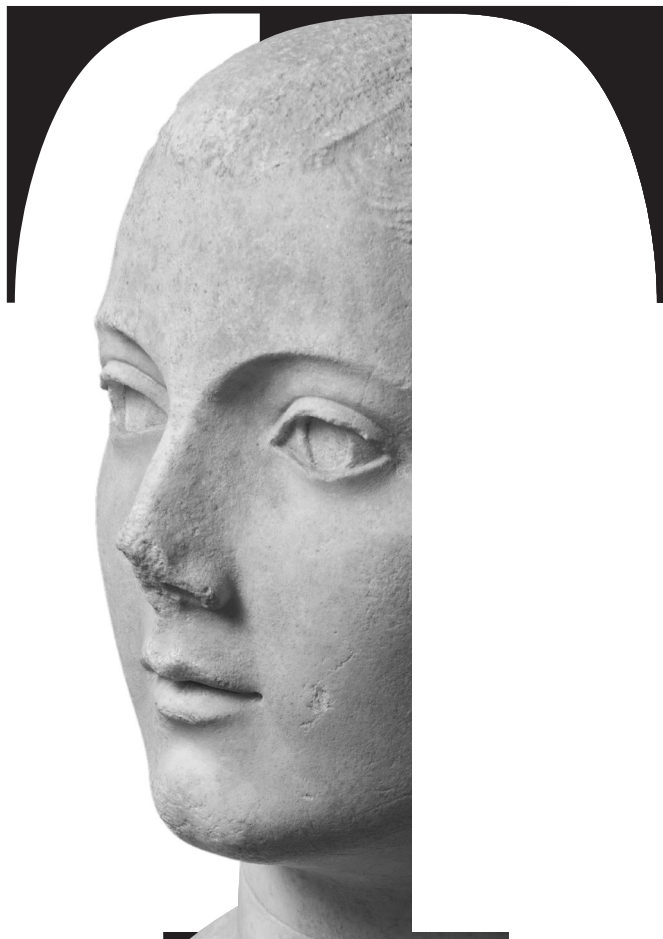
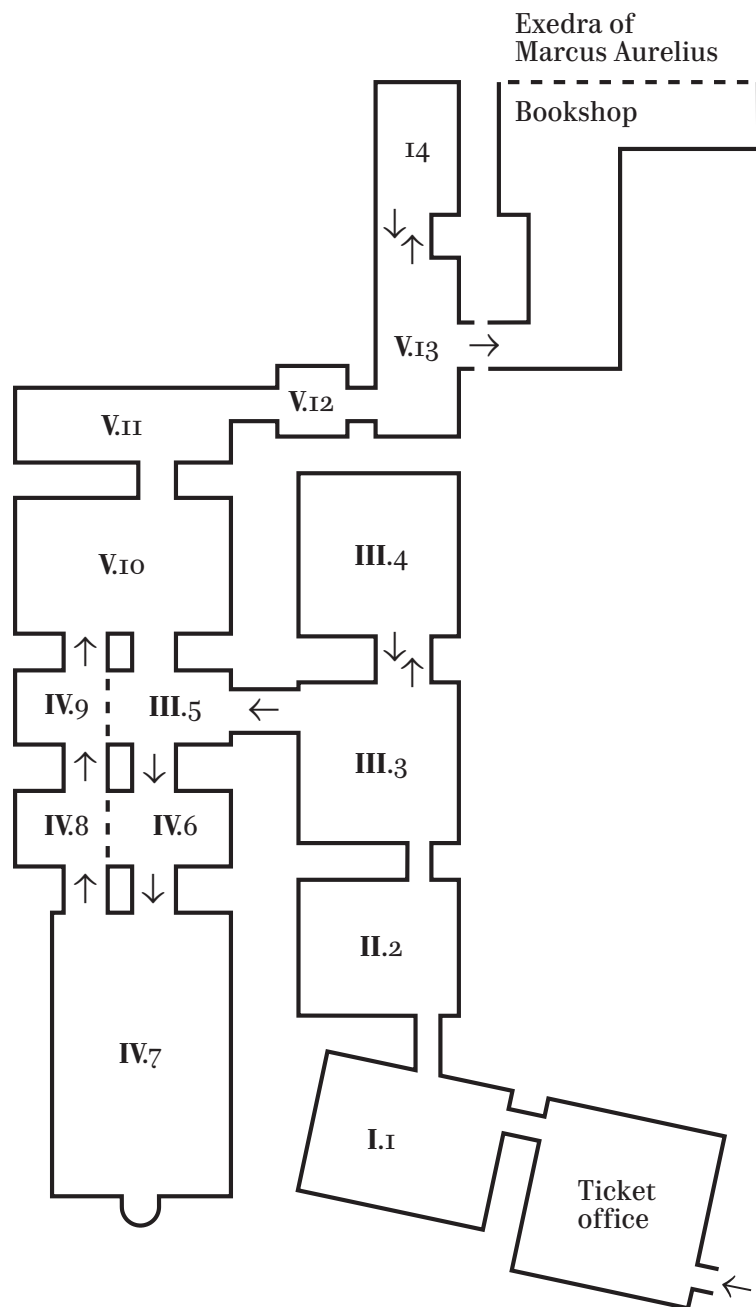


*Vademecum*



**The Torlonia  
Marbles.**  
Collecting  
Masterpieces



# The Torlonia Marbles.

## Collecting Masterpieces

This exhibition offers a selection of 92 works from the Museo Torlonia, founded by Prince Alessandro Torlonia in 1875.

The collection consists of 620 sculptures originating partly from excavations and partly from historic collections.

