

These brief summaries of the lives of artists give some indication of their training, their travels and encounters, but are offered as relevant information rather than exhaustive treatment, particularly in those cases where little work has been done on the subject.

ANESI, PAOLO

Plate 21.

A painter of views, landscapes and seascapes, he was probably born in Rome, and the earliest documentary evidence for his work dates from that city in 1725. In this year he entered the service of Cardinal Imperiali, with whom he remained until 1766. According to Lanzi, Anesi painted landscapes for Florentine patrons, was a close friend of Locatelli, and teacher of Zuccarelli. His work was mainly decorative, and in 1761 he painted a series of landscapes in fresco in the Villa Albani, which are among his finest achievements. His first important paintings are two landscapes of 1723, which are at present in a private collection in England. His views of Italian cities and his Italian landscapes show the influence of Van Wittel, his seascapes that of Manglard and Joseph Vernet.

BELLOTTO, BERNARDO

Plates 86-91, 97-99, 102-103, 105, 120-134, 137-142,
147-171, 177-198.

A nephew of Canaletto, he was born in Venice in 1720. He received his artistic training from his uncle and developed a style so similar to that of Canaletto that his youthful works are often indistinguishable from those of the older master. Bellotto soon became famous and at the age of eighteen was already a member of the Guild of Painters in Venice. He went to Rome, probably with his uncle, in about 1742. In 1744 he visited Lombardy and in the following year Florence, Turin and Verona. In 1747 he left Venice, never to return, and went to Dresden where in the following year he was appointed Court Painter. He gained fame in the work he did there, for the king and for many other patrons, particularly for his panoramic views of the city and the countryside around, and of Pirna and Königstein. In these works a sharp difference from those of Canaletto is evident: the colour is colder, his treatment of reality more objective and less animated.

At the beginning of the Seven Years' War in 1757, the Court moved to Warsaw; Bellotto, however, went to Vienna, where he remained until 1761, and thence to Munich before returning to Dresden. In 1763 he resigned his post as Court Painter in order to teach perspective in the Academy of Fine Arts, and in the same year he started out with his son Lorenzo for Petersburg. When he reached Warsaw, however, he settled in the Court of King Stanislaus of Poland and never reached Russia. (He died in Warsaw in 1780.) His first commission in Poland was the decoration of the Castle of Ujazdow for the king, which he completed in 1764. The building has since been destroyed. He also painted many views of the city's everyday life with such topographical exactness that they were used in the reconstruction of Warsaw after the Second World War.

BERCKHEYDE, ADRIANSZ JOB

Plates 172, 173.

Born in Haarlem on 27 January 1630, he was the elder brother of Gerrit Berckheyde, and trained first as a book-binder. In 1644 he began to study under Jacob Willemsz de Wet. In 1654 he travelled in Germany, together with his brother, and stayed for a long time in Cologne, Bonn, Mannheim and at the Court of Heidelberg. Although there is a record of thanks to him by the Prince Elector, nothing is known of any work executed by him for the court there. On his return to Haarlem, he lived with his brother and his sister Aechje and died there on 23 November 1693. His paintings, which are of a slightly earlier date than those of his brother, show a greater variety. Besides architectural paintings, views of the Amsterdam Exchange, of the cities of Rotterdam, Frankfurt, of the Church of St. Bavo

in Haarlem, there are some outstanding genre paintings which show him to be one of the foremost artists of his time in this field. Examples are *The Painter's Studio* of 1659 (The Hermitage), *Breakfast* (Schwerin) and *Soldiers on Guard* (Amalienstift, Dessau). The influence of his master de Wet is evident in his biblical paintings, *Christ the Friend of Children* (Schwerin) of 1662 and *Joseph and his Brethren in Egypt* (Haarlem) of 1669. Some of his landscapes are to be seen in the Berlin Museum and in the Liechtenstein Collections in Vienna and Moltke. There are also many sketches in the Albertina, Vienna, and in Amsterdam.

BERCKHEYDE, GERRIT

Plates 174-176.

Born in Haarlem on 6 June 1638, his masters were Frans Hals and his brother Job, whom he accompanied on a long visit to Germany. On his return to Haarlem in 1660 he lived with his brother until his death, due to alcoholism, in 1698. More limited than his brother in his choice of subjects, he painted picturesque corners of Amsterdam and other cities, repeating them several times with slight alteration and adjustment. There are several of his works in The Hague, Amsterdam and Antwerp. One of the best known of his paintings is *The Flower Market at Amsterdam*, in the Rijksmuseum. A view of the Grootte Kerk of Haarlem is in the Galleria Pitti, Florence. His paintings were greatly admired by his contemporaries and were also celebrated by many poets of his time.

CANALETTO

Plates 13, 17, 18, 41-75, 204-224.

Giovanni Antonio Canale, known as Canaletto, was born in Venice in 1697. His father Bernardo and his elder brother Cristoforo were both scenographers and he began his career with them, profiting from the experience of theatrical construction and perspective. In about 1719 he went to Rome, where he worked as a theatre painter and also made drawings of the ancient monuments and of views of the city. In Rome he became acquainted with the work of Gaspar Van Wittel and possibly also with the artist himself, by whom he was strongly influenced. On his return to Venice in 1720 he joined the Guild of Painters. Two years later he was commissioned by Owen MacSwinny, together with Pittoni, Piazzetta and Cimaroli, to paint two 'tombs'. His first important views of Venice are two copies of paintings executed in 1725 and 1726 for Stefano Conti of Lucca, a merchant and lover of art. He was already a very active painter, the most sought-after since Luca Carlevarijs, when he met his most important patron, Joseph Smith, the English Consul-General at Venice, in 1730. During the years of their association Smith found many English purchasers for Canaletto and continually bought his work, as is shown by the 142 drawings, the 50 (originally 54) views of Venice, Padua and the Brenta, the Roman pictures and the *Capricci* which formed the collection sold by Consul Smith to George III.

