

## THE LANCELLOTTI COLLECTION, BACKGROUND AND HISTORY, PRELIMINARY CONSIDERATIONS\*

Hedvig Landenius Enegren

### Abstract

The paper presents my preliminary research on the history and background of the Palazzo Lancellotti sculpture collection. The paper outlines main questions and proposes my objectives for future research. A brief sketch of the family history and an examination of the topographical location of the palace are given. Sources of diverse types are examined and those so far studied containing information on the collection are presented and compared in order to view changes made through time. Involvement of antiquarians and the European nobility to acquire sculpture from the Italian art market in the 1700s are discussed. One line of investigation in my future research is to see whether the Lancellotti collection enters into this discussion.

### Introduction

The Lancellotti collection of marble sculpture today comprises about one hundred pieces: statues, statuettes, busts, bas-reliefs, and sarcophagi.<sup>1</sup> The object of my research is to chart the changes made to the collection from the time of its early acquisition to the present day.<sup>2</sup> Questions that will be addressed include:

Who started the collection? Where did individual pieces come from?<sup>3</sup> Where did individual pieces sold off eventually end up? How many pieces can be attested as belonging to the earliest documented phase of the collection? How many of these are still in the present collection? Within this framework family history is included in so far as it pertains to information on the collection as a whole or on individual pieces. For example, during the course of time changes have been made to the collection not only through marriage but also by instances of adoption.

A variety of different sources are studied in view of their potential information. These include archival documents dealing with estate records, contemporary travel accounts and 17<sup>th</sup> and 18<sup>th</sup> century descriptions of art in collections in Rome, as well as academic literature. Documentation relating to involvement of antiquarians, acquisitions, and sales of individual pieces such as receipts or letters also offer important information.

The collection of marble sculpture, its individual pieces at times reworked already in antiquity<sup>4</sup> and later, was most probably initially assembled as a decorative element for the courtyard of the palace when it was constructed, rather than being acquired solely for its potential value as a collection.<sup>5</sup> The acquisition of a collection of antique sculpture manifested a noble family's connection with the ancient past and was an

---

\* The present contribution is a slightly modified version of a paper given at the Lancellotti Project's 'work in progress' workshop in October 2004. I wish to extend my sincere thanks to Dr. Paolo Liverani for sharing his research with me and for bringing to my notice the Richard Topham collection catalogue; to Dr. Françoise Rougemont and Dr. Maria Antonietta Vantaggiato Carlsson for their constructive criticism of earlier drafts of this paper; to Dr. Patrizia Cavazzini for her valuable comments; to Nick Baker of the Eton College Library who kindly provided answers to my many questions about the Topham catalogue; to Anna Cera Sones of the Getty Research Center for her help regarding Lancellotti references in the Provenance Index; to Olga Leondaris for checking my English; to Pia Letalick librarian at the Swedish Institute in Rome for all her help. Any errors or omissions are my own.

<sup>1</sup> A catalogue of the extant pieces has been compiled by Dr. Daniela Candilio of the *Soprintendenza Archeologica di Roma* in 2003. For a detailed analysis of pieces so far conserved see conservation reports: Freccero 2003, 2004a and 2004b.

<sup>2</sup> Archival studies, with all the ramifications involved in such studies, form a large part of my actual research. For future research access to the Lancellotti family archive is most important to my study.

<sup>3</sup> Provenance studies can be complicated due to the fact that sculptures in palace collections at times were found excavated from the actual building sites of the palaces, rather than acquired from a documented source. For references to examples of sculpture in a collection found this way see Moreno, Viacava 2003, 11. See also Guerrini 1982 for a more general discussion. Strict rules were applied regarding licences for excavations and the requisition of a percentage of the findings by the *Camera Apostolica* see *A.S.R. Camerlengato* I, busta 39, *antichità e belle arti* fasc. 39.

<sup>4</sup> See Marina Prusac's contribution in this publication.

<sup>5</sup> Waddy 1990, 58.

expression of its social ambitions.<sup>6</sup> The Palazzo Lancellotti was designed by Francesco da Volterra, and completed by Carlo Maderno.<sup>7</sup> The latter was most probably also responsible for the decorative scheme of the courtyard of which the collection of sculpture forms an integral part.<sup>8</sup> Palazzo Mattei, also a work of Carlo Maderno, reflects similar decorative features in the courtyard and similar ideas.<sup>9</sup>

### The Lancellotti family<sup>10</sup>

The catalogue of the *Rioni* of Rome mentions the Lancellotti family as native to Sicily and established in Rome with Pietro Lancellotti, mentioned in a document from 1449.<sup>11</sup> In 1477 Scipione Lancellotti, a medical practitioner, married Ippolita Casali who already owned a number of houses in the Ponte district. In 1491 Scipione bought a house in the area of the church of San Salvatore in Lauro.<sup>12</sup> The first time a palace of the Lancellotti is mentioned is in 1527.<sup>13</sup> The Palazzo Lancellotti as we know it today dates back to 1610 when the construction, first begun by Francesco da Volterra was completed by Carlo Maderno.<sup>14</sup> The question of who started the Lancellotti collection of marble sculpture needs to be addressed. The will of Cardinal Scipione of 1598 makes no mention of any sculptures.<sup>15</sup> One of the beneficiaries was Orazio, the son of his brother Paolo, who in turn became a cardinal and was a great friend of Fulvio Orsini.<sup>16</sup> Orsini, initially librarian to Ranuccio Farnese and a scholar of Greek and Roman portraiture, became the collector of antiquities for the Farnese family.<sup>17</sup> It is not unlikely, as stated by Patrizia Cavazzini, that he influenced his friend Orazio on choices of sculpture when starting a collection or enlarging an already existing one.<sup>18</sup>

