



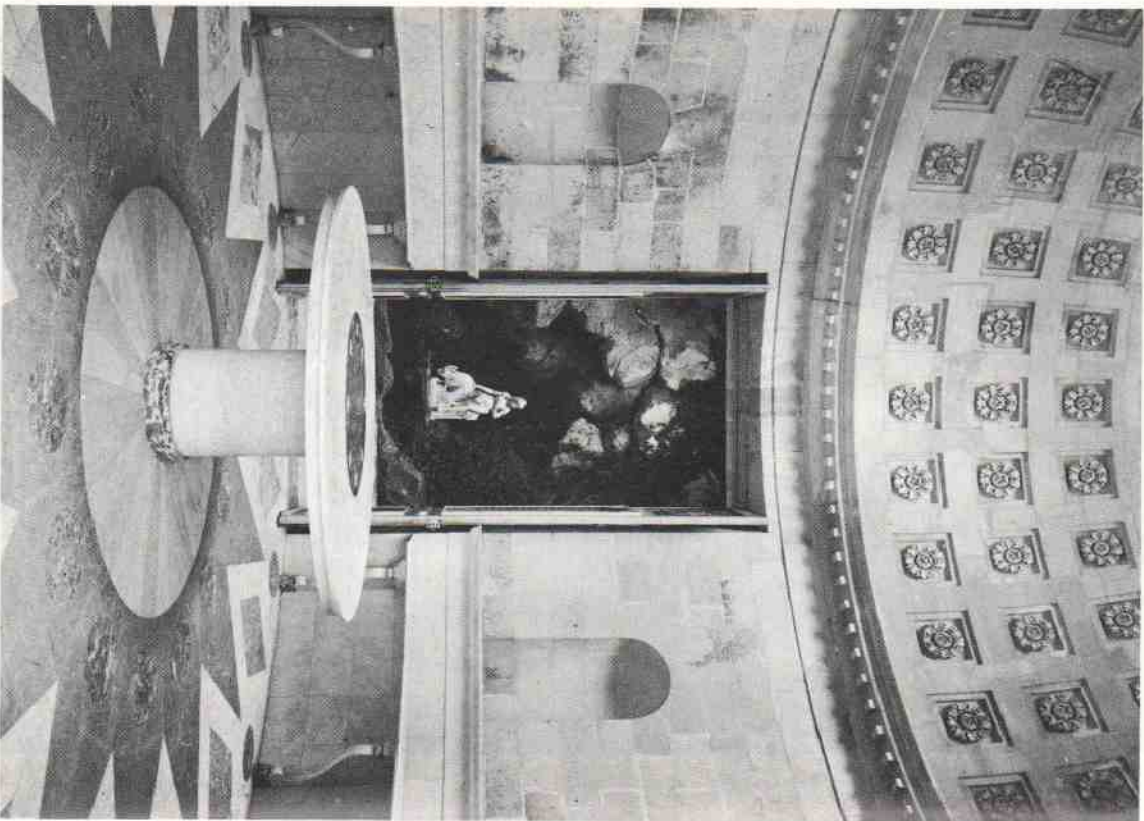
attempts to recreate the literary landscape which had been sketched by Homer, elaborated and populated with love-sick shepherds by Theocritus and the other bucolic poets, and given classic expression by Virgil who transferred it from Sicily to the more remote Arcadia and Vale of Tempe. Later European poets – notably Dante, Ariosto, Tasso, Shakespeare and Milton – evoked the same scenes in their descriptions of glades which consciously recall Virgil's numinous awe-inspiring forest of the Golden Bough, and of idyllically pleasant fertile plains, with streams rippling through meadows among clumps of mixed trees, surrounded by a wild wood of conifers (Dante's '*selva selvaggia ed aspra e forte*') – the Vale of Tempe. Claude captured this ideal on canvas in the seventeenth century and the English landscape gardeners who transformed their parks into Arcadian elysiums shared his aims rather than copied his paintings.

At Stourhead, for example, Henry Hoare assembled nearly all the elements of the Virgilian landscape, including a grotto inscribed with the forbidding words, '*Procul, o procul este profani*', which the priestess in the cave of Avernus addressed to Aeneas. With its groves of mixed trees, its running brooks and temples reflected in still waters, this park is the realization of an ideal that is poetical and literary rather than pictorial [87]. It enforces the truth of Archibald Alison's contention, in his *Essays on the Nature and Principles of Taste* (1790), that the



87. The Park at Stourhead, 1743-4

88. The Queen's Dairy, Château de Rambouillet, 1785-6



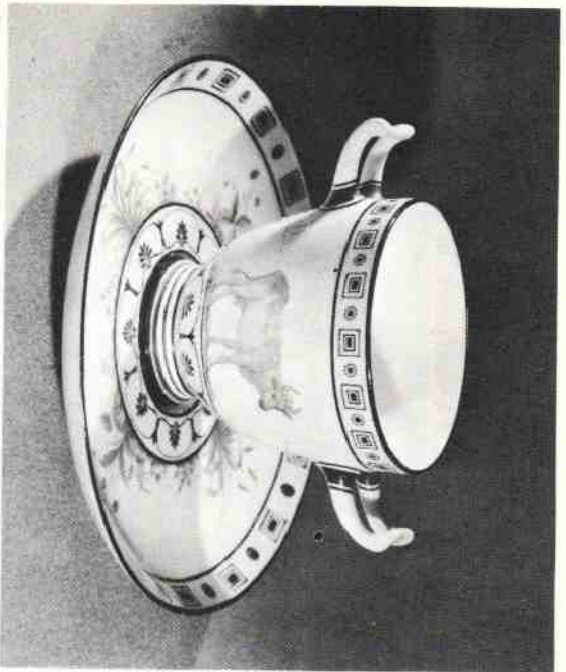
appreciation of landscape was initially derived from the study of Greek and Latin poets:

How different, from this period, become the sentiments with which the scenery of nature is contemplated, by those who have any imagination! The beautiful forms of ancient mythology, with which the fancy of poets peopled every element, are now ready to appear to their minds, upon the prospect of every scene.

The classical landscape of the park, like the paintings of Claude sent 'the imagination back to antiquity' – to the uncorrupted world of piping goatherds and melancholy poets living in the bosom of nature. It was to recreate a portion of this world that the Neo-classical dairy was built for Marie Antoinette in the *jardin anglais* of the Château de Rambouillet in 1785. For this was not merely a place where the Queen and her courtiers could savour the charms of a simple life, churning milk and patting butter as they played at being dairymaids. It was designed as an Arcadian dairy rich in the sentimental overtones of bucolic poetry. The door in the severely simple rusticated façade opens into a domed circular room of exquisitely smooth, cool geometrical perfection – an expression of architectural purity to match the archaic simplicity of Arcadian life [88]. Leading out of this is a room with a coffered vault apparently built against a sublime tumble of vast natural rocks

89. Grotto in Queen's Dairy, Château de Rambouillet, 1785-6





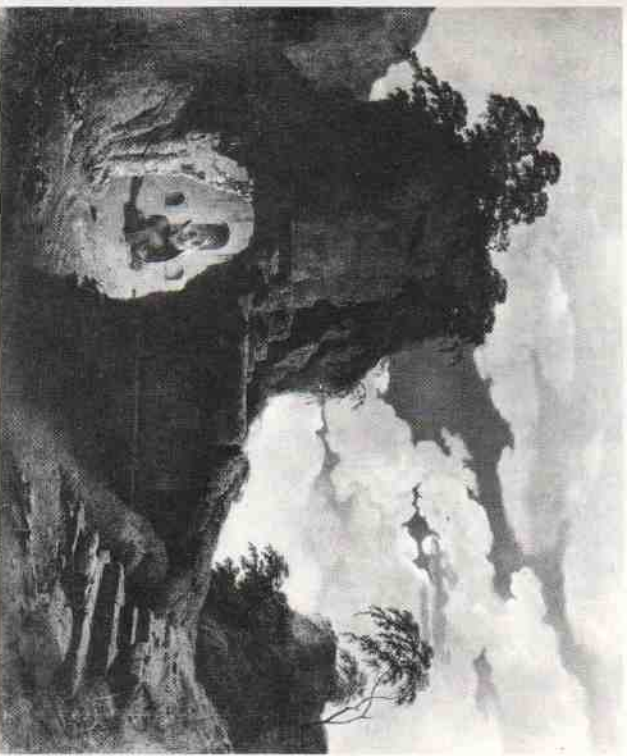
90. Sevres cup and saucer made for the Rambouillet dairy, 1788

enclosing a grotto with a statue of the nymph Amalthea – the shrine of the nymphs who were protectors of Arcadian shepherds [89]. It presents, of course, a highly sophisticated vision of pastoral simplicity. What could be more chically primitive than the Grecian-shaped porcelain cups which take the place of Thyrsis's oaken stoup? [90].

Such buildings were admired both for their own sakes and for the emotions they aroused in the heart of the spectator. They were full of literary and historical echoes and reverberations, revealing the past within the past. A Roman ruin (even if artificial) both recalled the glory of Rome and provoked meditations on the fall of Empires, just as a medieval one brought to mind, in Alison's words, 'the awful forms of gothic superstition', and its dilapidated state might thus appear pleasantly symbolic. Landscape paintings could evoke a similar range of emotions. Joseph Wright's moonlight view of Virgil's ruined tomb [91] includes the figure of Silius Italicus, a first-century admirer of Virgil who bought the land on which the tomb stood. It thus provides a comment both on the transience of human glory and on immortality achieved in the memory of posterity.

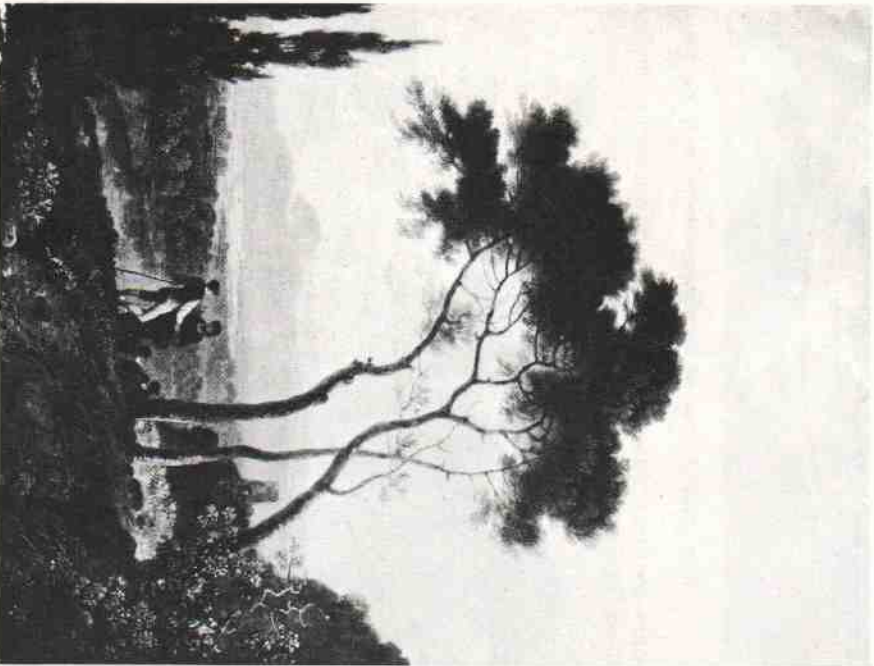
The aims of the painter who depicted the classical landscape

91. *Virgil's Tomb*, 1779. Joseph Wright



92. *The Vale of Narni*, 1770-71. Richard Wilson

93. (Opposite) *Ideal Landscapes*, 1805. J. A. Koch



are perhaps best summed up in the comments of the poet-painter Salomon Gessner on Nicolas Poussin, Gaspard Poussin and Claude:

It was in their works that I found the truly great and beautiful: not a servile imitation of nature, but a selection of all the most beautiful objects she affords. A poetic genius, united in the Poussins, all that is great and noble. They carry us back to those times, for which history and especially poetry, fill us with veneration. They transport us into those countries where nature is not wild but luxuriant; and where under the happiest climate, every plant acquires its utmost perfection. Grace and tranquillity reign throughout all the scenes which the magic pencil of Claude has created. . . . His plains are luxuriant without confusion and variegated without disorder: every object soothes us with the idea of repose and tranquillity. The scene of his landscapes is placed amid a delightful soil, which lavishes on its inhabitants its bounteous and spontaneous gifts; under a sky ever bright and serene, beneath whose mild influence all things bloom and flourish.

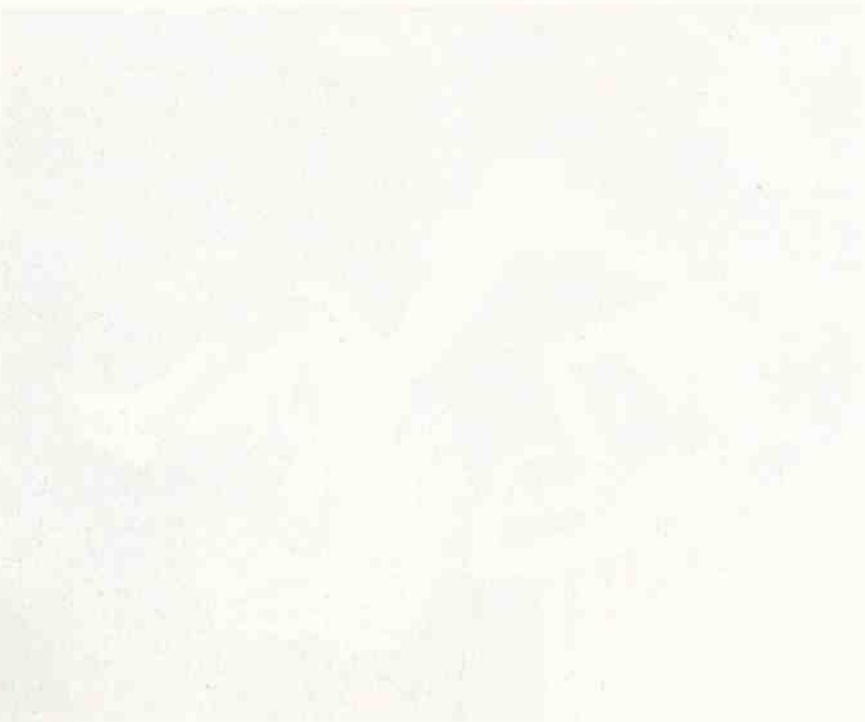


To the landscape painter these seventeenth-century artists stood very much as did antique sculptors to the figure painter – as guides for the attainment of the ideal. Richard Wilson, so one of his pupils records, ‘finding the light and airy manner of Zuccarelli pleased the world, changed his style, but, disgusted with what he considered as frivolity, he soon returned to his old pursuit formed in the school of Rome’. As the drawings reveal, his generalized and idealized visions of nature were based on a minute study of natural forms, and Cézanne’s remark about wanting ‘to do Poussin again, from Nature’ might well be applied to Wilson’s attitude to Claude. Some contemporaries thought that he had surpassed Claude. ‘The Frenchman often fatigues by the detail,’ one wrote; ‘he enters too far into the minutiae of nature; he painted her little-nesses. Wilson, on the contrary, gives a breadth to nature, and adopts those features that more eminently attract attention.’ Though the comparison now seems absurd, it helps to illuminate Wilson’s aims. He wished not so much to depict the beauties or the elements of nature, still less to record the appearance of a particular landscape, but to induce an elevated mood by evoking the elegiac tone of classical poetry [92]. Similarly, if with a rather heavier hand, Joseph Anton Koch sought to capture both the beauty of the ideal landscape and the simplicity of Arcadian pastoral life [93].

