

# The *Inferno* Silver Chamber Candlestick

by Castellani, Rome, circa 1865





**Description:** Designed as three demons kneeling round a bed of flames on which another demon sits, its arms curved to support a candle and its tail looped as a handle. The three smaller demons serve as the feet of the chamber candlestick and seem to pay homage, each in its own way, to the seated devil in the centre. Signed and dated: *Augusto Castellani, Roma 1865-1881*

**Date:** Rome, c 1865

**Material:** Oxidized Silver

**Artist:** Augusto Castellani

**Conceived by:** Michelangelo Caetani, Prince of Teano, Duke of Sermoneta (1804-1882).

**Cast by:** Antonio Messina

**Dimensions:** 205mm / 8".

**Weight:** 1181 grams (38 troy ounces).

**Additional information:** This is the only known example from a range of devil candlesticks produced by the Castellani to designs of their principal patron, Michelangelo Caetani, Prince of Teano, Duke of Sermoneta. Raffaele Cesare (1845-1918) described Caetani as 'an artist, with all the whims and eccentricities of the artist and the Roman prince'.<sup>1</sup> As a scholar of *The Divine Comedy*, leading member of the *Dantofili* and high-profile figure in the *Risorgimento*, Caetani designed a number of jewels and artworks for the Castellani in tribute to the poet Dante, weaving political comment into their creations. Augusto Castellani, Caetani's closest collaborator at the firm, claimed that '*almost every object made* [after 1848 and the revolutions in Europe, was a] *symbol of patriotic thoughts and emotions.*'<sup>2</sup> Silver, wooden and ivory paperknives designed by Caetani using the same demon present on the chamber candlestick, as well as similar knives shaped as angels, were popular items with visitors to the Castellani's Roman shop. Actress Fanny Kemble, who knew Caetani, called them 'the most poetical of paper knives'<sup>3</sup>. The demon figure—of beautiful human form but with bat-like wings and tail—was drawn by Caetani directly from *The Divine Comedy*. Cesare suggested the demon figure was based on Minos with his 'tail and wings twisted up' who appears in the first circle of Dante's *Inferno* as judge of the underworld.<sup>4</sup> More likely, Caetani was inspired by the *Malebolge*, the eighth circle of Hell where *Malacoda*, or 'evil tail', rules the *Malebranche*. The *Malebranche* are mischievous winged demons with tails and horns who torment corrupt fraudsters and politicians, forcing them into a boiling tar. In the poem, *Malacoda* is not portrayed as an unduly malign figure for he protects the poet and his companion Virgil from harm, guiding them, under querulous escort of the *Malebranche*, out of the *Malebolge*. A metaphorical association to the use of a chamber stick is apparent, alongside barbed comment on the politicians who, in Caetani's view, were dragging Italy to disaster. As a politician, Cesare may have been purblind to the allusion.



Figure 1 Paper knives by Michelangelo Caetani for Castellani

<sup>1</sup> *Alcuni ricordi di Michelangelo Caetani duca di Sermoneta: raccolti dalla sua ...* (1904) p.30

<sup>2</sup> Augusto Castellani, *Discorso dell'oreficeria antica*, 1862, p.23

<sup>3</sup> *English Miscellany: A Symposium of History, Literature and the Arts*, Volume 20 (1969) , p.20.

<sup>4</sup> idem



**Figure 2 Dante and Virgil in the Malebolge by Gustave Dore.**

The chamber stick is at the heart of a flowering of interest and re-discovery of Dante by artists across nineteenth century Europe: from paintings by the Pre-Raphaelite brotherhood in England to *La Porte de l'Enfer*, a monumental bronze group by Auguste Rodin. It is dated 1865, the sixth centenary of the poet's birth, when Dante was enthusiastically celebrated especially in Italy where he was a compelling emblem of the *Risorgimento*. Stefanie Walker, co-author of *Castellani and Italian Archaeological Jewelry* (Yale, 2004), has speculated that the second inscribed date of 1881 may be tied to the death of Caetani.