The grandson of Orazio's brother Paolo, Scipione († 1663)<sup>19</sup>, married Claudia Torres and acquired in 1632 the Palazzo Torres on Piazza Navona.<sup>20</sup> This same Scipione also bought the Feudo di Lauro in 1645 from the Pignatelli family.<sup>21</sup> In turn his grandson, also named Scipione († 1723), was in 1695 adopted into the Ginetti family whereby the Ginetti fortune including the Ginetti collection passed to the Lancellotti.<sup>22</sup> Scipione later married Anna Teresa Benzoni, as they had no children Scipione's brother Orazio, was conferred the title prince of Marzano in 1726, inherited at Scipione's death in 1723.<sup>23</sup> In order to avoid extinction of the Lancellotti family name in 1852, the widow of Ottavio Maria Lancellotti adopted Filippo Massimo, a close relative, who took the name Lancellotti in 1858.<sup>24</sup>

---

<sup>6</sup> Waddy 1990, xii; Paul, Marchesano 2000, 4-5. As regards particular pieces such as the Asclepius figures in the collection it is highly likely these were acquired as a manifestation of the practice of medicine within the Lancellotti family, see Cavazzini 1998, 6-7; 28. For a discussion of different aspects pertaining to the courtyard see the contributions by Ellen Skånberg and Agneta Freccero in this volume.

<sup>7</sup> Cavazzini 1998, 1.

<sup>8</sup> Cavazzini 1998, 25.

<sup>9</sup> Panovsky-Soergel 1967-1968 and Guerrini 1982, 5.

<sup>10</sup> Cavazzini 1998, 5-12, gives an excellent account of the origins and family history of the Lancellotti and therefore I limit myself here to a brief sketch to show the general family background.

<sup>11</sup> Pietrangeli 1973, 12; Fornari 1941, 101-103; see also Bertini 1910, 15 who derives the family from a certain Lancellotto who in 1262 was the governor of Trapani.

<sup>12</sup> Cavazzini 1998, 5. The 15<sup>th</sup> century book of the *Confraternità della SS. Annunziata, Libro delle piante di tutte le case* of 1563 in the *Archivio di Stato di Roma* shows some plans of houses around the area of San Salvatore in Lauro situated directly to the west of the present day Palazzo Lancellotti. It is quite possible a house of similar type was acquired by Scipione and further expanded through new acquisitions.

<sup>13</sup> Cavazzini 1998, 13 and ref.

<sup>14</sup> Cällari 1944, 36; Carpaneto 1993, 277-278; Roisecco 1765, 68. For a monograph on Palazzo Lancellotti with focus in particular on the paintings by Agostino Tasso see Cavazzini 1998.

<sup>15</sup> *A.S.R.* 30 *Notai Capitolini*, ufficio 9, testamenti 19/5/1598, notaio Gargario.

<sup>16</sup> Cavazzini 1998, 8-9.

<sup>17</sup> Jonghees 1960, 4-5.

<sup>18</sup> Cavazzini 1998, 9.

<sup>19</sup> Cavazzini 1998, 11.

<sup>20</sup> Cavazzini 1998, 11.

<sup>21</sup> Cavazzini 1998, 11.

<sup>22</sup> Scipione Lancellotti was adopted by an uncle, the father of Olimpia Ginetti, his betrothed, see *A.S.R. Auditor Camerae*, notaio Franceschini, 1695, vol 3217, 55. Olimpia Ginetti died shortly after the engagement and under suspicious circumstances, possibly by poison (*A.S.R.* 10.1.1693, *Ginetti Miscellanea famiglie*), and in order to avoid the inheritance going to members of the Ginetti family Lancellotti was adopted, see Cavazzini 1998, 11.

<sup>23</sup> Cavazzini 1998, 12.

<sup>24</sup> Cavazzini 1998, 12 and 143.

The wealth of many noble families relatively new to Rome lay in commerce or in the practice of professions such as law and medicine.<sup>25</sup> The Lancellotti family fortune based itself on the practice of medicine.<sup>26</sup> Many Roman families had vast fortunes in particular those with ties to the pontificate.<sup>27</sup> To get an idea of the income disparities existing in the late 16<sup>th</sup> century one can compare the annual income of a papal barber of 72 scudi<sup>28</sup> to the annual income in 1585 of the Duke of Bracciano, Paolo Giordano Orsini of 100,000 scudi.<sup>29</sup> With fortunes of that size it becomes clear that many noble families had the means to build large palaces and to decorate these with the help of the best artists, artisans and antiquarians available at the time. Even non-titled families were very well-off.<sup>30</sup> However, Cardinal Scipione in 1583 was paid 1.000 scudi a year as a “*cardinale povero*”,<sup>31</sup> an income hardly sufficient to cover the construction of a palace. Wealth, as mentioned above, came from other sources. Besides investments in financial instruments and in land, the letting of property was a vehicle for accumulation of wealth albeit on a lesser scale.<sup>32</sup> The Palazzo Lancellotti was, as many other Roman palaces of the time, sometimes leased.<sup>33</sup> To give an idea of the sums involved one can take as an example the *piano nobile* of the Palazzo Cupis on Piazza Navona which was leased in 1624 for 1.125 scudi a year.<sup>34</sup> Shops rented out to merchants on the ground floor of palazzi also provided income.<sup>35</sup>

## Topography

The Palazzo Lancellotti ai Coronari, located in the Rione Ponte lies in what was the heart of Renaissance and Baroque Rome (*fig.1*). The division of Rome into fourteen *rioni* dates to the beginning of the 14<sup>th</sup> century.<sup>36</sup> The *Via dei Coronari* derives its name from the shops selling rosary crowns to the pilgrims bound for the Vatican.<sup>37</sup> In antiquity the area where the Palazzo Lancellotti stands today corresponded to *Regio IX* in the *Cataloghi Regionari* from the Augustan period.<sup>38</sup> Since antique sculpture in private palatial collections was at times brought to light on the actual construction sites of the palaces,<sup>39</sup> it is relevant to point out what was actually situated here in Roman times. A number of theories emerge. One is that it was in this area in which the Trigarium, known from the reign of Claudius until the second half of the 4<sup>th</sup> century, was located.<sup>40</sup> The other is that the Trigarium was located in a more south easterly direction close to the Ponte Agrippa due to the fact that a *cippus* was found in this area with reference to the Trigarium, and that the north-western area of Campo Marzio was more probably filled with *botteghe*.<sup>41</sup> However, Palmer remarks that the Tiber-bank markers could extend for miles along both banks and do not

<sup>25</sup> Ferraro 1994, 99.