94. *Easter Island*, c. 1774, William Hodges



For less subtle and original artists, of course, the Claudian landscape provided little more than a handy formula for painting ideal views. William Hodges adhered to the pattern so carefully that one might almost suppose his view of Easter Island [94] to be an Aegean scene and mistake the primitive, primeval Oceanic monoliths for the columns of an ancient temple. Yet the effect was not entirely inappropriate. Contemporary literary descriptions of the South Seas were often coloured by allusions to the Fortunate Isles of the classical poets and their inhabitants were identified with the noble savages of antiquity.



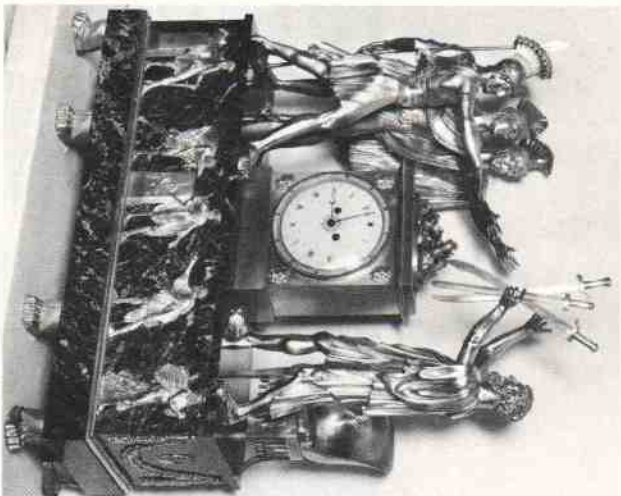
I. THE EMPIRE

The Jacobins adopted Neo-classicism as their official artistic style and the cult of antiquity almost as a religion. The stoic virtues of Republican Rome were upheld as standards not merely for the arts but also for political behaviour and private morality. *Conventionals* saw themselves as antique heroes. Children were named after Brutus, Solon and Lycurgus. The festivals of the Revolution were staged by David as antique rituals. Even the chairs in which the committee of *Salut publique* sat were made on antique models devised by David. Antiquity was to be no less frequently evoked under the Empire – in architecture, painting, sculpture, interior decoration, costume and pageantry. In fact Neo-classicism became fashionable. David was made Napoleon's *premier peintre* and Canova the darling of the whole Imperial family. Yet so far from being, as is sometimes supposed, the culmination of the Neo-classical movement, the Empire marks its rapid decline and transformation back once more into a mere antique revival, drained of all the high-minded ideas and force of conviction that had inspired its masterpieces. It became a purely decorative style comparable with the *goût grec* of fifty years earlier though now evocative of Imperial luxury and grandeur. The revivalist shell was retained and the Neo-classical kernel thrown away.

By the later 1790s the debilitating effects of inbreeding which almost inevitably follows on the official establishment of an artistic style, had already begun to manifest themselves. François Gérard's *Cupid and Psyche* of 1798 [91], for example, is a variation on two themes by Canova. But whereas Canova's statues were the result of a passionate quest for ideal forms in which to express almost abstract concepts – in this case the innocent purity of young love – Gérard's painting is decorative and coyly suggestive. He took over Canova's solution ready-made and converted it into a picture of a pretty girl and still prettier boy, charged with sultry erotic overtones. Nearly everything that Neo-classical artists had condemned in the Rococo is here revived in superficially Neo-classical terms.



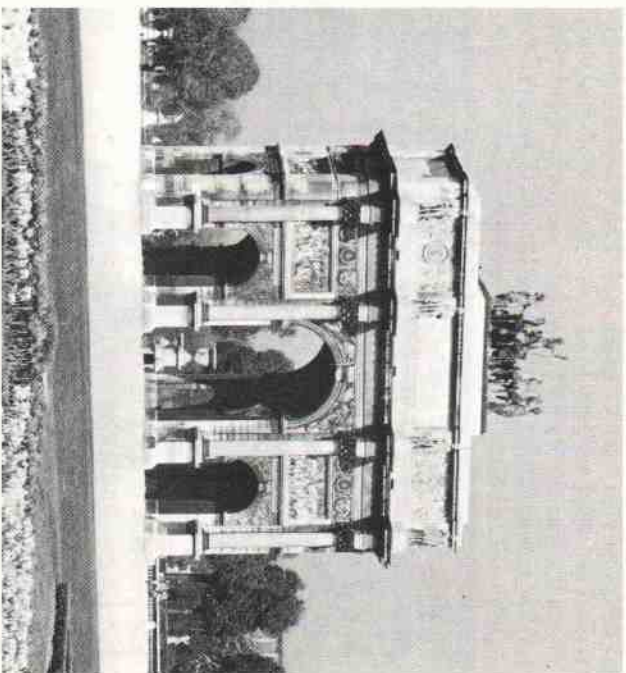
95. *Cupid and Psyche*, 1798. François-Pascal Gérard



96. Empire clock, c. 1810

A still more striking example of artistic devaluation is provided by an Empire clock [96] decorated with gilt bronze statuettes of the main figures in David's *Oath of the Horatii*. A noble idea has been divorced from its original context, trivialized and reduced to the level of a drawing-room ornament. What had originally been a deeply felt testimony to the courage and nobility of man has been transformed into a symbol of private affluence and 'good taste'. Few objects could better illustrate the relationship of the Empire style to Neoclassicism.

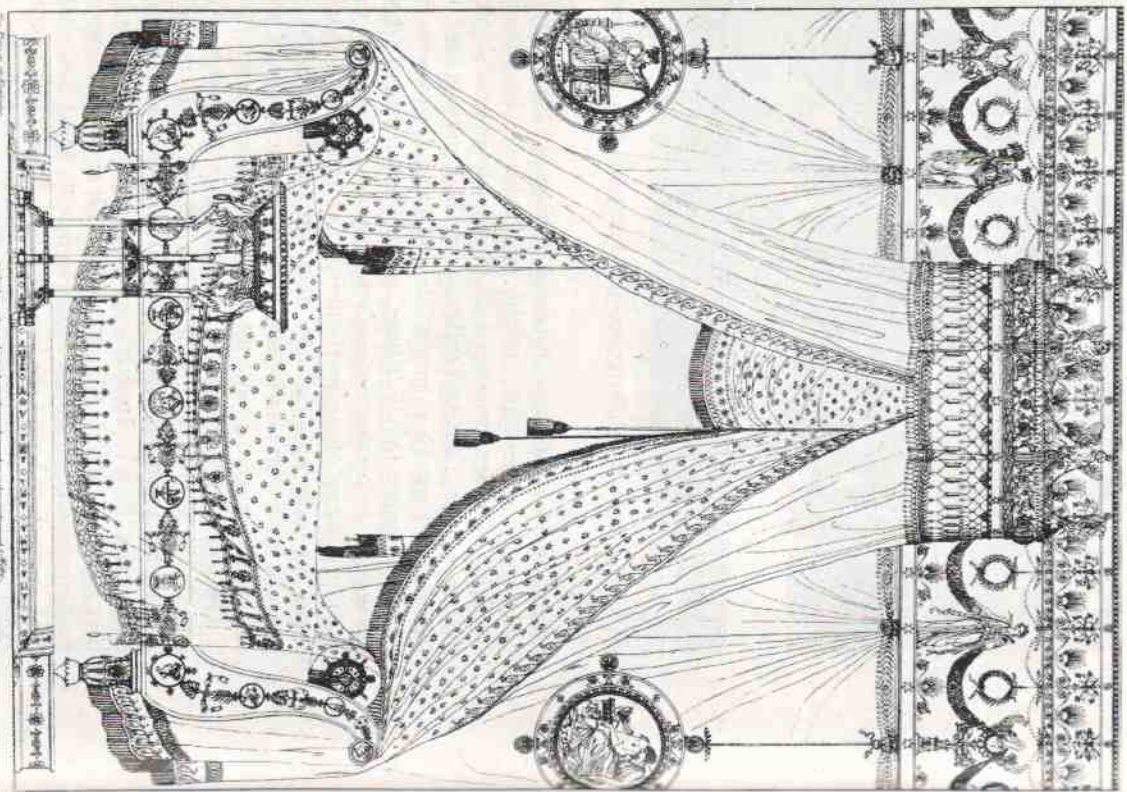
Where Neo-classical artists had sought inspiration in the purest and most primitive forms of antique art, those of the Empire period turned to the florid opulence of Imperial Rome. The abstemious severity of Doric was replaced by Corinthian richness and splendour. The polychromatic, richly sculptured Arc du Carrousel of 1806-7 [97], a more elaborate version of the arch of Septimius Severus in Rome, characterized the new style in architecture. Pomp and extravagance were now the order of the day, to be expressed in abundance of columns, statues and



97. The Arc du Carrousel, Paris, 1806-7. C. Percier and P.-F.-L. Fontaine

reliefs and the use of rich substances. Surfaces are left blank, in buildings as in furniture, only to emphasize the beauty and costliness of materials or to set off the lavish workmanship of the decorations. The linear style acquired chic and was used by Percier and Fontaine to create intricate arabesque patterns of filigree ornament [98]. For them, as for Rococo artists, architecture and decoration became synonymous. They veiled the naked simplicity of geometrically shaped rooms and upholstered the walls with elaborate draperies swathed over doors and windows, sofas and beds, hung from the cornices and sometimes gathered up into the ceiling to simulate a tent.

The Imperial Roman style of architecture and decoration appealed to Napoleon for symbolic as much as artistic reasons. And symbols dominate the architecture and decorative arts of his Empire. Roman imperial eagles and lions combined with bees and giant capital 'N's pepper the walls and furnishings of the Napoleonic residences. Egyptian motifs, which had made their appearance before the Revolution, took on a new significance as records of Napoleon's campaign on the Nile. Lotus

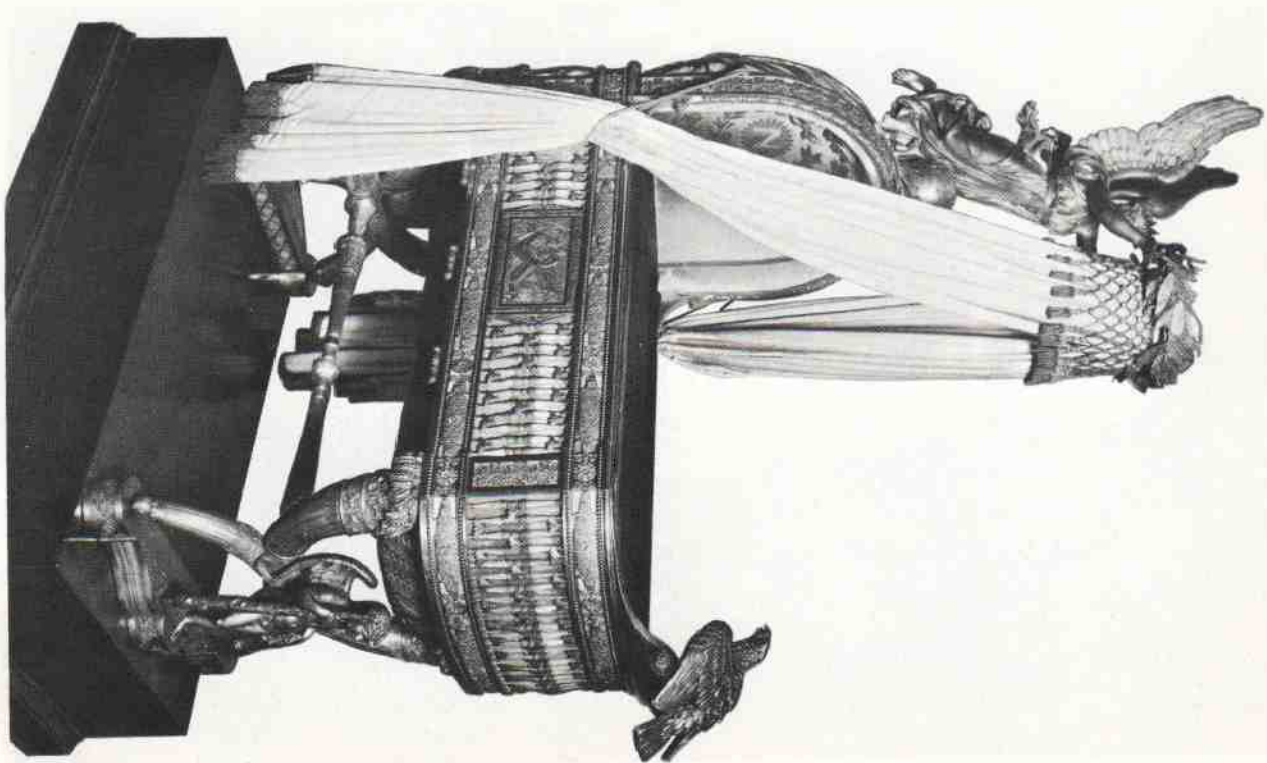
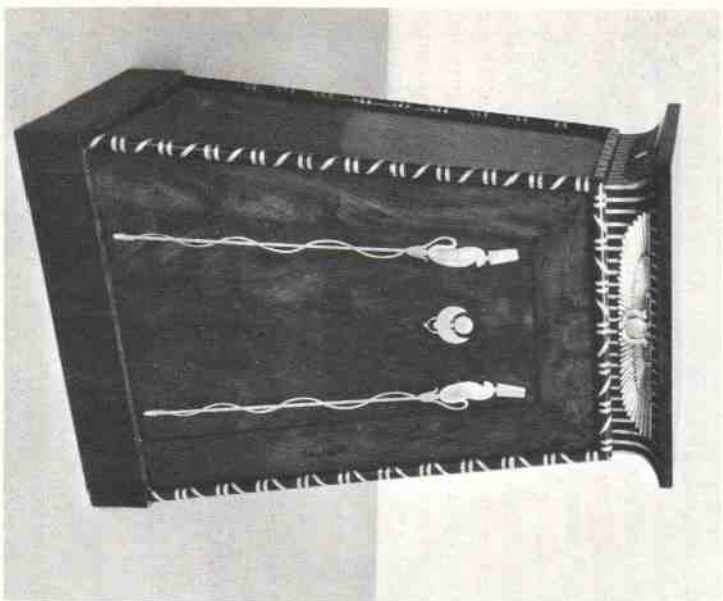


columns raised their heads in Paris. A Sevres dinner service was made with little sugar-bowls fashioned like Egyptian cinerary urns, a coin cabinet reproduced in silver and ebony the architecture of the pylon at Ghooos [99]. But symbols wrenched from antiquity were more popular. On a cradle designed by Prud'hon for the infant King of Rome they run berserk [100]. It rests on cornucopias of plenty with geni of justice and strength in front of them. At the foot a little eagle perches looking up at the canopy which falls from a laurel wreath of glory held by the goddess of Fame with the world at her feet. On one side a relief shows Mercury consigning the baby into the arms of the Seine river-god; on the other Thetis ponders on a newly-risen star. This *de luxe* confection of silver-gilt, mother-of-pearl, silk and velvet was not, of course, intended for daily use. It was a throne cradle, almost a symbolic cradle, made for the issue of a symbolic union between the Bonaparte and Habsburg families, created at birth a symbolic king of the many times more deeply symbolic city of Rome.

