Mosman, Nicolas
Haroué (France) 1727 – 1787 Rome

Collezione di tiramenti rari di celebrate statue antiche 1755

[Rome, circa 1755–1765]

FOLIO (585 × 445 mm), (46) ff., comprising (1) calligraphic title (transcribed above), (2) calligraphic ‘Catalogo dei tiramenti’, written in two columns (44 items), (3–46) 44 drawings (each circa 515 × 345 mm), executed in pencil and grey chalk (except nos. 42–44, in pencil and red chalk), of which three signed by Mosman (nos. 13, 28, 33), numbered by a later hand in brown ink at bottom of each sheet. All sheets are laid to album leaves of brown wove paper.


Occasional light foxing; old lateral fold (sheet 31).

In an English morocco binding of circa 1870, elaborately decorated in gilt, gilt catches and clasps (key missing), page edges gilt.

A SERIES OF DRAWINGS of the most beautiful and famous statues in Rome, created by a Franco-German artist, perhaps for an English patron, or with a view toward eventual publication in England, since the draughtsman has supplied a scale calibrated in both English piedi and Roman palmi. Nicolas Mosman (variously Nicolaus Mosman, Nikolaus Mosmann, Nicola Mosman) is known chiefly for a long series of drawings reproducing celebrated paintings (and some sculpture) in Roman collections, which he produced between 1764 and 1787 for Brownlow Cecil, 9th Earl of Exeter.2 Those drawings are said to have been

Abbreviated references are expanded in BIBLIOGRAPHY
2 Presented by the Earl of Exeter to the British Museum (2 January 1789), originally Add. Mss. 5343–5345, subsequently transferred to the Department of Prints & Drawings. The drawings are arranged in seven volumes; title-leaf (T.3,1a): ‘COLLECTION | OF | DRAWINGS, | By JOSEPH [sic] MOSMAN,
intended for a ‘reference book of 250 paintings by Italian masters planned by Lord Exeter’. Our drawings of exemplary statues perhaps were made for a related project, a volume of ancient and modern sculpture for the edification of Englishmen of taste; or they might be souvenirs of a Roman sojourn, commissioned by another English tourist, or ‘paper tools’ made for commercial transactions of Rome-based dealers. Since all the drawings depict the complete statue, rather than details, and are highly finished, it is less likely that they are study sheets, derived from a sketchbook of Mosman.

There are forty-four drawings in the album, of which forty-one were executed by Mosman in pencil and black chalk (his preferred medium in the Exeter albums), and three in red chalk. The drawings are of near-uniform size (482/525 × 345/360 mm); each have a caption and scale beneath. Three drawings are signed by Mosman in pencil (nos. 13, 28, 33). The drawings were mounted on album leaves in the nineteenth century, when a title-leaf (Fig. 2) and a contents-leaf (Fig. 3) were supplied, and the sheets numbered sequentially in ink. The date ‘1755’ in the title perhaps was found on a portfolio that previously held the loose sheets; it could be the date of the earliest drawing, made soon after Mosman’s arrival in Rome.

In Rome, Mosman was linked socially and professionally with the painter Anton Raphael Mengs (1728–1779) and certain of his Germanic pupils, with the connoisseur Johann Joachim Winckelmann (1717–1768), the painter-dealer Thomas Jenkins (c. 1722–1798), the architect-dealer James Byres of Tonley (1734–1817), and the restorer Bartolomeo Cavaceppi (c. 1716–1779). The nexus of these relationships was possibly Mengs’ house in the Via Sistina (latterly in the Via Vittori, beneath the Spanish Steps), where Mengs operated a studio, school, and salon.

Although Mosman is presumed to have been a pupil of Mengs, evidence of that relationship has yet to emerge. He certainly was among the many artists clustered around Mengs and a frequent visitor to Mengs’ studio, since fourteen drawings in the series he produced for the Earl of Exeter reproduce paintings by Mengs, several recording an intermediate state of completion. A number of those paintings were owned by Thomas Jenkins, with whom Mosman was in close contact. He drew two paintings by Jenkins himself and numerous paintings by Italian and other masters which passed through Jenkins’ hands, including his own portrait, painted by Mengs’ studio-manager, Anton von Maron (1733–1808). Remittances since 1760 (Oxford 2009), pp.49–83: Chapter 2, ‘The spoils of Roman grandeur’: correspondence collecting and the market in Rome’ (p.89, ‘paper tools’).

5 Roettgen (1993), pp.98, 140; Steffi Roettgen, Anton Raphael Mengs 1728–1779, Band 1: Das malerische und zeichnerische Werk (Munich 1999), nos. 37 WK4, 40 WK1, 47 WK1, 88 WK1, 92 WK1, 95 WK3, 110 WK3, 113 WK4, 115 WK1, 116 WK2, 121 WK1, 123 WK1, 307 WK6; cf. 114 GR3, 125 WK1.

6 The portrait by Maron of Mosman is lost; it is documented by a drawing in the Exeter albums in the British Museum (T,3.1), signed Antonius Maron. pinxite and inscribed ‘The portrait of Nicolas Mosman | himself who drew the above as well | as the Collection of drawings for the | Rt Honble the Earl of Exeter. | The Picture is in the possession of’ [Thomas Jenkins]. Anton von Maron also drew or painted other members of this social and professional circle, including Mengs (British Museum, T,5.1), Jenkins, Byres, Winckelmann (Weimar, Schlossmuseum), and Cavaceppi (Berlin, Kupferstichkabinett, KdZ 9402). See
from Lord Exeter to Mosman sometimes were routed through Jenkins, who also dispatched Mosman’s drawings to England, and after Mosman’s death disbursed on behalf of Lord Exeter a pension paid to his widow.  

Jenkins first met Winckelmann about 1763. As the archaeologist was readying for publication his Geschichte der Kunst des Altertums (published in 1764), Jenkins offered to help find a sponsor for its illustrations. Mosman probably was introduced to Winckelmann by Jenkins at this time. A relief in the Albani collection, where Winckelmann was librarian, was drawn and engraved by Mosman; intended originally for the title-page, it was deployed instead as a head-piece (Fig. 9; image). Mosman later drew for Winckelmann the famous bas-relief of Antinous which had been excavated in 1735 at Hadrian’s Villa, and taken afterwards to the Villa Albani; that drawing, engraved by Niccolò Mogalli, was utilised for Winckelmann’s Monumenti antichi inediti published in 1767 (Fig. 8; image). It is speculated that Mosman supplied drawings for numerous unsigned plates in the same book, and perhaps made drawings for the projected third volume.

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3 The so-called ‘Kitharödenrelief’ (66 × 100 cm), depicting three deities, Leto, Artemis and Apollo, approaching an altar at which stands a winged figure of Victory (Villa Albani, Inv. 1014); H.-U. Cain, in Forschungen zur Villa Albani: Katalog der antiken Bildwerke. 1. Bildwerke im Treppenaufgang und im piano nobile des Casino (Berlin 1989), pp.380–388 no. 124.


