14.10.2020
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Rome, Capitoline
Museums
– Villa Caffarelli

The Torlonia Marbles.
Collecting Masterpieces

I Marmi Torlonia.
Collezionare Capolavori

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I Marmi Torlonia. Collezionare Capolavori

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Organization and promotion: Electa

Museum services: Zètema progetto cultura

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Press Release

From 14 October 2020 to 29 June 2021 the long-awaited exhibition *The Torlonia Marbles. Collecting Masterpieces* will be open to the public. 92 Greek and Roman works have been selected from the marbles belonging to the most prestigious private collection of ancient sculptures in the world.

The exhibition is the result of an agreement between the Italian Heritage and Tourism Ministry (*Ministero per i beni e le attività culturali e per il turismo*) and the Fondazione Torlonia, and, more specifically, on behalf of the ministry, the Directorate General of Archaeology, Fine Arts and Landscape (*Direzione Generale Archeologia, Belle Arti e Paesaggio*) with the Special Superintendency of Rome (*Soprintendenza Speciale di Roma*). The research and enhancement project the collection was devised by Salvatore Settis, the curator of the exhibition together with Carlo Gasparri. Electa, the catalogue publishers, was also responsible for the organisation and promotion of the exhibition. The exhibition design is by David Chipperfield Architects Milano in the newly renovated premises of the Capitoline Museums at Villa Caffarelli which have gained a new lease of life after over fifty years as a result of the commitment and planning of Roma Capitale to provide citizens with a new display space designed curated entirely by the Sovrintendenza Capitolina. The Fondazione Torlonia has restored the selected marble sculptures and artefacts thanks to the funding of Bvlgari which is also the main sponsor of the exhibition. The lighting design is by Mario Nanni and the light fittings are provided by Viabizzuno.

The exhibition takes visitors on a journey back in time through the events surrounding the various collections that ended up in the Torlonia collection, consisting of 620 works from which the exhibits have been selected, including statues, sarcophagi, busts, reliefs and decorative elements.

Five moments have been selected that correspond to the sections of the exhibition.

The exhibition layout is inspired by the Catalogue of the Museo Torlonia published in 1884/1885, in which the sculptures are presented against a black background that gives the works an abstract quality. The selected sculptures are arranged against a dark background so that the individual works emerge and are displayed against different coloured backgrounds so that they stand out collectively as part of a story divided into five chapters. The idea is to illustrate the evolution of the collection over time and, at the same time, to illustrate the localisation of the sculptures in their historical context.

- Evocation of the Museo Torlonia which was founded in 1875 and remained open until the early twentieth century.
- Sculptures from the archaeological excavations carried out in the nineteenth century in property belonging to the Torlonia family.
- Marbles from eighteenth century collections kept at Villa Albani, purchased in 1866 by Prince Alessandro Torlonia, and from the studio of the sculptor and restorer Bartolomeo Cavaceppi.
- A vast array of artefacts from the collection of Marchese Vincenzo Giustiniani bought by the Torlonia family in the nineteenth century.
- The exhibition ends with a series of works from fifteenth and sixteenth century collections.

The Museo Torlonia is therefore a collection of collections or resembles a game of Chinese boxes in which each collection contained pieces from even older collections.

The three-dimensional tectonic display rises from the foundations to show both the variety of the Torlonia marbles and the stratification of the Capitoline hill (*Mons Capitolinus*). It consists of floors and plinths that emerge at different heights, like extrusions of continuous flooring, made up of bricks handmade from dark grey clay, a reference to ancient Roman architecture using bricks and the stone foundations of the *Aedes Iovis Optimi Maximi Capitolini*, the large building that stood in the Campidoglio below Villa Caffarelli.

Besides the exceptional nature of the materials on display, it is interesting to note that they bear the signs of historical restoration and additions, reflecting the tastes and conventions of periods when damaged artefacts were "completed" to re-create the missing parts, sometimes thanks to the expertise of famous sculptors of the period. The exhibition tells the long story not just of collecting but also of restoration which culminates symbolically with a statue of *Hercules* made up of 125 marble fragments. The restoration work made a crucial contribution that provided new historical clues to the works on display, revealing, for example, traces of paint on the *Relief of Portus* from the third century AD, confirming the role of Gian Lorenzo Bernini in restoring the statue of the *Resting goat*. Restoration has led to the discovery of stratified signs, impressed in the material from which the artefacts are made. As a result of these new observations, an attempt has been made to decodify the signs in order to gain a fuller understanding and provide accurate dating.

The exhibition culminates in the Exedra of the Capitoline Museum which contains the bronze statues that Pope Sixtus IV donated to the Roman people in 1471: it was a shrewd response from a sovereign to the early phase of private collecting of ancient statuary. It is the sign of a cultural process in which Rome and Italy undoubtedly played a ground-breaking role: museums originated from the collecting of antiquities. This contemporary history will end with the identification of a permanent site for displaying the sculptures with the opening of the renovated Museo Torlonia.

Section I
Museo Torlonia

The origins of the museum can be traced back to about 1859 when Rome was the capital of the Papal States. The museum was founded in 1875 when Rome had become the capital of the Kingdom of Italy.

Eight editions of the catalogue, some of which were in French and English, were printed from 1876 to 1885, edited initially by Pietro Ercole Visconti and subsequently by his nephew Carlo Ludovico.

The imposing catalogue of 1884–5, on display in the last room, contains the photographs of all the 620 sculptures of the Museum and was the first example of a catalogue of ancient sculptures entirely reproduced in phototype.

The Museo Torlonia was situated in a large building in via della Lungara, between Porta Settimiana and Palazzo Corsini, and the sculptures were displayed in in 77 rooms.

Some rooms were organised according to themes: "animals", "Muses", sarcophagi, and a huge gallery of 122 portrait-busts: "a vast treasure of erudition and art" (P. E. Visconti).

This section is designed to evoke some of the most significant aspects of the Museo Torlonia:

• the only bronze sculpture in the collection, a statue of *Germanicus* excavated in 1874 and promptly restored with the re-creation of the missing parts;

• three famous portraits: a *Young woman*, possibly from Vulci; the so-called bust of Euthydemus, believed to have been an oriental-Greek king; and the *Old man*, maybe from Otricoli (previously believed to be the emperor Galba);

• twenty busts from the gallery of (reputedly) imperial portraits of various provenance, arranged in chronological order of the characters depicted.

Section II
Torlonia excavations (19th century)

Prince Giovanni Raimondo Torlonia (1754–1829) and, subsequently, his son Alessandro (1800–1886), the founder of the Museo Torlonia, carried out numerous excavations on their properties scattered around Rome: the estates of Roma Vecchia and Caffarella, the Villa of the Quintilii, the Villa of the Sette Bassi and the Villa of Maxentius and other major archaeological areas.

The excavations led to the discovery of the ruins of the villa of a fabulously wealthy Greek philosopher and patron of the arts, Herodes Atticus (2nd century AD), who had displayed precious sculptures there that he had imported from Athens.

During the nineteenth century the Torlonia excavations also extended along via Appia and via Latina which had been important burial sites in antiquity.

The purchase of other large estates (at Porto, in Sabina and in Tuscia) led to other prolific excavations, including the excavation of *Portus Augusti*, Rome's main outlet to the sea during the imperial period, and the excavations of ancient Cures (Fara Sabina) which led to the discovery of the bronze statue of Germanicus on display in the first room.

Section III

Villa Albani and the Cavaceppi Studio (18th century)

Many sculptures in the Museo Torlonia come from two large collections that were put together during the 18th century: the collections of Villa Albani and the marbles which, on the death of the famous sculptor Bartolomeo Cavaceppi (1716–1799), were found in his studio in via del Babuino in Rome.

Villa Albani, built from 1747 onwards by Cardinal Alessandro Albani (1692–1779) to house his extraordinary collection of antiquities, was purchased by Alessandro Torlonia in 1866.

The original layout, which was partly designed by the great German scholar Johann Joachim Winckelmann (1717–1768), had been modified following the looting of French troops and other events. Alessandro Torlonia moved numerous portrait-busts, fountain basins and statues and several other sculptures to his museum.

The marbles from the Cavaceppi Studio reflect the intensive work of the sculptor who was involved in the restoration and sale of ancient sculptures.

At an auction held on 9 April 1800 Prince Giovanni Torlonia bought all the marbles that Cavaceppi had collected and left as a bequest to the Accademia di S. Luca. A friend of Winckelmann's, Cavaceppi had been protected by Cardinal Albani and restored many of his sculptures: the two eighteenth century collections that later ended up in the Museo Torlonia are therefore closely inter-connected.

This Section displays some of the most important sculptures from the Albani and Cavaceppi collections.

Section IV

The collection of antiquities of Vincenzo Giustiniani (17th century)

Marchese Vincenzo Giustiniani (1564–1637) was a highly sophisticated art collector. A connoisseur of art and the author of incisive theoretical texts (*Discorso sopra la pittura*, *Discorso sopra la scultura*, *Istruzioni necessarie per fabbricare*), he protected various artists including the poet Giovan Battista Marino and Caravaggio. In his palace in Rome (now the premises of the Presidency of the Senate), he displayed his splendid collection of antiquities which he had inventoried in 1636–37 in a sumptuous printed work, the *Galleria Giustiniana* (two volumes with 330 engravings which reproduce the most important examples selected also from those collected in his extra-urban residences).

Against the wishes of Giustiniani, his art collections were broken up. The largest collection of antiquities was bought by Giovanni Torlonia in 1816 but, due to a series of events, it was only in 1856–59 that it ended up in the hands of his son Alessandro who included it in the museum he had founded.

Several sculptures on display allude to the taste for stories and learned curiosity that influenced Giustiniani's approach to collecting:

- a copy of *Boy strangling a goose*, from a lost bronze original by the Hellenistic sculptor Boethos of Chalcedon;
- a pair of marbles that have been restored and the missing parts re-created in order to represent the story of Marsyas being flayed alive by Apollo.

Section V

The collections of antiquities dating to the 15th-16th centuries

In the catalogue of Museo Torlonia (1885 edition), Carlo Ludovico Visconti mentioned the "purchase, either total or partial, of several ancient and distinguished Roman collections" as an essential part of the "unswerving aim" of Prince Alessandro while his museum was being established.

While the oldest Roman collections of antiquities (15th and 16th centuries) were broken up, several collections reached the Museo Torlonia as part of much larger purchases (Albani, Giustiniani, Cavaceppi), or by direct purchase.

This section offers a selection of sculptures from the Museo Torlonia which are recorded in collections of the 15th and 16th centuries.

The *Torlonia Vase* is on display in one of the rooms of this section. It is recorded from artists' drawings from 1480 onwards in a church in Trastevere, subsequently in the garden of Cardinal Federico Cesi (1500–1565) and finally at Villa Albani.

The *Vase* was displayed in Cesi's garden as a fountain basin, with a *Silenus pouring water from a wineskin* standing in it. The statue of the Silenus, which is still at Villa Albani, has been replaced in the exhibition by a very similar statue in the Museo Torlonia (from the Giustiniani collection).

A copy of the stunning volume of *Museo Torlonia* (1884) with reproductions in phototype of all the 620 sculptures in the Museum is placed on a table with a top made of porphyry (possibly made from a large column of this precious, rare material) in the last room.

Such extensive and meticulous photographic recording was extraordinary innovative for the time. The photographic volume was accompanied by a volume of text, in Italian and French, written by Carlo Ludovico Visconti, who updated and extended the catalogue of his uncle Pietro Ercole Visconti published from 1876 onwards in various editions (also in French and English). These volumes were never put up for sale but donated by the Princes of Torlonia to libraries and eminent figures.

Quotes

Dario Franceschini, Minister for Cultural Heritage and Tourism

"This exhibition is an extraordinary event that marks a further step towards bringing back to light the Torlonia marbles, the most important private collection of Greek and Roman art in the world which has remained hidden from view for so long. It is a cultural operation of international significance, made possible by constructive dialogue between the public and private sectors which will allow visitors to enjoy the beauty of these extraordinary masterpieces of antiquity".

Virginia Raggi, Mayor of Rome

"With this exhibition, we shall be able to enjoy unique and precious works of art, a priceless collection that has become the heritage of everyone. Institutions have the duty to promote, support and raise awareness of Italian culture and art outside Italy. The exhibition we are presenting today provides further confirmation that Rome is a symbol of art and culture in the world".

Alessandro Poma Murialdo, President Fondazione Torlonia

"The Torlonia Collection and Villa Albani Torlonia are two extraordinary artistic complexes, ones destined to intertwine over the course of history, only to be rediscovered and painstakingly brought back to their former glory thanks to the passion for art of various generations of the Torlonia Family, now fully expressed in the establishment of the Foundation. Being a cultural institution dedicated to a collection of historical and artistic heritage of such importance, in the age of Industry 4.0 opens up new scenarios in which the Fondazione Torlonia wishes to play a key role, drawing on all the potential of the most innovative technologies to transmit the finest cultural heritage of the Family, sharing the aims and achievements running throughout the history of this exceptional art collection. Along with the opening of the Laboratori Torlonia – workshops for the study and restoration of the over six hundred Torlonia marble artworks – and the innovative conservation programme undertaken in Villa Albani Torlonia, the exhibition *The Torlonia Marbles. Collecting Masterpieces* completes the expression of a progressive approach that ensures the handing down of a key element of our cultural identity to the new generations."

David Chipperfield, Architect Exhibition Design

"It has been an extraordinary experience for myself and the design team at David Chipperfield Architects Milan to work in close collaboration with Fondazione Torlonia, Professor Salvatore Settis and Professor Carlo Gasparri on creating an architectural space for the first public display of the Torlonia Collection. As architects, it is a privilege to work with these sculptures of timeless beauty and to be tasked with developing spaces for them within the historic Villa Caffarelli. We feel the great responsibility to ensure that we are providing the ideal setting in which the public can encounter the sculptures as remarkable individual artworks each with unique characteristics and history, while also allowing them to be seen as part of an almost mythical collection accumulated over centuries. The staging takes its inspiration from the evolution of the collection with the works organised by acquisition. Each section is characterised by different colours referencing their former display settings, while a system of variable plinths gives expression to the variety and dimension of the sculptures. We are very proud to play a part in the story of the Collezione Torlonia and a legacy that will go beyond us and our time into the future."

Jean-Christophe Babin, Chief Executive Officer

"For a jeweller, there is nothing more exciting than the discovery of a new treasure. It is with great pride and delight that Bvlgari has contributed as a sponsor to the restoration of the over 90 ancient sculptures on display, a priceless treasure that is finally being revealed to the general public. For Bvlgari this is a homage to the company's Greek and Roman roots, and is part of the extensive patronage programme for the Eternal City that it has been undertaking in Rome for several years. This exhibition will provide the Roman and international public the chance to admire these incredible, unique pieces, true jewels of classical art that bring back to us the greatness of Greek and Roman history, the fascination of mythology, the charisma of the emperors, the infinite grace of nymphs and goddesses. The magnificence and splendour of these statues are now a gift for our eyes, breathtaking examples of an art that has had a permanent impact on our sense of beauty."