There is insufficient evidence to confirm a second visit to Rome in 1740. In 1746 Canaletto went to England, where the fame which he had acquired through his English patrons in Italy ensured him a series of commissions to paint country houses and views of London. Quite soon, however, his popularity began to decline. From 1750 to 1751 he was again in Venice, returning to London in 1755. The date of his final return to Venice is unknown. In 1763 he was elected a member of the Accademia di Belle Arti and Prior of the Collegio dei Pittori. During this period he painted the series of twelve ceremonies connected with the Doge. In 1764 he was elected a member of the commission of Twelve of the Collegio dei Pittori. He died in Venice in 1768.

CARLEVARIJS, LUCA

Plates 36-40.

Born at Udine in 1663, he was as a boy educated in the mathematical sciences, perspective and architecture, in order to follow his father's profession. In 1679 he settled in Venice.

It is possible, although there is no evidence for this, that as a young man he visited Rome in about 1685, but apart from this it seems that he left Venice only twice in his life, when he was invited to give his opinion as an expert on architecture at Conegliano (1712) and Udine (1714). He is, however, far better known as a painter, and especially as a painter of topographical subjects. His first subjects were seascapes and architectural *capricci* in which the influence of Salvator Rosa and Claude Lorrain is evident. His more mature landscapes suggest an element of Van Wittel but nevertheless are truly original in character. Throughout his life Venice was his subject, both of ideal views and of realistic views, in which he often depicts festivities to celebrate the arrival or departure of important visitors to Venice. He also executed etchings of the city, which he published in *Le Fabriche e vedute di Venezia* of 1703, which contains 104 reproductions of Venetian buildings. At the time of his death in 1730 (1729 Venetian style) his fame had not spread beyond Italy, although it is known that he had sent paintings to England. He was not a very prolific artist, but his work both as painter and as engraver was of great importance for later generations of view painters such as Marieschi, Zucchi, Bellotto and especially for Canaletto, whom tradition considers his disciple.

Carlevarijs was one of the first artists to portray Venice and its buildings, considering them excellent subjects for pictorial representation and commending them by his example to the artists who followed him.

DE LESPINASSE, LOUIS-NICOLAS

Plates 199, 200, 231.

He was born at Pouilly (Nièvre) in 1734. In 1787 he was elected a member of the Académie Royale, and he also received the title of Chevalier of the Royal and Military Order of St. Louis. Lespinasse painted historical scenes and architectural subjects, with a preference for views of Paris, which are of interest for the detailed information they provide of the city in the eighteenth century. His work was shown at the Salon from 1787 to 1801. He died in 1808.

DEMACHY, PIERRE-ANTOINE

Plates 233, 234, 238.

He was born in Paris in 1723 and died there in 1807, apparently without ever having travelled at all. He studied painting under Servandoni, an architect, scene-painter and painter, who had been one of Panini's first pupils in Rome. Demachy's views often show Italian scenes as well as Parisian ones; his Italian ruins and architectural compositions are strongly influenced by Panini. His work was greatly admired by art-lovers and critics and his career was a highly successful one. In 1758 he was admitted to the Académie Royale as painter of architectural subjects and in 1786 was appointed to a post at the Académie as teacher of perspective.

DE MARCHIS, ALESIO

Plates 19, 20.

Little is known of him. According to Lanzi he was a Neapolitan who painted decorations for the Ruspoli and Albani palaces in Rome and who also worked at Perugia and Urbino, painting landscapes, seascapes and architectural compositions for the villas of those cities and their environs. Fires often feature in his paintings; Lanzi says of him 'In order to paint fires with more veracity he set fire to a hay-loft. He was condemned to several years in prison and was released during the pontificate of Clement XI.'

DESPREZ, JEAN-LOUIS

The son of a wig-maker, Desprez was born at Auxerre in 1743. He began his artistic career in the field of architecture, first with Blondel and then with Desmays. He is first recorded

as a student at the Académie Royale in 1765, the year in which he began to exhibit his work, entering a succession of competitions in the hope of winning the Grand Prix for architecture and thus being able to visit Rome. He was unsuccessful until 1776, but in that year he refused to go. However, he was in Rome in 1777, but his stay there was brief as he then accompanied the Abbé de Saint-Non to Naples in December in order to make some drawings for the *Voyage pittoresque*. Thence he continued his travels to include Pompei, Herculaneum and other historic towns to the east of Naples, the coast around Reggio, and Trapani and Palermo in Sicily, returning to Rome only in January 1779. This journey was of great importance for the artist, because thanks to the drawings he made for Saint-Non his field of activity widened to include landscapes and views as well as the architectural studies which had been his main subject. His output of drawings during this year of travel was enormous, every place he visited being recorded with great care and minute topographical exactness. Innumerable drawings from this period are preserved in the National Museum, Stockholm. When he returned to Rome, Desprez neglected his architectural studies completely and arranged the sketches he had made during his travels for inclusion in the Abbé's book. For his own pleasure, he elaborated the sketches and drawings into romantically imaginative historical and dramatic scenes. It is in these reworked drawings rather than in the sketches made during his travels that he reveals an affinity with Salvator Rosa, Marco Ricci and Joseph Vernet. Besides these drawings, Desprez also began to make sketches of landscape around Rome. During this period he also appears to have become seriously interested in scene-painting, combining his interest in architecture with his taste for dramatic and historical scenes. His designs are praised by Piranesi in a letter of 1784.