5 The print is signed N. Mosman delin. | N. Mogalli sculp. and appears as plate 180. Winckelmann holds an impression of this print in the portrait painted in 1768 by Anton von Maron (Stadtschloss, Weimar). The relief is still in the Villa Albani, displayed above a chimney-piece in a room designed around it c. 1757–1762 by the sculptor-architect Carlo Marchionni (Haskell & Penny, 1981, pp.65 fig. 34, 144–146 no. 6). J.J. Winckelmann, Schriften und Nachlaß, Bd. 6.1: Monumenti antichi inediti spiegati ed illustrati, edited by Adolf H. Borbein and Max Kunze (Mainz 2011), pp.xi–xii.

Although Mosman’s selection of antique statues is quite broad, it reflects the revaluation of Greco-Roman sculpture then being undertaken by Mengs and Winckelmann. Mosman does not limit himself to the traditional masterpieces concentrated in the Vatican Belvedere. Eleven drawings document recent additions to the Capitoline collection: five are of statues purchased 1733–1737 by Clement XII from the Albani and Odescalchi collections; six depict purchases made 1744–1753 by Benedict XIV from the D’Este collection, and from the digger-dealers Liborio Michilli and Giuseppe Alessandro Furietti. Other drawings record sculpture then within the Barberini, Borghese, Casali, Farnese, Giustiniani, Ludovisi, Medici, Pigniti, Spada, and Verospi family collections. Two drawings are of modern sculptures: a bronze statue of Mercury by Guglielmo della Porta (c. 1500–1577), in the Palazzo Farnese (drawing 7); and a marble statue of Santa Susanna by Francois Duquesnoy (1597–1643), in the Roman church of S. Maria di Loreto (drawing 43).

Four of Mosman’s drawings depict antique sculptures restored by Bartolomeo Cavaceppi. One (drawing 44; Fig. 4) represents the Faun of rosso antico discovered by Furietti in 1736, restored by Cavaceppi and Clemente Bianchi in 1744–1746, and in the latter year installed in the Capitoline Museum; the other three (drawings 8, 15, 20) depict restored sculptures introduced onto the market in 1754/1755, 1764, 1766/1768 respectively. The first of these (sheet 8, ‘Mercurio’; Fig. 5) records a statue purchased by Wilhelmine, Markgräfin von

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15 Recent additions to the Capitoline collection: sheets 1, 9, 10, 11, 16, 17, 18, 23, 25, 41, 44. Cf. sheet 35 (transferred to the Capitoline Museum from the Vatican).
16 Barberini collection: sheet 32.
17 Villa Borghese: sheets 12, 24, 27.
19 Farnese collection: sheets 5, 7, 13, 30, 38.
20 Villa Giustiniani: sheets 2, 3.
21 Ludovisi: sheets 19, 37.
23 Pigniti: sheet 40.
24 Palazzo Spada: sheet 36.
Bayreuth, in Rome, between 5 October 1754 and 9 August 1755; it potentially is the earliest drawing in our album. The second (sheet 15, ‘Nettuno di Cavaceppi’; Fig. 1) records a statue purchased in 1764 by Camillo Paderni for Carlos III of Spain. The last (sheet 20, ‘Baccho di Cavaceppi’; Fig. 6) is of particular interest, as it records an intermediate stage in the restoration process: the headless torso, discovered in the Tiber about 1760, is already supplied with a head, but it still lacks both arms and the head of a snake, which were added before the sculpture entered the Prussian royal collection in 1766–1768.

Five of the statues recorded by Mosman were not located in Rome. The sculptural group identified by Mosman as ‘Castor e Polluce in Spagna’ (sheet 34; Fig. 7) had been sold in 1724 by the Odescalchi to Philip V of Spain, and taken to La Granja de San Ildefonso. A plaster cast of the pair remained in Rome, in the French Academy, and Mosman may have drawn it (or another replica). Likewise, four statues identified in their captions as ‘di Firenze’ (drawings 6, 26, 39, 42) presumably are copies of the originals, all sent to Florence by the Medici about 1677, and installed in the Tribuna of the Uffizi. It may be no coincidence that Mengs owned plaster replicas of these four statues.

28 Circumstances of the transaction are recounted by Fendt (2012), t, pp.29–32.
29 Some paintings reproduced by Mosman in the Exeter albums in the British Museum likewise were not in Rome, for example, Raphael’s ‘Madonna della Sedia’, which Mosman has inscribed ‘Raphael Sanctius Urbinas pinxit’ | In the Grand Dukes Collection at Florence’ (British Museum, T.5.22); and a painting by Guido Reni inscribed ‘The Original in the Sagresty of the Church of the Domenicans at Naples’ (T.3.14).
About half of the statues drawn by Mosman had featured in Paolo Alessandro Maffei’s folio anthology of the most highly esteemed statues in Rome, published in 1704, but however a careful comparison excludes the possibility that Mosman copied the prints. Other statues drawn by Mosman appear in Giovanni Gaetano Bottari’s illustrated catalogue of the Capitoline collection, published 1750–1755. Mosman’s viewpoints are again different, and it is obvious that he has not utilised Bottari’s work.

Nicolas Mosman

Nicolas Mosman was born at Haroué, Meurthe-et-Moselle (diocese of Toul), on 3 June 1729. According to depositions he gave in Rome in 1765 and 1775, he lived from 1745 until 1754 or 1755 in Vienna, associating there with the painters Anton von Maron and Christoph Unterberger (1732–1798). It could be that Mosman served his apprenticeship beside Maron, or studied in the Akademie der bildenden Künste with Unterberger. In the earlier deposition, Mosman stated ‘venni in Roma l’anno 1754, e non sono più partito’; in the latter, he declares that he remained in Vienna ‘fin a maggio 1755 che venni in Roma, da dove poi non sono più partito’. Since Maron and Unterberger are first recorded in Rome about this time, the three artists possibly travelled to Italy together.

At the time of their arrival in Rome, the studio in the Via Sistina of Anton Raphael Mengs was a magnet for young foreign artists. Anton von Maron soon became Mengs’ pupil and lodger, and in 1765 his brother-in-law. Although Mosman and Unterberger likewise befriended and fell under the influence of Mengs, it is not certain that they became pupils.

Fig. 7 ‘Castor e Polluce in Spagna’ (34), a marble group sold in 1724 to Philip V of Spain. Mosman could be recording a cast made 1687–1706 which was kept in the French Academy in Rome.

