





The Hub of the World
Art in Eighteenth-Century Rome

Catalogue by Nicholas H.J. Hall.
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with essays by Edgar Peters Bowron,
Alvar González-Palacios, J. Patrice
Marandel, and Melissa Beck Lemke

- 5 'The School for the Whole World':
Painting and Drawing in
Settecento Rome
EDGAR PETERS BOWRON
- 33 Plate & Catalogue numbers 1–17

Map: *La Nuova Pianta di Roma*
- 123 In Memory of Anthony M. Clark
(1923–1976)
ALVAR GONZÁLEZ-PALACIOS
- 129 Plate & Catalogue numbers 18–31
- 205 Foreigners in Rome
J. PATRICE MARANDEL
- 225 Plate & Catalogue numbers 32–54
- 345 The Anthony M. Clark Archive of
Photographs and Scholarly Papers
MELISSA BECK LEMKE
- 349 Plate numbers 55–56

Appendices

- 354 Contributor Biographies
355 Indices
356 Acknowledgements
357 Notes
358 Image Credits
360 Colophon

Foreword by Nicholas Hall and Carlo Orsi

It may seem eccentric to plan an exhibition as a homage to a scholar who passed away 47 years ago. Nevertheless, 2023 is the centenary of the birth of Anthony, or 'Tony' Clark, a man who had a profound effect on how we look at art and who reevaluated underappreciated fields of study and collecting, especially the eighteenth century in Rome, and in particular the art of Pompeo Batoni. When Clark published the first results of his work on Batoni in 1959 there were fewer than a half-dozen paintings by the artist in the US. There are now more than 75.

Clark continues to interest us because of his enthusiasm not only for paintings but drawings, sculpture, medals and the applied arts. He expressed his passion and his expertise as a curator and director, most notably at the Minneapolis Institute of Art which he served for 12 years before being, to his great surprise, dismissed in 1973. Clark was then hired as Chairman of the Department of European Paintings at the Metropolitan Museum before leaving in disgust over Hoving's evisceration of the Met leg of *The Age of Revolution*. Clark's troubled museum career speaks to someone who was a larger than life character, a perfectionist and someone who cared passionately about the objects which he was hired to buy and explain to a wider public. One way he did so was to exhibit works in different media alongside each other, something which we too like to do as dealers and which is at the core of this exhibition.

We are especially grateful to the National Gallery of Art Library, for their generous loan of a selection of Tony Clark's notebooks, from which a selection of pages are reproduced throughout this catalogue. These were bequeathed to the N.G.A. by Pete Bowron, Clark's loyal amanuensis, who incredibly used them to write Clark's posthumously published monograph on Batoni. We are also grateful to Pete for his contribution as well as that of another close friend of Tony in Rome, Alvar González-Palacios, doyen of Roman eighteenth-century furniture and sculpture studies.

This exhibition, however, is not only an homage to Tony Clark. It is a reminder of the extraordinary richness of the culture of 18th-century Rome. Goethe called Rome the 'Hub of the World',

a line we borrowed for this exhibition's title. And so it was. The city was at the center of an extraordinarily rich mixture of patronage, from Popes and Cardinals, Roman aristocrats and visiting Grand Tourists. All are represented in this exhibition. Rome in the 18th century looked back to its classical past but was also the site of remarkable artistic creativity in every conceivable field from Italians and foreigners alike.

We decided to combine our energies, not to mention nationalities, on this project. It is only appropriate to mount such an exhibition in the US, where Tony worked for most of his career, and where he made such an indelible impression. On the other hand Clark was passionate about Italy and loved to work with Italian dealers so it makes perfect sense that one of us should fit that bill. As dealers, we both like to look at flat art in conjunction with sculpture and the decorative arts—this is a way of looking which Clark believed in deeply.

We are tremendously grateful to the numerous lenders, both private collectors and our colleagues, who have made this exhibition possible. Many have vivid personal memories of Tony Clark including one whose son was bequeathed by him a stuffed Green Woodpecker. For, in addition to all his other interests, Clark was an avid birdwatcher!

July 2023

by Edgar Peters Bowron

THE
SCHOOL
FOR
THE
WHOLE
WORLD

*Painting and Drawing in
Settecento Rome*

In 2000, an international committee of scholars mounted an extraordinary loan exhibition of nearly 450 paintings, drawings, prints, sculptures, works of decorative art, and architectural models by 160 artists intended to demonstrate the artistic primacy of Settecento Rome. Organized by the Philadelphia Museum of Art and The Museum of Fine Arts, Houston, *The Splendor of 18th-Century Rome* was accompanied by an amply illustrated, 628-page catalogue, *Art in Rome in The Eighteenth Century* (Philadelphia and London, 2000; edited by Edgar Peters Bowron and Joseph J. Rishel) that continues to serve as the standard comprehensive reference on the subject in English.

One of the exhibition's central premises was that Rome served as a magnet for the training, making, and export of art and artistic ideas throughout Europe, and that the Eternal City in the 18th century was indeed 'The Academy of Europe' and the 'Universal Mother of the Arts' (Fig. 1). Presented during the Great Jubilee in 2000, the Philadelphia-Houston show was intended to update the extraordinary exhibition devoted to *Il Settecento a Roma* held in Rome in 1959 at the Palazzo delle Esposizioni, which laid the foundation for a new appreciation of this splendid chapter in the city's artistic history. The show contained 2,656 items, including paintings, sculpture, drawings, prints, books, manuscripts, maps, plans, musical scores, historic documents,

medals, furniture, decorative arts, and tapestries. As a result of the exhibition, the fortunes of many Roman 18th-century artists, architects, artisans and craftsmen, admired in their own day, then censured and neglected in the 19th century, enjoyed a revival.

From the 1950s, Roman 18th-century art found increasing appeal among European museums, collectors, and connoisseurs, who recognized its quality and value. In the 1960s and 1970s, in great part owing to the influence and enthusiasm of the American scholar and museum director Anthony M. Clark (1923–1976), art museums in the United States acquired (often incredibly inexpensively) exceptionally

fine works from the period. Moreover, the scholarship devoted to Roman Settecento art developed rapidly in scope and sophistication during the four decades after the 1959 exhibition.

The organizers of the 2000 exhibition could thus draw upon an astonishing amount of information published over the previous forty years on a wide range of individual artists, patrons, collectors, and institutions such as the Accademia di San Luca, and the boundaries of the subject were enlarged greatly. Equally significant, a number of important Roman artists—Pompeo Batoni, Jan Frans van Bloemen, Giuseppe Cades, Felice Giani, Jakob Philipp Hackert, Hendrik Frans van Lint, Andrea Locatelli, Anton

Raphael Mengs, Giovanni Paolo Panini, Pierre Subleyras, Francesco Trevisani, and Gaspar van Wittel among them—had been the subject of authoritative monographs or catalogues raisonné published since the 1959 exhibition.

As the late Christopher Johns has written in the 2000 catalogue, 'Living in the shadow of the Baroque has not been easy for 18th-century Roman art. Long judged by aesthetic, formal, and iconographic categories invented to describe, classify, and explain the art of the 17th century, Roman art of the Settecento has often been relegated historically to a secondary, inferior position. This attitude has been especially true of non-Italian scholarship and is



Fig. 1 Installation view of *The Splendor of 18th century Rome* exhibition in Philadelphia, 2000



Fig. 2 Giovanni Paolo Panini, *View of the Piazza del Popolo, Rome*, 1741. The Nelson-Atkins Museum of Art, Kansas City

more frequently encountered in the history and criticism of painting and sculpture than of architecture and printmaking. Indeed, the magnificent scale and urbanistic ambition of such monuments as the Spanish Steps compare favorably to such Baroque architectural initiatives as the Piazza Navona, while the astonishingly high quality and fame of the prints of Giovanni Battista Piranesi overshadow the achievements of the previous century' (op. cit., p. 17).

But thanks to the efforts of Clark and those of other scholars of his generation, notably Giuliano Briganti, Andrea Busiri Vici, Italo Faldi, Olivier Michel, and Sir Ellis Waterhouse,

the earlier prevailing view that Rome had declined as an artistic center in the late 17th century and in the 18th century had been reevaluated and overturned. Happily, adherents of Roman Settecento art and architecture can proceed without apology to promote Rome as one of the liveliest cultural and artistic centers in 18th-century Europe, the preeminent international school of art, and the place where new ideas were most often hatched, nurtured, developed, and launched into international circulation. As Clark had long advocated, in the 18th century 'Rome was still the greatest European city, the most artistically wealthy city, and the Mecca both

of every young artist and of every cultivated person.'

The presiding spirit of the revival of the fortunes of Roman Settecento art in the 20th century was Tony Clark, one of the most distinguished museum directors and scholars of his generation and the pioneering American scholar of Rome in the 18th century. He believed implicitly in the importance of Roman Settecento painting and drawing and his passion deeply informed his scholarship and writings, fortunately preserved in a volume of his principal essays published in 1981 and evident in the selection of his notebooks and related materials included in the present exhibition.

One of the world's greatest cities, Rome held an exalted place in the imagination of 18th-century Europe as the cradle of Western culture and civilization. In the 'Settecento' (Italian for 18th-century), Rome was *the* great European city, and its antiquities, monuments of Renaissance and Baroque art, and sophisticated, cosmopolitan society made it a powerful mecca for travelers, collectors, students, and artists. Thus the brilliance of Rome's visual arts and intellectual life has drawn, and continues to draw scholars to investigate subjects as diverse as church restoration and urbanism; archaeology and the antique; the instruction of artists; iconography, liturgy, and theology; patronage and collecting; Rome's aristocratic and noble families; and the Grand Tour.

On 1 November 1786, when the German writer and poet, Johann Wolfgang von Goethe, arrived in the 'First City of the World,' through the Piazza del Popolo (**Fig. 2**), the principal entry into Rome from the north, he registered his astonishment before the excitement and drama of Rome's streets and squares. Panini's views of ancient and modern Rome encompassed practically everything worth noting in 18th-century guidebooks to the papal city and accurately recorded the appearance of contemporary Rome and quite possibly prepared many foreign visitors for the sights they were about to behold. The response of the English poet Thomas Gray in a letter of 2 April 1740, to his mother is typical of many foreign visitors:

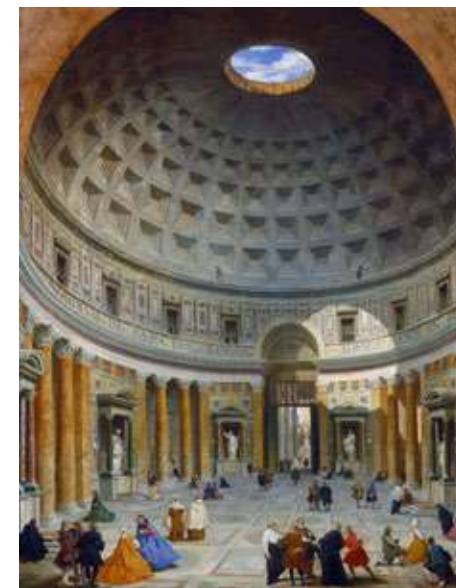


Fig. 3 Giovanni Paolo Panini, *Interior of the Pantheon, Rome*, ca. 1734. The National Gallery of Art, Washington, D.C.

‘As high as my expectation was raised, I confess, the magnificence of this city infinitely surpasses it. You cannot pass along a street but you have views of some palace, or church, or square, or fountain, the most picturesque and noble one can imagine.’

Rome is known as the ‘Eternal City,’ and few cities have been so attentively and lovingly recorded as Rome and its surroundings, and the 18th century marked the high point in the creation of records of the city. The Pantheon, for example, was one of the most impressive and admired antique monuments in 18th-century Rome, and Panini’s treatment of it (Fig. 3) says much about the way both artists

and their patrons looked at Rome’s antique past. It is worth pointing out the importance of the figures that animate the composition—clerics, ladies of fashion, beggars, British *milordi*—relieve what would otherwise be a dry topographical record.

During the 18th century, papal Rome received its definitive form, which endured until the city’s transformation into the capital of unified Italy in 1870. Patrons, artists, and architects furnished Rome with many of its most admired monuments and shaped the outward appearance of the city. The most prominent urban projects included the Porto di Ripetta (now destroyed), the Spanish Steps, and



Fig. 4 Pompeo Batoni, *Pope Benedict XIV Presenting the Encyclical 'Ex Omnibus' to the Comte de Choiseul*, 1757. Minneapolis Institute of Arts, Minneapolis

the Trevi Fountain, all of which were recorded in the form of maps, prints, drawings, and paintings. Rome was also greatly enriched during the period by the erection of numerous church facades that provided visual accents to preexisting streets and squares. Both St. John Lateran and S. Maria Maggiore, major basilicas, received magnificent new facades, which are today among the most familiar and beautiful sights of the city. In architecture, as in painting and sculpture, 18th-century Rome was a meeting place where different styles and traditions of architecture were discussed, assimilated, and practiced, and where young architects and designers could receive excellent professional instruction.

Rome has been called ‘The City of Christ’ to emphasize the role of Rome as the spiritual and administrative center of the Catholic Church. Eighteenth-century popes, beginning with Clement XI in 1700, initiated programs to restore Rome’s ancient and modern monuments, encourage learning and scholarship, establish libraries and museums, and support the arts as a means of glorifying the Church. Popes such as Benedict XIV (Fig. 4) aimed to present the city of Rome as a museum of the Western tradition, which explains why contemporary enthusiasm for Rome’s ancient culture existed happily alongside the renovation and expansion of the city’s churches, palaces, and urban spaces.



Fig. 5 Benedetto Luti, *Christ and the Woman of Samaria*, 1715-20. The Metropolitan Museum of Art, New York

The Church and the papacy were powerful sources of artistic patronage, and the order for an altarpiece for St. Peter’s, or one of the patriarchal basilicas, was among the highest honors an artist could obtain in 18th-century Rome. The decoration of churches throughout the city (some 450 were in active service) required oil paintings, frescoes, sculptures, vestments, and holy implements. Art was also required for canonizations (twenty-nine new saints were created during the century), religious festivals, Holy Year celebrations, and numerous other occasions. Sacred art was exported from Rome to all corners of Europe and the New World and provided an important source of income for the city’s architects, painters, sculptors, printmakers, and craftsmen.



Fig. 6 Marco Benefial, *Vision of Saint Catherine Fieschi Adorno of Genoa, 1737*. Galleria Corsini, Rome

Religious art was intended to impress, to vivify, and to instruct the faithful in the teachings and mysteries of the Church. There is a rich vein of dramatic naturalism that runs through Settecento Roman art, and this explains why in painting, for instance, both familiar subjects from the Old and New Testaments as well as scenes from the lives of the saints appear so convincing to a modern audience. Beginning with Benedetto Luti (Fig. 5), Roman painters devoted considerable effort towards making the drama of the fictive scene before the observer a real and present event. Numerous paintings and sculptures in the exhibition conveyed the special style of religious art in 18th-century Rome; for example, Marco Benefial's, *Vision of Saint Catherine Fieschi Adorno*

of Genoa (Fig. 6). On 20 March 1473, this prominent figure in Genoese society had a vision of Christ carrying the cross, and in her autobiography she wrote that it appeared as if the entire house was flooded with the blood that poured from his wounds. Thereafter she dedicated herself to works of compassion, especially to helping the sick, and wrote several important spiritual treatises. She was canonized by Pope Clement XII in 1737.

A further example of how Rome's artists encouraged the emotional involvement of the observer by means of a rational, convincing presentation of sacred drama is Agostino Masucci's *The Ecstasy of the Blessed Caterina de' Ricci* (Fig. 7). It depicts the famous 16th-century Dominican nun's

ecstasies in which she beheld and enacted chronologically the scenes that preceded Christ's crucifixion. Her mystical raptures continued for over a decade and became public spectacles, especially among the Florentine nobility. She was canonized in 1746, interestingly, in the words of a recent authority, 'not for extraordinary phenomena but for heroic virtue and complete union with Christ.' The sentimental treatment of the subject, epitomized by the motif of the little girl reverently kissing Caterina's foot, the air of intimacy and quietude, and the gentle and graceful gestures of the spectators, are typical of the contemporary depiction of sacred scenes with vivid degrees of concreteness,

suggesting to the beholder of the illusion that the scene is being enacted before his or her eyes. This humanization of the emotion of religious experience, this intimacy between the spectator and work of art, explains in part the compelling and touching power of many Roman 18th-century depictions of sacred scenes.

'A man who has not been in Italy is always conscious of an inferiority, from his not having seen what it is expected a man should see,' proclaimed Samuel Johnson, the 18th-century man of letters. In this he was not alone and in response to the desire for foreign travel, a phenomenon arose in the 18th century known as the Grand Tour.



Fig. 7 Agostino Masucci, *The Ecstasy of the Blessed Caterina de' Ricci, ca. 1732*. Galleria Corsini, Rome

A typical feature in the education of the men, and to a lesser degree, women, of the British upper classes, the Tour was often taken in the company of a tutor. It usually included sojourns in France or the Netherlands, and sometimes also in Austria or Germany, but the principal destination was Italy. Dr. Johnson underscored the contemporary importance of Italy with his observation that 'all our religion, all our arts, almost all that sets us above savages, has come from the shores of the Mediterranean,' and this belief was shared increasingly by a number of tourists as the century progressed. The greatest attractions of the Tour, in the order in which they were typically visited, were the centers of Florence, Rome, Naples, and Venice, but Rome was always the focus of the Grand Tour. So long as Greece remained within the Ottoman Empire and generally inaccessible, Rome was the quintessence of Antiquity. Indeed the Roman Empire was then commonly conceived as being just its western provinces, Byzantium and Greece being so much less familiar. Here were concentrated the greatest number of impressive ancient sites, and here, besides, were the outstanding collections of classical sculpture, displayed in the Capitoline Museum, established in 1734, and in the Museo Pio-Clementino, 1771. The size and setting of St. Peter's Basilica invariably impressed even the Protestant visitor to Rome—many of whom succeeded in kissing the Pope's toe; the paintings of Michelangelo and Raphael in the Vatican were of the utmost significance

to visiting artists. And it was in Rome that the wealthiest tourists sat for their portraits. From 1740, for example, Pompeo Batoni painted some 200 British sitters before his death in 1787 and, for the privileged, sitting to him for a portrait incorporating a clear reference to the antiquity of Rome became an integral part of their Grand Tour.

Batoni was popular because, to a degree that exceeded most of his contemporaries, he possessed the ability to create striking, memorable images. Batoni's portraits command attention by the freshness of their coloring, precision



Fig. 8 Pompeo Batoni, *Sir Wyndham Knatchbull-Wyndham, 6th Bt.*, ca. 1758-59. Los Angeles County Museum of Art, Los Angeles



Fig. 9 Anton Raphael Mengs, *Pope Clement XIII Rezzonico*, ca. 1758. Pinacoteca Nazionale di Bologna, Bologna

of drawing, and polish of handling (Fig. 8). Faithful likenesses were highly valued by Batoni's clients, but his portraits were more than accurate; they were also vivid and compelling. Anton Raphael Mengs, too, could create expressive and highly individualized likenesses of great vividness and immediacy (Fig. 9). These qualities of naturalness, immediacy, and directness were, of course, qualities that invigorated sacred painting as well.

Rome's mystique and its privileged place in the imagination of Europe grew even larger during the course of the century. One explanation is the dramatic increase in travel literature: an extraordinary number of travel accounts were written by tourists



Fig. 10 Giovanni Battista Piranesi, *View of the Subterranean Foundations of the Mausoleum Built by the Emperor Hadrian*, ca. 1756. Royal Institute of British Architects, London

of almost all nationalities from a remarkable variety of social, spiritual, intellectual, and political perspectives. The prints of Giovanni Battista Piranesi (Fig. 10) also played a role in shaping 18th-century Europe's idealized vision of Rome. His peerless engravings gave Europe a thrilling visual image of the ancient and the modern city as a sublime place of monumentality, decay, urban splendor, and romantic fascination. In fact, many visitors to the city had been so swept away by the Venetian architect's vision of Rome that they were disappointed in the actual scale



Fig. 11 Pompeo Batoni, *Endymion Relief, after the Antique*, ca. 1730. Eton College, Windsor

of the ancient monuments when they saw them, not quite understanding Piranesi's artistic license as chief apologist for Roman grandeur as opposed to Greek simplicity.

Eighteenth-century visitors to Rome came to see the sights, enjoy church ceremonies, witness popular festivals, meet compatriots of social and political influence, and purchase souvenirs of various types, including small mosaics (usually framed), coins, medals, prints (usually views of the city and its environs), and, occasionally, a picture or small statue. The urge to acquire works of both high and decorative art was strong among most visitors to Settecento Rome, although one must emphasize that only the richest and most culturally ambitious could purchase major works of art, and then often with considerable difficulty. But it is easy to conjure the splendid works of art that reflect the importance of the visiting Grand Tourists, ranging from paintings of historical and mythological themes, portraits, landscapes, books, coins, prints, and other 'souvenirs' of the sights of Rome, as well as antiquities.

The flow of visitors to 18th-century Rome included, especially, a growing number of young artists, lured to the 'Academy of Europe' by the city's importance as the primary site of artistic education in Europe. The German archaeologist and writer, Johann Joachim Winckelmann called Rome a 'school for the world' because of its abundant educational opportu-

nities for young artists. These included the study of Rome's classical antiquities (**Fig. 11**) and masterpieces of Renaissance and Baroque art, as well as instruction in drawing. Drawing, or *disegno*, was more highly prized in Rome than elsewhere in Europe, and young artists from all corners of the Continent flocked to the city so they could draw with an experienced master. By the middle of the century it had become an established European tradition for artists to travel to Rome to complete their education. The city remained unrivaled as a training ground for young painters, a place where they could imbibe the 'true' sources of the Roman school: nature, antiquity, and Raphael. Artists could study from life models (**Fig. 12**) at the two 'official'



Fig. 12 Anton Raphael Mengs, *Seated Male Nude*, n.d. The Metropolitan Museum of Art, New York

academies, the French Academy and Accademia di San Luca; as well as the Accademia del Nudo, established by Pope Benedict XIV on the Capitoline; or one of the local evening drawing academies held by Rome's leading masters. They could also organize their own independent life-drawing classes.

Given the fluency with which Roman artists could manipulate paint, it is not surprising that sketches, *bozzetti* and *modelli*, played a significant role in their working methods. Although oil sketches in the 18th century are often associated with Venice and especially with Giovanni Battista Tiepolo, in the context of contemporary Roman practice, painters from Luti to Giaquinto, and Cavallucci to Cades relied equally on preparatory sketches

in oils for a variety of purposes. For most Roman artists, the physical act of painting was effortless, and they were content to rework and alter their designs on paper or canvas or tabletop until satisfied. One fine example is Placido Costanzi's *modello* for his ceiling fresco of *The Trinity with Saints Romuald and Gregory and the Triumph over Heresy* in the church of the Camaldolese Order in Rome, S. Gregorio al Celio. Another is Corrado Giaquinto's *modello* for *The Adoration of the True Cross on the Day of the Last Judgment* (Fig. 13), made in preparation for the artist's most prestigious Roman commission, a series of paintings for the renovation of the ancient church of S. Croce in Gerusalemme. Both the large scale and the exquisite finish of the sketch attest to the



Fig. 13 Corrado Giaquinto, *Adoration of the True Cross on the Day of the Last Judgment*, 1740-42. The Nelson-Atkins Museum of Art, Kansas City

importance of the project for the artist, not least because his patron was Pope Benedict XIV.

Although for many in the present day the production in the 18th century of *vedute*—representations of a town or landscape that are essentially topographical in conception, and that are faithful enough to allow the location to be identified—are the exclusive province of Canaletto, Guardi and their Venetian contemporaries, Rome also fostered a number of talented *vedutisti*, notably Gaspar van Wittel (or Vanvitelli), the founder of the Italian school of view painting. Born near Utrecht, Vanvitelli arrived in Rome around 1674, and soon made a name for himself with his superlative draftsmanship, his mastery of the rules of perspective, and his ability to create striking and memorable compositions such as *St. Peter's, the Vatican, and Rome from the Vineyard of S. Spirito*, ca. 1713 (private collection). As Charles Beddington has written, it is hardly surprising that St. Peter's should be one of the subjects that '*Il pittore della Roma moderna*' found himself called upon to depict most frequently, but what is unusual in this composition is the view of the basilica from behind its apse, a sight seen only by the most adventurous tourist. It is not too much to say that Vanvitelli changed European view painting. Venetian 18th-century landscape painting depends upon his precedent through his influence on Luca Carlevaris and Canaletto, and his style also spread far beyond Rome through his crystalline and imaginative

evocations of the city's sights that appealed to visiting Grand Tourists, the British in particular. But he also enjoyed the patronage of the Italian nobility, in particular the Colonna family, and other avid collectors including the Albani, Sacchetti, and the Caracciolo d'Avellino families, as well as Cardinal Silvio Valenti Gonzaga, who owned about ten of his painted views.

Jan Frans van Bloemen, known as Orizzonte, was another Northern European *vedutista* known for his production of panoramic landscapes (Fig. 14). Van Bloemen loved the beauty of the countryside of Rome, and idealized evocations of the Roman Campagna became the principal subject of his paintings. He made numerous *passeggiate* to draw the landscape of the Alban Hills and incorporated into his works evocative motifs from the towns and small villages there, dating from the Middle Ages and often in ruins. By the second decade of the 18th century he was regarded as the foremost landscapist in Italy, and his consciously idealized landscapes were avidly sought by both the local aristocracy and visiting Grand Tourists. Indeed, his lush and expansive landscapes came to represent the ideal of nature in Rome in the 18th century. He enjoyed patronage from the leading Roman aristocratic families—the 1783 catalogue of the Galleria Colonna lists no fewer than eighty of his works—but he also found favor with the more sophisticated ecclesiastical collectors such as



Fig. 14 Jan Frans van Bloemen, *Classical Landscape with Five Figures Conversing by a Fountain Topped by a Big Urn*, ca. 1715-25. The Berwick Collection, Attingham Park



Fig. 15 Giovanni Battista Lusieri, *View of Rome*, 1783. Gemäldegalerie der Akademie der bildenden Künste Wien, Vienna

Cardinals Colonna, Ottoboni, and Imperiali. By the middle of the 1730s his works had entered collections throughout Italy and abroad, and he became a favorite with visiting Grand Tourists, particularly the wealthy British aristocracy.

Settecento Rome was rich with accomplished landscape painters. Some were Italian, such as the Roman Giovanni Battista Lusieri who painted meticulous but atmospheric large-scale panoramas *en plein air*, both of Rome and its environs (Fig. 15) and later of Naples. In even greater numbers, foreign-born artists were drawn to the picturesque countryside of Rome, the Campagna and Naples. Chief among them were Hubert Robert and Claude-Joseph Vernet. Robert spent eleven

years in the Eternal City, from 1754–65, and was admitted membership at the French Academy in 1759; Vernet spent almost twenty years in the city beginning in 1734. Robert made a vast quantity of drawings in Italy, on which he based his pictures after his return to Paris. He held a particular interest in ruins, and he often made them the main theme of a picture rather than mere picturesque accessories. Both Robert and Vernet produced numerous topographical views, including an Italian garden painted in 1764 by Robert (Fig. 16), painted about a year before he left Italy to return to Paris, and a sporting event on the river Tiber by Vernet in 1750 (Fig. 17). In Robert's painting, a flight of steps leads upward to a terrace enclosed by trees and at the right is the corner of a villa, which

has not been identified with certainty, and the setting may in fact be a composition of Robert's invention rather than a view of a specific site. In any event, as Victor Carlson has written, 'the actual subject of Robert's painting is the Italian landscape and the play of brilliant light over the garden's luxuriant vegetation, from the dense arch of foliage covering the stairs to delicate branches silhouetted against an expanse of sky' (op. cit., p. 435).

Rome in the 18th century was in effect 'the Academy of Europe' for a variety of reasons: the venerated remains of ancient Rome and famous examples of ancient sculpture, the countryside around the city with its associations with classical history

and literature, many of the great masterpieces of Renaissance and Baroque art, and ample opportunities for artists to draw from the life model under the tutelage of the city's leading artists.

The academic system of artists' training in the 18th century followed a set program of study that involved constant drawing on the part of the student. Typically, this involved progression from drawing after separate parts of the body from books or prints, to copying figures from paintings or drawings, to copying plaster casts of antique sculpture, and eventually to drawing from the life model. The goal of these practices was the 'understanding of the human form, its anatomy, its



Fig. 16 Hubert Robert, *Garden of an Italian Villa*, 1764. National Gallery of Canada, Ottawa



Fig. 17 Claude-Joseph Vernet, *Jousting on the River Tiber at Rome*, 1750. The National Gallery, London

volumetric character, the effects on it of light and shade, and the dynamics of pose and foreshortening'—in short, a thorough mastery of the human body.

The drawings of Pompeo Batoni vividly demonstrate this progression. The artist's early biographers all comment upon his success in acquiring a reputation as a copyist of classical statuary shortly after his arrival in Rome in May 1727. For a brief period he joined the ranks of the professional copyists who worked for antiquarians, amateurs, and engravers. The pictorial qualities of Batoni's drawings after the antique—the beauty of the line, the precision of the crosshatching, the careful tonal control, the vividness

of the lighting, and the sensitive indication of a shaded background—led Sir Ellis Waterhouse to praise them as 'the most breathtakingly beautiful copies after classical antiquity to survive'—and they quickly came to the attention of British antiquarians and collectors in Rome and provided the artist with both a source of income and the basis of his earliest local reputation.

Batoni was a superb draftsman, as careful as he was inventive, for whom the drawn study performed a crucial role in the preparation of the final work. His surviving oeuvre falls within the traditional categories of



Fig. 18 Pompeo Batoni, *Study of Hercules for 'The Choice of Hercules'*, 1740-42. Philadelphia Museum of Art, Philadelphia

17th- and 18th-century draftsmanship, including copies of other artists' works, academies (or drawings from the nude), and rough sketches of compositions in the planning stage; there are many studies for individual groups and single figures and rather fewer finished drawings of whole compositions, since he preferred to present oil sketches to patrons commissioning works. Because his drawings exemplify the more academic tendencies of the Roman school in the 18th century, it is useful to examine a few more examples.

A red-chalk study of Hercules in Philadelphia for *The Choice of Hercules* in the Galleria d'Arte Moderna, Palazzo Pitti, which is signed and dated 1742 (Fig. 18), is typical of his preparatory



Fig. 19 Pompeo Batoni, *Allegory of Physics, Mathematics, Theology, and Canon Law Contemplating a Portrait of Pope Benedict XIV Borne by Fame*, ca. 1745. The Metropolitan Museum of Art, New York

studies from the life model. Batoni selected a muscular young man to assume the exact pose of the seated Hercules in the painting, which was derived from the 'canonical' formulation of the subject, the painting by Annibale Carracci in the Pinacoteca Nazionale at Naples. This study from life was presumably made at a relatively late date in the evolution of the composition because the pose of the model corresponds quite closely to that of Hercules in the painting, and it was Batoni's practice to finish his paintings with the model before him.

An exquisite and polished red-chalk drawing (Fig. 19) that served as the preparatory *modello* for the engraved frontispiece by Johann Jakob Frey in a treatise on Newtonian physics by Cardinal Marcantonio Colonna published in Rome in 1745 represents a different facet of Batoni's graphic style. One of the most brilliant examples of Batoni's skill as a draftsman, this highly finished and carefully prepared sheet reveals his profound awareness of the engraver's needs in the precise description of forms, lights and darks: Tones that the engraver would translate into the black-and-white medium of the engraving.

It would be misleading, however, to see drawing in 18th-century Rome as merely a tool in the service of painting. The varieties and purposes of drawings produced in the city by both Italian and foreign-born artists is astonishing and range from the expected preparatory compositional studies to portraiture and self-portraiture, caricature, scenes of everyday life, and landscape views, to mention but a few of the genres. A splendid compositional drawing by Benedetto Luti in the Metropolitan Museum exemplifies the first of these categories, an elaborately finished and colored *Study for 'Pius V and the Ambassador of the King of Poland'* (Fig. 20). Anthony Clark was the first to connect



Fig. 20 Benedetto Luti, *Study for 'Pius V and the Ambassador of the King of Poland'*, ca. 1712. The Metropolitan Museum of Art, New York



Fig. 21 Giovanni Paolo Panini, *Study for 'The Lottery in Piazza di Montecitorio, Rome'*, ca. 1747. The Metropolitan Museum of Art, New York

the drawing with the painting commissioned by the general of the Dominican Order as a gift for Pope Pius V, one of the most important popes of the Counter-Reformation and a protector of the Dominicans. In response to the requirements of this important commission, Luti paid scrupulous attention to the details of the subject and attempted a historically accurate representation of an event that had taken place a century and a half earlier. The portrait of Pope Pius V corresponds to traditional likenesses; the façade and square of St. Peter's are represented as they appear in the 1560s, and at the right of upper center one can see part of the dome of the basilica, unfinished at Michelangelo's death in 1564.

Another fine example of a compositional study is Giovanni Paolo Panini's *Study for the 'Lottery in Piazza di Montecitorio, Rome'* (Fig. 21), which served as a preliminary design for one of the artist's most brilliant paintings, signed and dated 1747, now at the National Gallery, London (NG 6605). The sheet records the drawing of the papal lottery, sanctioned by Clement XII in 1731 at a moment when papal finances were in great disorder. He appears on the balcony of the Palazzo di Montecitorio in the presence of a vast crowd of excited spectators. Panini probably made this compositional drawing on the occasion of an actual drawing of a lottery. Although some of the architectural details appear improvised as if they were drawn without the use of a straight-edge or other mechanical aids, he was

nonetheless careful to capture the fall of light on to the square, record accurately the rosy buff façade of the Palazzo di Montecitorio, and grasp the energy and excitement of the enormous crowd of spectators. The draftsmanship of these figures is extremely confident, swiftly capturing the details of posture, gesture, and dress, such as the tricorne hats worn by the majority of the men.

Among the delights of any survey of Roman 18th-century draftsmanship are, of course, the drawings of Pier Leone Ghezzi, arguably the first artist to earn a substantial part of his living from the art of caricature. Although a

distinguished painter of portraits as well as religious and historical subjects, his caricatures, usually drawn in pen-and-ink, form a vast body of work amounting to thousands of examples, held in collections around the world. The largest collection is held in the Vatican Library, of over a thousand drawings, to which the artist gave the title *Mondo nuovo*.

One famous example of Ghezzi's art is a *Caricature of Dr. James Hay as Bear-Leader* in the British Museum (Fig. 22). This alludes to the Englishman's activities as a companion to travelers making the Grand Tour, an occupation he engaged in in the first quarter of the



Fig. 22 Pier Leone Ghezzi, *Caricature of Dr. James Hay as Bear-Leader*, ca. 1725. The British Museum, London



Fig. 23 Pier Leone Ghezzi, *Caricature of Joseph Henry*, ca. 1750. The Metropolitan Museum of Art, New York

century, when he guided at least eight of his young English compatriots on their Italian journeys. 'Bear-leaders' were responsible for the safety and the well-being of their charges and for their specialist knowledge of the local sites they visited. As Anna Lo Bianco has observed, the drawing is particularly adroit in its fine, meticulous strokes defining the two characters, the bear dressed to the nines with a plumed hat and dress sword and Dr. Hay likewise dressed in the fashion of the times and each hilariously grotesque in their facial expressions.

Ghezzi's caricatures and gently satirical portraits offer an engaging impression of 18th-century Roman life: his work comprises the richest



Fig. 24 Benedetto Luti, *Head of a Bearded Man*, 1715. The National Gallery of Art, Washington, D.C.

iconographic source of the period. He recorded the activities of the common people as well as those in the upper strata of society, and had a keen eye for the amusing events of everyday life. His usual procedure was to execute from life one or more quick sketches of his subjects and then to reconstruct the scene in the studio, employing more or less stock poses. His *Caricature of Joseph Henry* (Fig. 23) is emblematic, showing the young man, dressed with refined elegance but not ostentatiously, holding a guidebook and identified as a 'Cavaliere inglese dilettaante della antichita', in the Roman Campagna surrounded by the symbols of the ancient world that so amused him: an ancient column, the remains of capitals and sarcophagi in the foreground, a stele further back, and an oil lamp at bottom left.

The range of materials Rome's extraordinarily competent draftsmen employed went well beyond the usual media of chalk, and pen and ink, however. Benedetto Luti's contemporary biographers expressed their admiration for his pastel and colored chalk drawings, which for their relatively early date in the Settecento, are characterized by unexpected freshness and brilliance. These luminous studies of heads and bust-length figures are historically significant as among the first of their kind to be created and appreciated strictly as independent works of art rather than as preparatory studies for a canvas or fresco. Much sought-after



Fig. 25 Anton Raphael Mengs, *Personification of Truth*, 1753–55. The Museum of Fine Arts, Houston

in Luti's own time, his pastels and drawings made ideal gifts both for his clients and for his benefactors, who responded to their novelty, liveliness of handling, and color.

Luti often employed stock types for these drawings and repeated them with little variation to meet the demand for such works. His repertory included bust-lengths of young children, angels and cherubim, saints and apostles, and old men. The *Head of a Bearded Man* (Fig. 24) in the National Gallery is a fine example of the genre and achieves all of the subtlety inherent in this fragile medium. Luti's technique is characterized by use of the stump to fuse color and tone and to create an even, luminous pictorial surface. He then strengthened the image with crisp

strokes of black, brown, and white chalk. In spite of its vivid impression of directness and immediacy, the drawing represents an idealized character study, rather than a specific portrait, the bearded physiognomy of the model recalling types traditionally associated with philosophers and religious personages.

Later in the century Anton Raphael Mengs produced a glowing and memorable pastel that depicts the *Personification of Truth* (Fig. 25). The subject derives from Cesare Ripa's *Iconologia* (1593; first illustrated edition, 1603), the standard handbook for artists in the 17th and 18th centuries. As Steffi Roettgen has noted, according to Ripa, 'the peach in the girl's right hand is an old symbol for the heart, and the leaf on its stem symbolizes the tongue. Thus, what the tongue says should correspond to the heart, and hence to truth. The aureole around the head is the glow emanating from truth, while the veil partly



Fig. 26 Jacques-Louis David, *The Oath of the Horatii*, ca. 1784. Musée du Louvre, Paris



Fig. 27 Angelika Kauffmann, *Cornelia, Mother of the Gracchi, Pointing to Her Children as Her Treasures*, ca. 1785. Virginia Museum of Fine Arts, Richmond

covering one shoulder is intended as an allusion to unveiled truth.'

The influence of ancient Rome—its literature and the physical remains of its art and architecture—on the cultural and artistic life of the 18th-century city was of course enormous. A new and more scientific interest in classical antiquity and archaeology, largely the result of the spectacular discoveries at Pompeii (where excavations began in 1748) and Herculaneum, stimulated in artists a desire to recreate the spirit and forms of ancient Rome. Artists endeavored to express such classical

concepts as nobility, grandeur, virtue, and ideal beauty, creating a new style of art called Neoclassicism, which became the dominant movement in European art and architecture in the late-18th and early-19th centuries, characterized by a desire to recreate the spirit and forms of the art of ancient Greece and Rome. For many, it is of course the paintings of Jacques-Louis David (Fig. 26), with their antique grandeur and simplicity of form, and their severity of tone, that Neoclassicism finds its purest expression. Some of the strongest advocates of Neoclassicism were non-Italian artists active in the city,



Fig. 28 Anton von Maron, *The Return of Orestes*, 1786. The Museum of Fine Arts, Houston

who had traveled from Germany, Sweden, Switzerland, England, and France. In the years 1770 to 1800 Rome became an extraordinary crucible of artistic and stylistic experimentation as can be seen in the paintings of Gavin Hamilton, Angelika Kauffmann (**Fig. 27**), and Anton von Maron (**Fig. 28**), to name but a few foreign-born artists exemplifying the tenets of Neoclassicism.

Goethe, in his rambles around the 'hub of the world', as he termed Rome, found that 'In every corner there are magnificent things which are almost never mentioned', and it is one of the purposes of the present exhibition to hint at the astonishing artistic and aesthetic richness of 18th-century Rome. For Goethe, 'the entire history of the world is linked up with this city', and the young poet not surprisingly reckoned that his second life, a true rebirth, occurred the day he entered Rome.

Plate numbers 1–17





1
Giovann Gioseffo dal Sole

Cain Killing Abel
ca. 1700
oil on copper
 $18\frac{7}{8} \times 14\frac{5}{8}$ inches
48 × 37.2 cm





2

Gaspar van Wittel, known as
Vanvitelli

*The 'Casino' of Cardinal
Annibale Albani on the
Via Aurelia*
1719

oil on canvas
29 $\frac{1}{8}$ x 53 $\frac{1}{8}$ inches
74 x 135 cm



3
Placido Costanzi

Study for 'Charity'
1727/28-31
oil on canvas
 $16\frac{3}{8} \times 13\frac{7}{8}$ inches
41.5 x 35.2 cm





4

Pier Leone Chezzi

Paolo de Matteis in his Studio
1732

oil on canvas
 $15\frac{1}{2} \times 11\frac{5}{8}$ inches
39.5 × 29.5 cm



5
Corrado Giaquinto

*The Trinity Crowning
the Virgin*
ca. 1740
oil on canvas
39 × 25½ inches
99 × 65 cm





6
Pompeo Batoni

Saint Louis Gonzaga
ca. 1744
oil on canvas, oval
31 $\frac{7}{8}$ × 26 $\frac{3}{8}$ inches
81 × 67 cm





7

Pompeo Batoni

*Study for 'Saint Louis
Conzaga'*

1744

red and white chalk
on squared paper

$7\frac{5}{8} \times 6\frac{3}{4}$ inches

194 × 71 mm

8

Corrado Giaquinto

*Study for 'The Translation
of the Relics of Saint Acutius
and Saint Eutyches
from Pozzuoli to Naples'*

1744–45

pen and black ink, black
chalk, gray wash, white
heightening over black
chalk on pinkish-gray
prepared paper

17 $\frac{1}{8}$ × 11 $\frac{1}{4}$ inches

442 × 287 mm





Pompeo Batoni

*Study of Mercury for
'Philosophy Reigning over
the Arts'*

ca. 1745–47

red chalk, heightened with
white chalk, squared in red
chalk, on yellow paper

9 × 7¼ inches

229 × 185 mm





10
Corrado Giaquinto

Saint Cecilia
early 1750s
oil on canvas
25 $\frac{7}{8}$ x 19 $\frac{1}{2}$ inches
65.7 x 49.5 cm



II
Anton Raphael Mengs

Seated Male Nude
ca. 1755
red chalk heightened
with white chalk on paper
19 ³/₈ × 14 ¹/₈ inches
492 × 360 mm

12
Hubert Robert

*Colonnade and Gardens at
the Villa Medici*
1759
oil on canvas
29½ × 25⅛ inches
75 × 63.8 cm





13
Pompeo Batoni

Study for 'The Entombment'
ca. 1761
oil on canvas
17 $\frac{1}{4}$ × 11 $\frac{3}{4}$ inches
43.8 × 29.8 cm





14

Anton Raphael Mengs

*Portrait of Cardinal Carlo
Rezzonico*

1758–59

oil on canvas

60 $\frac{3}{4}$ × 44 $\frac{1}{2}$ inches

154.4 × 113.2 cm



15

Domenico Corvi

*The Beheading of Saint John
the Baptist*

ca. 1770

oil on canvas

$24\frac{3}{8} \times 18\frac{5}{8}$ inches

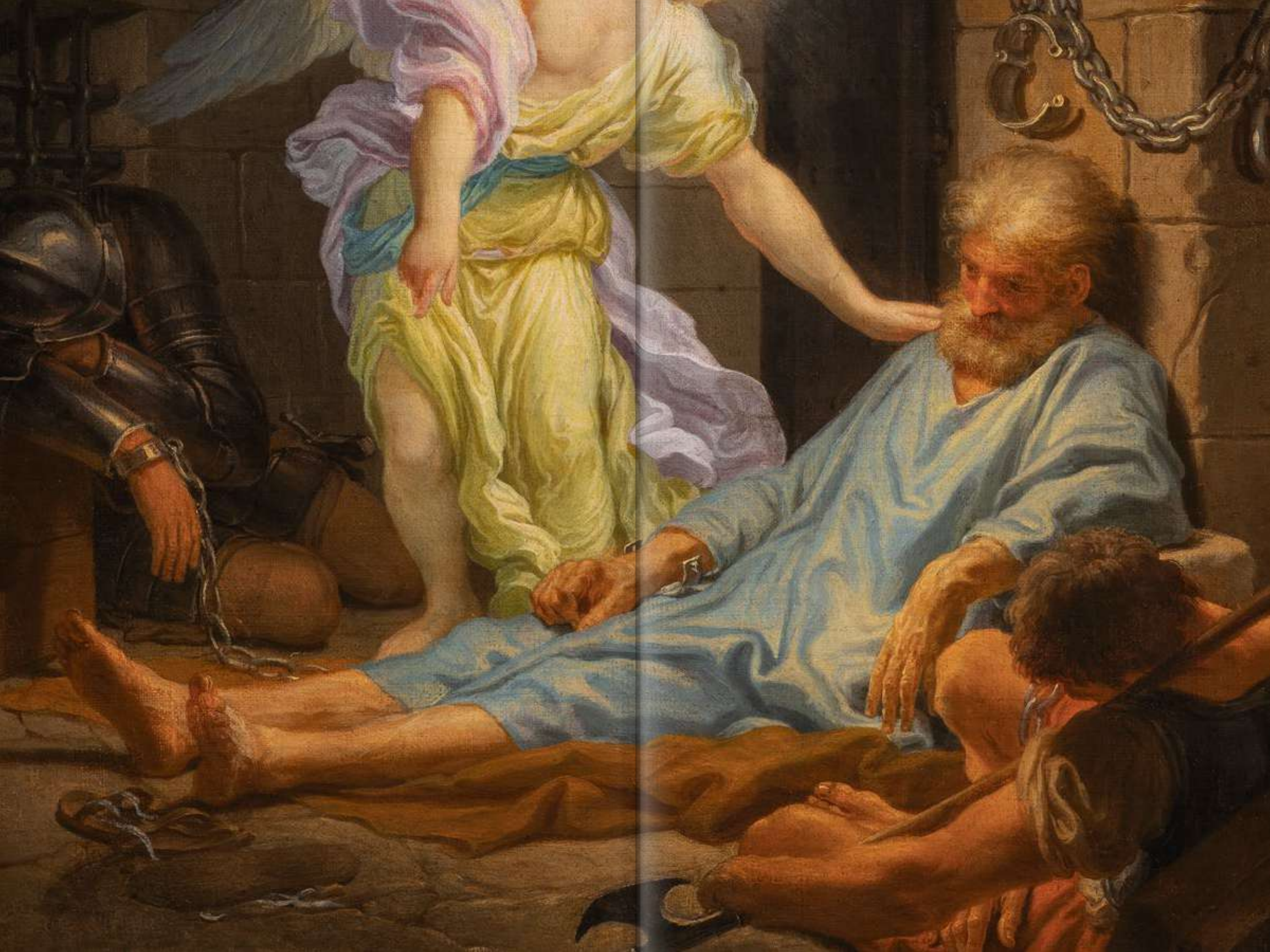
62×48 cm

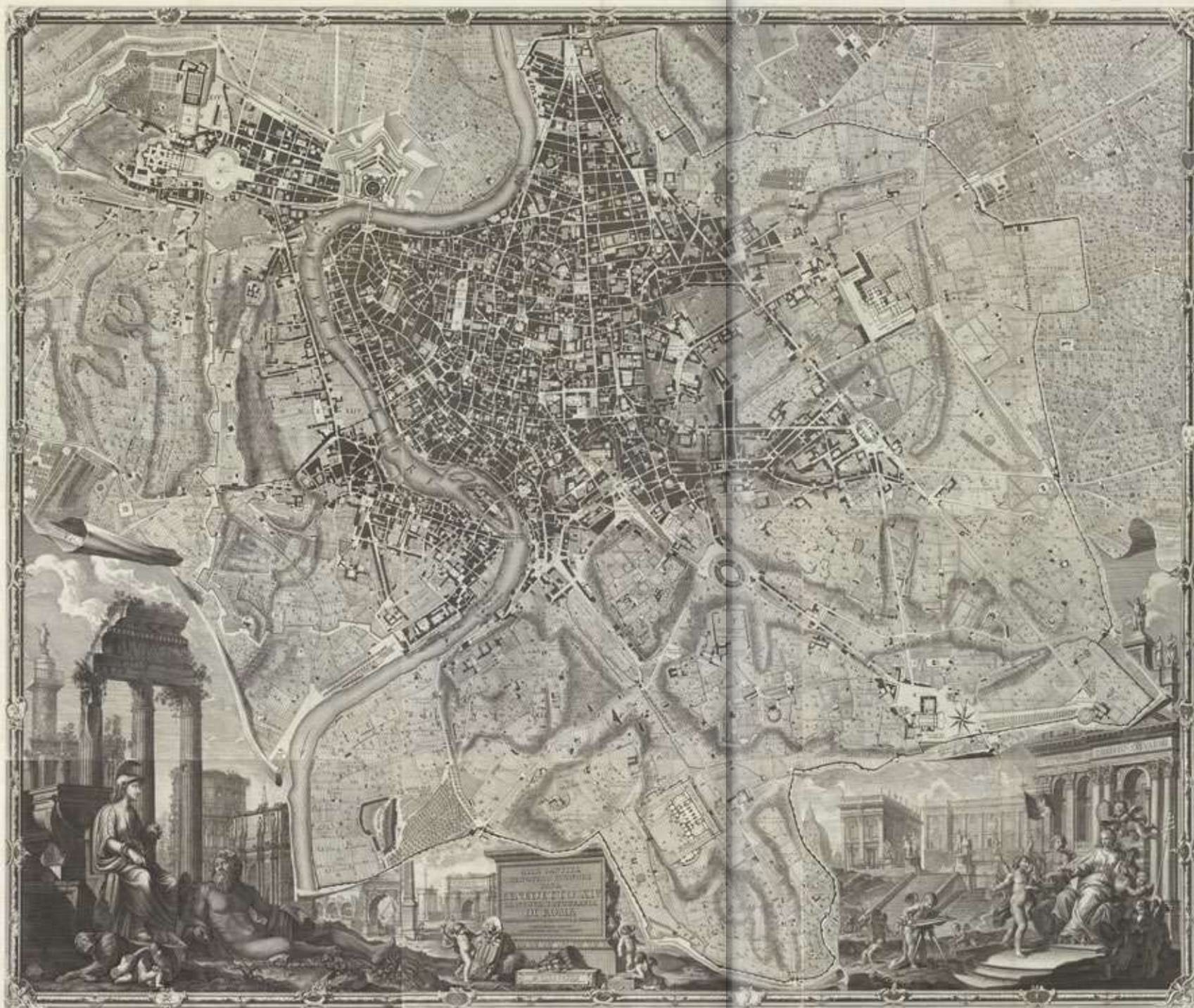




16
Domenico Corvi

*The Liberation of the
Apostle Peter*
ca. 1770
oil on canvas
24 $\frac{3}{4}$ × 19 $\frac{1}{4}$ inches
63 × 49 cm





17
Giambattista Nolli

La Nuova Pianta di Roma
1748
etching
75¼ × 86¼ inches
1912 × 2190 mm



all'ant. base, coll., titular, e p. p. v. in piazza B. della Venti erected Pope Sixtus III c. called Santa Maria because reputedly S. An. taught Rhetoric in the school here. After destruction of 772 called S. Maria in Comedini (Decorated) a hospital, called in temple of Luce, Proscriptive & Barchino. 1453 Benediction of St. Paul's cell 1503 then collegiate then parochial. 1718 Card. Albani / Sardi put it in form of temple B.C. 705 AD. Maria Barchino moved to S. Maria 1639. The Bishop's chair said to be S. An. Barchino. Baptismal font white marble Barchino vase. Statues: lost lent. [Domenico 1893]

Clau XI 1715 fixed piazza with fountain B.C. / C. Biffarelli. Card. Ann. Albani 1718. Tit. deaconate / Sardi etc. This succeeded his brother Card. Aless. Albani 1727. del Bapt. font. got Maria Targa to paint a ord. with fine shell mosaic ed ord. window chair modern by Cav. Tomm. Mattei arch. Altarp. Vinc. Annaradi. Genovese & the Latini colla Volta [Lascari - Domenico] Luce. Chiese. The Chon on an altar came from Greece during iconoclasm. The confes-



Tremasani 113

Erzählung

(Snamacci gards:) Pet. Glob-
oni (1640-1740); Pet. Pringles
(1706-27); (not marked but
seems sure.) Car. Bezzano (1837)
Phila. exh. Pa. Acad 1814. 2 1+1+
a St. Jo. with x 1700.

Pario, Louvre 1 (Ch. under Maratti
5 3399, 3349, 3388 which are
close to the lot 4 which mentioned
below) 5470 with w. Adoration
of shepherds in landscape, by an
artist 5478 do. Lot 4 on c. k.
of Sheta, shaped 5477 Frog
men & woman with two babes
faintly? 5476 sketch for Appli-
ca BV on seven up; 5479 with w.
Birth of Baptist? 5475 Baths.

Ch. h. white ch. 2



x. surely for a St. Peter. No drawing
beats in 137 - S. Masucci in ashwille
an, from same coll.
regular drawing relates to St. Joachim in
lost cont'd Peter Butte of Vapen
Wellington Mus. London - #1624 S.
Carlo Bor. (L.) & BVMech. (r.)
landscape behind S. C. B. Tall.
impossible to be certain about
attr. due to cond. but five.

1957 Fairf. Isaac; Hapson
P.C. Weitzner - 2 1 med. pictures
attr. by Zeri as the pictures were
loved by Pascoli side a g who works
on FT. Rest on flight? Sacrifice Isaac
the drapery of BVM, the head of David
cc. may be autograph. The pictures
are loosely pted, bad condition &
surely and's replicas (v. 7a)

Penicink 13/2354, B/2355 - m. Magd.
a BVM ach. attr. Thos (boy's
1739 Rowe) 39 x 30; 26 x 20.

Prevalence Amc Model 1957
Boston, Child's battery - red ch. drawing
Several heads of an old man & piece
of drapery. Head of Joachim?
from Wintzenberg picture (Child's got
it in London & mentioned 1955)

Wellersby, Mass. Art Mus. another drawing
? ch. below

Pony 1781 lists a Magdalen at La
Marja.

London, Colnaphi 57-58 (B361/1) Magd.
also supported by angels & holding cross

Trusiani list 7
Venece - prop. Barozzi (2500 J. Marco) BVM reading
both candles & c. faces to left: Peter. Photo
lost good! Oct 1957
Uffizi 1362 Photo Chivens 3785



Trusiani introduced in Rossini
X child holds up flower. Cat cc. St.
Is. a male came up. Candace low lava
scots. Very intire. Florence "Gallerie
Firenze".

Alice. Head of young girl

Budapest: Luceria; Unhaded
and Ometmi in Rome.