The use of symbols even for the decoration of furniture recalls the Versailles of Louis XIV. And it is of the Louis XIV programme of official patronage that one is reminded by the *grands machines* commissioned on behalf of Napoleon. Once again, painting is devoted to illustrating the virtues of the monarch. A series of pictures commissioned by Denon showed Napoleon haranguing his troops, visiting their encampments, seeing that the wounded are cared for after battle, visiting the sick, receiving the defeated and riding in triumph through their cities, thus depicting his power of leadership, his humanity and magnanimity as well as his glory. By inference these paintings also provided Napoleon with spiritual ancestors in Alexander and Trajan – indeed, the series of reliefs on Trajan's column inspired the whole programme. And it is no coincidence that the column of the *Grande Armée* crowned by a statue of Napoleon, which was erected in the Place Vendôme, Paris, was similarly derived.

Under the Empire the idea of art as education was transformed into that of art as propaganda, centred on the cult of the Emperor's personality. Even David devoted himself to magnifying Napoleon. A grand clamour of trumpet fanfares rings through the pictures in which he showed Napoleon crossing the Alps, crowning Josephine in a glory of gold and silver, silk and satin, or distributing the eagles to generals who swear loyalty with the gesture of the Horatii – now reduced to a

99. Coin cabinet in the Egyptian taste, c. 1800-14. M.-G. Biennais
100. Cradle of the King of Rome, 1811. P.-P. Prud'hon





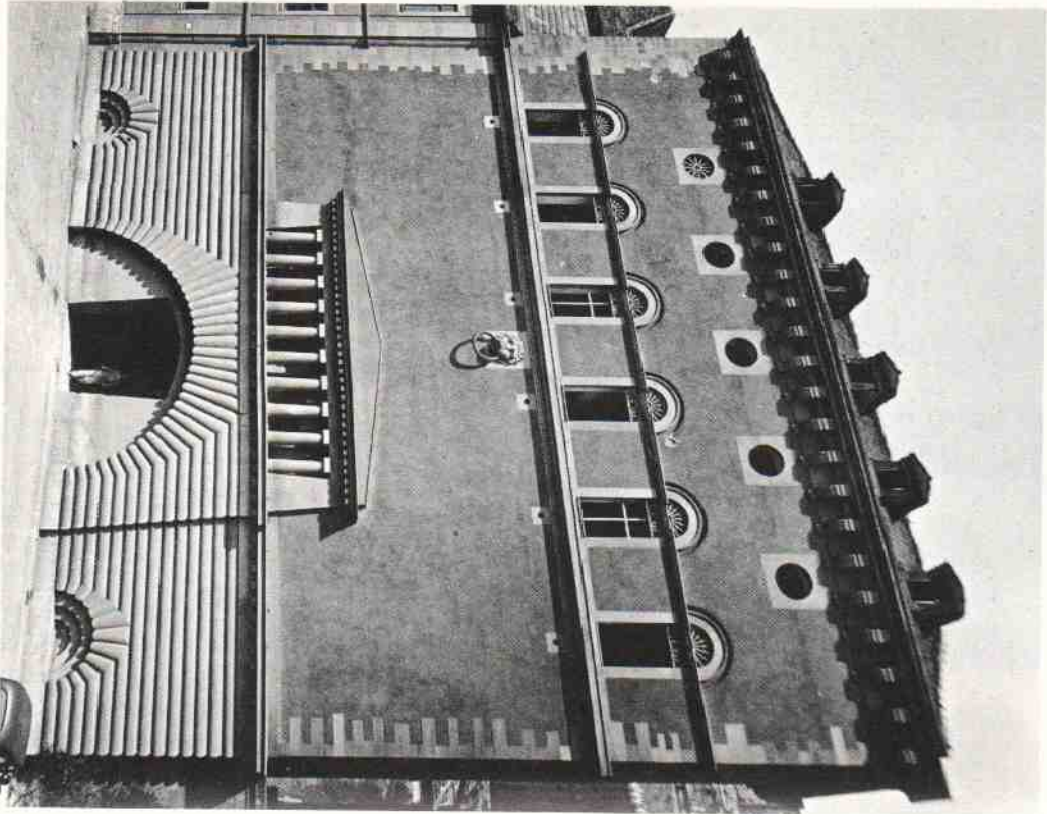
101. *Napoleon, 1812.* J.-L. David

merely rhetorical flourish. Though more restrained in tone, David's brilliant and deeply penetrating portrait of *Napoleon in his Study* is loaded with similar propagandist overtones [101]. The candles have burnt low, the clock shows that it is 4.13 in the morning and the Emperor stands by the writing table where he has been working on the legal code, with a volume of Plutarch at his feet. 'You are right, my dear David, to show me at work while my subjects sleep,' Napoleon remarked. But this noble portrait speaks less of the Emperor than of the heir to the Revolution. It goes far to explain why David, who had sworn at the time of Robespierre's fall to trust no more in men but only in ideas, had succumbed to the personality of Napoleon from the moment of their first encounter. 'O! My friends, what a beautiful head he has. It is pure, it is great, it is as beautiful as the antique. There is a man to whom altars would have been raised in ancient times,' he told his pupils. '*Oui, mes amis! oui, mes chers amis! Bonaparte est mon héros!*'

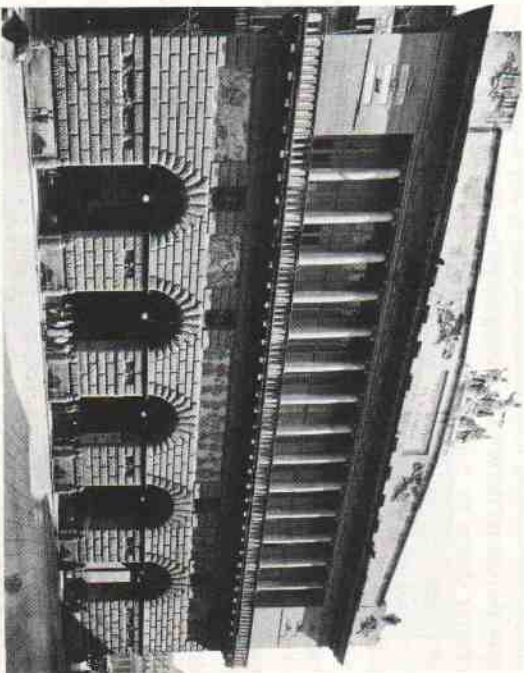
Painted and carved portraits of Napoleon were diffused throughout the Empire. Marble busts after those by Canova and Chaudet were produced on an industrial scale at Carrara, where workshops organized by Napoleon's sister Elisa turned out as many as 500 a year. Yet as symbols of Imperial domination these busts were less conspicuous than the almost equally numerous buildings put up in the Empire style. Wherever the rule of the Bonaparte family extended, palaces were swiftly raised, decorated and furnished – in Naples, Milan, Venice, Lucca, Haarlem, Cassel. Elsewhere old palaces were refurbished, painted with simulated hangings, provided with luxuriously cool bathrooms [102], furnished with rectilinear mahogany chairs, tables and commodes, adorned with porcelain from Sèvres [103] and silver by Thonire and Biennais. The Bonapartes also set about the improvement of their capital cities, laying out wide squares and long straight boulevards, setting up triumphal arches and providing new public buildings on a generous scale – in Naples the San Carlo Opera House, in Milan the largest arena to be built since the fall of the Roman Empire.

These buildings, like those in Paris (the first blocks of the rue de Rivoli, the arc du Carrousel, the arc de Triomphe, the Bourse, the north wing of the Louvre), have considerable merits – a cool precision of line, delicacy of detail, attractive contrasts of textures, above all an opulent simplicity and easy elegance. Yet they come as an anti-climax to the period of bold experiment which preceded the Empire. The search for pure

104. Barracks in Würzburg, 1809-10. Peter Speeth



105. San Carlo Opera House, Naples, 1810-16. Antonio Niccolini



wrapped round the lower storey, is emphasized by the reliefs which peep through it and the course of plain ashlar at the base.

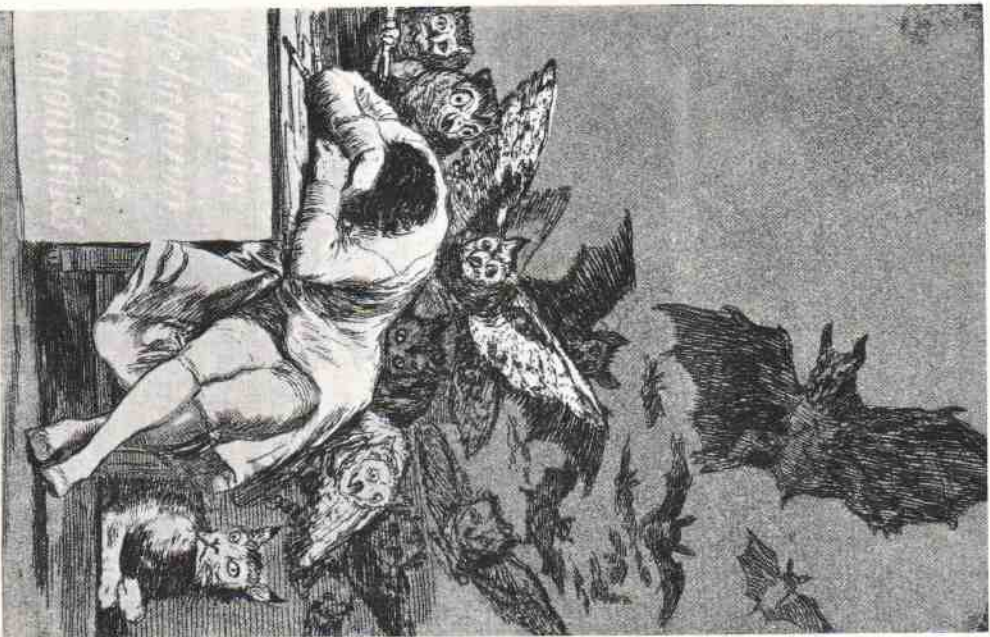
Outside the Empire the weight of symbolism lay less oppressively on the arts. But in England, America and Russia there was a similar change in style, hastened if not wholly occasioned by the influence of French models. Even before the Peace of Amiens briefly re-established artistic links with France, English cabinet-makers and silversmiths had begun to produce objects very similar to those in the Empire style. At the same time a greater desire to copy antique prototypes – Grecian chairs and Roman silver – manifested itself. Thomas Hope, who was in touch with Percier and Fontaine and who studied Denon's folio which reproduced the first accurate drawings of Egyptian furniture, merely developed revivalist tendencies to their logical conclusion in the meticulously accurate imitations of Egyptian, Greek and Roman furniture he designed for his own houses and reproduced in his book. The Neo-classical hostility to the copy had died down and soon Europe was to be flooded with reproductions not only of antique objects but also of medieval buildings and furnishings. The age of historical revivalism had begun.

2. NEO-CLASSICISM AND ROMANTICISM

The propagandist function of the Empire style cannot alone be held to account for the widespread abandonment of Neo-classicism in the early years of the nineteenth century. Yet it is hard to resist the conclusion that a new attitude to the arts had, like the Empire itself, been brought about by the French Revolution. Neo-classicism had been the visual expression of those enlightened ideas which helped to shape, if they did not inspire, the early development of the Revolution. But the Revolution itself, as Sir Isaiah Berlin has remarked,

threw into relief the precariousness of human institutions; the disturbing phenomenon of change; the clash of irreconcilable values and ideas; the insufficiency of simple formulae; the complexity of men and societies; the poetry of action, destruction, heroism, war; the effectiveness of mobs and of great men; the power of chance; the feebleness of reason and the power over it of fanatically believed doctrines; the unpredictability of events; the part played in history by unintended consequences and the ignorance of the workings of the sunken two-thirds of the great human iceberg, of which only the visible portion had been studied by scientists and taken into account by the ideologists of the great Revolution.

The course taken by the Revolution between 1789 and the establishment of the Consulate in 1799 was as disillusioning to those who had accepted its premises as to those who rejected them. The dawn when it was bliss to be alive was soon overcast. David's revolutionary paintings are suffused by its clear light. But in Goya's *Caprichos* (1799) thundery clouds already eclipse the sun. David had shown the nobility of which man is ideally capable, Goya the degradation to which he can sink in the terrible sleep of reason which produces monsters [106]. Others,



106. *The Sleep of Reason*, 1796–8. Goya

like Blake, who had sympathized with the revolutionaries, retreated into private visionary worlds.

A very striking instance of the disruptive effect of the Revolution may be seen in the work of a minor Swiss painter, J.-P. Saint-Ours. He was the author of several idyllically calm pictures of Grecian subjects. But, a biographer tells us, he was so disillusioned by the result of the French Revolution that in 1799 he executed his *Greek Earthquake* [107] and painted several other versions of it during the next few years, as if he had become obsessed by the disaster. The picture certainly reveals a disturbed attitude of mind. Showing a group of men and women fleeing from a Greek temple which is crashing in ruins, it illustrates no particular event in Greek literature or history. It is simply a record of cataclysmic destruction overwhelming humanity and ideal works of art. Just as the Lisbon earthquake of 1755 had shaken faith in the benevolence of a deity governing the best of all possible worlds, so the excesses of the Revolution under the Terror and the betrayal of its principles under the Empire overturned belief in the possibility of establishing an ideal society, or art, based on human reason.