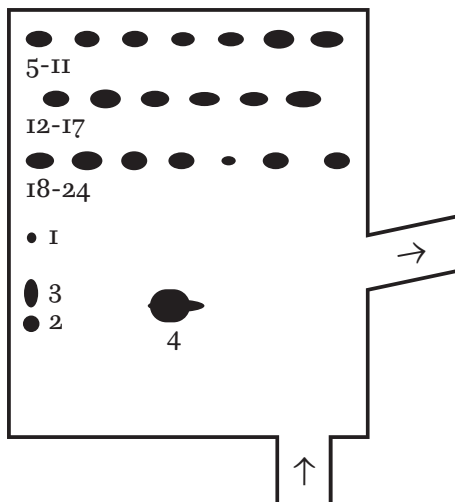
The itinerary of the exhibition travels backwards in time, in five **Sections**:

- **Section I** (Room 1)  
Evocation of the Museo Torlonia
- **Section II** (Room 2)  
Sculptures from the Torlonia excavations of the 19th century
- **Section III** (Rooms 3, 4, 5)  
Sculptures from 18th century collections (Villa Albani and the Cavaceppi Studio)
- **Section IV** (Rooms 6, 7, 8, 9)  
Sculptures from the Giustiniani collection (17th century)
- **Section V** (Rooms 10, 11, 12, 13)  
Sculptures from 15th and 16th century collections

In Room 14 (**Epilogue**) the impressive Museo Torlonia catalog is exhibited (1884-5)

The visit concludes in the **Exedra of Marcus Aurelius**, where for this occasion all the antique bronzes donated to the Roman People in 1471 by Pope Sixtus IV have been brought together.

## Section I. The Museo Torlonia (Room I)



Conceived around 1859 when Rome was capital of the Papal States, the Museum was founded in 1875, when Rome had become capital of the Kingdom of Italy.

Eight editions of the *Catalog*, including some in French and English, were printed between 1876 and 1885, edited by Pietro Ercole Visconti and then by his nephew Carlo Ludovico.

The impressive *Catalog* of 1884–1885, exhibited in Room 14, contained photographs of all the 620 sculptures of the Museum and was the first example of a catalog of antique sculptures entirely reproduced in phototype.

The Museo Torlonia was located in a vast building in Via della Lungara, between Porta Settimiana and Palazzo Corsini, and the sculptures were exhibited in 77 rooms.

Some were thematically organized: “Animals”, “Muses”, sarcophagi, and a vast gallery of 122 portrait busts: “an immense treasure of erudition and art” (P. E. Visconti).

This Section aims to evoke the Museo Torlonia in some of its most significant elements:

- the only bronze of the collection, a *Germanicus* excavated in 1874 and promptly restored and repaired;
- three famous portraits: the *Girl*, possibly from Vulci; the so-called *Euthydemus*, formerly believed to be an Oriental-Greek sovereign; and the *Old Man*, perhaps from Otricoli (formerly believed to represent Galba);
- twenty busts from the gallery of imperial portraits (or so believed), of varied provenience, arranged following the chronological order of the figures portrayed.

### 1.

**Portrait of a Girl**  
From Vulci (Visconti),  
about 50–40 BC  
White marble  
MT 489

### 4.

**Statue of Germanicus**  
From *Cures* in Sabina,  
1st century AD  
Bronze  
MT 255

### 2.

**Male portrait, called Euthydemus of Bactria**  
From the Giustiniani collection,  
late 3rd–early 2nd century BC  
Greek marble  
MT 133

### 5.

**Male portrait on a modern bust, called Sulla or Pseudo-Albinus**  
From Villa Albani,  
late 1st century AD  
Pentelic marble for the head  
and Italic for the bust  
MT 508

### 3.

**Male portrait on a modern bust, called the Old Man of Otricoli**  
From Otricoli (Visconti),  
about 50 BC  
Greek marble for the head,  
Italic for the bust  
MT 533

### 6.

**Portrait of Pompey the Great on a modern bust**  
Torlonia purchase, first half  
of the 1st century AD  
White marble  
MT 509

**7.**

**Bust of a goddess, called Livia**  
Probably from the Cavaceppi Studio, early 1st century AD  
White marble for the head,  
Pentelic for the bust  
MT 514

**8.**

**Portrait of Agrippina the Elder on a modern bust**  
From the Tivoli area (Visconti) or from the Cavaceppi Studio, around 40 AD  
White marble  
MT 523

**9.**

**Portrait of Flavia Domitilla on a modern bust, called Messalina**  
From the Giustiniani collection, late 1st century AD  
White marble  
MT 527

**10.**

**Portrait of Vespasian (reigned 69–79 AD), on an unrelated antique bust**  
From Villa Albani, last quarter of the 1st century AD  
White marble  
MT 536

**11.**

**Portrait of Titus (reigned 79–81 AD), on a modern bust**  
From Villa Albani, late 1st century AD  
White marble  
MT 537

**12.**

**Female portrait on a modern bust, called Iulia Titi**  
From the Giustiniani collection, late 1st century AD  
White marble  
MT 538

**13.**

**Modern portrait of Salonina Matidia, called Plotina**  
Torlonia purchase, 1874–1883  
White marble  
MT 542

**14.**

**Bust of Hadrian (reigned 117–138 AD)**  
Formerly at Villa Albani, around 130 AD  
Greek insular white marble  
MT 545

**15.**

**Portrait of Antoninus Pius (reigned 138–161 AD), on a modern bust**  
From the Giustiniani collection, 150–160 AD  
White marble  
MT 549

**16.**

**Bust of Marcus Aurelius (reigned 161–180 AD)**  
From Ardea (Visconti), 170–180 AD  
Pentelic marble (?)  
MT 553

**17.**

**Bust of Lucius Verus (reigned with Marcus Aurelius, 161–169 AD)**  
From Acquatraversa (Visconti), 160–170 AD  
White marble  
MT 556

**18.**

**Portrait of Commodus (reigned 180–192 AD), on an unrelated antique bust**  
From Ardea (Visconti) or from the Cavaceppi Studio, 180–190 AD  
White marble  
MT 559

**19.**

**Bust of Septimius Severus (reigned 193–211 AD)**  
From the Villa of Livia at Veio (Visconti), or from the Cavaceppi Studio, late 2nd–early 3rd century AD  
Pentelic marble (?)  
MT 572

**20.**

**Portrait of Giulia Domna, on an unrelated antique bust**  
From the Cavaceppi Studio, early 3rd century AD  
White marble  
MT 573

