was removed and placed in the corridor leading to the sacristy.

We can now add a face and a career to the barebones title ‘sacrista di Nostro Signore’ inscribed on the Borromini drawing. In Rome, Ambrogio Landucci’s patronage was limited to the modest baptistery in S. Agostino. In Montefollonico, Lecce and especially Siena, however, he left a mark. The façade of S. Martino lifts the Landucci arms high above the loggia of Pius II, and the convent that he built surrounds the church with its gracious courtyard. The Libraria Martiniana/Alessandrina must have been one of the best in the city. Landucci seems to have thought it was natural for a cleric of his rank to look for a star architect in Rome for his chapel back home. Bernini was available to serve only princes and kings, but Borromini was open to working for the export market. Landucci was not in the same class of wealth or influence as Ascanio Filomarino or the Marchese di Castel Rodrigo, patrons of the chapels in Naples and Lisbon, but he nevertheless wanted a chapel designed by Borromini as the cornerstone of his patronage in Siena and he was willing to spend a large amount of money to have local craftsmen carry it out. It expressed his piety towards the Crucifix group, long venerated in the church, and it gave him the opportunity to crown still another commission with the proud arms of the Landucci of Montefollonico.
Appendix

1. Excerpts from Ambrogio Landucci’s Will of 20th June 1665 and codicil of 15th February 1669

[Archivio di Stato di Roma, Segretari e cancellieri della R.C.A., busta 243, fols. 452r-v; codicil of 15th February 1669, fols. 453r-v, act of opening of the Will on 16th February 1669, fols. 454r-455r and 456r-457r, Will of 20th June 1665 with broken seals stamped with Landucci arms; fols. 487v-502v and 523v-538v; inventory of the belongings of Landucci in his rooms at the Quirinal and Vatican palaces, including about 120 books and 275 painted pictures. Copies of the Will are in the Archivio di Stato di Siena, Conventi 2788, fols. 466r-51v; and the Biblioteca Comunale di Siena, MS A.III.4, fols. 79r-166. Unless otherwise stated, transcriptions are based on the latter.]

1a. Landucci asks to be buried at the foot of the baptismal font in S. Agostino, Rome [fols. 8v].

Il mio Corpo, quando io muoia in Roma, bramo, e vorrei, che fosse seppellito nella Chiesa del Padre S. Agostino, se però quei Padri miei fratelli se ne cometterenante, ed il luogo preciso vorrei, che fosse immediatamente sotto lo scalino del Battistero da me fatto fare in detta Chiesa, et a questo mi muove non solo per esser quella Chiesa della mia religione, ma anche per essere stato benedetto indegnamente Priore di detto Convento.

1b. Institution of masses at the altar of the Crucifix in S. Martino, Siena [fols. 10v].

Primieramente, che detti padri di S. Martino siano obligati ogni anno in perpetuo di far la festa della Santissima Croce al mio Altare fatto fare in detta Chiesa di S. Martino, e del mese di Maggio, e di settembre, quando ciò è detto Altare non vi sia simile obbligo, con far dire dieci Messe in Chiesa, e la cantata a detto Altare, con fare appli-

care il S. Sacrificio per l’Anima della Santità di Papa Alessandro VII quando passerà all’altra vita, di tutti li miei Benefattori, et anco di tutti quelli, che mi fossero stati poco amici, et inimici, e per la mia.

1c. Institution of masses at the altar in the sacristy of San Martino, Siena [fols. 11r].

Similmente di far fare in perpetuo la Festa della Convenzione del Padre S. Agostino all’altare di S. Agostino a Sagrestia con carteggi la Messa, e divene due base, facendo appli-
care il Sacrificio come sopra. Parimenti, che siano obbligati di far fare un’Officio con il Notturno, se fa Messe base, et una cantata una volta l’anno doppo la Festa della Santissima Croce di Maggio per l’Anima mia, di mio Padre, Madre, sorelle e zii [fratelli cauzefled], e quest’obbligo pure duri in perpetuo.

1d. Institution of masses at the altar of St Thomas of Villanova in the Madonna del Triano and at the high altar of S. Leonardo, both in Montefollonico [fols. 11r].

Irem, che siai obbligati ogni settimana di tutto l’anno in perpetuo di far celebrare una Messa all’Altare, che ho fatto fare nella Chiesa della Madonna detta del Triano nella terra del Monte Follonico stato di Siena sotto l’invozione di S. Leonardo da Cortona e della Madonna del Triano, e della Madonna del Sasso si sodisfaccino nella Cappella di S. Trifone, quelli di Santa Appollonia nella Cappella di S. Agostino, e senza di detti Altari necessariamente bisogna ricoprire i Pilastri, e incrostargli di marmi mischis conformi ai lati di dentro si vede al presente; e questa spesa arrivarrebbe incirca scudi 400.

Nell’Altare a Cornu Evangelii la Signora Principessa Borghese vi fa hora il quadro di B. Giovanni di S. Facondo per gratia ricevuta da detto Beato, con una lampada di Argento.