Yet the stylistic change from Neo-classicism to Romanticism was not entirely due to external events, nor was it the result of a reaction comparable with that which had led to the rejection of the Rococo fifty years earlier. The Neo-classical movement contained within itself the seeds of most of the Romantic forces that were to destroy it. And it was from the *atelier* of David himself that the first true Romantic painters began to emerge in the later 1790s. A.-L. Girodet, for example, began as one of the most promising and faithful of David's pupils. His *Hippocrates refusing the gifts of Artaxerxes* is in the tradition of moralizing Neo-classical pictures. In the *Endymion* of 1793 [79] some trace remains of David's form but his earnest seriousness of purpose has been abandoned. The breach is complete in the very extraordinary painting of *Ossian receiving the generals of the Republic* executed 1800-2 for Malmason [108]. Here we plunge into realms of allegory and phantasmagoria in which universal darkness covers all. In this Nordic Valhalla we are as far from the Enlightenment's concept of immortality as from the Neo-classical vision of an ideally ordered world. The pure and primitive Homeric Ossian has given place to a thapsodist of the mysterious and the supernatural. This work also marks a return to the unifying compositional techniques and painterly

qualities of the Baroque in general and Rubens in particular. 'I don't understand that painting. No, my good friend, I don't understand it at all,' David told Girodet. And later he remarked to Delécluze: 'Either Girodet is mad or I no longer know anything of the art of painting. Those are figures of crystal he has made for us. With his fine gifts he will never produce anything but stupidities: he has no common sense.'

David was no better pleased with another group of his pupils, the *Primitifs* who, in the later 1790s, stretched to breaking-point the beliefs that underlay the Neo-classical doctrine of the Ideal. Their passionate yearning for line and simplicity was combined with an aggressive abhorrence of colour, modelling, compositional integration, any suggestion of illusion or even technical competence. It is hardly surprising that only one of their paintings survives - a vast Ossianic scene by P. Duqueyrol in the Musée Granet, Aix-en-Provence. Trusting to their own genius, they held the general public in utter scorn and were probably the first artists who consciously sought to *épater le bourgeois*, by growing beards (hence their nickname, the *barbus*), by wearing curious Greek cloaks over their clothes and by bathing naked in the Seine. Despising the arts of the age of Pericles as much as those of the Renaissance, they admitted only 'the most primitive Greek vase paintings and Paestum Doric architecture. The only books that won their approval were Homer, Ossian and the Bible. Euripides was mentioned to the leader of the group, Maurice Quat, 'Euripides?' he replied. 'Vantoo! Pompadour! Rococo! He is like M. de Voltaire.' And the same scornful words were applied to David's *Intervention of the Sabine Women*.

By following some Neo-classical ideas to, if not beyond their logical conclusion, the *Primitifs* were bound to renounce others. By their fanaticism they deliberately upset the nice balance which had been struck between respect for the rules and admiration for genius, belief in the value of imitation and desire for originality, appeals to the mind or heart and to the eye. Like Girodet, though by diametrically opposed means, they signalled the death of Neo-classicism as a vital force in European art.

The *Primitifs* would be of little more than marginal interest were it not for their influence on another of David's pupils, J.-A.-D. Ingres. He is often seen as the last of the Neo-classical artists, in opposition to the Romantic Delacroix. Yet his

107. *The Greek Earthquake*, 1799-1806. J.-P. Saint-Ours

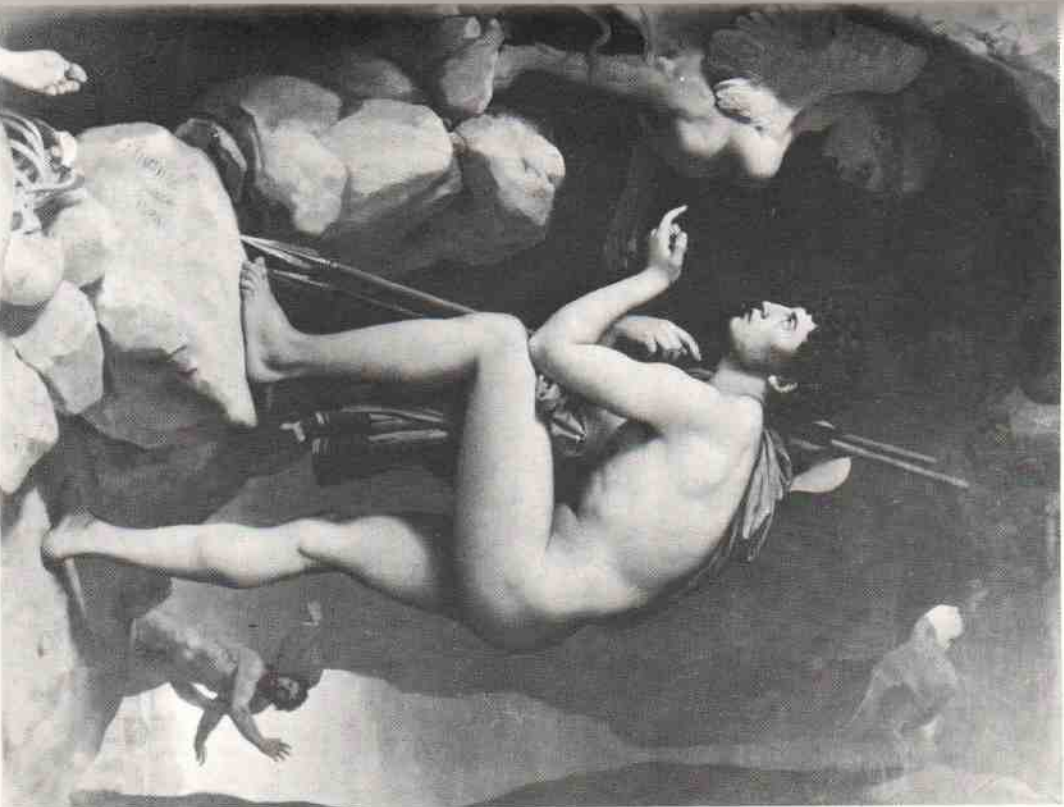


108. (Opposite) *Orion receiving the generals of the Republic*, 1802. A.-L. Girodet



Oedipus and the Sphinx of 1808 [109] demonstrates how far he stands from the Neo-classical ideal of David. It depicts the crucial moment in the *Oedipus* legend. Having already, unknowingly, killed his father, *Oedipus* ponders the riddle of the *Sphinx*. By giving the correct answer he will cause her destruction, and receive from the grateful people of Thebes his own (unrecognized) mother as wife. The subject is certainly serious but hardly of a type that would have appealed to David: it is not ennobling, nor does it reveal any truths of universal validity or even, one hopes, of occasional applicability. It has, rather, a mysterious ambiguity which appeals to us as it appealed to W. B. Yeats who wove the image of this 'sphinx with woman breast and lion paw' into a poem. A new vision of antiquity is here beginning to emerge – very different from the cool, calm land of liberty and reason described by Winckelmann and painted by David. In this grim mountain cleft there is no sign of an eternal springtime. The dark irrational gods are once more closing in.

109. *Oedipus and the Sphinx*, 1808. J.-A.-D. Ingres



Catalogue of Illustrations

ABBREVIATIONS:

Art Bull.: *The Art Bulletin*

Burl. Mag.: *The Burlington Magazine*

G.B.A.: *Gazette des Beaux-Arts*

J.W.C.I.: *Journal of the Warburg and Courtauld Institutes*

Rosenblum 1967: Robert Rosenblum: *Transformations in Late Eighteenth Century Art* (Princeton, 1967)

1. THE PETIT TRIANON. By Jacques-Angé Gabriel, 1761-8. *Versailles*. (Photograph: Marburg.)

The first designs date from 1761. The main work was executed in 1764, the interior 1765-8.

Lit: L. Hautecocq: *Histoire de l'architecture classique en France*, 1950, iii, 573-6. M. Gallet: *Démurs Parisiens*, 1964, 183.

2. LOUIS XV. By L.-C. Vassé after Edmé Bouchardon, c. 1762-70. Bronze, 71 cm. high. *Paris, Louvre*. (Photograph: Alinari.)

A reduction of Bouchardon's life-size statue executed 1748-62, erected on a base by Pigalle in the Place Louis XV, Paris, in 1763 and destroyed in 1792. Reductions were made by both Vassé and Pigalle: another of the statues by Vassé is in the Besençon Museum (*G.B.A.*, 1897, i, 195-213) sketch by Bouchardon in the Besençon Museum (*G.B.A.*, 1897, i, 195-213) indicates his debt to Girardon's Louis XIV. Grimm wrote of the finished model: 'on ne peut rien voir de plus beau, de plus noble, de plus simple, de plus savant que l'homme et le cheval dont cette statue est composée...' (*Correspondance Littéraire*, 15 January 1757.) On this statue Bouchardon minimized the wig, though he did not give the King a Roman haircut. But he had in 1727 carved a bust of Philip Stosch (Berlin) and in 1729 one of Lord Hervey (Ickworth) wholly à l'antique, with short hair, bare chest and *abolla* over one shoulder. These busts might seem to anticipate late eighteenth-century portrait sculpture but should rather be seen as manifestations of classical survival together with a bust of the 5th Earl of Essex of 1701 (cf. *The Connoisseur*, May, 1958, 220).

Lit: S. Lami: *Dictionnaire des sculpteurs de l'école française au dix-huitième siècle*, 1910, i, 111-12.

3. WRITING-TABLE AND FILING CABINET. Designed by L.-J. Le Lorrain, with bronze mounts by Philippe Cafferi, c. 1756. Oak veneered with ebony and gilt bronze mounts. Table 86 cm. high, filing cabinet 161 cm. high. *Chantilly, Musée Condé*. (Photograph: Girardon.)

Made for the Parisian amateur of the arts Ange-Laurent de Lallive de July probably in 1756, certainly before 1758, and recently (1961) claimed as the earliest surviving example of Neo-classical furniture.

Lit: Svend Eriksen in *Burl. Mag.* 1961, 340-7; John Harris in *The Journal of the Furniture History Society*, 1966, 1-6; Ralph Edwards in *Burl. Mag.* 1966, 636.

4. SACERDOTESSA LA GRECQUE. By E. Bossi after Ennemond-Alexandre Petitot, 1771. Engraving, 27 x 18 cm.

From *Mascarade à la grecque*, Parma 1771. In an account of the *gout grec* in the *Correspondance Littéraire*, 1 May 1765, Grimm remarked that M. de Carnotelle 'a voulu se moquer un peu de la fureur du gout grec, en publiant un projet d'habillage d'homme et de femme, dont les pièces sont imitées d'après les ornements que l'architecture grecque emploie le plus communément dans la décoration des édifices. Ces deux petites estampes auraient pu fournir l'idée d'une mascarade pour les bals du carnaval. C'est une très bonne plaisanterie qui a été copiée tout de suite par des singes qui ne savent que contrefaire; ils ont publié un de suite d'habilllements à la grecque, sans esprit et d'un goût détestable.' It was presumably from such designs that Petitot took his idea. Most of the information on the *gout grec* is assembled by Eriksen and Harris (see No. 3 above) but see also P.-J. Grosley's comments (*New Observations on Italy*... translated into English by Thomas Nugent, 1769, II, 284) which appear to date from 1759: 'The new fashion for ornaments, which we found on our return to prevail at Paris, under the name of the *Grecian taste*, is precisely, and in every particular, the manner of Florentine architecture: the transition of the Parisians from the *châteauesque* to the masculine and grave, may be accounted for by the sudden change of very large hats for very small.'

Lit.: P. Jessen: *Der Ornamentstil*, 1920, 329, 337.

5. THOMAS, FIRST BARON DUNDAS. By Pompeo Batoni, Rome 1764. Oil on canvas, 298 x 196 cm. *Atke Hall, Yorkshire, collection of the Marquess of Zetland*. (Photograph: Bowes Museum.)

In the background are four of the antique statues most highly praised in the eighteenth century: the Apollo Belvedere, the Laocöon, the 'Antinous' (in fact Hermes) of the Belvedere and the Vatican Ariadne. The same statues reappear in Batoni's portrait of Count Razoumowsky of 1766. (Razoumowsky Collection, Vienna.)

6. PARNASSUS. By Anton Raphael Mengs, 1760-61. Fresco, c. 300 x 600 cm. *Rome, Villa Albani (now Torlonia)*. (Photograph: Anderson.)

Lit.: Kurt Gerstenberg: *Johann Joachim Winckelmann und Anton Raphael Mengs*, 1929; Dieter Honisch: *Anton Raphael Mengs*, 1965, 65-6.

7. BELSHAZZUS. By Jacques-Louis David, 1780-81. Oil on canvas, 288 x 312 cm. *Lille, Musée Wicar*. (Photograph: Archives.)

The full title is: 'Bélisaire reconnu par un soldat qui avait servi sous lui au moment qu'une femme lui fait l'aumône.' A reduced version by Fabre and Giroder is in the Louvre.

Lit.: L. Hauteceur: *Louis David*, 1954, 55-61; L. D. Ertling in *Journal of the Royal Society of Arts*, January 1967, 110-11.

8. THE OATH OF THE HORATI. By Jacques-Louis David, 1784-5. Oil on canvas, 330 x 427 cm. *Paris, Louvre*. (Photograph: Archives.)

Prud'hon in a letter from Rome of 1786 refers to the Horatii 'qui jurent avec une fermeté incroyable de verser jusqu'à la dernière goutte de leur sang pour sauver la patrie. C'est alors que le sentiment prédominant fait disparaître toute idée de peinture' (G.B., A. 1870, I, 153). In 1785 Giroder executed a painting of *Horatia killing her sister* now in the Musée de Montargis (G. Levitine in *Art Bull.* 1954, 40-41). An account of the conception and execution of the picture is given by A. Péron: *Examen du tableau du Serment des Horaces* (1839) who remarks that David's favourite

pupil, J.-G. Drouais, painted the arm of the third brother and the yellow dress of Sabine, and prints a letter from Drouais 14 August 1785 stating that 'David a fini son tableau depuis quinze jours' and describing the numerous success it was enjoying. Péron says that the gesture of the Horatii was derived from the liege in Poussin's *Scène de la Sabine*, commenting 'C'était donc avec quelque fond de vérité que David disait, en plaisantant avec son bonhomme ordinaire "Si c'est à Corneille que je dois mon sujet, c'est à Poussin que je dois mon tableau..."' (For drawing my attention to Péron I am indebted to Dr Anita Brooker, cf. *Acts of the Twenty-first Congress of Art History*, Bonn, 1964, *Stil und Überlieferung in der Kunst des Abendländers*, 1967, I, 187). Lit.: Rosenblum 1967 contains the best analysis and discussion. For a study of the preparatory drawings see F. H. Hazlehurst in *Art Bull.* 1960, 19 ff.; for a somewhat far-fetched theory that the gestures were derived from a ballet by Noverre, E. Wind in *J.W.C.L.* 1941, 124 ff.; for an extreme statement of the view that the painting was a manifesto of the Revolution, Agnès Humbert's: *Louis David Peintre et Commentateur*, 1936, 35-7 (the book is sub-titled 'Essai de critique Marxiste'); the supposed political significance was questioned by L. Hauteceur, op. cit. 70-90, and demolished by L. D. Ertling, op. cit. 105-25; the architectural background and its similarity with works by Ledoux and Poyet's (?) rue des Colonnnes in Paris is studied by René Crozet in G.B., I, 1955, I, 211-20.

9. THESEUS AND THE DEAD MINOTAUR. By Antonio Canova, 1781-2. Marble, 147 cm. high. *London, Victoria and Albert Museum*. (Photograph: Museum.)