<sup>26</sup> Both Scipione (†1517?) and his son Orazio (†1556) practiced medicine, see Cavazzini 1998, 6-7.

<sup>27</sup> Ferraro 1994, 253.

<sup>28</sup> Ferraro 1994, 245 and ref.

<sup>29</sup> Ferraro 1994, 246.

<sup>30</sup> Ferraro 1994, 253.

<sup>31</sup> Cavazzini 1998, 8.

<sup>32</sup> Ferraro 1994, 419-426.

<sup>33</sup> To Cardinal di Savoia in 1640, to Cardinal Virile in 1633, to Cardinal Fesch in 1804 (Cavazzini 1998, 35; 141).

<sup>34</sup> Ferraro 1994, 424

<sup>35</sup> The inventory of Ottavio Maria (*A.S.R. Auditor Camerae* vol. 924, 5/1/1703) mentions in connection with the following list of real estate seven shops in the Palazzo Lancellotti let to various people: *Il feudo di terra di Lauro nel Regno di Napoli con suoi casali e beni annessi e dipendenti da esso. Li fiscali che si essigono da detta terra e sui casali. Un palazzo posto in Piazza Navona isolato sul vicolo della Cuscagna con sette posti o siano botteghe, 2 cantine sotto che si affittano a diversi. Due rimessi con sua stanza e feniletto di sopra in faccia alla Ponticella di detto palazzo. Una vigna di pezzo quaranta in circa posta di fuori Porta Pia confinante da una parte con li seguenti Bettramini, Giuseppe Osina, vicolo che va a Porta Salara o strada pubblica con case, casino, binello, stalla e rimessa. Un canneto a S. Agnese di pezzo una e mezza in circa con suoi noti confini. Un palazzo a Coronari con sette botteghe sono affittati a diversi e un casino contiguo parimenti nei Coronari. Una stalla vicino detto nel vicoletto che andava a San Salvatore in Lauro capace di dodici cavalli appartenente al medesimo palazzo. Una vigna posta nel territorio di Castel Gandolfo in sito detto il Larghetto confinante da una parte li signori Macolani, i signori Perti, e strada pubblica dall'altra con sua cappelitta in strada.*

<sup>36</sup> Pietrangeli 1973, 5, divisions into *contrada* (later equal to parochial divisions) occurred in 1160 see Hubert 1990, 90.; the *contrada scorteclaria* later *regio Pontis et Scortichiarivorum* first appears in 998. The name *scorteclaria* derives from the leatherworkers (*scortum* – leather) who in the 10th century were active in the area see Gnoli 1939, 294-295.

<sup>37</sup> Pietrangeli 1973, 5.

<sup>38</sup> Palmer 1990, 28-29

<sup>39</sup> See for instance Carinci, Keutner 1990, 13 and 16. See also Guerrini 1982, 4-5.

<sup>40</sup> Platner, Ashby 1965, 541; Valentini, Zucchetti 1940, 124. The Trigarium was a place where horses were exercised. The term does not necessarily refer to chariot teams of three horses but perhaps to tripartite games consisting of three, see Richardson 1992, 401.

<sup>41</sup> Valentini- Zucchetti 1940, 167; Coarelli 1977, 845.

constitute a sound basis for establishing secure locations.<sup>42</sup> It is also possible that various types of bathing establishments were located here since the area is close to the Tiber.<sup>43</sup> Lanciani mentions a type of small lake with sulphur springs with healing properties located in the north-west part of the Campo Marzio.<sup>44</sup> During the Middle Ages the area was filled with artisans.<sup>45</sup> By the 11<sup>th</sup> century the Campo Marzio was the most densely populated area of Rome.<sup>46</sup> The Einsiedler Itinerary records the different pilgrim routes used and offers an invaluable source for topographical information on Rome.<sup>47</sup> In Route II (pilgrimage age) the path from the Ponte S. Angelo to Porta Salaria is laid out. One can see that the later Via dei Coronari was used to access Porta S. Petri. No church or other building is indicated where the present Palazzo Lancellotti is located. During the subsequent early Renaissance period Piazza Navona became the new market place and centre for commercial activity which also spread to the surrounding areas.<sup>48</sup>



Fig. 1. Map Antonio Tempesta 1575, in J.A.F. Orbaan, Documento sul Barocco in Roma, Roma 1920.

<sup>42</sup> Palmer 1990, 30.

<sup>43</sup> Lanciani 1985, 390.

<sup>44</sup> Lanciani 1985, 388.

<sup>45</sup> Magnuson 2004, 134 and ref. For an in-depth study of artisans and their *botteghe* and commercial areas in Rome during the medieval period and later see Modigliani 1998.

<sup>46</sup> Magnuson 2004, 89 with further reference to Hubert 1990.

<sup>47</sup> Walser 1987, 169.

<sup>48</sup> Magnuson 2004, 151.

## Sources

The study involves examining documents in the following archives: *Archivio di Stato di Roma* and *Archivio di Stato di Napoli*, the *Archivio del Vicariato di Roma* and the *Archivio Storico Capitolino* for documents pertaining to inventories of diverse types, wills, and estate records. The study also involves analysis of collections of sculpture in and outside Italy in order to see if any individual pieces can be shown to have a Lancellotti provenance. At present, this research is at an early stage and will be the focus of my future study.