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31 Raccolta Di Statue Antiche E Moderne Data In Luce Sotto I Gloriosi Auspici Della Santita Di N.S. Papa Clemente XI. Da Domenico de Rossi. Illustrata Colle sposizioni a ciascheduna immagine Di Pavolo Alessandro Maffei Patrizio Volterrano E Cav. Dell’Ordine Di S. Sefano E Della Guardia Pontificia (Rome 1704; re-issued 1740).
33 Statements that he was born in 1727 are erroneous. Nicolas was one of seven children of Joseph Mosman and Marie Mathias; see the baptismal registers of Haroué (C800560 Naissances 1660–1762), transcribed on Le site d’Eliane et Dominique.
The copying of antique sculpture was then considered an essential part of the formation of an artist. The Accademia di San Luca held competitions for aspiring artists in which contestants were divided in three classes, those in the ‘Terza classa’ usually submitting finished drawings of a designated antique sculpture. The work selected in 1758 was ‘la statua del Gladiatore moribondo situate nel Museo Capitolino’; in the next competition, in 1762, it was ‘Amore e Psiche che sta nel Museo Capitolino’; in 1766, ‘il Gladiatore che combatte dell’eccellentissima Casa Borghese’; in 1771, ‘la statua d’Apollo di Villa Medici’; and in 1775, ‘la statua dell’Apollo di Belvedere’. All these sculptures were drawn by Mosman (sheets 25, 16, 24, 14, 33), however there is no evidence that he entered the competitions.37


Fig. 8 Comparative illustration Bas-relief of Antinous in the Villa Albani, drawn by Mosman and engraved by Niccolò Mogalli, for J.J. Winckelmann, Monumenti antichi inediti (Rome 1767), t. pl. 180

Fig. 9 Comparative illustration Relief depicting Leto, Artemis and Apollo, drawn and engraved by Mosman, for J.J. Winckelmann, Geschichte der Kunst des Alterthums (Dresden 1764), p.ix
By 1760, Mosman and Unterberger were sharing lodgings in the parish of S. Andrea delle Fratte, together with the Viennese painter Martin Knoller (1725–1804), and Friedrich Anders (c. 1734/1736–c. 1797) of Dresden, a former lodger in Mengs’ house. 38 When in 1767 Mosman married Angela Balduzzi (Baldassì), 39 he moved to via dei Greci in the parish of S. Lorenzo in Lucina. Old friendships were sustained: Maron witnessed the baptism of the first of Mosman’s seven children, Anna Maria, in 1768, both Maron and Mosman were witnesses at the wedding of Unterberger, in 1775. 40

According to the sculptor Joseph Nollekens, Mosman and Brownlow Cecil, 9th Earl of Exeter (1725–1793) met for the first time in a Roman church, where Mosman ‘in the dress of a common soldier’ was ‘making a most elaborate drawing from one of the altar-pieces’. 41 Nollekens does not date this meeting, however it must have occurred during the ninth Earl’s first visit to Rome, between 7 May and 5 June 1764; 42 it could be that Mosman’s livelihood already was dependant on copying Old Masters for tourists. On 27 September 1764, the artist James Martin met Mosman in the Palazzo Barberini where he was ‘taking a Drawing of the famous Magdalen of Guido for Lord Exeter’. 43 By 1772, Mosman was working primarily, if not exclusively for Lord Exeter. 44

Lord Exeter had travelled to Italy with the intention of acquiring works of art to refurbish his seat in Lincolnshire. There was a strong tradition of collecting in the family and Burghley House was adorned by many important works of art, most acquisitions made in Italy by the fifth Earl. 45 Among the paintings acquired in 1764, the most notable were Poussin’s Assumption of the Virgin (acquired from Niccolò Soderini via James Byres) and Gavin Hamilton’s Hebe (acquired direct from the painter). When Lord Exeter returned to Rome four years later (October 1768–April 1769), he was advised by both Jenkins and Byres, bought and commissioned more paintings, and ‘also acquired antique sculpture, a chimney-piece by Piranesi, and marble table tops, and he built up a fine collection of books and prints relating to Italy and the grand tour’. 46

Few details can be gathered about Lord Exeter’s taste for sculpture and decoration. 47 At the Richard Mead sale, in 1755, he had purchased for £136 10s the bronze head of Homer from the Arundel collection, which he presented a few years later to the British Museum, 48 and a 1st–2nd century style alabaster draped female torso, referred to as the Empress Livia, wife of Augustus (Burghley House). 49 On his initial visit to Italy, in 1764, he met in Rome the young sculptor Nollekens, then working in the studio of Cavaceppi, and dealing in antique sculpture, sometimes in partnership with Jenkins. Lord Exeter purchased at least two works from Nollekens: his copy of the Rondanini Medusa, 50 and his Boy on a dolphin (copy of a Cavaceppi pastiche). 51 An interest in antique sculpture is suggested by Lord Exeter’s acquisition of a black chalk drawing by Giovanni Battista Casanova of the Laocoon group in the Vatican. 52 In Naples, he purchased three tables with tops inlaid with various sorts of lava...
from Mount Vesuvius (one was given in 1764 to the British Museum, the other two are at Burghley House).³³

On his second visit to Italy, in 1768–1769, Lord Exeter acquired from uncertain sources a fragment of a wall painting with a head of Cupid in moulded stucco (later given to the British Museum),³⁴ copies of two antique statues by Joseph Claus (fl. Rome 1754–1783),³⁵ a copy of the Laocoön, an antique head of Niobe (later given to Lord Yarborough),³⁶ and an antique statue of Bacchus.³⁷ Further purchases were made from Nollekens: a Venus and Cupid riding a Dolphin, Daedalus and Icarus, Nollekens’ version of the Uffizi Niobe and her children, and several portrait busts.³⁸ Byres and Jenkins supplied cameos by Johann Friedrich Reiffenstein (1719–1793),³⁹ a chimney-piece with rosso antico panels by G.B. Piranesi,⁴⁰ and important furniture, including tables with mosaic tops by Cesare Aguatti (active 1774–1780).⁴¹

In addition to drawings of paintings by Italian and other masters, Mosman produced black chalk drawings for Lord Exeter of antique and modern sculpture. Included in the aforementioned albums in the British Museum are fifteen drawings of sculpture: a mixture of famous statues,⁴² sculpture newly installed in the Capitoline Museum,⁴³ a single bronze

³² British Museum, T.3.7: Statue of the Farnese Hercules, whole-length, nude, resting on a lionskin and chair, below which is an inscription in Greek (503 × 352 mm), signed and inscribed ‘In the Palazzo Farnese in Rome’. = ‘Farnese Hercules’ (Naples, Museo Nazionale, Inv. no. 6001; image). Compare our album, drawing 13 (‘Hercule’, 494 × 350 mm). = British Museum, T.3.6: Statue of Flora, whole-length, holding her skirts in her right hand, a wreath of flowers in her left hand (503 × 346 mm), signed and inscribed ‘Statue of Flora in Palazzo Farnese at Rome’. = ‘Flora Farnese’ (Naples, Museo Nazionale, Inv. no. 6409; image). = British Museum, T.3.8: Statue of the fighting Gladiator, whole-length, nude, weight supported on his right leg, and left arm raised (497 × 344 mm), signed and inscribed ‘In the Villa Borghese near Rome’, = ‘Borghini Gladiator’ (Paris, Musée du Louvre, MA 527; image). Compare our album, drawing 24 (‘Giadatore di Villa Borghese’, 505 × 345 mm). = British Museum, T.5.48: Bust of Antinous, to right, with an elaborate hairstyle (432 × 314 mm), signed and inscribed ‘Bust of Antinous’ in the Villa Dracone at [Frescati?]’. = ‘Antinous Mondragone’, discovered between 1713 and 1729 near the Borghese Villa Mondragone, above Frascati (Paris, Musée du Louvre, MA 1205; image).


