Finding aid for the Anna Laetitia Pecci-Blunt print collection of views of Rome, 1589-circa 1860

Brian Parshall, revised by Insley Julier
Finding aid for the Anna Laetitia Pecci-Blunt print collection of views of Rome, 1589-circa 1860

Descriptive Summary

Title: Anna Laetitia Pecci-Blunt print collection of views of Rome

Date (inclusive): 1589-circa 1860

Number: P850003

Creator/Collector: Pecci Blunt, Anna Laetitia

Physical Description: 97 prints (6 boxes, 31 flatfiles)

Repository:
The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390

Abstract: The collection consists of 97 prints of views of the city of Rome, dating 1589 to circa 1860, from the library of collector, gallerist, philanthropist and patron of the arts, Countess Anna Laetitia Pecci-Blunt.

Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in Italian, Latin, French, German and English.

Biographical/Historical Note

Anna Laetitia (“Mimì”) Pecci-Blunt was born on 15 March 1885. Her father, Count Camillo Pecci was head of the Guardia nobile pontificia and a nephew to Pope Leo XIII (Vicenzo Gioacchino Pecci), and her mother, Silvia Bueno y Garzon was a Spanish noblewoman from Cuba. After passing the years of World War I in Switzerland, Anna Laetitia Pecci settled in Paris and soon immersed herself in artistic and intellectual circles, becoming friends with Georges Braque and Jean Cocteau. She was introduced to the wealthy and cultured American banker, Cécil Blunt, son of the collector Ferdinand Blumenthal. The marriage between the two was celebrated in 1919 with the benediction of Pope Benedict XV, who gave Cécil Blunt the title of Count Pecci-Blunt. The couple took up residence in Paris where they opened their home to writers, poets, artists and musicians including Salvador Dalí, Cocteau, Paul Valéry, Francis Poulenc and Paul Claudel. The Pecci-Blunts had five children: Dino, Laetitia, Viviana, Camilla and Graziella.

In 1929, the Pecci-Blunts decided to spend part of each year in Rome and they purchased, near the Campodiglio and the Piazza Venezia, the palazzo in Piazza Aracoeli 3 designed by Giacomo della Porta. As in Paris, this residence became a cultural hub, reflecting Anna Laetitia Pecci-Blunt's desire to foster exchange between Italian and foreign artists, musicians and intellectuals. During this period Pecci-Blunt began to acquire prints, published works, drawings and paintings thematically focused upon the city of Rome. Many of these materials were purchased in Rome, however she also acquired art during her frequent trips to Paris. Pecci-Blunt's collection included views, plans, maps of Rome and depictions of the inhabitants of the city in popular costume. As intense urban development under Mussolini transformed Rome in the 1930's, interest in the city's past grew among certain circles in Rome. The collection came to be known as “Roma Sparita” because of its nostalgic focus on the Rome of a bygone era.

In addition to her collecting activities, Pecci-Blunt's patronage of the arts blossomed during this period. She began hosting an annual series of spring concerts at her palazzo and invited musicians such as Darius Milhaud, Arthur Rubinstein, Poulenc, George Auric, Igor Strawinsky and Nathan Milstein to perform. By 1934 plans were laid to open an art gallery. The Galleria della Cometa opened in April 1935 under the direction of Libero de Libero and featured contemporary artists including AFRO (Afro Basaldella), MIRKO (Mirko Basaldella), Corrado Cagli, Giorgio de Chirico, Guglielmo Janni and Gino Severini, among others. In 1937 a New York branch called The Cometa Art Gallery was opened. Both galleries were named after Pecci-Blunt's family coat of arms, a comet. She had adopted the symbol from her relative, Pope Leo XIII.

For a brief period, both galleries were in operation until mounting political tensions forced the closure of the gallery in Rome in 1938. Anna Laetitia and Cécil Pecci-Blunt spent the years of World War II in New York, before returning to Italy in 1947. Upon her return, Pecci-Blunt resumed her cultural and artistic activities, and in 1948, the first meeting of the Associazione Amici dei Musei di Roma was held in her palazzo. Shortly after, she expressed her desire to donate her collection of drawings, watercolors and other paintings to the Museo di Roma. Over the next twenty-odd years, she continued to support artistic endeavors in all forms, holding concerts, building and operating a theater (Teatro di Cometa), and serving in an advisory capacity to the museums of Rome. She was honored for her artistic patronage and philanthropy
in 1960 with a Medaglia d'oro per l'arte e la cultura and in 1964, for her encouragement of cross-cultural interchange, with a Légion d'honneur from the French government.

During her years of activity with the Amici dei Musei di Roma, she provided funds for acquisitions and discouraged purchases that would duplicate items in her own collection. Upon her death in 1971, she donated her collection of drawings, watercolors, and paintings to the Museo di Roma, while her collection of prints and published works were sold and dispersed.

**Access**
Open for use by qualified researchers.

**Publication Rights**
Contact Library Reproductions and Permissions.

**Preferred Citation**
http://hdl.handle.net/10020/cifaP850003

** Acquisition Information**
The collection was acquired in 1985 as part of the library of Anna Laetitia Pecci-Blunt, which was sold in 1972 after her death, along with her maps of Rome. The prints were integrated with the Getty Research Institute's Special Collections and divided into two collections: maps of Rome, Accession no. P850002, and views of Rome, Accession no. P850003.

**Processing History**
The finding aid for this collection was originally prepared by Brian Parshall in 1996. It was revised in May-July 2012 by Insley Julier, under the supervision of Karen Meyer-Roux.

**Related Archival Materials**
The collection is complemented by Pecci-Blunt's collection of maps of Rome, also held by The Getty Research Institute, Los Angeles, Accession no. P850002, and by other holdings from Pecci-Blunt's library. Search the Getty Research Institute's library catalog using the phrase "Anna Laetitia Pecci-Blunt" for the Research Institute's holdings from the Pecci-Blunt library.


Anna Laetitia Pecci-Blunt's watercolors, drawings and other paintings, which also chronicle the city of Rome, were donated to the Museo di Roma in 1971 at the time of her death.

**Scope and Content of Collection**
The collection consists of 97 prints of views of the city of Rome, dating 1589 to circa 1860, from the library of Anna Laetitia Pecci-Blunt (1885-1971).

The majority of the prints (over 50) were printed in Rome and executed by Italian printmakers, while others were issued in Antwerp, Augsburg, London, Milan, Naples and Paris. Printmakers particularly well represented in this collection include Agostino Penna, Bartolomeo Pinelli, Antonio Sarti and Israël Silvestre. There are also prints by Stefano della Bella, Giovanni Maggi, and Giovanni Battista Falda.

Anna Laetitia Pecci-Blunt marked many of the prints in her collection with her collector's marks. Small, circular marks found on the recto of the prints, typically in the lower right corner, display a small comet, encircled with the text: "Coll. C.ssa A. L. Pecci Blunt." Circular marks on the verso of the prints, typically in the lower center, denote Pecci-Blunt's name for her collection, "Roma Sparita." The stamps contain the text; "Roma Sparita, N....," (with space for adding an inventory number), encircled with additional text "Collezione Contessa Anna Laetitia Pecci-Blunt." Five prints from Pecci-Blunt's collection also bear the collector's mark of Alessandro Castagnari (1881-1940) (Lugt 86a).

**Arrangement**

**Subjects - Topics**
Fountains -- Italy -- Rome
Church buildings -- Italy -- Rome
Series I. **General views of Rome, 1642-circa 1860, undated**

Physical Description: 8 prints

Scope and Content Note
Series I includes panoramas with legends identifying important churches, hospitals, palazzi, sites and monuments. Most of the views are taken from the outskirts of Rome and they illustrate the contrast between populated, developed urban areas and the pastoral countryside.

Arrangement
Arrangement is by chronological order.

**Silvestre, Israël, 1621-1691, etcher. Roma, 1642**

Physical Description: 1 printetching on four sheets; plate mark 18.5 x 123.5 cm, on sheet 25.5 x 127.5 cm

Scope and Content Note
The large panorama seen from a vantage point beyond the walls is after a drawing by L. de Lincler. The legend identifies 44 sites, including Piazza del Popolo, Villa Borghese, Villa Medici, SS. Trinità dei monti, Basilica Ss. Ambrogio e Carlo, Palazzo Barberini, Castel Sant'Angelo, S. Andrea della Valle, and the Basilica of St. Peter's. Ref.: Faucheux 28.