The Torlonia Marbles. Collecting Masterpieces

I Marmi Torlonia. Collezionare Capolavori

∂ate
14 October 2020 – 29 June 2021

location
Rome, Musei Capitolini - Villa Caffarelli
Via di Villa Caffarelli

promote∂ by
Ministero per i beni e le attività culturali e per il turismo,
Direzione Generale Archeologia, Belle Arti e Paesaggio

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Roma Capitale

Sovrintendenza Capitolina ai Beni Culturali

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for the light
production factory Viabizzuno
writeroflight mn

museum services
Zétema Progetto Cultura

main sponsor
Bvlgari

visual i∂entity
Studio Leonardo Sonnoli

opening times
every day 9.30 am-7.30 pm (last entry 6.10 pm)
24 and 31 December 9.30-2.00 pm
1 January 2.00 pm – 8.00 pm
The ticket office closes an hour before museum closing time

Booking is essential (visiting procedures comply with regulations for controlling COVID-19)
Entry restricted exclusively to people with pre-paid tickets
Wear a mask, making sure to cover the nose and mouth
Stay at least 1 metre away from other people
Respect occupant capacity of the rooms
Pass through the doorways between rooms one person at a time

tickets (excluding 1 € advance sales)
only the exhibition
-€ 13 full price
-€ 11 concessions
-€ 4 special school ticket per pupil (free entry for accompanying teacher for every 10 pupils)
-€ 22 family ticket (2 adults plus children below the age of 18 years old)

combined exhibition and Capitoline Museums ticket
-€ 22 full price
-€ 20 concessions

combined exhibition and Capitoline Museums ticket for residents of Rome
-€ 21 full price
-€ 19 concessions

cumulative ticket museum
+ **exhibition 3rd floor of Palazzo Caffarelli**
+ **Torlonia exhibition in Villa Caffarelli**
-24 € full price
-20 € concessions

cumulative ticket museum
+ **exhibition 3rd floor of Palazzo Caffarelli**
+ **Torlonia exhibition in Villa Caffarelli**
for residents of Rome
-23 € full price
-19 € concessions

free for children under 6 years old; people with special needs and accompanying adult; EU tour guides; EU tour interpreters when their assistance alongside the tour guide is required, by showing a valid licence released by the relevant authority; ICOM members; ICOMOS members; members of foreign and Italian cultural institutes such as the Accademia dei Lincei, Istituto Studi Romani, Amici dei Musei di Roma and ICCROM.

concessions for EU citizens aged between 6 and 25 years old; over 65 years old; journalists; teachers; “MIC Card” holders.

free entry exclusively to the Musei Capitolini for “MIC Card” holders who can visit the exhibition by purchasing the reduced “solo Mostra”(exhibition only) ticket according to the pricing mentioned above.

exhibition audio guides
Italian and English: € 5

guided tours for groups and schools *
(excluding ticket, booking essential, max 10 people)
groups: €90; €70 schools

* The educational activities of the Schools of Roma Capitale and Città metropolitana are free subject to availability, following booking and purchase of the ticket.

groups
Groups can visit the exhibition from Monday to Friday during times when the museum is open to the public.
Only one group consisting of a maximum of 10 people + a guide may visit each hour.
Booking is essential; bookings can be made up to 2 days before the visit and are free; just call the number 060608. At least 2 pre-paid tickets need to be purchased at the time of booking.
Additional tickets can be paid for at the exhibition ticket office at the time of the visit.
The group must have its own radio guide and ensure the distancing of the participants.
If necessary, according to the occupant capacity of the rooms, participants may have to disperse to other rooms.

general information, groups and free tickets
tel. +39 06 0608 every day from 9.00 am to 7.00 pm

exhibition site
www.torloniamarbles.it

#torloniamarbles

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03 **Catalogue entry**

The Torlonia Marbles. Collecting Masterpieces

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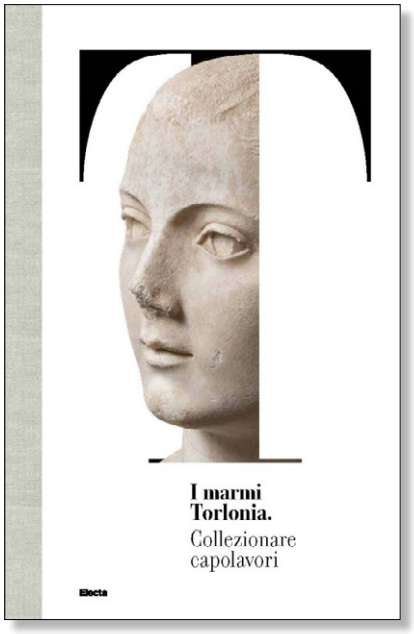

135 years after the publication of the only catalogue of the last of Rome's great princely collections, this eagerly awaited volume finally allows a significant sequence of sculptures from the prodigious collection to emerge from the shadows; these have been carefully selected by the curators and presented by David Chipperfield in the sophisticated setting of the renovated spaces of Villa Caffarelli, adjacent to the Musei Capitolini, the oldest in the world. The legendary aura surrounding the famous Torlonia Collection is not due solely to its extraordinary scope and the high quality of the works, but also to the fact that the collection has not been available for the public to view for decades.

The catalogue therefore presents itself as the most updated and exhaustive instrument enabling us to acquaint ourselves with the masterpieces of the collection, the object of long and meticulous restoration work that has once again given the marble sculptures the appearance of new works, documented for the first time by a magnificent photographic campaign by Lorenzo De Masi.

The extensive series of essays framing and analysing in depth the history of the collection activity and museography has been entrusted to leading experts, as have the contributions on the visual success of the sculptures starting from the Renaissance and on more detailed aspects, followed by the scientific dossiers of the works, recording and interpreting the important discoveries that the progress of the archaeological studies, but above all the cleaning of the sculptures, have revealed regarding the quality of the marble and the modern additions that have made the Torlonia works a genuine mosaic of antiquarian taste.

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Catalog

Guidebook details

The Torlonia Marbles. Collecting Masterpieces
I Marmi Torlonia. Collezionare Capolavori

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I Marmi Torlonia. Collezionare Capolavori

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Rome, Capitoline Museums
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14 October 2020 – 29 June 2021

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A Collection of Collections. The Torlonia Museum and the Collections of Antiquities in Rome

The last of the great princely collections of Rome, the Torlonia Museum summarizes in itself not only the ambitions and the destiny of those prodigious collections, but a much wider history, whose arc extends from the desolation of Rome in ruins to the glory of the great museums of our time. This singular destiny rests with the Collezione Torlonia because of the relatively late date at which it took shape (essentially the nineteenth century), but also due to its unusual breadth, the high quality of many sculptures which it contains, and—finally—their frequently distinguished provenance. In combination, these features make the sequence of marbles that Prince Alessandro Torlonia wished to assign to a magnificent family museum unique. Yet this unique character does not fully explain the legendary aura that hangs around the Museum in Via della Lungara.

To understand the reasons for it, it is not enough to say that this is the largest collection of sculptures of the classical period in private hands, nor to lay out its many virtues one by one; it must be added that for decades the collection, due to occurrences which it is not the place to retrace here, was not open to visitors. The most representative private collection of antique art in the city which is richest in it, Rome, has therefore long been the most hidden also: the sharp contrast between its importance and its secrecy explains the legend that came to form around it, and the expectations which, throughout the world, surround its emergence from the shadows.

A Museum in the Front Line

The desire for the Torlonia Museum in Via della Lungara and its constitution by bringing together decorations from family palaces with new acquisitions from the antiques market and from excavations, was the lone project of Prince Alessandro Torlonia (1800-1886). His immediate predecessors, in particular his father Giovanni, had arrayed numerous antique sculptures in their vast residences, according to a sumptuous decorative taste that continued age old habits of self-representation by the Roman aristocracy. Alessandro impressed a decisive turn on Torlonia collecting with the creation of the museum, which, with the very name of "museum," stated the intention of placing the fruits of a private accumulation of antiquities in a public showcase.

When and how the Torlonia museum took shape in the prince's mind is not yet completely clear: the researches of Carlo Gasparri and Stefania Tuccinardi, which fit together in this volume (see the essay by the former in this volume, and the introductions by the second to sections I and III) and in their other studies, clarify that from 1860, therefore after the acquisition of the Giustiniani Collection (nominally 1816, in effect probably 1857-1859: see the essay by C. Gasparri and the introduction to Section IV by L. Buccino) but before taking possession of Villa Albani (1866), he rented, and then bought (1864), the spacious adjacencies to Palazzo Corsini in Via della Lungara, transporting the 267 Giustiniani sculptures there immediately and then expanding the building (1881-1883), in which meanwhile a visitors' itinerary was being created through galleries, aisles and rooms organized by thematic groups, from sarcophagi to athletes to the Muses, to imperial portraits (see the introduction to Section I by S. Tuccinardi). In order to be worthy of the name, a museum of that time required firstly a systematic organization of the exhibition sequences, and secondly the preparation of a catalog, which classified the works in it according to the methods of current antiquarian practice. Two members of the most famous dynasty of antiquarians between the eighteenth and nineteenth centuries, Pietro Ercole Visconti and then his nephew Carlo Ludovico, responded to this second requirement in close succession (see the essay by D. Gallo, in this volume). The first edited in 1876 a *Catalogo del Museo Torlonia di sculture antiche* in small format, without illustrations, which was more of a guide for visitors, with the briefest description of the 527 pieces then exhibited, and was reprinted in 1880 and 1881; Carlo Ludovico edited an enlarged edition of it in 1883, which was also published in French and English.

So many editions in so few years, even without details of their circulation, signal sufficiently the success not so much and not only of the catalog, but of the Museum. A veritable and conspicuous leap in quality and aim was marked in 1884-1885 by the sumptuous large-format volume (*I monumenti del Museo Torlonia di sculture antiche*

riproɔotti con la fototipia) which contains, in 161 plates, photos of the pieces of the Museum, which had in the meantime grown to 620, an increase that corresponds clearly to the expansion of the museum spaces of 1881-1883. The commentary text on the images in the *Catalogo* was greatly enriched and corrected compared to previous editions; it occupied a separate volume, again signed by C. L. Visconti, and was published earlier in French (1884) than in Italian (1885). There is therefore no lack of indications of continuous retransformation and enlargement of the Museum, a process that only the death of the prince in 1886 could interrupt; but also of the growth of its fame or, as we would say in today's language, its success. This was such that C. L. Visconti could write that "there is no longer an educated person, who does not know, either by sight or by reputation, the Torlonia Museum at Porta Settimiana" (Visconti 1885, p. iii).

The splendid volume with the plates in phototype and the volume of text that accompanied it were not offered for sale but donated. Donated to illustrious recipients, of course, but also to the libraries of the nascent archaeology institutes of universities: an almost regal distribution method (the precedent is perhaps the distribution, by gift of the King of Naples, of the *Antichità ɔi Ercolano* more than a century previously), whose academic and cultural aspect is important to note, and the concern that the Torlonia marbles should enter quickly into the circuit of archaeological knowledge in Europe. This intention is recorded in the preface of C. L. Visconti to the *Catalogo* of 1885: "Prince Torlonia, not content with having formed this immense treasury of antique sculptures, also wants to bring it in a splendid manner, worthy of him, to the notice of archaeologists, scholars, and all those who lack the opportunity to have it often before them, having had all the monuments published with a magnificent volume of phototype impressions" (C. L. Visconti 1885, p. vi).

To "bring to the notice of archaeologists" that mass of sculptures it was also appropriate for the prince and his trusted archaeologist to show some indication of a continuous updating of the Museum following the advances of the "science of antiquity." Some reworkings of older restorations are of this kind: the Neo-Attic three-figure relief [cat. 36] was thus recomposed, adapting it to the interpretation that Eugen Petersen had given in 1866 (see the essay by L. de Lachenal, in this volume and the entry by L. Di Franco), and the statue believed to be *Leucotea with Dionysus* [cat. 32] was restored as *Eirene anɔ Ploutos* (see the essay by L. de Lachenal, in this volume and the entry by S. Tuccinardi), on the model of that of in Munich and following the studies of Heinrich Brunn in 1867; in addition, an athletic torso initially restored as a wrestler or pugilist was 'corrected' in the wake of another study by Brunn, as an 'oil pourer' (see the entry cat. 29 by S. Tuccinardi). In some cases, certain plaster casts with didactic-demonstrative value were inserted between the marbles of the Museum, as in the case of the *Diaɔumenos* [cat. 31], where C. L. Visconti parades his erudition by juxtaposing it, "to make a comparison, with a cast of the well-known relief in the Vatican museum, carved in the pediment of a cippus, in which a certain Ti. Octavius Diadumenus adopted the statue of Polykleitos as an *arme parlante* of his name" (*Catalogo* 1885, p. 225). Still more significant is the case of the "Giustiniani type" Athena [cat. 87], which was flanked by casts of the similar Athena (formerly Giustiniani) of the Vatican Museums and of another similar sculpture in the Capitoline Museums, "to establish comparison with the aforementioned statue," but also because "the comparison is all in favor of the newly discovered sculpture, and demonstrates what had been claimed, namely, that the Minerva Giustiniani had indeed been remodelled by the hand of Algardi, especially in the drapery" (*Catalogo* 1885, pp. 203-205). In this case, in fact, one may even suspect that the (false) provenience from the Porto excavations was intended to highlight the novelty and merit of this "discovery." Casts like the two mentioned here were to be part of the much larger project of a " cast collection on the model of European university institutions" (see the essay by C. Gasparri in this volume).

The Prince's Intentions

As a date of 'foundation' or rather of establishment of the Torlonia Museum, we can therefore tentatively accept 1876, when in the preface to the first printed catalog (without illustrations) P.E. Visconti already boasted of the extent and quality of the "museum of ancient sculpture formed by Prince Don Alessandro Torlonia," which "far exceeding the limits of any private collection, is beyond comparison, save with the sovereign and public collections which are outstanding in the Vatican and on the Campidoglio." A few years later his nephew Carlo Ludovico went further, recalling in the Museum "a series of busts and portraits, which, especially in Roman imperial iconography, surpasses the well-known collections of the Vatican and the Campidoglio both in number and beauty."

Alessandro Torlonia, assisted by the two Visconti, was therefore the architect of his museum. But the dates we have lined up above signal a further unique aspect to his undertaking, the fact itself of its having happened straddling the events of 1870 that led to the end of the temporal power of the popes, to the annexation of Rome

to Italy and to its proclamation as the "natural" capital of the young Kingdom. In the aftermath of the breach of Porta Pia (20 September 1870), the agreement for the surrender of the papal troops to the Italian army was signed at Villa Albani-Torlonia: a minute connection, difficult to evaluate, linking the biography of the prince and his antiquities to the political history of Italy. Entering his new capital somewhat reluctantly, the Piedmontese king would soon install himself in the rooms of the pope at the Quirinale but did not at all adapt himself perfectly to the rhetoric of Rome the capital. It must have seemed strange, for example, that a pope without a kingdom remained the absolute master of the Vatican Museums and the Capitoline Museums stayed in firm municipal ownership, while the Italian State, which had chosen Rome as its capital in the name of an empire dead for centuries, had no museum of ancient art in Rome. Not even the far-sighted Alessandro Torlonia could have imagined, when he began to collect sculptures to make his museum with them, that it would be for some time richer in works and fame than any collection of antiquities that the King of Italy himself could boast in his capital.