**21.**

**Portrait of Caracalla (reigned 198–217 AD), on an unrelated antique bust**  
From Villa Albani, early 3rd century AD  
White marble  
MT 569

**22.**

**Bust of Plautilla**  
Giustiniani collection, early 3rd century AD  
Luna marble  
MT 609

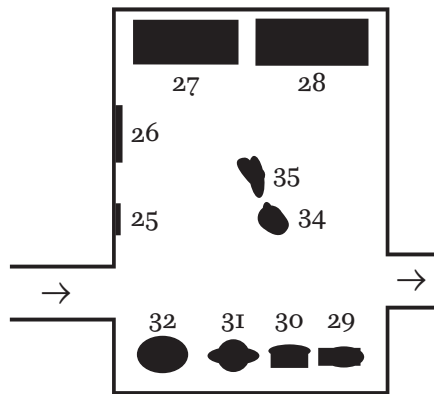
**23.**

**Bust with female portrait, called Aquilia Severa or Giulia Mesa**  
From Torsapienza (Visconti), early 3rd century AD  
Luna marble  
MT 577

**24.**

**Female portrait on a modern bust, called Elena Fausta**  
From the Cavaceppi Studio, second half of the 4th century AD  
Luna marble (?)  
MT 614

## Section II. Torlonia Excavations (19th Century) (Room 2)



Giovanni Raimondo Torlonia (1754–1829) and then his son Alessandro (1800–1886), the founder of the Museo Torlonia, conducted intense excavations in their properties around Rome: the estates of Roma Vecchia and Caffarella, the Villa of the Quintili, the Villa dei Sette Bassi, the Villa of Maxentius and other important archaeological areas.

From these sites, the ruins emerged of the villa of the Greek magnate, philosopher and patron, Herodes Atticus (2nd century AD), who had displayed precious sculptures there, imported from Athens.

During the 19th century, the Torlonia excavations also extended along the Via Appia and the Via Latina, where there were important burial grounds in antiquity.

The acquisition of other large estates (at Porto, in Sabina and in Tuscia) led to successful excavations; outstanding among these are the investigations at *Portus Augusti*, Rome's principal outlet to the sea in the imperial period, and those of ancient *Cures* (Fara Sabina), the findspot of the bronze *Germanicus* in Section I (Room 1) of the exhibition.

Room 2 presents a selection of marbles from the 19th century Torlonia excavations:

- two exceptional reliefs: one from the slope of the Acropolis of Athens, probably brought to Rome in the 2nd century AD by Herodes Atticus; the other, a view of a port with ships, unique for its theme and the traces of polychromy;
- two sarcophagi from the necropolis of the Via Appia and the Via Latina;
- three athletes, from Caffarella and Porto;
- the Eirene and Ploutos (“Peace” and “Wealth”) group, copy after a lost original in bronze by Kephisodotos (circa 370 BC), father of Praxiteles;
- the two statues of a Satyr and a Nymph, found together in the Villa dei Sette Bassi, which form the Hellenistic group known by the modern name of *Invitation to the Dance*.

### 25.

**Attic votive relief**  
From the vicinity of the tomb of Cecilia Metella on the Via Appia, late 5th century BC  
Pentelic marble  
MT 433

### 26.

**Bas-relief with a view of the *Portus Augusti***  
From Porto (1864), around 200 AD  
Pentelic marble with traces of polychromy  
MT 430

### 27.

**Sarcophagus of the centurion Lucius Pullius Peregrinus**  
Found between the Via Appia and the Via Latina, around 240–250 AD  
Proconnesian marble for the coffer; white with gray stripes for the lid  
MT 424

### 28.

**Sarcophagus with lid and decorated with Labors of Hercules**  
From Roma Vecchia, about 160–170 AD  
Thasos marble  
MT 422

**29.**

**Athlete, copy of the  
Dresden-Pitti “Oil Pourer”**  
From Porto, about 80–120 AD  
Greek insular marble  
MT 476

**30.**

**Male statue, copy of  
the Amelung Athlete**  
From Porto, about 80–120 AD  
Greek insular marble  
MT 470

**31.**

**Diadumenos (athlete  
girding his head), copy  
of the statue by Polykleitos**  
From Porta San Giovanni,  
about 70–130 AD  
Greek insular marble  
MT 332

**32.**

**Copy of Kephisodotos’  
group of Eirene and Ploutos  
(Peace and Wealth)**  
From the Villa of the Quintili,  
late 1st century AD  
Pentelic marble  
MT 290

**33.**

**Unfinished statue  
of a Dacian Captive**  
*Work not on show*  
From Via del Governo Vecchio,  
early 2nd century AD  
Luna marble  
MT 412

**34.**

**Statue of a Nymph, copy  
after the group called  
Invitation to the Dance**  
From Roma Vecchia, Villa  
dei Sette Bassi, copy of late  
1st–early 2nd century AD  
from an original of the  
2nd century BC  
Thasos marble  
MT 470

**35.**

**Statue of a Satyr, copy  
after the group called  
Invitation to the Dance**  
From Roma Vecchia, Villa dei  
Sette Bassi, copy of late 1st  
century AD from an original  
of the 2nd century BC  
Marble from Asia minor  
MT 21

## **Section III. Villa Albani and the Cavaceppi Studio (18th century) (Rooms 3, 4, 5)**

Many sculptures in the Museo Torlonia come from two great cores formed in the 18th century: the collections of Villa Albani and the marbles of the famous sculptor Bartolomeo Cavaceppi (1716–1799), which at his death were in his studio in Via del Babuino, in Rome.

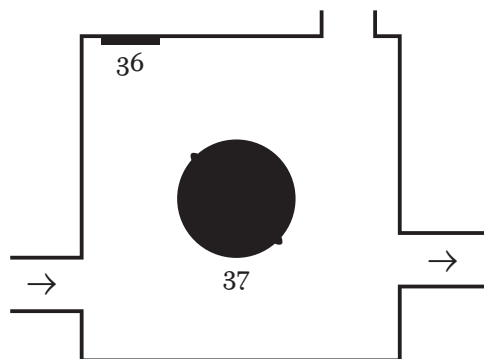
Villa Albani, constructed from 1747 by Cardinal Alessandro Albani (1692–1779) to house his extraordinary sculpture collection, was bought by Alessandro Torlonia in 1866.