³⁴ British Museum, 1771,0801.1; R.P. Hinks, Catalogue of the Greek, Etruscan & Roman Paintings & Mosaics in the British Museum: Paintings (London 1933), no. 63.

³⁵ They are described by Horn, op. cit., p.132, as a ‘figure of Apollo, which is a copy by Giuseppe Claus, from the beautiful statue, at the Grand Duke’s palace, on the Trinita di Mount, at Rome’ and ‘that of the Venus Bel Fresse, which is also a copy by the same hand, in exactly the same style’, each ‘about three feet high’; the first is probably the Tribuna Apollino now at Brocklesby Park, Lincolnshire, which is signed and dated Josephus Claus fecit 1766. Cf. Nicolas Penny, Catalogue of European Sculpture in the Ashmolean Museum (Oxford, 1992), p. 54, and fig. 29.

³⁶ Adolf Michaelis, Ancient marbles in Great Britain, translated by C.A.M. Fennell (Cambridge 1882), p.227 no. 5. The object is still at Brocklesby Park (image).

³⁷ Horn, op. cit., pp.17–18: a ‘figure of Bacchus, which the late Earl, at a great expense, purchased at Rome… though well proportioned, [it] scarce exceeds five feet above the pedestal; which is itself three feet two inches in height. His right arm, in the hand of which he holds the cup, appears to have been joined to his body at the shoulder, from which it was formerly lopped off. Similar accidents seem to have happened to his left thigh, left wrist, and right knee’; Michaelis, op. cit., p.93 note 243.


The chimney-piece appears as plate 1 in Piranesi’s Diverse maniere di adornare i cammini di 1769, with legend: ‘Cammino che si vede nel Palazzo di Sua Eccza Milord Conte D; Exeter a Burghley in Inghilterra…’.

⁴⁰ Valeriani (1998), p.150 figs. 10–11; Impye, op. cit., pp.130–133 nos. 45a–45b; Jervis and Dodd, op. cit., p.35 and fig. 40.
statue, and esoteric objects: a sardonyx cameo from the Strozzi collection, a bust of Clement XIV, by the Irish sculptor Christopher Hewetson, drawn in 1771 or 1772, and a ‘Statue of a faun sleeping, after the antique… From an antique Statue in the Possession of Sir Henry Mainwaring Bart.’ Three drawings in the British Museum albums depict sculptures found in our album (Farnese Hercules, Farnese Flora, and Borghese Gladiator). The drawings of full-length statues are similar in size to those in our album; none of the British Museum drawings is inscribed with a scale.

Jenkins served as banker to Lord Exeter and was charged with disbursing Mosman’s salary. His oversight of Mosman evidently involved selecting works of art for reproduction. Although a capable draughtsman himself, Jenkins instructed Mosman to draw his own paintings, and to draw objects which he wished to sell to his clients. Among the Mosman drawings in the Exeter albums in the British Museum are some thirty sheets with inscriptions recording Jenkins as the owner (or seller) of the painting depicted (all of these drawings reproduce paintings). At later dates, Jenkins’ favoured draughtsmen for sculpture were the painter and picture restorer Friedrich Anders, Mosman’s former housemate in the Via Sistina (1760–1763), and then, in the 1780s, Vincenzo Dolciibene, whose style ‘gives more the character of the antique than any I have hitherto seen’.

Mosman continued working for Jenkins and Lord Exeter until the end of his life. In September 1786, about a year before his death (12 August 1787), Jenkins dispatched to Lord Exeter ‘a Tin case with five drawings by Mr Mosman’, among them a copy of Tommaso Manzuoli’s ‘The Visitation’, an altarpiece which had been acquired by Jenkins in 1786, and was offered to Lord Exeter for £400. Although Mosman’s labour over twenty years had cost an enormous sum – £2000, Lord Exeter reckoned – the long series of his drawings was presented by Lord Exeter to the British Museum, on 2 January 1789. If Lord Exeter had once intended to capitalise on his investment by producing a set of engravings from Mosman’s drawings, the project never came to fruition.

Apart from Lord Exeter, Mosman is known to have produced drawings for one other individual: John Stuart, 3rd Earl of Bute (1713–1792). On his second visit to Rome, in March...
1769, Lord Exeter found himself in the company of Lord Bute, and agreed that Mosman should copy for him two engraved gems by Giovanni Pichler, ‘the Agrippina and Gypsy’.\textsuperscript{75} The transaction involved Jenkins’ rival, James Byres, and Mosman’s drawings were delivered after long delay (probably engineered by Jenkins, to stall Byres’ business dealings). Three years later, Byres lamented to Lord Exeter that Mosman ‘has done nothing for me since the two figures You gave him have to do for Lord Bute’.\textsuperscript{76}

It is possible that drawings by Mosman can be discovered among the many anonymous sheets in the Townley collection at the British Museum. Four unattributed drawings in that collection executed in black chalk have Mosman’s characteristic framing lines.\textsuperscript{77} The drawings depict portrait busts or marble heads which had entered the Capitoline museum with the purchase of the Albani collection, in 1733 (B131, B147, B149, C15); numerous objects of this provenance were drawn by Mosman. Charles Townley (1737–1805) made the first visit of his three visits to Italy in 1768 and there began to assemble drawings of sculpture for comparison with objects in his own collection. Jenkins acted as his agent for over thirty years and is the likely supplier of these four drawings.

\textsuperscript{75} See recently discovered letters from the art-agent James Byres to the 3rd Earl of Bute, written 12 May, 20 May, and 10 June 1769, published by Francis Russell, ‘John, 3rd Earl of Bute and James Byres: a postscript’ in Roma Britannica: art patronage and cultural exchange in eighteenth-century Rome, edited by David R. Marshall, Susan Russell and Karin Wolfe (London 2011), pp.121–144. The ‘Agrippina’ is probably Pichler’s ‘intaglio in corniola’ of the marble seated figure in the Farnese collection, made for John Symonds at Rome in 1766–1769; it later was presented by Lord Bute to his fourth son Charles. The ‘Gypsy’ might be one of Pichler’s several bacchantes.