**Barrière, Dominique, approximately 1618-1678, printmaker. Recens Urbis Romæ ex australi plaga prospectus anno Domini, 1649**

Physical Description: 1 printetching on two sheets; plate mark 32.5 x 88.5 cm, on sheet 25.5 x 127.5 cm

Scope and Content Note
The view is depicted from the north looking south, from a vantage point beyond the walls, spanning from Santa Maria Maggiore to St. Peter's Basilica. With 42 sites identified in a legend at the base. Ref.: Arrigoni-Bertarelli 134.

Imprint: Rome, Giovanni Domenico Rossi. Dedication to Giovanni Battista Mora.
Silvestre, Israël, 1621-1691, etcher. [Vue de Rome et du derrière de l'église Saint-Pierre prise sur les hauteurs du mont Vatican hors la ville], undated

Physical Description: 1 printetching ; plate mark 29 x 71 cm, on sheet 74 cm

Scope and Content Note
The panorama depicts the view from an elevated perspective behind St. Peter's Basilica looking towards the back of the church, the city of Rome and the surrounding countryside. Verses by Georges de Scudéry in five columns begin with: "Par quel Art au-dessus de l'homme... La vieille et la nouvelle Rome," and end with "Ouy, d'une adresse sans seconde... Une des merveilles du monde." The legend identifies 18 sites. Title from Faucheux. Ref.: Faucheux 29.


Silvestre, Israël, 1621-1691, etcher. Veduta di Campo Vaccino, e d'una parte della città di Roma, [ca. 1650]

Physical Description: 1 printetching ; plate mark 40.5 cm, on sheet 48.2 x 94.5 cm

Scope and Content Note
The view, drawn and etched by Israël Silvestre, spans from the Capitoline Hill to the Church and Convent of Saint Dominic and the ruins of the Temple of Peace. Legend with 38 sites, mostly ancient ruins, identified with text appearing in ten columns, with the sites identified in a numbered list in French to the left, and Italian to the right. Ref.: Arrigoni-Bertarelli 137; Faucheux 32 (with different Parisian publisher and dated 1652)

Imprint: Paris, se vend aux Galleries du Louvre, chez Israel Silvestre. Text in French and Italian. Dedication to the King of France.

Daullé, Jean, 1703-1763, printmaker. Rome ancienne, 1759

Physical Description: 1 printetching and engraving ; sheet 37.2 x 48.5 cm

Scope and Content Note
The print, after a painting by Jean-Baptiste Lallemand, depicts a pastoral scene with a shepherd conversing with a woman on horseback in the right foreground and the Colosseum, Arch of Constantine and other ruins pictured behind them. Inscription: Gravé d'après le tableau original du cabinet de monsieur Damery lieutenant aux gardes Françaises. With Pecci-Blunt's collector's mark, in blue ink, in the lower right hand corner and one on the verso in the lower center of the print. Ref.: IFF, 6, 148-149 (pendant to Rome moderne). Trimmed within plate mark.


Volpato, Giovanni, 1735-1803, printmaker. Veduta in profilo della città di Roma dalla parte di Monte Mario presa nella sua estensione dalla Piazza del Popolo sino alla Basilica di S. Pietro in Vaticano, 1779

Physical Description: 1 printetching on three sheets ; plate mark 48 x 206.5 cm, on sheet 51.2 x 209.1 cm

Scope and Content Note
The panorama of Rome, after a drawing by Francesco Panini, spans from the church of S. Maria del Popolo on the left, to the Capitoline Hill in the center and continues towards Saint Peter's on the right. The vantage point is from the countryside, and cultivated fields, farm houses, peasants and livestock appear in the foreground. Legend in 12 columns with 39 sites.

Imprint: Rome, nella Calcografia della Reverenda Camera Apostolica appreso la Curia Innocenziana.
Series I. General views of Rome, 1642-circa 1860, undated

Post, Karl Borromäus, 1834-1877, printmaker. Rom, 1859

Physical Description: 1 printetching ; sheet 44.5 x 55.5 cm, mount 44.5 x 62.9 cm

Scope and Content Note
The distant view of Rome, with Saint Peter’s and the Colosseum just visible, is after a painting by Károly Markó. In the foreground figures are depicted on a balustraded terrace set within a lush vegetative landscape. Inscription: Vom oesterreichischen Kunstverein in Wien. Pecci-Blunt's collector's mark, in black ink, in the lower right hand corner and one on the verso in the lower center. Imprint: Rome. Trimmed within plate mark.

Pronti, Domenico, 1750- , printmaker. Roma, [ca. 1860]

Physical Description: 1 printaquatint ; plate mark 25.7 x 55.5 cm, on sheet 29.1 x 57.8 cm

Scope and Content Note
The view of Rome with the Piazza del Popolo from the north, looks towards the trident of via del Babuino, via del Corso and via di Ripetta. Nearly the entire piazza is visible, as well as the Pincian Hill and Villa Medici, with the twin churches Santa Maria di Montesanto and Santa Maria dei Miracoli in the center along with the obelisk. Inscription: daguerreotipo. Pecci-Blunt collector's mark in black ink, in the lower right hand corner and one on the verso in the center. There is also an oval stamp, in black ink, of the publisher Ronchi on the verso in the lower left corner. Ref.: Arrigoni-Bertarelli 235. Imprint: Milan, A. Bossi, Piazza del Duomo and Milan, L.A. Ronchi, corso Francesco, no. 601.

Series II. Sites and monuments, 1619-circa 1851, undated

Physical Description: 47 prints

Scope and Content Note
Series II is comprised of 47 prints of monuments and sites, including churches, palaces, fountains, bridges, piazze, and villas. These celebrate public works undertaken by the papacy and monuments associated with the standard itinerary for religious and secular pilgrims to the city, and travelers who came to study the masterpieces and ancient ruins of the city. The Basilica of St. Peter’s, the Seven Pilgrim Churches, Castel Sant’Angelo (Hadrian's Mausoleum), and the Pantheon are represented, as well as Bernini's Fountain of the Four Rivers and the Ponte Rotto.

Arrangement
The arrangement of this series follows the collection's original order by monument or site. Within each site or monument grouping, the prints are listed by chronological order.

Arch of Constantine

Girelli, Pietro Paolo, active 1690, printmaker. Facciata dell'arco antico di Costantino che risguarda l'Anfiteatro di Flavio detto il Colosseo, 1692

Physical Description: 1 printetching and engraving ; plate mark 43.2 x 55.1 cm, on sheet 48.2 x 73.7 cm

Scope and Content Note
The print, after a drawing by Giuseppe Tiburzio Vergelli, according to the inscription, depicts the Arch of Constantine with a number of figures gathered in the foreground and detailed renderings of the sculpture and bas-reliefs. With the collector's mark of Alessandro Castagnari on the verso (initials "A.C." with the Capitoline wolf of Rome, Lugt 86a).

Imprint: Rome, Matteo Gregorio Rossi, in Piazza Navona.

Basilica of St. John Lateran
Morel, François, approximately 1768- printmaker. *Vue de l'église de St. Jean Lateran et de celle de Ste. Marie Majeure*, [not before 1784]

Physical Description: 1 printetching; plate mark 34.3 x 47.7 cm, on sheet 45.7 x 62.2 cm

Scope and Content Note
The view after a painting by German landscape painter Jacob Philipp Hackert is taken from the countryside outside of Rome. It depicts the Basilica of St. John Lateran (Basilica di S. Giovanni in Laterano) and the rooftop and domes of Santa Maria Maggiore. With Pecci-Blunt collector’s mark, in black ink, in the lower right hand corner and one on the verso.

Imprint: Rome, chez George Hackert, Place d’Espagne. Dedicated to Prince Youssoupooff [Nikolai Borisovisch Yusupov?].

Rupp, Ladislaus, 1793-1854, printmaker. *Veduta interna della basilica di S. Giovanni Laterano in Roma*, 1829

Physical Description: 1 printaquatint, hand coloring; plate mark 40 x 49 cm, on sheet 41.1 x 56.3 cm

Scope and Content Note
The print depicts the interior of the Basilica of St. John Lateran (Basilica di S. Giovanni in Laterano). Below the Italian, the title is repeated in French. With Pecci-Blunt collector’s mark, in black ink, in the lower right hand corner and another one on the verso. An oval embossed monogram stamp appears below the title with the initials "M.R." (?) (not in Lugt). Imprint: Milan. Title in Italian and French. Watermark: J. Whatman. Ref.: Arrigoni-Bertarelli 1012.


Physical Description: 1 printengraving; plate mark 35.6 x 50.5 cm, on sheet 40.4 x 53.9 cm

Scope and Content Note
Saint Peter’s is depicted with eight architectural features identified in a legend at the base. The square and steps before the basilica are filled with soldiers, artillery, wagons, prelates and other figures. Drawn and etched by Giovanni Maggi and published by Matthaus Greuter in Rome. With Pecci-Blunt's collector's marks, in black ink, in the lower right hand corner and on the verso.


