

SUPPLEMENTI

# La Galleria dell'Eneide di palazzo Buonaccorsi a Macerata.

Nuove letture e prospettive  
di ricerca per il Settecento  
europeo



IL CAPITALE CULTURALE

*Studies on the Value of Cultural Heritage*

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## La Galleria dell'Eneide di Palazzo Buonaccorsi a Macerata. Nuove letture e prospettive di ricerca per il Settecento europeo

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Buonaccorsi a Macerata.  
Nuove letture e prospettive di  
ricerca per il Settecento europeo

a cura di Giuseppe Capriotti, Francesca Coltrinari,  
Patrizia Dragoni, Susanne Adina Meyer, Massimiliano Rossi

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# Parte I

Palazzo Buonaccorsi: artisti e committenti

# Painting(s) from Venezia. Traces of Gregorio Lazzarini's activity as a famous painter in Macerata

Désirée Monsees\*

## *Abstract*

The Venetian painter Gregorio Lazzarini worked for a large number of important clients. Some of his patrons were so pleased with the paintings he executed that further commissions followed for Lazzarini. These include the in large-sized canvas paintings for the Buonaccorsi family in Macerata. The great number of completed pictures has led art historians to assume that they came from a flourishing workshop. However, apart from the works that have survived, there is very little remaining evidence of his activities and those of his workshop. To make matters worse, Lazzarini is supposed never to have left Venice, with one exception. Gregorio Lazzarini's paintings for the Buonaccorsi form the starting point for this essay, which is on the one hand concerned to uncover traces of the painter's work for these clients in the archive material. On the other hand, it examines the

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ways in which Lazzarini's artistic activity became known, how this knowledge was shared, and where an exchange between the painter and his potential clients took place. To this end, the relationship between Macerata and Venice is examined more closely, focussing on the network around Count Raimondo Buonaccorsi, in order to reveal the routes taken for such an exchange and to sketch important actors.

Il pittore veneziano Gregorio Lazzarini lavorò per un gran numero di importanti committenti. Alcuni dei suoi patroni erano così soddisfatti che gli commissionarono nuovi lavori. Tra questi, le tele di grande formato per la famiglia Buonaccorsi a Macerata. In considerazione del vasto numero di quadri eseguiti, gli storici dell'arte ritengono che Lazzarini avesse una bottega fiorentina. Tuttavia, a parte le opere ancora conservate, ci restano poche altre tracce a testimonianza della sua attività e di quella della sua bottega. Un'ulteriore svantaggio è costituito dal fatto che, a parte una volta, il pittore non pare essersi mai mosso da Venezia. A partire dalle tele di Gregorio Lazzarini per i Buonaccorsi, questo saggio cerca, da un lato, di seguire le tracce dell'attività del pittore per questi committenti all'interno del materiale d'archivio. Dall'altro, cerca di indagare tramite quali canali si è propagata la conoscenza del suo lavoro artistico di e a quali livelli si è configurato lo scambio tra l'artista e i committenti. Per tale ragione, al fine mostrare adeguatamente le modalità di questo rapporto e gli attori che vi ricoprirono un ruolo importante, particolare attenzione viene riservata al rapporto tra Macerata e Venezia, e ci si focalizza soprattutto sulle relazioni del conte Raimondo Buonaccorsi.

The Venetian painter Gregorio Lazzarini never went away from his home town, if we are to believe the words of his biographer Vincenzo Da Canal: «Egli non seppe abbandonare giammai la sua patria [...]»<sup>1</sup>. For this reason, he even rejected many prestigious commissions within Italy and north of the Alps, as Da Canal goes on to report. One of these assignments would have taken him to Rome, one of the most important centres of painting in those days. This report testifies to the high demand for this Venetian painter at a European level, and this is confirmed by the fact that his paintings can be found in the most important art collections of the time<sup>2</sup>. Among them were Düsseldorf und Vienna, two important centres for the Venetian baroque painting of the day<sup>3</sup>, – and there was also such a collection in Macerata.

The decoration of the gallery of the Palazzo Buonaccorsi in Macerata is the result of a carefully considered choice, leading to «[a] decoration so exceptional in the Italy of its day»<sup>4</sup> as Francis Haskell writes. It consisted of a series of paintings depicting the story of Aeneas, performed by the most renowned painters of the various Italian schools, with the exception of the Roman school. In this way, an artistic programme was created which combined a uniform iconography with stylistic diversity, for Count Raimondo Buonaccorsi «was ranging freely over Italy for his pictures»<sup>5</sup>.

