

I “Più bravo Pittore che fosse in Vienna,” or Marcello Bacciarelli at the Habsburg Court and in Viennese Salons

Marcello Bacciarelli's (1731–1818) stay in Vienna in 1764–66 is the least known period in the painter's biography. Although Bacciarelli was active at the court of Maria Theresa, his presence was not recorded by either the imperial bureaucratic machine or the meticulously kept documentation of the local academy. In terms of his Viennese paintings referred to in the sources: portrait of archduchess Maria Christina in a red dress, mythological portrait of Maria Theresa's four daughters and “various portraits,”¹ only the first one has been identified, and even there the attribution is controversial.² What remains of Bacciarelli's two-year sojourn in Vienna is one letter sent by the painter to King Stanislaus Augustus³ and a laconic mention in Duchess Maria Christina's correspondence.⁴ Given the artist's position in Polish art history, the number of hitherto recognized sources seems rather unsatisfactory.⁵ Therefore, the discoveries and research hypotheses formulated over the last few years should be welcomed with particular enthusiasm. In 2018, Ewa Manikowska established the precise dates of Bacciarelli's stay in the Austrian capital (April 1764 – October 1766).⁶ The following year, Andrzej Pieńkos ventured several hypotheses regarding the artist's possible connection

¹ Fryderyk Bacciarelli, “Odpowiedź i uwagi nad krótkim rysem malarstwa w Polsce,” *Gazeta Korrespondenta Warszawskiego*, no. 41 (1819) (*Rozmaitości* supplement), p. 167; the painting was also recorded as being held in Vienna in 1895 – see *Dictionnaire des dictionnaires. Lettres, sciences, arts, encyclopédie universelle*, Paul Guerin, ed. (Paris, 1895), vol. 1, p. 763; Carl Heinrich von Heineken, *Nachrichten von Künstler und Kunst-Sachen*, vol. 2 (Leipzig, 1768), p. 217.

² Andrzej Pieńkos, “Vienna 1764–1766. Bacciarelli alla corte imperiale, fra Dresda a Varsavia,” in *Intorno a Marcello Bacciarelli. Italiani nella Varsavia dei Lumi*, Andrzej Pieńkos, Mariusz Smoliński, eds (Warsaw, 2019), pp. 67–77; Konrad Niemira, “Marcello Bacciarelli w siódmach francuskiego mitu,” in *Bacciarelli. Studia o malarzu królewskim, dyrektorz, nauczycielu, opiekunie sztuk*, Andrzej Pieńkos, ed. (Warsaw, 2018), pp. 53–86.

³ Zygmunt Batowski, *Jean Pillement na dworze Stanisława Augusta* (Warsaw, 1936), pp. 35–37.

⁴ Pieńkos, “Vienna 1764–1766...”, op. cit., p. 74.

⁵ Basic information about the Viennese period of Bacciarelli's career was compiled and partially published by Zygmunt Batowski, and then, based on the same materials, by Alina Chyczewska – see Archives of the Polish Academy of Sciences, Warsaw, Materials of Zygmunt and Natalia Batowski, III-2, Bacciarelli; *Marcello Bacciarelli. Życie – twórczość – dzieła (1731–1818)*, Alina Chyczewska, ed., with foreword by Stanisław Lorentz, vol. 1 (Poznań, 1968); vol. 2 (Warsaw–Poznań, 1970); Alina Chyczewska, *Marcello Bacciarelli 1731–1818* (Wrocław, 1973).

⁶ Ewa Manikowska, “Kariera i rzymski rodowód artystyczny Marcella Bacciarellego,” in *Marcello Bacciarelli. Najpiękniejsze portrety*, Dorota Juszcak, ed. (Warsaw, 2018), pp. 21–33. I suggested that the artist's wife, Friederike, stayed in Warsaw during her husband's sojourn in Vienna – see Niemira, op. cit., pp. 85–86. However, surviving letters (see Annex) indicate that she in fact joined him before May 1765.

with the founding of the Vienna picture gallery and signalled the existence of the aforementioned letters written by Duchess Maria Christina.⁷

The following paper presents new materials concerning the Viennese period of Bacciarelli's career. Part one is devoted to the large-format portrait of four archduchesses depicted – according to the artist's son Fryderyk – as Apollo [sic] and three Muses on the Parnassus, which, until now, has only been known from descriptions.⁸ Part two will discuss two previously unknown letters written by Bacciarelli, which – in my opinion – shed light on the circle of his Viennese friends and clients. Finally, the findings will be presented in the broader context of research on 18th-century artistic culture. However, before I move on to elaborate on the above, it seems appropriate to recall the circumstances of Bacciarelli's arrival in Vienna.

The first mention of Bacciarelli's plans is found in his letter to the director of the Dresden Academy, Christian Ludwig von Hagedorn, of 10 March 1764.⁹ In it, the decision is described as sudden, so it may be inferred that the Viennese court formulated the invitation not long beforehand, in January or February 1764.¹⁰ We do not know who acted as intermediary in delivering the invitation to Warsaw or who attended to Bacciarelli's interests in Vienna. It is rather unlikely that Bacciarelli would have been recommended in the Austrian capital by one of his Dresden friends.¹¹ Two more likely candidates for go-betweens and mediators may be found among his acquaintances from the world of diplomacy. The first was the Briton David Murray, whom the painter got to know and portrayed in Warsaw in the late 1750s. In 1763, Murray was transferred to Vienna, apparently taking three of Bacciarelli's paintings with him (perhaps to serve as the first showcase of his art). General Andrzej Poniatowski, King Stanislaus Augustus' brother, who was associated with Vienna since 1752, could also have acted in the painter's favour. Although not a lot is known about his relationship with Bacciarelli, it ought to be emphasized that the artist was on intimate terms with the Poniatowski family already in the late 1750s.¹² The Poniatowskis must have known that following King August III's

⁷ Pieńkos, op. cit., p. 74; id., "Lista pytań badawczych, czyli dlaczego interesuje nas Bacciarelli," in *Bacciarelli. Studia o malarzu...*, op. cit., p. 36.

⁸ Bacciarelli, op. cit., p. 167.

⁹ Chyczewska, op. cit., pp. 17, 122.

¹⁰ This undermines the theory that the invitation was passed via Florimont-Claude Mercy-Argenteau, the Austrian Ambassador to the Polish-Lithuanian Commonwealth. Mercy-Argenteau spent the entire January travelling from Petersburg to Warsaw, and only reached the Polish capital on 8 February. He would not have had time to meet the artist and exchange correspondence with the imperial court fast enough to secure an invitation before the end of February – see *Correspondance secrète du comte de Mercy-Argenteau avec l'Empereur Joseph II et le prince de Kaunitz*. M. le chevalier Alfred d'Arneth and M. Jules Flammermont, eds (Paris, 1889), vol. 1, p. XVI.

