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. 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. Questions that will be addressed include:

Who started the collection? Where did individual pieces come from? 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 17th and 18th 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 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. The acquisition of a collection of antique sculpture manifested a noble family's connection with the ancient past and was an

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* 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.

1 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.

2 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.

3 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 1, busta 39, antichità e belle arti fasc. 39.

4 See Marina Prusac's contribution in this publication.

5 Waddy 1990, 58.
expression of its social ambitions. The Palazzo Lancellotti was designed by Francesco da Volterra, and completed by Carlo Maderno. The latter was most probably also responsible for the decorative scheme of the courtyard of which the collection of sculpture forms an integral part. Palazzo Mattei, also a work of Carlo Maderno, reflects similar decorative features in the courtyard and similar ideas.

The Lancellotti family

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. 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. The first time a palace of the Lancellotti is mentioned is in 1527. 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. 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. 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. Orsini, initially librarian to Ranuccio Farnese and a scholar of Greek and Roman portraiture, became the collector of antiquities for the Farnese family. 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.

The grandson of Orazio's brother Paolo, Scipione († 1663), married Claudia Torres and acquired in 1632 the Palazzo Torres on Piazza Navona. This same Scipione also bought the Feudo di Lauro in 1645 from the Pignatelli family. 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. 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. 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.

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6 Waddy 1990, xi; Paul, Marchesano 2000, 4-5. As regards particular pieces such as the Asclepios figures in the collection it is highly likely these were acquired as a manifestation of 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.
7 Cavazzini 1998, 1.
10 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.
11 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.
12 Cavazzini 1998, 5. The 15th century book of the Confraternita 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.
13 Cavazzini 1998, 13 and ref.
14 Càllari 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.
15 A.S.R. 30 Notar Capitolini, ufficio 9, testamenti 19/5/1598, notaio Gargario.
17 Jonghees 1960, 4-5.
19 Cavazzini 1998, 11.
20 Cavazzini 1998, 11.
21 Cavazzini 1998, 11.
22 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.
23 Cavazzini 1998, 12.
24 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.25 The Lancellotti family fortune based itself on the practice of medicine.26 Many Roman families had vast fortunes in particular those with ties to the pontificate.27 To get an idea of the income disparities existing in the late 16th century one can compare the annual income of a papal barber of 72 scudi28 to the annual income in 1585 of the Duke of Bracciano, Paolo Giordano Orsini of 100,000 scudi.29 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.30 However, Cardinal Scipione in 1583 was paid 1,000 scudi a year as a “cardinale povero”;31 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.32 The Palazzo Lancellotti was, as many other Roman palaces of the time, sometimes leased.33 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.34 Shops rented out to merchants on the ground floor of palazzi also provided income.35

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 14th century.36 The Via dei Coronari derives its name from the shops selling rosary crowns to the pilgrims bound for the Vatican.37 In antiquity the area where the Palazzo Lancellotti stands today corresponded to Regio IX in the Cataloghi Regionari from the Augustan period.38 Since antique sculpture in private palatial collections was at times brought to light on the actual construction sites of the palaces,39 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 4th century, was located.40 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. 41 However, Palmer remarks that the Tiber-bank markers could extend for miles along both banks and do not

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26 Both Scipione (†1517?) and his son Orazio (†1556) practiced medicine, see Cavazzini 1998, 6-7.
28 Ferraro 1994, 245 and ref.
29 Ferraro 1994, 246.
31 Cavazzini 1998, 8.
32 Ferraro 1994, 419-426.
33 To Cardinal di Savoia in 1640, to Cardinal Virile in 1633, to Cardinal Fesch in 1804 (Cavazzini 1998, 35; 141).
34 Ferraro 1994, 424.
35 The inventory of Ottavio Maria (A.S.R. Auditor Camerue 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 ammessi e dipendenti da esso. Li fiscali che si esigono da detta terra e sui casali. Un palazzo posto in Piazza Navona isolato sul vicolo della Cuscagna con sette posti a siano botteghe, 2 cantine sotto che si affittano a diversi. Due rimessi con sua stanza e beni annessi e dependenti da esso. Li fiscali che si essigono da detta terra e sui casali. An income hardly sufficient to cover the construction of a palace. 36 Piatrangeli 1973, 5, divisions into contrada (later equal to parochial divisions) occurred in 1160 see Hubert 1990, 90.; the contrada scorteciaro later regio Pontis et Scortichiarorum first appears in 998. The name scorteciaro derives from the leatherworkers (scortum – leather) who in the 10th century were active in the area see Gnoli 1939, 294-295.
38 Palmer 1990, 28-29
39 See for instance Carinci, Keutner 1990, 13 and 16. See also Guerrini 1982, 4-5.
40 Planner, 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.
41 Valentini-Zucchetti 1940, 167; Coarelli 1977, 845.
constitute a sound basis for establishing secure locations.\textsuperscript{42} It is also possible that various types of bathing establishments were located here since the area is close to the Tiber.\textsuperscript{43} Lanciani mentions a type of small lake with sulphur springs with healing properties located in the north-west part of the Campo Marzio.\textsuperscript{44} During the Middle Ages the area was filled with artisans.\textsuperscript{45} By the 11\textsuperscript{th} century the Campo Marzio was the most densely populated area of Rome.\textsuperscript{46} The Einsiedler Itinerary records the different pilgrim routes used and offers an invaluable source for topographical information on Rome.\textsuperscript{47} 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.\textsuperscript{48}