Physical Description: 1 printetching; plate mark 30.5 x 79.2 cm, on sheet 35 x 82.9 cm

Scope and Content Note
Drawn and etched by Silvestre, the print depicts Saint Peter's and the pontifical palace in panorama from a viewpoint beyond the walls, near the Porta de' Cavalli Leggeri. Eight sites are identified in French in two columns at the base and repeated in Italian and Latin including the gate to the Vatican Palace, Porta Angelica, the Vatican Obelisk, the headquarters of the Inquisition, Camposanto and the walls and bastions. At the top of the print two griffins hold aloft the Hesselin coat of arms and a banner bearing a dedication to de Hesselin from J. Viout, probably J. Vivot. Hesselin is likely Louis de Hesselin. Ref.: Faucheux 31 (State 1).

Imprint: Paris. Text is in French, Italian and Latin. By privilege of the King.
Falda, Giovanni Battista, approximately 1640-1678, printmaker. *Disegno delle fabbriche prospettive e piazza fatte novamente in Roma d'ordine della Sta di N. S. Papa Alexandro VII, 1663*

**Physical Description:** 1 printetching; plate mark 36.7 x 49.2 cm, on sheet 39.8 x 51.9 cm

**Scope and Content Note**
The print depicts 14 sites in 15 vignettes illustrating construction projects completed under the reign of Chigi Pope Alexander VII, giving prominence to Saint Peter's (which appears with Bernini's colonnade), and including the Piazza Colonna, the Pantheon, or Santa Maria della Rotunda, S. Maria della Pace, Santa Maria in Trastevere, Chiesa di Sant'Ivo alla Sapienza, Porta del Popolo, the interior and exterior of S. Maria del Popolo, Santa Maria di Montesanto, Santa Maria dei Miracoli and others. Sites are lettered “A” through “R,” but skip the letters J and K. Drawn and etched by Falda. Ref.: *The Illustrated Bartsch. Vol. 47, pt. 1, Italian Masters of the Seventeenth Century: Giovanni Battista Falda*, no. 4 (252); Folger Shakespeare Library ART Box R763 no.29 (size L)

**Imprint:** Rome.

Falda, Giovanni Battista, approximately 1640-1678, printmaker. *Veduta dell'ampia Basilica Vaticana, 1729*  

**Physical Description:** 1 printengraving and etching; plate mark 47.8 x 62.3 cm, on sheet 50.6 x 65.9 cm

**Scope and Content Note**
The aerial view of Saint Peter's and the piazza with Bernini's colonnade shows new embellishments in travertine added to the piazza under the direction of Lodovico Sergardi. Surrounding buildings are also visible and a number of people and carriages traverse the square. Ref.: *Arrigoni-Bertarelli 3794*

**Imprint:** Rome, Lorenzo Filippo de Rossi, Calcografo Vaticano, figlio del q.m Domenico erede di Gio. Giacomo in Roma alla Pace. By privilege of the Pope. Drawn and etched by Falda.

Brun, Giovanni, 1754- etcher. *Veduta della Basilica di S. Pietro in Vaticano, 1785*

**Physical Description:** 1 printetching; plate mark 43.1 x 60.4 cm, on sheet 54.8 x 79.8 cm

**Scope and Content Note**
Drawn and etched by Brun in 1785, according to the inscriptions, the print depicts Saint Peter's and the piazza with Bernini's colonnade. Four features are identified including the colonnade and piazza, the obelisk erected by Domenico Fontana, the new sacristy and the pontifical palace. Surrounding buildings are also visible and a number of people and carriages traverse the square.

**Imprint:** [Rome], Presso Carlo Losi.
Abbott, Henry, active 1820, printmaker. *St. Peter's and the Vatican, 1820*

**November 1**

Physical Description: 1 printaquatint ; image 29.9 x 44.9 cm, on sheet 34.2 x 46.9 cm

Scope and Content Note

Drawn, carved by H. Abbott, and “acquatinted” by R. Reeve, according to the inscriptions, the print depicts Saint Peter’s and the piazza. With Pecci-Blunt’s collector’s marks, in black ink, in the lower right hand corner and on the verso in blue ink. Imprint: [London], Baldwin, Craddock & Joy, 47 Paternoster Row. Printmaker: R. Reeve. Trimmed within plate mark.


---

Penna, Agostino, active 1825-1846, etcher. *Veduta della Basilica di S. Pietro in Vaticano, 1829*

Physical Description: 1 printetching ; plate mark 45 x 58.6 cm, on sheet 45.6 x 59 cm

Scope and Content Note

Drawn and etched by Penna, according to the inscriptions, the print depicts Saint Peter’s and the piazza, with three structures identified including the pontifical palace or Palazzo Pontificio, Raphael’s Loggia and the sacristy. In the foreground Pope Pius VIII is leaving the Vatican by coach, accompanied by a large retinue of guards. Many of the onlookers greet him on their knees. With Pecci-Blunt’s collector’s mark, in black ink, in the lower right hand corner and one on the verso.

Imprint: Rome.

---

Rupp, Ladislaus, 1793-1854, printmaker. *Interno dell’insigne Basilica di S. Pietro in Vaticano, undated*

Physical Description: 1 printaquatint, hand coloring ; plate mark 40 x 48.6 cm, on sheet 42.4 x 56.8 cm

Scope and Content Note

The print depicts the interior of Saint Peter’s filled with daylight, with several figures conversing, while others pray. With Pecci-Blunt’s collector’s marks, in black ink, in the lower right hand corner and one on the verso, and the oval embossed monogram "M.R." [?]. Imprint: [Milan?]. Watermark: J. Whatman. Text in Italian and French. Title in Italian to the left, and French to the right.

---

Delia Bella, Stefano, 1610-1664, etcher. *Castello St. Angelo, [between 1631 and 1637]*

Physical Description: 1 printetching ; plate mark 21.2 x 34.8 cm, on sheet 23.2 x 36.5 cm

Scope and Content Note

The print depicts the Castel Sant’Angelo, flying a large flag and surrounded by artillery smoke. The scene includes several onlookers and the viewpoint is from the left riverbank towards the bridge and castle. With collector’s marks of Pecci-Blunt, Alessandro Castagnari (initials "A.C." with the Capitoline wolf of Rome, Lugt 86a), and J. Burleigh James ("J. B. J.", Lugt 1425). Ref.: De Vesme 818. Date from BM.
**Veduta di Castello Santo Angelo, undated**

Physical Description: 1 printetching; plate mark 36 x 50.7 cm, on sheet 39.2 x 52.6 cm

Scope and Content Note

The print depicts the Castel Sant'Angelo, flying a large flag and surrounded by artillery smoke with the Basilica di San Pietro in Vaticano in the background, the bridge, and a sailing vessel in the foreground. With a legend of 5 sites including Castel Sant'Angelo, Saint Peter's, and the church and hospital of Santo Spirito in Sassia. Imprint: Rome, Giovanni Jacomo Rossi la Stampa in Roma alla Pace. Ref.: The Illustrated Bartsch. Vol. 47, pt. 2. Commentary. Italian Masters of the Seventeenth Century: Giovanni Battista Falda, 315 (with doubtful attribution to Falda).

**Benazech, Peter Paul, approximately 1730-1783. printmaker. A view of Rome and the Tiber &c, from an original picture in the collection of Peter Burrell Esqr., 1762 April 26**

Physical Description: 1 printetching and engraving; plate mark 42.3 x 66.5 cm, on sheet 50.5 x 70.5 cm

Scope and Content Note

The print after a painting by Gaspar dagli Occhiali, who was also known as Gaspar van Wittel, depicts the Tiber River, from the bank looking towards Saint Peter’s, with Castel Sant'Angelo to the right. Fishermen with nets appear in boats and on the shore. Imprint: London, Mrs. Eliz: Knapton. Inscription: Engrav'd at the expence and under the direction of the late Mr. Arth. Pond.

**Church of S. Antonio all’Esquilino**

**Benedizione de’ cavalli, nel giorno di San Antonio in Roma, [ca. 1820]**

Physical Description: 1 printetching, hand coloring; plate mark 24.2 x 32.2 cm, on sheet 31.4 x 41.4 cm

Scope and Content Note

The piazza is crowded with figures and horses, festooned with flowers, ribbons and feathers and gathered before the church of S. Antonio all’Esquilino for the blessing of the horses. Title and publisher from inscription in pencil. Attributed to Salvatore Busuttil in pencil inscription. Imprint: Rome, Giacomo Antonelli al corso alle convertite, #179 B. Illegible inscription in the lower right hand corner of the image: J. Feri [?] f. Rome. With Pecci-Blunt’s collector’s mark, in black ink, in the lower right hand corner and one on the verso in the center.