Dresden (also) Psester are: St. Anthony
administering to a sick man

Moscow (Rumlaageff) Peter Magdalen
Nenchatel, a Saint.

to an ~~offering~~ ^{offering} of pharaps between
Rua da Junqueira and the N. S. d.
Boa Hora. This apparently has a
sculptural altarpiece removed
for renovation when I visited
(Dec. 60). It seems reasonable
to think Lavagnino meant the
rather poor Maratti copy.

for a mention of a Batoni done
at Igreja d'Apud, de ^{in 1745} Lisbon, ^{Barcelos}

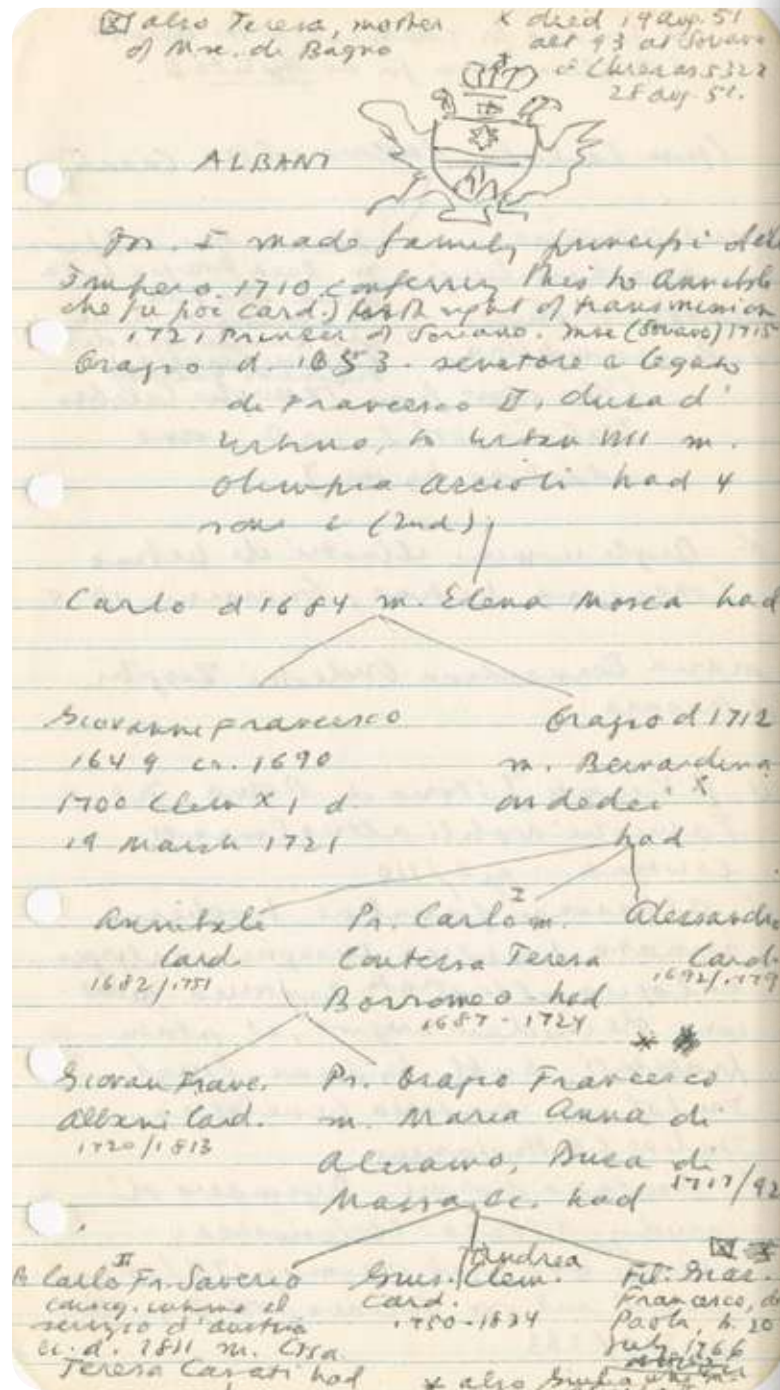
for a 1748 (?) picture by Batoni for
K. of Portugal & Brazil (22) p. 5.

See Marrese (Camara iv, 2)
Batoni &c. were brought in when
Marrese was sick & in 1745 they
may have been producing, being
up to a Pentecost. An Immaculate
was also involved. A version of the
Marrese S. Rosa Annunciate in
Museu ^{Reg. Azeiro} ~~de~~ ^{de} ~~Lisbon~~ comes from:

repressed Convento das Salésias
in Belem.

For a Van der Meulen project for the chapel
of the K. of Portugal in Lisbon & F.
Furtado or that artist 1937, p. 15 &
fig. 95.







I
Giovan Gioseffo dal Sole
Bologna 1654–1719 Bologna

Cain Killing Abel
ca. 1700

oil on copper
18 $\frac{7}{8}$ × 14 $\frac{5}{8}$ inches
48 × 37.2 cm

PROVENANCE

with La Galleria Fondantico, Bologna,
 2007
 Private Collection, Bologna

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Daniele Benati, *Quadreria emiliana. Dipinti e disegni dal Quattrocento al Settecento*, Bologna, 2007, exh. cat., pp. 96–98, no. 22, reproduced p. 97.

The first crime in human history is depicted here in a ghostly landscape over which hangs a leaden sky enlivened only by the presence in the distance of a sacrificial fire. According to Genesis (Gen., 4, 3–5), Cain sacrificed to God the harvest of the fields, however his brother Abel 'brought...fat portions from some of the firstborn of his flock. The Lord looked with favor on Abel and his offering, but on Cain and his offering he did not look with favor. So, Cain was very angry...Cain said to his brother Abel, "Let's go out to the field". While they were in the field, Cain attacked his brother Abel and killed him'. Dal Sole dramatically foregrounds his two protagonists in the field, with Abel thrown to the ground, futilely trying to dodge the stave with which Cain is about to kill him.

This beautiful work on copper is a hitherto unknown, and in a way unexpected work by Giovanni Gioseffo dal Sole, a figure of considerable importance for Bolognese painting in the transition from the 17th to the 18th century. The artist had an extensive and varied education, beginning his studies with Domenico Maria Canuti (1625–1684). He then studied the works of the Carracci and other masters in the collection of Count Fava, after which he perfected his skills in the workshop of Lorenzo Pasinelli (1629–1700). Dal Sole went on to be a pupil at Zanotti's Accademia Clementina in Bologna, where students absorbed their teacher's classical taste and his admiration for the great Bolognese artists of the seicento, specifically Guido Reni.

Dal Sole completed the important *Faith and Charity* frescoes in the bay above the high altar of S. Biagio in Bologna in 1686, however his fame was really cemented by his brilliant, illusionistic frescoes for the

cupola of the Bolognese church of S. Maria dei Poveri in 1692. The admiration that Dal Sole felt for the Carracci and Guido Reni can also be seen in the *Worship of the Trinity* altarpiece, executed eight years later in 1700 for Del Suffragio in Imola.

In this copper we see Dal Sole's transitional style, evident in the elegant design of the forms and the smooth quality of the brushwork, which lightens the physical mass of the classicizing figures in a way that anticipates the new 18th-century style. Dal Sole's role in the history of Bolognese painting at the end of the 17th century is evident in his ability to reconfigure cues offered to him by an earlier tradition. Both the example of Guido Reni, to whom he could refer through the mediation of one of his teachers Lorenzo Pasinelli, and that of the Carracci, through the work of his other master Domenico Maria Canuti, merge in his art. Out of this fusion, Dal Sole develops a clear pictorial language which made him a forerunner of the *barocchetto* style of the following century exemplified by the Gandolfi. This was evident as early as 1692 in Dal Sole's great frescoes for the dome of the Bolognese church of S. Maria dei Poveri.

This characteristic makes him unique among his contemporaries. Our painting has none of the heavy physicality of Domenico Maria Viani's version of the same subject (Museo Davia Bargellini in Bologna), a work whose emphatic play of light and shadow makes it far more massive and sculptural. In a similar vein, which one might define as neo-Carraccesque, are Giuseppe Maria Crespi (1665–1747) and Aureliano Milani (1675–1749) whose paintings of *Hercules and Cacus* and *Hercules and Achelous*, exemplify a comparable approach. These

paintings recently resurfaced in Castel Thun near Trento and were originally part of a painting 'competition', promoted by Count Francesco Ghisilieri on the theme of the 'Labors of Hercules', in which Dal Sole himself took part with a now lost *Hercules and Iolus*.

Compared to the works of the painters just mentioned, this *Cain and Abel* betrays, by contrast, the overriding influence of Reni, who was for Dal Sole more important than the Carracci and inspired him to employ the graceful cantilevering of the figures we see here against the brooding background. In its formal definition and refined draftsmanship, this painting resembles other paintings by Dal Sole such as the *Sacrifice of Polyxena* in the Molinari-Pradelli collection and the *Christ and the Samaritan Woman* at the Musée des Beaux-Arts of Brest, both datable to ca. 1700.

Dal Sole enjoyed the patronage of an exceptionally high-born international clientele including Johann Wilhelm, Elector Palatine, the Prince of Liechtenstein, and Prince Eugene of Savoy. He received but declined an invitation to become court artist to the King of Poland. In 1716, Dal Sole visited Rome where he stayed with Cardinal Casoni and was fêted by Pope Clement XI Albani.

We are grateful to Dott. Daniele Benati for his assistance in the cataloguing of this painting.



2

**Caspar van Wittel, known as Vanvitelli
Amersfoort 1653–1736 Rome**

***The ‘Casino’ of Cardinal Annibale
Albani on the Via Aurelia*
1719**

**oil on canvas
29 $\frac{1}{8}$ × 53 $\frac{1}{8}$ inches
74 × 135 cm**

**signed and dated, lower left, upon
the wall: ‘Gaspar Van Wittel 1719’**

PROVENANCE

Cardinal Annibale Albani (1682–1751),
Rome
Private Collection, United Kingdom

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ARCHIVAL SOURCE

This painting is listed in the 1724 inventory of Cardinal Annibale Albani, *Inventario dei Beni Albani*, number 551, ‘altro simile la veduta della Villa dell’E.mo Sig.re Cardinal Albani al Pidocchio alta p.mi tre, largacinque e mezzo con cornice dorata. Pittura del soprado. Gasparo’.

Born in 1652/53 in Amersfoort, near Utrecht, Gaspar van Wittel moved to Rome as a landscape painter in 1674 where he was known as Vanvitelli. There, he enjoyed the patronage of some of the most prominent Italian families of the period—the Colonna, Sacchetti, Albani and Ottoboni in Rome and the Caracciolo

d’Avellino in Naples—and was elected to the prestigious Accademia di San Luca. Vanvitelli’s considerable importance lies in his pioneering role in the genre of view painting in Italy. Using a camera obscura to make detailed topographical drawings with a panoramic sweep, Vanvitelli painted dramatic views of the main sights of Rome which were to become the basis for later compositions by Panini and others. Having established his credentials as a view painter, Vanvitelli traveled all over Italy, notably to Venice and Naples painting *vedute* which were to inspire similar subjects by Carlevaris and Canaletto among many others.

The present view is a unique treatment of this subject by the artist which depicts a specific visit by Pope Clement XI Albani (1649–1721) to the ‘casino’ outside Rome owned by his nephew Cardinal Annibale, in 1719. Vanvitelli and Cardinal Annibale Albani knew each other well; Vanvitelli had joined the Cardinal on a trip to the Albani birthplace, Urbino, the year before, and Annibale went on to purchase at least 24 paintings from him. The building portrayed here is not to be confused with the much grander Villa Albani built by his younger brother, Alessandro, between 1747 and 1767 to house his own famous collection of antiquities. The identification of this painting as a view of Cardinal Annibale Albani’s ‘casino’ has only been made possible by the recent discovery of a 1724 Albani inventory in which it is mentioned. The identification of this as the Albani ‘casino’ is corroborated by the presence of the traditional Albani heraldic device of three hills and a star on the wrought iron garden gates. A photograph taken in 1910 is the last known record of the small villa, already then without its belvedere, but otherwise unchanged with the two

square carriage gates on one side and the rusticated stonework around the first storey still visible (see Pasquini, op. cit.).

To the left of the building, we see platoons of mounted guards blocking off the entrance to the main street while some other guards at the other end, are denying access to coaches and pedestrians. The Pope’s Swiss guards, shown wearing their famous blue, red, and yellow uniform, and the red sedan chair, visible across the yard identify this event as a papal visit. The man standing at the window is clearly the Pope as is evident from his conspicuous papal crosier. ‘Papa Albani’ is depicted standing at a window in sunny daylight, caught in a moment of contemplation, whilst looking ahead at a well-groomed garden, where he can see groups of clergymen and laymen in conversation and others strolling at their ease around the grounds of his nephew’s estate.

This scene echoes that of the *View of the Convent of San Paolo ad Albano*, signed and dated 1710, now at the Galleria Palatina, Florence (inv. 9291/1890), in which Vanvitelli depicts Pope Clement XI, similarly, standing at a window overlooking a bustling scene of coaches, people and guards. That painting was painted to celebrate another visit by the Albani Pope to the Roman countryside, in that case at the behest of Cardinal Pietro Ottoboni.

The ‘casino’ here is located to the west of the Basilica of St. Peter, beyond the Vatican walls; the point of view is unusual as it seems to be painted from below the city of Rome with a dramatic vista unfolding above. As a result, we can identify the fortified towers of the Leonine Walls, the distant bell towers of S. Trinità dei Monti and the towers of the

Villa Medici, and on the right, the Villa Lante sul Gianicolo and the Villa Aurelia. The villa depicted in this painting was purchased by the Cardinal in 1713 and remained in his possession until 1746. The so-called 'casino' Albani was, by the standards of Roman villas, a relatively modest country retreat.

Dario Pasquini sees this view as a charming portrayal of the 18th-century delight in the culture of *villeggiatura*, escaping to the countryside for holiday or relaxation. The 'villa' depicted here illustrates the fashion in the 18th century for rural architecture to be more restrained, with the garden an important complement to the house. Unlike the grand princely villas, a 'casino' was intended as a real country home, a place of 'retirement', based somewhat on the English model. Many nobles, and wealthy cardinals chose to invest in such projects: beautifying preexisting vineyards and country estates, and continuing a Roman tradition, dating back to antiquity, of abandoning urban pomp and bombast in favor of informal rustic charm. Of course, in the scene depicted here, like that in the 1710 visit of Pope Clement XI to Cardinal Ottoboni's country residence, informality is a relative term. Cardinal Annibale Albani's 'casino' may well be a modest building, but the size of the papal entourage and the very fact that this visit was recorded by one of the Albani family's favorite artists suggest that it was anything but a low-key event.

Not only is this painting a delightful depiction of Roman society mingling in a high-quality landscaped garden, but it is also a unique visual document which records a view of a Rome now completely effaced as a result of the encroaches of modern urbanization. The only other

known surviving record of this site is a 17th-century drawing by Sebastiaen Vrancx, now preserved in the collection of the Duke of Devonshire at Chatsworth (1106 recto). Of the 'casino' of Cardinal Annibale Albani depicted here only the original entrance gate on the Via Aurelia survives.



3

Placido Costanzi
Rome 1702–1759 Rome

Study for 'Charity'
1727/28–31

oil on canvas
16 $\frac{3}{8}$ × 13 $\frac{7}{8}$ inches
41.5 × 35.2 cm

PROVENANCE

Christie's, London, Important Old Master Pictures, 4 July 1997, lot 365A, as 'Italian School-Roman' with Walpole Gallery, London Private Collection, United States

EXHIBITED

Philadelphia, Philadelphia Museum of Art, *The Splendor of 18th-Century Rome*, 16 March–28 May 2000; traveled to Houston, Museum of Fine Arts Houston, *The Splendor of Rome: The 18th Century*, 25 June–17 September 2000

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Melissa L. Bryan, in Edgar Peters Bowron and Joseph J. Rishel, *Art in Rome in the Eighteenth Century*, Philadelphia, 2000, exh. cat., p. 355, reproduced no. 207.

This exquisite modello is preparatory for a fresco representing *Charity* painted by Placido Costanzi for a room on the *piano nobile* of the Palazzo Chigi-Zondadari, probably at the behest of Cardinal Antonio Felice Zondadari. The actual patron was the young Giuseppe Flavio Chigi Zondadari but the cardinal, who had just commissioned two canvases depicting scenes from the lives of his ancestors from Costanzi in 1727, probably selected Costanzi for this assignment as well. A trio of eminent Roman painters, Marco Benefial (1684–1764), Giovanni Odazzi (1663–1731) and Placido Costanzi were engaged to decorate the Siennese palace of the young Giuseppe Flavio Chigi Zondadari. Costanzi painted three frescoes for this project, *Charity*, an *Allegory of Virtues*, and *Intelligence*. He also produced a series of drawings of *Sibyls*, now in Frankfurt, which were the basis for the paintings completed by Benefial.

Placido Costanzi was the subject of a short paper by Tony Clark delivered in 1968 in St. Louis. That began with the quotation from Sir Joshua Reynolds's 1788 *Discourse XIV* in which he described the oblivion into which Costanzi, so renowned in his day, had already fallen. When this *Charity* was painted, Costanzi's star was high. He had just unveiled the monumental ceiling for S. Gregorio Magno, a work described by Clark as being of 'classical order, sobriety, proportion and an anti-Rococo monumentality and nobility', words which perfectly sum up the qualities of this modello. Costanzi would go on to enjoy a highly successful career as a painter of frescoes, altarpieces and even contributing figures to landscapes by Orizzonte, several of which are in the Hall of Landscapes in the Galleria Colonna, Rome. He was elected president of the Accademia di San Luca but, thwarted by ill health, he was less productive in later years. Twenty-five years after Costanzi's death his studio in the Via del Babuino was rented to the young Jacques-Louis David who painted *The Oath of the Horatii* (Musée du Louvre, 3692) there.



4

Pier Leone Ghezzi
Rome 1674–1755 Rome

Paolo de Matteis in his Studio
1732

oil on canvas
15½ × 11⅝ inches
39.5 × 29.5 cm

**signed, top, center: 'Ritratto di Paolo/
De Matteis, Pittore/Napoletano,
fatto dà/Me, Cav Ghezzi, il di 8/
Marzo 1726, il quale/fù Scolaro
di Luca/Giordano Pittore Na/
poletano'**

PROVENANCE

Lione Pascoli (1674–1744), Rome
Anthony M. Clark (1923–1976)
his sale, Christie's, London, 6 July 1978,
lot 37
with Chaucer Fine Arts Inc., London
Christie's, New York, Important Old
Master Paintings, 15 April 2008, lot 47
Jaqui Safra, New York
his sale, Christie's, New York, 24 January
2023, lot 29

EXHIBITED

Chicago, Art Institute of Chicago,
*Painting in Italy in the Eighteenth
Century: Rococo to Romanticism*, 16
September–1 November 1970; traveled
to Minneapolis, Minneapolis Institute
of Arts, 24 November 1970–10 January
1971; traveled to Toledo, Toledo
Museum of Art, 7 February–21 March
1971
Rome, Palazzo Ruspoli, *Artisti in Roma nel
Sei e Settecento*, 1988
Paris, Habeldt & Co., *Portrait de l'artiste:
Images des peintres 1600–1890*, 1991–
1992
Ascoli Piceno, Palazzo dei Capitani,
Pier Leone Ghezzi: Settecento alla Moda,
8 May–22 August 1999

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John Maxon and Joseph Rishel, *Painting in
Italy in the Eighteenth Century: Rococo to
Romanticism*, Chicago, 1970, exh. cat.,
pp. 194–95, reproduced no. 81.
Eugenio Riccòmini, *Pittura Italiana del
Settecento*, Bologna, 1974, exh. cat.,
p. 185.
Stefania M. Rinaldi and Eric Young, *Old
Master Paintings*, London, 1978, exh.
cat., reproduced no. 8.

Charles McCorquodale, 'Old Master Paintings at the Chaucer and Van Dam Galleries', *The Burlington Magazine*, London, 1978, vol. CXX, no. 909, p. 866.

Anna Lo Bianco, *Pier Leone Ghezzi pittore*, Palermo, 1985, pp. 130–31, reproduced no. 69.

Galleria Gasparrini, *Artisti in Roma nel Sei e Settecento*, Rome, 1988, exh. cat., p. 44, reproduced p. 45.

John T. Spike, et. al., *Portrait de l'Artiste: images des peintres 1600–1800*, exh. cat., Paris, 1991, no. 17.

Anna Lo Bianco, *Pier Leone Ghezzi: Settecento alla moda*, Ascoli Piceno, 1999, exh. cat., no. 39, p. 144, reproduced p. 145.

Angela Negro, 'Un "Allegoria della fortuna" di Giacinto Gimignani per la Galleria Nazionale d'Arte Antica', *Studi di storia dell'arte in onore di Denis Mahon*, Milan, 2000, p. 292.

Pier Leone Ghezzi, 'Memorie del cavalier Leone Ghezzi scritte da semedesimo da gennaio 1731 a luglio 1734', in Maria C. D. da Empoli, ed., *Pier Leone Ghezzi: Un protagonista del Settecento romano*, Rome, 2008, pp. 116, 216, 239.

Livio Pestilli, 'Paolo de Matteis: Neapolitan Painting and Cultural History in Baroque Europe', *The Burlington Magazine*, London, 2013, p. 151, reproduced pl. 42.

Pier Leone Ghezzi was an artist to whom Tony Clark devoted serious attention. He was interested in all aspects of the artist's oeuvre: his altarpieces, his portraits, his frescoes and of course his 'caricatures'. But Clark was frustrated that a 20th-century audience defined this artist merely as a producer of 'caricatures'. In fact, Ghezzi was known in his own day as a fine musician, the godson of Carlo Maratti, a curator, an archeologist, and connoisseur of Roman antiquities as well as a member of the Accademia di San Luca and an accomplished painter in many genres. Ghezzi's likenesses of just about anyone who was anyone in early 18th-century Rome were merely a record of life and the people, high and low, in contemporary Rome. They were not mean-spirited and had none of the bite of the slightly later caricatures of Zanotti and Tiepolo in Venice. Ghezzi's portraits, almost always in the instantly recognizable pen and ink outlines with striated lines and sometimes a little wash, were more like rapidly executed, unidealized mementos than satirical caricatures.

This famous painting depicts the Neapolitan painter Paolo de Matteis (1662–1728) standing in front of his easel on which rests a depiction of 'Fortuna'. De Matteis apparently had a high opinion of himself, and famously portrayed himself at his easel in 1715 presiding over the peaceful conclusion of the greatest event of the day, the War of the Spanish Succession (The Sarah Campbell Blaffer Foundation, BF.1980.4). In 1723 De Matteis came to Rome, where he worked for Pope Innocent XIII and hoped to consolidate what was already a successful career. Rome turned out to be inhospitable, and De Matteis was lampooned there by Ghezzi who inscribed

a caricature saying 'Pavolo de Matteis an extemporaneous painter who came to Rome, cranked out many canvases, relieved many Roman nobles of their money and then, disgusted with Rome, returned to Naples on 15 June 1725.' This pen and ink caricature dated 30 June 1725, and now in the Biblioteca Apostolica Vaticana (Ott.lat.3115, p.111), shows De Matteis sitting at his easel painting an allegory wearing a painter's gown and turban. He is clearly short of stature and looks like a monkey.

But in fact, De Matteis's Neapolitan biographer, De Dominici, had described him rather as Ghezzi painted him: 'Paolo's stature was small, with minute limbs but a broad forehead...His physiognomy seemed a bit like a monkey's, just as one sees in his most natural self-portrait that he painted as seated, wearing a housecoat'. So, perhaps Ghezzi's seemingly unflattering likeness is actually accurate. Clearly Ghezzi was intrigued by his Neapolitan rival, for in October 1725 he made another caricature (Biblioteca Apostolica Vaticana, Ott. lat.3116, p.92) this time of the painter with the same simian features, but standing, pondering an empty canvas on his easel. It is now inscribed, more positively, 'Paolo de Matteis, Neapolitan Painter, good master and also most erudite in designing fables and stories.'

The painting exhibited here depends on the second of the two drawn caricatures. Strangely, the inscription says that the painting was executed on 8 March 1726, by which time De Matteis was already back in Naples. Even odder is the fact that the picture, as recorded by Ghezzi in his memoirs, was commissioned in 1732 from the Perugian abbot and artists' biographer, Leone Pascoli (1674–1744).

Ghezzi writes on 16 November 1732, 'I have finished the caricature of Paolo de Matteis who is painting Fortune standing on a wheel in the act of crowning a Donkey and next to said Donkey there is a beautiful Horse. This is to signify that Fortune always protects the ignorant, something one notices in our time.'

From Pascoli, the biographer of Pier Leone Ghezzi's father and many other late Baroque Roman artists, this remarkable painting, the only painted caricature in Ghezzi's oeuvre, passed unrecorded for two centuries until it was acquired by the Ghezzi's most sympathetic 20th-century admirer, Anthony Clark.



5

Corrado Giaquinto
Malfetta 1703–1766 Naples

The Trinity Crowning the Virgin
ca. 1740
oil on canvas
39 × 25½ inches
99 × 65 cm

PROVENANCE

Rolland Collection, London, by 1958
Sotheby's, New York, Old Master
Paintings, 11 January 1990, lot 113
Private Collection, New York

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Mario d'Orsi, *Corrado Giaquinto*, Rome,
1958, p. 120, reproduced fig. 153.

Giaquinto's art epitomizes the struggle in the Roman settecento between classicism and the Rococo. Giaquinto trained in Naples in the orbit of Francesco Solimena (1657–1747), who himself briefly came to Rome, and who would exert a lasting influence on Giaquinto. The younger Neapolitan came to Rome in 1723 and stayed until 1753 when he accepted Ferdinand VI's invitation to paint for him in Madrid. Clark describes Giaquinto as a Roman artist at heart; however, he was fundamentally more eclectic. He was steeped in the Neapolitan style of Solimena, but visited the Savoy court in Turin for extended periods in the 1730s where he absorbed the florid colorism and Rococo exuberance of artists such as the Venetian Sebastiano Ricci and Giovanni Battista Crosato and the French brothers Carle and Jean-Baptiste Vanloo. Giaquinto synthesized their diverse approaches with the traditional Roman Grand Manner exemplified in the seicento by Domenichino and later by Maratti.

Giaquinto's greatest achievements came in Rome in the 1740s. In 1740–41 he painted a series of majestic altarpieces, frescoed ceilings and apse decorations for S. Giovanni Calibita, church of the Hospital of the Sacred Heart. It includes a tondo-shaped fresco of the *Trinity* which closely relates to a painting of the same subject in the Memorial Art Gallery, University of Rochester (1981.2) as well as to a vertical *Holy Trinity with Souls in Purgatory* purchased by Anthony Clark for the Minneapolis Institute of Arts in 1968 (68.2). The Trinitarians were avid patrons of Giaquinto which accounts for his frequent depiction of the Holy Trinity as a subject, his most important example being the dramatic nave decoration for Santa Croce in Gerusalemme representing the *Emperor Constantine Presented to the Holy*

Trinity by his Mother Saint Helena, for which there is a large modello in the Saint Louis Art Museum (31:1963). His final work in Rome was the high altar of Santa Trinità degli Spagnoli, also a depiction of the *Trinity*. After that, he worked in a frothier style for the court in Madrid, where he was ultimately replaced by the more up-to-date Neoclassical painter Anton Raphael Mengs (see cat. 11 and 14) in 1762; he returned to Naples where he died in 1766.

This superb modello is dated by Irene Cioffi to the decade of Giaquinto's Roman period, ca. 1740. It has a greater richness of palette than the Santa Croce ceiling but shares with it the dramatic downward distribution of light. As in so many of Giaquinto's depictions of the Trinity, the figure of Christ is modeled with the sort of strong chiaroscuro that comes directly from the painter who was probably, in the end, Giaquinto's greatest single influence, his fellow Neapolitan Francesco Solimena.



6
Pompeo Batoni
Lucca 1708–1787 Rome

Saint Louis Gonzaga
ca. 1744
oil on canvas, oval,
in an 18th-century frame
31 $\frac{7}{8}$ × 26 $\frac{3}{8}$ inches
81 × 67 cm

PROVENANCE

Sir Charles Turner (1726–1783),
 Kirkleatham, Yorkshire
 Marquis de Sagenzac (1867–1962),
 Brussels, 1925
 with M. & C. Sestieri and Alberto di
 Castro, Rome, 1968; acquired by the
 following
 Private Collection, New York

EXHIBITED

New York, Colnaghi, *Pompeo Batoni*
 (1708–1787), 17 November–18
 December 1982
 Philadelphia, Philadelphia Museum
 of Art, *The Splendor of 18th-Century*
Rome, 16 March–28 May 2000;
 traveled to Houston, Museum
 of Fine Arts Houston, *The Splendor*

of Rome: The 18th Century, 25 June–
 17 September 2000
 Worcester, Worcester Art Museum,
Hope and Healing: Painting in
Italy in a Time of Plague, 1500–1800,
 3 April–25 September 2005

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Edgar Peters Bowron, *Pompeo Batoni*
 (1708–1787), New York, 1982, exh.
 cat., pp. 20–21, reproduced no. 6.
 Anthony Clark and Edgar Peters Bowron,
Pompeo Batoni: A Complete Catalogue
of his Works with an Introductory Text,
 New York, 1985, p. 234, reproduced
 no. 89.
 Edgar Peters Bowron, in Edgar Peters
 Bowron and Joseph J. Rishel, eds.,
Art in Rome in the Eighteenth Century,
 Philadelphia, 2000, exh. cat., p. 309,
 reproduced no. 164.
 Franco Mormando, in Gauvin A. Bailey,
 Pamela M. Jones, et. al., eds., *Hope*
and Healing: Painting in Italy in a Time
of Plague, 1500–1800, Worcester,
 2005, exh. cat., no. 19, pp. 27–28
 and 214–15, reproduced p. 214.
 Edgar Peters Bowron, *Pompeo Batoni:*
A Complete Catalogue of his Paintings,
 New Haven, 2016, vol. I, pp. 79–80,
 no. 64, reproduced p. 80.

This intensely poetic depiction of the
 Jesuit patron saint of Roman Catholic
 youth, St. Louis (also known as Aloysius)
 Gonzaga, comes from the apogee of
 Batoni's early maturity. Batoni had
 moved to Rome in 1727 and in the 1740s
 established himself as the preeminent
 painter of altarpieces and history
 paintings in Rome. It was not until
 about 1750 that he turned his attention
 to the lucrative business of painting the
 portraits of foreign tourists.

The tender gaze of the delicately drawn
 young saint, the refinement of the
 still life details and the Subleyras-like
 white folds of his surplice show the
 virtuosity of the artist at his most appeal-
 ing. It is datable to ca. 1744 when an
 untraced version of the same subject
 is recorded as having been painted for
 one of the artist's most important early
 Lucchese patrons, Francesco Buonvisi,
 whose wife was the artist's godmother.
 Buonvisi would commission from
 Batoni two great scenes from the story
 of Achilles now in the Uffizi (Vasari
 Corridor, nos. 544 and 549).

Batoni seems to have favored the oval
 format at this moment in his career,
 using it in the 1743 *Ecstasy of St.*
Catherine of Siena (Museo Nazionale
 di Villa Guinigi, Lucca, 302) the 1743
Annunciation commissioned by Pope
 Benedict XIV and the more domestic
Penitent Magdalene (private collection,
 New York) painted in 1750. The *Sacred*
Heart of Jesus of 1765–67, painted for
 Il Gesu and one of the most venerated
 images of the eighteenth century shows
 Batoni turning to the same format for
 another Jesuit commission.

The original destination for this painting is
 not documented. We know that he painted
 a smaller depiction of the subject for
 Francesco Buonvisi but the inscription on
 the back of this painting almost certainly
 places it in the collection of a well-known
 British collector and Grand Tourist, Sir
 Charles Turner. Turner was portrayed
 with his friend John Woodyear of whom
 Batoni painted a portrait formerly owned
 by Anthony Clark (Minneapolis Institute
 of Art, 78.24) and two other visitors in a
 caricature by Reynolds (see cat. 39) from
 1751. It is entirely possible that Charles
 Turner, who was in Rome in 1751 and had

a friend who was painted by Batoni in
 1750, bought this painting directly from
 the artist. The British taste for Catholic
 subject matter, notwithstanding their
 Protestant faith, was enthusiastic and
 Italian paintings from all periods with
 religious imagery were acquired by *milordi*
 on the Grand Tour. Not only Carracci,
 Domenichino and Reni but works by
 Maratti, Imperiali and Masucci.

St. Louis Gonzaga figured prominently
 as a popular Jesuit saint around the world
 following the approval of his cult in 1621
 which led to his canonization in 1726. The
 eldest son of the Marquis of Castiglione
 he renounced a military career for a Jesuit
 novitiate at S. Andrea al Quirinale in
 Rome. He nursed the sick in the Jesuit
 hospital of S. Maria della Consolazione
 during a plague epidemic in 1591 to which
 he himself succumbed. During his sickness
 he was ministered to by the celebrated
 cardinal, theologian and Doctor of the
 Church Robert Bellarmine who testified to
 the young man's holiness. He was interred
 in the Jesuit church of S. Ignazio in Rome
 where his resting place was adorned with
 one of the masterpieces of late baroque
 sculpture in Rome, *The Apotheosis of Saint*
Louis Gonzaga by Pierre Legros carved in
 1698. The celebration of the saint's feast
 day there on 21 June is now an occasion for
 the supplication for and remembrance of
 AIDS victims.



7

Pompeo Batoni
Lucca 1708–1787 Rome

Study for 'Saint Louis Gonzaga'
1744

red and white chalk on squared
paper

7 $\frac{5}{8}$ × 6 $\frac{3}{4}$ inches
194 × 71 mm

PROVENANCE

with Benjamin Perronnet Fine Art, Paris
Christie's, Paris, Maîtres Anciens-
Dessins, Peintures, 18 May 2022, lot 14
with Lowell Libson & Jonny Yarker Ltd.,
London

This sensitive and highly refined drawing relates to a painting now in a private collection, New York which Batoni completed in around 1744 of the youthful Jesuit, Saint Louis Gonzaga. The New York painting (see cat. 6) is the finest of the known versions and replicas.

As Hugh Macandrew notes, 'The practice of drawing remained central to Batoni's activity as an artist. Never was it

regarded by him in practical terms only, a necessary but nevertheless subordinate process in the production of a painting. For Batoni drawing remained an act of renewal and regeneration because it was the foundation of his art and its inspiration' ('A Group of Batoni Drawings at Eton College, and Some Eighteenth-Century, Italian Copyists of Classical Sculpture', *Master Drawings*, 1978, p. 140). Edgar Peters Bowron agrees, writing, 'drawings performed a decisive role in the preparation of his (Batoni's) work... this ability to derive sustained inspiration from nature throughout the process of pictorial invention explains both the meticulous naturalism in his work admired by contemporary critics and the conviction of his best paintings'.

We see in this sheet Batoni's adherence to the traditions of Carlo Maratti (himself a delicate draftsman, especially in red chalk) and the Roman Grand Manner. This drawing shows the composition at an advanced stage, and we may assume was itself drawn from studies from life. Our drawing is executed in red chalk, a medium frequently employed by Pompeo Batoni. The sheet is squared for transfer to the larger format of the actual painting and differs from the latter in that the lilies on the stone ledge have not here been included. Such squared drawings were typical of Batoni's practice at this date as seen in the sheet of studies for *Saint Bartholomew* of ca. 1740–43 now in the Art Institute of Chicago (2013.894), the *Study for 'The Visitation'* of 1736–37 in the National Gallery of Scotland, Edinburgh (D1940) and the *Study of Mercury* in this exhibition (see cat. 9).



8

Corrado Giaquinto
Molfetta 1703–1766 Naples

Study for 'The Translation
of the Relics of Saint Acutius
and Saint Eutyches from
Pozzuoli to Naples'
1744–45

pen and black ink, black chalk,
gray wash, white heightening
over black chalk on pinkish-gray
prepared paper
17 $\frac{1}{8}$ × 11 $\frac{1}{4}$ inches
442 × 287 mm

inscribed with old attribution,
verso: 'Cav. Corrado G.' and
in a later hand: 'Corrado Giaquinto'

PROVENANCE

Nathan Chaikin (1897–1958), New York
and Switzerland, until 1965; sold to
David M. Daniels (1927–2002), New York
his sale, Sotheby's, New York, 25 April
1978, lot 41
Sotheby's, New York, 'From Taddeo
to Tiepolo: The Dr. John O'Brien
Collection of Old Master Drawings',
27 January 2021, lot 224
Private Collection, New York

EXHIBITED

Washington D.C., National Gallery
of Art, *Seventeenth and Eighteenth*
Century European Drawings, 14 August
1966–11 September 1966; traveled to
Allentown, Allentown Art Museum;
Toledo, Toledo Museum of Art, et. al.
through 23 July 1967
Minneapolis, Minneapolis Institute
of Arts, *Selections from the Drawing*
Collection of David Daniels, 22
February–21 April 1968; traveled to
Chicago, Art Institute of Chicago;
Kansas City, Nelson Gallery-Atkins
Museum; and Cambridge, Fogg Art
Museum, through 25 November 1968
New York, Metropolitan Museum of Art,
Drawings from New York Collections
III: The Eighteenth Century in Italy, 30
January–21 March 1971
Storrs, William Benton Museum of Art,
The Academy of Europe: Rome in the 18th
Century, 13 October–21 November 1973

Philadelphia, Philadelphia Museum of Art, *The Splendor of 18th-Century Rome*, 16 March–28 May 2000; traveled to Houston, Museum of Fine Arts Houston, *The Splendor of Rome: The 18th Century*, 25 June–17 September 2000

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- Frederick A. Den Broeder, *The Academy of Europe: Rome in the 18th Century*, Storrs, 1973, exh. cat., no. 69, p. 78.
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- Renato Roli and Giancarlo Sestieri, *I Disegni Italiani del Settecento*, Treviso, 1981, p. 115, reproduced pl. 196.
- Angela Catalano in *Giaquinto: Capolavori dalle corti in Europa*, Milan, 1993, p. 156, under no. 20.
- Irene Cioffi in Edgar Peters Bowron and Joseph J. Rishel, *Art in Rome in the Eighteenth Century*, Philadelphia, 2000, exh. cat., pp. 515–16, reproduced no. 360.

This highly important, large drawing is a rare example of Giaquinto's graphic style. It was first identified by Anthony Clark as a finished compositional study for a major work by the artist, *The Translation of the Relics of Saint Acutius and Saint Eutyches from Pozzuoli to Naples*. This ambitious altarpiece, painted for the Cardinal Archbishop of Naples, Giuseppe Spinelli (1694–1763) and executed for the left-hand tribune wall in the Duomo of Naples, was painted ca. 1744–45 in Rome, shortly after Giaquinto had completed the impressive cycle commissioned by Pope Benedict XIV for the Basilica of Santa Croce in Gerusalemme.

Such a grand compositional study is a rare survival, providing, as Irene Cioffi observed, important insights into the artist's working methods (see *Exhibited, Philadelphia 2000*). Though such a finished drawing must have been conceived as a modello, the present work differs in many details from the final painting. Cioffi highlights the theatrical and dramatic Baroque representation of the transportation of the relics of the two martyrs, 'held within one of the large, elaborately shaped reliquaries for which the Neapolitans were famous...'. The scene is a great theatrical event, the saints' remains carried aloft in procession on the shoulders of elegantly garbed priests through a grand architectural setting reminiscent of a Baroque stage.

The theatricality of this image reflects prevailing artistic traditions in Naples at the time. The miraculous translation of the remains of the two martyrs—two of the six companions martyred with St. Januarius, patron of Naples—is elegantly displayed in a crescendo of movement, combining the religious message with a world of magical

effects, enhanced by the central light emanating from the elaborately decorated Baroque reliquaries. The composition is beautifully orchestrated, starting with the woman seated in the foreground, with two children and two youths witnessing the event while she points to the scene above. On the left, an elegantly dressed young nobleman strikes a languid pose, while observing another young man holding a brazier. In the top section of the drawing, inundated by light, the ascending reliquaries are carried by young clerics, while others sing and play trumpets behind a high priest, who looks upwards at a chorus of angels hovering above the two ornate reliquaries. On one hand, the grand composition is influenced by Solimena but on the other there are echoes of the international Rococo that Giaquinto encountered in Turin in the 1730s. That a large, now untraced, sketch for it was attributed to Vanloo in 1913 is indicative.

Exquisitely executed with a fluid and controlled use of the pen and ink, the sheet is embellished with gray washes, heightened with white, on paper whose delicate pink-gray preparation gives this sheet a harmonious tonality. This drawing is seemingly dashed off with the dazzling *sprezzatura* for which Giaquinto was criticized by his more academic contemporary, Anton Raphael Mengs. However, it is for all its brio, a highly finished study 'whose overall compositional framework, elegant figural poses, complex lighting effects, and dramatic subject matter all closely anticipate the sophisticated polish of the final version in oil' (Cioffi, op. cit.).

A copy of this drawing is in Princeton at the Princeton University Art Gallery (51–109; see Gibbons, loc. cit.).



9

Pompeo Batoni
Lucca 1708–1787 Rome

Study of Mercury for 'Philosophy
Reigning over the Arts'

ca. 1745–47
red chalk, heightened with white
chalk, squared in red chalk, on
yellow paper
9 × 7 $\frac{1}{4}$ inches
229 × 185 mm

PROVENANCE

Madame Veuve Galippe, Amsterdam
her sale, R.W.P. de Vries, Amsterdam,
27–29 March 1923, in lot 516 (as Anton
Raphael Mengs)

Dr. Fritz Haussmann, Berlin, by 1931
Countess Finckenstein, Zurich, ca. 1950s
with Yvonne ffrench, London, 1960;
acquired by the following
Private Collection, New York

EXHIBITED

London, *Exhibition of Old Master and*
Early English Drawings, Presented by
Yvonne ffrench at the Alpine Club, 7–19
November 1960

BIBLIOGRAPHY

- Ernst Emmerling, *Pompeo Batoni: Sein*
Leben und Werk, Darmstadt, 1932, PhD
diss., no. Z12, p. 141, reproduced.
Yvonne ffrench, *Exhibition of Old Master*
and Early English Drawings, Presented
by Yvonne ffrench at Alpine Club Gallery,
London, 1960, exh. cat., no. 21.
Anthony M. Clark and Edgar Peters
Bowron, *Pompeo Batoni: A Complete*
Catalogue of His Works with an
Introductory Text, London, 1985,
p. 385, no. D152.
Edgar Peters Bowron, *Pompeo Batoni:*
A Complete Catalogue of his Paintings,
New Haven, 2016, vol. II, p. 666,
no. D132.

This confident, elegant drawing
by Pompeo Batoni is preparatory for
the canvas *Philosophy Reigning over*
the Arts (Hermitage Museum, GE3734)
and can be dated to 1745–47. The canvas
has been paired with *Time Revealing*
Truth a painting now in the Rhode Island
School of Design Museum (59.065)
which acquired it in 1959, when Anthony
Clark was still engaged as secretary to
the museum and director of publications.
In the same year Clark published
both paintings in his first *Burlington*
Magazine article and his first study of
Pompeo Batoni.

Philosophy Reigning over the Arts is now
in the State Hermitage Museum, Saint
Petersburg, having entered the collection
of Prince Alexander Bezborodko
(1747–1799) at some point in the 18th
century. The subject which ultimately
derives from Plato's *Laws* and more
recently Cesare Ripa's *Iconologia* shows
Mercury overseeing the crowning of
Philosophy, depicted here as a demure
young woman, with a laurel wreath.

At her feet, attributes of the Arts lie,
pushed aside and ignored. This drawing
is preparatory for the figure of Mercury
who gestures at Philosophy, holding his
caduceus in his right hand while pointing
to her laurel crown with his left. Mercury
is a figure sometimes associated with
the art trade and his prominent position
in this composition may be an allusion
to the recognition of the importance of
the art trade in 18th-century Rome. The
muscular young god appears exactly
in the drawing as in the painting and
details such as the left foot tucked in
behind the right calf demonstrate Batoni's
effortless skill at depicting a harmonious
pose. The entirely natural depiction of
a complex idea and the ease with which
the artist marshals the attributes, gods
and personifications compellingly rebuts
Michael Levey's characterization of Batoni
as 'birdbrained' and shows him, instead,
to be a highly sophisticated artist catering
to an equally well-educated clientele.

The painting is dated 1747 and the
drawing, squared for enlargement to the
eventual canvas, as was Batoni's habit,
must be a late stage in the artistic process.
The drawing once formed part of the
Galippe Album, a collection of Roman
drawings mainly by Batoni and Mengs,
which were dispersed in Amsterdam in
1923 and 1924.



10
Corrado Giaquinto
Molfetta 1703–1766 Naples

Saint Cecilia
 early 1750s
 oil on canvas
 25 $\frac{7}{8}$ × 19 $\frac{1}{2}$ inches
 65.7 × 49.5 cm

PROVENANCE
 Christie's, London, Fine Old Master
 Pictures, 19 March 1982, lot 47,
 as 'Giovanni Camillo Sagrestani'
 D. Stephen Pepper (1937–2000),
 New York, by 1987
 Private Collection, Rome

EXHIBITED
 New Haven, Yale University Art Gallery,
A Taste for Angels: Neapolitan Painting
in North America, 1650–1750,
 9 September–29 November 1987

BIBLIOGRAPHY
 George L. Hersey, *A Taste for Angels:*
Neapolitan Painting in North America,
 1650–1750, New Haven, 1987, exh.
 cat., pp. 295–96 and 322–24, no. 47,
 reproduced p. 323.

There is a debate as to whether Giaquinto, a Neapolitan artist who spent most of his career in Rome, should be regarded as Roman or Neapolitan. Hersey, curator of the 1987 exhibition *A Taste for Angels*, in which this painting was included, believed the latter. Clark, on the other hand, was unequivocal that Giaquinto was essentially a Roman artist despite his southern roots. There can be no doubt that *St. Cecilia*, as a subject, had a particular appeal in Rome. The saint, a pious Roman Christian, who lived around 225 A.D., inspired her husband Valerianus through music to convert to Christianity on their wedding day. She was later martyred but venerated as early as 545 A.D. In the 9th century her remains were taken to the church of Santa Cecilia in Trastevere, Rome which became a center of her cult.

Music was St. Cecilia's attribute, and she is usually portrayed looking heavenward while playing the organ. Raphael showed her with musical instruments, including an organ while Guido Reni showed her with a violin in 1606. Rome in the 18th century was an important center for music. Scarlatti and Gluck opened operas there, Pier Leone Ghezzi was known as an accomplished performer, but the primary center of music in 18th-century Rome was the Vatican with its support for the performance of liturgical music. The fourteen-year-old Mozart famously witnessed a performance of Allegri's *Miserere* in 1770 and is said to have later put the score down on paper from memory. That year he was awarded the Order of the Golden Spur by Pope Clement XIV. In 1727 Sebastiano Conca had been commissioned to decorate the ceiling of the titular church in Trastevere with a fresco depicting the *Glorification of St. Cecilia*.

This canvas, clearly intended for private devotion, shows Giaquinto at his most Roman. It relates to two similar, earlier compositions by Sebastiano Conca painted ca. 1740 (Museum of Fine Arts Boston, 88.342) and can be compared in its palette and elegant drawing to works by Giaquinto like the *Medea* (Hinton Ampner Place, National Trust, 1530091) also a single seated female figure dateable to ca. 1750–52. The palette of salmon pink, pale blue and orange and the elegant French draftsmanship shows a departure from Conca's cool tonalities, even if Giaquinto achieves here what Hersey characterizes as a 'sumptuous clarity worthy of Maratti or Sacchi'.



II
Anton Raphael Mengs
Ústí nad Labem 1728–1779 Rome

Seated Male Nude
ca. 1755
red chalk heightened with white
chalk on paper
19 $\frac{3}{8}$ × 14 $\frac{1}{8}$ inches
492 × 360 mm

inscribed in pen and brown ink,
recto, lower right: 'An Academy
Figure / Drawn by Mengs at Rome
175(5?)'; unidentified collector's
mark, recto, lower right: 'L.619a';
verso, artist name and dates in
black chalk

PROVENANCE
 Sotheby's, London, Old Master & British
 Works on Paper, 8 July 2021, lot 141
 Private Collection, United Kingdom

BIBLIOGRAPHY
 To be included in Dr. Steffi Roettgen's
 forthcoming supplement to her
 catalogue raisonné of the artist's
 drawings.

Anton Raphael Mengs's father Ismael (1688–1764), a somewhat obscure portrait painter employed in the Dresden court, was determined to make his children artists of world renown. Described as 'a true goth and a vandal'—Ismael presided over a tyrannical academy, where his children were taught from dawn to nightfall the rudiments of drawing, geometry, and the unremitting practice of copying Old Master prints. Ismael succeeded in his objective with Anton, who by the age of twelve had become an acclaimed artistic prodigy. After further training in Rome, specifically drawing the male nude under the instruction of Marco Benefial, Mengs was ultimately to develop into one of the great draftsmen of the 18th century.

The present drawing, which dates to the mid-1750s, is a fine example of the artist's life drawing. A pictorial summation of his investigation of the aesthetics of the male form, refined by his studies at his own private academy—the 'École de Mengs' in the Via Sistina—and at the newly established Accademia del Nudo on the Capitoline, where Mengs in the mid- to late- 1750s was one of the school's principal teachers. The drawing is in the tradition of the early studio academies of 16th-century Florence and Rome, the Carracci school in Bologna and the later

virtuosi of Italian life drawing: Guercino, Cortona and Bernini. The study's singular synthesis of anatomical exactitude and ideal form exemplifies Mengs's devotion to 'il vero' (the perfect imitation of the true)—a dictum which he regularly recited to his students. The 'École de Mengs' was located on the Strada Vittoria, today the Via Sistina, a couple of hundred meters from the Spanish Steps. From the early 1750s until close to the end of the decade Mengs rented this large house as a site for both his spacious studio and as living quarters for his young family. Until his death in 1749, the second floor of the house had been occupied by the French artist Pierre Subleyras (1699–1749), and it was on this floor that Mengs's studio and private academy operated. A painting by Subleyras (see p. 208) shows the spacious central room.

In this building Mengs also drew from plaster casts of antiquities, which the artist had made himself. These fragments of heads, bodies, feet, and hands were positioned under a large skylight, and the students would use these casts to draw anatomical studies. The casts were used in lieu of a nude model, which the papacy forbade in private studios. Access to Mengs's substantial collection of engravings was given freely and the prints were pored over against a backdrop of informal discussions about artistic methods, theories, and each other's drawings. Although Mengs was occupied for much of the day in his own private studio, the artist Laurent Pécheux (1729–1821), related that Mengs would offer advice and occasionally correct the students' drawings as he crossed the cast room to his own studio. Johann Wilhelm Beyer (1725–1796) observed that Mengs 'in the evenings, when he no longer had sufficient light for his work, used to

come to us to study, and spend an hour to talk about an article of art.' Notable British artists that attended the 'École de Mengs's during these years include Gavin Hamilton (1723–1798) and Nathaniel Dance (1735–1811). Indeed, in 1759, Hamilton as Mengs's successor rented the second floor of 72 Via Sistina. From 1782 until her death in 1807, Angelika Kauffmann (see cat. 45) also lived and worked there.

Pécheux and other students of Mengs frequently remarked on the artist's impressive 'didactic inclination', and this propensity was given greater scope after Pope Benedict XIV founded the Accademia del Nudo in 1754. The academy was 'freely accessible and free of charge'—Mengs was one of ten professors, and the only non-Italian, to instruct, direct and lead the teaching program there. In 1755, he was among the first professors to lead a teaching cycle, and he 'devoted himself assiduously to improving the study of the nude and modernizing the repertoire of poses' (Roettgen, *Anton Raphael Mengs 1728–1779: Life and Work*, vol. 2, p. 128). Dr. Steffi Roettgen has revealed how the Scottish artist Allan Ramsay attended Mengs's first course in 1755. The present academy study was almost certainly drawn by Mengs at the Accademia del Nudo during this period. Such a date is supported by both the inscription, and the style and technique of his draftsmanship. An almost identical academy drawing by Mengs—although the direction of the body is reversed—is dated 1755 and uses a sheet of the same dimensions (Biblioteca Nazionale Centrale, Rome). After 1755 there are scarcely any extant nude drawings by Mengs using red chalk on white paper, the typical medium and material used for academies at that date.

The vibrancy of the red chalk outside and around the model's figure, both in the cast shadows and almost uniform background of softened chalk shading, are formed by parallel hatching; the cast shadows being made from a pattern of sharper visible strokes with wide intervals of space between each line. The light source in the setting (probably a studio lamp) is positioned above and to the side of the model. This vertical illumination enhances the sculptural quality of the figure.

Poses were often variations of a standard repertory. The present one is uncommon; it is somewhat close to a bronze *Seated Hermes*, found at the Villa of the Papyri in Herculaneum in 1758, housed today at the National Archaeological Museum of Naples, whose discovery may have predated Mengs's drawing.



12

Hubert Robert
Paris 1733–1808 Paris

*Colonnade and Gardens at the
Villa Medici*
1759

oil on canvas
29½ × 25⅛ inches
75 × 63.8 cm

PROVENANCE

Silvain-Raphael Baudouin (1715–1797),
Brigadier of the King's armies and
Captain of the French Guards, until at
least 1775, when they were engraved by
Jean-François Janinet
Louis-Auguste-Augustin d'Affry (1713–
1793), commander-in-chief of the
Premier des Corps de la Nation Amie
et Alliee (la France)
thence by descent at Château de Givisiez,
Switzerland, until
Christie's, London, Important and Old
Master Pictures, 6 July 2006, lot 59;
acquired by the following
Private Collection, New York

EXHIBITED

Washington D.C., National Gallery of Art,
Hubert Robert, 26 June–2 October 2016

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Margaret M. Grasselli, ed., *Hubert Robert*,
Washington D.C., 2016, exh. cat., pp.
202–03, no. 8, reproduced p. 94.
Richard Rand, 'Hubert Robert: Paris and
Washington', *The Burlington Magazine*,
London, 2016, vol. 158, pp. 839–40,
reproduced fig. 75.
Yuriko Jackall and Kari Rayner,
'Becoming Hubert Robert: some new
suggestions', *The Burlington Magazine*,
London, 2021, vol. 163, pp. 246–47,
reproduced figs. 3–4.

This painting by Hubert Robert, depicting the popular tourist destination of Villa Medici, was created during the ten years Robert spent living in Rome. In this image, Robert illustrates the terrace outside the Villa, with well-dressed tourists promenading in the sunshine while two young artists sketch in the foreground. This painting creates a reality of Robert's own making—while the Villa Medici was certainly a well-known location, Robert took the liberty of changing the statuary along the exterior of the Villa and inserting the famed Borghese Vase into the composition, replacing Giambologna's Mercury fountain. Despite these small changes, Robert's depiction of Villa Medici offers a lively view of one of Rome's most popular attractions in an astoundingly well-preserved state; this painting was never relined, is on its original stretcher, and in its original frame.

Robert came to Rome as a young artist, and as Colin Bailey writes, 'Rome created Hubert Robert. For nearly eleven years, he immersed himself in the city's piazzas, palaces, and ruins, familiarized himself with its classical and modern monuments, studied its antiquities wherever they were to be found, and haunted its environs in the company of well-born connoisseurs and fellow students' ('Hubert Robert & the Joy of Ruins', *The New York Book Review*, 2016). The garden courtyard of Villa Medici was a subject Hubert Robert returned to many times during his sojourn in Rome, beginning in the late 1750s. This painting, along with a red chalk drawing in the collection of Louis-Antoine Prat, is one of the first depictions of Villa Medici executed by Robert. Both this painting and the drawing are dated to 1759, but

he continued to create several more throughout his stay in Italy, which concluded in 1765. Some examples include sheets from the Ganay Album, which was disassembled and sold at Sotheby's, Monaco, 1 December 1989, and an oil sketch of the Villa, which was sold at Christies, New York, 6 April 2006, lot 85. Robert's penchant for elaborating on reality is an ongoing theme throughout these portrayals, as he continued to alter different aspects of the Villa's structure and gardens to suit his own imagining.