During the 17<sup>th</sup> and 18<sup>th</sup> centuries the so called Grand Tour was highly sought after for every young man of noble family and it became in vogue to collect ancient Greek and Roman sculpture for those who had the means.<sup>49</sup> This coincided with the wish of many Roman families in the beginning of the 18<sup>th</sup> century to sell off parts of their collections. Many pieces from private Roman and Neapolitan collections ended up in private collections in England, France, and Germany, with England taking the lead as regards acquisitions.<sup>50</sup> The Society of Dilettanti was created in 1733 by “some gentlemen who had travelled in Italy, desirous of encouraging at home a taste for those objects which contributed so much to their entertainment abroad...”, and published works on Greek and Roman antiquities.<sup>51</sup> British artists in Rome served as agents in procuring works of art.<sup>52</sup> Moreover, several wealthy Englishmen who travelled to Italy in the 1700s kept accounts of their purchases.<sup>53</sup> It could be interesting to see if the Palazzo Lancellotti collection in any way enters into this discussion, if it is possible to trace pieces currently in other collections as originating in the Lancellotti collection.

Some pieces in the Lancellotti collection were sold to the Vatican in 1807.<sup>54</sup> At this time the Vatican was trying to replenish its collections which to some extent had been depleted by the French during the Napoleonic rule. Two documents in the *Archivio di Stato di Roma* refer to individual pieces. One is an estimate of the value of the Lancellotti collection made by the antiquarian and sculptor Gioacchino Falcioni who owned a firm on Via Margutta.<sup>55</sup> It is possible that the family employed Falcioni as a restorer, since he was asked to do the estimate. The other document is a list of the objects sold and the actual price paid.<sup>56</sup> The pieces sold to the Vatican form a special study by Paolo Liverani and will not be dealt with further in this research.

Other sources of importance for gaining an extensive view of the collection at different times include the paper museum of Richard Topham at Eton College. Included is a catalogue of private collections in Rome from the years 1720 to 1730.<sup>57</sup> Four pages record the Palazzo Lancellotti collection.<sup>58</sup> The catalogue is useful as it records the collection as it was in 1720. Thus interesting comparisons can be made with the earlier Lancellotti inventory from 1640 (see Sources below) as regards acquisitions and/or the selling of sculptures.

16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> century Italian antiquarians, clerics, and art scholars also offer useful information. Flaminio Vacca's study from 1594 includes many references to sculpture excavated in different places in Rome and in the vineyard gardens of certain *signori*.<sup>59</sup> No reference is made to Palazzo Lancellotti which at this time was under construction. Vacca does, however, indicate that the garden of the church San

---

<sup>49</sup> Paul, Marchesano 2000, 5. See also Brookes 1998 on Richard Symonds who travelled to Italy in 1649.

<sup>50</sup> Paul, Marchesano 2000, 8. For instance, pieces from the Palazzo Mattei were bought by Henry Blundell and housed in the Ince Blundell Hall in Lancashire, see Ashmole 1929 for this particular collection. Other collections include those at Castle Howard, Petworth, and Holkham Hall to name a few. Michaelis 1882 is still a good general source on the main collections containing ancient sculpture in England and Scotland.

<sup>51</sup> Michaelis 1882, 63.

<sup>52</sup> To mention a few: Matthew Brettingham, Thomas Jenkins and Gavin Hamilton, for the latter see Irwin 1962.

<sup>53</sup> Michaelis 1882, 58. Thomas Coke, the future Earl of Leicester travelled in Italy from 1714 to 1718. Detailed accounts of his purchases were kept by his servant Edward Jarret, see Angelicoussis 1999, 22.

<sup>54</sup> Cavazzini 1998, 30.

<sup>55</sup> *A.S.R. Camerale II, antichità e belle arti*, busta 9, fasc. 230. See also Carloni 2002.

<sup>56</sup> *A.S.R. Camerale II, antichità e belle arti*, busta 31, fasc. 235.

<sup>57</sup> Finding Aid II, Eton College. Administrator of the Eton College Library, Nick Baker kindly informed me (personal communication 18.1.2005) of the change in the reference notation which formerly was Finding Aid 3.

<sup>58</sup> Nick Baker, administrator Eton College Library, personal communication 18.1. 2005.

<sup>59</sup> Vacca 1594, 48 as an example can be mentioned that Annibal Caro in his *vigna* outside porta S. Giovanni ‘...vi trovò dentro murati molti ritratti d'imperatori, dire tutti i dodici ed un pilo di marmo, nel quale erano scolpite tutte le forze di Ercole e molti altri frammenti di statue di maniera greca, da eccellenti maestri lavorati; ogni cosa era buona’.

Salvatore del Lauro behind the Palazzo Lancellotti as having yielded marble statues.<sup>60</sup> The antiquarian Francesco De Ficorini writing in 1744 of ancient vestiges in Rome states that the Palazzo Giustiniani holds the richest collection of ancient sculpture compared to all others in Rome.<sup>61</sup> He makes reference to the Palazzo Ginetti and mentions a few sculptures.<sup>62</sup> Ridolfino Venuti, an abbot turned art historian, refers in 1766 to the Palazzo Lancellotti and some of the statues in the collection.<sup>63</sup>

The Dal Pozzo-Albani drawings, now in the Royal Library at Windsor Castle and in the British Museum, are an invaluable source for the study of statues and bas-reliefs in Roman collections before many were dispersed.<sup>64</sup> The collection of drawings was compiled by Cassiano Dal Pozzo (†1657), librarian and advisor to the Barberini family.<sup>65</sup> He was a precursor in understanding the importance of documenting antiquities. He commissioned artists of the time, including Nicolas Poussin, to access private collections and make drawings of classical antiquities.<sup>66</sup> These drawings were subsequently sold to Cardinal Albani and were finally bought by George III of England in 1762.<sup>67</sup>