Conceived in the Rome of the pope and born in the Rome of the new king, the Torlonia Museum did not on this account diverge from the path traced by its founder, and as far as I know there are no changes of direction after 20 September. However the idea and project of founding a new museum with private means, to be opened for public interest (for visitors, but also for artistic craftsmanship) belong to a climate that was not exclusive to one Rome or to the other, and belongs rather to that perspective, cultural long before it was political, which we call Risorgimento. A period in which the repercussions of the tormented end of the *ancien régime*, accumulating even after the Restoration, were draining the fortunes of ancient families and depleting the historical and artistic heritage of the Italian territories. The National Unity further accelerated this process, due to the long inability of governments and Parliament to pass a national safeguarding law, to the point that the first one worthy of the name would only be approved in 1909. Meanwhile, some large and great foreign museums were growing in fame and resources, and also from America wealthy collectors and ambitious museum enterprises appeared on the Italian market, with the consequent hemorrhage of artworks which enriched those collections but impoverished our cities, and Rome foremost among them. Thus in the course the nineteenth century, while a united Italy was being first dreamt of and then established, vital importance was acquired by the themes of the management of artistic heritage (in particular that of the families of the high aristocracy, with heated discussions in the Parliament of the Kingdom on trust rules), the relationship between private collections and public museums, and the need to update legislation concerning tutelage in response to an increasingly aggressive market on the strength of public and private foreign collecting. In the face of that unstoppable dispersal, acquiring new antiquities and placing them, not in family palaces, but in a museum ordered by rooms and monumental categories had for Prince Alessandro the double meaning of a powerful self-representation and a gesture that implied strong civic intentions and ambitions.

A possible precedent in this sense is that of the Marquis Giampietro Campana (1808-1880), a tireless collector in papal Rome in the first half of the nineteenth century and friend of Pietro Ercole Visconti, who from excavations and purchases on the Roman market put together an immense collection of antiquity and promoted it to the status of the Museo Campana, dividing it into twelve "classes" (including eight of antiquity), distributing it among various buildings throughout the city, and allowing access, one day a week, to a select few who came registered in a sort of golden book of *Personaggi che hanno visitato il Museo Campana* (*Personages who have visited the Campana Museum*). Campana was exactly contemporary with Alessandro Torlonia, but his collection had a completely different character, extending with an encyclopedic spirit to more numerous and varied monumental categories (coins, architectural terracotta, jewels, glass, bronzes ...). We find, however, not only the idea of founding a private museum under the family name but also the initiative of documenting its sculptures by photography, as was done in Henry d'Escamps' *Description des marbres antiques du Musée Campana à Rome* (1855-1856). The course of events was abruptly discontinued by the ruinous financial failure of Campana (1857), which led him to total collapse and prison; the catalogs of his museum became the inventories of a colossal sale, and his collection was dispersed everywhere (especially the Louvre and the Hermitage).[1] But in his feverish accumulation of antiquities, although crushed by misfortune, we ought to recognize a sign of the times, the expression of a national sentiment that should manifest itself through the arts. In fact, Campana (though he remained faithful to his sovereign, the pope) had been animated by a manifest Italian patriotism, by love for an Italy that could remain politically divided but had to be aware of its cultural unity. Therefore, his was intended to be a "museum of Italian glories."[2]

We must therefore look at the cultural history of the Peninsula to understand better in what context and with what aims a Roman prince wanted to mount a new museum, whether the pope or a king reigned in Rome, measuring the events by the yardstick of the century. His intentions had a very significant component, underlined in the preface to the *Catalogo* of 1885: "A continuous and enormous expense, sustained with firm resolve by he who was able and willing to devote it to attain a great objective; *the purchase, either total or partial, of some ancient and distinguished Roman collections* [my italics]; the opportunity, arisen in recent times, due to many earthworks and construction works, to make new and previously impossible acquisitions—acquisitions that will never be

allowed to slip from the growth of this museum, whatever sum was dispensed on them; the flourishing success of excavations carried out among the ruins of ancient cities, or of sumptuous Roman villas, which are now among the numerous large estates owned by Prince Torlonia; such is the complex of causes, which happily contributed to making the formation of such a collection possible, which cannot fail to arouse wonder in anyone who takes a moment to consider it in its remarkable scope"(*Catalogo* 1885, pp. iii-iv). These words by Carlo Ludovico Visconti (which, moreover, rework a text by his uncle Pietro Ercole in the first version of the *Catalogo*) resemble nothing so much as a program for the formation of the Museum, whose main line is attributed to Prince Alessandro himself. The "ancient and distinguished Roman collections" mentioned here are certainly, in first place, the Giustiniani Collection, but that of Villa Albani too, and in it, not only the sculptures that flowed into the Torlonia Museum, but also all the other statuary, whence the purchase of the Villa and its inclusion in the Torlonia property came to be part of the same project, of a generous and far-sighted cultural policy of a private stamp, intended to compensate for the dispersion of a patrimony of antique art accumulated in Rome for centuries.

"Ancient and distinguished collections" bought *en bloc*, materials that occasionally emerged from the "earthworks" of a Rome, the capital of Italy, where the building sites bustled in the new neighborhoods under construction, "excavations" in their large estates: these are the three components at the origin of the Museum Torlonia. From this declaration of intent, which comes to us, via C.L. Visconti, from the founder himself, the inspiration for this exhibition project was born. It is conceived as a narrative that starts from the evocation of the Torlonia Museum around 1885 (Section I), and then goes back in time: the materials from the nineteenth century excavations (Section II); marbles from eighteenth-century collections, Albani and Cavaceppi (Section III); the sculptures collected in the seventeenth century at Palazzo Giustiniani, including the *Nile* MT 427, formerly Barberini (Section IV [cat. 38]); and finally a handful of pieces documented in Roman collections of the fifteenth and sixteenth centuries, and passed, hand to hand and house to house, down to the rooms in Via della Lungara (Section V).

"Some Ancient and Distinguished Roman Collections"

The Torlonia Museum represents a vital node in the history of the taste for and relationship with the antique, linking with the direct artistic patronage of the princes, which involved first and foremost Antonio Canova (see the essay by M. V. Marini Clarelli), but also with the practices of restoration of ancient sculptures (see the essays of L. de Lachenal, T. Montanari, A. M. Carruba), and with the growing awareness, which already existed in Vincenzo Giustiniani, of the existence of multiple copies or variants of the same ancient statuary type and the consequent exhibition strategies (see the essay by A. Anguissola). These and other aspects, such as the drawings from the antique (see the essay by A. M. Riccomini), are, each in themselves, of such relevance and so well represented in the collections of the Torlonia Museum, that it would be possible to stage an entire exhibition on each of them. Without in any way denying this versatility of the collection, and indeed by recalling its essential aspects as much as possible in the catalog, we intended to focus on the most unusual and concealed characteristic of the Torlonia Museum, its intentional growth and unfolding through the careful annexation of more ancient collections.

It is true that excavation pieces played an important role in the formation of the Museum, yet it seems to present itself above all as a collection of collections, having progressively included not only those purchased *en bloc* (such as the Giustiniani), but various other collections formed over the centuries in Rome, which reached the hands of Torlonia, as in a game of Chinese boxes, within several massive acquisitions (Giustiniani, Cavaceppi, Albani). For example, the large Vase with the *Bacchic Symposium* [cat. 81] came to the Torlonia Museum from Villa Albani, but it had arrived there from the garden of Cardinal Cesi where it is documented from around 1530 (the painting by Hendrick van Cleve in Prague is dated 1584, but is based on a visit of circa 1550); and it was located earlier in a church in Trastevere, where it was drawn in the late fifteenth century (fig. 1 in the essay by A. M. Riccomini). With its travels between the fifteenth and nineteenth centuries, from a medieval church to the garden of a cardinal in the sixteenth century, to the villa of another cardinal in the eighteenth century, and finally to the Torlonia Museum, as well as with the multitude of drawings that follows its fate (Leoncini 1991, see the essay by A. M. Riccomini), it thus reflects in itself what the guiding thread of collecting in Rome could have been.

The catalogs of the Torlonia Museum insist on provenace from important collections of the past. The text by Pietro Ercole Visconti which prefaces the first edition (1876) does not limit itself to mentioning the nuclei from Villa Albani and Cavaceppi Studio and the items that "originate from the famous Giustiniani gallery, formed in the beginning of the seventeenth century by the illustrious Marquis Vincenzo, founder of this family in Rome, and the

greatest lover and connoisseur of his time." But alongside these better-known and substantial acquisitions, the *Catalogo* also mentions the marbles "formerly belonging to the Cesarini and known as theirs since the sixteenth century" and "those that around that same time belonged to the Caetani, and then to the Ruspoli." In the preface to the *Catalogo* of 1885, Carlo Ludovico Visconti does not however mention by name any collection prior to the eighteenth century, but adds to his uncle's text the crucial phrase that we quoted above, "the purchase, either total or partial, of some ancient and distinguished Roman collections" as an essential part of Prince Torlonia's "firm resolve" when he was creating his Museum. Even in the descriptive entries on the individual works, both versions of the catalogs give great prominence to the numerous Giustiniani, Albani and Cavaceppi provenances, but in various cases they give, intentionally or unintentionally, provenance that archival research has proved to be erroneous. Here it is important only to note that the two Visconti also mention in the *Catalogo* some provenances from the fifteenth and sixteenth century collections, in a network of references that are worth reviewing in a summary manner.

Pietro Ercole Visconti cites the Caetani and then Ruspoli collections, attributing to them (no. 82) what he calls the "Ruspoli Philosopher," namely the so-called *Chrysippus* which is on display [cat. 90]. This information, although repeated such as it is by Carlo Ludovico (*Catalogo* 1885, no. 82), remains devoid of any documentary evidence, and the statue is from the Cesarini collection. The first version of the *Catalogo* gives emphasis to the Cesarini collection, which it records as the origin of a *Melpomene*, a *Peace* and two colossal herms of the *Dioscuri* (nos. 216, 221 and 324-325); partly retracted, however, by the *Catalogo* of 1885, which retains the Cesarini provenance only for *Melpomene* (now no. 231) and for *Peace*, renamed *Clio* and numbered differently (no. 232); the two herms of the *Dioscuri* (now nos. 410-411) are instead attributed to the Imperiali collection, information confirmed by G. A. Guattani (*Monumenti antichi inediti*, II, 1785). Finally, of the two large sarcophagi, formerly Savelli, that can be seen in the exhibition, only one, that with the *Labors of Hercules* and a dead couple recumbent on the lid [cat. 83], is recorded by the 1885 *Catalogo* (no. 420) as of Orsini provenance—correctly, in that the Orsini residence formerly belonged to the Savelli—while the first version of the *Catalogo* gave it as discovered on the "Via Appia, at the Villa of the Quintili."

These are certainly not the only sculptures of the Torlonia Museum whose provenance from older collections is known or suspected: to limit ourselves to the pieces exhibited in this exhibition, the strigilated sarcophagus [cat. 84] was also, like that of Hercules MT 420, in Palazzo Savelli later Orsini [cat. 83]; in addition to the aforementioned *Chrysippus*, the Cesarini collection included the bust of *Athena* [cat. 88], the *Nile* [cat. 85] and *Venus* [cat. 86]. No other provenances are mentioned by the Visconti, such as the particularly illustrious one, from the Cesi collection, of the *Vase* [cat. 81], mentioned above. No less noteworthy are the provenances from the Pio da Carpi collections: the *Maenad* [cat. 89] and probably also the *Athena*, later Varese (cat. 87, and see the essay by A. M. Riccomini). In some cases it can be suspected that the vague awareness of an ancient provenance was translated into improvised attributions: this is the case of the Cesarini *Chrysippus*, given as Caetani-Ruspoli by both Visconti, and of the two Imperiali herms of the *Dioscuri*, which Pietro Ercole gave as Cesarini. Finally, an indication of the importance that the two Visconti, and therefore probably also Prince Alessandro, gave to provenance from other collections in the formation of the Torlonia Museum is the invention, as a source of numerous provenances, of a non-existent Vitali collection (Gasparri-Ghiandoni 1993) and the frequent citation as "Cavaceppi collection" of the marbles which at the sculptor's death represented his multiple activities as an assiduous collector of antiquity, restorer and merchant.

The formation and nature of the Torlonia Museum therefore represent, after decades of silence and shadow, the necessary starting juncture for the narrative of the exhibition; but the oldest collections that are represented are—at the other chronological extreme—the necessary counterpart to the intentions of Prince Alessandro. In the exhibition project, we wanted to translate into a simple narrative framework this tension between the dawn of collecting in the fifteenth century and the complexity of the motivations that led in the nineteenth century to the foundation of the Museum. The journey back in time, as outlined above, allows you to appreciate, as it were, *within* the Museum as it was at the death of its founder (1886), first the marbles from contemporary excavations that supplied it, then the eighteenth-century (Albani, Cavaceppi) and seventeenth-century (Giustiniani) collections, and finally, within these, the survivals of the cores of still more ancient collections. To understand better a narrative sequence like this, linking one extreme to the other, in dates but also along the path of cultural history, we need to question the origins of antiquity collecting in Rome, which between the fifteenth and sixteenth centuries was the most widespread in any European urban context, and in this sense the most significant. And it is this very singular and forgotten story that the Torlonia marbles now on display help to illuminate with representative examples.

From the Ruins to the Museum

The starting point of this story must be an absence, an emptiness: that historical phase of over a thousand years, during which there was no collecting, while indeed many thousands of ancient sculptures lay undisturbed in the ruins of Rome. Sometimes a capital, a frieze, a sarcophagus were laboriously removed to be reused (usually in a church) for prestigious architecture or tombs, but far more often the marbles were torn from the ruins to make lime from them than to admire their beauty or understand their meaning. The transition from a situation like this to the opposite cultural perspective, in which ancient sculptures were collected and displayed with honor in private homes, is far from obvious; and it is important to understand it well, because it is from that very first private collecting that the princely and sovereign collections and then the public museums, up to those now in vogue, would be born over time. Because, obvious as it may seem to us, the institution-museum has existed for just over two centuries.