<sup>1</sup> Da Canal 1809, p. LXIX.

<sup>2</sup> Curzi 2001, p. 82.

<sup>3</sup> Haskell 1971, pp. 285-286. In addition Haskell describes London, Düsseldorf and Paris as «the most exciting centres of Venetian painting until early in the 1720s» (*Ibidem*).

<sup>4</sup> Haskell 1971, p. 224.

<sup>5</sup> Ivi, p. 223.

According to Da Canal, Gregorio Lazzarini produced four paintings altogether for the Buonaccorsi<sup>6</sup>. The two canvases for the gallery of the Palazzo portrayed first of all the *Battaglia di Enea con Mesenzio* (fig. 1, tav. 78), painted in 1712, and two years later the *Morte di Didone* (1714) (fig. 2, tav. 79). In addition, he painted a *Carità* in 1712 and a certain «salvatore sopra le nubi con angioletto»<sup>7</sup>. Both the *Carità* and the *Salvatore* have been lost in the meantime. With regard to the two pictures from the Aeneas cycle, researchers agree that these two paintings are particularly important for Lazzarini's oeuvre as a whole: they represent an important contribution to his overall work, as Arthur C. Miller already stated in the 1960s<sup>8</sup>. Moreover, Gregorio Lazzarini, as a representative of the Venetian school, was the only one to be commissioned with a further, second painting for the Aeneas cycle. This proves that the Venetian painter was obviously highly valued<sup>9</sup>.

Taking our first quotation from Da Canal into account, a somewhat contradictory impression begins to emerge: Gregorio Lazzarini, a Venetian painter rooted in his homeland, lives a little withdrawn from the world, yet he is famous all over Europe and his pictures are to be found in the most important European collections of the time. In addition, the Venetian is unanimously attested to be familiar with current trends. At this point one is more or less forced to investigate the means and channels by which Lazzarini's artistic work came to be known and publicised, and to ask about the levels at which correspondence existed between the painter and his potential clients. These questions are closely linked to the routes of communication and exchange of paintings and ideas. I will shed more light on these questions in what follows<sup>10</sup>.

### 1. *Traces of Gregorio Lazzarini in the maceratese archives*

If it is true that Lazzarini never left Venice, the question arises as to how his works found their way into the various collections and naturally also to Macerata. In this connection, Da Canal notes that such works «[sono] spedite fuori del Veneto Stato»<sup>11</sup>. Up to now, research has always postulated a

<sup>6</sup> Da Canal 1809, pp. XXXVIII, XL.

<sup>7</sup> Ivi, p. XXXVIII.

<sup>8</sup> Miller 1963, p. 156; Zampetti 1991, Ann. 7, pp. 209-210; V. Curzi, in Barucca, Sfrappini 2001, p. 64, cat. 7; V. Curzi, in Barucca, Sfrappini 2001, p. 82, cat. 12.

<sup>9</sup> It cannot be ruled out that Gregorio Lazzarini was selected for a further picture because he had free work capacity. But if the first painting had not come up to Buonaccorsi's expectations, he would hardly have ordered another painting. For example, Raimondo Buonaccorsi had no qualms in returning a picture by "Matteuccio" (probably meaning Matteo Fera) with which he was not satisfied (cfr.: Barbieri, Prete 1997, pp. 88-89).

<sup>10</sup> This article is to be found within the research of my dissertation, in which *inter alia* Gregorio Lazzarini's relations to his clients are contextualized more closely.

<sup>11</sup> Da Canal 1809, p. XXXVII.

«generale silenzio sugli autori delle tele»<sup>12</sup> depicting the story of Aeneas, with few exceptions, to which Gregorio Lazzarini did not belong hitherto.

By reading and evaluating the copies of letters (*Copie Lettere*) sent by Raimondo Buonaccorsi as well as the general ledgers (*Libri Mastri*) and account books (*Libri dei conti*) of the Buonaccorsi in the Archivio di Stato di Macerata, I managed to find traces of at least one of Lazzarini's paintings<sup>13</sup>.