In the collection of drawings from the earliest compilation dated to 1590 until 1615 there is a reference to two fragments of two different Achilles and Penthesileia sarcophagi pieced together and embedded in the wall of Palazzo Lancellotti.<sup>68</sup> They are still in the same place today. A reference to a *vaso Lancellotti* on a drawing attributed to Vincenzo Leonardi (1590 - c. 1646) and depicting a marble vase, now in Woburn Abbey, is said to come from the Villa Adriana excavations. The vase has a very doubtful connection to Palazzo Lancellotti.<sup>69</sup>

## Inventories

The term inventory will be used to refer to any list pertaining to the collection of sculpture such as estate inventories, inventories drawn up when the palazzo was let at different times, estimates on the value of individual pieces, and observations made by different 17<sup>th</sup> 18<sup>th</sup> and 19<sup>th</sup> century scholars. All constitute an invaluable tool for showing changes pertaining to the collection through time. Unfortunately, some inventories do not include detailed descriptions of each individual object. Instead pieces in the collection are grouped together and counted as a whole.<sup>70</sup> I have listed below the inventories studied so far in which the Lancellotti collection is included.<sup>71</sup> This is followed by a table of those which, at this stage of my research, are of interest regarding the west wall of the courtyard.

---

<sup>60</sup> Vacca 1594, 18, *'mi ricordo cavar nell'orto di San Salvatore del Lauro e trovarvisi quattro Femine vestite di diciotto in venti palmi alte di marmo statuare senza testa...'*

<sup>61</sup> De Ficorini 1744, 46.

<sup>62</sup> De Ficorini 1744, 48: */.nel portico a destra del palazzo Ginetti la statua d'un fauno restaurata e di Greco scalpello. Nelle pareti del cortile vi è affisso un bassorilievo d'una caccia il cui personaggio a cavallo in atto di cacciare, ha un collare simigliante a quei che presentemente costumano i pellegrini nell'andare visitare i santuarij/. /... Tra gli altri marmi scolpiti che sono anche per le scale vi è una bell'erma di Ercole e due statue sedenti al naturale di due donne giovani nude di teste ma nobilmente vestite di sottilissimo velo tutto fatto a pieghe ambidue in tutto.../*

<sup>63</sup> Venuti 1766, 186: *...fra le quali si stima insigne una Diana Efesia posta nella Galleria vi è la statua d'un fauno di Greco scalpello, ma ristorata; nelle mura del cortile è affisso un bassorilievo d'una caccia, il cui personaggio a cavallo in atto d'andar a caccia ha un collare simigliante a que che presentemente usano i Pellegrini che era una specie di tegillo. Fra gli altri marmi, che sono per le scale sono belli un Erma d'ercole, e due statue sedenti al naturale; altri due giovani nudi di teste, ma nobilmente vestiti di sottilissimo velo, tutto fatto a pieghe, anbedue simile, e de'un medesimo artefice. La statua di Diana Efesia e la più grande di tutte che si vedono in Roma: ma la più bella è la statua al naturale della Dea Pudizia, d'un marmo pario così gentile, e bianco lattato, che sembra d'alabastro, la cui veste è di tal finezza, che fa vedere le dita della mano coperta, ed è certamente una delle belle statue di Roma; e benche la testa sia moderna, è però fatta da eccellente scultore, ed è accompagnata la bella qualità del marmo, se non che avendole questi scolpito attorno alla testa una corona di lauro, la credette tutt'altro che la Pudizia'.*

<sup>64</sup> Vermeule 1958, 193-194.

<sup>65</sup> The bibliography is extensive. I mention a few: McBurney 1989; Sparti 1992; Solinas 2000; Vermeule 1958 and 1966.

<sup>66</sup> Vermeule 1956, 32.

<sup>67</sup> It can be noted that the Dal Pozzo are connected to the Lancellotti family through Anna Maria Benzoni who was married to Cassiano Dal Pozzo's nephew Gabriele and then married Scipione in 1695 (Cavazzini 1998, 142).

<sup>68</sup> See also in this volume the contribution of Marcello Barbanera on the sarcophagi reliefs.

<sup>69</sup> Solinas 2000, 157.

<sup>70</sup> For instance, in the estimate made by Falcioni in 1807 *'cinque bassirilievi che sono nel fregio esterno della loggia'* rather than counting and describing each bas-relief.

<sup>71</sup> The following estate inventories did not include a particular reference to the collection: the inventory of the Casa dei Ginetti at Velletri from 1663; the estate inventory of 1703 pertaining to Ottavio Maria Lancellotti. In this detailed inventory, the Palazzo Lancellotti is only mentioned among other property as Ottavio Maria resided in the Palazzo Lancellotti on Piazza Navona. It is

The inventory of the sculptures of 1640 when the palace was let to the Cardinal of Savoia is detailed and provides the earliest detailed description of the collection, useful for comparison with later annotations on the collection.<sup>72</sup> When the palazzo was let to Cardinal Virile in 1633 the only reference to the sculptures in the palazzo is the promise by the cardinal to take care of the statues and bas-reliefs. This is followed by a statement that the collection contains 130 pieces.<sup>73</sup> This can be compared with the subsequent 1640 inventory which records 126 pieces.

In the estate inventory of Marzio and Giovanni Paolo Ginetti of 1707, the beneficiary of which is Scipione Ginetti-Lancellotti,<sup>74</sup> not even a dozen sculptures are mentioned. Those recorded are apparently not exhibited in the courtyard, but most are recorded as being in the “*Prima Anticamera*”.

The Richard Topham catalogue in the Eton College Library from 1720-30 is also fairly detailed and thus useful in pinpointing single pieces.<sup>75</sup> The catalogue numbers 81 pieces plus some pieces not counted individually but recorded as “*molte figure di putti*”.

The estate inventory of Ottavio Maria Lancellotti from 1769 is more general. For instance eighteen bas-reliefs are listed for the courtyard but no detailed descriptions of these are recorded. Still, the inventory gives an idea of the number of pieces in the collection at the time which amounted to 77.<sup>76</sup>

The estimate of parts of the collection by Gioacchino Falcione in 1807<sup>77</sup> is sufficiently detailed as to allow comparison with earlier records. However it records a selection of the collection in view of the coming sale to the Vatican. The catalogue numbers 94 pieces.