By the 18th century, the Villa Medici had undergone several improvements and expansions. It was enlarged by the architect Nani di Banco Bigi in 1540, four years before it was passed to Cardinal Ricci da Montepulciano. The Villa was acquired by Cardinal Fernandino de Medici in 1576, and the Cardinal's Mannerist taste heavily influenced the decoration of the famed garden façade. During Robert's time in Rome, the Villa was the embassy for the Grand-Dukes of Tuscany. It became the French Academy in 1801, which it remains to this day. The Villa Medici continued to be a site of intrigue for tourists for centuries, as the American novelist Henry James called it 'a fabled, haunted place' and 'perhaps the most enchanting place in Rome' when he visited in 1873.

This painting was created as a pair; the other artwork portrays the Villa Giulia, another one of Robert's favorite subjects. The image of Villa Giulia offers a stark contrast to the present work, as Robert chose to portray the interior and hayloft of the Villa Giulia as a dark and crumbling space. In contrast to the Villa Giulia, Robert's depiction of the

Villa Medici offers a lighthearted view of 18th-century Rome and its appeal to aristocratic travelers.

This painting was engraved in 1775 by Jean-Francois Janinet, and until recent years this engraving served as the only record of the painting's existence. The full-color work by Janinet was celebrated for its quality at the time and captioned with the painting's first known owner, the comte de Badouin, a Brigadier of the King's Armies and Captain of the French Guards. There exists an inverse-image copy of this painting at the Art Institute of Chicago (1968.616) which was likely based on the engraving. **A.P.W.**



13

Pompeo Batoni
Lucca 1708–1787 Rome

Study for 'The Entombment'

ca. 1761

oil on canvas

17 $\frac{1}{4}$ × 11 $\frac{3}{4}$ inches

43.8 × 29.8 cm

PROVENANCE

Private Collection, United Kingdom
with Simon C. Dickinson Ltd.,

London, 2001

with Galerie Sanct Lucas, Vienna,
by 2014

BIBLIOGRAPHY

Edgar Peters Bowron, *Pompeo Batoni: A Complete Catalogue of his Paintings and Drawings*, New Haven, 2016, vol. 1, p. 285, reproduced no. 233.

This painting is a compositional oil sketch for an altarpiece commissioned in 1758 for the chapel of the Holy Sepulchre in the Santissima Trinità in the Lombard town of Crema. The patron, Rocco Orlandini (1688–1758), a wealthy Bergamesque parishioner, stipulated in his will the unusual iconography of an *Entombment* in which St. Joseph and St. Anthony of Padua were added to the usual participants. The parish priest, Don Antonio Gozzoni, recorded that 'this canvas painted in Rome by the most famous Mr. Pompeo Gerolamo Batoni, with a value of 420 Roman scudi for this object alone, excepting the other costs. It came to be placed for public veneration in the year 1762'. The painting was installed in a dramatic black and white marble altar carved by the Milanese sculptor Ambrogio Pedretti in 1761.

The circumstances of this commission are not known to us although Batoni had already painted a major altarpiece for a church in nearby Brescia over ten years earlier in 1746. Crema is an ancient city and seat of a bishopric; however, it is a relatively minor Lombard town which was part of the languishing Venetian Republic when this painting was commissioned. The flamboyantly Baroque church we see now was entirely remodeled in 1739 by the Veneto architect Andrea Nono and the installation of Batoni's altarpiece was evidently part of a mid-18th-century program which included the completion of two other altarpieces in the same decade.

This spirited sketch is typical of the way Batoni embarked on such commissions. He would first make preparatory drawings—in this case one survives for the *Three Maries* (Musée des Beaux Arts et Archéologie, Besançon, D1013) and another for *St. Anthony of Padua*

(Pinacoteca di Brera, 554). This would be followed by a compositional study in oil and then, perhaps, by a larger, more finished modello. A famous example of this is the *Virgin and Child and St. John Nepomuk* in the Vatican, which could have functioned as a presentation piece for the patrons of the altarpiece—in that case, the one Batoni painted for the Oratorian church of S. Maria della Pace, Brescia in 1746.

This *Entombment* sketch is rapidly painted, with dramatic contrasts in light and shade, angular features and deeply hollowed eyes, as if rapidly carved with a knife in wet clay. Other oil sketches comparable in style to our canvas include two smaller studies for both sides of the standard in S. Eligio dei Ferrari of 1748–50. A larger, more finished canvas (78 × 51.7 cm) of the *Entombment* in the Fondazione Cassa di Risparmio, Lucca was published as the modello for the Crema altarpiece (Anthony M. Clark and Edgar Peters Bowron, *Pompeo Batoni Complete Catalogue*, 1985, p. 280, no. 232, plate 216) but with the discovery of this sketch is now thought to be an old copy.

Anthony Clark owned a small sketch on copper by Batoni depicting *The Virgin and Child Appearing to St. Camillo de Lellis* (Bowron, op. cit., p. 93, no. 79).



14

Anton Raphael Mengs
Aussig 1728–1779 Rome

Portrait of Cardinal Carlo Rezzonico
1758–59

oil on canvas
60 $\frac{3}{4}$ × 44 $\frac{1}{2}$ inches
154.4 × 113.2 cm

PROVENANCE

Cardinal Carlo della Torre Rezzonico (1724–1799), Rome, until 1799; by descent to his brother
Prince Abbondio della Torre di Rezzonico (1742–1810), Rome; his sister
Quintilia della Torre di Rezzonico, in 1741 married to Ludovico Widman (1719–1763); their son
Antonio Widmann (1755–1816), Bassano del Grappa; his nephew
Carlo Giovanni Battista Pindemonte Rezzonico (1790–1834), Bassano del Grappa; his son
Marchese Giovanni Luigi Carlo Pindemonte Rezzonico (1832–1896), Verona; his daughter
Maria Louisa Pindemonte Rezzonico (1852–1911), Imbersago, in 1880 married to Tomaso Castelbarco Visconti Simonetta (1847–1925); their son

Emanuele Castelbarco Visconti Simonetta Pinemonte Rezzonico (1884–1964), Imbersago; his son
Conte Carlo Castelbarco Visconti Simonetta Pindemonte Rezzonico (1911–1988), Imbersago
by descent until 2016

EXHIBITED

Milan, Palazzo Reale, *Il Neoclassicismo in Italia da Tiepolo a Canova*, 2 March–28 July 2002

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Steffi Roettgen, *Mengs: La scoperta del neoclassico*, Venice, 2001, p. 266.
Francesco Mazocca, *Il Neoclassicismo in Italia: da Tiepolo a Canova*, Milan, 2002, exh. cat., p. 474.
Steffi Roettgen, *Anton Raphael Mengs*, Munich, 2003, vol. 2, p. 614, reproduced no. NN227.
Miriam Precipe, *Anton Raphael Mengs: Portrait of Cardinal Carlo Rezzonico*, Munich, 2023, pp. 17–28, reproduced fig. 9.

Resplendent in red, the freshly elevated Cardinal impassively holds our gaze; in one hand he grips a sheaf of papers, in the other he fingers his *mozzetta*. This magnificent painting is in a long line of formal ecclesiastical portraits stretching back to works by Raphael, Titian, and Velasquez of which Mengs would no doubt have been aware. Nevertheless, this is a decidedly modern composition, the background spare: a simple column, a gray wall, and a crimson curtain. The energy in the painting derives from the contrast between the static figure of the cardinal and the competing shades of red that dominate—in the chair, the curtain, and the swirling scarlet drapery of the Cardinal's cassock. The reds are set off by

the bright white of the sitter's surplice and the brashly gleaming gold of his splendid chair. For all the richness of detail this is a disturbingly direct piece of painting.

Carlo Rezzonico was the nephew of Pope Clement XIII Rezzonico also called Carlo, who was elected Pope in 1758. The family originally came from Como, but they moved to Venice where they made their fortune in the fabric trade in the 17th century. Quintiliano Rezzonico was ennobled having donated 100,000 ducats to finance a Venetian victory against the Ottoman Empire in 1699. The family name lives on in their palace in Venice, the Ca' Rezzonico which now houses the city's museum of 18th-century art. The wealthy Rezzonico acquired it from the more ancient but less solvent patrician Bon family in 1750.

The Venetian Rezzonico Pope went on to be a major patron of the arts in Rome, though two of his favorite artists Antonio Canova (who designed his superb funerary monument in St. Peter's Basilica) and Giovanni Battista Piranesi were also Venetian immigrants. Clement XIII's pontificate saw the crucial aesthetic transition in Rome from the late Rococo to Neoclassicism in the late 1750s, a movement spearheaded by the German critic Johann Joachim Winckelmann (1717–1768), whose writing on Greek art transformed the cultural philosophy of mid-18th-century Rome. Winckelmann, who would be painted by Mengs, held the position of librarian to the powerful Cardinal Alessandro Albani, whose residence on the Via Salaria, the Villa Albani (see cat. 24) built by Carlo Marchionni to house the Albani collection of antiquities, was the epicenter of Neoclassicism in Rome at the time.

When this portrait was commissioned in 1758, probably one of a diptych to celebrate the elevation of Clement XIII to the papacy and his nephew Carlo to the cardinalate, there would have been two principal candidates for the assignment, Pompeo Batoni and Anton Raphael Mengs. One might imagine that a Venetian patron would want an Italian painter for such an important project. In fact, there were good recent precedents for foreign artists to execute papal portraits, notably Pierre Subleyras's *Portrait of Benedict XIV Lambertini* (Musée des Châteaux de Versailles, MV 3852). Mengs, though born a Protestant, had converted to Catholicism in 1749 to marry a Roman woman, Margherita Guzzi, but he was still closely connected to the influential Saxon court. Mengs had painted Augustus III and then his youngest son, Prince Friedrich Christian in 1751. The Electors of Saxony had been allies of the Imperial Hapsburgs in the Seven Years' War (1756–1763) and it was to their influence that Rezzonico owed his election as Pope. That Mengs and Winckelmann and the powerful Cardinal Alessandro Albani (for whom Mengs would paint the vault of his main *salone* with a fresco depicting *Parnassus*) were all connected, cemented the German/Vatican connection and smoothed the way to this important commission.

Winckelmann called Mengs the *Apelle sassone* (the Saxon Apelles) and by the 1750s Mengs had established himself as Batoni's principal rival as a painter of portraits and as a painter of altarpieces and history pictures. Among Mengs's British sitters were the celebrated expatriate collector Lord Cowper (Cassa di Risparmio, Florence), William Burton Conyngham (J. Paul Getty Museum, 2001.82) and John Viscount Garlies, whom the artist depicted in Van Dyck

costume (Los Angeles County Museum of Art, M.2001.21). Mengs's studio was an important center for artists studying in Rome: Zoffany (see cat. 51) and Von Maron (see cat. 41) were among his best pupils. Mengs was known for his impeccable draftsmanship (see cat. 11), his beautiful works in pastel, as well as his skill at painting in the Greek style—he famously once fooled Winckelmann with a fake antique fresco of his own making.

Although they were contemporaries and direct rivals, Mengs's portraits differ materially from those by Batoni. An instructive point of comparison are the portraits of John Montagu, Lord Brudenell who was painted by both artists within a year of each other in around 1758. Batoni produces a more languid, contemplative likeness while Mengs's image is bolder and more demonstrative. The German's palette is more saturated, his surfaces more polished and his flesh tones more radiant. His paintings have what Clark calls a 'softly crystal-like atmosphere' and his 'vision of reality' a 'new richness and genuine intellectual nobility'. All qualities immediately apparent in the *Portrait of Cardinal Carlo Rezzonico*.

Although Batoni did not win the inaugural commission, Cardinal Carlo Rezzonico did commission a portrait of Pope Clement XIII from him two years later (Palazzo Barberini, 4659). With less gravitas than the Mengs portrait, Batoni shows the Pope standing, with the hint of a smile, almost shyly blessing the viewer. Although it spawned at least 16 copies, Batoni's portrait was not as highly regarded as the painting by Mengs. The Hon. Thomas Robinson observed in a letter to his father in 1760, 'Battoni made one notice how well the Gold Lace was finished, how transparent the linen was...

the likeness was indeed very perfect. Menx on the other hand, who neglected no Circumstance which could render his picture more compleat in respect of the height of it's finished, did not however point out these circumstances so circumstantially. He rather dwelt on the Effect of the Whole picture, on the Composition of it, it's Force, & it's dignity, none of which things the Older with all his Accuracy ever thought of'. Even Clark, Batoni's most ardent admirer writes of the two portraits, 'It is extremely difficult for a man in the rich vestments of an eighteenth-century pope to look anything but ridiculous unless seated on a throne'.

Rudolf Wittkower, unfairly, described Mengs as one of the last painters of the Rococo, not among the first of the Neoclassical age, and indeed some of Mengs's portraits, especially those of the Saxon and Hapsburg princes do have a Rococo sensibility; however, the cool, smooth surfaces of a portrait such as this show him to be a far more progressive artist. Because he was seen as a more modern painter than Giaquinto and because of his German connections (the Spanish king was married to Maria Amalia of Saxony), Mengs was invited to replace the Neapolitan painter at the court of Charles III in Madrid in 1761. His students there included Francisco Bayeu, teacher of Goya. Mengs spent 11 years intermittently in Spain after 1761 but came back to Rome permanently in 1777 and died there two years later.

Pope Clement XIII was elected to the Holy See in 1758 and in the same year made his nephew Cardinal. In that year Mengs executed the *Portrait of Pope Clement XIII* (private collection), following which the young Cardinal Rezzonico commissioned from Mengs two portraits, one of his uncle

and the present portrait of himself. The former portrait is now in the Pinacoteca Nazionale, Bologna (196), while the present painting remained in the family until it was sold in 2016. Mengs had already shown his abilities as a painter of cardinals with his exuberant *Portrait of Cardinal Alberico Archinto of 1756–57* (Musée des Beaux-Arts de Lyon, H 687), in which the cardinal is portrayed in the identical late Baroque chair seen in this painting.

Cardinal Carlo Rezzonico, as Vice Chancellor, exercised power as an arbiter of taste in Rome and it was he who appointed Winckelmann Papal Commissioner for Antiquities in 1763; Winckelmann would dedicate *Abhandlung von der Fähigkeit der Empfindung des Schönen in der Kunst, und dem Unterrichte in derselben* to him. He would outlive his uncle by 30 years, dying in 1799—the same year as the demise of the Venetian Republic. After the death of his uncle, Cardinal Carlo Rezzonico remained a significant force throughout his life, overseeing the property and revenues of the Holy See as Camerlengo of the Holy Roman Church. He, like his uncle, unsuccessfully defended the Jesuit order which was eventually suppressed in 1773.



15

Domenico Corvi
Viterbo 1721–1803 Rome

The Beheading of Saint John the Baptist
ca. 1770

oil on canvas
24 $\frac{3}{8}$ × 18 $\frac{5}{8}$ inches
62 × 48 cm

inscribed, lower left: '199'

PROVENANCE

(Probably) Principessa Costanza Barberini
Colonna di Sciarra (1716–1797); by
descent to

Principessa Anna Maria Corsini Barberini
Colonna di Sciarra (1840–1911),
Florence, Villa Corsini di Castello,
by 1911

Giuliana Ricasoli Firidolfi Corsini (1859–
1959), who married Baron Alberto
Ricasoli Firidolfi, Florence

Pandolfini Casa d'Aste, Florence,
Importanti Dipinti Antichi, 16 April
2014, lot 92

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Alessandro Agresti, 'Due documenti sugli
esordi di Domenico Corvi e qualche
aggiunta al suo catalogo', *Paragone*
Arte, Florence, 2019, series III, no. 143,
reproduced pl. 57.

ARCHIVAL SOURCE

This painting is recorded in an inventory
drawn up in 1911 of the collection
of Principessa Anna Corsini
Barberini, the *Inventario dei quadri*
provenienti dall'eredità di Sua Eccellenza
la Principessa Anna Corsini Barberini,
now in the Corsini archives in Palazzo
Corsini in Florence. On page 8, it is
described as being in the 'room next
to the room with the small terrace
overlooking the street' and as the
companion piece to another painting
by Covi depicting *St. Peter in Prison*
numbered 187. That inventory lists
two numbers for each work in the
collection: the Barberini number
(recorded in red ink) and the Corsini/
Ricasoli number (recorded in black
ink). *The Beheading of Saint John the*
Baptist is listed as number 199
in the Barberini numbering and 186 in
the Corsini/Ricasoli numbering.
The Barberini inventory number '199'

is painted on the front of this painting
and the Corsini/Ricasoli number 186
is recorded on a label on the stretcher
of the painting.

This painting is a splendid example
of Domenico Corvi's predilection for
glowing 'nocturnal' scenes; indeed Luigi
Lanzi, the 18th-century art historian, tells
us that his astonishing skill in rendering
such themes caused him to be known
as a latter-day Honthorst. Illuminated
by torchlight, these types of paintings
reveal the artist's legendary mastery of
the technique in his rendering of textured
color, vibrant chiaroscuro and dramatic
effect, echoing a tradition dating back to
the 16th century and the art of Raphael in
the Vatican Stanze and of the Carracci and
Caravaggio's followers in Rome.

Corvi's love of color—evident here in the
acid green of Salome's moiré silk gown
(the compositional and thematic linchpin
of the painting) lit up by a torch hidden
from the observer's eye by the hand of
a jailer—and his skill in portraying
the academic nude are manifest in
this painting. These characteristics
were recognized early on by the Pisan
critic, Abbot Ranieri Tempesti who
wrote in 1785: 'His singular skill lies in
the correctness, the accuracy and the
elegance of his drawing [...]. His coloring
is sweet, textured, fresh, exquisite, in
his own manner and cursive in taste,
midway between Mengs and Maratti.
His nocturnal scenes in particular are
unparalleled. He lights his canvases
adopting a technique so new and so
unique that it can deceive even the most
expert in Art'.

The dramatic nocturnal lighting would
have been a significant element in this

painting, whose existence in the 1911
inventory was only recently discovered.
It had a companion piece in the Barberini
collection, a *Liberation of Saint Peter*, also
a nocturnal scene. That *Saint Peter* may
have been associated in its conception
with two large paintings depicting *St.*
Peter Baptizes Processus and Martinianus
in the Mamertine Prison and *The Liberation*
of Saint Peter which Corvi painted
ca. 1770 for the Orsini Chapel in the
church of San Salvatore in Lauro.
The classicizing astringency in the
painting under discussion here—in
which Corvi demonstrates how decisively
he has moved from the influence
of his master Marco Benefial towards
Neoclassicism—and the fact that it was
intended as a companion piece for the
Liberation of St. Peter, prompt us to date
this *Beheading of St. John the Baptist* to
the second half of the 1760s, when Corvi
was working on the larger canvases of
St. Peter for San Salvatore in Lauro.

This painting and a *Liberation of St.*
Peter has a documented Barberini
provenance and was almost certainly
painted for Principessa Costanza
Barberini Colonna di Sciarra for whom
Corvi painted scenes from lives of earlier
members of the Colonna family as well
as a series of illusionistic statues for
the Stanza di Chiaroscuro in the Palazzo
Barberini in 1770.

Domenico Corvi's career took off
relatively late in life in 1762 with the
unveiling of his canvases for S. Marcello
a Corso. The success of these paintings
led to the patronage of Pope Clement
XIII Rezzonico for whom he designed
tapestries for the Sala del Trono in the
Capitoline Palazzo dei Conservatori, a
frescoed ceiling in the Palazzo Doria
Pamphilj and the great *Sacrifice of*

Iphigenia painted for the Palazzo Borghese in 1772 which Stella Rudolph describes as 'a nocturne of almost surreal elegance in its silvery tones and sculptural figures'. The apogee of his success was reached when Corvi was commissioned by Leopold, Grand Duke of Tuscany, to paint a majestic self-portrait of the artist drawing a Hercules surrounded by books on anatomy and casts of antique sculptures (Galleria degli Uffizi, 2086/1890). This self-conscious reference to Maratti's own self portrait announces Corvi as the last major exponent in an eminent line of Roman masters.



16

Domenico Corvi
Viterbo 1721–1803 Rome

The Liberation of the Apostle Peter
ca. 1770

oil on canvas
24 $\frac{3}{4}$ × 19 $\frac{1}{4}$ inches
63 × 49 cm

PROVENANCE
(Possibly) Barberini family, Rome,
until 1911
Private Collection, Paris

This scene portrays the Angel, who is to free St. Peter, in the saint's cell on the point of waking him up. The saint's two guards lie sleeping, and he has already been released from his chains. The vibrant palette is typical of works by Domenico Corvi at this date: pastel shades of lilac, lemon yellow and pale blue. The scene is, naturally, nocturnal, illuminated here not by a torch or candle but by the light radiating from the Angel's halo.

As discussed in cat. 15, Corvi painted this subject as a pendant to another nocturnal New Testament scene, the *Beheading of Saint John the Baptist*. The two are recorded as successive items in the Barberini inventory of 1911. The Barberini *Saint Peter* was number 200 in the inventory, and this version seems to bear no number. However, like the ex-Barberini *Beheading of Saint John*, this is clearly a finished work. There is another small canvas by Corvi of the *Liberation of Saint Peter* in the Lemme Collection (Palazzo Chigi, Ariccia) but that is a more loosely painted oil sketch, preparatory for the larger, and different, composition painted for S. Salvatore in Lauro, Rome. A third *modelletto* is in the Faldi collection. This is either the Barberini picture with the inventory number cleaned off or an autograph replica.



17

Giambattista Nolli
Como 1701–1756 Rome

La Nuova Pianta di Roma
1748
etching
75¼ × 86¼ inches
1912 × 2190 mm

This 1748 map of Rome, known as *La Nuova Pianta di Roma*, is the work of Giambattista Nolli, an architect and planner originally from Lombardy. It is considered one of the most accurate, elegant, and celebrated maps of Rome, a milestone in the history of art and cartography. This map allows its viewer to see Rome as it was in the 18th century—a city that was on the cusp of modernity while still connected to its Ancient roots.

Nolli's map is famed for its departure from the frequently produced 'view-map', which portrayed the city with a bird's eye view. Rather, Nolli's map is a 'plan-map', specifically a 'figure-ground plan' map, where all public and semi-public spaces are shown in white, emphasizing the diverse nature of the city during the 18th century. Inhabited areas are shaded, a feature which displays the population density of the city at the time. While this map of Rome is not the first of its kind, as Leonardo Bufalini (1486/1500–1556) created a similar type of map in 1551, Nolli's map went far beyond Bufalini in its attention to detail and more precise measurements (Vatican Library, VcBA 11052240). Additionally, Nolli was the first to orient the city to the north as opposed to the east, as had been done by previous cartographers. Engravings representing Ancient and modern Rome designed by the painter Stefano Pozzi decorate the outer parts of the map, adding visual embellishment to Nolli's purely topographical depiction of the city.

La Nuova Pianta di Roma was commissioned in 1736 and then presented to Pope Benedict XIV Lambertini in 1748. It was printed on twelve separate sheets, which were then labeled and bound together alongside a smaller-scale map that featured engravings by Giovanni Battista

Piranesi. Although the smaller-scale map would not have included as much detail as the much-larger twelve-sheet map, it was valued for its portability and used in the 18th century by visitors to the city. An additional engraving by Nolli depicting a plan of ancient Rome, which was based on Bufalini's 1551 rendition (Metropolitan Museum of Art, 1977.661.2), was also a part of this binding.

The engravings around the map feature images of classical landmarks such as the Colosseum, the Arch of Constantine, the Forum, and Trajan's Column. The allegorical figures Romulus and Remus are depicted in the lower left corner, shown as broken statuary. On the right, a personification of the Church is shown seated in front of the Capitoline and its buildings designed by Michelangelo. These vignettes situate the map within the 18th century through their elegant rendition of modern structures, while alluding to the ancient history of the city through the inclusion of decorative Roman ruins and allegorical figures. Thus, this map is a fascinating commentary on the way that the modern and the antique connected in 18th-century Rome. Pozzi's decision to include illustrations of imaginary ruins in his engraving was perhaps an artistic decision spurred by the vogue for Panini's painted *capricci*. More specific antique references were also utilized by painters of Grand Tour portraits such as Pompeo Batoni, Angelika Kauffmann and Anton von Maron (see cat. 41).

It is difficult to overstate the importance of Nolli's *La Nuova Pianta di Roma* as it was the model for every subsequent 18th-century urban map in Europe. Nolli's map was also utilized by the city as an important record for centuries after its creation, despite the changes in structures

over the years as the city grew outside its original footprint and its density changed. The farmland portrayed here around the city's center would eventually disappear along with most of the private estates and gardens within the original city walls. Together with paintings such as Gaspar Vanvitelli's *The 'Casino' of Cardinal Annibale Albani on the Via Aurelia* (see cat. 2), Nolli's map survives as a record of a Rome during this period before the onslaught of urbanization in the late 19th century totally changed the character of the city and its former relationship with the countryside. An award-winning interactive digital version of this map, initially curated by the University of Oregon in 2005 with funding from the J. Paul Getty Foundation, has become a reference point for scholars of urban history.

by Alvar González-Palacios

*I N
M E M O R Y
O F
A N T H O N Y
M.
C L A R K*

(1923–1976)

The first impression was that of a shy and possibly somewhat clumsy man in the Herculean mass of his body with the glassy shimmer of his spectacles—shy, but perhaps also rather melancholy, grumpy and sullen. Then came the smile and one gradually perceived a sense of mischievous intellectual irony, sharp-witted yet never sarcastic.

His enormously long arms and legs would have sat perfectly in a caricature by Pier Leone Ghezzi, whom he revered, while his vague aura of sadness would have done justice to a portrait by his hero Pompeo Batoni. He frequented these friends for so many years and got

to know them so well that he was almost struck dumb by them. He knew their habits, their flaws and their personal charm as well as their art and he defended them as one might defend a not particularly popular relative, with a passion that did not totally succeed



Gerrit van Honthorst, known as Gherardo delle Notti, *The Denial of St. Peter*, 1623. Minneapolis Institute of Art, Minneapolis

in concealing a hint of irritation, for he would have liked them to have been a tad more congenial, more friendly. By then, however, Tony Clark was spellbound, and comfortable only when surrounded by papers, books and artefacts testifying to life in Rome in the 18th century. The information that he had gathered over the previous twenty years literally spilled out of his pockets in the shape of tiny notes in the format of Chracas' *Diario Ordinario*, in handwriting as meticulous and delicate as that of Aramis. His learning, far deeper than he wished people to know for he was embarrassed by his erudition, was peppered with anecdotes, witticisms, small tricks of the memory, and rare and penetrating definitions. He could, on occasion, also be stern, but he never quite came across as totally involved, his negative judgments being no more than skin deep, almost surges of transitory impatience or irritation. Relations with the man were not always easy. With the scholar, on the other hand, things always went swimmingly, and he was a choice example of generosity with his knowledge. Letters, photographs, advice, notes and xerox copies of those notes arrived perfectly on time, seasoned with unflagging enthusiasm for anything and everything that had to do with art history, especially when concerning one of his 18th-century pals. The man was also capable of adopting firm positions and of defending them like a soldier on the front lines. It was his lengthy spell as Director of the Minneapolis Institute of Arts that imparted international



Édouard Manet, *The Smoker*, 1866. Minneapolis Institute of Art, Minneapolis

importance to that collection. His acquisitions were extremely varied, and when we remember that they included such masterpieces as Grechetto's *Immaculate Conception*, Gaulli's *Diana Ottoboni*, Costa's *Portrait of a Cardinal* which some consider to be an early work by Correggio, Claude Vignon's *St. Ambrose*, Prud'hon's *Union of Love and Friendship*, Gherardo delle Notti's *Denial of St. Peter*, Manet's *Smoker* and numerous paintings by Vouet, Le Brun, Solimena, Giaquinto, De Mura, Gauffier and De Chirico, we can understand just how beneficial his stint as director was for European art history in the United States. His interest and his knowledge were not restricted to painting, however. What Tony had to say for instance in connection with my own field of study, the decorative arts, was never banal. One has but to consider



Giovanni Battista Piranesi, *Pier Table*, ca. 1768. Minneapolis Institute of Art, Minneapolis

that the only three items he chose for Minneapolis (Piranesi's *Rezzonico* console, a silver inkwell by Vincenzo Coaci that was given to Pope Pius VI, and a tabernacle by Giovanni Giardini, the greatest bronzesmith in Rome in the Late Baroque era) were three absolute masterpieces—certainly, each in its own field, the three finest examples on display anywhere in the New World.

Alongside this civic work he developed his own private collection which included a choice selection of works by his friends Canova, Batoni (with several paintings), Cades, Costanzi, Ceccarini, Mengs and von Maron—there was not a single artist working in Rome between the pontificates of Pope Clement XI

Albani and Pope Pius VI Braschi who was not represented in his personal anthology. The flat in which he spent his last years, at 970 Park Avenue, New York City, was like the microcosm of some learned, deliciously meticulous prelate, in which every corner was occupied by mementos of a Grand Tour that grew in an ever greater number every summer. His collection of 18th-century graphic work, which included hundreds of drawings, was to become one of the largest duly ordered collections of its kind. His time in New York coincided with his arrival at the Metropolitan Museum, but despite his early success, political and cultural differences prompted him to resign in anger.

Everyone is saddened by the fact that Tony Clark did not write more, not only because what he did publish was always enlightening and intelligent but also because it was a pleasure to read his erudite notes invariably enlivened by his sharp wit.

I met Tony around 1965, when I was introduced to him by Giuliano Briganti in Rome. I wanted to meet him because Isa Belli Barsali had invited me to Lucca to help with an exhibition she was preparing on Pompeo Batoni and

we felt it absolutely essential that Tony should write the introduction to the catalogue. He penned a lengthy essay entitled '*Batoni's Professional Career and Style*', which was followed by an elegant piece entitled '*Pompeo Batoni and the English*' by Francis Haskell, whom I met on the same occasion. It was they who introduced me to other wonderful friends, including Hugh Honour, John Fleming and John and Eileen Harris. It fell precisely to John Harris to write me the letter with which I conclude.



Vincenzo Coaci, *The Coaci Inkstand*, 1792. Minneapolis Institute of Art, Minneapolis

London 26 November 1976

Dearest Alvar,

what sadnesses; we weep not to be in Roma following the bier chanting perhaps pavares for our dead cicerone. Let us erect some monument to him. I shall miss that sad mustachioed face; no Batoni, no 18th century Roman painting; they should have buried him where he fell in the Doria Pamphili and there we could have designed some fine mausoleum. You shall choose the style. I hope he is buried in the English Cemetery as I said in a note to *The Times*! God, don't let [John] Maxon drag his body back to the US.

Love from the weepers here
John

Plate numbers 18–31

18
Antonio Giorgetti

Head of an Angel
ca. 1668
terracotta
H 15 $\frac{3}{4}$ inches
H 40 cm





19

Francesco Natale Juvarra

A Gilt-Bronze and Silver

Pair of Mirrors

ca. 1730

gilt-bronze and silver mirror

H $18\frac{5}{8}$ x W $12\frac{3}{8}$ inches

H 47.5 x W 31.5 cm



20

Anonymous Roman artist,
1st century and Bartolomeo
Cavaceppi

*The Rockingham Silenus
Riding a Goat, 1st century
A.D. with restorations by
Cavaceppi*

ca. 1760

marble

H 20 × W 16 $\frac{3}{4}$ × D 8 inches

H 50.8 × W 42.5 × D 20.2 cm



21

Francis Harwood

Faustina the Younger,
after the Antique
1764

marble, on a grey
marble socle

Bust H 20½ inches/52 cm

Socle H 5 inches/12.5 cm

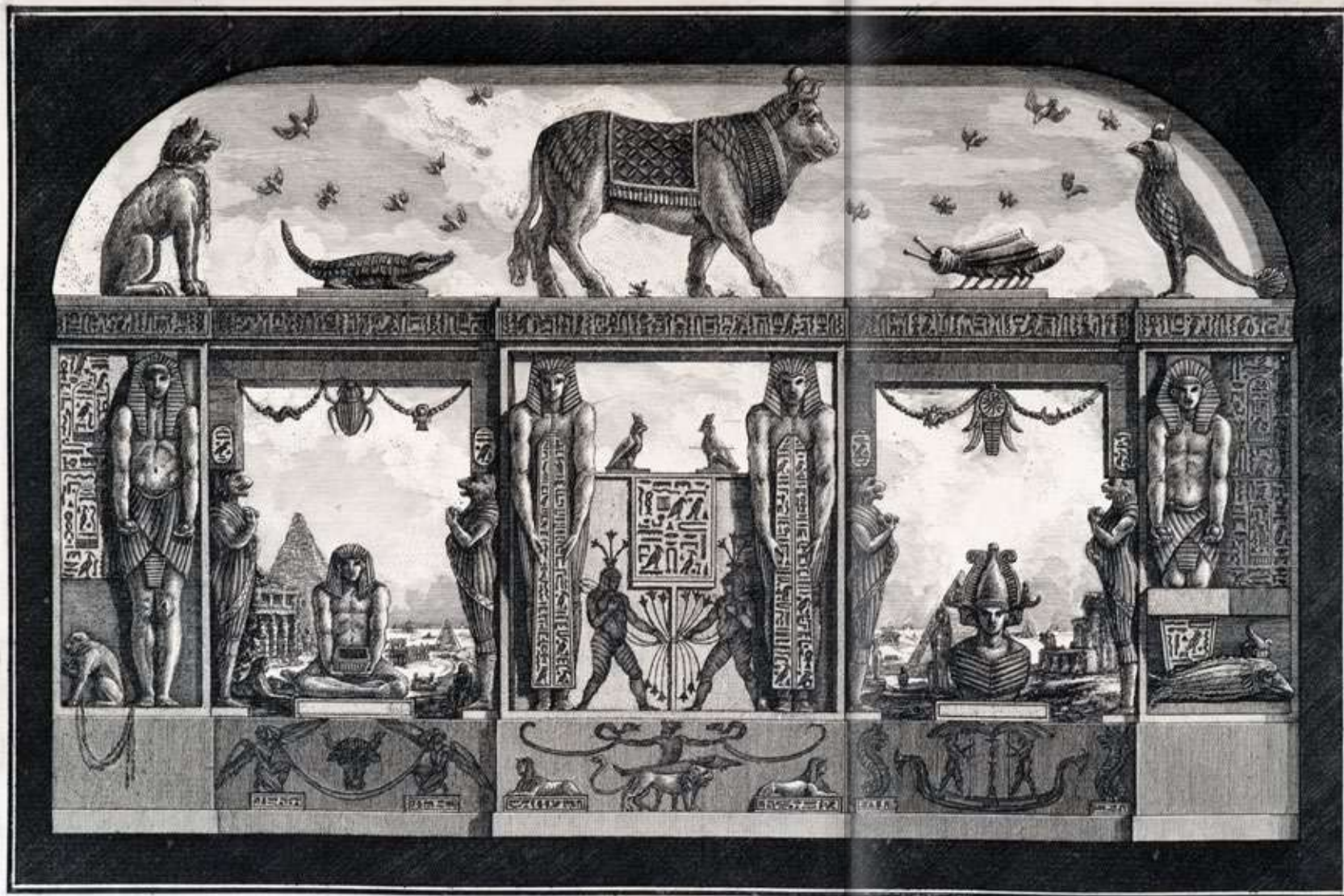


22
Claude Michel,
known as Clodion

Love Taming Fortitude
ca. 1765-70
terracotta
H $9\frac{3}{8}$ × W $11\frac{1}{4}$ × D $3\frac{3}{4}$ inches
H 23.6 × W 28 × D 9.4 cm







*Altro spaccato per lungo della stessa bottega, ove si vedono frà le aperture del vestibolo le immense piramidi, ed altri
edifizj sepulchrali ne' deserti dell' Egitto.*

Diseño ed invenzione del Cavalier Piranesi

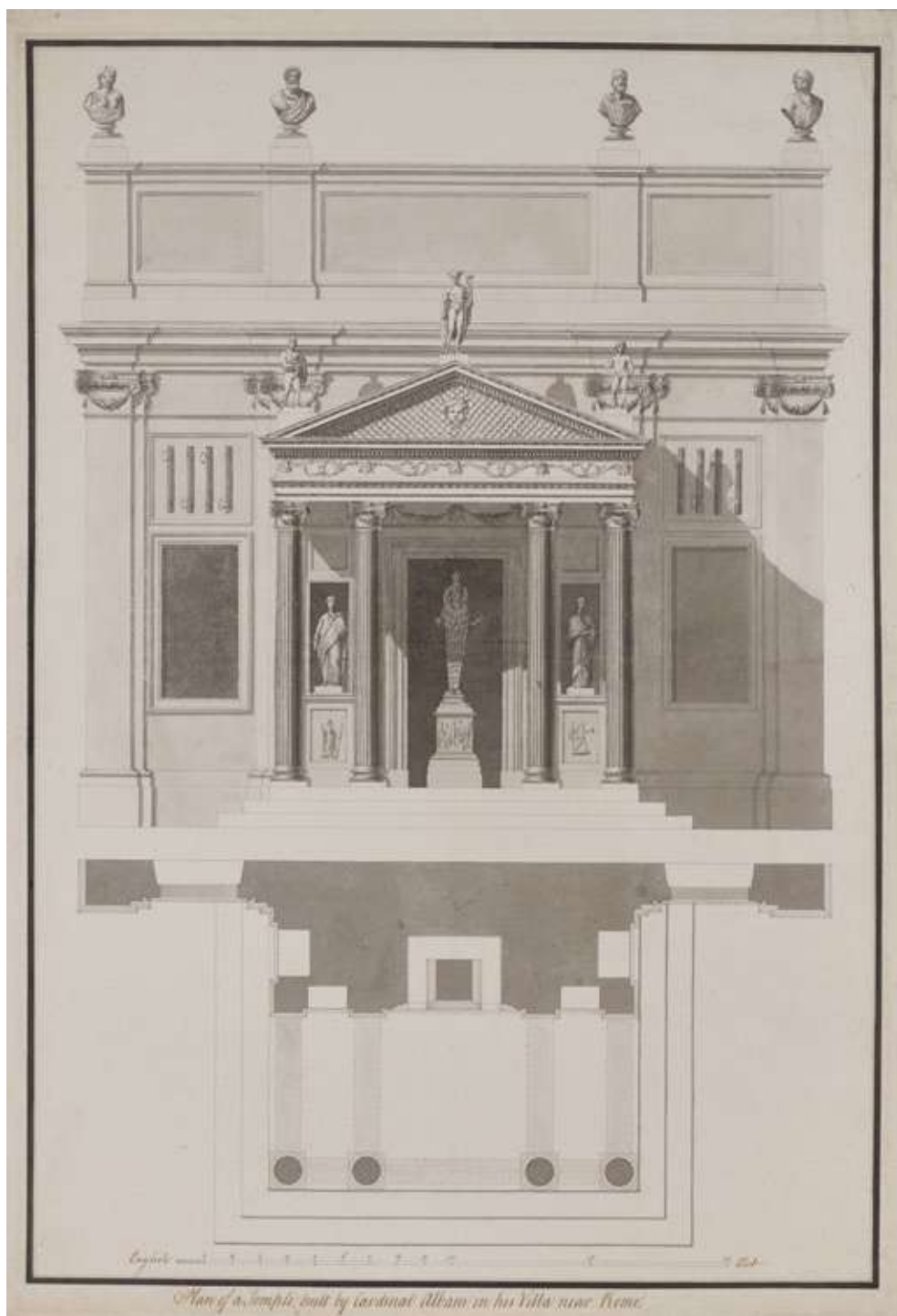
Enl. Piranesi F. 45

23

Giovanni Battista Piranesi

*Mural Decoration for the
Caffè degli Inglesi, Piazza
di Spagna, Rome: Plate 45
from Diverse Maniere
1769*

etching
plate $8\frac{1}{4} \times 12\frac{5}{8}$ inches
210 × 320 mm
album $24 \times 32\frac{3}{4}$ inches
609.6 × 812.8 mm



24
James Byres

Villa Albani
ca. 1770
pen, ink and wash on paper
29 × 20 inches
740 × 525 mm

25
Luigi Valadier

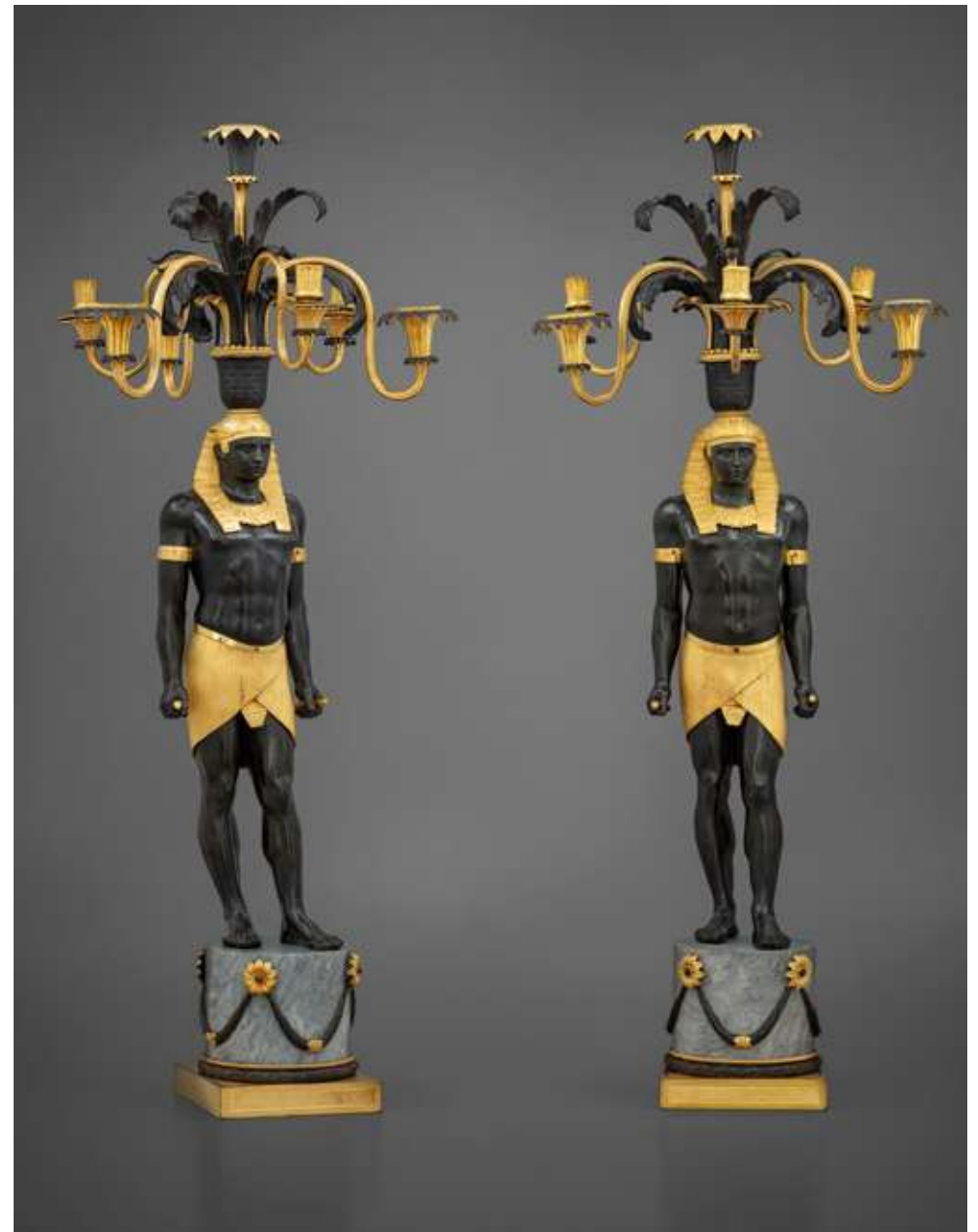
*Pair of Monumental Seven
Light Candelabra Depicting
Antinous-Osiris*

ca. 1780

patinated and gilt bronze,
grey marble base

H 41 $\frac{3}{8}$ x D 17 $\frac{3}{4}$ inches

H 105 x D 45 cm



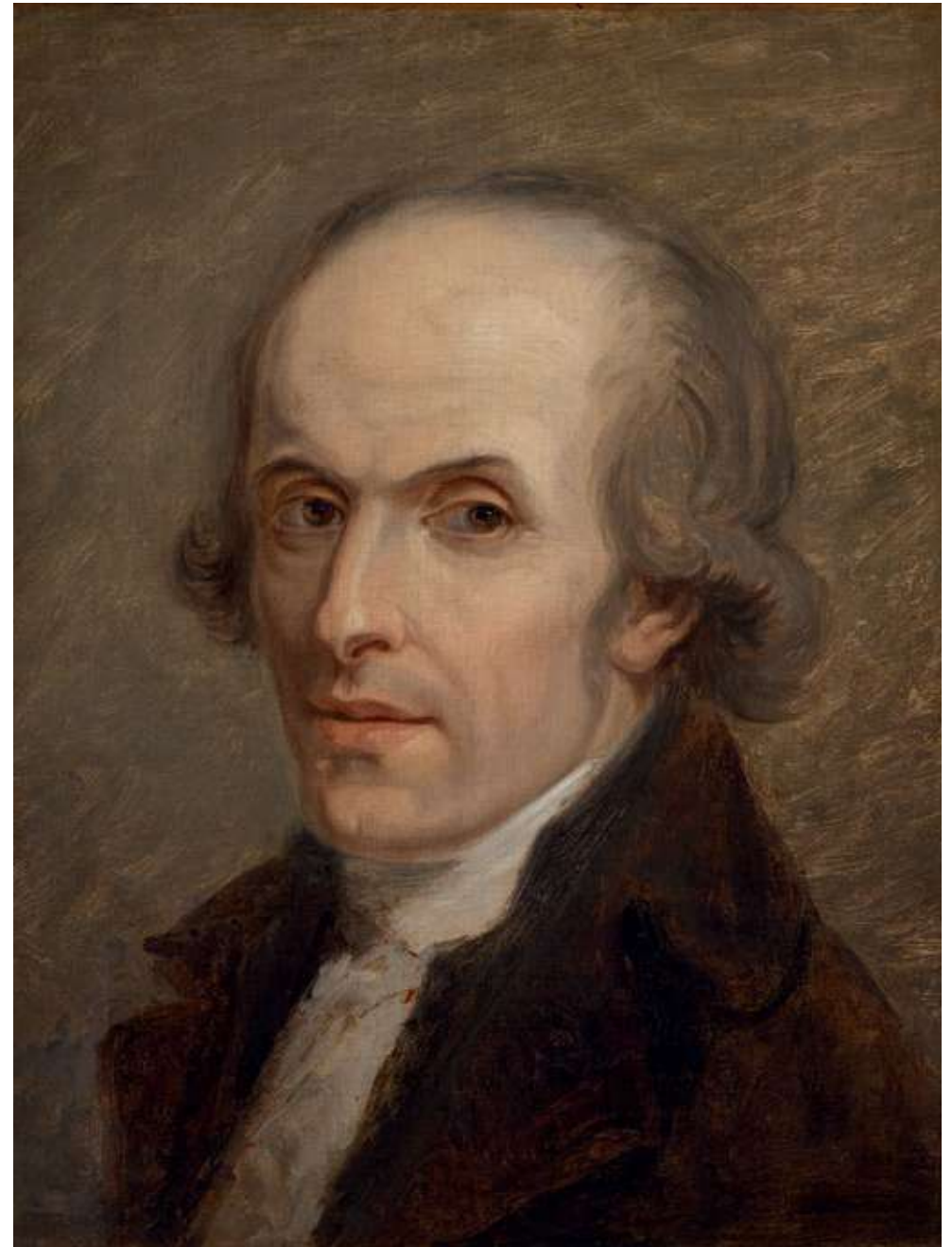




26
John Deare

Diana and Endymion
ca. 1787
pencil and charcoal
on paper
10 $\frac{3}{8}$ \times 14 $\frac{1}{4}$ inches
265 \times 362 mm





27

Andrea Appiani

Portrait of Antonio Canova

ca. 1803

oil on paper, laid on canvas

16 $\frac{1}{4}$ × 12 $\frac{3}{8}$ inches

41.3 × 31.5 cm



28

Antonio Asprucci

*Table from the Egyptian
Room in the Palazzo
Borghese*

ca. 1803

carved, gilt and painted
wood in the imitation
of Aswan granite, Oriental
alabaster top

H 37 × W 50 $\frac{3}{8}$ × D 26 inches

H 94 × W 128 × D 66 cm





29
Antonio Canova

*Studies of Two Seated
Women*

ca. 1805
graphite on paper
5 $\frac{1}{8}$ x 8 inches
131 x 203 mm



30

Jean-Baptiste Joseph Wicar

*Electra Receiving the Ashes
of her Brother Orestes*

ca. 1826

oil on canvas

11 $\frac{3}{4}$ x 15 $\frac{3}{8}$ inches

30 x 39 cm



31

Wilhelm Hopfgarten

Cleopatra or Ariadne

1830

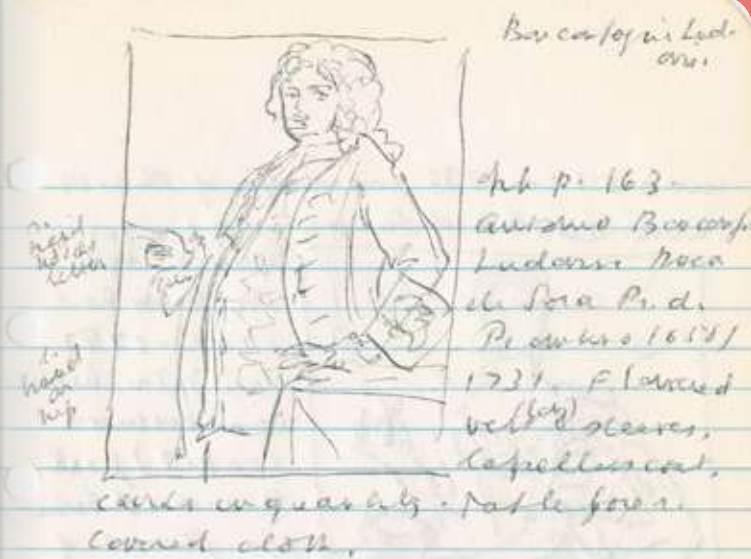
chased bronze, Carrara

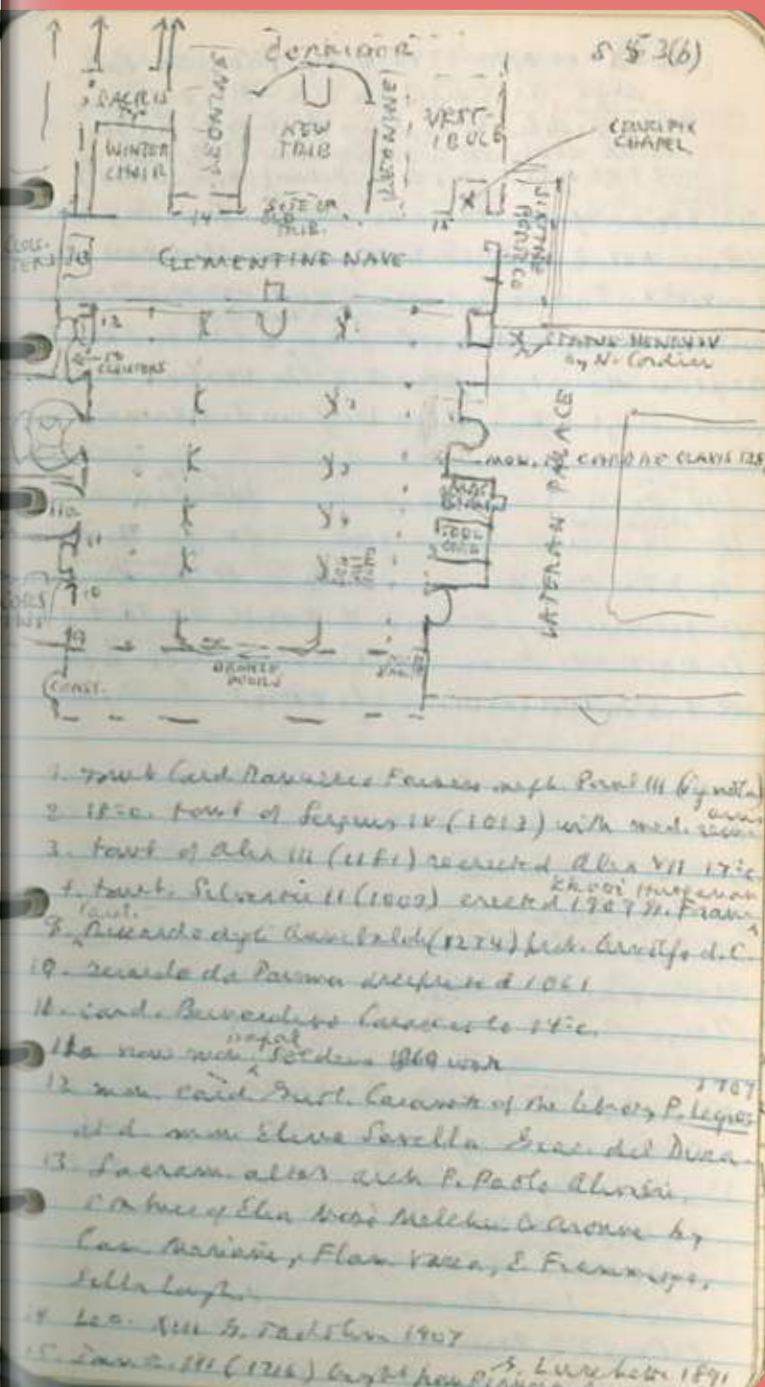
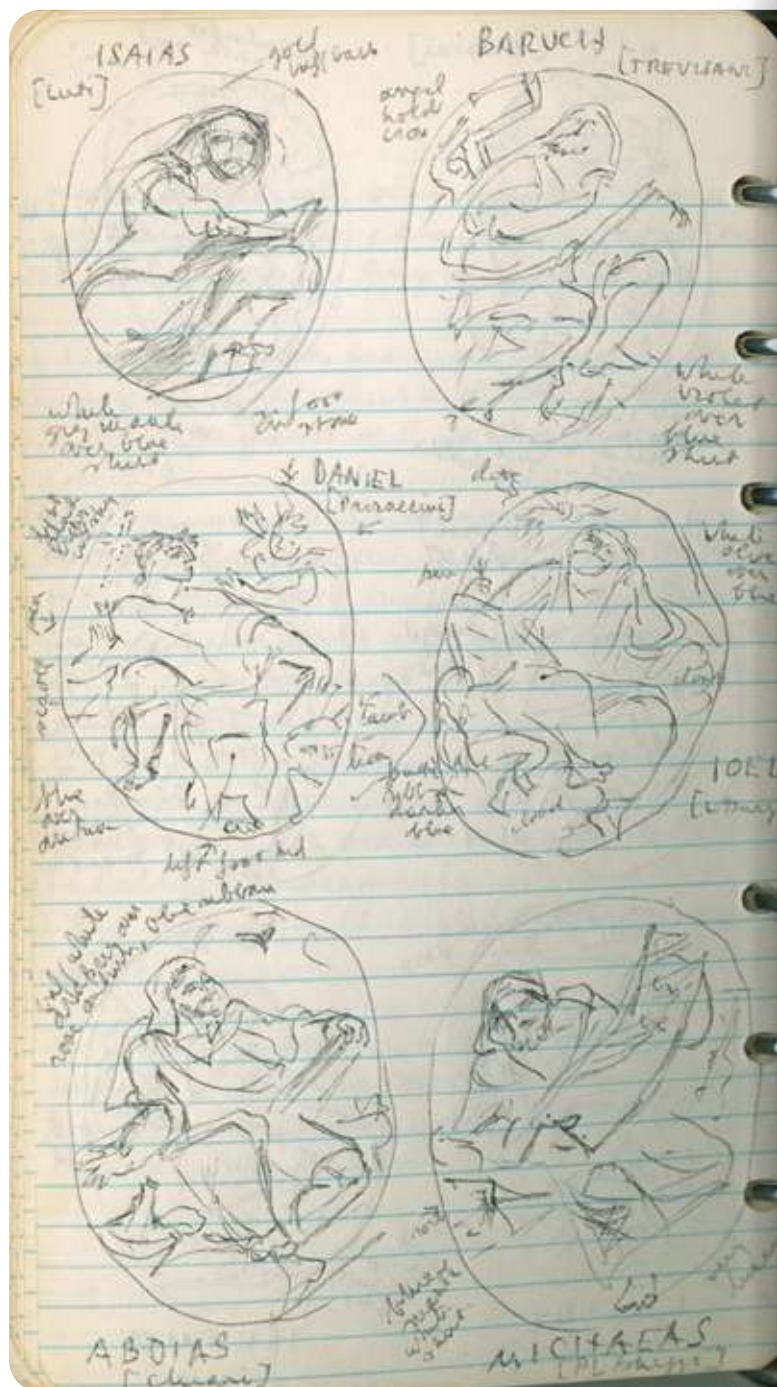
marble base