The original design for the chamber stick has not been found but from 1843 a number of candlesticks designed as demons and devils are noted in Castellani's stock ledgers, alongside the paper knives. They are variously recorded as *candeliere*, *porta candele*, *bugia*, or *bugiola*: ways which describe a single candle holder or chamber stick. They are sometimes further distinguished as *grande* or *piccolo*. The first example, described as *Bugia di argento Lucifero*, was completed in July 1843 by a silver worker called Bosatti. However, Caetani was unimpressed. 'In the past year' he wrote his close friend, English diplomat Edward Cheney that November, 'I made a small Lucifer in bronze that Castellani then transferred into silver. Many liked the idea and it had greater success than the angel, but the execution was so "dull" ... among many fine virtues, Castellani has the fault of using skilled craftsmen at any price, which cannot be in his best interest'<sup>5</sup>. Henceforth work the chamber sticks would be entrusted to the more highly regarded Antonio Messina. A comment by Caetani's widow suggests that the bronze figure on which the principal demon is based may originally have been a gift to her husband by the Grand Duke of Saxe-Weimar in

<sup>5</sup> Letter to Cheney, November 1843: [...] 'Nell'anno passato, per distrarmi dalle mie idee fisse, mi diedi a farne alcuni; e tra gli altri feci un piccolo Lucifero in bronzo, che poi Castellani ha trasferito in argento. L'idea piacque amolti, e fu piu fortunate dell'angelo, ma l'esecuzione fu cossi dull, che pochi vi sono che non se ne siano avveduti.'

return for an ivory angel paper knife.<sup>6</sup> The principal demon is certainly highly suggestive of a Renaissance bronze of a youth.

It is likely that the principal demon was used as the original and subsequent *piccolo* versions of the devil chamber sticks. The addition of three further smaller demons to support this figure on a bed of flames may have been at Caetani's direction to create the *grande* range of devil chamber candlesticks. This may explain why—when no designs for the principal figure survive—drawings closely relating to the smaller kneeling figures are found in Caetani's albums.



Figure 3 Original drawings by Michelangelo Caetani. Palazzo Caetani, Rome.

In addition to their size, over the years of production the chamber sticks were given differing descriptions of form. Distinction is made in the ledgers between the simple, single figure *Bugia Lucifero* and the more complex, multi-figure *Bugia Congresso Diavoli*; *Bugiola rito diabolico*; *Candelliero grande rito Lucifero* and *Portacandele Lucifero tregenda*, all of which describe a 'meeting' of devils (see appendix). Moreover, an entry in the 1846 stock ledger specifically attributes a devil chamber candlestick to the 'Prince of Teano'.<sup>7</sup> It has not been possible to identify the precise number of candlesticks produced as repeated entries, by various workshop staff using idiosyncratic terms, may refer to the same object held in stock over succeeding years. The survival of only the present example suggests that far fewer were made than the ledgers indicate. Only two buyers are known: a Russian Count Ousouleff and the King of Italy, Umberto I, who purchased a *Candeliera Diavolo* from Augusto Castellani on 3<sup>rd</sup> December 1887 for 700 lire.

<sup>6</sup> 'Nel 1897, vidi un altro di quei suoi tagliacarte. Era un bellissimo angelo in avorio, ch'egli aveva fatto e donato al Granduca di Saxe-Weimar, probabilmente nel 1852, quando questi visito Roma colla sua consorte, e vedeva assai spesso Don Michele. Il Granduca gli mando poi un Lucifero, in bronzo, statuette ch'egli stesso aveva modellato' p. 30. Alcuni Ricordi Di Michelangelo Caetani Duca Di Sermoneta Raccolti Dalla Sua Vedova (1804-1862) (1904).

<sup>7</sup> 4 Bugie diavolo (P. pe di Teano) ASR, FFC, Reg. no. 84, Record no. 2222.