The original layout, to which the great German scholar Johann Joachim Winckelmann (1717–1768) had contributed, had been modified following French spoliations and other events. Alessandro Torlonia moved numerous portrait busts, fountain basins and statues and some more sculptures into his Museum.

The marbles of the Cavaceppi Studio document the sculptor’s intense activity in the restoration and trade in antique sculpture. All the marbles which Cavaceppi had collected and left as a legacy to the Accademia di San Luca were bought at auction on 9 April 1800 by Giovanni Torlonia (father of Alessandro, the founder of the Museum). A friend of Winckelmann, Cavaceppi was a protégé of Cardinal Albani and had restored many of his sculptures: the two 18th century cores which later merged into the Museo Torlonia are thus tightly interlinked.

This Section shows some of the most important Albani and Cavaceppi sculptures.

## Room 3



In this Room two pieces from Villa Albani are exhibited:

- on the wall; a relief with three figures from Greek myth (*Theseus, Hercules and Pirithous in Hades*);
- in the center; the great Vase with the *Labors of Hercules*, mounted on a foot which allows it to be rotated.

## 36.

**Relief with Hercules, Theseus and Pirithous**

From Villa Albani, copy of the late 1st century BC after an original of the late 5th century BC

Pentelic marble, with additions in Luna marble  
MT 377

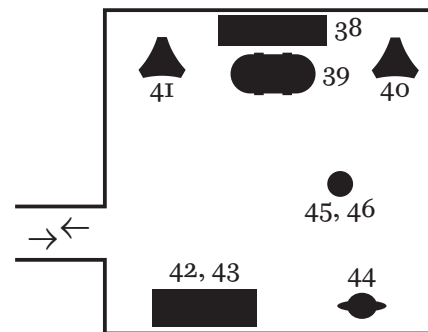
## 37.

**Vase with the Labors of Hercules**

From Via Appia (1762), then in Villa Albani, around 50–25 AD

Pentelic marble with modern oriental granite foot and African marble base  
MT 383

## Room 4



The two 18th century cores of the Museo Torlonia are both represented in Room 4.

From Villa Albani come:

- a *Nile* (formerly in the Barberini collection), mounted with a granite fountain basin;

- two large vases on high supports.

From the Cavaceppi Studio come:

- a *Caryatid*;
- a sarcophagus with *Dionysus in India*, on which Cavaceppi placed an unrelated cover;
- the so-called *Ptolemy* on a cyclindrical altar depicting classical gods.

## 38.

**Barberini-Albani Nile**

Found in Acquatraversa (1633), then in Villa Barberini in Castelgandolfo, later in Villa Albani, around 70–100 AD

Gray marble  
MT 427

## 39.

**Granite Basin**

From Villa Albani, 1st–2nd century AD

Black and white granite  
MT 384

## 40.

**Crater with acanthus leaves, with modern foot on an unrelated antique base**  
 From Villa Albani, crater first half of the 1st century AD, base early 2nd century AD  
 White marble  
 MT 419

## 41.

**Crater with Dionysian *thiasos*, with modern foot on an unrelated antique base**  
 From Villa Albani, crater early 1st century AD, base early 2nd century AD  
 White marble  
 MT 421

## 42.

**Sarcophagus with Indian triumph of Dionysus**  
 From the Cavaceppi Studio, 160–180 AD  
 Thasos marble  
 MT 416

## 43.

**Kline monument with recumbent female figure**  
 From the Cavaceppi Studio, around 150–180 AD  
 Luna marble  
 MT 192

## 44.

**Eleusis type Caryatid**  
 From the Cavaceppi Studio, probably found in Monte Porzio, 40–50 AD  
 Greek marble  
 MT 485

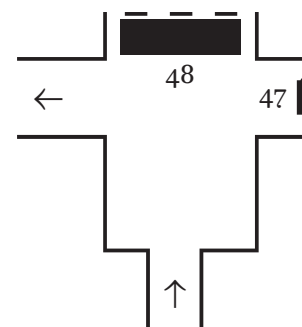
## 45.

**Head of a young man, called Ptolemy**  
 From the Cavaceppi Studio, 120–140 AD  
 Pentelic marble  
 MT 501a

## 46.

**Neo-attic altar with gods**  
 From the Cavaceppi Studio, late 1st century BC  
 Pentelic marble  
 MT 501b

## Room 5



In Room 5, *Ulysses under the ram* and the statues of two *Warriors* are placed, formerly displayed at Villa Albani; on one the signature (no longer visible) of the Greek sculptor Philoumenos was documented, who perhaps created both figures.

## 47.

**Statue of Ulysses under the ram**  
 From Villa Albani, second half of the 1st century AD  
 Luna marble  
 MT 438

## 48.

**Group of two warriors, one signed by Philoumenos (?)**  
 From Villa Albani, 1st century AD  
 Pentelic marble with Luna marble additions; modern base in bardiglio marbles  
 MT 279



## Section IV.

### The Antiquity Collection of Vincenzo Giustiniani (17th Century)

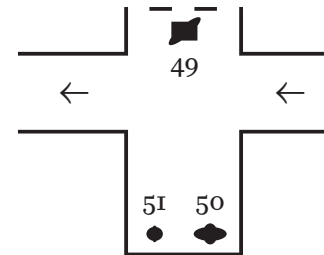
(Rooms 6, 7, 8, 9)

Marquis Vincenzo Giustiniani (1564–1637) was a most refined art collector. A connoisseur of art who authored penetrating theoretical treatises (*Discorso sopra la pittura*, *Discorso sopra la scultura*, *Istruzioni necessarie per fabbricare*), his protégés included the poet Giovan Battista Marino and Caravaggio.

In his Roman palazzo (now the residence of the President of the Senate) he displayed his splendid collection of antiquities, which he had documented in 1636–37 in a sumptuous printed work, the *Galleria Giustiniana* (two volumes with 330 engravings, which reproduce the most important exemplars, selected also from the collections in his residences outside Rome).