¹¹ There is nothing to indicate the involvement of his artist friends. Gregorio Guglielmi (a fresco painter whom Bacciarelli met in Dresden in the 1750s) moved to Berlin in 1763; any supposed intermission on his part to help Bacciarelli obtain commissions from the Viennese court would have had to be made via letters. Hagedorn, on the other hand, was openly against Bacciarelli's trip to Vienna and, precisely in March 1764 – not yet aware of the counterproposal made by the empress – tried to bring the painter and his wife Friederike to Saxony; see Chyczewska, op. cit., p. 17; for more information on Bacciarelli's trip, see Hagedorn's notes: *Dresden Hauptstaatsarchiv, 11126 Kunstakademie Dresden; no. 001, Handakten des Generaldirektors von Hagedorn...*, f. 36; draft letter to Bacciarelli, Vienna, 16 August 1764; f. 47; draft letter to Bacciarelli written in Dresden on 1 April 1764 concerning the possibility of Bacciarelli's return to Dresden (cf. letter of 10 March 1764 recorded by Chyczewska – see Chyczewska, op. cit., pp. 17–18).

¹² Manikowska, "Kariera i rzymski rodowód...", op. cit., p. 27. In the order issued in Grodno on 18 November 1795, Stanislaus Augustus wrote that Bacciarelli had remained in his service since 1759. See Central Archives of

death, the painter found himself in financial difficulties (he lost the apartment that had been paid for by the court) and was looking for a new patron. The hypothesis that Andrzej Poniatowski could have been involved in Bacciarelli's affairs finds confirmation in the timeline of his journey. The general arrived in Warsaw in mid-February 1764 – more or less around the time when the artist received the letter with an official invitation to Vienna.¹³

Il Parnaso confuso

What did Bacciarelli do in Vienna? We only know two works from this period: *Portrait of Maria Christina in a Red Dress*, recently discussed by Pieńkos,¹⁴ and a drawn copy of a work depicting the same model, made after a painting by the Master of the Archduchess Portraits (*Meister der Erzherzoginnenportraits*).¹⁵ The large-format portrait of four archduchesses,¹⁶ referred to by the artist's son, has not been found to this day.

Incidentally, a monumental work (400 × 480 cm) on the above subject may be found in Leopoldinische Trakt, the northern wing of the Hofburg palace in Vienna. It is displayed in the rooms of the Austrian President's chancellery (formerly the green sitting room forming part of emperor Joseph II's rooms) (**fig. 1**).¹⁷ The work is not signed or dated. In an inventory compiled in 1868, it was associated with the School of Martin Meytens.¹⁸ In 1932, it was attributed to Johann Franz Greipel (1720–98), most likely owing to stylistic similarities to his oeuvre and the fact there is a composition signed by Greipel, of the same dimensions and on a similar subject, in the same room as the discussed painting.¹⁹ Both works depict Maria Theresa's four daughters: one in mythological costumes, the other as participants of a musical production.

Both works were inspired by a performance that took place on 24 January 1765 in the Schönbrunn palace as part of the celebrations accompanying Archduke Joseph II's marriage to Duchess Maria Josepha Wittelsbach of Bavaria.²⁰ Following the ceremony, Joseph II's younger siblings performed in Christoph Willibald Gluck's one-act opera *Il Parnaso confuso* with a

Historical Records, Warsaw (further referred to by its Polish abbreviation AGAD), The Correspondence of Stanislaus Augustus, AGAD, 5a, f. 307.

¹³ Emanuel Rostworowski, "Poniatowski h. Ciołek Andrzej," in *Polski słownik biograficzny*, vol. 27 (Wrocław–Warsaw–Kraków–Gdańsk–Łódź, 1982–1983), p. 412. It is also worth noting that once in Vienna, Bacciarelli mingled with the circle of the general's close collaborators, such as the Sardinian diplomat Count di Canale (Luigi Malabaila, Marquis di Cercenasco), "Listy Gregoria Guglielmiego do Marcelle Bacciarellego," transl. by Olga Jarmuszczyk, in *Bacciarelli. Studia o malarzu...*, op. cit., pp. 293–320; Ewa Manikowska, *Sztuka – ceremoniał – informacja. Studium wokół królewskich kolekcji Stanisława Augusta* (Warsaw, 2007), p. 113; for more information on di Canale, see Ada Ruata, *Luigi Malabaila di Canale. Riflessi della cultura illuministica in un diplomatico piemontese* (Turin, 1968).

¹⁴ Pieńkos, "Vienna 1764–1766...", op. cit., p. 74.

¹⁵ Niemira, op. cit., fig. 22; the drawing is held at the National Museum in Warsaw, inv. no. Rys.Pol.11787 MNW.

¹⁶ Bacciarelli, op. cit., p. 167.

¹⁷ Kunsthistorisches Museum (further: KHM), Vienna, inv. no. GG-6826.

¹⁸ KHM Archives, Vienna, *Inventar. Gemäldegalerie Belvedere* (1868), p. 106, item no. 382.

¹⁹ KHM Archives, Vienna, *Galerieakten* (1932), [n.p.], item no. 6826. Signature placed on the double bass.

²⁰ *Wienerisches diarium*, no. 8 (Saturday, 26 January 1765), [n.p.]; Ilsebill Barta-Fliedl, *Familienporträts der Habsburger. Dynastische Repräsentation im Zeitalter der Aufklärung* (Böhlau, 2001), pp. 122–24; Sabine Weiss, *Zur Herrschaft geboren. Kindheit und Jugend im Haus Habsburg von Kaiser Maximilian bis Kronprinz Rudolf* (Vienna, 2008), pp. 100–5; Markus Swittalek, *Das Josephinum. Aufklärung, Klassizismus, Zentrum der Medizin* (Vienna, 2014), p. 22.

libretto by Pietro Metastasio.²¹ Archduke Leopold (eighteen years old at the time) conducted the orchestra and played the harpsichord, and his four teenage sisters sung on the stage. Maria Elisabeth played the Muse Melpomene, Maria Amalia got the role of Apollo, Maria Josepha impersonated the Muse Euterpe, and Maria Carolina was Erato. The opera was followed by another children's production – this time, a ballet entitled *Le Triomphe de l'Amour* (with music by Florian Leopold Gassmann), starring the ten-year-old Ferdinand, nine-year-old Maria Antonia and eight-year-old Franz Maximilian.

The archduke commissioned at least three works commemorating the event: two paintings depicted *Il Parnaso confuso* (one signed by Greipel and the other attributed to him), and a third showed *Le Triomphe de l'Amour* (and is also associated with Greipel). All works were installed in the private rooms of Joseph II, the titular king of Germany, who in August 1765 was appointed co-ruler of the Empire by Maria Theresa. Aside from deliberations on the function of these representations (whether they were meant to make Joseph, who shunned court life, seem more amiable – or whether they simply formed part of a series of images of family life that were so popular in the Habsburg family),²² it is worth noting that they gained considerable popularity.²³

Could the unsigned composition titled *Il Parnaso confuso* be associated with Bacciarelli? The painting technique does not resemble that with which we are familiar from the artist's works held in Polish collections. It is also different from the style of his better preserved early works found in British collections and in Ukraine.²⁴ On the other hand, the painting evokes Bacciarelli's oeuvre through its light, almost pastel colours, manner of folding the fabric, and a schematic depiction of the landscape and its individual elements (characteristically bent tree trunk, shapes of the leaves).²⁵ The duchesses' physiognomies and soft use of light and shade, particularly visible in Maria Elisabeth's face (second from left), do not resemble Greipel's works or any other painters from the circle of Meytens that I am familiar with. They seem more related to the oeuvre of the aforementioned Master of the Archduchess Portraits or, more distantly, Bacciarelli.