Lit.: H. Honour in *The Connoisseur*, 1939, 225-31.

10. MONUMENT TO POPE CLEMENT XIV. By Antonio Canova, 1783-7. Marble, *Rome, SS. Apostoli*. (Photograph: Anderson.)

Lit.: V. Malamani: *Canova*, 1911, 27-30; H. Honour in *The Connoisseur*, 1939, 225-31.

11. THE OATH OF THE HORATI. (Detail of 8.)

12. DESIGN FOR THE HÔTEL D'HALLWYL. By Claude-Nicolas Ledoux, c. 1790. Engraving from *L'Architecture de C. N. Ledoux*, 1846, 178 x 178 cm.

The building (still standing but somewhat dilapidated, in the rue Michel Le Comte, Paris) was erected in 1766. But Ledoux revised his designs slightly, probably c. 1790, to bring them more up to date for publication (see W. Herrmann in *Art Bull.* 1960, 202-3).

Lit.: M. Gallot: *Démocrates Parisiennes*, 1964, 35, 188.

13. BARRIÈRE DE LA VILLETTE. By Claude-Nicolas Ledoux, 1785-9. *Paris, Place Voltaire*. (Photograph: Giraudon.)

Of the forty-six barriers designed by Ledoux only this (now under restoration) and three others survive.

Lit.: H.-R. Hitchcock: *Architecture: Nineteenth and Twentieth Centuries*, 1958, xxiv-xxv; M. Raynal and J.-Ch. Moreux: *Ledoux*, 1945, *passim*.

14. JUPITER AND GANYMEDE. By Anton Raphael Mengs, 1788-9. Fresco, 178.7 x 137 cm. *Rome, Galleria Nazionale*. (Photograph: G.F.N.)

A fake antique fresco painted to deceive Winckelmann who was entirely taken in. A somewhat glibbed account of the story appears in Goethe's *Italian Journey*, 18 November 1787.

Lit.: D. Honisch: op. cit. 89.

15. THE CUPID SELLER. By Joseph-Marie Vien, 1765. Oil on canvas, 95 x 119 cm. *Fontainebleau, Musée National*. (Photograph: Archives.)

The composition is derived from a Roman painting discovered at Gagnano in 1740 and illustrated in various late eighteenth-century works on antiquities. It was later reproduced in biscuit porcelain at the Vienna factory and there are also early nineteenth-century porphyritic versions, probably of German origin, which substitute winged Phalluses for the cupids. Diderot commented on the gesture of Vien's Cupid who 'indique d'une manière très significative la mesure des plaisirs qu'il promet' (*Diderot: Salons*, eds. J. Seznec and J. Adhémar, 1957, i, 209-10) but Vien's frivolous attitude to antiquity is best seen in his painting of 'une jeune grecque qu'on prépare pour la couche nuptiale' about which he coyly remarked, 'Je... n'ai point oublié le bouton de rose qu'elle doit tenir à la main pour le comparer avec un autre' (*Correspondance des Directeurs de l'Académie de France à Rome*, eds. A. de Montaiglon and J. Guiffrey, 1904, xiii, 246).

Lit: Rosenblum 1967 contains the best discussion, including the rather different versions by David and Fuseli; F. Aubert in *G.B., 4, XXI*, 1867, i, 189 ff., ii, 174 ff., contains the fullest account of Vien. The best account of eighteenth-century reactions to the finds at Herculanum and Pompeii is by J. Seznec in *Archaeology* II, 1949, 150 ff.; C. F. Mullett in *Archaeology* X, 1957, 31 ff. includes some useful comments.

16. CHAIR. Designed by Hubert Robert and executed by Georges Jacob, Réunion des Musées Nationaux.)

Made for the Queen's dairy at Rambouillet, see No. 88.

Lit: F. J. B. Watson: *Louis XVI Furniture*, 1960, 145.

17. PEDESTAL AND VASE. Designed by James Wyatt and painted by Biagio Rebecca, c. 1795. Painted wood and metal, 120 cm. high. *Hemington Hall, collection of the Hon. Andrew V. Amerle*. (Photograph: R.A.)

Lit: R. Edwards: *Dictionary of English Furniture*, 1954, iii, 1612. For the Etruscan taste in England, see Eileen Harris: *The Furniture of Robert Adam*, 1963, 22.

18. PLATE FROM THE ETRUSCAN SERVICE. Made at the Royal Neapolitan Porcelain Factory, 1785-7. Porcelain, 23.5 cm. diameter. *Windsor Castle*. Reproduced by gracious permission of H.M. the Queen.

Each of the plates is painted with a different antique vase: some tureens and other vessels in the service are modelled on examples of ancient pottery and metal vases. On the eighteenth-century taste for Greek and Etruscan vases, see Adolf Griekenhagen in *Jahrbuch der Berliner Museen*, 1963, 84-105.

Lit: A. Lane: *Italian Porcelain*, 1954, 61-2.

19. VIEW OF THE FOUNDATIONS OF HADRIAN'S MAUSOLEUM (CASTEL S. ANGELO) ROME. By Giovanni Battista Piranesi, 1756. Etching, 69.7 x 45.6 cm.

From Piranesi's *Le antichità Romane*, vol. IV, pl. ix. For Piranesi's architectural theory, see R. Wittkower in *J.W.C.I.* ii, 1938/9, 147 ff. For Le Gey and Piranesi, see J. Harris in *Essays in the History of Architecture Presented to Rudolf Wittkower*, ed. D. Fraser, 1967, 189-96.

Lit: R. O. Parks (ed.) *Piranesi*, 1961, 89.

20. THE ARTIST MOVED BY THE GRANDEUR OF ANCIENT RUINS. By Henry Fuseli, 1778-9. Red chalk and sepia wash, 41.5 x 35.5 cm. *Zürich, Kunsthaus*. (Photograph: Museum.)

Lit: H. Hawley: *Neo-classicism Style and Motif*, 1964, no. 120.

21. CANDELABRUM. By G. B. Piranesi, c. 1770-78. Marble, 357.9 cm. high.

Paris, Louvre. (Photograph: Girardon.)

The candelabrum is made up from fragments of Roman altars, candelabra and tripods with the addition of modern pieces. Piranesi, who published etchings of it in *Vari, candelabri cippi*, 1778, pls. 102 and 103, intended it as a decoration for his own tomb in S. Maria del Priorato, Rome, and it was placed there for a while by his sons (probably removed when Giuseppe Angelini's statue of Piranesi was set up in 1780).

Lit: F. de Clarac: *Musée de Sculpture Antique et Modernes*, 1841, ii, pt. 1, 411-12.

22. INTERIOR A BALNEARUM SALLUSTIANARUM. By G. B. Piranesi, 1762. Etching, 29.1 x 30.4 cm. Pl. xliii from Piranesi's *Campus Martius*, 1762.

23. THE ROTUNDA AT THE BANK OF ENGLAND. By John Soane, 1798. Ink and watercolour, 63 x 70 cm. *London, Sir John Soane's Museum*. (Photograph: Museum.)

The rotunda was built in 1796, modified in the nineteenth century and barbarously demolished in the 1920s.

Lit: A. T. Bolton: *The Works of Sir John Soane*, 1924, 32-68.

24. BALTIMORE CATHEDRAL. By Benjamin Latrobe, 1805-18. (Photograph: Blakeslee-Lane Inc.)

Lit: Talbot Hamlin: *Benjamin Henry Latrobe*, 1955.

25. ACHILLES LAMENTING THE DEATH OF PATROCLUS. By T. Pirroli after John Flaxman, 1793. Engraving, 15.2 x 26.6 cm.

From Flaxman's series of illustrations to the *Iliad*. Cowper hoped his translation of Homer might be illustrated by Flaxman whose line engravings he greatly admired (letter to William Hayley, 15 August 1791) but Flaxman did not reciprocate. The literature on the cult of Homer in the eighteenth century is surprisingly poor, though J. L. Myers: *Homer and his Critics* (1918) is useful. Recent Italian writers have credited G. B. Vico with the discovery of the 'primitive' Homer (and much else besides) and there is some truth in this, but his influence has been grossly exaggerated. Lit: Rosenblum 1967 contains the best discussion; E. and D. Panofsky: *Pandora's Box*, 1956, 92 ff., contains a brief but penetrating passage.

26. ACHILLES AT THE PYRE OF PATROCLUS. By Henry Fuseli, c. 1795-1800. Pen, ink and wash, 48 x 31.5 cm. *Zürich, Kunsthaus*. (Photograph: Museum.)

27. THE VICTORS BRINGING BRUTUS THE MURDERER OF HIS SONS. By Jacques-Louis David, 1789. Oil on canvas, 325 x 425 cm. *Paris, Louvre*. (Photograph: Bulloz.)

The full title was 'J. Brutus, premier consul, de retour en sa maison, après avoir condamné ses deux fils qui s'étaient unis aux Tarquins et avaient conspiré contre la liberté romaine. Des licteurs rapportent leur corps pour qu'on leur donne la sépulture'. The picture was not on show when the Salon opened on the 25 August 1789 but there is no reason to doubt the official statement that this was due merely to a formality. It was on show very soon after the opening and acquired for the Crown at a price of 6,000 livres. For its supposed political meaning see lit. below and also G. Plechanov: *Art and Social Life*, 1953, 157-8. According to the anonymous *Notice sur la vie et les ouvrages de M. J.-L. David*, 1824, 35 (repeated almost word for word in A. Th***: *Vie de David*, 1826), David had originally 'présenté les têtes séparées du corps par des licteurs. Les événements affreux de 1789 le décidèrent à les cacher, telless qu'on les voit aujourd'hui'. Lit: R. L. Herbert: *David, Voltaire, Brutus and the French Revolution*, 1972.

28. PORTRAIT OF ANTOINE LAVOISIER AND HIS WIFE. By Jacques-Louis David, 1788. Oil on canvas, 254 × 193 cm. *New York, The Rockefeller University*. In a letter of 10 August 1789, about the choice of pictures for the Salon, C.-E.-G. Cuvillier, chief assistant to d'Angivillier, wrote to Vien, then *premier peintre du roi*: 'M. le Dr. Gal. pense qu'on ne peut apporter trop de précautions dans le choix de sujets qui seront exposés, relativement aux applications qui peuvent échapper à un spectateur et qui éveilleront autres. Les spectacles nous en fournissent chaque jour les exemples les plus imprévus. . . L'article des portraits laisse plus de facilité à se mettre en garde, car en général les originaux étant connus, on est en état de mesurer l'opinion publique et de ne rien hasarder; j'imagine à ce sujet que M. Lavoisier sera le premier à ne pas désirer l'exposition de son portrait. Ce n'est pas qu'il soit en aucun sens au rang de ceux qu'on peut mal voir; mais on peut l'en laisser juger.' After saying that Lally-Tollendal – then one of the leaders of the monarchist or 'Anglo-omanic' faction – was unlikely to attempt to have his 'terrible tableau' exhibited, Cuvillier concludes: 'C'est sous ce rapport que je suis bien aise, autant que je peux l'être, de savoir le tableau de M. David encore loin d'être achevé; et à propos de cet artiste, je pense avec vous, Monsieur, que son tableau de *Paris et Héloïse* peut être exposé sans laisser aucune crainte, en taisant le propriétaire.' The 'tableau de M. David' was his *Brutus* (see no. 27). The authorities wished to exclude all controversial works – hence the remark about concealing the name of the owner of the *Paris and Helen*, the uncompromising comte d'Artois. The portrait of the Lavoisiers was excluded probably because he had recently aroused the fury of the Parisian public and narrowly escaped lynching.

Lit: *Nonvelle Archives de L'Art Français*, xxii, 1906, 264.

29. MARIE ANTOINETTE ON THE WAY TO THE GUILLOTINE. By Jacques-Louis David, 1793. Pen drawing, 14.8 × 11.2 cm. *Paris, Louvre*. (Photograph: Réunion des Musées Nationaux.)

Lit: R. Cantinelli: *Louis David*, 1930, 45.

30. THE INTERVENTION OF THE SABINE WOMEN. By Jacques-Louis David, 1799. Oil on canvas, 386 × 520 cm. *Paris, Louvre*. (Photograph: Giradon.)

David is said to have begun to think out this composition while he was imprisoned in the Luxembourg and although the subject had been treated before (by Guercino and in 1781 by F.-A. Vincent) it is difficult not to see in it a plea for peace, after the Terror. The jingle about the picture runs:

En habitant in naturalibus
Et Tarsus et Romulus
Et de jeunes beautés sans fichus ni sans corsets,
David ne nous apprend que ce que l'on savait:
Depuis longtemps Paris le proclamait
Le Raphaël des sans-culottes.

Lit: A. Lenoir: *Examen du tableau des Sabines et de l'école de M. David*, 1810; E.-J. Deleduzer: *Louis David, son école et son temps, souvenirs*, 1855, *passim*; L. Hautecoeur: *Louis David*, 1954, 165–84.

31. THE RETURN OF MARCUS SEXTUS. By Pierre-Narcisse Guérin, 1797–9. Oil on canvas, 217 × 244 cm. *Paris, Louvre*. (Photograph: Archives.) No source for this painting can be discovered in ancient literature. The

subject was presumably invented by Guérin, as was also the name Marcus Sextus which is anachronistic. The following dates are relevant to a discussion of it as a contemporary allegory: November 1793 the *émigrés* begin to return to France under the first Directory; 4 September 1797 *coup d'état* of 18 *fructidor* after which laws against them reintroduced; 10 November 1799 establishment of the Consulate after which the law against them repealed and *émigrés* free to return (G. Lefebvre: *The French Revolution from 1793–1799*, 1964, 177–8, 199, 317). Guérin won the grand prix in 1797 and was sent to the Ecole de Rome in 1798 (which hardly suggests revisionist tendencies) and on the 21 January 1799 he, like other French students in Rome, recorded his oath 'je jure haine à la royauté et à l'anarchie, je jure attachement et fidélité à la République et à la Constitution de l'an 3' (A. de Montaignon and J. Guiffey: *Corr. des Directeurs de l'Ac. de France à Rome*, 1908, xvii, 64, 175, 197, 227). It was however stated in 1801 that the picture had been honoured in the Salon by a laurel wreath and a steady stream of visitors (Rosenblum 1967, 90).

32. HERCULES AND LICHAS. By Antonio Canova, 1795–1802. Marble, c. 350 cm. high. *Rome, Galleria d'Arte Moderna*. (Photograph: Anderson.) Commissioned 1795, *modello* completed 1796, marble begun 1801 and probably completed 1802. Canova tells the story of the French who wished to construe the work as a political allegory in a letter of 7 May 1799, (Canova archive, Museo Civico, Bassano del Grappa). G. Giovannoni (*Bollettino d'Arte*, 1908, 39–40) mentions that the two interpretations of the group were current in the 1790s but gives, without documentation, a garbled and misleading account of them.

33. THE DRUNKARD'S RETURN. By G.-B. Greuze, c. 1780. Oil on canvas, 74.7 × 91.8 cm. *Portland, Oregon, Portland Art Museum*. (Photograph: Museum.)