So whatever drove people to rummage in the ruins, providing the beginnings for the collections of antiquities? This veritable revolution did not happen in one day. It did not originate only from humanistic culture and aesthetic taste, as may be believed, but had much broader and more varied roots, and was triggered not so much by the artistic or documentary value of the marbles collected, but by purely political motivations, which pushed statues and reliefs to cross the threshold between the indeterminate past of the ruins and the living present of the collections.[3] The decisive moment of this development took place in Rome at the beginning of the fifteenth century, with the return of the popes to their capital after the exile in Avignon and the end of the Western Schism. The newly looming presence of the papal Curia prompted Roman citizens to reaffirm their pride as *Romani naturali*, whether they belonged to the old aristocracy or to a new 'bourgeoisie' of merchants, lawyers, doctors, notaries, pharmacists and tax collectors. Some families claimed the ancient Romans as ancestors, as did the Porcari, for example, declaring themselves to be descendants of the *Porcii* of ancient Rome.[4] This self-ennobling strategy was aimed at guaranteeing and improving their own status in the changed institutional situation of the city. An integral part of this strategy was the recovery of ancient sculptures and inscriptions from the ruins in which they lay and the new socio-cultural practice of bringing them into homes as a sign of dignity and distinction, as a strong visual equivalent of a statement such as "I am a Roman and my family descends from the ancient Roman imperial era."[5]

Scattered traces of this custom can still be seen, among which the house of Lorenzo Manlio in Piazza Giudea stands out (fig. 1 in the essay by K. W. Christian, in this volume). The building is in itself modest, but however displays some fragments of ancient sculptures on the facade[6], and a solemn inscription that proclaims it was built in 1476 *Urbe Roma in pristinam formam renascente* ('while the city of Rome is being reborn in its ancient aspect'): very explicit words, which put his Romano-antique sculptures on the side of a political declaration and not an aesthetic choice. Lorenzo Manlio was only an apothecary, but similar methods were also adopted by the high aristocracy and in residences of a very different tone, like Cardinal Prospero Colonna, whose collection of antiquities could also boast the *Belvedere Torso*[7]. That first widespread "collecting" did not in fact have dedicated spaces, designed to accommodate sculptures and epigraphs, and therefore, by natural mimetic impulse, adopted the display methods of the medieval reuse of antiquity (almost always in churches), when people deployed their own antiquities on external walls, or sometimes aligned them in the courtyards or gardens of the house. The Greek humanist Manuel Chrysoloras, who visited Rome in 1412, testifies to the frequency of this use, recording that "everywhere in Rome the walls of the houses are full of reliefs and sculptures with mythological scenes, to the point that anyone who walks the streets cannot avoid turning their gaze on them, almost like lovers who admire living beauties by looking at them intensely."[8] Similar display methods were also used in public places: for example, the large staircase leading to Santa Maria in Aracoeli was embellished, on the left wall ascending, by eight sarcophagi facades, attested by sixteenth-century sources including a drawing in Stuttgart (and then gradually musealized, in Italy and beyond).[9] Even more often, the ancient sarcophagi were reused as fountain basins, as can still be seen in Rome today (for example in front of the Torlonia palace in Via Bocca di Leone).

Pope Sixtus IV responded to that incipient and improvised "collecting" with a gesture of calculated sovereign generosity. In 1471 he donated to the Roman people the bronzes that had accumulated in the Lateran over the centuries (including the *Wolf* and the *Spinario*), and placed them on the Campidoglio, accompanying them with a sensational inscription: "Sixtus IV Pontiff Maximus, in his immense benevolence, determined *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* [...]" (see the essay by C. Parisi Presicce, in this volume with the complete text of the inscription). This is a text without precedents or parallels in Europe. With full political awareness, Sixtus IV recognized not only the quality of the bronzes and the excellence of their craftsmen, but above all the right of the Roman people to make them their own, since they had created them (in ancient Rome). By transferring the statues

to the Campidoglio, the Ligurian pope surpassed in a single day, because of the rarity and value of the bronze, all that the private citizens of Rome had ever been able to do in their own homes, but he solemnly recognized in them the descendants of the Romans of antiquity. In a certain sense, he thus legitimized the private accumulation of scattered antiquities in the Romans' houses; and yet he claimed for the pontiff full control of that course of events. And in fact the legislation for the tutelage of antiquities often enacted by the popes in the following centuries[10] continued to refer to the "precedent" of Sixtus IV, on which would be grafted the foundation by Clemens XII of the Capitoline Museums, the first public museum in Europe, and therefore of the world (1734) (see, in this volume, the essays by C. Parisi Presicce and M. E. Micheli).

Thanks to the fortunate location of the Torlonia exhibition on the Campidoglio, this pivotal event, of unsurpassed importance, could even become part of the story of the exhibition, which thereby also takes on a very special meaning. After evoking the Torlonia Museum in the years of its foundation, as mentioned above, the exhibition itinerary unwinds, going back in time, through nineteenth-century excavations and collections of the eighteenth and seventeenth centuries, until it reaches a select handful of sculptures reflecting the fifteenth and sixteenth century Roman collections. The path of the exhibition does not stop here, but rather continues beyond the exhibition: from its last room, visitors will have the privilege of entering the space of the Capitoline Museums, and in the exedra of Marcus Aurelius, they will find the bronzes of Sixtus IV's donation, brought together from other rooms for this event.

Narration, Emotion, Understanding

The Torlonia marbles, as a highly representative cross-section of artistic and political cultural history, thereby become the guiding thread of a narrative which from the ruins of the Roman empire leads us to the creation of one of the guiding institutions of eighteenth century Europe, i.e. the public museum. This story feeds on emotions, which each room, or even each individual sculpture exhibited here will convey to visitors. If the exhibition hits the mark, these emotions will be both the opportunity and the trigger for a cognitive process, which will detect messages and values that can still speak to us today both in the marbles and in the cultural history they relate, culminating in the bronzes "of Sixtus IV."

The agreement between the Ministry of Cultural Heritage and the Torlonia Family and Fondazione, reached thanks to the work of the then General Director of Archaeology Gino Famiglietti and the willingness of the late Prince Alessandro Torlonia (1925-2017), was signed on 15 March 2016, in the presence of the Minister of Cultural Heritage Dario Franceschini, by the Director General Gino Famiglietti, by the then Director General for Fine Arts and Landscape Francesco Scoppola, by the Special Superintendent for Rome Francesco Prosperetti and, for the Fondazione Torlonia, by Alessandro Poma Murialdo. In that agreement, this exhibition was conceived as the initial phase of a longer process, which will have to lead to the opening of a new Torlonia Museum. Subsequent agreements between the Ministry and the Municipality of Rome, represented in particular by the Deputy Mayor Luca Bergamo, by Claudio Parisi Presicce, Capitoline Superintendent and Director of the Capitoline Museums and then by Maria Vittoria Marini Clarelli, new Capitoline Superintendent, made it possible for this exhibition to be held in the prestigious rooms of the Villa Caffarelli on the Capitoline Hill and for it to conclude its narrative in the exedra of Marcus Aurelius. On the ministerial side, institutional and political changes have involved all the institutional offices concerned but in each phase everyone has continued tenaciously with the works necessary for the realization of the exhibition. I wish to acknowledge Alberto Bonisoli here, Minister of Cultural Heritage from 1st June 2018 to 5th September 2019 before the return of Dario Franceschini to head the Ministry; the General Secretaries Carla Di Francesco, Giovanni Panebianco and Salvatore Nastasi; the General Directors Caterina Bon Valsassina and Federica Galloni; the new Superintendent of Rome Daniela Porro; and also Lorenzo Casini, Paolo Carpentieri and Tiziana Coccoluto. The constant determination of Alessandro Poma Murialdo, with his collaborators Alfonsina Sciarrillo and Carlotta Loverini Botta, has been an indispensable stimulus throughout the whole process, and the installation in Via della

Lungara of suitable laboratories, entrusted to the expert hands of Anna Maria Carruba and her collaborators at "Trasmissione al futuro," has enabled optimal cleaning and restoration operations to be carried out, to whose costs Bvlgari has generously contributed. Throughout the whole process Electa has been exceptional for the continuity and intensity of its organizational presence, and in particular Rosanna Cappelli and her collaborators, amongst whom I acknowledge in particular Roberto Cassetta and Carlotta Branzanti. The meetings and dialogues with David Chipperfield, Giuseppe Zampieri, Director and Partner of David Chipperfield Architects Milano, and the Architect Cristiano Billia allowed for mutual understanding of the conceptual rationale of the exhibition and the aesthetic rationale of the architecture. Thanks also go to Lucia Franchi for her collaboration.
Finally, the role of Carlo Gasparri was at all times essential, whose exceptional expertise not only in the history of the Torlonia collections, but on every other theme touched by the exhibition was a guide to me, to the other authors of the texts in the catalog (Anna Anguissola, Laura Buccino, Carmela Capaldi, Anna Maria Carruba, Marina Caso, Kathleen Christian, Flavia Coraggio, Luca Di Franco, Eloisa Dodero, Daniela Gallo, Lucilla de Lachenal, Maria Vittoria Marini Clarelli, Maria Elisa Micheli, Tomaso Montanari, Claudio Parisi Presicce, Anna Maria Riccomini, Ilaria Romeo, Giuseppe Scarpati, Stefania Tuccinardi), to the restorers and to the architects.

1 *Campana* 2018 (catalog of a large exhibition at the Louvre).
2 Benucci, Sarti forthcoming; *Campana* 2018, p. 36.
3 Settis 1993; Settis 2008; Christian 2010 see the essay by K. Christian in this catalog.
4 Modigliani 1994.
5 Miglio 1984, pp. 73-111; Esch 2001.
6 Tucci 2001.
7 Christian 2010, pp. 313-315.
8 *Comparatio antiquae et novae Romae*, in Migne, *Patrologia Graeca*, CLVI, cc. 23-54; Crisolora 2000, p. 67. Cf. Baxandall 1971, pp. 78 ff.
9 Agosti, Farinella, Gallo, Tedeschi Grisanti 1983, pp. 155-170, in part. pp. 155 ff.
10 Wolf 2003.

Carlo Gasparri

The Torlonia Museum: the Last Roman Collection of Antique Sculpture

1 Giovanni Torlonia: the Origins of a dynasty

On the evening of 25 July 1814, the Duke Giovanni Raimondo Torlonia gave a splendid reception in honor of the emperor's brother, Lucien Bonaparte, and of his uncle, Cardinal Joseph Fesch, who were both in Rome.[1]

The reception was held in the salons of the palace in Piazza Venezia which the Torlonia had recently purchased and lavishly renovated under the direction of Giuseppe Valadier, the most respected architect of the day. Beneath vaults painted by the major Neoclassical artists in Rome, and amongst a profusion of gilded stucco and precious marbles, members of the Roman and international aristocracy mingled with high-ranking clergy, grand tourists, foreign literati and artists passing through Rome and wealthy members of the bourgeoisie, most of whom were clients of the bank opened by the Duke in the ground floor of the palace itself.[2]

At the end of a magnificent gallery adorned with copies of famous antique statues, the center of attention was the monumental marble group of Hercules killing Lichas (see fig. 1 of the essay by M. V. Marini Clarelli in this volume), created by the most celebrated sculptor of the period, Antonio Canova. The physical strength of the Greek hero and the immense cost of the work, 18,000 scudi, were an eloquent expression of the owner's financial power and urge for affirmation.[3]

The splendor of the palace was enhanced by a select picture gallery and a host of antique sculptures which decorated the courtyards, the stairway and the principal apartments, constituting the obligatory décor of the grand residences of the oldest Roman aristocratic families.

The nobility of Duke Torlonia was not of ancient origin (see the family tree on the preceding page).[4] Giovanni was the second son of Marino Tourlonias (1725-1785), the descendent of a peasant family from a small town in the Auvergne, not far from Lyon, whose family tree went back to the seventeenth century.[5] Marino moved to Rome in the mid-eighteenth century and initially was in service as a "special attendant" to Cardinal Acquaviva, who left him a substantial legacy that allowed him to open a drapery selling imported French textiles near Piazza Spagna; from 1764 he managed the business himself.

His second son, Giovanni, was born in 1754 in Palazzo Zuccari in Via Gregoriana; later, in 1776, the family (their name now italianized to Torlonia) seem to have moved into Palazzo Raggi on Via del Corso, where Marino opened a shop with an adjacent bank. This became the principal line of business activities which procured the family an enormous fortune and a rapid social ascent.

After his father's death, Giovanni abandoned the draper's shop and left retail to devote himself exclusively to banking and enterprise. He succeeded in obtaining lucrative contracts from the papal government which provided him with capital of 10,000 scudi in 1784, a sum which rose to over 46,000 only two years later. He acted in a skillful and unscrupulous manner in the last decades of the eighteenth century; in a period of unforeseen and repeated political change, he implemented a strategy of economic and social ascent which was crowned with instant success. In 1793, the year in which he is registered amongst the bankers of Rome, he married Anna Scultheiss[6], the widow of the banker Giuseppe Chiaveri: she also had considerable entrepeneurial abilities and would support her husband effectively in his project of anoblissement.

Giovanni, *argentier ðe tous le regimens*, maneuvered skillfully between the pro-French party and deference for the papal government, becoming banker for both Pope Pius VI and the Bonaparte family. Closely linked with the transient foreign community in Rome, which comprised the most interesting part of his clientele, he was rapidly ennobled: he was made a noble of the Holy Roman Empire in 1794 on the initiative of Prince Fürstenberg, for whom he had acted as agent with the Holy See. In 1809 Pius VI entered him in the Great Book of the Roman Nobility with the titles of Marquis of Romavecchia and Duke of Bracciano, after Giovanni had purchased the relative fiefdoms from Marquis Massimo in 1797[7] and from the Odescalchi family in 1803.[8]

From the last years of the eighteenth century, for thirty years Giovanni expanded his real estate in the suburbs of Rome and in Lazio at dizzying speed. He enlarged his first holdings with properties at Porto, in the Viterbo area and in Romagna[9]; in 1814 he became Prince of Civitella Cesi, after acquiring the fiefdom from the Pallavicini

family[10], and in 1820 he became Duke of Poli and of Guadagnolo, by purchase from the Sforza Cesarini family.[11]

His new social status led to purchase in 1797 of a villa outside the walls of Rome, which had formerly belonged to Cardinal Benedetto Pamphilj and then to the Colonna family, known today as Villa Torlonia on Via Nomentana; the villa was reorganized by Valadier in collaboration with Canova.[12] In 1807, he acquired a new and larger family residence, Palazzo Bolognetti in Piazza Venezia, which would become the centre of Giovanni's social and financial activities.[13] From 1804 to 1808 the Torlonia Bank lent money to Carlo Emanuele IV of Sardinia and to Charles IV of Spain; his clients included the Bonaparte family en bloc: Lucien and Jérôme, the emperor's brothers turned to Giovanni; Letizia, *Maðame mère*, held an account there; after 1815 he lent money to Louis Napoleon Bonaparte, the future Napoleon III. The old Roman aristocratic families—the Borghese, Colonna and Orsini—also turned to the Torlonia Bank for financial assistance in their economic difficulties and the Torlonia prudently formed marital links with them.

