

HISTORICAL DICTIONARY *of*

HID

NEOCLASSICAL ART
AND ARCHITECTURE



ALLISON LEE PALMER

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Historical Dictionary of Neoclassical Art and Architecture

Allison Lee Palmer



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To my sons,
Julian and Evan

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Editor's Foreword

Breaking artistic movements down into periods is no easy matter and naming them can be even harder, to say nothing of explaining them, as the case of neoclassicism amply demonstrates. The heyday, most agree, is from the 1750s to the 1830s and a bit beyond. How about the name? This is another one of those “neos,” but just what does it hark back to? Certainly Renaissance Italian painting, by the likes of Raphael, highly admired at the time, but also reaching much further back to ancient Roman civilization, which artists and tourists flocking to Italy saw all around them, and gradually even further to the works of classical Greece, which were finally becoming accessible in the 18th century. Rococo by then had become excessively complicated and garish, and here were new models that were refreshingly simple and harmonious. As it happens, this style appealed not only to the public but also to their leaders, whether the monarchs or the revolutionary Napoleon, and they used it to strengthen or restore their status; to some extent it was imposed by the “academy.” Thus despite living in one of the most revolutionary eras in history, or maybe because of that, marked by the French and American revolutions, the philosophy of Enlightenment, and the Industrial Revolution, neoclassicism prevailed until the much freer and more emotional style of romanticism gradually took over. Yet, although neoclassicism is now also an “old” movement, remnants of it—often in the form of official and other buildings—still surround those living in many parts of Europe, so it remains familiar. And periodically the pendulum does swing back on occasion toward the simple and harmonious so it can return in one form or another.

So much for the defining and naming, but that is nothing compared to the explaining, which is the task of this *Historical Dictionary of Neoclassical Art and Architecture*. It does this explaining admirably several times over. First, the chronology helps put things in order, not only the artistic accomplishments of the period but also the sometimes rather chaotic political and social background. The introduction provides a broader context, one in which to examine the emergence, spread, and ultimately decline of a movement that, as noted, still surrounds many of us today although it now seems less “popular” than others. But the main contribution is the dictionary section, since it

provides in alphabetical order thoroughly cross-referenced entries on many of the leading artists, sculptors, and architects with specific reference to their major works. Other entries deal with some notable styles, specific techniques, and leading theoreticians. Should this not be enough, there is plenty of possible follow-on reading compiled in the bibliography.

This book was written by Allison Lee Palmer and is her second contribution to our series of Historical Dictionaries of Literature and the Arts. Her first was the *Historical Dictionary of Architecture*, and she is presently working on a *Historical Dictionary of Romanticism*, the period following neoclassicism that many of the artists in this volume emerged into. Professor Palmer teaches art history in the School of Art and Art History at the University of Oklahoma and covers the period from the Renaissance through the 18th century. She received her Ph.D. in Renaissance and Baroque Art History from Rutgers University, and over the years she has won several teaching awards and produced numerous articles and presentations at a wide variety of art history and interdisciplinary conferences. For Dr. Palmer, art also includes architecture, which is not always the case but which turns out to be most fortunate given the role of architecture in neoclassicism. In culture, as elsewhere, fashions tend to change, and today, neoclassicism is not at or near the top of the list, but it has made a considerable contribution to art and architecture and something like it may do so again in the future, so this volume is a very welcome addition to the series.

Jon Woronoff
Series Editor

Preface

The entries in this encyclopedia include biographical and stylistic summaries of the major artists of the neoclassical era as well as entries on art movements and aesthetic philosophies of the time. The artist entries include painters, printmakers, sculptors, and architects who established their careers beginning in the mid-18th century, when the rococo was beginning to wane, and before romanticism became fully developed in the first decades of the 19th century. During the gradual development toward a codified neoclassical aesthetic theory, some of these early 18th-century artists worked in an academic, late baroque, or lingering rococo style. Once neoclassicism was established, variants began to develop, including the Georgian style, the Greek revival, and Hellenism. Also, some artists began to exhibit proto-romantic tendencies almost immediately after the establishment of neoclassicism, while other artists continued to work toward a late neoclassical style through the mid-19th century. Therefore, since a clear break between neoclassicism and romanticism is not entirely possible, some transitional artists are discussed in another volume of this series dedicated to romanticism, which will be published soon. The goal of these entries, then, is to present an overview of this exciting time period in art history rather than a comprehensive catalog of artists, yet still within an alphabetical format that provides a historical context for these eras and enables the reader to identify major trends and to explore artists of the period, even those that remain outside this volume.

I would like to thank my father, Melvin Delmar Palmer, for his thorough reading of this manuscript, just as he has done with my prior publications. His background in writing, his career teaching the literature of neoclassicism, and his own studies of many of the works of art I discuss here have all contributed greatly to this volume.

Chronology

- 1648 France:** Academy of Painting and Sculpture is established in Paris.
- 1666 Italy:** French Academy is established in Rome.
- 1692 Austria:** Academy of Fine Arts is founded in Vienna.
- 1715 England:** Colen Campbell publishes *Vitruvius Britannicus* in London.
- 1725 England:** Richard Boyle, Lord Burlington, and William Kent begin construction on Chiswick House outside London, thereby introducing the Palladian style in Great Britain.
- 1735 Italy:** Antonio Canaletto paints one of the earliest *veduta* entitled *San Giovanni e Paolo and the Monument to Bartolommeo Colleoni*, which was bought in 1762 by King George III.
- 1737 France:** The Salon is permanently established in Paris as an annual public exhibition.
- 1738 Italy:** Ancient city of Herculaneum is excavated.
- 1744 Spain:** Real Academia de Bellas Artes de San Fernando is established in Madrid.
- 1748 Italy:** Ancient city of Pompeii is excavated.
- 1751 England:** William Hogarth publishes print *Gin Lane* to decry the corrupt state of affairs in London. **France:** *Encyclopédie* is first published in Paris by Denis Diderot.
- 1754 Denmark:** Royal Danish Academy of Portraiture, Sculpture, and Architecture is established in Copenhagen. **France and England:** Seven Years' War begins in Europe; French and Indian War begins in North America.
- 1755 Italy:** Johann Joachim Winckelmann publishes *Reflections on the Painting and Sculpture of the Greeks*. **Portugal:** Great Lisbon Earthquake occurs, which leads to initiation of Pombaline style.

1757 Italy: Giovanni Paolo Pannini's painting *Ancient Rome* showcases important classical art that formed the core of objects studied during the Grand Tour. **Russia:** Russian Academy of Arts is founded in Saint Petersburg.

1759 England: Josiah Wedgwood establishes ceramic factory Etruria. **France:** *Candide* is published by François-Marie Voltaire.

1760 England: George III becomes king of England, under whom the later-named Georgian style of architecture (1720–1840) became firmly established.

1761 Italy: Anton Raphael Mengs paints the fresco *Parnassus* in Villa Albani in Rome, later considered one of the earliest neoclassical paintings.

1762 England: *Antiquities of Athens* is published by James Stuart and Nicholas Revett. **France:** *Emile* and *The Social Contract* are published by Jean-Jacques Rousseau. **Russia:** Catherine II begins rule in Russia and initiates neoclassicism in Saint Petersburg.

1764 England: Robert Adam publishes *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia*. **Italy:** *History of Ancient Art* is published by Winckelmann.

1768 England: Royal Academy is established in London.

1769 Italy: Museo Pio-Clementino is established in Rome.

1770 England: Benjamin West's *Death of General Wolfe* is exhibited at the Royal Academy of London.

1773 England: Joseph Wright of Derby paints *Philosopher Giving a Lecture at the Orrery*, a quintessential example of the close link between the arts and sciences during the Industrial Revolution. **Sweden:** Royal Swedish Academy of Arts is established in Stockholm.

1774 France: Premier French painter Jacques-Louis David wins the *prix de Rome*. Louis XVI style begins concurrently with the reign of Louis XVI.

1775 United States: American War of Independence (Revolutionary War) begins.

1781 Germany: Immanuel Kant publishes *Critique of Pure Reason*.

1784 France: David paints *Oath of the Horatii*, considered one of the best examples of neoclassicism during the French Revolution.

1785 France: Angelica Kauffmann paints *Cornelia Presenting Her Children as Her Treasures*, which reveals the moralizing *exemplum virtutis* of neoclassical art. **Spain:** Prado Museum is built in Madrid as a museum of

natural history. **United States:** Federal style in the United States begins concurrently with the federal period.

1787 Italy: Antonio Canova carves *Cupid and Psyche*, which later became a hallmark of neoclassical sculpture.

1788 United States: Jean-Antoine Houdon begins work on his full-length marble figure *George Washington* at the state capitol of Richmond, Virginia.

1789 France: French Revolution begins. **United States:** George Washington is elected first president of the United States.

1792 France: French revolutionary wars and Napoleonic Wars begin.

1795 France: Directoire style begins concurrently with the French Directory.

1798 France: Napoleon's invasion of Egypt initiates an interest in Egyptian artifacts.

1801 United States: Thomas Jefferson is elected president of the United States.

1804 France: First French Empire is established with Napoleon as first emperor of France, thereby initiating the empire style of art and architecture.

1808 Germany: Academy of Fine Arts is established in Munich.

1814 France: Jean-Auguste-Dominique Ingres' *Grande Odalisque* signals a late neoclassical shift toward romanticism.

1815 Belgium: Seventh Coalition defeats Napoleon at the Battle of Waterloo.

1818 Germany: Georg Wilhelm Friedrich Hegel delivers a series of lectures later published as *Lectures on Aesthetics*.

1821 Greece: Greek War of Independence begins, which ultimately allowed Greece to break away from the Ottoman Empire and permit tourism that fueled the Greek revival style.

Introduction

BACKGROUND TO NEOCLASSICISM

Art created during the neoclassical era was simultaneously historical and modern, conservative and progressive, traditional and new. Neoclassicism refers to the revival of classical art and architecture beginning in Europe in the 1750s and lasting until around 1830, with late neoclassicism lingering through the 1870s. Antiquarianism was increasingly viewed as a way to address modern social, economic, and political concerns in Europe, and inasmuch as these concerns often resulted in very progressive ideals, the style of neoclassicism was espoused by members of the traditional art academies across Europe. Thus, neoclassicism is a highly complex movement that brought together seemingly disparate issues into a new and culturally rich era, one that was, however, remarkably unified under the banner of classicism. This movement was born in Italy and France and spread across Europe to Russia and across the ocean to the United States.

Classical revivals were not new in Europe, as ancient Rome had been a source of continuous interest from the fall of the Roman Empire through the Middle Ages and into the Renaissance, when Roman antiquarianism dominated style and meaning in art. The baroque and rococo eras then responded to classicism in a more varied manner, alternatively applying ancient ideals while at the same time moving forward toward new aesthetic approaches dictated by changing social needs. Beginning in the middle of the 18th century, however, a series of events helped precipitate a new and fuller examination of classicism from ancient Greece and Rome, which came to be viewed as a style and philosophy that could offer a sense of purpose and a dignity to art consistent with the new “enlightened” thinking of the era. Thus, although regional variants of neoclassicism are evident across Europe, it can certainly be considered a Pan-European movement, given the extensive intellectual, artistic, and political and economic exchanges that took place during this era and the idea held by Europeans that Europe itself epitomized the highest level of culture and civilization.

Neoclassicism has also traditionally been interpreted as a theoretical and stylistic reaction against the immediately preceding rococo style, deemed too ornate and frivolous to inspire much dignity in art, despite the fact that the rococo era can also be understood as a revolutionary movement that sought to dismantle some of the late baroque academic hierarchy prevalent at the turn of the century. Unlike the rococo, however, neoclassicism favored a linear approach to style rather than a painterly, and thus a renewed interest in central Italian Renaissance art rather than in Venetian Renaissance painting. This stylistic division between an emphasis on *disegno* and *colore* was the basis for the academic debates between the *poussinistes* and the *rubenistes* through the 18th century, and these debates, continuing into the 19th century, would not have occurred without the rococo. To the rococo love of nature was added a moralistic fervor, a sense of reason and law that was absent in rococo art.

Neoclassicism was a highly theoretical movement, advanced in large part by an international group of scholars stationed in Rome during this era. Italian sponsors such as Cardinal Alessandro Albani helped to cultivate an interest in classical antiquities by encouraging their study, and accordingly, in 1758 Albani hired the Prussian-born librarian, Johann Joachim Winckelmann, currently working in Dresden, to organize his private art collection, which he then opened to the public. The classification system of Albani's ancient pottery and sculpture devised by Winckelmann not only served to legitimize Albani's collection and increase his wealth and fame as a leader of the new "classical" style, but it also resulted in what scholars consider the first art historical study, entitled *The History of Ancient Art*, which Winckelmann published in 1764. Winckelmann is credited with inspiring an entire generation of neoclassical artists, including the Swiss artist Angelica Kauffmann, who painted Winckelmann's portrait while studying in Rome in 1764 (Zurich, Kunsthhaus).

Antonio Canova, in his famous marble sculpture *Cupid and Psyche* (1787; Paris, Louvre Museum), reveals a classical subject in a realistic manner, carefully composed in an idealized, classical format that conformed with the neoclassical aesthetic Canova learned in Rome under the direction of Gavin Hamilton. Robert Adam, the early neoclassical Scot, studied in Rome for four years and then returned to London to set up an architectural firm that specialized in a more highly ornate version of classicism than the currently popular Palladian style. This elegant form of classicism, often called the Adam style, is seen in his Syon House in Middlesex, England, from the 1760s. Here Adam focused on rich interior decoration of colored marble floors and walls, with gilded column capitals and richly painted ceilings that served as a backdrop for the display of the art collection formed by house owner the Duke of Northumberland.

REVOLUTION IN POLITICS AND ART

One major change promoted by this century, also called the Age of Enlightenment, was a shift away from monarchic rule to a more democratic system of government with a constitution that allowed citizens a say in government. Thus we find the French Revolution and the American Revolution occurring during the years of this stylistic development. While the shift from the prevailing rococo style to neoclassicism was gradual, the historical background of the 1760s was pivotal in the development of neoclassicism, due in large part to the Seven Years' War (1756–1763), known in the American colonies as the French and Indian War. This struggle for power between England and France in the colonies divided Europe, as France was allied with Austria, Russia, and Sweden, while England was allied with Prussia and Germany. When England won, signified by the Treaty of Paris of 1763, many European states found themselves short of cash and began to impose newer forms of taxation that helped set the stage for the French Revolution and the American Revolution.

The French Revolution, which began in 1789, clearly arose from political problems found in France in the previous three decades, and it was in this setting that neoclassicism first developed there. Historians hold various opinions on the causes of the eruption, but it certainly includes a combination of an intellectual movement born from the ideas of the Enlightenment, a rebellion of the underprivileged against feudal oppression, and the assertion of a new capitalist middle class rising up against the outdated social and economic system called the *ancien régime*. However, the immediate cause of the French Revolution was the bankrupt state of the public treasury and the taxation formula used to rebuild the treasury that placed a higher tax burden on the middle class than the aristocracy. This unique and relatively new socioeconomic group, with origins in Renaissance Italy, became firmly established in the Dutch Republic during the baroque era and extended into France, Germany, and other regions of Europe through the 18th century. Indeed, the dramatic growth of the middle class during this century fueled an unprecedented growth in the art market, as a much larger amount of art was created during this era than in earlier times.

Neoclassicism has been interpreted as a highly politicized style of art that responded very explicitly to these events by inspiring lofty sentiments of high moral character and including such political ideals as party loyalty, unity, truthfulness, and patriotism. These ideals, formed beginning in the middle of the 18th century, respond to one aspect of the story of neoclassicism and culminate with the paintings of the most famous French neoclassical artist, Jacques-Louis David. His *Oath of the Horatii* (1784–1785; Paris, Louvre Museum) is perhaps the best-known example of neoclassical art. This painting, part of a series of

royal commissions meant to improve public morality through an educational focus on historical examples of virtue, epitomizes the neoclassical style and came to symbolize French Revolutionary beliefs, specifically the high ideals of the Jacobin party, of which David was an active member.

Neoclassicism therefore arose in France during the French Revolution and spread across Europe during the French revolutionary wars of Europe. Therefore, the early neoclassical style in France is called the Louis XVI style, while the second phase of neoclassicism under the First French Empire of Napoleon is called the empire style. The French revolutionary wars officially began with the declaration of war against Austria on the 20th of April, 1792. Austria had called for the restoration of Louis XVI to full power, afraid of the loss of monarchic rule across Europe. Rumors of treason by King Louis XVI and Queen Marie Antoinette brought the poorer classes into the war, and a new organization was formed called the Jacobins, who led a more egalitarian movement known for its harsh punishments of the monarchy and all supposed royalists, in a campaign of punishment called the Reign of Terror (1793–1794). This is the organization famously supported in numerous paintings by David. Finally, the assembly suspended the monarchy and ordered elections for a national convention in order to write another constitution. This convention abolished the monarchy, set up the “first republic,” tried the king for treason, and executed him in January of 1793. Marie Antoinette was executed later that year in a public ceremony witnessed by David. These deaths led to mass uprisings and confusion, however, and the constitution ultimately was never used.

The war ended in 1802 with the establishment of the consulate, followed in 1804 by the empire of Napoleon Bonaparte. David became the official portrait painter to Napoleon, depicting him in numerous heroically idealized images, including his *Napoleon Crossing the Saint-Bernard* (1800; Rueil-Malmaison, Château de la Malmaison), where we see a windswept image of the soon-to-be emperor of the French boldly pressing forward over the cold and barren mountain range into Italy during the War of the Second Coalition against the Austrians. This highly propagandistic and dramatic narrative borrows from the baroque, while David’s neoclassical style becomes more energized and emotional in anticipation of the new style of romanticism introduced in the first years of the 19th century.

A late neoclassicism was espoused in France mainly by the students of David in Paris, including the famous Jean-Auguste-Dominique Ingres, whose *Large Odalisque* (1814; Paris, Louvre Museum) reveals an exotic subject that anticipates romanticism, yet this reclining female harem slave is depicted in a crisply delineated classical style with a heightened realism and a cool emotional detachment. The neo-Grec style is perhaps the latest phase of neo-

classicism in France, found during the Second French Empire of the reign of Napoleon III (1848/1852–1870).

THE ACADEMY

Throughout the 18th century, numerous debates on art took place in the French Academy in Paris, which was the epicenter of the European art world from the rococo era through neoclassicism. The French Academy, sponsored by the Crown, was the model for royal academies across Europe, most notably those in Berlin, Dresden, Vienna, Munich, London, and Saint Petersburg. A dramatic growth of such centers of learning, not limited to the visual arts, but including the performing arts, literature, and the sciences, was symptomatic of the quest for education that characterizes this Age of Enlightenment.

The academy, or *académie*, as it was called in Paris, was a public art school that emerged in the Renaissance based on Italian models and was expanded in the baroque era with funds from the Crown to provide for the education and social promotion of artists in a variety of disciplines. The art that resulted from this type of codified training is called academic art. The French Académie des Beaux-Arts was the leader in the development of academic curriculum and aesthetics, and it was there that neoclassicism was born. The academy was organized to have a *premier peintre*, who was the director of the academy and who influenced the style of art learned there. Students were trained at the *académie* for several years, and their training culminated in the awarding of the *grand prix* to one student each year. This student would receive a reference called a *billet de protection* signed by the academician as well as a fellowship to study at the French Academy in Rome. By 1774, the *académie* had 100 members, about 40 of whom were approved artists in painting, sculpture, architecture, and engraving, and the rest, called *associés libres*, were art critics, collectors, and dealers.

This competitive academic system of study was very hierarchical and favored design over color, consistent with the style of neoclassicism. In order to hone their intellectual skills, students also had classes in geometry, perspective, anatomy, poetry, history, and geography. This curricular hierarchy included a hierarchy of subject matter whereby history painting was the “grand genre” due to its inclusion of both religious images and contemporary scenes that glorified the monarchy. Portraiture was next in importance because of its aristocratic associations, and then genre scenes such as domestic interiors, still-life paintings, and landscapes were at the lowest level of importance. This scale of values was governed by the idea that man was central in the world, and the quality most prized in art was imagination—a quality that

gave greater emphasis to the intellectual rather than to the manual aspects of the profession. Imagination was considered to be best expressed in historical painting because it required an understanding of history.

At the completion of their schooling, students would submit one work to be judged for their *agrément* at the academy, which was a formal review of their work that would essentially allow them to graduate. Then, after the completion of a “reception piece,” they would be received into the academy as members in a ceremony called the *réception à l’académie*. This piece, on a specified subject or genre, was to be completed within one year of graduation. If the artist was to be a history painter, he would submit one work, while a portraitist or still-life painter was required to submit two paintings. These artists were then expected to work in their established genres. Though history painting was considered the highest genre, that did not mean that one could not achieve fame with the “lesser” genres. For example, Jean-Baptiste-Siméon Chardin was approved and “received” in one day with two lower-genre paintings he had already prepared, *Le raie* and *Le buffet*, both now in the Louvre, and Chardin went on to cultivate an important position in the Paris art world. Both of these works are still-life paintings, done in earth tones and a geometric, grainy surface. Chardin’s paintings reveal a restrained, quiet tone and elevate everyday objects to art forms in a mode similar to Dutch baroque genre painting.

Works by members of the academy could also be submitted to the annual Salon exhibition. The Salon exhibits, begun in 1664 in Paris, became annual events of such great popularity that they played an important role in molding public opinion about art. The annual Salon exhibit, held at the Salon Carré in the Louvre Palace, was the highlight of the year in many Parisian social circles. Exhibitions sponsored by the academy were begun in 1664, but the annual show was not established on a regular basis until 1737, at which point it became a regular annual event. Opening night was 25 August, the King’s name day, and the exhibit lasted 20 days. Only academicians and *membres agréés* could show works, but with as many as 450 works typically shown each year, the exhibition was quite large. Despite the widespread appeal of the Salon across social levels, however, artists not connected to the academy had little chance of entering the show. Beginning in 1748, a jury from the academy was appointed to select Salon works. A *livret*, or catalog, was published to list the works in order of importance. The treasurer of the academy wrote the catalog, while the decorator hung the works in the order of the catalog. The exhibition was open to the public, which made the Salon popular among the growing middle class as well as within aristocratic society. Apart from religious commissions found in churches, the Salon was the only large-scale public venue for the display of art at the time. In 1763, an estimated 800

visitors toured the exhibition each day, which is a tremendously important statistic for measuring the increased interest in art in middle-class society.

The monetary value of a work was also defined by the academy and was based on size, materials, and genre; thus, a large history painting done in oil paint was the most profitable. History paintings were typically done on commission, while the lesser genres were more often made for public auctions. Certainly, our tastes have changed today. For example, in 1757, Frederick II, King of Prussia, requested three paintings to be completed by three *premier peintres* of the French school. Artists well known to us today, such as Chardin, Jean-Baptiste Greuze, and the rococo painters François Boucher and Jean-Honoré Fragonard, were not selected, while the now lesser-known painters Carle van Loo, Jean Restout, and Jean-Baptiste Marie Pierre were given the commission, and their paintings are now located in Potsdam. Yet, despite these genre restrictions, there was still a real sense that artists were born with a kind of talent that could not be constrained with regulations. Painting was likened to “a fire that burns within,” while nature, which could not be constrained, was considered the main source of inspiration for artists. We hear this idea in the words of the 18th-century artist Antoine Coypel to an audience at the Academy of Painting: “To the solid and sublime beauties of the Antique must be joined the delicacies, the variety, the naivety, and the soul of Nature.”

ITALY AND THE GRAND TOUR

From France, neoclassicism then shifted to Italy, where an interest in antiquity and nature became a central part of the curriculum at the French Academy in Rome. The French Academy in Rome offered an annual *grand prix*, which one student a year received, that allowed students a pension to live at the French Academy, first located at the Palazzo Mancini and then in the Villa Medici in Rome, for several years to follow a rigorous program of study in Italy that focused on drawing. A trip to Italy was increasingly seen as mandatory for the artist interested in antiquity because from the Renaissance onward, Florentine, Roman, and Venetian art was often studied and imitated. An educational goal for artists as early as the Renaissance in Europe, by the 18th century these travels developed into the more fully codified “Grand Tour,” which was expanded to include a broader audience of art enthusiasts and professionals who could afford such travel.

After a university education, then, wealthy French, German, British, Scandinavian, and American students would embark on an extended tour of Europe and gather artworks for their future homes while establishing intellectual and

business contacts. The Grand Tour allowed these students time to study Greek and Roman antiquity in detail, including ancient philosophy, literature, and art. Art dealers such as the Scottish painter Gavin Hamilton; painters such as Pompeo Batoni, Antonio Canale (Canaletto), and Giovanni Paolo Pannini; and sculptors such as Antonio Canova were central to this industry, while wealthy architectural enthusiasts such as Richard Boyle, Lord Burlington, imported a taste for Palladian architecture to London. The best-known participants of the Grand Tour were the English, who fueled a thriving tourist industry in Rome with the purchase of vast amounts of antiques, including sculptures and cameos, as well as contemporary landscape views, called *vedute*, and fashionable portraits. An example of this type of landscape is Canaletto's cityscape *Santi Giovanni e Paolo and the Monument to Bartolommeo Colleoni* (c. 1735; Windsor, England, the Royal Collection at Windsor Castle), a *veduta* purchased by King George III in 1762 that reveals a topographically correct view of this famous Renaissance sculpture in Venice.

In time, the new tourist industry was extended from Italy across Europe and beyond to include visits to Spain, Greece, Turkey, and Egypt. Therefore, neoclassicism was inspired not only by new archaeological discoveries in Pompeii and other archaeological sites in Italy, but also in Greece, where greater political stability allowed for more extensive travels. Although Greece had certainly been understood as the epicenter of classicism, few scholars had traveled there during the Ottoman control of Greece, and historians instead relied on literary sources for their understanding of ancient Greece. In 1751, however, James "Athenian" Stuart and Nicholas Revett, funded by the English Society of Dilettanti, embarked on the first sustained expedition there in order to survey numerous ancient Greek buildings, the results of which were published beginning in 1762 in their multivolume *The Antiquities of Athens*. A French expedition, led by rival architectural historian Julien-David Le Roy, arrived in Athens shortly afterward, and Le Roy went on to publish the first measured survey of the Acropolis in his 1758 *Les ruines des plus beaux monuments de la Grèce*.

These works are contemporaneous with Johann Joachim Winckelmann's ideas on the stylistic development of art, and Le Roy's publication, which predates Winckelmann's work, provides one of the earliest discussions of the chronological development of style and its regional varieties. Thus, while scholars such as Winckelmann helped to codify this new style and its philosophy in Rome, more extensive explorations of the broader classical world inspired later variations on neoclassicism, including Hellenism, Neo-Grec, and the Greek revival, empire, federal, Georgian, and regency styles. These expeditions also resulted in the purchase or theft of cultural monuments, and in this way the spoils of ancient Greece and Rome were scattered across

Europe in the 18th and 19th centuries. The most famous “purchase” was that of the classical marbles from the Parthenon, Propylaea, and Erechtheum on the Acropolis in Athens, which were bought by the British ambassador to the Ottoman Empire, Thomas Bruce, the Earl of Elgin, who gradually transferred about half of the marbles to England from 1801 to 1812. Today the Elgin marbles remain in the British Museum in London. Expeditions continued throughout the century, culminating in Napoleon’s military expeditions into Egypt in 1798, which fueled an interest in the “exotic,” that is, in the various cultures outside of classical Western influences. Thus, the Egyptian revival and Orientalism were born in the early 19th century and are part of the romantic era that grew out of neoclassicism.

THE ENLIGHTENMENT AND SCIENCE IN THE ARTS

While the stylistic considerations of neoclassicism were being formed in Italy, French philosophes such as Denis Diderot led similar artistic debates in Paris during this era and also championed the display of high moral content in art by praising such artists as Chardin and Jean-Baptiste Greuze. Diderot epitomized the enlightened ideas of his time, and in 1747 was asked to edit a French publication of Ephraim Chambers’s *Cyclopaedia*. This led to his own project, beginning in 1751, for a comprehensive multivolume *Encyclopédie* covering all branches of knowledge. During this 20-year project, Diderot was persecuted relentlessly by the government and the Church, both of which felt threatened by his assertions of the freedom of thought, education, and the sciences. In addition, beginning in 1759 and continuing until 1781, Diderot was asked to review the Salon exhibits, and during this time, he increasingly grew distasteful of what he considered “frivolous” art. His outbursts against Boucher, for example, suggest many of our current attitudes toward the rococo. In the Salon of 1767, he stated that art could be useful if it elevated minds, not poisoned them. To him, art could convey real human emotions. Diderot favored the paintings of Greuze, who he thought gave morality to art by conveying human emotions with truth, honesty, and simplicity, as seen in his painting *The Drunken Cobbler* (1770s; Portland, Oregon, Portland Art Museum). Here we see the melodramatic gestures and expressions found in Greuze’s paintings are drawn from contemporary theater that often taught moral lessons to the general public. To Diderot, a highly refined taste represented social inequality, and thus, these moralizing images catered to the burgeoning middle class in Paris. The king and aristocracy eventually assimilated the ideas of Diderot in order to demonstrate their commitment to such “enlightened” ideals, but, ultimately, their rustic make-believe hamlets

and shepherd-styled clothing did not save them from the guillotine during the French Revolution.

The term “enlightenment” is also used for the rationalist, liberal, humanitarian, and scientific trends of the 18th century espoused by other French philosophes, including François Marie Arouet de Voltaire, Jean-Jacques Rousseau, and Charles Louis de Secondat Montesquieu. These trends were built upon the philosophical and scientific advances made in the previous century by Francis Bacon, John Locke, René Descartes, Baruch de Spinoza, and others, and thus, the 18th century is also called the Age of Reason. These philosophers fostered a belief in natural law and universal order, and promoted a scientific approach to knowledge that included political and social issues. Their ideas gave rise to a sense of human progress and the belief that the state should be a rational instrument of order, ideas that spread across Europe and America in the 18th century and influenced, to name a small number, such major thinkers as the Scottish economist Adam Smith, the Irish writer Jonathan Swift, the Scottish philosopher David Hume, the German philosopher Immanuel Kant, the British American political theorist Thomas Paine, and the U.S. political figures Thomas Jefferson and Benjamin Franklin.

Science had also come into the forefront of mainstream intellectual thought in the late years of the 18th century, and these ideas had their roots in the 17th century, when the Royal Society of England, concerned with practical applications of science, was established in 1662. Chemistry and biology were also greatly advanced, while in botany, the Swedish Carl Linnaeus published his *Systema Naturae* (1735–1758), classifying plants, animals, and minerals. James Hutton, in the *Theory of the Earth* (1785), discussed rocks and the action of water on soil and rocks, natural processes below the earth’s surface, and rocks and mountains that have resulted from volcanic processes and heat. Such studies intrigued numerous artists, including Joseph Wright of Derby, England, whose painting *An Experiment on a Bird in an Air Pump* (1768; London, National Gallery), is one of the most famous examples of this new subject type. Wright belonged to the Lunar Society, a group of industrialists and scholars in Birmingham who sought to promote a better understanding of scientific processes, and among this group he met numerous art patrons for whom he created such scientific studies in combination with portraiture.

A close collaboration was formed between industrialists and scientists among many different societies, such as the Literary and Philosophical Society in Manchester and the Lunar Society in Birmingham, and artists were often involved in these debates. The English neoclassical ceramicist Josiah Wedgwood, for example, was deeply involved with experimental research in clays, glazes, colors, and temperature controls, resulting in his famous matte-finish jasperware vases. Additionally, he, among others in these groups,

sought to raise awareness about such issues as slavery and social inequality. Wedgwood's 1787 mass production of a round jasperware cameo medallion entitled "Am I Not a Man and a Brother?" is perhaps the best expression of these enlightened values. This medallion was used as the emblem for the British Committee to Abolish the Slave Trade, formed the same year.

THE SPREAD OF NEOCLASSICISM

Meanwhile, other important schools of neoclassicism could be found across Europe, mainly emanating from the larger academies of art. In Spain, Juan de Villanueva led the neoclassical movement in architecture, and his Prado Museum in Madrid, originally built as a Natural History Museum and School in 1785–1787, has a Doric-order portico façade topped by a square carved frieze. The side wings have arched doors on the ground floor topped by windows flanked by half-engaged Ionic columns on the upper level. Dentile molding lines the roofline. In Portugal, the massive Lisbon earthquake of 1755 resulted in the almost total rebuilding of the city, large portions of which were designed with wide, straight avenues and neoclassical buildings.

Warsaw, Poland, and Vilnius, Lithuania, were important centers of central European classicism, and in Germany, neoclassicism was most prevalent in Berlin and other major cities, as well as in Vienna, Austria. In Germany, Prussian-born Karl Friedrich Schinkel led the neoclassical movement in architecture, Johann Gottfried Schadow in sculpture, and German artist Anton Raphael Mengs, working in Madrid and then in Rome in the circle of Albani and Winckelmann, is credited with solidifying neoclassical art style in painting. His ceiling fresco *Parnassus* in the Villa Albani in Rome from 1761 is considered one of the earliest neoclassical paintings and reveals a scene of Apollo surrounded by the nine Muses on Mount Parnassus. Symbolizing the arts and creativity, the figures are modeled on ancient sculptures found in Rome, including the famous Apollo Belvedere located in the Vatican Collection in Rome, which was considered by 18th-century antiquarians to demonstrate ideal human proportions. In Austria, Germany, and other parts of central Europe, a middle-class late neoclassical movement called the Biedermeier style developed in art, interior design, literature, and music after Napoleon's final defeat at the Battle of Waterloo in 1815, and ended during the European revolutions of 1848.

In Scandinavia, the Royal Danish Academy of Art, first established in 1754, and the Royal Swedish Academy of Arts, founded by King Gustav III in 1773, were pivotal in the development of neoclassicism in Scandinavia and gave these artists an entry into the broader European art market. Nicolai

Abraham Abildgaard studied in Rome from 1772 to 1777, where he completed his famous *Wounded Philoctetes* (1775; Copenhagen, Statens Museum for Kunst). While in Rome, Abildgaard traveled with the Swedish sculptor Johan Tobias Sergel, whose marble *Centaur and a Bacchante* dates to the same year as Abildgaard's painting (Paris, Louvre Museum), and with Swiss romantic painter Johann Heinrich Füssli. All three artists began to experiment with a heightened emotion in their art that anticipated romanticism, and while Füssli went on to further develop his romantic art, Abildgaard returned to Copenhagen to teach neoclassical art at the academy, where he trained important Danish artists, including Bertel Thorvaldsen and Christoffer Wilhelm Eckersberg, both of whom helped usher in the "Danish golden age" of painting from between 1800 and 1850.

In Russia, the Academy of Arts was established in Saint Petersburg in 1757, and from 1764 to 1789, French architect Jean-Baptiste Vallin de la Mothe was commissioned to build a neoclassical palace to house the academy, thereby introducing French neoclassicism to Russia. Neoclassicism was the style favored by Catherine II "the Great" in her desire to distance herself from her predecessors and cultivate a form of "enlightened absolutism" by abandoning the opulent rococo and transforming Saint Petersburg into a neoclassical city on par with major cities across Europe.

Meanwhile, in the 13 British colonies of America, neoclassicism was synonymous with the American Revolution of 1775–1783, and the earliest civic buildings in the United States were done in the neoclassical style as an expression of the same enlightened ideals that lay the foundation for the French Revolution and subsequent social, political, and intellectual change across Europe. Accordingly, many of the first-generation artists in America were born and/or trained in Europe, including the English-born Benjamin Henry Latrobe, considered the first professional architect in America. His designs for the U.S. Capitol and the Baltimore Basilica in the first several years of the 19th century inspired an entire century of neoclassical construction, which, when combined with Thomas Jefferson's version of neoclassicism found at his home Monticello, begun in 1768 outside Charlottesville, Virginia, and at the University of Virginia (1800), formed an American Greek Revival style that came to symbolize democratic ideals harking back to ancient Greece. This political symbolism in architecture is unique to neoclassicism in the United States.

The American-born painter Benjamin West first studied in Philadelphia before traveling to Rome to complete his education. There he met Winckelmann and studied with Mengs before moving to London in 1763. Five years later, he was a founding member of the Royal Academy in London, where he painted his famous neoclassical history painting *The Death of General*

Wolfe (1770; Ottawa, National Gallery of Canada), which set the tone for history painting in Europe in the early 19th century. John Singleton Copley, born in Boston from Irish parents, was trained by his stepfather and various itinerant artists in Boston before establishing a successful career in portrait painting. His portraits of the leading political and intellectual figures of colonial America brought him fame in England, where he eventually sailed to and met Joshua Reynolds and Benjamin West before traveling to Paris and then Rome. These studies inspired him toward history painting, seen most famously in his *Watson and the Shark* (1778; Washington, D.C., National Gallery of Art), based on a real event when artist Brook Watson was attacked by a shark in the harbor of Havana, Cuba.

American sculptors flocked to Florence and Rome through the first decades of the 19th century, helping to establish an American tradition of neoclassical sculpture and diminish reliance on European sculptors for major public monuments in the United States. Therefore, sculptors such as the Frenchman Jean-Antoine Houdon, who had previously been commissioned to carve portraits of many of the early American political leaders, including his full-length marble figure *George Washington* located in the Virginia State Capitol (1788–1992), gave way in the United States to Americans such as the Vermont-born Hiram Powers and other romantic-era artists.