**Church of S. Luigi dei Francesi**

**Barrière, Dominique, approximately 1618-1678, printmaker. Figura del nobilissimo parato fatto d’ordine dell’emmo. sre. Cardinal de Retz nella Chiesa di San Luigi de Francesi in Roma per la festa del detto santo nell’anno 1665, [1665]**

Physical Description: 1 printetching on two sheets; plate mark 65.7 x 44.9 cm, on sheet 67.4 x 46.3 cm

Scope and Content Note

The nave of the church of San Luigi dei Francesi is filled with daylight and figures in groups conversing. According to inscription, it is after a drawing by Joseph Lanatus.

**Church of the Apostles**
[Solemn funeral pomp observed in Rome in the Church of the Apostles for the funeral of the deceased Marquis Antonio Canova], [ca. 1823]  
Physical Description: 1 printetching, hand coloring ; sheet 43.2 x 30.2 cm  
Scope and Content Note  
The print, after a drawing by Giuseppe Valadier, depicts the funeral of sculptor Antonio Canova held in the Church of the Apostles (Chiesa dei Ss. Apostoli). The interior has been draped with black hangings and illuminated with large candelabra. Canova's Tomb of the Archduchess Maria Christina of Austria is shown on the left. Title and date from Anna Villari's essay "Apoteosi funeraria di Canova a Roma: Fortuna e sfortuna negli anni della Restaurazione," in La gloria di Canova: V Settimana di studi canoviani (2007). With Pecci-Blunt collector's mark on verso. Trimmed within plate mark.

**Colosseum**

Chenu, L. T. Le Colisée vu de St. Gregoire, a Rome, undated  
Physical Description: 1 printetching ; plate mark 25 x 36.9 cm, on sheet 35.2 x 45.7 cm  
Scope and Content Note  
The print, after a drawing by Charles-Nicolas Cochin, depicts the Colosseum from the via di San Gregorio. With Pecci-Blunt's collector's mark, in black ink, in the lower right hand corner and one on the verso.  
Imprint: Paris, Chez Basset, rue St. Jacques, no. 64.

**Fountain of the Piazza di Bocca della Verità**

Acquaroni, Antonio, approximately 1800-1874, etcher. Fontana sulla Piazza di S. Maria in Cosmedin, [ca. 1851]  
Physical Description: 1 printetching ; plate mark 27 x 35.7 cm, on sheet 37.2 x 54.5 cm  
Scope and Content Note  
The print, drawn and etched by A. Acquaroni, depicts the fountain with the Temple of Vesta in the background. Inscription: A. Aquaroni. With Pecci-Blunt collector's marks, in black ink, in the lower right hand corner and on the verso. Date from the Istituto nazionale per la grafica. Ref.: Arrigoni-Bertarelli 1765.  
Imprint: Rome, Calcografia camerale.

**Frascati**
Greuter, Mathieu, 15647-1638, printmaker. *E fatta celebre la città de Frascati della vaghezza delle sue ville suburbane*, 1620

Physical Description: 1 printetching and engraving on three sheets; plate mark 37.2 x 146.7 cm, on sheet 40.9 x 150.2 cm

Scope and Content Note

The panoramic view of Frascati, a suburb to the south-east of Rome which was known for its magnificent residences, depict villas of the papal nobility, their waterworks and gardens including, from left to right, Villa Tuscolana, Villa Mondragone, Villa Borghese, Villa Rufina, La Rufinella, Villa Aldobrandina Belvedere, Sora, Como-Ludovisi, Belpoggio, Acquaviva and Arrigone. The coat of arms of Pope Paul V appears in the upper left hand corner. An additional coat of arms of Cardinal Scipione Borghese, nephew to Paul V, appears in the upper right hand corner.

Imprint: Rome, Matteo Greuter Todesco. By license and privilege of the Borghese Pope, Paul V. Drawn and etched by Greuter.

---


Physical Description: 1 printetching and engraving; plate mark 49.3 x 37.2 cm, on sheet 51.6 x 38.8 cm

Scope and Content Note

The print depicts Bernini's *Fountain of the Four Rivers* in Piazza Navona, with figures personifying the Nile of Africa, the Danube of Europe, the Ganges of Asia and the Plate of the Americas. The reassembled obelisk which caps the waterwork was raised by Pamphilj Pope Innocenzo X, for whom the fountain was also constructed. Hieroglyphs are visible on the obelisk which is crowned with the Pamphilj dove bearing an olive branch.

Inscription: Scala di Pmi romani numero 40. con il quale e fatto il presente disegno. In black ink, on the verso: “8i [?]”. With Pecci-Blunt’s collector’s marks, in blue ink, in the lower right hand corner and on verso. Ref.: Arrigoni-Bertarelli 2167; Folger Shakespeare Library ART Box R763 no.16 (size L).


---

Silvestre, Israël, 1621-1691, etcher. *Palazzo Mazarini in Roma, undated*

Physical Description: 1 printetching; plate mark 34.3 x 68.4 cm, on sheet 35.2 x 68.9 cm

Scope and Content Note

The print depicts the Palazzo Mazarini, residence of Cardinal Jules Mazarin, which is now known as the Palazzo Pallavicini-Rospigliosi. The legend identifies seven sites with the letters “A” through “G,” including the palazzo, the gardens containing the Casino dell’Aurora with Guido Reni’s L’Aurora, the tower of the Campidoglio on the Capitoline Hill, the tower of Nero, also known as the Torre delle Milizie, the basilica of San Vitale and the Palazzo di Monte Cavallo. The title is printed in a banner at the top of the print, which waves below the coat of arms of the Cardinal Mazarin. Imprint: Paris. By privilege of the King. See Faucheux 35, for the date of the print after Silvestre’s third voyage to Italy.

---

**Palazzo Salviati (Palazzo Mancini)**
### Vue de l’Académie Royale de Peinture &c. à Rome, 1761

Physical Description: 1 printetching and engraving, hand coloring; plate mark 30 x 44.4 cm, on sheet 33.4 x 48.4 cm

Scope and Content Note

The perspective view print of the Palazzo Mancini, at the time home to the French Royal Academy of Painting and Sculpture, has as its vantage point the facade with the via del Corso, populated by a number of figures who disappear into the distance. Inscribed "No. 184" in the upper right hand corner above the image and labeled as the 15th view. Ref.: Arrigoni-Bertarelli 2494.


### Palazzo de Solis

Ottaviani, Giovanni, 1735-1808, etcher. Prospetto della facciata del palazzo d’abitazione in Roma à Piazza Colonna del emo, e rmo sig.r card. D. Francesco de Solis, arciv.o di Siviglia fatta illuminare il di 10. 11. 12. agosto 1769, [ca. 1769]

Physical Description: 1 printetching; plate mark 47.6 x 69.5 cm, on sheet 53.8 x 76.9 cm

Scope and Content Note

The print, after a drawing by Nicola Giansimoni, depicts the palazzo of Francisco de Solis, cardinal and archbishop of Seville. The facade of the palace had been re-designed by architect Nicola Giansimoni. According to a printed description published in the same year, celebrations are being held in honor of Saint Lawrence. The facade is illuminated by numerous torches and an orchestra plays at the base of the Column of Marcus Aurelius. The facade and celebrations are described in the publication Descrizione della magnifica, e celebre facciata eretta nel palazzo dell’emo e rmo principe il signor cardinale d. Francesco de Solis, arcivesco di Siviglia &c. &c.: il de x agosto MDCCLXIX in Piazza colonna. In Roma: si vendono da Giovanni Bartolomicchio incontro a Fiano, 1769. Ref.: Arrigoni-Bertarelli 2519.