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Olivier Michel, Vivre et peindre à Rome au XVIIIe siècle, Collection de l’Ecole française de Rome, 217 (Rome 1996)

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Stuart Jones (1912)

Valeriani (1998)

Winkelman (1756)
LIST OF DRAWINGS

1 Legend *Iside di Campidoglio*, drawing (517 × 345 mm), scale in *palmi Romani* and *piedi Inglesi*. Numbered 1

Roman marble statue of Isis, 117–138 AD, 180 cm. Discovered at Hadrian’s Villa, Tivoli; documented in the possession of Girolamo Lotteri, by 1704; ex-Villa Albani, Rome; purchased in 1733 by Clement XII for the Capitoline Museum (Albani Inventory, C25). Winckelmann (1756), p.316 (91, 16–17)

Present location: Rome, Musei Capitolini, Inv. no. 744 (image, image). Stuart Jones (1912), p.354 no. 15 (pl. 88)

Reproduced by Maffei (1704), pl. 143 (plate legend *Statua d’Iside in casa di Girolamo Lotteri*; image); Bottari (1755), pl. 73 (image)

Comparative illustrations Maffei (1704) pl. 143 | Bottari (1755), pl. 73
2 Legend Minerva di Giustinianiani, drawing (492 × 350 mm), scale in palmi Romani and piedi Inglesi. Numbered 2


Present location: Rome, Musei Vaticani, Braccio Nuovo Nr. 111, Inv. no. 2223 (image). Amelung (1903–1908), i, pp.138–143 no. 114

Mosman’s drawing depicts four fingers on the hand holding the shawl.

Reproduced in Galleria Giustiniana del Marchese Vincenzo Giustiniani (Rome 1631–1637), pl. 3 (image); François Perrier, Icones et segmenta nobilium signorum et statuarum que Rome extant, delineata atque in ære inciso (Paris 1638), pl. 54 (image)
3 Legend Giove a Villa Giustiniani, drawing (513 × 360 mm), scale in palmi Romani and piedi Inglesi. Numbered 3


Location unknown; perhaps the statue (330 cm) offered by Robilant+Voena / Il Quadrifoglio at the Biennale internazionale di Antiquariato di Roma, Palazzo Venezia, 1–6 October 2014 (image, image)

Reproduced in Galleria Giustiniana del Marchese Vincenzo Giustiniani (Rome 1631–1637), pl. 105 (image)
4 Legend Giove di Verospi, drawing (482 × 345 mm), scale in palmi Romani and piedi Inglesi. Numbered 4


Present location: Rome, Musei Vaticani, Inv. no. 671 (image). Amelung (1903–1908), II, pp.519–520 no. 326 (pl. 73)

Reproduced by Maffei (1704), pl. 135 (image)
5 Legend *Venere di Farnese*, drawing (490 × 355 mm), scale in *palmi Romani* and *piedi Inglesi*. Numbered 5


Present location: Naples, Museo Nazionale, Inv. no. 6020 [image]. Catalogo del Museo Archeologico Nazionale di Napoli (1989), p.156 no. 18

Reproduced by Maffei (1704), pl. 55 (plate legend *Venere uscita dal bagno in atto d’asciugarsi Nel Palazzo Farnese*; [image])

*Comparative illustration* Maffei (1704) pl. 55
6 Legend *Venere di Firenze*, drawing (505 × 358 mm), scale in *palmi Romani* and *piedi Inglesi*. Numbered 6


Present location: Florence, Uffizi, Tribuna, Inv. no. 224 (image). Mansuelli (1958–1961), i, pp.69–74 no. 45 (pls. 45a–e)

Mosman probably has drawn a plaster cast of the original marble.

Reproduced by Maffei (1704), pl. 27 (image); Gori (1734), iii, pl. 26 (image); compare Cavaceppi (1768), i, pl. 36 (copy supplied to Thomas Anson; image)
Mosman’s drawing documents the lost bronze replica by Guglielmo della Porta of the ‘Mercurio de Belvedere’, an antique marble statue of a youth (155 cm) to which attributes of Mercury had been added during the Renaissance (Haskell & Penny, 1981, pp.266–267 no. 61). After the marble statue was transferred from the courtyard of the Belvedere to Florence, about 1560, it attracted little attention, and Della Porta’s bronze cast became more famous. Displayed in the “sala de’ Filosofi” of the Palazzo Farnese in Rome, from 1575, the bronze can be traced through successive Farnese inventories until early in the 19th century (Bertrand Jestaz, ‘Copies d’antiques au palais Farnèse: Les fontes de Guglielmo Della Porta’ in Mélanges de l’Ecole française de Rome: Italie et Méditerranée 105, 1993, pp.7–48, esp. pp.19–21).

Winckelmann (1756), p.278 (66, 20–21)

Reproduced by Maffei (1704), pl. 57 (plate legend Statua di bronzo di Mercvrio col pileolo alato, e con foglio nella sinistra, per la rappresentanza che hà d’esser messaggiero delli dei … Nel Palazzo Farnese; image, image)
8 Legend Mercurio, drawing (492 × 350 mm). Numbered 8

Roman marble headless statue, completed with an antique head, 2nd century AD, 153.5 cm. Found at an unknown date; restored by Bartolomeo Cavaceppi before 1754/1755. Purchased in Rome in 1755 from Cavaceppi (or intermediary) by Wilhelmine, Markgräfin von Bayreuth (1709–1758). Fendt (2012), II, pp.128–132 no. 28


Reproduced by Cavaceppi (1768), pl. 14 (plate legend Mercurio | Or esistente in Germania; image)
Roman marble statue of Artemis with a hound, from a Greek original, 194 cm. Ex-Villa D'Este, Tivoli (inventory of 1572, no. 27); bought by Benedict XIV in 1753, and presented to the Capitoline Museum. Bottari states that it came from Tivoli as a mezza figura; the head does not belong to the statue.

Present location: Rome, Musei Capitolini, Inv. no. 62 (image). Stuart Jones (1912), pp.44–45 no. 52 (pl. 6) Reproduced by Bottari (1755), pl. 72 (image)
10 Legend Arpocrate di Campidoglio, drawing (512 × 360 mm), scale in palmi Romani and piedi Inglesi. Numbered 10

Roman marble statue of Harpocrates, 117–138 AD, 158 cm. Found by Liborio Michilli at Hadrian’s Villa in 1741; presented by Benedict XIV in 1744 to the Capitoline Museum. Winckelmann (1756), p.374 (133, 9–10)

Present location: Rome, Musei Capitolini, Inv. no. 646 (image). Stuart Jones (1912), pp.292–293 no. 28 (pl. 71)

Reproduced by Bottari (1755), pl. 74 (image)

Present location: Rome, Musei Capitolini, Inv. no. 731 (image). Stuart Jones (1912), pp.340–341 no. 2 (pl. 85)

Reproduced by Maffei (1704), pl. 129 (reversed by the engraver; image); Bottari (1755), pl. 8 (image)

The head was replaced in 1780 by the restorer Vincenzo Pacetti.