The work's connection to Bacciarelli is also confirmed by two drawings held at the NMW. The first one (**fig. 2**) was described in French as "Apollo crowned with laurel and holding a lyre or bow." The cut of the Greek god's dress suggests that – like in the Viennese painting – he is impersonated by a woman. Both works show similarities in the details too: the laurel wreath,

²¹ Yuliya Shein, *Christoph Willibald Gluck. Sämtliche Werke*, GluckWV-online, URL: <<http://www.gluck-gesamtausgabe.de/id/1-34-00-0>>, [retrieved: 5 December 2018].

²² Barta-Fliedl, *Familienporträts der Habsburger...*, op. cit., passim.

²³ The ballet scene was reproduced in prints, and in 1778, Marie-Antoinette asked to be sent replicas of both scenes to Versailles. To this day, the paintings are held at the Petit Trianon – see *Lettres de Marie-Antoinette. Recueil des lettres authentiques de la reine*, Maxime de La Rocheterie, Marquis de Beaucourt, eds (Paris, 1895), vol. 1, p. 164, letter of 18 March 1778. The paintings made by Georg Weikert (? – 1799) are not just reduced in size compared to the original works (80 × 212 cm), but they also follow a different format (vertical rectangular). Petit Trianon, Versailles, inv. no. MV 3944.

²⁴ Bacciarelli, *Najpiękniejsze portrety...*, op. cit., pp. 105–11. The Vinnytsia Regional Studies Museum holds a beautifully preserved Bacciarelli painting from ca. 1758. Together with Michał Przygoda from the NMW, we are planning a separate study on the work and identification of the model (in our opinion: Jan Rzewuski).

²⁵ See portraits of *Izabela Lubomirska, née Czartoryska* (Museum of King Jan III's Palace in Wilanów, inv. no. 1698), *Apolonia Poniatowska, née Ustrzycka, with Her Son Stanisław as Flora and Cupid* (NMW, inv. no. 130940), *Izabela Branicka, née Poniatowska* (The National Museum in Wrocław, inv. no. VIII-2).

puffed sleeves and sash. It is possible that the drawing at hand was made as a preparatory study for the Hofburg painting. The second drawing is a study of the draping on a female dress (**fig. 3**).²⁶ Both the arrangement of the model's body and the folds of her clothes correspond to the depiction of this motif in the Viennese work (**fig. 4**). In the end, though, the painter decided to cover the ankle of the model's left leg and opted for a slightly different version of the dress's knot on the hips. The folds visible in the bottom left corner of the drawing may represent the dress of the second sitting figure – this part, too, looks a little different in the painting, as the person has been moved further to the left. In spite of these minute differences, the drawn study is clearly associated with the canvas in question.

In view of the aforementioned account of Bacciarelli's portrait of four archduchesses on the Parnassus, the existence of the two drawings and the compositional similarities between the painting and Bacciarelli's oeuvre in the 1750s, one could put forward a hypothesis that he designed the composition of *Il Parnaso confuso*, and perhaps also executed certain parts of the canvas itself. However, the question that remains open concerns the identity of the other artists involved in the creation of the work (was it Greipel, Master of the Archduchess Portraits or a team of painters) and the method of their collaboration with Bacciarelli.

On His Majesty's Service

Paintings made by Bacciarelli for the court were not his only occupation in Vienna. Two of his letters held at the Princes Czartoryski Library in Krakow, and included in the documentation concerning the Royal Mint, provide indication of his secondary activities. The first letter, dated 22 June 1765 and written in French, is addressed to King Stanislaus Augustus. The second (dated 24 May) is written in Italian and meant for an unknown addressee from the king's immediate circles (perhaps Gaetano Ghigiotti, former secretary at the nunciature, who at the time served as Stanislaus Augustus' secretary). Both letters concern Bacciarelli's involvement in the king's attempts at securing a loan from Viennese bankers.²⁷ The latter also includes mentions of commissions received by the artist outside Maria Theresa's court.

Let us begin by discussing the letter concerning the royal loan. The funds sought by Stanislaus Augustus in Vienna were to be assigned to the budget of the Royal Mint, founded in January 1765. The project was entrusted to Count August Moszyński, who wasted six months on ineffectual efforts to attract shareholders.²⁸ Between March and May 1765, he was negotiating the rules of cooperation with Berlin-based banker Schweiger and Count Joseph von Boltza from Dresden. After Von Boltza withdrew from the endeavour at the turn of April and May 1765,²⁹ the king took over and started looking for funding on his own (a request to melt old coins was sent to the Jasna Góra monastery). In Vienna, on the other hand, the king tried to secure a loan from banker Joseph Karl von Bender, using Bacciarelli as his interme-

²⁶ Marcello Bacciarelli, *Apollo*, 1765, chalk on paper, 19 × 15,5, The National Museum in Warsaw, inv. no. Rys. Pol.10689 MNW.

²⁷ The Princes Czartoryski Library, Krakow (further referred to by its Polish abbreviation BCz), MS 741, *Mennica (Monnaie)*, vol. 2, ff. 257–72. These letters, though overlooked by art historians, were known to historians interested in the royal mint – see Antoni Ryszard, "Zabiegi o otwarcie mennicy warszawskiej w r. 1765," *Zapiski Numizmatyczne*, no. 7 (January 1886), pp. 121–25.

²⁸ See Annex – pp. 206–8.

²⁹ Possibly due to his own financial problems – see Sächsisches Staatsarchiv, Dresden, 10025 Geheimes Konsilium, Nr. Loc. 05678/14.

diary. The letters and attached documents mostly contain information about the provisions of the negotiated loan.³⁰ Bacciarelli's role was limited to serving Bender with correspondence from the king and his associate, Warsaw-based banker Piotr Tepper, and negotiating the interest rate with Bender.³¹ In the end, the artist's involvement did not yield the desired results. Bender did not agree to charge lower interest, and the king – acting on August Moszyński's advice – backed out of the project and established the mint with lower capital than initially envisaged.³²

Unfortunately, the letters provide no indication as to why the king approached none other than Bacciarelli for help in taking out the loan. It seems that Stanislaus Augustus' decision was motivated not just by his trust in the painter, but also by the monarch's difficult situation. During that time (i.e., between May and June 1765), Stanislaus Augustus had neither many acquaintances in Vienna, nor any official collaborator (the king's brother Andrzej was in the Polish-Lithuanian Commonwealth at the time).³³ It is also conceivable that the very idea of applying for a loan in Vienna was suggested to the king by Tepper,³⁴ and Bacciarelli's role involved not so much "finetuning the details" of the endeavour, but verifying the credibility of the Viennese banker recommended to the monarch. In this context, Bacciarelli's opinions about Bender contained in his letters seem particularly interesting. The artist's enthusiastic statements indicate that his knowledge about Vienna's financial circles was superficial, and he overestimated Bender's position in this milieu.³⁵ However, despite his poor insight, in Warsaw, Bacciarelli still enjoyed the reputation of a well-informed man of the world.

