

## RECREATING THE ANTIQUE, FOUR STATUES AT THE WEST WALL

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### Abstract

Four statues, three *togati* and one *palliat*a placed on the ground at regular intervals along the west wall in the courtyard, are the focus of this study.<sup>1</sup> The statues are 17<sup>th</sup> century creations in white marble that include at least one large fragment of a Roman original with later additions. Modern inscriptions associate the *togati* with famous Roman citizens while the inscription on the base of the *palliat*a may be antique. These works of art were not part of the original 17<sup>th</sup> century setting in the palace. Incorporated in the Lancellotti collection at the beginning of the 19<sup>th</sup> century, they were kept in storage until around 1970 when they were finally exhibited along the west wall of the courtyard. The original function of this kind of Roman portrait and its role in 17<sup>th</sup> century settings and the present display are discussed.



Fig.1. Palazzo Lancellotti courtyard. The west wall. *Photo: A. Freccero.*

### Introduction

When entering the pleasant courtyard of Palazzo Lancellotti, the visitor faces the west wall and its decoration. Eleven works of art are symmetrically displayed with white marble and decorated stucco frames standing out in contrast to the ochre red colours of the wall. A large mask inserted into a *tondo* above the arched doorway at the centre of the wall is flanked by two large fragments of sarcophagi with mythological motifs. At a slightly lower level, there are two portrait busts in oval niches. Two large statues of nude male are placed in an unconventionally manner in the ground floor windows, and four statues representing Roman citizens stand on the ground along the wall. One question posed is how this décor corresponds to an original setting.

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<sup>1</sup> I wish to extend my sincere thanks to Silvia Gambardella, Alessandro Danesi, and the conservation students for the inspiring and fruitful collaboration on conservation *in situ*; to Prince Pietro Lancellotti for valuable information regarding the collection; to Marina Prusac and Astrid Capoferro for valuable discussions on the four statues; to “il marmoraro” Sandro Fiorentini for important information and inspiring discussion on marble; to Hedvig Landenius Enegren and Börje Magnusson for useful comments on earlier drafts of this text and to Iris Wells for kindly suggestions on linguistic corrections.

According to the inventory of 1640, two over life-sized statues representing male nudes, one with a mantle and one without, were placed on pedestals in the courtyard.<sup>2</sup> Two “*consoli*” were posed in oval niches, and a head without neck was located above the arch.<sup>3</sup> Twenty-five large and small reliefs were registered as a group with no further information on their position or the subjects represented.<sup>4</sup> Information on the consuls is just as limited. In 1759, the male nude statues still remained on their pedestals according to the inventory of that year.<sup>5</sup> At a later occasion, they were moved into the large windows at the ground floor, a rearrangement that must have taken place after the iron grating in the windows was removed, a measure connected with the closure of the palace in 1870.<sup>6</sup> The four statues placed on the ground are a later addition. These were incorporated into the collection during the 19<sup>th</sup> century, a period when great changes took place within the collection. Many items were sold and other inherited.<sup>7</sup> According to the present owner of the palace, the statues received their present locations around 1970.<sup>8</sup> Before that they had been kept in a storeroom.

Consequently, the 17<sup>th</sup> century sculptural programme has been maintained on the upper part of the wall. The marble mask and two reliefs were part of the original setting, a fact ascertained during conservation, when it was noted that stucco covering the edges of these items belongs to the first period of wall’s decoration.<sup>9</sup> Changes occur at the lower part; the male nude statues were moved into the windows and the four statues, the subjects of this study, were unconventionally lined up on the ground along the wall standing in the midst of people passing by.

Three of the statues on the ground are male. They are dressed in the traditional Roman toga while the fourth is a female enveloped in a *palla*.<sup>10</sup> According to modern inscriptions on the *togati*, these were intended to represent Cicero, Cassius, and Marcus Antonius. The inscription on the *palliata* may be antique, indicating her as Sempronia, possibly Evne. All four statues are composed of either larger or smaller pieces of a Roman original and later additions. In this context, the expression “original part” signifies the Roman core around which a new statue was created. Generally, the additional parts were made of reused and re-sculpted marble of antique statues. These antique parts were cleaned and reworked during the 17<sup>th</sup> century when the new compositions were made; therefore nothing remains of the original surfaces. Problems regarding the identification of marble are many, and there are no ways of making reliable simplifications.<sup>11</sup>

The identity and function of these portraits were lost when the pieces were restored or re-created during the 16<sup>th</sup> century and later. In what contexts were statues like these originally made? How does their origin correspond with their present situation? What is their history?

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<sup>2</sup> *Nota di tutte le statue, teste, bassirilievi, pezzi di marmo et alter robbe, esistenti nell palazzo dell’Ill.mo Sig. Scipione Lancelotti, consegnate all Ill.mi SS. Ministri der ser.mo Sig. Principe Card.le di Savoia da me Gio. Capua Guardarobba di d.o Ill’mo Sig. Scipione sotto li 15 ottobre 1640 in prima*, in Cavazzini 1998, 197-199, henceforth *Inventario 15 ottobre 1640*. “...e pui nel d.o cortile due statue ignudi grandi una con un panno, li altra senza, restaurate sopra due piedistalli di altezza di palmi 8.7 n.2”.

<sup>3</sup> *Inventario 15 ottobre 1640*. “... due teste di consoli dentro due nicchione ovati sotto le finestre n. 2, e pui una testa senza collo sopra l’arco n. 1.”

<sup>4</sup> *Inventario 15 ottobre 1640*.

<sup>5</sup> *Inventario 6 January 1759*. “*Nel cortile. Due statue al naturale in piedi di marmo, con piedistalli di muro, che li reggono.*”

<sup>6</sup> See Silvia Gambardella’s and Alessandro Danesi’s contribution in this volume.

<sup>7</sup> Cavazzini 1998, 30; Cavazzini 2004, 277. Around 1808 part of the vast Ginetti collection, which included hundreds of marbles, was transported to the palace from Velletri. According to Paolo Liverani, in a report given at a workshop meeting in Rome, October 5<sup>th</sup>, 2004, forty-eight items were sold to the Vatican museums in 1808. Towards the end of the century, Filippo Massimo, adopted Lancellotti in 1858, inherited and brought part of the Massimo collection to the palace at the time of his father’s death. Dr. Patrizia Cavazzini, personal communication, November 30<sup>th</sup>, 2004.

<sup>8</sup> Prince Pietro Lancellotti, personal comment, November 10<sup>th</sup>, 2004.

<sup>9</sup> See Conservation Report n. 3. On the reliefs: S. Gambardella and A. Danesi; on the mask: A. Freccero.

<sup>10</sup> In my initial registration in 2002, inventory numbers were given to the items in the collection that are disposed in open air environment. These numbers were used in the conservation reports, and are consequently linked to the statues also in this context. A catalogue of the pieces in the collection with official inventory numbers was compiled in 2003 by Dr. Daniela Candilio of the *Soprintendenza Archeologica di Roma*.

<sup>11</sup> For further information on ancient marbles, see Anderson 1989, Attanasio 2003, Borghini 1989, De Nuccio, Ungaro 2002, Pensabene 1985, Rockwell 1995.

## *Togatus* “M·TVLLIVS·CICERO”

Statue n. 1; SAR n. 28.

Material: Various kinds of Greek marble and one insertion of Cararra marble. 23 fragments.

Location: Courtyard, west wall, placed on the ground in the NW corner.

Measures: Height, m. 2.03, Depth, m. 0.57.

Provenance: Unknown. Most probably part of the Giustiniani collection.