A red chalk drawing for the drunkard is in the British Museum.

Lit: A. Broekner in *Burl. Mag.* 1956, 157–62, 192–9.

34. DESIGNS FOR A MONUMENT TO NEWTON. By Etienne-Louis Boullée, c. 1780–90. Pen and wash, 73.7 × 49 cm. each. *Paris, Bibliothèque Nationale*. (Photograph: B.N.)

For a discussion of monuments to 'Genius' see A. Neuneyer in *J.W.C.I.* 1938, ii, 159–63. I am indebted to Professor Haskell for information about English monuments to great men and for the quotation from Abbe del Guasco, *De l'usage des statues chez les anciens*, 1767, 267.

Lit: H. Rosenau: *Boullée's Treatise on Architecture*, 1953.

35. SALA ROTONDA. Designed by Michelangelo Simonetti, 1776–80. *Vaticano, Museo Pio-Clementino*. (Photograph: Anderson.)

The earliest proposal for the arrangement of a museum on historical principles appears to be that of Algorotti for Dresden, *Progetto per ridurre a complemento il regio museo di Dresda*, 1742 (*Opere*, 1794, viii, 351–88) but it came to nothing.

Lit: H. Selig in *Architectural Review*, February 1967, 103–14.

36. PORTRAIT OF GIUSEPPE BARETTI. By Sir Joshua Reynolds, 1774. Oil on canvas, 74 × 62 cm. *London, Collection of Viscountess Galway*. (Photograph: R.A.)

Lit: E. K. Waterhouse: *Reynolds*, 1941, 64.

37. PORTRAIT OF ALPHONSE LEROY. By Jacques-Louis David, 1782–3. Oil on canvas, 72 × 91 cm. *Montpellier, Musée Fabrè*. (Photograph: Archives.) Leroy was professor of Obstetrics at the Paris faculty.

Lit: *David*, Musée de l'Orangerie, Paris, 1948, no. 12.

38. BUST OF DENIS DIDEROT. By Jean-Antoine Houdon, 1771. Terracotta, 41 cm. high. *Paris, Louvre*. (Photograph: Archives.)

For Diderot's comments on portraiture, see the passage on his own portrait by Michel Van Loo in the 1767 *Salon*.

Lit: L. Réau: *Houdon*, 1964, ii, 30. H. H. Arnason: *Sculpture by Houdon: a loan exhibition*, 1964, 26-8.

39. A FATHER AND HIS CHILDREN. Anonymous, c. 1794-1800. Oil on canvas, 130 x 62 cm. *Le Mans, Musée Tassé*. (Photograph: Archives.)

This painting has been attributed to J.-L. David and supposed to represent Michel Gérard and his children. M. Brière showed that it does not represent Gérard and discounted the attribution to David (*Bull. de la Soc. de l'Art Fr.* 1945-6, 168-79); see also D. Cooper in *Burl. Mag.* October 1948, 280. It is likely that the two youths in the background are later additions by another hand.

40. MOUNTAIN STREAM WITH BRIDGE OF ICE AND RAINBOW. By Caspar Wolf, 1778. Oil on canvas, 82 x 54 cm. *Basel, Öffentliche Kunstsammlung*. (Photograph: Museum.)

41. THE FACE OF THE MOON. By John Russell, c. 1795. Pasted on board, 64 x 47 cm. *Birmingham, The City Museum and Art Gallery*. (Photograph: Museum.)

Probably a study for Russell's large (5 ft square) map of the moon in the Radcliffe Observatory, Oxford, dated 1795. It is signed 'painted from nature by John Russell, R.A.'. Russell was a friend of Sir William Herschel who encouraged his interest in astronomy. In a letter of 1789 he remarked that in painting the moon he was anxious to obtain not only scientific accuracy but also artistic effect by choosing to represent not the full but the gibbous moon and thus exploit the light and shade of the mountains. Lit: *The Romantic Movement*, exh. cat., 1939, no. 315.

42. SAUCE TUREEN. By Matthew Boulton and John Fothergill, 1776. Silver, 26.6 cm. long. *Birmingham Assay Office*. (Photograph: Courtesy of Robert Rowe.)

Lit: R. Rowe: *Adam Silver*, 1965.

43. EXPERIMENT WITH THE AIR PUMP. By Joseph Wright, 1768. Oil on canvas, 182 x 243 cm. *London, The Tate Gallery*. (Photograph: Museum.)

A striking contrast is provided by Armand Vanloo's painting of his family round an air pump (*G.B.*, 1, 1912, ii, 149).

Lit: B. Nicolson in *Burl. Mag.* March 1954, 79.

44. CUPID AND PSYCHE. By Antonio Canova, 1787. Terracotta, 16 cm. high. *Positano, Ciprioteca*. (Photograph: G.F.N.)

Lit: E. Bassi: *La Ciprioteca di Positano*, 1937, 74.

45. CUPID AND PSYCHE. By Antonio Canova, 1787-93. Marble, 155 cm. high. *Paris, Louvre*. (Photograph: Bulloz.)

Lit: H. Honour in *The Connoisseur*, 1950, 225-31.

46. LOVERS. By Johan Tobias Sergel, 1780. Pen, ink and wash, 21 x 17 cm. *Stockholm, National Museum*. (Photograph: Museum.)

For Sergel's sculpture, see G. Gothe: *Johan Tobias Sergels Skulpturverk*, 1921; for a general account, R. Josephson: *Sergels Fantasi*, 1956.

47. THE STATE CAPITOL. Designed by Thomas Jefferson, 1785-96. *Richmond, Virginia*. (Photograph: E. Galloway.)

In 1785 Jefferson, then travelling in Europe, was asked to provide a design for a state capitol in Richmond. Believing that this was a favour-

able opportunity to introduce into the State an example of architecture, in the classic style of antiquity' he prepared with the aid of C.-L. Clérisseau a model (now in the Virginia State Library) derived from the Maison Carrée at Nîmes which he considered 'the most perfect and precious remain of antiquity in existence' - but with a different arrangement of columns, vast enlargement of scale, omission of half-columns and insertion of windows, and substitution of the Ionic for the Corinthian order. Lit: F. Kimball: *Thomas Jefferson, Architect*, 1916.

48. THE BOURSE (NOW NAVAL MUSEUM), LENINGRAD. Designed by Thomas de Thomon, 1804-16. (Photograph: Gislöf.)

The design is in some ways similar to those with which P. Bernard in 1782 and Tardieu in 1786 won prizes at the French Academy - the former even has the flanking rostral columns (see H. Rosenau in *Architectural History*, 1960, iii, 31-2).

Lit: H.-R. Hitchcock: op. cit. 14.

49. CORN-COB CAPITAL. Designed by Benjamin Latrobe and carved by Giuseppe Franzoni, 1809. Sandstone. *Washington, D.C., the Capitol (first floor vestibule of the Old Supreme Court Chamber)*. (Photograph: Architect of the Capitol.)

Lit: T. Hamlin: *Benjamin Latrobe*, 1955, 270.

50. WRITING-TABLE. By David Roentgen, c. 1780-90. Oak with birchwood veneer and gilt bronze mounts, 124 cm. high. *Karlsruhe, Badisches Landesmuseum*. (Photograph: Museum.)

Lit: *Badisches Landesmuseum Neureubingen 1952-1961*, 1966, 191.

51. SOUP TUREEN. Made by Wedgwood, c. 1780. Cream-coloured earthenware 27 cm. high. *London, Victoria and Albert Museum*. (Photograph: Museum.)

52. CHAIR. Designed by Nicolai A. Abildgaard, c. 1790. Mahogany painted by the designer, 90 cm. high. *Copenhagen, Museum of Decorative Art*. (Photograph: Museum.)

The design is based on a Greek *klisma*.

53. THE ORIGIN OF PAINTING. By David Allan, 1775. Oil on panel, 38 x 30.4 cm. *Edinburgh, National Gallery of Scotland*. (Photograph: Museum.)

Lit: R. Rosenblum in *Art Bull.* December 1957, 279 ff.

54. ARMS HELD IN CHAINS BY OTUS AND EPHEALTES. By T. Pirroll after John Flaxman, 1793. Engraving, 16.8 x 23 cm.

An illustration to the fifth book of the *Iliad*.

55. THE ARGONAUTS. By Joseph Koch after Arnus Jakob Carstens, 1799. Engraving, 21.5 x 25.2 cm. (Photograph: G.F.N.)

The full title of the work is *Les Argonautes | selon | Pindare, Orphée et Apollonius de Rhodes | en vingt-quatre planches | innentées et dessinées par Arnus Jacques Carstens | et gravées par Joseph Koch | à Rome an MDCCXCIX*.

Lit: R. Zedler: *Klassizismus und Utopia*, 1954, 129-43; Rosenblum 1967, 180-2.

56. THE DEATH OF CAPTAIN COOK (detail). By Johann Zoffany, c. 1789-97. Oil on canvas, 136.5 x 185 cm. *Greenwich, National Maritime Museum*. (Photograph: Museum.)

Lit: B. Smith: *European Vision and the South Pacific*, 1960, 84.

57. SAPHNO. By Johann Heinrich Dannecker, 1797-1802. Marble, 27 cm. high. *Stuttgart, Staatsgalerie*. (Photograph: Museum.)

Lit: A. Speemann: *Johann Heinrich Dannecker*, 1958, 12.

58. VOLTAIRE. By Jean-Baptiste Pigalle, 1770-76. Marble, 147 cm. high

Paris, Musée de Louvre. (Photograph: Giraudon.)

The best contemporary account of the commissioning and execution is in Grimm's *Correspondance Littéraire*, 15 May, 15 June, 15 July 1770 and April 1773 which also preserves the pasquinade:

Voici l'auteur de l'ingénu!
Monsieur Pigal l'a fait tout nu;
Monsieur Fréron le drapera,
Alléluia.

According to Grimm, after the committee had dined and decided to commission the statue, Pigalle brought in a model for it (probably that now in the Musée des Beaux Arts, Orleans) which the Abbé de Raynal had asked him to make some days before. Many years later the Abbé Morellet (*Mémoires*, 1821, I, 200) said of the statue that it was Diderot 'qui avait inspiré à Pigalle de faire une statue antique comme le Sénèque se comparait les veines'. Grimm makes no reference to Seneca nor does Voltaire himself in the amusing comments on the statue in his letters to Mme Necker. Nevertheless, W. Sauterlander and H. W. Janson have recently suggested that Pigalle represented Voltaire as Seneca. Is it likely that a statue of a great living writer would be intended to remind his admirers of a Roman philosopher bleeding to death in his bath? If Morellet's recollection is correct, his reference to Seneca can only mean that Diderot suggested that Pigalle should take the then famous Borghese *Seneca* as a model for the naturalistic rendering of an aged male nude. Winckelmann had already disputed the identification of this marble, but it was still widely known as the dying Seneca. It is now in the Louvre, described as the *Borghese Fisherman*.

Lit: Comte d'Haussonville in *G.B.A.* 1903, II, 353-70; L. Réau: *Pigalle*, 1950, 60 ff.; W. Sauterlander: *Jean-Antoine Houdon: Volsaire*, 1963, 5-9; H. W. Janson in the *Acts of 21st Congress of Art History*, Bonn, 1964, *Stil und Überlieferung in der Kunst der Abendländer*, 1967, I, 198-207.

59. SAINTE GENEVIÈVE (PANTHÉON). By Jacques-Germain Soufflot, begun 1757. Paris. (Photograph: Giraudon.)

For the influence of Laugier on Soufflot, see W. Herrmann: *Laugier and Eighteenth Century French Theory*, 1962, *passim*; R. Middleton in *J.W.C.I.* 1963, 90 ff.

60. SYON HOUSE, ENTRANCE HALL. Designed by Robert Adam, 1761. *Isleworth*. (Photograph: Country Life.)

61. SEFON CASTLE. Designed by Robert Adam, 1789-91. *Haddington, East Lothian*. (Photograph: Drummond Young.)

Lit: J. Fleming in *Concerning Architecture*, ed. J. Sumner, 1968, pp. 75-84.

62. MODEL FOR A GATEWAY. By Carl August Ehrensvärd, c. 1785. Wood, 51.7 cm. high. *Karlskrona, Marinmuseum*. (Photograph: O. Reutersvärd.) Ehrensvärd was a militant masculinist ('woman's freedom destroys man's way of thinking', he wrote, and, 'The Greeks, our teachers in taste and happiness, did not live with their women as we do') and saw the Doric as the male style *par excellence*. This gateway was intended for the naval station at Karlskrona but never executed.

Lit: S. A. Nilsson in *Konsthistorisk Tidskrift*, 1964, I-20; Rosenblum 1967, 148.

65. GEOMETRICAL SOLIDS. By J. S. Muller after Joshua Kirby, 1754.

Engraving, 20.2 x 16.5 cm.
Plate xvii from Joshua Kirby's *Dr Brook Taylor's method of perspective made easy, both in theory and practice*. Ipswich 1754. I am grateful to Mr John Gage for drawing my attention to this engraving.

64. ALTAR OF GOOD FORTUNE. Designed by Johann Wolfgang von Goethe, 1777. Stone, overall height 181 cm. (sphere 75, cube 89). *Wiesbaden*. (Photograph: W. S. Heckscher.)

Lit: W. S. Heckscher: *Goethe and Wiesbaden*, 1961, 5-9, and in *Jahrbuch der Hamburger Kunstsammlungen* VII, 1962, 35-54; Rosenblum 1967, 150.

65. THE ADMIRALTY. Designed by Adrian Dmitrievitch Zakharov, 1806-15. *Leningrad*. (Photograph: Gasilov.)

Lit: G. H. Hamilton: *The Art and Architecture of Russia*, 1954, 299-10.

66. THE ANATOMY THEATRE, ÉCOLE DE CHIRURGIE, PARIS. By Poulleau after Jacques Gondouin, 1780. Engraving from Poulleau's *Description des écoles de chirurgie*, 1780.

The anatomy theatre was designed by Gondouin in 1765 and built 1769-75.

Lit: J. Adhemar in *l'Architecture*, 15 May 1934; L. Hautecoeur: *Histoire de l'architecture classique en France*, 1952, 242-7.

67. DESIGN FOR A MAISON DES GARDÉS AGRICOLES. By Claude-Nicolas Ledoux, c. 1790. Engraving from *L'Architecture de C. N. Le Doux*, 1846, II, pl. 254, 12.7 x 24.7 cm.

For a somewhat different interpretation of Ledoux with special reference to the influence of garden architecture on his work, see J. Langner 'Ledoux und die Fabriques' in *Zeitschrift für Kunstgeschichte*, 1963, I-36.

68. DESIGN FOR A CITY GATEWAY. By Johann Jakob Friedrich Weinbrenner, 1794. Pen, ink and wash, 63.5 x 96.5 cm. *Karlsruhe, Staatliche Kunsthalle*. (Photograph: G.F.N.)