### Pantheon

Boitard, Louis-Philippe, active 1733-1770, etcher. Santa Maria vulgo della Rotunda, 1738 March 19

Physical Description: 1 printetching; image 44.6 x 41 cm, on sheet 63 x 45 cm

Scope and Content Note

The interior of the Pantheon, or Santa Maria della Rotunda, drawn and etched by Boitard after a painting by Giovanni Paolo Panini, is depicted with daylight streaming through the oculus in the ceiling. The view is between two columns, looking north from the main altar towards the entrance and the Piazza della Rotonda. A number of figures converse, while others admire the architecture or regard the two figures leaning over the edge of the oculus' opening. Inscription with the building’s history in two columns, with Latin on the left and English on the right. The name and address of the second publisher, W. H. Toms, has been added after printing. With Pecci-Blunt collector’s marks in black ink, in the lower right hand corner and on the verso. Imprint: London, Sold at the Golden Pine Apple in Durham Yard in ye Strand, and W. H. Toms, in Union Court near Hatton Garden, Holbourn. Text in Latin and English. Dedicated to James Cavendish.
Rupp, Ladislaus, 1793-1854, printmaker. Veduta del Pantheon, in oggi S. Maria ad Martyres detta la Rotonda, 1824

Physical Description: 1 printaquatint with wash; plate mark 39.5 x 48.5 cm, on sheet 44.9 x 64 cm

Scope and Content Note
The exterior of the Pantheon is depicted from a vantage point on the other side of the Piazza della Rotunda. The view includes the fountain and obelisk and a number of grouped figures conversing in the foreground. With Pecci-Blunt's collector's marks, in black ink, in the lower right hand corner and on the verso. An oval embossed monogram stamp appears below the title with the initials "M.R." (?) (not in Lugt). Imprint: Milan. Text is in Italian and French. Ref.: Arrigoni-Bertarelli 2590.

Rupp, Ladislaus, 1793-1854, printmaker. Interno del Pantheon, in oggi S. Maria ad Martyres della la Rotunda, 1824

Physical Description: 1 printaquatint, hand coloring; plate mark 39.3 x 48.1 cm, on sheet 43 x 62 cm

Scope and Content Note
The interior of the Pantheon, or Santa Maria della Rotunda, is depicted filled with daylight. Several figures converse, while others pray. With Pecci-Blunt collector's marks, in black ink, in the lower right hand corner and one on the verso in the lower center. An oval embossed monogram stamp appears below the title with the initials "M.R." (?) (not in Lugt). Imprint: Milan. Text is in Italian and French. Watermark: J. Whatman. Ref.: Arrigoni-Bertarelli 2624.

Piazza Colonna

Veduta di Piazza Colonna, [ca. 1750]

Physical Description: 1 printetching and engraving; plate mark 36.5 x 50.5 cm, on sheet 41 x 56.3 cm

Scope and Content Note
The print, after a drawing by Paroli, depicts the Piazza Colonna with nine sites identified at the base including Palazzo Chigi, the fountain, the via del Corso and the Column of Marcus Aurelius (then called the Colonna di Antonio Pio). Inscription in the lower right corner: P No. 4. With Pecci-Blunt's collector's marks, in black ink, in the lower right hand corner and on the verso. Ref.: Arrigoni-Bertarelli 2624.

Leizelt, Balthasar Friedrich. Vué de la Place Colonne a Rome, undated

Physical Description: 1 printetching, hand coloring; plate mark 32.3 x 42.9 cm, on sheet 37.8 x 49.6 cm

Scope and Content Note
The perspective view print after a drawing by Jean Barbault is of the Piazza Colonna in Rome. A speaker on an elevated platform at the base of the column has attracted a crowd. Four monuments are identified, including the Palazzo Chigi and the Column of Marcus Aurelius (called the Colonne Antonine). Imprint: Augsburg. Distributed by l'Academie Imperiale d'Empire des Arts liberaux. By privilege of Her Imperial Majesty. Imprint: Augsburg. Distributed by l'Academie Imperiale d'Empire des Arts liberaux. By privilege of Her Imperial Majesty. Title in French in reverse above the image. Inscription at upper left corner above the image: Collection des Prospects.
Cottafavi, Gaetano, active 1837-1864, etcher. **Veduta generale della Piazza del Popolo, 1835**

Physical Description: 1 printetching; plate mark 35.2 x 44.2 cm, on sheet 38.2 x 50.2 cm

Scope and Content Note
The print depicts the Piazza del Popolo from the north, looking towards the trident of via del Babuino, via del Corso and via di Ripetta. The twin churches Santa Maria di Montesanto and Santa Maria dei Miracoli and the obelisk are pictured to the right and the Villa Medici appears to the left. In the foreground a number of coaches are pictured to the left and to the right a crowd surrounds several dancers. With Pecci-Blunt's collector's marks, in black ink, in the lower right hand corner and one on the verso in the lower center. Imprint: Rome. Distributed by Pietro Datri, via Condotti, No.4. Text is in Italian and French.

---

Villamena, Francesco, approximately 1566-1624, engraver. **ILLUSTRIS. EQUITI CASSIANOPUTE...DUM IOANNEM ALTUM, MILITEM PRÆTORIANUM, ROMANARUM ANTIQUITATUM INDAGTORUM...MEO CAELO EXPRESSUM AD TE MITTO... VALE. ROMÆ...**

Physical Description: 1 printengraving; plate mark 37.8 x 52.3 cm, on sheet 39.4 x 53.4 cm

Scope and Content Note
The full-length portrait is of the Swiss Guardsman Ioannes Altus, also known as Johann Alten, Johann Alt and Giovanni Alto. Altus is depicted in military costume, with a plumed hat and a sword in the Piazza del Quirinale. His right arm is lifted and he gestures to the viewer to look towards the antiquities behind him. He is surrounded by sculpture fragments, a skull, a snake and a starving animal in the foreground. In the background, figures mill around the square and the city is visible in the distance. The engraving is a 1773 reprint by the publisher and print dealer Carlo Losi from a 1623 work by Francesco Villamena. With illegible collector's mark, in blue ink, in the lower right hand corner. Ref.: Arrigoni-Bertarelli 2709 (cited as part of a series of portraits). Imprint: Rome, Carolum Losi. Text in Latin. Dedicated to Cassiano dal Pozzo.

---

**Veduta della Piazza di Spagna in Roma, [ca. 1770]**

Physical Description: 1 printetching, engraving; sheet 36 x 50.3 cm

Scope and Content Note
The view of the Piazza di Spagna after a drawing by Paroli shows the Fontana della Barcaccia, the Scalina della Trinità dei Monti (or Spanish Steps), the church and monastery of SS. Trinità dei monti, the via del Babuino and the obelisk of Piazza del popolo. The viewpoint is from the southwest looking towards the Piazza del popolo on the left and the Spanish Steps to the right, with the fountain in the foreground. Inscription in the lower right corner: P No. 2. With Pecci-Blunt's collector's marks, in blue ink, in the lower right hand corner and one on the verso. Trimmed within plate mark. Ref.: Arrigoni-Bertarelli 2742.

---

**Ponte Emilio (Ponte Rotto)**
Find the article or object in the document:

Nieulandt, Willem van, II, 1579-1641, engraver. *Large view of Rome with the Isle of Tiber in the centre*, undated

- **Physical Description:** 1 printengraving on three sheets ; sheet 41.2 x 87.1 cm
- **Scope and Content Note**

  The print depicts the Tiber River and the bridges of Rome, with from left to right the Ponte Santa Maria, now known as the Ponte Rotto or Ponte Emilio, the Ponte Cestio, the Isola Tiberina, or Tiber Island, and the Ponte Fabricio, also known as the Ponte dei Quattro Capi. At the time, the Ponte Santa Maria was considered a primary artery of Rome and despite several incidents of collapse it was repeatedly restored in the 16th century. In this image, the bridge shows evidence of repair to one of the central piers. The fact that the bridge spans the river in full suggests that the drawing for this print dates from before the bridge's irrevocable ruin in 1598, however, Nieulandt was in Rome from 1602-1605. In the foreground several boats are tied up and fishermen and other figures are gathered by the shoreline. Quatrains in French, Latin and Dutch in the lower margin: Voyci le pont Romain, et toutes les structures.... Imprint: Antwerp.

Ponte Molle or Ponte Milvio

Penna, Agostino, active 1825-1846, etcher. *Veduta della torre moderna eretta sull'ingresso del Ponte Molle*, 1828

- **Physical Description:** 1 printetching ; sheet 44.2 x 58.6 cm
- **Scope and Content Note**

  The print depicts the tower erected at the entrance to the Ponte Milvio, also known as the Ponte Molle, a bridge in northern Rome which spans the Tiber River. In the foreground several horsemen are driving bulls away from the bridge with staves. Two sites are identified in the background: Saint Peter's and a small building which was constructed on the site where the head of Sant'Andrea was returned to Rome. According to the inscription, the print was both drawn and etched by Penna. With Pecci-Blunt's collector's marks, in black ink, in the lower right hand corner and one on the verso. Imprint: Rome. Trimmed within plate mark.