When Gustav III of Sweden visited Rome in 1783 he offered Desprez the post of architect and director of scenography at the Opera House in Stockholm. Desprez accepted and left Italy to settle in Stockholm, where he died in 1804.

FABRIS, PETER PIO

Plate 32.

English by birth, Fabris seems to have spent most of his active life in Naples. Although some of his paintings are views of Rome and genre paintings, most of his landscapes were painted in and around Naples. He appears to have had English patrons, among whom was Sir William Hamilton, for whom he executed the drawings to illustrate Hamilton's *Campi Phlaeagraei* which were engraved by Paul Sandby in 1776. His paintings were exhibited in London, at the Free Society in 1768 and at the Society of Artists in 1772. His activity continued at least until 1804, when he made some engravings illustrating Neapolitan costumes.

FRAGONARD, JEAN-HONORÉ

He was born in Grasse in 1732 and at the age of fifteen was apprenticed to Chardin and later to Boucher. In 1752, although he was not a student of the Académie Royale he was awarded the Prix de Rome, and four days later set off for Italy. His studies at the French Academy in Rome were not very profitable; acting on the advice of the Director, Natoire, he lived in the neighbourhood of Rome with his friend Hubert Robert and began to make faithful studies of the landscape. It was thanks to Robert that Fragonard made the acquaintance of the Abbé de Saint-Non, who soon became an intimate friend and protector. Saint-Non apparently accompanied Fragonard to Venice in the spring of 1760, and in the summer of that year invited Fragonard and Robert to stay with him for a time at the Villa d'Este at Tivoli. In the pleasant surroundings of fine avenues, gardens and innumerable fountains, Fragonard worked assiduously and profitably, and many of his finest drawings are of this time. In 1761 Fragonard and Saint-Non left Rome and returned to Paris by way of Bologna, Florence, Venice, Verona and Genoa. During the journey, instead of portraying landscape

subjects faithfully, as he had done before, he made rapid annotated paintings, which greatly pleased his friend.

In Paris, Fragonard painted several works based on his Italian travels, such as the gardens of the Villa d'Este. The commissions he received were entirely for decorative works in rococo style. After a journey to the Low Countries in 1772-3, Fragonard again visited Italy, this time in the company of his brother-in-law, Bergeret de Grancourt. They travelled to Rome passing through Antibes, San Remo, Genoa and Florence, and after a stay of about four months in Rome they went on to Naples, making excursions to Pompeii, Herculaneum and Vesuvius. Although Bergeret was not a great connoisseur and lover of art like the Abbé de Saint-Non, he encouraged Fragonard to persevere in his drawings, especially in Naples. They returned to Paris eventually by way of Vienna, Prague and Germany. Few of Fragonard's paintings show any traces of his journeyings in Europe, except for a few representing Italian landscapes, of 1775. His great success was due above all to his boudoir and erotic paintings, and portraits. But the impression made upon him by the places he visited during his travels with Saint-Non and with Bergeret is vivid in his drawings of them. He died in Paris in 1806.

GHEZZI, PIER LEONE

Plate 16.

Born in 1674 in Rome, where he died in 1755, he was son and pupil of Giuseppe Ghezzi, and became a student of the Accademia di San Luca, which awarded him a prize in 1695 and in 1705 recorded him as a member and secretary to his father. He began his career as an engraver of his father's paintings and later as etcher of book-illustrations. In 1712 and in 1722 he was commissioned by Pope Clement XI to engrave allegorical and biblical subjects for the *Homiliae in Evangelia* and *Orationes Concistoriales*, and in 1727 he produced engravings for the *Camere sepolcrali dei liberti di Livia Augusta*. Apart from his activity as engraver, he assisted his father in the decoration of many churches in Rome: in the nave of San Giovanni in Laterano he painted the prophet Micah, in San Clemente the fresco of the martyrdom of St. Ignatius in the Colosseum; he also did the altar painting of the fifth chapel on the left in San Marcello, and in the Albani chapel in San Sebastiano. In Villa Falconieri at Frascati he decorated the great *salone* on the ground-floor with paintings. Ghezzi is better known for his caricatures and genre paintings of Roman life of his time. He also designed various apparatus for fireworks and machinery for festivals, the most famous of which is perhaps the decoration of Piazza Navona in Rome executed for Cardinal Polignac in 1729 to celebrate the birth of the Dauphin, which is perpetuated in a painting by G.P. Panini (Louvre, Paris). Self-portraits of Ghezzi are in the Accademia di San Luca, and in the Uffizi Gallery, Florence.

GUARDI, FRANCESCO

Plates 76-84.

One of the last and most poetic of the view painters, Guardi was born in Venice in 1712. Little is known of his youth; both his father and elder brother were painters and it is reasonable to suppose that they all worked together, producing paintings of all kinds including altar-pieces, historical scenes and scenes of everyday life. Francesco seems to have considered himself free to paint as he liked after the death of his brother in 1760. In about that year he began his career as painter of Venice, its palaces, its piazze, its lagoon. From 1761 to 1763 Guardi was a member of the Guild of Painters in Venice, but he does not appear to have been particularly well-known, little was written about him by his contemporaries and his patrons were few and of little importance. John Strange, an Englishman resident in Venice from 1773 to 1788, was perhaps his best customer, and on his death he left a great number of drawings and paintings by Guardi. However, he received commissions from time to time for commemorative paintings such as the set depicting festivities in honour of Doge Alvise IV Mocenigo, of 1766 or soon after, and the four paintings of

Pius VI's visit to Venice in 1782. He also painted works for churches, such as the altar-piece of Saints Peter and Paul adoring the Trinity in the Parish Church of Rocegno. But chiefly he devoted himself to his favourite subject, Venice. According to some authorities he was a pupil of Canaletto and learnt to paint *vedute* from him. His earliest works have a structure similar to the views of Canaletto, but the Venice depicted by Guardi is very different from the Venice of Canaletto: the free handling and the more ephemeral quality of the views make them seem almost *capricci*. His landscapes painted from life show the influence of Ricci and Marieschi. Guardi became a member of the Accademia di Belle Arti only in 1784. In 1788, authorization was granted to Marchiò to publish some engravings and views by Guardi. He died in Venice in 1792 (Venetian style) apparently without being greatly appreciated by contemporary artists and critics.