Il Signore Pietro da Cortona è stato a visitare la Chiesa di S. Agostino, e fatta osser-
vazione sopra li due Altari che sono posti a lati dell’Altar Maggiore e di sentimento, che veramente non vi stiano bene, e che non vi siano stati fondati nel principio della chiesa, ma dopo qualche tempo ripartiti; dice però che levandosi detti Altari necessariamente bisogni ricoprire i Pilastri, et incrostargli di marmi mischis conformi ai lati di dentro si vede al presente; e questa spesa arrivarrebbe incirca scudi 400. Nell’Altare a Cornu Evangelii la Signora Principessa Borghese vi fa hora il quadro del B. Giovanni di S. Facondo per gratia ricevuta da detto Beato, con una lampada di Argento. Nell’Altare a Cornu Epistole vi sono tre corpi santi di S. Trifone, Respicio, e Ninfa titolo antico della Chiesa. Il Convento al presente si ritrova in debito 4000 scudi senza il debito che fa hora della fabbrica nella piazza della Chiesa, che accenderà a scudi 600 l’anno per frutti di censi vitaliti.

1e. Stipulation regarding loans of the brocade of the Crucifix Chapel in S. Martino, Siena [fols. 12v-13r].

... e sopra il Panno, o Coltrone di Broccato fatto fare nella medesima Chiesa di S. Martino, quale volgendo, che solamente si possa prestare a tutti quelli di detta mia Casa de’ Landucci, et ad altri Parenti più stretti, conforme a chi più giudicaranno meglio il Padre Priore, e Sargiantino di detta Chiesa pro tempore.

1f. Landucci bequeath a Nativity painted in stone to Pope Alexander VII [fols. 13v].

Per miei Esecutori Testamentarii in Roma eleggo, e dichiaro il Signore Niccolò Finetti senese presente collaterale di Campoquidagio, Magistro Riccardo Cruciani Cap-
pellano segreto di Nostro Signore, et il Padre Reverendissimo Generale di tutto l’Or-
dine di S. Agostino, gli reggo con tutto l’aiuto del cuore ad intraprendere volentieri per l’amor di lido questa fatiga, et ad operare spedatamente, che si esegua quanto io desidero, particolarmente circa alcune di quelle cappelle, che ho fatto fare in detta Chiesa, et a questo mi muove non solo per esser quella Chiesa della mia religione, ma anche per essere stato benedetto indegnamente Priore di detto Convento.

2. Record of the ‘sacra visita’ of 1660 to S. Agostino in Rome and its implement

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vazione sopra li due Altari che sono posti a lati dell’Altar Maggiore e di sentimento, che veramente non vi stiano bene, e che non vi siano stati fondati nel principio della chiesa, ma dopo qualche tempo ripartiti; dice però che levandosi detti Altari necessariamente bisogna ricoprire i Pilastri, e incrostargli di marmi mischis conformi ai lati di dentro si vede al presente; e questa spesa arrivarrebbe incirca scudi 400. Nell’Altare a Cornu Evangelii la Signora Principessa Borghese vi fa hora il quadro del B. Giovanni di S. Facondo per gratia ricevuta da detto Beato, con una lampada di Argento. Nell’Altare a Cornu Epistole vi sono tre corpi santi di S. Trifone, Respicio, e Ninfa titolo antico della Chiesa. Il Convento al presente si ritrova in debito 4000 scudi senza il debito che fa hora della fabbrica nella piazza della Chiesa, che accenderà a scudi 600 l’anno per frutti di censi vitaliti.

[25 February 1660] Il Priore di S. Agostino di Roma prostrato a i piedi della Santità Vostra humilmente gli espose, che havendo eseguito i suoi ordini nella demolizione delle cappelle nel fondo della Chiesa cioè della Madonna del Sassofondata dalla nobil famiglia de Signori Martelli fiorentini con obbligo di Messe noventasei l’anno e della Cappella di S. Appollonia con obbligo in essa di una messa il giorno legato del quan-
dan Bartolomeo Martiano; come anco dell’altre due cappelle a i lati dell’Altar Maggiore con obbligo in quella di S. Trifone di masse quartocentottantaquattro l’anno, et una Anuniversaria nel mese d’Aprile per la famiglia de Bagattini. Supplica la Santità Vostra degnarsi che gli obblighi per i Signori Martelli già nella Cappella della Madonna del Sasso si sodisfaccino nella Cappella di S. Tomaso, quelli di Santa Appollonia nella Cappella di S. Niccolà di Tolentino, e quelli di S. Trifone nell’Altar Maggiore.

Il Signore Pietro da Cortona è stato a visitare la Chiesa di S. Agostino, e fatta osser-
vazione soprallie i due Altari che sono posti a i lati dell’Altar Maggiore e di sentimento, che veramente non vi stiano bene, e che non vi siano stati fondati nel principio della chiesa, ma dopo qualche tempo ripartiti; dice però che levandosi detti Altari necessariamente bisogna ricoprire i Pilastri, e incrostargli di marmi mischis conformi ai lati di dentro si vede al presente; e questa spesa arrivarrebbe incirca scudi 400. Nell’Altare a Cornu Evangelii la Signora Principessa Borghese vi fa hora il quadro del B. Giovanni di S. Facondo per gratia ricevuta da detto Beato, con una lampada d’Argento. Nell’Altare a Cornu Epistole vi sono tre corpi santi di S. Trifone, Respicio, e Ninfa titolo antico della Chiesa. Il Convento al presente si ritrova in debito 4000 scudi senza il debito che fa hora della fabbrica nella piazza della Chiesa, che accenderà a scudi 600 l’anno per frutti di censi vitaliti.