THE DECLINE OF NEOCLASSICISM

Beginning at the end of the 18th century, widespread working-class discontent with secular and ecclesiastical order continued to grow across Europe, and the initial idealism of the era of neoclassicism began to fade as intellectuals understood the political and economic landscape to be far more complex than initially assumed. For example, what were considered viable socioeconomic solutions at the advent of the French Revolution were realized to be inadequate in dealing with such complex issues as power, and therefore, during the French Restoration (1814–1830) the monarchy returned to power with the rule of King Louis XVIII, albeit in an entirely different format from the *ancien régime* but nonetheless with a conservative political agenda and a Roman Catholic return to power. In Britain, Irish peasants began to revolt in the 1780s, and these problems acted to focus England's attention toward their various colonies and specifically on the slave trade they maintained across the world. Whigs and Tories both supported abolition of the slave trade, and in 1789–1793, parliamentary debates centered on this issue. Abolition finally came about in 1807. Amid this turmoil we find an era of transition, as the loftiest goals and most straightforward moral precepts had become muddled.

During this cultural climate, then, we can detect the earliest sustained movement toward what will later be called romanticism, the subject of the next volume in this series.

Romanticism, which revealed a continued interest in past styles of a variety of eras including both the Gothic revival and Greek revival, acted as a springboard for the eclecticism of the late 19th-century Beaux-Arts movement (c. 1880s–1920), which featured classicism as one of its characteristics, and the American renaissance of the same era, which revived classicism through the early 20th century, as found in Henry Bacon’s Lincoln Memorial, built as a Greek Doric temple on the National Mall in Washington, D.C., in 1922. In Europe, classicism also reemerged in Great Britain in the early 20th century with the publication of architectural professor Albert Richardson’s *Monumental Classic Architecture in Great Britain and Ireland* (1914). Neoclassical architecture was the favored style of Adolf Hitler, who sought to cultivate a megalomaniacal style that harked back to imperial Rome via the Empire style of Napoleon. His favored architect, Albert Speer, was responsible for the Zeppelinfeld Stadium in Nuremberg from 1937, which was used for party rallies and was memorialized in Nazi propaganda films. The main platform featured a pristine, white, rigorous classical symmetry with a massive light display at night that gave the illusion of unending height and overpowering authority.

In Eastern Europe and Russia, the so-called Eastern Bloc countries took up classical architecture after the fall of the Third Reich to champion communism. This form of classicism is found in the Romanian Palace of the Parliament, begun in Bucharest in 1983 under the rule of Nicolae Ceaușescu, which is the largest government building in the world and features a massive, four-tiered grouping of 12 stories of white Transylvanian marble that sprawl out in a series of wings to accommodate 1,100 interior rooms in a shining, white so-called wedding-cake classicism. Communism linked the appearance of classicism as far away as the People’s Republic of China.

Today, neoclassicism has once again emerged as an alternative to the spare functional modernism of the mid-20th century, and from the 1980s onward beginning with postmodernism, a neoclassical revival has emerged on the international scene. The Contemporary Classical Schermerhorn Symphony Center in Nashville, Tennessee, built in 2003–2006 by Earl Swensson Associates, is perhaps the best-known architectural example in the United States, while the Maitland Robinson Library at Downing College in Cambridge, built by Quinlan Terry in 2003, introduced a modern version of neo-Palladianism in Great Britain. Contemporary neoclassicism has also emerged in the painting and sculpture of the turn of the century, and given its enduring aesthetic traits and universal symbolic appeal, neoclassicism will certainly continue to inform artistic styles into the future.

A

ABILDGAARD, NICOLAI ABRAHAM (1743–1809). Nicolai Abraham Abildgaard, the leading **history painter** in Denmark in the late 18th century, was born in Copenhagen. His father was an antiquities scholar and draftsman. Abildgaard first trained at the Royal Danish **Academy** of Art in Copenhagen. His instructors, painter Johan Edvard Mandelberg (1730–1786) and sculptor **Johannes Wiedewelt**, were both trained in neoclassicism in Paris and Rome, and Abildgaard’s early work reflects this classical approach to art. Abildgaard also studied in Rome for five years (1772–1777), where he developed an interest in history **painting** and Greek and Roman antiquity, traveling around Italy with fellow Danish painter **Jens Juel**.

A painting from this era is his *The Wounded Philoctetes*, from 1775 (Copenhagen, Statens Museum for Kunst). Here we see a muscular nude warrior kneeling onto his left knee while massaging his wounded right foot. Philoctetes, a Greek hero in Homer’s *Iliad* and the subject of two plays written by Sophocles, carried with him the attributes of Heracles, in recognition of the fact that he was the only warrior willing to light Heracles’s funeral pyre on his way to Troy. In one of several versions of the story, he was bitten on the foot by a snake. In Abildgaard’s painting, the contorted form and bold grimace of Philoctetes owes much to the **Hellenistic sculpture** of the Laocoön, on display in Rome from the Renaissance era onward. The body of Philoctetes hunches over and is cropped in closely at the top of the painting. This close cropping, together with the darkened background of the image, helps to cultivate the sentiments of pain and entrapment, thereby providing a powerfully expressive and romanticized image of this classical hero.

This same oppressive space can be found in Abildgaard’s later painting, *Socrates in Prison*, from around 1794 (Carlsberg, New Carlsberg Glyptotek). In this **oil** on canvas, Socrates appears to be haunted by ghostlike images barely formed in the background of his dark prison. The nightmarish quality of the work is similar in conception to Swiss romantic artist Johann Heinrich Fuseli’s *The Nightmare* (1781; Detroit Institute of Arts). Abildgaard had met Fuseli in Rome and painted a version of Fuseli’s image in 1800. The painting is now located in the Vestjaellands Art Museum in Denmark. Intrigued

by such powerful, yet sometimes suppressed, emotions, Abildgaard created some of the first romantic paintings found in the Danish school of painting.

In addition to his studies in classicism and human emotion, Abildgaard also became very interested in Norse mythology. This interest was shared by his contemporary Fuseli, whose own paintings are steeped in the pre-Christian mythology of Germany found in such literary sources as the *Nibelungenlied* and *Beowulf*. Thus, Abildgaard became one of the earliest painters of Nordic **romanticism**. Upon his return to Copenhagen from Rome in 1778, Abildgaard was admitted to the Royal Academy as a neoclassical history painter. There he taught painting, anatomy, and Greek mythology. Abildgaard continued his interest in Norse mythology, however, and alongside his illustrations of Socrates, he also produced illustrations for the newly published epic of Ossian. Ossian is the Irish mythological narrator Oisín, the son of the hero Finn, or Fingal. This story was first introduced to the broader European public in 1760 when the Scottish poet James Macpherson published his *Fragments of Ancient Poetry Collected in the Highlands of Scotland*, which initiated a widespread interest in Norse mythology, even though the authenticity of these poems was never resolved.

Five years later, Macpherson published *The Works of Ossian*, which includes his famous poem of Fingal, first published separately in 1761. Thus, Ossian was seen as the Celtic counterpart to Homer and was the subject of paintings by acclaimed French neoclassical artists such as **Anne-Louis Girodet-Trioson** and **Jean-Auguste-Dominique Ingres**. One of Abildgaard's several paintings on the subject is his *Ossian Sings His Swan's Song*, from 1785 (Copenhagen, Statens Museum for Kunst). Here we see a powerful god-like figure steeped in tragedy, an image substantiated by the stormy, dark background of the work. Defiantly presented as a Moses-type figure, Ossian clutches a lyre, reaches to the sky, and appears to shout out to the viewer while his drapery swirls dramatically above his head.

One of Abildgaard's most important works back in Copenhagen was a government commission for the decoration of the interior rooms and large doors of the Christiansborg Palace in Copenhagen. Here Abildgaard honed his training in historical allegory to further his interests in historical symbolism and flatter his government, despite his own personal interests in political reform. This commission was given to him in 1780 and was apparently intended to underscore the importance of aristocratic rule at a time when such ideas were being questioned in Paris. Excited by the **French Revolution**, Abildgaard tried to incorporate some of these new ideals into the designs of Christiansborg Palace, only to have them rejected by the king. Ultimately, a fire at the palace in 1794 destroyed 7 of his 10 large paintings, effectively ending his royal patronage for a number of years. Thus, Abildgaard's impor-

tance today lies in his ability to combine Roman classicism with some of the various pre-Christian religious belief systems of northern Europe that were becoming known in the 18th century. His infusion of profound emotions and spirituality links his works to German romantic painters such as Philipp Otto Runge and Caspar David Friedrich, and thus, he helped to create an international interest in romanticism. *See also* HANSEN, CHRISTIAN FREDERIK.

ACADEMY. In the 18th century, the “academy” was the general name used for a group of public institutions for higher learning in various cultural fields, including **painting, sculpture, architecture**, music, and literature, that provided for the education and social promotion of artists. Academies originated in Renaissance Italy and spread first to France and then across Europe, and were initially established as private institutions. The first academy of art, called the Accademia del Disegno, was established in Florence in 1562 under the leadership of Medici court painter Giorgio Vasari, and soon after the Accademia di San Luca was established in Rome. By the late 17th century, after a dramatic expansion of academic training, academic training became more codified and academies were transformed into public institutions most often funded and overseen by government patronage. The Academy of Painting and Sculpture was first founded in Paris in 1648 by Cardinal Jules Mazarin, the minister of France, modeled on the Accademia di San Luca, and it was quickly followed by the Academy of Architecture and then the Academy of Music. In 1816, these academies were brought together into one organization called the Academy of Fine Arts, better known as the Academy of Beaux-Arts. Most often, these academies were funded with royal patronage, and are therefore often called royal academies.

In the era of neoclassicism, the Academy of Painting and Sculpture was overseen by the *premier peintre*, who was the director of the academy and who often influenced the style of art learned there. Students trained at the academy for several years, and their training culminated with the awarding of a *grand prix* to one student each year who would receive a *billet de protection* and a fellowship to study at the French Academy in Rome. At the completion of school, students would submit one work to be judged for their *agrément*, which was a formal review of their work that would allow them to graduate, and they would then receive membership into the academy, called the *réception a l'académie*, after the completion of a “reception piece.” This piece, on a specified genre, would be completed within one year after graduation. Although the established genre was rigidly hierarchical with **history painting** considered at the highest level, that did not mean one could not achieve fame with the “lesser” genres. **Jean-Baptiste-Siméon Chardin**, for example, was approved and received in one day with two paintings he had already prepared,

Le Raie and *Le Buffet* (1728), both now in the Louvre Museum in Paris. By 1774, the academy had 100 members, with around 40 approved artists in painting, sculpture, architecture, and engraving, together with *associés libérés*, who were art critics, collectors, and dealers.

Works could then be submitted to the annual Salon show in Paris, which was widely attended by the public at the Salon Carré in the Louvre Palace. The first exhibit was held in 1673, but the exhibition was not established on a regular basis until 1737, at which point it became a regular annual event. Opening night was 25 August, the king's name day, and it lasted 20 days. Only academiciens and *membres agréés* could show works, and as many as 450 works were typically exhibited. In 1748, a jury was appointed to select works at the request of the art critic Abbe Le Blanc, but few works were ever rejected from the academy, apart from works created outside the academic setting. A *livret*, or catalog, was written for the public and listed the works in order of importance. The Salon was tremendously popular through the 18th century, documented by a 1763 attendance count that estimated around 800 visitors a day. Academic training became widespread across Europe and royal academies were established in major cities including Munich, Dresden, Vienna, The Hague, London, Copenhagen, and Saint Petersburg, among others. A large number of artists in the 18th century received academy training and belonged to various academy institutions. While a vast majority of these artists were trained in Paris or Rome, two female artists were admitted to the academy in Paris: **Adélaïde Labille-Guiard** and **Marie-Louise-Élisabeth Vigée-Lebrun**. In Madrid, Spanish academic artists included **Antonio López Aguado**, **José de Madrazo y Agudo**, **Ventura Rodríguez**, **Isidro González Velázquez**, and **Juan de Villanueva**. The Vienna Academy included **Friedrich von Amerling**, **Johann Martin Fischer**, **Johann Peter Krafft**, **Franz Xavier Messerschmidt**, **Johann Nepomuk Schaller**, **Ferdinand Georg Waldmüller**, and **Franz Anton Zauner**, among others. The best-known artists from the Danish Royal Academy in Copenhagen are **Nicolai Abraham Abildgaard**, **Jens Juel**, **Bertel Thorvaldsen**, and **Johannes Wiedewelt**. In London, the Royal Academy included British and American artists **John Singleton Copley**, **John Flaxman**, **Thomas Gainsborough**, **Sir Joshua Reynolds**, **Gilbert Stuart**, **George Stubbs**, **Benjamin West**, and **Johann Zoffany**, as well as female artists **Angelica Kauffmann** (Swiss) and **Mary Moser** (British). Finally, in Saint Petersburg, the Imperial Academy of Art included **Ivan Petrovich Argunov**, **Vasili Ivanovich Bazhenov**, **Mikhail Ivanovich Kozlovsky**, **Anton Pavlovich Losenko**, **Ivan Martos**, **Ivan Yegorovich Starov**, Italian architect **Giacomo Quarenghi**, and French architect **Jean-Baptiste Michel Vallin de la Mothe**. *See also PRIX DE ROME.*

ADAM, ROBERT (1728–1792). Robert Adam, a leader of neoclassical **architecture** and interior decoration, was from minor landed gentry in Scotland and came to be known for his elegant embellishments of great country and town houses in England. His father was also a successful architect, with interests in coal mining. After meeting **Gavin Hamilton** in London in 1754, Robert Adam made the **Grand Tour** in 1754–1758, where he met both **Anton Raphael Mengs** and the important art patron Cardinal Alessandro Albani in Rome. Although he initially planned to open an architectural firm in Italy, in 1761 Adam, together with **William Chambers**, was appointed architect of the king's works by King George III. In 1764, Adam published a pamphlet dedicated to King George III on the ruins of the Palace of Diocletian in Spalatum (Split, Croatia).

Robert Adam was particularly interested in ancient domestic architecture and sought to infuse his classical style with a less austere and more ornate decorative style highly favored among the aristocracy in England in the 1760s. Thus, despite the Seven Years' War, Adam maintained a very successful career during this time period. His renovations for Syon House in Middlesex, completed for the Duke of Northumberland in the years 1760–1769, established his fame as an architect who could bring a high level of opulence to classicism in order to adapt this intellectualized style to the wealthy class. The Ante Room of Syon House is resplendent with richly colored **marbles**, gilded capitals topped by gilded bronze statuettes, and gilded stucco wall reliefs and ceiling decoration. In essence, Adam deftly blended **rococo** richness and a classical structure to establish a new domestic genre that went against current antiquarianism in England, and therefore prevented Robert Adam from ever being elected to the Royal **Academy**.

Another of his earliest works was the completion of Kedleston Hall in Derbyshire in 1761, done together with the architects James Paine (1717–1789) and **Matthew Brettingham**. Paine and Brettingham were originally hired by the patron Nathaniel Curzon in 1759, while the lesser-known Robert Adam was given the task of designing some of the garden temples. Impressed with Adam's work, however, Curzon then hired Adam to replace Brettingham and Paine. The overall design is nevertheless attributed to these two architects, who designed a large manor in the style of the Italian Renaissance architect Andrea Palladio, and is therefore called the **Palladian style**. The manor features a rusticated ground story with two floors above. The *piano nobile* features the grandest row of windows topped by triangular pediments. The façade is further divided into three parts, with a central portico that projects out from the two side wings, and features four colossal Corinthian columns topped by an attic that protrudes above the roofline and recalls a triumphal arch. The *piano nobile* is elevated from the ground and is arrived at via a grand double stairway that

curves around from the ground to an upper-level porch, and thus, the stairway ennobles the act of arrival and entry into the manor.

The interior of Kedleston Hall was designed by Adam in his signature opulent classical style, with a broad entrance atrium and an Italian marble floor. The rooms were initially designed to feature works of art collected by the Curzon family during their Grand Tour, but the manor currently displays objects collected by the Curzon family through the early 20th century. Finally, the pleasure gardens, designed with classical temples and other small garden structures, continue the tradition of the cultivated garden that was initiated in the Renaissance and further developed in Europe through the baroque and rococo eras.

In 1761, Adam was also hired to remodel Osterley Park, a Renaissance manor that had fallen into disrepair and had just been bought by Francis Child of Child's Bank. This country home, located west of London, was not a traditional agricultural estate, but instead followed the ancient Roman villa type that had been reintroduced in the Renaissance, the best-known example being Palladio's Villa Belvedere, built in the Veneto in the 1560s. The manor, built of red brick with stone molding, features a ground floor separated from the upper two stories by a strip of molding, while the square structure has turrets in each of the four corners that rise up into a fourth story that is capped by a pointed dome-like roof. While the turret corners are demarcated with stone cut into dentile shapes that recalls a medieval fortress, the entrance features a classical stone Ionic portico set into the façade that opens to the interior courtyard. Thus, the façade is unusual in that it opens in the middle, negating any fortified quality the manor might otherwise recall. Inside, Adam's richly decorated interior is formed with colored marbles and classical columns capped by gilded Corinthian capitals. The Etruscan Room is the best-known room, designed by Adam to recall Italy's pre-Roman era, which was just beginning to capture the imagination of the 18th-century antiquarian.

These opulent English country homes are central to the development of classical architecture in England, a style used to highlight the authority of landed aristocrats through such historical references of imperial authority. *See also* BÉLANGER, FRANÇOIS-JOSEPH; BONOMI, JOSEPH THE YOUNGER; BULFINCH, CHARLES; DEWEZ, LAURENT-BENOÎT; ERDMANNSDORFF, FRIEDRICH WILHELM VON; GEORGIAN STYLE; GREEK REVIVAL; HOLLAND, HENRY; WYATT, JAMES.

AGUADO, ANTONIO LÓPEZ (1764–1831). Spanish architect Antonio López Aguado was a student of **Juan de Villanueva** and is credited with disseminating the neoclassical style outside of Madrid. After studying at the Royal **Academy** of Fine Arts of San Fernando in Madrid with Villanueva,

Aguado then traveled through France and Italy with a royal pension and returned to Spain where he was first appointed a professorship at the academy, and the directorship of **architecture**, in 1805. Political upheaval prevented much construction during the latter two decades of the 18th century in Spain, however, as Spain was first occupied by the French beginning in 1808, and Joseph Bonaparte, having established Madrid as the French regional government seat, initiated an urban overhaul of the city that did not progress beyond the demolition of several important buildings.

The Spanish monarchy returned to power in 1814 in the form of the Bourbon King Ferdinand VII, who continued royal patronage with the Teatro Real, commissioned to Aguado and **Isidro González Velázquez** around 1818 but built in the middle of the 19th century in the neoclassical style. Aguado also constructed the Puerta de Toledo in Madrid in 1817 in a severe form of classicism, and redesigned part of the Prado in 1819. While most commissions in Spain were intricately linked to the monarchy, neoclassicism gradually spread across Spain, mainly in Toledo, Galicia, and Cádiz, where a new generation of classically trained architects continued to work in the neoclassical idiom through the 19th century.

AMERLING, FRIEDRICH VON (1803–1887). An Austrian **portrait** artist, Friedrich von Amerling worked in the court of Franz Josef, the emperor of Austria, during the Austro-Hungarian Empire. Amerling was born in Vienna as the son of a goldsmith. He first studied at the Vienna **Academy** from 1815 to 1824, then traveled to Prague to study at the academy there for two years. In 1828, Amerling went to London to study with Sir Thomas Lawrence (1769–1830) and then returned to Vienna to work as the premier court painter for the next 40 years, creating over 1,000 paintings.

Like most artists of his era, Amerling traveled across Europe and studied the prevailing classical style of the era. To this, he added a heightened sense of realism that made him very successful among his middle-class and aristocratic patrons. He was not a romantic painter, but rather he worked in the **Biedermeier** period of heightened realism. His *Emperor Franz I of Austria in His Coronation Robes* (1832; Vienna, Schönbrunn Palace) is his best-known work. This life-size **oil-on-canvas** portrait depicts a stern, but thin and perhaps even tired, ruler seated on his throne and wearing the full regalia of aristocratic rule. His thighs, covered in silk tights, recall the king's posed leggings in the famous late baroque *Portrait of Louis XIV* by Hyacinthe Rigaud in 1701 (Paris, Louvre Museum). However, instead of such baroque allegorical and idealized propaganda, von Amerling's work is unflinchingly realistic, and therefore it sets up a conflict between idealism and realism in the representation of this ruler.

ANGERS, PIERRE-JEAN DAVID D' (1788–1856). French sculptor Pierre-Jean David, called David d'Angers, was born in Angers in 1788 and arrived in Paris at the age of 20 to begin his career in the studio of Philippe-Laurent Roland (1746–1816) and then with **Jacques-Louis David**, among other teachers. After receiving the *prix de Rome* from the Paris **Academy**, David studied in Rome from 1811 to 1816, where he was introduced to ancient **sculpture** and current neoclassical ideas as expressed in the work of **Antonio Canova**. By this time, however, neoclassicism was decades old, and practitioners of this style either worked in an outdated, elitist style, or sought to imbue their work with a greater sense of realism.

Back in Paris five years later after a stay in England as well, David quickly became known for his vigorous realism, as seen in his **portraits** of Armand Carrel, Georges Cuvier, François Arago, and **Thomas Jefferson**, all located in the Louvre Museum in Paris. Although classical idealism is still present in these works, the sitters are routinely portrayed in contemporary garb. In 1826, David became a professor at the *École des Beaux-Arts* and established himself as a prolific portrait artist. His freestanding **marble** figure *Philopoe-men* (1837; Paris, Louvre Museum) is considered his best-known work. Here we see the Greek military leader wounded in battle. He stands heroically but in great pain as he pulls a javelin out of his thigh in order to return to battle. This work is one of a series of “great men” **paintings** commissioned by King Louis Philippe to inspire people in their patriotic duties.

Churches in Paris during this era were undergoing a secularization that required an iconography shift, and accordingly, David was commissioned in 1830 to create a new triangular pediment for the Panthéon in Paris that commemorated heroes of the **French Revolution**. David's pediment includes allegorical figures of *Patria* flanked by *Liberté* and *Histoire* surrounded by French cultural figures, while the opposite pediment focuses on French military heroes centered on the figure of **Napoleon**. Commissioned by King Louis-Philippe, the program sought to cultivate national pride at the onset of his constitutional monarchy. Such commissions reveal the end of neoclassicism and the establishment of **romanticism**.

ANTOINE, JACQUES-DENIS (1733–1801). Neoclassical architect Jacques-Denis Antoine is best known for his imposing Royal Mint (*Hôtel de la Monnaie*) completed in Paris in 1775, as well as his *Hôtel de Fleury*, completed in 1772. Antoine was born in Paris to a carpenter and cultivated an early interest in Renaissance **architecture**, which he studied firsthand while in Italy in 1777. His style is considered a severe form of neoclassicism, based on the writings of the ancient Roman engineer Vitruvius. The Mint has one of the longest façades along the Seine River, with rusticated columns in

the manner of the Renaissance Palazzo Pitti in Florence, and also similar to “La Zecca,” a Renaissance mint built in Venice by Jacopo Sansovino in the 1540s. In the competition for this commission, held in 1765, Antoine won out over the famous **Étienne-Louis Boullée**, and this work is considered the architect’s masterpiece. In 1776, Antoine won entry into the Royal **Academy** of Architecture.

ANTOLINI, GIOVANNI ANTONIO (1756–1841). Italian architect Giovanni Antonio Antolini was born in Castel Bolognese in the region of Ravenna and went on to work in Milan to develop neoclassical **architecture** in the era of **Napoleon**. Orphaned at a young age, he studied architecture at the University of Bologna and established his career in Rome, where he was first employed in 1796 as an engineer hired to reclaim the Pontine Marshes and then on various restoration projects in Rome. In 1797, Antolini was introduced to Napoleon, who commissioned him to design a triumph arch in Faenza as well as an urban renewal of the downtown. In Milan, Antolini then designed a war monument to Napoleon that consisted of a series of eight pyramids.

In 1801, Antolini was hired during the short-lived Repubblica Cisalpina to complete a massive plan for the center of Milan, a project later taken over by Napoleon and called the Foro Bonaparte. The city was designated the capital of Napoleonic Italy in 1805, and the Foro Bonaparte was part of a larger re-development project that consisted of cutting wide roads through the medieval center and constructing monumental government buildings and shopping areas that linked together the major neighborhoods of the city. The Foro Bonaparte was to be located in the area around the Castello Sforzesco, and instead of demolishing the medieval castle, as had been the battle cry after the storming of the Bastille in Paris, Napoleon ordered the outer walls of the Castello to be updated with an ordered classical arrangement and a temple façade plan. Encircling this area Antolini designed 12 government and civic buildings to include a theater, museum, bathhouse, and stock exchange, among others, all done in a circular forum bounded by a ring road similar to the designs of **Claude-Nicolas Ledoux** in Chaux. Engravings exist today of this grandiose unrealized plan that was scaled down due to its high cost by Luigi Canonica (1762–1844) in 1802. Canonica’s smaller urban plan was bounded by his Arco della Pace on one side and the Castello Sforzesco on the other.

Napoleon, together with his son, the Italian Viceroy Eugene Beauharnais, had planned similar massive urban regularization projects across Italy, many of which were completed in part before the fall of Napoleon in 1815, and some of which were continued on a smaller scale after the Napoleonic Empire. Thus, while Italy was the center of the neoclassical revival across Europe, the volatile political situation at the turn of the century prevented the realization of many

neoclassical projects in Italy. Despite this, Antolini's plans remain important to the history of revolutionary and imperial architecture that developed out of the later phases of neoclassicism. *See also* BLOUET, GUILLAUME-ABEL; BOSIO, FRANÇOIS-JOSEPH; CHALGRIN, JEAN-FRANÇOIS-THÉRÈSE; FONTAINE, PIERRE FRANÇOIS LÉONARD; PERCIER, CHARLES.

ARCHITECTURE. Architecture was the primary vehicle for the promotion of the mid-18th century revival of classicism called neoclassicism. Considered sparer and less organic in design than the **rococo**, neoclassical architecture took as its starting point the classical trends evident in late baroque architecture, but its origins, however, ultimately derive from the architectural remains of ancient Greece and Rome and the various architectural translations of antiquity found during the Renaissance, the era characterized by a widespread revival of classicism. Neoclassical architects therefore considered a trip to Rome almost mandatory to their education, while visits to Florence, the Veneto, and Naples soon became an important component of this curriculum.

Neoclassical architecture contains classical features such as an overall symmetry and clarity as well as the Doric, Ionic, or Corinthian column orders; the use of triangular pediments above colonnades; a balustrade running along the roofline; regularly organized windows and doorways; centrally placed domes; and white stone or whitewashed brick. Regional variations include the use of different materials and architectural features, but always maintain clarity and symmetry.

In addition to the systematic study of the material remains of ancient Rome, neoclassical architects, just as the Renaissance architects before them, looked at the treatise *De architectura* by ancient Roman engineer Marcus Vitruvius Pollio (c. 80 B.C.–15 B.C.) for an understanding of classical building practices. This treatise is tremendously important as the sole surviving complete primary source on classical architecture. Divided into 10 chapters, the text provides an overview of urban planning, materials, building types, and machines, as well as a section on aesthetic and theoretical issues. *De architectura* survived via the scriptorium of Charlemagne, and thus was known from the ninth century onward but did not hold much importance until the early Renaissance, when in 1414 the Florentine scholar Poggio Bracciolini found a copy in the Abbey of Saint Gallen in Switzerland and made the text known to the growing number of Renaissance humanists interested in antiquity. Vitruvius's treatise was translated into Italian and first printed in 1486, then printed with illustrations in 1511, and subsequently, translations were printed in German, French, Spanish, and finally in English by the end of the 17th century.

Renaissance architecture was often equally as important as classical architecture to these neoclassicists, and the Renaissance villas and churches of Venetian architect Andrea Palladio (1508–1580) were of central importance to neoclassical architecture. Palladio's own treatise on architecture, *I quattro libri dell'architettura* (*The Four Books on Architecture*), was first published in 1570 in Venice and then in English beginning in 1663 when book 1 was published in London by Godfrey Richards. Palladio's villa designs were particularly relevant to the 18th-century development of the English country home, and the **Palladian style** spread across Europe and the United States through the 19th century.

This villa type first appears in England in the early 18th century with examples such as **Richard Boyle, Lord Burlington's** Chiswick House, located outside London, which was built in the 1720s by Boyle and **William Kent**. **Robert Adam** infused this more spare form of classicism with a richness of interior decoration suitable to the British elite and seen in Adam's Kedleston Hall in Derbyshire, England, begun by **Matthew Brettingham** and James Paine but completed by Adam in the 1760s, with a more lavish form of classicism inspired by his **Grand Tour** in Rome. The **Georgian style** and the **regency style** both grew out of the Palladian style in Great Britain. Meanwhile, Greece eventually became more accessible for travelers and archaeological studies of the Parthenon and other major monuments outside of Athens began to supplement the neoclassical understanding of antiquity; with this, the **Greek revival** style of architecture became evident in the later decades of the neoclassical era.

In France, neoclassical architecture was intertwined with the **French Revolution**, when more overt classical references signaled a shift from the aristocratic rococo to a more spare form of classicism directly inspired by Rome. Neoclassicism emerged under the reign of Louis XVI, called the **Louis XVI style** and promoted by such architects as **Ange-Jacques Gabriel**, but this style was soon replaced by a sparer form of classicism by architects such as **Jacques-François Blondel**, **Étienne-Louis Boullée**, and **Claude-Nicolas Ledoux**. The next generation of neoclassical architects worked in the **empire style** during the rule of **Napoleon Bonaparte** and included **Jean-François-Thérèse Chalgrin**, **Charles Percier**, and **Pierre François Léonard Fontaine**. Chalgrin's Arc de Triomphe, built in Paris in 1806 to commemorate the Napoleonic Wars, is one of the best-known neoclassical monuments constructed in a triumphal arch format that harks back to ancient Roman arches in both style and meaning.

Neoclassical architecture quickly spread across Europe, found in **Karl Friedrich Schinkel's** buildings in Berlin, **Juan de Villanueva's** work in Madrid, and **Vasili Ivanovich Bazhenov's** architecture in Saint Petersburg. In the

United States, French and British forms of classicism were adapted for use in some of the earliest government buildings constructed by **Charles Bulfinch**, **Thomas Jefferson**, and **Benjamin Henry Latrobe**, among others, in Philadelphia, Boston, Richmond, and Washington, D.C. Classicism in the United States is typically in either the Palladian style or the two uniquely American forms of classicism called the **federal style** and the **colonial revival**. Thomas Jefferson's Monticello, built in northern Virginia in the 1770s and 1780s, was first inspired by Jefferson's visits to Paris and then modified into a more overtly British classical style, but with the use of brick characteristic of the federal style.

Also important to the architectural advances of the era were the scientific innovations of the **Industrial Revolution** that facilitated construction practices and techniques. New machinery and more efficient production and transportation methods now allowed for large-scale construction in iron and concrete. Concrete, a recipe that had been lost since antiquity, was reinvented in 1756 by British engineer John Smeaton, which ultimately led the way to the use of reinforced concrete. English architect and engineer **Thomas Harrison** worked on a number of bridges and castle renovations across England during the Industrial Revolution, mainly in the town of Chester, where his best-known structure is the Grosvenor Bridge, a single-span stone arch bridge that opened in 1832 as the longest single-span arch bridge in the world. *See also* AGUARDO, ANTONIO LÓPEZ; ANTOINE, JACQUES-DENIS; ANTOLINI, GIOVANNI ANTONIO; ARGUNOV, IVAN PETROVICH; BALTARD, LOUIS-PIERRE; BÉLANGER, FRANÇOIS-JOSEPH; BENJAMIN, ASHER; BIANCHI, PIETRO; BONOMI, JOSEPH THE YOUNGER; BRENNA, VINCENZO; BROWN, LANCELOT "CAPABILITY"; CAGNOLA, LUIGI; CAMERON, CHARLES; CAMPBELL, COLLEN; CHAMBERS, SIR WILLIAM; CLÉRISSEAU, CHARLES-LOUIS; COCKERELL, CHARLES ROBERT; DANCE, GEORGE THE ELDER; DANCE-HOLLAND, NATHANIEL; DEWEZ, LAURENT-BENOÎT; ENFANT, MAJOR PIERRE CHARLES L'; ENGEL, JOHANN KARL LUDWIG; ERDMANNSDORFF, FRIEDRICH WILHELM VON; GIBBS, JAMES; GILLY, FRIEDRICH DAVID; GREEK REVIVAL; HANSEN, CHRISTIAN FREDERIK; HARRISON, PETER; HARSDORFF, CASPAR FREDERIK; HOBAN, JAMES; HOLLAND, HENRY; JARDIN, NICOLAS-HENRI; KAZAKOV, MATVEY FYODORVICH; KLENZE, FRANZ KARL LEOPOLD VON; LANGHANS, CARL GOTTHARD; LEGRAND, JACQUES-GUILLAUME; LEPÈRE, JEAN-BAPTISTE; LOUIS, VICTOR; MILLS, ROBERT; MIQUE, RICHARD; MOLINOS, JACQUES; NASH, JOHN; PARRIS, ALEXANDER; PEYRE, MARIE-JOSEPH; PIEMARINI, GIUSEPPE; POCCIANI, PASQUALE; POMBALINE STYLE; QUARENghi, GIACOMO; QUATREMÈRE DE QUINCY, ANTOINE-

CHRYSOSTOME; REVETT, NICHOLAS; RODRÍQUEZ, VENTURA TIZÓN; ROSSI, CARLO; SERVANDONI, GIOVANNI NICCOLÒ; SMIRKE, SIR ROBERT; SOANE, SIR JOHN; SOUFFLOT, JACQUES-GERMAIN; STAROV, IVAN YEGOROVICH; STRICKLAND, WILLIAM; STUART, JAMES; TAYLOR, SIR ROBERT; THORNTON, WILLIAM; VALADIER, GIUSEPPE; VALLIN DE LA MOTHE, JEAN-BAPTISTE; VELÁZQUEZ, ISIDRO GONZÁLEZ; VIGNON, PIERRE-ALEXANDRE BARTHÉLÉMY; WAILLY, CHARLES DE; WARE, ISAAC; WOOD, JOHN THE ELDER; WYATT, JAMES.

ARGUNOV, IVAN PETROVICH (1727–1802). Russian artist Ivan Argunov taught students in portrait **painting** prior to the opening of the Imperial **Academy** of Arts in Saint Petersburg in 1757. Thus, he is considered one of the founders of the Russian school of **portraiture**. Argunov was born a serf working for the Sheremetev family and lived in their mansion in Saint Petersburg. As a royal servant, Argunov grew up in close proximity to many members of the aristocracy, which helps explain the incredible verism that characterizes his portraits. These portraits are part of the tradition of late baroque realism that anticipated neoclassicism. His students, including **Anton Losenko**, went on to become the first generation of instructors at the academy. These students were also the first artists in Russia to incorporate neoclassicism into the traditional historical paintings and portraits commissioned by the aristocracy.

B

BACON, HENRY (1866–1924). American Beaux-Arts **architect** Henry Bacon was born in Watseka, Illinois, and worked in the studio of McKim, Mead, and White before studying in Europe for two years, where he examined in detail classical architecture from Rome, Greece, and Turkey. During the 19th century, the **Greek revival**, Gothic revival, and Beaux-Arts styles flourished simultaneously in the era of **romanticism**, but Bacon, in his final commission for the Lincoln Memorial, built on the National Mall in Washington, D.C., in 1915–1922, ushered in the reemergence of a more severe classical style devoid of the profusion of architectural details typical of the Beaux-Arts. The Lincoln Memorial building was constructed as a memorial to Abraham Lincoln and houses the famous Lincoln statue by Daniel Chester, done in 1920. The exterior is a marble Doric-ordered peristyle temple surrounded by 36 fluted columns that symbolize the 36 states in the Union. Two columns stand in-antis at the entry, found on one of the long sides of the rectangular building, and there the carved seated figure of Lincoln appears. Above the symmetrical colonnade, a continuous frieze is inscribed with past presidents' names and dates as well as the 48 states at the time—excluding Alaska and Hawaii, both of which entered the Union in 1959—topped by a carved garland. This building exemplifies the continuation of the neoclassical style into the 19th century, and it acted as a springboard for the emergence of contemporary neoclassicism later in the 20th century. *See also* NEOCLASSICAL REVIVALS.

BALTARD, LOUIS-PIERRE (1764–1846). *See* LOUIS, VICTOR.

BANKS, THOMAS (1735–1805). English sculptor Thomas Banks was born in London and first trained in drawing by his father, a land surveyor. He then received a scholarship to study in Rome in 1772, where he spent seven years. Upon returning to England in 1779, he found the taste for neoclassicism had shifted in favor of **romanticism**, and he therefore moved to Saint Petersburg to work for Empress Catherine the Great. The taste for French, Italian, and English art was strong in Russia, and classicism was the favored style. Two

years later, Banks returned to London and established a career in **portraiture** and funerary **sculpture**.

His best-known works are his *Monument to Captain Richard Rundle Burges* (1802) and *Monument to Captain George Blagdon Westcott* (1805), both in Saint Paul's Cathedral in London. These works are both severely classical allegorical funerary monuments, and the monument to Westcott also reveals aspects of the Egyptian revival style that was in vogue specifically in Great Britain after the resounding English defeat of **Napoleon** at the Battle of the Nile in 1798. The Egyptian revival style is most typically found in **architecture** and funerary monuments due to the fact that the best-known Egyptian structures had funerary connotations. These elements include the use of pyramids, obelisks, and sphinxes. Many patrons considered Banks to be the English counterpart to **Antonio Canova** in Italy, and Canova's series of pyramidal funerary monuments, such as his *Archduchess Maria Christina* (1805; Vienna, Augustinerkirche), are part of the same general interest in Egyptian culture.