Drawn in Rome while travelling with Carstens in 1792-7, probably as a project for Karlsruhe.

Lit: Exh. Cat. II Settecento a Roma, 1959, no. 660.

69. DESIGN FOR A NATIONAL THEATRE IN BERLIN. By Friedrich Gilly, 1798. Pen, ink and wash, formerly Technische Hochschule, Berlin, present whereabouts unknown.

Lit: A. Oncken: *Friedrich Gilly 1772-1800*, 1935.

70. CHELSEA HOSPITAL STABLES, EAST FACADE. By John Soane, 1814. *London*. (Photograph: National Buildings Record.)

Lit: D. Stroud and H.-R. Hirschcock (introduction): *The Architecture of Sir John Soane*, 1961.

71. SCENE FROM TERENCE'S ANDRIA (ACT II SCENE 3). By Niccolò Abraham Bildgaard, 1802. Oil on canvas, 157.5 x 128.5 cm. *Copenhagen, Statens Museum for Kunst*. (Photograph: Museum.)

Lit: F. Novotny: *Painting and Sculpture in Europe 1780-1880*, 1960, 50.

72. DESIGN FOR A LIBRARY. By Etienne-Louis Boullée, c. 1780-90. Pen, ink and wash, 105.6 x 65 cm. Paris, *Bibliothèque Nationale*. (Photograph: B.N.)

Lit: H. Roseman: *Boullée's Treatise on Architecture*, 1953.

73. SEPTIMUS SEVERUS REPRACHING CARACALLA. By Jean-Baptiste Greuze, 1769. Oil on canvas, 124 x 160 cm. Paris, *Louvre*. (Photograph: Archives.)

The full title is: 'L'Empereur Sévère reproche à Caracalla, son fils, d'avoir voulu l'assassiner dans les défilés d'Écosse et lui dit: Si tu desirais ma mort,

ordonne à Papien de me la donner avec cette épée.' Greuze presented it as his *moreau de réception* but much to his chagrin was accepted as an Academician only as a genre and not as a history painter, see J. Szenec in *C.B.A.* 1966, i, 339-56. The preliminary studies are analysed by E. Munnhall in *L'Œil*, April 1965, 23-9.

Lit.: Rosenblum 1967, 55.

74. THE WICKED SON PUNISHED. By Jean-Baptiste Greuze, 1778. Oil on canvas, 130 × 162 cm. *Paris, Louvre*. (Photograph: Bulloz.)

The drawing for this work, exhibited in the 1765 Salon, was the subject of a famous eulogy by Diderot who thought it 'beau, très beau, sublime; tout, tout', see *Diderot's Salons*, eds. J. Szenec and J. Adhemar, 1960, ii, 177. Lit.: Rosenblum 1967, 57-9, 52-5.

75. EDWARD I AND ELEANOR OF CASTILLE. By John Deare, 1789-95. Marble, 83 × 97 cm. Private Collection. For a slightly earlier treatment of the subject, by Angelica Kauffmann, see A. Blunt: *The Art of William Blake*, 1959, pl. 5b.

Lit.: J. T. Smith: *Nolleken and His Times*, 1829, ii, 326.

76. ROMAN CHARITY. By Gottlieb Schick, c. 1800. Oil on canvas, 100 × 125 cm. *Schweinfurt, Coll. Georg Schäfer*. (Photograph: Schäfer.)

Lit.: *Exh. Cat. Klassizismus und Romantik in Deutschland*, 1966, no. 153.

77. BRUTUS SWEARING TO AVENGE LUCRETIA'S DEATH. By Gavin Hamilton, c. 1763. Oil on canvas, 208.3 × 270.5 cm. *London, Dryden Lane Theatre*. (Photograph: Courtauld Institute.)

One of three versions of this subject painted by Hamilton in Rome. Engravings after the composition were published by D. Cuneo.

Lit.: E. K. Waterhouse in *Proceedings of the British Academy*, 1954, 57-74; R. Rosenblum in *Burl. Mag.* 1961, 8-16 and 146; B. Skinner in *Burl. Mag.* 1961, 146.

78. GENIUS OF DEATH ON THE MONUMENT TO POPE CLEMENT XIII. By Antonio Canova, 1787-92. Marble. *Rome, St Peter's*. (Photograph: Alinari.)

Canova was commissioned to execute the monument in 1783, produced the *bocetto* by 1785, began the full-scale *modellò* 1787, modelled the 'genius' in March 1788, and completed the whole work in marble in 1792. (Canova archive, Museo Civico, Bassano del Grappa.) For the image of death in literature, see H. Hatfield: *Aristotelian Paganism in German Literature*, 1964, 24-32.

79. ENDYMION. By Anne-Louis Girodet-Trioson, 1793. Oil on canvas, 197 × 260 cm. *Paris, Louvre*. (Photograph: Girardon.)

Lit.: *Giroudet 1767-1824*, exh. cat. *Musée de Montargis*, 1967, no. 13.

80. ANDROMACHE MOURNING HECTOR. By Jacques-Louis David, 1783. Oil on canvas, 275 × 203 cm. *Paris, École des Beaux-Arts*. (Photograph: Girardon.)

The full title is 'La Douleur et les regrets d'Andromache sur le corps d'Hector son mari'. It was David's *moreau de réception* for membership of the Academy.

Lit.: R. Cantinelli: *David*, 1930, 34; L. Haucoecourt: *Louis David*, 1954, 66; Rosenblum 1967, 82 ff.

81. THE DEATH OF GENERAL WOLFE. By Benjamin West, 1770. Oil on canvas, 151 × 213 cm. *Ottawa, National Gallery of Canada*. (Photograph: Museum.)

Lit.: C. Mitchell in *J.C.W.I.* 1944, viii, 20-33; E. Wind in *J.W.C.I.* 1947, x, 159-62.

82. KIMON, SON OF MILTIADES. By Jean-François-Pierre Peyron, 1782. Oil on canvas, 106 × 138 cm. *Paris, Louvre*. (Photograph: Archives.)

The full title is 'Kimon, fils de Miltiade, retenu de la prison le corps de son père'. The subject is derived from Valerius Maximus: Miltiades had died in prison and his son was able to obtain his body for burial only by surrendering himself.

Lit.: Rosenblum 1967, 63.

83. MARRAT ASSASSINE. By Jacques-Louis David, 1793. Oil on canvas, 165 × 126 cm. *Brunsvic, Musée Royal des Beaux-Arts*. (Photograph: Girardon.)

On the day before Marat's death a deputation, sent to visit him by the Jacobin club then under David's presidency, found him 'in his bath with a board before him on which he was writing his last thoughts for the people's salvation'. David wanted the corpse to be shown to the public in this attitude and although this proved impossible the body, the bathtub and inkstand were exhibited in the church of the Cordeliers.

Lit.: L.-J. David: *Notice sur le Marat de Louis David*, 1867; D. L. Dowd: *Pageant Master of the Republic*, 1948, 104-8; Rosenblum 1967, 82-4; K. Lankheit: *Der Tod Marats*, 1962.

84. MONUMENT TO THE ARCHDUCHESS MARIA CRISTINA. By Antonio Canova, 1799-1805. Marble, 574 cm. high. *Vienna, Augustiner-Kirche*. (Photograph: Ritter.)

Canova began, in 1799, the *bocetto* for a similar monument to be dedicated to Titian, but never executed. In 1799 he was commissioned to execute the present work. The marble was carved in Rome and sent to Vienna where Canova supervised its erection in 1805. (Canova archive, Museo Civico, Bassano del Grappa.)

85. MONUMENT TO GIOVANNI VOLPATO. By Antonio Canova, 1807-8. Marble, 190 cm. high. *Rome, SS Apostoli*. (Photograph: Anderson.)

Canova's first monument of this type is that to his first patron, Giovanni Falier, executed 1806-8 (*Vinice, S. Stefano*).

86. PORTRAIT OF CHRISTINE BOYER, WIFE OF LUCIEN BONAPARTE. By Antoine-Jean Gros, c. 1800. Oil on canvas, 213 × 134 cm. *Paris, Louvre*. (Photograph: Girardon.)

For an essay on 'The Landscape Garden as a Symbol in Rousseau, Goethe and Flaubert' see E. M. Neumeier in *Journal of the History of Ideas*, 1947, 187-217.

Lit.: A. R. in *C.B.A.* 1895, ii, 335-6.

87. THE PARK AT STOURHEAD. Laid out by Henry Hoare, 1743-4 onwards. (Photograph: K. Woodbridge.)

88. LAITERIE DE LA REINE. By Hubert Robert and Thévenin, 1785-6. *Rambouillet, Château*. (Photograph: Girardon.)

Hubert Robert seems to have been responsible for the design and the obscure Thévenin, whose Christian name is unknown, seems to have been no more than supervising architect. The interior was altered for Josephine in 1804 when the central table and consoles of marble replaced the furniture by Jacob (see 16 above) and the floor was renewed.

Lit.: J. Langner in *Art de France*, 1963, 171-86.

89. GROTO IN THE LAITERIE DE LA REINE. See No. 88 above. The sculpture is a cast of the marble *nymphe Amalthee* by Pierre Julien now in the Louvre. It was carved in 1786-7 for the grotto and placed there in 1787; it was removed in 1797.

90. CUP AND SAUCE. Made at Sevres, 1788. Porcelain, 7.5 cm. high. *Sèvres, Musée Nationale de Céramique*. (Photograph: Giraudon.)
91. VIRGIL'S TOMB. By Joseph Wright, 1779. Oil on canvas, 101.5 × 126.7 cm. *Parish Hall, nr. Ashborne, Derbyshire, Coll. Crompton-Hughesfall*. (Photograph: Courtauld Institute.)
92. THE VALE OF NARNI. By Richard Wilson, 1770-71. Oil on canvas, 66 × 49 cm. *London, Coll. British Library, Coll. Birmingham Museum*. (Photograph: B. Nicolson: Exh. Cat. *Joseph Wright of Derby*, 1958, 17.)
93. IDEAL LANDSCAPE WITH RAINBOW. By Joseph Anton Koch, 1805. Oil on canvas, 116.5 × 112.5 cm. *Karlsruhe, Staatliche Kunsthalle*. (Photograph: Museum.)
- Lit: W. Stein: *Die Erneuerung der Heroldischen Landshaft nach 1800*, 1917, 48; R. Zettler: *Klassizismus und Utopia*, 1954, 170-82.
94. THE MONUMENTS OF EASTER ISLAND. By William Hodges, c. 1774. Oil on canvas, 77.3 × 121.6 cm. *Greenwich, National Maritime Museum on loan from the Admiralty*. (Photograph: Museum.)
- Lit: B. Smith: *European Vision of the South Pacific 1768-1810*, 1960, 51-2, 186 × 132 cm. *Paris, Louvre*. (Photograph: *Archives*.)
95. CURPID AND PSYCHE. By François-Pascal Gérard, 1798. Oil on canvas, 186 × 132 cm. *Paris, Louvre*. (Photograph: *Archives*.)
96. CLOCK. Anonymous, probably made in Paris, c. 1810. Gilt bronze and marble, 67 cm. high. *London, Buckingham Palace*. Reproduced by gracious permission of H.M. the Queen.
- There is a similar clock in the collection of Sir William Garthwaite and Mr Francis Watson has informed me of another in the Royal Collection, Stockholm.
- Lit: *Country Life*, 30 August 1962.
97. THE ARC DU CARROUSEL. By Charles Percier and Pierre-François-Léonard Fontaine, 1806-7. *Paris*. (Photograph: Giraudon.)
- Lit: M. L. Beyer: *Pierre Fontaine*, 1964, 83-97.
98. DESIGN FOR A BED. By Charles Percier and Pierre-François-Léonard Fontaine, 1801. Engraving, 30 × 21 cm. From *Recueil de décorations intérieures*, 1801.
- Lit: S. Giedion: *Mechanization takes Command*, 1955, 329-44.
99. COIN CABINET. By Martin Guillaume Biennais, c. 1800-14. Ebony and silver, 90 cm. high. *New York, Metropolitan Museum*. (Photograph: Museum.)
- The design, derived from the pylon of Ghoos, was probably by Vivant Denon.
- Lit: C. Eames in *Metropolitan Museum of Art Bulletin*, December 1958, 108-12.
100. CRADLE OF THE KING OF ROME. Designed by Pierre-Paul Prud'hon and made by Jean-Baptiste Claude Ollivier and Pierre-Philippe Thomire, 1811. Silver gilt, mother-of-pearl, velvet, silk and tulle. *Trento, Staatliches Museum of the Kunsthistorisches Museum*. (Photograph: Museum.)
- The cradle was made for presentation to the infant king by the City of Paris.
- Lit: A. Weiskötter in *Kunst und Kunsthandwerk*, XIX, 1916, 353-71.
101. NAPOLEON IN HIS STUDY. By Jacques-Louis David, 1812. Oil on canvas, 202 × 124.5 cm. *Washington, National Gallery of Art, Kiss Collection*. (Photograph: Museum.)

- Napoleon's remark on the picture is quoted by both E.-J. Delecluse: *Louis David, son école et son temps*, 1855, 347, and Jules David: *Le Peintre Louis David*, 1880, 487.
102. BATHROOM IN PALAZZO PITTI, FLORENCE. Designed by Giuseppe Cacialli, 1811-12. *Florence*. (Photograph: Alinari.)
- Cacialli is said to have worked from designs by Percier and Fontaine. The stuccoes are by Marinelli.
- Lit: P. Marmottan: *Les Arts en Toscane sous Napoléon*, 1901, 143-4; G. Hubert: *La Sculpture dans l'Italie Napoléonienne*, 1964, 384.
103. VASE. Made at Sevres, c. 1805. Porcelain, 66.5 cm. high. *Malmanson, Châteaun*. (Photograph: Giraudon.)
- The painting by Robert shows Napoleon at Potsdam.
104. BARRACKS. Designed by Peter Speeth, 1809-10. *W'arzburg*. (Photograph: Marburg.)
- Built originally as a barracks and subsequently used as a prison.
105. TEATRO SAN CARLO. By Antonio Niccolini, 1810-16. *Naples*. (Photograph: Alinari.)
- The facade was designed 1810-12, partly destroyed by fire in 1816 but rebuilt as before.
- Lit: C. L. V. Meeks: *Italian Architecture 1770-1914*, 1966, 121-4.
106. EL SUEÑO DE LA RAZON PRODUCHE MONSTRUOS. By Francisco de Goya y Lucientes, 1796-8. Etching, 18.2 × 12.2 cm.
- There are two main literary sources for this etching, a passage in *El Quijote* by Meléndez Valdés describing the torments of melancholia,
- ... Sombre melancholy built there its horrid throne,
Where omnipotent pains, sorbs,
Anguish, grief and bitter plaints
Made their mansion,
With all the monsters which, in its accursed delirium,
Perurbed reason can beget.
- The other and more surprising source appears to be Horace's *Art Poetica* which Goya would have read in the translation of Tomás de Yriarte (1777) and which includes the lines: 'If through caprice a painter were to unite to a human shape the neck of a horse and limbs of various beasts, which he would adorn with different feathers. . . . Could you refrain from laughing O Pisos? Well, friends, believe that to this painting in all manners are similar the compositions whose insubstantial ideas resemble the dreams of delirious sick men.' See G. Levitine in *Art Bull.*, March 1955, 56.
107. LE TREMBLEMENT DE TERRE. By Jean-Pierre Saint-Ours, 1799-1806. Oil on canvas, 142 × 185 cm. *Lansanne, Musée Cantonal des Beaux Arts (on loan to Tribunal de district, Montbéliard)*. (Photograph: Museum.)
- Saint-Ours recorded that the first version was completed in 1799: this is probably the picture now in the Musée d'Art et d'Histoire, Geneva. The larger and more elaborate Lausanne version was completed in 1806: a sketch for it dated 1802 was formerly in the Marc Debré collection.
- Lit: D. Baud-Bovy: *Peintres Genevois 1702-1817*, 1903, 155; *ibid.*, *Peinture Genevoise*, 1924, pl. xviii, xxiii.
108. OSSIAN REÇOIT DANS LE WALHALLA LES GÉNÉRAUX DE LA RÉPUBLIQUE. By Anne-Louis Girodet-Trioson, 1802. Oil on canvas, 192 × 182 cm. *Malmanson, Châteaun*. (Photograph: Bulloz.)
- Intended for the grand salon at Malmanson, the painting was a very

elaborate commentary on the treaty of 1801 (see G. Levine in *G.B.A.* 1956, ii, 39–50). 'Ossian' was one of Napoleon's favourite authors.