In the summer of 1712, the name Gregorio Lazzarini appears for the first time in the records. In a letter dated July 9, 1712, Raimondo Buonaccorsi writes to his agent Angelo Venanzo Giamaglia in Ancona:

[...] che il Sig(nor)e Rezzonico non volesse / pagar li ducati 100 al Sig(nor)e Gregorio Lazzarini, (per) non haver avevea l'ordine, mi figuro, che ciò procedesse, che la sua lettera tardasse a giunger un ordinario, / e che quest'ora possa esser seguito il pagam(en)to [...]<sup>14</sup>

Three months later, on 23 November, 1712, Buonaccorsi writes to Gimaglia once again, and enquires about a Venetian painting that he had commissioned a short time before:

Tempo fa mi pare fosse stato ordinato di pagare (ducati) 100 cor(ren)ti (per) prezzo d'un quadro fatto / in Venezia (per) mio servizio, che disiderarei sapere se ciò sia seguito, e chi dovrò riconoscere / per creditore<sup>15</sup>.

Ten days later Raimondo Buonaccorsi informs his agent in Ancona:

Gli darò Credito delli (scudi) 57:80; v(alu)ta delli (ducati) 100, che [...] (per) mio Conto pagare in Venezia al Sig(nor)e / Lazzarini, mà desidero ancora, che ricavi dal S(ignor)e Rezzonico la valuta delli tre Quadrimestri / att. [...] prot.e 1708; de quali à Suo tempo me ne darà Credito<sup>16</sup>.

This tallies with an entry in the *Libro Mastro* on 31 December, 1712:

e à = detto [31. dicembre] (scudi) 57:80 m(onet)a al Giamagli in Som(m)a di (scudi) 581:21 1/2 pag(at)i al Lazzarini di Venezia (per) il prezzo d'un / Quadro mandato in Macerata<sup>17</sup>.

From this information it may be concluded that Gregorio Lazzarini sent a picture from Venice to Macerata, for which he received 100 ducats, or 57.80

<sup>12</sup> Barbieri, Prete 1997, p. 85.

<sup>13</sup> For his article, Paolo Delorenzi also worked on exactly the same (archive) material, so that we both became aware of the entries on Gregorio Lazzarini independently of each other whilst investigating different topics.

<sup>14</sup> Macerata, Archivio di Stato (henceforth ASMc), *Fondo Buonaccorsi*, Copialettere 104, c. 23r.

<sup>15</sup> ASMc, *Fondo Buonaccorsi*, Copialettere 104, c. 41v.

<sup>16</sup> ASMc, *Fondo Buonaccorsi*, Copialettere 104, c. 42v.

<sup>17</sup> ASMc, *Fondo Buonaccorsi*, Libro Mastro 102, c. 159.

scudi<sup>18</sup>. Furthermore, Raimondo Buonaccorsi did not carry out this purchase directly, but through his agent in Ancona, Angelo Venanzo Giamaglia. This is consistent with his usual practice in business matters. In addition, the Venetian Aurelio Rezzonico appears to play an important role in the transactions in the lagoon city. Finally, there is nothing to indicate how large the picture was, or its subject matter.

Which of the pictures Lazzarini painted for the Buonaccorsi could comply with this information from the records? According to the particulars given by Vincenzo Da Canal, there are two works which could be considered: The *Carità*, dating from 1712 and now lost, and the battle painting of the same year that belongs to the Aeneas cycle. The surviving Buonaccorsi documents only reveal the price of one other painting from this cycle. This is *Enea col padre Anchise* (fig. 3, tav. 77) by Giovanni Giorgi. In 1717, this less renowned painter received 72.47 scudi according to the entry in the *Libro Mastro* which was first published by Constanza Babieri in 1996<sup>19</sup>. This painting, measuring 246x123 cm, is about half the size of Lazzarini's. This amounts to a square metre price of 23.95 scudi for Giovanni Giorgi, compared to 5.83 scudi for the Venetian painter. Does that mean that Lazzarini, who was a sought-after artist at the beginning of the Settecento, was paid a lower price than the lesser-known Giorgi? Or do the ledger entries refer to the *Carità*?

Gregorio Lazzarini produced several versions of the popular *Carità* motif, of which six are known today<sup>20</sup>. These canvases are between one metre and

<sup>18</sup> On the basis of the archive material available, it cannot be completely ruled out that this amount is only a part-payment for Lazzarini's painting.

