

Abstracts

I – PACETTI AND THE CONTEMPORARY ARTISTIC MILIEU

FRANCESCO LEONE

*Vincenzo Pacetti as sculptor:
Ornament, statues, tomb memorials and portraits*

Among the many activities linked to the world of sculpture in which Vincenzo Pacetti was engaged, up to now the least studied has been his work as a sculptor. It was Hugh Honour in 1960 who first shed light on this aspect of Pacetti's activity during the long pontificate of pope Pius VI Braschi, but since then little further research on the topic has been attempted. For the first time in contemporary terms, the present article traces the full history of Pacetti's creative endeavors that were initially influenced by an entrenched Baroque heritage, and then increasingly oriented towards the Neoclassical avant-garde spreading from Rome, the world emporium of the arts, throughout Europe by the 1780s. During a period when sculpture returned to a primacy among the arts thanks to the emulation of the ancients and a rediscovered civil role for the medium, Pacetti was an eyewitness to the "happy revolution in the arts" forged by Antonio Canova and worked in many sculptural genres, from decoration to sepulchral monuments, statuary to celebrative portraiture. The latter genre was the one in which he left us true masterpieces, suspended between realism and the ideal.

ANGELA CIPRIANI

Vincenzo Pacetti and the Accademia di San Luca

In his two Giornali Vincenzo Pacetti records his activity as director and as a judge at Rome's Accademia del Nudo from 1781 to 1817, with particular diligence and pride. These notes, so assiduously and precisely observed with regard to everyday life, are an extremely useful tool for tracing the evolution of the "scuola Capitolina" over more than thirty years, a period characterized by profound political and cultural upheavals.

From the 1790s on, in particular, the sculptor is careful to record the thematic inspiration of the "atti" that he proposed to the young artists. In chronicling his own didactic labors he offers a valuable contribution towards a reconstruction of the 'academic' atmosphere in the Rome of those decades that are still bewildering for their reciprocally opposed progressions and delays.

NANCY HIRSCHLAND RAMAGE

Pacetti at the Getty

The essay examines the receipt documents, correspondence, testimonies, and notes of Vincenzo Pacetti conserved at the Getty Research Institute in Los Angeles.

These documents help in reconstructing the relationship between the sculptor and his illustrious patrons — among whom were two popes, and the brother of Napoleon —, as well as with simple workmen and with other sculptors, including Canova and Flaxman.

His annotations on personal lists of sculptures help us appreciate both Pacetti's work as a restorer and his entrepreneurial acumen as a sculptor. From documents pertinent to his privileged position as director of the Accademia di San Luca, but also to his work assignments for carpenters, plasterers and bricklayers, these papers shed fascinating light on the sculptor's life and, in particular, on his career.

SERENELLA ROLFI OŽVALD

*The artists and the journalists:
Fine art newspapers in the mirror of the business affairs and negozi of a sculptor*

Vincenzo Pacetti's Giornali di negozi offer the opportunity to reflect on artist's adaptation of promotion strategies to the new advertising tools represented by art newspapers. The article examines interaction modalities between artists and art newspaper editors, focusing on the relationships Pacetti forged with Giuseppe Antonio Guattani, director and editor of the Monumenti antichi inediti ovvero Notizie di antichità e belle arti, Giuseppe Carletti and Raimondo Ghelli, editors of the Giornale delle Belle Arti, and Onofrio Boni and Giovanni Gherardo de Rossi, editors of the Memorie per le belle arti.

The analysis of the sculptor's Giornali di negozi and of contemporary journalism enables a reconstruction of the uneasy rapports between the artist and periodical editors in Rome, connections that in the 1780s did not fail to become polemical. Although Pacetti's approach to the newspapers cannot automatically be extended to the rest of the artistic community, the Giornali di negozi permit us to frame the artist as a reader who was aware of the potential and need to contribute to the dissemination of printed information. Furthermore, they enable us to clarify his adoption of an experimental, self-promotional strategy that saw him collaborating with Guattani in the presentation of images published in the articles of the Monumenti inediti, a preview of what the relationship between Canova and Guattani would consist in, at the beginning of the nineteenth century.

The long, collaborative relationship between Pacetti and Guattani in the privacy of the negozi and in the mise en page of articles on the discovery and restoration of antiquities would enable the sculptor to publish the biographical profile of one of the strongest supporters of the class of sculptor-restorers, transformed, in 1805–1806, into an artistic journalist and the editor-publisher of the Memorie enciclopediche romane.