The very detailed Matz - von Duhn catalogue from 1882<sup>78</sup> provides descriptions of individual pieces but gives no mention of their location in the courtyard. This catalogue records 64 pieces for the Palazzo Lancellotti. The inventory in 2003 by Dr. Daniela Candilio at the *Soprintendenza Archeologia di Roma* gives a detailed list of the extant collection today.

### The west wall<sup>79</sup>

This publication deals specifically with the objects on view at the west wall of the courtyard, in all eleven pieces. Below is a table of these showing their occurrence in the inventories so far studied. As a point of departure I use Daniela Candilio's catalogue of the extant collection in 2003.

The first column refers to the Candilio catalogue of 2003, the second to the Matz, von Duhn catalogue of 1882, the third to the estimate made by Falcioni in 1807, the fourth to the estate inventory of 1769 of Ottavia Maria, the fifth to the Richard Topham catalogue, and the last column to the 1640 inventory.

---

possible that the collection of sculptures was thought of as being an innate part of the palazzo on Via dei Coronari and thus no particular mention was made. For real estate mentioned in the inventory see above note 34.

<sup>72</sup> *Nota di tutte le statue, teste, bassirilievi, pezzi di marmo et alter robbe, esistenti nell palazzo dell'Ill.mo Sig. Scipione Lancilotti, consegnate all Ill.mi SS. Ministri del ser.mo Sig. Principe Card.le di Savoia da me Gio. Capua Guardarobba di d.oll.mo Sig. Scipione sotto li 15 ottobre 1640 in prima.* Published as an appendix in Cavazzini 1998, 197. It is very likely that similar lists were drawn up when the palace was rented out at different times during the course of history and are to be found in the family archive.

<sup>73</sup> Cavazzini 1998, 35.

<sup>74</sup> *A.S.R. 30 Notai Capitolini*, uff. 26., vol. 230, 14/11/1707

<sup>75</sup> Richard Topham catalogue, Finding Aid II, Eton College Library.

<sup>76</sup> *A.S.R. 30 Notai Capitolini*, ufficio 6, 8. 1.1769.

<sup>77</sup> *A.S.R. Camerale II, antichità e belle arti*, busta 9, fasc. 230.

<sup>78</sup> Matz, von Duhn 1882.

<sup>79</sup> For detailed analyses of the conservation of the pieces exhibited at the W wall see Freccero 2003, 2004a, and 2004b.

2003	1882	1807	1769	1720	1640
Candilio	Matz,von Duhn	Falcioni	Inv. Ottav. Maria	Topham catalogue	Inv. Card. Savoia
Sarcophagus relief/Penthesilea n. 37	X n. 3357	X <sup>80</sup>	X? <sup>81</sup>	X <sup>82</sup>	X <sup>83</sup>
Sarcophagus relief/Hunting scene, n. 35	X n. 2975	X <sup>84</sup>	X? <sup>85</sup>	X	X <sup>86</sup>
Naked male statue/n. 33	X n. 1090	X? <sup>87</sup>	X? <sup>88</sup>	X	X
Male statue n. 32	X n. 1014	X? <sup>89</sup>	X? <sup>90</sup>	X <sup>91</sup>	X
Colossal head n. 36		X		X	X <sup>92</sup>
Male bust n. 34		X	X	X? <sup>93</sup>	X <sup>94</sup>
Male bust/		X	X	X? <sup>95</sup>	X? <sup>96</sup>
<i>Togato</i> / inscription M.Tullius Cicero, n. 28					
<i>Togato</i> /w scrinium/inscription C. Cassius, n. 30					
<i>Togato</i> /inscription M. Antonius III VIR, n. 31	X? n. 1213 <sup>97</sup>				
Female statue w <i>palla</i> /inscription EMPRON/ CLEVN, n. 29					

<sup>80</sup> Although no details are given the relief is most likely recorded as one of the '*due bassirilievi di qua e di là all'Arco con Testa Colossale nel Mezzo*'.

<sup>81</sup> The estate inventory of Ottavio Maria Lancellotti records 18 bas-reliefs in the courtyard as a group. No in depth description is given with regard to this relief. However, it is likely that the relief is counted in this number since it is recorded in the 1720 and 1882 catalogues.

<sup>82</sup> The Topham catalogue includes a detailed description.

<sup>83</sup> Most probably included in the number of the twenty-five reliefs counted for the four walls of the courtyard. The marble is walled in and the surrounding stucco belongs to the original construction phase thus the relief is still in its original location (personal communication restorer Silvia Gambardella 27.1.2005).

<sup>84</sup> Although no details are given the relief is most likely recorded as one of the '*due bassirilievi di qua e di là all'Arco con Testa Colossale nel Mezzo*'.

<sup>85</sup> The estate inventory of Ottavio Maria Lancellotti records 18 bas-reliefs in the courtyard as a group. No in depth description is given with regard to this relief. However, it is likely that the relief, along with Candilio nr 37 (see note 81) is counted in this number since it is recorded in the 1720 and 1882 catalogues.

<sup>86</sup> Most probably included in the number of the twenty-five reliefs counted for the four walls of the courtyard. The marble is embedded in the wall and the surrounding stucco belongs to the original construction phase thus the relief is still in its original location (personal communication restorer Silvia Gambardella 27.1.2005).

<sup>87</sup> Perhaps one of the '*due figure sopra i piedestalli al Naturale*'

<sup>88</sup> Possibly one of the two statues recorded as *Due statue al naturale in piedi di marmo, con piedestalli di muro che le reggono*.

<sup>89</sup> Perhaps one of the '*due figure sopra i piedestalli al Naturale*'

<sup>90</sup> Possibly one of the two statues recorded as *Due statue al naturale in piedi di marmo, con piedestalli di muro che le reggono*.