Bibliography: Matz, von Duhn 1881, *Antike Bildwerke in Rom, vol.I*; Gallottini 1998, *Le sculture della Collezione Giustiniani; Galleria Giustiniana, n. 676, 1638.*

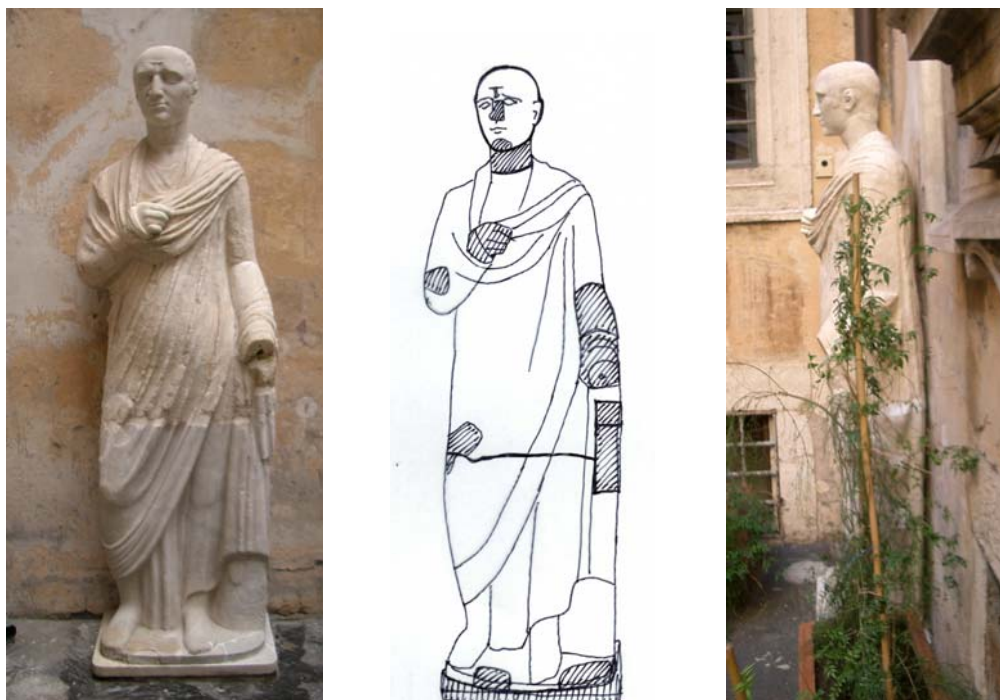


Fig. 2. The statue of M. Tullius Cicero. *Photo*: A. Freccero.

Fig. 3. The statue of Cicero and its fragments. The three main parts: head, torso and lower part in white; the small fragments are marked with lines. *Drawing*: A. Freccero.

### Technical description and state of preservation

This statue is composed of pieces of different kinds of white marble. The body consists of two main fragments joined approximately at the height of the limbs. The upper half is antique with additions, such as the figure's right hand and left arm. The lower part is a simply-shaped later addition. The antique head and the neck did not originally belong to the torso, indicated by proportions that do not correspond and the different kinds of marble used (*figs. 2, 3*).

The head is made of a fine-grained Greek marble with some grey veins called *Greco fasciato*.<sup>12</sup> It has a smooth surface, indicating that it has been re-worked in modern times. The fine-grained marble of the torso has a warm white hue and small grey dots. The lower part, resembling a grey veined Cararra marble is, according to Sandro Fiorentino a *Greco fasciato*. Integrations have been made of different marbles; the insertion at the figure's left arm is of a marble similar to the torso; the vertical oblong insertion of folds below the left arm was made of the same kind of marble as the lower part of the statue indicating that these interventions are contemporary. The figure's right hand was made of a white Cararra marble with small crystals. This addition has become discoloured by corroded metal pins which gives it a greenish hue. The torso has a deteriorated surface in contrast to the later additions that have a smooth or polished surface. A thin slab of white marble inserted underneath the

<sup>12</sup> Discussions on marble are based on information by Sandro Fiorentino, March 2005.

statue can only be explained as a necessary addition for regaining stability when the extremely thin base of the statue was broken. In contrast to the reconstructed section, the marble of the ancient parts appears eroded and discoloured. Two pieces of the same kind of marble often seem to be of different types due to the diversities in surface condition; a weathered and eroded surface looks quite different to a smooth and polished one. In this case, the eroded surface of the torso does not reveal any veining that might show if the part was polished. Therefore, hypothetically, the lower part of the statue could be the original part which has been completely re-worked and polished.

### Iconography

At the north-west corner of the courtyard stands a statue of a *togatus*. He rests on his left leg with the thigh swung forward. The right leg is slightly bent. His right arm is inclined and held in the tightly draped sling of the toga. The hand holds the garment folds that continue over the left shoulder. The left arm is held along the body, its hand missing. Flat and soft folds are vertically arranged over this rather thin and weak body with its large hips and a slightly protruding belly. In profile, the statue is too flat to be anatomically correct which, combined with the simply shaped back side, indicates that this was previously a representation in relief (fig. 4).

The head is slightly turned to the right. It shows a male with short cut hair and sideburns. He has a deep characterizing, horizontal wrinkle on the forehead, which may be the un-erasable remnants of an earlier portrait.<sup>13</sup> Deep wrinkles at each side of the nose emphasize the impression of an elder male. According to Prusac, the head is probably a republican original re-carved already during the late antiquity. It may have been re-worked on several occasions before it was modified to suit this statue body. A modern inscription, M·TVLLIVS·CICERO, is incised on a roughly shaped trunk supporting the left leg.<sup>14</sup>

A statue with the inscription M·TULLIUS·CICERO on the base was registered in the inventory of Villa Giustiniani in 1638.<sup>15</sup> It was part of a group of eight standing male figures and a seated female placed on pedestals along a lane.<sup>16</sup> A statue of a male, with modern head, neck, hands and the entire lower part below the knees, and with the inscription M·TULLIUS·CICERO, was registered in the Villa Giustiniani by Friedrich Matz and Friedrich von Duhn.<sup>17</sup> The description corresponds with the Lancellotti Cicero. The entire lower part, the neck, and hands are modern additions. Matz and von Duhn regarded the head as modern. It is a matter of distinction of criteria whether to consider this an antique portrait or not, because re-worked it has become a modern creation. The inscription M·TULLIUS·CICERO, recorded to be on the base, is here found on the trunk. There are at least three possible explanations for this discrepancy: either these are different statues or Matz and von Duhn made a mistake, or the lower part of the statue was re-made at a later time. I suggest the latter is the case, since this kind of work is not representative Renaissance and Baroque craftsmanship, but stylistically possible to place in the 19<sup>th</sup> century or later. Its re-cutting was most probably made due to breakage during one of its many moves, a matter further discussed under the heading below.

The antique torso belongs to a type of *togatus* that Goette defines as the “Pallium-typus”, distinguished by the toga that is worn over both shoulders to envelop the upper part of the body.<sup>18</sup> It reflects the Greek-Hellenistic style of mantle-drapery. The frontal position and the rendering of the folds are characteristic for full-length *togati* dated to the 1<sup>st</sup> century B.C. There are many statues of this type. Three of these are the *togatus* in the Museo Nazionale Romano,<sup>19</sup> the statue at the Villa Torlonia,<sup>20</sup> and the male figure on the Tomb of Eurysaces.<sup>21</sup> These are stylistically close; the frontality, the stiff movement of the body, the simple toga with the tight sling are common characteristics. The Torlonia *togatus* has, in addition, the same kind of flat and soft garment folds.

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<sup>13</sup> See Marina Prusac's contribution in this publication.

<sup>14</sup> See Astrid Capoferro's contribution in this publication.

<sup>15</sup> Gallottini 1998, 312. Inv. 1638: n. 676, 1667: n. 766, 1684: n. 13 Pop., 1793: n. 474.