ANGELA MARIA D'AMELIO

*The Giornali of Vincenzo Pacetti and the "diario figurato" of Giuseppe Barberi:
A cross-section of late eighteenth-century Roman society*

Giuseppe Barberi (1746–1809), well known as a set designer and architect, was also a shrewd caricaturist who, like Pier Leone Ghezzi and Carlo Marchionni, drew the leading figures of his day with an irony that was also absolutely good-natured. The group of approximately three hundred and fifty drawn portraits preserved in its entirety in the Museo di Roma, is a precious "illustrated diary", since Barberi included notes of both a public and a private nature regarding the persons depicted.

Barberi's nobles, intellectuals, clerics, papal diplomats and high society personages, artists and collectors are the same individuals mentioned in Vincenzo Pacetti's Giornali. Both artists, one in the guise of an architect, the other as a sculptor, expert conservator, and, above all, as an important "businessman" were connected with these figures.

Thanks to their anecdotal observations, both Giornali provide us with a completely unusual and captivating cross-section of society, enriching the biographies of well-known figures with assorted tidbits of information, and acquainting us with others whose lives were spent in semi-obscurity.

SUSANNA PASQUALI

Joseph Bonomi, Mario Asprucci and other architects as presented in the first of Pacetti's Giornali

In his first Giornale, compiled between 1771 and 1803, Pacetti recorded what he needed to remember in order to manage his work as a sculptor. Once he had become a member of the Accademia di San Luca and of the Confraternity of San Giuseppe di Terrasanta, he added also notes concerning the tasks related to these offices. During this period Pacetti worked with more than thirty architects of greater or lesser fame.

The author observes that despite the dramatic changes that occurred within the field of architectural theory during the last decades of the 18th century, Pacetti's collaboration with architects remained quite traditional. Ecclesiastical patrons continued to ask him chiefly to build altars in the same style Bernini had pioneered almost a century earlier.

The notes scattered throughout his Giornali regarding the Accademia di San Luca are far more interesting, especially those from the period when he was keeper of the collection of academic drawings. Several of the meetings documented here between Bonomi and the young Mario Asprucci are useful for understanding the formative years of the latter. A hypothesis for the formal models of Bonomi's church of St. James in Great Packington is also offered.

ROSELLA CARLONI

*Vincenzo Pacetti and artists' associations:
from Francesco Moglia to Francesco Antonio Franzoni and Giuseppe Valadier*

During the second half of the eighteenth century, associations formed by sculptors to lower the costs inherent to their profession and to engage in commerce in antiquities are documented in Rome.

Over the course of his lifetime, Vincenzo Pacetti established a number of such associations aimed principally at the trade in antiquities, as the pages of his Giornale testify.

Early on in his career he made few such agreements, but starting in the 1780s and especially in the 1790s, not only increased their number, but also diversified his partners and the types of antiquities purchased, from sculpture to painting and drawings to cameos, using a precise strategy for promotion and sale to respond to the increased demands of Rome's market for antiquities.

The analysis of the formation and development of the associations formed by Pacetti between 1776 and 1800 with artists such as Francesco Moglia, Lorenzo Cardelli, Francesco Antonio Franzoni, Andrea Volpini, and Luigi Valadier, as well as with the excavator Giuseppe Bettini, Abbot Carlo Francesco Luini and other leading figures in Rome, offers a glimpse of the mechanisms regulating the commerce in antiquities in the capital. It further reveals the complex web of relationships created by the artist, enables a rediscovery of the provenances of individual works, and provides knowledge of the dense network formed among European and Roman artists, middle men, and collectors of the period.

ELISA DEBENEDETTI

"Daily marbles": The relationship of Pacetti and Giuseppe Valadier as reflected in the Giornali

Sidestepping the well-known Tavoli Sistini, the essay is divided into two parts. The first treats modern works, in which the collaboration between Pacetti and Valadier was affable, as it concerned the architect's requests for work by the sculptor. By examining the project drawings for the Cathedral of Spoleto and the sculpture and decoration of the exterior and interior of the Cathedral of Orvieto (the baptismal font and Conception statue) it has proven possible to contextualize works that were not executed in Rome (the Tomb of Cardinal Valenti) as well as works in the environs not previously taken into consideration (the Column of the Immaculate in Tivoli).

The second part treats questions regarding ancient sculpture, e.g., the Velletri Pallas and the Torlonia association, in which the relationship between the two artists became extremely strained. In contending for Bartolomeo Cavaceppi's valuable legacy, Valadier in fact ended up in prison, while the marquis Torlonia was summoned to court in a lawsuit that was still unresolved at the time of Pacetti's death in 1816.

MARIA GIULIA BARBERINI

A bitter enemy: Andrea Bergondi (1721–1789), sculptor in Rome

The name of Andrea Bergondi, a sculptor and restorer in Rome during the second half of the Settecento, appears a number of times in the pages of Vincenzo Pacetti's Giornali, in which where Bergondi's personality and artistic production are described in especially harsh tones. This was the consequence of a conflict caused by personal and artistic misunderstandings that provoked Pacetti's condemnation of Bergondi's art, first couched in sarcasm and eventually in a general disinterest.