## Appendix:

### Research report of Amanda Triossi F.G.A.

*Jewellery historian, author and Curator of the Bulgari Collection*

The *Devil* Silver Chamber Candlestick by Augusto Castellani, probably after designs by Michelangelo Caetani, Prince of Teano, Duke of Sermoneta, Rome, circa 1865, Inscribed and dated: "*Augusto Castellani, Roma 1865-1881*".

Weight of the chamber candlestick is 1181 grams (38 troy ounces). Length approx. 205mm.

The silver chamber candlestick represents three devils kneeling round a bed of flames on which another devil sits, its arms curved so as to support the candle. The three devils serve as the feet of the chamber candlestick and seem to pay homage, each in its own way, to the seated devil in the centre.

The authenticity of the object, which is of very high level of workmanship, is not in question.

It was certainly executed for the Castellani by Antonio Messina, a silversmith of excellent reputation<sup>1</sup>, who collaborated with the Castellani family for a long time. Research however has not produced any date more precise than the one engraved on the base of the object.

### Documents consulted:

Fondo Famiglia Castellani, Archivio Storico di Roma (ASR)

- Stock ledgers
- Workers ledgers
- Silver ledgers

Fondo Michelangelo Caetani, Archivio Camillo Caetani, Roma.

- Designs
- Various correspondence received by Michelangelo Caetani.

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<sup>1</sup> Antonio Messina was conferred with the title of Cav. of San Silvestro in 1870 at the *Esposizione Romana delle opere di ogni arte relative al Culto Cattolico*, (M. Donati: *Augusto Castellani autore della copia della Venere Ostiense già del Museo Lateranense*, in *Xenia* 12 anno 1986, pp. 105-109). Messina, who had a laboratory in via Felice not far from the Castellani, was listed as *Metallaro* in the ledgers, which has a disparaging ring to it today but which must have been commonly accepted at that time. Messina was the artisan to whom the Castellani entrusted works of a certain calibre. Other silversmiths were instead charged with the execution or repair of silverware and still others with the execution of small elements in silver to insert in the jewellery. Starting in 1884, the name of Parisi replaces that of Messina.

## Conclusions:

- 1) Given that the manufacture of silver objects was a marginal activity of the Castellani, it was not documented with the same detail and accuracy in their accounts as their “neo-archaeological” jewellery manufacture for which they were especially renowned.
- 2) Numerous devil candleholders appear in the stock ledgers between 1843<sup>2</sup> and 1899. Because of unavailable documentation, it is difficult to distinguish the objects remaining in stock for a number of consecutive years from newly created ones.
- 3) The authorship of the design is to be attributed to Michelangelo Caetani:
  - a) we know that he designed the 1843 a devil candleholder, and that it was highly appreciated in spite of its poor workmanship<sup>3</sup>.
  - b) listed in the 1846<sup>4</sup> ledger are “4 Devil candleholders (Pe. Di Teano)”;<sup>5</sup>
  - c) Caetani’s passion and study of Dante and his intimate knowledge of the *Inferno* may have prompted the devil subject matter, however the object with its unthreatening rendering of the devils follows a typically nineteenth-century devil iconography;
  - d) several devil paper knives of Castellani exist with relative designs by Caetani;
  - e) the talent of Caetani, his social position, and the long relationship of reciprocal friendship between the two families makes it difficult to believe that there was a need on he part of the Castellani to seek a different source.
- 4) The descriptions of the objects in the ledgers are inevitably brief given their very nature: the typology is described with different Italian nouns (*candeliere*, *portacandele*, *bugia*, *bugiola*). These seem to be used arbitrarily but what they all have in common is that they

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<sup>2</sup> The *Silver Lucifer Candleholder*, present in the ledger of 1843 (ASR, FFC, Reg. no. 83, Record no. 2258), executed in July by a certain Bosatti, (ASR, FFC, Reg. no. 127, Voce Argenti) was probably designed by M. Caetani who comments about its poor workmanship in a letter of November of the same year to his friend Edward Cheney (see note 3)