<sup>16</sup> (1638: *alta palmi 9 ½ inc.a. Sopra un piedistallo con sua inscritt.ne alto pal. 3 ½ inc.a.*)

<sup>17</sup> Matz, von Duhn 1881, Vol. I, 358, statue no 1221. ”1221. V. Giustiniani. Lgr. Kopf, Hals, Hände und der ganze untere Theil der Figur von über den Knien an modern. An der Basis die Inschrift: M·TVLLIVS·CICERO.”

<sup>18</sup> Goette 1990, 24-26.

<sup>19</sup> Inv. 109034. Goette 1990, 109, *togatus* Ab 59, Tafel 2,6.

<sup>20</sup> Ghiandoni 1994, 95-96.

<sup>21</sup> Kleiner 1977, 202-03, fig. 12a; Kockel 1993, 88-91. Kleiner dates the monument to 13 BC-AD 5. Kockel suggests a dating to the middle of the 1<sup>st</sup> century BC.

### Observations during conservation

Studies of the technology for reconstructions and integrations makes possible to place these interventions in the context of the time. It becomes obvious that some belong to the early history of re-creation and others are later repairs. Some integrations at the torso, at the figure's left arm, right elbow and left limb are related, and were presumably made when the statue of Cicero was composed during the 17<sup>th</sup> century. Later insertions are located at the torso as well as the lower part. Material analyses reveal that there were at least three periods of restoration. A yellowish infilling with traces of white stucco on top constitutes the earliest phase. The next is a grey cement used for repairs at the neck, the base, and at the join between the upper and lower halves of the statue. A two component glue, used for repairs at the head, neck, and the rectangular fragment below the figure's left arm.<sup>22</sup> Marks of a tooth chisel on parts of the statue indicate that these repairs are contemporaneous. These areas are found at the lower reconstructed part, and also at areas of insertions of marble, such as the figure's right elbow and right hip, at the insertion at the left arm, and under the reconstructed hand (*fig. 5*).

### Comments

This statue is a 17<sup>th</sup> century composition consisting of an antique torso while the lower part is a modern reconstruction. The re-worked antique head did not originally belong to the torso. This statue should be considered as one of the statues of consuls that were part of the Giustiniani collection.



Fig. 4. The statue seen in profile, detail. Notice the flat figure and the insertions at the figure's left arm. At the upper part of the arm is an area of a missing fragment revealing toolmarks of an earlier integration. *Photo: A. Freccero.*

Fig. 5. Different kinds of marble at the figure's left arm. *Photo: A. Freccero.*

<sup>22</sup> Observations regarding the state of preservation and conservation interventions are documented by Ulrika Schaefer in the project reports of 2003 (First report, 8-16) and 2004 (Second report, 8-19).

## *Palliata* “SEMPRONIA”

Statue n. 2; SAR n. 29.

Material: Different kinds of white Greek marble. Cararra marble used for two additions. 18 fragments.

Location: Courtyard, west wall, standing on the ground to the left of the arched doorway.

Measures: Height, m. 2.16, width, m. 0.65.

Provenance: Unknown.

Bibliography: Unpublished.



Fig. 6. The statue of “SEMPRONIA” seen from the front and in profile. Photos: A. Freccero.

Fig. 7. The main fragments: body and face in white, the small fragments crosshatched. Drawing: A. Freccero.

### Technical description and state of preservation

The statue consists of two main parts, the body and the face, with many additions of small pieces (fig. 7). The head and neck consist of eleven pieces that have been patched together (fig. 9). Part of the head may belong to the original statue. The face and the neck are later insertions. The body was a single block of white marble broken however, approximately at the level of the feet. The lower fragment was broken into two further pieces. These fragments, *a* to the left, shows the figure's right foot and the remains of an inscription on the base, and *b* to the right, the figure's left foot slightly protruding over the re-cut base (fig. 8). Fragment *a* has a damaged inscription on its left and right sides, so any additional letters are therefore lost. There is no inscription on fragment *b*. If there had been it was erased when the front side was re-cut. This piece was not accurately inserted; it is slightly protruding, which is noted on the vertically falling folds that do not match perfectly with the folds above the join. Furthermore, under the figure's left foot there is an area with remains of the original surface, indicating that roughly five to ten millimetres were cut off the front side.

The body of the statue as well as part of the head were made of a medium-grained Greek marble with. The face was made of a fine-grained Greek marble with grey dots (*Greco fasciato*). Insertions at the figure's right hand and at the right side of the neck were made of Greek marble, and a grey veined Cararra marble was used for insertions at the front of the neck and as an integration at the base.

The strangely eroded surface on the front side has a reddish discolouration that is probably of biological origin. Most of the material of the original statue remains, but it has been reworked to an extent that any definition of the statue as “original” remains problematic. The entire back-side, the lower part on the right, and minor areas on the left sides are re-cut and the surface on these areas is marked by a tooth chisel.

## Iconography

This statue of a female dressed in a tunic and *palla* veiled over her head stands in a distinct *contrapposto* on the left leg. The right knee is protruding and the calf inclined backwards as if walking. Her slender body and the right arm, and hand are completely enveloped by the *palla* of which a part is gathered up and held in her right hand. The left arm is closely held to the body and angled over the breast. The hand is poised just below the clavicle in the conventional female gesture as if displaying a ring and it holds the garment folds arranged horizontally so that they spread in two separated edges, one of which falls vertically over the forearm. The other edge is draped over the left shoulder, ending in an arrangement that reaches the level of the hip. On the base there is a two-line fragmentary inscription: EMPRON CL·EVN. After EVN there are remains of a last letter which might be the left side of an E.<sup>23</sup> The inscription seems to be antique. A very similar inscription is found on a bust-sized group portrait of the Servilii family indicating the female as Sempronia Evne. It is not possible to link these two portraits since the find contexts are unknown in both cases.

The statue's unusual iconography raises questions. The combination of posing the left hand on the breast with the right hand enveloped in the *palla* seems to be unique. A common gesture on female bust portraits, among these the bust of Sempronia Evne, is posing the left hand on the breast showing the ring. Full figure *palliata* are mostly shown with the left arm resting along the body, maybe holding the garment and the right hand grasping some folds arranged over the breast. One example of this type is the funerary portrait at the Villa San Michele on Capri.<sup>24</sup> Another gesture, that may not be so common, is the figure's reaching forward with her left hand, often in combination with the right hand enveloped in the *palla*, as the female on the tomb of the baker Eurysaces and his wife Atistia.<sup>25</sup> This iconography is repeated on the woman to the right as a double portrait of two women in Museo Nazionale in Rome, dated to the early Augustan period.<sup>26</sup> The relaxed and powerful *contrapposto* of our statue resembles that of Atistia, and the shape of the folds of the garment on the left side are very similar.

None of the descriptions of female statues in Matz and von Duhn's inventory of private collections in Rome correlates to Sempronia. Therefore, the statue may come from a collection outside Rome. In that case, Velletri and the Ginetti collection would be a possible and probable origin. Scipione Lancellotti was adopted into the Ginetti family in 1695, and the Ginetti belongings passed to the Lancellotti.

At a meeting with "il marmoraro" Sandro Fiorentino, this statue and the ambiguities surrounding it were examined, and some important points in this discussion will be briefly summarized. According to Fiorentino, this is a Roman statue that was never finished; marks of a tooth chisel, *gradina*, of the Roman period are clearly visible in side areas, such as along and in the folds at the right side of the statue. Furthermore, marks at the lower part of the statue show that it was re-carved the 19<sup>th</sup> century. In this area there are marks of a sculptor's tool, a *bocciarda*, which was used during that period. It has two varieties: one larger for rough work and a finer variety for finishing work. Finally, the re-cutting of the socle was made with a tool called a "*diavoletto*" used during the 1950s.