The palace of Giovanni—*banquier le jour, ðuc ðe Bracciano la nuit*[14]—would host regular receptions and parties which were long remembered by the numerous and illustrious foreigners in Rome. In his *Promenaðes*, Stendhal recalled the entertainments as "*les plus belles et mieux entenðues que celles ðe la plupart ðes souverains ðe l'Europe*"; "*On y trouve le confort réuni à une elegance suprême*." Giovanni's family, which took part in these festivities, by now exhibited a well-established aristocratic dignity: "*Il est impossible ðe rien voir ðe plus ðistingués et ðe plus noble que les princesses*," Stendhal noted with delight as left one of these entertainments.[15]

Giovanni's munificence also appeared in a series of architectural works, such as the construction of the facades of San Pantaleo and of the basilica of Santi Apostoli[16] and the lavish restructuring of the Teatro Apollo at Tordinona, purchased in 1820, and reopened in 1821.[17] All these works were assigned to Valadier, who was also responsible for the first restructuring of the Via Nomentana villa alongside Canova, Bertel Thorvaldsen and a group of minor artists brought in to collaborate on the work. In addition to numerous initiatives to promote the public standing of his family, the Torlonia duke stood out for his foundation and support of numerous educational and social institutions, as well as cultural and artistic foundations, such as the Accademia di San Luca.

In Rome, the Torlonia properties included Villa Colonna on Via Nomentana, and Villa Ferroni (formerly Valentini-Giraud) at Porta San Pancrazio[18], acquired in 1797, the residence in Piazza Venezia, sold by the Bolognetti family and a second palace in Piazza Santi Apostoli[19], Palazzo Giraud in Piazza Scossacavalli (today Via della Conciliazione)[20], acquired in 1820, Palazzo Nuñez in Via Bocca di Leone[21], acquired in 1837, as well as Palazzo Verospi in Via del Corso, and the former Barberini Villa at Porta Pia. Outside Rome they owned the Villa Bell'Aspetto at Anzio[22], Villa Torlonia, Frascati[23], the villa now called Villa Carolina at Castelgandolfo, which formerly belonged to the Giustiniani family[24], and finally the Villa d'Este at Cernobbio.[25]

2. Before the Museum

The Major Acquisitions: the Cavaceppi Stuðio

Antique sculpture very soon became important to Giovanni's extensive and varied range of property: an asset which started as an economic investment but however became directed to the affirmation of family dignity.

In Rome on December 9, 1799, died Bartolomeo Cavaceppi, the great sculptor and restorer who worked throughout the second half of the eighteenth century for the Capitoline Museums, for Cardinal Albani and for aristocratic grand tourists. Cavaceppi was a theoretician and an authoritative master of a purist style of restoration, inspired by the advanced theories of Johann Joachim Winckelmann and the classical taste which characterized his academic work.

Cavaceppi's estate[26], housed in his studio in Via del Babuino, and bequeathed by him to the Accademia di San Luca, included an enormous quantity of antique sculpture and modern copies of famous works from Roman collections. There were casts and matrices created for his restoration work, an excellent collection of Old Master drawings, clay models and maquettes both by Cavaceppi himself and great artists of the past, paintings and furnishings. Cavaceppi had wished this material to be used by the Accademia for the training of its young pupils. The Accademia, under the direction of the sculptor Vincenzo Pacetti[27], an important figure in later eighteenth century artistic life and in the Roman antiques trade from the generation after Cavaceppi, decided instead to auction off the entire legacy.

The economic situation in Rome, with the aristocracy and the wealthy classes impoverished by Napoleonic sequestrations and spoliations, meant that the sale found only one buyer, namely Giovanni Torlonia, who acquired for himself the entire contents of the Cavaceppi studio on extremely favorable terms.

A series of inventories and documents drawn up for the occasion[28] show sufficiently clearly the nature of the estate which had become a Torlonia asset: a thousand pieces of statuary, busts, reliefs, decorative elements and fragments; a hundred pieces of modern sculpture, mostly copies of antique marbles; over two hundred clay

models and maquettes; around 350 sculptural plaster casts with about fifteen forms, plus paintings, bronzes, fire surrounds, decorative objects etc.

This impressively vast collection of marbles included remains from the great Roman collections of the sixteenth and seventeenth centuries which were still being dispersed, such as the Villa of Cardinal Rodolfo Pio da Carpi on the Quirinal, the Caetani collection from the palace in Via del Corso, the Cesarini collection, etc. It also contained a series of sculptures completed or works executed *ex novo* by Cavaceppi himself in the purist taste which he propagated. The repairs and restorations effected by Cavaceppi on this varied body of material gave a unity of tone to the whole collection.

The most significant part of the sculptures from the studio in Via del Babuino were used straight away in the decoration of the Palazzo in Piazza Venezia, which seems to have been organized definitively around the 1820s, when it was described in a manuscript inventory by Giuseppe Antonio Guattani listing 166 pieces.[29] The palace was also illustrated in the engravings of a printed work by Pietro Vitali[30], which includes 181 pieces, some listed as modern, and provides the first images of the interior decoration. Both works give detail in some cases on the provenance or restorations of the marbles from Cavaceppi Studio.

As documented by the few later photographs available, in the palace the sculptures were placed between the two courtyards and the balustrades of the terraces above the porticoes that enclosed them; in the stairway and in the apartments of the piano nobile, where there were the first four rooms, the salon and the four wings of the Gallery running around the first courtyard where Canova's monumental *Hercules and Lichas* group was placed. The statues in the courtyards were arranged with careful symmetry on high molded bases with framed panels in colored marble; the heads, all completed with busts, were inserted high on the walls, resting on marble consoles, also of uniform design.

The Great Acquisitions: the Giustiniani Collection

At the start of the nineteenth century, the Giustiniani family was in financial straits and tried to sell the impressive sculpture collection which was assembled in the early seventeenth century by Marquis Vincenzo Giustiniani in the Via della Dogana Vecchia palace. The collection was magnificently illustrated in the 320 plates of the *Galleria Giustiniana*, a superb printed volume created with the involvement of a substantial number of mostly foreign artists and published between 1635 and 1637.[31] The outcome of this first attempt to sell was an inventory of the works conserved in the palace, compiled in 1808 by Filippo Aurelio Visconti, and drafted in French in the hope of a sale to the *Musée Napoléon*.[32]

The original disposition of sculptures in the rooms of the palace[33] can be reconstructed in detail due to a rich series of documents[34], as can the modifications to the organization of the seventeenth century display in the course of the century following the foundation of the collection.

The great Gallery on the piano nobile, a long space with rich decoration but almost without sources of light, must have made a spectacular effect. Here the most excellent pieces of the collection were placed—including the famous "Vestal," the so-called Hestia [cat. 65], the sole intact copy of a lost masterpiece of Greek bronze statuary of the fifth century BC—arranged in theatrical juxtapositions along the long walls and in the center of the room.

Of particular note was the series of imperial busts and portraits, arranged along the walls at various levels, amongst which was the famous portrait of the so-called Euthydemus of Bactria [cat. 2], then believed to portray a "servant wearing a *pileus*"; there was also a significant small group of modern sculptures. Almost all the sculptures in the collection were subjected to conspicuous restorations and integrations, attributable to important sculptors of the period such as Algardi, Bernini and Duquesnoy. In its entirety the collection constituted an exceptional testimony of the taste for the antique in the baroque period and was thus comparable to other cases of the same level, like the Ludovisi collection or that of Cardinal Scipione Borghese.

Well-known historic events meant that the sale to the French did not take place, and all the sculptures in the palace, except for those in courtyard, the stairway and the great salon of the piano nobile, were transferred to Duke Giovanni Torlonia in 1809 as collateral for a loan of 36,000 scudi; the deed signed included a recovery agreement which allowed the Giustiniani family to keep the sculptures in their palace for at least three years.[35] After some clumsy attempts to sell some of the sculptures already secured by Torlonia to Senator Lucien Bonaparte, to Pope Pius VII and to Prince Ludwig of Bavaria (in consequence of which the famous statue specifically called Athena Giustiniani and the famous so-called Amalthea relief would enter the Vatican Museums), Prince Vincenzo failed to honor his commitment. At a date after 1825 and following a long dispute[36], the 269 sculptures listed in the deed were transferred by disposition of Prince Giovanni Torlonia to a different place, whose location is unknown; most of them would later be placed permanently in the museum on Via della Lungara.

Currently, only about 150 of the 270 Giustiniani sculptures involved in the 1816 transfer can be identified with certainty in various Torlonia properties; 135 are recognizable in the Museum.

The First Excavations

Prince Giovanni Torlonia soon undertook excavations in his extensive properties in the Roman suburbs; these were continued by his son Carlo and then by his third son Alessandro[37]; initially collected in the Piazza Venezia and Borgo palaces, the rediscovered sculptures were then used in part in the decoration of the Via Nomentana villa, later placed also in the Villa on Via Salaria and finally the majority entered the Museum on Via della Lungara.

Contemporary literature and the regular reports sent to the Camerlengo's office provide occasional information about these excavations which partly confirms the often unreliable information provided in successive editions of the Torlonia Museum catalog. The excavations on the Via Appia Antica in the Roma Vecchia estate, where the imposing ruins of the Villa of the Quintili were spread (1809; 1827-28), in the Villa of Maxentius (1824, 1827), in the estate then called Roma Vecchia on the Via Latina (1828) and in the Caffarella (1823, 1827-28) and Quadraro (1827-28) estates and in Anzio (1827) are documented conclusively. Important sculptures discovered in these excavations would later enter the Museum.

3. At the Height of a Fortune: Alessandro Torlonia

Prince Giovanni died on the 25 February 1829, leaving his third son Alessandro (1 January 1800—8 February 1886) heir to the title and the most substantial part of his property as well as a great number of houses and lands: the villa on Via Nomentana, the two palaces acquired from the Bolognetti, together with a capital of 35 million scudi in cash. With shrewd foresight, Giovanni recognized in Alessandro a remarkable instinct for financial affairs united with particular entrepreneurial capabilities, and already in 1826 he had transferred the direction of the family bank to him.

Alessandro was educated internationally in Paris and London, and it would indeed be he who, in continuation of his father's work, increased enormously the economic power and assets of the family.[38] He pursued the policy of large public tenders, such as grain, salt and tobacco supply and added an international dimension to the bank's activities: he became a partner of Maison Rothschild of Paris and in 1831 would launch a colossal loan (three million scudi) to the Papal State; a second loan for the same figure would be agreed in 1837 with the participation of the Parodi Bank of Genoa.[39]

Through an astute policy of land acquisition, in the rural area around Rome (*Agro romano*), but also in the Viterbo area, in Romagna and elsewhere, Alessandro also extended significantly the holdings inherited from his father [40]: he added for himself the duchy of Ceri, acquired in 1833 from the Odescalchi[41] and twenty years later the principality of Canino, sold to him by the heirs of Lucien Bonaparte[42]; in the '60s he also bought the Vigna dei Gesuiti on the Aventine hill, spread over the remains of the Baths of Decius.[43]

At the end of the 1830s the Torlonia were second only to the Borghese as landowners in the Roman Agro, owning twenty two per cent of the private property then available.[44] In the early 1860s Alessandro was proprietor of 23,000 hectares of land spread over forty estates, with the addition of the 17,000 hectares reclaimed from the drainage of the Fucino plain, the colossal undertaking initiated in 1853, which, after the closure of the Bank in 1863, would occupy him and his agents for over twenty years and for which in 1875 he would be awarded the title of Prince of Fucino.[45] Alessandro would manage his newly acquired territories with highly innovative methods and assiduous personal commitment, reclaiming land—not only in his Fucino estates but also those in Porto and Romagna—and reorganizing cultivation systems with the help of technicians and agronomists, while planning organized rural building in aid of farmers.[46]

Leader of the Arts

As hereditary prince, married in 1840 to a member of the highest Roman aristocracy, Teresa Colonna Doria, then only seventeen, Alessandro thus assumed a prominent role in the social and artistic life of the capital: he was a great admirer of Rossini's music, he promoted a new and richer decoration of the Tordinona Theatre, entrusted to Valadier[47] and of the Argentina[48] and Alibert theatres. With his brothers, he provided for the construction of a family chapel in St John Lateran where his parents' tomb was to be placed[49], but above all he proceeded to renovate radically the Piazza Venezia palace and the villa on Via Nomentana and on these he bestowed an opulence unparalleled in Rome at the time.

He moved his residence from the Borgo Palace to that in Piazza Venezia, which was subjected from 1833 to a complete restyling under the direction of the architect Giovan Battista Caretti.[50] In place of Hercules, chosen by Giovanni as his symbolic image, Alexander the Great now became the protagonist of the painted ceiling decorations, reworked by Francesco Podesti and Francesco Coghetti, the best history painters of the day. The decorations narrating the political and military feats of the Macedonian general and namesake of the prince were

now flanked by scenes showing the life of Achilles, assigned to Pietro Paoletti, as well as a fresco cycle on the theme of famous men, pictured, in homage to Raphael, with the reproduction of the Vatican Logge in one of the Galleries of the piano nobile. The new themes served to express the self-presentation and cultural character of the new master.

Gaetano Moroni called the renovated residence "Royal Palace of the Arts"[51], and it would be the scene of receptions of legendary scale, with up to 1,500 guests invited, not all of whom were united in their appreciation.[52]

Alessandro bestowed equal energy on his renovation of the Via Nomentana villa, assigned again to Caretti's direction, who was accompanied by a host of painters and sculptors of late Roman classicism.[53] Thorvaldsen, invited to collaborate on the works, would provide the frieze of the Oval Room, which once more celebrated the feats of Alexander the Great.[54]

The villa was officially reopened on June 5, 1842 with a memorable reception, attended by Pope Gregory XVI and King Ludwig of Bavaria. In the presence of 7,000 guests, an obelisk of Baveno granite was erected in memory of Alessandro's father; at a second reception, in July of the same year, a second, similar obelisk would be erected to the memory of his mother Anna Maria, and the gates of the villa would open to 20,000 Romans, who were offered 16,000 donuts, but only 384 tankards (192 liters) of wine.

The Borgo palace itself was totally renovated; works were initiated in 1836, and the palace was opened in 1840 for a reception in honor of Alessandro's bride; again, in the coming years it would become the setting for festivities which accommodated up to 1,300 guests and which would be widely reported in the contemporary press.[55]

As is known, the Piazza Venezia palace would be emptied and completely demolished in 1901 for the construction of the monument to Vittorio Emanuele II and the new layout of the area; its furnishings and decorations, dispersed in two highly important auctions, are recorded in an encomiastic description by Giuseppe Checchetelli and in a precious series of photographs.[56]

The Tordinona theatre has also vanished, demolished in 1889[57], and the Via Nomentana villa is profoundly altered in appearance; in the last century it was chosen as the residence of Benito Mussolini and then occupied by British troops entering Rome at the end of the Second World War. What remains is however sufficient to evaluate the scope and profile of an artistic patronage which, although not unanimously appreciated by contemporaries, deserves to be remembered as the last attempt to support the Roman academic tradition and the high level of artistic craftsmanship which matured in Rome over four centuries of ecclesiastical and aristocratic patronage.[58] This tradition was constantly turned to the antique, and was the expression of a taste which was by this point decidedly retrospective, although capable of adopting internationally affirmed innovations, like the use of decorations and furnishings in cast iron, new technologies (the Piazza Venezia palace had a hydraulically powered lift), and avant garde publishing processes (the catalog of the Torlonia Museum was entirely illustrated in phototype).