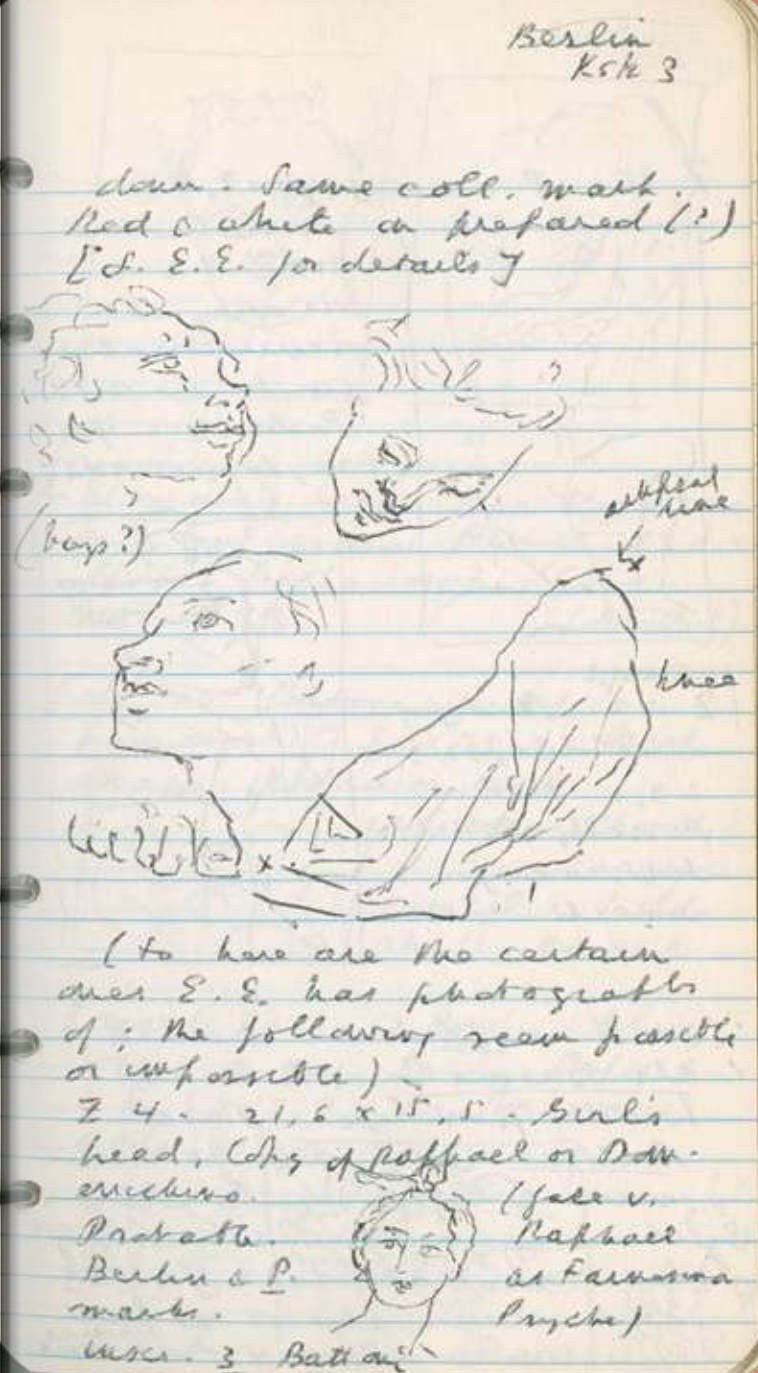
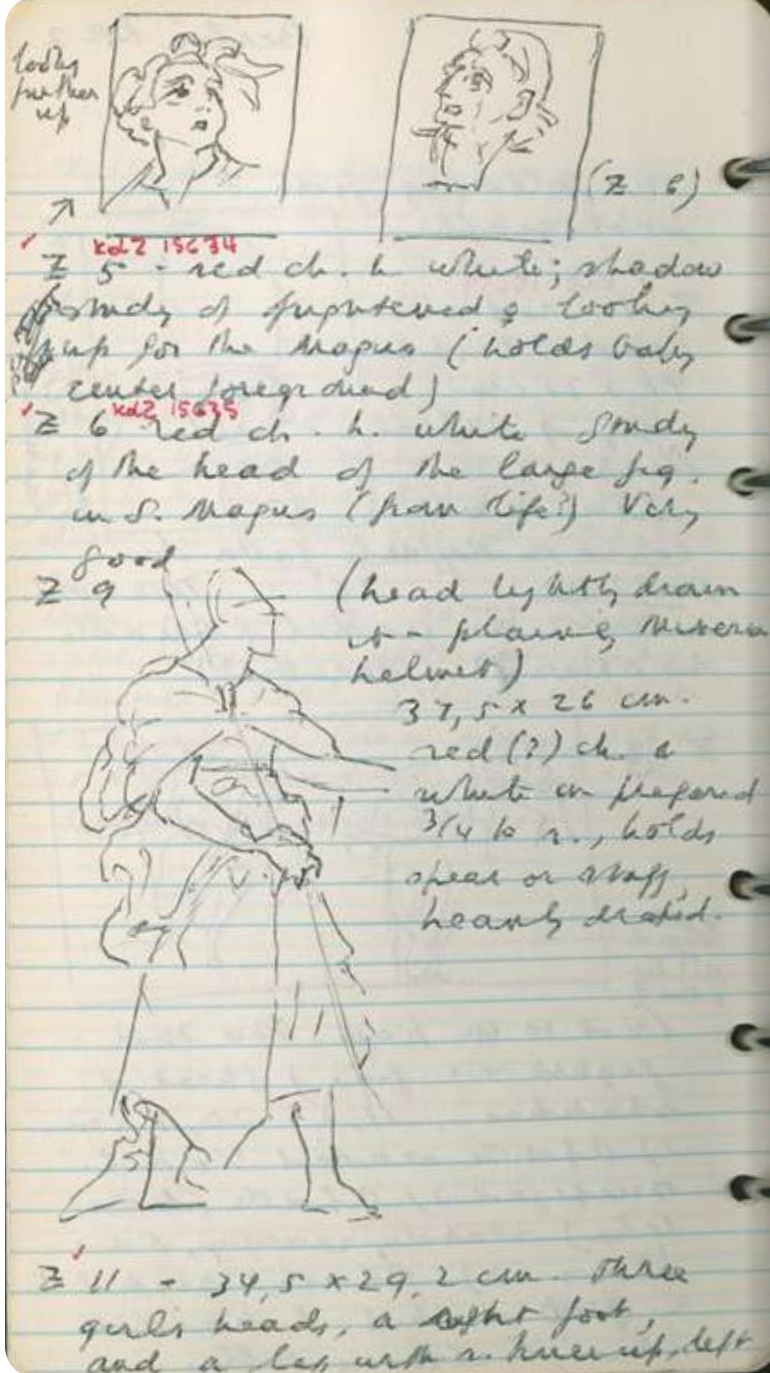
H $12\frac{3}{4}$ x W $18\frac{3}{4}$ x D $6\frac{1}{4}$ inches

H 32.5 x W 47.8 x D 16 cm

Catalogue numbers 18-31







Clem XII in



mon. Clem XII in niche designed
by Bart. Nicciati 1737, Pal. Corsini
Florence, (Honor. Connoisseurs, Dec 56 p 162)
fig. 5 c 4

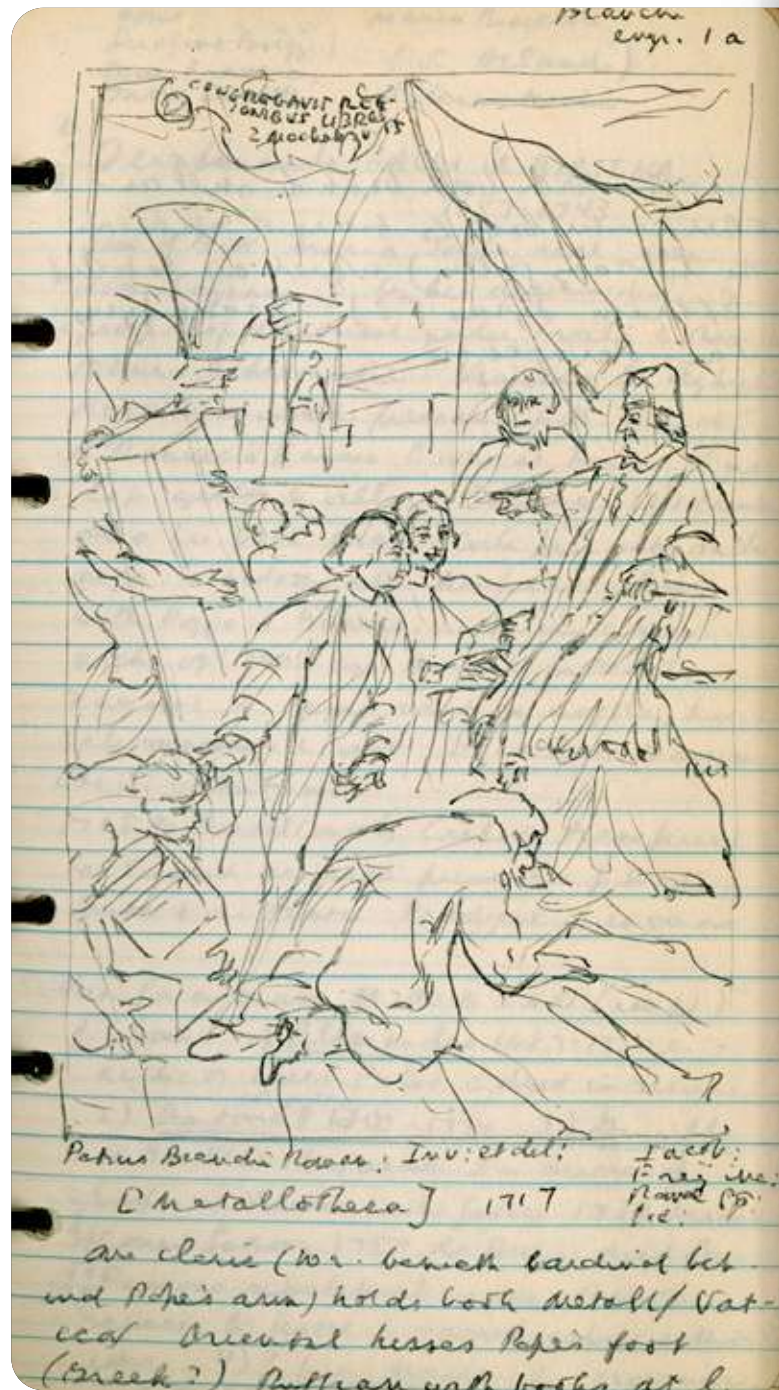


Clem XII
Borghese 1731



Clem XII
Fr. Querceto c 1734/0

both pap. Corsini Florence, cf Honor. Conno. Dec 56 p 162
fig. 5 c 4





18

Antonio Giorgetti
Rome 1635–1669 Rome

Head of an Angel
ca. 1668
terracotta
H 15 $\frac{3}{4}$ inches
H 40 cm

PROVENANCE
with Heim Gallery, London, 1983
Private Collection, United Kingdom

EXHIBITED
Rome, Palazzo Sacchetti, *Fasto romano: dipinti, sculture, arredi dai Palazzi di Roma*, 15 May–30 June 1991

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Maria C. Basili, *Dizionario Biografico degli Italiani*, Rome, 2001, vol. 5, p. 293.

This terracotta sculpture was presented to the public for the first time in 1983, at the Heim Gallery in London, as the work of a Roman sculptor of the third quarter of the 17th century. The attribution of the terracotta to Antonio Giorgetti was proposed by Marc Worsdale and later confirmed by Jennifer Montagu (Melocchi, loc. cit.). A second *Head of an Angel* also exists, which belonged to the well-known Venetian collection of Abbot Filippo Farsetti (1703–1774) and is now, like many other pieces from this collection, in the Hermitage in St Petersburg (H.CK-576). In the catalogue of Casa Farsetti, the aforementioned *Head* was ascribed to Gian Lorenzo Bernini, but its relationship with the *Angel with the Sponge* sculpted for Ponte Sant'Angelo by Antonio Giorgetti in 1668–69, to a design by Bernini himself, was recognized in 1988. However, Mark Weil had already independently mentioned the *Head* under consideration here as a preparatory model for the statue on the bridge.

Yet the true model for this *Head* is a terracotta by Alessandro Algardi, with whom Giorgetti studied in the mid-to-late 1650s, now in the Museum für Kunst und Gewerbe in Hamburg. It is a preparatory study for the marble version in Vallicella. This invention achieved enormous popularity, masterfully analyzed by Jennifer Montagu in 1977 (Jennifer Montagu, 'Alessandro Algardi and the Statue of St. Philip Neri' in *Jarbuch der Hamburger Kunstsammlungen*, XXII, 1977, p. 96). On the back of a drawing by the Bolognese painter Giovanni Francesco Grimaldi in the Teylers Museum in Haarlem, brought to the attention of scholars by Ann Sutherland Harris, there is a note to the effect that Giorgetti had borrowed 'la testa de (l') angelo d algardi' ('Algardi's head of an angel'), to

be identified as the Hamburg terracotta or another based on it, confirming the Roman sculptor's fidelity to the model of his Bolognese master. It is precisely the popularity of Algardi's *Head of an Angel*, among private collectors as well, that may explain the later popularity of this derivative work by Giorgetti: both the Hermitage terracotta and our sculpture may have been created not as preparatory models but as works destined for sale. During the second half of the 17th century, particularly during the papacy of Alexander VII, the phenomenon of terracotta collecting was expanding rapidly, and the most sought-after pieces were undoubtedly those by Algardi and as a result imitations of Algardi's works like the piece discussed here.



19

Francesco Natale Juvarra
Messina 1653–1759 Rome

A Gilt-Bronze and Silver Pair
of Mirrors

ca. 1730

gilt-bronze and silver mirror

H 18 $\frac{5}{8}$ × W 12 $\frac{3}{8}$ inches

H 47.5 × W 31.5 cm

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Giuseppe Dardanella, 'Filippo e Francesco Juvarra: Disegni per Argenti e Oreficerie Romane', *Ricche minere*, Rovereto, 2019, vol. VI, no. 12, p. 85, reproduced fig. 18.

These two superb gilt-bronze and silver mirrors reflect the degree to which artists and craftsmen of the highest order came to work in Rome during the 18th century. Decorated with a border of exquisitely wrought silver seashells, these gilt-bronze frames are topped with a cartouche featuring a wreathed female head at the center. Even the tiny screws which attach the hand-chiseled gilded backplate to the back of the mirror are carefully shaped, as eight-pointed stars. The mix of gilt bronze and silver is characteristic of the Roman High Baroque, and these mirrors are typical of the production of silversmiths in Rome between Giovanni Giardini (1646–1722) and Luigi Valadier (see cat. 25).

The mirrors exhibit the talent of the Messina-born Francesco Natale Juvarra, nicknamed 'the Sicilian Cellini', and possibly Francesco Giardoni, a Roman bronze caster and goldsmith. Both artists worked for members of the highest echelons of Roman society, including Prince Camillo Pamphili and Pope Clement XII Corsini. Francesco was the brother of the architect Filippo Juvarra (1678–1736), and like him received commissions from Vittorio Amedeo di Savoia II, King of Sicily and Duke of Savoy. Described by Giuseppe Dardanella (op. cit. p. 85) as 'two spectacular products of Roman goldwork' these mirrors have been connected to a *Plaque with the Madonna Immacolata* in the Metropolitan Museum (1992.339) and a *Plaque with the Immaculate Conception* in the J. Paul Getty Museum (85.SE.127), both of which share the same woman's head in the cartouche on a gilt bronze frame which is similarly decorated with silver seashells. Juvarra is documented as having produced 'images in silver bass relief representing the Immaculate Conception, another Saint

John the Baptist, another Glory with Putti and another the Flight into Egypt'. This documentary reference describes known works in the Getty Museum, The Metropolitan Museum, Anglesey Abbey (NT 516398) and in the Savoy Collections which can now be securely attributed to Francesco Juvarra and dating from around 1730.



20
Anonymous Roman artist,
1st century and Bartolomeo
Cavaceppi
Rome ca. 1716–1799 Rome

The Rockingham Silenus
Riding a Goat, 1st century
A.D. with restorations
by Cavaceppi
 ca. 1760
 marble
 H 20 × W 16 $\frac{3}{4}$ × D 8 inches
 H 50.8 × W 42.5 × D 20.2 cm

PROVENANCE

Bartolomeo Cavaceppi, Rome
 Charles Watson-Wentworth, Marquess
 of Rockingham (1730–1782), acquired
 through James ‘Athenian’ Stuart
 (1713–1788); by inheritance to his
 nephew
 William Wentworth-Fitzwilliam, 4th Earl
 Fitzwilliam (1748–1833), Wentworth
 Woodhouse; by descent to
 Peter Wentworth-Fitzwilliam, 8th Earl
 Fitzwilliam (1910–1948), Wentworth
 Woodhouse
 his sale, Henry Spencer and Sons, Retford,
 4–9 July 1949, lot 433
 Sir Albert E. Richardson (1880–1964),
 acquired 1951
 his sale, Christie’s, London, 19 September
 2013, lot 140

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Bartolomeo Cavaceppi, *Raccolta d’Antiche*
Statue Busti Bassirilievi ed Altre
Sculture Restaurate, Rome, 1768, vol. I,
 reproduced pl. 39.
 Frédéric de Clarac, *Musée de Sculpture*
Antique et Moderne, Paris, 1850, vol. IV,
 no. 1759, reproduced pl. 731.
 Salomon Reinach, *Répertoire de la Statuaire*
Grecque et Romaine, Paris, 1906, vol. I,
 p. 420, no. 1759, reproduced pl. 731.
 ‘Wentworth Woodhouse, Yorkshire’,
Country Life, 31 March 1906,
 reproduced p. 452.
 Seymour Howard, *Bartolomeo Cavaceppi,*
Eighteenth Century Restorer, PhD diss.,
 p. 246, no. 7.
 Edward R. Mayor, *The Sculpture Collection*
of the Second Marquis of Rockingham at
Wentworth Woodhouse, Sheffield, 1987,
 PhD. diss., pp. 84 and 121, no. 8.

Nicholas Penny, ‘Lord Rockingham’s
 Sculpture Collection and the *Judgement*
of Paris by Nollekens’, *The J. Paul Getty*
Museum Journal, Los Angeles, 1991,
 vol. 19, p. 11.

ARCHIVAL SOURCES

Vouchers for Works of Art, Rockingham, no.
 97 ‘Dec 28th 1764. James Stuart to an
 antique Marble representing Silenus
 riding on a goat ... £ 50 [...] to freight
 from Rome to Leghorn (Livorno),
 & Leghorn to London ... £ 25 [...]’,
 Wentworth Woodhouse Muniments,
 Sheffield City Library.
Inventory of the Contents of Wentworth
Woodhouse and no. 4, Grosvenor Square,
 September 1782, p. 18: in the gallery,
 ‘[...] a marble Figure of Silenus upon a
 goat 1- 8 $\frac{1}{2}$ high [...]’.

This Roman antique sculptural group,
 dating from the 1st century A.D., has
 an exceptionally storied provenance. It
 depicts the deity Silenus, known as the
 tutor and older companion of the God
 of Wine, Dionysus. With him, Silenus
 participated in wine-soaked revels which
 involved music-making and wild dancing
 as well as prophesying. Silenus is the god
 associated with King Midas to whom he
 gave the gift of turning all he touched to
 gold, and Silenus was also remembered in
 antiquity as a misanthropic philosopher.
 He appears frequently in Roman
 sculpture, often cavorting on sarcophagi
 reliefs with Dionysus. He is usually
 elderly, pot-bellied and short, inebriated
 and carried by a donkey or a goat. He
 went on to be a staple subject for early
 modern artists, most famously Rubens
 (Bayerische Staatsgemäldesammlungen-
 Alte Pinakothek München, 319).

This sculpture perhaps survived so
 well on account of its relatively small
 scale. Nevertheless, it was extensively
 restored by the Roman sculptor and
 restorer Bartolomeo Cavaceppi. Cavaceppi
 made copies of well-known classical
 sculptures such as the *Bust of Faustina*
 in the Capitoline Museum (see cat. 21)
 but was most famous for his skillful
 and unabashed restoration of classical
 antiquities. Between 1768 and 1772 he
 published etchings of his work in three
 volumes, *Raccolta d’antiche statue busti*
bassirilievi ed altre sculture restaurate da
Bartolomeo Cavaceppi scultore romano. This
 piece is published as plate 39, as already
 being ‘in Inghilterra’, in the first volume.
 Cavaceppi believed that his additions
 should be both permanent, fixed with
 dowels, and as invisible as possible;
 such was his success that at one time he
 employed a studio of 50 assistants. In this
 group he produced the base, the trunk
 under the goat, carved the four legs, the
 head of the goat and the tail as well as the
 arm holding the grapes and the cup.

The group was bought from Cavaceppi by
 the equally celebrated James ‘Athenian’
 Stuart. Stuart was a Scottish architect
 and archeologist who made his name in
 1762 when he published *The Antiquities*
of Athens and other Monuments in Greece,
 based on a journey he had made to Greece
 in the preceding year. The book was a
 sensation and James was immediately
 dubbed ‘Athenian’ Stuart. He is in large
 part responsible for the so-called ‘Greek
 Revival’ which had such a profound
 impact on British architecture. Stuart
 lived in Rome for many years where he
 advised aristocratic British travelers on
 their purchases.

Among the richest and most distinguished of these was Charles Watson-Wentworth, 2nd Marquess of Rockingham who would go on to be twice prime minister of Great Britain. He had been asked by his father to buy statues in Rome for the Grand Hall of their Palladian mansion Wentworth Woodhouse. Because of his father's early death in 1750, the Marquess had to cut short his Grand Tour and return to England. However, he continued, often through Stuart, to buy sculpture from Rome until 1771 when the project was completed. The Grand Hall was described as 'beyond all comparison the finest room in England'. The purchase of this piece from Stuart for 50 pounds is recorded in the Rockingham archives. It was perhaps only fitting that 'Athenian' Stuart should have been the purveyor of this piece as his personal consumption of wine was as notorious as that of Silenus.



21

Francis Harwood
Florence act. 1748–1783

***Faustina the Younger, after
the Antique***

1764

marble, on a grey marble socle

Bust H 20½ inches/52 cm

Socle H 5 inches/12.5 cm

signed and dated on the reverse:
'F. Harwood Fecit 1764'

PROVENANCE

(Probably) commissioned by Alexander Gordon, 4th Duke of Gordon (1743–1827), Gordon Castle, Banffshire thence by descent at Gordon Castle, Banffshire, until ca. 1948 (Possibly) acquired by Bert Crowther of Syon Lodge, Middlesex Jacques (1939–2004) and Galila Hollander; sold at Christie's, London, 'The European Connoisseur', 5 December 2013, lot 101

Private Collection

Sotheby's, London, Old Master Sculpture & Works of Art, 2 July 2019, lot 106

Private Collection, United Kingdom

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John P. Neale, 'Gordon Castle, Banffshire; the Seat of Alexander Gordon', *Views of the seats of noblemen and gentlemen, in England, Wales and Scotland*, London, 1822, vol. I, unpaginated.

This marble copy of an ancient bust in the Musei Capitolini usually identified as Faustina the Younger (MCo449), the daughter of Antoninus Pius and future wife of Marcus Aurelius, was made in Florence by Francis Harwood in 1764. Harwood was one of the most prolific suppliers of decorative marbles for the Grand Tour market and this finely worked example demonstrates the quality of luxury goods available to travelers to Italy.

In 1752 Harwood is documented living in Rome in the Palazzo Zuccari with Joshua Reynolds and the Irish sculptor Simon Vierpyl. He had certainly settled permanently in Florence by the following year, when he is recorded working with Joseph Wilton. He was admitted to

the Florentine Academy on 12 January 1755 (as 'pittore Inglese', although he was described as 'scultore' in the matriculation account). After Wilson returned to England in 1755 Harwood appears to have worked in a studio near SS. Annunziata with Giovanni Battista Piamontini who had made life-size copies of *The Wrestlers* (National Gallery of Ireland, NGL.8211) and *The Listening Slave* for Joseph Leeson in 1754 (see cat. 39).

By 1760 Harwood was on the brink of his most productive period as a sculptor, producing copies of celebrated antiquities for the ever-increasing audience of Grand Tour travelers and for the domestic market in London. In 1761 Harwood met the young architect James Adam who was in Italy specifically to make contact with suppliers for Robert Adam's burgeoning practice back in Britain. The Adams offered a remarkably cohesive design package to their clients, encompassing not just architecture, but fixtures, fittings and furniture as well. Harwood was able to supply the brothers with marbles for their new interiors.

Harwood seems to have also specialized in producing sets of library busts. In 1758 Charles Compton, 7th Earl of Northampton, commissioned a set of busts which remain *in situ* at Castle Ashby in Northamptonshire. It is perhaps no coincidence that the Adam brothers were producing designs for new interiors at Castle Ashby at this date. Another Adam patron, Thomas Dundas, was in Florence in 1762 and commissioned busts of Marcus Aurelius, Faustina the Younger, Seneca and a Vestal paying 50 zecchini each for the busts in 1767. The present, beautifully modeled and exceptionally well-preserved example was almost certainly commissioned by a British

traveler, it belongs to a very small number of Harwood's busts which are both signed and dated.

Busts of Faustina the Younger were remarkably popular in the mid-18th century. The Roman bust had been discovered at Tivoli in 1748 and presented by Benedict XIV to the Capitoline Museum. It had been restored by Bartolomeo Cavaceppi, who went on to produce a series of marble copies, including a version for James Adam in 1762 which he sold to the Duke of Northumberland, and which is now at the Philadelphia Museum of Art (1978-70-130). That sculpture was also owned by Anthony Clark.

Accounting for its popularity is less easy. Faustina the Younger was not a major historical figure, her biography was not sufficiently engaging to justify her presence in so many distinguished sculptural collections. The answer may well lie in the bust's appearance; the oval shape of the face, its mild expression, bisque texture and linearity were all characteristics of Hadrianic sculpture much admired by such leading tastemakers as Cardinal Alessandro Albani and Johann Joachim Winckelmann. These were also characteristics common to nascent Neoclassicism. J.Y.



22

**Claude Michel, known as
Clodion
Nancy 1738–1814 Paris**

***Love Taming Fortitude*
ca. 1765–70
terracotta
H 9 $\frac{3}{8}$ × W 11 $\frac{1}{4}$ × D 3 $\frac{3}{4}$ inches
H 23.6 × W 28 × D 9.4 cm**

**signed on the back of the
pedestal: 'Clodion' with inverted
letter N**

PROVENANCE
Pierre Nicolas (d. 1806), Paris
his sale, Regnault-Delalande, François-
Léandre, Paris, 3 November 1806,
lot 194
Jules Porgès (1838–1921), Paris
thence by descent

BIBLIOGRAPHY
Anne L. Poulet and Guilhem Scherf, eds.,
Clodion 1738–1814, Paris, 1992, exh. cat.,
pp. 162 and 423.

Claude Michel, given the diminutive Clodion in childhood, was virtually predestined to become a sculptor. Born in Nancy in 1738, he was the son of Thomas Michel—himself a sculptor of little distinction—but the maternal nephew of one of the greatest French sculptors of the age, Lambert-Sigisbert Adam (1700–1759), whose Paris workshop he entered in 1755. On the death of his uncle in 1759, Clodion joined the studio of Jean-Baptiste Pigalle and that same year, with Pigalle's influential support, he was awarded the Prix de Rome for sculpture by the Académie Royale. Following another three years of training at the École des Elèves Protégés, he arrived at Palazzo Mancini, home to the French Academy in Rome, on Christmas Day, 1762; he was later assigned a shared studio with Jean-Antoine Houdon. Prodigiously talented, Clodion had by the mid-1760s developed an illustrious international clientele for the small-scale terracotta statuettes and vases that he created in the antique style—many of which are incised with such delicacy that they seem almost drawn in wet clay rather than modeled. His terracotta sculptures were soon in the collections of Pierre-Jean Mariette, La Live de Jully, the duc de Rochefoucauld and the bailli de Breteuil and by 1770, so great was his renown that Empress Catherine the Great invited him to live and work in St. Petersburg, an offer he declined.

Well-educated in the classics, Clodion had been able to study the large library and extensive collection of plaster casts of antique and modern sculptures belonging to his uncle, Lambert-Sigisbert Adam. Clodion's own inventory indicates that he possessed published compilations of prints by Piranesi, and the antiquities that were etched and engraved by the

comte de Caylus and the abbé de Saint-Non, as well as illustrated publications of the spectacular archeological finds at Herculaneum. As a *pensionnaire* at the French Academy in Rome, Clodion had access to the greatest public and private collections of antiquities in the city. He was also exposed to the important contemporary painters and sculptors who made Rome their home. As is well known, one of the earliest Roman works to bring him fame, his terracotta of the *Penitent Mary Magdalen* of 1767 (Musée du Louvre, TH 44), derives her pose from Pompeo Batoni's celebrated painting of the saint (Staatliche Kunstsammlungen, Dresden, Gal.-Nr.454), which the artist knew in one of several versions, or in Joseph Camerata's engraving of 1752 (Staatliche Kunstsammlungen, Dresden, A 107971). Clodion's three variant versions of *The River Rhine* from 1765 (Victoria and Albert Museum, 1064-1884; Kimbell Art Museum, AP 1984.05; Fine Arts Museums of San Francisco, 1989.17) owe their dramatically twisting, muscular river god to the example of Bernini's fountain at the Piazza Navona.

No specific source, ancient or modern, has been identified for the present, newly rediscovered and previously unpublished terracotta of *Love Taming Fortitude*. Depicting winged Cupid riding the back of a rearing lion, which he restrains with a floral garland and whips with a flaming torch, this charming statuette finds corollaries in the frolicking bacchanals of children, putti and baby satyrs found in any number of ancient friezes and vase decorations. Yet closer sources are found in Roman art of the 17th century, notably François Duquesnoy's famous marble relief of a *Bacchanal of Putti Playing with a Goat* (ca. 1620s) in the Galleria Doria Pamphilj and, especially, the bacchanalian

paintings of Nicolas Poussin. Two of Poussin's earliest paintings, datable to the 1620s, shortly after the artist had arrived in Rome, depict the Dionysian revelries of naked putti as they drink flacons of alcohol, fall into vats of wine, disguise themselves in classical masks and make mischief with farmyard animals. In one of these, a putto rides on the back of a rearing goat, both child and animal in poses that Clodion repurposes almost exactly in *Love Taming Fortitude*. Today in the Galleria Nazionale d'Arte Antica, Palazzo Barberini, Poussin's paintings were among the celebrated treasures of the Chigi collection during Clodion's decade in Rome.

Love Taming Fortitude is designed with Clodion's characteristic wit and imagination and modeled with an unexcelled mastery of the medium. The clay is softly molded to convey Cupid's bulging belly, pudgy arms and baby feet; the lion's fur is applied in thick, billowing tufts in his mane and incised with the lightest, most feathery touch on the underside of his carriage. A dynamic sense of movement is created by the forward lunge of the lion, his paws shooting forward, as Cupid is thrown back by the jolting motion, his right arm raised forcefully upward. A long swath of drapery falls from the animal's back to the ground, cleverly disguising its function as a necessary support for the otherwise precarious composition.

At least two other small terracotta groups by Clodion are of related themes: one, *A Putto Riding a Dog* (private collection; see Poulet and Scherf loc. cit., fig. 90) may represent 'Love and Fidelity'; the other, *A Putto Riding a Lion* (private collection; loc. cit., p. 423, fig. 248), like the present work, may symbolize 'Love Vanquishing

Strength'. The present group is likely that in the collection of Pierre Nicolas, a gilder and printmaker, sold in Paris on 3 November 1806, lot 194: 'La Force vaincue par l'Amour, morceau en Terre cuite par M. Clodion'.

Clodion returned to Paris in 1771, where he was admitted to the Académie Royale two years later. He was made Keeper of the King's Statues in 1777 and professor of the Académie in 1781. Large projects ensued—the great stucco reliefs on bacchanalian subjects for the Hôtel de Bourbon-Condé (1781), and the monumental, seated statue of Montesquieu in marble, commissioned in 1778 by the crown for the 'Great Men' series (Musée du Louvre, ENT 1987.02), perhaps the artist's masterpiece. But for the remainder of his career, he continued to make the small-scale terracotta groups on ancient themes that he began in Rome. It is in his poetic attachment to a pagan past that Clodion's genius resides. As Michael Levey observed, '...it is noticeable that Clodion's preferred mythological climate is not that of the Olympian deities. He concerns himself with humbler, rustic creatures, fauns and satyrs, denizens of the fields and woods, male and female votaries of Bacchus (rarely the god himself), who fleet the time in a golden age, enchanted and light-hearted perhaps but always artistically serious' ('Clodion, Paris' *Burlington Magazine*, 1992, p. 397). It can be said of Clodion, as Sir Joshua Reynolds said of Poussin, that his was a mind 'naturalized in antiquity'. **A.P.W.**



23

Giovanni Battista Piranesi
Mogliano 1720–1778 Rome

*Mural Decoration for the Caffè degli Inglesi, Piazza di Spagna, Rome: Plate 45 from **Diverse Maniere di adornare i cammini ed ogni altra parte degli edifizj desunte dall' architettura egizia, etrusca, e greca con un ragionamento apologetico in difesa dell'architettura egizia e toscana***

printed by Generoso Salomoni, 1769
etching with engraved dedication
leaf, 3 plates, 66 numbered plates,
3 vignettes; original 18th-century
paper board binding
plate $8\frac{1}{4} \times 12\frac{5}{8}$ inches
210 × 320 mm
album $24 \times 32\frac{3}{4}$ inches
609.6 × 812.8 mm

inscribed in plate, lower left:
'Disegno ed invenzione del Cavalier
Piranesi'; lower right: 'Piranesi inc.'
legend below image: 'Altro spaccato
per lungo della stessa bottega,
ove si vedono frà le aperture del
vestibolo le immense piramidi,
ed altri edifizj sepolcrali ne' deserti
dell'Egitto.'

PROVENANCE
with Fiammetta Soave, 2007
Private Collection, United States

RELATED LITERATURE
Arthur M. Hind, *Giovanni Battista Piranesi: A Critical Study, With a List of his Published Works and Detailed Catalogues of the Prisons and the Views of Rome*, New York, 1922, p. 86.

Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek zu Berlin, Berlin, 1977, no. 3820.

Luigi Ficacci, *Giovanni Piranesi, the Complete Etchings*, London, 2000, pp. 504–51.

Martha Pollak, et. al., *The Mark J. Millard Architectural Collection, Volume IV: Italian and Spanish Books, Fifteenth through Nineteenth Centuries*, Washington, D.C., 2000, no. 100, pp. 294–95.

Henri Focillon, *Giovanni-Battista Piranesi, 1720–1778*, Bologna, 1963, pp. 353–57.

In 1769, by then a knight, a famous engraver, architect and a highly successful dealer in antiquities, Piranesi published *Diverse Maniere*, a compendium of designs for chimneypieces with two plates reproducing Piranesi's own celebrated painted decorations in the Egyptian style of the Caffè degli Inglesi. The cafe was located in the Piazza di Spagna and was known as the meeting place for English expatriates, especially the community of foreign artists. In an oft-quoted entry in his *Memoirs*, the artist Thomas Jones referred to the coffee shop as 'a filthy vaulted room the walls of which were painted with sphinxes, Obelisks and Pyramids, from capricious designs of Piranesi, and fitter to adorn the inside of an Egyptian Sepulchre, than a room for social conversation'.

This print records the now-destroyed interior which depicted an array of Egyptian deities: the bull Apis, Sobek the crocodile god, a king wearing the crown of Osiris, scarab beetles, the cat goddess Bastet and Khum the ram-headed god among others, all artfully arranged as an architectural confection; it was this architectural *capriccio* that made Piranesi's interior so revolutionary. Fischer von Erlach (*Entwurf*) and the comte de Caylus (*Receuil d'Antiquités*) had already drawn attention to the existence of ancient Egypt while the excavations of Hadrian's Villa and the use of obelisks as focal points in Rome's new street plan all show the birth of 'Egyptomania' before Piranesi's inventions. However, it was the way that Piranesi adapted Egyptian motifs to architectural interiors that was truly original. The Caffè's interior was completed in 1776, exactly at the time when Piranesi was working on this book of some 67 plates prefaced with a polemical essay which extolled the virtues of Egyptian and Etruscan designs over the Hellenic aesthetic promoted by Winckelmann.

Piranesi may have inspired furniture in the Egyptian style (see cat. 28) and scholars have attributed the design of a table to him which is featured in Laurent Pécheux's 1777 *Portrait of Margherita Gentili Boccapaduli* (see p. 214). Michael Pantazzi describes Piranesi's influence in this field as 'a turning point in the iconography of Egyptomania'. Following Piranesi's decoration of the Caffè degli Inglesi, Prince Marcantonio Borghese commissioned important 'Egyptian' rooms both in the Villa Borghese in 1778–82, designed by Antonio Asprucci and in the Palazzo Borghese.

Piranesi was from Venice where he studied architecture. In Venice he was exposed to the superb engravings of Canaletto and Tiepolo, both artists who brought to a typically journeyman's medium imagination and fantasy. Piranesi came to Rome in 1740 in the employ of the newly installed Pope Benedict XIV Lambertini who in 1748 would create a Vatican Museum of Egyptian works. Though Piranesi had ambitions as an architect, his only actual commission was the renovation of the church of the priory of the Knights of Malta in Rome, executed in 1762–64 at the behest of Cardinal Giambattista Rezzonico, to whom the *Diverse Maniere* is dedicated. Piranesi is now primarily remembered for his iconic engravings of views of Rome, the *Vedute* which he worked on from the 1750s onwards, and for two fantastical series of etchings called *I Carceri*, dark images of gigantic imaginary prisons (Metropolitan Museum of Art, 41.71.1.16; 37.45.3 [27]). He is buried in the above-mentioned church of S. Maria del Priorato.



24

James Byres
Tonley 1733–1817 Tonley

Villa Albani
ca. 1770
pen, ink and wash on paper
29 × 20 inches
740 × 525 mm

inscribed, recto, lower center:
‘Plan of a Temple, built by Cardinal
Albani in his Villa near Rome.’

PROVENANCE
Private Collection, United Kingdom

This large drawing was made by one of the leading British art dealers resident in Rome in the mid-18th century, James Byres. ‘A Scotch antiquary of experience and taste,’ Byres was extremely successful acting as a cicerone and agent for many of the most eminent British travelers (National Galleries, Scotland, PG 2601). Working from a large house in the Strada Paolina (Via dei Due Macelli behind the Palazzo di Propaganda Fide) Byres developed a sophisticated practice, offering his clients not only antiquarian tours but access to the full range of Grand Tour purchases, among which were architectural drawings of celebrated antique and modern buildings (Victoria and Albert Museum, E.21:6-2001). The present finely worked drawing shows the façade and plan of a structure constructed by Cardinal Alessandro Albani at his villa on the Via Salaria. Designed by Carlo Marchionni, the villa complex was the most visible and influential Neoclassical structure in Rome. Byres’s drawing shows the portico at the end of Marchionni’s eastern gallery which acted as an entrance to Albani’s recreation of a Roman bath complex. Byres’s drawing, made within a decade of the completion of the villa, demonstrates the popularity of its design, particularly among British tourists.

James Byres had arrived in Rome in 1758 to train as a painter, although his first success was in architecture, for which he was awarded a prize in the Concorso Clementino at the Accademia di San Luca in 1762. Byres oversaw the production of large, elegant architectural drawings, a staple Grand Tour purchase. The present sheet, labelled ‘Plan of a Temple built by Cardinal Albani at his Villa near Rome’, and with a scale in ‘English feet’, is executed in elegant, controlled washes.

The drawing captures both Marchionni’s distinctive architecture—the profile of capitals, details of frieze and articulation of pilasters—as well as the specific sculpture the building was designed to house. Albani’s large and distinguished stock of antiquities—he was as much merchant as collector—were housed in a sequence of innovative displays. In Byres’s drawing, his famed sculpture of the so-called ‘Diana of Ephesus’ is seen prominently through the portico’s opening, possibly the statue now in the Musei Capitolini (MC1182). This beautifully preserved drawing survives as potent evidence of the European-wide fascination with Albani’s innovative villa, perhaps the single most important structure for the development of ornamental Neoclassicism in Britain. *J.Y.*



25

Luigi Valadier
Rome 1726–1785 Rome

*Pair of Monumental Seven
Light Candelabra Depicting
Antinous-Osiris*
ca. 1780
patinated and gilt bronze,
grey marble base
H 41 $\frac{3}{8}$ × D 17 $\frac{3}{4}$ inches
H 105 × D 45 cm

PROVENANCE

Léon Allard de Meeus (1865–1915)
his sale, Galerie Georges Petit, Paris,
6 June 1910, lot 147
Collection Comte de B...
his sale, Galerie Charpentier, Paris,
14 May 1934, reproduced lot 49

SOME WORDS ON VALADIER'S EGYPTIAN TASTE

The first time that Luigi Valadier turned his hand to figurines in the Egyptian style appears to have been when he made a *deser* for the bailli de Breteuil in 1769, which the bailli then sold to the Empress Catherine the Great of Russia through the good offices of Baron Grimm in 1777.¹ When the item was dispatched, Luigi's still very young son Giuseppe (1762–1839) produced an accompanying album with pictures of the piece as a whole and of its individual parts, some of which were added when the *deser* was sold on to the Empress (although it is impossible to establish exactly which ones they were). In any event, the ornaments include four small figures in *rosso antico* marble and alabaster based on prototypes then situated in the courtyard of the Palazzo dei Conservatori and moved to the Vatican in the first half of the 19th century.²

In other works, however, for example the pieces under discussion here, Valadier drew his inspiration from the most celebrated Egyptian—or rather, neo-Egyptian—sculptures then in Rome. I am referring to two telamons known since the 15th century, when they stood on either side of the Bishop's Palace in Tivoli. They almost certainly came from

the Canopus in the Emperor Hadrian's villa close by and were probably made in Rome in Hadrian's own day. The face has the features of Antinous, Hadrian's beloved who drowned in the Nile in tragic circumstances, an event which resulted in his being frequently portrayed in an Egyptian environment.

We also know that in 1779 the city of Tivoli offered the telamons to Pope Pius VI, who repaid the favor by giving Tivoli funds for its aqueduct. They were restored by the famous sculptor Gaspare Sibilla and placed in their present position on either side of the door between the Greek Cross Hall and the Round Hall in the Vatican Museum in 1782.³ The two figures are telamons crowned by capitals with large leaves, the *ureus* (serpent) on the headgear and the *shenti* (the short tunic) on the loins. Both telamons have one leg placed further forward than the other. They are carved out of fine Egyptian red granite from Aswan, a frequent occurrence in Rome in the imperial era when large quantities of marble were imported from Egypt and Asia Minor.

Valadier designed several different pieces based on these prototypes. The candelabra under discussion here faithfully reproduce the work from Hadrian's Villa. The figure of Antinous in patinated bronze is embellished with gilded details in the tunic and headgear, with the addition of bracelets and items clutched in its hands. They rest on a cylindrical plinth of *bardiglio* marble adorned with garlands and a wreath of leaves at the base, a motif reiterated on the drum in the shape of festoons supported by gilded corollas. The composition as a

whole rests on a low gilded bronze step (H. 105 cm., Ø 45 cm.).

The same model, in different proportions, was used in Luigi and Giuseppe Valadier's workshop on more than one occasion. One of the many drawings from their workshop is an image now in the Pinacoteca Civica di Faenza, seemingly by Luigi's son Giuseppe, which, like several of his drawings, is difficult to date because he developed his skills at such an early age—he was barely fifteen, for example, when he produced the drawings for the *deser* sold to Catherine the Great. The drawing in question shows a clock with two telamons in this style, sketched but clear nonetheless, at its corners. Luigi Valadier made a clock very close in style to the one in the drawing for Prince Marcantonio IV Borghese, for which Giuseppe was paid in 1785, the year Luigi died.⁴ In this example the two telamons face each other on either side of the clock face, resting on tall red granite cubes. Another clock, which I have discussed on several occasions but whose whereabouts today are unknown to me, repeats the same elegant pattern in which the telamons resume their function on either side of a portal.⁵ And finally, there is a pair of three-light candelabra entirely in gilded bronze with the same telamon equal in size to the bronzes used for the above-mentioned clocks, although here the arms directly conceal the headgear which is devoid of an upper capital.⁶

The *Registro generale* of the entire contents of the Valadier workshop drafted in 1810 lists several items akin

to this model.⁷ On page 2 we find 'an Egyptian idol for oil lamp'; on page 7 'an Egyptian idol in plaster'; on page 22 an 'Egyptian figure for oil lamp for study', with a note telling us that it was patinated and displayed in the window in October 1809, valued at 6 scudi; and on page 173 we find another Egyptian figure carved in precious *rosso antico* marble with silver trim.

The English architect Charles Heathcote Tatham, who was in Rome in 1795–96 in the service of Henry Holland, architect to the Prince of Wales, sent home a number of drawings and descriptions of work then on the market in the city, including several sketches of candelabra in the Egyptian style akin to those under discussion here. One of them shows the Hadrian's Villa telamon on a cylindrical drum with three arms with long aquatic leaves sprouting from the headgear, while another drawing shows the same figure twice, with three arms on the headgear and lotus-leaf candleholders. An accompanying inscription specifies that the plinth could be made in a choice of materials: *rosso antico*, Egyptian granite or *bigio antico*.⁸

The Valadier workshop also turned out Egyptian figures inspired by a different prototype from the one under discussion. The figure of an offeror with outstretched hands holding a small tablet is based on a sculpture now in the Museo Gregoriano Egizio in the Vatican. In basalt and 157 cm. tall, it was purchased in 1784 and is described as

'a half-figure of an Egyptian idol in black basalt negotiated with the late Mr. Visconti for the price of 25 scudi to be placed in the room of Egyptian items delivered to Mr. Pierantoni sculptor'. A few months later we are told of an Egyptian idol, in an 'equally Egyptian very hard [and very dark, almost black] green stone, all renewed and with new feet with a plinth in a single piece all up to the figure's knees with the legs made anew'. By then it cost 100 scudi. On 29 September 1784 Giovanni Pierantoni, the head restorer of the Vatican's sculptures, guaranteed his account countersigned by Michelangelo Simonetti, architect of the Apostolic Palaces. In one way or another this restoration also involved the papal carver Francesco Antonio Franzoni (1734–1818).⁹

I know of two instances of patinated bronze lamps in which the model is used, with the addition of silver trim bearing the Valadier workshop's hallmarks and I would also mention a similar, if somewhat later, example of exquisite quality in *rosso antico* now in the Victoria and Albert Museum (A.4-1974).¹⁰

The design of the arms crowning the two candelabra under discussion here is echoed in a number of Luigi Valadier's works, first and foremost in a pair of candelabra made for Prince Borghese in 1774 for the gallery on the ground floor of his palazzo in the Campo Marzio in Rome and now in the Metropolitan Museum (1994.14.1..2).¹¹ The model was replicated for the Counts of the North, the pseudonym adopted by Catherine the Great's son

Paul Petrovich and his wife Maria Maria Feodorovna (née Duchess Sophie Dorothea of Württemberg) when traveling around the courts of Europe. The two candelabra were commissioned in Rome in 1782 and are now in Pavlovsk,¹² and a drawing probably by Luigi Valadier himself, now in the Museo Napoleonico in Rome, depicts the same kind of drooping arms.¹³ **A.G.-P.**

See endnotes on page 357



26

John Deare
Liverpool 1759–1798 Rome

Diana and Endymion
ca. 1787

pencil and charcoal on paper
10 $\frac{3}{8}$ × 14 $\frac{1}{4}$ inches
265 × 362 mm

PROVENANCE

Private Collection, Florence, until 2022
Private Collection, United States

This exquisite depiction in pencil and charcoal of the Roman goddess Diana with the sleeping object of her love, the beautiful Endymion, is a characteristic work by the British Neoclassical sculptor John Deare. It is drawn and shaded in such a way as to suggest the three dimensionality of a relief sculpture, the artform in which Deare excelled. It may have been intended to woo a prospective client or as a model for his atelier to follow.

John Deare produced similar *trompe l'œil* drawings such as *Venus Caressing Cupid Holding a Butterfly*, preparatory for a marble in the Cliffe Castle Museum as well as more sober, linear designs of which there is an important collection in the Harris Museum and Art Gallery, Preston (PRSMG: P127).

John Deare was, together with his friend and contemporary John Flaxman (1755–1826), one of the greatest British Neoclassical sculptors but his career was cut short by his untimely death in 1798. Having enrolled in the Royal Academy in 1777 he was awarded a pension to study in Rome in 1785. He remained there for the rest of his life, marrying a Roman woman, producing sculptures for a largely British clientele, taking over a gap left by Francis Harwood (see cat. 21) who had died in 1783.

Deare made copies after the antique, such as the *Bust of Ariadne* in the Capitoline Museum, and the *Faun with a Kid* (Museo del Prado, E000029), for which there was a great demand from Grand Tourists. He also sculpted original compositions sometimes with classical subject matter such as the *Judgment of Jupiter* (Los Angeles County Museum of Art, M.79.37) produced in both plaster for the Royal Academy

and in marble for Sir Richard Worsley in 1788 and sometimes with English historical themes such as *Edward and Eleanor* exhibited at the Royal Academy in 1788, but even then, in a classicizing mode. His ability to carve reliefs of such remarkable refinement lent itself to the production of decorative plaques, often incorporated into fireplaces such as that for Frogmore House commissioned by the Prince of Wales. In addition to his activity as a sculptor, Deare also acted as agent for collectors of the stature of Thomas Hope and the Earl of Bristol, buying for them works by Flaxman and Canova.

The success of John Deare in Rome as a purveyor of Neoclassical objects for British collectors was fueled by Grand Tourists who complemented their purchase of antique classical artefacts with contemporary sculptures in the same vein or modern copies of originals in celebrated Roman collections. Deare's reputation suffered as a result of his short career, but his importance has recently been reevaluated as the J. Paul Getty Museum (98.SA.4), Los Angeles County Museum of Art, and The Art Institute of Chicago (2001.48) have all acquired important examples by the artist.

This drawing is dated by Tiziano Casola, author of the forthcoming monograph on the artist, to ca. 1787 based on comparisons to *Mercury Stealing Apollo's Cattle* in the British Museum (1973.0414.10), and a *Cupid and Psyche* in a private collection.



27

Andrea Appiani
Milan 1754–1817 Milan

Portrait of Antonio Canova
ca. 1803
oil on paper laid on canvas
16¼ × 12⅝ inches
41.3 × 31.5 cm

EXHIBITED

Milan, Rotonda di Via Besana, *Napoleone e la Repubblica Italiana* (1802–1805),
 11 November 2002–28 February 2003

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Francesco Leone, *Andrea Appiani pittore di Napoleone. Vita, opere, documenti* (1754–1817), Milan, 2015, pp. 91, 149, note 362.

As we are told in Canova's *Abbozzo di biografia*, Appiani painted the sculptor's portrait while he was staying in Milan on his return from Paris in December 1802 (*Abbozzo di biografia* 1805–1806, in Hugh Honour and Paolo Mariuz, eds, *Antonio Canova, Scritti*, vol. I, Rome, 2007, p. 318). The painting was finished by the beginning of 1803, a fact confirmed in documents assembled by Francesca Reina with a view to producing a monograph on the painter which, in the event, was never published (documents now in the Bibliothèque Nationale in Paris, see Fabrizio Magani, in *Antonio Canova*, Venice, 1992, exh. cat., no. 4, pp. 94–95). It has been identified as the portrait now in the Galleria d'Arte Moderna in Milan (GAM 1099), painted in oil on paper laid onto canvas, as in the case of the work under discussion here. Appiani produced two slightly smaller versions of his prototype, one on wood now in a private collection and the painting under discussion here.

In this reduced version, the elimination of the bust present in the prototype enables the artist to focus on the sculptor's face to greater effect. Minor iconographical variations, particularly in details of Canova's attire, and what is arguably firmer brushwork differentiate this version from the larger prototype.

Andrea Appiani has here produced a striking, informal image of the famous sculptor, almost a snapshot, idealized but not excessively so. It was to prove enormously popular thanks to engravings made of it by a number of engravers, most famously Francesco Rosaspina in 1806.

Appiani, like his French contemporary Jacques-Louis David, was profoundly shaped by the political events of his day, most importantly the rule of Napoleon in Italy between 1796 and 1815. Appiani was born in Milan and stayed in northern Italy all his life with only occasional visits to Bologna, Florence, Rome and even France. He had studied in the private academy of Carlo Maria Giudici in Milan and also at the Ambrosiana picture gallery and then the Accademia di Belle Arti di Brera. There he absorbed the influences of Raphael, Leonardo and his follower Luini and later Domenichino and Correggio; he would later restore Leonardo's Last Supper fresco.

This education was to stand him in good stead as a painter of a series of ambitious fresco cycles, notably the cupola and pendentives of S. Maria presso S. Celso, the decoration of the Habsburg Archduke Ferdinand's Villa Reale in Monza, and much later the state rooms of the Palazzo Reale in Milan. The subject matter of the majority of his mature work is classical and, despite his admiration for earlier artists such as Correggio, Appiani is justly regarded as the single most significant Italian Neoclassical painter.

Appiani met David in 1804 at the coronation of Emperor Napoleon but had already adopted a Neoclassical pictorial language inspired in part by antique cameos, coins, frescoes and sculpture. Unlike David, Appiani tempered his brand of Neoclassicism with an airiness in composition and sweetness of palette quite different from the severity of his French contemporary. Like David, however, Appiani excelled at portraiture,

painting the leading lights of his day, most famously his idol Napoleon Bonaparte who he portrayed on several occasions: *Napoleon, King of Italy* (Kunsthistorisches Museum Wien, 2346–48) is an iconic example. Therefore, it is only appropriate that Appiani should paint the portrait of Napoleon's favorite sculptor, and the greatest exponent of Neoclassicism in marble, Antonio Canova.

Antonio Canova, the preeminent Italian sculptor of the 18th century, is universally considered the most innovative sculptor of the international Neoclassical movement and by 1800 was perhaps the most famous artist in Europe. Born into a humble family on 1 November 1757, in the Venetian Republic, Canova was raised by his grandfather, Pasino Canova, a stonecutter specializing in altars and reliefs. Under his guidance, the young and precocious Antonio first developed his passion for sculpture.