Ponte Nomentano

Cooper, Richard, approximately 1740-1814, printmaker. *Ponte Nomentano an ancient bridge upon the Anione, with the remains of a sepulchral monument near Rome*, 1778 October

- **Physical Description:** 1 printaquatint ; plate mark 39.5 x 52.1 cm, on sheet 42.5 x 54.7 cm
- **Scope and Content Note**

  The print drawn and etched by Cooper, depicts the Ponte Nomentano, a bridge that spans the Aniene River, with ruins to the right of the bridge. In the foreground, a peasant transports produce and a shepherd herds a flock of sheep. With Pecci-Blunt's collector's marks, in black ink, in the lower right hand corner and one on the verso. Imprint: London, R. Cooper, Great Russell Street, Bloomsbury and J. Boydell, Cheapside.

Porta Maggiore
Porta Maggiore, undated

Physical Description: 1 print aquatint; plate mark 30.3 x 37.7 cm, on sheet 39.5 x 54.8 cm

Scope and Content Note
The print depicts the Porta Maggiore, a monumental, ancient gate on the eastern edge of the city at the terminus of the via Prenestina. The gate formed part of the city walls and the aqueduct system. Title from annotation in pencil in the lower right corner. With Pecci-Blunt's collector's marks, in black ink, in the lower right hand corner and one on the verso.

Ripa Grande (Harbor)

Physical Description: 1 print etching; plate mark 36.1 x 50.6 cm, on sheet 42.1 x 53.7 cm

Scope and Content Note
The river bank is depicted with 11 sites identified at the base including, river boats and ocean-bound vessels used to carry goods, the custom house, Capitol Hill, Campidoglio, church and monastery of Saint Dominic, bell tower of S. Maria in Cosmedin, the vestiges of the Ponte Sublicio and the Temple of Hercules Victor. A number of sailing vessels are docked in the harbor on the left and two figures converse in the right in the foreground. With Pecci-Blunt's collector's marks, in black ink, in the lower right hand corner and on the verso. Imprint: Rome, Gio Iacomo Rossi le Stampa in Roma alla pace. By privilege of the Pope.

Roman Forum

Morel, François, approximately 1768- printmaker. Veduta generale del Foro Romano, [ca. 1810]

Physical Description: 1 print etching; image 49.9 x 74.5 cm, on sheet 63.3 x 83.8 cm

Scope and Content Note
The depiction of the Roman Forum after a painting by Filippo Giuntotardi, shows the principal buildings and monuments in the distance, including the Basilica of Constantine and the Temple of the Dioscuri (or Temple of Castor and Pollux). Closer to the viewer, the Temple of Saturn is shown to the right and the Arch of Septimius Severus appears on the left. In the foreground, a number of figures are gathered before the remains of the Temple of Vespasian, where observers and musicians watch a pair of dancers. Behind them, to the right, a group of peasants transport their goods on mules and donkeys. With collector's mark of Alessandro Castagnari ("A. C." with the Capitoline wolf of Rome, Lugt 86a). Ref. Arrigoni-Bertarelli 1907 (cited as a reprint by Calcografia Romana). Imprint: [Rome?]. Dedicated to Prince George of Mecklenburg-Strelitz.

Seven Pilgrim Churches
Lauro, Giacomo, active 17th century, engraver. *Le sette chiese di Roma con le loro principali reliquie stationi et indultie*, 1630

Physical Description: 1 printengraving; plate mark 36.4 x 47.9 cm, on sheet 37 x 48 cm

Scope and Content Note
The print depicts the Seven Pilgrim Churches of Rome, beginning with Saint Peter's, and continuing clockwise, with Santa Maria Maggiore, San Lorenzo fuori le mura, S. Croce in Gerusalemme, Basilica di S. Giovanni in Laterano, Basilica di S. Sebastiano and San Paolo fuori le mura, and two other churches. In the lower right hand corner a small map indicates the route to be followed by the pilgrims to arrive at the churches. Several architectural features of note include, the new facade of the Basilica di S. Sebastiano, the Cappella Paolina of Santa Maria Maggiore and two lateral bell towers of Saint Peter's. A portrait of Pope Urban VIII and his coat of arms appears at the top of the print.

Lauro published a similar version of this print with Latin text and a dedication to Pope Clement VIII in 1599. At that time he noted it was after a work by Antonio Tempesta. The earlier image does not include 17th century constructions, such as the Cappella Paolina. See British Museum collections. Later prints with the same title, *Le sette chiese di Roma con le loro principali reliquie stationi et indultie*, published by Giovanni Giacomo de Rossi, closely resemble Lauro's print with modifications including a refiguring of the Basilica di San Pietro in Vaticano to include Bernini's colonnade.

Imprint: Rome. Dedication to the Cardinal of Savoy. By privilege of Pope Urban VIII. With Pecci-Blunt's collector's mark, in blue ink, in the lower right hand corner and one on the verso.

Seutter, Matthaeus, 1678-1756, engraver. *Le sette chiese di Roma con le loro principali reliquie, stationi, et indulgenze*, [ca. 1730]

Physical Description: 1 printengraving, hand coloring; plate mark 50.4 x 58.5 cm, on sheet 52.3 x 60.4 cm

Scope and Content Note
The print depicts the Seven Pilgrim Churches of Rome, beginning with Saint Peter's, and continuing clockwise, with Santa Maria Maggiore, San Lorenzo fuori le mura, S. Croce in Gerusalemme, Basilica di S. Giovanni in Laterano, Basilica di S. Sebastiano and San Paolo fuori le mura. The title of the print appears in a banner at the top of the print, in Italian to the left and German to the right. In the lower right hand corner a small map indicates the route to be followed by pilgrims to arrive at the churches. Published by Johann Michael Probst. By privilege of "S.R.I. Vicariat., in partib., Rheni, Sveviae, et Juris Franconici."With Alessandro Castagnari's collector's mark ("A. C." with the Capitoline wolf of Rome, Lugt 86a). Ref.: Arrigoni-Bertarelli 761.

Imprint: Augsburg, Anjezo in Verlag bey Ioh Michael Probst, Chalcogr. Text in Italian and German.
Descriptio septem ecclesiarum Romæ quarum forma hodie naturaliter extat.
Descripción de las siete yglesias de Roma, como hoy estan, [ca. 1760]

Physical Description: 1 printetching ; plate mark 40.5 x 51.8 cm, on sheet 45.8 x 59 cm

Scope and Content Note
Issued for Spanish visitors and pilgrims to the Holy City, the print depicts the Seven Pilgrim Churches of Rome, beginning with Saint Peter's, and continuing clockwise, with Santa Maria Maggiore, San Lorenzo fuori le mura, S. Croce in Gerusalemme, Basilica di S. Giovanni in Laterano, Basilica di S. Sebastiano and San Paolo fuori le mura. The print also includes two other churches and the Castel Sant'Angelo in the lower left corner. In the lower right-hand corner a small map with a key indicates the route to be followed by pilgrims to arrive at the churches. A portrait of Pope Clement XIII and his coat of arms appear directly below the Latin title at the top of the print. This print closely resembles Lauro's Le sette chiese di Roma con le loro principali reliquie stationi et indultie in this collection, as well as later prints published by Giovanni Giacomo de Rossi of the same subject. With Pecci-Blunt collector's mark in blue ink, in the lower right hand corner and one on the verso. Ref.: Arrigoni-Bertarelli 763.

Temple of Jupiter Stator
Cunego, Domenico. Temple of Iupitor Stator. View of the three columns that remain of this temple having on the left the church of Sta. Maria Liberatrice with a part of the Pallatin Hill now called the Farnese Gardens, [ca. 1760-1767]

Physical Description: 1 printetching and engraving ; sheet 44.7 x 57.3 cm

Scope and Content Note
The print depicts the no-longer extant Temple of Jupiter Stator, whose original location is subject to debate. In the print, the three columns to the right are identified as the remains of the temple, with the church of Santa Maria Liberatrice (also no longer extant), in the center, and the Farnese gardens to the left. In the foreground peasants unload a wagon, two religious figures converse and a man waters his horse in a nearby fountain. Text is in English and French. Trimmed within plate mark. Title in English to the left and in French to the right. Inscription indicates that the plate was etched in Rome. With Pecci-Blunt's collector's marks, in black ink, in the lower right hand corner and on the verso.

Temple of Minerva Medica
Vivarès, François, 1709-1780, etcher. A view of the ancient temple of Minerva Medica at Rome; built by Augustus Caesar, 1769

Physical Description: 1 printetching ; plate mark 39.2 x 55.2 cm, on sheet 43.9 x 59.6 cm

Scope and Content Note
The print depicts the overgrown ruins of a domed building on the left and a house to the right, in the distance. In the foreground to the left, a figure sits on an architectural fragment which he gestures to, while a man approaches him on foot. The man points back to a woman who follows with a basket on her head. On the right, a sculpted figure wearing a laurel wreath stands on a pedestal. Several other figures are visible in the field before the ruined building. The inscription indicates that the image was drawn by the artist Giovanni Battista Busiri after a painting by Thomas Smith. The print forms part of series originally printed in 1746 and later republished by John Boydell, John Bowles and Henry Parker in 1769. See BM. Bears Pecci-Blunt's collector's mark, in black ink, on the verso in the lower center.