The Great Acquisitions: Villa Albani

In 1866 Prince Alessandro bought for 700,000 scudi the villa built on the Via Salaria in the second half of the eighteenth century by Cardinal Alessandro Albani and decorated by him, aided by the guidance of Johann Joachim Winckelmann and the work of architects like Carlo Marchionni and Giovan Battista Nolli, painters such as Raphael Mengs and Paolo Anesi, as well as Cavaceppi himself and Giovan Battista Piranesi[59]. The suburban *delizia* of the erudite cardinal and lover of antiquity (see fig. 1 in the introduction to Section III) was created to lodge his extraordinary collection of sculptures[60], some of them discovered in excavations sponsored by the cardinal himself (for example in the imperial villa at Anzio)[61], and many acquired from prestigious older collections, including Cardinal Ferdinando de' Medici's collection from his villa on the Pincian hill, the collections of Cardinal Ippolito d'Este, of the Farnese family and of Christina di Sweden.

At the time of sale, this jewel of Neoclassical taste, cult place of devotion for the Antique, destination of the whole European aristocracy on Grand Tour and rich in works of often outstanding quality, was the property of the Castelbarco family, the principal line of descent from Clemente XI being extinct.

In 1866 Villa Albani was in reality no longer what it had been under the great Cardinal Alessandro and Winckelmann[62], as it was documented sketchily in its first catalogue, edited by Stefano Morcelli in 1785, six years after the death of its founder. The villa had in fact been hit hard by a colossal act of sequestration, deposed in 1798 by the French government, which resulted in the removal of 516 sculptures from the cardinal's suburban residence, most of them cited by Winckelmann in his writings, and hence becoming an obligatory reference point for European artistic and antiquarian culture. All these works were destined to enrich the founding of the *Musée Napoléon*.

The complex series of events which overtook Rome in the last years of the eighteenth century, with alternating French, Napoleonic and papal government of the city allowed the Albani family to recuperate a substantial part of the removed sculptures, while the rest, including some of the most famous works of the collection, succeeded in

arriving at their destination beyond the Alps.

In the early years of the nineteenth century, in an apparently stabilized political situation, the Albani family proceeded to refurbish the suburban residence, returning the recuperated artworks to their former place and attempting to fill the conspicuous gaps with the introduction of new pieces, often of inferior quality.[63]

A few years later, the unexpected fall of Napoleon and the collapse of the empire provided a possibility for the current owner of the villa, Prince Carlo Castelbarco, to recuperate that part of the collection which had migrated to Paris and was already partially exhibited at the Musée Napoléon.

The negotiations conducted in Vienna by Antonio Canova, supplied with totally inadequate documentation, led to the restitution of only 66 of the 132 lost sculptures; as the prince was unable to bear the expense of transporting these from Paris to Rome, he very willingly put them up for sale.[64] He kept for himself only the famous relief with Antinous, universally considered the jewel of the collection, which resumed its place on the fireplace of the Cabinet of the Casino Nobile named after it, where a cast had replaced it for almost twenty years.

Although greatly impoverished compared to its original assets, the residence purchased by Prince Alessandro still contained sculptures of the highest quality. These included a series of original Greek reliefs, already used in imperial times as decorations of the *Horti* of the great senatorial families[65], among which was the so-called Albani rider relief, a spectacular product of the school of Phidias; a series of masterpieces of Roman classicist taste, including the aforementioned Antinous relief, works in an archaistic style, then valued as products of Etruscan art, sarcophagi with mythological decorations of particular value, important historical reliefs, an entire collection of Egyptian sculptures, examples of Neoattic art of primary importance, works in rare marbles, etc.

Following its purchase, works were carried out in the villa which reorganized it substantially, with the original image of the residence modified further to adapt it to late nineteenth-century taste. We will see further below (see the introduction to Section III) how the suppression of a number of the fountains led to the removal of their decorative elements, which were shortly afterwards transferred to the Museo della Lungara.

The Last Excavations

We have abundant information on the discovery of sculptures in this period on Torlonia properties, in the course of works or regular excavations[66]: Alessandro reopened the investigation of sites already explored by his father, at the Villa of the Quintili (1861), at Caffarella (1834, 1864 -68; 1877-78), at Quadraro (1834) and on the Roma Vecchia estate on Via Latina (1882). He also promoted new investigations on the Via Appia, at Casal Rotondo and in Roma Vecchia-Tavolato (1861-73), in the Orti Cesarini alla Marmorata, in the necropolis of Vulci at Canino, in his estate at Musignano, at Cecchignola (1864-68) and at Torricola (1878-80). Above all, he extended the excavations at his properties in Porto (1857-58; 1864-69), which would yield important finds that would flow into the new Museum on Via della Lungara. Excavations in the area of Campo Salino, Porto and Mercatello would continue even after the death of Alessandro, but their stories no longer concern the history of the Museum.

4. The Museum of Alessandro Torlonia

By the second half of the nineteenth century, the Torlonia family therefore had at its disposal an exorbitant quantity of ancient marbles which certainly far exceeded the decorative requirements of the residences they used in Rome and beyond. This situation seems to have determined the initiative, promoted by Prince Alessandro, to found a museum with the adaptation of a building in Via della Lungara, previously used as a factory for wool processing.[67]

Into this museum would enter about 135 sculptures from the Giustiniani purchase, a selection of sculptures from the Cavaceppi Studio which had not been used for the decoration of the family palace and the Via Nomentana villa, around fifty pieces taken from Villa Albani, works discovered in the various excavations and individual purchases.

The museum was housed in the vast building, appropriately adapted and divided into sectors, as shown in the plan published in 1883 in the Museum catalog, written by its first curator, Pietro Ercole Visconti. In 1876, at the time of its official launch, it housed 517 sculptures; these were destined to grow successively, rising to 620 in 1884/1885, when Carlo Lodovico Visconti's definitive edition of the catalog appeared, in which all the sculptures are illustrated by phototype plates made by the Danesi company. The work, in a fine edition, which was never put on sale, is the first catalog of a collection of ancient sculptures reproduced photographically.[68] The curating and organization of the Museum were entrusted to two of the greatest practitioners of academic archaeology of the period, the last descendants of a dynasty begun with Ennio Quirino Visconti, all of whom were appointed to the role of Commissioners of Antiquities until the establishment of the unitary state.

The sculptures were arranged in the Museum as though in a research repository on wooden counters, or wooden bases painted in imitation of Egyptian pink granite and provided with an inventory number on printed

labels. Labels, similarly printed, bearing the name of the person depicted, are applied to the plinths of the series of over 100 busts with portraits that make up the impressive iconographic gallery at the end of the exhibition, while small or decorative sculptures are placed on columns, drums or bases of colored marble; some of these, which are more elaborate in form, perhaps originate from the Studio of Bartolomeo Cavaceppi.

Through the purchase of the Cavaceppi's estate, and of the Giustiniani and Albani collections, as well as isolated acquisitions, sculptures formerly preserved in the great Roman noble collections come together in the new museum: from the Cesarini, Caetani and Ruspoli collections; from the villa of Cardinal Rodolfo Pio da Carpi, from the Savelli collection in the Theater of Marcellus, from the Villa Barberini at Castel Gandolfo. These works stood alongside discoveries from the most recent excavations. The excavated works often had prestigious provenience: the necropoli of the consular roads, suburban villas, the Baths of Caracalla, the imperial villas of Anzio and Tivoli.

Under the direction of the two Visconti a new entity took shape: sculptures from early collections still mostly preserved the restorations and additions dating back to the time of the collection's foundation. Some of these, and the new discoveries would however be subjected to an operation of reworking and addition at the hands of Prince Alessandro Torlonia's two trusted restorers, Filippo Gnaccarini and Colombo Castelpoggi[69], who would also produce complex pastiches using ancient pieces of different origin. The heavy taste of the additions created in this phase contrasts strongly with the quality and elegance of the interventions carried out between the 16th and 18th centuries.

The last interventions strove to give a uniform tone to this mixed jumble of material which was brought into a new order; in accordance with the sensibility of the period, this organization was more attentive to thematic combinations and effects of symmetry than to consideration of the different origins of the material. From this results directly the idea of creating a "Room of the Animals," possibly recalling that of the Vatican Museums, and a "Room of the Muses," always an obligatory theme in a collection of ancient sculptures, as well as the impressive construction of the portrait series in the final room, which follows the example of the Room of the Emperors in the Capitoline Museum, and which, like a great choral episode at the end of a monumental symphony, closes the Museum of Alessandro Torlonia. The spectacular sequence of busts with portraits of emperors, real or presumed, is at once a monument celebrating the antiquarian knowledge cultivated by the Visconti family and a transparent means of self-representation by the munificent founder; with the whole museum he paid a belated but staunch tribute to the myth of the Antique, which had nourished Rome's fame for centuries. The catalog by Pietro Ercole and Carlo Luodovico Visconti is in its entirety a valuable testimony of the state attained by late nineteenth-century antiquarianism, still on the threshold of a radical methodological renewal.

If the unwonted accumulation of ancient marbles may initially have been motivated, with Duke Giovanni, by economic interest and purely representative aims, the very consistency of the enterprise ultimately imposed a systematic outcome, supported by an academic project and upheld by the parallel creation of a rich plaster cast gallery on the model of European university institutions[70]; an altogether exceptional project, which in some respects finds a precedent in Rome only in the equally exceptional undertaking of the Marquis Campana.[71]

Through their omnivorous collecting enterprise, the two Torlonia princes must ultimately be credited with having saved from destruction one of the very few historic Roman villas that escaped the devastating urbanization of the period of Umberto I. At a point when the final act of aggression to Rome's antique heritage was played out, they prevented the last significant residues of the great Roman collecting of the past from being dispersed on the market and removed abroad. These included marbles which were the object of innumerable visual records, studies and re-elaborations by European artists who for three centuries had turned to the remains of the artistic legacy of the Greek and Roman world as an unparalleled formal model.

The antique sculptures which are partly exhibited in this exhibition are a decisive component in this final, lavish episode of artistic patronage for which the Torlonia princes were responsible with their palaces and villas, and finally with the Museum. They are signs of a lasting memory of the Antique and simultaneously an instrument of social legitimation as well as of complex economic operations. The latter, like the land purchases on which excavations were carried out, are in turn a reflection of radical historical changes. The fate of the sculptures' architectural receptables and the changes they underwent during the course of the century are inextricably linked to the transformation of the old seat of pontifical power into the capital of the new, modern unitary state.

I am most grateful to Lucilla ðe Lachenal
anð Stefania Tuccinarði for their help with this text.

1 Steindl 2008, p. 42.

2 On the palace, see also note 13.

3 On the events surrounding the purchase of the group, see Hartmann 1967, pp. 28-31; more recently Steindl 2008, pp. 143-146; Monsagrati 2008, pp. 170ff.; Pupillo 2012 with full bibliography.

4 For the story of the Torlonia family and their economic and social ascent, see the pioneering study of von Hülsen 1940; Hartmann 1967, pp. 11ff., the documentation in Giraldi 1984 and finally Steindl 1993; Felisini 2004; Ponchon 2005; Monsagrati 2008; the entries *Giovanni* and *Alessandro Torlonia* written by D. Felisini in the "Dizionario Biografico degli Italiani," 96 (2019) (http://www.treccani. it/enciclopedia/giovanni-raimondo- torlonia; http://www.treccani.it/ enciclopedia/alessandro-raffaele- torlonia).

5 The founder of the family was a Bénédicte Tourlonias, born at Pyu-de-Dôme, see Hartmann 1967, p. 11; Monsagrati 2008, p. 162.

6 The surname is transmitted in various forms. The one used in the most recent literature is adopted here.

7 Felisini 2004, p. 50: in March 1797 the estate of Roma Vecchia on the Via Appia, of over 1000 ha, was purchased from Marquis Massimo (for Felisini 2004, 50, the estate was purchased from the Arch-confraternity of the Sancta Sanctorum for 94,000 scudi).

8 Felisini 2004, p. 71: in 1803 the fiefdom of Bracciano and the earldom of Pisciarelli were purchased for 400,000 scudi from the Odescalchi, whence the title of duke obtained in 1812-13; the title however would be redeemed by the Odescalchi themselves in 1842.

9 For land ownership purchases by Giovanni Torlonia, see most recently Felisini 2004, pp. 71ff; Monsagrati 2008, p. 174. Note in particular the following acquisitions: in September 1797 the Acquataccio estate, Felisini 2004, p. 194; a portion of the estate of Santa Maria Nuova-Statuario or Maranella from the Congregation of the Olivetan Benedictine monks of Santa Francesca Romana (466 hectares, for 12,000 scudi), Felisini 2004, p. 58; the so-called "Reserve," or quota of the Porto estate (3385 hectares), Felisini 2004, p. 58; in 1816 the estate of the Caffarella (on which see the recent work of Dubbini 2018, pp. 181-184); in 1822 the estates of Capodimonte, Marta and Bisenzio, purchased from Prince Poniatowski; in 1828 the Torre San Mauro estate in Romagna from the Braschi Onesti; the estates of Carnebianca and Vallescaja (then passed to the second son, Carlo) with the estates of Malpicino and Torricella de'Prati (later turned over to the first born Marino, Felisini 2004, p. 91)

10 Felisini 2004, p. 71

11 Felisini 2004, p. 71; the title would be inherited by his son Marino.

12 In general on the villa, see Steindl 1993; Villa Torlonia 1986; Campitelli 1989; Campitelli 1991; Campitelli 1997; Campitelli 2002, Campitelli 2008. For the story of the antiquities, see Ghiandoni 1993; R. Bosso in Campitelli 2002, pp. 77-141; for the land acquisitions, see Quintavalle 2017.

13 On the palace, erected by Carlo Fontana for Count Bigazzini, then owned by Bolognetti, see in general Hartmann 1967; Steindl 1993; Steindl 2008; more generally Michel 1987. For photographic documentation carried out before demolition, see *Grande vente* 1901; Iozzi 1902; *Grande vente* 1902; Tancredi 1903.

14 Felisini 2004, p. 63; Monsagrati 2008, p. 167, as described by a niece of Madame Récamier.

15 On these social aspects, see Hartmann 1967, pp.14-17.

16 Facades of San Pantaleo (1806) and Santi Apostoli (1827) by Valadier (Hartmann 1967, p. 12); on the first see Debenedetti 1985a, no. 46, pp. 4ff.; no. 474 p. 333.

17 Felisini 2004, p. 70.

18 In the villa, purchased for 8000 scudi and resold in 1835, Giovanni gave a reception on 8 October 1797 for Lucien Bonaparte; see Felisini 2004, p. 51; Cremona 2016, p. 72ff. no. 73, with the plan of Augustin-Théophile Quantinet (1795-1867).

19 On the purchase of the two Bolognetti buildings, stipulated on 5 January 1808 for the price of 30,000 scudi, see Steindl 2008, p. 141. On palaces in Piazza del Popolo owned by the Torlonia, see Debenedetti 1984, nos. 174, 176-188, pp. 84 ff.