The article reconstructs Bergondi's activity and the various professional posts he held, including three tenures as principe of the Accademia di San Luca. It focuses on the cultural climate of transition, 1760s–1780s, at the academy due to important changes in taste that would lead to the eclipse of the “barocchetto” with the inexorable ascent of the antico.

MARIA ELISA MICHELI

«O' saputo che il Deposito di Ganganelli, e Rezzonico sono stati dati al Canova scultore veneziano,
cosa stravagante»

[«I learned that the commission for the sepulchres of Ganganelli, and Rezzonico were given
to the Venetian sculptor Canova, something very curious indeed»]

Departing from Antonio Canova's affirmation in Rome following his commissions for the funerary monuments of Clement XIV and Clement XIII, the paper focuses on the artist's considerations on ancient sculpture, and also explores the debate on styles triggered by the arrival in Europe of “Greek antiquities”.

STEFANO GRANDESSO

Camillo Pacetti and Invenzione

The group Minerva instilling the soul into the figure modeled by Prometheus, which convinced Giuseppe Bossi, on Canova's advice, to propose Camillo Pacetti for the position of teacher of sculpture at the Accademia di Brera, is the emblematic work that divides the artist's Rome from his Milanese period.

*If the first period was given to the restoration of antiquities and the occasional decorative commission under the aegis of his brother Vincenzo, as the *Giornali* testify, the second was instead focused on themes of invention — in competition with Classicism and the exemplary models of the great contemporaries Canova and Thorvaldsen — in the fields of ideal and monumental sculpture.*

The Minerva constitutes an allegory of sculpture as a liberal art, freed from the mechanical condition of the profession. Once present in Milan, it became charged with unprecedented political meanings celebrating the Napoleonic era. Analogous to an artistic manifesto, it introduces the subsequent phase of Camillo's work, inviting a more general reflection on the status and ambitions of the art of sculpture in the late XVIIIth and early XIXth centuries.

VALERIA ROTILI

*The Albacini Archive:
Two generations of sculptors*

Interest in Carlo Albacini was sparked after the important discovery of his private archive that was augmented by his son Filippo, heir of the workshop, who bequeathed his possessions to the Accademia di San Luca. This abundant cache of documents makes it possible to reconstruct the activity of two generations of artists working in Rome from the mid-eighteenth century until about 1850, with a production ranging from restoration to the creation of original works, including the execution of furnishings.

This group of previously unpublished documents also enables us to trace the dense network of relationships forged by Carlo in particular, in a European context given his contacts with the principal patrons, intellectuals, and artists of the period, such as Onofrio Boni, Domenico Venuti, Giuseppe Franchi, Ignazio and Filippo Collino.

The paper presents a description of this archive, now in the process of reorganization and study, in particular providing an overview of the rich correspondence and bibliographic materials present in the studio in via dei Greci.

LUCA FILIPPONE

*Recent Research in the Vatican Basilica:
A previously unpublished portrait of cardinal Francesco Saverio de Zelada,
and new attributions for three marble busts to Nicola Valentini*

In March 2013 the author of the essay restored a marble bust in the Museo del Tesoro in St. Peter's Basilica that was held to be a portrait of cardinal Enrico Benedetto Stuart sculpted by Antonio Canova.

The restoration provided the opportunity to reflect on both the true identity of the represented individual and on the attribution to Canova, shown to be improbable for evident stylistic factors.

*Careful analysis has revealed that the facial features are in fact those of Cardinal Francesco Saverio de Zelada. This discovery led the author to investigate the possibility that the sculptor was Vincenzo Pacetti, who noted in his *Giornale* that he had executed, in 1774, a portrait of Cardinal de Zelada.*

From unpublished documents in the Archivio della Fabbrica di San Pietro in the Vatican, however, the author has ascertained that the marble bust is correctly attributable to Nicola Valentini, a sculptor and conservator active in the second half of the eighteenth century at the Pio-Clementino Museum. It has also been possible to assign two other marble busts to the same artist, one representing Pope Pius VI, found in the Studio del Mosaico in the Vatican, and the other portraying Cardinal Enrico Benedetto Stuart, located in the Palazzo di Propaganda Fide in Rome.