Against Giustiniani's wishes, his collections ended up dispersed. The most substantial core of the antiquities was acquired by Giovanni Torlonia in 1816, but due to various circumstances came into the possession of his son Alessandro only in 1856–59, who placed them in the Museum which he had founded.

## Room 6



In Room 6, on the way to Room 7, some statues are displayed which suggest the taste for erudite narratives and curiosities which influenced Giustiniani's inclinations as a collector:

- a copy of the *Boy strangling a goose*, after a lost bronze original by the Hellenistic sculptor Boethos;
- a pair of marble statues restored and completed so as to represent the myth of *Apollo playing Marsyas*.

### 49.

#### Copy of the *Boy strangling a goose* by Boethos

From the Giustiniani collection, copy of the 2nd century AD from an original of the late 3rd century BC

Greek insular marble for the body, gray marble for the unrelated antique head, white marble of different qualities for the additions  
MT 448

### 50.

#### Statuette restored as *Apollo with the skin of Marsyas*

From the Giustiniani collection, ancient parts of the 1st century AD

Pentelic marble for the torso, white marble for the additions  
MT 463

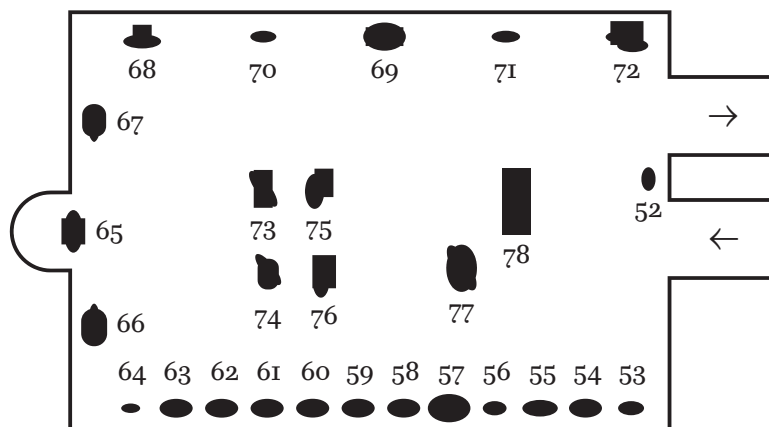
### 51.

#### Ancient statuette torso restored as the flayed Marsyas

From the Giustiniani collection, torso of the 1st–2nd century AD (?) with additions from the late 16th century

White marble  
MT 464

## Room 7



The selection of Giustiniani sculptures assembled in this room represents some of the principal areas of taste of the great collector:

- the *Satyr*, restored and completed as a bust, blends an antique fragment with the expressive inclinations of the Roman baroque;
- an erudite display of portraits which unfolds in chronological sequence of the figures portrayed, but also in the variety of materials and the mixture of intact busts, restored busts and those recreated in an “antique style”;
- on the facing wall, the paired figures of the *Roman Couple* at the center are flanked by two *Medusa Heads* on high supports with the heads of a lion and gryphon and by the statues of *Aphrodite with Eros* and *Meleager*.

The display in Palazzo Giustiniani had two recurrent characteristics, well represented in this room: an arrangement organized according to carefully planned symmetries and the recourse to elegant and sophisticated restorations, sometimes entrusted to important sculptors.

The wall with an apse at the back focuses on one of the most celebrated pieces of the collection, the so-called *Hestia Giustiniani*.

To its sides two statues of *Isis*, in bigio morato (dark gray) marble with heads and limbs in white marble, correspond symmetrically to one another.

The juxtaposition (as at Palazzo Giustiniani) of two copies after the *Resting Satyr* of Praxiteles and the two copies after the *Crouching Aphrodite* of Doidalsas is similarly symmetrical.

Many of the Giustiniani marbles had more or less extensive restorations. Among those shown in this room, three cases stand out for their quality and importance:

- a *Kneeling Warrior*, extensively restored following a scheme depicted in a Raphael drawing;
- one of the two statues of *Crouching Aphrodite*, whose head was remade by Pietro Bernini;
- the *Caprone (Goat)*, whose magnificent head was added by Pietro's son, Gian Lorenzo Bernini.

### 52.

**Bust of a drunken satyr, copy of the Herculaneum Type**  
From the Giustiniani collection,  
1st century AD  
Docimium marble  
MT III

### 53.

**Modern portrait bust known as Scipio**  
From the Giustiniani collection,  
early 17th century  
Basanite head on a reused porphyry bust  
MT 346

### 54.

**Male portrait on an unrelated antique bust, called Caesar**  
From the Giustiniani collection,  
late 1st century BC  
White marble  
MT 512

### 55.

**Portrait of Augustus (reigned 27 BC–14 AD), on a modern bust**  
From the Giustiniani collection,  
late 1st century AD  
Pentelic marble for the head,  
Luna marble for the bust  
MT 513

### 56.

**Modern portrait of Tiberius (reigned 14–37 AD)**  
From the Giustiniani collection,  
early 17th century  
Basanite (?) head  
on serpentine bust  
MT 351

### 57.

**Colossal portrait of Claudius (reigned 41–54 AD), on a modern bust**  
From the Giustiniani collection,  
mid 1st century AD  
Head in Greek marble,  
bust in Luna marble  
MT 194

58.

**Modern portrait of Vitellius (reigned in 69 AD), on an unrelated antique bust**  
 From the Giustiniani collection, early 17th century for the head  
 Luna marble of different qualities for head and bust  
 MT 535

59.

**Portrait of Trajan (reigned 98–117 AD), on a modern bust**  
 From the Giustiniani collection, first half of the 2nd century AD  
 Luna marble  
 MT 541

60.

**Portrait of Antoninus Pius (reigned 138–161 AD) on a modern bust**  
 from the Giustiniani collection, about 138–161 AD  
 Pentelic marble (?) for the head, Luna for the bust  
 MT 247

61.

**Modern portrait of Marcus Aurelius Caesar (reigned 161–180 AD)**  
 From the Giustiniani collection, early 17th century  
 Antique black marble for the head, Porta Santa marble for the bust  
 MT 348

62.