<sup>3</sup> Letter to Cheney, November 1843: [...] *Nell'anno passato, per distrarmi dalle mie idee fisse, mi diedi a farne alcuni; e tra gli altri feci un piccolo Lucifero in bronzo, che poi Castellani ha trasferito in argento. L'idea piacque amolti, e fu piu fortunate dell'angelo, ma l'esecuzione fu cossi dull, che pochi vi sono che non se ne siano avveduti*. [...]. (In the past year, as a distraction from my idée fixe, I started to make some; and among others I made a small Lucifer in bronze that Castellani then transferred into silver. Many liked the idea and it had greater success than the angel, but the execution was so “dull” that only a handful of people did not notice this.)

<sup>4</sup> ASR, FFC, Reg. no. 84, Record no. 2222.

<sup>55</sup> Where “4 “ is a clear indication of the number of chamber candlesticks and not of the devils as previously understood.



describe a candleholder for a single candle (for the sake of simplicity these various Italian nouns have been translated consistently in English as “candleholder”). The dimensions in the ledgers are indicated with only two adjectives, *big* and *small*; the subject with *Devil* or *Lucifer*.

- 5) One type of devil candleholder is described with the word “rite” (*diabolic rite, Lucifer rite, rite of the devil*, etc.). This appears in the ledgers between 1852 and 1855 and then, in irregular fashion, from 1870 to 1899. Even these entries make it difficult to establish the exact number produced as well as to know whether they were all based on the same design.

- 6) To date, no other similar devil chamber candlesticks or designs have been found.

With regard to the dating of the object, it is useful to point out some coincidences that have been observed.

Listed in the stock ledger of 1855<sup>6</sup> (the date of 15 June refers to the heading of the general ledger) is the interesting definition “*Portacandele Lucifero tregenda*” while the Workers Ledger<sup>7</sup> of the following year - an account in fair copy in the middle of the volume - lists twenty works already executed by Messina (unfortunately without a date) among which a “*Bugia, Congresso Diavoli*” (“*Candleholder, Devils’ Congress*”). In fact *tregenda*, in Italian, means a reunion (or congress) of devils or witches: *Walpurgis Night*. That which has been just reported is, however, the only description that we have regarding the meaning of the word “rite” which is frequently cited in the stock ledgers. We cannot know if this has to do with one single piece or to one of many that were executed from a single design. If we accept the first hypothesis, we could anticipate the date of the *Portacandele Lucifero tregenda* (“*Candleholder Lucifer Walpurgis Night*”) of 1855 to 1852 where a “*Bugiola rito diabolico*” (“*Diabolic Rite Candleholder*”) is first encountered in the ledger<sup>8</sup> and where the cost price and the sales price are indicated. Such figures remain identical during the years 1853-1858<sup>9</sup> for a single exemplar<sup>10</sup> described from time to time as follows:

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<sup>6</sup> ASR, FFC, Reg. no.88, Record no. 798.

<sup>7</sup> ASR, FFC, Reg. no.128, P.258.

<sup>8</sup> ASR, FFC, Reg. no. 85, Record no. 1945, 1947.

<sup>9</sup> A similar case is to be found in the stock ledgers from 1876 to 1880 (lire 350) and from 1890 to 1899 (lire 300)

<sup>10</sup> In the ledgers from 1853-1857 other Lucifer, but not “rite” candleholders are noted as well as devil paper knives.

*Bugia rito Lucifero* (1853)<sup>11</sup>, *Porta candele lucifero.rito.argento* (1854)<sup>12</sup>, *Portacandele Lucifero tregenda* (1855), *Bugia Diavolo grande* (1857)<sup>13</sup>, *Portacandele Lucifero* (1858), *Portacandele grandi lucifero* (1859)<sup>14</sup>. In later years the word “rite” reappears in descriptions starting from 1870. Since the only documents existing between 1852 and 1855 are the stock ledgers, this leads us to presume that it might be the same object that remained unsold, while in 1856 we know from the Workers Ledger that several devil candleholders were executed. Some confirmation regarding the manufacture of devil candleholders is to be found in the Workers Ledgers<sup>15</sup> and in a one and only ledger entitled “*Registro degli Argenti*” (Silver Ledger)<sup>16</sup>.