## Observations during conservation

The statue has been restored on at least two occasions after its creation in the 17<sup>th</sup> century.<sup>27</sup> The right hand is an addition partly covering remains of the original hand, its thumb, and index finger. Infillings with grey cement reveal that this insertion of marble was made contemporaneously with the reassembly of the fragments at the base. Below the cement were remains of an earlier restoration material, a yellowish stucco. At the right side, two small pieces of marble were inserted to fill a cavity between the fragments. A white infill was found deep in the cavity. Analyses of a sample of this material revealed that it was a mixture of gypsum and lime.<sup>28</sup> The head and neck have been recently recomposed and glued with white two-component mastic on top of which was an application of modern grey cement.

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<sup>23</sup> See Astrid Capoferro's contribution in this publication.

<sup>24</sup> Freccero 2003, 100-103.

<sup>25</sup> Kleiner 1977, 202-203, fig. 12; Kockel 1993, 88, A 8, Tafel 7a-d. Kleiner dates the monument to between 13BC-AD5, and Kockel suggests a dating to the middle of the 1<sup>st</sup> century BC.

<sup>26</sup> Schmidt 1967, 6-7; Kleiner 1977, 166, 199, fig. 8.

<sup>27</sup> Observations regarding the state of preservation and conservation interventions of this statue are documented by Nils Klahr in the project reports of 2003 (First report, 17-23) and 2004 (Second report, 20-31).

<sup>28</sup> Analyses of sample n. S2:10C. See the contribution of Bracci, Fratini, Mecchi in this publication.

## Comments

Although Roman portraits of women were generally idealised, the face of this statue seems to be a representation of a goddess rather than a portrait.<sup>29</sup> It has been reworked to a level where it is difficult to understand whether this is the face of an antique ideal figure or if it is the invention of an artist of the 17<sup>th</sup> or more probably of the 18<sup>th</sup> century.

The re-shaped lower parts suggest a re-arrangement from a figure in relief to a figure in the round, and in that case a funerary portrait in relief. Such memorials associated with freed slaves, were inserted into the walls of sepulchral buildings. The portraits are either busts or full length figures. Bust portraits with inscriptions on the frames are quite common, while full length portraits are not, and such with inscriptions are extremely rare. Full-length portraits were generally made in high relief, appearing to be almost in the round within the rectangular form. The back side remained flat. Sempronia might have been part of such a group standing to the viewers left. According to conventions during the late Republican to the early Imperial period, the female was portrayed standing to the right of the male.<sup>30</sup>

The lower part was broken, and for some reason fragment *b* was re-cut. My suggestion is that the inscription formerly continued on fragment *b*, but was erased when the fragments were joined, due to an inaccurate insertion which was considered un-aesthetic and distressing. But, would anybody erase an antique inscription? Probably not, unless it no longer had any significance. If this statue were part of a group portrait and the panel divided into two or more portraits, any additional name on the base would serve no purpose. If the inscription had continued on fragment *b* it would have indicated another member of the family, probably the husband.

In conclusion, I suggest this is the remaining left side of a re-worked Roman group portrait. Divided into two or more portraits, the *palliata* became a statue in the round. Given a new face that does not fit conventions related to this type of statue, the figure may be considered as a piece of art of the 18<sup>th</sup> century. Possibly the statue was part of the Ginetti collection. The erasing of the inscription on base fragment *b* was probably made in the 20<sup>th</sup> century, due to a breakage when the statue was placed in the Lancellotti courtyard.



Fig. 8. The two fragments of the base. *Photo*: A. Freccero.

<sup>29</sup> See Marina Prusac's contribution in this publication.

<sup>30</sup> Frenz 1977, 30.





Fig. 9. Fragments of the head and neck. *Photo: A. Freccero.*

## *Togatus* “C. CASSIVS”

Statue n. 3; SAR n. 30.

Material: Various kinds of Greek marble. 12 fragments.

Location: Courtyard, the west wall. The statue is placed on the ground to the right of the arched doorway.

Measures: Height. m. 2.16, width. m. 0.60.

Provenance: Unknown. The statue was most probably part of the Giustiniani collection.

Bibliography: Matz, von Duhn 1881, *Antike Bildwerke in Rom, vol.I*; Gallottini 1998, *Le sculture della Collezione Giustiniani; Galleria Giustiniana*, n. 668 (1638).



Fig. 10. The statue of “C. CASSIVS”. Front and in profile. Photos: A. Freccero.

Fig. 11. In the middle: The broken and reassembled statue of Cassius. Additions are marked with lines. Drawing: A. Freccero.

### Technical description

This statue appears almost in the round, but has a perfectly plain vertical area at the backside, indicating that it was intended to be placed in a niche. The massive figure, antique and re-worked, was made of a creamy white Greek marble. The statue was broken into two large fragments; the upper consisting of the head and the torso roughly to the level of hips, the lower reaching the level of the knees (*fig. 10*). The part below the knees is a later addition made of a Greek marble. It is not clear whether or not this is a reworked part of the original statue or a re-used fragment from another statue (*fig. 11*). Analyses of the marble might give an answer.<sup>31</sup> Insertions at the nose and the upper lip are of Greek marble; these reconstructions were made in an early restoration, probably at the time the statue was composed.<sup>32</sup> Two pieces of Carrara marble integrated into cavities along the main fracture and a small piece of marble inserted at the eyebrow belong to a later period of restoration (*figs. 12, 13*). The head is relatively intact, and is, according to Prusac, a portrait of a republican, whose surface has been subject to renovations.<sup>33</sup> The partially corroded, porous surface on the front side may be due to water, probably sea water and sand, suggesting that the statue had been resting on the bottom of the sea for a long period.<sup>34</sup>

<sup>31</sup> For information on chemical-technical analyses of marble, see Atanasio 2003.

<sup>32</sup> Observations regarding the state of preservation and conservation interventions of this statue are documented by Maria Jensen in the project reports of 2003 (First report, 24-33) and 2004 (Second report, 31-44).

<sup>33</sup> See Marina Prusac's contribution in this publication.

<sup>34</sup> Sandro Fiorentino, March 2005.

## Iconography

The statue represents an elderly male, dressed in a richly folded toga, draped as to form a “sleeve” over his left shoulder. This monumental figure is standing in a relaxed *contrapposto*, with the weight on his left leg. The right leg is angled and the foot placed behind. His right hand holds folds of the garment and rests in the wide sling of the toga and the left arm is slightly bent and kept close to the body. There are remains of an object in the left hand. The part below the knees has been re-cut. A simple form between the feet intended as folds of the garment, as well as the shrine placed beside the figure’s left foot have a modern appearance, as does the inscription C·CASSIVS incised on the base.<sup>35</sup> A statue with the inscription Cassius was registered the Giustiniani inventory of 1638.<sup>36</sup> It was one of a group of eight “*consoli*” with inscriptions that were placed in a lane. More than two centuries later, Matz and von Duhn registered a statue with the same inscription in the Villa Giustiniani, and the description closely corresponds to the Lancellotti Cassius.<sup>37</sup> The bold head of the figure was regarded as belonging to the statue, while the part below the knees, i.e. the feet and the base, was considered as modern.

Stylistically, the statue belongs to the type that Goette defines as the “Toga *braccio cohibito* mit sinus” type.<sup>38</sup> This type of toga drapery appears during the Augustan period. During the Tiberian period it develops and the mass in the cloth increases.<sup>39</sup> The long and wide toga falling in a broad arch from the left thigh to the right ankle, like the fold over the left arm forming a sleeve, is characteristic for the mid-Augustan period, 13 BC – AD 5.<sup>40</sup> This type is exemplified by a *togatus* in Collegio Nazareno in Rome.<sup>41</sup> The statue of Augustus from the Via Labicana has a drapery style, especially at the figure’s left side including the sleeve that much resembles the Lancellotti *togatus*.<sup>42</sup> The Augustus statue, however, belongs to a different type.<sup>43</sup> Considering the movement of the body, the folds of the garment, and the portrait type, a dating to the late Augustan period is suggested.