20 Acquired for 8200 scudi by his son Marino: Felisini 2004, pp. 71 ff.

21 Acquired with other properties for 94,000 scudi; see Felisini 2004, p. 94

22 The villa, formerly Villa Costaguti, was acquired in 1818 for 5500 scudi and resold in 1832 to Camillo Borghese for 12,000 scudi; on the villa and its antiquities, see most recently Cellini 2019, pp. 23ff.

23 See Olivetti 2004; Cogotti 2012.

24 Felisini 2004, p. 72; on the villa, substantially unpublished, see the information in Belli Barsali-Branchetti 1975, p. 152; Campitelli 1991, 70-76. The property was inherited by Giovanni's second son, Carlo, who restructured it and opened it in 1838; on the figure of Carlo, see the writings, of a hagiographic cast, of Jouve 1849 and Giacoletti 1849 (on the villa in particular, see pp. 63-65 and 68-73).

25 Acquired in 1821, formerly property of Caroline of Brunswick, separated wife of George IV, see Campitelli 2008, p. 130.

26 On Cavaceppi's bequest and its vicissitudes in relation to the Collezione Torlonia, see Gasparri, Ghiandoni 1993; *Cavaceppi* 1994.

27 On this see the recent studies collected in Pacetti 2018.

28 Gasparri, Ghiandoni 1993, pp. 221-226; on the posthumous inventory of Cavaceppi's estate, drawn up between 18 December 1799 and 11 April 1800, see Gasparri, Ghiandoni 1993, pp. 221-256; on that compiled immediately by Pacetti between 4 and 10 February 1802 in view of the sale, see Gasparri, Ghiandoni 1993, pp. 257-295; see further Ghiandoni 1983, for other documents at pp. 299-306.

29 See Inv. Guattani; transcribed also in *Memoria* 1980, pp. 125-134; see further the commented version published in Steindl 1993, pp. 175-223.

30 Vitali n.d.; on Vitali, see Mazzarelli 2008.

31 On the printed edition of the collection, see most recently *Giustiniani* 2001; on the vicissitudes of the Giustiniani sculptures purchased by Giovanni Torlonia, see *Memoria* 1980, pp. 53-61; ibid., *Documenti*, and in Gallottini 1998a; Danesi Squarzina 2003; on the collection, see again Gallottini 1998b, Cellini 2001. For the loan, see Felisini 2004, p. 70:

32 *Memoria* 1980, p. 53ff.; for a complete transcription of a copy of the document in the Visconti papers, see ibid., Documenti, no. 4. The inventory was followed by an Italian printed edition in 1811 by Visconti also: Visconti 1811.

33 Some of them recently published, see note 31 above; fundamental amongst these are the inventory drawn up on 3 February 1638, after the death of the Marquis Vincenzo, which contains important information on the state of conservation of the pieces and their restorations; the inventory compiled by Vincenzo Pacetti in 1793, in addition to the Visconti *Indicazione* of 1811 mentioned above; these are published in *Memoria* 1980, 53; Gallottini 1998a; Danesi Squarzina 2003. See also the testimony of von Ramdohr 1787, pp. 34-51.

34 Gasparri 1980, p. 53; Strunck 2001.

35 On the episode, see Felisini 2004, p. 70.

36 When a last inspection by the Commission of Antiquities, for which we have a report, was carried out in the palace see *Memoria* 1980, pp. 54ff.

37 On this, see Tuccinardi below, introduction to Section II.

38 On his character, in addition to the sources cited in note 4, see also closer testimonies, such as Soderini 1886, Cavallini 1878. For Alessando's financial activities, see the recent work of Felisini 2004, pp. 81-190; Monsagrati 2008, pp. 176-188.

39 Felisini 2008, p. 110; Monsagrati 2008, p. 178.

40 On Alessandro's land acquisitions in general, see Felisini 2004, pp. 185-201: Among

Alessandro's most important purchases were the Cecchignola estate (1831); part of the estate of Tor Carbone, from Marquis Lepri Cusani (1835); the estate of Torrita, purchased from Marquis Emanuele De Gregorio for 48,000 scudi in 1835; the estates of Castellina, Palata, Guisa in the provinces of Bologna and Ferrara, sold by Marquis Pepoli in 1854; over 3000 hectares of land in Porto and Campo Salino, the La Vignola, Tor Bufalara and Ponte Galeria estates purchased for 280,000 scudi from the Pallavicini family in 1856; from the Pallavicini again, the Caffarella estate, about 160 hectares, worth 22,000 scudi; the Casetta degli Angeli estates, 87 hectares, purchased from the heirs Raggi and the Camaldolese monks, estimated 5000 scudi, the estates of Quadraro, 350 hectares worth 50,000 scudi, and Muratella, ceded by the Barberini; the estate of San Lorenzo, as well as additional land in San Mauro di Romagna, which extended the Torlonia estate to a surface area of 2000 hectares. See Felisini 2004, p. 188.

41 Felisini 2004, 187.

42 Acquired for 520,000 scudi, Felisini 2004, p. 188.

43 On the *vigna*, and the multiple changes of property, see Mazza 2010. Alessandro's brother Marino would come into the former Cesarini Villa at Frascati, through the inheritance of his wife, Anna Maria: Olivetti 2004.

44 Felisini 2004, p. 189.

45 On this see the recent study of *Tesoro del Lago* 2001.

46 For the family's agricultural policy at a later stage, see Impiglia 2016.

47 Now called Teatro Apollo, see Hartmann 1967, p. 12; also Debenedetti 1985a, no. 503-505 pp. 344 ff., no. 546 p. 357.

48 Acquired in 1843 from the Sforza Cesarini, restructured by Valadier: Felisini 2004, p. 210; Monsagrati, pp. 171, 177.

49 Hartmann 1967, p. 12; Steindl 1991. For minor interventions in various churches, see Quintavalle 2001; Quintavalle 2016.

50 See note 13 above; On Alessandro's modifications, see most recently Felisini 2004, pp. 105 ff.; Steindl 2008, pp. 153-160.

51 Moroni, Dizionario, CI, p. 8; cf. Monsagrati 2008, p. 181.

52 Ruthless contemporary descriptions of Alexander's palace are recorded by Hartmann 1967, p. 15; see p. 16 for the description of a ball in 1833 by Hans Christian Andersen.

53 See above note 12; for Alessandro's modifications in particular, see most recently, Campitelli 2008, pp. 134-139.

54 Besides the numerous studies of Alberta Campitelli on the villa mentioned already, on this aspect, see Campitelli 1991.

55 For the inaugural festivities of 1836, see Campitelli 1997, p. 339; on the receptions of 1840 and those in successive years, in 1841, 1851 and 1852: Gabrielli, *Regesti*, p. 345.

56 Checchetelli 1842; see also the auction sales catalogs, cited above in note 13. The collection of antique sculptures was transferred, together with some of the modern reliefs, to the Borgo palace, where it is still preserved. Princess Anna Maria made a public donation to the National Galleries of the painting collection and the *Hercules and Lichas* group with the series of 12 sculptures of gods, commissioned by Alessandro, which surrounded it in the new arrangement of the palace. Located initially in Palazzo Corsini, the latter were reunited with the Canova group in the Galleria nazionale d'arte moderna in 1997 (see *Maestà di Roma* 2003, pp. 411-415), but are now unfortunately split up again.

57 The Tordinona, Alibert and Argentina theaters were auctioned in February 1850; Monsagrati p. 171.

58 See most recently Poppi 2003.

59 In general on the villa, see most recently *Forschungen zur villa Albani* 1982; Debenedetti 1985; on particular aspects, Gasparri 1985; Gasparri 1994; Gasparri 1996, Gasparri 1999; Gasparri 2009; on the acquisition, Monsagrati 2008, p. 187; on the vicissitudes of the

sculptures, *Memoria* 1980, pp. 61-62; Allroggen Bedel 1982; Gasparri 1982; Gasparri 2007; on catalogs on the sculptures, Morcelli 1785; Morcelli, Fea 1803; Morcelli, Fea, Visconti, 1869; *Villa Albani* I-V, 1989-1998.

60 An update of *Villa Albani* I-V, 1989-1998 is in Gasparri 2007a.

61 Cacciotti 2001.

62 Morcelli 1785.

63 The restoration operation, with outcomes that were not always appropriate to the first-rate character of the collection, was documented in the new catalog of the villa, Morcelli-Fea 1803; for the new inserts, see also Gasparri 2007, pp. 81ff.

64 Around twenty would be acquired by the Louvre (which also retained the sculptures that eluded Canova's requests); the others by Ludwig of Bavaria for the Glyptothek of Munich: see Gasparri 1982, Allroggen Bedel 1982.

65 Gasparri 2009.

66 See also S. Tuccinardi, introduction to Section II.

67 Torlonia Museum catalogs: Visconti 1876; Visconti 1880; Visconti 1881; Visconti 1883; Visconti 1884-1885. On the history of the collection, see *Memoria* 1980; de Lachenal 1992; Gasparri 1993; Gasparri 2007.

68 On the characteristics of the catalog, see Gasparri 2016.

69 These are the only names mentioned in the museum's catalogs; in general on Torlonia marble restorations, see the essay by L. de Lachenal in this volume.

70 On this Gipsoteca, located in Villa Albani and frequented by Emanuel Löwy's students at the end of the nineteenth century, see most recently Picozzi 2013, p. 60 with bibl.

71 On the ephemeral museum of Marquis Giovanni Pietro Campana and its vicissitudes, see the recent work of *Campana* 2018.

07 **Exhibition design**

David Chipperfield
Restaging
the Torlonia Marbles

Four years ago, together with Giuseppe Zampieri, Director and Partner at David Chipperfield Architects Milan, we had the privilege of visiting the place where more than 600 Torlonia Marbles had been stored for decades. Hidden from daylight and the world above, unearthing this multitude of sculptures felt like an archaeological discovery.

While each individual work was remarkable, with its own resilient story and character, one immediately sensed that, in its totality, the Collection was also an artwork in itself with a rich history—almost mythological—that also demanded to be shared, and for this we have to thank the Fondazione Torlonia who decided to make the first 100 restored marbles available to see.

As Architects, we maintain a belief in the power of everything that is physical, despite the increasing visualization of the world around us. We feel certain that anyone who sees these extraordinary works will feel the power of their presence and will appreciate the extraordinary luck in being able to witness the complex history of such pieces that reach across time, connecting us to the inspiration and talents of another civilization.

Inspired by the knowledge and enthusiasm of Professor Salvatore Settis, we have been privileged to understand the real importance of the sculptures, not only as relics but as a continuous transfer of human endeavor.

The modification of many of these pieces by artists of the XVI and XVII Century, most especially Pie-tro and Gian Lorenzo Bernini, remind us that history is not something to isolate, but a way by which we reflect on the present.

The team at David Chipperfield Architects Milan, led by the Architect Cristiano Billia, have worked closely with Professor Salvatore Settis and Professor Carlo Gasparri from the very start of the Curatorial Project. The Exhibition Design has been inspired by focusing on the art of the Collection as much as the sculptural works themselves, considering different levels simultaneously; so it has been a huge privilege for us to work with these two brilliant scholars.

The staging of the almost 100 selected sculptures at the Villa Caffarelli looks above all to the 1885 catalogue of the Collezione Torlonia and the very early photographs of each work contained therein.

These images portray each sculpture against a black background, abstracting the design and bringing to the fore their detailing and individual characters. Given that the works on display cover a range of settings and periods, we realized that they could be more directly appreciated, both individually and collectively, against one or more homogeneous backgrounds.

The staging of the nearly 100 sculptures takes its inspiration from how the Collection evolved and the works are not organized by type but by acquisition.

Five sections, that follow an inverted chronological narrative sequence, are characterized by a system of different, carefully selected colors to define each area, while a system of variable plinths gives expression to the variety and dimension of the sculptures.

The orchestration creates a work of architecture that responds to the spaces of the Villa Caffarelli and to the location. The plinths rise to different heights and the continuous platforms of dark gray bricks are treated as extrusions from the flooring. The traditional brick blocks are a link to ancient Roman architecture, more specifically to the Ancient Temple of *Jupiter Optimus Maximus*: the largest monument on the Capitoline Hill with foundations that are tectonically and traditionally in blocks of cappellaccio.

The plinths, made from bricks, are to all intents and purposes architectural structures with the dual function of acting as a base and a foundation for the statues, although they are not pedestals, or rather decorative structures of various forms and materials with the aim of representing and completing the sculpture both in relief and sculpturally.

The intention, behind this staging, is to promote the value of these works and the extraordinary lore and learning that surrounds them. It is an honor for us as Architects to play a part in the story of the Collezione Torlonia and, above all, to work in dialogue with works of timeless beauty, a legacy that will go beyond us and our time into the future.

08 Selection of images for the press

The photographic reproduction of images of the works or of the works on display is only authorised for the purposes of journalism, reporting and promotion of the exhibition ***The Torlonia Marbles. Collecting Masterpieces*** (Rome, Musei Capitolini, Villa Caffarelli. 14 October 2020 – 29 June 2021).

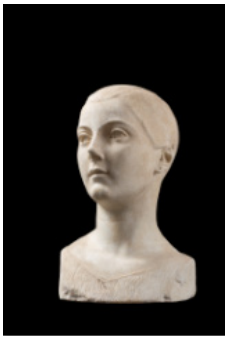
The reproduction and dissemination of this material for commercial purposes, whether direct or indirect, is strictly forbidden.

The following photographs together with the photographs of the display are available for the press via the link https://www.electa.it/ufficio-stampa/the-torlonia-marbles/

01. Portrait of a Girl

Very fine-grained white marble
about 50–40 BC
h. 0.34 m; h. head 0.18 m
From Vulci (Visconti)

Collezione Torlonia
©FondazioneTorlonia PH Lorenzo De Masi



02. Male Portrait, Called Euthydemus of Bactria

Greek marble (Pentelic)
late 3rd–early 2nd century BC
h. 0.34 m; h. head 0.29 m
From the Giustiniani Collection

Collezione Torlonia
©FondazioneTorlonia PH Lorenzo De Masi

03. Male Portrait on Modern Bust, Called Old Man of Otricoli

Fine-grained white marble (Greek) for the head;
Italic white marble for the bust.
about 50 BC
h. portrait and bust 0.79 m; h. head 0.23 m
From Otricoli (Visconti)

Collezione Torlonia
©FondazioneTorlonia PH Lorenzo De Masi

04.Bas Relief with a View of the Portus Augusti
Pentelic marble with traces of polychromy
around 200 AD
h. 0.75 m; w. 1.22 m
From Porto (1864)

Collezione Torlonia
©FondazioneTorlonia PH Lorenzo De Masi

05.Statue of a Goddess with a Peplos, Called the Hestia Giustiniani
Parian marble
copy of about 120–140 AD
after an original of 470–60 BC
h. 1.99 m
From the Giustiniani Collection

Collezione Torlonia
©FondazioneTorlonia PH Lorenzo De Masi

06.Statue of a Goat (Caprone)
White marble
body from the end of the 1st century AD
with head attributed to Gian Lorenzo Bernini
(1598–1680)
l. 1,35 m; w 0,44 m; h. 0,93 m
From the Giustiniani Collection

Collezione Torlonia
©FondazioneTorlonia PH Lorenzo De Masi

The poetic Fanciulla Torlonia (maiden), the great cup featuring the Labours of Hercules and the extraordinary series of Imperial busts: it's the works that will tell the story of the Torlonia Collection, known as the most prestigious private collection of Greek-Roman sculptures in the world, put together thanks to the passion for art of various generations of the Torlonia Family, coming to a head in the Foundation. The Fondazione Torlonia was indeed founded at the behest of Prince Alessandro Torlonia (1925–2017), with the aim of preserving and promoting the Torlonia Collection and Villa Albani Torlonia. Together they constitute a *"cultural heritage of the Family for humanity"* to be handed down to future generations. As well as each constituting an exceptional artistic heritage, together they reflect various key moments of our civilisation, of the history of collecting, and of archaeology and restoration: the Torlonia Collection as a wide-ranging cross section of the tradition of collecting items from antiquity, and Villa Albani Torlonia as a sublime testimony of the coupling of reason and nature and an unblemished example of eighteenth-century style.