II – PACETTI AND THE ANTIQUE

MARIA GRAZIA PICOZZI

Vincenzo Pacetti and the Antiquarian Culture of his Epoch

*With a series of examples taken from evidence found in the *Giornali*, this contribution aims to illustrate the relationship between Vincenzo Pacetti and contemporary antiquarian culture over the course of five decades that were of fundamental importance for developments in the study of Antiquity. In particular, the practical dimension of Pacetti's relationship with Greco-Roman art is taken into consideration in the context of his work as a sculptor and restorer. Here his assiduous contact with Bartolomeo Cavaceppi assumes importance as does his association with Ennio Quirino Visconti in particular, a relationship based on Pacetti's unconditional admiration for the knowledge and experience of the great antiquarian.*

Finally, the essay also focuses on Pacetti's attitude after the turn of the century, when he was faced with the inevitable changes in antiquarian science and artistic culture under the influence of important figures such as Carlo Fea and Antonio Canova.

CARLO GASPARRI

*Vincenzo Pacetti and the Antiquities Market in the Rome of Popes Pius VI and Pius VII:
The Evidence in the *Giornali**

*In addition to being a sculptor, restorer and collector of drawings, Vincenzo Pacetti was also a figure of notable importance for the antiquities market in Rome during the last two decades of the eighteenth century and the first two of the next. The *Giornali* testify to his extensive and intensive activity in this sector, conducted both for his own financial gain and as a function of his work as a restorer.*

*The author provides a brief summary of the rich data contained in Pacetti's *Giornali*, and a list of the many figures — nobles, prelates, Grand tourists, artists, fellow sculptors and restorers, and excavation contractors, as well as private marble workers and stonemasons — with whom Pacetti had dealings for the purchase or sale of ancient marbles.*

BEATRICE CACCIOTTI

*Vincenzo Pacetti and the Lazio Excavations:
the Case of Gabii*

Between 1776 and 1796 Gavin Hamilton was involved in excavations at the Tenuta di Castiglione and Pantano estates, properties respectively of the Azzolino and Borghese families. In both places he made extraordinary finds and, as is widely known, identified the ancient site of Gabii.

*Vincenzo Pacetti acted as an evaluator, dealer and restorer of the antiquities from Gabii. The *Giornale* testifies to the diverse roles he played and enables us to define the chronological sequence of the diggings. Additional information can be obtained from Gavin Hamilton's reports to Charles Townley, and from Georg Zoëga's correspondence with his friends and with Frederick VI, king of Denmark. Collating this documentary evidence, the paper seeks to gain an accurate picture of the sculpture excavated at these sites that was restored by Pacetti. The study presents new findings and enables some observations on the original archaeological context of these antiquities.*

PAOLO LIVERANI – GIANDOMENICO SPINOLA

The Pacetti Sale to the Vatican Museums

*Vincenzo Pacetti's relationship with the Vatican Museum is a red line throughout his whole professional life: thanks to the publication of his *Giornali*, an entire series of detailed and unpublished sources now acquires greater legibility. Apart from minor episodes, the most important sale by Pacetti to the Vatican took place in the context of the efforts made by pope Pius VII to revive Rome's public museums after the confiscations by the French army.*

In 1804 several hundred sculptures were transferred from Pacetti's workshop to the Vatican Museum. Most of these can be identified thanks to the inventories that were prepared for the sale together with other, more minor documents in the Archivio di Stato di Roma and the Archives of the Vatican Museums. Also facilitating the research is the red number 19 that was used to mark the marbles in Pacetti's lot, a mark that in many cases is still visible. The most important sculptures from Pacetti were displayed in the Museo Chiaramonti and — after 1821 — in the Braccio Nuovo, although there are also significant numbers of statues in the Atrio dei Quattro Cancelli, the vestibule of the Scala Simonetti, the Galleria dei Candelabri and in the central part of the Cortile dell'Ottagono. In a few lucky cases, the inventories provide provenances, for instance the San Callisto square in Trastevere, Tivoli and — of special interest — Hamilton's excavation of Gabii.

CLAUDIA VALERI

*The Reclining Hercules «cosa molto rara»:
From Villa d'Este to the Vatican Museums by way of the studio of Vincenzo Pacetti*

The statue of a reclining Hercules ornamented one of the central fountains along the rising perspective of the Villa d'Este gardens, and was the last such piece to be removed from the residence, arriving in Vincenzo Pacetti's studio on January 28th, 1788.

The sculptor lost no time in commencing with its restoration, in the meantime also initiating attempts to sell it. But even with the approval and admiration of Ennio Quirino Visconti, it still proved difficult to find a buyer, and in the end it was sold to Pope Pius VII, together with a great deal of other statuary, for inclusion in the Chiaramonti Museum in 1804.

The Este Hercules had already been "completed" in the late 16th century with the addition of the head, arms and legs. The quality of this intervention, attributable to the Lombard sculptor Niccolò Longhi, must have also been self-evident to Pacetti, who decided to retain most of the 16th-century additions, despite the signs of severe weathering.