³⁰ Bender offered a loan of up to three million florins for 10, 12 or 15 years at four and a half per cent. The money was to be paid out in Dutch ducats. As collateral, Stanislaus Augustus offered his hereditary estate as well as funds belonging to the loan's guarantors (Warsaw-based bankers Piotr Riaucourt and Piotr Tepper, whom the king promised a one per cent profit instead). BCz, MS 741, *Mennica (Monnaie)*, vol. 2, ff. 273, 279.

³¹ Stanislaus Augustus wanted Bender to lower his commission to four per cent. The demand was clearly unrealistic, even in the context of the standards applicable in the Polish-Lithuanian Commonwealth. Commissions in Warsaw were much higher and amounted to at least six, and often more than ten per cent (of which Bacciarelli was perfectly aware); Stanislaus Augustus borrowed money at a higher interest even from his own relatives – in August 1764, he was granted a loan of 700,000 Polish zloty by Andrzej Poniatowski at a rate of five per cent; see Rostworowski, "Andrzej Poniatowski...", op. cit., p. 413.

³² This took place in July 1765 – see BCz, MS 741, vol. 2, f. 281.

³³ In fact, even the presence of the king's brother at the court of Maria Theresa did not make Stanislaus Augustus any less confused. Back in 1768, there was no-one in the king's immediate circles who would have been able to verify the background of Joseph Schutter, a Viennese "baron" entrusted with running the Belvedere faience factory against substantial compensation of 600 ducats a year; see Tadeusz Mańkowski, "Królewska fabryka fakturowa w Belwederze," in id., *Mecenat artystyczny Stanisława Augusta*, Zuzanna Prószyńska, ed. (Warsaw, 1976), pp. 171–96. Mańkowski only states that Schutter came from Bavaria. The Viennese stage of his career is mentioned by August Moszyński in his correspondence with the king – see BCz, MS 676, f. 179 [undated, most likely from 1770].

³⁴ In the following months it was Tepper rather than the king's brother who was regarded as Stanislaus Augustus' Viennese intermediary. In November 1766, various collaborators of Maurice, Count of Saxony, were exchanging information about another Viennese loan apparently orchestrated by Tepper and his associates – see The Polish Library, Paris, vol. 69/I; f. 165, Radziwiński's letter to Seyffert of 22 November 1766.

³⁵ In a note attached to the correspondence, Bender was described as "one of the richest and most famous Viennese bankers" (BCz, MS 741, vol. 2, f. 273). However, a rather different picture emerges from snatches of his biography that have survived. Bender's only known large transaction, lease of the Carinthian Gate Theatre (*Kärntnertortheater*), ended in a spectacular fiasco (after less than a year of heading the institution, "one of the most famous Viennese bankers" lost 25,000 guilders) – see Elisabeth Grossegger, *Gluck und d'Afflisio. Ein Beitrag zur Geschichte der Verpachtung des Burgtheaters (1765/67–1770)* (Vienna, 1995), p. 68.

High Society

Subsequent information about Bacciarelli's stay in Vienna may be inferred from the painter's second letter, written in Italian and most likely addressed to Ghigiotti. According to the letter, talks about the artist's return to Warsaw were already underway in May 1765. Bacciarelli was excusing himself to the addressee for "tardanza a rendermi in Varsavia,"³⁶ assuring that he would not accept any new commissions in Vienna. The letter also contains information about commissions Bacciarelli wanted to complete in the near future. He listed the Portuguese diplomat João Carlos de Bragança and Joseph Wenzel I, Prince of Liechtenstein, as his clients. Bacciarelli also mentioned that the Danish Ambassador, Johann Friedrich Bachoff von Echt, was ordered by King Frederick V to find a portraitist who would paint the imperial couple for him. In doing so, Bacciarelli made it clear to the addressee that he was the "più bravo Pittore che fosse in Vienna"³⁷ in question.

Unfortunately, it has so far proved impossible to locate any of the works referred to in the letter.³⁸ What should also be emphasized is that it is rather unlikely that any portrait of the imperial couple commissioned by the Danish king was in fact made. First of all, Bacciarelli would have had little time to paint the work: two months after the letter was sent, Emperor Francis left Vienna, and died suddenly in Innsbruck on 18 August 1765. Therefore, if the double portrait project was only being discussed in June, it would have been abandoned following the emperor's death. However, there is a surviving, stately portrait of Maria Theresa in Denmark, painted shortly after the emperor's death by a Viennese painter Christian Kollonitsch.³⁹ Perhaps it was Kollonitsch who ultimately landed the commission initially addressed to Bacciarelli.

However, Bacciarelli's letters should be interpreted with caution. Did he really mingle with financiers, diplomats and princes in Vienna or did he only want to project such an image of himself to the unknown Warsaw-based addressee? For order's sake, let us investigate once again the circle of Bacciarelli's friends in Vienna. Based on information contained in the aforementioned letter, one might be tempted to include Pellegrini (perhaps Field Marshal Karl Clemens Pellegrini?), the ambassadors of Denmark and Portugal, and the Prince of Liechtenstein. Art historians, on the other hand, tend to list the painters Jean-Baptiste Pillement and Joseph Rosa, both of whom he strongly recommended to King Stanislaus Augustus. His correspondence with Count di Canale (a Sardinian diplomat) indicates that he also maintained social ties with him.⁴⁰ The letters imply that Bacciarelli was also in contact with the famous writer Pietro Metastasio (mentioned above as the librettist behind *Il Parnaso confuso*) and Baron Hagen (*Presidente del Consiglio Imperiale Aulico*).⁴¹

³⁶ See Annex – pp. 206–8.

³⁷ Ibid.

³⁸ The Portuguese collection belonging to heirs of the Duke of Braganza includes his portrait from Vienna, most likely painted in the 1760s. Its style, brown colour palette and bust-view are different from Bacciarelli's oeuvre from the period. The painting is reproduced in: Nuno Gonçalves Monteiro, Fernando Dorez Costa, *D. João Carlos de Bragança 2º Duque de Lafões. Uma vida singular no Século das Luzes* (Lisbon, 2006), insert with illustrations [n.p.].

³⁹ The large format (281 × 168 cm) work was designated for the Christiansborg castle; it is currently on display in Amalienborg – see Otto Andrup, "Billederne fra Potentat-Gemakket," *Kunstmuseets årsskrift*, nos 8–10 (1921–23), p. 22.