The late Baroque style that characterized Canova's early statues gradually gave way to a tempered classicism; in the *Dedalus and Icarus* of 1778–79 (Museo Correr, CI.XXV n. 1060) he demonstrates a balance between naturalism and the classical ideal, an aesthetic that earned him popular acclaim.

In 1779 Canova traveled to Rome to study ancient and modern art under the patronage of Abbondio Rezzonico, the nephew of Clement XIII and a Roman senator. Canova requested a plaster cast of *Dedalus and Icarus* to introduce his work to Roman society, but it received a lukewarm response; critics found the statue to be too great a departure

from antique models. Canova, however, refused to make these copies, opting to emulate rather than duplicate the work of the Ancients.

Canova's greatness was finally revealed to the public with his funerary monument for Clement XIV executed between 1783 and 1787 for SS. Apostoli. A repudiation of the Baroque, it resembles the papal tombs of Bernini, pared down by Canova to the essentials and infused with a sense of humility and restraint. The monument received critical acclaim and was praised for its elegance and simplicity. Canova also worked, in 1792, on the funerary monument for Clement XIII; its *Genius of Death*, a classically derived nude, has been ranked among the most perfect realizations of the classical ideal.

Canova continued to explore the Neoclassical ideal through works like *Cupid Awakening Psyche* (Museo Correr, XVII–1789–1794) and the *Three Graces* (Victoria and Albert Museum, A.4–1994), which were enthusiastically received by an international audience. The Duke of Bedford commissioned Jeffry Wyattville to design a rotunda to house *The Three Graces* at Woburn Abbey. Canova also contributed to the prestige of cultural life in Rome at the turn of the century; one of his most beloved works is the *Portrait of Paolina Borghese* carved in 1808 (Galleria Borghese, LIV). He was a friend of many other artists based in Rome such as Angelika Kauffmann who painted his portrait.

Throughout his career, Canova aided artists and cultural institutions with his own funds and promoted the preservation of Italy's artistic heritage.

In the years following the Napoleonic Wars, he played a pivotal role in the repatriation of art removed by the French from the Papal States and Italy.

Few artists have achieved such high praise within their lifetime, or have been so widely acclaimed by critics, collectors, writers, and artists. At his death, Canova was universally mourned, and volumes of eulogizing essays, biographies, and poetry were published. He was buried with great pomp in the Frari church in Venice. However, later critics of the Romantic period and beyond marginalized Canova as a frigid and slightly kitsch representative of the Neoclassical movement. It would not be until the second half of the 20th century that Canova's reputation as an artist of the first rank was restored.



28

Antonio Asprucci
Rome 1723–1808 Rome

Table from the Egyptian Room in the Palazzo Borghese
ca. 1803

carved, gilt and painted wood in the imitation of Aswan granite, Oriental alabaster top
H 37 × W 50 $\frac{3}{8}$ × D 26 inches
H 94 × W 128 × D 66 cm

PROVENANCE

Palazzo Borghese, by 1812
Private Collection, Italy

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ARCHIVAL SOURCE

Inventario di tutto il mobilio esistente nell'Appartamenti del palazzo Nobile [...] spettante a S.A.I. il Sig. Principe Camillo Borghese provvisoriamente occupati da S.M. il Re Carlo Quarto, Archivio Segreto Vaticano, 1812, Archivio Borghese, no. 309

'Two tables in red Egyptian granite trimmed with gilt metal frames above their tops and carved, painted and Gilded tops' are described, in an inventory of property in Palazzo Borghese in Rome drafted in 1812, as being in the Egyptian Room in the apartment on the second floor of that sumptuous residence designed by Antonio Asprucci for Pauline Bonaparte in 1803, soon after the prince's return from Paris (Colle, loc. cit.). Camillo and Pauline went to live in the family palazzo in the Campo Marzio after they were wed, the prince occupying rooms on the *piano nobile* while Pauline was assigned the second floor in the wing facing Ripetta (Fumagalli, op. cit., pp. 188–90). Both apartments were renovated and modernized, although in the case of Camillo's apartment—which his father, Marcantonio, had rearranged only recently—that modernization was restricted to a handful of rooms overlooking Via di Fontanella Borghese

and Via Monte d'Oro. The rooms in Pauline's apartment, on the other hand, were transformed in the Empire style, with the addition of paintings on the walls and ceilings designed to conceal the earlier decoration and with the introduction of new furniture—the only surviving trace of which is found in the inventories drafted at the time, noting a design for a flower pot, chairs now in the Museo di Villa Borghese and this table (whose original 'red granite' top was, however, replaced at an unknown later date). It was originally paired with the example formerly owned by Robert Lehman, now in the Metropolitan Museum of Art in New York (41.88) and both with their wooden parts painted to imitate granite (Pantazzi, loc. cit.).

Asprucci, whom the princes summoned to oversee the renovation of the apartment, was responsible for designing two fashionable rooms expressly created for Pauline Bonaparte: the Etruscan Room and the Egyptian Room. The ceiling in the Egyptian Room, decorated by the Roman painter Amalia de Angelis in imitation of the far more celebrated Egyptian Room in the Villa Borghese, was adorned with twelve Egyptian idols holding tondos edged in red granite and various hieroglyphs, while the walls were decorated with imitation pilasters, Egyptian capitals, cornices and other inscriptions. The furniture in the room consisted of the above-mentioned wall tables, 'eight walnut-wood chairs colored in red and carved with Egyptian symbols, a padded cushion under a canvas cover, and a back cushion above in horsehair trimmed with orange velvet with green braid piping around it', 'a large Diwan

sofa' and 'two small double oval olive-wood tables for serving a dejeuner [*sic*]'.

The tables, like the chairs also furnishing the room, echoed the wall decorations devised by Asprucci on the basis of designs which he had produced years before—in 1782, to be precise—for the Egyptian Room in the Villa Borghese, reflecting a fashion launched in Rome after Giovanni Battista Piranesi had conceived the decorations of the then celebrated Caffè degli Inglesi that were subsequently engraved in a volume entitled *Diverse maniere d'adornare i camini* in 1769 (see cat. 23). In fact, it was presumably Piranesi who designed the singular structure of a similar table borne by Egyptian figures that was intended to furnish the room commissioned by the Marchioness Margherita Gentili Boccapaduli (see p. 214) for her palazzo in Via Arcione in Rome on Piranesi's advice ca. 1775 (Colle, 2002, op. cit., no. VIII.12).

Thus, the surviving furniture is the product of an idea devised by Piranesi and intelligently interpreted by Asprucci, who drew his inspiration from the monuments of ancient Egypt while tailoring them to fit the far more functional furniture of the late 18th century and merging them with structural elements in the Neoclassical tradition, for example the legs in the shape of herms. The fashion for monuments, objects, and symbols of Egyptian art rose to a peak in the early years of the 19th century. Obelisks became fireplace ornaments, the pyramids inspired tombs or secluded hideaways set in gardens and sphynxes looked down from buildings or adorned furniture which, as in the case of this table, were richly endowed with an Egyptian repertoire stretching from

divine caryatids to hieroglyphs, thus transforming them into sumptuous echoes of a lost civilization brought back to glorious life. **E.C.**



29

Antonio Canova
Possagno 1757–1822 Venice

Studies of Two Seated Women

ca. 1805

graphite on paper

5 $\frac{1}{8}$ × 8 inches

131 × 203 mm

inscribed, upper right: '39'

PROVENANCE

with Margot Gordon, New York, 1998
New York, Christie's, Old Master & British
Drawings, 31 January 2019, lot 68

This drawing, numbered upper right, may be dated to the middle of the first decade of the 19th century and was originally part of a sketchbook. The face of the figure seated on the right is reminiscent of that of a peasant girl named Anastasia Pacciotti from Fiano Romano, whom Canova portrayed from life in one of the sheets in his sketchbook F2 now in the Museo Civico in Bassano del Grappa (F2 81.1496). The portrait has been dated ca. 1804–05. The figure's clothing is typical of that worn by women in the countryside around Rome, while her pose, in its solemnity, echoes classical statuary.

The dating of the drawing is also borne out by the figure on the left, whose pose is close to that of the mourners in Canova's so-called 'monochromes' (also in Bassano del Grappa, M 19 and M20) dated ca. 1805–06. The sculptor used a large number of these monochromes as models for the funerary steles or memorial stones to which he devoted his energies in those same years.

The posture of the figure on the left, with her head resting on her hands alluding to a sentiment of modesty, perfectly encapsulates the theme of Grace as propounded by Neoclassical culture and is a regular feature of Canova's work. One of the prime examples of this may be seen in a painting entitled *The Surprise*, dated 1799, which is now in the Museo Canova in Possagno.

We are grateful to Prof. Francesco Leone for the preparation of this entry.



30

Jean-Baptiste Joseph Wicar
Lille 1762–1834 Rome

Electra Receiving the Ashes of her Brother Orestes

ca. 1826

oil on canvas

11 $\frac{3}{4}$ × 15 $\frac{3}{8}$ inches

30 × 39 cm

two ink stamps, verso: 'Rey/
Restaurateur/de tableaux/
rue de [...] 46 pour Etienne
Rey (1761–1834)'

PROVENANCE

Private Collection, Paris

Unknown in the literature until now, our painting is the preparatory sketch for the last great history painting, painted in 1826, by Jean-Baptiste Wicar, *Electra Receiving the Ashes of her Brother Orestes* or *Electra, Orestes and Pylades* (Worcester Art Museum, 1991.47). The painting was commissioned by the duc Adrien de Montmorency-Laval (1768–1837), French ambassador in Rome. Maria Teresa Caracciolo elaborates on the circumstances of this commission, the identification of which is made possible by two sketches which include the principal figures of the Worcester Art Museum's painting. One of these is in a private collection and bears the inscription *Monsieur Le [...] Voilà en augmentation du .../Lettre les trois figures de l'esquisse de M. L'Ambassadeur / Agréé mon respect [?] Wicar*, and the other is in the Musée des Beaux-Arts de Lille and is annotated on the reverse: *Wicar, A Mr. Le Duc de Laval de Montmorency ambassadeur de France à Rome en 1828 (1855)*.

The subject is taken from the tragedy of Sophocles and depicts Electra, the grieving daughter of the late King Agamemnon, as she receives the urn which she believes contains the ashes of her brother Orestes. The messengers who deliver the urn turn out to be Orestes himself and his friend Pylades, who have used this subterfuge to enter the palace and seek revenge for the death of Agamemnon at the hands of his wife Clytemnestra and her lover Aegisthus. Orestes eventually reveals his true identity to his sister and, with the help of Pylades, murders Clytemnestra and Aegisthus, who are depicted by Wicar in the background of the final painting.

In 1826, the ambassador who commissioned the painting lost his first cousin, Mathieu, duc de Montmorency, whom he had regarded as a brother since his earliest youth. Royalist and ultra-Catholic, Mathieu was the guardian of the Duke of Bordeaux and a prominent figure under the Restoration. Mathieu's sudden death had a profound impact on his two friends, and Wicar conveys this sense of grief in his depiction of the three figures gathered around the urn in the Sophoclean scene. The artist made other preparatory studies in addition to those in the Musée des Beaux-Arts in Lille, notably in the Accademia di Belle Arti Perugia (668) and others from an album by Wicar (private collection).

Wicar had trained in the studio of David starting in 1781 and accompanied him to Rome in 1784 when he went there to paint *The Oath of the Horatii*. Wicar spent years in Italy, dividing his time between Florence and Rome, publishing a volume on the contents of the Pitti Palace. He was an active participant in Paris during the Revolution and was briefly imprisoned following the downfall of Robespierre. However, he returned to Italy in the entourage of Napoleon for whom he selected masterpieces as trophies for the Louvre following the Treaty of Tolentino. Wicar moved to Rome in 1800, where he lived until his death in 1834. His most important legacy, in addition to the art he requisitioned from Italy for the French state, was his extraordinary collection of Italian drawings, many of which are now in the museum in Lille.



31

Wilhelm Hopfgarten
Berlin 1781–1837 Rome

Cleopatra or Ariadne
1830

chased bronze, Carrara marble base
H 12 $\frac{3}{4}$ × W 18 $\frac{3}{4}$ × D 6 $\frac{1}{4}$ inches
H 32.5 × W 47.8 × D 16 cm

PROVENANCE

Prince Luigi Boncompagni Ludovisi
(1767–1841), Rome, commissioned
from the artist in 1830
Private Collection, Italy

BIBLIOGRAPHY

Chiara Teolato, *Hopfgarten and Jollage Rediscovered. Two Berlin Bronzists in Napoleonic and Restoration Rome*, Rome, 2016, cat. 7, pls. XVII–XIX.

ARCHIVAL SOURCES

Inventory of the Possessions of Luigi Boncompagni Ludovisi, Prince of Piombino, 1841, vol. 582, no. 775, 'La figura giacente di Cleopatra di bronzo fuso, alta pollici dodici contro dieciotto di accurate lavoro con sua controbasse di marmo Scudi centro', Archivio Boncompagni Ludovisi, Archivio Segreto Vaticano.
Registri di Mandati di S.E. Il Sig. Principe di Piombino D. Luigi Boncompagni Ludovisi, vol. 2402, no. 1808, 20 December 1830,

'Datto a Luigi Jollage, e Guglielmo Hopfgarten Prussiani 102=quali son oche 100 per Prezzo di una Cleopatra in Bronzo, e 2 per alcune Lettere ee numeri in metallo p. uso della Libreria il tutto eseguito nel corte mese.'
Archivio Boncompagni Ludovisi,
Archivio Segreto Vaticano.

In the second half of the 18th century, due to the increasing popularity of the Grand Tour and demand for 'souvenirs', various Roman sculptors dedicated themselves to crafting quality bronze reproductions, mainly copies of celebrated antique models. Luigi Valadier (see cat. 25) and Giacomo Zoffoli (1731–1785) were the most famous practitioners of this first generation of sculptors who pioneered and perfected the methods of producing reduced copies of famous works, such as the *Capitoline Flora* now at the National Trust, Saltram. When they died, they were succeeded respectively by the former's son Giuseppe Valadier and the latter's brother Giovanni Zoffoli, who carried on their innovative work. Wilhelm Hopfgarten and Benjamin Ludwig Jollage (1781–1837) came to Rome in 1805 and continued this tradition for over half a century, casting bronzes derived from ancient models and the most famous contemporary works, such as those of Antonio Canova and Bertel Thorvaldsen.

Canova was the first person of consequence to take notice of the great skill of these two bronze sculptors, and he commissioned them on the occasion of the casting of the colossal *Napoleon as Mars the Peacemaker*, now at the Wellington Collection, London, to carry out the casting of the Emperor's

bust. The immediate and enduring success enjoyed by Hopfgarten and Jollage was due to their unexcelled skill in casting high quality sculptures to varied specifications.

Hopfgarten and Jollage had already begun working for Luigi Boncompagni Ludovisi, Prince of Piombino in 1815, since in February of the following year they received the sum of 330 scudi for 'two candelabra and other items made by them for use in our house, during the year 1815 and in the current year of 1816', as listed in the inventory. During the succeeding period the Prussians continued to supply the prince with bronze sculptures of various types and in 1830 payments are recorded for our *Ariadne*, at the time considered to be a *Cleopatra*, also commissioned by Ludovisi.

The *Ariadne* was recorded as being located in the 'prima sala nobile', a corner room facing both onto Vicolo Bonaccorsi, towards the palazzo of the same name, and onto Piazza Colonna, and was placed on an occasional table, in the center of the room. It is a reduction of the sculpture in the Belvedere Courtyard in the Vatican, a Roman copy of a lost Hellenistic original. It was mounted (as it is now) on a stepped base of bronze and white marble. All the sculptures in bronze produced by Hopfgarten and Jollage exhibited in this room and other areas of the palazzo were mounted on double, rotating white marble pedestals so that they could be turned and positioned according to the wishes of their owner.

The Boncampagni-Ludovisi family were from the Bolognese/Roman aristocracy. Prince Luigi, whose fortunes had

suffered during the Napoleonic invasions, ended up being handsomely compensated for the loss of the principality of Piombino. His ancestor Alessandro Ludovisi had been elevated to the papacy as Pope Gregory XV in 1621 and the papal nephew, Cardinal Ludovico Ludovisi, was a significant force in Rome, building the lavish Villa Ludovisi, where the Via Veneto now is, and a remarkable collection of art. Much of that was dispersed during the 18th century though the family's fortunes were improved by the marriage of Prince Antonio Boncompagni Ludovisi to the young and fabulously rich Giacinta Orsini. The young Princess was portrayed in one of Batoni's most memorable female portraits in 1757. The present family name derives from the marriage in 1681 of Gregorio II Boncompagni and Ippolita Ludovisi.

Acquired by Pope Julius II in 1512, the original marble of *Ariadne* is still in the Vatican. A celebrated work from the 2nd century A.D., the statue is catalogued as a replica of a Hellenistic original from the late Hadrianic or early Antonine era. Because of the serpent bracelet and the supine pose of the protagonist the subject was historically identified as *Cleopatra*. The marble is now at the terminus of the Galleria delle Statue, resting on a sarcophagus. 'Cleopatra' has impressed writers, artists, and connoisseurs for centuries: Isabella d'Este possessed a small replica which was prominently displayed in her apartments, while François I^{er} was presented with a bronze cast. These iterations served as the foundation for subsequent reproductions. In 1797, the statue was taken to Paris, where it was prominently exhibited in the Musée Central des Arts but was

returned to Rome through the good offices of Canova in 1816.

Painters have frequently employed a reclining figure—derived from this statue—to depict a forsaken heroine. A notable example is its presence in Pompeo Batoni's magnificent 1774 portrait of Thomas William Coke (Collection of the Earl of Leicester, Holkham Hall). That work was commissioned by the Countess of Albany who had recently been wed to the claimant of the English throne, the debauched and elderly 'Bonnie Prince Charlie'. The handsome young Viscount Coke is depicted standing nonchalantly in front of the statue that was said to symbolize his great admirer, the unhappily married countess. In the late-18th century, Ennio Quirino Visconti proposed that the 'Cleopatra' statue in fact depicted *Ariadne* as the archetypal languishing woman, an identification which continues to enjoy general support.

by J. Patrice Marandel

F O R

E I G N

E R S

I N

R O

M E

Oh, how happy I feel here in Rome, when I think
of the old days—
Dull grey days, till I fled from the imprisoning north

Johann Wolfgang von Goethe, *Roman Elegies*, VII¹

Leave it to Goethe to turn meteorology into poetry. Leaving behind the gray skies of the North for the light of Italy was an experience common to all artists and writers crossing the Alps, but for Goethe it was a revelation of another order. Prefiguring André Gide's *Nourritures terrestres* and expressed with equal lyricism, it was the discovery of Nature's sensuality. Later, in the same elegy, Goethe invokes Phoebus, a solar avatar of Apollo, for bringing forward forms and colors: '*Phöbus rufet, der Gott, Formen und Farben hervor*'. Not every foreign artist or writer encountering Italian culture—that is, classical culture—for the first time entertained such lofty thoughts, but for most if not all of them the Italian voyage was a turning point in the development of their sensibility.

Rome in the 18th century was no longer the dark and louche city of Caravaggio and Valentin. Second only to Naples in scale, it had benefited from major urbanistic improvements throughout the 17th century. Politically, spiritually, socially and culturally dominated by the Church, it extended its power far beyond the geographical limits of the Papal States. As the center of the Church's international diplomacy, it hosted a large population of foreign residents and long-or short-term

visitors. The official image of 18th-century Rome should not hide the reality of its life. A mixed society animated its streets: In Rome, as in most major cities of the Peninsula, higher and lower classes mingled more freely than in, say, Paris or London at the same time. The huge population of artisans, tradespeople and servants recognized its dependency upon a more privileged class of aristocrats, most if not all of them linked in some way to the Church. That aristocracy, in return, could not have lived without the large households that defined its social status. Artists occupied a middle position in that social ladder: their talent and the patronage they received allowed them to be received and even fêted in higher circles. As in the earlier century, many painters still lived in the modest dwellings, now somewhat spruced up, that their predecessors had occupied on the Via del Babuino, Via Margutta and Via del Corso. Curious visitors like Goethe (Fig. 1) took lodgings upon their arrival in that same neighborhood, considered to be if not Bohemian then at least in the center of the action.

The most successful 'foreign' artists had moved up the social ladder and occupied larger studios. Pierre Subleyras, a French painter who con-

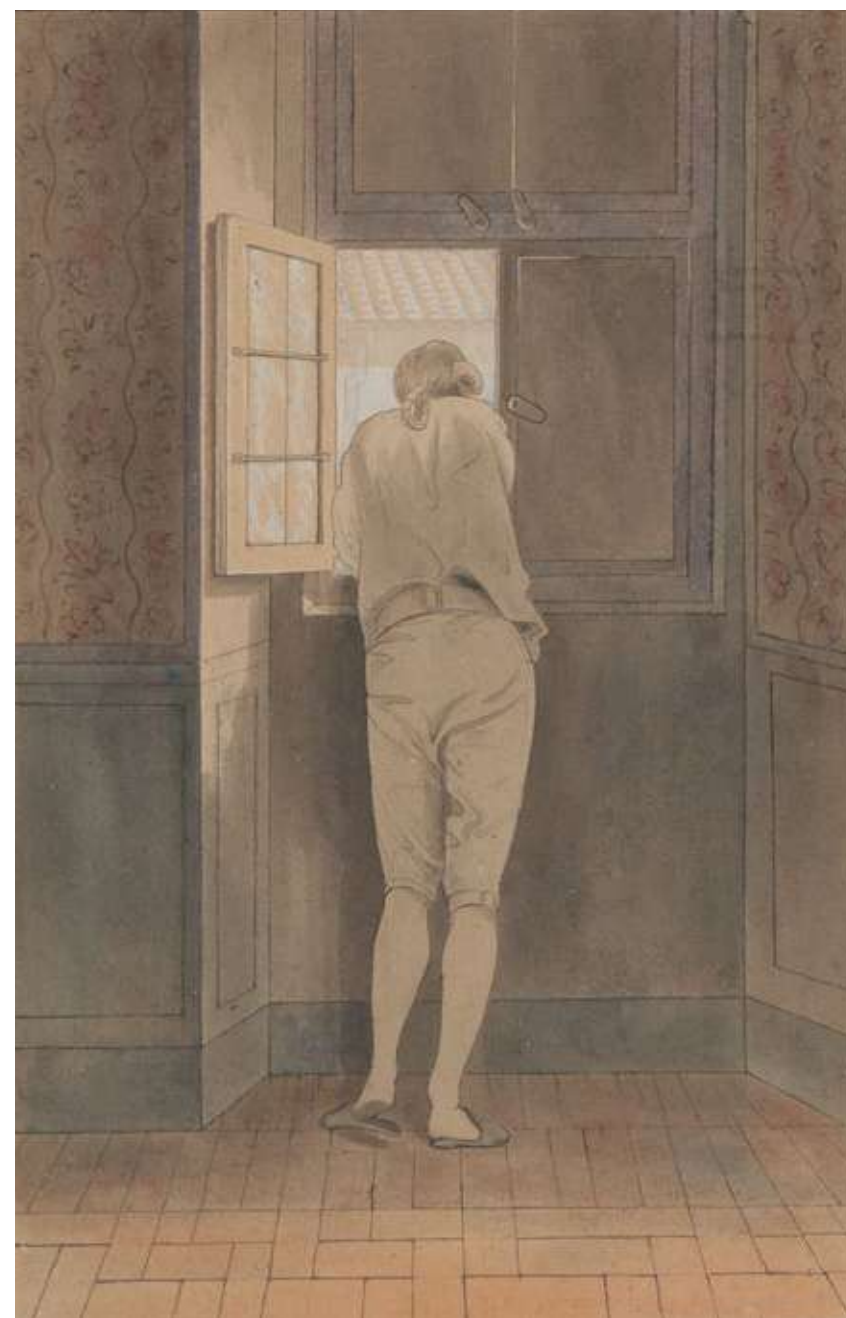


Fig. 1 Johann Heinrich Wilhelm Tischbein, *Goethe at the Window of the Apartment on Via del Corso*, 1786-87. Deutsches Romantik-Museum, Frankfurt am Main



Fig. 2 Pierre Hubert Subleyras, *The Artist's Studio*, ca. 1740. Gemäldegalerie der Akademie der bildenden Künste Wien, Vienna

sidered himself Roman and part of the artistic fabric of the city, left a vivid image of his spacious studio.

His painting—a splendid piece of self-advertisement—is unfortunately the only one we have of an artist's studio in 18th-century Rome (Fig. 2). Letters from visiting tourists and other written sources suggest, however, that painters worked in spacious and well-appointed spaces fit to receive their upscale clientele. English aristocrats, sitting for their portraits by Pompeo Batoni would not have felt comfortable in picturesque garrets, no matter how brief those sessions may have been (sitters often only posed for their faces). Wealth inspires confidence, a fact artists in Rome understood and used to their advantage.

The spectacle of creativity was not reserved to the relative intimacy of the studio. Let's consider for instance the magnificent spectacle put together by the *pensionnaires* of the French Academy in 1748. Of this sumptuous but ephemeral parade engineered by the students with full approval not only of Jean-François de Troy, Director of the Academy but also of the French envoy, Cardinal de la Rochefoucauld, nothing remains. Gone are the elaborate costumes intended to evoke the entrance of a Muslim ruler into Mecca, as are the floats that carried them. An idea of the event's magnificence can be grasped through Jean Barbault's project for a similar but unrealized

masquerade intended to illustrate 'The Four Parts of the World' (Fig. 3).

It is nonetheless the best documented of the festivities the French apprentices enjoyed putting together: both Joseph-Marie Vien and Barbault, who participated in the parade, left written accounts and vivid images of it. Fully dressed in fancy costumes—some in drag like Vien's fellow *pensionnaire* the painter Louis Le Lorrain—they were paraded through Rome on elaborate floats that attracted huge crowds. By public demand the procession was repeated and the Pope himself attended it, albeit incognito. Barbault executed small individual figures of the various characters featured in the parade and these studies met with great success.

Vien, on his own account, was astonished by the popular success of the



Fig. 3 Jean Barbault, *Masquerade of the Four Parts of the World* (detail), 1751. Musée des Beaux-Arts et d'Archéologie, Besançon



Fig. 4 Joseph-Marie Vien, *Sultane Reine*, 1748. Petit Palais, Musée des Beaux-Arts de la ville de Paris, Paris

parade, and subsequently executed drawings of many single figures (Fig. 4) from it, and then turned them into popular engravings which, he wrote, 'tout le monde s'arrachait.'

This episode illustrates how French painters achieved an exceptional foothold in the Roman art world through the support and influence of the French Academy in Rome, a substantial official institution that no other European court matched. Writing to his superior in Paris on a nearly daily basis, the *Surintendant des bâtiments du roi*, the Director of the French Academy in Rome, duly reported on the progress of the young artists, all understood to ultimately return to France and serve the French monarch.

Returning to France may have been the official expectation but it was not always the case. Some artists, seduced by Rome, or/and by local women, established roots in the City and never returned. Pierre Subleyras is perhaps the most famous example of such a voluntary expatriate; Barbault is another who settled in Rome with mitigated success as a painter but who enjoyed a flourishing career as a printmaker. Charles-Joseph Natoire, Director of the French Academy until 1775, did not himself return to France after his tenure and spent the two last years of his life in the villa he had acquired in Castel Gandolfo. It has been remarked that there was little osmosis between the French artists and their Italian counterparts; for example, there are no accounts of French *pensionnaires* visiting the studios of Batoni, Imperiali or Domenico Corvi. The academic training the aspiring artists received was based essentially on copying—antique sculptures, Raphael's *loggie* and the like. As far as more modern artists were concerned, only Carlo Maratti was considered worth being studied. This strict regimen did not prevent artists from investigating on their own the works of other Roman artists: Drawings by Natoire after compositions by Giuseppe Passeri, Girolamo Pesci, Giuseppe Chiari and Agostino Masucci among others, attest to the curiosity and interest such artists exerted on a foreign artist in Rome. Personal relationships between French and Roman artists were inevitable as French artists were admitted into the Accademia di San



Fig. 5 Pierre Hubert Subleyras, *The Mass of Saint Basil*, 1746. The Metropolitan Museum of Art, New York



Fig. 6 Charles-Joseph Natoire, *Apotheosis of Saint Louis*, 1754-56. Chiesa di San Luigi dei Francesi, Rome

Luca, the Roman equivalent of the French Academy (both institutions had unsuccessfully attempted to fuse in the past) even though these relationships were not without competitiveness. Subleyras's commission of *The Mass of St. Basil* for St. Peters (Fig. 5)—an altarpiece later reproduced in mosaic—perhaps the most prestigious commission an artist could receive, must inevitably have raised more than one eyebrow in the Roman artistic community. Even Natoire's ceiling for San Luigi dei Francesi (Fig. 6), a landmark of Franco-Roman painting, could be considered a significant *coup* for the artist, although easily justified both by Natoire's prominence as Director of the French Academy and the fact that the Church was the titular church of the French nation.

Nationality is a vexing question when writing about 'foreign artists' in 17th- and 18th-century Rome. A century before its unification in 1860, Italy was a mosaic of states with the Italian language as their only common denominator, albeit spoken in a variety of dialects and inflected by different accents. Do we consider Giovanni Battista Piranesi, whose life and work are so linked to Rome, a Roman artist or a Venetian one? Nationalism plays its part in the question. Poussin is often considered Roman in Italy while jealously revendedicated by the French (let us always remember that his return to France was not a success and that the painter quickly headed back to Rome, but that will not decide of the issue of that debate).

How to define a foreign artist in 18th-century Rome? Many *forestieri* had close ties to born Romans. Nicolas Vleughels, one-time Director of the French Academy, was married to Panini's sister (Panini himself was a rare 'Roman' painter who taught at the French Academy); Subleyras married the painter Marie Felice Tibaldi; the Tyrolese painter Josef Unterberger married Filippo della Valle's daughter.

Laurent Pécheux, born in Lyon, spent his entire life on the Italian Peninsula, essentially between Turin and Rome, where he is considered 'a local painter'. Nevertheless, the recent retrospective dedicated to his career announced in its title—'*Un peintre français dans l'Italie des Lumières*'—that France has not relinquished a continuing claim on her native son. In his renowned but seldom seen portrait of the Marchesa Margherita Gentili Boccapaduli (Fig. 7), the 'French' Pécheux presented a full compendium of contemporary Roman culture. As opposed to contemporary French portraits which are, for the most part, illustrations of social status, Pécheux's painting illustrates the aesthetic and scientific pursuits of the sitter. The Marchesa is shown displaying her framed collection of butterflies in a room filled with antiques and furniture inspired by Roman models, possibly designed by Piranesi himself, who, it is known, offered the Marchesa advice for the decoration and furnishing of her residences.



Fig. 7 Laurent Pêcheux, *Portrait of the Marchesa Margherita Gentili Boccapaduli*, 1777. Private collection



Fig. 8 Benedetto Luti, *Study of a Boy in a Blue Jacket*, 1717. The Metropolitan Museum of Art, New York



Fig. 9 François Boucher, *Boy with a Carrot*, 1738. The Art Institute of Chicago, Chicago

Alvar González-Palacios suggests that the room represented by Pêcheux may have been an actual room in the palazzo Boccapaduli, or at least that the furniture featured in the portrait was not pure fantasy. In effect, this most Roman of all portraits—painted in Rome by an artist of foreign origin and illustrating designs by the Venetian-born Piranesi—represents in itself the cosmopolitan nature of Roman art in the 18th century.

Even though Roman-born members of the Accademia di San Luca were favored by their status (they were for instance exempt from paying some taxes, and membership was a condition of receiving public commissions), Rome was traditionally and officially hospitable to all kinds of *stranieri*.

Directors of the French Academy were routinely elected members of the Accademia, as were many non-Roman artists originally from other parts of Italy who enjoyed the patronage of noble families who brought in or favored their 'local' artists already active in Rome. Because of this diverse patronage, Roman art of the late-17th century was already the product of the combined influences of artists of different origins working in the city. It was, after all, a Bolognese artist, Annibale Carracci, whose decoration of the Palazzo Farnese was widely admired and compared to the greatest creations of the Renaissance that established the path of Roman art for generations.

The relay to a new generation of artists was assumed by Carlo Maratti,

a painter of international stature who determined through teaching and his own example the future course of European art. More than Pietro da Cortona's or Gaulli's, it was Maratti's decorative schemes that offered foreign artists in Rome suitable models for their own projects: Carle Vanloo, Jean-Baptiste-Marie Pierre and other painters of the 'Generation of 1700' carried back with them to France a lighter form of 'Marattism' that would determine French decorative painting of the mid-18th century. Moreover, Maratti's own pupils were also crucial links in establishing rapports with French art and taste. Benedetto Luti, himself a Florentine, counted Jean-Baptiste and Carle Vanloo among his pupils. Luti was active as a dealer, an occupation normally forbidden to the members of the Accademia di San Luca, and his works reached France early in the 18th century (Fig. 8), where their success influenced artists such as François Boucher (Fig. 9).

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If for many French artists, the journey to Italy implied a fairly easy crossing from one of their country's Mediterranean ports to Genoa or Livorno, this was not the case for artists from Germany or Central and Eastern Europe. Their longer journeys involved the perilous crossing of the Alps. Traveling by horse-drawn coaches on the narrow roads of the Brenner or St. Gothard passes was an arduous experience often mentioned in letters and

recollections. Broken wheels were only the least of the accidents creating unexpected delays and inspiring anxiety among travelers.

Goethe's slightly histrionic exclamations at suddenly encountering the peaceful sight of the Po valley were often echoed by others. At first, it was not the land of Antiquity traveling artists entered, but an exotic world filled with new sensations. Goethe, whose interests encompassed botany, could justly marvel at

*'... das Land, wo die Zitronen blühn
Im dunkeln Laub die Gold-Orangen glühn.'*

Yes, lemons that in the North could only grow in the *orangeries* of princely residences were in Italy available for anyone to pluck and savor. This intoxication with the Italian landscape is particularly evidenced in the works of the Northern painters. Simon Denis, born in Antwerp and active in Italy until his death in Naples in 1813, is perhaps the artist who



Fig. 10 Simon Denis, *Trees in Front of a Valley*, n.d. Fondation Custodia, Collection Frits Lugt, Paris



Fig. 11 Anton Raphael Mengs, *Portrait of John Viscount Carlies*, 1758. Los Angeles County Museum of Art, Los Angeles

best expressed that response to his new environment: study of clouds, attentive depictions of trees (Fig. 10) as well as more ambitious atmospheric compositions put him at the avant-garde of early *plein-air* painting.

Other Northern artists followed a different path, preferring to join the beneficial ranks of official painters. The success of German and British painters in 18th-century Rome and—later in the century—Naples, contributed significantly to the history of the Grand Tour.

Anton Raphael Mengs, a painter of international stature active in Rome, as he would also be in Dresden and Madrid, was unafraid to set himself



Fig. 12 Anton Raphael Mengs, *Jupiter and Canymede*, ca. 1760. Galleria Nazionale d'Arte Antica, Palazzo Barberini, Rome

up against Batoni, the most sought after Roman painter of his time, and competed with him to fulfil the huge demand for portraits from the Grand Tourists, which served as souvenirs of the journey for these rich, traveling aristocrats (Fig. 11).

Mengs and his closest follower—also pupil and brother-in-law—Anton von Maron, were guided by the writer, philosopher, and art historian Johann Joachim Winckelmann, who in return promoted their work. Winckelmann, who is justly credited with having created through his theoretical writings the intellectual framework for Neoclassicism, was also famously the object of a hoax devised by Mengs himself who executed a fake Roman

fresco depicting Zeus and Ganymede (Fig. 12), which Winckelmann endorsed as an original antique work and convinced Cardinal Albani to acquire for his collection.

Mengs's goal was obviously to prove wrong Winckelmann's assertion that no modern painter could technically or aesthetically match the works of the Ancients. When not fooled, Winckelmann could nonetheless appreciate Mengs's starkly innovative images (Fig. 13).

In contrast, Mengs's portraits, like those of Anton von Maron, are grandiose statements intended to glorify the sitters, as Batoni's had previously been, but they owe an equal debt to the classical tradition of the Roman painters, Maratti and Trevisani, among others. Maron's portrait of Winckelmann is a tame masterpiece (Fig. 14), the conventional image of a thinker sitting at his desk with a *de rigueur* antique bust in the background. It is an appropriate acknowledgment of Winckelmann's antiquarian interests but hardly a demonstration of a radically new concept in portrait painting.

Not working within the strictures of an institution similar to the French Academy, German artists in Italy were able to pursue the career they found best suited to them. Landscape painting—largely ignored by the French Academy, which considered it a minor genre—became one of the specialties of German painters who



Fig. 13 Anton Raphael Mengs, *Salvator Mundi*, 1778. Los Angeles County Museum of Art, Los Angeles

not only painted the kind of *plein-air* images that made Simon Denis's oil sketches so desirable to 20th-century collectors, but also more formal and idealized landscapes that came to define the works of most German landscape painters working in Italy. Jakob Philipp Hackert, originally from Brandenburg-Prussia, studied in Paris with Joseph Vernet before establishing himself in Rome in 1768 and moving to Naples in 1786 (Fig. 15). He never returned to Germany and died near Florence. A friend of Goethe, who wrote an early biography of him, Hackert was as prolific as he was talented. His numerous views of the Roman Campagna combine an elegiac vision of nature in the broad tradition of Claude and Joseph Vernet,



Fig. 14 Anton von Maron, *Johann Joachim Winckelmann*, 1768. Klassik Stiftung Weimar, Bestand Museen, Weimar

with an almost scientific accuracy in the description of details that betray a curiosity of mind akin to that of Goethe or Alexander von Humboldt.

A particular case must be made for the role German painters in Rome played in landscape painting. The Roman Campagna had been a favorite subject for painters since the 17th century. Claude's landscapes, based on actual observation of nature, introduced the subject, and Joseph Vernet, in the 18th century, further developed the atmospheric qualities of Claude's landscapes, turning *vedute* into more generic but equally sublime evocations of the times of day. The rejuvenation of landscape painting in 18th-century

Rome was in great part owed to the achievements of German painters who developed a new conception of the 'Arcadian Landscape', a rationalized—yet partly realistic—vision of Nature, harking back to Poussin. Goethe begins his *Italian Journey* with the motto '*Auch Ich in Arkadien*'—surprisingly stripping the original Latin expression '*Et in Arcadia ego*' from its metaphysical meaning to express more prosaically his profound nostalgia for what he had experienced as a pastoral paradise. Goethe's closeness to the painter Johann Heinrich Wilhelm Tischbein resulted in the most celebrated image of the German writer, reclining among ruins in the Roman Campagna (Fig. 16).



Fig. 15 Jakob Philipp Hackert, *Landscape with the Palace at Caserta and Vesuvius*, 1793. Museo Nacional Thyssen-Bornemisza, Madrid



Fig. 16 Johann Heinrich Wilhelm Tischbein, *Goethe in the Roman Campagna*, 1787. Städel Museum, Frankfurt am Main

Facing strong competition on the part of local painters, German landscape artists were nevertheless able to secure solid official positions. Finding particular acceptance in Naples, German painters increasingly migrated south—in part attracted by the new discoveries at Pompeii and Herculaneum. Particularly remarkable was the success of the Tischbein 'clan' which included two families of artists who were linked by multiple marriages going back several generations and extending until the first years of the 20th century! Ludwig Philipp Strack was one of Wilhelm Tischbein's nephews who after studies in Italy

settled at the court of the Duke of Oldenburg in Eutin. Having specialized in depicting the Italian 'Arcadian Landscape', Strack eventually painted for Schloss Eutin views of the Schleswig region in the same elegiac mode (Fig. 17).

German artists were not the only ones to rely on familial or social connections to shore up their success. Increasingly throughout the century, the story of foreign painters active in Italy, first in Rome and later in Naples, parallels the story of the Grand Tour. Few British artists beside Gavin Hamilton established successful studios in Rome. Some studied with



Fig. 17 Ludwig Philipp Strack, *Arcadian Landscape*, 1794. Detroit Institute of Arts, Detroit

Roman or Neapolitan painters, notably Allen Ramsay and William Hoare who received formal training from Imperiali (a.k.a. Francesco Fernandi). Ramsay, who also met the young Batoni, went on to study under the aging Francesco Solimena in Naples. Ramsay was particularly attached to Rome, a city he visited on four different journeys. He became a major actor in the artistic life of the city and worked as a liaison between English visitors, Roman artists and even the French Academy, where on an early journey he had attended drawing classes. Pécheux, Clérissieu and Piranesi were among his acquaintances in what was by all accounts one of the most brilliant circles of young artists in Rome. Later in life, unable to paint any longer,

Ramsay still made the arduous journey from London to Rome after the death of his wife in 1782. His presence was a magnet for the colony of British artists: J. R. Cozens, Gavin Hamilton and Angelika Kauffmann, among others, attended the gatherings he hosted.

A remarkable foreign artist who spent much of her career in Rome was the Swiss-born Angelika Kauffmann. After Kauffmann arrived in Italy in 1759, she first studied the canonical works of Reni and Correggio of whose works she made copies. However, contact with Benjamin West, Gavin Hamilton, Winckelmann and Batoni after her arrival in Rome in 1763 encouraged her to embrace the new taste for Neoclassicism. Having been

told earlier to abandon ambitions in opera on the grounds it was 'too seedy' Kauffmann's career as an artist rapidly advanced. By 1765 she was a member of Accademia di San Luca as well as the Bolognese and Florentine Academies and had established herself as a fashionable portraitist whose sitters included Winckelmann, the American Dr. John Morgan and the English aristocrat, the Marquess of Exeter. Her style, though indebted to Batoni, is already lighter and her handling of paint more liquid. Emphasis is placed more on the inner life of the sitter and less on the luxurious lifestyle embodied in Batoni's portraiture. Such was her success with British patrons that she was encouraged to relocate to London

in 1765 and she was elected a member of the Royal Academy in 1768.

However, Kauffmann never stopped thinking about Rome; 'Roma mi è sempre in pensiero' (Rome is always in my thoughts) she said. So, in 1782, Kauffmann returned there with her new husband Antonio Zucchi who yielded his own career as a decorative painter to manage Angelika's studio. Mengs had died in 1779 and Batoni was at the very end of his career, thus Kauffmann was in the perfect position to establish herself as the preeminent painter in the city. Kauffmann's fame was immediately assured with the commission to paint the Neapolitan royal family in 1783.



Fig. 18 Pier Leone Chezzi, *Baron von Stosch and a group of Roman Antiquarians*, 1725. Graphische Sammlung Albertina, Vienna

Angelika Kauffmann's position as a portrait painter was secure, but her primary interest was to establish herself as a painter of history painting and she felt that Rome was the city where she could best accomplish this ambition. David painted *The Oath of the Horatii* in 1784 and Peyron *The Funeral of Miltiades* (Musée du Louvre, Paris) in 1783, both were executed in Rome. This was the city Kauffmann felt would be most receptive to her real interest and the success of works like the 1785 *Cornelia, Mother of the Gracchi* (Virginia Museum of Fine Arts, 75.22) and the classicizing *Self-portrait between the Arts of Music and Painting* (St. Oswald Collection, Nostell Priory), based on a work by Poussin at Stourhead, testify to the success of her career as a history painter in the Eternal City.

In Rome, Kauffmann was extraordinarily successful. She had a large house above the Spanish Steps and attracted artists, cardinals, thinkers, playwrights, and the local aristocracy to her *conversazioni*, as social gatherings were called. She painted Canova's portrait and Goethe was a close friend who planted a tree in her garden; she could easily accommodate crowds of 80 people or more in her home. Her husband's account books record her purchases of horses and carriages as well as paintings bought for her own collection by Titian and Paris Bordone.

A description of the British artistic presence in 18th-century Rome would not be complete without invoking the

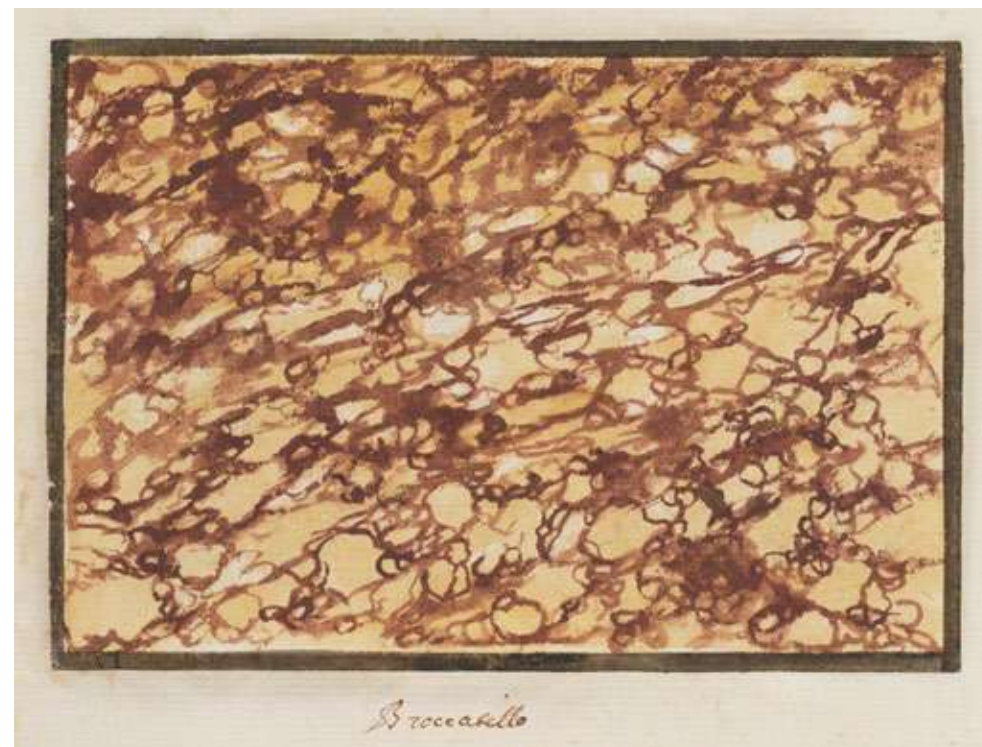
colorful and sometimes louche *milieu* of antiquarians and connoisseurs, some local, others foreign, like Baron von Stosch (Fig. 18), some doubling as spies, others as procurers of pleasures of all kinds, several serving in both capacities. This is, however, another but related story that has been well studied but still awaits its television mini-series.

Rome in the 18th century has been called the 'Academy of Europe'. The term is particularly appropriate for the French artists whose enrollment in the French Academy submitted them to a strict regimen of studies. For them, who became in many cases heralds of the Neoclassical style, Rome—with its endless wealth of classical models and no less stupefying examples of Renaissance and Baroque art—set a very high bar; only a few—indeed, perhaps only Jacques-Louis David—were able to reach the level of their examples. But every artist from every country came back from Rome transformed, anxious to apply to their work at home the lessons they had learned. These could be lessons in magnificence or in a humble observation of nature. But almost no one was left indifferent.



32
Pier Leone Ghezzi

*Four Samples of Classical
Polychrome Marbles:
'Diaspro Verde Fiorito'*
ca. 1726
watercolor on paper
6½ × 8¼ inches
165 × 210 mm



32
Pier Leone Ghezzi

*Four Samples of Classical
Polychrome Marbles:
'Broccatello'*
ca. 1726
watercolor on paper
7½ × 8½ inches
190 × 215 mm



Bianco e Negro Antico

32
Pier Leone Ghezzi

*Four Samples of Classical
Polychrome Marbles:
'Bianco e Negro Antico'*
ca. 1726
watercolor on paper
7 ⁵/₈ × 9 ¹/₂ inches
195 × 240 mm



Alabastro Orientale

32
Pier Leone Ghezzi

*Four Samples of Classical
Polychrome Marbles:
'Alabastro Orientale'*
ca. 1726
watercolor on paper
7 ¹/₂ × 9 inches
190 × 230 mm



33
Pier Leone Chezzi

Monsieur du Tilloy
ca. 1729-30
pen and brown ink on paper
11 $\frac{1}{4}$ x 7 $\frac{7}{8}$ inches
282 x 200 mm



34
Pier Leone Chezzi

L'Abbé Conti
ca. 1729-30
pen and brown ink on paper
12 $\frac{3}{8}$ x 7 $\frac{7}{8}$ inches
315 x 200 mm



35
 Pier Leone Chezzi
L'Abbé le Cocq
 ca. 1729-30
 pen and brown ink on paper
 $12\frac{3}{8} \times 8\frac{5}{8}$ inches
 315 × 200 mm



36
 Pier Leone Chezzi
*Pierre-Herman Dosquet,
 Procureur général des
 missions*
 ca. 1729
 pen and brown ink on paper
 $11\frac{3}{4} \times 7\frac{7}{8}$ inches
 315 × 200 mm



37
Pier Leone Chezzi

Monsieur Le Vieux
ca. 1729-30
pen and brown ink on paper
11 $\frac{1}{4}$ \times 7 $\frac{7}{8}$ inches
285 \times 200 mm



38
Pier Leone Chezzi

Monsieur Promirail d'Avignon
ca. 1729-30
pen and brown ink on paper
12 \times 8 $\frac{5}{8}$ inches
305 \times 220 mm

39

Sir Joshua Reynolds

*Caricature of Lord Bruce,
Thomas Brudenell-Bruce,
later 1st Earl of Aylesbury;
the Hon. John Ward; Joseph
Leeson, Jnr., later 2nd Earl
of Milltown; and Joseph
Henry of Straffan*

ca. 1751

oil on canvas

23 $\frac{1}{8}$ × 17 $\frac{1}{8}$ inches

58.7 × 43.6 cm







40

Claude-Joseph Vernet

*A Mediterranean harbor
at Sunset with Fisherfolk
at the Water's Edge,
a Lighthouse and a Man of
War at Anchor in the Bay*
1761

oil on copper
22 $\frac{3}{8}$ × 29 $\frac{1}{4}$ inches
56.8 × 74.3 cm

41
Anton von Maron

*Portrait of Two English
Gentlemen before the Arch
of Constantine*
1767
oil on canvas
54 × 39½ inches
137 × 100.5 cm







42
Giuseppe Cades

*Achilles Discovered by
Odysseus among the
Daughters of Lycomedes*
ca. early 1770s
black chalk, pen and brown
ink, brown and grey wash,
framing lines in black chalk
on paper
18 $\frac{3}{8}$ × 25 $\frac{1}{2}$ inches
465 × 647 mm





43

Henry Fuseli

*King David being Warned
by the Prophet Nathan*

ca. 1772

black chalk, grey wash on
paper

24 $\frac{1}{4}$ × 36 $\frac{1}{8}$ inches

616 × 918 mm



44

Giovanni Battista Lusieri

*A View of the Tiber Valley
Towards the North from
Monte Mario*

ca. 1778-79

graphite, pen and black ink,
watercolor, on paper

23 $\frac{1}{8}$ x 38 inches

589 x 964 mm





45
Angelika Kauffmann

*Celadon and Amelia
(Summer)*

ca. 1781

oil on copper, oval

12½ × 10 inches

31.8 × 25.4 cm

45
Angelika Kauffmann

Palemon and Lavinia
(Autumn)
ca. 1781
oil on copper, oval
12½ × 10 inches
31.8 × 25.4 cm







46

Thomas Jones

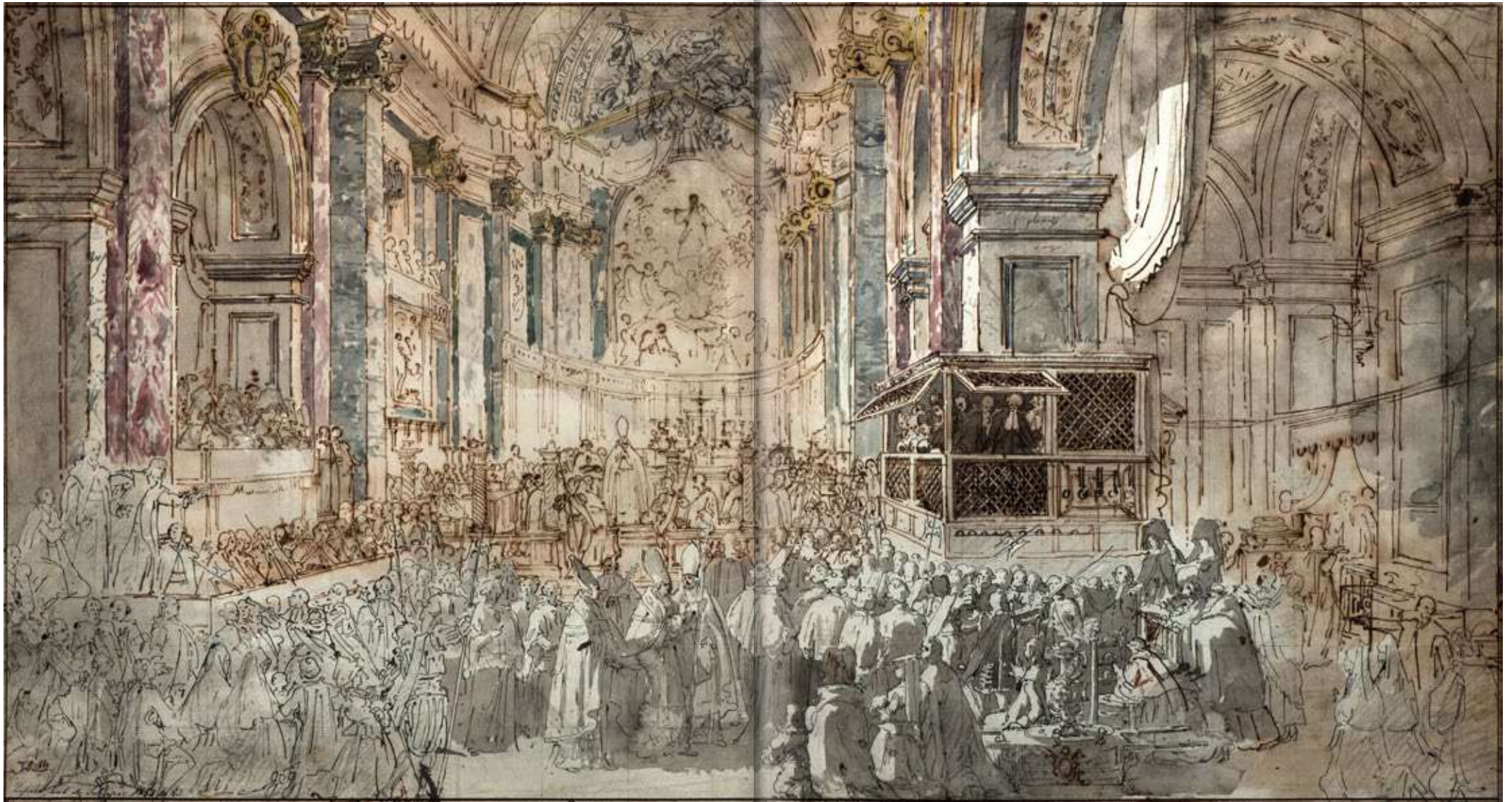
*A View over Naples on
the Salita della Riccia near
Capodimonte*

ca. 1782

oil and watercolor on paper

11 × 16½ inches

280 × 420 mm



47

Louis-Jean Desprez

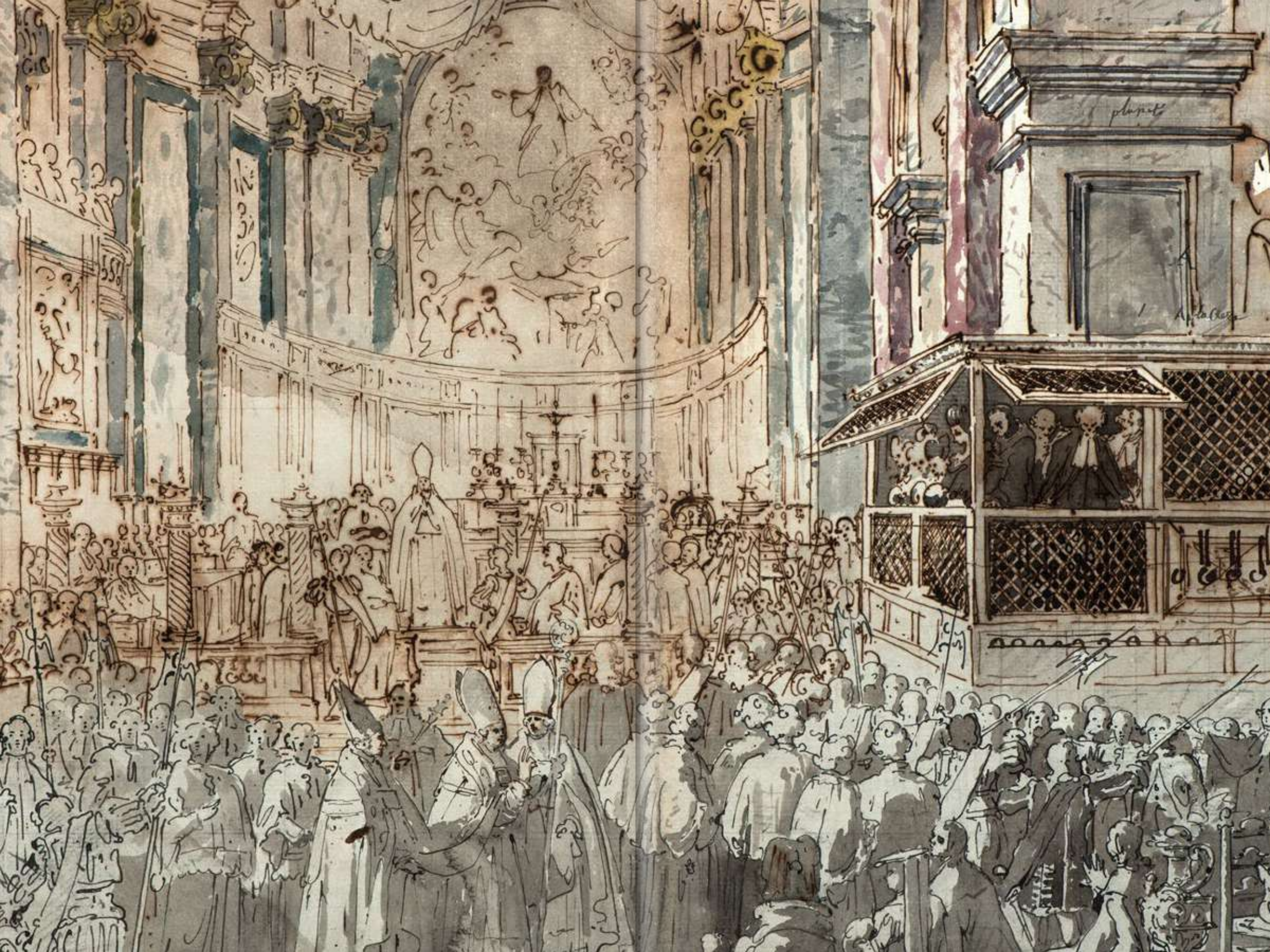
*Pope Pius VI at the Ceremony
of the 'Papal Chapel of
the Annunciation' on
25 March 1784*

1784

brown ink and wash on paper

18 x 34 inches

457 x 864 mm





48

Jacques-Louis David

A Vestal

ca. 1783–87

oil on canvas

32 × 24 $\frac{3}{4}$ inches

81.1 × 65.4 cm



49

Jakob Philipp Hackert

Hemp Harvest in Caserta

1787

oil on canvas

38 $\frac{3}{8}$ × 53 $\frac{1}{2}$ inches

100 × 136 cm



50

Johann Heinrich Wilhelm
Tischbein

Portrait Bust of Ulysses

1794

oil on panel

15 $\frac{1}{8}$ × 11 $\frac{3}{4}$ inches

38.5 × 29.8 cm



51
Johann Zoffany

*Edward Townsend Singing
the 'Beggar's Ballad'*
1796
oil on panel
30 × 25 inches
76.2 × 63.5 cm







52
Louis Gauffier

*Portrait of Divisional
Commissar Étienne
Michaux with Florence
in the Background*
1801
oil on canvas
25 $\frac{1}{8}$ x 18 $\frac{1}{8}$ inches
64 x 46 cm



53

Henry Fuseli

*Prometheus with a Spirit
Leaving his Body (recto)*

1811

gray and yellow washes
over black chalk and pencil,
with white heightening on
paper

$3\frac{7}{8} \times 7\frac{1}{8}$ inches

97 × 182 mm



53

Henry Fuseli

Figure Study of 'Prometheus'
(verso)

1811

graphite and ink

$3\frac{7}{8} \times 7\frac{1}{8}$ inches

97 x 182 mm



54
French School

Interior of the Colosseum
ca. 1830–40
oil on paper, mounted on
canvas
 $10\frac{1}{4} \times 14\frac{1}{8}$ inches
 26×36 cm

Catalogue numbers 32-54

Caput list 5



Tannered o Clonada cell. Tarducci
Lovely quality as last. Sensitive &
serious & fine



Clonada in mass
bellan appare in
sopa a Tarducci
by my as last, peffed
up in couch semi-nude
armor & table (to cuter)
n

Annada stopped
how belly sleeping
Pinaloto (in a
newly and on l.
hand face up) by
agry. Amore



S. Peter, Capli
Fr. Peter up.

Annaes kneels in
profile n. & behind
for a family St.
x rocks
St. Cath. by
Both

on lower side n.