BARBUS. See *PRIMITIFS, LES*.

BARTOLINI, LORENZO (1777–1850). Italian neoclassical sculptor Lorenzo Bartolini sought to create a classical style of art that looked back to the early Renaissance. Born in Prato, outside of Florence, Bartolini first studied at the Florentine **Academy** before arriving in Paris in 1797 to study **painting** and then **sculpture** with **François-Frédéric Lemot**. While **Antonio Canova** was the premier sculptor in Italy during this era, Bartolini worked in Paris as an official sculptor for the Bonaparte family, for whom Bartolini created a colossal bust of **Napoleon**, among other family commissions.

His **marble** figure *Nymph with a Scorpion* (1845; Paris, Louvre Museum) is a good example of Bartolini's "sweet" classical style, based on the "dolce stile" of 15th-century Florentine sculptors such as Andrea Verrocchio and Desiderio da Settignano. Here we see a beautiful young nude woman, seated on the ground with her head turned back to inspect a scorpion on her right foot. Preoccupied with the scorpion, she is unaware of the viewer's presence, which creates a greater sense of innocence than found in Renaissance examples of reclining female nudes, exemplified by Giorgione and Titian. After the end of Napoleon's reign, Bartolini returned to Florence but continued to receive most of his commissions from foreign patrons. This work, for example, was commissioned by Prince Charles de Beauvau and exhibited at the 1845 Paris Salon.

BATONI, POMPEO GIROLAMO (1708–1787). Italian painter Pompeo Batoni is one of the earliest artists to work in a neoclassical style. Born in

Lucca, he moved to Rome to work with the late baroque Neapolitan artist Sebastiano Conca (c. 1680–1764), among others. By 1740, Batoni was an independent artist, and a year later he was accepted into the Accademia di San Luca in Rome, a professional organization that sought to elevate the status of the arts in Italy. His main rival in Rome was the German painter **Anton Raphael Mengs**, who was active in Rome, working mainly for the **Grand Tour** patrons until he left for Spain in 1761. Like Mengs, Batoni was connected to **Johann Joachim Winckelmann**, the leading theorist in Italy at the time who was instrumental in the establishment of neoclassicism, its philosophical underpinnings, and the development of the study of art within a historical context. Thus, while Batoni's early work was either late baroque or **rococo**, he soon developed a nascent classicism that ultimately spread throughout Europe. One of Batoni's early classicizing works is his *Achilles at the Court of Lycomedes*, from 1745 (Florence, Uffizi Museum), which depicts a blend of rococo stylistic grace and elegance, together with a restrained baroque classicism found in both setting and subject. Similarly, his later *Diana and Cupid* (1761; New York, Metropolitan Museum of Art) reveals a proto-neoclassical image of playful love, a theme popular in the rococo era.

Batoni's main commissioned work was in **portraiture**, mainly of British tourists in Rome who wanted to document their visit with a "snapshot" view of themselves standing in front of Roman ruins or seen together with various studio props that included small classical statuettes, books, or **paintings** that attested to their intelligence and high social standing. These portraits, together with *vedute* of Italy, to include landscape views of Roman ruins or cityscapes of Venice, were ultimately sent back to Britain to grace the walls of numerous country homes and city town houses. These works, called Grand Tour portraits, numbered in the hundreds, and were highly fashionable during the middle of the 18th century, anticipating the fashion for portraiture in London as well as impressing **history painters** such as **Benjamin West**, who became familiar with Batoni's work while visiting Rome in 1760.

One such example is Batoni's *Portrait of Charles Crowle* (1762; Paris, Louvre Museum), which depicts this British nobleman posing in a full-length portrait, leaning against an elegant rococo side table with a **marble** top covered with classical statuettes, books, and other trappings of the wealthy intellectual, seeking to affirm his status through his quest for the ideals of truth and beauty expressed in classical philosophy. Holding a sheet of paper unfolded in his hand, with his legs crossed and with one hand casually placed upon his hip, he looks out, invitingly, toward the viewer. A small dog leaps up toward him, affirming Crowle's loyalty to his pet while at the same time confirming his aristocracy. Similarly, Batoni's *Portrait of Edward Dering* (1759; Houston, Museum of Fine Arts) reveals a seated figure, again dressed

in elegant velvet attire (this time red instead of blue), seated at a desk upon which rests a classical bust and looking out invitingly toward the viewer, gesturing in a form of oration. These lively portraits owe much to the verism of baroque sculptor Gianlorenzo Bernini, who sought to imbue his works with a sense of immediacy. It is this trait that likely made Batoni's portraits so popular. *See also* MARTOS, IVAN.

BAUMGARTEN, ALEXANDER GOTTLIEB (1714–1762). Alexander Baumgarten, born in Berlin, was a German philosopher whose ideas were central to the development of **Enlightenment** aesthetics. His definition of aesthetics involved more than the ancient definition that aesthetics was a response to the stimulation of the senses, but with the expansion of the art market through the 18th century, the issue of “good” and “bad” art arose. Baumgarten's aesthetic approach, then, involved the establishment of the idea of taste, linking it to beauty. His ideas formed the basis for modern aesthetics, as they led to many debates concerning the objective criteria involved in the definition of taste, and thus, new ways of viewing art. This discussion appears in his *Metaphysics*, published in 1739, where Baumgarten defined taste as the ability to judge according to the senses, instead of according to the intellect, and by deducing certain rules or principles inherent within the work of art itself. In the 1780s, **Immanuel Kant** commented that Baumgarten's definition of aesthetics, also called a critique of taste, was impossible, since objective rules were impossible to find in natural or artistic beauty. Rational principles, then, were abandoned by Kant and others in favor of a subjective judgment of taste that referred to the viewer's internal feeling rather than to specific qualities inherent in the work of art.

BAZHENOV, VASILI IVANOVICH (c. 1737–1799). The career of Russian architect Vasili Bazhenov is mired in controversy, yet his role in establishing a native neoclassical idiom in imperial Russia was central to the development of an international architectural style in Saint Petersburg. His birthplace is unknown, but Bazhenov became an architect, artist, and theorist in Saint Petersburg who, together with fellow architects **Ivan Yegorovich Starov** and **Matvey Fyodorovich Kazakov**, helped to foster opportunities for native-born architects at a time in Russia when most commissions were given to foreign artists. Russian rulers were beginning to bring **Enlightenment** ideals to Russia in the form of an interest in the arts, science, and education through the establishment of public universities, libraries, museums, and theaters. In France, enlightened thinking paved the way for the **French Revolution** and the overthrow of the monarchy, while in Russia, such rebellion was centered on the abolition of serfdom, the most famous revolt being

Pugachev's Cossack Rebellion of 1774–1775, brutally put down by Empress Catherine II “the Great.” Catherine the Great, however, who ruled from 1762 to 1796, fostered the arts and **architecture** in a desire to modernize Russia and strengthen its power across Europe in a type of monarchic rule called “enlightened absolutism.” It was during her reign that Bazhenov's career flourished.

Although little is known of Bazhenov's early training, at a young age he learned construction and sought work to supplement his impoverished family's income. Bazhenov then entered Moscow State University, which had just opened in 1755, and transferred to the Imperial **Academy** of Arts when it first opened in Saint Petersburg three years later. Bazhenov and the neoclassical painter **Anton Pavlovich Losenko** were the first artists to receive a government prize to study in France and then in Italy. Upon his return to Russia in 1765, Bazhenov attracted the attention of Catherine II and received numerous important imperial commissions, including the Grand Kremlin Palace, the Imperial Palace in Tsaritsyno Park, and the main building of Moscow State University—all grandiose projects that were either abandoned or destroyed. Extant projects for the Grand Kremlin Palace complex from 1770 reveal an innovative plan on a topographically challenging slope along the side of the Moskva River. In 1792, Bazhenov moved to Saint Petersburg where he worked on smaller architectural projects and translated Vitruvius's treatise into Russian and was appointed vice president of the Imperial Academy of Arts, where his proposed curricular changes helped to elevate the intellectual level of study.

Although attribution remains a compelling problem in Bazhenov's oeuvre, numerous urban palaces, country estates, and churches are likely by him. The Pashkov House in Moscow, now the Russian State Library, dates to 1784–1787 and is his most secure attribution. One of the most prominent private residences in Moscow, the palace is elevated on a small hill overlooking the Kremlin. The white stone palace features a tall central building flanked by wings attached by a corridor. While the colossal entrance portico features Corinthian columns, an ornate entablature and balustrade topped by a domed lantern, the shorter side buildings have colossal Ionic porches topped by triangular pediments. This version of neoclassicism is proportionally consistent with **Palladian** architecture, but the large scale of construction is drawn from prior baroque architecture in Russia and thus marries classical ideals with absolutist politics. *See also* WAILLY, CHARLES DE.

BÉLANGER, FRANÇOIS-JOSEPH (1745–1818). French architect François-Joseph Bélanger was born in Paris, and although he never traveled to Rome, his studies of antiquity via a number of French architects returning

from Italy helped him develop a neoclassical style. He first studied at the Royal **Academy of Architecture** in Paris, but never won the *prix de Rome*. Instead, under the direction of **Charles-Louis Clérissseau**, who had just returned from Rome where he worked with **Robert Adam**, Bélanger went on to become an architect of court festivals and ceremonial decorations, including the coronation coach for Louis XVI. He primarily worked for the Count d'Artois, the brother of Louis XVI, on a pavilion at his Château de Bagatelle in the Bois de Boulogne and at his Château de Maisons-Lafitte. In 1813, Bélanger helped to complete the dome of the grain market (Halle au Blé) in Paris with one of the earliest uses of iron. Also in Paris, Bélanger constructed a number of urban palaces, working for Parisian merchants and aristocrats until his death there in 1818. *See also* LEGRAND, JACQUES-GUILLAUME.

BELLOTTO, BERNARDO (1721–1780). Italian view painter Bernardo Bellotto is famous for his city views of Venice, Dresden, Vienna, Turin, and Warsaw. He was born in Venice and first studied with his uncle, the famous Venetian painter **Antonio Canaletto** (Giovanni Antonio Canale), but his views are more elaborately detailed than those of his uncle, although some of his works likely remain attributed to the more famous Canaletto. Scholars have suggested that Bellotto might have used a *camera obscura*, a type of pinhole camera, to achieve such detailed panoramic vistas. In 1742, Bellotto moved to Rome, then traveled across Italy for several years, and in 1747 he moved to Dresden upon the invitation of King August III of Poland, who was seeking to enrich his art collection. From there he worked for a number of royal patrons, including Empress Maria Theresa of Vienna and King Stanislaw August Poniatowski in Warsaw, and eventually spent the remainder of his life in Poland.

One example of Bellotto's work is his *View of Warsaw from the Bank of the Praga* (1770; Warsaw, Royal Castle). Here we see a group of wealthy "dilettanti" converging on the upper banks of the river. Beyond, bathed in a golden light, is the city, with its noble structures along the riverbank. Clearly a prosperous city, this image of Warsaw is meant to celebrate its beauty and to reveal it as an "enlightened" city of high cultural value. During this era of the **Grand Tour**, such city views were very popular among wealthy tourists and royal leaders, who sought out souvenirs of their travels and documentation of their territories. *See also* VEDUTA.

BENJAMIN, ASHER (1773–1845). American **architect** Asher Benjamin was born in Hartland, Connecticut, and worked throughout New England in a late federalist, early **Greek revival** style. His father died shortly after Asher was born, and Asher trained with local builders for whom he worked

in wood, stone, and brick to create column capitals, stairways, railings, and other architectural details. His interior masonry at the Old State House in Hartford, Connecticut, built by **Charles Bulfinch**, allowed him a close study of Bulfinch's classical style, which he then sought to emulate through his life.

Benjamin's design handbooks were his lasting contribution to architecture, however, as they influenced classical construction in the United States through the Midwest and South during the 19th century. His modest background, however, did not prevent him from becoming a competent builder and then a prominent architect as well. He first settled in Greenfield, Massachusetts, where he received his first independent commissions for two prominent houses, including the extant home for Judge Jonathan Leavitt begun in 1797. This house, located on tree-shaded Main Street, is a two-story Greek revival home that anticipates the **colonial revival** houses famous across New England. The house features symmetrically arranged windows trimmed in white and with black shutters, a front porch reached by a short flight of steps, a white strip of molding that separates the two stories, and wings on either side, one of which was used as Leavitt's office.

During this same time, Benjamin published the first of his handbooks, *The Country Builder's Assistant*. A year later, after his marriage, he moved to Windsor, Vermont, where he completed several homes as well as his first church, the Old South Congregational Church. A few years later, Benjamin transferred to Boston and established the first architectural school in the United States; there he was instrumental in planning Quincy Market, constructed in 1824–1826 by Alexander Parris in a severe Greek revival style. Financial problems curtailed Benjamin's architectural career in Boston, and in 1827 he left the city to work in New Hampshire. There he built on canals and factory buildings, and he designed more houses and several churches, many of which have been demolished over the years. Remaining homes in Massachusetts include the Coleman-Hollister House in Greenfield, the Stebbins House in Deerfield, the Alexander House in Springfield, and the Asa Waters Mansion in Millbury; numerous churches and meeting houses also remain, including the Old West Church, the African Meeting House, and the Fourth Meeting House of the First Church (all in Boston), as well as the Unitarian Church in Nashua, New Hampshire.

Benjamin's lasting contribution to the history of neoclassical architecture, however, was the success of his series of architectural handbooks used by builders across the country to spread the colonial revival style, now found in numerous towns across the United States. *See also* FEDERAL STYLE.

BERTHÉLEMY, JEAN-SIMON (1743–1811). French neoclassical **history painter** Jean-Simon Berthélemy is best known for his large allegorical ceiling **paintings** commissioned for the Louvre Palace and Luxembourg

Palace, both in Paris. Born in Laon, he was trained in the Paris **Academy** and received the *prix de Rome* in 1767. He later returned to Italy with **Napoleon** to help select the works of art taken to Paris under the Treaty of Tolentino of 1797. With this treaty, over 100 works of art were stolen from the Vatican and taken to Paris, where they formed part of the Musée Napoléon. Berthélemy's *Alexander Cuts the Gordian Knot* (1780s; Paris, École des Beaux-Arts) is a good example of this academic style that combines late baroque, **rococo**, and neoclassical elements into a historical scene. The large painting depicts Alexander the Great cutting a mythical knot that had come to symbolize a problem, thereby boldly confirming his political leadership. The symbolic connection between Alexander and Napoleon would have been clear to literate art patrons of the era.

BIANCHI, PIETRO (1787–1849). Italian Ticinese architect Pietro Bianchi studied with **Luigi Cagnola** and worked in a neoclassical style that reveals a fusion of the Italian baroque with French classicism. Although Italy was the center of the **Grand Tour** in the 18th century, native **architecture** was hampered by political fragmentation and foreign control of the Italic Peninsula, and thus, Italian neoclassicism such as that expressed by Bianchi and others borrowed heavily from a variety of sources. Such is the case with Bianchi's famous church of San Francesco di Paola in Naples, located in the center of the newly constructed Foro Murat across from the Palazzo Reale.

The overall plan for the forum was designed by Leopoldo Laperuta (1771–1858) for **Napoleon** and named for Napoleon's brother-in-law Joachim Murat, the viceroy of Naples. The area is enclosed by a colonnade modeled on Italian baroque architect Gianlorenzo Bernini's colonnade that encloses the Piazza of Saint Peter's in Rome from the 1650s but with a sparer, **Palladian style**. When the Bourbons returned to Naples in 1815, they continued the project, renamed the Foro Ferdinando, and commissioned Bianchi's church as the centerpiece of the forum, which was completed in 1836. Bianchi's church projects out from the colonnade with an Ionic portico attached to a Pantheon-styled domed rotunda flanked by two round chapels. The church interior presents a two-story wall with an ambulatory topped by a gallery from which a massive dome with square coffers springs. The dome is modeled on the Pantheon, but with the addition of rosettes in the coffers. The ancient Roman Pantheon may have originally had bronze rosettes, stars, or other patterns within its coffers, which are now unadorned. These types of pantheons appeared throughout Italy during the neoclassical era.

BIEDERMEIER. This time period in art, architectural decoration, music, literature, and culture originated in Vienna and dates from the Congress of Vi-

enna in 1815 to the end of the Napoleonic Wars in 1848. It reveals a shift away from **romanticism** back to the classicism of the preceding neoclassical period, yet with a greater focus placed on realism. Historically, Biedermeier relates to the **empire style** in France and the **regency style** in England. While romantic artists and writers came primarily from the upper class, Biedermeier artists and writers were mainly from the growing middle class, or *petite bourgeoisie*, and the style catered to this new audience. Thus, Biedermeier is considered more broadly accessible than previous styles of classicism and romanticism.

With an increase in urbanization during this time, we find quite a bit of architectural construction in the early years of the 19th century in Europe. Biedermeier **architecture** is characterized by a restrained form of classicism that, in its simplicity, was highly functional yet elegant. However, the Biedermeier style is best known in furniture design, and although it reveals a historical decoration similar to the more aristocratic empire style in France, it also anticipated the spare classicism of subsequent Scandinavian-designed interiors of the early 20th century. Carl Spitzweg (1808–1885) was a self-taught German romantic artist and poet, initially trained as a pharmacist, who became interested in **painting** by copying Flemish Renaissance art. In the 1830s, Spitzweg devoted himself to painting and developed an interest in satirical genre paintings of the middle class, such as his *The Bookworm* (1850; Schweinfurt, Germany, Museum Georg Schäfer), which makes fun of the social mores of conservative middle-class German society through this elderly man, who appears entirely unconcerned with the worldly matters around him. Other Biedermeier artists include **Ferdinand Georg Waldmüller** and **Friedrich von Amerling** as well as Peter Fendi (1796–1842), Johann Michael Neder (1807–1882), Josef Danhauser (1805–1845), and Friedrich Gauermann (1807–1862)—all of whom were Austrian painters of the era known for their heightened realism and focus on genre works that appealed to the bourgeoisie.

BISCUIT DE SÈVRES. *Biscuit de Sèvres* is a type of soft porcelain introduced in France in 1740 that allowed for French production of ceramic ware in a market dominated by German production of hard porcelain, known as “true” porcelain, during the **rococo** era. Hard porcelain was made of kaolin, a substance originally found only in German soil, which accounted for the dominance of rococo-styled porcelain such as that found in Dresden during the 17th and early 18th centuries. In 1740, a factory was set up in the French town of Vincennes to produce this new plaster-like material, which quickly came to be used for statuettes as well as pottery. In 1756, the porcelain factory, under the direction of King Louis XV, was transferred to Sèvres, where it remains today.

Rococo painter François Boucher (1703–1770) was the first artist to supply designs for some of the early porcelain created there, and between 1757 and 1766 French sculptor **Étienne-Maurice Falconet** oversaw production of statuettes characterized by an unfinished, matte-white surface that gave the material a distinct look separate from the shiny enameled surface of German porcelain. By 1768, kaolin was discovered near the town of Limoges, and thus, hard porcelain began to be sold in France in 1770. From this point onward, neoclassicism began to appear in these works under the direction of Louis-Simon Boizot (1743–1809), who oversaw production from 1773 to 1800. Thus, although the use of *biscuit de Sèvres* was a popular material among rococo sculptors, its look of **marble** tied these artists' work to neoclassicism. *See also* PIGALLE, JEAN-BAPTISTE; SCULPTURE.

BLONDEL, JACQUES-FRANÇOIS (1705–1774). Jacques-François Blondel, an early neoclassical architect, was born in Rouen to a family of architects, being the grandson of François Blondel (1618–1686)—who wrote a four-volume treatise on **architecture** entitled *Cours d'architecture* that was a fundamental learning tool used through the next century—and nephew of Jean-François Blondel (1683–1756), the major architect of Rouen. The younger Blondel was trained in architectural engraving, and his own treatise, *De la distribution des maisons de plaisance, et de la décoration des édifices en général*, published in Paris in 1738, was also enormously influential in architectural education through the 18th century.

In this treatise, Blondel sought to establish a vocabulary for domestic architecture that was as thorough as the language established in the baroque era for religious and government buildings in France. His next publication, a historical context for French architecture of the Renaissance and baroque era entitled *L'Architecture française*, appeared in 1756. This work helped to elevate the perception of French classical architecture and establish a codified curriculum for the Académie d'Architecture that moved away from the rococo and created an encyclopedic amount of source material for the study of neoclassicism. For these achievements, Blondel was admitted into the **academy** in 1755. He was also appointed a royal architect for Louis XV. Even though his extant work is limited, his influence on subsequent architects was profound. *See also* BOULLÉE, ÉTIENNE-LOUIS; CHAMBERS, SIR WILLIAM; LEDOUX, CLAUDE-NICOLAS; WAILLY, CHARLES DE.

BLOUET, GUILLAUME-ABEL (1780–1840). French neoclassical architect Guillaume-Abel Blouet is best known for his completion of the Arc de Triomphe in Paris, but more important is his work in socially progressive prison design. Blouet was born in Passy, a wealthy neighborhood of Paris and

he trained in Paris, where he won the *prix de Rome* in 1821 at the École des Beaux-Arts. This allowed him a pension to study classical antiquity in Rome for five years. Upon his return to Paris, he was hired, together with a group of 17 historians and scientists, to accompany the Morea Expedition led by **Napoleon** in 1828–1833. This expedition entailed the establishment of a French military presence in the Greek Peloponnese during the Greek War of Independence in order to help attain a Greek victory against the Ottoman Empire.

The Morea Scientific Mission was modeled on Napoleon's previous Egyptian campaign, when his Commission of Sciences and Arts accompanied the military and returned to France with incredible advances in the understanding of Egyptian history and culture. This undertaking spurred a widespread interest in Egypt as exemplified in the Egyptian revival in art. The Morea expedition allowed architects such as Blouet access to Greek monuments previously unstudied by western European antiquarians. But their work was important not only in understanding this area of the humanities but also in giving artists the task of creating topographical maps and other such measurements as well as sketches of Greek monuments with suggestions for their restoration. Blouet is credited with establishing a positive identification for the Temple of Zeus at Olympia in 1829, and studies such as these paved the way for the work of architects and archaeologists **James Stuart** and **Nicholas Revett** in their 1762 publication of *The Antiquities of Athens and Other Monuments of Greece*. Their systematic examination of ancient Greek **architecture** helped establish the **Greek revival** style.

After returning to Paris, Blouet was appointed inspector general of French prisons and focused his work on the construction of new prisons based on new ideas of social reform as espoused by the French lawyer Frédéric-Auguste Demetz. Accordingly, with their designs, the Mettray Penal Colony, located outside of Tours, opened in 1840 as a private reformatory without walls that focused on the rehabilitation of young males from ages 6 through 21. Prior to this arrangement, children had been housed in prison together with adults, with no emphasis placed on the idea of reform. Demetz and Blouet had traveled to the United States together in 1836 in order to study the American prison system. After a number of years, Blouet's position as an inspector of prisons was eliminated, and he spent the rest of his career teaching at the École des Beaux-Arts in Paris and completing various government commissions during the Second French Empire. *See also* QUATREMÈRE DE QUINCY, ANTOINE-CHRYSOSTOME.

BONAPARTE, NAPOLEON. *See* NAPOLEON BONAPARTE.

BONOMI, JOSEPH THE YOUNGER (1796–1878). Joseph Bonomi the Elder (1739–1808) was an Italian-born architect who worked mainly in England

for the shop of **Robert Adam** and John Adam, both of whom were architects and furniture designers working in the neoclassical style. Accordingly, the younger Bonomi was born in London and initially studied **architecture** with his family of artisans before moving to Rome with the intention of studying with **Antonio Canova**. Canova died right before Bonomi's arrival in the city, however, so Bonomi accepted an invitation to travel to Egypt on the Hays expedition of 1824. For two years, Bonomi traveled from Malta to Egypt, making sketches along the way to include his best-known studies of the interior decoration of the temple at Abu Simbel in 1825. After the Hays expedition ended, Bonomi traveled to Syria and Palestine before returning to England, where he helped to expand the interest in the Egyptian revival style. Specifically, he helped design the Egyptian Court at the Great Exhibition of 1851, held in the Crystal Palace, as well as a cemetery entrance gate and a flax mill in Leeds, called the Temple Works, built by John Marshall in 1836 from carved stone in emulation of the Temple of Horus at Edfu in Egypt.

BOSIO, FRANÇOIS-JOSEPH (1768–1845). The French sculptor Baron François Bosio was born in Monaco and sent to Paris by Prince Honoré I to study **sculpture** in the workshop of late neoclassical artist **Augustin Pajou**. After serving in **Napoleon's** army, he then settled in Italy in the 1790s and worked for a number of French patrons in Florence, Rome, and Naples. As an official sculptor to Emperor Napoleon I, he carved a **marble** bust of Empress Josephine and one of her daughters, Hortense (1810). Then, during the return of the French monarchy and reign of King Louis XVIII (1814–1824), Bosio was appointed premier sculptor of the king.

During these years, he carved many **portraits** and classical figures, including a marble *Hyacinth* (1817; Paris, Louvre Museum). This young reclining boy is modeled with soft skin and classical proportions that recalls the supple flesh of Donatello's Renaissance bronze *David* from the 1440s (Florence, Bargello Museum), as does Bosio's *Cupid with a Bow* (1808; Saint Petersburg, Hermitage Museum). Bosio's bronze equestrian of Louis XIV, located in the Place des Victoires in Paris (1816–1828), reveals a confidently posed leader and demonstrates Bosio's facility with monumental bronze sculpture. Also in bronze is his most famous work, the quadriga on top of the Arc de Triomphe in the Place du Carrousel in Paris, which was commissioned in 1806 to commemorate Napoleon's military victories the year before that culminated in the victorious Battle at Austerlitz in Moravia.

The arc was designed by **Charles Percier** and **Pierre Léonard Fontaine** and modeled on the Arch of Constantine in Rome, from A.D. 312. The Arc de Triomphe was originally topped by the Triumphal Quadriga taken by Napoleon in 1797 from Saint Mark's Cathedral in Venice, which is the only

known quadriga from antiquity. This horse grouping was returned to Venice in 1815, and Bosio was commissioned to create a new quadriga carrying an allegorical figure of Peace flanked by Victories done in gold-covered bronze. The quadriga sculpture group originated from Greek Olympic chariot races that featured four horses running abreast. This race became popular in Rome as well, and the sculpture developed into a general symbol of victory. Bosio's quadriga, then, proclaimed the restoration of the Bourbon monarchy after the fall of Napoleon, and Bosio continued to work for the monarchy until his death in 1845.

BOULLÉE, ÉTIENNE-LOUIS (1728–1799). Étienne-Louis Boullée, a French neoclassical architect, is best known for his designs made for numerous theoretical monuments. Born in Paris, Boullée trained with **Jacques-François Blondel** and is often compared to Blondel's other famous student, **Claude-Nicolas Ledoux**. While Ledoux and Boullée both used a spare classicism in their **architecture**, Boullée's large-scale designs, which have been called megalomaniacal due to their huge scale, were for the most part unrealized, while Ledoux, who can also be considered a theoretical architect, was much more of a working architect than Boullée. Despite this, Boullée did complete a number of palaces in Paris, only one of which survives today, the Hôtel Alexandre, which is also called the Hôtel Sault, built in 1763–1766. This urban palace features a recessed portico with four fluted columns capped by composite capitals and framed doors on the ground floor, topped by oval windows with swags draped around them. Crisp molding and a small, simple balustrade at the roofline restrains the ornamental features of the façade.

It was during the time that Boullée taught at the École Nationale des Ponts et Chaussées in Paris, from 1778 to 1788, that he codified most of his ideas on the use of pure geometrical forms in architecture. Many of Boullée's unrealized projects, such as those for a metropolitan church and an opera house, are illustrated in his *Architecture: Essai sur l'art*, written in the 1790s and published in 1953. Although his designs remained unpublished in his lifetime, they were widely disseminated and were profoundly influential on the development of monumental architecture through the next two centuries. The most famous of his visionary plans is his 1784 design for a cenotaph for Isaac Newton. Here Boullée designed a 500-foot-tall sphere set into a three-tiered base, each level lined with cypress trees—suggesting that the sphere can move within a series of circular orbits. Upon entering the cavernous space, one would encounter only one thing—Newton's sarcophagus set in the center of the sphere, while the entire space would be lit by small holes in the ceiling to emit specks of light in a star pattern.

Boullée sought to imbue his buildings with a sense of awe and mystery that could be interpreted as divine, and in this regard, his use of classicism leaned more toward a romantic approach in its more symbolic and poetic intent rather than toward a rational interpretation of ancient architecture. Thus, here we see a form of neoclassicism that is very clearly linked to **romanticism**. See also ANTOINE, JACQUES-DENIS; CHALGRIN, JEAN-FRANÇOIS-THÉRÈSE.

BOYLE, RICHARD, LORD BURLINGTON (1694–1753). With growing interest in the classical era of ancient Rome, many wealthy European families began to travel to Italy on what was called the **Grand Tour**. After visiting Paris and traveling through southern France, the majority of the extended travel tour consisted of visiting the major cities of Florence, Venice, Naples, and Rome. Richard Boyle, Third Earl of Burlington, was born in Yorkshire into a family of privilege and became a member of the House of Lords, but he nonetheless took his architectural profession seriously. It was during his Grand Tour that Lord Burlington developed a deep appreciation for the classical style of the Italian Renaissance architect Andrea Palladio, whose villas can be found across the Veneto today. He eventually traveled to Italy two more times and to Paris in 1726. Lord Burlington is best known for the establishment of the **Palladian style** in England.

Upon his return to England, Boyle, together with the English expatriate **William Kent**, designed from 1724 to 1729 Boyle's country retreat, Chiswick House, in West London along the lines of a Palladian villa. Palladio's Villa Rotonda, also called the Villa Capra, which was built in the 1560s outside Vicenza, most inspired Lord Burlington. Palladio's villa was meant as a country retreat rather than a working farm, and accordingly, it consists of a square building with elevated porticoes on all four sides. The villa is topped by a classical dome, thus recalling Nero's palace in Rome, called the Domus Aurea, which was discovered in the Renaissance. Each porch is elevated onto six Ionic columns and topped by a triangular pediment, thus providing for excellent views of the countryside from all four sides of the villa. This building type, revived from classical antiquity in the Renaissance, became very popular in the neoclassical era. Lord Burlington's Chiswick House is modeled on the Villa Rotonda but has only one main portico entrance, thus providing a bilateral symmetry to his building. The drum of the dome is also octagonal rather than round, which actually links the structure more closely to the Domus Aurea than to Palladio's building. The main entrance to the villa is accessed by two matching staircases that bring the visitor to the elevated porch, which is designed with six fluted Corinthian columns, thereby creating a more ornate effect than that of Palladio's porticoes.

Thus, what we see here is that Lord Burlington drew inspiration from Palladio in his classical aesthetic, but at the same time, the increased elegance of Chiswick House responds to the needs of an 18th-century English aristocracy. William Kent is then credited with designing the ornate interior of Chiswick House as well as the surrounding gardens in what came to be called the picturesque style, or the English landscape garden. This garden type focused more on a creation of an informal rural landscape than the formal, geometrically organized gardens of the Renaissance and baroque eras. *See also* GEORGIAN STYLE; GIBBS, JAMES.

BRENET, NICOLAS-GUY (1728–1792). *See* DROUAI, JEAN-GERMAIN.

BRENNA, VINCENZO (1747–1820). Italian architect Vincenzo Brenna was born in Florence and trained in both **painting** and **architecture** in Rome, where he made the acquaintance of Russian emissaries looking to hire someone to work in Saint Petersburg for the court of Paul I of Russia. Brenna came from a family of stonemasons from Ticino known for their expert faux marbling and stucco work popular across Italy as well as northern Europe through the **rococo** era. He came to Rome to study with Roman artist Stefano Pozzi (1699–1768), and there he met fellow student **Giacomo Quarenghi**, who also went on to establish an architectural career in Russia.

While in Rome, Brenna made numerous sketches of buildings from antiquity, some of which he published, and it is likely that in this capacity he met **Charles Cameron**, who was also hired to work in Saint Petersburg. While Cameron's work was more classical, Brenna employs more fantasy-driven style of *capricci* than Cameron's more accurately surveyed studies of antiquity. In Rome, Brenna met Polish aristocrat Stanislaw Potocki, who took Brenna back to Poland to build a church in Ujazdow, to decorate Potocki's palace, and to paint frescoes for the Polish king in Warsaw. In 1781, Brenna returned to Rome, accused of thievery in Warsaw, and there he met the future emperor of Russia, Paul, together with Paul's wife, Maria, who were on their **Grand Tour** in Rome. There they hired Brenna to work with Cameron at their summer palace of Pavlovsk, located outside Saint Petersburg, which needed interior decorations. Brenna therefore arrived in Saint Petersburg around 1783–1784 and eventually replaced Cameron at Pavlovsk when Cameron fell out of favor shortly thereafter.

Paul I then received Gatchina Palace in 1783 from the Orlov family, which he established as his official residence, but not before commissioning the complete redecoration of the interior to “purge” the palace of its history as the home of the Orlov brothers, the eldest being the paramour of Paul's mother,

Catherine the Great, while another brother is credited with murdering Catherine's husband, Peter III, in 1762. The palace had just been completed in 1781 by Italian rococo architect Antonio Rinaldi (1710–1794), and Brenna's remodeling included spare private rooms and lavish public rooms, all in the neoclassical style.

Brenna was then hired in 1796 at the death of Catherine the Great to replace Cameron at Paul's Pavlovsk Palace. While it is difficult to ascertain distinct stylistic differences in the interior of the palace, Brenna's amusing fortifications built around the palace, such as the Fort Bip from 1798, anticipate **romanticism** in the use of "follies" and other such fantasy-driven forms of garden entertainment. By now, Paul was becoming less interested in the spare neoclassicism favored by his mother, Catherine the Great, and instead he favored the newly emerging romanticism.

Brenna's Saint Michael's Castle, designed in 1784 but constructed beginning in 1796, reveals this stylistic shift. Here Paul shifted workers from Tsarskoye Selo to the castle in order to have the work completed rapidly, and with unfettered access to the royal treasury, Brenna was able to complete construction in a four-year time span, which was unheard of in this era. Brenna was clearly one of the most successful businessmen in Russian history, who oversaw hundreds of workers and the transportation of materials to various worksites during several simultaneous large-scale construction projects. Despite this, little is known of Brenna's later life in Saint Petersburg, where he lived with his family until his death in 1820. He remains known as one of the earliest romantic architects in Russia. *See also* ROSSI, CARLO.

BRETTINGHAM, MATTHEW (1699–1769). Neoclassical English **architect** Matthew Brettingham is best known for his development of a new format for the fashionable town house model in London as well as for his Palladian country homes built in an austere, Palladian classicism that harks back to Vitruvius, in contrast to the most ornate classicism popularized by Brettingham's younger contemporary, **Robert Adam**. Brettingham was born in Norwich to a bricklayer, but little is known of his early years except that he and his brother were documented as bricklayers in Norwich in 1719. He soon became a building contractor and then a surveyor in Norwich, which was the county seat of the County Norfolk.

Brettingham's best-known country house is Holkham Hall, begun in 1734 in County Norfolk for Thomas Coke, Earl of Leicester, to the designs of architects **William Kent** and **Richard Boyle, Lord Burlington**. This was Brettingham's first opportunity to work in the **Palladian style** so popular during this time, as the main architect in charge of construction. Holkham Hall features a Doric portico topped by a triangular pediment made of dentile mold-

ing and devoid of sculptural decoration. Square windows echo the triangular pediment, and the side wings feature *serliana* windows. Thus, the compact square and rectangular villas of Palladio are translated into more sprawling varieties better suited to an 18th-century lifestyle. Brettingham redesigned a number of other country homes through the 1740s, including Langley Hall in South Norfolk, and Euston Hall in Suffolk. Brettingham originally designed Kedleston Hall in Derbyshire, commissioned in 1759 and based on Palladio's Renaissance Villa Mocenigo, but Robert Adam soon replaced Brettingham at Kedleston and developed a richer form of classicism increasingly favored in England in the middle of the 18th century.

By the end of the 1740s, Brettingham began to receive a number of commissions for town houses in London. Unfortunately, most of Brettingham's town houses have been demolished, so we know less of this aspect of his career than of his country homes. His most important commission in London was given to him by Edward Howard, the Duke of Norfolk for a town house in Saint James Square. Known today in illustrations, this mansion, completed in 1756, rivaled Italian Renaissance and baroque palaces in scale. While the exterior was considered plain by contemporary standards, the organization of the interior set a standard continued for the next century. Here rooms are organized around a central stairway found in the middle of the structure. Unlike Italian palaces with a central courtyard, all rooms circulate around the stairway so that guests can move around the floor, or rooms can be closed off for smaller gatherings. Thus, unlike in earlier town houses where rooms were organized along a hallway, the circular motion of Brettingham's plan allowed a freer flow of traffic in a compact plan highly conducive to the city plat. Robert Adam developed this floor plan further, creating more ornate interiors for the wealthy. *See also* HAMILTON, GAVIN.

BROC, JEAN (1771–1850). French late neoclassical **painter** Jean Broc first studied with **Jacques-Louis David** in Paris and was a member of the group called *les primitifs* (the primitives), or *les barbues* (the bearded ones). Born in Dordogne to a family of shopkeepers and tailors, the young Broc first served in the military before beginning his art training in 1798 in the atelier of David while living in a small apartment in the Louvre. His subjects are mostly classical and his style is a highly linear form of idealized realism, yet the mood of his works is often **romantic**. This is seen in his best-known work, *The Death of Hyacinthos* (1801; Poitiers, Musée des Beaux-Arts). This subject, from Ovid, depicts the dead Hyacinth held up by his lover Apollo. Apollo's own discus killed Hyacinth, blown into him by the wind god Zephyr, who was jealous of the young lovers. Apollo then turns Hyacinth into the flower that came to bear his name. Exhibited at

the Paris Salon of 1801, the homoerotic narrative, although unusual, was not shocking, and in fact it had been the subject of numerous other works, including a version by **Benjamin West** painted in Paris around 1794 and now located in the collection of Swarthmore College in Swarthmore, Pennsylvania. This example could possibly have been a source for Broc, who added a surreal landscape to the narrative in order to heighten the sense of pain and loss. *See also* ROMANTICISM.