## Observations made during conservation

The statue was restored on at least two occasions after its creation in the 17<sup>th</sup> century. At present, there are no absolute indications for the date of these interventions. The last intervention identified was made with modern grey cement used for infillings on the body, and a white epoxy resin that had been used for gluing and infillings on the face. The use of cement indicates an intervention made after the introduction of that material at the end of the 19<sup>th</sup> century. Epoxy resin is a product invented at the middle of last century, frequently used after the 1970s. Under the grey cement was a yellowish infill, interpreted as lime stucco, but analyses of the material at the CNR revealed modern cement.<sup>44</sup> In a few areas, such as the figure’s left hand and in the fracture between the lower fragments, there was a yellow-brown layer below the grey cement. These were obviously remains from an early intervention. CNR analyses revealed that the material is a mixture of colophony and lime, used for gluing and infilling. Such materials were part of traditional technology until the arrival of modern substances.

## Comments

This statue may be dated to the Augustan period. It was re-used in the 17<sup>th</sup> century when it became the representation of a consul. It should be regarded as one of the statues in the group of consuls in the Giustiniani collection.

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<sup>35</sup> See Astrid Capoferro’s contribution in this publication.

<sup>36</sup> Gallotini, 1998, 312. Inv. 1638: n. 668, 1667: n. 758, 1684: n. 6 Pop., 1793: n. 469.

<sup>37</sup> Matz, von Duhn 1881, Vol I, 358. ”1222. V. Giustiniani. Abgeb. Clarac pl. 912B, n. 2303. N. Cl. H. 9 pal. Der kahle Kopf scheint mir nicht getrennt gewesen zu sein. Von den Knien nach unten schein mir die Figur modern, wenigstens ist mir der Bruch zweifelhaft. Auf der Plinthe die inschrift C·CASSIVS.”

<sup>38</sup> Goette 1990, 27.

<sup>39</sup> Goette 1990, 27.

<sup>40</sup> Kleiner 1977, 151.

<sup>41</sup> Goette 1990, 112, *togatus* Ac14, Tafel 4,3.

<sup>42</sup> Goette 1990, 115, *togatus* Ba32, Tafel 6,3.

<sup>43</sup> Goette, 1990, 29. Die Kaiserzeitliche Toga mit U-förmigen Umbo

<sup>44</sup> See the contribution by Bracci, Fratini, Mecchi in this publication..



Fig. 12. The head of Cassius. Integrations of different kinds of marble and stucco. *Photo: A. Freccero.*  
Fig. 13. Assemblage of marbles fragments at the level of the feet. *Photo: A. Freccero.*

## *Togatus* “M ANTONIVS III VIR”

Statue n. 4; SAR n. 31.

Material: Limestone. Additions of different kinds of Greek marble. 27 fragments.

Location: Courtyard, west wall, standing in the SW corner.

Provenance: The statue was previously part of the Giustiniani collection.

Measures: Height m. 1.73, width m. 0.60.

Bibliography: *Galleria Giustiniana*, I. fig. 110. Matz, von Duhn 1881, *Antike Bildwerke in Rom*, vol.I; no. 1213.



Fig. 14. The statue of “M ANTONIVS III VIR”, front, and profile. *Photos*: A. Freccero.

Fig. 15. The three main fragments: torso, middle, and lower part in white; the small fragments and the socle are marked with lines. *Drawing*: A. Freccero.

### Technical description

This statue was composed of numerous fragments of varying sizes (*fig. 15*). The main part of the torso is a Roman original made of a yellowish white limestone, a *breccia*, probably from Molise or Abruzzo.<sup>45</sup> The upper part, consisting of the figure’s right arm and shoulders, is a patchwork of old and new pieces (*fig. 16*). All insertions and additions are of various kinds of re-used Greek marble; e.g. the shoulders and part of the right arm are of large-grained Pentelic marble, while most of the other fragments were made of a Greek marble with finer grains, such as the veined “*Greco fasciato*”. Two fragments constitute the lower part of the body. The upper of these is made of a warm white marble with rather large crystals; the lower has finer crystals and some grey veins. A thorough study of the marble may give indication on whether or not some fragments originally were part of the same block.<sup>46</sup> The figure’s right foot was reconstructed. It is made of a greyish white marble with small crystals (*fig. 17*). Underneath the present shoes there are remains of an earlier version, revealing that the base has been re-cut. The fragments present various degrees of decay. Some have an eroded surface with areas of falling marble crystals, known as sugaring (*fig. 18*). Late additions have, in general, a fine cut or polished surface.

<sup>45</sup> Sandro Fiorentino, March 2005.

<sup>46</sup> Methods for the analyses of white marble and the problems of identification are thoroughly described by Attanasio, 2003.

## Iconography

This statue represents a massive male dressed in a toga. Its head is missing. The torso and the lower half of the statue belonged to different originals that were joined to create a new statue. The figure is standing in a distinct *contrapposto* with its weight on the left leg, the right knee protruding and the foot brought back as if walking. The upper part with its richly folded toga remains in a legible state in spite of the patchwork of pieces. Most probably, it was made as a figure in the round, intended to be placed against a wall or in a niche, since the folds of the tunic continue on the backside. The right arm, resting in the sling of the toga, is bent and the hand is grasping the fold which is swung over the left shoulder. The slightly bent left arm hangs along the body, the hand reaching forwards and holding the remains of an object. The shape of the toga, its folds and the arm sling belong to the type that Goette defines the “Pallium-typus”. As already noted by d’Avis during the first conservation period,<sup>47</sup> there is an almost identical statue in Villa Albani.<sup>48</sup> The torsos and the toga folds are made according to the same pattern, and also the shape of the hands with unusually long thumbs is another common feature, suggesting that these may be works of the same sculptor or workshop. Yet another male figure represented on the Tomb of Eurysaces is made in a similar manner.<sup>49</sup>

As mentioned above, the lower part has a different character. Normally, the toga folds form an arch from the right leg to the left hip, but this statue, in contrast to the Albani *togatus*, does not follow Roman conventions; its folding is shaped in an unusual way, falling vertically and ending upon the figure’s feet. It seems rather an arrangement pointing to another male type, such as Asklepios or Dionysos, or even a *palliata*, like that of the female on a funerary relief showing two women.<sup>50</sup>

A modern inscription, M·ANTONIVS·IIIVIR, is incised on the base.<sup>51</sup> A statue with the same inscription was previously part of the group of consuls placed in a lane in Villa Giustiniani. It was represented in the *Galleria Giustiniana* (fig. 19).<sup>52</sup> The illustration shows the statue with the head of a mature male, his hair combed forward in an arrangement of individual locks.<sup>53</sup> There is no doubt that the statue in the illustration is the same as the M. Antonius that is now in the Lancellotti collection. The oddly shaped lower part is recognised in the engraving. Matz and von Duhn recorded the statue, still with its modern head, at Villa Giustiniani and considered the central fragment a modern insertion.<sup>54</sup>

## Observations made during conservation

Restoration has taken place at intervals. Many badly-made infillings with cement which expanded over the surrounding surfaces were made during more recent repairs.<sup>55</sup> Below the cement repair was a yellowish stucco of the same kind used for the other statues. White stucco, interpreted as gypsum, chalk or lime, was found deep in some cavities at the feet, the shoulders, and between the two large fragments at the lower part. Analyses of the material performed at the CNR revealed that it was a mixture of gypsum and lime, identical to the mixture used at the statue of Sempronia.<sup>56</sup>

## Comments

One large-sized fragment at the upper part constitutes the remains of the original statue, around which the present “console” was created. The lower part, probably a re-used antique statue of uncertain origin, does not correspond to conventional representations of *togati*, and may therefore have been part of another type of statue. The representation in the *Galleria Giustiniana* and the description in Matz and von Duhn are clearly referring to the statue that now belongs to the Lancellotti collection.