During the recent conservation of the statue it has been possible to investigate the methods employed by Pacetti, especially his solutions for dismantling and then reassembling the sculpture. The greatest revelation, however, has been the discovery of the origins of the base the sculptor inserted beneath the reclining figure. It is a thick slab of Proconnesian marble that has proved to be a reused «antica tavola delle sorti circensi», discovered in ancient Bovillae and published

in Giovan Battista Piranesi's posthumous work Vasi, candelabri, cippi, sarcophagi, tripodi, lucerne, ed ornamenti antichi.

LUCIA FAEDO

*Statue and Fragment:
Pacetti, the Barberini Faun, and the Evaluation of its Restoration*

Documents from the Barberini Archive in the Vatican Library have been left out of all research published on the well-known legal suit regarding the Faun's ownership which, from 1804 till the mid-1820s, engaged the Barberini family against Pacetti and his heirs. These records fill a gap in the documentation preserved in the Archivio di Stato in Rome, and are of extreme significance for their contribution to even more than our knowledge about the negotiations, and Pacetti's purchase of the Faun in 1798.

In fact, the unpublished document preserving the mandatory advice expressed in 1804 by the papal lawyer Vincenzo Bartolucci is here analyzed as a relevant testimonial to the up-to-date archaeological culture of the intellectual élite in Rome. In addition, the record testifies to a modest appreciation in the monetary value of restorations of ancient sculpture, and helps us to better understand Pacetti's unscrupulous business practices.

BRIGITTE KUHN-FORTE

*Pars pro toto. Two identifications for the Rondinini collection of antiquities:
The Pincio Hygieia and the pseudo-Corbulone in the Hermitage*

Until the recent publication of the *Giornali* it was not known that in 1807 Pacetti participated in drawing up the inventory and appraising the prestigious collection of antiquities formed by marquis Giuseppe Rondinini (who had died childless in 1801). The 1807 inventory is the last evidence of the scale of the Rondinini collection before its dispersion in sales by the various heirs. Pacetti's participation in the appraisal was not known because the inventory was signed only by the sculptors and experts Carlo Albacini and Giovanni Pierantoni. Pacetti also appears as a dealer in relation to the Rondinini collection and to prince Ludwig of Bavaria, a passionate collector of antiquities: in 1808 Pacetti purchased three antique heads, one of which would be acquired in 1810 by Ludwig as a Xenophon (Munich Glyptothek, inv. 303).

The main part of the paper is dedicated to two important identifications of Rondinini antiquities. The first, a huge seated Hygieia believed lost after its last known mention in the 1807 inventory, is discovered to be the statue in the central niche of Valadier's "Prima prospettiva" at the Pincio.

The second case is a head that was considered a Brutus minor, illustrated in Guattani *Monumenti antichi inediti* (May 1786, pl. IV) and said by Winckelmann to be "the most beautiful head of young Brutus in Rome". It was formerly found in Palazzo Rondanini held up by a splendid and vigorous Baroque white marble half-figure with a dagger (attributed in the present article to Domenico Guidi). The Rondinini Brutus is not that in the Munich Glyptothek (inv. 323), up till now believed to be an acquisition by prince Ludwig in 1811 together with the famous Medusa. Instead, after passing through the Campana collection, the head in question is today in the State Hermitage Museum, where it is identified as a Pseudo-Corbulone.

BEATRICE PALMA VENETUCCI

Orientalia in the studio of Vincenzo Pacetti (1771–1819)

The recent edition of Vincenzo Pacetti's *Giornali* offers new insights for research on the collecting of Orientalia, on the progress of the antiquarian market aimed especially at British and German collectors, on the frenetic excavations conducted in Rome and its environs by figures such as Robert Fagan and Gavin Hamilton, on restoration work entrusted to both the well-known Bartolomeo Cavaceppi, and to his brother Paolo, and on the taste and diffusion of certain subjects such as Isis, Serapis, Harpocrates, the Nile, the sphinxes, Ibis, Artemis Ephesia, Cybele, and Mitra.

Important new data also emerge from the Giornali regarding Pacetti's participation in the preparation of the Sala Egizia in the Villa Borghese, as well as on lesser-known collectors such as the Marquis Fortunato Gioia and baron Antonino Astuto da Noto, on dealers like Antonio il Cuochetto (identifiable as the Antonio Castaldi, who sold the Mythraic relief from the Gualtieri collection to the Vatican Museums) and Giovanni Antonio Berté, supplier of the Vatican Museums, who consigned a head of Serapis to Pacetti, on the interactions of Pacetti, Monsignor Borgia and Georg Zoega regarding a head considered to be of Ptolemy V, and finally, on the numerous exports carried out by the brothers Francesco Antonio and Giuseppe Franzoni.