<sup>91</sup> Recorded as statue of a young male with *cinta a armacollo, in atto minacciante*.

<sup>92</sup> Recorded as '*testa senza collo*' which corresponds to the sculpture now exhibited.

<sup>93</sup> Two busts are recorded together '*uno di un capitano; l'altro di persona consolare*'.

<sup>94</sup> Fits description, together with other male bust, of *due teste di consoli dentro due nicchi ovati sotto le finestre*'.

<sup>95</sup> Two busts are recorded together '*uno di un capitano; l'altro di persona consolare*'.

<sup>96</sup> Fits description, together with other male bust, of *due teste di consoli dentro due nicchi ovati sotto le finestre*'.

<sup>97</sup> The togato has the provenance Villa Giustiniani, the description fits the Lancellotti togato. See Freccero 2003, 34.

From the table one can draw the following conclusions. None of the *togati* or the female statue with *palla* can be documented in any of the inventories so far used for comparison with the Candilio catalogue of 2003. They must therefore have been incorporated into the collection at a late date, at least after 1882.<sup>98</sup> The *togato* with the inscription M. Antonius IIIvir fits a description in Matz - von Duhn<sup>99</sup> with provenance given as Villa Giustiniani, and, if indeed the same, must thus subsequently have been incorporated into the Lancellotti collection, perhaps through the Massimi family connection. The two sarcophagi reliefs most probably belong to the first construction phase since they are, along with the colossal head, built into the wall and the stucco surrounding them belongs to the original first construction phase. The two statues are most probably also part of the initial collection although they may have been exhibited in a different spot.<sup>100</sup> As regards the busts,<sup>101</sup> it is most probable that these were part of the original collection.

## Conclusion

This paper discusses my initial studies on the history of the collection of marble sculpture. An outline regarding the Lancellotti family and the topographical location of the Palazzo Lancellotti have been presented. The family, new to Rome in the 15<sup>th</sup> century and with wealth based on the medical profession and with connections to the papacy, undertook the construction of a palace which was finished in 1610, by the architect Carlo Maderno. In line with the trend of the Roman nobility at that time a collection of sculpture was displayed in the courtyard, in part to manifest the family heritage and its links with the past. Palazzo Mattei, also designed by Maderno, can be mentioned as an example expressing the same ideals.

The inventories pertaining to the collection, so far studied, show that there have been fluctuations as regards number of pieces in the collection through time. There have been acquisitions through adoption and marriage, and the selling of pieces, notably to the Vatican in 1807. In my continued research I intend to chart these changes. In this article a limited portion of the extant sculptures have been discussed, those displayed at the west wall of the courtyard.

The Grand Tour of the 17<sup>th</sup> and 18<sup>th</sup> centuries is an interesting phenomenon whereby many affluent foreign collectors of art came to Rome and Italy, and purchased many pieces of sculpture in Roman private collections. Foreign artists living in Rome at the time acted as agents between antiquarians and presumptive buyers. One line of research is to investigate whether the Lancellotti collection was a part of this process.

This paper is a report of my research so far and the questions posed at the beginning of this paper will, through continued research, hopefully be answered.

Hedvig Landenius Enegren  
Rue Van Eyck 32  
1000 Bruxelles  
Belgium  
Email: hedvig.enegren@skynet.be

---

<sup>98</sup> For a discussion regarding the *togati* and inquiries into possible provenance see Freccero in this publication. See also Capoferro in this publication, for a discussion of the inscriptions.

<sup>99</sup> Matz, von Duhn 1882, 356.

<sup>100</sup> Freccero 2004b, 42.

<sup>101</sup> See contribution by Massimiliano Papini in this publication.