Imprint: London, J. Boydell, Cheapside No. 90, H. Parker, Cornhill No. 82 and J. Bowles, No. 13, Cornhill.

Trajan's Column
Cruyl, Lieven de, approximately 1640-1720, printmaker. *Prospectus Columnae Traiani Imp.*, 1692

Physical Description: 1 printetching and engraving; plate mark 38.2 x 49.3 cm, on sheet 47.9 x 72.6 cm

Scope and Content Note
Published by Matteo Gregorio Rossi, the print depicts Trajan's Column and the surrounding piazza, with five monuments identified in a banner at the base including the column, the Chiesa di S. Maria di Loreto, the Palazzo del Quirinale and the Palazzo Mazzarini, now known as the Palazzo Pallavicini Rospigliosi. Cited and attributed to Cruyl in Jatta 10S, fig. 41, who notes this print by Lievin Cruyl forms part of the suite, *Prospectus locorum urbis Romae*, and is from the second edition of 1692. The first was published by Giovanni Battista de Rossi in 1666. For differences between the first and second edition, see fig. 40 and fig. 41. Cruyl's name does not appear on the print.

Imprint: Rome, Typis Matthaei Gregori de Rubeis, in Foro Agonali. By privilege of the Pope.

**Villa Albani**

Morel, François, approximately 1768- printmaker. *Vue de la Villa Albani, [not before 1784]*

Physical Description: 1 printetching; plate mark 34.5 x 47.6 cm, on sheet 46.2 x 61.9 cm

Scope and Content Note
The view from the Porta Pia of the Villa Albani seen in the distance and set in a lush vegetative landscape is after a painting by German landscape painter Jacob Philipp Hackert. In the foreground a dog barks playfully as a man climbs atop a mount being held by another. On the left two women sit beneath a tree and on the right a herd of goats are gathered. With Pecci-Blunt's collector's marks, in black ink, in the lower right hand corner and one on the verso.

Imprint: Naples, George Hackert. Dedication to Prince Youssoupoff [Nikolai Borisovisch Yusupov?]. By privilege of the King of the Two Sicilies.

**Series III. Papal ceremonial, 1589-circa 1846**

Physical Description: 9 prints

Scope and Content Note
Series III is primarily comprised of prints that illustrate ceremonies and rituals associated with papal elections, such as the funeral of the deceased pope, the design of plans for the conclave and the erection of ephemeral arches for the newly elected pope. Two papal portraits of Sixtus V, who appears surrounded by images of his public works, have also been included in this series. Nineteenth-century prints relate to specific events during the period when the papacy had lost temporal power in Rome, as exemplified by the return of the papacy to Rome after Pope Pius VII's arrest and imprisonment by the French Emperor Napoleon.

Arrangement
Arrangement is by chronological order.
Sixtus V Papa Montealtus sedit ann. V. Menses III die III vacuit sedes dies XIX. Haec omnia capit et perfect, 1589

Physical Description: 1 printengraving ; sheet 52.2 x 36 cm

Scope and Content Note
The portrait bust of Pope Sixtus V is surrounded by 29 images of his public works and two representations of his familial coat of arms. Sixtus V famously raised four obelisks in Rome, oversaw the completion of the cupola of Saint Peter's and undertook extensive public works projects. His urban planning ventures included building a new aqueduct (Acqua Felice), and constructing fountains to supply water to the city. He also rebuilt the Biblioteca apostolica vaticana, opened new roads and completed, decorated or enlarged a number of churches. With Pecci-Blunt's collector's marks, in black ink, in the lower right hand corner and one on the verso. Imprint: Rome, Nicolaus van Aelst. Trimmed within plate mark.

Pensieri, Battista. Sixtus V Pont Max min con creatus ano Dni 1585 die 24 aprilis aetatis sue anni LXVI, 1589

Physical Description: 1 printengraving ; plate mark 49 x 36.7 cm, on sheet 53.3 x 40.7 cm

Scope and Content Note
A seated portrait of Pope Sixtus V is surrounded by 16 images of his public works and two representations of his familial coat of arms. The year and the date in April of the Pope's consecration, as well as the year of production appear to have been added to the print after the plate was initially executed. With Pecci-Blunt's collector's marks, in black ink, on the verso.

Imprint: Rome.

Funtione funebre fatta alli 7 di gennaro 1655 in morte di N. S. Papa Innocentio X levato da Monte Cavallo e portato in S. Pietro, 1655

Physical Description: 1 printetching ; plate mark 23.9 x 34.9 cm, on sheet 24.9 x 36.6 cm

Scope and Content Note
The print depicts the funeral procession of Pamphilj Pope Innocent X, which proceeded from the Palazzo di Monte Cavallo to Saint Peter's. The artist has identified various participants and objects of tribute involved in the processional including five pieces of artillery pulled by horses, German guards with pikes, members of the Palafrenieri family, trumpeters and others. A small portrait in the upper right hand corner displays the likeness of the late Pope. With Pecci-Blunt collector's marks in the lower left corner, which suggests transfer from another print's verso and a second, faint and illegible mark of the collector in the lower right hand corner.

Imprint: [Rome ?].

Pianta del conclav fatta in sede vacante de Pappa Nocentio X il di 7 diGenaro 6155, 1655

Physical Description: 1 printengraving ; plate mark 33.5 x 45 cm, on sheet 37 x 48.4 cm

Scope and Content Note
The print depicts the Vatican floor plan from above, outlining the procedures during the conclave to elect a new Pope. A list of the candidates appears in a numbered legend at the base, although omitting the name of the successful candidate, Fabio Chigi. In the lower left corner there is an illustration of Saint Peter's and in the lower right corner, a view of Castel Sant'Angelo. A small, oval portrait of Innocent X appears on the upper right hand corner, with the Camerlengo, Antonio Barberini below. With Pecci-Blunt's collector's marks, in black ink, in the lower right hand corner and on the verso.

Imprint: [Rome ?], Gio: Batta de Rossi, milanese.
Rouhier, Louis, active 1650, printmaker. La cavalcata con le sue cerimonie del Pontefice nuovo quando piglia il possesso a Santo Giovanni Laterano, [ca. 1667]

Physical Description: 1 printengraving ; plate mark 34.9 x 49.1 cm, on sheet 37.4 x 51.8 cm

Scope and Content Note
The lengthy cavalcade held in honor of the new elected Pope, Clement IX (1667), with many participants on foot, proceeds from S. Giovanni in Laterano to Saint Peter's. The Rospigliosi coat of arms appears at the top of the print, centered between scenes of the Papal coronation. Various sites are identified along the route, including the Colosseum, Campidoglio and Castel Sant'Angelo. Inscription: L. R. F. Ref.: Folger Shakespeare Library ART Box R763 no.10 copy 1 (size L).

Imprint: Rome, Gio Jacomo Rossi le Stampa in Roma Alla Pace, Al insenga di Parigi.

Pinelli, Bartolomeo. Arco trionfale che all'occasione del felicissimo ritorno nel giorno 24 maggio 1814: alla sua capitale del Sommo Pontefice Pio VII, [ca. 1814]

Physical Description: 1 printetching ; plate mark 37.9 x 36.1 cm, on sheet 47 x 68.5 cm

Scope and Content Note
The print depicts a triumphal arch erected in Piazza Venezia under the direction of architect Clemente Falchi and with sculptural works by Giovanni Ceccarinito to celebrate the return of Pope Pius VII to Rome in May of 1814, after his arrest and imprisonment by French Emperor Napoleon. Huge crowds are gathered and the pope is pictured in the foreground to the right in a coach surrounded by a large retinue. The monument is crowned by three biblical figures in a pyramidal composition and flanked by two angels holding aloft laurel wreaths. Pinelli is described as the draughtsman and printmaker of this image. Bears an annotation, in ink, on the right hand side which details the caption information, however, it is obscured by the paper's folding and mounting. Bears a stamp of the collector, in black ink, in the lower right hand corner (also obscured by the folds) and one on the verso in the lower center of the print.