**Modern portrait of Lucius Verus (co-reigned with Marcus Aurelius, 161–169 AD)**  
 From the Giustiniani collection, early 17th century  
 Nero antico marble for the head, alabaster for the bust  
 MT 350

63.

**Portrait of Severus Alexander (reigned 222–235 AD), on a modern bust**  
 From the Giustiniani collection, around 220–230 AD  
 White marble  
 MT 593

64.

**Portrait of a young prince, called Romulus Augustulus (reigned 475–476 AD), on an unrelated antique bust**  
 From the Giustiniani collection, about 140–150 AD  
 Greek marble  
 MT 612

65.

**Statue of a goddess with a peplos, called Hestia Giustiniani**  
 From the Giustiniani collection, copy of about 120–140 AD after an original of 470–60 BC  
 Parian marble  
 MT 490

66.

**Statue of Isis Pelagia restored as Ceres**  
 From the Giustiniani collection, early 3rd century AD  
 Bigio morato (dark gray) marble with antique head and additions in Pentelic marble  
 MT 32

67.

**Statue of Isis restored as Ceres**  
 From the Giustiniani collection, early 3rd century AD  
 Bigio morato (dark gray) marble with white marble additions  
 MT 31

68.

**Statue of Meleager**  
 From the Giustiniani collection, head: mid 1st century AD  
 body: imperial period  
 Ancient torso in marble from Asia minor (?) with ancient head in Thasos marble, cranium in white marble, modern arms in Pentelic, modern legs and base in pavonazzetto, horn in gray so-called peacock's eye (occhio di pavone) marble. Antique wild boar's head in bigio morato with modern white marble tusks.  
 MT 264

69.

**Group of married couple, with unrelated antique heads**  
 From the Giustiniani collection, early 2nd century AD  
 Luna marble with bardiglio additions  
 MT 83

70.

**Rondanini Type Medusa, on gryphon headed *trapezophoros* (table support)**  
 From the Giustiniani collection. Head, early 2nd century AD;  
*trapezophoros* 150–160 AD  
 White marble with modern elements  
 MT 294

71.

**Modern Rondanini Type Medusa on gryphon headed *trapezophoros* (table support)**  
 From the Giustiniani collection. Head, early 17th century;  
*trapezophoros* around 150–160 AD  
 White marbles of different quality for the head and the *trapezophoros*  
 MT 296

72.

**Group of Aphrodite and Eros with *ketos***

From the Giustiniani collection, first half of the 2nd century AD

White marbles of different quality for the torso, the unrelated antique head and the modern additions

MT 121

73.

**Statue of Crouching Aphrodite, copy of the Doidalsas type**

From the Giustiniani collection, copy of the early 1st century AD after an original from the mid 2nd century BC

Greek marble

MT 170

74.

**Statue of Crouching Aphrodite, copy of the Doidalsas Type**

From the Giustiniani collection, copy of the early 1st century AD, after an original from the mid 2nd century BC, with a modern head attributed to Pietro Bernini (1562–1629)

White marble

MT 182

75.

**Statue of a Resting Satyr, copy after the original by Praxiteles**

From the Giustiniani collection, copy of the early 2nd century AD; original from around 330 BC

Pentelic marble (?)

MT 113

76.

**Statue of a Resting Satyr, copy after the original by Praxiteles**

From the Giustiniani collection, copy around mid 2nd century AD; original from around 330 BC

White marble

MT 112

77.

**Statue of a Warrior**

From the Giustiniani collection, imperial era for the antique body fragment; mid 2nd century AD for the antique unrelated head

White marble of different quality for the ancient parts and the additions

MT 309

78.

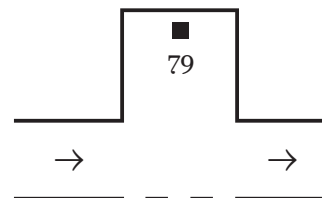
**Statue of Goat (Caprone)**

From the Giustiniani collection, body from the end of the 1st century AD with head attributed to Gian Lorenzo Bernini (1598–1680)

White marble

MT 441

## Room 8



79.

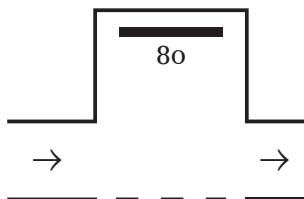
**Statuette of Artemis Ephesia**

From the Giustiniani collection, 2nd century AD

White marble; modern head and hands in black marble. On a modern white marble base with black and white fields.

MT 483

## Room 9



## 80.

**Relief with a shop scene**

Formerly in the Villa Giustiniani  
in Piazza del Popolo, then in  
Villa Albani; around the middle  
of the 2nd century AD

Proconnesian marble

MT 379

## Section V.

### The Antiquity Collections of the 15th and 16th Centuries (Rooms 10, 11, 12, 13)

In the catalog of the Museo Torlonia (1885 edition), Carlo Ludovico Visconti mentioned “the total or partial acquisition of some historic and renowned Roman collections” as an essential part of Prince Alessandro’s “firm resolve” in assembling his Museum.

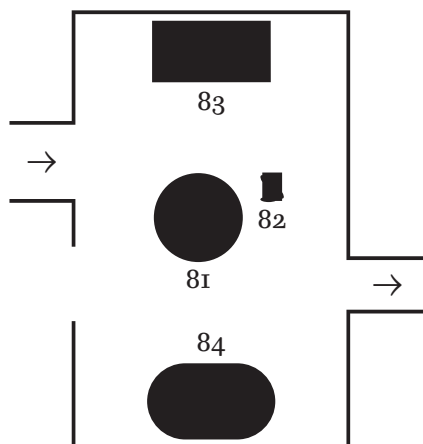
When the oldest Roman antiquity collections (15th and 16th centuries) were being dispersed, some of their cores reached the Museo Torlonia as parts of larger acquisitions (Albani, Giustiniani, Cavaceppi), or by direct purchase.

The Museo Torlonia thus appears as a **collection of collections**, or like a game of Chinese boxes, in which a collection of the seventeenth or eighteenth century contains within itself pieces coming from earlier collections.