BROWN, LANCELOT “CAPABILITY” (1716–1783). English landscape architect Lancelot Brown, known as “Capability,” is known for his garden designs that moved away from the geometric formality of Renaissance and baroque gardens to a more picturesque style of winding paths, irregular plantings, and more intimate settings in emulation of a carefully controlled natural landscape. This style of garden design came to be considered the quintessential English country garden.

Brown was born in Northumberland and served as a gardener’s apprentice, eventually employed by the architect **William Kent**. Kent was working on integrating his **Palladian architecture** with a new style of landscape design that would complement the rural setting of the country home. Brown took these ideas a step further to develop a **romantic** landscape with carefully designed vistas to please the eye. Some of Brown’s designs remain extant in parts of Blenheim Palace, Warwick Castle, and Harewood House. Surrounding these buildings is a sea of smooth grassy lawns, with groups of trees and shrubs scattered around the walkways and framing particular views. Small meandering lakes draw the eye around the garden, creating undulating lines and more natural organic shapes than the highly rigid garden designs of previous eras. At Blenheim Palace, for example, in the 1760s Brown redesigned the French garden modeled on the baroque Versailles palaces to appear more natural. He dammed a small river to create two lakes, one with a cluster of rocks to enable a cascade of water, and then he added smooth grassy lawns and clusters of trees, arranged in groups around the palace.

Brown’s landscapes were called “grammatical” because they seem to create phrases, pauses, and punctuation marks much like the way these devices work in sentences for emotional and other effects. Thus, it is the unexpected, the heightened emotional impact, and the variety of responses, as opposed to the more analytical gardens of earlier eras that allow Brown’s garden designs to be considered romantic. Despite this apparent casual appearance, Brown’s “natural” gardens, like those of his contemporary Henry Flitcroft (1697–1769), are carefully orchestrated for maximum visual appeal. *See also* HOLLAND, HENRY; NASH, JOHN; ROMANTICISM.

BULFINCH, CHARLES (1763–1844). American architect Charles Bulfinch was born in Boston and is considered the first native architect to develop the field into a profitable profession. Dividing his time between his hometown of Boston and Washington, D.C., where he was the commissioner of public building, he helped to develop a regional style of neoclassicism in America called the **federal style**. This was the favored architectural style of early 19th-century New England. Charles Bulfinch toured Europe for two years, where he studied classical and Renaissance **architecture** in Italy as well as the baroque architecture of Christopher Wren and neoclassical style of English architects such as **Robert Adam** and **William Chambers**. He also met **Thomas Jefferson** while in Europe, and Jefferson helped to establish Bulfinch's career back in the United States.

Bulfinch's most famous building is the Massachusetts State House, completed in Boston in 1798. This monumental building sits on a hill overlooking the Boston Commons and is made of brick with white columns that form a broad portico in the classical tradition, as well as white window moldings and entablatures that recall the classical appearance of **marble**. The most famous part of the building, however, is the dome, which was covered in copper by the Paul Revere Company to reduce leakage in the original wooden dome and then covered in gold leaf in 1874. The monumental dome was inspired by William Chambers's Somerset House and **James Wyatt**'s Pantheon in London. Bulfinch also built the classical Hollis Street Church in 1788 and the Faneuil Hall market expansion in 1805, as well as numerous domestic buildings in Boston. Further, as the successor to **Benjamin Henry Latrobe** in Washington, D.C., he completed the wings, the western portico, and the original wooden dome of the Capitol building. Bulfinch's influence was widespread in the United States, where the regional variant of classicism was adapted for homes across New England and into the Midwest in a style later called the **colonial revival style**. *See also* BENJAMIN, ASHER.

C

CAGNOLA, LUIGI (1762–1833). Italian architect and marchese Luigi Cagnola was born in Milan and studied first in Rome and then in Pavia to become a lawyer. While working in an administrative position in Milan, he entered an architectural competition for the Porta Orientale in Milan, a competition he lost but which inspired him to continue a profession in **architecture**. From there, Cagnola studied in Verona, Venice, and then settled in Rome. After **Napoleon**'s victory in the Battle of Marengo in 1800 and his reentry into Italy, Cagnola designed a classical triumphal arch, called the Porta Ticinese, which was constructed in Milan. This arch (1801–1814) predates the massive Napoleonic arches of Paris and established a prototype for the neoclassical arch of Roman origin with spare **Palladian** features. This particular portal includes tall Ionic columns and a triangular pediment with corner piers.

In 1806, Cagnola was asked to design a temporary wooden triumphal arch for the wedding of Eugene Beauharnais and Princess Augusta Amalia of Bavaria, which was then made in **marble**. This massive arch in Milan was modeled on the Arch of Septimius Severus in Rome and was second in scale to the Arc de l'Etoile in Paris. After the fall of Napoleon, the arch was completed in 1838 and first called the Arco della Pace, renamed the Arco di Sempione after the 1859 Peace Treaty with France. In 1814–1830, Cagnola built a villa for himself in Inverigo modeled in part on Palladio's Villa Rotonda, but without the four-sided axial direction. Instead, this villa, elevated on a platform or steps, has a central portico modeled on the Pantheon, flanked by two prostyle temple facades. After this building, villa style changed in Italy to include more exterior wall decoration and proliferation of mixed classical references. Thus, with Cagnola, neoclassicism in Italy shifted into an era of **romanticism**. Cagnola died in Milan in 1833, however, five years before the arch was completed. *See also* ANTOLINI, GIOVANNI ANTONIO; BIANCHI, PIETRO.

CAMERON, CHARLES (1745–1812). Scottish architect Charles Cameron established his career in Russia, where he worked for the court of Catherine II in the neoclassical style. He was the main architect of the imperial palaces of Tsarskoye Selo and Pavlovsk outside of Saint Petersburg. Cameron studied

in London in the 1770s and is one of the few British architects to work in the Italian-dominated world of Russian **architecture**, and although Cameron, like many others, was important in the introduction of the **Palladian style** in Saint Petersburg, his later **Greek revival** style brought breadth to Russian classicism.

Cameron was born in London to a carpenter of Scottish descent. He first studied with his father and then with the famous translator of Palladio's architectural treatise, Isaac Ware (1704–1766). At Ware's death, Cameron continued with these translations, and in 1768 he went to Rome to help survey several ancient sites, including the Baths of Titus. A year later, Cameron returned to London and published his studies in 1772 as *The Baths of the Romans Explained and Illustrated*. . . . After several disastrous business ventures in London, Cameron was then invited by Russian emissaries in London to come to Saint Petersburg at the request of Catherine the Great, who was increasingly becoming interested in the new neoclassical style sweeping Europe. In Russia, the more severe Palladian style, in contrast to the aristocratic **rococo**, seemed better suited to the burgeoning image of the “enlightened despot” that Catherine was seeking to cultivate in Russia.

Cameron's first commission in Russia was for the design of some gardens at Tsarskoye Selo, the imperial summer home outside Saint Petersburg. Cameron then redecorated some of the rococo interiors through the 1780s that had been built in the 1750s by Francesco Bartolomeo Rastrelli (1700–1771). After this, Catherine hired Cameron to construct a separate building at the palace complex, a two-story bath house with a promenade at the upper story that overlooked the gardens. While the ground story features rusticated stone and is modeled on Roman structures such as the Baths of Diocletian, the upper story, with its elegantly slender white columns spaced far apart from each other for maximum visibility, creates a more elegant classical style. Near the royal palace, Cameron, together with Russian architect **Ivan Starov**, then designed the model town of Sophia on Hagia Sophia at Constantinople but with more overtly classical proportions and overall layout. This structure and its surrounding urban design was visible from Tsarskoye Selo and reminded Catherine of her imperial aspirations to expand her empire toward the Ottoman Empire.

These commissions provided Cameron with ample experience in garden design, which he employed most notably at Pavlovsk, which was, when completed, the largest landscaped park in Russia, spanning 1,500 acres of formal and informal gardens with classical and **romantic** designs and numerous pavilions and **sculpture** gardens. While Cameron initiated this project, a large number of architects subsequently worked there, concluding with the work of Italian-born architect **Carlo Rossi**.

The town of Pavlovsk was established in 1777, when Catherine the Great gave some land along the Slavyanka River to her son Paul at a site favored by the aristocracy as their summer retreat. In 1780, Cameron was hired to oversee construction in this new town, which included a royal palace surrounded by a park designed in the English style with meandering walkways, temples, picturesque bridges, and sculptures throughout the carefully manicured lawns and gardens. At the death of Catherine the Great and elevation of Paul I to the throne in 1796, the town was incorporated as a city. The palace remains the best preserved of such imperial homes in Russia.

The palace is modeled on the French royal dwelling of Versailles, but with a specific Russian classicism that consists of a **pastel**-painted exterior, in this case a pale yellow, with all architectural detailing done in white. This allows for clarity of design principles and proportions that follow the spare Palladian ideals Cameron learned in Italy. The palace complex features a central building designed as a three-story structure divided into three parts horizontally, with a rusticated stone ground floor topped by two stories and a projecting central portico of three bays linked together with paired colossal Corinthian columns between the windows that span both stories. A shallow dome tops the building.

Although Cameron conceived of the overall design of the palace, construction was completed by a number of architects, including **Vincenzo Brenna**, **Giacomo Quarenghi**, and **Carlo Rossi**, among others. Cameron's arguments with Paul and his wife, Empress Maria Feodorovna, ended their professional engagement in 1782, when Cameron was replaced at Pavlovsk with Vincenzo Brenna. Cameron continued to work for Catherine the Great until her death in 1796, and then, deprived of commissions, he died in poverty in Saint Petersburg in 1812.

CAMPBELL, COLEN (1676–1729). The Scottish architect Colen Campbell was one of the first of a group of professional and amateur architects of the 18th century to turn away from the “extravagance” of the baroque era and focus their building programs on the more austere classicism of the Renaissance. He is therefore credited with helping introduce the **Georgian**, or neo-**Palladian**, style to England. His major publication, *Vitruvius Britannicus* (1715–1725), was a three-volume catalog of British designs that included engravings from such prominent classical English baroque architects as Inigo Jones and Sir Christopher Wren.

Campbell was born to an aristocratic family of medieval origin near the market port town of Nairn. Accordingly, he was first trained as a lawyer before turning to **architecture** as a profession. With the popularity of his publication, Campbell was then hired in 1717–1718 by **Richard Boyle, Lord**

Burlington, to replace **James Gibbs** as architect at his Burlington House on Piccadilly in London. This spare Palladian palace was a model of Georgian classicism in London popular from the 1720s through the 1840s. Other commissions of Campbell's include Mereworth Castle in Kent (1722–1725), based on Palladio's Villa Rotonda outside Vicenza, Italy (1560s); Houghton Hall in Norfolk, begun in 1722 for the Whig prime minister Sir Robert Walpole; and Pembroke House, Whitehall, London, from 1723 and now demolished. *See also* KENT, WILLIAM.

CANALETTO, ANTONIO (1697–1768). Called “Canaletto,” the Venetian artist Giovanni Antonio Canal made his fame creating *vedute*, “views,” of Italian cityscapes. These **paintings** responded to the market created by the **Grand Tour** tourists who sought to purchase such images as souvenirs to take back to their country homes, located primarily in Great Britain. Some of these landscapes were naturalistic renderings while others were fanciful images called *capriccios* (*capricci*). Canaletto was born in Venice to the theater scene painter Bernardo Canale, and his father and older brother were his first instructors. Canaletto originally planned to enter the scene painting profession, but after a trip to Rome, he returned to Venice in 1719 inspired by Roman views and classical structures and began to paint images of Venetian city life.

Canaletto's paintings were mostly topographically correct panoramas of Venice, and his most famous painting is *Santi Giovanni e Paolo and the Monument to Bartolommeo Colleoni* (c. 1735; Windsor, England, the Royal Collection of Windsor Castle). This painting depicts a view from the canal of the famous late Gothic church together with Verrocchio's Renaissance equestrian monument to Colleoni that is situated on a tall pedestal in the center of the piazza. To the right of the monument, the street recedes backwards in a manner consistent with Dutch baroque urban scenes. Such cityscapes were important to the nascent national identity of the Dutch in the 17th century, and the same can be said of these Venetian scenes, which helped to bring Venice into the forefront of the tourist industry in 18th-century Europe. *See also* CAPRICCIO.

CANEVALE, ISIDORE (1730–1786). Austrian **architect** Isidor, or Isidore, Canevale was born in Vincennes, France, but spent most of his career in Austria working as the favored architect of Emperor Joseph II. With Habsburg patronage, Canevale is credited with being one of the first architects in Vienna to make a decisive break with the prevailing late baroque style with a sparer form of classicism. One of Canevale's earliest commissions was for the Triumphal Arch from 1764 in the town of Waitzen in present-day Hun-

gary, commissioned by Cardinal Christoph Anton Migazzi to commemorate a visit from the royal family at the marriage of the cardinal's niece. This stone arch is, in fact, one of the earliest permanent classical arches in Europe, anticipating the numerous arches later constructed during the reign of **Napoleon**. Canevale's arch is stripped of baroque and **rococo** decoration; instead, its flat surface is sparingly decorated with architectural molding that lines the edges of the monument and separates the arch into two levels, with a garland held by eagles topped by dentile molding to highlight the attic level. A **portrait** medallion appears in each upper corner, and they flank a central commemorative inscription.

Canevale's next important commission in Hungary was the Cathedral of Waitzen, from 1760 to 1777, which reveals an eclectic mix of classical references set into a historicist scheme, with a flat-topped Corinthian portico flanked by clock towers, the walls of which lack windows. Canevale worked with a preexisting foundation and continued the baroque interior, which could account for the unusual rendition of classicism on the exterior. Nonetheless, this cathedral set a classical tone that was copied throughout Hungary.

Canevale then worked briefly for the Princes of Liechtenstein before arriving in Vienna, where he spent the major portion of his career. Here, too, Canevale is credited with moving away from the baroque style to signify a historical break, whereby Joseph II was working to create a more "enlightened" political environment. In the 1780s, Canevale was commissioned to build a hospital and asylum in Vienna, and then he worked on improvements to the royal parks of Augarten and Prater once they were declared open to the public. Accordingly, Canevale built a classical entranceway for the Augarten with an archway entrance that harked back to his triumphal arch in Waitzen. Such spare construction was deeply influential in Vienna, where Canevale's buildings were derided by some as "naked," while at the same time many late baroque architects began to minimize their opulent baroque decoration to account for this new taste. Joseph II himself was working to minimize aristocratic privileges and reward the new merchant class, and this new class began to assert itself as important architectural patrons during this time.

Canevale's most famous building is the medical academy called the Josephinum, commissioned by Joseph II and built in Vienna in 1783–1785. The large structure features a central core with side wings that wrap around in a U shape to form a square in front of the building. Fenestration, doorways, and architectural articulation are all restrained, in keeping with the new neoclassical aesthetic. Thus, while Vienna remains known today primarily as a late baroque and rococo city, its political and economic transformations in the late 18th century reveal the introduction of neoclassicism, as seen in the work of Isidore Canevale, who was hailed a native Austrian architect.

CANOVA, ANTONIO (1757–1822). Considered the best-known neoclassical sculptor in Italy, Antonio Canova was born outside Venice and developed his career in Rome beginning in 1779 at the age of 21. Born into a family of stonemasons, this well-connected artist studied in Rome with the Scottish neoclassical painter **Gavin Hamilton**. His best-known work is his freestanding **marble** carving of *Cupid and Psyche*, dated 1787–1793 (Paris, Louvre Museum). In this piece, we see a very complex positioning of the mythological lovers, as the Cupid, wings aloft, bends forward to embrace the reclining Psyche, who in turn reaches up to her young lover. This fully three-dimensional work is composed of triangles and circles that provide a sensual movement to the figures, who are oblivious of our gaze. Drawing upon a well-known classical subject of love and jealousy, this **sculpture** captures a moment in time when these two mythological figures are united.

The story of Cupid and Psyche was particularly interesting to the 18th-century artist, who, like artists from the Renaissance era onward, sought to define different aspects of love from the classical era. Psyche was a mortal princess of such beauty that Aphrodite/Venus, the goddess of love and beauty, was jealous of her. Therefore, Aphrodite asked her son Eros, also known as Cupid, to punish Psyche. As a result, Psyche went through many ordeals but was always saved at the last minute by some divine force. Eros, realizing that he loved Psyche, asked Zeus for her, and so Zeus made her immortal. Psyche and Eros then got married on Mount Olympus and lived happily ever after.

Largely as a result of his *Cupid and Psyche*, Canova's fame spread, and in 1815, he, together with the painter **Benjamin West**, was called for advice on the purchase of the Parthenon marbles by the English, a project overseen by Lord Elgin. In 1687, Venice had attacked Athens, and much of the Parthenon was destroyed, leaving the sculpted frieze, pediment, and metope sculptures strewn about the Acropolis in rubble. The marbles remain today in the British Museum in London. The neoclassical style of the 18th century, then, focused not only on Roman classicism, as was the case in prior centuries, but on Greek classicism too, as new research gave a fuller understanding of the whole classical world across much of Europe.

Furthermore, classical scholars were concerned not only with the imitation of formal qualities in classical art, but also with the revival of Greek and Roman classical mythology and historical narratives as well, and many of these stories are aptly illustrated by Canova. Another example is his sculpture *Theseus and the Centaur* (1790s; Vienna, Kunsthistorisches Museum). Theseus is often considered a great ancient Greek hero similar in strength and wisdom to Hercules. He is best known for slaying the Minotaur of King Minos in Crete, with the help of Ariadne, the daughter of King Minos. The Minotaur was a bull-human monster that fed exclusively on human flesh. This power-

fully rendered two-figure group is done in the manner of ancient Greek **Hellenistic** sculpture that reflects a theatrical interest in the dramatic interaction between the two figures, the complex design decisions required to integrate the figures visually, and finally, the implication of a continuation of the space of the carving into the viewer's space. All of these Hellenistic features had been more fully developed in the baroque era, and can be seen to best effect in this neoclassical sculpture group.

In 1802, Canova was called to Paris by **Napoleon**, where he carved a **portrait** of Napoleon entitled *Napoleon as Mars the Peacemaker* (1802; London, Apsley House). This figure is one of the rare, freestanding nude figures of a contemporary man. Done in a classical Greek manner, the sculpture recalls not only ancient Greek Olympic game victors, but also Michelangelo's *David* (1505; Florence, Academia). **Jean-Baptiste Pigalle's** *Voltaire Nude* (1776; Paris, Louvre Museum) is a precursor to this work and could have been known by Canova. Canova's reclining seminude figure of *Pauline Bonaparte as Venus* (1805–1808; Rome, Galleria Borghese) is another classicizing figure, this time of Napoleon's younger sister, who appears semiclad as an allegorical figure of the goddess of love and beauty in the manner of Renaissance reclining female figures. She holds the apple that recalls the judgment of Paris, when Aphrodite was deemed the most beautiful. Canova's highly realistic and detailed drapery, as well as the soft effect of the cushions, is also indebted to the verism of Italian baroque sculptors such as Gianlorenzo Bernini. The depiction of a contemporary woman in the guise of a goddess continued from antiquity to the Renaissance and into the neoclassical era. In that vein, the portrait, commissioned by Pauline's second husband, Camillo Borghese, is meant not only to flatter Pauline but also to create a historical link between imperial Rome and the Borghese family.

Canova was interested not only in classical sculpture but also in works from the Renaissance and baroque eras. Although he spent most of his life in Rome, he also traveled to France, Germany, and England, and his *Perseus with the Head of Medusa* (c. 1800; Rome, Vatican Museum) is modeled on the same work by the mannerist artist Benvenuto Cellini (c. 1545; Florence, Loggia dei Lanzi). It was completed soon after his return from Germany and recalls the high classical style from antiquity, favored by German art critics such as **Johann Joachim Winckelmann**, who was living in Rome at the time, over the Hellenistic style seen in other Canova sculptures. The *contrapposto*, or weight-shift stance, also recalls the Vatican's ancient Apollo Belvedere, which had been taken to Paris by Napoleon, and for those reasons, Canova's Perseus figure, which was commissioned by Pope Pius VII, was placed on the Apollo pedestal at the Vatican, and it is with this work that Canova's fame has endured. *See also*

ANGERS, PIERRE-JEAN DAVID D’; BANKS, THOMAS; BARTOLINI, LORENZO; BONOMI, JOSEPH THE YOUNGER; RAUCH, CHRISTIAN DANIEL; SERGEL, JOHAN TOBIAS; THORVALDSEN, ALBERT BERTEL; WESTMACOTT, SIR RICHARD.

CAPRICCIO. A *capriccio*, or the plural *capricci*, is a type of landscape or cityscape that is more fancifully rendered than the more topographically correct *veduta*, “view.” For example, the *capriccio* might mingle several accurately portrayed buildings with a more imaginative set of Roman ruins in a **painting** or engraving. These types of images were popular among **Grand Tour** art patrons in Italy during the 18th century. *See also* CANALETTO, ANTONIO; PANNINI, GIOVANNI PAOLO; PIRANESI, GIOVANNI BATTISTA; ROBERT, HUBERT; VALENCIENNES, PIERRE-HENRI DE.

CARLEVARIJS, LUCA (1663–1730). *See VEDUTA.*

CARRIERA, ROSALBA (1675–1757). Italian artist Rosalba Carriera, a famous portrait painter, worked in Venice during the high point of the **Grand Tour** and received numerous commissions to paint wealthy tourists in Italy. Although Rome, the center of classicism, continued to be the main city for the tourist and art market of 18th-century Europe, Venice and the surrounding Veneto were also important for visitors and students, largely attracted to the classical **architecture** of Palladio. Carriera’s early style is considered **rococo** with its emphasis on soft surface texture and the use of **pastels**, but her later patrons were members of the aristocracy interested in classicism. Carriera was born in Venice, and she and her two sisters originally trained in lace-making with their mother before beginning to work in the more lucrative snuff-box market where they made miniatures on the box lids. Usually these miniatures were portraits, and accordingly, Carriera began to experiment with pastels and ivory and became renowned in the **portraiture** genre.

In 1705, Carriera was given an honorary membership in the **Academy** of Saint Luke in Rome, and in 1720 she went to Paris and was elected to the French Royal Academy. A year later she returned to Italy and settled in Venice to focus on portraiture. Carriera worked primarily in the medium of pastels, which allowed for a greater degree of spontaneity than **oils** and where colors could either be sketched out in a painterly manner or carefully blended to create a smoother, more delineated image. Her portrait *Charles Sackville, Second Duke of Dorset* (c. 1730; private collection) is a good example of

this technique. Here the duke is seated in profile, but with his face turned to smile ever so slightly at the viewer. This was the standard pose Carriera used in her portraits. The duke wears an elegant silver gray overcoat decorated with white satin brocade, a white lace collar, and a velvet hat with a mask, common in the Veneto's holidays, attached to the top of the hat. Although it was unusual for **women** to become successful professional artists during this era, Rosalba Carriera certainly made a name for herself working in the highly sought-after genre of portraiture.

CHALGRIN, JEAN-FRANÇOIS-THÉRÈSE (1739–1811). French **architect** Jean Chalgrin worked in a neoclassical style formed during the **French Revolution** and fully developed during the rule of **Napoleon Bonaparte**. Chalgrin was born in Paris and first studied at the **academy** in Paris with **Giovanni Niccolò Servandoni** and **Étienne-Louis Boullée**; after winning the *prix de Rome* in 1759, he studied at the French Academy in Rome for the next four years. Upon his return to Paris in 1763, Chalgrin was appointed inspector of public works of Paris and he oversaw construction to include such neoclassical buildings as **Ange-Jacques Gabriel's** Hôtel Saint-Florentin, where Chalgrin designed the courtyard gateway. Chalgrin's first important independent commission was for the Church of Saint Philippe-du-Roule in Paris, constructed from 1772 to 1784, which includes a basilica plan not seen in Paris since the Renaissance. In 1775, Chalgrin worked at Versailles Palace to construct pavilions for Madame du Barry (to the designs of **Claude Nicolas Ledoux**), and for the Comtesse de Provence, the sister-in-law of King Louis XVI.

Chalgrin's most famous work, however, is the Arc de Triomphe, commissioned by Napoleon to commemorate various military victories during the Napoleonic Wars. Begun in 1808, the Arc, located on the Place Charles de Gaulle, was part of the historical axis of architectural constructions, public **sculpture**, and urban planning around the Louvre Palace, all done in the **empire style**. Unlike the smaller Arc de Triomphe in the nearby Place du Carrousel built by **Charles Percier** and **Pierre Léonard Fontaine** in 1806 to commemorate the Battle of Austerlitz, this arc, twice as large as the other, provided a more general commemoration of all men who died fighting for France. Modeled on the Arch of Titus in Rome from A.D. 81, the Arc de Triomphe is a monumental single-arch structure with dramatic high-relief sculptures that flank the arch and show young French warriors fighting against Germanic men, who appear bearded and in chained armor. Relief panels appear in the upper level of the monument topped by a narrow continuous sculpted frieze and a heavy classical entablature and cornice.

A severe form of classicism, this astylar monument does not feature any columns or pilasters, but instead the sculptural groups dominate the flat structure. Later **romantic** aspects of the monument include François Rude's (1784–1855) famous *La Marseillaise*, which appears on the front together with **Jean-Pierre Cortot's** *The Triumph*, while figures of *Resistance* and *Peace*, both by Antoine Étex (1808–1888), are located on the opposite side. In the attic level are the shields of major victories throughout French history, while the names of French generals and other military heroes are listed on the interior walls of the arch. The monumental structure epitomizes the imperial aspirations of Napoleon with heroic images of victory and an overtly nationalistic tone that resonated in military victory monuments created through the early 20th century. Although Chalgrin died soon after the monument was begun, construction was continued by Jean-Nicolas Huyot (1780–1840), and although construction was halted during the Restoration, the monument was finally completed in 1836 during the rule of King Louis-Philippe. In 1840, Napoleon's funerary procession passed through the arch on the way to his final burial place in the crypt of Les Invalides.

CHAMBERS, SIR WILLIAM (1723–1796). Scottish architect William Chambers was born in Sweden, where his father was employed as a merchant. When Chambers was a young man, he was hired by the Swedish East India Company to travel to China, and there he became interested in Chinese **architecture**. After returning home in 1749, Chambers decided to pursue a career in architecture. He went to Paris to study with **Jacques-François Blondel** and then spent five years in Italy before settling in England. In England, Chambers was appointed the tutor to the Prince of Wales, who later became King George III, and with those connections, Chambers later shared the position of architect of the king's works with **Robert Adam**.

Chambers remained interested in Chinese architecture through these years, and some of the garden structures at Kew Gardens in London are attributed to him. In addition, in 1772, he wrote his *Dissertation on Oriental Gardening*, which fueled a more widespread interest in Chinese culture. Chinoiserie had already been popularized in France, as seen mainly in **paintings** and interior designs, and reached a peak in interest by the mid-18th century. Soon after, this style was introduced in architecture, where Chinese-influenced designs can be found mostly in whimsical garden buildings and other such designs. The more picturesque garden designs that entered the mainstream in the later 18th century can be seen as originating with such Chinese aesthetics.

In addition to these interests, Chambers constructed his large-scale urban buildings in the neoclassical style. His *Treatise on Civil Architecture*, published in 1759, expresses a sparer and more serious **Palladian** version

of classicism, in contrast to the ornate form of classicism exemplified by his rival Robert Adam. Somerset House, overlooking the Thames River in London, was begun in 1776, when Chambers constructed the central part of the building, later enlarged with matching wings on either side. The house was constructed along the part of the Thames where large mansions from the Renaissance onward lined the banks. By the early 1700s, the original Somerset House had received numerous extensions and updates, making the overall construction irregular. It was adapted for use as a royal residence over the years, until 1775, after a period of neglect, the original structure was demolished. This construction was part of a government campaign to improve the image of London by constructing monumental public buildings in the “modern” style of neoclassicism. As a government building, over the years the house has been used by various learned societies, including a university at one point, as well as various government agencies.

A series of arches elevate the façade of the building above the water that formerly came up to the base of the building. Boats could then be docked under the arches. A porch with a Corinthian-columned portico appears at the upper stories and highlights the colossal proportions of the building. The use of an upper-story portico can also be found in **Charles Bulfinch**’s Massachusetts State House, begun in 1795 and seen across the Boston Commons. Chambers maintained some of the design elements of the previous façade renovated by the classical baroque architect Inigo Jones and this more spare Palladian classicism can be seen throughout the building. After the death of Chambers in 1796, construction was continued by **James Wyatt**, and work on the building continued through the middle of the 20th century. Certainly a centerpiece of English history, this building was Chambers’s most important commission.

CHANTREY, FRANCIS LEGATT (1782–1841). Francis Legatt Chantrey was born to a carpenter in Sheffield, England, and was originally self-taught. At the age of 16, he received an apprenticeship with a carver in Sheffield, and there he was first exposed to classical art in the form of plaster casts and engravings. After five years of his apprenticeship, Chantrey changed his focus to that of drawing with the hope of becoming a **portrait** artist. During this time Chantrey traveled often to London, where he visited the Royal **Academy** and began to establish his career. His first **marble sculpture** commission was for a bust of Reverend James Wilkinson located in Sheffield Cathedral, done in 1805. In London, Chantrey met **John Flaxman**, who introduced him to several admirals from whom Chantrey received four portrait commissions. The next year, in 1810, Chantrey was given two sittings with King George III for an eventual portrait bust. Chantrey’s bust of *Reverend John Horne-Tooke*

(1811; Cambridge, Fitzwilliam Museum) is considered his most realistic portrait, however. Here Chantrey provides a thoughtful image of the reverend with deep-set eyes, soft skin, and a cap on his head while he looks downward and out toward the viewer.

From this point on, Chantrey's career flourished. In 1817, he exhibited a plaster cast of his eventual marble group *The Sleeping Children* (1817; Staffordshire, Lichfield Cathedral), which caused a sensation for its verism and sentimentality. The commission was given to him by a socialite mother named Ellen Robinson whose two daughters died in a house fire. Chantrey made a death mask of one daughter to obtain the correct proportions of each child's face and created a poignant image of both girls lying asleep while the younger girl reaches over to hug her older sister while resting her head on her shoulder. Visitors were reported to burst into tears at the sight of such a work, and this high level of emotional involvement suggests a more **romantic** than classical tone. Chantrey's highly polished surface and his ability to carve the flesh with the appearance of warmth and softness lent to his enduring fame in England. *See also* ROMANTICISM.

CHARDIN, JEAN-BAPTISTE-SIMÉON (1699–1779). Jean-Baptiste-Siméon Chardin is best known for his small-scale **paintings** that feature domestic interiors and instruct the viewer in newly forming bourgeois ethics. Born in Paris to a royal cabinetmaker, Chardin first studied with Pierre-Jacques Cazes (1676–1754) and others, and was admitted to the **academy** in 1728, where he aspired to become a **history painter** but was recognized as a genre painter, a niche considered less important within the academic hierarchy. Chardin nonetheless spent the rest of his career in Paris, rarely leaving the city, and worked at the academy. Chardin's friend **Denis Diderot** preferred the “simple truths” of Chardin to the grandiose classicism of **Jacques-Louis David**, who was instead favored by **Johann Joachim Winckelmann**.

Chardin was different from other artists of his day in that he did not travel to Rome, nor can he be categorized as either a **rococo** or neoclassical artist. Instead, Chardin's works drew upon Dutch baroque painting for style and meaning. However, his paintings do reflect a continued growth of genre work that developed within the rococo tradition. He exhibited in the Salon of 1737, when animal and still-life painting was dominated by rococo artists François Desportes (1661–1743) and Jean-Baptiste Oudry (1686–1753), both heirs to the style of Peter Paul Rubens. However, while Oudry's highly polished, ornamental works were within the rococo tradition, Chardin's works show a more informal, painterly style, building his pictures with blocks of solid, grainy paint and a restricted palette. Diderot praised him for his “dignity” in painting, and indeed, Chardin's **pastel** *Self-Portrait with Spectacles* (1771;

Paris, Louvre Museum) reveals a dignified, introspective man. His still-life *The Stingray* (1728; Paris, Louvre Museum) was the piece he submitted for membership into the academy, and although he was well respected there, he never received the honors bestowed on the painters who were *agr  e* with historical or religious paintings. Still, Chardin received a pension from Louis XV that later in his career was the most highly paid pension in the academy. He remained active in various positions at the academy, including treasurer and curator of exhibitions.

His still-life images include the beautiful *Copper Cistern* (c. 1734; Paris, Louvre Museum), which shows in loving detail the hammered, copper surface of this simple object, elevated to a position of honor as the subject of the painting. The humble objects featured in Chardin's works are monumentalized, thereby allowing the viewer to reflect upon their importance in everyday life. Excelling in vernacular art, Chardin composed images revealing moralizing customs, such as his *Le b  n  dicit  * (*The Blessing*) (c. 1740; Paris, Louvre Museum). Although a sentimentalized work, here we see the image of a middle-class mother encouraging her two children to say grace before their meal. Chardin painted several versions of this popular subject, the importance of the mother's instruction in the early moral character of her children. Chardin's *The Governess* (1739; Ottawa, National Gallery of Canada) was shown at the Salon in 1739. He was one of the first artists to depict such a subject, with a young woman instructing her young upper-class charge in proper behavior. These tranquil scenes originated in Dutch moralizing interiors, yet work to affirm the status quo in Paris at the time and were therefore favored by both the middle class and aristocracy alike.

Despite the modest appearance of Chardin's works, many of them do include subtle commentaries on social class, such as his *Woman Taking Tea* (1736; Glasgow, University of Glasgow Hunterian Art Gallery). While hot chocolate was the drink of choice among the aristocracy, by the mid-18th century, tea had become a social symbol in France due in part to its importation via the French Compagnie des Indes, and it was therefore a beverage co-opted by the middle class. These types of paintings reveal the characteristics of the middle class, a socioeconomic group with origins in Renaissance Italy and a rapid development in 17th-century Holland. In the 18th century, England was at the forefront of the **Industrial Revolution**, and thus, it too enjoyed a vigorous mercantile economy. These middle-class ideals were thought to include strong civil liberties and a burgeoning democratic order that was admired in progressive French circles. For this, Chardin's works, considered a "lower genre" at the academy, are today considered some of the most progressive of their era. *See also* ROUSSEAU, JEAN-JACQUES; SCHOPENHAUER, ARTHUR.

CHINARD, JOSEPH (1756–1813). French sculptor Joseph Chinard is best known for his neoclassical **sculpture** that reveals a restrained sentimentality and high degree of naturalism. Born in Lyon, Chinard first studied there at the *École Royale de Dessin* and then began to work with a sculptor in Lyon before attracting the attention of a patron who paid for Chinard to travel to Rome from 1784 to 1787. In Rome, Chinard won a prize at the *Accademia di San Luca*, a rare occurrence for a foreign artist at the time. From that time onward, Chinard worked in Lyon and traveled back to Rome, eventually being expelled from Italy during the **French Revolution**.

His **portrait** bust *Mme de Verninac as Diana* (1800–1808; Paris, Louvre Museum) is a good example of this style. The sitter, a sister of French **romantic** painter Eugène Delacroix, was also depicted in a painted portrait by **Jacques-Louis David** in 1799, also located in the Louvre Museum. A comparison of the two highlights the diversity in how classicism was interpreted in early 19th-century France. In David's portrait, Henriette Delacroix is seated in profile to the viewer, but she turns to face the viewer directly with her arm resting on the back of the neoclassical chair. Her plain white dress is draped with a single yellow shawl, and her hair falls around her face in the informal fashion of the era. The simplicity of the room décor and her simple outfit makes her confident gaze more powerful. She does not hide behind wealth, but appears to be a woman of not only grace but also intelligence. Chinard's **marble** portrait bust depicts the young woman in the guise of Diana, holding an arrow in her hand while testing the sharpness of the point with her finger. She looks off into the distance as if something has attracted her attention. Thus, while David's postrevolutionary work reflects a move away from 18th-century neoclassicism toward romanticism, Chinard's work continued a traditional classical theme through the early years of the 19th century.

CLÉRISSEAU, CHARLES-LOUIS (1721–1820). French antiquarian artist Charles-Louis Clérisseau was born in Paris and studied at the French **Academy** in Rome, but left there before his pension ended due to an argument with the director, French **rococo** painter Charles Joseph Natoire (1700–1777). Although Natoire encouraged the study of landscapes, Clérisseau's studies with **Giovanni Paolo Pannini** provided him a more firmly classicizing analysis of the Italian land than the more loosely conceived rococo views. Clérisseau then went to Florence in 1755, where he met English **architect Robert Adam**, and together they went to Rome, where Clérisseau encouraged Adam to publish a collection of studies of the Palace of Diocletian at Split, Croatia (Dalmatia) entitled *Ruins of the Palace of the Emperor Diocletian at Spalatro* (1764), for which Clérisseau did the majority of the engravings, although he received no credit for them.