Tarducci says he
returned to Rome
754. Paint.
S. F. di Sales
for Beatif. of Beat.
Anna Francesca di
Cantel - show the
hand of work on
disciples. Says it
may be in S. M. d.
Vise tegece (strada
S. F. de Sales duera
la lampara nelle

J. H. P. Schelver, The Church of St. John in Valetta, 1955 (Donat of the order k. of M. 1751. Accompanied J. de T. ^{his brother} to Rome 1738) ill. The Relief of the Mt. Harod of Baptist, Discouraging, & Burning the Body of St. John Ch. Also pl. 1, XI (homage to the St. Master Villiers de L'Isle Adam - full 16th c. costume & Bernini/Rivoli naturalism - V. interesting) XVII. XLVII (Conca? trad. port) LXXII (rather subliminal but more trad. port) LXXVIII (Solimene) CXVII (The St. John Lucretia cited above - one in color pl. opp. p. 88) CXLVIII. CLXXVI (The great port of St. Master Fonseca is in color pl. opp. p. 216, rather academized Solimene) also.



Ber. XIV

J. C. E. Engel, Sketches of Malta, p. 102/167 Rome 1735 with de Troy [1728?] Italian Landscapes. Copy of Fire in Borgo & This was admired in Paris & raised

de Favray 2

A. Versailles, Malta exh.



Chase
de
Vergennes
en
dano
maltaise

achelly
shown
seated
the 1856
like 3/4 l.

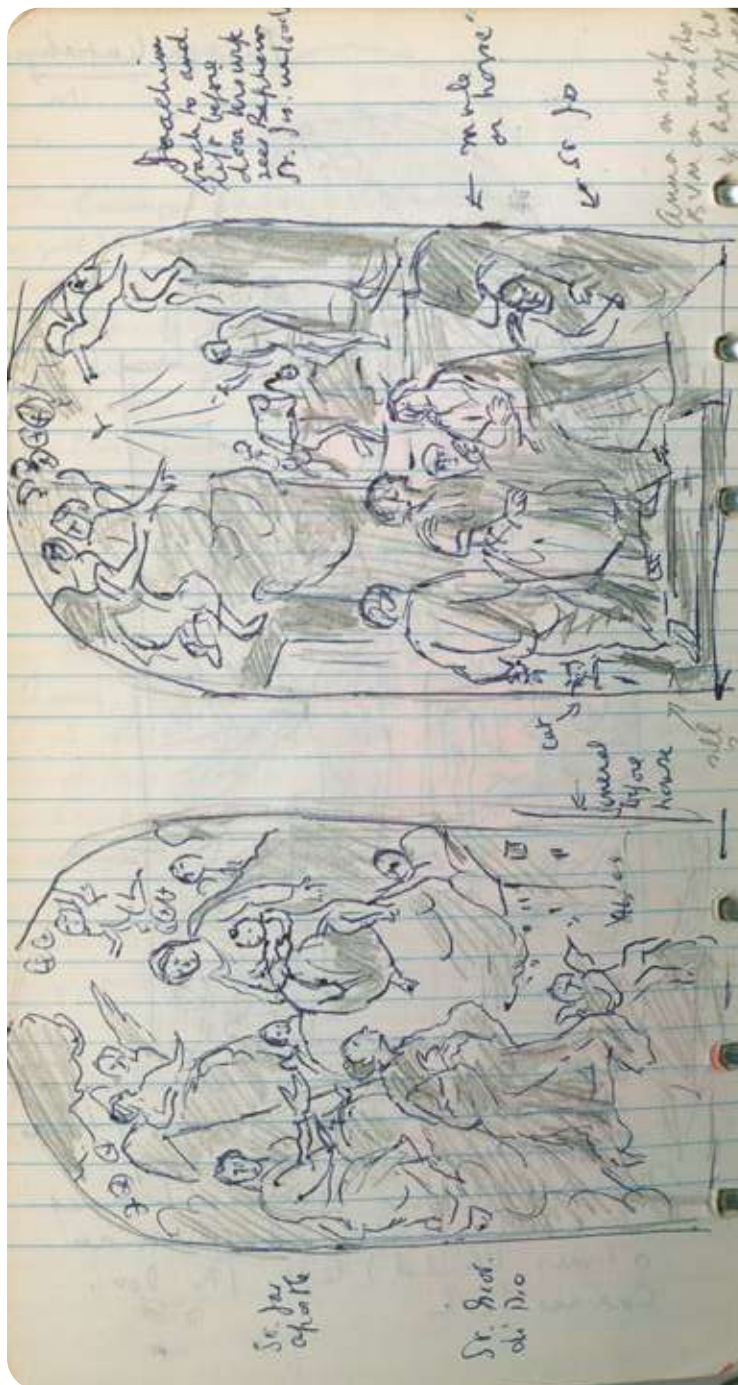
1,46 x 0,97

(commode de Sultans) Const. 1786
coll. Comte de Vergennes,
Paris



1848
130
Palais
Saint-
Antoine,
Alford,
Malta
n.d.

Valetta
in Pl
with ruff
& tunic
overcoat



* S. Andrea, Madrid. ^{C. Unterberger}
of St. Andrew - at left Italian on horse
crossing. Repainted 1965
after war extermination. Huge.

Gallies, prof. Vitale - Assunta
BVM (7B) As. apoc fresco (Folde
church archives (do) 1790.

B. poletto, *Imago* - L. alt. L. Pong.
cavus in the Lion's Den, 17 & 75d
Model, Montefiore. D. 6 often
(d. 100) given weight as Daniel
in Lion's Den. d. Mem. per 6
Bell and, March 17 & 75 (4 II)

U. Tam IV, Tam I for A. ^{Case # 421 a Bracellano P}
2 x x IV. Engr. Bow Telli. 1972 Austr.

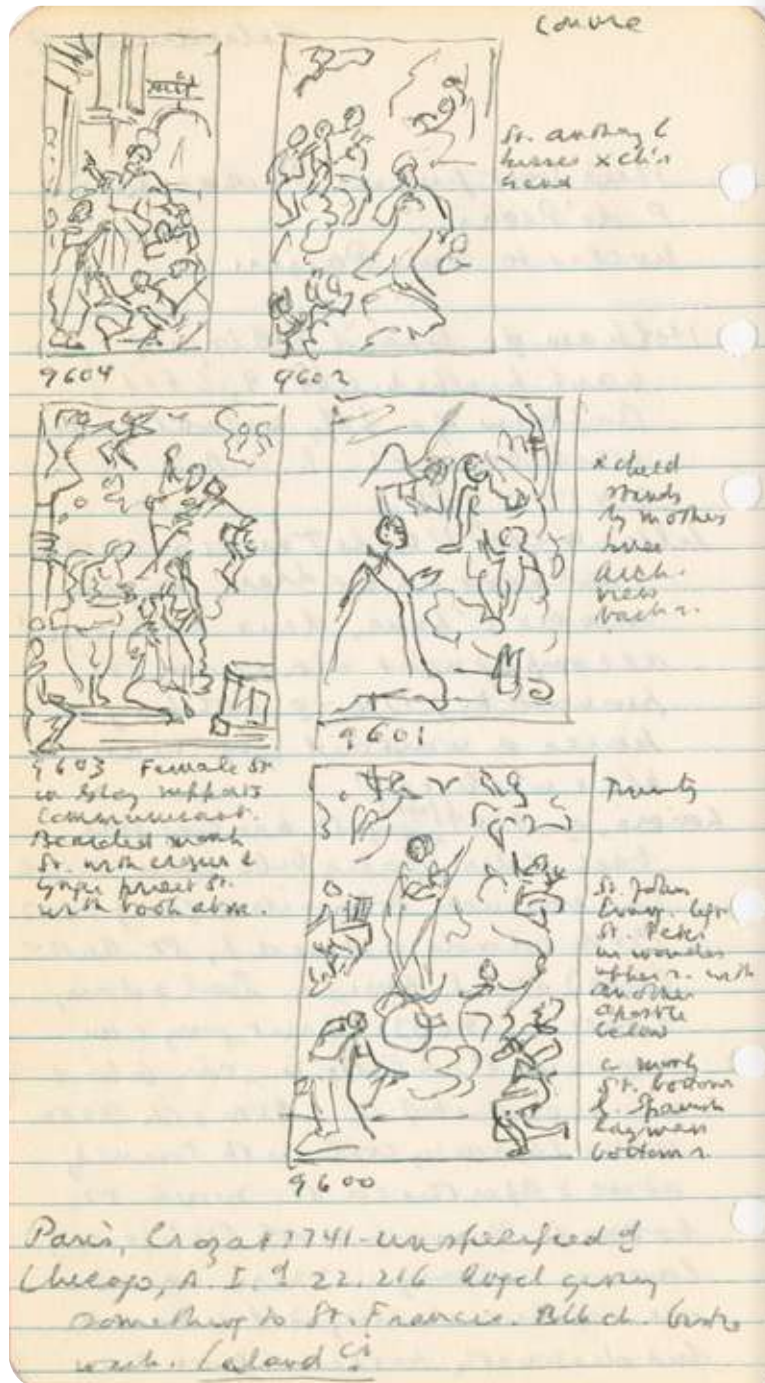
Subano, a Hoda^{*}. The Marrydown of S.
Andrew described Mem. p. C.
b. art. 1780, sup. 17 1/2 (22) p.
CXCIII. The model of the
disruption is in Mont-fano.

Same vol. has an incandescence.
TB given Sabroso Abip to Calvary.
Roceto, L. Osvaldo - L. alta Id
1795 (TB)

Val di Fiemme, Cavalese - Mad. del
Rosario (alt. 1400 m. 3.25) plant,
carb.

Bressanone, ^{di S. Candido}Frassiscani; Adolphi.
ata 1754 pta Vienna (or Venice?)
Ill. Altk. Adige, Altk. der. del
hansel, vol III, Belpino 1841, 173; de
Cortara p 135 where he says it
was sent from Rome 1764.

habano, Duomo, Galles, Assunta 17.92/4





32

Pier Leone Ghezzi
Rome 1674–1755 Rome

*Four Samples of Classical
Polychrome Marbles*
ca. 1726
watercolor on paper



'Diaspro Verde Fiorito'
6½ × 8¼ inches / 165 × 210 mm
'Broccatello'
7½ × 8½ inches / 190 × 215 mm
'Bianco e Negro Antico'
7⅝ × 9½ inches / 195 × 240 mm
'Alabastro Orientale'
7½ × 9 inches / 190 × 230 mm



PROVENANCE
Private Collection, Italy

BIBLIOGRAPHY
To be published by Dr. Adriano Aymonino
in his upcoming book by MIT press,
*Paper Marbles: Pier Leone Ghezzi's Studio
di Molte Pietre* (1726).



Ghezzi, in addition to his talents as a caricaturist, designer of ephemeral celebrations such as the 'fire machine' erected at the Palazzo Altemps to mark the wedding of Louis XV of France in 1725, and painter of portraits and of altarpieces, was also an enthusiastic and erudite antiquarian. He was close to intellectuals and collectors with similar interests such as Cardinal Alessandro Albani and Francesco De' Ficoroni and produced a volume of engravings for Cardinal Polignac (see cat. 33–38) of classical remains and numerous drawings of goods from graves, frescoes and sculptures which were being excavated in early 18th-century Rome.

Among the most remarkable of all his drawings is a series of 265 watercolor studies of classical polychrome marble, *Studi di Molte Pietre*, now in the Biblioteca Universitaria Alessandrina, Rome which are signed by Ghezzi and dated 1726. Each one identifies the stone, as do our sheets, in Ghezzi's distinctive handwriting beneath the watercolor study. Although our sheets do not appear to be from the same album as the *Studi di Molte Pietre*, they must have been contemporaneous and related to that project. Ghezzi's interest in *faux marbre* is nowhere more evident than in his splendid self-portrait in the Villa Falconieri fresco in Frascati painted in 1727, where we see the splendidly costumed artist turning towards the viewer seated on a parapet before an enfilade of sumptuous, colored marble columns.

We are grateful to Prof. Francesco Leone for the preparation of this entry.



33

Pier Leone Ghezzi
Rome 1674–1755 Rome

Monsieur du Tilloy

ca. 1729–30
pen and brown ink on paper
11¼ × 7⅞ inches
282 × 200 mm

inscribed, verso, upper center:
‘Mou Tilloy’

PROVENANCE

(Possibly) Richard Neville Aldworth
Neville (1717–1793), purchased in Paris
in 1763; by descent to his son
Richard Aldworth Griffin-Neville, 2nd
Baron Braybrooke (1750–1825); by
descent to
Robin Henry Charles Neville, 10th Lord
Braybrooke (1932–2017)
Madames Christian Ribière & Mareille
Tuloup-Pascal, Marseilles, 5 June
1998, lot 380
Private Collection, Italy

BIBLIOGRAPHY

Maria C.D. da Empoli, *Pier Leone Ghezzi:
Un protagonista del Settecento romano*,
Rome, 2008, p. 53.

Pier Leone Ghezzi, son of the Marchigian painter Giuseppe Ghezzi (1634–1721), is today best known as a father of the art of caricature. In fact, he was a highly successful painter of portraits, altarpieces and frescoes as well as a designer of ephemeral celebrations. Nevertheless, it is for the hundreds of caricatures he drew in pen and ink of high-ranking prelates, Roman patricians, Grand Tourists, as well as laborers and working people, that he is now best known. These drawings, while intended to amuse, are never mean-spirited in the way popularized by later satirists such as Thomas Rowlandson (1757–1827).

Many of his drawings were assembled as, or pasted into, albums such as one from the Duke of Wellington’s collection, now in the Morgan Library, New York (1978.27), and in the Ottoboniani Codices in the Biblioteca Vaticana. Our sheets come from what is known as the ‘Polignac album’, a series of caricatures of members

of the entourage of Cardinal Melchior de Polignac (1661–1742) who was *Chargé d’Affaires* to the Holy See and French Ambassador to the Vatican between 1725 and 1732. These drawings were historically preserved in a folder entitled ‘GHEZZI / AMBASSADE DU CARDINAL / DE POLIGNAC / DESSINS ORIGINAUX’. They represented Abbé Conti, Abbé Le Cocq, Monsieur du Tilloy, Monsieur Le Vieux, Pierre-Herman Dosquet and Monsieur Pramirail. They can be dated to ca. 1725–30.

Another caricature by Ghezzi of the Polignac circle was sold at Sotheby’s in London in 1979 which portrays the Cardinal seen from behind talking to a Jesuit, Father Agliata, while Ghezzi himself looks on.

Like Ghezzi, Cardinal de Polignac was intensely interested in the classical world and sponsored archeological excavations on the Via Appia. Pier Leone Ghezzi produced a series of antiquarian drawings now scattered among various libraries, among them the Biblioteca Apostolica and the British Museum. Their interests were conjoined with the publication in 1731 of the *Camere Sepolcrali de liberti e liberte di Livia Augusta ed altri Cesari*, a record, illustrated by Ghezzi, of archeological discoveries made following digs sponsored by Polignac.

Ghezzi had a further connection to Cardinal Polignac who commissioned the artist to produce the ephemeral apparatus with the famous ‘fire machine’ which he had erected in the courtyard of the Palazzo Altemps—the ambassador’s residence at the time—and on Piazza Navona to mark the wedding of King Louis XV of France in 1725, and again to

celebrate the birth of the Dauphin in 1729. The latter festivity was immortalized by Giovanni Paolo Panini in a magnificent depiction of the event (National Gallery of Ireland, NGI. 95), dated 1731 and commissioned by Cardinal Polignac.

The caricature as an art form has its origins in drawings by Leonardo da Vinci. His grotesque drawings were widely copied by Milanese and Northern artists. In the late cinquecento Annibale Carracci and Guercino independently produced what we would call caricatures, a term invented by Filippo Baldinucci in 1681 who describes them as ‘increasing the load (‘carico’ in Italian)...a manner of portraying a sitter in as true a fashion as possible to the sitter’s true features, yet in jest or even in scorn they add or exaggerate the sitter’s flaws, imitating them out of all proportion, in such a wise that the sitter looks like himself in the picture as a whole, but is changed in his individual parts’. At around the same time as Ghezzi’s famous satirical drawings were being made, Giambattista Tiepolo and Count Antonio Zanetti (1680–1767) were making similar drawings in Venice.

Anthony Clark was personally interested in the genre. He designed a table etched with Ghezziian caricatures and his notebooks are filled with caricatural scribbles. He owned a caricature of Pompeo Batoni by Giuseppe Cades as well as a rare painted caricature of Paolo de Matteis by Ghezzi (see cat. 4).

We are grateful to Prof. Francesco Leone for his assistance in the cataloguing of this and the following caricatures by Pier Leone Ghezzi.



34

Pier Leone Ghezzi
Rome 1674–1755 Rome

L'Abbé Conti

ca. 1729–30

pen and brown ink on paper

12 $\frac{3}{8}$ × 7 $\frac{7}{8}$ inches

315 × 200 mm

inscribed, verso, lower left:

'M. L'Ab. Conti / M. L'Ab. Conti';

watermark: three vertical circles topped
with a crown, from top to bottom, each
encircling a cross, 'SP' and 'I'

PROVENANCE

Richard Neville Aldworth Neville
(1717–1793), as part of two volumes
purchased in Paris in 1763; by descent
to his son

Richard Aldworth Griffin-Neville, 2nd
Baron Braybrooke (1750–1825); by
descent to

Robin Henry Charles Neville, 10th Lord
Braybrooke (1932–2017); sold at
Sotheby's, London, 10 December 1979, lot
99

Madames Christian Ribière & Mareille
Tuloup-Pascal, Marseilles, 5 June
1998, lot 385

Private Collection, Italy

BIBLIOGRAPHY

Maria C.D. da Empoli, *Pier Leone Ghezzi:
Un protagonista del Settecento romano*,
Rome, 2008, p. 53.

L'Abbé Conti served as the First Secretary
to Cardinal de Polignac, and later became
the Secretary of the *Buongoverno* in 1743.
Ghezzi knew L'Abbé Conti for many
years and created another caricature of
him, now in the Vatican Library in the
Ottoboniani Latini album, 3115, on page
159r. It is inscribed 'V. Abbate Conti
Auditore dell'Em. V. Card. Di Polignach
fatto da' me Cav. Ghezzi a di 12 8bre 1726 in
questo oggi Primo di Aprile 1743 si ritrova
Prelato Segretario del Buongoverno.'

Both caricatures portray L'Abbé Conti
in an almost identical stance, with the
two major differences being his facial
expression and the placement of his right
hand. In the Vatican image, L'Abbé Conti
is shown holding a hat, as opposed to
raising his hand in blessing as is shown in
the *Polignac* sheet.



35

Pier Leone Ghezzi
Rome 1674–1755 Rome

L'Abbé le Cocq

ca. 1729–30

pen and brown ink on paper

12 $\frac{3}{8}$ × 8 $\frac{5}{8}$ inches

315 × 220 mm

inscribed, verso, lower left:

'M. L. Ab. le Cocq'; watermark: shield
with a fleur-de-lys

PROVENANCE

Richard Neville Aldworth Neville
(1717–1793), as part of two volumes
purchased in Paris in 1763; by descent
to his son

Richard Aldworth Griffin-Neville, 2nd
Baron Braybrooke (1750–1825); by
descent to

Robin Henry Charles Neville, 10th Lord
Braybrooke (1932–2017); sold at
Sotheby's, London, 10 December 1979, lot
92

Madames Christian Ribière & Mareille
Tuloup-Pascal, Marseilles, 5 June
1998, lot 386

Private Collection, Italy

BIBLIOGRAPHY

Maria C.D. da Empoli, *Pier Leone Ghezzi:
Un protagonista del Settecento romano*,
Rome, 2008, p. 53.

L'Abbé le Cocq was the Chaplain for the
Cardinal de Polignac, who later made
him a Canon in France. Ghezzi created
another caricature of le Cocq in 1730,
which is now in the Vatican Library,
in the *Ottoboniani Latini* album, 3116,
on page 35r. In its inscription, Ghezzi
alluded to the fact that L'Abbé le Cocq
was a great drinker of Burgundy wine,
'Il Sig[no]re Abbate Cochi Cappellano
dell'E[minentissim]o Polignach, il qualie
gli fece havere un / canonicato al suo
Paese, e beveva del Vino di Borgogna a'
passare. Fatto da Me' / Cav. Ghezzi il di 8
7bre 1730.'



36

Pier Leone Ghezzi
Rome 1674–1755 Rome

Pierre-Herman Dosquet,
Procureur général des missions
ca. 1729

pen and brown ink on paper
11 $\frac{3}{4}$ × 7 $\frac{7}{8}$ inches
315 × 200 mm

inscribed, verso, lower left:
'Dosquet procureur general
des missions'; watermark: shield with
three fleur-de-lys

PROVENANCE

Richard Neville Aldworth Neville
(1717–1793), as part of two volumes
purchased in Paris in 1763; by descent
to his son
Richard Aldworth Griffin-Neville, 2nd
Baron Braybrooke (1750–1825); by
descent to
Robin Henry Charles Neville, 10th Lord
Braybrooke (1932–2017); sold at
Sotheby's, London, 10 December 1979,
lot 67

Madames Christian Ribière & Mareille
Tuloup-Pascal, Marseilles, 5 June
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Private Collection, Italy

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Maria C.D. da Empoli, *Pier Leone Ghezzi:*
Un protagonista del Settecento romano,
Rome, 2008, p. 53.

Pierre-Herman Dosquet first moved to Rome in 1725 when he was sent to the city to be a procurator for the Paris *Séminaire des Missions Étrangères*. Very soon after his arrival in the city he was given the honorary title of Bishop of Samos *in partibus*, in which he acted as an assistant to the papal throne. However, his stay in Rome was brief; Dosquet departed Rome in 1729 for Canada, where he was appointed the fourth Bishop of Quebec. Dosquet spent several influential years as Bishop, or See of Quebec, before leaving Canada for good in 1739, when he returned to Europe and lived out the remainder of his days between Paris and Rome. He died in Paris in 1777. Ghezzi created another nearly identical caricature of Dosquet on 16 January 1727, which is now in the Vatican Library's Ottoboniani Latini album, 3115, on page 35r, and inscribed 'Il Padre Procuratore / Generale della Missione / di Francia fatto da' me Cav. / Ghezzi a di 16 Gen[nar]o 1727'.



37

Pier Leone Ghezzi
Rome 1674–1755 Rome

Monsieur Le Vieux
ca. 1729–30
pen and brown ink on paper
11 $\frac{1}{4}$ × 7 $\frac{7}{8}$ inches
285 × 200 mm

inscribed, verso, lower left:
'M. Le Vieux'; watermark: three vertical
circles, lowest encircling a cross

PROVENANCE

Richard Neville Aldworth Neville
(1717–1793), as part of two volumes
purchased in Paris in 1763; by descent
to his son
Richard Aldworth Griffin-Neville, 2nd
Baron Braybrooke (1750–1825); by
descent to
Robin Henry Charles Neville, 10th Lord
Braybrooke (1932–2017); sold at
Sotheby's, London, 10 December 1979, lot
12
Madames Christian Ribière & Mareille
Tuloup-Pascal, Marseilles, 5 June
1998, lot 381
Private Collection, Italy

BIBLIOGRAPHY

Maria C.D. da Empoli, *Pier Leone Ghezzi:*
Un protagonista del Settecento romano,
Rome, 2008, p. 53.

This caricature depicts the French jeweler Rinaldo Le Vieux, born ca. 1664. He opened a goldsmith shop in Rome in 1697 and is recorded as living on Via de Corso with his wife, Giovanna Vaillant, and their children around 1705–07. On 7 June 1721, he was elected Chamberlain of the Guild of Goldsmiths despite being away from the city and living in France at the time. Ghezzi met Monsieur Le Vieux at the home of Cardinal de Polignac when Le Vieux later returned to Rome. A nearly identical caricature by Ghezzi of Monsieur du Le Vieux is located in the Vatican Library in the Ottoboniani Latini album, 3115, on page 18or. It is inscribed 'Monsieur Leviu Orefice Francese, il quale fa il Mestiere in case, e va' per tutte le Case di Dame di Roma, e fa' il cavaliere, et io Cav. Ghezzi havendolo veduto dell'Em. Polignac me' ne' sono lassato Memoria il di 4 Gennaro 1725', describing how Le Vieux worked from home and did business by charming Roman ladies and visiting them in their homes.



38

Pier Leone Ghezzi
Rome 1674–1755 Rome

Monsieur Promirail d'Avignon

ca. 1729–30

pen and brown ink on paper

12 × 8 $\frac{5}{8}$ inches

305 × 220 mm

inscribed, verso, lower left:
'M. Promirail Avignonoy'

PROVENANCE

Richard Neville Aldworth Neville
(1717–1793), as part of two volumes
purchased in Paris in 1763; by descent
to his son
Richard Aldworth Griffin-Neville, 2nd
Baron Braybrooke (1750–1825); by
descent to
Robin Henry Charles Neville, 10th Lord
Braybrooke (1932–2017); sold at
Sotheby's, London, 10 December 1979, lot
34
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Tuloup-Pascal, Marseilles, 5 June
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Private Collection, Italy

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Maria C.D. da Empoli, *Pier Leone Ghezzi:
Un protagonista del Settecento romano*,
Rome, 2008, p. 53.



39

Sir Joshua Reynolds
Plympton 1723–1792 London

*Caricature of Lord Bruce,
Thomas Brudenell-Bruce, later
1st Earl of Aylesbury; the Hon.
John Ward; Joseph Leeson, Jnr.,
later 2nd Earl of Milltown;
and Joseph Henry of Straffan*
ca. 1751

oil on canvas

23 $\frac{1}{8}$ × 17 $\frac{1}{8}$ inches

58.7 × 43.6 cm

PROVENANCE

(Probably) Robert Clements, later 1st
Earl of Leitrim (1732–1805),
Killadoon House, Co. Kildare
thence by descent, Killadoon House, Co.
Kildare until
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Private Collection, United Kingdom

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A Complete Catalogue of his Paintings*,
New Haven, 2000, p. 492, no. 1964a.
Anthony P. W. Malcomson, 'The Killadoon
Papers at Killadoon', *The Clements
Archive*, Dublin, 2010, p. 81.
William Lanfran, *Joshua Reynolds: A Grand
Tour Caricature Rediscovered*, London,
2020

ARCHIVAL SOURCE

*Inventory of the Contents of Killadoon
House*, 27th June 1837, 'Caricature
by Sir Joshua Reynolds of Lords
Milltown, Aylesbury and Dudley and
Mr. Henry of Straffan- gilt frame'
in the Dining Room.

This newly discovered painting is an important addition to the oeuvre of Sir Joshua Reynolds. Based on a photograph it had been adjudged by David Mannings a copy of a famous version of the same subject in the National Gallery of Ireland (NGI.736). Following cleaning and first-hand examination it is now recognized by Martin Postle, Nicholas Penny and Aoife Brady as a fully autograph work.

Pier Leone Ghezzi popularized the genre of the caricature in 18th-century Rome with his witty pen-and-ink portraits of residents of the Eternal City. Ghezzi was active from the 1720s until his death in 1755 and his career overlapped with the early heyday of the British and Irish Grand Tour to Italy that had gathered momentum by the 1740s. Perhaps something about caricature appealed to the British sense of humor as a number of British artists, notably

Hogarth, Reynolds and Thomas Patch embraced it enthusiastically.

The young Joshua Reynolds traveled to Rome thanks to a serendipitous free passage to Italy in 1750 with his patron, Captain Augustus Keppel. The artist's ability to charm aristocratic sitters was the foundation of a phenomenally successful career and he evidently wasted little time in befriending the visiting *milordi* in Rome, soon securing the patronage of a circle of wealthy Irish and English visitors. Many were friends of the erudite Irish aristocrat Joseph Henry and his uncle the wealthy brewer, Joseph Leeson. In 1751, Reynolds painted for this group a total of seven caricatures: six small groups of which the present work is one and a larger *Parody of the School of Athens* commissioned by Joseph Henry (National Gallery of Ireland, NGI.734). The latter was a spoof of the famous fresco by Raphael, with the ancient philosophers replaced in a satirical reversal with caricatures of recognizable visitors (identified by name in Reynolds' Roman notebooks) among them Lord Bruce, the younger Joseph Leeson and, seated on a step in the role of Diogenes, Joseph Henry.

In 1751, Reynolds was at the beginning of his career and therefore prepared to undertake light-hearted commissions which he probably would not have painted later on. In fact, he painted two autograph versions of two of these compositions. This is the second version of one such composition (the first version stayed with the Leeson family whose last descendant donated it to the National Gallery of Ireland, Dublin) and it was probably intended as a gift to Joseph Leeson's close family friend, Robert Clements, the 1st Earl of Leitrim (painted by Pompeo Batoni in 1753; Hood Museum of Art, P.2002.6).

Joseph Leeson was the godfather of Caroline, Clements' daughter. It hung in the dining room of Killadoon House, Co. Kildare as part of the Leitrim collection until 2020. Many of the protagonists in all these caricatures had Irish connections and three of the paintings are now in the National Gallery of Ireland, donated by the last Countess of Milltown in 1906.

The sitters in this painting include 'the elegant beanpole', Lord Bruce who had arrived in Rome by Easter in 1751. He became friendly with the Irish peer Lord Charlemont and subscribed to his plan to found an academy for British artists in Rome. He went on to be tutor to King George III's children. His portrait is repeated, verbatim, in the *Parody*. Next to him is another member of Charlemont's circle, the stout Hon. John Ward of Helmely, Staffordshire who, like Bruce, had appeared in a caricature by Ghezzi as well as in another of Reynolds' caricatures, alongside Lord Charlemont, now in Dublin. Next to Ward stands the son of Joseph Leeson, also called Joseph, who was to become the 2nd Earl of Milltown. His father had visited Italy already in 1744 and was in Rome again with his son in 1750. The father built one of the greatest of all Irish Georgian houses, Russborough in Co. Wicklow, which he filled with works by Claude-Joseph Vernet, paintings by Panini and scores of modern and antique sculptures all bought in Rome. On the far right sits Joseph Henry who has been described as 'the most erudite in Classics of the entire Irish and British contingent at that time in Rome'. While Ghezzi drew him consulting a volume on Roman antiquities, Reynolds portrays him poring over a large volume inscribed 'Cloaca Massima', the main sewer of the ancient city.

Anthony Clark owned two drawings by Ghezzi of several members of this group including Joseph Leeson Snr, Joseph Leeson Jnr., and Joseph Henry (Philadelphia Museum of Art, 1978-70-289 and 1978-70-290). It is possible that these drawings inspired Leeson and Henry to commission the painted caricatures from Reynolds as humorous souvenirs of the time their group had spent together in Italy. Clark would also have been familiar with a comparable caricature by Reynolds, depicting Sir Charles Turner and three other Grand Tourists acquired by the Rhode Island School of Design Museum in 1953 (53.349). Turner was the first owner of *Saint Louis Gonzaga* by Pompeo Batoni (see cat. 6).



40

Claude-Joseph Vernet
Avignon 1714–1789 Paris

*A Mediterranean harbor at Sunset
with Fisherfolk at the Water's
Edge, a Lighthouse and a Man of
War at Anchor in the Bay*
1761

oil on copper
22 $\frac{3}{8}$ × 29 $\frac{1}{4}$ inches
56.8 × 74.3 cm

signed and dated, lower right:
'J. Vernet.f/1761'

PROVENANCE

Antoine Antonin, duc de Gramont
(1722–1801)
his sale, Paris, 16 January 1775, lot 67
Sotheby's, London, Old Master Paintings,
17 May 1961, lot 49
with Hallsborough Gallery, London, 1963
Private Collection, Europe
Christie's, London, Important Old Master
Pictures, 13 December 2000, lot 59
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Sotheby's, New York, Important Old
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January 2011, lot 187
Private Collection, New York

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Florence Ingersoll-Smousse, *Joseph Vernet, Peintre de Marine*, Paris, 1926, vol. II, p. 54, no. 1338.

'It would be difficult to cite, before M. Vernet, a painter who understood as well as he, the variety of Nature & divers effects of light...and who if one examines his work closely, has that fineness in the execution & so sure a touch'. Thus wrote a critic about the *Four Times of Day* (Art Gallery of South Australia, 984P27 I–IV) exhibited by Vernet in the Salon of 1757. Those paintings, each 11 $\frac{5}{8}$ × 17 $\frac{1}{8}$ inches, were painted, like the present work, on sheets of copper and for one of Vernet's most discerning patrons, Pierre-Charles de Villette.

This superb Mediterranean port scene is painted on an unusually large scale for a work on copper. It was almost certainly commissioned by Antoine VIII, duc de Gramont, whose sale in 1775 included this among four paintings by Vernet.

Born in Avignon, Vernet moved to Italy in 1734 aged twenty and spent almost the next twenty years based in Rome, where he developed a clientele for his gauzy coastal views and port scenes which play on the atmospheric effects of light on water often at recognizable times of day. The 18th-century connoisseur and collector Pierre-Jean Mariette wrote of Vernet that 'He stole from Nature her secret... he learned to render with great truth the different effects of light, the effect produced by vapor in the air, drawn up towards the sun from the ground or from water' (David Wakefield, *French Eighteenth-Century Painting*, London, 1984, p. 155). Vernet was patronized by a wide range

of royal, rich and aristocratic collectors most notably the brother of Madame de Pompadour, the marquis de Marigny, who as *Surintendant des Bâtiments* handed him the single greatest commission of Louis XV's reign: To paint the series of *The Ports of France* (Musée du Louvre and Musée de la Marine), described by Philip Conisbee, the late scholar of Vernet's paintings, as 'one of the great achievements of the 18th century, and among the masterpieces of French painting' (*Claude-Joseph Vernet, 1714–1789*, London, 1976).

Vernet painted this group between 1753 and 1765, exactly at the time that our Mediterranean port scene was executed. Vernet was interested in the extremes of nature: night and day, fog and blue sky, storm and calm and often he painted pairs or groups of four which would contrast these different moods. This painting, for which no pendant is recorded, shows an imaginary coastline with a setting sun gleaming on the calm waters of a bay. Shipping dawdles at anchor while a fisherman hauls his catch from a rowing boat onto a rocky promontory. Two young men flirt with girls in the foreground, while in the distance the eye is drawn to a lighthouse and an austere classical temple. This scene, though idealized or imaginary, is based on Vernet's many years in Italy which provided inspiration for his entire career; the lighthouse is loosely based on the one in Naples of which Vernet made a drawing now in the Albertina, Vienna (22813). A similar view but with more aristocratic staffage, *A Sea-Shore* (The National Gallery, NG201), was painted on a slightly larger sheet of copper in 1776 for Jean-Baptiste-Félix-Hubert de Vintimille, marquis des Arcs and comte de Luc who was governor of Marseilles. That painting was commissioned as a pendant for another work on copper which had

been painted in 1772. It is interesting that Vernet recorded the substantial price of 47 livres he paid for the copper plate.

Rome gave Vernet the inspiration for the support but out of his substantial corpus only about 25 works on copper survive. It was a support foreign to his French contemporaries, Fragonard or Robert, but one which was widely used in Italy and especially in Rome. Claude Lorrain and Adam Elsheimer, both artists who Vernet would have admired, had employed it in the 17th century, while in the 18th century it was widely used by Italian painters Maratti, Trevisani, Conca, Giaquinto and Batoni among many others. Works on copper were prized for their luminosity, especially when the metal is silvered, which makes this support perfect for Vernet's atmospheric depictions of light.

In 18th-century Rome such idealized landscapes were well attuned to Enlightenment views of nature: Perfect when calm and dreadful in its power when enraged. Diderot wrote 'the marines of Vernet, which show all sort of incidents and scenes, are as much history painting to me as the *Seven Sacraments* of Poussin'. No wonder the next generation of landscape painters, Hackert, Bidault and Lusieri would continue to look to Vernet for inspiration.



41

Anton von Maron
Vienna 1733–1808 Rome

***Portrait of Two English Gentlemen
before the Arch of Constantine***
1767

oil on canvas
54 × 39½ inches
137 × 100.5 cm

**signed and dated: 'Maron fe
Rom 1767'**

PROVENANCE

Christie's, London, Catalogue of Pictures
by Old Masters, 5 April 1946, lot 120
Andrea Busiri Vici d'Arcevia (1903–1989),
Rome, by 1959
Sotheby's, London, Old Master Paintings
Part 1, 7 July 2004, lot 62
Manca di Villahermosa Family Collection,
by 2013
Dorotheum, Vienna, Old Master
Paintings, 18 October 2016, lot 109

EXHIBITED

Rome, Palazzo delle Esposizioni, *Il
Settecento a Roma*, 19 March–31 May
1959
Rome, Museo di Roma, *Artisti Austriaci
a Roma dal Barocco alla Secessione*,
March–April 1972
Rome, Palazzo Venezia, *Il Settecento
a Roma*, 10 November 2005–26
February 2006

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292, reproduced fig. 50.
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tra ruderi e salotti', *Capitolium*, Rome,
1965, p. 391, footnote 17.
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Secessione*, Rome, 1972, no. 228.
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a Roma*, Milan, 1983, reproduced
fig. 448.
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l'arte e l'antiquariato', *L'Urbe*, Rome,
1985, nos. 5–6, p. 158, reproduced
fig. 1.
Andrzej Ryszkiewicz, 'Un Souvenir
Polonais du Grand Tour', *Bulletin du
Musée Nationale de Varsovie*, Warsaw,
1990, p. 92, reproduced fig. 4.
Giancarlo Sestieri, *Repertorio della pittura
romana della fine del Seicento e del
Settecento*, Turin, 1994, vol. I, p. 121.
Christiane von Schultendorff, *Aufstieg
und Niedergang des Dilettanten: Zur
Darstellung und Bewertung der englischen*

"dilettanti" in der Malerei und Graphik,
1720–1830, Cologne, 1999, PhD. diss. p.
89, reproduced fig. 177.

Francesco Petrucci, *I volti del Potere*,
Arccia, 2004, exh. cat., p. 23,
reproduced fig. 46.

Caterina Manca di Villa Hermosa, in
Anna Lo Bianco, Angela Negro, eds.,
Il Settecento a Roma, Rome, 2005,
exh. cat., p. 239, no. 135, reproduced
fig. 135.

Isabella Schmittman, *Anton von Maron
(1733–1808) Leben und Werk*, Munich,
2013, p. 257–58, reproduced p. 555,
figure. 68.

The Grand Tour was traditionally
undertaken by young gentlemen with the
means to travel for a year, often with a
tutor or *cicerone*, to enjoy the sights and
acquire works of art, both recent and
antique. Although there were important
French, Dutch, German, Polish, Russian
and even American Grand Tourists (Philip
Livingston who signed the Declaration of
Independence was painted by Batoni in
1783), the majority were members of the
British and Irish aristocracy. Collections
such as those at Burghley House and
Lamport Hall and publications such as
Addison's *Remarks on Several Parts of Italy*
of 1704 testify to the early interest of the
British in studying abroad.

The Tour involved travel by coach through
France, across the Alps and down into
Italy. Cities on the itinerary might
include Turin and Milan but compulsory
stopping points were, as they still are,
Venice, Florence, and Rome. Many would
go on to Naples which had a sizeable
English community, important classical
sites and even an active volcano. As the
Grand Tour attracted more travelers it
spawned an industry of its own: Tour

guides, art dealers (often English artists),
restorers, hoteliers, prostitutes, singers
and musicians all catered to this influx
of well-heeled visitors. Above all, the
Grand Tour encouraged artists to paint
works specifically aimed at this new
type of patron: views of the major Italian
cities and portraits. While the greatest
practitioners of view painting were based
in Venice, it was in Rome that the Grand
Tourist had his portrait painted.

The high-water mark of the Grand Tour
was in the third quarter of the 18th
century. Fueled by peace and the growing
wealth of a maritime empire, the British
travelers had money to spend; large
Neoclassical country houses were being
built in England and Ireland and needed
to be filled. A central part of these new
collections were the portraits which
memorialized the visitor's time in Rome
and established his—the travelers were
nearly always male—cultural credentials,
usually with a famous classical sculpture as
a prop or a Roman sight as the background.

Of the portrait painters who made their
fortune in Rome, Pompeo Batoni was
the most prolific. However, the market
for such portraits was such that other
artists were also able to establish thriving
studios there. Chief among them were
Anton Raphael Mengs and his star pupil
Anton von Maron. Like his rival Batoni,
Mengs was foremost a history painter and
among his most celebrated works is the
ceiling fresco of *Parnassus* painted for the
Villa Albani. At the same time, he painted
portraits including that of his fellow
countryman and chief patron, the Elector
of Saxony. When Mengs took up Charles
III's first invitation to go to Madrid in
1761, Von Maron remained as Batoni's
chief rival as the leading portraitist in the
city. Lord Herbert went to the Eternal City

in 1779 and to help him, John Hippisley provided a list of the names and addresses of British and foreign artists who he might commission works from in Rome. The list included Anton von Maron as well as Pompeo Batoni and Jakob Philipp Hackert. Von Maron's reputation reached its peak in the 1780s when he was elected Principe of the Accademia di San Luca. He painted portraits for many of its members including that of the antiquarian dealers James Byres, Thomas Jenkins and the artist Andrea Vici.

This painting is one of a series painted in the 1760s in which we see Von Maron consciously emulating Batoni. The group includes another double portrait which shows two Grand Tourists posing in front of the Colosseum (Zamek Królewski w Warszawie, ZKW 3929) and another from 1766 of *Sir Robert Clive and a Servant* (Palazzo Barberini, 2607). Von Maron's sitters included the celebrated German critic and thinker Johann Winckelmann, whom the artist painted a year after our portrait, the Scottish architect and art dealer James Byres (see cat. 24) painted in Van Dyck costume and William Cavendish, 5th Duke of Devonshire (Devonshire Collection, PA 423). Although Von Maron developed a recognizable, individual style—his touch is softer than that of his competitors and the figures usually occupy a smaller part of his composition—he nevertheless adapted to the requirements of the classic Grand Tour portrait. As in many paintings by Batoni, a faithful dog is featured at the sitter's feet while in the background we see the massive Arch of Constantine, here placed in a stormy Campagna landscape.

The sitters in this work have so far eluded identification though the names of James Barry and James Byres have been

proposed. However, it would seem more likely that we are looking here at two gentlemen of higher rank. The standing figure in brown is probably a tutor or *cicerone*, explaining the view to his more opulently dressed patron. Portrayals of the young aristocrat with his tutor were a common trope in Grand Tour portraiture: the *Portrait of Hugh Lord Warkworth with his tutor the Reverend Jonathan Lippyt* painted by Nathaniel Dance-Holland in Rome in 1762 (Syon House) is an example. Alternatively, the present portrait could represent two fellow tourists painted in the same vein as Batoni's *Portrait of Sir Samuel Gideon with a Companion* of 1767 (National Gallery of Victoria, 1325-5) which illustrates the vogue for depictions of friendships forged on the Grand Tour.

This impressive double portrait was acquired by the Roman art historian Andrea Busiri Vici in 1946 and was subsequently included in the landmark exhibition held in Rome in 1959, *Il Settecento a Roma*, a critical event in the history of the appreciation of Roman 18th-century art.



42

Giuseppe Cades
Rome 1750–1799 Rome

Achilles Discovered by Odysseus among the Daughters of Lycomedes
ca. early 1770s

black chalk, pen and brown ink, brown and grey wash, framing lines in black chalk on paper

18 $\frac{3}{8}$ × 25 $\frac{1}{2}$ inches
465 × 647 mm

signed in pen and brown ink, recto, lower right: 'Giuseppe Cadese/Roma'; watermark: fleur-de-lys in a coat of arms

PROVENANCE

(Probably) Nicolas-Joseph Marcassus, Baron of Puymaurin (1718–1791) thence by descent, until Sotheby's, Paris, Tableaux Dessins Sculptures 1300–1900, 3 December 2020, lot 95

This highly finished drawing was intended as a collectible object in its own right and was originally part of a suite of pen-and-ink drawings, some heightened with white, depicting scenes from Greek history and Homer's *Iliad*. Represented here is the moment when Achilles—disguised as a girl by his mother, Thetis, in order to protect him from meeting his death in the Trojan War—is tricked by Ulysses into revealing his true identity. Having found a sword and shield packed among a trousseau of more feminine gifts, Achilles instinctively grasps the weapons, unmasking himself to Ulysses, while the true daughters of Lycomedes contemplate the jewels and trinkets.

Giuseppe Cades was born in Rome where he studied under Francesco Mancini and Domenico Corvi (see cat. 15 and 16). A precocious talent, Cades won a drawing prize at the Accademia di San Luca at the age of fifteen. He went on to study in Florence but returned to enjoy a brilliant career in Rome, working in a Neoclassical style for popes and patrician patrons such as the Chigi, and painting altarpieces in prominent churches such as the SS. Apostoli, recently remodelled by Carlo Fontana. He was influenced by forward-thinking artists in Rome such as Fuseli (see cat. 43 and 53) and Canova.

This sheet is almost certainly one of a group acquired by Nicolas-Joseph Marcassus de Puymaurin, a wealthy fabric manufacturer from Toulouse. The Baron de Puymaurin was a distinguished *amateur* and a member of the Academy of Painting, Sculpture and Architecture in his native city, and he supported the career of the artist Jacques Gamelin, who lived in Rome between 1765 and 1774. Puymaurin's inventory of 1792 describes a number of 'Sujets tirés de l'histoire et de

la fable, douze dessins de bistre, rehaussés de blanc sur papier gris' by Cades as well as three large works by Gamelin. The collector also acquired, through Gamelin, paintings by Cades such as *Achilles Playing the Lyre with Patroclus* now in the Louvre (RF1980 191).

Our drawing can be grouped with the *Suicide of Ajax*, the *Education of Achilles by the Centaur Chiron*, *Alexander and his Physician Philip* (Wellcome Collection, 212451), *Achilles and Briseis* and *Athena Encourages a Wounded Warrior* as part of the group acquired through Jacques Gamelin for the Baron de Puymaurin at some time in the early 1770s. The linear technique and elements such as the exaggerated hairstyles of Lycomedes's daughters remind us of Cades's contemporary Henry Fuseli who was in Rome in the 1770s.



43

Henry Fuseli
Zürich 1741–1825 Putney Hill

King David being Warned by the Prophet Nathan
ca. 1772

black chalk, grey wash on paper
24¼ × 36⅛ inches
616 × 918 mm

inscribed, recto, lower right:
'Roma May 7'

PROVENANCE

Ian Woodner (1903–1990), New York
his sale, Christie's, London, 2 July, 1991,
lot 192
Private Collection, Switzerland

EXHIBITED

London, Tate Britain, *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination*, 15 February–1 May 2006

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Christopher Baker, Andreas Baker and Pierre Curie, eds., *Füssli: Entre rêve et fantastique*, Paris, 2022, exh. cat., p. 55, reproduced fig. 29.

‘Thou art the man!’ Fuseli’s highly original interpretation of the Old Testament narrative depicts the dramatic moment when the Prophet Nathan appears in front of King David to rebuke him for having let the Hittite soldier Uriah be killed in battle in order to take the latter’s wife, Bathsheba, as his own (Samuel 2, 12 1-14). It suited Fuseli’s love for the theatrical to focus on the point in the story when Nathan confronts David: the bearded Prophet lunges towards the King, with an accusatory outstretched finger which he jabs at David’s chest. According to the Old Testament, Nathan was to tell David that although God forgave him, he would be punished for his sins and the child from his illicit relationship with Bathsheba would die. Weinglass speculated that the armed youth in the background may represent this son, although this seems unlikely as the Bible seems to suggest this was a young child. It is more probable that Fuseli depicts a youthful guard, whose startled expression acts as a proxy for the viewer and accentuates the drama of the scene that enfolds. What marks out Fuseli’s drawing is the violence of Nathan’s sudden movement up from the stool before David, so quick that the guard can only turn his head to catch the old man as he confronts the King.

The drawing dates from the eight years Fuseli spent in Rome, where between 1770 and 1778 he established himself as a leading light in an international artistic circle, members of which had a common desire to revitalize modern art through a primal expressionism that moved beyond the more subdued Neoclassical experiments in history painting of an older generation of painters, notably Benjamin West and

Gavin Hamilton. For Fuseli and his circle—which included the Scottish painter Alexander Runciman and the English artists Thomas Banks and George Romney—this reformist agenda was almost wholly served by their experimentation in drawing. Fuseli’s radical agenda meant many of his Roman drawings challenge convention both in their subversion of traditional ideas about genre and subject matter, but also in their formal qualities. Of his Roman experience, Fuseli wrote in 1778, ‘with the sound of Rome my heart swells, my eye kindles, and frenzy seizes me’.

Fuseli’s drawing has some hallmarks of the composition of a Neoclassical history painting: The frieze-like structure and compressed perspective forces our attention on the central figure of David, with his trademark lyre. However, if the purpose of traditional history painting was the celebration of noble virtues, Fuseli challenges this convention by presenting us with the flawed character of David whose sinful deeds compromise the viewer’s empathy. Fuseli accentuates the sense of David’s depravity by using a series of washes, contrasting light with dark, in a dramatic, almost abstract composition, a dark shadow looming over David’s guilty head.

Fuseli’s Roman drawings self-consciously looked to earlier artistic models, notably Michelangelo but also his 16th- and 17th-century Mannerist followers. This drawing in particular shows the artist’s careful observation of Michelangelo’s muscle-bound heroes on the Sistine chapel ceiling but with its simple outlines and defined areas of wash

is also reminiscent of the drawings of the Genoese painter Luca Cambiaso (Museo del Prado, Doo2988). Nevertheless, Fuseli as usual goes beyond his forbears: His figures have an excessiveness and distortion which surpasses the monumentality of Michelangelo. Fuseli has created his own unique technique which combines an expressive, fluid use of line with the stark geometries of light and dark tonal wash.

It is perhaps unsurprising that the aesthetic qualities of this drawing appealed to the American architect, property developer, amateur artist and collector Ian Woodner. His extraordinary and important collection of over 1000 drawings, acquired between the mid-1940s up until his death, while wide-ranging, showed a particular preference for the masters of the early Italian and Northern Renaissance. Fuseli’s combination of a classical vocabulary with an expressive originality and lightness of touch would have appealed to the American collector’s discerning search for beauty. J.F.