SASCHA KANSTEINER

Pacetti as an ideator of two-figure sculpture groups

During his career as a restorer Vincenzo Pacetti not only restored to completion a large number of ancient torsos, but on several occasions also created new statuary groups, at times selecting a theme for which no sculpted version was known from classical antiquity. A case in point is the group Dionysus and Ariadne, acquired by the Vatican Museums from Pacetti in 1804, and presently on display in the Giardino della Pigna.

Examining the group it becomes evident that for his statue of Dionysus Pacetti combined the head of a caryatid with a male torso, while for Ariadne he seems to have made use only of a small fragment of an ancient sculpture.

So taken was Pacetti with his creation, that after its sale he decided to create a second analogous group. For this one, however, he never managed to find a buyer.

III – PACETTI AND DRAWING

DAGMAR KORBACHER

Vincenzo Pacetti draughtsman: the Berlin sheets

Vincenzo Pacetti had a passion for drawings. He is well known as a collector of drawings, infamous especially for his somewhat mysterious acquisition of the collection brought together by his colleague, the Roman sculptor Bartolomeo Cavaceppi. Pacetti continuously expanded this already considerably large collection (of about 7.300–8.000 sheets) with numerous of his own purchases. When he died, this legacy passed to his son Michelangelo, who sold the drawings collection to the Berlin Museums. The drawings from the Pacetti collection constitute the largest core group of the collection of Italian drawings in the Berlin Kupferstichkabinett (museum of prints and drawings). Among these drawings from the Pacetti collection, there are ten sheets attributed to Vincenzo Pacetti. While five of them probably are works by his students and another artist, we can identify five drawings as works by Vincenzo Pacetti himself. Curiously enough these drawings by Vincenzo Pacetti are copies – not after the antique or after sculptures, as we would expect considering his profession and his various activities in this field, but copied from paintings or drawings. In this they emphasise his close and lifelong relation to the Accademia di San Luca in Rome.

IAN JENKINS – CELESTE FARGE

*The draughtsman and his patron:
drawings in the British Museum*

This paper publishes, many for the first time, drawings in the British Museum's Department of Greece and Rome that were executed by Vincenzo Pacetti in Rome for his client Charles Townley. The drawings were done between 1768 and 1777, which is the period of Charles Townley's three visits to Italy beginning with his first acquaintance with Pacetti's workshop in 1768.

The drawings are invariably executed in black chalk in a stylish and confident hand that barely changes from one year to the next. The drawings are part of the archive of documentary material informing the history of Charles Townley's collection of antiquities that entered the Museum in 1805 and 1814.

SONIA AMADIO

*Collecting and market drawings in Rome in the XVIIIth and XIXth centuries:
Nobles, dealers and connoisseurs in Pacetti's Giornali*

From the albeit succinct entries in Pacetti Giornali it is possible to get a sense of the historical and social events in a city that was being rapidly being drained of its archaeological and artistic heritage. Pacetti's studio was a meeting place for artists, merchants and agents, and numerous drawings by artists in the city intended for noble collections across Europe passed through it. Especially in the first years of the 19th century when the sculptor was acquiring, in a somewhat devious fashion, the rich Cavaceppi drawing collection, he more frequently recorded purchases or gifts of drawings intended to enhance his own collection or for sale, possibly at the suggestion of his partner, Giovanni Torlonia. In his Giornali Pacetti made note of the names of artists, dealers, and collectors who came to exchange drawings or ask for an opinion, his studio by then having become a reference point for anyone interested in selling or acquiring drawings.

STEFAN MORÉT – SIMONETTA PROSPERI VALENTI RODINÒ

Pacetti as a drawings collector

Although he dedicated his long career to the trade in antiquities, which he sold to the most famous and largely foreign collectors of his day, Pacetti demonstrated a sustained interest in drawings — both figural and architectural —, which he amassed in large quantities over the course of his lifetime. The most important in his collection were drawings formerly owned by his teacher Bartolomeo Cavaceppi, who had bequeathed them in his will to the Accademia di San Luca. In April 1800 in a maneuver that, given his position as Principe of that Academy, can only be described as underhand, Pacetti did his utmost to personally acquire Cavaceppi's splendid collection of 100 volumes by means of a partnership he formed with the banker Torlonia. The circumstance left a smear on his reputation that was to bring him no end of grief.

From a close reading of his Giornali, the sculptor's particular passion for drawings clearly emerges; after obtaining the Cavaceppi group Pacetti strove in every way possible to enlarge his collection, acquiring sheets by the most important old masters (Guercino, Carracci, Testa, Cavalier d'Arpino, and many architectural drawings) and contemporary artists, among them Benefial, Batoni, Mengs, Cades, Corvi, and Cavallucci. Most of these he received as gifts from his artist friends, or from collectors and art dealers, while others he acquired in exchange for archaeological pieces; still others he purchased himself, demonstrating an unceasing interest in this material that he jealously conserved till the end of his life. Despite this attachment, the collection was sold in 1848 by his son Michelangelo to the Berlin Museum, where it still constitutes the most significant core of XVIth–XVIIIth-century Italian drawings in the Kupferstichkabinett. Another group, sold earlier, is now in the Martin-von-Wagner Museum in Würzburg.