Two extraordinary artistic complexes, ones destined to intertwine over the course of history, carefully preserved under the aegis of the Torlonia Family itself, through a constant and painstaking conservation effort which the Foundation has implemented with major achievements: the conservation programme of Villa Albani Torlonia – with the restoration of its numerous rooms, of the fresco by Anton Raphael Mengs, his *Parnassus* (considered the pictorial manifesto of Neoclassicism) and of the more than one hundred sculptures of the *Kaffeehaus* – alongside the opening of the Laboratori Torlonia for the study and restoration of the over six hundred marble works housed in the Collection.

Thanks to an agreement signed with the Fondazione Torlonia, Bvlgari contributed to finance the restoration of the ninety-two works on display in the exhibition, restored by the Fondazione Torlonia with the contribution of the *maison*. The project was curated by the skilled team of restorers of Trasmissione al Futuro, under the dedicated lead of Dr Annamaria Carruba. For Bvlgari, this contribution to the restoration process represents a tribute to its own Greek-Roman roots and to the classic concept of majestic beauty that has always permeated its creativity. In order to further support this prestigious project, Bvlgari also features as the main sponsor of the entire exhibition.

Restoration provides a moment of reckoning in which new light is shed on the history of the works: during the works some interesting discoveries in fact emerged such as the traces of paint on a third-century AD relief of Porto – a very important piece excavated in the Family's suburban property in Porto (c. 1864) – and the admirable intervention performed by Gian Lorenzo Bernini on the head of the statue of the *Resting Goat*. A fundamental work of study and conservation of which the Torlonia Foundation is a keen promoter, acting to

encourage wider sharing of its works, laying the foundations for studies, research and initiatives in constant evolution. Being an institution dedicated to a historical and artistic heritage of such importance in the age of 4.0 Industry opens up new scenarios, of which the Foundation wishes to be a key protagonist, harnessing the power of the most innovative technologies in order to fulfil its mission ever more successfully.

The Foundation's first important milestone was reached with the historic agreement signed in 2016 with the Ministry of Cultural Heritage and Activities and Tourism, for the exhibition of the Collection on a world tour and the opening of the inaugural exhibition *The Torlonia Marbles. Collecting Masterpieces*, constituting the upshot of close collaboration between the public and private sphere for the sake of culture. An path that starts out from the exhibition of a highly representative nucleus of works and the publication of a new catalogue by Electa to offer an updated and complete source of knowledge of the sculptures, which over the coming years will lead to the masterpieces of the Torlonia Collection being shared with the public of the current exhibition spaces of the Capitoline Museums before moving on to a number of international venues.

The exhibition, promoted by the Special Superintendence of Archaeology, Fine Arts and Landscape of Rome and organised by the publishing house Electa, brings together the elegant narration of the curators, focused on the history of collecting, with a clear-minded and well-tempered installation by the David Chipperfield Architects Milano studio, accompanying us seamlessly through the various periods of development of the Collection's history. Busts, reliefs, statues and sarcophagi, brought together throughout the nineteenth century, the result of a series of acquisitions of the major Roman patrician collections, as well as of excavations carried out in the Family's own lands: the Torlonia Collection is not just a series of sculptures of exceptional quality but also a union of historical collections of which the composition captures the socio-cultural process of collecting ancient sculptures in private spaces that would lead to the formation of grandiose sovereign collections such as those of the Popes or the Kings of France, right up to the creation of a new institution: that of the public museum as we know it today.

A futuristic project ever since its conception, promoted by Prince Alessandro Torlonia (1800–1886), who strongly wished to found a Museo Torlonia (1875) reusing old storerooms on Via della Lungara, where the works could be arranged into a museum format for the enjoyment of small groups of visitors. An exceptional testimony to this work is the catalogue of 1884–1885 edited by C. L. Visconti, ahead of his time in the concept and technique of phototypy, reproducing the entire collection in a highly contemporary manner, marking out its boundaries forever and thus consigning it to history. The Museum first saw the light of day in 1875 during the epochal passage between the temporal power of the Papacy and the proclamation of Rome as capital of the

new Kingdom of Savoy, maintaining the communicative and symbolic power of the classical roots intact. During the Second World War (1940) at the request of the Ministry (Royal Superintendence of Antiquities of Rome) twenty pieces were moved to Villa Albani Torlonia, considered a safer place. Later those same works were placed in the courtyard of Palazzo Torlonia (ex-Giraud, in Via della Conciliazione) where they were restored for display purposes. Between the 1960s and the 2000s, two museum projects were proposed by Prince Alessandro Torlonia (1925–2017) to permanently house the Collection with the creation of a new Torlonia Museum adjacent to Villa Albani Torlonia in Rome: the Moretti Project (1963) and the Sciarrini Project (1997). A third museum project was finally proposed in agreement with the Mibact at Palazzo Torlonia (1991). The projects however never came to fruition due to obstacles encountered during the technical evaluation phase and various institutional stages.

The Foundation senses the responsibility of what is considered the Torlonia Family's greatest cultural legacy; it shares the aims and achievements ingrained in the very history of this exceptional artistic heritage, one that has always been respected within a vision of conserving and handing down which today constitutes a fruitful and progressive method, a series of results to be achieved one small step at a time. The exhibition of over ninety works represents the first key step towards greater public access to the Collection, now viewable through a representative selection of sculptures, the publication of a new catalogue and the new Foundation website. The Fondazione Torlonia shares this historical moment with the Family and recalls its founder, Prince Alessandro Torlonia, whose will mapped out the recent path taken by the Foundation, continued by his heirs, and which has brought us to where we are today: an evolution that, over the years to come, will lead to the creation of a new Torlonia Museum open to the public on a permanent basis. Together with the Family and the Ministry for Cultural Heritage and Activities and Tourism, the Foundation will assess the ideal location for a permanent exhibition of the Torlonia Collection in Rome and, while the works selected are on an international tour, the restoration of the other sculptures in the Collection will be undertaken for future exhibition projects. *The Torlonia Marbles. Collecting Masterpieces* reflects this progressive approach, one which ensures the handing down of an essential aspect of our cultural identity to new generations.

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The Electa publishing house

Electa was set up in 1945 based on an idea of the art historian **Bernard Berenson** (1865 –1959) with the aim of studying and publicising art and **monuments, safeguarding them through awareness-raising, photographic recording and criticism**. Nowadays the publishing house devises and implements publishing projects and exhibitions. **For over seventy years** it has played a dynamic role in recording and exploring various sectors of the visual arts. **Its innovative publishing models**, its scientific quality, the constant search for its own graphic identity – Electa has worked with professionals of nationwide and international renown over the years - **have made history in the field of illustrated book publishing**.

Thanks to its special relationship with the world of research, the volumes published by Electa (part of Gruppo Mondadori) include essays, collections of studies, conference proceedings, exhibition catalogues, scientific volumes, contemporary lists of headwords, and "encyclopaedias", guidebooks and materials to assist with museum and exhibition tours, educational publications devoted to monuments and sites of artistic interest in Italy, with a catalogue of about 2,000 titles.

Electa has also established itself in the last twenty years as a key cultural partner working alongside public institutions, foundations and private organisations to share tasks and organisational and promotional responsibilities, thanks to its expertise and specialist experience in the field of "Exhibitions and Museums".

As well as its head office in Milan, **Electa also has offices in Rome**, enabling it to work alongside the main cultural institutions of the capital to enhance Italy's renowned archaeological heritage and to publish informative works and guidebooks to sites, as well as books on exhibitions: a good example is the exhibition *The Torlonia marbles. Collecting masterpieces* for the Soprintendenza Speciale di Roma, organised and promoted by Electa which has also published the exhibition catalogue.

Based on its vast experience in **running museum and exhibition bookshops**, which began during the first major exhibitions held in Milan and Venice during the 1980s, further consolidated in 1991 with the opening of the extraordinary Stirling Pavilion in the Gardens of the Venice Biennale, **Electa has set up a network of specialist bookshops (including the bookstore for the Milan Triennale and the bookstores of the Venice Biennale) for the** main museums and archaeological sites in Italy, often entrusting the design to illustrious figures in the world of contemporary design.

Electa has also developed creative projects as part of the merchandising devoted to the museums and inspired by exhibitions and publishing, creating lines of objects that use innovative materials or that are based on research and graphic design, to promote the identity of exhibitions and museums among local and international visitors.

In 2020, to mark its seventy-fifth anniversary, Electa bought *Abscondita*, the Milan-based publisher set up in 1999 with a rich and varied catalogue that includes the ideas and reflections of painters, sculptors and architects, accompanied by critical essays of crucial importance to the history of Italian artistic literature.

In order to reveal its various "faces", Electa is also present on social media channels with official accounts on Facebook, Twitter, Instagram, Youtube and LinkedIn and is developing new projects on digital arts communication.

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BVLGARI
ROMA

THE BVLGARI GROUP

Bvlgari was founded in 1884 in Rome by the Greek silversmith Sotirio Bulgari, and is now part of the LVMH Group (Louis Vuitton Moët Hennessy). In just a few decades the brand progressively imposed itself as a symbol of Italian excellence, characterised by a highly distinctive style that is the product of a balanced combination of classicism and modernity. The company definitively gained international visibility during the dolce vita era, when the Bvlgari shop in Via Condotti became a favorite meeting place for a cosmopolitan elite of artists, actors and members of the jet set. The success and the pioneering spirit of the Bulgari family led the company to develop and thus achieve its current position as a global and diversified leader in the luxury market, with over 300 shops around the world and a product portfolio that ranges from jewels and watches to accessories and perfumes. Since 2004, the Maison has also inaugurated six Bvlgari-branded, five-star luxury hotels in major capitals and international tourist destinations. The Maison announced this year the opening of a Bvlgari Hotel in Rome in 2022. In 2017 Bvlgari opened the largest jewellery manufacturing facility in Europe at Valenza (in the province of Alessandria in Italy), which joined the existing facilities in Rome (high jewellery), Florence (accessories), and Neuchâtel in Switzerland (watches). The Company promotes numerous cultural patronage projects and since 2009 has supported Save the Children in education and emergency situation projects.

BVLGARI'S CULTURAL PATRONAGE PROJECTS

Bvlgari's cultural patronage projects aim to preserve the priceless Roman and Italian artistic heritage, transmitting it intact and valued to future generations and to the whole world. One of the first initiatives promoted by the Maison was the restoration of the **Scala d'Oro** of the Doge's Palace in Venice in 2006, in collaboration with Fondaco Italia.
Many projects naturally focus on Rome, the city where Bvlgari was founded in 1884: in that year Sotirio Bulgari opened his first shop in Via Sistina, at the top of the Spanish Steps, followed in 1894 by another at n° 28 Via Condotti - the street that leads straight to the foot of the steps. That was followed by the historic shop at n°10 Via Condotti, where the entire business was concentrated from the 1920s. For a long time the **Spanish Steps** connected the three Bvlgari shops, which were located in one of the most popular areas with locals and tourists for a leisurely stroll in the city centre.

To celebrate the 130th anniversary of the foundation of the company, in 2014 Bvlgari decided to adopt the Spanish Steps as a symbolic tribute to a city that has contributed decisively to its success. The restoration, which was finished in 2016, was financed with a contribution of 1.5 million euros; works focussed on cleaning, consolidating and protecting all the surfaces, and also on restoring the steps to ensure the safety of those who walk them.

BVLGARI
ROMA

For Bvlgari, the Eternal City isn't just an extraordinary backdrop, but it also an inexhaustible source of inspiration. In a continuing creative dialogue energised by borrowed elements and references, many artistic and architectural details of Rome shine through in Bvlgari jewellery designs. To celebrate this valued affinity, in 2015 and 2016 the Maison financed the restoration of the polychrome mosaic floors of the western entrance gymnasium of the **Baths of Caracalla** (2nd century AD), whose fan-shaped motif inspired the Divas' Dream collection.

In occasion of Bvlgari's *SerpentiForm* exhibition at the **Museum of Rome-Palazzo Braschi** in 2016, the Company invested in the renewal of the lighting system of the monumental staircase to highlight the magnificent stucco work that decorates the ceiling of this 19th century architectural jewel in the heart of Piazza Navona.

Still in 2016, two **paintings by Paolo Veronese** from the church of San Pietro Martire in Murano – *St Jerome in the Desert* and *St Agatha Visited in Prison by St Peter* – were restored by Venetian Heritage with the support of Bvlgari.

In 2017 Bvlgari signs a sponsorship agreement with the Torlonia Foundation to finance the restoration of the 92 statues of the **Torlonia collection** - the most important private collection of Greek and Roman art - protagonists of the exhibition *The Torlonia Marbles. Collecting Masterpieces* set up in Rome at Villa Caffarelli (Capitoline Museums) from 14 October 2020 to 29 June 2021.

Since 2017 Bvlgari has worked together with the MAXXI Museum in Rome on the **MAXXI BVLGARI Prize**, a prize awarded every two years to young artists who have created their work in Italy. The work that wins the prize becomes part of the permanent MAXXI collection. The 2018 prize was awarded to the artist Diego Marcon and the second edition will be held on 27 October this year.

In 2019, Bvlgari undertook a new cultural patronage project for the Eternal City: further an agreement with Roma Capitale, a million euros have been pledged to make the archaeological **Area Sacra of Largo Argentina** (4th – 2nd century BC) accessible to tourists and locals after the completion of the works expected by 2021.

The latest commitment involves the **Ara Pacis** monument (1st century BC), hat in 2020 will be enhanced by financing the relamping of the current lighting system in collaboration with Roma Capitale. The primary goal of the intervention, which will be completed by the end of the year, is to highlight the friezes and decorations in the rectangular enclosure and on the altar using dedicated lighting, also improving the volumetric perception of the monument as a whole.