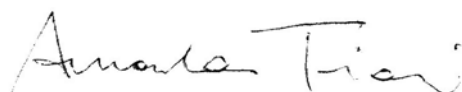
The table in the appendix clearly illustrates the available dates cited in the different Castellani account books and it is obviously difficult to establish a certain correspondence between the objects present in the stock ledgers and those included in the production documentation. It should be kept in mind that ledgers were generally closed in the month of June, while the Workers Ledgers refer to the dates the silver was consigned. Furthermore, apart from the case mentioned (1856 register), the word ‘rite’ never appears in the descriptions, only the adjectives *big* and *small*.

The following attracts attention: In 1856, confirmation of the manufacture of the already-mentioned “*Bugia Congresso diavoli*”<sup>17</sup>.

- a) In 1869, between January and March, different quantities of silver were consigned for a *Bucia diavoli*; however, the last entry refers to a *Bucia Diavolone (Big Devil)*<sup>18</sup>. The hypothesis that the sizes of the devil are being referred to here and not that of the candleholder is very tempting for the dating of our chamber candlestick. Unfortunately, the stock ledger of June 1869 makes no mention of a devil candleholder, and in the following year (June 1870)<sup>19</sup> there is only a “*Candeliere rito Diabolico*”, but this probably refers to the object defined as *Bucia diavoli grande* that was executed between January and March of that same year.
- b) On 3 December 1887, the King of Italy, Umberto I, purchased a devil candleholder<sup>20</sup>.
- c) Between 1896 and 1899<sup>21</sup> it seems there remained unsold: a rite candleholder and two small devil candleholders, the latter executed in 1895.

- 11 ASR, FFC, Reg. no. 87, Record no. 746.  
12 ASR, FFC, Reg. no. 88, Record no. 733.  
13 ASR, FFC, Reg. no. 89, Record no. 863.  
14 ASR, FFC, Reg. no. 92, Record no. 773.  
15 Consulted: ASR, FFC, Reg. nos. 127-135 and Reg. no.140 (years 1883-1903),  
16 ASR, FFC, Reg. no.158 (referring to the years 1858-1872).  
17 This date, however, contrasts with the one engraved on the base of the object.  
18 ASR, FFC, Reg. no.158. Year 1869-1870.  
19 ASR, FFC, Reg. no. 92 (1859-1882), Record no. 64 (year 1870), no. 59 (1871)  
20 ASR, FFC, Reg. no. 57, date 3 December 1887. The king also bought from the Castellani a silver centrepiece reproducing the Fountain of the Tortoises (Taddeo Landini 1588, Rome) the work of Parisi.  
21 ASR, FFC, Reg. no. 98.

Rome 7<sup>th</sup> January 2014



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Ottavio Sbragia

### Explanation of the wording of the Table

- A) The first column from the left records the file numbers of the documents “FFC” stands for Fondo Famiglia Castellani.
- B) The second column from the left indicates the accounting year.  
The date is in bold when for the same year there are indications in other ledgers and these are recorded in the following columns. The dates indicating the day and the month recorded in italics are those of the *Registro Lavoranti* and of the *Registro degli Argenti*. The stock ledgers record only one date and this is the closing balance of the accounting year (normally sometime between June and July) more years are included in the same volume.
- C) In the third column you will find transcribed verbatim the descriptions that are entered in the ledgers. All that has been found has been transcribed respecting the original documents.
- The words *detta* and *dette* stand for *idem* and correspond to modern day inverted commas.
  - The words included between square brackets are those of the researcher and are the extended form of those abbreviated with inverted commas in the original.
  - The wording [ill.] stands for illegible while [?] following the word *tregenda* indicates a doubt concerning the transcription of the word.
  - The round brackets are those found in the original document.
  - The capital letters are those present in the original document (hopefully the automatic corrections of Microsoft Word have not altered these).
- D) The columns of the *Registro Lavoranti* and *Registro degli Argenti* record the descriptions as well as the original abbreviations
- arg / ato = for silver argento c.=
  - carlino silver
  - Conseg = consegnato (consigned)
- E) Additional source in this instance the letter of 1843 of Caetani to Cheney and the ledger of 1887 with record of the sale to the King of Italy.