## Bibliography

- Angelicooussis 1999  
 Ashmole 1929  
 Bertini 1910  
 Brookes 1998  
 Càllari 1944  
 Carinci, Keutner et. al, 1990  
 Carloni 2002  
 Carpaneto 1993  
 Cavazzini 1998  
 Coarelli 1977  
 De Ficorini 1744  
 Ferraro 1994  
 Fornari 1941  
 Freccero 2003  
 Freccero 2004 a  
 Freccero 2004 b  
 Gnoli 1939  
 Guerrini 1982  
 Hubert 1990  
 Irwin 1962  
 Jonghees 1960  
 Lanciani 1985  
 Magnuson 2004  
 Matz, von Duhn 1882  
 McBurney 1989  
 Michaelis 1882  
 Modigliani 1998  
 Moreno, Viacava 2003  
 Orbaan 1920  
 Palmer 1990  
 Panovsky-Soergel 1967-1968
- E. Angelicooussis, *The Holkham Collection of Classical Sculptures*, Mainz 1999.  
 B. Ashmole, *A Catalogue of the Ancient Marbles at Ince Blundell Hall*, London 1929.  
 C. Bertini, *La Storia delle Famiglie Romane di Teodoro Amayden*, II, Rome 1910.  
 A. Brookes, "Richard Symonds and the Palazzo Farnese 1649-50", in *Journal of the History of Collections* 10, 1998, 139-158.  
 L. Càllari, *I Palazzi di Roma*, Roma 1944.  
 F. Carinci, H. Keutner et al., *Catalogo della Galleria Colonna a Roma, sculture*, Roma 1990.  
 R. Carloni, "Scultori e finanzieri in <società> nella Roma di fine Settecento: gli esempi di Gioacchino Falcioni e Ferdinando Lisandrone, di Giovanni Antonio Berté e Gaspare Santini", in E. Benedetti (ed.), *Sculture romane del Settecento, II. La professione dello scultore*, Roma 2002, 191-226, Roma 2002.  
 G. Carpaneto, *I palazzi di Roma*, Roma 1993.  
 P. Cavazzini, *Palazzo Lancellotti ai Coronari*, Rome 1998.  
 F. Coarelli, "Campo Marzio" *MEFRA*, 1977, 807-846.  
 F. De Ficorini, *Le Vestigia e rarità di roma antica ricercata e spiegate da Francesco De Ficorini, libro secondo*, Roma 1744.  
 R.J. Ferraro, *The Nobility of Rome 1560-1700. A study of its composition, wealth and investment*, PhD dissertation Univ. of Wisconsin/Madison 1994.  
 P. Fornari, *Ponte (V Rione)*, Roma 1941.  
 A. Freccero (ed.), *The Research and Conservation Project at Palazzo Lancellotti ai Coronari, Rome. Conservation of Classical Marble Statuary, ICUG/ISV September 1<sup>st</sup> – 26th 2003. First Report*, Rome 2003.  
 A. Freccero (ed.), *The Research and Conservation Project at Palazzo Lancellotti ai Coronari, Rome. Conservation of Classical Marble Statuary, ICUG/ISV March 22<sup>nd</sup> – April 30<sup>th</sup> 2004. Second Report*, Rome 2004.  
 A. Freccero (ed.), *The Research and Conservation Project at Palazzo Lancellotti ai Coronari, Rome. Conservation of Classical Marble Statuary, September 13<sup>th</sup> – October 25<sup>th</sup> 2004. Third report*, Rome 2004.  
 U. Gnoli, *Topografia e toponomastica di Roma medioevale e moderna*, Roma 1939  
 L. Guerrini, "Le collezione delle sculture", *Seminario di archeologia e storia dell'arte greca e romana dell'università di Roma, Studi Miscellanei*, 20, 1982, 3-16.  
 E. Hubert, *Espace Urbain et Habitat à Rome du Xe siècle à la fin du XIIIe siècle*, Rome 1990.  
 D. Irwin, Gavin Hamilton: archaeologist, painter and dealer, *Art Bulletin* 44, 1961, 87-102.  
 J.H. Jonghees, *Fulvio Orsini's Images and the Portrait of Aristotle*, Groningen 1960.  
 R. Lanciani, *Rovine e scavi di Roma Antica*, Roma 1985.  
 T. Magnuson, *The Urban Transformation of Medieval Rome, 312-1420*, Stockholm 2004.  
 F. Matz, F. von Duhn, *Antike Bildwerke in Rom mit Ausschluss der grösseren Sammlungen* 1-3, Leipzig 1881-1882.  
 H. McBurney, "History and contents of the Dal Pozzo collection in the Royal Library, Windsor Castle", in F. Solinas (ed.), *Cassiano Dal Pozzo. Atti del Seminario Internazionale di Studi*, Rome 1989.  
 A. Michaelis, *Ancient Marbles in Great Britain*, London 1882.  
 A. Modigliani, *Mercati, botteghe e spazi di commercio a Roma tra Medioevo ed età moderna*, Roma 1998.  
 P. Moreno, A. Viacava, *I marmi antichi della Galleria Borghese: la collezione archeologica di Camillo e Francesco Borghese*, Roma 2003.  
 J.A.F. Orbaan, *Documenti sul Barocco in Roma*, Roma 1920.  
 R.E.A. Palmer, "Studies of Northern Campus Martius", in *TAPS* 80, 1990, 1-64.  
 G. Panovsky-Soergel, "Zur Geschichte des Palazzo Mattei di Giove", in *Römisches Jahrbuch für Kunstgeschichte* 11, 1967-1968, 109-188.

- Paul, Marchesano 2000  
C. Paul, L. Marchesano, "Viewing Antiquity. The Grand Tour, Antiquarianism and Collecting. Introduction", in *Ricerche di Storia dell'Arte* 72, 2000, 4-8.
- Pietrangeli 1973  
C. Pietrangeli (ed.), *Rionali di Roma, Rione V - Ponte - parte II*, Roma 1973.
- Platner, Ashby 1965  
S.B. Platner, T. Ashby, *A Topographical Dictionary of Ancient Rome*, Rome 1965.
- Richardson 1992  
L. Richardson, *A New Topographical Dictionary of Ancient Rome*, Baltimore, London 1992.
- Roisecco 1765  
N. Roisecco, *Roma antica e moderna o sia nuova descrizione* 1-2, Roma 1765.
- Solinas 2000  
F. Solinas (ed.), *I Segreti di un Collezionista. Le straordinarie raccolte di Cassiano dal Pozzo 1588-1657*, Roma 2000.
- Sparti 1992  
D.L. Sparti, *Le collezioni dal Pozzo. Storia di una famiglia e del suo museo nella Roma seicentesca*, Rome 1992.
- Vacca 1594  
F. Vacca, *Memorie di varie antichità trovate in diversi luoghi della città di Roma*, Roma 1594.
- Valentini, Zucchetti 1940  
R. Valentini, G. Zucchetti, *Codice topografico della città di Roma*, Roma 1940.
- Venuti 1766  
R. Venuti, *Assicurata e sucinta descrizione topografica e istorica di Roma Moderna*, Roma 1766.
- Vermeule 1956  
C. Vermeule, "The Dal-Pozzo-Albani Drawings of Classical Antiquities – notes on their contents and arrangement", in *Art Bulletin* 38, 1956, 31-46.
- Vermeule 1958  
C. Vermeule, "Aspects of Scientific Archaeology in the Seventeenth Century. Marble reliefs, Greek vases, Manuscripts, and Minor Objects in the Dal-Pozzo-Albani Drawings of Classical Antiquities", in *TAPS* 102, 1958, 193-214.
- Vermeule 1966  
C. Vermeule, "The Dal-Pozzo-Albani Drawings of Classical Antiquities in the Royal Library at Windsor Castle", in *TAPS* 56, 1966.
- Waddy 1990  
P. Waddy, *Seventeenth-Century Roman Palaces*, New York 1990.
- Walser 1987  
G. Walser, *Die Einsiedler Inschriftensammlung und der Pilgerführer durch Rom (Codex Einsiedlensis 326)*, Stuttgart 1987.