HEYDEN, JAN VAN DER

Born at Gorinchen (Gorkum) in 1637, he was a painter of still-life, landscape and architectural subjects, and an engraver. Little is known of his early activity and artistic contacts, but he was perhaps influenced by Johannes Beerstraten, although there is a considerable difference both stylistically and technically between the two artists. There is evidence of a journey southwards made in 1660, certainly as far as Brussels and Cologne, and possibly also to the Mediterranean coast. The places and towns visited by him recur frequently in his paintings, but without precise topographical location. His best landscapes belong to this period, but later he turned rather to architectural subjects and to still-life paintings: books, globes, carpets, cupboards. From 1668 he occupied himself increasingly with essentially technical problems of practical application, such as improvements in street-lighting. The style of van der Heyden was of great influence in the eighteenth and nineteenth centuries: J. Compe, J. Janson, J.H. Prins, J.F. Valois are among his best known followers. He died in Amsterdam on 28 March 1712.

HOUASSE, MICHEL-ANGE

Plates 110, 111.

Son of the famous painter René-Antoine Houasse, he was born in Paris in about 1680. For four consecutive years, from 1694 to 1698, he won a prize at the Académie and was admitted to membership in 1707 with the painting *Hercules flinging Lykas into the sea*. In about 1727 he was invited to Spain as Court Painter by Philip V, but after only three years he returned to France seriously ill, and died a few months later at Arpajon. Works of his period in Spain include the altar-paintings in the former Jesuit College, now the University of Madrid, and six paintings in the Prado. Other works attributed to him are a portrait of Louis I, scenes from the life of Francisco Regis in the Church of San Salvador, Madrid, *bambocciate* and rural scenes in the castle of San Ildefonso. There are also some portraits and an interior view of the Académie de France in the Louvre.

HUE, JEAN-FRANÇOIS

Plates 244, 245.

He was born at St. Arnault-en-Yvelines (Seine-et-Oise) on 1 December 1571. A pupil of G.F. Doyen and Joseph Vernet, he was appointed 'peintre du roi' in 1780 and admitted to the Académie Royale in the following year. He was in Rome in 1785-6 where he painted many views of the city and its surroundings. He was best known for his seascapes and battle scenes, such as the naval engagement between the English and French fleets off the island of Grenada (Lesser Antilles) which with its companion *The Capture of Grenada* was purchased by the King (Musée de Versailles). After the death of Vernet he was entrusted with the task of completing the series of views of French ports, which he finished between 1792 and 1798. In 1800 he was commissioned by the Ministère de la Marine to organize the *Grande galerie du Garde-meuble*, and in 1809 Napoleon commissioned from him the painting of *The Taking*

of Genoa by the French (Musée de Versailles). This was his last official task, as he rapidly lost his reputation and came to be considered merely an imitator of Vernet. He died in Paris in 1823.

JOLI, ANTONIO

Plates 27-30, 112, 113, 117-119, 135-136, 225.

He was born in about 1700 at Modena, where he was instructed in the rudiments of art by Raffaello Menia Rinaldi, but the decisive factor in his artistic formation was a period spent in Rome in 1720 as a collaborator of Panini, whose work had a great influence on Joli. His style followed closely that of Panini, but without attaining his gracefulness and vitality. He returned to Modena in 1725 for a time, and moved to Venice in 1740, where he also learnt from Canaletto. Like Canaletto he worked as a designer and in this capacity he made several journeys to Germany, England (1744), where he painted perspective views for Italian operatic productions, and to Spain, where he was employed by the Teatro del Buen Retiro in 1750. In 1754 he was again in Venice and in the following year he became a founder-member of the Accademia of painting and sculpture. Three large canvases showing the departure of Charles III from Naples are evidence of his presence in that city in 1759, and he settled there in 1762, working as a scenographer and decorator of the portico of the Palazzo Reale, until his death in 1777.

LINT, HENDRIK FRANS VAN

Plate 8.

Born in Antwerp in 1684, he entered the studio of Pieter van Bredael at the age of twelve, remaining there for a year. Still very young (Zwolle thinks in 1710) he moved to Rome, where he died in 1763. He was admitted to the Accademia dei Virtuosi del Pantheon in 1744, becoming its Regent in 1752. He collaborated with Jan Frans van Bloemen, painting the figures in his landscapes. His own views and landscapes are influenced by the work of Gaspard Dughet, but his most obvious and most direct source of inspiration was Gaspar Van Wittel.

MANGLARD, ADRIEN

Plate 31.

He was born in Lyons in 1695. It has been suggested that he studied painting under Adrian van der Kabel, the marine painter, but this is unlikely as van der Kabel died when Manglard was ten. He went to Rome at the age of twenty and continued his activity as a painter of seascapes working with Fergione. In 1734 he was elected to the Accademia di San Luca and in the following year admitted to the Académie Royale, but his work was never fully recognized in France whereas in Rome he was very successful. He received commissions from the Rospigliosi and Colonna families and was the guest of the Marchese Gabrielli in his palace on Monte Giordano. The influence of Salvator Rosa and Claude Lorrain is evident in the paintings of Manglard, who in turn influenced Joseph Vernet, whose first visit to Rome was in 1734. Although his production consists mainly of seascapes, Manglard engraved a series of 32 views of the Roman campagna in 1753-4. He was also a collector and his large collection of paintings and drawings was sold on his death in 1760.