Clérisseau then remained in Rome another decade, where he became involved in mentoring *prix de Rome* students and worked as a guide to English **Grand Tour** students and patrons while supported by his architectural and landscape views, or *vedute*. One such view, the **painting** *Falls of the Aniene at Tivoli* (1769; London, Victoria and Albert Museum), done in gouache, is a fine example of this type of classical landscape. Here we see the waterfalls in the foreground, pouring toward the viewer, while in the lower left corner two figures, dressed in peasant garb, stand on a rocky outcrop and gaze out at the view. In the background, buildings appear on either side of the river, some classical while others are more picturesque rural buildings.

When Clérisseau finally returned to France, he brought with him a vast knowledge of antiquity that guided the education of the next generation of French architects, including **François-Joseph Bélanger**. In the 1780s, Clérisseau met **Thomas Jefferson**, then in Paris as the American minister to France, and he helped Jefferson put together his initial plans for the Virginia State Capitol. In 1788, Clérisseau published his *Antiquités de la France*, a volume that illustrates the Roman Maison Carrée from the first century B.C., which was the source of inspiration for the Virginia State Capitol. Thus, Charles-Louis Clérisseau, a painter, architect, and architectural theorist, was highly influential, not just for his individual contributions, but also as a mentor of neoclassicism in Rome and Paris.

CLODION (CLAUDE MICHEL) (1738–1814). Although Claude Michel, known as Clodion, worked primarily in the **rococo** style of **sculpture**, his later works are consistent with neoclassical ideals. Born in Nancy, Clodion likely initially studied in the northern French town of Lille before arriving in Paris in 1755. After working with his uncle Lambert Sigisbert Adam, he began training with the premier sculptor in Paris, **Jean-Baptiste Pigalle**. In 1759, he received the *grand prix* in sculpture at the Royal **Academy**, and in 1762, he went to Rome to study at the French Academy for the next decade. Although Catherine the Great sought to bring him to Saint Petersburg to work, he returned to Paris and opened a studio there, but returned to his hometown of Nancy during the **French Revolution**, where he spent the rest of his career in interior decoration.

Clodion's **marble** figure group *Allegory of Poetry and Music* (1774–1778; Washington, D.C., National Gallery of Art), is a good example of the classical influences Clodion absorbed while in Rome. The work consists of two chubby putti with one standing putto strumming a stringed instrument while the other baby is seated and contemplates a pen and a scroll of paper. A laurel wreath refers to the classical honor of victory bestowed on poets, Olympic victors and even military heroes in ancient Greece and Rome, and came to

be a widely used decorative motif. Other works by Clodion focus on bacchic figures of satyrs, fauns, Pan, and nymphs, which despite their more playful rococo context, did much to inform neoclassical subject matter. Clodion died in Paris right before the Sixth Coalition invasion of the city.

COCCORANTE, LEONARDO (1680–1750). *See VEDUTA.*

COCKERELL, CHARLES ROBERT (1788–1863). *See GREEK REVIVAL.*

COLONIAL REVIVAL STYLE. The colonial revival is a style of **architecture** found in the United States that harks back to colonial-era architecture on the East Coast around the time of the American Revolution. Seen primarily in domestic architecture, the colonial revival is a spare classical style that features symmetry, clarity, and classical proportions. Typically two-story structures, such buildings are brick or white clapboard structures with a central door, a small entrance portico, and evenly spaced flanking windows. The roof ridge runs parallel to the street. This style of architecture was adapted from the earlier **federal style** government buildings of **Charles Bulfinch** from the 18th century and popularized in the domestic construction of **Asher Benjamin** through the early years of the 19th century. It reached its high point in the 1890s.

CONTEMPORARY NEOCLASSICISM. *See NEOCLASSICAL REVIVALS.*

COPLEY, JOHN SINGLETON (1738–1815). Colonial American portrait painter John Singleton Copley is considered the first native-born artist in British America to achieve international fame. He is thought to have been born in Boston and first established his career in New England before moving to London in 1775 after the successful display of a portrait he sent from Boston to the Royal **Academy**. Copley's early artistic sources in America were few, but he was familiar with the portraits of Scottish painter **John Smibert** as well as the engravings of his English stepfather Peter Pelham (1695–1751), both of whom lived in Boston, where Copley grew up. Smibert maintained a studio and an art supply store in Boston, and he also sold prints, which were highly influential in the dispersal of art style and symbolism within the colonies.

A portrait of *Samuel Adams* (c. 1770; Boston, Museum of Fine Arts) reveals Copley's colonial style prior to his move to London. Here we see the confident statesman and fourth governor of Massachusetts pointing to the Massachusetts Charter while looking out at the viewer and tilting his head slightly, as if awaiting a response from the viewer. Copley's best-known portrait is his *Portrait of*

Paul Revere (c. 1768; Boston, Museum of Fine Arts), which depicts a realistically rendered image of the silversmith looking directly out of the **painting**. Great attention is given to the smooth surface of the table upon which Revere rests his arm while holding a silver teapot in his hand. This more direct and informal figure was the preferred approach to **portraiture** in the colonies, as opposed to the idealized “grand manner” of European portraits.

Copley was so successful in America that in 1766 he decided to send a work for exhibition in London. This painting, a portrait of his half brother entitled *Boy with a Squirrel*, was widely praised, and **Benjamin West**, who had arrived from America several years beforehand from Pennsylvania, encouraged Copley to study in Europe, but it was not until 1774 that Copley was able to travel there. In the meantime, West had established his success with his painting *The Death of General Wolfe*, displayed at the academy in 1771. Copley traveled around Europe for a year, and then settled in London in 1775 to spend the rest of his life there. He continued his portraiture but also began to paint propagandistic historical images, such as his *Death of Major Peirson* from 1782 to 1784 (London, Tate Britain), which depicts the heroic death of the young major killed at the moment he victoriously defended his country against the French. While the major’s black servant shoots at the French in retaliation, women and children sneak out of the painting at the right. The narrative formula for this painting has its origins in aristocratic baroque allegory, but mingled with contemporary theatrical poses and gesture, the painting demonstrates a more popular, nationalistic pride.

Copley also came under the influence of the English **romantics** and went on to paint one of the most famous images in the history of American art, his *Watson and the Shark* (1778; London, Royal Academy). Commissioned by the English merchant Brook Watson and exhibited at the Royal Academy in 1778, this dramatic work reveals an unusual and terrifying event from the life of the merchant, a day when at 14 years of age, he was swimming in the harbor and attacked by a shark. The shark bit off his foot before being diverted by a fishing boat. In this painting, the nude boy floats in the churning green water, reaching upward with a look of terror on his face, while a shark sets itself up for a second attack. Above the boy, fishermen reach out to grasp the boy while one man is poised above the shark, harpoon at the ready. The harbor setting in the background is formed with the soft, golden light of the late afternoon sun. Watson was of course saved and wore a wooden leg the rest of his life.

In this painting, Copley creates a new style of dramatic narrative, utilizing some aspects of traditional historical allegory, visual allusions to biblical events, and close observation of the contemporary harbor setting. By blending these aspects, Copley was able to work within the more elite academic setting while at the same time providing a popular image of horror and fear,

in keeping with the dramatic emotions sought out by romantic artists. This painting certainly anticipates the scandalous shipwreck of the *Medusa*, a boat that was abandoned with survivors but rescued two weeks later and depicted by romantic painter Théodore Géricault in his painting *Raft of the “Medusa”* from 1819. Thus, John Singleton Copley’s career is a good example of the growing possibilities available to colonial artists in establishing a classical style of art in British America while at the same time developing their own careers in Europe. *See also* PEALE, CHARLES WILLSON.

CORTOT, JEAN-PIERRE (1787–1843). Jean-Pierre Cortot was a French sculptor known for his late neoclassical style created during the era of Napoleon. Born in Paris, the artist left the city to study at the French **Academy** in Rome from 1810 to 1813 and returned to spend the rest of his career in Paris, where his best-known works are located. These include the sculptural relief of *The Triumph of Napoleon* on the Arc de Triomphe de l’Étoile (1810) and his equestrian image of Louis XIII (1825) in the Place des Vosges in Paris. His **marble** statue group *Daphne and Chloe* (1824; Paris, Louvre Museum) reveals a touching two-figure group done in the late neoclassical style characterized by a heightened sentimentality and crisp line.

His *Soldier of Marathon Announcing Victory* (1834; Paris, Louvre Museum) is perhaps his best-known work and depicts the classical tale of the young messenger from Marathon who collapses to his death while still managing to raise his chest up and proudly hold the victory palm above his head. No pain or suffering can be detected in this reclining marble figure, where classical idealization takes precedence over **romantic** tragedy. This work was commissioned in 1831 for the courtyard of the Louvre Palace, but in 1834 the **sculpture** was moved to the gardens of the Tuileries Palace across from the Louvre and then in 1877 it was placed in the collection of the Louvre Museum. Dramatic architectural and interior renovations at the Louvre Palace as well as the commissioning of public monuments around the palace were central to **Napoleon**’s art patronage, and this work continued through the Bourbon Restoration and the “July Monarchy” of Louis-Philippe d’Orléans (1830–1848), when the Cortot sculpture was commissioned. *See also* CHALGRIN, JEAN-FRANÇOIS-THÉRÈSE; FEUCHÈRE, JEAN-JACQUES; PERCIER, CHARLES.

COZENS, JOHN ROBERT (1752–1797). John Robert Cozens was born in London the son of Russian-born painter Alexander Cozens (1717–1786), who was said to be the son of Peter the Great and his English mistress, Mary Davenport. Accordingly, John Robert was well placed in the art world. Cozens first studied with his father before traveling to Italy and developing a

style of landscape **painting** that reveals interesting atmospheric effects. The landscape artist John Constable praised Cozens for his work in this genre. His painting *Lake of Nemi*, from 1789, is a **watercolor** on paper image now located in the Fine Arts Museum of San Francisco. Watercolor allowed him unique coloristic effects of blending and movement that gave a free, painterly quality to his images. Here we see a dramatic landscape done in blues, grays, and silver tones, with a deep shadowing across the jagged land. Focused mostly on images of the Alps and the Italian countryside, Cozens moved away from the classicizing, tranquil landscapes of the neoclassicists, bathed in a golden light as described in Ovid, and instead produced landscapes with a haunting quality that anticipated the romanticized images of subsequent landscape painters such as J. M. W. Turner.

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DANCE, GEORGE THE ELDER (1695–1768). English architect George Dance the Elder was the official surveyer of the city of London for more than 40 years, where he spent most of his career. Although little is known of George Dance’s early training, three of his five sons each went on to fame in the fields of acting (James Dance), **painting (Nathaniel Dance)**, and **architecture** (youngest son, George Dance the Younger).

Dance is credited with constructing some of the first neoclassical buildings in London, including his most famous work, Mansion House (1739–1752), designed in a **Palladian style** that was just becoming popular in England. Mansion House is a monumental, stately mansion built as the official residence of the mayor of London. The stone building consists of three stories that rest on a rusticated basement level. From street level, visitors ascend a stairway to the entrance portico, designed in emulation of the Pantheon in Rome, with a six-columned front topped by a triangular pediment. Behind the pediment is the attic level topped by a balustrade, in keeping with ancient Roman domestic architecture. George Dance constructed about five churches in London, and he also worked in Ireland. His enduring fame rests in his work on Mansion House and with his family legacy.

DANCE-HOLLAND, NATHANIEL (1735–1811). English **portrait** painter Sir Nathaniel Dance was born in London, the son of architect **George Dance the Elder**, and with his prestigious family background, Dance was able to travel to Italy to study art, where he met **Angelica Kauffmann** and began a career in classicizing **painting**. He then returned to London to establish a successful portrait studio, and was one of the founding members of the Royal **Academy** in 1768. In 1790, Dance became a member of parliament, ended his art career, and added “Holland” to his last name when he was created a baronet. His portrait of *James Cook* (c. 1775; Greenwich, National Maritime Museum), reveals a lively image of Cook, seated on an angle and looking over his shoulder while pointing to a map unfolded on his lap. Dance was an accomplished painter able to paint in a highly naturalistic and lively manner popular during this century.

DANHAUSER, JOSEF (1805–1845). *See* BIEDERMEIER.

DANNECKER, JOHANN HEINRICH VON (1758–1841). German sculptor Heinrich Dannecker was born in Stuttgart, studied **sculpture** there, traveled to France and Italy, and then settled back in Stuttgart in 1790, where he taught at the Hohe Karlsschule. His **marble** *Ariadne on the Panther* (1814; Frankfurt, Museum alter Plastik) is his most unusual late neoclassical work in its display of romantic motifs such as the exotic panther tamed by Ariadne. Although a new subject, this scene does have its origins in works such as Titian's Renaissance **painting** *Bacchus and Ariadne* (London, National Gallery), which depicts a bacchanal scene with leopards and other exotic animals. Dannecker's sculpture is sensual in its nudity, and the contrast between the goddess and wild animal created an interest in the work that resulted in numerous copies, in bronze statuettes, engravings, and paintings. The figure of Ariadne appears to be modeled on the ancient subject of *Nereids Carried by a Monster*, seen on ancient Greek and Roman vessels and frescoes. The Nereids were sea nymphs often found riding the backs of various sea creatures that appear to be dolphins. One example of this subject can be found on a fifth-century B.C. vessel that depicts a Nereid riding a dolphin (Malibu, California, J. Paul Getty Museum). In this painting Dannecker employs a classical subject that was less well known than the usual classical repertoire used in neoclassical art and at the same time treats it with a sensuality and a natural wildness that anticipates the advent of **romanticism** in Germany.

DAVID, JACQUES-LOUIS (1748–1825). Jacques-Louis David is considered the leading neoclassical artist of the late 18th century. He worked in Paris through the **French Revolution** and then forged a career in the early 19th century with the patronage of **Napoleon**. David was born in Paris in 1748 and died in Brussels in 1825, at the age of 77. Stylistically, his work depends on the "first generation" of neoclassicists in Rome and in England, but his **paintings** then evolved toward the depiction of progressive social ideals formed as didactic classical narratives. Thus, he merged the didactic, moralistic characteristics of **Jean-Baptiste Greuze** and **Jean-Siméon Chardin** with the long tradition of **history painting**. David also argued that the **academy** did not allow for the progression of students based on merit, but simply on social and political connections.

Since David's father was a metal tradesman and his mother came from a family of building contractors, his family members were primarily merchants. His father was killed in a duel when the young artist was nine years old, and David was then sent to a boarding school to study Latin and classical literature. His uncle, a prominent architect to the king, helped David receive an

apprenticeship with the prominent **rococo** painter François Boucher (1703–1770), a distant cousin from David’s mother’s side, but Boucher, noting David’s interest in this newly forming classicism, helped him attain an apprenticeship with the neoclassical painter **Joseph-Marie Vien**, who was highly favored by the art critic **Denis Diderot**. David first studied with Vien in 1765 and then entered the French Academy in 1766. In 1774, after several attempts, he won the *prix de Rome*. That same year, King Louis XVI ascended the throne and became a generous patron of history painting. The following year David went to Rome with Vien, who that same year was elected director of the French Academy there. The leading history painter Jean-Baptiste Pierre, the *premier peinture* of the French Academy, was friends with Vien, and thus David benefitted greatly from both this royal sponsorship and good connections in the art world.

David’s education at the French Academy in Rome profoundly shaped his subsequent career. Many letters sent between Paris and Rome detail the curriculum and rigorous daily schedule of students in Rome. In Rome, **Johann Joachim Winckelmann** gave well-attended lectures on art, and after the death of Winckelmann in 1768, these lectures were continued by the antiquarian scholar **Antoine-Chrysostome Quatremère de Quincy**. While David was at the French Academy in Rome, he resisted its inflexible curriculum and fought with Pierre. Then in 1779 he signed a petition protesting the rules of the academy. Nonetheless, while in Rome, David was greatly influenced by the Renaissance painter Raphael and the newly discovered ancient Roman settlement of Pompeii, and was able to meet an international group of such contemporary artists as **Anton Raphael Mengs**, who had similar artistic interests as David. That same year, David returned to Paris, married, and established his workshop of some 40–50 students. He exhibited paintings at the 1781 Salon and was highly regarded in the academy while many of his students, including **Jean-Auguste-Dominique Ingres**, went on to develop a late neoclassical style of highly linear painting, while others were important in the development of **romanticism**.

David’s many portrait commissions included those of the enlightened middle class and the aristocracy. His *Portrait of Count Stanislas Potocki* (1781; Warsaw, Museum Narodowe) is a good example of this new type of **portraiture**. Potocki was a statesman at the time of Napoleon and had translated Winckelmann’s *History of Ancient Art* into Polish while in Rome, where he originally met David. In this image, the elegant count is seen on horseback wearing his finest clothing. He has pulled his hat off in a form of greeting, while his beautiful white horse bows down. At the lower left corner of the image, a dog barks at the horse, appearing almost to nip at one of the horse’s legs. Is the dog impeding the count’s progress? It is possible that

the image symbolizes the prerevolutionary debate going on at this time of whether the nobility were superior merely by blood or also of mind. Many of these portraits offer more questions than answers.

It is certainly true that David's paintings often depicted moralizing views of what he considered "superior" virtues, including many traits from classical antiquity. His *Belisarius Receiving Alms* (1781; Paris, Louvre Museum) is a good example of this type of image. David received his *agrément* into the academy in 1781 with this work and was given lodgings in the Louvre. Diderot praised it with the quotation "I see it every day and always believe I am seeing it for the first time." It relates the story of the Byzantine general Belisarius (c. A.D. 505–564), who served Emperor Justinian loyally. However, jealous courtiers orchestrated the downfall of Belisarius, and Justinian punished him by blinding him and sending him into disgrace, thereby exemplifying his royal ingratitude and lack of loyalty. In this painting, we see Belisarius, reduced to begging, receiving money from an ex-officer in Constantinople, who recognizes the old and blind ex-general.

David's reception piece of 1783 was entitled the *Mourning of Andromache over the Body of Hector* (Paris, Louvre Museum). This image comes from a passage in the *Iliad*, where the wife of the heroic Hector, who was slain by Achilles, mourns his death. Andromache, comforted by her young son, appears devastated with sorrow, yet courageous in accepting her fate as she turns to the viewer, in a look more like Bernini's image of Saint Teresa in Rome than the more sentimentalized sorrow seen in paintings by Greuze. Since this image represents fidelity and patriotic self-sacrifice, Andromache can also be seen as an image of the virtues absent from those leading France, or *la patria* (the homeland).

Such highly propagandistic civic imagery is best known in David's *Oath of the Horatii* (1784; Paris, Louvre Museum). This work reveals ideas found in **Jean-Jacques Rousseau's** *Social Contract* of 1762, which states that an individual should surrender his interests to the common good. The society Rousseau envisioned was negotiable, however, meaning that it was determined by the "common will" of the people. In 1784, David left Paris for Rome to work on this painting, commissioned by the king in 1783. The context for this painting was the historical narrative of the ancient war declared between Rome and Alba. Here we see the three Horatii brothers of Rome preparing to fight the three Curatii brothers of Alba, in lieu of having both militias fight each other. However, these families had already been linked together by blood and marriage, as Sabina, the Alban sister, was the wife of Horatius, while Camilla, Horatius' sister, was married to Curiatius. This painting focuses on the oath taken by the Horatii brothers and their father to the left of the painting, while the women crumble in sorrow at the right.

The third woman is Julia, a friend of Sabina, who consoles the children. Ultimately, Horatius was the victor, as he was able to separate the Albans and thus to kill them more easily. Horatius is seen in the painting grasping his lance with his left hand. This narrative was known to David through the play entitled *Les Horaces*, written by Corneille in 1639 and performed around 1783 in Paris.

David's *Death of Socrates* (New York, Metropolitan Museum of Art) is similarly composed like a theater stage set. It was commissioned in 1786 by Charles-Michel Trudaine de la Sablière and Charles-Louis Trudaine de Montigny for the Salon exhibit of 1787. These brothers were from a well-known progressive noble family but later grew disenchanted with the revolution and were guillotined in 1794. The narrative of this painting is from Plato's *Phaedo* and shows Socrates reaching for the poison hemlock that he was ordered to drink. The work caused a sensation at the Salon, and even **Thomas Jefferson** saw it. Plato is seen at the foot of the bed, and Crito is seated on the stool while other disciples mourn.

What separates David's images of death and mourning from those of his predecessors was the powerful, yet classicizing way in which he was able to depict emotion in a highly propagandistic but compelling manner that lacked overt sentimentality and artifice. The focus here is on Socrates, a Greek philosopher of Athens (469–399 B.C.), an important thinker for the era of the **Enlightenment**. He had sought to guide the moral and intellectual improvement of Athens in a method of teaching now called the Socratic method, or dialogue, which was based on asking his students questions and then discussing the implications of their responses. For Socrates, virtue was the knowledge of one's true self, and he argued that no one knowingly does wrong but only errs through ignorance. He criticized the Athenian political and religious institutions, making many enemies, and in 399 B.C., he was condemned for corrupting the morals of youth and for religious heresy, and was sentenced to drink hemlock. For Plato, the philosopher—not necessarily the established leader—understands the balance and harmony of all parts of the universe and is therefore the person who can govern successfully.

David's many supporters during the 1780s included Monsieur and Madame Lavoisier, seen in a portrait done by David in 1788 (New York, Metropolitan Museum of Art). Antoine-Laurent Lavoisier (1743–1794) is considered the first French chemist of international stature, having discovered in 1783 the composition of water. His wife, Marie-Anne, was equally highly educated and studied drawing with David. While Lavoisier himself received a high salary as a tax collector for the Crown, his wife's father was known to have exposed the old regime's colonial policies and slave trade in the Indies. Thus, the aristocratic Lavoisier couple espoused more progressive ideals, but, like

the Trudaines, Monsieur Lavoisier was later called a “royal lackey” and was also executed in 1794.

Many of these paintings done in the 1780s may be said both to reflect and to lay the groundwork for sentiments leading up to the French Revolution, and two of his works done during the 1790s in particular relate to major events of the revolutionary turmoil. The first is his *Tennis Court Oath* (1791, pen and sepia wash; Paris, Louvre Museum), commissioned by the Jacobin Club, known as friends of the Constitution. The image refers to the event in 1789 when King Louis XVI closed Parliament and the Third Estate assumed the title “National Assembly,” seeking to gain control of the government. Parliament deputies moved into the royal tennis court to continue their work. In David’s depiction, the president of the Third Estate, Jean-Sylvain Bailly, is swearing an oath to write a constitution and never to disband. This work was never completed, likely due to the rapidly changing political events that immediately date such “real time” depictions.

The second is the famous *Death of Marat* (1793; Brussels, Musées Royaux des Beaux-Arts de Belgique), commissioned by the Jacobins in 1793 to commemorate the death of their heroic leader, who was also a friend of David’s, at the hands of a traitorous young woman named Charlotte Corday d’Amont. While Marat sat in a bath to alleviate a skin ailment, Corday entered his house on the pretext of needing his signature on a petition and then stabbed Marat to death. Corday was a member of the less radical Girondist movement that had a following among the leadership of several privileged deputies from the Gironde. David painted the quiet conclusion of the event, where Marat slumps over the side of his bathtub, tilting his head toward the viewer while one arm falls to the floor and the other clutches the note written by Corday. A wooden table next to his bathtub is inscribed with his name and the date of his death in a format that resembles a funerary marker. Behind Marat is a monochromatic wall that adds to the still conclusion of Marat’s life. This image of death, much like a lamentation scene, certainly draws strong parallels to images of Christ’s death.

At the end of the decade, Napoleon dissolved the First Republic and established a new consul of three branches, with him as the first branch. David became a strong supporter of Napoleon, and in 1799 exhibited the *Intervention of the Sabine Women* (Paris, Louvre Museum). Here, the Republican Roman soldiers of Romulus held a meeting for the Sabines in order to abduct their women. Three years later, the Sabine king, Tatius, declared war, but the women, now married with children by the Romans, intervened for peace. Here we see Romulus’s wife Hersilia mediating between Tatius and Romulus. The female figure is now the intercessor for a new era in French politics.

One of David's many portraits of Napoleon, his *Napoleon Crossing the Saint-Bernard* (1800–1801; Rueil-Malmaison, Musée National du Château de la Malmaison), is a romanticized portrayal of the general leading his men across the Alps during a stormy late afternoon. He appears on a white horse that rears up dramatically, as Napoleon looks back to the viewer and points encouragingly forward to a far-off view of the stark mountain range. His robe swoops around his body and swirls behind him, framing the face of the horse and highlighting the bad weather. Seeing Napoleon as a man of courage and power, David likens the imperial figure to his predecessors Charlemagne and Hannibal, both of whom successfully crossed the Alps into Italy. In reality, Napoleon crossed the Alps on a donkey, an animal better suited to such mountainous terrain, but David's highly propagandistic image recalls baroque diagonal movement and theatrical drama. David went on to document many achievements in Napoleon's life, but when the ruler fell from power in 1814, David moved to Brussels and remained there until his death in 1825. *See also* CHINARD, JOSEPH; DROUAI, JEAN-GERMAIN; GÉRARD, FRANÇOIS; GIRODET DE ROUSSY-TRIOSON, ANNE-LOUIS; KRAFFT, JOHANN PETER; *PRIMITIFS, LES*; QUATREMÈRE DE QUINCY, ANTOINE-CHRYSOSTOME; ROMANTICISM.

DEWEZ, LAURENT-BENOÎT (1731–1812). Laurent-Benoît Dewez was the first architect to introduce neoclassicism to Holland and Belgium in the 18th century. In the previous century, French baroque **architecture** had dominated the southern part of the Netherlands as a symbol of Catholic and aristocratic rule, while in the northern Netherlands, Italian Renaissance architecture was favored as it represented a mercantile and Protestant culture. Thus, the architecture of Hendrik de Keyser (1565–1621) and then of Jacob van Campen (1596–1657) can be seen as the precursors to neoclassicism.

Dewez was a Belgian architect born in a small town near Verviers in the province of Liège. As a young man, he was sponsored by members of the Abbey of Saint Hubert to study in Italy, where he worked with the Italian late baroque architect Luigi Vanvitelli (1700–1773). In Italy, Dewez met **Johann Joachim Winckelmann** and many other antiquarian scholars and architects, and he traveled to Split, in Croatia (Dalmatia), with **Robert Adam**. In 1758, Dewez went to London with Adam and worked with him briefly before returning home in 1760 to commence his first native project, renovations to the Abbey of Orval in the region of Luxembourg. A year later, however, Dewez left the abbey unfinished and settled in Brussels, where he opened a studio and eventually was named court architect of the governor Charles-Alexandre de Lorriane. Most of his work dates to the 1760s, when he built several abbeys, châteaux, and a state prison, but unfortunately, many of his buildings

were destroyed during the **French Revolution**. Nonetheless, his Château of Seneffe, commissioned for rich merchant Joseph Depestre in 1758, remains today his most important architectural monument.

Depestre had just purchased several aristocratic titles, and therefore the country home was symbolic of his new royal status in present-day Belgium. Constructed during 1763–1768, decoration was continued after his death in 1774 under the direction of his wife and son, but the home was then briefly taken over by the French in 1799, to be returned to the Depestre family unmolested a few years later. For this building, Dewez based the overall idea on the English country home blended with the tradition of the French château and Italian villa and married a **Palladian style** with the opulence of Robert Adam to create a noble home suitable for 18th-century elite. Thus, the palace features a three-part façade with a four-columned portico attached to the front and topped by a triangular pediment, while the corners of the façade are capped by slightly projecting one-bay wings. The two-story structure is then topped by a Roman balustrade, but the gilded sculptural work in the pediment reveals a richness not seen in prior classicizing buildings in the Netherlands.

While the façade features Corinthian columns, the courtyard has Ionic columns, and, in general, the building recalls the work of **Ange-Jacques Gabriel** for Louis XV in France, the overall layout recalls the grounds of the Palace of Versailles in that the home is anchored at the edge of the small town of Seneffe and is arrived at via a tree-lined street that enters into the *cour d'honneur*. An ornate iron fence with a gilded entrance gate closes off the entry courtyard, from which point one can view the château with its side galleries. The surrounding park is in the French baroque style also seen at Versailles, but with later follies and romantic additions. Thus, the introduction of neoclassical architecture into the Netherlands continued to follow the French baroque model, but combined with the English 18th-century country home to signal a new prosperity in Holland and Belgium. Thus, neoclassicism did not develop a regional variant, but followed Italian, French, and English models during its brief history in this area of Europe.

DIDEROT, DENIS (1713–1784). French philosopher and art critic Denis Diderot played a pivotal role in the **Enlightenment** and is best known for his *Encyclopédie* published between 1751 and 1772. Diderot was born in the small city of Langres in eastern France and began his studies at the Lycée Louis-le-Grand in Paris, eventually earning a degree in philosophy. Originally planning to enter the clergy, Diderot then decided on a law career and next a career in literature. Disowned by his father for this decision, Diderot lived in poverty in Paris until he came to the attention of Empress Catherine II of Russia, who purchased his library and retained him as her librarian, in

charge of overseeing her new collection, which she left in Paris until Diderot's death, at which point it was transferred to Russia. Diderot spent a few months in Saint Petersburg, a member of the empress's court, but otherwise spent most of his career in Paris.

His *Encyclopédie* work was initially conceived of as a translation of Ephriam Chambers's 1728 *Cyclopaedia* but grew in scope to reach for the lofty goal of examining all of human knowledge. Diderot, first hired with two other editors, remained the primary editor for the next 25 years and transformed the *Encyclopedia* into a vehicle of enlightened thought, where religion was classified in philosophy. Its progressive ideas played a role in the intellectual movements that inspired the **French Revolution**. Thus, Diderot's focus on the idea that knowledge was power brought him many enemies in the Church and among the aristocracy, but he nonetheless maintained a career separate from the *Encyclopedia*, writing plays, essays, and art criticism.

Diderot's *Essais sur la peinture* was complimented by **Johann Wolfgang von Goethe**, and Diderot was a friend of the philosopher **Jean-Jacques Rousseau**. He wrote reviews of the annual Paris Salon from the years 1759 to 1779, providing for the general public a vehicle for the understanding of art and its theoretical as well as technical framework. Diderot admired the art of **Jean-Baptiste Greuze**, whose neoclassical paintings inspired a moralizing didacticism, and the paintings of **Jean-Baptiste-Siméon Chardin**, whose tranquil genre works espoused domestic virtues and focused on middle-class social issues. To Diderot, the flamboyant, playful style of the **rococo** was neither honest nor uplifting, while the emerging neoclassical style promoted a moral dignity to which all artists should aspire.

DIRECTOIRE STYLE. The directoire style of neoclassical art, **architecture**, and interior furnishings is found during the French Executive Directory (1795–1799), when France was governed by a group of five directors during the four years between the National Convention and the French Consulate of **Napoleon Bonaparte**. The directoire style anticipated the subsequent **empire style** that developed during the rule of Napoleon, but with a sparer form of classicism and fewer imperial associations.

DIZIANI, ANTONIO (1737–1797). See *VEDUTA*.

DROLLING, MICHEL MARTIN (1789–1851). French neoclassical painter Michel Martin Drolling was born in Paris and first studied art with his father, the **painter** Martin Drolling (1752–1817), before transferring to the large workshop of **Jacques-Louis David** in Paris. After winning the *prix de Rome* in 1810, Drolling moved to Italy to study at the French **Academy**

in Rome. His *Wrath of Achilles* (1810; Paris, École Nationale Supérieure des Beaux-Arts) is perhaps his best-known work and demonstrates the late neoclassical academic tradition that lingered through the 19th century, due in large part to David's central role in training the next generation of artists in Paris. Here we see crisply delineated, **marble**-like figures painted in a highly realistic, yet carefully posed composition typical of late neoclassicism, where wrath is a carefully restrained emotion.

DROUAIS, JEAN-GERMAIN (1763–1788). Jean-Germain Drouais, the most promising of **Jacques-Louis David**'s students, was born in Paris to an illustrious family of artists including his father, the **portrait** painter François-Hubert Drouais, and his grandfather, painter Hubert Drouais. After training first with his father and then with the late baroque painter Nicolas-Guy Brenet (1728–1792), Drouais was apprenticed to David in 1780. David had just returned from Rome, and Drouais was therefore one of his first, and most important, students. Drouais's first attempt to win the *prix de Rome* in 1783 resulted in his loss of nerve and the destruction of his own **painting**, but the following year, he won the *prix de Rome* with a painting entitled *The Women of Canaan at the Feet of Christ* (Paris, Louvre Museum).

That same year David accompanied Drouais to Rome, where David completed his *Oath of the Horatii* in 1784 (Paris, Louvre Museum) two years before Drouais completed his best-known work, his *Marius at Minturnae* in 1786 (Paris, Louvre Museum). Here we see the elder Roman soldier Marius disarming a soldier sent to kill him. Set in 89 B.C., the image, discussed by Plutarch, suggests courage and moral authority even in the face of death. The stage-like background, similar to so many of David's works, including his *Oath of the Horatii*, reveals the room in which Marius was imprisoned in Minturnae, Campania. Drouais was deeply influenced by Raphael's use of carefully composed gesture and restrained emotion, and this painting in particular received high praise from such leaders of the art world as **Johann Wolfgang von Goethe**, who had developed much of his aesthetic interests while in Italy from 1786 to 1788, where he wrote his *Italian Journey*.

The last picture Drouais completed before his premature death was his *Philoctetus on the Island of Lemnos*. This work, from 1788, reveals an image of this friend of Heracles who was stranded on the way to Troy due to a foot infection (Chartres, Musée des Beaux-Arts). Seemingly scared and alone, Philoctetus is seated, tending his wounds while reflecting on his fate. Following Drouais's premature death, a monument was built in his honor in the church of Santa Maria in the Via Lata in Rome.

E

EMPIRE STYLE. The empire style refers to the form of neoclassicism that developed during the rule of **Napoleon Bonaparte** as emperor of the French in the era called the First French Empire (1804–1815). Considered a later phase of neoclassicism, the empire style is an early 19th-century movement found in art, **architecture**, and interior decoration. In France, the style was often used to glorify the reign of Napoleon; its German counterpart, called the **Biedermeier**, was a middle-class movement that focused on a more spare form of classicism. The empire style is contemporary to the classicizing **regency style** in Great Britain and the **federal style** in the United States, and while the empire style retained imperialistic symbolism, all three styles asserted the idea of an enlightened government ruled through the will of the people.

In Paris, the most famous example of the empire style in architecture is the Arc de Triomphe at the Place du Carrousel in Paris, begun in 1806 to commemorate Napoleon's military victory in the War of the Third Coalition, when, at the Battle at Austerlitz, Moravia, Napoleon defeated the Austrian and Russian empires. Also called the Battle of the Three Emperors, this war was Napoleon's most important military victory as it led to the dissolution of the Holy Roman Empire and ended the Third Coalition against France. For this reason, this Arc de Triomphe and the larger Arc de Triomphe in the Place Charles de Gaulle were important symbols of French nationalism, replete with imperialistic imagery. The arch created by architects **Charles Percier** and **Pierre Léonard Fontaine** referred specifically to the Arch of Constantine in Rome (A.D. 312), while the second arch, designed by **Jean Chalgrin** in 1806, refers to the Arch of Titus in Rome (A.D. 81). The empire style was favored in other countries with a similarly imperial system of government, such as in Sweden during the reign of King Karl Johan and in Russia during the rule of Alexander I. The style also found favor in Italy as a form of nationalism, and there it was called the Italian empire. *See also* GREEK REVIVAL.

ENFANT, MAJOR PIERRE CHARLES L' (1754–1825). The American **architect** Major L'Enfant was born in Paris and immigrated to the United States after first studying with his father—the **history painter** Pierre L'Enfant

(1704–1787), who enjoyed the patronage of King Louis XV—and then enrolling at the Royal **Academy** in Paris. Afterwards, L’Enfant joined the military in order to fight in the American Revolutionary War. When L’Enfant arrived in 1777, he first served as a military engineer with Major General Lafayette and then with General George Washington, again as an engineer. While at Valley Forge, Lafayette commissioned L’Enfant to paint a **portrait** of George Washington, but when the war was over, L’Enfant established an engineering firm in New York City while maintaining his interests in art in an architectural career. His early commissions were in New York for the first city hall remodel and for several private homes.

When the first discussions of a new capital were initiated in 1789, L’Enfant was well poised with his civil engineering and architectural background, as well as with his connections to the new president, George Washington, to design the city. After several years of negotiating the location of the future capital city, L’Enfant was appointed in 1791 to design the layout for a 10-mile square piece of land later called the District of Columbia. L’Enfant worked together with **Thomas Jefferson** and several commissioners to create the city plan and locate the necessary buildings, including the Capitol and the President’s House, later called the White House, which was designed by **William Hoban** in 1892. L’Enfant designed the area to include a broad vista, much like the European urban plans of the baroque era that monumentalized the city through massive buildings fronted by open squares and straight avenues. L’Enfant worked to provide building materials from the Aquia Creek quarry in Virginia, but his monumental plans were ultimately not fully realized, and subsequent revisions by others reduced the scale of construction and modified his original plans. Unwilling to compromise his original ideals, L’Enfant was dismissed, only to die in poverty in 1825.

ENGEL, JOHANN KARL LUDWIG (1778–1840). German architect Karl Ludwig Engel was born in Berlin. His father was a bricklayer, and Engel likely began his training with his family before studying at the Berlin Institute of **Architecture**, where he was introduced to neoclassicism by **Karl Friedrich Schinkel**. Engel began his career in Prussia, but **Napoleon**’s victories there in 1806 led to the flight of large numbers of professionals looking for work elsewhere. Under these circumstances, Engel was hired as town architect of Tallinn, the capital of the Duchy of Estonia, located at the edges of the Russian Empire and in proximity with the Gulf of Finland and the city of Helsinki. After a few years there, Engel found work in Finland, first in Turku and then in Helsinki, now in the midst of a building boom.