<sup>19</sup> ASMc, *Fondo Buonaccorsi*, Libro Mastro 88, c. 88a; published in Barbieri, Prete 1996, p. 11 and Barbieri, Prete 1997, p. 85, Ann. 43, p. 91.

<sup>20</sup> These comprise: a) the *Carità* originally produced for padre Savoldello from Santi Giovanni e Paolo in Venice, now to be found in Venice in the Galleria dell'Accademia (Gregorio Lazzarini, *Carità*, around 1700, oil on canvas, 137x104 cm, Venice, Galleria dell'Accademia, Inv. Nr. 480; see: Moschini Marconi 1970, p. 38, fig. 77), b) a version which is almost identical in appearance in the Museo Correr in Venice (Gregorio Lazzarini, *Carità*, around 1686, oil on canvas, 167x138 cm, Venice, Museo Correr, n. 2211; see: Pignatti 1960, pp. 134-135, fig. 2211), c) a representation of this motif which is now held by the Kereszteny Muzeum in Esztergom (Gregorio Lazzarini, *Carità*, around 1690, oil on canvas, 166x128 cm, Esztergom, Kereszteny Muzeum, see: Tomić 1993, fig. 10, p. 227), d) a representation of this motif now to be found in Split (Gregorio Lazzarini, *Madonna with Child, St John the Baptist, and an Angel [Carità]*, oil on canvas, end of the 17th c., 121x98,5 cm, Split, Galerija umjetnina Split, call no. 1512; see: Tomić 1993, Fig. 8, p. 225), e) a *Carità* by Lazzarini which was offered for sale on the art market in 2003 (Gregorio Lazzarini, *Carità*, oil on canvas, 162x117 cm, Finearte Semenzato, 09.03.2003, Lot 00043; see: <<http://www.artnet.com/artists/gregorio-lazzarini/la-carit%C3%A0-TLvtteK0IfopZhaTiezPKg2>>), f) a painting in a private collection in Conegliano (see: Claut 1985/1986, p. 80, Fig. 4) and apart from those g) the *Carità* ascribed to Gregorio Lazzarini from the Falier estate in Venice (Gregorio Lazzarini (attributed), *Carità*, oil on canvas 136x109 cm, 1723-1740, Venice, Museo Correr, Inv.-Nr. 2065; see: Pignatti 1960, pp. 132-133, fig. 2065) and h) a version in Bergamo dated around 1700 which is rather ascribed to the circle around Lazzarini (Gregorio Lazzarini (cerchia di), *La buona madre [Carità]*, oil on canvas, around 1700, 104x84 cm, Bergamo, Accademia Carrara, Inv.-Nr. 58AC00355; see: <<http://www.lacarrara.it/catalogo/58ac00355/>>).

1,7 metres high and roughly one metre wide. On the assumption of these dimensions, the price would be between about 30.50 and 66.16 scudi per square metre. Such a price level is closer to that achieved by Giorgi. In terms of fame, it is likely that Lazzarini received a higher remuneration than Giorgi.

In addition, the details of the payment for another of Lazzarini's commissions exist. The reference is to the seven paintings for Stefano Conti's gallery in Lucca, executed by the Venetian painter between 1705 and 1706 – just a few years before the paintings for Macerata. The letters that Gregorio Lazzarini wrote to his client indicate that he had received 75 ducati for a painting. Moreover, it is apparent that he was expecting ten ducati more<sup>21</sup>. As already noted by Philip Sohm in the publication *Painting for Profit* (2010), Lazzarini managed to get a price between 34 and 41 ducati per square metre for his paintings from the Lucca commission<sup>22</sup>.

From this information it may be argued that the information from the Buonaccorsi archives refers to the *Carità*. If this is the case, the sources remain silent regarding Lazzarini's two paintings for the Aeneas cycle.

## 2. *Routes of interaction between Macerata and Venice*

In order to find out which levels and routes may have been responsible for bringing the artistic activity of the Venetian painter to the attention of Raimondo Buonaccorsi, it is necessary to look more closely at the exchange and communication routes between Macerata and Venice. The communication between these two cities and their inhabitants existed mainly between commercial partners, between clergy and scholars, and for the purposes of administration. These three areas need to be highlighted.