⁴⁰ "Listy Gregoria Guglielmiego...", op. cit., pp. 293–320.

⁴¹ Di Canale, Metastasio and Hagen were regarded as close friends, a triumvirate of erudites and polymaths frequenting Viennese salons. In the case of Metastasio this is in fact quite ironic, as despite many years spent

Incidentally, it is worth mentioning that Bacciarelli's acquaintance with the Prince of Liechtenstein seems to find confirmation in the artist's later oeuvre. *Portrait of Stanislaus Augustus in Coronation Robes*, completed in 1768 at the latest, reveals a number of compositional analogies with *Portrait of Prince of Liechtenstein* painted by Hyacinthe Rigaud in 1740, and displayed in the prince's Viennese palace (figs 5, 6).⁴² These similarities go beyond common features of the style *Régence*, as a result of which I am inclined to believe that *Portrait of Stanislaus Augustus* makes a clear reference to Liechtenstein's portrait, resulting from familiarity with the work. Likewise, Bacciarelli's *Self-Portrait in a Confederate Cap* (Konfederatka) from 1793 (held at the NMW) brings to mind Anthony van Dyck's *Portrait of the Painter Gaspar de Crayer* (figs 7, 8). At the time, this work also belonged to the Prince of Liechtenstein and adorned his Viennese residence.⁴³ Therefore, it is safe to assume that Bacciarelli may have had regular access to the princely palace during his stay in Vienna.

Regrettably, there is no available information concerning Bacciarelli's relationship with his other Viennese commissioners: whether they were semi-anonymous clients with whom he maintained a strictly professional relationship or friends from salons with whom he spent his evenings. A broader look at the artist's career would seem to suggest that his clientele was directly influenced by his social life. In Warsaw, Bacciarelli frequented the royal court, but was also present in aristocratic and diplomatic circles. He portrayed leading politicians, but maintained social ties with second-tier diplomats, to mention but the secretary of the French embassy, Pierre-Michel Hennin.⁴⁴ In Vienna, like in Warsaw beforehand, Bacciarelli surrounded himself with diplomats, aristocrats, entrepreneurs and men of letters. The same was true after 1765, when the artist became associated with the court of Stanislaus Augustus. Wherever he found himself, Bacciarelli nominally worked for a single patron, but at the same time "went out into the world," maintaining social contacts outside the court and completing commissions for clients with only a loose connection to court circles. It could be said that since his arrival in Dresden in 1750 until he took the post of *Directeur des Bâtiments* (1784), Bacciarelli – while officially remaining a court artist – to an extent followed the salon career model, where social relations interlaced with strictly professional ones.⁴⁵

The Twelve Chairs of Rosalba Carriera

The above deliberations, while largely of a general nature, open up new directions of research of Bacciarelli's oeuvre. Naming people with whom the painter socialized in Vienna (the banker Bender, diplomats Luigi di Canale, Johann Friedrich Bachoff von Echt and João Carlos de Bragança, Prince Joseph Wenzel von Liechtenstein, Field Marshal Pellegrini, Baron Hagen

in Vienna, he never learned to speak German – see Charles Burne, *Memoirs of the Life and Writings of the Abate Metastasio*, vol. 2 (London, 1796), p. 135.

⁴² Liechtenstein Palace, Vienna, inv. no. GE1496. A similar composition may be found in Jean-Marc Nattier's *Portrait of Stanisław Leszczyński* (Musée des Beaux-Arts, Dijon), yet it is not clear where Bacciarelli would have been able to see its replica.

⁴³ Liechtenstein Collection, Vienna, inv. no. GE153. In the following years, a printed reproduction of the painting was held in Bacciarelli's atelier in the castle – see Archives of Prince Józef Poniatowski and Maria Teresa Tyszkiewicz, 214, A/79, *Catalogue des Estampes qui sont dans l'Atelier de Mr Bacciarelli Janvier 1783*.

⁴⁴ Niemira, op. cit., figs 83–86.

⁴⁵ To find out more about salon career, see Antoine Lilti, *Le Monde des salons. Sociabilité et mondanité à Paris au 18^e siècle* (Paris, 2005).

and the writer Pietro Metastasio) points to a need to undertake surveys in the archives they left behind. The presented material also indicates that we should look for the artist's Viennese works beyond the Austrian capital, among dozens of paintings described as *Schule Meytens*, but also in Portugal – if Bacciarelli ever did paint a portrait of de Bragança, it would have certainly been removed from Vienna.

The analysed letters also add nuance to Bacciarelli's image as a court painter.⁴⁶ Although he went to Vienna with a view to painting portraits of the imperial family, a mere year later he was already receiving commissions from diplomats and politicians. Since he was looking for additional income, he probably did not belong to the court's *artisti pensionati*, or else he must have deemed his salary inadequate.⁴⁷ His new clients were socializing at the court of Maria Theresa, but also in the world of Viennese salons.⁴⁸ It seems that the painter himself also functioned in both these environments.⁴⁹

However, it ought to be stressed here that from the standpoint of research on 18th-century artistic culture, merely reconstructing Bacciarelli's social circle is of limited value. What does it mean that Bacciarelli "frequented salons"? What is the significance of him knowing Metastasio, Gluck's famous collaborator? Equipped with this knowledge, are we entitled to state that he met the artistic and political elites at the court of Maria Theresa and in Viennese salons? Does the fact he "had friends" and "frequented" these places really tell us anything about the artist's character (Bacciarelli's alleged cordiality or openness)?⁵⁰

Here it is worth looking at the very concept of salon acquaintances. Since salons are sometimes juxtaposed with court culture and the strict rules that governed it, one is tempted to see acquaintances made in salons as more authentic than court relationships. However, in his famous work on the subject, Antoine Lilti demonstrated that how salons operated greatly differed from the idealized image preserved in literature.⁵¹ They were neither the kingdom of

⁴⁶ For more information on the status of court artists and their position in the early modern age, see Martin Warnke, *The Court Artist. On the Ancestry of the Modern Artist* (Cambridge, 1993). No similar monograph has so far been written about the 17th–18th c.

⁴⁷ If a salaried artist was to accept a commission from outside the court, this would require a permit from the empress – yet no such document exists in Viennese archives. Incidentally, what merits a mention in this context is the fact previous research on the artist has not touched upon the subject of Bacciarelli's attitude to money (although the spectacular scale of his earnings at the royal court had been the subject of analysis). Bacciarelli seems to have been very prudent in financial matters. On 27 March 1795, he wrote to the king, who was staying in Grodno at the time: "I implore HM to allow me to confess that I am unable to survive for 60 ducats a month." By way of comparison, Zygmunt Vogel's monthly income amounted to 5 ducats, and Norblin's earnings at the Czartoryski court only slightly exceeded 5 ducats a month. AGAD, The Correspondence of Stanislaus Augustus, 5a, ff. 146–47; BN, Warsaw, MS III, 3291, ff. 202–3.