This fifth Section shows a selection of sculptures from the Museo Torlonia which were documented in 15th–16th century collections.

The exhibition finally leads into the *Exedra* of the Capitoline Museums, where the bronze statues which Pope Sixtus IV donated to the Roman People in 1471 have been assembled for this occasion: the donation was a shrewd ruler’s response to the incipient private collecting of antique statuary.

## Room 10



At the center of Room 10 is one of the most significant pieces of the exhibition,

- the Torlonia Vase, documented in artists' sketches from 1480 in a church in Trastevere, later in the garden of Cardinal Federico Cesi (1500–1565) and afterwards in Villa Albani.

In the Cesi garden the Vase was set up as a fountain basin, with a *Silenus pouring from a wineskin*. That *Silenus*, still at Villa Albani, has been substituted in the exhibition by a very similar statue from the Museo Torlonia (originating from the Giustiniani collection).

Raised at the sides are:

- two monumental sarcophagi, both documented since the 16th century in Palazzo Savelli (later Orsini), an aristocratic residence created in the ruins of the Theater of Marcellus.

## 81.

**Crater with Bacchic symposium, called the Cesi Cup or Torlonia Vase**  
at the end of the fifteenth century in the church of Santa Cecilia in Trastevere or in San Francesco a Ripa, then in the Villa Cesi, finally in Villa Albani;  
late 2nd–early 1st century BC  
Pentelic marble  
MT 297

## 82.

**Statue of Cesi type Silenus**  
From the Giustiniani collection,  
1st century AD  
Greek marble; Luna marble for the base with the antique but unrelated panther  
MT 374

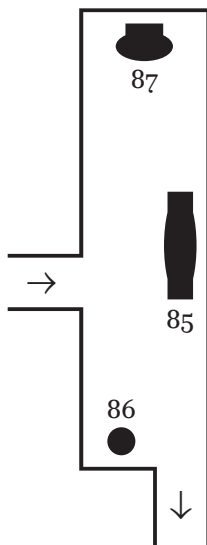
## 83.

**Columniated sarcophagus with the Labors of Hercules, and lid with recumbent deceased couple**  
Formerly in Palazzo Savelli, later renamed Palazzo Orsini;  
around 170 AD  
Asian marble  
MT 420

## 84.

**Strigilated sarcophagus with lions**  
Formerly in Palazzo Savelli, later renamed Palazzo Orsini;  
about 260–270 AD  
Greek marble for the ancient parts; white with grayish veins for modern additions  
MT 417

## Room II



Among the earliest collections, the best represented in this exhibition is that of Cardinal Giuliano Cesarini (1466–1510). In his palazzo, which stood in the current Largo Argentina area, he also had a garden full of sculptures, and placed a welcoming inscription on the entrance (in Latin): “Cardinal Giuliano dedicated this garden with his statues to his favorite pursuits and to the virtuous pleasure of his fellow citizens on the day of his 34th birthday, on May 20, 1500”.

Of the four sculptures formerly in the Cesarini collection shown in this exhibition, two are in this room and one each in Rooms 12 and 13.

Room II shows:

- a statue of a river god, restored as the *Nile*
- a *Venus*, copy of the celebrated *Medici Venus*.

From another 16th century cardinal’s collection, that of Cardinal Rodolfo Pio da Carpi (1500–1564), come two other sculptures, one of which is in Room 13 and one in this Room:

- an *Athena*, like the Giustiniani statue now in the Vatican Museums.

## 85.

**Cesarini Nile**

From the Cesarini collection;  
late 1st–early 2nd century AD  
Basanite for the body  
fragments and modern head;  
additions in bardiglio marble  
MT 434

## 86.

**Venus Cesarini**

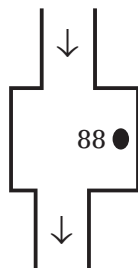
From the Cesarini collection,  
1st–2nd century AD  
Greek marble  
MT 338

## 87.

**Statue of Athena Giustiniani type, formerly Carpi collection**

Formerly in the villa of Cardinal Rodolfo Pio da Carpi, then in Palazzo Varese; about 140–160 AD  
Greek insular marble with Italian marble additions  
MT 298

## Room 12



The small Room 12 shows another sculpture from the collection of Cardinal Giuliano Cesarini (1466–1510), perhaps also from his garden with pavilions and statues (*diaeta statuaria*):

- head of a warrior, known as *Athena Cesarini*.

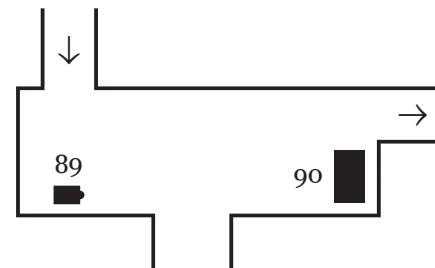
### 88.

**Male helmeted head on a modern bust, called Athena Cesarini**

From the Cesarini collection, towards the mid 1st century AD

Basanite; Greek marble  
for the bust  
MT 368

## Room 13



In this room another sculpture is placed from the collections of Cardinal Giuliano Cesarini:

- the portrait of a philosopher, interpreted and completed as *Chrysippus*.

At the other end of the room:

- a *Maenad*, which, like the *Athena* of Room 11, came from the collection of Cardinal Rodolfo Pio da Carpi (1500–1564).

### 89.

**Statue of a Nymph or Maenad, called the Carpi Maenad**

Formerly in the villa of Cardinal Rodolfo Pio da Carpi, early 2nd century AD; unrelated antique head of the 1st century AD

Luna marble  
MT 216

### 90.

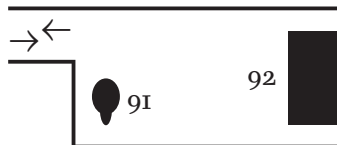
**Statue of a seated philosopher, known as the Cesarini Chrysippus**

Formerly in the Cesarini collection, 1st century AD  
Greek marble

MT 82



## Epilogue (Room 14)



In this room, which is almost an appendix to the exhibition, are displayed:

- a *Hercules*, recomposed from ancient, reworked or modern fragments, deriving from two different statues, with further additions made during the restoration. The 112 fragments in different marbles of this composite statue have been left visible, in order to exemplify how complex and radical — and how different from today's practice — the work of restoring antiquities could be in the past.