At the beginning of the Settecento, Venice was a major port of transshipment for various goods. The lagoon city had trade relations with the Levant, with Genoa, Holland, England, France and other Adriatic ports, including Ancona. For example, the products of the Levant were shipped to Germany and Holland via Venice. But Venice was also a city that produce its own goods, among which woollen and silk fabrics, glass products and the publishing industry spring to mind. Moreover, Venice played a significant role in the grain trade<sup>23</sup>. Alongside Venice, Ancona also provided an alternative trade route to the Middle East. At that time, Ancona belonged to the Papal States, like Macerata. From the Marches, various products reached the port of Ancona by land: oil, grain, wine, soap, woollen cloth and paper. Thus, Ancona served as a harbour for

<sup>21</sup> For the commissions for the Conti gallery in Lucca see Zava Boccazzi 1990.

<sup>22</sup> Spear, Sohm 2010, pp. 249-250.

<sup>23</sup> Pezzolo 1997, pp. 377-379, 382-396, 396-403.

Macerata, as it were. Raimondo Buonaccorsi traded there a great deal, not personally but through his local agent, the aforementioned Antonio Venanzo Giamaglia. On the one hand, Giamaglia took care of the goods and products that landed in the port of Ancona, in order to send them on to Macerata, whilst on the other hand dealing with those that were put on board there. The letter copies (*Copie lettere*) and the accounting books (*Libri dei conti*) show which products were involved. Fabrics and luxury goods, including crystal glass from England, arrived from Venice, and in the other direction it was mostly cereals coming from Buonaccorsi's farms in the Marches.

Apart from economic interests, it was also the intellectual mobility of the Sei and Settecento which was crucial for the exchange between Macerata and the main centres such as Rome and Venice<sup>24</sup>. In particular, a career in the church not only enabled, but even demanded a certain willingness to travel and to visit other regions. The same was true for scholars and scientists. A well-known example from the religious field concerns the six Venetian nuns from the Corpus Domini convent in Macerata, who were accused of heresy and immorality, or in other words stood suspected of being Quietists. The Prioress, Maria Giacinta Bassi, and the other five sisters were strongly attracted to the region, since a large number of female convents already existed there<sup>25</sup>. However, the hopes they had placed in their new neighbourhood were shattered by this trial.

A further example of intellectual exchange is represented by two Macerata personalities: Domenico Lazzarini and Giuseppe Alaleona. Domenico Lazzarini, born in 1668, studied law, philosophy and theology and was active in the academic area. He was a member of the Accademia dei Catenati di Macerata and participated in the founding of the Accademia dell'Arcadia in Rome and later in that of its dependency in Macerata, the *colonia* Elvia. When he was staying in Perugia, Rome and Bologna, he came into contact with important representatives of the literary and ecclesiastical world, which in some cases resulted in a friendship. In Perugia, for example, he became friends with the Venetian Angelo Maria Querini, who was later to become a cardinal. In 1710, he was appointed to the chair of Greek and Latin literature at the University of Padua<sup>26</sup>. At that time, the University of Padua was the University of Venice and an important intellectual reference point for the lagoon city. Thus, it is not surprising that Domenico Lazzarini dedicated his tragedy *Ulisse il Giovane*<sup>27</sup> from 1720 to the Venetian nobleman Girolamo Ascanio Giustinian. His circle of acquaintances also included Marcantonio Grimani, the nephew of the future Doge of Venice, as he himself writes in the dedication text. It can be deduced

<sup>24</sup> Baldoncini 1978, pp. 19-20.

<sup>25</sup> Pighetti 2005, p. 68 and ss.

<sup>26</sup> On Domenico Lazzarini see esp.: Grimaldi 2005, pp. 219-222. On the history of the University of Padua see: Del Negro 2002.

<sup>27</sup> Lazzarini 1720 (then in the same year in Ferrara; both editions with a letter to Anton Maria Salvini and the reply to it).

from this dedication to Giustinian that Domenico Lazzarini also visited the scholastic circles, described by Antonella Barzazi as «quelle ‘assemblee d’uomini eruditi’ che si riunivano nella casa di Girolamo Ascanio Giustinian»<sup>28</sup>. His biographer Antonio Lazzarini also tells of «i suoi amici [...] di Venezia»<sup>29</sup>. The various poetic works on the occasion of Lazzarini’s death testify to these friendly connections with the lagoon city: a glance at the table of contents shows that many of the verses were written by Venetians.