109. OEDIPUS AND THE SPHINX. By Jean-Auguste-Dominique Ingres, 1808. Oil on canvas, 189 × 144 cm. *Paris, Louvre*. (Photograph: *Archives*.)

Painted in Rome but considerably reworked before it was exhibited at the 1827 Salon.

Lit: G. Wildenstein: *Ingres*, 1956, 171; for the relations between Ingres and the *Barbus*, see N. Schlenoff: *Ingres ses sources littéraires*, 1956, 61–90; for the *Barbus*, see E.-J. Delcluzac: *Louis David, son école et son temps*, 1885, *passim*, and G. Levine in *Studies in Romanticism*, 1962, i, Pt. 4.

Books for Further Reading

The best account of Neo-classical painting, sculpture and architecture in Europe and North America is R. Rosenblum, *Transformations in Late Eighteenth Century Art* (Princeton, N.J., 1967). R. Zeiler, *Klassizismus und Utopia* (Stochholm, 1954), considers many of the essential issues but deals with only a few artists (David, Carstens, Koch, Canova and Thorwaldsen). W. Friedländer: *David to Delacroix* (Cambridge, Mass., 1952) though brief is of seminal importance. G. Pauli, *Die Kunst des Klassizismus und der Romantik* (Berlin, 1925), is of value for its numerous illustrations. K. Lankheit, *Revolution und Restauration*, (Baden-Baden, 1965,) is informative but deals mainly with Romanticism. M. Praz, *Cinque Neo-classico* (Naples, 1959) is spirited but controversial.

On architecture E. Kaufmann, *Architecture in the Age of Reason* (Cambridge, Mass., 1955), was a pioneer work. The opening chapters of H.-R. Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (Harmondsworth, 1958), are authoritative and penetrating. On painting and sculpture there is F. Novotny, *Painting and Sculpture in Europe 1780–1880* (Harmondsworth, 1960). On painting alone M. Levey, *Rococo to Revolution* (London, 1966), is stimulating and perceptive.

French architecture is chronicled in detail by L. Hauteceour, *Histoire de l'architecture classique en France*, vols. iv and v (Paris, 1952 and 1953). Though limited in range M. Gallet, *Demeures parisiennes, l'époque de Louis XVI* (Paris, 1964), is excellent. For French painting J. Loockquin, *L'histoire de l'histoire en France de 1747 à 1785*, is still indispensable.

For England the essential source on architecture is J. Summerson, *Architecture in Britain 1530–1830* (Harmondsworth, revised edn 1963). British painting is best dealt with in E. K. Waterhouse, *Painting in Britain 1530–1830* (Harmondsworth, 1953). For painting and sculpture there is D. Irwin, *English Neoclassical Art* (London, 1966), and for sculpture alone M. D. Whitney, *Sculpture in Britain 1530–1830* (Harmondsworth, 1964). For architecture in the United States there is T. F. Hamlin, *Greek Revival Architecture in America* (New York, 1944).

The standard survey of German Neo-classical art is E. von Sydow, *Die Kultur des Deutschen Klassizismus* (Berlin, 1926). For German architecture there is S. Giedion, *Spätbarock und romantischer Klassizismus*, Munich, 1922, in which the term Romantic-classicism was first used. Italian Neo-classical art and architecture is well chronicled and illustrated in E. Lavagnino, *Arte Moderna*, vol. i (Turin, revised edn 1961). An exhaustive account of Italian sculpture is provided by G. Habert, *La sculpture dans l'Italie napoléonienne and Les sculpteurs italiens en France... 1790–1830* (both

Paris, 1964). For Spanish sculpture there is E. P. Canalis, *Escultura Neoclásica Española* (Madrid, 1958). For monographs and articles on individual artists and works of art, see my catalogue of plates.

On the cult of antiquity L. Hautecoeur, *Rome et la renaissance de l'antiquité à la fin du XVIII^e siècle. Essai sur les origines du style Empire* (Fontenay-le-Comte, 1912), is still very useful; also L. Bertrand, *La fin du classicisme et le retour à l'antique* (Paris, 1895), though mainly concerned with French literature. H. T. Parker, *The Cult of Antiquity and the French Revolutionaries* (Chicago, 1937), if of value mainly for its account of the influence of antiquity on politics. H. Lattendorf, *Antikenstudium und Antikenkopie* (Berlin, 1938), and C. Vermeule, *European Art and the Classical Past* (Cambridge, Mass., 1964), both contain useful information. For the history of collecting antique statues the essential source is still A. Michaelis, *Ancient Marbles in Great Britain* (Cambridge, 1882). For archaeological activity in Rome C. Pietrangeli, *Scavi e Scoperte di Antichità sotto il pontificato di Pio VI* (Rome, 1938), is excellent.

For Marxist accounts of relations between politics and arts in the late eighteenth century there is a chapter in G. Plekhanov, *Art and Social Life* (1910 in Russian, English trans., London, 1953), some illuminating essays by E. Anstey reprinted in *Classicism and Romanticism* (London, 1966) and the more recent M. H. Brown, *The Painting of the French Revolution* (New York, 1938). These works should be read in conjunction with up-to-date histories of France, e.g. A. Cobban, *A History of Modern France*, vol. 1 (Harmondsworth, revised edn 1963), with good bibliography; G. Lefebvre, *The French Revolution from its Origins to 1793* (London, 1962) and *The French Revolution from 1793 to 1799* (London, 1964), E. J. Hobsbawm, *The Age of Revolution, Europe 1789-1848* (London, 1962) is penetrating and deals with a wider field. J. A. Leitch, *The Idea of Art as Propaganda in France 1770-1799* (Toronto, 1965) is level-headed though better on ideas than on art.

There is no adequate account of artistic theory in late eighteenth-century Europe. J. Schlosser Magrino, *La Letteratura Artistica* (revised O. Kurz, Florence, 1960), lists the essential works. Though devoted to literature, R. W. Lekie, *A History of Modern Criticism... The Later Eighteenth Century* (London, 1955), is useful for the arts. N. Pevsner, *Academies of Art* (Cambridge, 1940), is the key work on academic theory. There are several works of French artistic theory: W. Folkierski, *Entre le classicisme et le romantisme* (Paris and Cracow, 1925) and, for a good general introduction, R. G. Saiselin, *Taste in Eighteenth Century France* (Syracuse, N.Y., 1965). Two valuable studies have been devoted to the sublime but both deal almost exclusively with England - S. H. Monk, *The Sublime: A Study in Critical Theories in XVIII Century England* (New York, 1935) and W. J. Hipple, *The Beautiful, the Sublime and the Picturesque* (Carbondale, 1937).

There are excellent works on and editions of the main theorists. For Diderot there is J. Seznec, *Essais sur Diderot et l'antiquité* (Oxford, 1957), and the J. Seznec and J. Adhémar edition of *Diderot's Salons* (Oxford, 1957 - still in course of publication). P. Vernière has edited a handy one-volume selection of D. Diderot, *Œuvres Esthétiques* (Paris, 1965). For Winckel-

mann the standard life is C. Justi, *Winckelmann und seine Zeitgenossen* (1866; the most recent edn, Cologne, 1956); his letters are collected in *Winckelmann Briefe*, ed. W. Rehm and H. Diepolder (Berlin, 1952-7). But there is no good modern edition of his works and the only English translation of the *Kunst des Altertums* is unreliable. Walter Pater's essay on him (in *The Renaissance*) is still worth reading. There is a somewhat inaccurate and generally perverse but amusing account of him in E. M. Butler, *The Tyranny of Greece over Germany* (Cambridge, 1935). H. Hatfield, *Winckelmann and his German Critics* (New York, 1943) and *Aesthetic Paganism in German Literature* (Cambridge, Mass., 1964) are both excellent. The standard English translation of Lessing, *Laocöon*, is that by W. A. Steel in Everyman's Library (London, 1930). The literature on Goethe is vast. B. Fairley, *A Study of Goethe* (London, 1947), provides a good introduction; W. H. Bradford, *Culture and Society in Classical Weimar* (Cambridge, 1962), H. Auden and E. Mayer (London, 1962), S. Körner, *Kant* (Harmondsworth, 1955) is helpful and includes a brief account of Kant's aesthetic theory. For Reynolds there is F. W. Hillis, *The Literary Career of Sir Joshua Reynolds* (Cambridge, 1936), and R. R. Wark's immaculate edition of his *Dissourses on Art* (San Marino, California, 1959).

For the philosophical background the literature is immense. P. Hazard, *European Thought in the Eighteenth Century* (London, 1954), is valuable and more serious than the chatty style might lead one to expect. P. Gay, *The Enlightenment: The Rise of Modern Paganism* (New York, 1966; London, 1967), with another volume still to come, is much fuller and more penetrating and includes a vast bibliography. A. O. Lovejoy, *Essays in the History of Ideas* (Baltimore, 1948) is indispensable for anyone approaching the history of eighteenth-century thought, aesthetic as well as philosophical. E. R. Wasserman (ed.), *Aspects of the Eighteenth Century* (Baltimore and London, 1965) contains several important essays.

APPENDIX (1976)

In the past nine years a great deal has been published on late-eighteenth-century European and American art and architecture. Lorenz Eitner, *Neoclassicism and Romanticism 1770-1850* (Englewood Cliffs, New Jersey, 1970), in the 'Sources and Documents in the History of Art' series, provides a unique introduction to the period in the form of a thoroughly annotated anthology of writings by the artists and their contemporaries. W. Kainn and M. Levey, *Art and Architecture of Eighteenth Century France* (Harmondsworth, 1972), in the 'Pelican History of Art' series, and H. Keller, *Die Kunst des 18. Jahrhunderts* (Berlin, 1971), in the Propyläen-Kunstgeschichte are both very useful surveys. J. Starobinski, *1789, les emblèmes de la Raison* (Paris, 1973), is a stimulating account of art at the outbreak of the French Revolution.

Several exhibition catalogues include valuable introductory essays as well as up-to-date bibliographies covering periodical and other literature. The Council of Europe exhibition, *The Age of Neo-Classicism* (Royal Academy and Victoria and Albert Museum, London, 1972), was large and included

all the arts: *French Painting 1774-1830* (Grand Palais, Paris, as *Dr. David à Delarivis*, Detroit Institute of Arts and Metropolitan Museum, New York, 1974-5), broke new ground. The catalogue is invaluable. Two exhibitions of drawings are notable, *Dessein français de 1750 à 1825: Le Néo-classicisme* (Cabinet des Dessins, Musée du Louvre, Paris, 1972), and *Le Néo-classicisme français: Dessein des Musées de Provence* (Grand Palais, Paris, 1974-5). Two very interesting exhibitions, with valuable catalogues, were held at the Kunststalle in Hamburg, *Ossian und die Kunst um 1800* (1974), and *Johan Tobias Sergel 1740-1814* (1973), also shown in the Thorvaldsens Museum, Copenhagen.

Several monographs on leading artists have been published. Outstanding is Gert Schiff: *Johann Heinrich Füssli* (Zurich and Munich, 1973). N. Powell: *Füssli: The Nightmare* (London and New York, 1973), provides a study of this artist's most famous picture in the context of late-eighteenth-century thought. The literature on Jacques-Louis David has been augmented by R. L. Herbert: *David, Voltaire, Brutus' and the French Revolution* (London and New York, 1972), R. Verbracken: *Jacques-Louis David jugé par ses contemporains et par la postérité* (Paris, 1973), and D. and G. Wildenstein: *Documents complémentaires au catalogue de l'œuvre de Louis David* (Paris, 1973). On Greuze there is A. Brookner: *Greuze, The Rise and Fall of an Eighteenth Century Phenomenon* (London, 1972). The most notable recent account of an English painter of the period is Benedict Nicolson: *Joseph Wright of Derby, Painter of Light* (London and New York, 1968). Cross-currents between French and German painting are examined in Wolfgang Becker: *Paris und die deutsche Malerei 1770-1840* (Munich, 1971). Less has been written on sculpture but P. A. Menneshelmer: *Die klassische Skulptur, eine Typologie* (Bonn, 1969), is valuable. The major Neo-classical sculptor is the subject of stimulating lectures by G. C. Arfan, *Antonio Canova* (Rome, 1969) and a fully illustrated catalogue of works by G. Pavanello, with introduction by Mario Praz: *L'Opera completa del Canova* (Milan, 1976). For architecture, John Harris: *Sir William Chambers* (London, 1970), and Jean-Marie Perouse de Monclos: *Etienne-Louis Boullée* (Paris, 1969), are both standard monographs. Adolf Max Vogt: *Boullée's Newton-Denkmal* (Basel and Stuttgart, 1969), and the same author's *Restricte und französische Revolutionen-Architektur 1917 1789* (Cologne, 1974), discuss with insight Neo-classical architectural ideals. For French decorative arts Svend Erikson's *Early Neo-Classicism in France* (London, 1974), covers 1750-70.

The most notable additions to the literature on the philosophical background is Peter Gay: *The Enlightenment, an Interpretation: The Science of Freedom* (New York and London, 1970), the second of his two volumes on eighteenth-century thought. For artistic theory there is M. Sarter: *Die künstlerische Begriffe der Malerphilosophen Anton Raphael Menges* (Munich, 1968). Katarina Scheintuss (ed.): *Von Brutus zu Marat, Kunst in Nationalkompeten 1789-1793* (Dresden, 1973) is an annotated collection of French Revolutionary texts relating to the arts, translated into German.

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