- a table with a porphyry slab (perhaps derived from a large column of this precious and rare material), on which is placed a copy of the sumptuous volume of the *Museo Torlonia* (1884) with a phototype reproductions of all the 620 sculptures of the Museum.

Such extensive and meticulous photographic documentation was completely new at the time. The photographic volume was accompanied by a volume of text, in Italian and French, written by Carlo Ludovico Visconti, who updated and enlarged the catalog of his uncle Pietro Ercole Visconti, published from 1876 onwards in various editions (also in French and English). These volumes were not put up for sale, but donated by the Torlonia Princes to libraries and illustrious figures.

### 91.

#### Statue of Hercules with lion skin and the apples of the Hesperides; pastiche

From the Giustiniani collection (Visconti); recomposed from fragments of different antique statues with modern additions

Pentelic marble; Luna and Proconnesian marble for the additions  
MT 25

### 92.

Porphyry table on *trapezophoroi*  
Formerly in Palazzo Torlonia in Piazza Venezia, early 19th century

Porphyry, on feet in white marble  
MT 281

On the table, a copy of the volume:  
C. L. Visconti,  
***I monumenti del Museo Torlonia di sculture antiche riprodotti con la fototipia (The Monuments of the Museo Torlonia of Ancient Sculptures reproduced with phototype)***,  
Rome, Danesi Typographical Workshop, 1884

# Passage to the Exedra of the Capitoline Museums

On the occasion of the exhibition on the Torlonia Marbles, the Capitoline Superintendency and the Directorate of the Capitoline Museums have brought together in this space the bronzes donated by Sixtus IV Della Rovere (pope from 1471 to 1484) to the Roman People.

Why this donation? What were its significance and consequences? What is its connection with the exhibition of sculptures from the Museo Torlonia?

In its journey back in time, the exhibition started from the evocation of the Museo Torlonia in its late nineteenth century layout (**Section I**), moving to the excavated objects amassed in the same century (**Section II**), then to the acquisition of large 18th century collections (**Section III**) and of the Giustiniani collection, formed in the 17th century (**Section IV**), to reach some examples of Roman collections from the late 15th and early 16th centuries in **Section V**.

For a thousand years Roman sculptures had lain abandoned in the ruins. In the early 15th century, collecting came into existence after the return of the popes from Avignon to Rome and the end of the Western Schism. Many early collectors wished to claim themselves as *Romani naturali*, descendants of ancient Romans (for example, the Cesarini considered themselves to be heirs of Caesar).

Sculptures transported to private houses were used as a visual equivalent of the collector's "natural *romanitas*". Sixtus IV responded to this incipient culture of collecting with a gesture of calculated sovereign generosity, placing the bronzes gathered at the Lateran in the Middle Ages on the Campidoglio and accompanying them with an inscription: "Sixtus IV Pontiff Maximus, in his immense benevolence, decided to return and assign in perpetuity [these] outstanding bronze statues, a perennial testimony of excellence and merit, to the Roman people, from whose midst they arose".

The donation of Sixtus IV is thus linked to the early private collecting represented in the exhibition by the Cesarini, Cesi, Pio da Carpi and Savelli marbles. It is also the early background to the foundation, by Clement XII (1733), of the Capitoline Museums, the first public museum in the world.

**I Marmi  
Torlonia.**  
Collezionare  
Capolavori

**The Torlonia  
Marbles.**  
Collecting  
Masterpieces

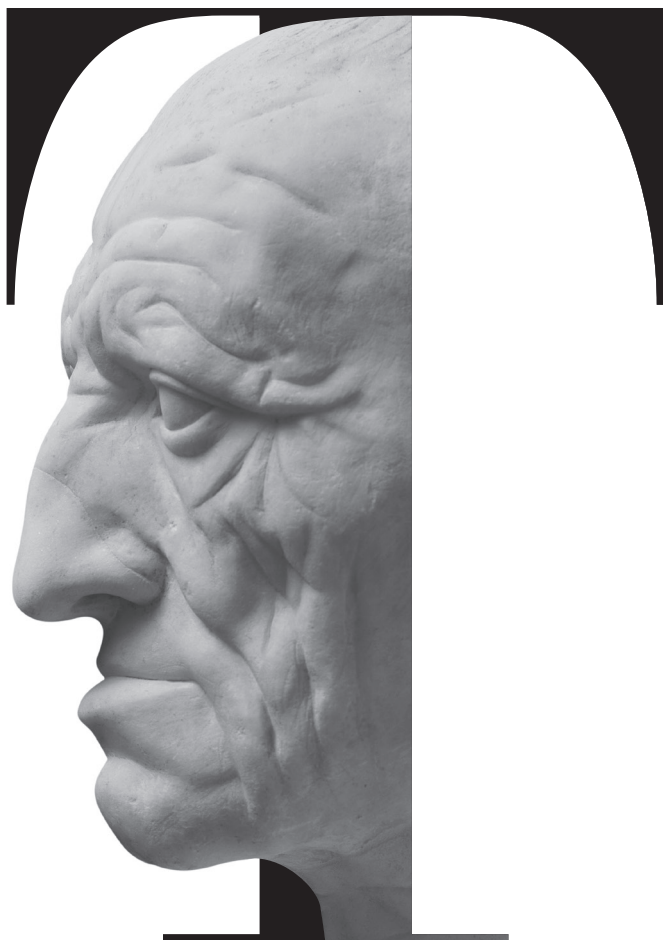
*curated by*  
Salvatore Settis  
and Carlo Gasparri

Roma,  
Musei Capitolini  
Villa Caffarelli

**Exhibition**  
*Exhibition Design*  
David Chipperfield  
Architects Milano

*Lighting Design*  
Mario Nanni

*Visual Identity*  
Studio Leonardo Sonnoli  
Leonardo Sonnoli  
Irene Bacchi  
Lucrezia Teghil



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