⁴⁸ This "in-between" state is perfectly exemplified by the court poet and librettist Metastasio, who decided to live at 4 Michelerplatz in Vienna – in direct vicinity of Hofburg and his patroness, but within the urban rather than the court sphere. Where in Vienna Bacciarelli lived with his wife and children sadly remains a mystery.

⁴⁹ Pillement may have been active in Vienna in a similar way. He is assumed to have worked for both Maria Theresa and the Prince of Liechtenstein – see Maria Gordon-Smith, *Pillement* (Krakow, 2006), p. 121.

⁵⁰ These interpretations are not only contradicted by his personal conflict with August Moszyński, but also by the bequests of Bacciarelli's will. When he made it in 1811, the artist took care to include his Roman relatives, while at the same time instructing his children about how to disinherit a daughter-in-law he did not like (Fryderyk's wife) – see Mieczysław Wallis, "Testament Bacciarellego," *Biuletyn Historii Sztuki*, no. 1 (1956), p. 124, item 8.

⁵¹ Lilti, *Le monde de salons...*, op. cit., passim. For a more detailed picture of social life in Vienna, see, in particular, Rebecca Gates-Coon, *The Charmed Circle. Joseph II and the "Five Princesses" 1765–1790* (West Lafayette, 2015). As a side note to these deliberations, it is worth stating that Julian Ursyn Niemcewicz delivered a similar

women nor the lore of refined conversation. Nor were they an environment shaping public opinion and enlightenment ideas or a place where writers, philosophers and artists could debate with aristocrats on equal terms. Until the very end of the 18th century, even the very term “salon” did not yet denote a social and political institution. It meant an inclusive circle of acquaintances who met to participate in evening entertainment and – depending on the host’s hospitality – eat a meal together.⁵² Therefore, rather than indicating with whom Bacciarelli discussed art and political developments, reconstructing the society he mingled with would tell us next to whom he sat as he ate an omelette with spinach or a cod with red bean puree, and with whom he played cards (most likely Faro, given the presence of diplomats) or whose game of cards he observed in polite silence. How Bacciarelli used the fact of leading an active social life remains a separate matter altogether.

Salon-related topics, which are a recurrent feature of Bacciarelli’s letters, and the way he “depicted” his own social network suggest he was, to an extent, using his Viennese acquaintances to further his own interests and treating them as an element of creating his own image. The exact same strategy was followed by other artists whom Bacciarelli knew and with whom he exchanged letters. The recently published correspondence between Gregorio Guglielmi and Bacciarelli may serve as an example here.⁵³ The topics are similar to those mentioned in Bacciarelli’s letters sent from Vienna to Warsaw. In his letters, Guglielmi keeps referring to common acquaintances (Count di Canale, the architect Victor Louis, Prince Adam Czartoryski) and emphasizes his agency in building Bacciarelli’s earlier acquaintances (he recalls, for instance, that it was in his room in Dresden that Bacciarelli first met the painter Giovanni Battista Casanova). Guglielmi also boasts about his Berlin contacts, both in the world of diplomats (referring to Prince Dolgorukov as “[his] great friend and patron”),⁵⁴ and banking circles (although this seems rather unfounded).⁵⁵ According to the correspondence, Guglielmi measures his success in Paris by receiving commissions for paintings and being invited to salons.⁵⁶ Even the exchange of letters between Bacciarelli and Guglielmi reflects the salon “entanglements” of both artists. Guglielmi sent his letters to Stanislaus Augustus by post from Augsburg through Prague, but his correspondence with Bacciarelli followed a longer route, via Vienna, so that Count di Canale could act as a go-between in forwarding it.⁵⁷

description of the salon culture. He recalled his presence in Parisian salons as follows: “Mr Niemcewicz,” said Madame de Beauharnois as she introduced me to these gentlemen, who responded with an incidental glance and nod. Soon food was served. I focused my attention and opened my ears to listen to verdicts of the wise. In vain. Barely speaking, the learned men were eating and drinking better than me. Talking was not resumed until the end of the feast; the conversation was an exchange, a trade in mutual flattery and compliments” – Julian Ursyn Niemcewicz, *Pamiętniki czasów moich* (Gdańsk, 2000), p. 95.

⁵² The catering aspect of salon life was sometimes brought up to attack the owners. Towards the end of her life, Madame Geoffrin gained the nickname *harengère* (‘herring woman’).

⁵³ “Listy Gregoria Guglielmiego...,” op. cit., pp. 293–320. See also Ewa Manikowska, *Sztuka – ceremoniał – informacja*, op. cit., pp. 115–16.

⁵⁴ “Listy Gregoria Guglielmiego...,” op. cit., p. 303.

⁵⁵ Ibid. Guglielmi informed Bacciarelli about a letter he had sent to David von Splitgerber (1741–1826, son of a Berlin banker), but it seems highly unlikely that the business he wrote about was indeed transacted with Splitgerber. Splitgerber, a known playboy and prodigal, did not post parcels and shipments to Warsaw. Guglielmi most likely addressed his letter to a company nominally managed by Splitgerber, and not to him personally.

⁵⁶ Ibid., pp. 314–15.

⁵⁷ Ibid., pp. 295–301.

The fact artists so often mentioned the network of contacts in their letters shows that this "enlightened republic of painters" was exposed to the same forms of symbolic violence as those that governed the salon world.⁵⁸ A worldly air and popularity with the elites (rather than, say, recognition from the public or fellow painters) occupied the key place in hierarchy.⁵⁹ As we have seen in the example of 18th-century Vienna, "court artists" were not satisfied with just being appreciated at the court, and as soon as opportunity arose, they broadened the scope of their work to include salons. I think this is the greatest value of the aforementioned material. It shows that – sociologically speaking – the social field occupied by the artists included in itself (or overlapped with) competitive, though somewhat compatible fields.⁶⁰ In the example at hand, this is the court and salons, i.e., two insular and elitist structures sharing two types of symbolic capital.

What seems particularly problematic here is the interpretation of Bacciarelli's court and salon disposition. Does the artist's presence in both these spheres really prove his sociability, openness and ability to adapt? Or should belonging to circles that take pride in their elitist character be looked at, above others, as a symptom of the artist being cut off from the public sphere (or failing to notice that it can also be a field of action for artists)? The latter interpretation seems valid if we take into account the fact Bacciarelli – throughout his entire life – avoided confronting himself with a broader audience⁶¹ and speaking out on art-related subjects; he never learned to formulate or justify his assessments.⁶² Consequently, I doubt whether he was often exposed to criticism or had to face unfavourable opinions.⁶³ It was

⁵⁸ For more information on the "painters' international," see Andrzej Pieńkos, "Le Grand Tour d'Europe des artistes. Croquis d'une carte des voyages artistiques au XVIII^e siècle," in *Entre France et Pologne. Le cosmopolitisme des Lumières*, Anna Grześkowiak-Krawicz et al., eds (Rome, 2018), pp. 54–67.