Reproduced by François Perrier, *Segmenta nobilium Signorum et Statuarum. Quae temporis dentem invidium evasere* (Rome 1638), pl. 56 (image); Bernard de Montfaucon, *L’Antiquité expliquée et représentée en figures* (Paris 1722), t. pl. 21 (image); Jean Barbault, *Recueil des divers monumens anciens* (Roma 1770), pl. 66 (image)
13 Legend *Herculeo*, drawing (494 × 350 mm), signed *Nic. us Mosman. dell.*, scale in *palmi Romani* (only). Numbered 13


Reproduced by Maffei (1704), pl. 49 (image)
14 Legend Appollino di Medici, drawing (515 × 355 mm), scale in palmi Romani and piedi Inglesi. Numbered 14


Present location: Florence, Uffizi, Tribuna, Inv. no. 229 (image). Mansuelli (Rome 1958–1961), I, pp.74–76 no. 46 (pls. 46a-b)

Reproduced by Maffei (1704), pl. 39 (plate legend Apollo ignudo, e con la faretra legata ad un tronco. Negl’orti Medici; image)
Roman marble statue of Neptune, c. 130–140 AD, 236 cm. According to Winckelmann, writing in 1764, this ‘large and beautiful statue of Neptune… was found at Corinth in Greece a few years ago and is now for sale in Rome’ (J.J. Winckelmann, *History of the art of antiquity*, translated by H.F. Mallgrave, edited by Alex Potts, Los Angeles 2006, p.329). The marble was purchased in 1764 by Camillo Paderni, agent of Carlos III of Spain; see María del Carmen Alonso Rodríguez, ‘La colección de antigüedades comprada por Camillo Paderni en Roma para el rey Carlos iii’ in *Iluminismo e ilustración: le antichità e i loro protagonisti in Spagna e in Italia nel xviii secolo*, edited by Betrice Cacciotti (Rome 2003), pp.29–46 (p.36); Fernández-Miranda y Lozana, *Inventarios reales: Carlos iii, 1789–1790* (Madrid 1988), i, p.95 no. 921.


Mosman locates this statue in the studio of the restorer Bartolomeo Cavaceppi.
16 Legend *Amore e Siche*, drawing 518 × 347 mm, scale in palmi Romani and piedi Inglesi. Numbered 16

Roman marble statue of Eros and Psyche, a copy of the 2nd century AD from a Greek original, 125 cm. Reputedly found on the Aventine Hill near S. Balbina in February 1749; given by Benedict XIV to the Capitoline Museum in that year. Haskell & Penny (1981), pp.189–191 no. 26

Present location: Rome, Musei Capitolini, Inv. no. 408 (image). Stuart Jones (1912), pp.185–186 no. 3 (pl. 45)

Reproduced by Bottari (1755), pl. 22 (image)
17 Legend *Amorino di Campidoglio*, drawing (495 × 350 mm), scale in *palmi Romani* and *piedi Inglesi*. Numbered 17

Roman marble statue of Eros stringing his bow, a copy of a Greek original of the 4th century BC, 123 cm. Ex-Villa d’Este, Tivoli (inventory 1572, no. 55); bought by Benedict XIV in 1753 for the Capitoline Museum. Bober & Rubinstein (1986), pp.88–89 no. 50

Present location: Rome, Musei Capitolini, Inv. no. 410 (image). Stuart Jones (1912), pp.87–88 no. 5 (pl. 18)

Reproduced by Bottari (1755), pl. 24 (image)
18 Legend Flora di Campidoglio, drawing (510 × 350 mm), scale in palmi Romani and piedi Inglesi. Numbered 18

Roman marble statue of a girl with a crown of roses, perhaps a copy of a Hellenistic bronze, 168 cm. Found in 1744 by Liborio Michilli at Hadrian’s Villa; presented by Benedict XIV to the Capitoline Museum.

Present location: Rome, Musei Capitolini, Inv. no. 743 (image). Stuart Jones (1912), p.353 no. 14 (pl. 87)

Compare Giovanni Domenico Campiglia’s drawing for Bottari (Rome, Gabinetto Disegni e Stampe, Fondo Corsini, Inv. no. 128084; image)

Reproduced by Bottari (1755), pl. 45 (image); Magnan (1776), pl. 33 (image)

[Comparative illustration Bottari (1755), pl. 45]
19 Legend Marte di Villa Lodovisi, drawing (510 × 355 mm), scale in palmi Romani and piedi Inglesi. Numbered 19


This drawing is erroneously entered in the album’s ‘Catalogo dei Tiramenti’ as ‘Marte – in Villa Casale’. The Cupid seated by the figure’s foot (added by Gian Lorenzo Bernini, in 1622) is excluded from the two prints of the statue (by Charles Randon) published in Maffei’s anthology.

Reproduced by Maffei (1704), pls. 66–67 (image, image)
20 Legend Baccho di Cavaceppi, drawing (505 × 340 mm), scale in palmi Romani and piedi Inglesi. Numbered 20

Roman marble torso of Agathodaemon restored with an unrelated head, as ‘Antinous Agathodaemon’, 130–138 AD. The torso reputedly was found in the Tiber in 1760 (head found separately); purchased from Giovanni Lodovico Bianconi in 1766–1768 for the Prussian royal collections. Konrad Levezow, Ueber den Antinous dargestellt in den kunstdenkmaelern des alterthums (Berlin 1808), pp.82–84


Mosman’s drawing evidently was made in Bartolomeo Cavaceppi’s studio, during restoration: the statue is already supplied with a head; both arms and the head of the snake were added before it was sold. The restored statue was one of twenty-two purchased in 1766–1768 for the Prussian royal collections (nine of the group were restorations by Cavaceppi).

Reproduced by Cavaceppi (1768), pl. 24 (plate legend Antinoo | D’eccellente scultura alto palmi undici e mezzo | Or esistente in Germania | presso Sua Maestà Prussiana; image: also shown on the frontispiece)
21 Legend Baccho a Villa Casale, drawing (522 × 354 mm), scale in palmi Romani and piedi Inglesi. Numbered 21


Present location: Copenhagen, Ny Carlsberg Glyptotek, Inv. no. 960 (image). Flemming Johansen, Catalogue Roman Portraits (Copenhagen 1995), ii, pp.122–125 no. 46.

