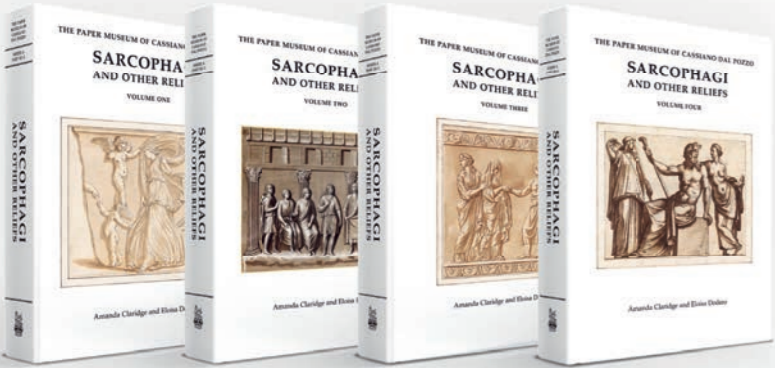




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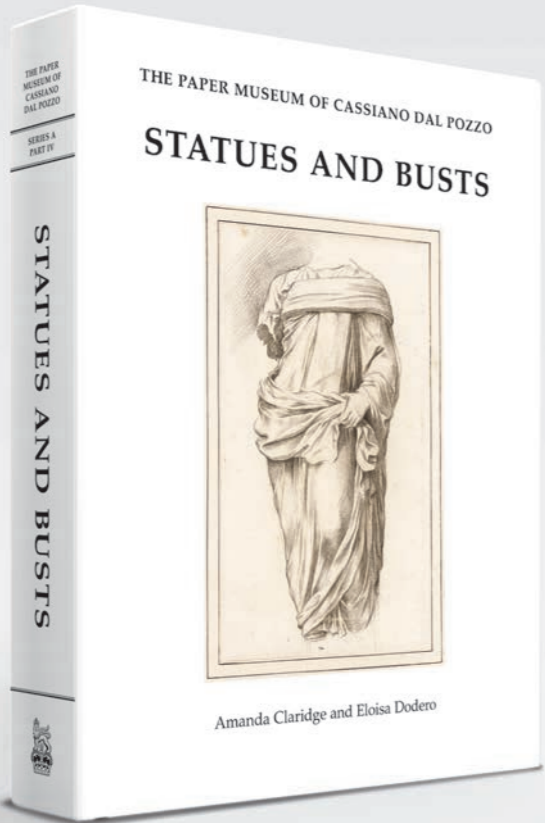
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The 207 drawings catalogued in this volume are mainly divided between the Royal Library at Windsor Castle and the Department of Greece and Rome of the British Museum, but are also found in public and private collections around the world. They depict a wide variety of ancient statues of gods and humans, standing, seated or supine, large and small, whole and fragmentary, mainly of marble but also of bronze, as well as statuettes in marble and alabaster, figurines in bronze and terracotta, both Roman and Etruscan, military trophy groups and phallic sculptures. Also represented are herms, a sizeable series of portrait busts and heads, miniature busts in semi-precious stones and figurative appliquéés. Some are well-known pieces from the Barberini, Giustiniani, Medici and Pamphilj collections in Rome, but many are unusual and otherwise unrecorded.

The drawings were largely commissioned in the 1630s and 1640s from artists such as Pietro Testa and Vincenzo Leonardi, with smaller groups thereafter, the last in the mid-1680s. Only a handful are acquisitions of earlier sixteenth-century date. The assemblage was probably initially intended by Cassiano for publication as a series of prints for the benefit of antiquarian scholars and artists, complementing the larger quantity of drawings of bas-reliefs which Cassiano had begun to assemble from the early 1620s onwards (published in the companion Part A.III, *Sarcophagi and Other Reliefs*, 4 vols, 2022, on which see overleaf) and constituting the core of the Paper Museum in Cassiano’s narrower definition of it in 1654 as ‘everything good in marbles and bronze which can provide some information about antiquity’.

ABOUT THE AUTHORS

Amanda Claridge was Emeritus Professor of Roman archaeology at Royal Holloway, University of London, specialising in Roman art, topography and architecture, and with a particular interest in antiquarian studies of the early modern period. She also taught at the universities of Princeton and Oxford and was Assistant Director of the British School at Rome from 1980 to 1994. She was a Fellow of the Society of Antiquaries of London, a Corresponding Member of the Accademia Pontificia Romana di Archeologia and of the Archaeological Institute of America, and Commendatore of the Italian Order of Merit. Until her death in 2022 she was academic editor of the Series A volumes of the catalogue raisonné in addition to contributing as author to Parts II (1996, 1998), III (2022), V (2016) and VI (2012).

*Eloisa Dodero is archaeological curator at the Capitoline Museums in Rome. She completed her studies in archaeology at the University of Naples Federico II with a doctorate on collections of antiquities in eighteenth-century Naples (later published by Brill) and an earlier master’s thesis on the antiquities of the Museo Kircheriano in Rome (1651–1733). She was employed by the Royal Collection as research assistant to the Dal Pozzo Catalogue Project and has published extensively on the history of antiquarian collections and the reception of the antique in the early modern period. She is also co-author of Part III (*Sarcophagi and Other Reliefs*) and is contributing to a new edition of Haskell and Penny’s *Taste and the Antique*.*



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The ‘Museo Cartaceo’ (‘Paper Museum’) is a collection of some 10,000 watercolours, drawings and prints, assembled during the seventeenth century by the Roman patron and collector Cassiano dal Pozzo and his brother Carlo Antonio. It represents one of the most significant attempts before the age of photography to embrace human knowledge in visual form. The drawings depict ancient art and material culture, architecture, zoology, botany, geology and natural curiosities; the prints cover topography and architecture, military maps, ceremonies and processions, costumes, portraits and genre. The collection provides us with a major tool for understanding the intellectual concerns of a period during which the foundations of our own scientific methods were established. The catalogue raisonné, in

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