Helsinki was designated the capital of the newly autonomous Grand Duchy of Finland, and Finnish architect Johan Albrecht Ehrenström (1762–1847) had been selected by the Russian Crown to oversee the rebuilding of the city

after it was destroyed by fire in 1808. Ehrenström's designs included the use of stylish baroque-inspired broad vistas and straight streets to replace the prior labyrinth-like medieval city center. By 1816, final plans had been approved by Czar Alexander I for extensive reconstructions to the city, and Engel was appointed chief architect for this project that consumed the major part of his career.

His buildings there include the Senate Square and surrounding civic buildings, including the Helsinki Cathedral, Senate building, Helsinki library, and Helsinki University building. His Church of Saint Nicholas, begun in 1826 in Helsinki, is a good example of his **empire style**. Designed in a Greek-cross plan, the massive church is arrived at by a raised platform, while each arm is capped by matching Greek temple porticoes that appear to interlock. The central cube crossing has four small towers, one in each corner, around a slender dome that rests on a tall drum. Due to its monumental scale and excellent use of classical proportions in a novel manner, this church eventually became the most famous building in Helsinki. Engel was considered a Finnish native.

ENLIGHTENMENT. The Enlightenment, or the Age of Enlightenment, is a term used for the prevailing philosophical and cultural movement that swept across Europe in the 18th century and focused on the idea of reason, not empiricism, as the guiding rationale for human thought. Thus, rationalism dominated intellectual theory and harked back to classical Greek philosophy, thereby encouraging 18th-century scholars in a renewed examination of antiquity. The prevailing art style that reflected these “enlightened” ideals, then, was neoclassicism. More broadly, the Enlightenment is a term for the rationalist, liberal, humanitarian, and scientific trends of the 18th century. Many neoclassical artists were so intricately linked to such political and socioeconomic events as the **French Revolution** and the **Industrial Revolution** that their art cannot be understood separate from these contexts.

Additionally, advances made in the 17th century by philosophers such as Francis Bacon (1561–1626) and John Locke (1632–1704), who fostered a belief in natural law and universal order and promoted a scientific approach to knowledge as well as to political and social issues, must be understood as the foundation for the Enlightenment. These advances gave rise to a sense of human progress and a belief that the state should be a rational instrument of order. Representatives of Enlightenment thinking include the French philosopher **François Marie Arouet de Voltaire**, Swiss philosopher **Jean-Jacques Rousseau**, French philosopher and satirist Charles Louis de Secondat Montesquieu, Scottish economist Adam Smith, Irish writer Jonathan Swift, Scottish philosopher David Hume, German philosopher **Immanuel Kant**, U.S. politician and president **Thomas Jefferson**, Anglo-American political theorist Thomas Paine, and U.S. writer and scientist Benjamin Franklin. These

philosophers worked within the same milieu as artists, and neoclassical art is generally viewed as synonymous with Enlightenment thinking. *See also* GOETHE, JOHANN WOLFGANG VON.

ERDMANNSDORFF, FRIEDRICH WILHELM VON (1736–1800). German architect Erdmannsdorff is credited with helping to introduce neoclassicism to Germany. Erdmannsdorff was born in Dresden and raised in the Saxon court, where his father was a courtier. Because of his family's high status, Erdmannsdorff received a university education at the University of Halle-Wittenberg, where he met Prince Leopold Frederick Franz III von Anhalt-Dessau, for whom he began to work in 1758. Deeply involved in **Enlightenment** interests in codifying a language of **architecture** that was clear and logical, Erdmannsdorff worked in an era when many architectural schools were just being established, while numerous architectural treatises and periodicals were being published and the preservation of historical buildings became important, while theoretical concerns began to dominate the architectural curriculum in Germany.

Many regional rulers sought to demonstrate their enlightened ideals through a rational and clearly organized neoclassical construction, and Prince Franz was no different. After his **Grand Tour** to Italy in the company of Erdmannsdorff, Prince Franz returned home to commission one of the earliest comprehensive cultural programs that included agricultural improvements to his region of Wörlitz, the encouragement of industry and art, and the construction of roads and designated public spaces that were made in a uniform way, all set into an English park system.

The result, an organized and beautiful region under his jurisdiction, was meant to signify the enlightened rule of Prince Franz, and the Dessau-Wörlitz Garden remains today one of the largest English gardens in Europe. The architectural components of this vast program were largely the work of Erdmannsdorff, who was commissioned to build the principality from 1769 to 1773 based on English country homes inspired by the villas of Italian Renaissance architect Andrea Palladio and seen in the English work of **Robert Adam**. Schloss Wörlitz is a white two-story home with a basement level that allows for an elevated portico of four Ionic columns topped by an undecorated triangular pediment, in the manner of Palladio's Villa Belvedere, from the 1560s, located outside Vicenza, Italy. Five bays flank the central door, and the windows on the main floor alternate with triangular and semicircular cornices, topped by smaller square windows above. Symmetrical, clearly organized, and spare, this cubical country home was one of the first neoclassical buildings on the European continent.

Surrounding the home are numerous garden pavilions, churches, and a synagogue. A man-made lake with an artificial island reveals a model of

Mount Vesuvius, where the prince would feature a fireworks display for guests. Although the program was modeled on the classical ideals of **Johann Joachim Winckelmann**, the park included neo-Gothic structures, a Chinese bridge, and other fanciful buildings that anticipate **romanticism**.

After working in Dessau for over a decade, Erdmannsdorff was called to Potsdam in 1786 by King Frederick William II of Prussia to redecorate Sanssouci Palace and his palace in Berlin, both of which were primarily baroque and **rococo** structures now redone with classical interior decoration. The last several decades of Erdmannsdorff's life were spent traveling again in Italy and then across Europe and delivering lectures, mainly at the Berlin School of Architecture, where his most famous student was **Friedrich Gilly**. Erdmannsdorff's importance today rests with his work in introducing neoclassicism to Germany and helping to spread the ideas of enlightened rule made visible through organized architectural construction. *See also* PALLADIAN STYLE.

F

FALCONET, ÉTIENNE-MAURICE (1716–1791). One of the best-known French **rococo** sculptors of the mid-18th century, Étienne-Maurice Falconet utilized classical subject matter prevalent from the preceding baroque era that set the stage for the more complete revival of classicism in the neoclassical era that occurred in the last decades of Falconet's career. Falconet was born into an impoverished family in Paris and was apprenticed at a young age to a woodworker. There he had occasion to model clay figures that attracted the attention of late baroque **portrait** sculptor Jean-Baptiste Lemoyne (1704–1778), who took Falconet into his studio.

In 1754, Falconet's admission into the Paris **Academy** was assured with his powerfully rendered **marble** *Milo of Crotona* (1754; Paris, Louvre Museum), which depicts the hapless ancient Greek wrestler from Crotona in southern Italy being devoured by a lion. The legend of Milo's death recounts how he was attempting to split a fractured tree trunk, was trapped in the closed branches, and then was attacked and eaten by wolves. In French baroque sculptor Pierre Puget's famous example from 1682 (Paris, Louvre Museum), the pain and fear rendered on the face of Milo rivals the exaggerated features of the Laöcoon in the Vatican Museum, well known by Roman visitors since the early 16th century. Like Puget's sculpture, Falconet's version employs the use of a lion instead of wolves, seen biting into the leg of the fallen man. Falconet's version, which depicts Milo in an unheroic and indecorous and contorted pose, anticipates **romanticism** as much as neoclassicism in its powerful emotional impact.

Although Falconet is best known as the director of **sculpture** for the new Royal Porcelain Factory at Sèvres, where his use of the soft-paste porcelain called *biscuit de Sèvres* allowed for less serious and more decorative mass-produced statuettes in the rococo manner, his colossal equestrian *Peter the Great* commissioned by Catherine the Great in Saint Petersburg, done in 1766, anticipates the interest in imperial horseman imagery that harks back to ancient Rome. This bronze figure group appears standing on a large granite stone that acts as a pedestal to elevate the sculpture above the large Senate Square. Moving the boulder from its original location off the Gulf of Finland, where it was dragged across the frozen land for four miles to the gulf and then

shipped in a barge to Saint Petersburg, took two years and the work of over 400 men. Perhaps the largest stone ever moved by mankind, the rock then served as a rocky cliff upon which the horse appears rearing up while Peter the Great looks across the open square and points toward the Neva River. A bronze serpent squirms beneath the horse's feet, which could symbolize either heresy or treachery. The bronze foundry workers began casting the work in 1775 and were finished only in 1782 after several disasters at the foundry that required the work to be melted down and recast. Falconet's stepdaughter and young apprentice, Marie-Anne Collot, is credited with designing the face of Peter using several portraits and his death mask.

In 1833, Aleksander Pushkin wrote a tragic poem about the work entitled *The Bronze Horseman*, which cemented the enduring fame of the colossal sculpture group. After his return to Paris, Falconet was appointed director of the Paris Academy, where he won the praise of **Denis Diderot**, who asked him to write the chapter on sculpture in his *Encyclopédie*. This discussion, *Réflexions sur la sculpture*, was also published separately by Falconet in 1768. Although Falconet has in later years been dismissed as a rococo artist with little theoretical underpinnings, new scholarship allows for a more complete understanding of the diversity of Falconet's career and his classical inspiration.

FEDERAL STYLE. The federal style is a classical style of **architecture** found in the United States from the 1780s through the 1830s, and is drawn from the neoclassical style during the same era in Europe. Neoclassicism in Europe was tied to **Enlightenment** ideology that was transferred to the British colonies in America, and thus, during the American Revolutionary War (1775–1783) and declaration of a new nation—the United States of America—neoclassical architecture came to be seen in the United States as an expression of democratic principles specific to the establishment of this new country and the U.S. Constitution. Thus, political leaders such as **Thomas Jefferson**, who was influenced by Enlightenment philosophy while in Paris, is credited with helping introduce neoclassicism to the United States and adapting this style with local materials and craftsmanship to create a uniquely American form of neoclassicism.

Thus, the federal style of architecture is based on the classical principles of harmony and balance, clean lines and a clear geometry, but federal-style buildings are typically made of red brick with white trim and black shutters flanking the windows. The bald eagle appears as a frequent architectural embellishment unique to the United States. **James Hoban**, **Benjamin Latrobe**, **Pierre L'Enfant**, and **Charles Bulfinch** are the most prominent federal-style architects of this era, while the corresponding styles in Europe are the **Bie-**

dermeier in Germany, the **empire style** in France, and the **regency style** in England. *See also* GREEK REVIVAL; HARRISON, PETER.

FENDI, PETER (1796–1842). *See* BIEDERMEIER.

FEUCHÈRE, JEAN-JACQUES (1807–1852). French late neoclassical **sculptor** Jean-Jacques Feuchère was born in Paris and studied with **Jean-Pierre Cortot**, and like Cortot, Feuchère worked on a relief panel for the Arc de Triomphe in Paris, his panel being of *Le Pont d'Arcole* dating to 1833–1835. Also notable is his *La Loi* (1854), a stern female allegorical figure of Law seated in imperial fashion with a scepter in one hand and a page of law in the other. This public monument rests on a tall pedestal in the Place du Palais-Bourbon in Paris. Although his style is severely neoclassical, the subject of some of Feuchère's works reflects the prevailing **romanticism**, for example, his *Amazon Taming a Horse*, a bronze work from 1843 (Paris, Louvre Museum), and his bronze *Satan*, from 1833 (Paris, Louvre Museum).

FISCHER, JOHANN MARTIN (1741–1820). Austrian sculptor Johann Martin Fischer worked in Vienna during the same years as **Franz Anton Zauner** and became a member of the Vienna **Academy** in 1784 and was appointed to a professorship the next year. Fischer was born in a small town in the region of Allgäu and first studied with a local sculptor before moving to Vienna to enroll in the academy in 1760. Fischer never went to Rome, but by now, antiquity was more accessible through a profusion of plaster casts and sketches made by other artists, and with these tools Fischer cultivated a neoclassical style out of the prevailing late baroque. His most successful work is his fountain **sculpture** of *Hygieia* located together with Asclepius, the god of medicine, in the Währingerstrasse in Munich from 1787. The freestanding bronze female figure stands in classical drapery and with classical features in a restrained *contrapposto*.

Ten years after this work was completed, Venice was temporarily absorbed into the territories of Austria and Italian sculptor **Antonio Canova** was given the role of hosting Viennese sculptors in Rome, thus strengthening the classical curriculum at the Vienna Academy. When Francis II assumed power as the first emperor of Austria in 1804, the geographical borders ranged from Italy to Poland and included the Balkans. The next decade of Austrian history was consumed by the Napoleonic Wars, but despite this turbulent history, the Vienna Academy continued to flourish under royal patronage and through strong connections to Italy. *See also* NAPOLEON BONAPARTE.

FLAXMAN, JOHN (1755–1826). English artist John Flaxman was born in York but his family, from London, returned there when Flaxman was an infant and his father established a plaster cast business near Covent Garden. Flaxman was apparently sickly as a child and did not receive much of a formal education, but instead he stayed indoors and made many drawings from his father's collection. It was in his father's shop that the young Flaxman received his first encouragement from artists such as the English **portrait** painter **George Romney**, and he eventually was allowed entry into various intellectual societies where he befriended **romantic** artists William Blake (1757–1827) and Thomas Stothard (1755–1834). When Flaxman was 12 years old, he won an award from the Society of Arts for a clay medallion, and three years later, he won a second award from the same organization. That same year, he entered the Royal **Academy** and began to exhibit his work there as well, mainly wax and terracotta models.

By the time Flaxman was hired by **Josiah Wedgwood** at age 19 to create the designs for plaques, medallions, and vessels, his works were already well known in London. At the Wedgwood Factory, Flaxman perfected his neoclassical style with classically styled low-relief silhouettes that complemented the matte-finished jasperware invented by Wedgwood. Flaxman worked for Wedgwood for 12 years, and during this time saved enough money to travel to Rome. In 1787, he and his wife settled in Rome, where they stayed for seven years and he received numerous commissions mainly from British expatriates in Rome while sending designs for several funerary monuments to families in Chichester and London. Flaxman is best known, however, for his line drawings of classical subject matter that were incorporated into publications of the *Iliad* and the *Odyssey* and for reprints of Dante's narratives.

Back in London, Flaxman continued his funerary commissions, including his *Monument to Vice-Admiral Horatio Nelson* (1808–1818) in Saint Paul's Cathedral in London. Here we see the admiral standing confidently on an oval pedestal that is decorated with relief **sculptures** of mythological sea gods. An anchor rests on a coil of rope at his left arm while his cape obscures the fact that he lost his right arm in battle. A lion crouches to one side of the monument while on the opposite side a female allegory of Britannia presents two young cadets to the admiral, providing a mixture of classical and contemporary symbolism in this nationalistic funerary monument. During this era, Flaxman was also involved with several protests against **Napoleon's** looting of art across Europe with the intention of creating a vast museum in Paris. Flaxman did, however, approve of the British purchase of the Elgin **marbles** from the Parthenon in Athens and their subsequent placement in the British Museum in London in 1816. Flaxman remained an important teacher at the Royal Academy, where a chair in sculpture was created specifically for him in 1810.

FLITCROFT, HENRY (1697–1769). *See* BROWN, LANCELOT “CAPABILITY.”

FONTAINE, PIERRE FRANÇOIS LÉONARD (1762–1853). Pierre François Léonard Fontaine was a leader of the **empire style** in France. Born outside Paris in Pontoise, Fontaine studied at the **academy** in Paris and then at the French Academy in Rome before returning to Paris to establish a career in **architecture** and interior design. In 1801, Fontaine and his architectural partner **Charles Percier**, who he had met as a student, were appointed the official architects of **Napoleon Bonaparte**. Together they enlarged the Louvre Palace, the Tuileries Palace, and renovated the Château de Malmaison and Fontainebleau, both outside Paris for Napoleon. Their most famous commission is the Arc de Triomphe in the Place du Carrousel in Paris, located along the historic axis around the Louvre, designed in 1806 to commemorate Napoleon’s victory at the Battle of Austerlitz the preceding year.

Known mainly for their interior decorations popularized through their numerous publications, Fontaine continued to receive official commissions after the fall of Napoleon in 1815 while Percier ended his architectural practice and established an atelier in Paris. Fontaine worked through the Bourbon Restoration and up until the revolution of 1848. Although neoclassicism was largely replaced by **romanticism** by the mid-19th century in Europe, classical architecture, so intertwined with notions of French nationalism, continued to dominate French architecture to the end of the century. *See also* CHALGRIN, JEAN-FRANÇOIS-THÉRÈSE; FRENCH REVOLUTION.

FRENCH REVOLUTION. The French Revolution, which began in 1789, is inextricably linked to the art of the neoclassical era in France. Neoclassicism arose as a result of numerous events, most notably the disruption of royal commissions in Paris as the aristocracy fled the city, while at the same time middle-class patronage began to emerge and shape new stylistic interests and subject matter in French art. Thus, the **rococo** era, equated with the ancien régime, ended just before the French Revolution while neoclassicism, which had begun to emerge in the 1760s, became fully formed, most notably in the **paintings** of neoclassical artist and **Enlightenment** political leader **Jacques-Louis David**. Neoclassical art, then, is bound into the Enlightenment-era thinking that fueled the French Revolution.

The Revolution was a war that affected almost the entire world, including the art world. While some historians see the war primarily as an intellectual movement born from the ideas of the Enlightenment, others see it as a rebellion of the underprivileged against feudal oppression; yet others view it as the new capitalist middle class rising up against an outdated social and

economic system called the *ancien régime*. However, the immediate cause of the French Revolution was the bankrupt state of the public treasury after the Seven Years' War (1756–1763), which brought France into an economic recession that the monarchy sought to repair by taxing the people. Parliament began its resistance to this policy in Paris in 1787 by refusing to register the Stamp Act, and financial troubles were then exacerbated by the food riots of 1788 after a disastrous harvest year. Thus, the middle class was increasingly pitted against the nobility.

On the first of May 1789, King Louis XVI called the States-General to meet, for the first time since 1614. However, from the start, the deputies of the Third Estate, the Commons, joined by many members of the lower clergy and a few nobles, wanted broader political and social reforms that exceeded the power of the assembly. Therefore, they declared themselves the National Assembly, thus defying the king. Although the king acquiesced and legalized the assembly, his dismissal of Jacques Necker (1732–1804)—the French statesman and general director of finances under Louis XVI, who wanted more economic reform and was therefore popular with the people at this time—led to an assault on the Bastille on 14 July 1789. In August of 1792, French citizens stormed the Tuileries Palace, and a “Commune of Paris” seized power from the National Assembly and went on to seize control of the public police force.

This event was led by Jean Paul Marat (1743–1793), immortalized at his death in the painting by Jacques-Louis David titled *The Death of Marat* (1793; Brussels, Royal Museum of Fine Arts). The assembly then suspended the monarchy and ordered elections for the National Convention in order to write another constitution. This convention abolished the monarchy, set up the “First Republic,” tried the king for treason, and executed him in January 1793. This brutal event and the subsequent power vacuum led to mass uprisings and confusion, while the war finally ended in 1802 with the establishment of the French Consulate, followed in 1804 by **Napoleon**'s reign as emperor of the French. *See also* ABILDGAARD, NICOLAI ABRAHAM; ANGERS, PIERRE-JEAN DAVID D'; BAZHENOV, VASILII IVANOVICH; CHALGRIN, JEAN FRANÇOIS-THÉRÈSE; CHINARD, JOSEPH; CLODION (CLAUDE MICHEL); DEWEZ, LAURENT-BENOÎT; DIDEROT, DENIS; ENLIGHTENMENT; GIRODET DE ROUSSY-TRIOSON, ANNE-LOUIS; LABILLE-GUIARD, ADÉDAÏDE; LEDOUX, CLAUDE-NICOLAS; LEFÈVRE, ROBERT; LOUIS XVI STYLE; MIQUE, RICHARD; PERCIER, CHARLES; *PRIMITIFS, LES*; PRUD'HON, PIERRE-PAUL; QUATREMÈRE DE QUINCY, ANTOINE-CHRYSOSTOME; ROMANTICISM; ROUSSEAU, JEAN-JACQUES; SALY, JACQUES FRANÇOIS JOSEPH; SERVANDONI, GIOVANNI NICCOLÒ; VIGÉE-LEBRUN, MARIE-LOUISE-ÉLISABETH; WILKIE, SIR DAVID.

G

GABRIEL, ANGE-JACQUES (1698–1782). Born in Paris into a family of architects, Ange-Jacques Gabriel studied first with his father and then with the late baroque and **rococo** architect Robert de Cotte (1656–1735). He was accepted as a member of the Royal **Academy of Architecture** in 1728, and his first works include assisting his father at the Place Royale (Place de la Bourse) in Bordeaux, completed in 1735; at the royal square in Rennes; and at Versailles, where his father was the *premier architecte* from 1735. While his father worked in the rococo style for King Louis XV at Versailles, Ange-Jacques completed the forecourt for Fontainebleau Palace in 1737, and then when his father died in 1742, Gabriel was hired to replace him at Versailles. He also restored part of the Louvre in the 1750s.

At Versailles, Gabriel worked on the Petit Trianon, commissioned by Louis XV in 1761 for Madame de Pompadour and completed in 1768, as well as the Royal Opera House at Versailles, designed in 1763 and opened in 1770 in celebration of the marriage of the future king Louis XVI and Marie-Antoinette. In 1771, Gabriel continued work on the courtyard side of the palace. It is the Petit Trianon, however, upon which his fame rests today, because it was this building that signaled a shift in France from the prevailing rococo style to neoclassicism.

This small palace was never presented to Madame de Pompadour, who died before its completion, and was therefore occupied by Madame du Barry until it was given to Marie-Antoinette by Louis XVI when he assumed the throne in 1774. While the small palace in its garden location certainly does recall the scale and setting of rococo garden palaces, its cubed plan, without an undulating line, and its spare use of classicism were new in France. The ground floor is made of rusticated stonework obscured on the garden façade by a platform of stairs, while the *piano nobile* rests above with colossal Corinthian pilasters that rise through two stories, with windows placed in an ABBBA rhythm to suggest side wings to the small, square structure. The flat roof is topped by a balcony in the manner of ancient Roman palaces. The rectangular windows, found between the pilasters, are framed simply, as no sculptural articulate can be found outside of the architectural orders and building articulation. Despite

its rococo setting, then, this small structure, with its spare ornamentation, came to represent the new style of neoclassicism. *See also* CHALGRIN, JEAN-FRANÇOIS-THÉRÈSE; LEDOUX, CLAUDE-NICOLAS; LOUIS, VICTOR; MIQUE, RICHARD.

GAINSBOROUGH, THOMAS (1727–1788). The English painter Thomas Gainsborough cultivated a new portrait type in the 18th century by blending baroque and **rococo** elements with a new interest in classicism and became one of the most famous artists of the 18th century. Born in Sudbury, in County Suffolk, England, where his father was a wool weaver, Gainsborough went to London at age 13 where he was apprenticed to the French engraver Hubert Gravelot (1699–1773), who spent a number of years teaching in London, and then met **William Hogarth**. Gainsborough married while in London, but unable to establish a successful art career, in 1748–1749 he returned to Sudbury and began working in **portraiture**. He then moved to Ipswich several years later, and then to Bath. Bath during this time was a prosperous spa resort where Gainsborough cultivated a wealthy clientele and became quite successful in portraiture. There he began to study the portraits of baroque Flemish painter Anthony van Dyck, which often include the appearance of a sitter resting against a lush landscape background, and to this Gainsborough incorporated a lighter rococo palette and looser brushstroke to reveal his own unique style.

An early work, *Landscape in Suffolk* (1748; Vienna, Kunsthistorisches Museum), reveals his characteristic loosely painted, picturesque view of Gainsborough's hometown surroundings. One of Gainsborough's early portrait **paintings**, entitled *Robert and Mary Andrews* (c. 1748–1779; London, National Gallery of Art), also reveals this interest in the land, yet this painting includes a young married couple positioned to the left of the painting while a fertile, cultivated landscape opens up to the right. The young husband, Robert Andrews, casually holds a hunting rifle and stands next to his wife, shown seated on a bench beneath a tree. While the young man personifies the burgeoning image of the country squire, his wife sits comfortably in the role of the leisurely and elegant gentlewoman.

The carefully tilled land, a symbol of wealth under the control of the landed gentry, was a highly romanticized notion during the 18th century. Rarely were there any clues as to the amount of hard work required to maintain these lands. Although much progress had been made in the agricultural sciences and technology during the 18th century, the social and economic gap between the wealthy landlord and the hired laborers had ultimately not changed much since the feudal practices of the late medieval period. Thus, while many middle-class patrons chose to fashion their image in the context of the urban intelligentsia and the prosperous merchant class, the aristocracy turned to

their land holdings to underscore their age-old, hereditary authority. Though Gainsborough struggled to make a living with his pure landscapes, landscape portraiture became tremendously popular throughout the 18th century.

Gainsborough's famous painting *Mrs. Richard Brinsley Sheridan* (c. 1785; Washington, D.C., National Gallery of Art) epitomizes his later style of posing the sitter in an informal setting against a lush landscape. Here, the professional singer sits directly on the ground in her loosely painted light pink dress. Crossing her legs and clasping her hands together, the woman gazes out of the painting with a slight tilt to her head. Her hair, which is pulled back very loosely, tugs free from its ribbons and swirls comfortably around her face. Mrs. Sheridan rests against a tree that sweeps over her head and frames her in the manner of van Dyck, yet here Gainsborough manages to create a fuller integration between the sitter and the landscape than Anthony van Dyck achieved in his portraiture. For Gainsborough, nature was to be idealized as a symbol of purity and goodness.

Another female portrait, done in an entirely different mood, is *Mrs. Sarah Siddons*, from 1785 (London, National Gallery of Art). Here the actress Sarah Siddons (1755–1831) is seated in three-quarter profile, looking away from the viewer. This carefully posed woman wears an elegant bluish gray dress and a large black hat that offers, with its subdued palette and quiet mood, a sentiment complementary to her role as a tragic muse.

Thomas Gainsborough was constantly working out a variety of compositions in order to create this perfect balance between informal and formal, between real and ideal. His many portraits done of his own family reflect these interests. One in particular, the *Artist's Daughters Molly and Peggy*, from 1760 (Worcester, Massachusetts, Worcester Art Museum), reveals a very personal rendition of these young girls, just before womanhood. Another such painting, the famous *Blue Boy* (1770; San Marino, California, the Huntington Art Gallery), reveals an image of Jonathan Buttall, the young son of a Gainsborough family friend, dressed in a striking blue outfit that was, interestingly enough, more than 100 years old at the time. Here Gainsborough was clearly examining the impact of clothing, color, and design upon the composition of a work. By 1769, Gainsborough had attained national stature as an artist and was therefore invited to be a founding member of the Royal **Academy**. A few years later, he resettled permanently in London, where he continued to perfect his unique portrait style. *See also* JUEL, JENS; REYNOLDS, SIR JOSHUA; STUART, GILBERT; ROMNEY, GEORGE; WATERCOLOR; ZOFFANY, JOHANN.

GAUERMANN, FRIEDRICH (1807–1862). *See* BIEDERMEIER.

GEORGIAN STYLE. Georgian **architecture** is a form of neoclassicism found predominately in England and the British colonies from around 1720 to 1840. It coincided with the rule of kings George I, II, III, and IV, all from the House of Hanover. Georgian architects working in a spare, **Palladian style** include **Colen Campbell**, **Richard Boyle**, and **William Kent**. A more ornate form of neoclassicism was espoused by **James Gibbs** and **Robert Adam**, and the adherents of the **Greek revival** were **Henry Holland** and his student **John Soane**. Characteristics include a simple square or rectangular building with box-like proportions and a symmetrical arrangement of windows and doors, equally spaced apart. Cornice molding is typically dentile, with little other decorative or sculptural articulation. While Georgian architecture is typically stone, colonial Georgian, found in British America, was a spare Palladian design done in brick with white trim. This variant is called the **federal style** and can be found most famously in many buildings in Williamsburg, Virginia. *See also* HOBAN, JAMES.

GÉRARD, FRANÇOIS (1770–1837). French neoclassical **painter** François Pascal Simon, Baron Gérard, was born in Rome, where his father worked as an ambassador of France. At age 12, Gérard was sent to Paris to study art and eventually entered the studio of **Jacques-Louis David**. After attempting on several occasions to receive the *prix de Rome*, Gérard abandoned his desire for this honor and began to work in **portraiture** in order to support himself in Paris. With the help of David, he received numerous commissions for portraits of members of the empire, and Gérard went on to become well placed in society, wealthy, and well known. He received many honors, including that of *premier peintre* to the king.

His portrait *The Emperor Napoleon I in Coronation Robes* (1805; Paris, Louvre Museum) is his best-known work and depicts the ruler in the form of an icon, frontal posed and completely still, in order to suggest a universal and enduring quality rather than a fleeting moment in time. The tactile richness of **Napoleon's** lush robes add to the beauty of the otherwise classically restrained portrait. Slightly more emotion can be found in Gérard's *Giuseppa Carcano, Marchioness Visconti di Borgorato* (1810; Paris, Louvre Museum). Here the young woman poses in a full-length portrait set in a landscape with dark clouds hovering beyond the deep vista. She crosses her legs and rests her arm on a stone slab while looking at the viewer with a slight smile on her face. A gentle breeze provides movement to her long white gown, tied at her shoulders and waist in the classical fashion. Best known as a portrait artist, Gérard also painted mythological and historical scenes in the neoclassical style. *See also* KRAFFT, JOHANN PETER; LEFÈVRE, ROBERT.

GÉRARD, MARGUERITE (1761–1837). French painter Marguerite Gérard is best known for her images of women in the home, often done together with her brother-in-law, the **rococo** painter Jean-Honoré Fragonard (1732–1806). Gérard was born in Grasse, in southern France, and spent most of her career working in Paris. Her father was a perfumer, yet she was trained beginning at age 14 by Fragonard, who continued to assist her career until his death. Her **painting** *First Steps*, from 1788 (Saint Petersburg, State Hermitage Museum), reflects some of the enlightened ideals concurrent with neoclassicism, as this image of a small child learning to walk with the encouragement of the women of the family is similar in its didactic message to **Angelica Kauffmann's** *Cornelia Pointing to Her Children as Her Treasures* (c. 1785; Richmond, Virginia, Museum of Fine Arts), a painting that also provides an enlightened image of maternal love and virtue in the guise of a classical narrative. Gérard's painting shows the young child walking with the help of a wooden walker, made like the hoop of a skirt, while reaching out to a group of classically dressed young women and children.

This focus on childhood and the teaching of young children reflects the progressive views presented by the French philosopher **Jean-Jacques Rousseau**, who, despite having abandoned his own children, later went on to argue in *Émile* that childhood education should fit different stages of development and that children learn through playacting rather than punishment. Gérard's *The Illness* (1804; Paris, Louvre Museum) depicts two young women, one standing over her lovesick companion, who has fainted while still clutching an open letter in her hand. A small dog attends the woman, who appears in a blue and white satin dress painted in a detailed manner similar to that used by the Dutch baroque genre painters Gabriel Metsù (1629–1667) and Gerard Ter Borch (1617–1681). Marguerite Gérard, in combining the moralizing implications found in many of these Dutch interior scenes, together with the **Enlightenment** philosophy of the era, created elegant neoclassical works reflective of domestic life in the late 18th century. *See also* WOMEN ARTISTS.

GIBBS, JAMES (1682–1754). British architect James Gibbs was born in Aberdeen, Scotland, and was originally destined for the Catholic Church. Accordingly, he first studied at Marischal College in Aberdeen and then traveled to Rome to study at the Pontifical Scots College. A year later, however, he abandoned his plan of entering the priesthood and began studying **architecture** in the studio of the baroque architect Carlo Fontana (c. 1634–1714), where he trained from 1704 to 1709. Arriving in London in 1710, Gibbs became known for helping to establish in England a more opulent form of neoclassical style than the prevailing **Palladian style**. While Palladianism dominated English neoclassicism at the time, classicism was multifaceted and often formed along

sociopolitical lines, so while the Palladian architects were typically middle-class Protestant Whigs, Gibbs was a Roman Catholic Tory who lent political support to the aristocracy. Accordingly, Gibbs's classicism was of a different variety, and his rivalry with **Richard Boyle** and **Colen Campbell** followed not only aesthetic but also philosophical and political lines.

Gibbs came to be very influential in England with an architectural style that allowed for a freer interpretation of classicism that was more mannerist than Vitruvian or Palladian. This mannerist style can be found at Saint Mary-le-Strand (1714–1717) in Westminster, which was influenced by Raphael's designs for the Palazzo Branconio dall'Aquila in Rome. This building set the stage for Gibbs's most important commissions for a number of churches constructed through the 1720s in conjunction with the recently approved government act called the Commission for Building Fifty New Churches. Most notable is his Saint Martin-in-the-Fields at Trafalgar Square, London. This blocky, rectangular church, with an Ionic portico in the front topped by a single steeple, became the prototype of the English American hall church established in New England. The placement of the steeple in the center, above the triangular pediment, was new, and it is that distinctive feature that came to be most prevalent in Anglican New England churches.

Gibbs also constructed a number of buildings at Oxford and Cambridge universities, including the Fellows' Building at King's College from 1724 to 1730. This long palace-style building features a central doorway emphasized by a combination of an arch and a Doric portico, topped by a Diocletian window. Such a combination of elements is typical of mannerist architecture, but here Gibbs provides a more spare interpretation of this style. His Radcliffe Camera in Oxford, from 1739 to 1749, is his best-known building. This circular library, first planned in 1715 by the English baroque architect Nicholas Hawksmoor (1661–1736), was postponed by Hawksmoor and Gibbs's work as surveyors for the church construction act. In 1739, Gibbs's rectangular plan was approved, then changed to a circular building done in the mannerist style, with rusticated stonework at the ground level, topped by paired half columns above, which are topped by volutes linking the outer wall to a drum and dome. The stylistic and proportional shift from ground floor to *piano nobile* is dramatic, and the volute ribs above do not line up exactly with the columns. This feature sets up a series of inconsistencies in Vitruvian ideals that are typical of mannerism, and thus, the building is the antithesis of Donato Bramante's Tempietto, the quintessential High Renaissance circular church built in Rome in 1502.

It was Gibbs's *Book of Architecture*, published in 1728 to be used as a pattern book for architects, and his *Rules for Drawing the Several Parts of Architecture* (1732) that were highly influential, not only across Britain,

but in English colonial America and the West Indies. *See also* GEORGIAN STYLE.

GILLY, FRIEDRICH DAVID (1772–1800). German neoclassical architect Friedrich Gilly is best known as the teacher of **Karl Friedrich Schinkel**, but his own career merits further study. The young Gilly was born in Pomerania (in present-day Poland) and first studied with his father, architect David Gilly, and then in 1788 he enrolled in the Akademie der Bildenden Künste in Berlin, where he studied with **Johann Gottfried Schadow** and **Carl Gotthard Langhans**. In 1797, Gilly traveled through England and France and made sketches of the late neoclassical structures commissioned by the Executive Directory in France (the Directoire) that held power during the last years of the **French Revolution** (1795–1799). Upon his return to Berlin, Gilly was given a professorship at the Berlin Bauakademie at age 26, but died two years later of tuberculosis.

Despite his premature death, Gilly's precocious development provided him an important role in the history of neoclassical **architecture**. Unfortunately, only one of his buildings survives—his mausoleum at Dyhernfurth near Breslau in present-day Poland (1800–1802)—which was partially destroyed in World War II but reflects a **Greek revival** style. His plan for a monument to Frederick II, done in 1797 for the Leipziger Platz in Berlin (Berlin, Altes Museum), reveals a Doric peripteral temple with a colonnade surrounding all four sides of the rectangular building, modeled on the Parthenon in Athens. Built upon an elevated platform, the structure was to be arrived at via a triumphal arch and entered from a road that led up a set of stairs through the retaining wall to the temple above. This structure, if built, would have been one of the most clearly defined examples of the Greek revival in Germany prior to the work of Schinkel. *See also* KLENZE, FRANZ KARL LEOPOLD VON.

GIRODET DE ROUSSY-TRIOSON, ANNE-LOUIS (1767–1824). French painter Anne-Louis Girodet-Trioson developed a classical style of **painting** while working in the atelier of premier French neoclassical painter **Jacques-Louis David**. Girodet is also credited with anticipating **romanticism** in a number of his works, yet his sharply linear style and detailed approach to naturalism is consistent with a late form of neoclassicism. Girodet was born in Montargis, a small town in central France, where the Girodet Museum is located today. Girodet's parents died while he was still young, and he was adopted by a medical doctor named Trioson, whose name the artist later took. He began his studies in **architecture** and then spent time in the military before deciding upon a career in painting. Beginning in the studio of David in 1784, Girodet then studied in Italy from 1789 to 1793, where he won the *prix de Rome*. When he returned to Paris, he received numerous commissions

from the family of **Napoleon**, exhibiting regularly at the Salon until his death in 1824. In addition to his dramatic historical paintings, Girodet produced a large number of illustrations for publication and dabbled in literature himself.

Girodet's *Funeral of Atala* (1808; Paris, Louvre Museum) is a good example of his neoclassical style married with a romantic tone. Based on the story by François-René de Chateaubriand (1768–1848), the painting reveals the beautiful, young deceased Atala dressed in a white gown and being placed in her grave by a hermetic priest while her young Natchez Indian lover clings to her legs in despair. According to the novella, since Atala saw no way to resolve her religious vow of chastity with her love of this Native American man, she poisoned herself. Chateaubriand, considered the founder of French romantic literature, conceived of this story while traveling through the southern part of North America during the **French Revolution**. Girodet's version reveals a slickly painted linear realism yet with a dramatically tragic narrative. Many of David's students, including Girodet, were trained in the tradition of neoclassicism but gradually looked more toward postrevolutionary romantic ideas for their subject matter.