The candlesticks described with the word “*Rito*” are highlighted in yellow.

ASR FFC N°	Year	Description in the "Registro Inventari"	Description in the "Registro Lavoranti"	Description in the "Registro Argenti" ASR, FFC 158	Other
82-83	1833-1842	Non vi sono oggetti con diavoli	-	-	-
<b>83</b>	<b>1843</b>	1 Bugia di argento Lucifero	-	-	-
127	12 -13th July	-	Bugia Diavolo a finire	-	-
-	23 Nov. 1843				Caetani's Letter to E.Cheney
84	1844	Bugia di argento rap.e Lucifero	-	-	-
"		Bugia Lucifero	-	-	-
"	1845	-	-	-	-
"	1846	4 Bugie diavolo (P.pe di Teano)	-	-	-
-	1847	-	-	-	-
-	1848	-	-	-	-
95	1849	Bugia Lucifero grande	-	-	-
95		Detto [bugie] piccole			
86	1850	Porta Candele Lucifero in Argento	-	-	-
"	"	Bugia Lucifero piccolo in argento.	-	-	-
"	"	Detto detto	-	-	-
"	"	Bugia grande demoni	-	-	-
	1851	-	-	-	-
85	1852	Bugiola diavolo detto [di argento]	-	-	-
"		detta [bugiola] rito diabolico	-	-	-
87	1852/53	Bugia piccolo lucifero	-	-	-
"		Detta rito lucifero	-	-	-
"	1853	Bugia rito Lucifero	-	-	-
88	1854	Porta candele	-	-	-
"		2 Bugiole diavoli	-	-	-
"	1855	Portacandele piccolo lucifero	-	-	-
"		Portacandele Lucifero	-	-	-
"		Portacandele Lucifero tregenda [?]	-	-	-
<b>89</b>	<b>1856</b>	-	-	-	-
128	28th May	-	Argt.conseg per diavoli getti	-	-
"	29th May	-	Argt.conseg per 2 diavoli	-	-
"	10th June	-	Argento per 2 diavoli	-	-
"	10th June	-	Argt conseq 2 ali diavoli	-	-
"	17th July	-	Argt conseq per Lucifero	-	-
"	19th July	-	Argento conseq Lucifer o [ill.].	-	-
"	7th August	-	Argt per ali diavolo	-	-
"	13th October	-	Argt conseq [confuso] per portacandele	-	-
"	14th October	-	Argt conseq per porta candele	-	-
"	27th October	-	Argt ri[ill] in 5 portacandele	-	-
"	s.d	-	Lista conto lavorante "Diavolo Bugia"	-	-

ASR FFC N°	Year	Description in the "Registro Inventari"	Description in the "Registro Lavoranti"	Description in the "Registro Argenti" ASR, FFC 158	Other
128	s.d	-	Lista conto lavorante:" Bugia Congresso Diavoli "	-	-
<b>89</b>	<b>1857</b>	Bugia Diavolo grande	-	-	-
89	1857	Bugia Diavolo piccolo	-	-	-
	23th January	-	Argt conseq per portacandele	-	-
<b>89-158</b>	<b>1858</b>	Portacandele Lucifero	-	Argento [ill.]2	-
90	1858	Portacandele grande Lucifero	-	-	-
"		Detto detto piccolo [sold to Count V.D.Osloufieff]	-	-	-
158	26th March	-	-	Ali due diavoli	-
129-158	29th March	-	Argento conseq 2 diavoli	A[nto] Bugie due	-
129	"	-	Ali due diavoli	-	-
"	"	-	Ato Bugie due	-	-
"	"	-	Ato Due bugie getto	-	-
"	"	-	Argento [ill.] due	-	-
129-158	30th March	-	-	Argento diavoli due	-
129-158	3th April	-	Arg. bugie due -	A[to] bugie due	-
129	16th April	-	Due bugie Diavoli	-	-
129	"	-	Ato [ill.]	-	-
92	1859	Portacandele grandi lucifero	-	-	-