This statue was greatly admired by Winckelmann, who counted it among the most important sights of Rome (Mette Moltesen and Rebecca Hast, ‘The Antinous Casali in the Ny Carlsberg Glyptotek’ in Analecta Romana Instituti Danici 30, 2004, pp.101–117).

Reproduced by Maffei (1704), pl. 138 (plate legend Statua di Bacco, trouata trà le rouine dell’Antico Macello d’Augusto nel Monte Celio. Negli Orti Casali a S. Stefano Rotondo; image).
22 Legend *Antino di Belvedere*, drawing (507 × 342 mm), scale in palmi Romani and piedi Inglesi. Numbered 22


Present location: Rome, Musei Vaticani, Cortile Ottagono, Inv. no. 907 ([image](https://www.robinhalwas.com)). Amelung (1903–1908), II, pp.132–138 no. 53 (pl. 12)

Reproduced by Maffei (1704), pl. 3 (reversed by the engraver; [image](https://www.robinhalwas.com)); Magnan (1776), pl. 6 (genitals now covered; [image](https://www.robinhalwas.com))
23 Legend Antino di Campidoglio, drawing (515 × 350 mm), scale in palmi Romani and piedi Inglesi. Numbered 23

Roman marble statue of Antinous as Hermes, a copy of a Greek original (early 4th century BC), 180 cm. Reputedly found at Hadrian’s Villa; ex-Villa Albani, Rome; restored by Pietro Bracci before 1733; purchased in 1733 by Clement XII for the Capitoline Museum (Albani Inventory, D8). Haskell & Penny (1981), pp.143–144 no. 5

Present location: Rome, Musei Capitolini, Inv. no. 741 (image). Stuart Jones (1912), pp.351–352 no. 12 (pl. 87)

Compare Giovanni Domenico Campiglia’s drawing for Bottari (Rome, Gabinetto Disegni e Stampe, Fondo Corsini, Inv. no. 128094; image).

Reproduced by Bottari (1755), pl. 56 (image); Magnan (1776), pl. 30 (image)
24 Legend *Gladiatore di Villa Borghese*, drawing (505 × 345 mm), scale in palmi Romani and piedi Inglesi. Numbered 24


Reproduced by François Perrier, *Segmenta nobilium Signorum et Statuarum, Quae temporis dentem inviadum evasere* (Rome 1638), pls. 26–28 (image); Maffei (1704), pls. 75–76 (image, image)
25 Legend *Gladiatore di Campidoglio*, drawing (350 × 510 mm), scale in palmi Romani and piedi Inglesi. Numbered 25


Present location: Rome, Musei Capitolini, Inv. no. 747 (image). Stuart Jones (1912), pp.338–340 no. 1 (pl. 85)

Compare Giovanni Domenico Campiglia’s drawings in Rome, Gabinetto Disegni e Stampe, Fondo Corsini, Inv. nos. 128103–128104 (image, image) and London, British Museum, 1865/0114/821 (image)

Reproduced by Maffei (1704), pl. 65 (image); Bottari (1755), pl. 67 (image).

Present location: Florence, Uffizi, Tribuna, Inv. no. 216 (image). Mansuelli (1958–1961), i, pp.92–94 no. 61 (fig. 62)

Mosman most probably has drawn a plaster cast of the original marble.

Reproduced by François Perrier, *Segmenta nobilium Signorum et Statuarum, Quae temporis dentem invidium evasere* (Rome 1638), pls. 35–36; Maffei (1704), pl. 29 (image); Gori (1734), iii, pls. 73–74 (image, image)


Reproduced by Maffei (1704), pl. 78 (image)
Marble statue of Ariadne sleeping (‘L’Arianna addormentata, cosiddetta Cleopatra’), a Roman Hadrianic copy after a Hellenistic original of c. 200 BC

The location of the statue is not stated. Although there are slight disagreements in pose, support, and arrangement of the drapery, Mosman seems to be recording the Ariadne placed in the Belvedere by Julius II in 1512 (Museo Pio Clementino, Galleria delle Statue, Inv. no. 548; image). In Mosman’s view, water has ceased to flow beneath Ariadne’s feet (compare Giovan Battista de Poilly’s print, published by Maffei in 1704; image), however other grotto references are maintained. By 1782, the statue had been transferred to the new Galleria delle Statue in the Museo Pio-Clementino, and given a new support (compare Lorenzo Roccheggiani’s drawing engraved by Francesco Piranesi, in 1781; image).


Compare Maffei (1704), pl. 8 (image; image)
29 Legend Torzo di Belvedere, drawing (495 × 355 mm), scale in palmi Romani and piedi Inglesi. Numbered 29


Present location: Rome, Musei Vaticani, Sala delle Muse, Inv. no. 1192 (image). Amelung (1903–1908), ii, pp.9–20 no. 3 (pl. 2)

Reproduced by Maffei (1704), pl. 9 (image)

Comparative illustration Maffei (1704), pl. 9
30 Legend *Toro di Farnese*, drawing (495 × 355 mm), scale in *palmi Romani* and *piedi Inglesi*. Numbered 30


Present location: Naples, Museo Nazionale, Inv. no. 6002 (image)

Reproduced by Maffei (1704), pl. 48 (image)
31 Legend *Laoconte di Belvedere*, drawing (520 × 350 mm), scale in *palmi Romani* and *piedi Inglesi*. Numbered 31


Present location: Rome, Musei Vaticani, Cortile Ottagono, Inv. no. 1039 (image)

In Claude Randon’s print (Maffei 1704, pl. 1) the right arm of the dying younger son is shown broken. In 1725–1727 Agostino Cornacchini restored the group, extending the right arm upwards; Mosman, however, depicts the gesture of the younger son as it appeared prior to Cornacchini’s intervention. In this he follows two casts of the Laocoon commissioned c. 1750–1770 by Anton Raphael Mengs, one of which is now in Florence, the other in Dresden (*Die Sammlung der Gisagüsse von Anton Raphael Mengs in Dresden*, edited by Moritz Kiderlen, Dresden 2006, p. 95, table 6 no. XXIII; image; Orietta Rossi Pinelli, ‘The Surgery of Memory: Ancient Sculpture and Historical Restorations’ in *Historical and philosophical issues in the conservation of cultural heritage*, Los Angeles 1996, p. 292).

Reproduced by Maffei (1704), pl. 1 (reversed by the engraver; image); cf. J.J. Winckelmann, *Storia delle arti del disegno presso gli antichi*, edited by Carlo Fea (Rome 1783–1784), ii, pl. 4 (showing Cornacchini’s restoration; image)
32 Legend Faone di Barberini, drawing (510 × 352 mm), scale in palmi Romani and piedi Inglesi. Numbered 32


Present location: Munich, Staatliche Antikensammlungen und Glyptothek, Inv. no. 218 (image)

Reproduced by Maffei (1704), pl. 94 (image)
33 [No legend], drawing (500 × 350 mm), signed Nico.las Mosman del., scale in palmi Romani and piedi Inglesi. Numbered 33

Drawing 33 (detail)

Comparative illustration
British Museum, T.4.100


Present location: Rome, Musei Vaticani, Cortile Ottagono, Inv. no. 1015 (image). Amelung (1903–1908), ii, pp.256–269 no. 92 (pl. 12)

Although uncaptioned, Mosman appear to record here the Apollo of the Belvedere.