MARIESCHI, MICHELE

One of the most romantic of the Venetian view painters, he was born in 1710 and died in 1743 (Venetian style). Little is known either of his short life or of the chronology of his works, which he never signed or dated. Marieschi began his career as a scene-painter; possibly he was a pupil of Gaspare Diziani, or at least was influenced by him. It is known that he travelled in Germany, where he painted several pictures (Orlandi, 1753), but nothing is known of the date, the length, the season of the journey, nor of the works it produced.

He was a member of the Guild of Painters in Venice from 1736 to 1741, which indicates that he was in Venice during those years; in 1736 he went to Fano, where he was responsible for painting the scene of the funeral of Maria Clementina, Queen of Poland. It is thought that Marieschi began to paint his views of Venice at this time; there are few of them, given the brevity of his life, but their quality, their vitality and the element of fantasy anticipate the paintings of Guardi. In 1736 Marieschi received payment from Marshal Schulenberg for a view of the Rialto, and Schulenberg continued as his patron until the artist's death. There is little evidence on which to base an account of his commissions and his popularity as an artist, but it appears that he had imitators and followers; in 1789 a meeting of the Accademia was held to consider the attribution of several works to Canaletto; they were instead judged to belong to the school of Marieschi.

MARLOW, WILLIAM

Plate 106.

He was born in Southwark in 1740 and began to study painting with the marine painter Samuel Scott. He was a member of the Incorporated Society of Artists, and exhibited his paintings, which were for the most part landscapes of Wales and England, from 1762 to 1764. From 1765 to 1768 he worked in France and Italy, returning to London with many sketches and drawings of landscapes which he used for many years as material for his paintings. He also painted the English countryside and exhibited his work at the Royal Academy from 1788 to 1807. He died at Twickenham in 1813.

MOREAU, LOUIS-GABRIEL L'AINÉ

Plate 240.

The son of a potter, he was born in Paris in 1740 and studied with Demachy, whose style is reflected in his youthful works. In 1740 he was admitted to the Académie de St. Luc in Paris, but when this was suppressed in 1776 he did not succeed in entering the Académie Royale. Fortunately his patron, the Comte d'Artois, obtained for him a post in the Louvre. It seems that Moreau never left Paris and its immediate surroundings: the subjects of his oil paintings, watercolours, drawings and etchings are the landscapes of the Ile de France, the picturesque corners and the gardens of Paris. His work was never very popular. Between 1791 and 1804 he often exhibited at the Salon, but he never won a prize nor was his work praised by the critics. His landscapes are however painted with sensitivity, with delicate tones and a light touch suggestive of Corot.

PANINI, GIOVANNI PAOLO

Plates 10-12.

One of the most important architects and painters in Italy in the eighteenth century, he was born at Piacenza in 1691. It is thought that he studied the work of Ferdinando Bibiena, Andrea Galuzzi and Giuseppe Natali, perhaps also working with them. He left Piacenza for Rome in 1711 and there he worked with Benedetto Luti, becoming very skilled in figure-drawing. He received his most important commission, the decoration of Villa Patrizi, in 1718, but he did not complete the work until 1725 as he combined painting in the Villa with other work, in Palazzo de Carolis (1720), in the Seminario for Cardinal Spinola and in the apartments of the Palazzo Quirinale for Innocent XIII. In 1725 he began work on the decoration of Palazzo Alberoni. At the same time Panini was painting works of smaller dimensions, religious and historical scenes, and both real and imaginary architectural pieces. Some influence of Salvator Rosa is evident in the religious and historical works, of Van Wittel and Locatelli in the views. In 1727 twenty drawings by Panini of Palazzo Farnese were engraved by Zucchi for a book, *I Cesari*, dedicated to Francesco I Farnese. France recognized the importance of Panini and treated him as a Frenchman to the extent of ad-

mitting him to the Académie Française in 1732. Among his chief patrons were the Marquis de Stainville and Cardinal Polignac, who commissioned from him views of Rome and paintings commemorating historical events and festivities. In 1749 Panini executed the first of his 'galleries' of paintings, for Silvio Valenti Gonzaga (Wadsworth), and on the model of this he painted the series of views of ancient and modern Rome, which were extremely successful. In 1754 he was elected Principe of the Accademia di San Luca. His talent ensured him a large number of followers and imitators: Clérisseau, Lallemand, Robert, Demachy and Joli are among those who appreciated his work and adopted his style of painting.