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<sup>47</sup> See First Report, 24.

<sup>48</sup> Maderna Lauter 1998, 429-30. Kat. nr. 927, Tafel 202, 1-2. The statue is dated to the last quarter of the 1<sup>st</sup> century BC.

<sup>49</sup> Kleiner 1977, 202-203, fig. 12.

<sup>50</sup> Kleiner 1977, 199, fig. 8.

<sup>51</sup> See Astrid Capoferro’s contribution in this volume.

<sup>52</sup> Gallottini 1998, 312. Inv. 1638: n. 671, 1667: n. 761, 1684: n. 9 Pop., 1793: n. 464.

<sup>53</sup> Parigi 2001, 548, fig. I. 110. The drawing was made by Josse de Pape and the engraving by Pieter de Bailliù in December 1635.

<sup>54</sup> Matz, von Duhn 1881, Vol. I, 356. “1213. V Giustiniani. Abgeb. Clarac pl. 896 no 2290. Lgr. Der auf der Brust liegende Arm ist nur wenig gebogen. Modern sind Kopf und Hals. Von etwas über dem Knie an besteht die Figur noch aus zwei Stücken; von diesen ist das obere, bis auf die Mitte der Waden reichende jedenfalls modern. Moderne unterschrift: M. ANTONIVS III VIR.”

<sup>55</sup> Observations regarding the state of preservation and conservation interventions of this statue are documented by Stefanie d’Avis in the project reports of 2003 (First report, 24-42) and 2004 (Second report, 32-55).

<sup>56</sup> Analyses of sample n. S4:5C. See the contribution of Bracci, Fratini, Mecchi in this publication.



Fig. 16. Assemblage of marble fragments at the sling of the toga. After conservation. *Photo: A. Freccero.*  
Fig. 17. The reconstructed right foot. During conservation. *Photo: A. Freccero.*



Fig. 18. Marble. *Above*: tool marks. *Below*: Sugaring large-grained marble. *Photos*: A.Freccero.





Fig. 19. M. Antonius III VIR, engraving. From the *Galleria Giustiniana*.

## The *togati*: Villa Giustiniani and Lancellotti collections

One of the statues in the Lancellotti collection, Marcus Antonius IIIvir,<sup>57</sup> is represented in the *Galleria Giustiniana*, a catalogue of Marchese Vincenzo Giustiniani's vast collection of antique art.<sup>58</sup> Selected pieces were drawn and engraved by well-known artists of the period.<sup>59</sup> Most probably two other Lancellotti *togati*, M. Tullius Cicero and C. Cassius, belonged to the same collection where they were part of a group of nine life-sized statues. In the Giustiniani inventory of 1638, made after the death of the marchese, such a group is mentioned, placed on pedestals along the lane facing the library in the villa outside Piazza del Popolo.<sup>60</sup> Eight statues represented Roman consuls, and the ninth was a seated Minerva, probably placed with four standing *togati* at each side.<sup>61</sup> The consuls remained in the garden until 1716 when part of the collection was transported to the villa at San Giovanni in Laterano.<sup>62</sup> In the inventory of 1793, four of these (Marco Catone, Marco Antonio, Pompeo, and Cicerone) are recorded as back at Piazza del Popolo again, standing at the courtyard in front of the *casino*.

The Villa Giustiniani was sold to marchese Carlo Massimo in August 1802. According to the contract, the purchase of the property did not include the art collection.<sup>63</sup> A letter dated September 5, 1802, indicates that some objects, such as bases with inscriptions and sepulchral urns, remained at the villa.<sup>64</sup> Therefore it is not clear if the statues placed on bases with inscriptions remained there, or if they were moved in 1802 when the property was sold. None of the consuls appear in the Giustiniani inventory of 1811, but in 1881 the statues of Cicero, Cassius, and M. Antonius,<sup>65</sup> were registered at the villa by Matz and von Duhn in their inventory of private collections in Rome.<sup>66</sup> Friedrich Matz began his inventory in 1867 and after his death in 1870 the work was completed by Friedrich von Duhn. The Massimo-Lancellotti family apparently did not give him permission to inspect all the statues when checking the information handed over by Matz.<sup>67</sup> As a consequence, many works of art, among these our three *togati*, were registered by Matz as present in "V. Giustiniana" before 1870, but the observations were not confirmed by von Duhn before the catalogue was published a decade later. The three *togati* were created for the Giustiniani collection, and they reflect the ideals of its owner and of the period. As one of the richest men in Rome, Marchese Vincenzo Giustiniani invested in an impressive setting for the antiques in his villas, the Villa Giustiniani at San Giovanni in Laterano and another outside Porta del Popolo.<sup>68</sup> Most probably, the marchese wanted his properties to resemble the famous gardens, *horti*, of ancient Rome. Such properties were important evidences of luxury and wealth for Roman citizen, but attainable only by the aristocracy.

In this 17<sup>th</sup> century context, the idea of the Roman garden prevailed and works of art were used to create attractive and impressive sceneries. The modified statues of *togati* became consuls, placed on pedestals with inscriptions, thereby maintaining their original function as memorials but not their identity as portraits of actual personalities. By using the group of consuls in his décor, Marchese Vincenzo manifested an affinity to the Roman aristocracy but also to the prevalent ideals of the contemporary ruling class, thereby underlining the importance of his own family.

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<sup>57</sup> Galleria Giustiniana, I. Fig. 110.

<sup>58</sup> At his death in 1637 there were 1.893 pieces in the vast collection, most of these in the villa and garden outside Porta del Popolo.

<sup>59</sup> *Galleria Giustiniana* was published in two volumes. The first edition was in 1634.

<sup>60</sup> Gallottini 1998. Inv. 1638. A.S.R., Notai *Auditor Camerae*, prot. 1377. Notaio: Domenico Buratti.

<sup>61</sup> The statues are presented in the following order: Cassio, Catone, Scipione Affricano, M. Antonio iiiVir, Minerva (seated), Pompeo, statua consolare, M. Agrippa, Cicerone, while Minerva was placed in centre of the group.

<sup>62</sup> Gallottini 1998, 30

<sup>63</sup> Gallottini 1998, 260. Vendita Massimo. A.S.R., Trenta notai Capitolini, ufficio 6, (7 agosto 1802).

<sup>64</sup> Gallottini 1998, 259. Lettera 1802. A.S.R., Camerale II, Antichità e Belle Arte, b.6.

<sup>65</sup> Matz, von Duhn 1881, vol. I. Statues no. 1221, 1222, and 1213 respectively.

<sup>66</sup> Their inventory of private collections in Rome was edited in 1880 and appeared in 1881.

<sup>67</sup> Matz, von Duhn 1881, foreword.

<sup>68</sup> Assereto 2002, 14.

## The Four Statues: Roman portraits and portraits of Romans

The four statues represent a well known type of portrait: life-size, full-length standing male or female figure wearing the traditional Roman toga or a *palla*. In Roman society, portraits of family members served to manifest wealth and power – patrician families had the exclusive right to keep portraits of ancestors.<sup>69</sup> Memorial statues and busts were displayed in public and private spaces, eventually leading to over-decoration. In Rome the practice had become so common that the censors in 158 BC decided to clear the Forum of all statues not awarded by the Senate.<sup>70</sup>

A life-sized funerary portrait associated to freed slaves is a type of memorial that appears during the late Republic.<sup>71</sup> The portraits are made in relief on rectangular slabs and integrated part of sepulchral structures, and represent either one person or a group of family members. These monuments also had the function of providing lineages for the freeborn children.<sup>72</sup> The conventional iconography used for portraits was adopted by freedmen who manifested their new social position in society by imitating the art of the elite.<sup>73</sup> An inscription was part of any type of memorial.