⁵⁹ The likely reason for this state of affairs was the mechanics of exchange that governed the culture of the time. Whether or not patronage is successful depends on the "exchange of glory" – famous artists receive the patronage of famous patrons, as if "exchanging" their reputation. In a system thus constructed, neither the audience nor the milieu of paintings (both devoid of "glory") cannot "exchange" it with the artist – see Daniel Roche, *Les Republicains de lettres et Lumières au XVIII^e siècle* (Paris, 1988), pp. 254–62. For more insight into fame and glory, see also Antoine Lilti, *Figures publiques. L'invention de la célébrité (1750–1850)* (Paris, 2014).

⁶⁰ Pierre Bourdieu, *The Rules of Art: Genesis and Structure of the Literary Field*, transl. by Susan Emanuel (Krakow, 2007); Nathalie Heinich, *Du peintre à l'artiste. Artisans et académiciens à l'âge classique* (Paris, 1993).

⁶¹ Bacciarelli's reluctance to being exposed to public assessment did not just concern confrontations with a broad audience, but even with guests visiting the Castle and Łazienki Park. It is a known fact that Bacciarelli avoided showing them his paintings. See The National Library of Poland, MS III, 3291, f. 189; AGAD, KSA, 5a, f. 278.

⁶² A perfect example thereof may be found in Bacciarelli's correspondence with the king. In 1795, Stanislaus Augustus asked the painter in several letters about his opinion on Salvatore Tonci's book *Descrizione Ragionata Della Galleria Doria...* and his reflections after reading the same author's manuscript treatise on painting. Bacciarelli first delayed giving an answer and then, on 11 September, ventured to offer some very conventional thoughts ("the true art of painting requires knowledge of drawing, colours..." etc.) that revealed his unfamiliarity with literature on art. See AGAD, KSA, 5a, ff. 256–57; BN, MS III, 3291, f. 240; Aleksandra Bernatowicz, "Salvatore Tonci i polskie wątki," in *Initium sapientiae humilitas. Studia ofiarowane Profesorowi Jakubowi Pokorze z okazji 70. urodzin*, Zbigniew Bania, Anna Czyż, Janusz Nowiński, eds (Warsaw, 2015), pp. 364–73. The author wrongly identifies the text mentioned in the letters as *Descrizione Ragionata*. The fact that we are dealing with two different works may be inferred, for instance, from a mention about Apelles' black varnish works, which are not referred to in Tonci's printed treatise.

⁶³ Existing literature rarely features mentions suggesting that artists at the Warsaw court were subjected to criticism, so it is worth quoting Fryderyk Moszyński's statement from 1792. Moszyński criticized what he saw as errors in the foreign affairs department, comparing them to "the work of Canaletto [Bernardo Bellotto]," an artist he believed "to have something with the eyes that made him see red where we saw white within the walls, and thus he feigned his painting." As cited in: Łukasz Kądziela, *Między zdradą a służbą Rzeczypospolitej. Fryderyk Moszyński 1792–1793* (Warsaw, 1993), p. 62.

possibly not by chance that the first public painting exhibition was opened in Warsaw in 1795, when Bacciarelli was already moving to the sidelines of public life. Nor was it by chance that the circle of artists working in Bacciarelli's atelier (the so-called Malarnia and Skulptornia) – remained hermetically closed, and those who revealed the ambition of making a career in art would only spread their wings once they managed to disentangle themselves from Bacciarelli's supervision.⁶⁴

Therefore, one is inclined to interpret Bacciarelli's salon and court disposition, clear both in Vienna and Warsaw, as a manifestation of his elitist tendencies – tendencies that he shared with many painters of his time. In the 18th-century, artists not only sought entrance to the salons, but wanted to surround themselves with exclusive company too. Long before the famous *salonnière* Élisabeth-Louise Vigée Le Brun or Hubert Robert, known for his gregariousness, artists had already introduced elements of the salon life to their apartments. And so, Bernardo Belotto had card tables in his Dresden apartment, and the pastellist Rosalba Carriera had no fewer than twelve chairs for guests in Paris.⁶⁵ Although we do not know how Bacciarelli lived in Vienna and Warsaw, it ought to be stressed that at least since 1764 he did not even feel embarrassed hosting politicians.⁶⁶ Little things left behind by the artist, such as the profile portrait (**fig. 9**) – product of an extremely popular parlour game – shows that Bacciarelli not only participated in salon forms of entertainment, but even cultivated memory of them. It is possible that in his case, his salon life – understood as a predilection for operating in a small, insular circle and boasting about the fact one belongs to it – was more than just a career strategy, and resulted both from the artist's temperament and his social disposition.

Translated by Aleksandra Szkudłapska

⁶⁴ The career of Franciszek Ksawery Łabeński, the first conservator of the Hermitage, may serve as a perfect example here – see Mariam Nikogosyan, "The Restoration of Paintings at the Imperial Hermitage (Saint-Petersburg) at the Beginning of the 19th Century" [online], *Conservation, exposition, restauration d'objets d'arts* (2012), at: <<http://journals.openedition.org/ceroart/2344>>, [retrieved: 5 December 2018].

⁶⁵ Ewa Manikowska, *Bernardo Bellotto i jego drezdeński apartament* (Warsaw, 2014), p. 42.

⁶⁶ Manikowska, "Kariera i rzymski rodowód...", op. cit., p. 27.