44

Giovanni Battista Lusieri
Rome 1754–1821 Athens

*A View of the Tiber Valley Towards
the North from Monte Mario*
ca. 1778–79

graphite, pen and black ink,
watercolor, on paper
23 $\frac{1}{8}$ × 38 inches
589 × 964 mm

signed, lower left, on the mount:
'Titta f.'; watermark 'J HONIG/&/
ZONEN'

PROVENANCE

Philip Yorke, later 3rd Earl of Hardwicke (1757–1834); commissioned from the artist around 1778–79; by inheritance to his youngest daughter Lady Caroline Harriet Yorke (1794–1873), married to John Somers-Cocks, 2nd Earl Somers thence by descent at Eastnor Castle, Herefordshire, until Christie's, London, Old Master and British Works on Paper: Drawings, Watercolours, and Prints 1500–1900, 5 July 2022, lot 26

EXHIBITED

Edinburgh, National Galleries of Scotland, *Expanding Horizons. Giovanni Battista Lusieri and the Panoramic Landscape*, 30 June 2012–28 October 2012

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Aidan Weston-Lewis, ed., *Expanding Horizons. Giovanni Battista Lusieri and the Panoramic Landscape*, Edinburgh, 2012, exh. cat., pp. 68–69, reproduced no. 11.

This monumental watercolor, a major work from Lusieri's Roman period, shows the Tiber valley seen from the park of the Villa Mellini located on the heights of Monte Mario looking northward to a long stretch of the Via Flaminia crossing the Ponte Milvio in the middle ground of the composition, with the limestone ridge of Monte Soratte emerging in the blue mists of the horizon. A seated figure beneath the framing trees at the right gives scale to the composition and directs the viewer's gaze to the river as it makes its way downstream to Rome, in a great serpentine curve, across the vast valley. This view, unique in the artist's oeuvre, records the last stage of the journey made by many Grand Tour visitors before entering the Eternal City which reveals itself spectacularly from the top of Monte Mario, a pendant view of which Lusieri recorded in a similarly scaled watercolor of 1779, the first of four versions, the most famous of which is today in the Akademie der Bildenden Künste, Vienna (GG-403).

Giambattista Lusieri was born in Rome on 14 October 1754, in the parish of San Giovanni dei Fiorentini to a silversmith, Mattia Lusieri, and his wife, Rosa Banfi. While little is recorded of his early

training as a painter, he was almost exclusively a painter in watercolor and is the foremost topographical painter in late 18th-century Rome and Naples. His fame as a painter of landscapes among the English expatriate artist community and the aristocratic tourists was such that Sir William Hamilton recommended him in 1799 as the artist to accompany Lord Elgin on his journey to Greece and Turkey. Lusieri set off with Elgin for Athens where he remained for 22 years until his death in 1821 and where he negotiated the purchase of the Parthenon Marbles for Lord Elgin from the Turkish authorities. His meticulous watercolors of the Greek landscape and monuments, made over a period of nearly half his working life, were tragically lost at sea when the *Cambrian*, the ship carrying almost all his drawings from his days in Greece, was wrecked in 1828. Thus, apart from the handful of Greek watercolors some given as gifts, or presciently shipped by the artist for storage in Malta in 1811, the watercolors and drawings from his time in Rome and Naples are the works on which his fame rests.

As the Welsh painter and friend of Lusieri, Thomas Jones (see cat. 46), noted in his *Memoirs*, 'Sig're Giambattista Lusier, a Roman, usually called D[on]. Titta, who made tinted Drawings, which were deservedly admired for their Correctness and strict attention to Nature, and many of them purchased by Our English Cavaliers'. The present drawing was purchased directly, or commissioned, by Lusieri's only securely identified and documented English patron in Rome, Philip Yorke, who succeeded his uncle as the 3rd Earl of Hardwicke in 1790. Yorke set off for the continent on his Grand Tour in 1777 with his Swiss tutor, one Colonel Wettstein, arriving in Rome on 21 October

1778, and remaining there until April 1779, save for a month-long visit to Naples and Paestum in January 1779. While in Rome, Yorke engaged the well-connected Scottish antiquarian, James Byres (see cat. 24), as his cicerone and agent. Among the many objects Yorke acquired on the Roman art market, including a portrait of himself standing next to a bust of Minerva Giustiniani, commissioned from Pompeo Batoni and dated 1779 (formerly, Tyttenhanger House, Herefordshire; private collection, England), were several watercolor views of Rome by Lusieri, including the present sheet, a black chalk drawing of the city (J. Paul Getty Museum, 2001.11), and a set of panoramic views of the rooftops of Rome seen from the Janiculum and the Aventine (The British Museum, 2014.7050.1), as well as three views of the *Baths of Caracalla*. Yorke kept these works in a portfolio for fifty years until his death in 1834 when they were divided equally among his four daughters. Our drawing, together with three of the panoramic views taken from the Janiculum and one of the views of the *Baths of Caracalla* (Cleveland Museum of Art, 2022.93), was inherited by his daughter, Lady Caroline Harriet Yorke. In 1815, she married John Somers-Cocks, 2nd Earl Somers, of Eastnor Castle, where the watercolor has remained until recently.

Lusieri's signal qualities were his poetic sensibility towards landscape and nature and his unequalled mastery of the watercolor medium. His practice was, astonishingly, given the large-scale paper on which he regularly worked, to paint on the spot not just to record the contours of the composition, but, whenever possible, to establish the coloring and an exactness of detail with the watercolor. In the open air, he would obsessively build up

several layers of pure watercolor to a high degree of finish—the rich intensity of his coloring is without parallel in this medium—and, as he wrote in 1819 to Lord Elgin in an account of working methods, ‘to finish them from nature with the greatest diligence, so that his work might be worthy of public approval’. In this way of working, often finishing his watercolors on site rather than in the studio, he achieved, with the eye of a naturalist, an uncanny accuracy of the coloring of the saturated atmosphere of Italian light. It should also be noted that Lusieri’s refinement extended to his taste in Roman subjects. He eschewed the most obvious commercial sites in his paintings—no views of the Colosseum, the Pantheon, the Forum, or Tivoli—in favor of rarely depicted monuments such as the Baths of Caracalla, or the great panoramas such as the views of the rooftops of Rome or that of the timeless, unspoilt world of our drawing.

The present example, showing the intensely green and fertile Tiber Valley in early morning light, is the only known view of this landscape and one of fewer than ten surviving panoramic *vedute* compositions (several of which are recorded in various versions) from the Roman period made between 1778 and Lusieri’s departure for Naples in late 1781 or early 1782. The drawing boasts an unbroken provenance, remaining in the same family for nearly 250 years since it was painted ca. 1779, and survives in a remarkable state of preservation. **W.M.B.**



45

Angelika Kauffmann
Chur 1741–1807 Rome

Celadon and Amelia (Summer)
and
Palemon and Lavinia (Autumn)

ca. 1781
oil on copper, oval
12½ × 10 inches
31.8 × 25.4 cm

Palemon and Lavinia inscribed,
verso: ‘WHITTOW & LARGE/
SHOE LANE LONDON’

In gilded period frames each with an oval insert, laurel vine and pearl decoration, probably original and evidently made by the frame maker David Moss (active in London around 1790–1802). This is indicated by a label on another picture with the same frame from the same collection.

PROVENANCE

(Possibly) Charles Taylor (1756–1823), engraver, London, commissioned from the artist ca. 1781; probably bequeathed to G.W. Taylor, M.P., London, 1823 Hon. Robert Morgan-Grenville (1892–1988); his son Robert Platagenet Morgan-Grenville (1916–1993) thence by descent, Kenya, until Christie’s, Paris, Maîtres Anciens: Peintures-Sculptures, Paris, 15 June 2023, lots 48 and 49

LITERARY SOURCE

James Thomson, *The four seasons, and other poems*, London, 1735.

James Thomson's poetry cycle *The Seasons* is part of a long tradition of pastoral poetry from Ovid to Torquato Tasso to Ariosto. Praised by leading figures of the European Enlightenment, including Jean-Jacques Rousseau and Ephraim Lessing, the opus, written between 1726 and 1730, was considered a key work of the period. The painterly-expressive depiction of the terrible and sublime in nature had an enormous impact on visual artists. Angelika Kauffmann, among them, was attracted by the wealth of imagery in the blank verse poem, which comprises five thousand lines, and she painted a further six scenes from Thomson's *Seasons* in addition to these two copperplate paintings.

As early as 1757, the first part of the poem was translated into German and published in Switzerland with a title vignette by Salomon Gessner. The second part followed in 1764 and a new edition in 1774. The Swiss born Kauffmann, who was in contact with Gessner, could have become acquainted with Thomson's *Seasons* in German translation early on. Linguistically gifted as she was, she would probably have read the *Seasons* in the original, if only to be able to grasp the musicality of the English verse. German translators, however, struggled to convey a sense of the original in their own language. In 1778, Ludewig Schubert made a second attempt with *Proben einer neuen Uebersetzung von James Thomson's 'Jahreszeiten'* (Samples of a new translation of James Thomson's 'Seasons') but had to admit that the 'picturesque poetry' of this 'greatest of the picturesque poets' quickly brought him to his linguistic limits (*Neue Litteratur und Völkerkunde*, No. 1, Vol. 1, January 1788, pp. 44–53).

Thus, it was the visual artists, including Angelika Kauffmann and Joshua Reynolds, who took on the mediating role of transforming Thomson's 'marvel of word music' into painting, appropriately since the Scottish poet in the line from *Summer*, 'But who can paint the lover, as he stood', openly calls for a contest between poetry and painting. Kauffmann, too, found herself challenged by Thomson's rhetorical question to a *paragone* of the arts.

The artist selects those scenes that would particularly stir the viewer's feelings. The moment of Amelia's tragic misfortune depicted here was ideally suited to move the 18th-century viewer; an innocent human being is unexpectedly snatched from the midst of life by the force of Nature. The loving Celadon is left inconsolable and in despair, 'for ever silent; and for ever sad'. Kauffmann's preoccupation with the fate of the lovers is depicted in another painting inspired by the same poem, in which she depicts the moment just before Amelia sinks to the ground, struck by lightning. In that work we see the profound fear of the tragic heroine, who clings to her lover in terror.

Thomson describes the climactic moment as follows:

... From his void embrace,
(Mysterious heaven!) that moment,
in a heap
Of pallid ashes fell the beauteous maid.
But who can paint the lover, as he stood,
Struck by severe amazement, hating life,
Speechless, and fix'd in all the death of woe!
So, faint resemblance, on the marble-
tomb,
The well-dissembl'd mourner stooping
stands,
For ever silent, and for ever sad.

The pastoral scene with Palemon and Lavinia in the second picture must be read as a counterpoint to this. In English art, rural life, and also the poverty of the rural population, had for some time been elevated to a pictorial theme. Pastoral scenes with shepherdesses and peasant women were generally popular, especially the encounter of Palemon with the beautiful Lavinia which often served as a model for arts and crafts such as porcelain painting, furniture manufacture and textile designs.

Lavinia, although of noble birth, has chosen to live simply and work in the fields. Palemon, the wealthy landowner of the corn field, becomes aware of the beautiful young woman who gracefully gathers ears of corn and he is immediately taken with her charms and eventually proposes to her. Palemon, is dressed in so-called Van Dyck costume with slashed sleeves, lace collar and cuffs and feather barrette. To ennoble and historicize her literary characters, Kauffmann uses this cavalier fashion, reminiscent of the 'Golden Age' of King Charles I and his famous court painter.

Describing the first meeting of the couple, Thomson writes:

... To walk, when poor Lavinia drew
his eye;
Unconscious of her power, and turning
quick
With unaffected blushes from his gaze.
He saw her charming, but he saw not half
The charms her downcast modesty
conceal'd.
That very moment love and chaste desire
Sprung in his bosom, to himself
unknown.

The encounter between the simple harvester and the rich landowner is reminiscent of traditional fairy tales and contains the hopeful message that the barriers between rich and poor can be overcome. Many English artists besides Angelika Kauffmann, including William Hamilton, Richard Westall, Thomas Stothard and George Cruikshank were attracted to the depiction of this emotional story with its happy ending.

Angelika Kauffmann had a preference for coupled pictures in an oval or circular format. Here she conceives a pair of paintings that explain and complement each other and belong together both thematically and compositionally. Palemon and Lavinia, as an example of a happy loving couple, are juxtaposed with the tragic loving couple Celadon and Amelia. While in the first couple the tender beginning of a love in the making is depicted, the fate of the tragic couple reminds us of how suddenly and unexpectedly such a love can come to an end—thoughts of *vanitas* are suggested here.

At the same time, both scenes represent two of the four seasons. The lightning-struck Amelia with Celadon stands for summer, the harvesting Lavinia with Palemon for autumn. It is obvious that two different 'Modi' of painting between major and minor are addressed here, which had already been established in the 17th century with Nicolas Poussin, following musical theory: Palemon and Lavinia represent the mode of the arcadian, Celadon and Amelia the mode of the horrifyingly sublime.

The two oval copper paintings were long considered lost. Only recently did they reappear from a private Kenyan

collection. Since The Hon. Robert Morgan-Grenville acquired these paintings, presumably at the beginning of the 20th century, they have been passed down within the family without interruption.

There is much to suggest that the engraver and publisher Charles Taylor was the original patron. He was always on the lookout for saleable merchandise to offer in his print shop at 8, Dyers Buildings, Holborn. Paintings by Kauffmann in combination with the accompanying reproductive prints were highly commercial at that time. In addition, Taylor was apparently planning a cabinet of pictures on great poets, as his newspaper advertisement suggests: 'Taylor Cabinet of Genius...With the Stories at large. Price Half a Guinea'. His first proofs after Kauffmann's paintings bear the date 1781, the finished plates the date 27 June 1782 (British Museum, 1871,0812.5656 and 1873,0809.322). The date of both paintings is therefore before or at the latest at the beginning of 1781 and thus at the height of Kauffmann's creative period in London.

Another clue is the engraved inscription 'WHITTOW & LARGE / SHOE LANE LONDON' on the reverse of the copper plate of *Palemon and Lavinia*. We know that Charles Taylor obtained his copper plates directly from the London copper plate makers Benjamin Whittow (active ca. 1705–1805) and Thomas Large (partner until 1774 and 1776–81). A letter from Isaac Taylor the Younger, brother of Charles Taylor, expresses how satisfied the Taylor brothers were with the quality of the copper plates from Whittow & Large (Gerald E. Bentley Jr., 'Blake's Heavy Metal. The History, Weight, Uses, Cost, and Makers of His Copper Plates', in *University of Toronto Quarterly*, vol. 76,

no. 2, Spring 2007, pp. 756f.). It stands to reason that Taylor left two of his copper plates to Kauffmann, as she too preferred to use Whittow & Large's stable copper plates for the best of her oval paintings that were particularly popular with the public of the time. **B.B.**



46

Thomas Jones
Trevonen 1742–1803 Pencerrig

A View over Naples on the Salita della Riccia near Capodimonte
ca. 1782

oil and watercolor on paper
11 × 16½ inches
280 × 420 mm

inscribed, recto, lower right:
'Leading to the MIRANDUS/Palace near Capo di MONTE/NAPLES,
T. JONES/No XXXIII'

PROVENANCE

by descent in the family of the artist
Sotheby's, London, Eighteenth and
Nineteenth Century British Drawings
and Watercolors, 14 July 1994, lot 128
with James Mackinnon, Ltd.
Private Collection, United Kingdom
with Daniel Katz, Ltd., London
with A. Clayton-Payne & Co. Ltd, London
Private Collection, United Kingdom

EXHIBITED

Cardiff, National Museum and Gallery,
Thomas Jones (1742–1803): An Artist Rediscovered, 21 May–10 August
2003; traveled to Manchester,
Whitworth Art Gallery, 22 August–
26 October 2003

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Greg Smith, eds., *Thomas Jones,*
1742–1803, *An Artist Rediscovered*,
London, 2003, exh. cat., p. 243,
reproduced no. 134.
Anna O. Cavina, ed., *Viaggio d'artista*
nell'Italia del settecento, il diario di
Thomas Jones, Milan, 2006, p. 203,
reproduced pl. 65.

This sun-splashed view of Naples was painted by Thomas Jones in 1782 and is one of a series of brilliant, informal *plein-air* views of mundane parts of Naples and its environs from that year. Of this group of paintings, the best known is *A Wall in Naples* (The National Gallery, NG6544). They are all executed on paper on an intimate scale in oil and/or watercolor.

In this example, we see a steeply sloping stone road cut through the volcanic rock, or *tufa*, near Capodimonte looking down over the city of Naples, the azure bay and beyond to the hazy peaks of the Sorrentine Peninsula. It was drawn *in situ*, is inscribed in the sky with the site and date and then again in the lower right, again with the site 'Palace near Capo di MONTE' with the signature and the number, 34. It is almost identical in size to another view in oil on paper of the same rocky road numbered 35. Jones lived nearby in 1782–83 and frequently sketched the area, around Santa Maria de' Monti, depicted here.

The technique is a combination of pencil, watercolor and oil. It is hard to ascertain if the color was applied on the spot or later, but the effect is dazzling and spontaneous, even if the composition is carefully worked out. This painting

has the trademark combination of bright white and brilliant blue of Jones's Neapolitan period.

Until 1954, Jones was mainly known as an able pupil of his fellow Welshman, the pioneering landscape painter Richard Wilson, and as the author of an amusing memoir. Jones's finished works were Italianate landscapes somewhat in the idiom of Claude Lorrain or Salvator Rosa but mostly his own teacher Wilson. However, in 1954 and 1955 a collection of watercolors and works in oil on paper were sold at Christie's by the descendants of Thomas Jones's son-in-law, Captain John Dale. These showed a completely unknown side to the artist. The minimalist views of decrepit walls and buildings in Naples set off against brilliant blue skies, with single pieces of washing hanging out of windows to dry were a revelation and introduced a new and important artist to a public who responded enthusiastically to his 'modern' sensibility.

Thomas Jones had come to Italy aged thirty-four. Wilson had already visited Italy in the 1750s and Jones was determined to follow in his footsteps. In November 1776 Jones arrived in Rome which, despite the dismal winter weather, impressed him. Of St. Peter's he wrote 'taken in every respect, it is I suppose the grandest effort of human art in the world'. In Rome, Jones was quickly fast friends with the expatriate community: artists like William Pars, Jacob More and Henry Fuseli (see cat. 43 and 53) but more importantly the dealers James Byres (see cat. 24) and Thomas Jenkins who invited him to his first Christmas lunch in the city. It was the norm for visiting English collectors to go to the showrooms of Byres and Jenkins in which paintings

by artists resident in Rome could be bought or new work commissioned. Jones soon befriended the Duke of Gloucester, brother of King George III and more importantly, the eccentric Frederick Augustus Hervey (1730–1803), the 4th Earl of Bristol and Bishop of Derry, who would become his most important patron.

Jones moved into a house built by Salvator Rosa on the Pincian hill just above the Piazza di Spagna and the epicenter of the artistic community in Rome. He fraternized with artists in Rome from all over Europe and went with them to the Campagna where he made drawings and oil sketches. However, Jones had fallen out with Byres and Jenkins by 1780 and moved south to Naples, the largest city in Italy. There, Jones settled into spacious quarters with his Italian maid and future wife, Maria Moncke. He increasingly pursued unconventional subject matter, 'various picturesque Scenes of Nature. I made Studies of them with ye same Ardour as ever'. He painted *en plein-air* or on rainy days in his studio 'several Studies upon paper in oil', and in May 1781 'a View of my Kitchen...the Subject was prosecuted and finished *con amore*' ('Memoirs of Thomas Jones', *Walpole Society*, London, 1951, vol. 32, pp. 53, 97 and 103.).

By 1782 Jones was painting scenes in Naples of astonishing directness and originality. Even when treating a familiar subject such as the Grotto of Posillipo he did so with scant regard for topographical detail and concern only for the play of light and shade on the massive rock face, contrasted with the brilliant blue sky above (Yale Center for British Art, B1993.9; The National Gallery, L840). In this year Jones started to paint a sequence of oil sketches on paper, in the words of Christopher Riopelle, 'of an immediacy

and directness almost unprecedented in the history of European painting, and of a proto-photographic presence which has rendered them central to any discussion of the rise of the oil sketch tradition' (Christopher Riopelle, *Thomas Jones: An Artist Rediscovered*, New York, 2003, p. 63). However, in his lifetime Jones's small works on paper were never intended for sale. The market wanted only his large, finished landscapes and the smaller sketches seem to have had no commercial purpose, nor even to have been preparatory for larger compositions.

In Naples, Jones traveled about with his friend Giovanni Battista Lusieri (see cat. 44) whom he called 'Don Titta', and to whose highly finished watercolors many of Jones's own watercolors, especially those executed around Rome, have an affinity. Jones also met the German artist Jakob Philipp Hackert (see cat. 49) and the British envoy William Hamilton, who had Jones use his billiard room as a studio. Having painted a large view of Vesuvius (now lost) which was purchased by Hamilton for 50 guineas, Thomas Jones and his wife-to-be sailed home for England, taking with them a trove of the most remarkable landscape sketches painted by any artist in the 18th century.



47

Louis-Jean Desprez
Auxerre 1743–1804 Stockholm

*Pope Pius VI at the Ceremony of the
'Papal Chapel of the Annunciation'
on 25 March 1784*

1784

brown ink and wash on paper

18 × 34 inches

457 × 864 mm

inscribed, recto, lower left: 'Deprés
Cab. De Schaper 1953 No 53.'

PROVENANCE

Gottfried Schaper (1775–1851),
Copenhagen
his sale, 1853, lot 53
Benjamin Wolff (1790–1866; L. 420),
Copenhagen
thence by descent, until
his sale, Bruun Rasmussen Auctioneers,
Copenhagen, 30 May 2018, lot. 431;
acquired by the following
Private Collection, New York

EXHIBITED

Nivå, Nivaagaards Malerisamling,
Rediscovered European Drawings,
8 October–20 November 1983

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Ældre europæiske tegninger fra Benjamin
Wolffs samling*, Nivå, 1983, exh. cat.,
p. 25, no. 34, reproduced pl. 34.

Art in 18th-century Rome abounds with depictions of actual contemporary events: ambassadorial visits to St. Peters, cardinals travelling to patricians' villas, Masses to celebrate the bestowal of chivalric orders and even the announcement of the winning lottery ticket. The artists who produced such images, Vanvitelli, Panini and Subleyras to name a few, provide us with a vivid record of the pageantry and drama of life in the Eternal City. Among the artists who produced some of the most memorable of such images was Louis-Jean Desprez.

The present drawing depicts the Mass of the Annunciation which took place each year on the Feast of the Annunciation on 25 March at the church of Santa Maria Sopra Minerva. The Pope, assisted by two Cardinals, the Confraternity of the Annunciation and their retinue, blesses alms and gifts to be bestowed as dowries for the future nuns, poor unmarried girls, who wear virginal white veils. King Gustavus III of Sweden (1746–1792) attended just such a ceremony in 1784, which was recorded in the pages of the Roman weekly record of society gossip, the *Diario Ordinario* also known as *Cracas*. Gustavus attended a number of papal ceremonies during his stay in Rome between 24 December 1783 and 19 April 1784, but the Feast of the Annunciation as meticulously described by the *Diario Ordinario* is the one that comes closest to the event illustrated in this drawing, with the nuns-to-be kneeling left and right, the Pontiff, Pius VI, in triple tiara, cope and crozier accompanied by two cardinals and the deputies of the Confraternity gathered in the center. To the left, on a platform, King Gustavus watches the ceremony. There is an unusual feature, however, which is that the proceedings have been

transposed from Santa Maria sopra Minerva to the French titular church of San Luigi dei Francesi.

This reimagining may have been prompted by King Gustavus's close cultural, political and diplomatic relations with France. The Franco-Swedish *entente* was deepened by the personal friendship of the Ambassador Cardinal François-Joachim de Pierre de Bernis (1715–1794) and King Gustavus. The French Ambassador to the Holy See, who may have promoted the Swedish King's admiration of Desprez, apparently saw the King every day during his time in Rome. As a French subject, the church of San Luigi dei Francesi was important to De Bernis who is buried there.

Cracas records that King Gustavus visited Desprez in his studio on 23 March, two days before the event recorded in our sheet and the two must have met before as Desprez recorded the Christmas Mass at St. Peter's attended by King Gustavus in 1783 in a painting and a preparatory watercolor both now in the National-museum, Stockholm (NM 802 and NMB 397). Desprez's French connections were impeccable: he had won the Prix de Rome for architecture in 1776 having studied at the Académie Royale d'Architecture in Paris. Soon after his arrival in Rome, Desprez accompanied the Abbé de Saint-Non, with Hubert Robert, Vincent and Fragonard to help prepare illustrations for his famous *Voyage Pittoresque* (National Gallery of Art, 1985.61.2660). After his return to Rome, Desprez would focus on a career as a painter and stage designer. He was profoundly influenced by Giovanni Battista Piranesi (see cat. 23) whose fanciful evocations of Roman architecture were so influential in Rome at this moment.

The series of works, recording Gustavus's visit to Rome, are superb fusions of Desprez's sense of fantasy, drama and architectural splendor. So great an impression did they make that Desprez was invited by King Gustavus to work at his court in Sweden. He worked there for the Royal Opera House and his debut was appropriately for stage designs for the opera *Queen Christina*. Although his fortunes waned with the assassination of King Gustavus III in 1792, he continued to live in Stockholm until his death in 1804. This drawing remained in Scandinavia until the mid-19th century, passing through the outstanding collections of the Danish architect Gottfried Schaper and then the equally important collection of Benjamin Wolff which remained intact until its recent dispersal in 2019.



48

Jacques-Louis David
Paris 1748–1825 Brussels

A Vestal
ca. 1783–87
oil on canvas
32 × 24 $\frac{3}{4}$ inches
81.1 × 65.4 cm

PROVENANCE

Lespinasse d'Arlet de Langeac (1759–1814)
his sale, Paris, 11 July 1803, lot 256;
acquired by
Pierre-Joseph Lafontaine (1758–1835)
Hippolyte de Livry
his sale, Paris, 16–17 April 1810, lot 62;
acquired by
Pierre-Joseph Lafontaine (1758–1835)
Vente de W..., Paris, 14–16 March 1844,
lot 32
Wailly collection
his sale, Paris, 17–18 February 1853,
lot 140
Théodore Duret (1838–1927), Paris
with Wildenstein & Cie, Paris; acquired by
William Randolph Hearst (1863–1951),
1928
his sale, Saks Fifth Avenue, New York,
1941, lots 301–03; acquired by
Charles Norvin Rinek (1888–1980),
Easton; by inheritance
Dorothy L. Rinek, Easton, 1964
her sale, Christie's, New York, 24 May
1985, lot 181
with Colnaghi, New York and London;
Stair Sainty Mathiesen; New York;
Mathiesen Gallery, London;
acquired by the following
Private Collection, since 1987

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15 May–15 July, 1909
Paris, Palais des Beaux-Arts, *David et ses
élèves*, 7 April–9 June 1913
Rochester, Memorial Art Gallery, *The Place
of David and Ingres in a century of French
Paintings*, 1940; traveled to Cincinnati,
Cincinnati Art Museum, 1940
Paris, Musée du Louvre, *Jacques-Louis
David*, 26 October 1989–12 February
1990

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Century*, Houston, 2011, reproduced
p. 178.

David mentioned the painting in the manuscript list of his works, established in 1810, in 'approximate' chronological order ('à peu près dans leur ordre de date'). It was, however, only in 1909 that the painting was exhibited for the first time. It was not unanimously accepted as authentic (despite its signature) and was criticized for its execution and the sweet expression of the sitter. The incomprehension of the early 20th-century critics is all the more surprising considering that the painting belonged at the time to Théodore Duret, an astute critic who had advocated the works of Courbet, Manet and the Impressionists. Mary Cassatt suggested its purchase to her friend Louisine Havemeyer for the Metropolitan Museum of Art. Instead, it was later acquired from Wildenstein & Cie. by William Randolph Hearst but apparently kept in storage before being sold again in 1941. It was not shown publicly until 1986 when it was owned by the British dealers Colnaghi, Patrick Matthiesen and Guy Stair Sainty, and eventually sold to the current owner.

The painting always elicited questions: Its date and its subject in particular have not always been agreed among historians. Usually considered an early work—painted before the outbreak of the French Revolution, it has been dated as early as 1785 and as late as 1795. It is nowadays widely accepted that its likely date is 1787. This however does not explain all the singularities of the painting. Unfortunately, nothing is known of its genesis. Its size and polished execution suggest an important commission. Because of its mention in David's list of autograph paintings along with a *Psyche* of similar dimensions, the two pictures have been paired even though the first mention of the *Psyche* in David's

correspondence goes back only to 1795. As noticed by Guillaume Faroult, the subject and style of the *Psyche* point to a date posterior to 1787 (2011, loc. cit.); it was in all likelihood painted while David was in jail from 1794–95, yet still able to receive models. If juxtaposed, the two paintings form an uneasy pair—for reasons beyond the sharp contrast between the austere nude (*Psyche*) and the diaphanous and billowing folds of the Vestal's dress. What the paintings have in common, however, is their relationship to the academic exercise of the *Tête d'expression* taught at the French Academy. Seen as a single painting rather than as a pendant, the *Vestal* presents a different set of questions. It has been suggested that it is a portrait of a famous actress, Mademoiselle Raucourt (1756–1815), known for her beauty, her stage performances and her involvements with erotic partners of both sexes. Augustin Pajou executed her bust, now in a private collection, flattering and idealizing his subject. More realistic perhaps is her portrait by Adèle Romany, where her features appear somewhat coarser (Musée du Comédie-Française, 10076). Neither image, however, could either confirm or deny her identification as the model for David's *Vestal*. Furthermore, the representation of a notorious actress as vestal would be, if not outright comical, at least inappropriate. One could also wonder if David could have been close to an actress whose royalist convictions led her to spend time in prison at the outbreak of the French Revolution.

It would be anachronistic to use the term 'realism' to describe David's portraiture. Yet, all his portraits from *Madame François Buron* (Art Institute of Chicago, 1963.205) to *Jean-Pierre Delahaye* (Los Angeles County Museum

of Art, M.2006.63)—his last portrait done in France literally on the eve of his exile to Brussels—are defined by a haunting immediacy, which is the opposite of the ecstatic pathos displayed in our painting. Rather, the *Vestal* joins—and perhaps concludes—a robust tradition of such images in 18th-century French painting. Greuze, of course, provided multiple images of female models embodying purity, chastity or faithfulness, the very virtues attached to the vestals. Carle Vanloo, Nattier, Vien and the Montpelliérain painter Jean Raoux disguised aristocratic models as vestals to illustrate their real or imagined virtues. And closer to David, Jacques Gamelin, a painter who embraced the French Revolution and became a member of the *Société Populaire et Révolutionnaire des sans-culottes de Narbonne* painted vestals and Roman matrons as the models for virtuous French women (Musée de Beaux-Arts de Carcassonne, 1983.2.1028).

The ambiguity remains: David's vestal may become an *exemplum virtutis*, but she is also depicted as seductive. The scroll she holds may be a love poem rather than a sacred text. Her gaze upward may indicate regret, longing, or sadness (David may have used a drawing executed in 1773, *La Douleur*, to guide him in creating his vestal). The sacred flame burning at her side may soon be extinct with deathly consequences. Vestals and their often-tragic destiny—caused by negligence or forbidden love—may in part have inspired the global interest in the world of antiquity in the second part of the 18th century, but it is certain that the vestal occupied a high place in the erotic imagination of historians, novelists and playwrights of the time. The perceived raciness of a play such

as *Ericie ou la Vestale* (1767) by Joseph-Gaspard Dubois-Fontenelle barred it from the stage, its author condemned to obscurity from which he was only rescued by the Revolution. In 1807, *La Vestale* by Gaspard Spontini was staged in Paris to great acclaim. It is undoubtedly against this rich and complex background that David's compelling *Vestal* can be best understood. J.P.M.



49

Jakob Philipp Hackert
Prenzlau 1737–1807 Florence

Hemp Harvest in Caserta
1787

oil on canvas
38 $\frac{3}{8}$ × 53 $\frac{1}{2}$ inches
100 × 136 cm

signed, lower right on the bridge:
‘Ph.Hackert, pinx : Caserta 1787’;
inscribed, lower right: ‘La Canapa in
macerazione a Ponte a Carbonajo’

PROVENANCE

Ferdinand IV, King of Naples (1751–1825),
Royal Palace of Caserta
Francesco I, King of the Two Sicilies
(1777–1830); by descent to his daughter
Marie Caroline Ferdinande Louise de
Bourbon-Sicile (1798–1870); married
in 1816 to Charles, duc du Berry
(1778–1820); married in 1831 to Ettore
Carlo conte Lucchesi Palli, Principe
di Campofranco, duca della Grazia
(1806–1864)
thence by descent, until 2005
with Galerie Sanct Lucas, Vienna, 2008
Private Collection, Switzerland

EXHIBITED

Vienna, Liechtenstein Museum, *Oasen
der Stille: Die Grossen Landschaftsgärten
in Mitteleuropa*, 6 June–18 November
2008

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Johann Kräftner, ed., *Oasen der Stille:
Die Grossen Landschaftsgärten in
Mitteleuropa*, Vienna, 2008, exh. cat.,
p. 102, reproduced no. 2.
Claudia Nordhoff, ed., *Jakob Philipp
Hackert, Briefe (1761–1806)*, Gottingen,
2012, pp. 460 and 738, reproduced
fig. 20.

Jakob Philipp Hackert, like many of his compatriots, migrated to Italy in the second half of the 18th century, lured both by the promise of patronage and the excitement of being at the hub of the cultural world. Born in the German region of Brandenburg, he trained with his father and uncle who were both artists. He continued his studies in the Prussian Academy of Arts in Berlin where he moved in the same circle as the philosopher Georg Sulzer (1720–1779) whose belief that landscapes should be simultaneously natural and idealized would have impressed the young Hackert. In 1763 he accompanied his patron, the baron Adolf Friedrich von Olthof (1718–1793) to his house on the isle of Rügen, and from there in 1764 he spent a month with Olthof in Sweden and thence, in 1765, to Paris. In Paris he met the celebrated painter of coastal scenes Claude-Joseph Vernet (see cat. 40) who was to exert a decisive influence on him. Three years later, Hackert moved to Rome, where he painted remarkable views which combine a sense of observed reality with an idealizing, suffused golden light.

Goethe was to write, ‘Hackert...is a master at copying Nature and has such a sure hand that he never has to correct a drawing’ (Goethe, with W.H. Auden and Elizabeth Mayer, trans., *Italian Journey: 1786–1788*, London, 1970, p. 345).

In addition to Vernet, the greatest influence on the German painter was his 17th-century predecessor Claude Lorrain, whose carefully composed ideal landscapes provided Hackert with a template for his own works. However, Hackert embodied a different style than Lorrain as he wanted plants and trees to be botanically correct and for places he painted to be recognized. Indeed, while he admired Lorrain, Hackert criticized him for his indifferent rendering of trees. Hackert’s pastoral idylls, often produced with porcelain-like refinement on a large scale, were immensely popular, attracting the attention of collectors as far away as Catherine the Great and as near as William Hamilton, who was based in Naples. Indeed, it was in Naples that Hackert secured his reputation. There he painted numerous depictions of local sites as well as the spectacular eruption of Mount Vesuvius of 1779.

In 1786, Hackert was appointed court painter to King Ferdinand IV. The following year, he met Goethe, who noted in his travel diary: ‘Today we paid a visit to Philipp Hackert, the famous landscape painter, who enjoys the special confidence and favor of the King and Queen... He is a man of great determination and intelligence who, though an inveterate hard worker, knows how to enjoy life’ (ibid.). Goethe became a close friend and went on to write a biography of Hackert which was published in 1811. This period saw the

production of what Hackert regarded as his greatest works, *The Four Seasons*, destined for the royal hunting lodge at Fusaro. He went on to paint numerous views of the Bourbon ports, following the example of Vernet’s similar project in France. They are now in the Royal Palace of Caserta.

With the arrival of Napoleon’s army in 1799, like many artists, Hackert fled Naples, settling in Florence, where he died on 28 April 1807. The painter is buried in the Protestant cemetery in Livorno.

One of the first pictures Hackert executed for Ferdinand IV in 1782 was a view of S. Leucio. Here the monarch had established a small model village next to a silk manufactory that became famous throughout Europe. Goethe reports in Hackert’s biography that the King had requested the painting, although he knew ‘that this was not a picturesque region’ (Johann Wolfgang von Goethe, *Werke*, Weimar, 1891, vol. 46, p. 232); in other paintings he wished to see farm workers and women depicted harvesting hay. This episode illustrates the relationship that existed between Hackert and Ferdinand IV from the very beginning: the King was explicitly not interested in a ‘picturesque region’ but rather in the exact reproduction of a specific place whose local characteristics were to be realistically depicted. Hackert’s paintings for the monarch often provide information about the working population, such as fishermen in their boats, peasants harvesting grapes or stevedores unloading cargo in the harbors. However, these projects were never intended to document the social conditions of the workers. The paintings

instead were intended as an accurate depiction of aspects of the economy of the Kingdom of Naples under the guidance of its enlightened monarch.

The present painting belongs to this documentation program. Hackert mentions the commission in a letter of 29 July 1786 to the Russian Count Andrej Rasumowsky (1752–1836). According to Hackert, the King had told him about a ‘beautiful picture to be executed’ ‘at Ponte Carbonaro on the way to Caserta’ (Nordhoff, op. cit., p. 113). Ferdinand IV was undoubtedly less interested in the landscape than in the type of production located here, the harvesting and processing of hemp: This material played a major role in the southern Italian economy until the 20th century and only lost importance with the advent of nylon and other artificial fibers.

Hackert’s painting shows the marshy area between Caserta and Naples near the village of Caivano, which is identifiable by the name of a bridge, ‘Ponte a Carbonara’, also mentioned by the King; the bridge can be seen on the right of the picture. A network of canals, the so-called ‘Regi Lagni’, had already been built here between 1610 and 1616. These canals were developed under the Bourbon kings and intended to drain the marshland; however, the area was finally drained only in the 20th century.

Hackert’s picture shows in detail the individual steps in the extraction of hemp. In the foreground, one can see a freshly harvested hemp bundle that has been set up to dry for the first time; behind it, bundles of previous years’ hemp lie in the water, partly weighed

down with stones, which had to be soaked for eight to ten days. On the land, oxcarts and pack mules stand ready to carry away the soaked hemp bundles. They had to be ‘beaten’ in a final step, which probably happened at another site. Tanned, lightly clad farm workers are busy with the hemp bundles in the water and on land. Straw huts provide a little shelter from the sun. In the foreground, a seated man chats with two women. Perhaps the dog, which follows another woman, belongs to him. Although it is not an actual self-portrait, the seated man could allude to the presence of the painter, who was always accompanied by a dog on his excursions and whose path would have led over the bridge—Hackert has placed his signature here, while the place name appears in the lower right corner of the picture.

Even though the artist was traveling on behalf of the King, he must have been attracted by the region around the canals of the ‘Regi Lagni’. Exploring landscapes off the beaten track was part of his ‘artistic wandering’; of his joy in such discoveries he wrote in 1793 about a newly found waterfall: ‘it was completely unknown to the art; I was the first to draw it in this century’ (Nordhoff, op. cit., p. 144). The same sentiment can be applied to the marshy area near the Ponte a Carbonara, whose still waters and uniform rows of trees had never been represented by any other landscape painter.

The painting ranks among the artist’s masterpieces. At the center of the composition is the canal, which extends from the background to the lower border of the picture. It is overarched by a high sky whose clouds are getting

darker towards the upper border of the painting and seem to flow out of it, towards the viewer. The low horizon and the drifting clouds convey an impression of infinite expanse and great silence in which the country people go about their work, the details of which are clearly visible. Nevertheless, the picture does not contain any social criticism. Whether the water of the canal is foul, the air full of mosquitoes and the heat unbearable is not revealed here, nor was this the painter’s task. Rather, Hackert succeeds here in presenting a landscape far off the itinerary of the Grand Tour, capturing its peculiar beauty and showing its people engaged in a specific activity important to the Kingdom of Naples.

C.N.



50

Johann Heinrich Wilhelm Tischbein
Haina 1751–1829 Eutin

Portrait Bust of Ulysses
1794

oil on panel
15 $\frac{1}{8}$ × 11 $\frac{3}{4}$ inches
38.5 × 29.8 cm

signed and dated, lower right:
'Tischbein f. 1794'

PROVENANCE

(Possibly) Graf Leopold Nádasdy (1802–1873)
Dorotheum, Vienna, 18 February 1969,
lot. 149
Private Collection, Vienna

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Marianne Haraszti-Takács, 'La tête d'Ulysse par Tischbein et l'idée allemande de l'antiquité au tournant des XVIII-XIXe siècle', *Bulletin du Musée Hongrois des Beaux-Arts*, Budapest, 52, 1979, pp. 63–75.

Tischbein was a leading figure in the German community in Settecento Rome. He was Goethe's choice as cicerone when he arrived there in 1786 and went on to paint the celebrated portrait of *Goethe in the Campagna* (Städel Museum, 1157) in 1787. Like Goethe and his fellow German compatriot Johann Winckelmann, Tischbein was consumed by a fascination with the classical world, and this ultimately found expression in an ambitious graphic work entitled *Homer, nach Antiken gezeichnet* ('Homer, drawn after the Antique') published upon his return to Germany in 1801.

Tischbein portrays Ulysses here in the format of a robed portrait bust, depicting him almost as if he were a living monument. Ulysses was idolized for his bravery, fidelity and above all resourcefulness, and was the basis for Homer's second epic poem. Tischbein said of the *Odyssey* 'So fond am I of that book that I long nurtured the wish that those around me on my deathbed should place the *Iliad* on my brow and the *Odyssey* on my breast.' (Max Kunze, 'Homers Odyssee und der Rückzug ins Private', *Wiedergeburt griechischer Götter und Helden. Homer in der Kunst der Goethezeit*, Stendal, 1999, exh. cat., p. 143) In the late 18th century, the *Odyssey* was considered the ultimate *Fürstenspiegel* ('mirror for princes'). In 1800, announcing the forthcoming publication of the set of illustrations of Homer, Tischbein wrote, 'no other poet has done so much for the education of mankind as Homer' (*Allgemeiner Literarischer Anzeiger*, Leipzig, 1800, vol. 1, no. 189, columns 1857–58). The planning of these illustrations occupied the artist throughout his last years in Italy and he concentrated, working from busts, statues, intaglios and reliefs on creating the greatest possible likeness to antique

models. The engraving used for the frontispiece of the 'Zweites Heft' (second part) of this Homeric encyclopedia was a bust of Ulysses, based on this painting, executed five years earlier.

Goethe noted that 'Tischbein is well versed in the various types of stone used both by the ancient and modern builders. He has studied them thoroughly and his artist's eye and his pleasure in the physical texture of things has greatly helped him' (Johann Wolfgang von Goethe, *Italian Journey [1786–1788]*, New York, 1962, p. 140). This is immediately apparent in the care which Tischbein lavished on the painting of the worn, chipped, rusticated stone surrounding the bust of Ulysses. In the later engraving, the figure appears against a dark background with no stone border. Our painting was executed in Naples where Tischbein stayed from 1788 until 1799, when the French invasion prompted his return to Germany.

A replica of this painting formerly in the collection of Albert Nyáry is now in the Museum of Fine Arts in Budapest (76.1).



51

Johann Zoffany
Frankfurt 1733–1810 London

Edward Townsend Singing the
'Beggar's Ballad'

1796

oil on panel
30 × 25 inches
76.2 × 63.5 cm

PROVENANCE

Johann Zoffany, Strand-on-the-Green,
Chiswick
his sale, Robins, London, 9 May 1811,
lot 89
Thomas Harris (1767–1820)
his sale, Robins, London, 12 July 1819,
lot 6
Thomas Wilkinson (1762–1837); his
daughter
Jane Anne Brymer (1804–1870); by descent
to
William Ernest Brymer (1840–1909),
Ilsington House, Puddletown, Dorset;
his son
Wilfred John Brymer (1883–1957);
his sister
Constance Mary Brymer (1885–1963);
her nephew
John Hanway Parr Brymer (1913–2005); by
descent to his first wife
Maureen Brymer (1924–2021)
Duke's, Dorchester, 29 September 2022,
lot 11

EXHIBITED

London, The Royal Academy, *The*
Exhibition of the Royal Academy,
The Twenty-Eighth, 25 April–4 June
1796
London, The Royal Academy, *Exhibition*
of Works by the Old Masters and by
Deceased Masters of the British School, 2
January–11 March 1893

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The Exhibition of the Royal Academy,
London, 1796, exh. cat., p. 5, no. 85.
Exhibition of Works by the Old Masters and
by Deceased Masters of the British School,
London, 1893, exh. cat., p. 13, no. 48.
Victoria Manners and George C.
Williamson, *Johann Zoffany RA: His*
Life and Works, 1735–1810, London,
1920, p. 276.
Mary Webster, *Johann Zoffany*, New
Haven and London, 2011, p. 585.
Martin Postle, *Johann Zoffany RA: Society*
Observed, New Haven, 2011, exh. cat.,
pp. 44–45, reproduced fig. 38.
Robin Simon, *Shakespeare, Hogarth and*
Garrick. Plays, Painting and Performance,
London, 2023, pp. 110–12.

Johann Zoffany is, notwithstanding
his German origins, regarded as one of
the greatest British artists of the 18th
century. Not a society portrait painter
in the way of Reynolds or Gainsborough,
he nevertheless was a founding member
of the Royal Academy in 1768, painted
the family of King George III and Queen
Charlotte, ministers such as the Duke of
Bute as well as a variety of habitués of the
theatrical and musical world. The most
notable of these was the great actor David
Garrick whom he portrayed as Hamlet
and King Lear among many other roles.
He perfected the conversation piece of
which major examples are his masterpiece
The Tribuna of the Uffizi (Royal Collection
Trust, RCIN 406983) and *Sir Lawrence*
Dundas and his Grandson (The Zetland
Collection). Commending Zoffany in
1772 to Lord Cowper who was resident
in Florence and features prominently in
The Tribuna, Lady Spencer writes, 'I have
the Queen's Commands to recommend
Zoffani a Painter & a very ingenious
Man...he...has uncommon Merit and has

distinguish'd himself very much in his
style of Portrait Painting'.

This remarkable portrait belongs
to the substantial body of theatrical
paintings which Zoffany painted
throughout his career in England.
Drawing on a tradition already
established by William Hogarth,
Zoffany perfected the art of painting
actors playing a specific role, thus
representing both the likeness of the
actor (or actress) and the part they
play. Soon after his arrival in England
in 1760, Zoffany set up a studio
in Covent Garden at the heart of the
capital's theatre district. His first
important patron was David Garrick
who in 1762 Zoffany portrayed as
the Farmer in 'The Farmer's Return',
according to Horace Walpole more
successfully than Hogarth's depiction
of the same actor in the same role.
Many paintings of this genre are now
in the Garrick Club, London.

Our painting is from the artist's
maturity and has been identified as
one of two theatrical pieces exhibited
at the Royal Academy in 1796. Set
against a bare stage, uncluttered by
scenery or props, and dramatically lit
from above, we see the actor Edward
Townsend singing 'The Beggar's
Ballad', a well-known song at the
time which featured in a Christmas
pantomime based on the story of
Robin Hood, 'Merry Sherwood'.
Zoffany seems to have based his
theatrical paintings on oil sketches
made in the middle of a performance
as is evidenced by two examples of
Garrick as Abel Drugger (Ashmolean
Museum, WA1855.201) but he probably
also drew on sittings with the actor in
his studio. The remarkable attention

to detail in the costume of this painting suggests the latter was the case here. Whether made during a performance or in Zoffany's studio, we may be sure that Zoffany took particular care with this portrait as a preliminary sketch for it is recorded among the artist's possessions in his posthumous sale in 1811. Given the popularity of the stage, described by Robin Simon as 'by far and away the most important shared cultural experience in the capital', there was a demand for relatively inexpensive printed multiples, usually mezzotints, made from the painted original as was the case with the portrait of the Irish actor John Moody. The subdued palette, simplified composition, dramatic lighting and the celebrity status of their sitters meant that Zoffany's theatrical portraits lent themselves to this medium. Our portrait was in Zoffany's studio at his death and although it was never actually engraved it seems probable this was the artist's intention.

That does not detract in the least from the verve and quality of the painting itself, executed with care and great panache on a substantial panel. The panel had already been used twice by Zoffany, first for a female portrait and then for a male portrait, in both cases in different directions to that of the final image. Zoffany's sympathy for the performer is palpable and we can practically hear the notes and feel the glare of the stage lights on the actor's face and his slightly tawdry, brightly patterned costume. The effect is enhanced by the superb condition of the painting which has only been sold three times since it was painted in 1796. When it was exhibited in that year the critic Anthony Pasquin described

it as 'among the best' of Zoffany's theatrical portraits.

Born near Frankfurt, Zoffany went to Rome as a teenager in 1750. There he entered the busy studio of the Roman painter Agostino Masucci (1691–1758) and as a result of that experience began as a painter of classical subjects. By 1760, Zoffany had moved to England. Perhaps a shared German background endeared him to the Hanoverian King George, but he rapidly advanced from decorating clocks to painting *Queen Charlotte and her children at Buckingham Palace* (Royal Collection Trust, RCIN 400146). During the 1780s Zoffany traveled to India where he painted portraits of the ruling class, both English such as Warren Hastings and Indian such as the Nawab Wazir of Oudh. His most memorable work from this period is again a conversation piece, *Colonel Mordaunt's Cockfight* (Tate Britain, To6856), one of the liveliest illustrations of early colonial India. In 1789 Zoffany was back in England where he continued to paint and exhibit at the Royal Academy. Between 1795 and 1800 Zoffany exhibited ten paintings, including in 1795 the *Plundering of the King's Cellar at Paris* (Wadsworth Atheneum, 1984.49), a satirical take on the excesses of the French Revolution. Throughout this period Zoffany maintained contact with his traditional patrons, notably Charles Townley for whom he continued to alter *Charles Townley's Library, No. 7 Park Street, Westminster* (Towneley Hall Art Gallery & Museums, BURGM:pa01120) as the sitter added sculptures to his collection until 1798.

This spirited painting, which shows the artist's long-standing fascination with the stage and sympathy with its performers, looks back to Zoffany's great Rococo predecessor William Hogarth. But it also looks forward to the celebrated 19th-century painters of the stage, notably Walter Sickert and Toulouse-Lautrec.



52

Louis Gauffier

Pointiers 1762–1801 Livorno

*Portrait of Divisional Commissar
Étienne Michaux with Florence
in the Background*

1801

oil on canvas

25 $\frac{1}{8}$ × 18 $\frac{1}{8}$ inches

64 × 46 cm

signed and dated, lower left:

‘L. Gauffier. Flor. / an 9.e’

PROVENANCE

Christie’s, London, Important Old Master

Pictures, 13 December 1996, lot 62

Jacqui Safra, New York

Christie’s, Paris, Maîtres Anciens:

Peintures-Sculptures, 15 June 2023,

lot 36

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Napoleonica. La Revue, 2019, vol. 1, no.

33, pp. 2–24, reproduced p. 3.

Michel Hilaire and Pierre Stépanoff,

Le voyage en Italie de Louis Gauffier,

Montpellier, 2022, exh. cat., pp. 348

and 387, reproduced p. 348, fig. 1.

Anna O. Cavina and Emilia Calbi,

Louis Gauffier: Un pittore francese in

Italia, Milan, 2022, pp. 116, 118, 123,

reproduced no. R34, fig. 86.

A pupil of Hughes Taraval, Gauffier was awarded the Prix de Rome in 1784 for *Christ and the Woman of Canaan* (École des Beaux-Arts, Paris). Although he restricted himself to history painting during his early years as a *pensionnaire* at the French Academy in Rome, his close friendships with a tight-knit group of young French landscape painters in the city, including Nicolas-Didier Bogue, Jean-Joseph-Xavier Bidauld and François-Xavier Fabre, encouraged an interest in painting from nature.

Popular unrest in Rome following the execution of Louis XVI led to reprisals against French subjects in the city, prompting Gauffier and his wife and former student Pauline Châtillon to flee to Florence. There, he cultivated a cosmopolitan and cultured circle of English and Russian patrons, initially for his landscape paintings, but soon thereafter for a genre he had first experimented with in Rome, consisting of small-scale, full-length portraits in landscape settings, inspired by the example of the English ‘conversation piece’. Graceful, colorful, exacting in

their rendering of a vivid likeness and accurate in evoking the lush countryside of Rome, Florence or Tuscany, Gauffier’s small portraits brought him rapid success and wide renown. Popular with wealthy Grand Tourists visiting Florence whose likenesses he immortalized, often presenting them standing before the city’s most recognizable sites and monuments, Gauffier adapted the format and formula to portraits of Napoleon’s officers after the French military occupied the city in 1799.

The present portrait of a handsome and dashing officer in Napoleon’s army had been misidentified in years past as General Jean-Claude Moreau. The painting, which is signed and dated ‘an 9.e’ (1801), obviously does not depict a man in his mid-40s, and a recent detailed study of the sitter’s costume established that he is, instead, Étienne Michaux (1771–1850), the 30-year-old divisional commissar under Joachim Murat in the Italian Campaign. Michaux was promoted to chief commissar of the army in 1803 and knighted with the Legion of Honor the next year. After the Emperor’s final downfall in 1815, Michaux was disgraced and died destitute in exile.

There is certainly no premonition of the sitter’s unfortunate end in Gauffier’s swaggering portrait. With all the self-confidence that accompanies youth, good-looks, a fine figure and military success, Michaux directly engages the viewer with a look of amused assurance and a pose of casual elegance. Standing on a garden terrace in the southeast of Florence, the city unfolds in the distance behind him, the dome of the cathedral seen rising from the Apennines in the background. The clear light, sparkling atmosphere and mellow beauty of the landscape setting

displays one of Gauffier’s principal gifts as a painter, and prefigures the great *plein-air* landscapists of the coming decades, notably Corot.

The portrait of Michaux is one of Gauffier’s final works; he died in October of that year in Livorno, as he was about to embark on his return journey to Paris. A tiny copy of the painting is among the eleven *ricordi* of his portraits made by Gauffier as a kind of *liber veritatis*, today preserved in the Musée Fabre, Montpellier (876.3.34). **A.P.W.**



53

Henry Fuseli
Zürich 1741–1825 Putney Hill

*Prometheus with a Spirit Leaving
his Body (recto); Figure Study of
'Prometheus' (verso)*

1811

gray and yellow washes
over black chalk and pencil,
with white heightening on paper (recto);
graphite and ink (verso)
3 $\frac{7}{8}$ × 7 $\frac{1}{8}$ inches
97 × 182 mm

inscribed, recto, left side of the
margin, 'Q.E. Sept 3 II.'; extensive
inscriptions in Latin, recto,
upper center; inscribed, verso,
upper right: 'Henry Fuseli Esq/Royal
Academy'

PROVENANCE

Dr. Robert Ammann
Bernhard Himmelheber (1898–1966;
L.4035)
thence by descent, until
Christie's, London, Old Master & British
Drawings, 5 July 2016, lot 74
Private Collection
Sotheby's, New York, Old Master
and British Works on Paper, 7 Feb
2023, lot 248
Private Collection, United States

This extraordinary, recently rediscovered drawing was made in 1811 when Fuseli was in his seventieth year, by then a well-established figure in London's art world, being both Professor of Painting and Keeper at the Royal Academy Schools. In contrast to the paintings he exhibited regularly at the Academy's annual exhibition, drawings like this were private. It was not intended to be exhibited, and was not a study for a painting, or made for an engraving. This drawing therefore represented an opportunity for the artist to express his most creative and fantastical ideas. In this context, it is no surprise that the drawing is gloriously elusive in its meaning.