Reproduced by Maffei (1704), pl. 2
34 Legend *Castor e Polluce in Spagna*, drawing (505 × 350 mm), scale in palmi Romani and piedi Inglesi. Numbered 34


It is possible that Mosman is documenting the cast of this group made between 1687 and 1706 and kept in the French Academy in Rome, after the original went to Spain. Mosman does not reproduce the print by Nicolas Dorgny published by Maffei (1704) pl. 121 (image; copy in Bernard de Montfaucon, *Supplément au livre de l’Antiquité expliquée et représentée en figures*, Paris 1724, t. p.208, pl. 76, image); nor the anonymous print in J.J. Winckelmann, *Monumenti antichi inediti* (Roma 1767), p.xiv (image).

Reproduced by Maffei (1704), pl. 121 (image)
Roman marble statue of a writer in a toga, known as ‘Marius’, 189 cm. Apparently acquired by Pius IV from Tommaso della Porta in 1565; among the first statues placed in the Capitoline Museum (in the Stanza dei Filosofi by 1687; removed by Clement XII, and placed in the Salone). Winckelmann (1756), pp.373–374 (133, 1–3)

Current location: Rome, Musei Capitolini, Inv. no. 635 (image). Stuart Jones (1912), p.284 no. 14 (pl. 69)

Reproduced by Girolamo Franzini, Icones Statuarum Antiquarum Urbis Romae (Rome 1589), as ‘C. Marius’ (image); Bottari (1755), pl. 50 (image)
36 Legend *Pompeo di Spada*, drawing (494 × 352 mm), scale in palmi Romani and piedi Inglesi. Numbered 36


Present location: Palazzo Spada, Rome (image)

Reproduced by Maffei (1704), pl. 127 (image)
37 Legend *Luco Papiro e la madre a Villa Ludovisi*, drawing (485 × 350 mm), scale in palmi Romani and piedi Inglesi. Numbered 37


Present location: Rome, Museo Nazionale Romano, Palazzo Altemps, Inv. no. 8604 (image)

Reproduced by Maffei (1704), pls. 62–63 (plate legend *Il fanciullo Papirio…*; image, image)

39 Legend *Rotino di Firenze*, drawing (512 × 358 mm), scale in palmi Romani and piedi Inglesi. Numbered 39


Mosman most probably has drawn a plaster cast of the original marble.

Reproduced by Maffei (1704), pl. 41 (image); Gori (1734), iii, pl. 96 (image)
40 Legend Meleagro di Pichini, drawing (500 × 350 mm), scale in palmi Romani and piedi Inglesi. Numbered 40


Present location: Rome, Musei Vaticani, Museo Pio-Clementino, Sala degli Animali, Inv. no. 490 (image). Amelung (1903–1908), ii, p.33–38 no. 10 (pls. 3, 12); Giandomenico Spinola, Il Museo Pio Clementino (Rome 1996), i, p.137 no. 40

Reproduced by Maffei (1704), pl. 141 (image)
41 Legend Zenone di Campidoglio, drawing (525 × 360 mm), scale in palmi Romani and piedi Inglesi. Numbered 41

Marble statue of a philosopher, traditionally identified as Zeno the Stoic, Hellenistic sculpture from the 2nd century BC, 172 cm. Ex-Albani collections, Rome (reputedly found in excavations carried out by Cardinal Albani in 1701 at Civita Lavinia, a property of the Cesarini); ex-Villa Albani, Rome; purchased in 1733 by Clement XIII for the Capitoline Museum (Albani Inventory, C21)

Present location: Rome, Musei Capitolini, Inv. no. 737 (image). Stuart Jones (1912), pp.347–348 no. 8 (pl. 86)

Reproduced by Bottari (1750), pl. 90 (image); Magnan (1776), pl. 18 (image)
42 Legend Faone, drawing in pencil and red chalk (500 × 345 mm), scale in palmi Romani and piedi Inglesi. Numbered 42

Marble statue of a satyr, restored holding cymbals (kroupesioi), known as the ‘Dancing’ or ‘Medici Faun’, 150–200 AD, 143 cm. Possibly found in Rome; ex-Medici collections, Rome; removed to Florence, and installed in the Tribuna of the Uffizi, by 1688. Haskell & Penny (1981), pp.205–208 no. 34

Present location: Florence, Galleria degli Uffizi, Inv. no. 220 (image). Mansuelli (Rome 1958–1961), 1, p.80 no. 51

The legend beneath Mosman’s drawing does not locate this statue, which is known in many copies in various materials and sizes (Julia Habetzeder, ‘The impact of restoration: the example of the dancing satyr in the Uffizi’ in Opuscula: Annual of the Swedish institutes at Athens and Rome 5, 2012, pp.133–163, Appendix 1). The ‘original’ was removed from Rome to Florence by 1688. The drawing by Nicolas Dorigny for the anthology of Maffei (1704) omits the tree-support, which is shown here; G.D. Campiglìa’s drawing published by Gori (1734) is similar, but clearly was not Mosman’s model either.

Compare the plaster replica in the Palazzo Corsini, where the left hand of the figure touches the support with the cymbal (Inv. 1204; Gioia de Luca, I monumenti antichi di Palazzo Corsini in Roma, Rome 1976, 1, pp.39–42 no. 15 and pls. 27–31).

Reproduced by Jan de Bisschop, Paradigmata graphices variorum artificum (Amsterdam 1671), pls. 1–3 (image, image, image), Maffei (1704), pl. 35 (image); Gori (1734), iii, pl. 58 (image)
43 Legend Santa Susanna alla colonna Trojana, drawing in pencil and red chalk (520 × 355 mm), scale in palmi Romani and piedi Inglesi. Numbered 43


Present location: Rome, Church of Santa Maria di Loreto (image)

Reproduced by Maffei (1704), pl. 161 (image)
44 Legend Fuone di Campidoglio, drawing in pencil and red chalk (520 × 355 mm), scale in palmi Romani and piedi Inglesi. Numbered 44


Present location: Rome, Musei Capitolini, Inv. no. 657 (image). Stuart Jones (1912), pp.309–310 no. 1 (pl. 77)

Reproduced by Bottari (1755), pl. 34 (image). Compare Magnan (1776), pl. 31 (image)

Comparative illustrations Bottari (1755), pl. 34 | Magnan (1776), pl. 31