Giuseppe Alaleona, who was born in Macerata, moved in similar circles. He was only two years older than Domenico Lazzarini, and like him was one of the founders of the colony of Elvia and a member of the Accademia dei Catenati in Macerata. He studied law, literature and Roman history and was Professor of Law in Macerata before becoming *luogotenente* of the *Governatore Generale della Marcad’Ancona*, the Venetian Monsignor Antonio Widmann, in Macerata. After this he was appointed Auditor of the Roman Rota in 1718, and only four years later, in 1721, he was summoned to the University of Padua as lecturer in law. He was granted this position thanks to the influence of the Venetian nobleman Pietro Grimani. For this reason it is understandable that in 1741 Alaleona dedicated his *Dissertazioni*<sup>30</sup> to Pietro Grimani, who was already Doge of Venice at that time. It seems that Alaleona’s acquaintance with Antonio Widmann proved to be very helpful for his future career. In addition, Alaleona also had contact with the Buonaccorsi during his time in Padua. A letter to Antonio Vallisneri dated 09.07.1729 shows that Conte Buonaccorsi is worried about the health of his son and seeks advice from Alaleona<sup>31</sup>. At the beginning of his ecclesiastical career, Raimondo Buonaccorsi’s son Simone, who was appointed cardinal in 1763, did part of his studies in Padua under Domenico Lazzarini<sup>32</sup>.

At this point, the question arises as to Raimondo Buonaccorsi’s relationships and connections to Macerata’s cultural circles and initiatives. Raimondo Buonaccorsi himself was never a member of an academy, belonging neither to the Accademia degli Incantenati nor the Roman Arcadia or any of their colonies, as Cecilia Prete already emphasized in 2001. The name Raimondo Buonaccorsi only appears once in connection with the Accademia degli Incantenati. To be precise, it refers to a public meeting in honour of Monsignor Antonio Widmann, but no member of the Buonaccorsi family actively participated in it<sup>33</sup>. Buonaccorsi maintained a close relationship with Monsignor Antonio Widmann, as evidenced by a number of letters. They had various interests in common and shared a similar taste regarding their art collections. This is

<sup>28</sup> Barzazi 2004, pp. 360-361.

<sup>29</sup> Lazzarini 1785, p. 47.

<sup>30</sup> Alaleona 1741.

<sup>31</sup> Archivio di Stato di Reggio Emilia, Archivio Vallisneri, 4/III, 1, n.17.

<sup>32</sup> Melatini 1993, p. 25. On Simone Buonaccorsi see: Pignatelli 1969.

<sup>33</sup> Prete 2001, pp. 25-26.

most strikingly illustrated by the well-known fact that the man from Macerata aspired to obtain a painting by Francesco Solimena which would be as greatly acclaimed as the one that the painter had completed some time before for Antonio Widmann<sup>34</sup>. Buonaccorsi and the Venetian appreciated the same painters. One of the artists who worked for both Raimondo Buonaccorsi and Antonio Widmann is the Venetian painter Gregorio Lazzarini. Before receiving a commission from Buonaccorsi, Gregorio Lazzarini produced four paintings for Monsignor Widmann depicting the story of Scipio. These pictures were highly praised, even after they had been transferred from Venice to Rome when Widmann moved near the Palazzo del Venezia. The painter Carlo Maratta, who was extremely successful and at the forefront in matters of taste, was among the admirers in Rome and spoke highly of these pictures<sup>35</sup>.

Antonio Widmann, who has already been mentioned several times, leads us to the third level of relationships between Macerata and Venice: the administration. At first glance Macerata seemed to be primarily related to Rome, but a closer look shows that for the period in question there was also a relationship to the lagoon city. This connection is strongly linked to one person in the administrative apparatus and goes back to their home town, as can be sketched out as follows.

At the beginning of the Settecento, Macerata was the capital of the *Marca d'Ancona*, one of the provinces of the Papal States. At that time, the Holy See dispatched a simple prelate as administrator of this province, bearing the title of *Governatore generale della Marca d'Ancona*. For the period when Lazzarini's paintings were done, it was the Venetian Antonio Widmann who held the office of *governatore* from 1710 to 1717<sup>36</sup>. Monsignor Widmann, who came from a wealthy Venetian family of the new patriciate<sup>37</sup> (*nuovo patriziato*), had previously been vice-legate of Bologna, papal vice governor of Fermo and governor of Perugia<sup>38</sup>. It is very likely that his relationships with the various cities had equipped him with a close network of contacts. Thanks to his great interest

<sup>34</sup> ASMc, *Fondo Buonaccorsi*, Copia Lettere 104, c. 68v, Letter of 12.05.1713 to Sebastiano Ferri in Rom. See also: Barbieri, Prete 1996, p. 30; Prete 2001, p. 26, Ann. 40, p. 33.