GIRTIN, THOMAS (1775–1802). English landscape painter Thomas Girtin is best known for his **watercolors**, a technique he learned as a young man employed in a printmaking studio where he was hired to add color to prints. Girtin was born in the Southwark area of London to a successful brush merchant. After Girtin's father died prematurely, his mother remarried a draftsman from whom the young Girtin first learned drawing. He was then apprenticed to watercolor painter Edward Dayes (1763–1804), and during this time he befriended contemporary landscape painter J. M. W. Turner (1774–1851), who was employed in the same studio and is known for his dramatically **romantic** landscapes.

Girtin became known for his architectural watercolor sketches and helped to elevate watercolor **painting** to a higher level of acceptance in Europe. His watercolors typically reveal a broader, more varied palette than traditional watercolor images of the time, and he sometimes added pen, ink, and/or varnish to enrich the texture and tone of his images. Many of his paintings depict medieval monasteries and Gothic churches seen during visits to northern England and Wales. One example is his graphite and watercolor *Tintern Abbey* (c. 1792; London, Courtauld Institute of Art), a dream-like **pastel**-colored image of the ruined Welsh abbey that was popularized with the publication of the romantic poem by William Wordsworth in 1798.

GOETHE, JOHANN WOLFGANG VON (1749–1832). German philosopher Johann Wolfgang von Goethe was born into a wealthy family in Frank-

furt and was tutored in a variety of subjects from a young age. He was very interested in drawing and literature, which he studied during his legal career. In 1775, Goethe was invited to Weimar, where he spent the rest of his life except for a two-year voyage to Italy. Italy was instrumental to his ideas, as there he was able to study classicism firsthand under the direction of **Johann Joachim Winckelmann**. This experience eventually led to Goethe's publication of *Italian Journey* in 1816. Back in Weimar in 1794, however, Goethe formed a friendship with **Johann Christoph Friedrich von Schiller** and together they theorized a new aesthetic, cultural, and literary theory called **Weimar classicism** that coincided with the **Enlightenment** in Germany. Known primarily as a **romantic**-era philosopher, Goethe and his work influenced science, optics, color theory, psychology, art, and literature. *See also* KAUFFMANN, ANGELICA; SCHEFFER, ARY.

GRAND MANNER. *See* PORTRAITURE.

GRAND TOUR. Despite the political and economic turmoil of the mid-18th century, the development of neoclassicism cultivated an interest in antiquity and thus a desire to travel to Rome. These travels were soon expanded beyond Rome to include sites across the rest of Italy and then Europe, and came to be codified into a travel program embarked upon by the wealthy at the conclusion of their university studies called the "Grand Tour." Patrons across Europe began to congregate in Rome in order to collect antique art while artists, obsessed with this "new" classical style and subject matter, created a thriving art market to accommodate the rapidly growing demand for art. Wealthy clients, scholars, and artists diffused this style in a theoretically contrived manner akin to modern self-determination. Most early patrons in Rome were French expatriates fleeing Paris at the onset of war, or British expatriates who dealt in the tourist industry, but soon thereafter artists and travelers arrived from Germany, Austria, Scandinavia, Russia, and eventually the United States.

The development of the tourist industry was therefore a pivotal aspect of neoclassical art. New archaeological discoveries such as at Herculaneum in 1737 and Pompeii in 1748 added to the creation of this style and expanded the repertoire of scholarly studies as well as tourist destinations. The Grand Tour, then, epitomized the wealth of the leisure class, but served as a major impetus for the neoclassical art movement. Artists working in this context include Italians **Giovanni Paolo Pannini** and **Pompeo Batoni** in Rome and **Antonio Canaletto** and **Francesco Guardi** in Venice, while the German leader of the neoclassical movement in Rome was **Anton Raphael Mengs**. He, together with **Johann Joachim Winckelmann**, was attached to the

circle of Cardinal Alessandro Albani, the nephew of Pope Clement XI, who was the leading collector of antiquities in Rome and did the most to establish the theoretical basis for early neoclassicism in Italy. The Grand Tour was an integral part of the enlightened ideals of the century that favored a broad, humanities-based education accessible not just to the aristocracy but more broadly to the rapidly growing middle class. *See also* ADAM, ROBERT; BELLOTTO, BERNARDO; BIANCHI, PIETRO; BOYLE, RICHARD, LORD BURLINGTON; BRENNA, VINCENZO; *CAPRICCIO*; CARRIERA, ROSALBA; CLÉRISSEAU, CHARLES-LOUIS; ENLIGHTENMENT; ERDMANNSDORFF, FRIEDRICH WILHELM VON; GREEK REVIVAL; HAMILTON, GAVIN; JUEL, JENS; LATROBE, BENJAMIN HENRY; NOLLEKENS, JOSEPH; PALLADIAN STYLE; PIRANESI, GIOVANNI BATTISTA; QUARENGHI, GIACOMO; REVETT, NICHOLAS; ROBERT, HUBERT; STUART, JAMES; TRIPPEL, ALEXANDER; *VEDUTA*; WATERCOLOR; WRIGHT, JOSEPH OF DERBY; ZOFFANY, JOHANN.

GREEK REVIVAL. The Greek revival, an art movement found primarily in **architecture**, developed at the end of neoclassicism and was based more on Greek classical models than Roman art. Thus, it is considered a second phase of classicism that, although it grew out of the **Hellenism** defined by **Johann Joachim Winckelmann**, brought into the definition of classical aesthetics some of the archaeological finds in Greece that were previously off-limits to antiquarians. The term was first mentioned by the architect Charles Robert Cockerell (1788–1863) in 1842 in reference to a form of classicism that featured Doric and Ionic orders rather than the Corinthian columns so prevalent in ancient Rome. The Greek revival style also carried with it enlightened civic associations as opposed to hierarchical religious and aristocratic ideals embedded in prior classical styles. Such an emphasis was particularly true in Germany, where the Greek revival was synonymous with nationalism, and in the United States, where it was used to refer to Athenian principles of democracy. This later form of neoclassicism had regional variations. In France it was called the **empire style**, while in Germany it was related to the **Biedermeier**. In the United States it was similar to the **federal style**, and in England, the **regency style**. Earlier variations in interior design include the **Louis XVI style** in France and the Adam style in England, named after **Robert Adam**.

Prior to the mid-18th century, travel to Greece, then under the Ottoman Empire, was difficult, and therefore Greece was not a part of the **Grand Tour**. But in 1751, attention was attracted to Greece when the first organized expedition there, led by **James Stuart** and **Nicholas Revett**, resulted in one of the first systematic studies of ancient monuments, published in 1762 as *The*

Antiquities of Athens. Julien-David Le Roy's 1758 publication of *Ruines des plus beaux monuments de la Grèce* is another of these numerous studies of antiquity from this era, and both of these heavily illustrated books sought to categorize ancient Greek architecture in a more complete way than had been possible before.

One of the earliest Greek revival architects was **John Soane**, who brought a new austerity to this style of architecture in contrast to the more sumptuous classicism of his predecessor Robert Adam. While Robert Adam had worked to adapt classicism, seen through the Renaissance villas of Andrea Palladio for an aristocratic, 18th-century audience, Soane's buildings reflect a heightened attention to a more simple form found in public architecture. His Bank of England, a commission given to him in 1788, was later destroyed in an early 20th-century remodel, but it nonetheless became the model emulated by banking houses across Europe. Here, the simple lines of classical antiquity created a sense of solidity and seriousness that evoked the confidence of the bank customer. Soane's architectural style became very popular in England, and his architectural practice was very successful in London, where he was hired to design country homes, churches, hospitals, town houses, and a museum, as well as to hold a post as professor at the Royal **Academy** beginning in 1806.

This new knowledge of Greek antiquity led to the emulation of this sparer style of classicism across Great Britain, with the buildings of English architect William Wilkins (1778–1839) leading the way. His Yorkshire Museum, opened in 1830 in York, England, reveals a four-columned Doric portico, a frieze of triglyphs and metopes topped by a triangular pediment with no **sculpture** decoration. The smooth façade, built of a stone to emulate **marble**, is marked only with simple rectangular windows running along the one-story building. Interestingly enough, Wilkins also built a number of structures in the Gothic revival style that he seemed to prefer.

English architect Sir **Robert Smirke** also worked in the Greek revival style in England. After training with the neoclassical architect John Soane, Smirke traveled through southern Europe and returned to build various structures, including in the late 1820s the British Museum, which features a continuous Ionic colonnade across the wings that jut out from the recessed central portico. The British Museum had expanded dramatically through the 18th century, with ancient Greek, Roman, and Egyptian collections gathered through various diplomatic purchases and thefts as well as through the loot of military and archaeological campaigns. The incredibly large collection necessitated a monumental building, but when it opened in 1753, further additions were already needed.

The Greek revival style was extensive in London alone, which saw construction of over 20 Greek revival churches in the first three decades of the 19th century. Some structures were done by the English architect Henry William Inwood (1794–1843), who worked together with his father, William Inwood (c. 1771–1843), on many neoclassical buildings in London, including Saint Pancras New Church in 1819 and All Saints in 1824. Inwood was a scholar as well as an architect and traveled extensively to study ancient architecture; in fact, he died prematurely on a shipwreck while traveling to Spain. His study on the Erechtheion in Athens inspired his use of caryatids at Saint Pancras. That work and his 1834 *The Resources of Design in the Architecture of Greece, Egypt and Other Countries* remain necessary tools for the study of classical antiquity. The Greek revival style spread to Berlin and Munich and can be found in the architecture of **Karl Friedrich Schinkel**. In the United States, it appears in the work of **Benjamin Henry Latrobe**. See also BENJAMIN, ASHER; BLOUET, GUILLAUME-ABEL; CAMERON, CHARLES; GEORGIAN STYLE; GILLY, FRIEDRICH DAVID; KLENZE, FRANZ KARL LEOPOLD VON; MILLS, ROBERT; NEO-GREC; PALLADIAN STYLE; PARRIS, ALEXANDER; REGENCY STYLE; STRICKLAND, WILLIAM; TAYLOR, SIR ROBERT; THORVALDSEN, ALBERT BERTEL; WAILLY, CHARLES DE.

GREENOUGH, HORATIO (1805–1852). After the American Revolution, large-scale construction projects across the United States created a huge demand for architectural **sculpture** as well as sculpted public monuments. While the earliest sculptures in America were created by European expatriates, by the second decade of the 19th century, a group of American artists working in Italy began to take over this market by supplying patrons back in the United States with neoclassical works made of Italian **marbles** created by highly skilled workmen. American sculptor Horatio Greenough was one of the earliest of these expatriates in Italy.

Born in Boston, Greenough first enrolled at Harvard University in 1821, where he began to combine his interest in art with a study of classical antiquity. At Harvard, Greenough took as a mentor the **romantic** American painter Washington Allston (1779–1843), and before graduating, Greenough sailed to Rome to study classical and Renaissance art as well as anatomy and model sculptures. He quickly became known for his **portrait** busts, and upon his return to Boston in 1827, he began to establish a group of patrons, including the wealthy merchants Samuel Appleton and John Jacob Astor. His first sculpture of international importance was his portrait bust of John Quincy Adams.

Greenough returned to Italy, where he had already established a career in Florence and where he spent most of his life working on commissions for

the U.S. government. These include a sculpture group called *The Rescue* (1837–1840) for the east façade of the Capitol and a colossal seated figure of *George Washington* (1840) for the Capitol rotunda. The figure of Washington appears like a classical image of Zeus, seated with his feet ready to jump up, while he points up to the sky with his right hand and holds in his left hand a sword with the hilt offered outward toward the viewer. Wearing a classical robe that falls away from his chest, the half-nude figure of Washington was immediately the source of controversy when it arrived in Washington, D.C., from Italy in 1841, and two years later, the sculpture was moved to the Capitol lawn. In 1908, it was moved to the Smithsonian and then to the National Museum of American History, where it remains today.

GREUZE, JEAN-BAPTISTE (1725–1805). Jean-Baptiste Greuze was praised by the leading art critic of the day, **Denis Diderot**, for his moralizing neoclassical **paintings** that seemed an apt parallel to Diderot’s middle-class plays of the late 1750s, yet Diderot did think Greuze painted with a more artificial emotional tone than did his favored artist, **Jean-Baptiste-Simeon Chardin**. Greuze was born in Tournus, and in later documents he called his father, actually a master tiler, an “entrepreneur-architect.” Despite his class consciousness, Greuze, who moved to Paris to study at the French **Academy** and found many patrons among the upper-middle class, aristocracy, and clergy, was never accepted into the academy as a **history painter**. He graduated from the academy in 1755 but postponed his reception piece for another 10 years. In the ensuing years, Greuze traveled to Italy and returned to Paris to paint portraits and numerous moralizing images directed at the bourgeoisie. One such piece is his *Drunken Cobbler* (late 1770s; Portland, Oregon, Portland Art Museum), which depicts a man staggering into his home, met by an angry wife and two hungry children. The stage-like space of the painting and dramatic poses were later termed “melodramatic,” while the restricted palette and simple interior recall the Dutch baroque moralizing genre. Similar works include *The Broken Eggs* (1770s; New York, Metropolitan Museum of Art) and *The Prodigal Son* (1778; Paris, Louvre Museum).

By 1765, Greuze had reached the height of his career, based mainly on his skill in **portraiture**. In his *Portrait of a Lady* (1786; London, Wallace Collection), one sees a bust-length portrait of a young woman tilting her head in a coquettish manner toward the viewer. This softly painted work reveals Greuze’s ability to create an image of warm flesh tones with touches of vivid color. Greuze’s *Portrait of Benjamin Franklin*, from 1777, is a sober image of the famous inventor and diplomat who had arrived in Paris a year earlier and who went on to become the U.S. minister to France from 1778 to 1785.

The oval half-length portrait of Franklin demonstrates a serious man who is comfortable in clothing made of rich satins and fur.

Despite Greuze's success in portraiture, after he was reproached for not having completed his reception piece for the academy, he painted *Septimus Severus Reproaching His Son Caracalla for Having Made an Attempt on His Life in the Defiles of Scotland*, which was exhibited in 1769 (Paris, Louvre Museum). Here we see Septimus lying in a bed of satin-finish sheets, gesturing dramatically but with an unusual hand position toward his son standing at the foot of the bed looking away from his father. The work nevertheless failed at the academy in the history category, likely because, although it featured a classical subject, it is rendered in what was considered an artificially theatrical manner. As a result, Greuze was officially accepted as a *peintre de genre*, a lesser distinction. Like Chardin, Greuze was unable to rise above his predetermined status in the academic hierarchy, causing both professional discord in his teaching and personal discord in his family. Because he was not accepted as a history painter, he could not be a professor at the academy although he had already proved to be an excellent teacher.

His painting *The Village Bride* (1761; Paris, Louvre Museum) is a very successful demonstration of a commonplace bourgeois mentality in Paris in the middle of the 18th century. Here we see a rural marriage arrangement clearly based on love. While the young man and young woman link arms in the middle of the canvas, their families, primarily divided between the women on our left and the men on our right, work out the details of their marriage. Despite the couple's obvious affection for each other, melancholy also pervades the surface of the painting, as the young woman's mother and sisters cling to her, realizing that she will soon be leaving home. In this work, Greuze beautifully demonstrates his facility with balancing earth tones and bright tints, and his ability to create warm flesh tones and a full range of gesture and emotion. This work was very successful in the Salon of 1761 and was bought by the Marquis de Marigny. Jean-Baptiste Greuze epitomizes in many ways some of the tensions found in 18th-century middle-class society, as the bourgeoisie sought to carve out their own identity in an era based on the conflicting values of new enlightened ideals and the more conservative traditions of aristocratic society.

GUARDI, FRANCESCO (1712–1793). Francesco Lazzaro Guardi was an Italian landscape painter who specialized in views, called *vedute*. Born in Venice to a minor noble family of artists, Guardi first trained with his father Domenico Guardi and often worked together with his two brothers. In 1735, Guardi began to work with view painter Michele Marieschi in the region around Trentino, but he was most influenced by the famous

Antonio Canaletto of Venice. Guardi's **painting** *Lagoon Looking toward the Murano* (1765–1770; Cambridge, Fitzwilliam Museum) reveals his characteristic use of sfumato, “haziness,” in the development of scenes of everyday life that were so popular in the late 18th-century Italian tourist art market.

GUÉRIN, PIERRE-NARCISSE (1774–1833). French late neoclassical painter Pierre-Narcisse Guérin was born in Paris and first studied there with **Jean-Baptiste Regnault** at the French **Academy**, where he won three *prix de Rome* the year the award was reinstated after a three-year hiatus. He then moved to Rome and began to study with Belgian painter **Joseph-Benoît Suvée**, who had extended his stay at the French Academy in Rome and supplemented his income with the training of students there. Guérin's form of neoclassicism was popular during the First Empire under the rule of **Napoleon I** (1804–1814), when melodramatic classical subjects, as opposed to the restrained classicism of **Jacques-Louis David**, found favor. His *Aeneas Telling Dido the Misfortunes of the Trojan City* (1815; Paris, Louvre Museum) is a good example of this late form of neoclassicism. Here one can see a golden light shining across Dido's bed as she reclines with her courtiers while Aeneas sits near them and recounts his tale. The languid pose of Dido reveals a sensual quality typical of late neoclassicism, while the linearity is a lingering trait attributed to David. This form of classicism looks forward to the historicism of the **romantic** era. *See also* LEFÈVRE, ROBERT; ROMANTICISM.

H

HACKERT, PHILIPP (1737–1807). *See VEDUTA.*

HACKWOOD, WILLIAM (c. 1757–1839). In 1769, William Hackwood was hired while still a young boy by **Josiah Wedgwood** to work in his Etruria Factory, and Hackwood went on to become the chief modeler for Wedgwood's prosperous business. Little is known of Hackwood's early training, which was likely solely in Wedgwood's shop. His main contributions are in the modeling of **portrait** medallions, most of which were low-relief, single-tone profile images. Although Hackwood eventually signed a few of these miniatures, Wedgwood disapproved of such attributions, thereby clouding the full extent of Hackwood's contributions. Nonetheless, Hackwood's fame became immediate with his design for the often-repeated jasperware medallion inscribed *Am I Not a Man and a Brother?* (1787; Barlaston, Staffordshire, England, Wedgwood Museum). This work was commissioned by the Slave Emancipation Society in England to raise awareness about the abolitionist movement, and numerous versions of the medallion were adapted for jewelry, snuff boxes, seals, and prints in both Great Britain and the United States. This small medallion, so historically important, helped secure fame for this otherwise little-studied artist.

HAMILTON, GAVIN (1723–1798). Scottish neoclassical artist and art dealer Gavin Hamilton was the British counterpart to the German neoclassical **painter Anton Raphael Mengs** in Rome. Born in Scotland to ducal landed gentry from around the town of Hamilton, he first studied at the University of Glasgow before embarking on his **Grand Tour** in the 1740s. In Rome he met Mengs, as both artists worked in the Albani circle as well as with the thriving Grand Tour art market in Italy. There he joined the **Academy** of Saint Luke and painted **portraits** and classical subjects, including his enormous canvas *Achilles Lamenting the Death of Patroclus* (1760–1763; Edinburgh, National Gallery of Scotland). This theatrical and heroic narrative, commissioned by Sir James Grant, was based on Alexander Pope's translation of Homer's epic poem the *Iliad*. The porcelain skin of the dead Patroclus is contrasted to the

warm flesh of Achilles and others, all of whom surround Patroclus in various dramatic gestures of mourning.

Hamilton's portraits include his celebrated full-length portrait *Elizabeth Gunning, Duchess of Hamilton* (1752–1753; Edinburgh, National Gallery of Scotland). This work was commissioned by the artist's distant relative, James, Sixth Duke of Hamilton, to celebrate his marriage to Irish beauty Elizabeth Gunning, whom he had met several weeks earlier at a masquerade ball. Dressed in elegant layers of shiny satin, the beautiful young woman poses in a landscape setting while gazing out at the viewer. She reaches one hand out to pet the head of her loyal greyhound, a dog realistically depicted with anatomical and proportional exactitude. The slick and tactile style of Gavin Hamilton was much admired during this era, and he received numerous commissions from the English aristocracy.

Hamilton is best known for his archaeological work, however. His excavations at the Villa of Hadrian in Tivoli, outside Rome (1769–1771), resulted in the discovery of a cache of **marbles** from the villa gardens that had been thrown into a swampy area when the area was leveled for farming. After that, Hamilton excavated numerous sites around Rome, recovering many ancient **sculptures** that he sold off to his British clients, although the papacy claimed a third of his findings and the right to keep anything considered particularly valuable. Previously, British patrons were prevented from purchasing what were deemed the most important classical pieces of art, despite offering large sums of money, but when excavation work was taken over by such expatriate art dealers as Hamilton, these restrictions were difficult to oversee and therefore important works of art were easily shipped off to England during the latter years of the 18th century.

Increasingly, however, public opinion was beginning to sway toward the placement of important classical art in such public museums as the newly opened British Museum in London rather than in English country homes, while in Italy, Pope Clement XIV, whose papacy began in 1769, started a more aggressive purchasing campaign as well as plans to expand the Vatican Museum in order to stem the tide of foreign purchases. Meanwhile, the Grand Duke of Tuscany began to gather together important works held by the Medici and throughout Tuscany into the Uffizi Museum in Florence, officially opened to the public in 1765, while in Naples, the Spanish Bourbon rulers maintained tightly protected excavation work at Pompeii and Herculaneum that allowed them to enrich their collections across several Neopolitan palaces that eventually became the core collection of the Museo Nazionale in Naples. Thus, Hamilton's archaeological work is ultimately viewed today in both a positive and negative light, as he heightened awareness of and interest in antiquity, which aided in its preservation, while at the same time he main-

tained a thriving art market that dispersed the antiquities of Italy across all of Europe. *See also* CANOVA, ANTONIO.

HANSEN, CHRISTIAN FREDERIK (1756–1845). C. F. Hansen is the most prominent Danish architect of neoclassicism. Called the “Palladio of Denmark,” Hansen was a professor of **architecture** at the Royal Danish **Academy**, and chief building director of Copenhagen. Born in Copenhagen to a poor shoemaker, his mother had been the nursemaid of Prince Christian VII, and thus she was able to find courtiers willing to pay for the young boy’s education. While working as a bricklayer, Hansen took classes at the Danish Academy of Art while still a boy, likely with **Nicolas-Henri Jardin** and **Caspar Frederik Harsdorff**, and as a teenager, he won a series of silver and then gold medallions for his work.

Hansen then apprenticed with Harsdorff specifically on Frederik V’s chapel at the Roskilde Cathedral in Copenhagen in the 1780s. The church, located in eastern Denmark, was a brick Gothic church that housed the royal mausoleum on account of its historical importance as the medieval capital of Denmark. In 1782, Hansen received a royal stipend to travel across Europe to Venice and Rome, where he made drawings that became part of the Danish Academic Library holdings, and after he returned to Copenhagen in 1784, Hansen took over **Nikolai Araham Abildgaard**’s position as director of the academy.

During the next several decades, Hansen built city hall and the courthouse and rebuilt the Church of Our Lady and Christiansborg Palace, both of which were destroyed by fire. The courthouse, completed in Copenhagen in 1815, is a somber stone building with an Ionic temple portico flanked by smooth side wings with entrance portals on the ground floor and a set of three windows above. The classical style anticipated the new, modern system of justice being instituted in Denmark at this same time. Thus, similar to the rest of Europe, neoclassicism in Denmark can be understood as the style of the “enlightened” royalty, seeking to leave their mark on society with a new, modern response to civic issues. *See also* ENLIGHTENMENT.

HARRISON, PETER (1716–1775). By the 18th century, European styles of **architecture** were being adapted by the North American colonies of France, Spain, and England. Various elements of the prevailing European styles were blended with regional materials and local considerations. It was in this way that neoclassicism was introduced into North America in the late 17th century. Peter Harrison, considered the first professionally trained architect in North America, worked primarily in the neoclassical style known in England through the buildings of the 17th-century architects Inigo Jones (1573–1652) and Christopher Wren (1632–1723).

Born in York, England, Harrison first came to Rhode Island as a merchant but returned to England three years later to receive architectural training in one of the many private studios found across England in the 18th century. For two years Harrison studied pattern books and traveled through Europe, where he would have become familiar with the **Palladian style** of neoclassicism popular in England at the time. Although the technical aspects of Harrison's training are unknown, it is possible that through the shipbuilding and repair industry, merchants and sailors alike would have learned basic carpentry skills needed for the wooden constructions prevalent in North America at the time.

Although Peter Harrison worked in the neoclassical style in North America, he was not the first architect to introduce neoclassicism there. In the 1730s, both the plantation estate of Drayton Hall in Charleston, South Carolina, and Byrd Mansion on the James River in Virginia were built in the Palladian style. Harrison, who remained loyal to England throughout his life, likely considered this European style in the colonies as both an important reminder of English rule and an aesthetically and theoretically superior style of construction. His Redwood Library, built in 1747–1749 in Newport, Rhode Island, has a Palladian temple front similar to one found in Palladio's Renaissance treatise entitled *Four Books on Architecture*. Here the front porch is elevated by a short flight of stairs and formed with four Doric columns supporting a frieze of metopes and triglyphs topped by a triangular pediment. Made of wood, this building was sanded and painted to resemble the grander stonework found in Europe.

Harrison also built several churches in the neoclassical style. Prior to Harrison's buildings, prerevolutionary church architecture in New England was characterized as simple rectangular buildings with a bell tower and steeple at the shorter entrance façade. Two rows of arched windows ran down the sides of the nave. Old North Church, built by William Price in Boston in the 1720s, has this appearance, as does Trinity Church in Newport, Rhode Island, also from the 1720s, and Old South Church in Boston, from the 1730s. In addition, these three churches are formed on the interior with an open nave and side balconies or box pews. This "auditorium church" was in keeping with the more communal liturgy of the various Protestant churches founded in the British colonies. Harrison's churches follow this same floor plan, but the exterior of his churches reveals a more recent form of neoclassicism.

King's Chapel in Boston, built by Harrison in 1749 under King James II, was originally constructed from wood in 1688 as the first Anglican church in New England. Harrison's replacement was made of stone, and thus the church came to be called the "stone chapel." While this material was more in keeping with neoclassicism than the wood so prevalent in the colonies at the time, it was his entrance colonnade that reveals the most fully formed

use of classical elements in the mid-18th century. King's Chapel has no spire but, instead, a rectangular bell tower block surrounded by a row of Ionic columns topped not by a triangular pediment, but by a flat Roman balustrade. Inside, the open nave is formed with paired fluted wooden Corinthian columns that support the side balconies. At some point in the 1770s, the bell cracked and was recast by Paul Revere, and then the church was vacant during the American Revolution but reopened afterward for a Christian Unitarian congregation.

Harrison's Christ Church in Cambridge, Massachusetts, was built in 1759–1760 to service the King's Chapel congregants, who lived farther away from downtown Boston, as well as students and faculty from Harvard College. This Episcopal church is a wood-frame building on a granite base originally sanded and painted to look like stone. The single-story building has spare, arched windows and a frieze of triglyphs and metopes beneath the roof. The bell tower at the front of the building lacks a spire but is capped with a flat roof and a single finial topped by a white cross. Both King's Chapel and Christ Church were renovated in the 1920s to return their interiors to the simple, white classical interior designed by Peter Harrison.

Harrison was a lifelong Tory. During the American Revolution, his house was burned to the ground and his very large library of architectural treatises and pattern books was destroyed. This collection was likely the most extensive and important collection of architectural books in North America at the time. Despite this loss, the neoclassical style of architecture continued to expand in North America after the American Revolution in a style called the **federal style** (1783–1830), best represented by **Thomas Jefferson's** home, Monticello, located in Charlottesville, Virginia. *See also* COLONIAL REVIVAL STYLE.

HARRISON, THOMAS (1744–1829). English architect and engineer Thomas Harrison worked in the neoclassical style on a number of bridges and castle renovations across England during the **Industrial Revolution**. Born in Richmond in Yorkshire, the son of a carpenter, he received his early training in Richmond, and in 1769 he attracted the patronage of a local aristocrat who sent him and landscape painter George Cuiitt to Rome to study classical **architecture**. After a few successful commissions in Rome, Harrison returned to Richmond in 1783, and in 1786 he won a competition to rebuild Chester Castle in the neoclassical style. During the next 30 years, Harrison rebuilt the castle barracks, courtyard, armory, and other offices. He worked mainly in the town of Chester, where his best-known structure is the Grosvenor Bridge, a single-span stone arch bridge that opened in 1832. When constructed, this bridge was the longest single-span arch bridge in the world.

Chester was an important shipbuilding city, and a new tall arched bridge was needed because the older bridge was heavily congested and slow to traverse. Harrison's design allowed Chester to remain a viable shipbuilding community during the Industrial Revolution, when new roads allowed more communities to expand their potential for production and trade. Subsequent bridge designs, such as Abraham Darby III's Severn River Bridge in Coalbrookdale, England, from 1779, abandoned historical references in favor of an industrial aesthetic based upon newer construction materials such as iron, and therefore they anticipated modern architectural practices and the end of neoclassicism.

HARSDORFF, CASPAR FREDERIK (1735–1799). Danish architect Caspar Frederik Harsdorff is considered the best-known neoclassicist in Copenhagen. Born in Copenhagen to a German father, a teacher, and a Swedish mother, Harsdorff first studied math and engineering but gradually became interested in **architecture** and therefore enrolled in the Royal Danish **Academy** of Art, which had just opened in 1754 in the Charlottenborg Palace. There he studied with French architect **Nicolas-Henri Jardin**, who is credited with introducing neoclassicism to Denmark. Harsdorff was the first Danish architect to win a travel pension, and so he spent the next six years studying the architecture of Paris, where he worked mainly with **Jacques-François Blondel**, and then in Rome, where he studied classical antiquity. When he returned to Denmark in 1764, Harsdorff began to teach at the academy and work for King Christian VII, and in 1771, he replaced Jardin as the main professor of architecture at the Royal Danish Academy, where he trained the famous Danish neoclassical architect **Christian Frederik Hansen**.

His own work includes the pulpit in Our Savior's Church in Copenhagen and the gardens at Rosenborg Castle with several classical pavilions, and then from 1773 to 1774, he enlarged the Royal Theater—located on the Kongens Nytorv, the most elegant square in Copenhagen built in the baroque era in front of the Charlottenborg Palace—and constructed his family home nearby. His home, a town house, was designed in a noble classical style that was widely replicated through the next century. His interior designs also laid the foundation for a regional form of Danish classicism that resonated through the 20th century.

HEGEL, GEORG WILHELM FRIEDRICH (1770–1831). German philosopher Georg Wilhelm Friedrich Hegel was born in Stuttgart and became one of the founders of the “German idealism” movement that grew out of the philosophy of **Immanuel Kant**. He first discussed issues related to art and beauty in his early *Phenomenology* (1807) and in his later *Encyclopedia*,

published while he was a professor of philosophy at Heidelberg from 1816 to 1818, but his ideas are most fully developed in his *Lectures on Aesthetics*, published after his death as *The Philosophy of Fine Art* (1835–1838). In these lectures, Hegel develops the aesthetic ideas of **Johann Christoph Friedrich von Schiller** further, arguing that beauty is not just the mediator between the sensible and rational, but beauty is the rational made sensible, so the rational content results in a sensible appearance.

For Hegel, symbolic art, classical art, and romantic art are the three avenues for the sensible embodiment of the rational. While classical art epitomizes a quiet, balanced beauty, romantic art has greater freedom of expression, and is thus more subjective. To Hegel, **architecture**—the first art practiced by humans—was primarily symbolic, while **sculpture** was primarily classical, and **painting**, music, and poetry were more appropriate expressions of **romanticism**. Thus, although this organization is largely conceptual, Hegel nonetheless relies on a historical progression of art in his aesthetic theory.

HELLENISM. Hellenism is a version of neoclassicism found primarily in the work of German and English artists and espoused in the writings of German antiquarian **Johann Joachim Winckelmann**. In this theory of classicism, artists seek to create a grandeur and simplicity of form when intense emotion is restrained. Thus, Hellenism can be understood as the opposite of **romanticism**. Classicism in this context is a form of rationality and, thus, of nobility. Hellenists focused on the Greco-Roman traditions as seen in Roman copies of Greek works such as the famous Laocoön from the first century B.C. (Rome, Vatican Museum), which was rediscovered in Rome during the Renaissance. After its rediscovery, the Laocoön and its dramatic emotion were the subject of much discussion among numerous antiquarians, and Winckelmann characterized Laocoön’s dignified and tasteful display of pain and fear as noble in the way the man gazes up to heaven, supposedly imploring the gods to spare his children. Winckelmann’s moralizing description provides the underlying ideals of Hellenism, ideas that were subsequently tested by romantic artists whose interest in the sublime elevated their studies of human emotion to new levels. *See also* GREEK REVIVAL.

HISTORY PAINTING. History painting, the subject most highly valued in academic circles, was an important category in the 18th century. Neoclassical history painting consisted of a narrative scene taken either from classical antiquity or found in more recent religious, political, or sociohistorical events. This type of **painting** was often highly idealized and done in what is called the “grand manner,” which featured either a classical subject or a classicizing style of painting. Such paintings typically sought to instruct through the

glorification of a ruler, a people, or a nation; to propagandize a particular set of religious beliefs; or to reveal an intellectual or moralizing message. History paintings in the 18th century were most often large-scale oil-on-canvas works, and although stylistically realistic, the scenes were usually modified to suit the neoclassical desire for idealization and selective use of classical attributes. For example, historical figures were often portrayed in classical garb regardless of the time period presented, but **Benjamin West**, in his *Death of General Wolfe* (1771; Ottawa, National Gallery of Canada), showed his contemporary figures in contemporary clothing, establishing a new era of greater naturalism in history painting. Other American history painters such as **John Trumbull** and **John Singleton Copley** did as much to shape history as to reveal it within their idealized images of the American Revolutionary War.

Jacques-Louis David is perhaps the best-known history painter, and his work *Oath of the Horatii* (1784; Paris, Louvre Museum) depicts a legendary historical event from Roman antiquity but one that was carefully framed to present an instructional message about honor, loyalty, and nationalism pertinent during the **French Revolution**. Later, David styled his **portraits** of **Napoleon Bonaparte** in a historical framework, harking back to allegorical imagery of Roman imperial rule. **William Hogarth**, on the other hand, sought to reveal social problems through his more probing, satirical images that he considered comical history painting, such as his sequential narratives *The Harlot's Progress* (1731) and *Marriage-à-la-Mode* (1743–1745).

Many artists aspired to the status of history painter, given the increase in salary and prestige typically awarded such artists, yet some painters, such as **Jean-Baptiste-Siméon Chardin** and **Jean-Baptiste Greuze**, were criticized for their attempts to depict historical imagery and were instead accepted into the Paris **Academy** as less-significant genre painters. Greuze's famous *Septimus Severus Reproaching His Son Caracalla for Having Made an Attempt on His Life in the Defiles of Scotland*, which was exhibited in 1769 (Paris, Louvre Museum), was considered to artificially theatrical, and therefore it failed at the academy as a history painting. *See also* ABILDGAARD, NICOLAI ABRAHAM; BERTHÉLEMY, JEAN-SIMON; KAUFFMANN, ANGELICA; LEFÈVRE, ROBERT; LOSENKO, ANTON PAVLOVICH; MADRAZO Y AGUDO, JOSÉ DE; PRUD'HON, PIERRE-PAUL; SUVÉE, JOSEPH-BENOÎT; WILKIE, SIR DAVID.

HOBAN, JAMES (c. 1758–1831). Irish **architect** James Hoban was born in County Kilkenny and went on to study at the Royal Dublin Society before immigrating to the United States just after the American Revolution. By 1781, Hoban had established himself in Philadelphia and designed many of the new government buildings in the **Georgian style**, including the South Carolina

State House in Columbia in the 1790s. In 1792, he won a competition for the “presidential palace,” later called the White House, in Washington, D.C., at the location established by city designer **Major Pierre Charles L’Enfant**. Hoban built the White House from Aquia sandstone in the late Georgian style and had the stone painted white to give the appearance of **marble**.

In 1801, **Thomas Jefferson**, together with architect **Benjamin Henry Latrobe**, added the semicircular double portico on the south façade in order to conceal the stables at the ground floor and east and west colonnades needed for storage and daily operations. Hoban’s design for the north entrance, seen in his 1793 elevation drawing, was for a flat façade with engaged columns to create a four-columned central portico—a design similar to Leinster House built in 1745, one of the most prominent homes in Dublin. Because George Washington requested the plan be enlarged, however, the portico stands out from the front façade. Construction was begun in 1792 by African American slaves and freedmen, overseen by paid European workers who carved the sandstone blocks, the garland decorations, and other moldings. After the fire of 1814, the building was reconstructed by Hoban and Latrobe. At this time, the south and north porticoes were added to aggrandize the building. *See also* MILLS, ROBERT.

HOGARTH, WILLIAM (1697–1764). In English **painting**, William Hogarth exemplified a comical, satirical social outlook on English society. He considered himself to be a “comic **history painter**” who could entertain while improving the mind, and his narrative images were very satirical. Hogarth was born in London to a Latin schoolteacher of modest means. While still young, Hogarth was apprenticed to a local engraver, and Hogarth soon established his career in engraving coats-of-arms, bills, and bookplates. In the meantime, he became increasingly interested in social issues and caricature imagery. Hogarth thought that art should be used to improve the mind, and in his engravings and paintings he often denounced such cultural establishments as art **academies**, art collectors, social climbers, and politicians. He formed his works into series of narratives that could be experienced like chapters in a book or scenes in a play. Most of Hogarth’s patrons were enlightened members of the middle class who sought a new set of social values. In the 18th century, government censorships from the previous century were relaxed, allowing a flourishing market for political and social satire. Hogarth, inspired by these images, sought to blend his training in **portrait** painting with this new genre.