PARIS, PIERRE ADRIEN

Architect, scene-painter and collector, Paris was born at Besançon in 1745 but spent his early years in Switzerland, where his father was superintendent of Buildings to the Prince-Bishop of Basle. He went to Paris when he was fifteen to study in the Académie Royale d'Architecture. He failed to win the Grand Prix but nevertheless went to Rome in 1768, where he was highly thought of. When Fragonard and Bergeret de Grancourt went to Rome in 1773 Paris acted as their guide and became an intimate friend of Fragonard, who introduced him to the Abbé de Saint-Non and Robert. On his return to Paris in 1774 he was appointed Dessinateur du Cabinet du Roi, Architecte des Economats, and was given the task of designing scenery for festivities at Marly, the Triasons and Versailles, where Robert was in charge of the gardens. In 1780 he was elected to the Académie. He visited Italy again in 1783, making drawings at Rome and Naples for the *Voyage Pittoresque* of Saint-Non, and becoming a friend of Seroux d'Agincourt, the successor of Winckelmann. He visited Pompeii and Herculaneum, where he sketched the ruins and drew archaeological plans. In the following year he returned to Paris, where he designed for the Hôtel des Menus Plaisirs and several theatres and was also put in charge of the reconstruction of the château at Versailles. This plan was never executed owing to lack of funds. During the Revolution he left Paris for the Franche-Comté and Normandy. His last visit to Italy was in 1806 when, according to Sylars, he was made Director of the French Academy in Rome. In 1811 he was in charge of the excavations of the Colosseum and also of the transfer of the Borghese Collection to France. He returned to Besançon in 1817 and died there in 1819. He had always taken a great interest in the work of his contemporaries, of artists whom he met during his travels, and on his death he left to the town of Besançon a collection which testifies to his artistic sensitivity and his interest in the lesser-known artists of his time.

QUARENGHI, GIACOMO

Plates 143, 144.

He was born at Capiatone a Rota Fuori, near Bergamo, on 20 September 1744, and began his studies in Bergamo in the studios of the painters Raggi and Bonomini, leaving for Rome to study with Raphael Mengs at the age of nineteen. From 1763 to 1770 he studied and drew the ancient monuments and buildings of Rome and its surroundings. He stayed in the Veneto, especially at Verona, in 1771, visiting also Venice, where he met Tomaso Temanza, Francesco Algarotti and Antonio Selva. After a brief stay in Bergamo he returned to Rome to build the new Church of Santa Scolastica for the Benedictines of Subiaco. In about 1779, when he had already committed himself to carry out various projects for private patrons in England, Baron Grimm, the Russian Minister, summoned him to Russia in the name of the Empress Catherine II. Quarenghi left for Petersburg in the same year, taking with him sketches of his Italian views in the little albums which are now preserved in the Biblioteca Civica at Bergamo. The first work with which he was entrusted by the Empress in the new city, which already contained imposing buildings by the Frenchman Vallin, the Venetian Rastrelli and the Scot Cameron, was the State Bank, which Antonio Diedo, of the Accademia of Venice, praised in a speech of commemoration in 1852 as 'an outstanding exam-

ple of the art of varying, breaking up and juxtaposing mass in a dramatic fashion so that an astonishing feeling of movement is imparted to the whole building'.

From 1780 until her death in 1796 the Empress followed with interest the architectural work done for her by Quarenghi, concerning herself in the progress of each building but leaving full liberty to the artist. Catherine II was succeeded in the government of the Empire by her son Paul I for five years, and after him by her grandson Alexander I, from 1801 to 1825. Quarenghi continued to work for them, although to a lesser degree, and produced more admirable buildings. In 1785, only five years after his arrival in Russia, Quarenghi listed all the works which he had completed or were in the course of construction or on the drawing-board in a letter to his friend Luigi Marchesi of Bergamo, and they totalled over fifty, some of them large edifices, others smaller, including palaces in Petersburg, Moscow, and in the Ukraine, Banks, the Exchange, blocks of shops, the Theatre of the Hermitage, galleries for works of art, two colleges, a hospital, two churches, a prison, various public buildings, garden pavilions, bridges in the Tsarkoie-Selo estate, bell-towers, funerary chapels, country villas, garden plans, and a large theatre for Petersburg; an amazing achievement especially when it is remembered that many of the projects were only realized after the submission of several alternative preliminary sketches, alterations, and many geometrical and perspective drawings. Quarenghi also undertook some work for his native city when in 1810 he was asked to build an arch in Bergamo, outside Porta Osio, to commemorate Napoleon's victories. He went to Bergamo in 1810 and returned to Russia in April 1811. The first stone was laid in 1812, but the work was not completed since in the same year the retreat from Moscow took place and the fortunes of the French Army began to decline. The arch, very similar in architectural detail but in wood, was erected instead in Petersburg for Tsar Alexander I, after the victorious return of the Russian army. Quarenghi died in Petersburg in 1817.

RICCI, MARCO

Plate 203.

He was born at Belluno on 5 June 1676. His first master was probably his uncle Sebastiano, although there was a great difference in their artistic sensibilities. Little is known either of his life or of his activity as an artist, so that critics have been able to say little of his development. According to Temanza (1738), Marco had a quarrelsome and violent nature which led him to become involved in a fight in which he killed a man. He was obliged to flee from Venice and go to Split, where he made the acquaintance of 'an excellent painter of landscape'. It has recently been suggested that his master was Francesco Peruzzini, who collaborated with Magnasco in Lombardy and whose manner is suggestive of the pre-romantic stream of landscape painting the best known exponent of which was Salvator Rosa. It is certain that Marco Ricci knew Magnasco and studied his work with interest. In 1708 he went to England with Pellegrini at the invitation of the Earl of Manchester; he was already known there because Lord Irwin had taken home twenty of his paintings in 1706-7, including seascapes, landscapes and battle scenes. In London he worked as a scene-painter at Queens Theatre, Haymarket, and at Castle Howard, in company with Pellegrini, where in addition to the *sopraporte* (overdoors), which he painted with the kind of scene associated with his youth, he painted the interesting *View of the Mall* (Howard Collection). He returned to Venice after some differences with Pellegrini, but returned to England from 1712 to 1716 with his uncle. He then settled in Venice with his uncle in Calle del Salvadego, behind Piazza San Marco, leaving Venice only for a short trip to Rome, probably in 1720. Very few of his works are dated. *The Tomb of the Duke of Devonshire* (now in Birmingham) painted for Owen MacSwenny, who sold it to the Duke of Richmond, is known to be of 1725. The tempera painting of *The Monument to Newton* (Collection of H.M. the Queen) from Consul Smith's collection is of 1727 or 1728. Between 1723 and his death in 1730 he executed the 33 etchings that are known to be by him, in which he shows an increasing interest in landscape. He died on 21 January 1730 and was buried in the Church of San Moisè.