86	1860	-	-	-	-
92	1861	Bugia grande lucifero	-	-	-
<b>92</b>	<b>1861</b>	detta piccola [lucifero]	-	-	-
158	12th February	-	-	Due Luciferi	-
"	16th March	-	-	Argento per due porta candele	-
"	5th April	-	-	Argento in due porta candele diabli	-
"	10th April	-	-	Argento per sigillo	-
"	20th April	-	-	Argento sigillo	-
92	1862	Bugia grande lucifero	-	-	-
"		Detta piccola	-	-	-
"	1863	Candeliere lucifero grande argento	-	-	-
"		Detto detto piccolo	-	-	-
"	1864	Candeliere lucifero grande argento	-	-	-
<b>92</b>	<b>1865</b>	-	-	-	-
158	15th February	-	-	Arg. Per Bucia diaboli ed angeli a gettare	-
"	18th February	-	-	Arg. Bucia angeli e diablo	-
"	8th March	-	-	Arg. bucia angeli e diavoli	-
"	16th March	-	-	Arg. per ali 4	-
"	27th March	-	-	Arg. Diavoli due	-
92	1866	-	-	-	-
<b>ASR</b>	<b>Year</b>	<b>Description in the "Registro Inventari"</b>	<b>Description in the "Registro Lavoranti"</b>	<b>Description in the "Registro Argenti"</b>	<b>Other</b>
<b>FFC N°</b>					
"	1867	-	-	-	-
<b>92</b>	<b>1868</b>	-	-	-	-
135	24th December	-	argento lav. Bugia diavolo e tagliacarte [...]	-	-
<b>92</b>	<b>1869</b>	-	-	-	-
158	18th January	-	-	Arg. Bucia diavoli	-
"	20th January	-	-	Arg. Bucia diavoli a finire	-
"	21th January	-	-	Arg. per gettare diavoli	-
"	23th January	-	-	arg. Bucia diavoli	-
"	6 th February	-	-	Arg Bucia diavoli	-
"	15th March	-	-	Arg Bucia diavolone	-
<b>92</b>	<b>1870</b>	Candeliere rito Diabolico id [in argento]	-	-	-
158	19th January	-	-	Arg per Bucia diavoli grande	-
"	21th January	-	-	Arg. Per detta dette	-
"	18th March	-	-	Arg Bucia diavoli grande	-
<b>92</b>	<b>1871</b>	Bugia Lucifero id [argento]	-	-	-
158	10th November	-	-	Arg a gettare diavoli	-
"	15th Novembre	-	-	Arg a finire 2 bucie diavoli	-
"	16th November	-	-	Aerg detti detti	-
"	23th December	-	-	Arg 2 bucie diavoli [ill] forse "2°"	-
<b>92</b>	<b>1872</b>	Bugia Diavolo piccolo in argento	-	-	-
"	"	Detta Detta Detta	-	-	-
158	26th April	-	-	Arg a gettare diavoli	-
"	29th April	-	-	Arg a [finire] Bucie diavoli	-
"	3th May	-	-	Arg a gettare ali	-
"	4th May	-	-	Arg a gettare ali	-
"	10th May	-	-	Arg buccie diavoli	-
"	14th May	-	-	Arg buccie diavoli	-
"	27th May	-	-	Arg per bucia diavoli	-
"	5th June	-	-	Arg per bucia diavoli	-
"	5th June	-	-	Arg detti	-
"	17th June	-	-	Arg a gettare angeli e diavoli	-
"	19th June	-	-	Arg a finire angeli e diavoli	-
"	1th July [1872]	-	-	[ill] bucia diavoli	-
"	9th July	-	-	Arg per bucie diavoli 1°	-
"	9th July	-	-	Arg a gettare 2 ali	-
"	10th July	-	-	Arg a finire ali e diavoli	-