IV – PACETTI AND EUROPEAN COLLECTORS

CARMELA CAPALDI

Vincenzo Pacetti's relations with the Kingdom of Naples

Dates, names, situations, all duly noted in the Giornali, testify to the intense relationships Vincenzo Pacetti cultivated with characters in the orbit of the Bourbon court.

Documents discovered in the Neapolitan archives have enabled a clarification of the nature of these interactions, both with regard to known circumstances, such as the “Pallas issue”, and to episodes only mentioned in Pacetti’s Giornali, such as “the Blanchard affair”. The research sheds light on the outcome of the Napoleonic period spoliations, and transmits a variegated image, at times picturesque, of the phenomenon of the commerce in art and antiquities of which Pacetti was both protagonist and witness in the last decades of the century of the Enlightenment.

ROSSANA CAIRA LUMETTI

Vincenzo Pacetti, Francesco Piranesi and Swedish patronage

Vincenzo Pacetti informs us in his Giornali of his work contacts with Francesco Piranesi, the artistic agent of the Swedish court. The work of the antique collector and merchant attracted the interest of the Swedes, who visited his studio during their Grand Tour. Some of these visitors included the Swedish king Gustav III, Carl Fredrik Fredenheim and the Princess Sofia Albertina. Pacetti restored the Musa Urania, which was then purchased by Gustav III from the engraver Volpato.

Pacetti also tried in vain to sell his collection of statues to the king and to his successor. He was equally unsuccessful in selling his antique marble collection, nor did he manage to complete a commission given him by the baron de Wrede.

MARIA ELISA TITTONI

*The Presence of the French in Pacetti’s Giornali:
from papal Rome to the Jacobin Roman Republic*

An in-depth analysis of the Pacetti Giornale shows that he did not meet frequently French collectors or artists in Rome.

The great upheavals following the French Revolution and then the first Italian Campaign and the proclamation of the Roman Republic effectively led him to record, however, the political and social changes that swept the city. The different and inaccurate handwritings used by Pacetti to report his contacts enables identification of the actual characters and the reasons for their presence in his Giornale. These stemmed either from commitments he presumably obtained either by way of his status within the Accademia di San Luca or from his activities as a dealer, whereas the frequent contacts with various representatives of the “Direttorio” in Rome derived from the need to defend his own interests.

GIULIA FUSCONI

Pacetti, Wicar and a note on Ingres

The Giornali of Vincenzo Pacetti, an inexhaustible source of information on the Rome of Pacetti’s day, reveal that the interactions between the papal sculptor Pacetti and the ex-Jacobean painter Wicar never amounted to a real friendship, but were rather useful towards mutual profit. The two were in contact during the years of the Roman Republic when the sculptor hoped (in vain) to gain some advantage from the position of the French painter, who had been named deputy commissioner for requisitions.

The Giornali also reveal the previously unknown fact that between 1802 and 1808 Wicar was Pacetti’s tenant, on the first floor of Via Gregoriana 34. The two also saw each other at the Accademia of San Luca, where from 1805 on both were quite active members. But Wicar’s election that year as academician was not, like other elections, sponsored by the influential Pacetti, who makes note of it with detachment. Moreover Wicar in a letter to the student Francesco Giangiacomo reveals only a moderate esteem for the sculptor, and years later seems to have discouraged the famous Franco-Swiss collector J.-Alexandre de Pourtalès from purchasing paintings from Pacetti, which the latter was attempting to pass off as works by Leonardo.

The Giornali also reveal that the flat formerly occupied by Wicar in via Gregoriana 34 would be inhabited by Ingres between 1815 and 1818, who was thus also a tenant of Pacetti. It is perhaps the interior of this flat together

with its two occupants, Ingres and his wife Madelaine, that is depicted in the painting by Jean Alaux of 1818, a composition pervaded by a tender and amorous atmosphere that seems to suggest an allegory of conjugal love, delicately sealed by the glass vase with pink roses placed at the perspectival center of the scene.

LUCIA PIRZIO BIROLI STEFANELL

*Vincenzo Pacetti and the English:
Nathaniel Marchant, engraver of semi-precious stones, intermediary, and guide*

The names of over fifty British subjects — English, Scottish and Irish — are recorded in Pacetti's Giornali: artists, antiquarians and dealers, collectors and travelers. The only one among them to practice the profession of stone and gem engraving was Nathaniel Marchant (1730–ca.1816), who arrived in Rome from London in 1773, remaining there for sixteen years, until 1788.