\begin{figure}[h]
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\includegraphics[width=\textwidth]{map.png}
\caption{Map Antonio Tempesta 1575, in J.A.F. Orbaan, Documento sul Barocco in Roma, Roma 1920.}
\end{figure}

\textsuperscript{42} Palmer 1990, 30.
\textsuperscript{43} Lanciani 1985, 390.
\textsuperscript{44} Lanciani 1985, 388.
\textsuperscript{45} 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.
\textsuperscript{46} Magnuson 2004, 89 with further reference to Hubert 1990.
\textsuperscript{47} Walser 1987, 169.
\textsuperscript{48} 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 17th and 18th 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. This coincided with the wish of many Roman families in the beginning of the 18th 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. 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. British artists in Rome served as agents in procuring works of art. Moreover, several wealthy Englishmen who travelled to Italy in the 1700s kept accounts of their purchases. 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. 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. 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. 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. Four pages record the Palazzo Lancellotti collection. 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.

16th, 17th and 18th 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. 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
Salvatore del Lauro behind the Palazzo Lancellotti as having yielded marble statues. 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. He makes reference to the Palazzo Ginetti and mentions a few sculptures. 

Ridolfino Venuti, an abbott turned art historian, refers in 1766 to the Palazzo Lancellotti and some of the statues in the collection.

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. The collection of drawings was compiled by Cassiano Dal Pozzo (†1657), librarian and advisor to the Barberini family. He was a precursor in understanding the importance of documenting antiques. He commissioned artists of the time, including Nicolas Poussin, to access private collections and make drawings of classical antiques. These drawings were subsequently sold to Cardinal Albani and were finally bought by George III of England in 1762.

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. 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.

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 17th, 18th and 19th 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. I have listed below the inventories studied so far in which the Lancellotti collection is included.

In this volume the contribution of Marcello Barbanera on the sarcophagi reliefs.

60 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 statuale senza testa…’
61 De Ficorini 1744, 46.
62 De Ficorini 1744, 48: ‘nel portico a destra del palazzo Ginetti la statua d’un fauno ristorata 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 santuarii…/… 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 nudi di teste ma nobilmente vestite di sottilissimo velo tutto fatto a pieghe ambidue in tutto…/’
63 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, annchebue simile, e de’en 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 Padizia, d’un marmo puro 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 benchè 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’altra che la Padizia’.
64 Vermeule 1958,193-194.
66 Vermeule 1956, 32.
67 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).
68 See also in this volume the contribution of Marcello Barbanera on the sarcophagi reliefs.
70 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.
71 The following estate inventories did not include a particular reference to the collection: the inventory of the Casa dei Ginetti at Velletti 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.\(^2\) 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.\(^3\) 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,\(^4\) 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.\(^5\) 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.\(^6\)

The estimate of parts of the collection by Gioacchino Falcione in 1807\(^7\) 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\(^8\) 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\(^9\)
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.

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\(^2\) 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 Guardaroba di d.oIll.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.

\(^3\) Cavazzini 1998, 35.

\(^4\) A.S.R. 30 Notai Capitolini, aff. 26., vol. 230, 14/11/1707

\(^5\) Richard Topham catalogue, Finding Aid II, Eton College Library.

\(^6\) A.S.R. 30 Notai Capitolini, ufficio 6, 8. 1.1769.

\(^7\) A.S.R. Camerale II, antichità e belle arti, busta 9, fasc. 230.

\(^8\) Matz, von Duhn 1882.

\(^9\) For detailed analyses of the conservation of the pieces exhibited at the W wall see Freccero 2003, 2004a, and 2004b.
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<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> Possibly 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 1882.98 The togato with the inscription M. Antonius IIIvir fits a description in Matz - von Duhn99 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.100 As regards the busts,101 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 15th 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 17th and 18th 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

98 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.
100 Freccero 2004b, 42.
101 See contribution by Massimiliano Papini in this publication.
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