ASR FFC N°	Year	Description in the "Registro Inventari"	Description in the "Registro Lavoranti"	Description in the "Registro Argenti"	Other
"	1873	-	-	-	-
92	1874	-	-	-	-
"	1875	Due bugie Lucifero grande " [in argento]	-	-	-
"	1876	Due bugie rito diabolico	-	-	-
"	1877	Una bugia rito diabolico	-	-	-
"	1878	Bugia grande diavolo	-	-	-
"	1879	Diavolo grande bugia	-	-	-
"	1880	Bugia Diavolo	-	-	-
"	1881	-	-	-	-
"	1882	-	-	-	-
93	1883	-	-	-	-
98	1884	Candeliere rito del diavolo id.[in argento]	-	-	-
140	28th January	-	Argento carlino bugia grande	-	-
140	29th March	-	Argentr[ill].no Bugia Diavolo grande	-	-
98	1885	-	-	-	-
98	1886	Due bugie diavoli piccole arg *	-	-	-
140	8 June	-	Argento carlino [ill.] a gettare	-	-
140	28th June	-	Argento carlino 2 bugie piccole	-	-
98	1887	Bugiola Diavolo	-	-	-
140	13th June	-	Arg.a gettare gr. e saliere	-	-
140	29th July	-	Arg. C bugia grande	-	-
157	3th December	-	-	-	Al S.M .il Re- Per Candeliere Diavolo -700 Lit
98	1888	Bugiola Diavolo	-	-	-
140	12th July	-	Arg. A gettare bugia diavoli grande	-	-
140	20th July	-	Arg.sald.bugia diavolo grande	-	-
98	1889	Bugiola Diavolo	-	-	-
98	1890	-	-	-	-
140	13th February	-	Arg.carlino bugia diavolo grande	-	-
140	27th March	-	Arg.carlino bugia diavolo grande	-	-
98	1891	Candeliere rito diabolico " [in argento]	-	-	-

ASR FFC N°	Year	Description in the "Registro Inventari"	Description in the "Registro Lavoranti"	Description in the "Registro Argenti"	Other
98	1892	Bugia Diavolo	-	-	-
140	15th April	-	Bugia diavolo grande	-	-
98	1893	Bugia Diavolo	-	-	-
98	1894	Candeliere " [in argento] rito Lucifero	-	-	-
98	1895	Candeliere rito Lucifero	-	-	-
140	27th July	-	Arg.c. per bugia diavolo piccola	-	-
140	4th September	-	Arg.c.per 2 bugie diavoli piccoli	-	-
98	1896	Candeliere rito Lucifero	-	-	-
"		Candeliere Diavolo piccolo	-	-	-
"		Candeliere Diavolo piccolo	-	-	-
98	1897	Candelliero Diavolo (rito)	-	-	-
"		Candeliere diavolo argento	-	-	-
"		Candeliere Diavolo piccolo	-	-	-
98	1898	Candelliero grande rito Lucifero	-	-	-
"		Candelliero piccolo Lucifero	-	-	-
"		Candelliero Lucifero piccolo	-	-	-
98	1899	Candelliere rito diabolico	-	-	-
"		Candeliere Diavolo piccolo	-	-	-
98	1900	No references to candlesticks	-	-	-
98	1901	"	-	-	-
98	1902	"	-	-	-
98	1903	"	-	-	-
98	1904	"	-	-	-
98	1905	"	-	-	-