Aneks | Annex*

Marcello Bacciarelli do Stanisława Augusta, 22 czerwca 1765, Wiedeń

| Marcello Bacciarelli to Stanislaus Augustus, 22 June 1765, Vienna

Sire,

Avec cet' empressement qui est également l'effet de mon devoir, que de mon respectueux zèle pour le service de Votre Majesté. j'ai immédiatement remis la lettre de Mon:r Tepper á Mon:r de Bender le quel aprez l'avoir attentivement lüe, ce Banquier me dit, que quant á lui il estime Mon:r Tepper comme plus que suffisant, et de son côté mettroit en lui sans balancer, une entiere confiance ; mais que s'agissant d'un Emprunt aussi [k. 2] important, il appréhende, que les Capitalistes ne viennent á ne point vouloir acquiescer á la responsabilité d'un seul Banquier qu'un refus de leur part pouvant servir de pierre d'achoppement, il seroit bon de le prevenir avant que d'entamer l'affaire ; et que par conseqent il jugeroit projet que Monr le Baron de Riocour, conjointement et solideraient avec Mon:r Tepper en seroit garant et responsable. Je lui a ensuite remontré qu'on trouvoit la provision du 4 pour cent trop forte, d'autant plus où il s'agit d'une somme si considerable, m'a t-il repondù n'etre rien moins qu'une provision forte, mais qu'au contraire c'est la moindre qu'on peut stipuler, et celle que la Banque même de Vienne á demerement convenuë dans l'Emprunt recût d'un million et demi : Que loin d'etre trop forte par rapport á une si grande somme, elle n'est á ce même égard que mal proportionne, vù qu'il faut essayer plus de peines et de fraix pour arranger un grand Emprunt, qu'un petit. Il ne le fit enfin observer combien est-il difficile de trouver de l'argent 4 ½ pour cent d'interet ; et concluent en me dissont, que comme un avantage aussi sensible, ne sauroit que sauter aux yeux de Votre Majesté [k. 3] aussi ose-t il se flatter, qu'il vous servira Sire, de témoignage du desir sincere qu'il á d'obliger un ausi digne Roi que Votre Majesté. Comme je ne doute point qu'il aura detaille tout cela dans sa reponse á Mon:r Tepper, Votre Majesté en sera plus amplement et mieux informée par celui-ci ; au désespoir de mon coté de n'avoir pû faire diminuer la Provision du 4 pour Cent. Au cas que Votre Majesté agrée les conditions telles qu'elles sont couchées dans la reponse de Monr Bender, á Monr Tepper, il faudra non seulement envoyer d'abord la lettre de garantie de Monr de Riocour, mais en même temps la Procure en tête de Monr Philippe Jacques de Bender avec faculté de substituer telle Personne que lui semblerá pour la conslusion de l'affaire ; bien entendu qu'elle soit legalisée et valable dans toutes les formes ; la quelle Procure se gardera aupres de moi jusqu'a ce que Monr de Bender assurant l'affaire, la demendra, et je la lui Livrerai pour l'excáction de la consumation de la dite affaire ; et cela afin de solliciter au plus tôt la negociation. Monr de Bender promet, que le payement sera fait en ducat d'holande. [k. 4] Je me flate que ma droiture est connue á Votre Majesté, et qu'Elle croirá que j' n'ai d'autre intert, que la satisfaction qui pourá donner á Votre Majesté esperent que me fera la Grace de rendre justice á mes sentiment. J'ai donc l'honneur de me mettre aux pieds de Votre Majeste et de supplier avec toute la submission possible de m'acorder cette protection dont'Elle ma toujours honoré, en me devouant avec le plus profond respect de veneration

* Transkrypcja (z zachowaniem pisowni oryginału): Konrad Niemira. Weryfikacja transkrypcji: Anna Kielczewska. Konsultacja zapisów włoskich: Maria Bukowska i Federico Caponi. | Transcription (maintaining original spelling): Konrad Niemira. Verification of the transcription: Anna Kielczewska. Proofreading of Italian fragments: Maria Bukowska and Federico Caponi.

Sire
de Votre Majesté
Vienne 22 juin 1765
Le tres humble et tres soumis et le tres obeisant serviteur
Bacciarelli

Marcello Bacciarelli do NN, 24 maja 1765, Wiedeń

■ Marcello Bacciarelli to unknown addressee, 24 May 1765, Vienna

Vienna 24 Maggio 1765

Amico Carissimo

Rispondo alla vostra corrispondenza in data delli 8 dell Corrente, e vi ringrazio della bontà che avete avuto di comunicare à S. M. il Ré Nostro Clementissimoa Signore, la ragione della mia tardanza, a rendermi in Varsavia per adempire al mio dovere, e per godere del vantaggio, di mettermi à suoi Realli Piedi poso assicurare amico che non m'inpegnerò più, à accettare alltri lavori, che quelli chce vi serisi essere irapegnato di fare per il servizio di S. M. Imperiale e per darvi una prova della realtà del mio dire, vi dirò, che ó rieuasato di fare il Retrato al Duca di Braganze, et al b. de Lichtenstein, oltre una gran quantità d'altri Signori; e ultimamente il Ministro di Danemarka, a ricevuto ordine da S. M. Dannese, di fare dipingere i retratti de LL. MM. l'Imperatore, e l'Imperatrice, per il Suo Sovrano, dal più bravo Pittore che fosse in Vienna, e avendomi offerto questo lavoro, io lo ricusato da questo vedrete. [k. 2] Caro amico se desidero il mio ritorno per godere ance il vantaggio di ammirare, le grandi qualità d'un si dep[...] Monarca, che si degna ancora à Graziarmi della sua Clemenza, vi posso assicurare, che il mio desiderio, sara ance à costo del mio sangue, dargli una prova della mia gratitudine; pereió non vi maravigliate amico, se mi mischio in cose chce non sono di mio affare, assicuratevi, che e il zelo di essergli utile che mi spinge à questo. Ecomi dunque con un nuovo progetto, che mi pare che sia di qualche conseguenza.

Se mai potesse occorrere à S. M. una somma di uno, o due ovvero tre milioni di fiorini di Vienna per dieci dodici [...]ro quindici Anni al 4 ½ per cento d'interesse potrebbero procurarsi come vedreté dalla nota in francese che vi mando; osservate che altre l'interesse del 4 ½ per cento, si dovra pagare à Mon:r de Bender (che é il commissionario di questa Società) che avanza questa somma la provizione per una volta sola il 4 per cento. questo vi parà strano, come mi é parse a'me [k. 3] mà mi anno dimostrato, che questa provizione non é molto, che suposto che pigliassero questa somma di denaro per 6 anni non si verebb à pagare l'interesse à piu, che il 4 é tre quarti, che viene ad essere molto meno del 5. vedeto bene che in Polonia sarebbe difficile à trovare chi volesse imprestare il suo denaro al 6 per cento, mentre domandono il 7 al 8. vi é da osservare un altro vantaggio, che sarebbe, di non pagare l'aggio della rimessa dell'interesse, incaricandosi di questo il sig' de Bender. La Piazza dove si trova questa somma, à quel che é possuta scoprire a Genova. vi prego dunque Caro Amico, di darnè parte à S. M., e di rimmettergli la sudetta Nota in francese, é son persuato che questo avviso che mi dà La Libertà di fargli pervenire, non potrar dispiacergli non mi resta altro à pregarvi di darmene una pronta risposta su questo affare, particolarmente, le si desiderasse la detta somma mentre ci sono molti che cercono denaro, come voi vedrete dalla nota. Nel istesso tempo vi prego di

darmi qualche risposta di quelle Perlle, che vi mandai la Stampa é la Nota del prezzo. [k. 4]
Il sig' Pellegrini vi ringrazia distintamente de vostri complimenti, e vi assieurá che sara sempre disposto à aver il vantaggio di servire un si degno Monarca, purché i suoi affari li permeno di aspettare. quello che io vi posso assicurare, che sarebbe desiderare che questo Galantuomo fosse al servizio di S. M., ment[...] é una Persona di molto talento, é à, una infinitá di conoscenza sia in affari politici, come anche nel Comercio, la Corte di Saxonía desiderrebbe che si portaste à Dresda per introdurvir questo Lotto.

Vi raccomando Caro Amico di non scordarvi di mio fratello. Mia moglie vi prega di non fargli infedelta con Mad Pillement, e se il Barone de Saxhen si trova in Varsavia di fargli i nostri complimenti. Addio Caro amico voglia termi bene e fatemi il piacere di credere che son il Vostro

Vero amico e servo

Bacciarelli