Pinelli, Bartolomeo. Monumento rappresentante il trionfo della Costanza, ad onore del Sommo Pontefice Pio VII in occassione del suo fausto ritorno in Roma il 24 maggio 1814..., [ca. 1814]

Physical Description: 1 printetching ; plate mark 37.4 x 29.7 cm, on sheet 52.3 x 40.7 cm

Scope and Content Note
The print depicts a monument erected in Piazza di Ponte Sant'Angelo and designed by the architect Tommaso Zappati in celebration of the return of Pope Pius VII to Rome in May of 1814, after his arrest and imprisonment by the French Emperor Napoleon. The monument is crowned by figures in a pyramidal composition. Santa Costanza is flanked by personifications of Justice and Prudence. Collaborators included the artists and sculptors V. Pacelli, Francesco Massimo Loboureur [?], Carlo Finelli, and Bertel Thorvaldsen, the designer of Pius VII's funeral monument.

With Pecci-Blunt collector's marks, in black ink, in the lower right hand corner and one on the verso.
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| Box 5*, Folder 7 | **Mandolini. Avvenimento in Roma del giorno 22 Febbraio 1831, 1831**  
Physical Description: 1 printlithography; image 30.4 x 44.9 cm, on sheet 39 x 49.4 cm  
Scope and Content Note  
Drawn by the artist Carlo Ruspi, who lived in the Rione Monti, according to the inscriptions, the print depicts supporters of Pope Gregorius XVI from the Rione Monti, surrounding his coach and waving a large flag of religion. The flag displays the emblem of the rione and the coat of arms of the Pope. The Pope gives his blessing to his loyal and devoted supporters. The roof top of Saint Peter's is just visible in the background to the right.  
With Pecci-Blunt's collector's marks, in black ink, in the lower right hand corner and on the verso.  
Imprint, Rome. |
| Box 5*, Folder 8 | **Salandri, E. Arco trionfale temporaneo innalzato dal popolo romano in onore del Sommo Pontefice Pio IX il giorno 8settembre 1846, [ca. 1846]**  
Physical Description: 1 printetching; plate mark 34.3 x 42.5 cm, on sheet 44.4 x 58.8 cm  
Scope and Content Note  
The print depicts a temporary triumphal arch designed by architect Felice Cicconetti and erected by the Roman people in honor of Pope Pio IX on the 8 September 1846. Pio IX had been elected in June of 1846 and had gained much goodwill from the Roman populace for his liberal reforms. According to accompanying text, the arch was placed in the Piazza del Popolo before the church of S. Maria del Popolo. Atop the arch, Pio IX is pictured with a personification of justice, who is accompanied by a lion to symbolize strength, and one of peace, who is pictured with a cornucopia to symbolize abundance. Two coats of arms appear on either side of the arch below him, as well as images of Christ, the Virgin Mary and the Pontiff giving his blessing. Includes a scale at the base: Scala di Palmi Romani 80. Bears a stamp of the collector, in black ink, in the lower right hand corner and one on the verso in the lower center of the print. With a broadside titled: Arco trionfale innalzato al Sommo Pontefice Pio IX. |

**Series IV. Suites of prints, 1817-circa 1850**  
Physical Description: 33 prints  
Scope and Content Note  
Series IV consists of suites or series of prints issued in the first half of the 19th century and includes representations of recent excavations of ancient buildings and monuments, the seven hills of Rome, church interiors, and popular monuments and sites around the city. The suites are: Antichità di Roma recentemente scavate fino all’antico piano, 1817 (after drawings by Simone Pomardi); The Seven Hills of Rome or Sette Colli by Bartolomeo Pinelli; Agostino Penna’s untitled suite, dated 1827-1828; and Antonio Sarti’s suite titled Interni di varie chiese, 1827-1829; and five prints issued by the publisher Danesi around 1850.  
Arrangement  
Arrangement is by chronological order. |
| Box 1*, Folder 1 | **Antichità di Roma recentemente scavate fino all’antico piano, 1817**  
Physical Description: 13 printetching, with letterpress text; plate mark 35 x 46 cm, on sheet 44 x 54 cm and smaller  
Scope and Content Note  
The suite depicts ancient sites and monuments recently excavated in Rome, drawn by Simone Pomardi, who has carefully rendered architectural decorations and inscriptions on the ruins. Individual prints in the series are not titled.  
Sites and monuments depicted include:
[Title page]
[Colosseum (exterior)]
[Colosseum (interior)]
[Temple of Antoninus and Faustina]
[Arch of Septimius Severus with the Temple of Saturn in the background]
[Arch of Constantine]
[Arch of Janus]
[Temple of Hercules Victor]
[Temple of Saturn and Temple of Vespian and Titus]
[Basilica of Constantine]
[Pantheon, or Santa Maria della Rotunda]
[Temple of Portunus]
[Temple of Vesta (Tivoli)]

Pinelli, Bartolomeo. [Sette Colli], 1825

Physical Description: 7 printsetching ; plate mark 43.2 x 62 cm, on sheet 58.8 x 87 cm
Scope and Content Note
This copy of the suite was shown in the 1956 exhibition Mostra di Bartolomeo Pinelli. See the Itinerario, which accompanies, Incisa della Rochetta, Giovanni. Bartolomeo Pinelli. Roma: Amici dei Musei di Roma, 1956. Title from: Itinerario.
The Veduta del Colle Capitolino, presa dalle falde del Colle Aventino displays Alessandro Castiglioni's collector's mark on the verso (Lugt 86a).
Suite includes:
Imprint: [Rome]. The suite consists of views of the seven hills of Rome, both drawn and etched by Pinelli in 1825, according to the inscriptions.

Veduta del Colle Capitolino, presa dalle falde del Colle Aventino
Veduta del Colle Aventino, presa dal Colle Capitolino
Veduta del Colle Celio, presa dal Palatino
Veduta del Colle Esquilino, presa da un arco superiore del Colosseo
Veduta del Colle Palatino, presa sulla sommità del Colle Aventino
Veduta del Colle Quirinale, presa dalla sommità del Palatino
Veduta del Colle Viminale, presa dalle falde de Quirinale

Penna, Agostino, active 1825-1846, etcher. [Views of Rome]. circa 1827-1828

Physical Description: 4 prints
Scope and Content Note
See Le Gallerie nazionali italiane: notizie e documenti, 4, for untitled suite by Agostino Penna.

Veduta degli avanzi del Tempio di Marte Ultore, e del Foro di Augusto, 1827
Veduta dell'Arco detto di Giano Quadrifonte ed Archetto di Settimio Severo, 1828
Veduta degli avanzi dell'interno del Portico di Ottavia, in oggi Pescaria, 1828
Veduta dello stato attuale del Ponte Molle, anticamente Ponte Milvio, 1828

Sarti, Antonio. Interni di varie chiese, 1827-1829

Physical Description: 5 prints
Scope and Content Note
The Anna Laetitia Pecci-Blunt print collection of views of the city of Rome includes five of this series titled Interni di varie chiese di Roma, which may include 6 or 11 prints of interiors of churches, dated 1825-1829, and executed on plates 54 x 70 cm, including: Chiesa di S. Lorenzo in Damaso, Basilica di S. Maria in Cosmedin, S. Pietro in Vincoli, Santa Sabina, S. Maria degli Angeli, Santa Maria ad Martyres (the Pantheon), Santa Maria in Trastevere, Santa Maria Maggiore, Basilica di San Pietro in Vaticano, Basilica di S. Giovanni in Laterano and San Paolo fuori le mura.
<table>
<thead>
<tr>
<th>Flatfile</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>7**</td>
<td>Interno della sacrosanta basilica di S. Giovanni in Laterano, 1827</td>
</tr>
<tr>
<td>8**</td>
<td>Interno della basilica de' SS. Lorenzo e Damaso, 1827</td>
</tr>
<tr>
<td>9**</td>
<td>Interno della chiesa di S. Maria degli Angeli, 1828</td>
</tr>
<tr>
<td>10**</td>
<td>Interno della basilica de S. Pietro in Vincoli, 1828</td>
</tr>
<tr>
<td>11**</td>
<td>Interno della basilica di S. Maria in Cosmedin, 1829</td>
</tr>
</tbody>
</table>

Danesi, [Views of Rome], [ca. 1850]

Physical Description: 5 prints
Scope and Content Note

The five prints printed by the Litografia Danesi illustrate monuments in Rome: the Arch of Titus, Trajan's Column, the Colosseum, the Piazza del Popolo and the Temple of Vesta in the Roman Forum.

- box 2*, folder 1  | Arco di Tito
- box 2*, folder 2  | Colonna Trajana
- box 2*, folder 3  | Il Colosseo
- box 2*, folder 4  | Piazza del Popolo
- box 2*, folder 5  | Tempio di Vesta