<sup>35</sup> Da Canal 1809, pp. XXVIII-XXVIX. According to Da Canal, Carlo Maratta was so pleased with these scenes that «introducendosi più volte a bella posta per goderne della vista in casa di quel prelato aveva a dire: che non credeva egli trovarsi a Venezia un pittore di tanta bravura, degno perciò che si avesse a farne non picciol conto» (Ivi, p. XXIX). However, these paintings are lost today.

<sup>36</sup> Compagnioni, Pompeo sen. et. al., *Serie dei Governatori della Marca*, ms. n. 540 bis in BMC, c. 16; Leopardi 1824, p. 66; Paci 1971, p. 37; Weber 1994, p. 290.

<sup>37</sup> In the case of Venice it is not necessary to distinguish between aristocrats (*nobili*) and patricians (*patrizi*), so that both terms can be used synonymously. A good survey of the Venetian nobility is provided by Hunecke 1995, esp. pp. 20-65. The aggregation of the Widman family to the Venetian nobility took place in 1646. Regarding the opening of the Venetian aristocracy, see: Sabbadini 1995.

<sup>38</sup> Rösch Widmann 1980, p. 15; Foscari 1983, p. 275; Magani 1989, pp. 58-59; Weber 1994, pp. 27, 158, 324.

in art, they included Raimondo Buonaccorsi as well as individual painters and other art lovers. For example, in 1713 Widmann acquired tapestries from France for Buonaccorsi with the help of Cardinal Filippo Antonio Gualtieri, as evidenced by the archive material of the Buonaccorsis<sup>39</sup>.

### 3. *The main Venetian protagonists regarding Gregorio Lazzarini's paintings for the Buonaccorsis*

With regard to Raimondo Buonaccorsi's commissions to Gregorio Lazzarini, it has been hitherto omitted to explain in this context the name Rezzonico, which also appears in the records. The name Aurelio Rezzonico refers to a Venetian company of the same name. Their business was not restricted to trading alone, for they also functioned as *merchant bankers*. As Almut Goldhahn has recently pointed out in her research on the rise of the papal family Rezzonico, the foundation for this success was laid by Aurelio Rezzonico in Venice on the grounds of his economic success<sup>40</sup>. Aurelio Rezzonico, who was born in 1609, registered a *Ragione cantante Aurelio Rezzonico* in 1681, after having broken off his business connections with two other merchant families, the Cernezzi and the Odescalchi. Rezzonico's company continued to exist until his nephew Giovanni Battista closed it down in 1730<sup>41</sup>. After Aurelio's death in 1682, just one year after the company had been founded, his nephew Quintiliano took over the management of the company<sup>42</sup>. Five years later, in 1687, the Rezzonico family acquired membership of the Venetian patriciate for the sum of 100,000 ducati. The entry in the Golden Book (*Libro d'oro*) of the city of Venice paved the way to the family's ennoblement and participation in the government. Characteristic for this family, as for several other aristocratic families in Venice, was not only the desire for social advancement, but also the orientation towards Rome<sup>43</sup>, which, after much strategic preparation, was

<sup>39</sup> ASMc, *Fondo Buonaccorsi*, Copialettere 104, c. 67v, 74r, 76r-76v. On Cardinal Filippo Antonio Gualtieri, who spent a longer period of time in France in 1713, see: Giordano 2003, pp. 201-206.

<sup>40</sup> Goldhahn 2016, pp. 23-38.

<sup>41</sup> Ivi, p. 32. Commercial companies or branches are described as *ragione* or *ragione cantante* in the notarial deeds. On the family tree of the Rezzonico family cf.: ASVe, Segretario alle Voci, Marco Barbaro, Alberi dei Patrizi Veneti, ricopiati con aggiunte da Antonio Maria Tasca nel 173, Vol. VI, pp. 427-429.

<sup>42</sup> Goldhahn 2016, p. 33.