ROBERT, HUBERT

Plates 226, 235-237, 239.

Born in Paris in 1733, he began to study art with the sculptor Michelangelo Slodtz, but his real artistic training only began when he went to Italy in 1754. His father was in the service of the Marquis de Stainville and Robert went to Italy in the suite of the Marquis' son, the Comte de Stainville (the future Duc de Choiseul) who was then the French Ambassador to the Papal Court. Stainville succeeded in obtaining for Robert a post at the French Academy and five years later Robert became 'pensionnaire du roi', which enabled him to stay in Rome for a further three years. His time in Italy was of great importance for Robert, who came to know the work of Joseph Vernet, Piranesi and in particular of Panini, who was highly thought of by Stainville and whose influence on Robert was strong. In 1756 he met Fragonard and discovered the world of ancient Rome, which became the favourite subject of his works.

In 1759 there arrived in Rome the Abbé de Saint-Non, who was compiling a volume of engravings of the ancient monuments of Naples and Sicily, for which he had engaged a large number of artists. He was of great importance in the careers of both Fragonard and Robert. In 1760 he took Robert with him to Naples, where they remained for a month and a half, returning to Rome with many drawings of landscape and of ancient sites, many of which were engraved for the Abbé's book. In the summer of the same year, Robert and Fragonard were guests of the Abbé at the Villa d'Este, Tivoli. To this period belong some of the finest and most successful drawings of the two artists, who rejoiced in the beautiful gardens and fountains of the Villa. In 1761 the Abbé and Fragonard returned to Paris, but Robert remained in Rome until the end of his time as 'pensionnaire' in the following year, when he visited Florence and Naples. After eleven years absence from France he decided to leave Italy, and he returned to Paris to find himself already famous, being admitted to the Académie Royale in the following year.

His years in Paris were very successful. He painted many Parisian scenes; the demolition of bridges and houses, buildings destroyed by fire and imaginary scenes of ruins. He also created elegant, imaginary architectural compositions and pastoral scenes animated by graceful figures and animals, based on memories of his travels in Italy, and the countryside and the antiquities he had seen there. In 1784 he was appointed Keeper of the paintings in the Musée Royal, which had recently been inaugurated. Robert fell into disgrace during the Revolution and was arrested as politically suspect and for a time he was imprisoned. Later he returned to his post and in 1802 he was awarded a life pension. In the same year he made another visit to Italy together with the painter Rey. He died in Paris in 1808.

VALENCIENNES, PIERRE-HENRI

He was born in Toulouse in 1750 and studied painting at the Académie Royale there as pupil of the history-painter Jean-Baptiste Despax and of the portraitist and miniaturist Guillaume Gabriel Bouton. But he was to be a painter of landscape on a grand scale and soon showed his taste for travelling, visiting Gascony, the Pyrenees, Catalonia, Provence and the Languedoc. His first visit to Italy was made when he was nineteen, with his patron Mathias du Bourg, Counsellor of the Parlement at Paris and Toulouse. Valenciennes was well received in Rome, where he remained until 1771. During the following years he worked in the studio of Gabriel Doyen in Paris, drawing in the environs of Paris, at Fontainebleau, Marly and so on. To this period perhaps belong also his visits to Madrid, London, Windsor and Berlin. He visited Italy a second time in 1777 and remained there until 1781, studying perspective and making many journeys within Italy. He returned to Paris via Switzerland. He was in Rome again in the following year, but from then until 1787 there is no evidence of his activities. It is perhaps during these years that he travelled to Egypt, Syria, Turkey and Greece. He returned to Paris in 1787 where he was admitted to membership of the Académie Royale and two years later he was also admitted to the Académie Royale of Toulouse.

Two signed and dated drawings of Italian landscape (Le Havre) might suggest a further visit to Italy in 1791, but it is more likely that he made them in Paris, where there is an uninterrupted record of activity in his studio in the Louvre. In 1800 Valenciennes published *Eléments de perspective pratique et de réflexion sur la peinture et le paysage*, an important contribution to the art criticism of the eighteenth century. In 1812 he was entrusted with the teaching of perspective at the Académie Royale and in 1815 he was awarded the insignia of the Légion d'Honneur. In 1816 he instituted a new prize at the Académie Royale, that of historical landscape, which continued to be awarded until 1865. His last visit to Rome in 1817 inspired more sketches and drawings. He died in Paris in 1819. His favourite theme in his paintings was the repetition of the same landscape at different seasons of the year and at different times of the day. These paintings, although they are simple, reveal a notable quality which heralds the nineteenth century and the Italian landscapes of Ingres and Corot.

VERNET, CLAUDE-JOSEPH

Plates 22, 241-243, 246-255.

Son of the decorative painter Antoine Vernet, Joseph was born in 1714. His first teacher was his father, and in 1731 he went to Aix as a pupil to both Jacques Vialy and the marine painter J.B. de la Rose. The first documentary evidence of Joseph Vernet's work is of this year, when he painted a series of 12 *sopraporte* for the mansion of the Marquise de Simaine at Aix, which are now lost. With the assistance of the Marquis de Caumont and the Comte de Quinson, Vernet made a first visit to Rome in 1734, where the teachers at the French Academy declared that they could do little to help him: he was in fact by now interested only in seascape, and life painting and classical monuments held nothing for him. His enthusiasm was for the paintings of Salvator Rosa, Locatelli, Claude, Panini and Manglard. He travelled about in the neighbourhood of Rome making sketches and in 1737 visited Naples for the first time. Vernet's work soon won admiration and he received commissions both from Italians and from the many foreigners who came to Italy as tourists, especially from the English. In 1743 Vernet became a member of the Accademia di San Luca in Rome, and in 1746 of the Académie Royale of Paris. In that year he also made another trip to Naples. His output was considerable but the dominant subject of his paintings was not very popular in France and in 1750 the Marquis de Marigny, although he had a high opinion of Vernet, refused his request for an official position.