In a typically dramatic composition, Fuseli juxtaposes the solidity of a muscle-bound male, who resembles an *écorché* figure, with the fragile, other-worldly qualities of a spirit leaving his body. The foreground figure kneels, intently engaged with a miniature human held in one of his hands. The verso is equally intriguing: in a practice employed in many of his drawings, Fuseli has traced the main figure through from front to back; in this case, allowing him to experiment by adding a cowl and omitting the miniature figure.

The subject seems to recall the myth of Prometheus in which the Titan formed mankind from the earth, a narrative Fuseli would certainly have known from Ovid's *Metamorphoses*. The fleeing spirit resembles the personification of Time fleeing in Fuseli's *Allegory of Vanity* made in the same year (Auckland Art Gallery, 1965–61); but it might also reference Athena who features in some versions of the Prometheus creation myth.

But this interpretation is complicated by Fuseli's Latin inscription. This may be a quotation or literary allusion but if so, its source for the most part is not obvious. It translates as: 'You, do not ask, for it is not permitted for you to know, who first uprooted me, nor should you think that the menacing word CERATONIAE, can safely be uttered by a virginal mouth'. 'CERATONIAE' appears to be derived from ceratium, the Latin word for carob tree, but why it should be menacing remains obscure. So, while the reference to 'uprooting' may allude to the Prometheus myth of creating humans from the earth, the inscription as a whole and the reference to a carob tree do not fit neatly with this interpretation. Indeed, it is notable that although Fuseli depicted the subject of Prometheus in a handful of drawings around this period, these other works focus on the much more familiar and easily readable myth in which the Titan was punished by Zeus for stealing fire by being chained to Mount Caucasus (see for example *Prometheus and Io*, ca. 1800–10 [1965–68] and *Prometheus Secured to Mount Caucasus*, ca. 1800–10 [1965–80], both Auckland Art Gallery).

While we cannot dismiss the possibility that the theme of Prometheus was present in the artist's mind, the drawing also has strong thematic and formal echoes

of another of Fuseli's subjects, that of witches digging up mandrake roots. This was a subject which Fuseli apparently based on Ben Johnson's *Masque of Queens*, but in truth simply spoke to the artist's interests in magic and folklore. In many traditions, the digging up of a mandrake root, which is said to bear a resemblance to a human figure, had occult connotations and fatal consequences. Fuseli first turned to this subject in *A Mandrake: A Charm* (ca. 1785; Yale Center for British Art, B1981.25.291) but around 1811, the time our drawing was made, the artist returned to the theme, making *The Witch and the Mandrake* (ca. 1811–12; Ashmolean Museum, WA1863.1084) for engraving. The Ashmolean work, in which a crouching, grotesque witch is seen coaxing out of the earth a mandrake root in the form of a small figure, bears a striking resemblance to our drawing with its miniature figure being formed or pulled from the clay. Again, this echoes the Latin word 'evulserit' in the inscription. The striking fact that Fuseli had returned to the subject in 1811 suggests it may have been on his mind when the present drawing was made.

Despite the drawing being relatively worked up, there is no evidence to suggest that it was made for anything other than private viewing. It was made at Queen's Elm in Chelsea, as indicated by the initials 'Q.E.' in the inscription, the home of Fuseli's friend Lavinia De Irujo (1794–1866), the daughter of a Spanish diplomat, but it is not apparent that it was intended even for her viewing. It was made, seemingly spontaneously, on the back of an envelope and was probably not shown to anyone. This tiny masterpiece, the drawing was an exercise in private experimentation whose narrative combines classical references and folkloric allusions, but which remains ambiguous and defies convention. J.F.



54
French School
Interior of the Colosseum
 ca. 1830–40
 oil on paper, mounted on canvas
 10¼ × 14⅛ inches
 26 × 36 cm

PROVENANCE
 Alvar González-Palacios, Rome, until
 2005
 Private Collection, Germany

'In the evening, we arrived at the Colosseum, as it was already getting dark. When you look at it, everything else seems small again. It is so large that you cannot hold the image in your soul; you only remember it as smaller, and when you return to it, it appears larger once again.'

Johann Wolfgang von Goethe,
Italian Journey, 11 November 1786

More than any other monument, the Colosseum represents Ancient Rome, even Antiquity as a whole. Accordingly, it has an iconic history of influence. Until the 4th century, it was depicted on coins, and even 1000 years later, it appears on the reverse side of a gold bullion coin commemorating the coronation of Louis IV on 17 January 1328, along with the Senate Palace and the Roman city wall (Staatliche Museen zu Berlin, Münzkabinett, 18239302).

After serving as a quarry for the Roman urban population during the Middle Ages, the Colosseum became a major attraction of the Grand Tour for the European elite starting from the 16th century. This is documented, for example, in the famous self-portrait by Maarten van Heemskerck (1498–1574) with the Colosseum in the background (Fitzwilliam Museum, 103). The surrounding hills of the city offered a wide variety of different views: the gardens of the Colle Oppio, the ruins of the Domus Aurea, the Farnese Gardens, and the Campidoglio. Notable examples include the capriccio by Claude Lorrain (Art Gallery of South Australia, 857P16) or Giovanni Paolo Panini (Fitzwilliam Museum, PD.107-1992), as well as the romantic views of the Colosseum by Franz Ludwig Catel (Art Institute of Chicago, 2013.1094;

Hermitage Museum, ГЭ-7562). Of particular importance, however, are the innovative depictions by Jean-Baptiste-Camille Corot, which were certainly also known to the anonymous French artist who created the present oil sketch (Musée du Louvre, RF 1696).

In such an international environment as Rome in the early-19th century, it is not easy to determine the authorship of an unsigned and unmarked oil sketch. The following arguments speak in favor of a French painter as the author of this unconventional motif.

Instead of an overall composition, he is interested in a narrowly defined view of the Colosseum's outer gallery. It was chosen in such a way that the viewer looks into the convex alignment of the arcature without being able to stray outwards. All attention is focused on the reproduction of the indirectly entering daylight.

The tonal oil painting on paper is based on a precise pencil perspective drawing made with a ruler, which is only intended to indicate the proportions. The colors are applied with great virtuosity and speed. The brush goes quickly and freely over the preliminary drawing. The application of paint is thin, the drying phase correspondingly short, as is required for completion in situ. The primacy of color over form immediately makes one think of a Frenchman in the wake of Corot. Everything concentrates on rendering the indirect light. The palette is wonderfully nuanced. The irregular contours of the stone blocks sometimes deviate from the preliminary drawing, which then becomes clearly visible. Our artist achieves the fine accentuation of the block edges that one might expect with white heightening by leaving a thin strip of white paper

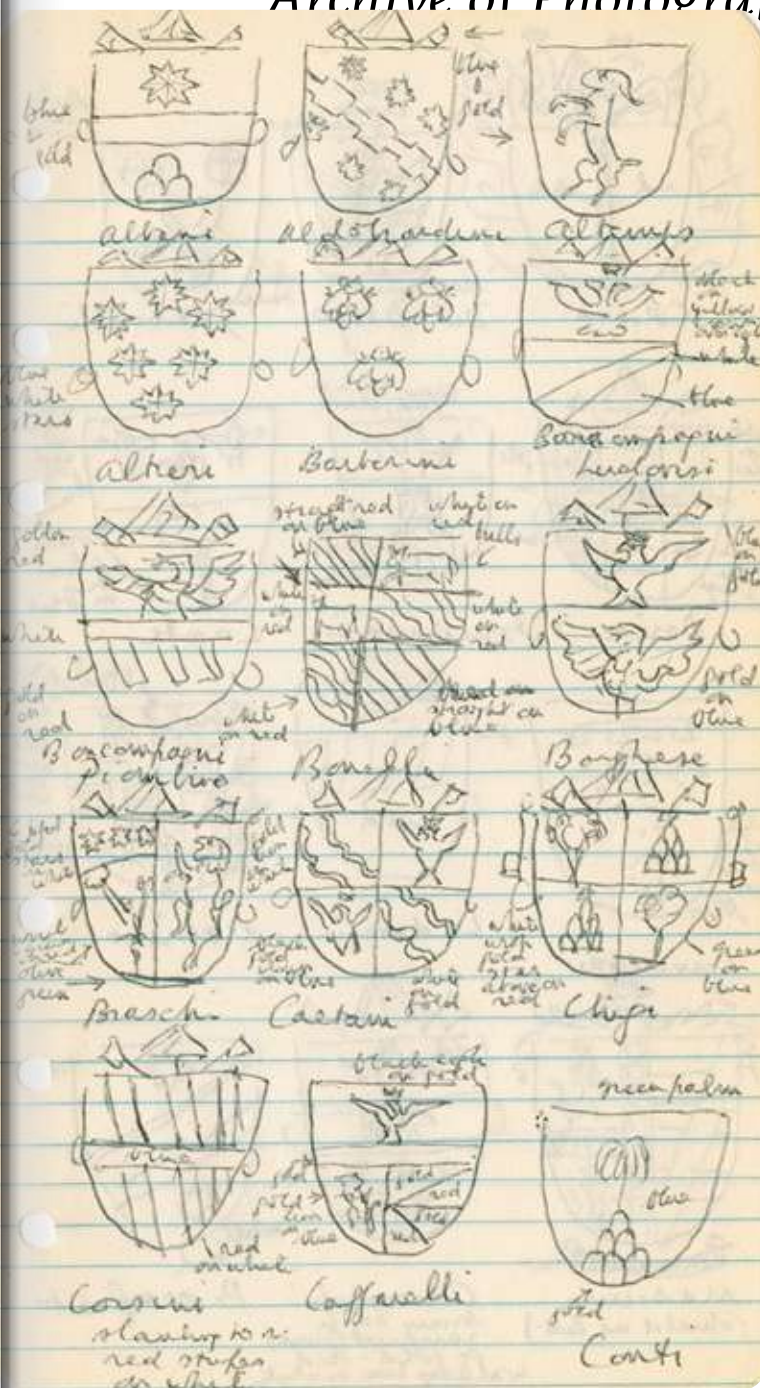
visible. The drawing is deliberately reduced to a minimum. Everything is left to brush and paint.

The study was painted in oils on paper and was soon mounted on canvas to protect it. Both the mounting technique, covering the edges with wrapping paper, and the stretcher frame construction support the thesis of French authorship. **M.M.**

Beck Lemke

Portrait engravings and
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The Anthony M. Clark Archive of Photographs and by Beck Lemke

* Brogi 19168
x also a 8 port. frontal, M. (see
sell. notes)
A. M. Bracci fig. 114. as 1735/6 (J. A. 1916) 36

Altaviti, 1/2, 100x76, 1735. ill.
Flor. 1911. Photo with. Zucchi says Moss
cognor Lupi Altaviti suo fratello in att-
estato delle sue infinite obbligazioni
ed effetto fece fare dipingere essendo
la madonna in età di anni XLVIII da
Apollonio Masucci - 1735 [Oggetti, 1911,
p. 28] di attached

Rome, S. M. in Agnello, Agnello. Altaviti
Fran. Don. Clementi (died 1766)
my alt.

Madrid, S. Fernando - original of S. Luca
portrait of Juvara (my. Bracci) 4

Rome, Rospigliosi sale 1522 (see above) 165
(as Ampere) Pass. Maria Cat. R. adriana
holding arrow (ill) - A. M. She married
1740 duke of albino. O. 61 x 0.72 - 472 (ill)
his trans R. inscri. on a. verso as 1760.
O. 15 x 0.45, 201 * Card. B. archidiaconus
Per Carlo Apollonio Masucci, fig. 114
1728 et alibi l' autore da detraso ecc.
O. 62 x 0.76 ill in col. J. Flor. 1911, 1912
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The Anthony M. Clark Archive of Photographs and by Beck Lemke

Bonnayad, item - 5 d 1768 CEKOTET X
portrait
④ Lamon R.F. 1758-2742-5 d 1767 Salom 1767 # 8.
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at Espagne to distinguish him
from Char.-Amédée his uncle,
Van Loo de Prusse
Friedrichsborgmuseets - Christ. VII. 1760-9
ill. in history of F - Ekveivelsen 1918.
1925 p. 2XXXVII.
Versailles, Louis XV. 1765 replica:
(Copenhagen, Mus. (ill 1915 cat)
Baltimore, BM of A. (Jacobs) Mus. de
Fresnes. Blue cont. Cleaned Guandt
Paris, Ecole Nat. des Arts Péc. - Port
of Carl v. L. avec sa famille. Synt
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- his brother (oval) sup. p. M. Alex
his son. Vernet copy. L. J. Cathelin 1770
c on the print dates the print 1768.
engr. ? (Van Loo only; Le Beau sc.)
Carlo Emu. IV at ca. 15 (b 1751
so rather late for Carl Van Loo);
- (S-C. Meier.) Carl v. L. c. 1771;
L. M. & J. B. V. L. c. 1779
- (B-E. Petit.) François I Emp. Germ.
- (Jan Waser.) Et. de Murechy 1766
Beaumont. Paris coll., cat. 164, 169
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Choiseul 1/2 (working. Ill in Revue
d. l'art 1937 71 p 75 in 1993 346



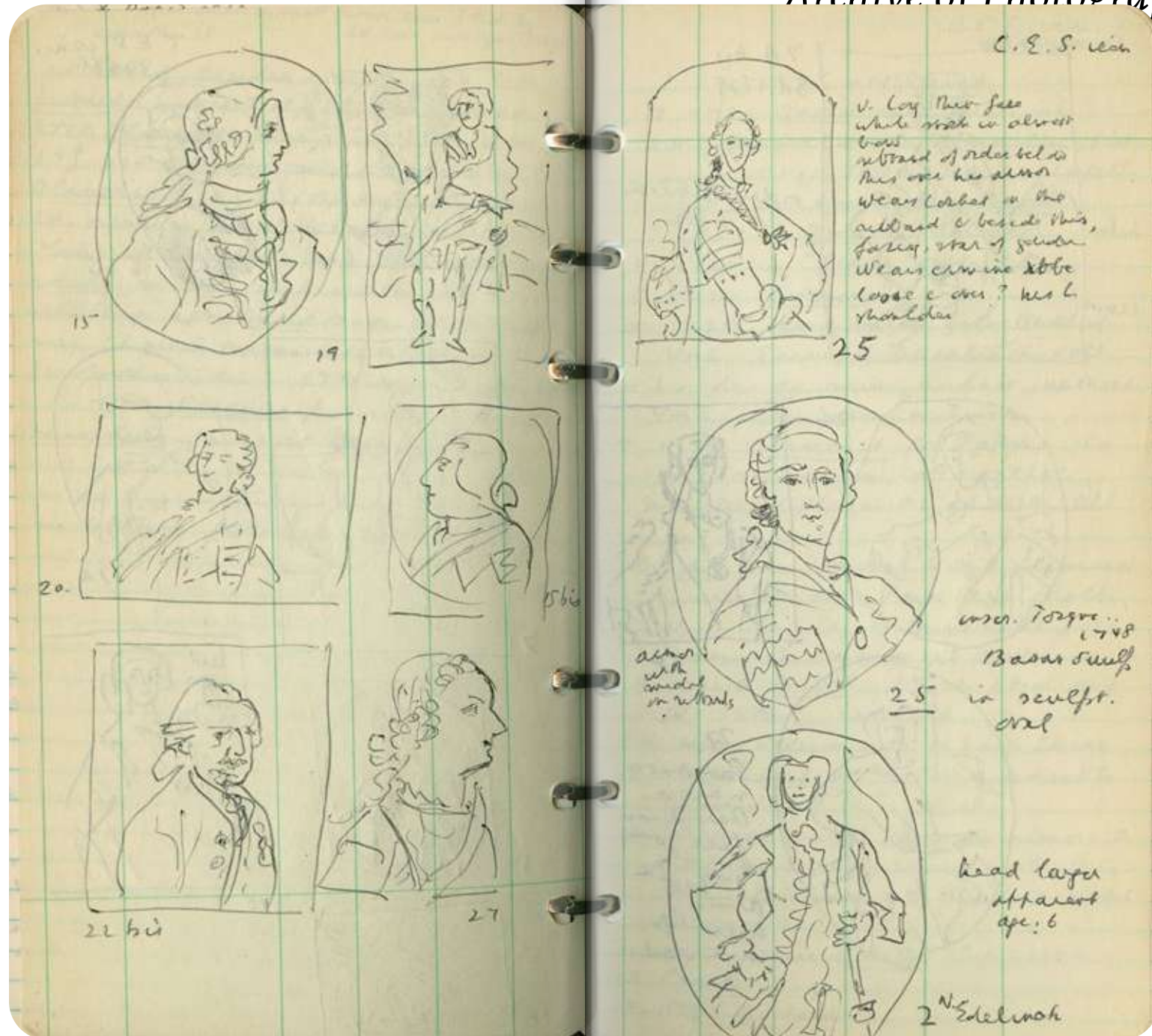
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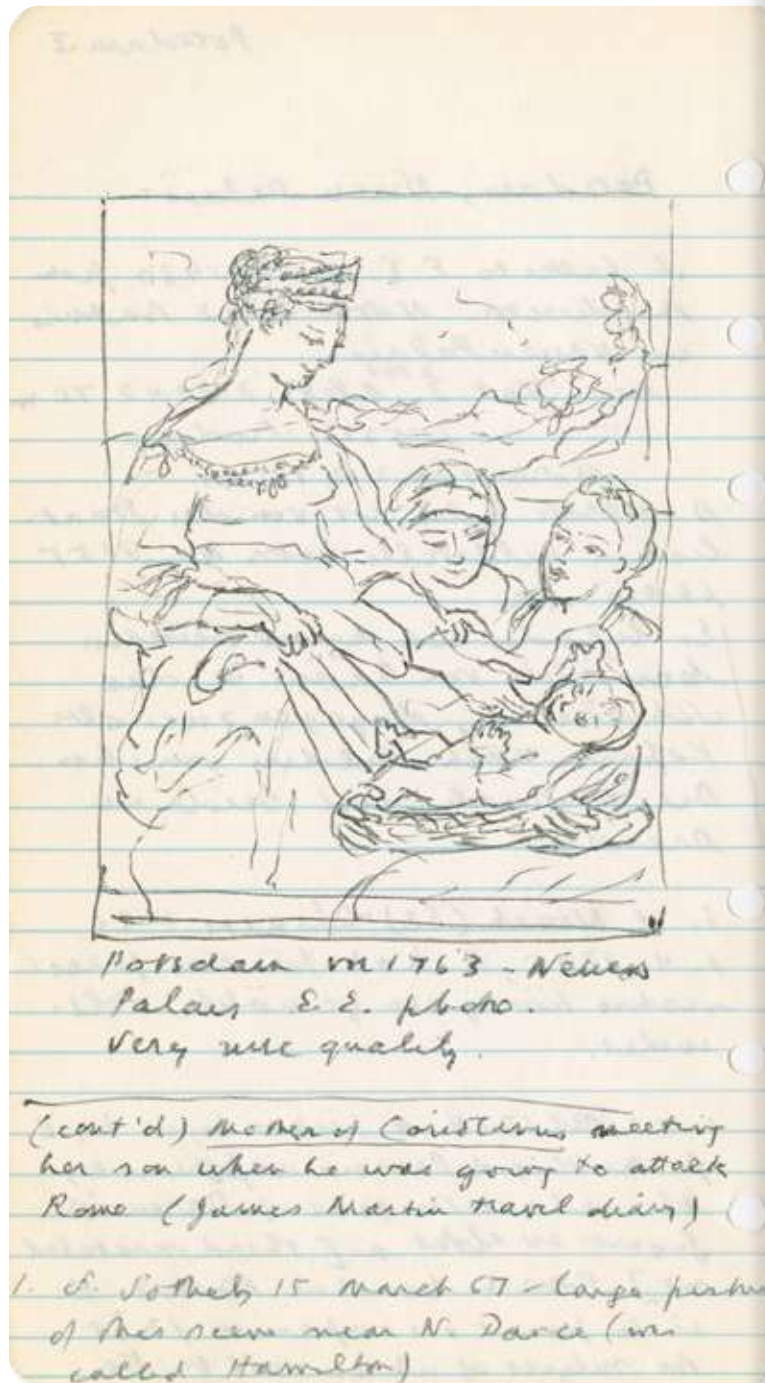
The Anthony M. Clark Archive of Photographs and by Beck Lemke



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The Anthony M. Clark Archive of Photographs and Scholarly Papers by Melissa Beck Lemke



The bulk of the Anthony M. Clark Archive came to the National Gallery of Art Library's Department of Image Collections in 2012 through the generosity of Edgar Peters Bowron (Pete).¹ The Archive is a rich collection documenting not only Tony Clark's interest in Roman Settecento painting, but also artists of all media across Europe. It consists of photographs, research notes, portrait engravings and miscellaneous files related to his personal art collection, teaching, and scholarship.²

The addition of the Clark Archive was transformative for the department of Image Collections' 18th-century holdings. It added over 11,000 black-and-white photographs and color transparencies of

paintings, drawings, and sculptures by nearly 300 artists. These photos were taken by the leading fine arts photographers in Berlin (Jorg, P. Anders, Walter Steinkopf); London (A. C. Cooper, Courtauld Institute Photographic Survey, Prudence Cuming, R. B. Fleming & Co. Ltd., Sydney Newbery); and Rome (Alinari/Anderson, Gabinetto Fotografico Nazionale, Foto F. Rigamonti, Foto Oscar Saverio, Foto Vasari) among others. They are often annotated or accompanied by letters and other ephemera which have been filed together within the photo archive (Fig. 1). The decision to incorporate the Clark materials into the NGA's photo archive allows researchers to view them alongside photographs obtained from dealers, photographers, and other scholars providing a broader view of each subject.



Fig. 1 Photograph and letters regarding Pietro Bianchi, *Clio Holding a Trumpet and Herodotus*



Fig. 2 Notebook entry for Tommaso Conca



Fig. 3 Drawing by Tony Clark of Giuseppe Cades, *Saint Mark*



Fig. 4 Giuseppe Cades, *Saint Mark*



Fig. 5 Giuseppe Benaglia, *Francesco Bracciolini*

Tony's work is not only documented through the photos, but also in 61 small 6-ringed binders which record his research and thoughts on nearly 1,300 artists, as well as hundreds of historical personalities, dealers, collections, churches, and palaces.³ The notebooks are characterized by Tony's small script and charming drawings (Fig. 2). They contain both a sense of immediacy and painstaking detail. One can imagine him making notes and sketches within a church or museum and slipping the small book back into his jacket pocket. In many cases these sketches could later be referenced alongside photographs from his collection (Figs. 3-4). Other pages evoke an aura of great concentration with copious notes from books, archives, bibliographies, and monographic lists. Occasionally Clark inserted a postcard, photocopy, book reproduction, or actual photograph into the notebooks.

The artists most significantly represented are: Pompeo Batoni (11 books), Giuseppe and Pier Leone Ghezzi (1 book), Sebastiano Conca (231 pages), Giuseppe Cades (177 pages), Corrado Giaquinto (132 pages), Carlo Maratti (130 pages), Benedetto Luti (125 pages), Antonio Cavallucci (112 pages), Angelika Kauffmann (110 pages), and Francesco Trevisani (106 pages). His concentration on Kauffmann

is noteworthy considering the paucity of scholarship on female artists at the time. Clark's extant artist lists include eleven other women of varying levels of renown.⁴

Tony was a scholar of 18th-century Europe, not only its painters and sculptors, but also scientists, humanists, poets, royals, and religious figures as evidenced by his notebooks entitled 'Persons'. His interest in these figures is also revealed in his small collection of engravings. These include 32 portraits of cardinals from the series 'Effigies nomina et cognomina S.R.E. cardinalium', and another 25 depicting various 18th-century personalities and miscellaneous compositions (Fig. 5).

The notebooks and photo archive stand as a monument to Clark's extensive, but unfortunately often unrealized studies. Pete continued much of Tony's work after his untimely death, especially in his publications on Luti (1979 dissertation) and Batoni (2016). Pete's mark has literally been left on the Clark Archive with sizable additions to the photo collection and notations within the notebooks themselves.⁵ This material's inclusion in the National Gallery's Image Collections will ensure its preservation and accessibility for other scholars to continue Tony's work. For more information on the archive see the collection summary in the National Gallery's Image Collections database.⁶

See endnotes on page 357

Plate numbers 55–56



55

Anthony M. Clark
Philadelphia 1923-1976 Rome

Selection of Six Notebooks:

(Artists) D/E

(Artists) TR/VE

Persons I

P. C. B. Hist. IV

Popes

Roman Palaces III

n.d.

6 $\frac{3}{4}$ x 3 $\frac{3}{4}$ inches

17.2 x 9.5 cm

Anthony M. Clark Archive,
Department of Image
Collections, National
Gallery of Art Library,
Washington, D.C.

56
Paul Corlett

*Photograph of Anthony
M. Clark*
1970

gelatin silver print
10 $\frac{1}{8}$ × 9 $\frac{1}{2}$ inches
25.9 × 24.3 cm

inscribed, lower right:
'Paul Corlett'

Anthony M. Clark Archive,
Department of Image
Collections, National
Gallery of Art Library,
Washington, D.C.



Contributor Biographies

EDGAR PETERS BOWRON is a leading expert in the paintings of 18th-century Rome. His career spans a number of prominent American institutions, notably as director of the North Carolina Museum of Art, director at the Harvard University Art Museums, Senior Curator of Paintings at the National Gallery of Art, and Curator of European Art at The Museum of Fine Arts, Houston. Bowron authored the catalogue raisonné of Pompeo Batoni, among numerous exhibition catalogues and scholarly publications. He was the executor of Anthony M. Clark's scholarly papers.

ALVAR GONZÁLEZ-PALACIOS is an art historian specializing in Italian and French decorative arts. His extensive publications include catalogues for the Musée du Louvre, Museo del Prado, Scuderie del Quirinale and the Vatican Museums. In 2018, he was a guest curator for *Luigi Valadier: Splendor in Eighteenth-Century Rome* at the Frick Collection, where he has lectured, in addition to the J. Paul Getty Museum, the Art Institute of Chicago, and across England, France, Spain and Italy.

MELISSA BECK LEMKE (MISSY) is the Image Specialist for Italian Art in the National Gallery of Art's Department of Image Collections where she has cared for over 16 million images since 1999. In addition to the Clark Archive, she has notably worked on the Kress Collection of Historic Images, the archives of Richard Offner and Foto Reali, and presented *In the Library: Verrocchio, Connoisseurship, and the Photographs of Clarence Kennedy* at the Gallery.

J. PATRICE MARANDEL is the curator emeritus of European art at the Los Angeles County Museum of Art, where he mounted key exhibitions on Caravaggio, Dürer and Cranach, among others, during his tenure between 1993–2017. He has also held curatorial positions at the Detroit Institute of Art and the Art Institute of Chicago. A native of Paris, he resides in Los Angeles.

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Johnny Yarker, J.Y.

Artist Index

Appiani, Andrea cat. 27
 Asprucci, Antonio cat. 28
 Batoni, Pompeo cat. 6, 7, 9, 13
 Byres, James cat. 24
 Cades, Giuseppe cat. 42
 Canova, Antonio cat. 29
 Cavaceppi, Bartolomeo cat. 20
 Clark, Anthony M. cat. 55
 Corlett, Paul cat. 56
 Corvi, Domenico cat. 15, 16
 Costanzi, Placido cat. 3
 David, Jacques-Louis cat. 48
 Deare, John cat. 26
 Desprez, Louis-Jean cat. 47
 French School cat. 54
 Fuseli, Henry cat. 43, 53
 Gauffier, Louis cat. 52
 Ghezzi, Pier Leone cat. 4, 32, 33, 34, 35, 36, 37, 38
 Giaquinto, Corrado cat. 5, 8, 10
 Giorgetti, Antonio cat. 18
 Hackert, Jakob Philipp cat. 49
 Harwood, Francis cat. 21
 Hopfgarten, Wilhelm cat. 31
 Jones, Thomas cat. 46
 Juvarra, Francesco Natale cat. 19
 Kauffmann, Angelika cat. 45
 Lusieri, Giovanni Battista cat. 44
 Von Maron, Anton cat. 41
 Mengs, Anton Raphael cat. 11, 14
 Michel, Claude [Clodion] cat. 22
 Nolli, Giambattista cat. 17
 Piranesi, Giovanni Battista cat. 23
 Reynolds, Joshua Sir cat. 39
 Robert, Hubert cat. 12
 Dal Sole, Giovan Gioseffo cat. 1
 Tischbein, Johann Heinrich Wilhelm cat. 50
 Valadier, Luigi cat. 25
 Vernet, Claude-Joseph cat. 40
 Wicar, Jean-Baptiste Joseph cat. 30
 Van Wittel, Gaspar [Vanvitelli] cat. 2
 Zoffany, Johann cat. 51

Notebook Pages Index

Between page 80–81
 — RC111
 — RP111_Benefial
 — Notebook_TR_trevisani vignettes
 — Notebook_TR_Tevisani (double page spread)
 — Notebook_PGB_Hist II
 — Notebook-persons_Al bani

Between page 168–169
 — Notebook_persons_Bonconsogni
 — RCII_plan
 — Notebook_drawings_Berlin
 — Notebook_Popes
 — Notebook_BENI_Bianchi

Between page 288–289
 — Notebook_L_Lapis
 — Notebook_D_Dupra
 — Notebook_F_Favray
 — Notebook_TR_Unterburger_altarpieces
 — Notebook_C_Calandrucci

Between page 344–345
 — RPI-coats of arms2
 — Notebook_M_Masucci
 — TR_Vanloo_photo
 — Notebook_Persons_CES
 — Notebook_PGB_Potsdam

Acknowledgements

There are many people who deserve to be acknowledged for making this project come to fruition. The foremost is Ben Hall, who, over a convivial lunch with Nicholas last August, brought up the idea of a 'Tony Clark' exhibition. A few days later when it was discussed with Pete Bowron, Clark's distinguished protégé, he responded passionately—and so a plan was drawn and a date was put on the calendar. Pete pointed us in the direction of the National Gallery of Art, Washington D.C. who holds the Clark Archive. Its keeper, Missy Lemke, was exceptionally receptive and provided unwavering support right from the start. It is the generous loan of the Clark notebooks, thanks to Missy and her colleague Gregg Most, that makes our exhibition so special.

The scholarship in our catalogue relies heavily on two sources: first by Clark himself, *Studies in Roman Eighteenth-Century Art* and, above all, the *Art in Rome in the Eighteenth-Century* exhibition catalogue. Pete edited for both tomes. We are grateful to receive his new essay for the catalogue as well as his early guidance. Our gratitude extends to Alvar González-Palacios in Italy; it is our honor to engage him in New York for this project. Like Pete and Alvar, Patrice Marandel was a personal friend of Clark's and we very much enjoyed working with him once again. Missy's contribution to this project cannot be understated. From research to photography and logistics, her thoughtfulness and creativity is very much felt throughout this catalogue. Prompted by our exhibition, she catalogued Clark's notebooks in the Archive which is now available to the public for the first time.

The catalogue production has been spear-headed by Nicholas Hall's team in New York. In the last three months, they worked tirelessly, conducting due diligence, writing, photography, and image requests all while navigating the complexities of international logistics. The leader of the team is undoubtedly Yuan Fang whose dedication, imagination and

perfectionism is extraordinary. Working closely at her side is Dylan Brekka, whose exceptional work ethic has kept the project in ship-shape. Our thanks go to the dynamic duo of interns, Jackie Testamark and Jessica Marok. We are grateful to Nicholas's longtime colleague Alan Wintermute: In an impressively timely manner, he edited the book, initially on his mobile phone. Valentina Rossi, Tom Dawney and Ferdinando Corberi on Carlo Orsi's team have also been invaluable in handling logistics in Italy and the UK, as well as producing scholarship and directing marketing in Europe. Finally, Chris Wu at Wkshps deserves a special mention for his exceptional design acumen and effective execution, thereby setting a new standard for publishing in our field.

We would also like to thank the following: Simona Adduci, Alessandro Agresti, Caroline Badin, Bettina Baumgärtel, Glen Beckford, Filippo Benappi, Daniele Benati, Mark Brady, Aoife Brady, Simone Brenner, Barbara Büchse, Gabriele Caioni, Etienne Breton, Enrico Ceci, Alessandra di Castro, Anna Chiara Chiusa, Andrew Clayton-Payne, Jorge Coll, Anthony Crichton-Stuart, Daniel Crouch, Robert Dance, Dario De Stefano, Milo Dickinson, Simon Dickinson, Christopher Etheridge, Pierre Etienne, Jessica Feather, Simon Folkes, Laila Gaber, Olivia Ghosh, Ketty Gottardo, Alain Goldrach, Matteo Grassi, Roman Herzig, Jack Hinton, Jeremy Howard, Ian Kennedy, Peter Kerber, Richard Knight, Claudia Koch, Alexis Kugel, Laura Kugel, Cesare Lampronti, Chloé Letiéviant, Francesco Leone, Adrian Le Harival, Carol Lewine, David Lewine, Robert Loper, Andrea Lullo, Elisabeth Maratier, John Marciari, Marcus Marshall, Patrick Matthiesen, Sascha Mehringer, Jennifer Melder, Fabrizio Moretti, Martin Postle, Claudia Nordhoff, Benjamin Perronet, Catherine Polnecq, Francis Russell, Robin Simon, Júlia Standovar, Judy Taubmann, Joseph Tursellino, George Wachter, Jeffrey Werner, Guy Wildenstein, Vanessa Wildenstein, Jonny Yarker, Aroldo Zevi.

Notes

Catalogue number 25: Luigi Valadier

1 Alvar González-Palacios, *Luigi Valadier*, New York, 2018, p. 131; where the two copies can be seen quite clearly. The deser of the bailli de Breteuil and Giuseppe Valadier's attendant drawings are now in the State Hermitage Museum where I have studied them.

2 Roberto Valeriani, Anna Coliva and Geraldine Leardi, *Valadier. Splendore nella Roma del Settecento*, Rome, 2019, exh. cat., pp. 290-95, no.43; The statues of Ptolemy II Philadelphus and of his wife Arsinoe II were unearthed in the Orti Sallustiani in the early 18th century, purchased by Pope Clement XI and displayed in the courtyard of the Palazzo dei Conservatori between 1715 and 1716. They are Egyptian pieces in red Aswan granite measuring 266 cm and 220 cm respectively. Giuseppe Botti and Pietro Romanelli, *Le sculture del Museo Gregoriano Egizio*, Vatican City, 1951, pp. 22-25, no. 30-31.

3 Giandomenico Spinola, *Il Museo Pio Clementino*, Vatican City, 1999, II, p. 272.

4 Alvar González-Palacios, *Il Gusto dei Principi*, Milan, 1993, fig. 484.

5 Alvar González-Palacios, *Luigi Valadier*, op. cit., fig. 5.35; The clock belonged, many years earlier, to the collection of Baron Alexis de Redé in Paris.

6 Christie's, London, 2 December 1998, lot 69, attributed to Giuseppe Valadier.

7 I cite the *Registro generale*, now in the Frick Collection, on several occasions in my two publications on the Valadiers: the first in 2018 (see note 1) and its Italian version Alvar González-Palacios, *I Valadier. Andrea, Luigi e Giuseppe*, Milan, 2019.

8 Susan Pearce and Frank Salmon, 'Charles Heathcote Tatham in Italy, 1794-1796: letters, drawings and fragments, and part of an autobiography', *The Walpole Society*, London, 2005, 67, pp. 1-91, fig. 22, 47.4.

9 Alvar González-Palacios, 'Pio VI, Franzoni e il colore delle pietre', *Splendor Marmoris. I colori del marmo tra Roma e l'Europa da Paolo III a Napoleone III*, Rome, 2016, pp. 362-363, note 35.

10 The two bronze exemplars appeared on the art market with a factsheet drafted by myself which is not always correctly mentioned in subsequent bibliography without pointing to my essay in its entirety.

11 Alvar González-Palacios, 'Two Candelabra by Luigi Valadier fromn Palazzo Borghese', *The Metropolitan Museum of Art Journal*, New York, 1995, 30, pp.97-105; González-Palacios 2018, (see note 1), fig. 9.26; González-Palacios 2019, (see note 7), fig. IX.11.

12 Alvar González-Palacios 2018, (see note 1, fig. 5.39); Alvar González-Palacios 2019, (see note 7), fig. V.17.

13 Alvar González-Palacios, *I Valadier. L'Album di disegni del Museo Napoleonico*, Rome, 2015, p.56.

Foreigners in Rome

1 Translation from *Roman Elegies* and *The Diary* by Johann Wolfgang von Goethe. Bilingual Edition. Verse translation by David Luke. Introduction by Hans Rudolf Vage. 1997, Oxford University Press.

The Anthony M. Clark Archive of Photographs and Scholarly Papers

1 Clark materials were also mixed in with Bowron's 1996 and 2015 (Baton) gifts to the department of Image Collections.

2 Clark's personal papers, including notebooks on non-art historical subjects, drawings, poetry and diaries, have recently been donated to the Getty Research Institute.

3 Unfortunately, not all the notebooks survive. Known to be missing are: Artists B-BENE, BUTJ-BZ, CE-CU, N-PAQ, S-TQ and Persons M-Z.

4 They are: Faustina Bracci (Italian, 1785-1857), Plautilla Bricci (Italian, 1616-1705), Marie Renée Geneviève Brossard (French, 1760-after 1806), Sofia Clerk (Giordano) (Italian, 1778-1829), Anne Seymour Damer (British, 1748-1828), Marianna Candidi Dionigi (Italian, 1756-1820), Angelika Kauffmann (Swiss, 1741-1807), Rosalia Latoni (Italian?, act. 1781), Catherine Read (British, 1723-1778), Rosalba Carriera (Italian, 1675-1757), Veronica Stern (Italian, 1717-1801), and Marie Louise Elisabeth Vigée-Lebrun (French, 1755-1842). Anne Vallayer-Coster (French, 1744-1818) is represented in his photo archive, but not the notebooks.

5 Most notable are the additional 6 notebooks on Luti.

6 https://library.nga.gov/permalink/OINCA_INST/1p5jvkq/alma991739003804896.

Image Credits

'The School for the Whole World': Painting and Drawing in Settecento Rome

Fig. 1 Installation view of *The Splendor of 18th century Rome* exhibition at the Philadelphia Museum of Art, 2000. Image courtesy Philadelphia Museum of Art

Fig. 2 Giovanni Paolo Panini, *View of the Piazza del Popolo, Rome*, 1741, oil on canvas, 38 × 52 $\frac{3}{4}$ inches (96.5 × 134 cm). The Nelson-Atkins Museum of Art, Kansas City, purchase: acquired through the generosity of an anonymous donor, F79-3. Image courtesy Nelson-Atkins Media Services

Fig. 3 Giovanni Paolo Panini, *Interior of the Pantheon, Rome*, ca. 1734, oil on canvas, 50 $\frac{3}{4}$ × 39 inches (128 × 99 cm). The National Gallery of Art, Washington, D.C., Samuel H. Kress Collection, 1939.1.24

Fig. 4 Pompeo Batoni, *Pope Benedict XIV Presenting the Encyclical 'Ex Omnibus' to the Comte de Choiseul*, 1757, oil on canvas, 50 $\frac{3}{4}$ × 70 $\frac{5}{8}$ inches (128.9 × 179.5 cm). Minneapolis Institute of Arts, Minneapolis, The William Hood Dunwoody Fund, 61.62.

Fig. 5 Benedetto Luti, *Christ and the Woman of Samaria*, 1715–20, oil on copper, 15 × 12 $\frac{1}{8}$ inches (38.2 × 30.9 cm). The Metropolitan Museum of Art, New York, Rogers Fund, by exchange, 2015, 2015.645

Fig. 6 Marco Benefial, *Vision of Saint Catherine Fieschi Adorno of Genoa*, 1737, oil on canvas, 78 $\frac{3}{4}$ × 115 $\frac{3}{4}$ inches (200 × 294 cm). Galleria Corsini, Rome, 67 ©Gallerie Nazionali di Arte Antica, Roma (MiC)–Bibliotheca Hertziana, Istituto Max Planck per la storia dell'arte/Enrico Fontolan

Fig. 7 Agostino Masucci, *The Ecstasy of the Blessed Caterina de Ricci*, ca. 1732, 78 $\frac{3}{4}$ × 110 $\frac{1}{4}$ inches (200 × 280 cm). Galleria Nazionale d'Arte Antica, Galleria Corsini, Rome, 23. Mondadori Portfolio/Art Resource, NY

Fig. 8 Pompeo Batoni, *Sir Wyndham Knatchbull-Wyndham, 6th Bt.* (1737-1763), ca. 1758–59, oil on canvas, 91 $\frac{1}{2}$ × 63 $\frac{1}{2}$ inches (233.1 × 161.3 cm). Los Angeles County Museum of Art, Los Angeles, Gift of The Ahmanson Foundation, AC1994.128.1.

Fig. 9 Anton Raphael Mengs, *Pope Clement XIII Rezzonico (1693-1769)*, ca. 1758, oil on canvas, 60 $\frac{1}{4}$ × 43 $\frac{3}{4}$ inches (153 × 111 cm). Pinacoteca Nazionale di Bologna, Bologna, 196. Alfredo Dagli Orti/Art Resource, NY

Fig. 10 Giovanni Battista Piranesi, *View of the Subterranean Foundations of the Mausoleum Built by the Emperor Hadrian*, ca. 1756, etching, 27 $\frac{1}{2}$ × 18 inches (69.8 × 45.7 cm). Royal Institute of British Architects, London

Fig. 11 Pompeo Batoni, *Endymion Relief, after the Antique*, ca. 1730, red chalk on white paper, 18 $\frac{3}{4}$ × 14 $\frac{1}{4}$ inches (468 × 362 mm). Eton College, Windsor, ECL-Bm.6:50-2012. Reproduced by permission of the Provost and Fellows of Eton College

Fig. 12 Anton Raphael Mengs, *Seated Male Nude*, n.d., black, heightening with white, brown wash (?), on gray-brown paper, 21 $\frac{5}{8}$ × 15 $\frac{5}{8}$ inches (547 × 397 mm). The Metropolitan Museum of Art, New York, Harry C. Sperling Fund, 1978, 1978.411.2

Fig. 13 Corrado Giaquinto, *Adoration of the True Cross on the Day of the Last Judgement*, 1740–42, oil on canvas, 32 $\frac{3}{8}$ × 53 $\frac{3}{8}$ inches (81.8 × 135.4 cm). The Nelson-Atkins Museum of Art, Kansas City, Purchase: William Rockhill Nelson Trust, 47-6. Image courtesy Nelson-Atkins Media Services.

Fig. 14 Jan Frans van Bloemen, called Orizzonte, *Classical Landscape with Five Figures Conversing by a Fountain Topped by a Big Urn*, ca. 1715–25, oil on canvas, 28 $\frac{1}{2}$ × 21 $\frac{1}{2}$ inches (72.4 × 54.6 cm). The Berwick Collection, Attingham Park, Shrewsbury. Photo: John Hammond, National Trust Photo Library/Art Resource, NY

Fig. 15 Giovanni Battista Lusieri, *View of Rome*, 1783, watercolor on paper, 24 $\frac{3}{4}$ × 37 $\frac{3}{4}$ inches (63 × 95 cm). Gemäldegalerie der Akademie der bildenden Künste Wien, bequest Count Lamberg 1822, CG-403

Fig. 16 Hubert Robert, *Garden of an Italian Villa*, 1764, oil on canvas, 36 $\frac{3}{4}$ × 52 $\frac{3}{4}$ inches (93.5 × 133 cm). National Gallery of Canada, Ottawa, 39760. Photo: NGC

Fig. 17 Claude-Joseph Vernet, *Jousting on the River Tiber at Rome*, 1750, 39 × 53 $\frac{1}{2}$ inches (99.1 × 135.9 cm). The National Gallery, London, NC236

Fig. 18 Pompeo Batoni, *Study of Hercules for 'The Choice of Hercules'*, 1740–42, red chalk, squared in red, on beige laid paper, mounted down, 11 $\frac{3}{4}$ × 8 $\frac{1}{4}$ inches (284 × 211 mm). Philadelphia

Museum of Art, Philadelphia, Bequest of Anthony Morris Clark, 1978, 1978-70-159

Fig. 19 Pompeo Batoni, *Allegory of Physics, Mathematics, Theology, and Canon Law Contemplating a Portrait of Pope Benedict XIV Borne by Fame*, ca. 1745, red chalk, heightened with white, on beige paper, 14 $\frac{1}{8}$ × 9 $\frac{3}{4}$ inches (360 × 249 mm). The Metropolitan Museum of Art, New York, Rogers Fund, 1973, 1973.156

Fig. 20 Benedetto Luti, *Study for 'Pius V and the Ambassador of the King of Poland'*, ca. 1712, black and red chalk, brown wash, heightened with white, 15 $\frac{1}{2}$ × 21 $\frac{1}{4}$ inches (392 × 552 mm). The Metropolitan Museum of Art, New York, Rogers Fund, 1969. Accession number 69.169

Fig. 21 Giovanni Paolo Panini, *Study for 'The Lottery in Piazza di Montecitorio, Rome'*, ca. 1747, pen and black ink, watercolor over graphite on paper, 13 $\frac{3}{8}$ × 21 $\frac{1}{2}$ inches (340 × 545 mm). The Metropolitan Museum of Art, New York, Rogers Fund, 1968, 68.53

Fig. 22 Pier Leone Chezzi, *Caricature of Dr. James Hay as Bear-Leader*, ca. 1725, pen and brown ink on paper, 14 $\frac{1}{2}$ × 9 $\frac{1}{2}$ inches (363 × 243 mm). The British Museum, London, 1946.0713.98 ©The Trustees of the British Museum

Fig. 23 Pier Leone Chezzi, *Caricature of Joseph Henry*, ca. 1750, pen and brown ink over traces of black chalk on paper, 12 $\frac{1}{4}$ × 8 $\frac{3}{8}$ inches (312 × 213 mm). The Metropolitan Museum of Art, New York, Rogers Fund, 1973, 1973.67

Fig. 24 Benedetto Luti, *Head of a Bearded Man*, 1715, pastel on paper, mounted on cardboard, 12 $\frac{5}{8}$ × 10 $\frac{3}{8}$ inches (322 × 264 mm). The National Gallery of Art, Washington, D.C., Julius S. Held Collection, Ailsa Mellon Bruce Fund, 1984.3.16

Fig. 25 Anton Raphael Mengs, *Personification of Truth*, 1753–55, pastel on paper, mounted on canvas, 24 × 19 $\frac{1}{2}$ inches (61.9 × 49.5 cm). The Museum of Fine Arts, Houston, Museum purchase funded by 'One Great Night in November, 1998', 98.590

Fig. 26 Jacques-Louis David, *The Oath of the Horatii*, ca. 1784, oil on canvas, 129 $\frac{1}{2}$ × 167 $\frac{1}{4}$ inches (330 × 425 cm). Musée du Louvre, Paris, 3692. Photo: Michel Urtado ©RMN-Grand Palais/Art Resource, NY

Fig. 27 Angelika Kauffmann, *Cornelia, Mother of the Gracchi, Pointing to Her Children as Her Treasures*, ca. 1785, oil on canvas, 40 × 50 inches (101.6 × 127

cm). Virginia Museum of Fine Arts, Richmond, 75.22

Fig. 28 Anton von Maron, *The Return of Orestes*, 1786, oil on canvas, 89 $\frac{3}{8}$ × 59 $\frac{1}{2}$ inches (227.7 × 151.1 cm). The Museum of Fine Arts, Houston, Museum purchase funded by Nina and Michael Zilkha, 99.307. Bridgeman Images

In Memory of Anthony M. Clark (1923–1976)

Cerrit van Honthorst, known as Cherardo delle Notti, *The Denial of St. Peter*, 1623, oil on canvas, 43 $\frac{1}{2}$ × 57 inches (110.5 × 144.8 cm). Minneapolis Institute of Art, Minneapolis, The Putnam Dana McMillan Fund, 71.78

Édouard Manet, *The Smoker*, 1866, oil on canvas, 39 $\frac{1}{2}$ × 32 inches (100.3 × 81.3 cm). Minneapolis Institute of Art, Minneapolis, Gift of Bruce B. Dayton, 68.79

Giovanni Battista Piranesi, *Pier Table*, ca. 1768, oak, limewood, marble, gilt, 35 $\frac{1}{2}$ × 59 × 29 $\frac{1}{2}$ inches (90.2 × 149.9 × 74.3 cm). Minneapolis Institute of Art, Minneapolis, The Ethel Morrison Van Derlip Fund, 64.70

Vincenzo Coaci, *The Coaci Inkstand*, 1792, silver, silver gilt, lapis lazuli and rosso antico marble, H 28 $\frac{1}{2}$ × W 20 $\frac{1}{2}$ × D 14 $\frac{3}{4}$ inches (H 72.4 × W 52.1 × D 37.5 cm). Minneapolis Institute of Art, Minneapolis, Gift of funds from The Morse Foundation, 69.80.1a,b

Foreigners in Rome

Fig. 1 Johann Heinrich Wilhelm Tischbein, *Goethe at the Window of the Apartment on Via del Corso*, 1786–87, watercolor, pen and pencil on paper, 18 $\frac{3}{8}$ × 12 $\frac{3}{4}$ inches (480 × 323 mm). Deutsches Romantik-Museum, Frankfurt am Main, III-12624

Fig. 2 Pierre Hubert Subleyras, *The Artist's Studio*, ca. 1740, oil on canvas, 49 $\frac{1}{4}$ × 39 inches (125 × 99 cm). Gemäldegalerie der Akademie der bildenden Künste Wien, bequest Count Lamberg 1822, CG-844

Fig. 3 Jean Barbault, *Masquerade of the Four Parts of the World*, 1751, oil on paper laid on canvas, 155 $\frac{1}{8}$ × 15 inches (394 × 38 cm). Musée des Beaux-Arts et d'Archéologie, Besançon, D.843.1.10. Photo credit Chipault & Soligny

Fig. 4 Joseph-Marie Vien, *Sultane Reine*, 1748, oil on paper, 11 $\frac{3}{8}$ × 8 $\frac{7}{8}$ inches (295 × 225 mm). Petit Palais, Musée des Beaux-Arts de la ville de Paris, PDU1095

Fig. 5 Pierre Hubert Subleyras, *The Mass of Saint Basil*, 1746, oil on canvas, transferred from canvas, 54 × 31 $\frac{1}{2}$ inches (137 × 79 cm). The Metropolitan Museum of Art, New York, Wrightsman Fund, 2007.166

Fig. 6 Charles-Joseph Natoire, *Apotheosis of Saint Louis*, 1754–56, ceiling fresco. Chiesa di San Luigi dei Francesi, Rome ©Alamy/Jozef Sedmak

Fig. 7 Laurent Pécheux, *Portrait of the Marchesa Margherita Centili Boccapaduli*, 1777, oil on canvas, 42 $\frac{1}{8}$ × 31 $\frac{1}{2}$ inches (107 × 80 cm). Private collection, Rome ©Araldo De Luca

Fig. 8 Benedetto Luti, *Study of a Boy in a Blue Jacket*, 1717, pastel and chalk on blue laid paper, laid down on paste paper, 16 × 13 inches (406 × 330 mm). The Metropolitan Museum of Art, New York, Gwynne Andrews Fund, 2007.360

Fig. 9 François Boucher, *Boy with a Carrot*, 1738, pastel on buff laid paper, 12 $\frac{5}{8}$ × 9 $\frac{3}{4}$ inches (308 × 243 mm). The Art Institute of Chicago, Chicago, Helen Regenstein Collection, 1971.22

Fig. 10 Simon Denis, *Trees in Front of a Valley*, n.d., oil on canvas, 27 $\frac{1}{4}$ × 35 $\frac{7}{8}$ inches (68.8 × 91.1 cm). Fondation Custodia, Collection Frits Lugt, Paris, 2017-S.18

Fig. 11 Anton Raphael Mengs, *Portrait of John Viscount Carlies, Later 7th Earl of Galloway, as Master of Carlies*, 1758, oil on canvas, 39 $\frac{1}{8}$ × 28 $\frac{1}{8}$ inches (99.4 × 71.4 cm). Los Angeles County Museum of Art, Los Angeles, M.2001.21

Fig. 12 Anton Raphael Mengs, *Jupiter and Ganymede*, ca. 1760, fresco stacco laid down on canvas, 70 $\frac{3}{8}$ × 14 $\frac{3}{8}$ inches (178.7 × 137.5 cm). Galleria Nazionale d'Arte Antica, Palazzo Barberini, Rome, 1339. Alfredo Dagli Orti/Art Resource, NY

Fig. 13 Anton Raphael Mengs, *Salvator Mundi*, 1778, oil on panel, 22 $\frac{5}{8}$ × 16 $\frac{1}{2}$ inches (56.7 × 41.3 cm). Los Angeles County Museum of Art, Los Angeles, M.2015.183

Fig. 14 Anton von Maron, *Johann Joachim Winckelmann (1717-1768)*, 1768, oil on canvas, 46 $\frac{7}{8}$ × 54 inches (100.3 × 137.3 cm). Klassik Stiftung Weimar, Bestand Museen, Weimar, G70

Fig. 15 Jakob Philipp Hackert, *Landscape with the Palace at Caserta and Vesuvius*, 1793, oil on canvas, 36 $\frac{3}{8}$ × 51 $\frac{1}{2}$ inches (93 × 130 cm). Museo Nacional Thyssen-Bornemisza, Madrid, 177 (1982.46)

Fig. 16 Johann Heinrich Wilhelm Tischbein, *Goethe in the Roman Campagna*, 1787, oil on canvas, 65 $\frac{3}{4}$ × 82 $\frac{3}{4}$ inches (166 × 210.3 cm). Städel Museum, Frankfurt am Main, II57

Fig. 17 Ludwig Philipp Strack, *Arcadian Landscape*, 1794, oil on canvas, 34 $\frac{3}{4}$ × 47 $\frac{3}{4}$ inches (87.3 × 121 cm). Detroit Institute of Arts, Detroit, Gift of John A. Wise, Jr., F81.415. Bridgeman Images

Fig. 18 Pier Leone Chezzi, *Baron von Stosch and a group of Roman Antiquarians*, 1725, chalk and pen and ink, 10 $\frac{3}{8}$ × 15 $\frac{1}{2}$ inches (270 × 395 mm). Graphische Sammlung Albertina, Vienna, 1265 ©Albertina, Wien

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Fig. 1 Photograph and letters regarding Pietro Bianchi, *Clio Holding a Trumpet and Herodotus*, formerly with Dorotheum, Vienna. Anthony M. Clark Archive, Department of Image Collections, National Gallery of Art Library, Washington, D.C., DLI I301000231

Fig. 2 Notebook entry for Tommaso Conca. Anthony M. Clark Archive, Department of Image Collections, National Gallery of Art Library, Washington, D.C., Artist Notebook 'CON-CZ'

Fig. 3 Drawing by Tony Clark of Giuseppe Cades, *Saint Mark*. Anthony M. Clark Archive, Department of Image Collections, National Gallery of Art Library, Washington, D.C., Artist Notebook 'C-CAT'

Fig. 4 Giuseppe Cades, *Saint Mark*, Duomo, Urbino, from Gabinetto Fotografico Nazionale E-13689 ([cropped]). Anthony M. Clark Archive, Department of Image Collections, National Gallery of Art Library, Washington, D.C., DLI I3010001814

Fig. 5 Giuseppe Benaglia, *Francesco Bracciolini*, engraving. Anthony M. Clark Archive, Department of Image Collections, National Gallery of Art Library, Washington, D.C., DLI I301011463

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