Well integrated into the British community, he successfully consolidated a position among the multitude of engravers active in Rome during the second half of the eighteenth century. He was in contact with both the most eminent of his compatriots living in Rome and with visitors and sojourning collectors. In addition to engraving elegant pietra dura intaglios with all'antica imagery for these clients, he also acted as an intermediary and guide. In the last years before his return to London, he left his residence in via del Babuino and moved to a palace in the Strada Felice in which Francesco Piranesi also lived. Through Piranesi Marchant established a relationship with Pacetti.

The present study proposes a reinterpretation of Marchant's period in Rome, focusing on several of the «gentlemen and English knights» frequented by both Marchant and Pacetti.

VALTER CURZI

Jacob More, a late eighteenth-century landscape painter in Rome between teaching and the market

Jacob More was one of the most highly considered landscape painters within Rome's artistic milieu in the second half of the eighteenth century. Storms, volcanic eruptions, and moonlit landscapes were the subjects More favored in order to satisfy, in particular, the taste for the Sublime of British collectors, who for many years sought out the Scottish artist in the Urbe.

Although in his own time More was compared on various occasions to Claude Lorrain for his ability to render weather and atmosphere in his paintings, equally certain is his penchant for associating elements such as water and fire in subjects that aspire to show a wild and untamed nature, precluding the Romantic vision of landscape.

In the present essay, a rereading of the estate inventory of the artist, who died in Rome in 1793, has enabled the investigation of a previously unknown facet of More's activity, that is, as a teacher. From the objects recorded as present in the elegant apartment in Via Rasella it clearly emerges that he conducted an artistic academy here, and to judge by the quantity and quality of the teaching materials, one that was much admired and frequented.

EMANUELA CAMPO

*Jacob More's estate inventory:
The social and artistic life of a painter in the late Settecento*

Art-historical scholarship has overlooked till now the figure of Jacob More, an English landscape painter who resided in Italy for twenty years, where, in Rome, he became one of the most successful painters of his day.

Indeed, new research on his life in the Urbe between the 1770s and 1790s indicates that More was unquestionably a protagonist of that effervescent and renowned colony of foreign artists residing in Rome in the eighteenth century. In addition to a career as a landscape painter of great commercial and personal success, together with other activities, such as that of agent, merchant, landscape architect and engraver, the artist was part of a «bel mondo» that is revealed in an exemplary way by the inventory presented here. Beyond the meticulousness of this notarial document, we find

that in this case the appraisal was made with unusual expertise in the recognition and identification of the luxury artifacts and artistic objects belonging to the artist.

The reading of this estate inventory drawn up post mortem has the added value, therefore, of facilitating the discovery of interesting features not only of More's work but also of his private life — his quirks, habits, and personality —, revealing an artist tout court and an eclectic viveur.

CAROLINA BROOK

Vincenzo Pacetti and the Spanish artists pensionados in Rome

*In the dry and concise notations of Pacetti's *Giornali* are found numerous references to Spanish artists, diplomats and churchmen active in Rome between the second half of the eighteenth and the first years of the following century, a universe that had considerable influence on the development of a new conception of art in Spain and on the consequent consolidation of the Academy of Fine Arts inaugurated in Madrid in 1752. This institution made use of a complex system of "pensions" (scholarships) to send students to Rome to improve their artistic skills, an enterprise for which the acquisition of a solid knowledge of the culture of antiquity was considered an essential condition.*

*In this context Pacetti played a multifaceted role: as a teacher at the *Accademia del Nudo* on the Capitoline, a master of sculpture and of the restoration of antiquities in his own atelier; and as a liaison for acquisitions and copies after the antique. For years, Preciado, director of the Madrid scholarship program, entrusted Pacetti with the training of young Spanish sculptors, who for generations transmitted to their homeland the new classicizing trends they absorbed in Rome*

SERGEJ ANDROSOV

*Vincenzo Pacetti and Russian clientele:
Richard Sutherland's correspondence in the Russian State Historic Archive*

*Relations between Vincenzo Pacetti and Russian travelers and diplomats in Rome are not limited by the names included in *Giornale*. Some documents from the Historical Archive in St. Petersburg prove that he had relations also with Richard Sutherland (1739–1791), the official banker of the Russian Imperial Court from 1785.*

*In 1785–1786 Sutherland, with the help of Pacetti and Giuseppe Cioia had acquired in Rome 17 sculptures, both antique and modern. Among these works we can identify only five, four of which are now at the Hermitage. The most important of these is the statue of Dionysus, a Roman copy of a Greek original, known since the 17th century and published in the well-known *Raccolta di statue antiche e moderne* of 1704. It seems possible to recognize a modern copy of *Venere Callipigia* as the work of Vincenzo Pacetti.*