<sup>43</sup> From the end of the Quattrocento there is a split in the Venetian nobility, so that two veritable camps were formed, the *giovani* and the *vecchi*. These terms are used to describe two differing and complex opinions regarding politics, religion and the role of Venice. The representatives of the *vecchi* are sometimes referred to as *papalisti*. For these two fractions within the *patriziato veneziano* see: Cozzi 1995, pp. 5-7.

finally to culminate in 1758 in the appointment of Carlo Rezzonico as Pope Clement XIII. This generation of Quintiliano's nephews, the brothers Carlo and Aurelio Rezzonico, strengthened the ties with the Buonaccorsis, so that the relationship between Buonaccorso Buonaccorsi and Carlo Rezzonico can be characterized as one of friendship. For example, Carlo Rezzonico was a frequent guest at the Villa Buonaccorsi in Potenza Picena (formerly Monte Santo)<sup>44</sup>.

At the time relevant to our subject matter, Quintiliano Rezzonico was the head of both the family and the company.

By maintaining relations with the heads of the Rezzonico business, the Buonaccorsi family had connections with another rising Venetian family which pursued similar political ambitions and economic interests for their kin. For the Buonaccorsi family was obviously also oriented to Rome. It had close connections with the church, already boasted a cardinal among the members of the family, and through the marriage of Raimondo Buonaccorsi with Francesca Bussi had been able to forge a family relationship with a significant clan of clergy<sup>45</sup>.

When all this is taken into consideration, it becomes clear that Raimondo Buonaccorsi had a close-knit network of connections which allowed him to come into contact with artists and art dealers in Venice and to maintain these relationships. He did not contact the painters directly, but rather through friends and acquaintances. Art historical research has already revealed such practices for the relations to Rome and the commissions carried out there for Buonaccorsi. The mediation of friends and family also played a central role in this important centre of the art world. With regard to Venice, the most significant protagonists are Buonaccorsi's agent in Ancona, Antonio Venanzo Gimaglia, and two people in Venice, the extremely well connected Monsignor Antonio Widmann and the representative of Aurelio Rezzonico's company.

#### 4. *Conclusions*

The material in the archives documents at least one case in which the Venetian painter Gregorio Lazzarini was active for the Buonaccorsis. Specifically, this is a canvas painting for a price of 100 ducati or 57.80 scudi, produced in Venice in 1712 and then sent to Macerata. It is possible to make a comparison with another painting for the Aeneas cycle on the gallery of the Palazzo Buonaccorsi, for which the author, motif and dimensions are known, and also with the price Lazzarini obtained for a picture ordered by the Conti from Lucca; these

<sup>44</sup> Ciuffoni, Menichelli 1994, pp. 326-327. See also the article by Paolo Delorenzi in this book.

<sup>45</sup> Paci 1981; Prete 2001, pp. 24-25.

comparisons show that the information in the archives probably do not relate to a work of a large size. On the contrary, it is much more likely that this refers to the *Carità* which Vincenzo Da Canal mentions in his biography of Lazzarini.

With regard to the possible ways in which the client made contact with the painter, it became clear that the exchange between Macerata and Venice generally occurred on three levels: in the area of commerce, in that of religion and science, or on the administrative level. Raimondo Buonaccorsi maintained a close network of relationships encompassing all three areas, which are linked together among themselves. For the transactions in the lagoon city an important role is played by Buonaccorsi's agent in Ancona, Angelo Venanzo Gimaglia, and the Venetian Monsignor Antonio Widmann as well as the management of the Aurelio Rezzonico company.

In this way it is possible to speak of Gregorio Lazzarini's traces in Macerata, since the documentary information concerning his activity as a painter is embedded within an endless play of references which have only come to be understood, combined and interpreted by today's researchers with delay (*Nachträglichkeit*).

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*Appendix*

Fig. 1. Gregorio Lazzarini, *La battaglia di Enea con Mesenzio*, 1712, oil on canvas, 304x326 cm, Macerata, Palazzo Buonaccorsi, Galleria di Palazzo Buonaccorsi



Fig. 2. Gregorio Lazzarini, *La morte di Didone*, 1714, oil on canvas, 300x300 cm, Macerata, Palazzo Buonaccorsi, Galleria di Palazzo Buonaccorsi



Fig. 3. Giovanni Giorgi, *Enea col padre Anchise*, oil on canvas, 46x123 cm, Macerata, Palazzo Buonaccorsi, Galleria di Palazzo Buonaccorsi

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