The Lancellotti statues originally were memorials. Of these, the *palliata* Sempronia and the statue representing Cicero, were probably made in relief as funerary portraits, indicated by the thin profile of Cicero and the re-sculpting of the entire inferior part of Sempronia. In such a case, these statues were representations of freedmen or freeborn Roman citizens of humble birth. The statues of Cassius and Marcus Antonius seem to have been made as a free-standing figure intended to be placed in a niche, since the figures are sculpted in the round but are more simply shaped at the back. A statue placed in niche or on a pedestal may indicate it was a portrait of a magistrate, or someone of the elite.

The iconographic uniformity in Roman portraiture continues through the centuries but changes appear in fashion and are expressed in style. Early naturalistic or veristic portraits are gradually succeeded by idealized versions of actual personalities during the Augustan period.<sup>74</sup> The short *toga exigua* of the Republic was replaced during the Augustan period by the long toga, which became increasingly richly folded. Concurrently, the expression of the human body and its movement was rendered more lively and dramatic. Changes in hairstyle and the arrangement of curls indicate periods to which the statue may be related. The fashion in hairstyle was set by the emperor and his family and adopted by Roman citizens throughout the Empire.<sup>75</sup>

Two of the Lancellotti *togati*, Cicero and M. Antonius, belong to the type that Goette defines as the *togatus-typus*, attributable to the late Republic and the early Augustan period. Considering the shape of the modest garment and the stiffness in its movement, I would suggest that the representation of Cicero is the earlier one. Marcus Antonius may be contemporary or slightly later, since the folding is richer and the movement of the body more pronounced. The representation of Cassius belongs to a type defined by Goette as the “*toga braccio cohibito mit sinus*”.<sup>76</sup> It should be dated to the late Augustan period. The garment, and in particular the sleeve formed over his left shoulder, are attributable to a drapery style that appears in the Augustan period and becomes increasingly rich in the mass of fabric during the Tiberian period. The movement of the body of Sempronia have characteristics in common with statues dated to the last quarter of the 1<sup>st</sup> century, but re-carvings, the deteriorated surface, and ambiguities have concealed or eliminated most traces of antiquity. In the present state, it is an invention of the 17<sup>th</sup> or more probably of the 18<sup>th</sup> century.

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<sup>69</sup> Dwyer 1994, 34. For the functions of portraits in Roman society see D’Ambra 1998, 2002, Dwyer 1994, Fejfer 2002, Flower 2002, Kellum 1993, Kleiner 1977, 1993.

<sup>70</sup> Fejfer 2002, 247.

<sup>71</sup> D’Ambra 2002, 46. For funerary portraits see D’Ambra 1998, 2002, Fejfer 2002, Flower 2002, Frenz 1977, Goette 1990, Kleiner 1977, Kockel 1993.

<sup>72</sup> Kleiner, 1977, 181, 184-191.

<sup>73</sup> D’Ambra 2002, 46.

<sup>74</sup> For Roman portraits and replica series, see Bartman 1999, Fittschen and Zanker 1985, Kleiner 1993, Nodelman 1993, Marvin 1993, Zanker 1978.

<sup>75</sup> For hair styles as a tool for dating, see Bartman 1999, Fittschen and Zanker 1985, Kleiner 1993, Zanker 1978.

<sup>76</sup> Goette 1990, 27.

## Reuse of the antique

Cicero, Cassius, and Marcus Antonius are restored and reused Roman statues. Their origin was culturally understood and respected by the 17<sup>th</sup> century sculptor who worked with the Giustiniani collection. The head of Cicero did not originally belong to the body, but the addition does not add anything contradictory to the figure. Even the later inept reconstruction of the lower part, probably substituting an earlier restoration, respects the type. As we can see on the drawing of Marcus Antonius, also this head, now lost, was intended as a completion rather than a free artistic invention. On the other hand, the reconstructed lower part of the statue may well be a 17<sup>th</sup> century invention. The three *togati* were given new identities suited to the setting at Villa Giustiniani when the names of famous Roman citizens were incised on the pedestals.

Who made these creations? Is it possible to connect any sculptor or any workshop with this work? Some names of sculptors who worked for Marchese Giustiniani have been recognized. These sculptors, active during the early and the middle 17<sup>th</sup> century were craftsmen and collectors, restoring and re-creating the antique art of marble. They also made inscriptions. One known document is a payment to A. Gonnelli and F. Olivo dated August 11, 1638.<sup>77</sup> Other sculptors working for the Giustiniani family were Stefano Longhi, Christoforo and Francesco Stati, and Orazio Pacifici.<sup>78</sup>

A goddess-like face placed on an antique body made Sempronia a piece of art that reflects the ideals of the late 17<sup>th</sup> and the early 18<sup>th</sup> century. The origin of the female is not clear, but possibly the statue was part of the Ginetti collection in Velletri which was inherited by the Lancellotti in 1695. In 1798, the huge palace in Velletri was abandoned and the vast art collection was brought to Rome and to the villa at Portici.<sup>79</sup> The transportation of statues from Velletri to Rome in 1808 is documented.<sup>80</sup> Documents show that the collection included a large number of statues and marble busts, and payments reveal the names of some sculptors with commissions linked to statuary. Some were paid for statues, but whether these were new creations or restorations is not explicitly expressed. In 1660 Nicholas Deschamps was paid for sculptural works at the palace.<sup>81</sup> In 1672, Baldassare Mari received money for two marble statues.<sup>82</sup> Ercole Bonelli was paid for an antique statue of Venus, indicating a restoration or re-creation commission.<sup>83</sup> In July 1673, Baldassare Mari received money for two statues, and in August, Francesco Antonio Fontana had payments for two statues made for the palace.<sup>84</sup> Yet another sculptor, Alessandro Rondone, worked for the Ginetti.<sup>85</sup> Rondone was active working with important collections such as those of the Ludovisi and Aldobrandini families, and he also was commissioned to make antique inscriptions.<sup>86</sup>

In order to establish a link between recomposed works of art in a collection and an artist or workshop, an ascertainable connection is needed. This can only be made if a name of an artist can be linked to a specific work of art within the collection. Such a bond makes it possible to continue to search for additional evidence of other works made by the same hand. Every artist has his or her way of working, and these characteristics become signs, like fingerprints, which are traceable.

Much interest has been given to the role of artists, dealers, and collectors such as Cavaceppi and Piranesi, and the lucrative trade in antiques, copies and fakes in Rome during the 17<sup>th</sup> and 18<sup>th</sup>

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<sup>77</sup> Gallottini 1998, p. 118. *Restauro* 1. A.S.R., Fondo Giustiniani, b. 20. fs. 15.

<sup>78</sup> Capoferro 1998, 177.

<sup>79</sup> Cavazzini 2004, 257.