During 1751-2 Vernet and his family made several journeys to Marseilles and in 1753 they returned there once more, leaving Italy for ever. In the summer Vernet went to Paris and Marigny gave him the commission for a series of views of *The Ports of France*, which were to be his most famous and most popular paintings. There were to be 24 views, and his instructions from Marigny gave very precise directives concerning the composition of the scenes and the particular details which were to be included. Between 1753 and 1762 Vernet completed the 13 views of Marseilles, Antibes, Toulon, Sète, Bordeaux, Bayonne, Rochefort and La Rochelle and in 1765, with the consent of Marigny, he broke off the series with a painting of the port of Dieppe.

In Paris, where he lived until his death, he received many commissions from England, Russia and Spain as well as from France. He began to repeat his early compositions, however, and especially in the last years of his life there was a loss of verve and of freshness in his work. In 1778, at the age of 64, he visited Switzerland with his son Charles, with Girardot and Marigny, for whom he painted a number of works which have been lost. In December 1789 Joseph Vernet died in Paris. He had many followers and imitators, the artists who show his influence most strongly being Lallemand, Hue, La Croix (of Marseilles), Wilson and Hackert.

VAN WITTEL, GASPAR

Plates 1-6, 9, 14, 15, 26, 33-35, 94-96, 100, 101.

He was born at Amersfoort, near Utrecht, in 1652 or 1653. A pupil of Mathias Withoos, a painter of landscape and still-life in Holland, he departed for Rome in 1674, where he

entered the service of Cornelis Meyer, an inventor and hydraulic engineer from Amsterdam, as draughtsman. He joined the *Schildersbent*, the association of Dutch artists resident in Rome, and about three years after his arrival he began with Meyer a journey of investigation of the Tiber which he recorded in fifty drawings. It is possible that Van Wittel began his career as a view painter before 1680, but the first dated paintings — two views of *Villa Medici and Trinità dei Monti* and one of *Ponte Rotto* — are of 1681. This was the beginning of a series of views of Rome — drawings and paintings in oil and tempera — which bear witness to an exceptionally prolific activity. In 1690 he signed a view of the *Isole Borromee* which is evidence of the artist's presence in Lombardy at that time, where he had probably gone in 1688. After a brief return to Rome he went back to North Italy in 1694, visiting Bologna, Verona and Venice before returning to Rome again in 1696, the year of one of his most famous paintings, the *Piazza di Montecavallo* with Innocent XII in a sedan-chair, which was certainly painted in Rome. Another work which was certainly painted in Rome is his first Venetian view, *The Molo and the Palazzo Ducale* (1697), based on a drawing he had made in Venice.

In 1700 he went to Naples on the invitation of the Viceroy, Don Luis de la Cerda, Duke of Medinacoeli, but he probably remained there only for one year. In Naples his son Luigi was born, the Viceroy acting as his godfather; this son was to be the architect of the Royal Palace of Caserta. Gaspar's first view of Naples (1701) was perhaps painted on the spot, but might well have been painted when he returned to Rome. He visited the south several times in the following years, going as far as Messina of which he painted an accurate view. In 1711 he joined the Accademia di San Luca and was its 'curatore di forestieri'. There are two signed imaginary views of the following year, and in 1712 he is recorded for the first time with the nickname of Gaspar of the Spectacles ('degli Occhiali'). There are no facts of any significance known about his later life. His fertile and profitable activity continued for many years — many views of Rome, one of Vaprio d'Adda (1719), two of Frascati (1720) and numerous drawings. The last known dated painting is of 1730, *Villa Pamphili outside Porta San Pancrazio*. He died six years later in Rome, and is buried in Santa Maria in Vallicella.

WRIGHT, JOSEPH

Usually called Wright of Derby, he was born in that town in 1734. He moved to London and studied from 1751 to 1753 with the portraitist Thomas Hudson, with whom he later collaborated. Some time after 1773 Wright visited Italy, an event of great importance for his artistic development. Before this visit he had painted chiefly portraits and candlelight pictures of scientific experiments like those of Honthorst. In Italy he began to sketch landscapes and townscapes and to study ancient remains, and on a journey to Naples he witnessed an eruption of Vesuvius. He returned to England in 1775 and as a result of his Italian journey, once he had settled in Derby in 1777, he began to paint the English countryside in a romantic manner and also to paint Italian subjects such as Neapolitan landscapes reminiscent of Salvator Rosa, views of Rome, and mythological subjects. He died at Derby in 1797.

ZOCCHI, GIUSEPPE

Plates 104, 107.

He was born in Florence in 1711 and according to Lanzi his early studies were followed by a series of journeys, to Rome, Bologna and Lombardy. According to Mariette, however, he was a pupil of Vernet in Rome. Zocchi painted chiefly views of Tuscan towns and landscape, and also portrayed festivities in honour of important visits such as that of Francesco I of Tuscany to Siena. He painted frescoes in Villa Seristori, Palazzo Rinuccini and Galleria Gerini. The Marchese Andrea Gerini was his most important patron, for whom he executed a series of views of Florence and its surroundings which were published in 1744. Zocchi died during an epidemic in 1767.