<sup>80</sup> Cavazzini 1998, 30. *Archivio Lancellotti, Giustificazione di Cassa e diverse 1806-1810 in Trasporto di statue da Velletri.*

<sup>81</sup> Cavazzini 2004, 283. *Archivio Lancellotti (AL). Ricevute 25 luglio 1660 – 14 agosto 1662. 30 luglio 1660 scudi 3:10 a Nicholas Deschamps per lavori di scoltura nel palazzo di Velletri.*

<sup>82</sup> Cavazzini 2004, 283. (AL) *Partite dell'illustrissimo signor marchese Martio Ginetti al Banco dei signori Nerli. 1672, 13 luglio scudi 20 pagati a Baldassare Mari scultore... aconto di due statue di marmo.*

<sup>83</sup> Cavazzini 2004, 284. (AL) *Giustificazione di cassa e diverse 1661 – 69. io Ercole Bonelli scultore ho ricevuto dall'eminentissimo cardinal Ginetti scudi 40 per prezzo di una statua antica d'una Venere.*

<sup>84</sup> Cavazzini 2004, 284. (AL) *Giustificazione di cassa e diverse più stracciafoglio per gli anni 70. 13 luglio 1673 pagati a Baldassare Mari scultore scudi 20 per due statue; 4 agosto 1673 a Francesco Antonio (Fontana) scultore scudi 12 a conto delle due statue che fa; 24 agosto 1673 n. 27 a Francesco Antonio Fontana scultore scudi 6 a conto delle due statue fatte per servizio della casa in Velletri.*

<sup>85</sup> Cavazzini 2004, 280. (AL) *Di Velletri 19 maggio 1672. Giovanni Paolo Ginetti a Paolo Semidei Roma: "Quando Francesco scultore che ha fatto tritone non voglia venire in Velletri si chiami Rondone, e lo mandi con tacere di haverne parlato con Francesco".*

<sup>86</sup> Capoferro 1998, 175.

centuries.<sup>87</sup> Recent research in connection with the conservation of museum collections has shown that interdisciplinary studies concerning recreations of antique sculpture may lead to a new understanding of the works of art, the artists, and the period.<sup>88</sup> The fact that these studies relate to collections that include many important masterpieces, with completions made by talented and famous artists, may have facilitated the otherwise great problem of tracing information. It should be possible to reconstruct the history of the Lancellotti collection, but it will take more time.

### Observations related to conservation

The central issue of this project is the idea of studying the sculpture installations and the single works of art during conservation, a topic that is thoroughly discussed by Gambardella and Danesi.

Some observations linked to the *togati* and their history will, however, be mentioned below. The first regards the present position directly on the ground which is an unfortunate solution from the point of view of conservation. Placing these statues on pedestals would be an environmental and aesthetic improvement. When placed slightly above the ground, the statues are appreciated as part of the environment, but they are separated from the reality of ordinary life, and most important, they are protected from water, dampness, and ground dirt. It may seem strange that rain and water can do damage to marble, but rain has ceased to be “clean water”, and we are all well aware of the concept of acid rains. Marble has tiny pores between the crystals and absorbs water through capillary suction. Contaminated water is rising inside the block. When it dries, salt crystals are formed, and these expand in volume, thereby causing micro-cracks in the marble. The process is repeated each time the marble becomes wet and then dries. Salts are dissolved and crystallized again in a continuous process. The statue of Marcus Antonius is in quite a bad position, placed directly at the ground and repeatedly in contact with water, standing close to the water tap. A further improvement for the statues would be to set up some kind of protection and rescue them from being exposed to rain and falling matter. At present, these works of art should be lightly cleaned from surface deposits at least once a year; such maintenance will prolong the time to next conservation intervention.

The four statues have been subject to restoration interventions at various times. Modern materials such as Portland cement and epoxy resin were used in recent repairs. A white two-component resin was used at the faces of statues no. 1 and no. 3 and for the head and neck of statue no. 2. Some extremely un-aesthetic repairs were made with grey cement, roughly applied and spread over the surface, surrounding the fractures and cavities on all statues. Below these layers was a yellowish cement from an earlier intervention. A yellow-brown material was found in some cavities. A sample taken and analysed at the CNR revealed it consists of colophony and lime, a product traditionally used for gluing and infilling.<sup>89</sup> Finally, a white material used for stuccoing, probably chalk or lime, was found inside the deep cavities on statues no. 2 and no. 4.<sup>90</sup> Analyses revealed that this material was a mixture of gypsum and lime. Studies of the stratigraphies of the conservation materials show that the four statues have a common history at least since the time of the yellowish cement in-fillings.

### Discussion and concluding remarks

Reused Roman portraits are hybrids representing and the antique the way it was interpreted during the 17<sup>th</sup> century. Many portraits lost their original functions of being memorials to individuals. When reused and given new identities, they rather illustrate the idea of the Roman citizen. This is exemplified by the display of the group of consuls in the Giustiniani collection. The inscriptions indicate famous personalities that the marchese appreciated and to whom he wanted to show affinity. Placed on pedestals along a lane in the garden, the setting alluded to the Roman *hortus* and to the privileged class of Roman society. Collecting and displaying antiquities was also a way of manifesting power and affinity to the contemporary ruling class in papal Rome.

A portrait or a statue placed on a pedestal was intended to be seen from all sides and consequently sculpted in the round. Placed in a niche, the back side was not observed, and therefore not necessarily sculpted but kept plain. Funerary portraits in relief maintained the rectangular form of the marble slab. One of the *togati* at Palazzo Lancellotti, Marcus Antonius, was seemingly sculpted as a free-standing figure, and therefore probably intended to be placed on a pedestal or in a niche. The statue of Cassius is almost made in the round and possibly planned to be placed in a niche. The flat profile of the statue

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<sup>87</sup> For the trade in antiques, see Leander-Touati 1998.

<sup>88</sup> For museum collections see De Angelis d'Ossat 2002, Coliva 2002, Giuliano 1992, Palma Venetucci 2001, Romualdo 2003.

<sup>89</sup> See the contribution by Bracci, Fratini, Mecchi in this publication.

<sup>90</sup> Samples n. S2:10C and S4:5C.

of Cicero suggests an origin as a figure in relief. Sempronia, the Roman lady, is a mystery. She might have been part of a sepulchral portrait in relief, and consequently representing a woman of humble origin. Given the ideal face that reminds one of a goddess or of a vestal, rather than portraying the features of a real woman, she is a late invention.

The four statues stand directly on the asphalt ground and close to the 19<sup>th</sup> century ochre red façade, indications of a late arrangement. Placed on the ground in the courtyard they are at the same level as people passing by, which is a casual and modern concept of display with one disadvantage: exposing the statues to an unnecessarily rapid deterioration. Placed on pedestals, direct contact with the dirt and dampness of the ground would be avoided. A small, discreet roof would protect them from rain and falling matter.

Is it possible to reconstruct the 17<sup>th</sup> setting of the courtyard? Such a topic will, of course, be a separate study, but since this question was one that immediately came into my mind, some preliminary considerations will be made. At present, white marble, pale travertine, and creamy white stucco stand out against the ochre red hues of the façades. Sun and daylight reflecting on the walls give a warm light which contributes to creating a pleasant atmosphere. The walls of the 17<sup>th</sup> century courtyard were greyish white against which the varieties of white were displayed. In that pale and sophisticated original setting, the main axis of the courtyard from the entrance at Via Lancellotti to the exit at the Vicolo degli Amatriciani was further accentuated by the symmetrical composition of works of art, underlined by the two impressive male statues at each side of the arch, one of them raising his hand as if saluting. The centre was kept free of objects since carriages had to pass. I assume that the installation we see today is a result of consecutive changes. To begin with, the two male nudes were moved into the windows and later the *togati* and the *palliata* were lined up on the ground along the wall, standing in an unconventional manner in the midst of people passing by. These rearrangements successively reduced the importance of the central axis, which at the end was no longer emphasized. Now, the visitor's interest is focused on the façade as such and in particular at the lower levels with the six large, full-length statues. At the centre of the courtyard is a group of plants: an olive tree, some laurel bushes, and a few plants in pots concealing the vaulted doorway that used to be the formal exit. It is still possible to see the decoration on the wall behind the plants, but one cannot observe all the objects at the same time. The once official courtyard has become a secluded space with a central little garden.

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