His typical narratives were formed in a series of four to six paintings or engravings with moralizing stories reflective of society’s ills. One of his early works was the series *Harlot’s Progress*, from 1730 to 1732. In this story,

Hogarth illustrates the pitfalls found by many of the young women sent by their families from the countryside to cities in order to find work in the factories established in the industrial era. In this story, one such girl arrives in London only to be lured into a more lucrative career as a prostitute. Greed obscures her good sense, and after she quarrels with her “protector,” she is arrested and thrown into the Bridewell, where she endures hard labor until she is released to die a lonely death surrounded by false friends who seek a share of her belongings. Clearly, Hogarth warns against the pitfalls found by many of the young, single women who left the safety of their families to seek out jobs in the city. This particular girl, misled by inexperience and greed, sought out a higher social status and found only loneliness and death in the end.

Hogarth’s series entitled *The Rake’s Progress* (1733–1735) consists of eight scenes that speak of the problems found among many of the families of the nouveaux riches. Children would often spend the family’s money much as in the story of the prodigal son, but with no forgiveness and love found at the end of their lives. Thus, the protagonist Tom Rakewell comes into a modest inheritance and wants to emulate aristocracy, but because he spends all of his money on frivolous pursuits, he is ultimately imprisoned at Bedlam.

Hogarth’s most famous work is *Marriage à la Mode* (1743–1745), comprising six scenes that reveal an ambiguity of social status, degeneracy of the aristocracy, and the evils of contracted marriages. In scene 1 we see a merchant giving his daughter in marriage to a lord in exchange for a title, while the lord offers his son in marriage to pay his debts and continue his art patronage. In scene 4, we see the countess and her attendants as it becomes clear that the young viscount is being cuckolded by the lawyer who wrote their marriage contract. Scene 5 shows the reunited count and countess, but now the count is dying while the lawyer, his murderer, flees the room. The final scene is an image of the dying countess with her young baby. She reveals the symptoms of advanced venereal disease, and her father prepares for her death by removing her wedding ring.

Hogarth’s multiprint narratives could be found in both printed and painted form, but he also made individual or pairs of prints that were available to the broad public, such as his *Gin Lane* and *Beer Alley* of 1751, a pair of prints that warned of the evils of cheap, untaxed gin and the merits of drinking beer. These two prints, published together in the *London Evening Post* in February 1751, reveal Hogarth’s shift in subject away from his satirical images of the immoral aristocracy to images that focused on the poor in a series sometimes titled *Industry and Idleness*. Although gin was seen as a foreign import while beer was idealized as a healthy, native beverage, the gin industry was initially promoted in England in order to increase corn prices and to create a profitable export industry. In 1736, the Gin Act was introduced with the hope that

a steep tax on gin would reduce its appeal, but by 1743, the tax was abolished with the argument that it unfairly penalized the poor. In some ways, these images were influenced by the French philosophers Charles de Secondat, Baron de Montesquieu (1689–1755); **François-Marie Arouet de Voltaire** (1694–1778); and **Jean-Jacques Rousseau** (1712–1778)—all of whom in various ways attacked systems of privilege and theorized new social relationships. *See also* GAINSBOROUGH, THOMAS; INDUSTRIAL REVOLUTION.

HOLLAND, HENRY (1745–1806). English **architect** Henry Holland was born in London and helped to establish an elegant form of neoclassicism in England favored by the aristocracy. He studied under **Lancelot “Capability” Brown**, known for his picturesque garden designs, and he later trained numerous late neoclassical architects, including **John Soane**. Holland is best known for his urban plans, including his development of Sloane Street and Sloane Square, areas that quickly became fashionable residential neighborhoods. He also remodeled Carlton House in London in the 1780s, which became a starting point for the subsequent development of Regent’s Street by **John Nash**, and he built the Marine Pavilion at Brighton Beach for George IV prior to Nash’s transformation of the pavilion into an exotically styled royal retreat.

Carlton House was the best example of Holland’s style, known today in plans as it was demolished shortly after construction. The royal city residence of the Prince Regent George IV faced Pall Mall and was next to Saint James’ Park. Holland’s remodeled façade, dating from 1783 to 1802, brought together the palace that had already undergone several transformations that left the structure without architectural harmony. Holland’s plan was characterized by an austere classicism that was in contrast to the more richly styled homes of rival **Robert Adam**. Despite its imposing design, Holland’s palace was demolished in 1825, when Buckingham Palace became the official royal residence, and the more modest Carlton House Terraces, designed by John Nash, were constructed on the site as fashionable town houses befitting Nash’s newly designed urban plan. *See also* GEORGIAN STYLE; REGENCY STYLE.

HOUDON, JEAN-ANTOINE (1741–1828). Jean-Antoine Houdon is one of the best-known neoclassical sculptors of his time. Houdon was born in Versailles, studied at the Royal **Academy** in Paris, and won the *prix de Rome* in 1761. He went to Italy in 1764, where he stayed for four years to study classical art. One of his earliest works in Italy, a **sculpture** of Saint Bruno (1766; Rome, Church of Santa Maria degli Angeli), reflects his studies of baroque art. Saint Bruno, seen here as a bald young Carthusian monk, crosses his

arms and closes his eyes as he ponders some theological issue while standing in a niche in the nave of the church of Santa Maria degli Angeli in Rome. Eighteenth-century sculpture in Rome often blended the baroque style and tradition of propagandistic religious imagery of the Counter-Reformation with the newly popular style of neoclassicism.

Houdon was best known as a portraitist, a tradition established in France by Antoine Coysevox (1640–1720) at the end of the baroque period in a heightened form of verism that ultimately derives from the work of the Italian baroque artist Gianlorenzo Bernini (1598–1680). Houdon favored the progressive thinkers of the day and portrayed many politicians and statesmen as well as philosophers. His portrait busts include the *Bust of Diderot* (1771; Paris, Louvre Museum), the terracotta *Bust of Rousseau* (1778; New York, Metropolitan Museum of Art), the **marble** *Bust of Voltaire* (1778; Paris, Louvre Museum), and the larger sculpture of *Voltaire Seated* from 1781 (Saint Petersburg, the State Hermitage Museum).

In 1785, Houdon traveled to Washington, D.C., to complete a portrait of George Washington. This standing marble figure of George Washington is located in the rotunda of the Capitol in Richmond, Virginia. The commission was originally given by the Virginia legislature, but a suitable sculptor could not be found in North America. Therefore, the governor of Virginia asked both Benjamin Franklin and **Thomas Jefferson**, both in Paris at the time, to find an **architect** in Europe who could sculpt a figure of Washington based on a portrait commissioned from **Charles Willson Peale** of Philadelphia. Houdon, selected to complete this commission, offered to come to North America to create a plaster cast of Washington from life. Thus, his trip to North America, although brief, set a high standard of neoclassical **portraiture** that was influential through the next century. Houdon returned to Europe to complete the marble figure, which was then shipped back to Virginia and set up in 1796, the year of George Washington's Farewell Address.

Houdon wanted his six-foot-tall image of George Washington to be an early potent symbol of the new country, and so it was important for him to display the confidence and power of this new ruler. Depicted in modern clothing rather than classical garb, Washington stands with one hand on a walking staff while resting his other arm on a bundle of rods called a fasces, which was used in ancient Rome as a symbol of civil authority. Behind him is the plow of the Roman soldier Cincinnatus, who gave up his political power to return to a life of farming. Hanging on Washington's waistcoat is a badge of honor issued by the Society of the Cincinnati, a group formed in 1783 by army officers who returned after the war to their prior occupations. Thus, while Houdon employed neoclassical imagery to help legitimize this new government, his classicism was modified to underline the idea that this new

government was not fashioned in the current European monarchic model, but instead harked back to the more democratic rule of ancient Greece.

Houdon's sculpted *Bust of Benjamin Franklin* (1778; New York, Metropolitan Museum of Art) reveals a lively image of another important figure in American history, and his *Bust of Thomas Jefferson* (1789; Boston, Museum of Fine Arts) is a similarly composed and historically important image. Houdon's depictions of these "founding fathers" of the United States of America were important visual images that helped to solidify in the minds of citizens a tangible, tactile, and ever-present reminder of their new leaders. *See also* DIDEROT, DENIS; VOLTAIRE, FRANÇOIS-MARIE AROUET DE.

HUTCHESON, FRANCIS (1694–1746). One of the founders of modern aesthetics, Francis Hutcheson was born to Scottish parents who had settled in Ireland. He returned to Scotland to study literature and theology at the University of Glasgow, and then he went on to preach in the Presbyterian Church after graduation. Never fully accepted into the church clergy, however, he eventually returned to Ireland, where he opened a private school in Dublin and taught for the next 10 years while writing various philosophical treatises. Hutcheson was known as a Scottish **Enlightenment** philosopher, and his four best-known essays, dating from 1725 to 1728, are *Inquiry Concerning Beauty, Order, Harmony and Design*; *Inquiry Concerning Moral Good and Evil*; *Essay on the Nature and Conduct of the Passions*; and *Affections and Illustrations upon the Moral Sense*. It is in his first essay that Hutcheson discusses aesthetics and posits that humans have an internal sense of beauty that allows them intuitively to understand harmony and proportions, and that this recognition then causes pleasure. He connects beauty and virtue, providing a connection to morality stressed by a number of other philosophers, including Anthony Ashley Cooper, Third Earl of Shaftsbury (1671–1713).

HUVÉ, JEAN-JACQUES MARIE (1783–1852). *See* VIGNON, PIERRE-ALEXANDRE BARTHÉLÉMY.



INDUSTRIAL REVOLUTION. Neoclassicism ultimately became the preferred style in Great Britain in the latter years of the 18th century during the time that science came into the forefront of mainstream intellectual thought. Major scientific advances were so numerous in the latter decades of the century that they had a profound impact on all aspects of society, including the arts. Artists were commissioned to document scientific advances and discoveries and to memorialize members of scientific organizations such as the Royal Society of England, an organization established in 1662 to promote the study of the practical applications of science, or the “mechanical arts,” in English industry and trade. In addition, scientific advances facilitated the introduction of new art media and production processes with new paint pigments and mixtures, mass-produced pigments, new glazes, new materials in **sculpture**, superior temperature controls in ceramics, and new machinery and material transportation that facilitated large-scale architectural construction.

Josiah Wedgwood is the best-known ceramicist concerned with experimental research in clays, glazes, colors, and temperature controls that eased production at his ceramic factory in Staffordshire, England, and helped him introduce a new type of ceramic called jasperware. Wedgwood’s interests in chemistry resulted from a fruitful collaboration between industrialists, scientists, and artists in such societies as the Literary and Philosophical Society in Manchester and the Lunar Society in Birmingham. **Portraits** of these groups can be found in such **paintings** as **Joseph Wright of Derby’s** *An Experiment on a Bird in an Air Pump* (1768; London, National Gallery). Conversely, while the sciences are promoted by some artists with the same degree of propagandistic fervor as found in religious painting, other artists, such as satirical artist **William Hogarth**, sought to reveal the negative impact of industrialization on a rapidly urbanized community in such works as his popular engravings *Gin Lane* and *Beer Alley* from 1751, while painter **Philip James de Loutherbourg**, in his 1801 *Coalbrookdale at Night* (London, Science Museum), shows a rural townscape littered with unused mechanical equipment that leads the viewer’s eye back to factory

buildings that belch fire and smoke into the night sky, covering the town with soot.

In **architecture**, technical advances based on the use of inexpensive coal allowed for an increase in the production of cast iron and metal machinery that facilitated transportation, streamlined the logistics of large-scale construction, and improved the structural integrity of buildings. **Thomas Harrison** was one such architect who benefitted from these new scientific advances in his neoclassically styled structures, such as his Grosvenor Bridge in the industrial British town of Chester as well as his extensive historical renovations to medieval and Renaissance architecture in Chester and Lancaster. *See also* CHARDIN, JEAN-BAPTISTE-SIMÉON; ENLIGHTENMENT; ROMANTICISM; SANDBY, PAUL.

INGRES, JEAN-AUGUSTE-DOMINIQUE (1780–1867). Jean-Auguste-Dominique Ingres, best known as a student of **Jacques-Louis David**, trained in the neoclassical style of David but then developed his own incredibly realistic and engaging style of **portraiture**. Today he remains one of the most important portrait painters of the early 19th century. Ingres was born in the small town of Montauban in southern France and initially trained under his father, the miniaturist Joseph Ingres (1755–1814), but he then entered the **academy** in the nearby city of Toulouse where he continued his **painting** career while also studying music. In 1797, Ingres moved to Paris and began his studies with David. Although considered a follower of David, Ingres's style soon diverged from David's form of neoclassicism to reveal a flatter, more lyrical and linear form of classicism inspired by both ancient Greek pottery and the Renaissance painter Raphael. In 1801, Ingres won the *prix de Rome* with his historical painting the *Ambassadors of Agamemnon* but continued to work in Paris until 1806. That year, he moved to Italy and lived there from 1806 to 1824. In 1824, he returned to France for 10 years and then went back to Italy to serve as the director of the French Academy in Rome until 1841.

Early in Ingres's career, he began to receive commissions from **Napoleon**, and his large **oil-on-canvas** *Portrait of Napoleon on the Imperial Throne* (Paris, Musée de l'Armée) from 1806 is one of his most enduring images of the ruler. Here we see a fully frontal portrait. Although Napoleon is shown seated, his right hand is raised in the air to support a tall scepter, intended to increase the overall scale of the ruler. Napoleon's throne is also elevated, and his feet rest on a velvet pillow. Behind Napoleon's head, the back of the golden throne is shown rounded into a semicircle, suggesting a halo behind the head of the ruler and, thus, divine status. The golden laurel branches that crown Napoleon's head provide a link to classical Roman imperial rule,

while the white ermine and red velvet robes, all trimmed in shimmering gold, provide a rich and very tactile image of power. Despite Ingres's close associations with the neoclassical style, this tightly painted work, full of minute details as well as a clear distinction between the physical properties of the rich fabrics, recalls the work of the early Renaissance painter Jan van Eyck. In van Eyck's *Ghent Altarpiece* from the 1430s (Ghent, Saint Bavo Cathedral), the figure of God in the uppermost register, appearing with a golden-haloed throne behind his head, is similar in composition and style to the image of Napoleon.

In Ingres's *Apotheosis of Homer* (1827; Paris, Louvre Museum), we see Homer standing before an Ionic temple and being crowned by a winged figure of Fame. Surrounding figures personify all aspects of the humanities, including philosophy, art, music, and poetry, and here Ingres mixes classical figures with Renaissance, baroque, and 18th-century people, including the artists Raphael and Poussin as well as the French writers Jean-Baptiste Molière (1622–1673), Jean Racine (1639–1699), and **François-Marie Arouet Voltaire**. Inspired by Raphael's *School of Athens*, painted in the papal apartments of the Vatican in the early years of the 1500s, Ingres provides an updated version of Raphael's group of philosophers to include a fuller range of humanists and more contemporary figures.

Ingres's painting *Grande Odalisque*, from 1814 (Paris, Louvre Museum), is a departure from his rigid classicism, however. In this work, we continue to see a tightly painted, highly linear work following the tradition of *disegno*, but in this case Ingres's subject, although harking back to the reclining nude figures of the Venetian Renaissance painter Titian, is given the attributes of an odalisque, or a female member of a Turkish harem. Her hair is wrapped in an Eastern-styled scarf, while she is surrounded by rich velvet and satin bed linens and dark blue curtains, and holds in her jeweled hand a peacock-feathered fan. Her long torso is rather mannerist in proportion, but it was Ingres's interest in the exotic that ultimately proved a transition for him, from neoclassicism to **romanticism**. In addition, it was his interest in the details of fabrics and other rich materials that is best exemplified in his portraits, of which the *Grande Odalisque* can also be considered an example.

Ultimately, it was Ingres's early 19th-century portraits that were his most enduring images of the era. In his *Portrait of Baroness James de Rothschild*, an oil on canvas from 1848 (Paris, Collection of Guy de Rothschild), we see a wonderfully informal painting of this young woman, sitting on a comfortable couch and smiling for the viewer while tilting her head in an elegantly lyrical manner. Her hand, posed casually with fingers curled under her chin, adds a sense of gaiety to the work, yet her beautiful pink satin dress, trimmed in

white lace and bows, attests to her high status. These colors complement the darker red velvet pillows behind her and the brocaded fabric wallpaper that forms the backdrop to the painting. Although Ingres himself seemed to prefer his historical paintings, likely because of the higher status they received at the Salon, it was in portraiture that he truly excelled.

INWOOD, HENRY WILLIAM (1794–1843). *See* GREEK REVIVAL.

J

JARDIN, NICOLAS-HENRI (1720–1799). French architect Nicolas-Henri Jardin was born in Saint Germain des Noyers outside of Paris and first studied at the French **Academy** beginning at the age of 10. He received the *prix de Rome* in **architecture** when he was 22 years old, and from 1744 to 1748, Jardin studied at the French Academy in Rome, where he befriended the French **sculptor Jacques François Joseph Saly**, who had received a position with the royal court of Denmark in 1752. In Denmark several years later, Saly suggested Jardin to King Frederik V, who was looking to replace his court architect, the Danish architect Nicolai Eigtved (1701–1754), who had just died. Eigtved had worked in an imported French **rococo** style, now outdated, and Jardin’s arrival in Copenhagen marked the arrival of neoclassicism.

Upon Jardin’s arrival in 1755 with his younger brother, the two were elected as members of the Royal Danish Academy of Art. During his 17 years in Denmark, Jardin completed the Frederikskirke (the **Marble Church**) designed by Eigtved in 1740 but continued by Jardin in the neoclassical style, although his plans never came to fruition. Completed much later, the church has the largest dome in Scandinavia, modeled on that of Saint Peter’s in Rome. His work at the Fredensborg Palace was also never completed, but Jardin’s importance lies in his position as an instructor at the academy, where he was instrumental in introducing neoclassicism to the next generation of architects in Denmark. *See also* HANSEN, CHRISTIAN FREDERIK.

JEFFERSON, THOMAS (1743–1826). Thomas Jefferson, known primarily as the principal author of the Declaration of Independence and the third president of the United States, was a self-styled “Renaissance man,” interested in philosophy, science, the arts, and **architecture**. Jefferson was born on an estate in Virginia to a wealthy family of merchants and landowners. He initially attended a local school even after his father’s death, and then he enrolled at the College of William and Mary in Williamsburg, graduating two years later at the age of 18. It was during college that Jefferson first encountered some of the **Enlightenment** ideals that were so influential in his career.

In the 1770s, Jefferson built his home in Virginia on property outside Charlottesville that he inherited from his father. This home, called Monticello, is an excellent example of the American form of classicism called the **federal style**. The home was based on the Palladian ideals of simplicity, clarity, and balance—the principal features of classical aesthetics according to the writings of the ancient Roman engineer Vitruvius. The architectural language includes the use of Doric columns to support a frieze of triglyphs and metopes on a temple front attached to a brick façade and topped by a dome. The presence of brick, however, is not found in European classicism, but was specific to the federal style in America. Window and door trim, as well as the columns and moldings, are all done in wood painted white in emulation of the **marble** veneer of ancient Roman structures. The portico recalls a classical temple front, while the dome is imperial in origin, and both were made famous by Andrea Palladio in his Villa Belvedere, built outside Vicenza, Italy, in the 1560s and called the **Palladian style**.

After Jefferson's 1784 trip to Paris, he returned to Monticello in 1789 and renovated his residence to create a more elegant classical structure, with taller and narrower windows in the French style and a balustrade to make the building appear to be a one-story structure, in keeping with the **rococo** style popular in France at the time. Jefferson's use of classicism, therefore, can be seen as a shift from its British classical origins to a more "modern" French style, but it ultimately reveals the newly developed federal style of architecture unique to the United States. *See also* ANGERS, PIERRE-JEAN DAVID D'; BULFINCH, CHARLES; CLÉRISSEAU, CHARLES-LOUIS; DAVID, JACQUES-LOUIS; ENFANT, MAJOR PIERRE CHARLES L'; HARRISON, PETER; HOBAN, JAMES; HOUDON, JEAN-ANTOINE; LATROBE, BENJAMIN HENRY; LEGRAND, JACQUES-GUILLAUME; MOLINOS, JACQUES; PARRIS, ALEXANDER; PEALE, CHARLES WILLSON; THORNTON, WILLIAM; VIGNON, PIERRE-ALEXANDRE BARTHÉLÉMY.

JOLI, ANTONIO (1700–1777). *See* VEDUTA.

JONES, THOMAS (1743–1803). Welsh painter Thomas Jones was raised in a large family of landed gentry in the small medieval town of Cefnlllys in central Wales. His uncle paid for him to attend Jesus College at Oxford with the hope that he would attain a position in the church. However, two years later, at the death of his uncle, Jones dropped out of school and moved to London to study art with the landscape painter **Richard Wilson**, his fellow countryman from Wales and one of the founding members of the Royal **Academy** in London. Wilson was considered one of the earliest landscape painters in England

to develop the genre fully, and one of the first artists to focus his **paintings** on the country of Wales. Thus, Thomas Jones initially began to paint classicizing landscapes in the Italianate tradition of his instructor, but recently discovered landscape studies by Jones, done through a more direct observation of the countryside surrounding Naples, reveal a style that anticipates the Barbizon school of the **romantic** era.

Jones first went to Italy in 1776 and there began painting a series of small images on paper that were more realistically rendered than his “grand manner” commissions. His small painting *House in Naples* (1782; Cardiff, National Museum of Cardiff) is a good example of this new style. Here we see a detail of a house pushed to the right side and cropped. We see the direct sunlight fall onto the surface of the house, illuminating some of the small holes and peeling plaster on the building’s surface. Although some of these small paintings are done in **oil**, others are **watercolor** images utilizing different tones of blue and gray. While in Italy, Jones lived in Naples and Rome, where he had a house in the artist’s neighborhood around the Spanish Steps and where he became acquainted with the English landscape painter **John Robert Cozens**. After the death of his father, Jones and his mistress and two children moved back to London until he inherited his family estate in Wales, where he retired, completely divorced from his career in art.

JUEL, JENS (1745–1802). Jens Juel was a Danish **portrait** painter whose work recalls the classicizing aspect of Dutch baroque **painting**; the largest collection of his works can be found today at the Museum of National History at Frederiksborg Castle outside Copenhagen. Juel was born on the island of Funen, and his mother married a schoolteacher from Gamborg, where Juel grew up. He first studied art as a young boy apprenticed to a little-known artist in Hamburg, Germany, and then moved to Copenhagen to study at the Royal Danish **Academy** of Art. After a number of years there, he made the almost mandatory trip to Rome and met fellow Dane **Nicolai Abildgaard**, known for his neoclassical **history paintings**. Visits to Paris and Geneva completed Juel’s **Grand Tour**, at which point he moved back to Copenhagen to set up his own studio and join the Royal Danish Academy. In 1795, he was elected director of the academy.

Juel is best known today as the teacher of the leading German romantic painters of the era, Caspar David Friedrich and Philipp Otto Runge. Juel was an excellent portrait painter and received many commissions from the Danish royal family. His portraits reveal lingering **rococo** characteristics, yet with the enlightened sensibilities found in the 18th-century portraits by **Thomas Gainsborough** and **Joshua Reynolds**, as seen in his *Portrait of the Ryberg Family* (1797; Copenhagen, Statens Museum for Kunst). Juel was also the

first Danish artist to cultivate an interest in landscape painting, and it was this interest that was most influential to subsequent painters. His *View of the Little Belt near Middelfart* (1800; Copenhagen, Thorvaldsens Museum) depicts a still land in the classical tradition but with long shadows and a deeper sky tone that anticipates the heightened emotional quality found in **romantic** landscapes. His *Storm Brewing behind a Farmhouse in Zealand* (1793; Copenhagen, Statens Museum for Kunst) is even more romantic in its dramatic weather pattern, a favorite subject among romantic artists.

K

KANT, IMMANUEL (1724–1804). Born in Königsberg, Prussia, Immanuel Kant is considered a late classical philosopher who anticipated many of the ideas of **romanticism** during the **Enlightenment**. Kant devoted his work to ethics, logic, and epistemology, and his views on transcendental idealism informed an aesthetic theory found in 18th-century American art called American transcendentalism. In *Observations on the Feeling of the Beautiful and Sublime* (1764), Kant argues that aesthetic experiences are subjective. A fuller aesthetic theory is found in his *Critique of Judgment* (1790), as he discusses taste and provides the first modern definition of the term “aesthetic.”

Alexander Gottlieb Baumgarten, in his *Aesthetica* from the 1750s, had already developed a theory of aesthetics as a system to determine good and bad taste, adapting the term from its ancient meaning of “sensation,” in terms of the five sensory experiences. For Baumgarten, this sensory experience allowed one to judge things separate from the intellect. Kant builds upon these ideas to develop a fully unified aesthetic theory. In his *Critique of Judgment*, Kant argues that beauty is not a natural trait of a work of art but emerges when the viewer appreciates the work through his or her imagination and personal background. Despite the fact that such judgments are subjective, however, they can also be universally valid. The discussion of beauty has classical roots, but Kant’s subsequent discussions of the sublime are based on romantic notions, and thus, for him the sublime is formed by the interplay of imagination and reason, and helps in the development of moral character. For Kant, works of art are a symbol of civilization, and their appreciation is one aspect of culture. See also HEGEL, GEORG WILHELM FRIEDRICH; QUATREMÈRE DE QUINCY, ANTOINE-CHRYSOSTOME; RAUCH, CHRISTIAN DANIEL; ROUSSEAU, JEAN-JACQUES; SCHOPENHAUER, ARTHUR.

KAUFFMANN, ANGELICA (1741–1807). The neoclassical Swiss painter Angelica Kauffmann, daughter of journeyman painter Josef Johann Kauffmann (1707–1782), achieved fame as one of the few successful female history painters of the 18th century. Since the genre of **history painting** was particularly esteemed in academic circles, most female painters were relegated to

the “lesser” genre subjects of still-life **painting** or **portraiture**. Nonetheless, Kauffmann, who was born in the small town of Chur in the mountainous region of eastern Switzerland, was initially trained by her father, with whom she traveled widely. She also received a liberal arts education and was therefore well placed to succeed in both Italy and then in England, where she established her career. In Rome, **Anton Raphael Mengs**’s wife introduced Kauffmann to **Johann Joachim Winckelmann**, who in 1763 commissioned her to do his portrait. At the time, she was 22 years old and soon thereafter was elected to the **Academy** of Saint Luke.

Winckelmann was quite proud of Kauffman’s half-length portrait from 1764 (Zurich, Kunsthaus), which depicts him in a lively, relaxed mood, leaning out toward the viewer while clutching a pen and paper. The rich colors include his tan-green clothing and deep red table covering, but the decorative elements of the image are subverted to a simpler, more naturalistic portrait. Here Kauffmann strays from her father’s **rococo** training and asserts a neo-classical style. Her own self-portraits reveal the same informal presence, a practice particularly unprecedented for a female sitter. One such example, dated 1784 (Munich, Neue Pinakothek), shows a half-length image of the artist with loose hair and clothing, gazing out of the image in a very straightforward manner while holding a pen and paper.

History painting, which included biblical scenes as well as secular scenes from classical history and literature, was prominent mainly in Italy, where the seeds of classicism formed a ripe educational environment for artists. Thus, although Kauffmann early on excelled in portraiture, when she moved to London in 1766 under the patronage of Lady Wentworth, she began to expand her career to include historical images. Since her ability to speak English had allowed her to make connections with many English patrons in Rome, her decision to move to England allowed her to achieve international stature. With the help of **Sir Joshua Reynolds**, Angelica Kauffmann, together with the female painter **Mary Moser**, was elected as a founding member of the Royal Academy in London. After that, no other **women** were elected until the 20th century.

While in London in 1781, Kauffmann married the expatriate Venetian painter Antonio Zucchi (1728–1795), and together they moved back to Rome. There, she met **Johann Wolfgang von Goethe**, who cited her strong work ethic in his writings. It was in Italy this second time, around 1785, that Kauffmann painted her most famous work. Done for an English patron in Rome and entitled *Cornelia, Mother of the Gracchi* (1785; Richmond, Virginia, Museum of Fine Arts), this work is a didactic expression of moral virtue revealed through historical example. The story concerns Cornelia, the mother of the future political leaders Tiberius and Gaius Gracchus in the second century B.C., who attempted to reform the Roman Republic. In this scene, a lady visitor shows her fine jewelry

to Cornelia, who in turn points out her own three children as her “jewels.” Thus, the image of the “good mother,” a popular subject in the late 18th century, is imbued with a classical intellectual framework, thereby elevating the subject to the highest level of academic painting. *See also* DANCE-HOLLAND, NATHANIEL; MOSER, MARY; SUVÉE, JOSEPH-BENOÎT; *VEDUTA*; WEST, BENJAMIN; WOMEN ARTISTS.

KAZAKOV, MATVEY FYODOROVICH (1738–1812). Russian architect Matvey Kazakov was born in Moscow and went on to receive numerous commissions from Russian nobility, including Catherine II “the Great,” for private palaces, government buildings, and royal residences in Moscow. Although most of his Muscovite work was destroyed in the citywide fire of 1812, his Petrovsky Palace, Kremlin Senate, and Moscow University buildings remain today, among others. Kazakov’s father was a former serf who learned a trade while serving in the Russian navy and went on to become a government clerk. Thus, the young Kazakov first began his studies at age 12 in the architectural studio of Prince Dmitry Ukhtomsky (1719–1774), who trained in Moscow in the late **rococo** idiom most famously known in the colorful **architecture** of Italian-born Russian architect Francesco Bartolomeo Rastrelli (1700–1771).

When Kazakov was 30 years old, he was hired to assist **Vasili Ivanovich Bazhenov** in the construction of Bazhenov’s massive Great Kremlin Palace complex, a project that was never realized. A steady list of fires, first in the town of Tver near Moscow in 1761 and then along Tverskaya Street in Moscow in 1773, provided Kazakov with numerous commissions for urban palaces in Moscow. His palaces, many of which were also destroyed by fire, were characterized by a square or rectangular shape dome with a symmetrical and restrained classical decoration, but his extant government buildings, aside from the classically designed Moscow University building from the 1780s, reveal a more fancifully rendered blend of Eastern influences, heavy Muscovite baroque elements, classical symmetry, and native Russian coloristic effects, as can be seen in Kazakov’s Petrovsky Palace, begun in Moscow in 1776, and the Kremlin Senate, from the 1770s, which has a flat dome set on deep yellow exterior walls articulated with white classical detailings, including Doric pilasters, square windows, and a variation on the triglyph and metope frieze. Kazakov died right after the fire of 1812, having moved a few years earlier to Ryazan in order to escape the French invasion of Moscow in 1812. His sons and students continued to work in a native Russian neoclassical style through the next century.

KENT, WILLIAM (c. 1685–1748). William Kent, best known for his work in helping **Richard Boyle, Lord Burlington**, design Chiswick House in West London, was an English expatriate living in Rome credited with export-

ing an austere form of **Palladian** classicism to England. Kent was born in Bridlington in Yorkshire and first trained as a sign painter. Recognizing his talents, a group of men from Yorkshire pooled their money to pay for Kent to study in Rome. While in Rome, Kent received several interior design commissions and won an award from the Accademia di San Luca, an honor rarely bestowed on a foreign artist. It was in Italy that Kent first met a series of wealthy British tourists, one of whom, Thomas Coke, took Kent on a tour of the Veneto where he first saw the Renaissance **architecture** of Andrea Palladio. After meeting Lord Burlington in Italy, Kent returned to London in 1719.

There, his commissions include the Whitehall Treasury buildings from the 1730s and the Whitehall Horse Guard buildings from the 1750s. He also designed the interior of Houghton Hall, newly built by **Colen Campbell** in the 1720s. This country house in Norfolk was built for Sir Robert Walpole, the British prime minister. After Campbell began construction in 1722, **James Gibbs** added the domes in each of the four corners of the rectangular structure and Kent designed the interiors, completing them in 1735. The building closely conforms to Palladian ideals, but the interior rooms, after one passes through the white double-height entry hall lined with **marble sculpture**, are more in keeping with the baroque style at Versailles Palace, from the 1660s. Here Kent designed not only the allegorical works of art but also the furnishings, most of which are ornately designed in gilded wood and stucco. He was known for creating furniture that matched his aristocratic interiors, and his furniture designs can also be found at Hampton Court Palace from the 1730s. In addition, he worked in landscape architecture, and, for example, at Houghton Hall, he designed front and garden façades that feature a smooth grass lawn stretching out from the building. Kent's assistant, **Matthew Brettingham**, continued Kent's spare classicism into the next several decades of the 18th century. *See also* GEORGIAN STYLE.

KLENZE, FRANZ KARL LEOPOLD VON (1784–1864). German architect Leo von Klenze is best known for his **Greek revival** buildings found in Munich. Von Klenze was born in Schladen, near Brunswick, in Germany. He first studied with **Friedrich David Gilly** in Berlin, and in 1808 he was hired as court architect to Jérôme Bonaparte, the king of Westphalia, for whom he worked five years before leaving to study in Paris in 1814. There he met Bavarian King Ludwig I, for whom he became court architect in 1816. The king was very interested in the architectural style of **Hellenism**, as is sometimes alternatively called the Greek revival, due in part to the fact that when Greece won independence, King Ludwig's son Prince Otto of Bavaria became king of Greece in 1832. Still a minor when appointed to this position, Prince Otto had little power, and Greece was effectively controlled by the Bavarian court until Otto was deposed and exiled back to Bavaria in 1862. During these years, however, a rich cultural exchange between the newly opened Greece

and the rest of Europe ensued, and von Klenze was able to travel to Greece to study classical **architecture** firsthand. Now Greece began to supplant Rome as the primary transmitter of classical style.

Back in Munich, King Ludwig commissioned numerous civic buildings in Munich in the Hellenistic style. There von Klenze was responsible for the Glyptothek (1815–1830) and the Propylaeum (1846–1853), both on the Königsplatz, as well as the Alte Pinakothek (1826–1836), also in Munich, and he was also sent to Athens by the king to create plans for the reconstruction of the city, destroyed in part by the Ottomans during the war of independence. One of von Klenze's earliest commissions for the king of Bavaria was the Glyptothek, which von Klenze designed as an Ionic octastyle temple protruding from two wings designed in a blind arcade. Von Klenze's later Propylaeum on the same square in Munich reveals his stylistic progression from a more spare classical Greek style to a more eclectic mix of classical Greek and Egyptian decorative elements. Here the six-columned Doric portico is flanked by wings topped by porches that recall the blocky Egyptian temple style, breaking the classical rules of proportion while maintaining a classical symmetry and clarity.

This building is more in keeping with the historicism of the **romantic** era than with neoclassicism, and therefore von Klenze can be understood as a transitional figure whose earliest neoclassical structures moved from a Vitruvian classicism to a more varied use of classical elements as found in Greece and other areas of the classical world. Thus, von Klenze's architecture anticipated the romantic classicism of one of the most famous 19th-century Germany architects, Gottfried Semper (1803–1879).

KOZLOVSKY, MIKHAIL IVANOVICH (1753–1802). Russian sculptor Mikhail Kozlovsky was born in Saint Petersburg and began his studies at the newly formed Imperial **Academy** of Arts in Saint Petersburg in 1764, where he worked with the painter **Anton Losenko**. Afterward, Kozlovsky went to Rome and Paris in 1774, where he remained for five years developing a neoclassical style out of his earlier baroque idiom. After his return home, however, he was ordered back to Paris to oversee the training of the numerous Russian artists sent to study in Paris at the time. In 1794, he was elected to a professorship at the Imperial Academy of Arts in Saint Petersburg, and he remained in Russia until his death.

Kozlovsky's monumental bronze freestanding figure *Alexander Suvorov*, seen in the guise of the classical god Mars, stands on a tall pedestal in the center of Saint Petersburg. Suvorov was a nobleman and general in the imperial Russian army famous for his victories in the Russo-Turkish War of 1787–1792. He is one of the few historical military generals who never lost a battle, and he subsequently wrote *The Science of Victory*, which details his exploits. Under the rule of Catherine II, Suvorov was given the title of Count

of the Holy Roman Empire. In Kozlovsky's **sculpture** from 1799 to 1801, Suvorov strides forward confidently, holding the sword he was famous for wielding in battle. This national hero was tied to classical precedent in Kozlovsky's work, which gives historical precedent for his accomplishments as well as a "modern" classical style of depiction.

Other works by Kozlovsky include the outdoor gilt bronze group *Samson Rending the Lion's Jaws* (1800–1802), located in the center of the Grand Cascade at Peterhof on the Gulf of Finland. Peterhof is often compared to Versailles, and therefore the garden statuary is of central importance to the overall importance of the palace complex. The Grand Cascade was constructed on a steep bluff from the river's shore to the palace façade in emulation of a sea channel, and the Samson sculpture is located in the center of the pool formed at the bottom of the channel. Samson is seen here tearing open the jaws of a lion in a dramatic display of physical strength. Anticipating **romanticism** in its highly dramatic approach, this work symbolizes Russia's victory over Sweden in the Great Northern War of 1700–1721, while the lion, an image of imperial rule, was also a symbol found on the Swedish coat of arms. The sculpture was stolen by the Germans during World War II, but a copy stands in its place today. Kozlovsky remains one of the important sculptors of neo-classicism, credited with helping to lead the direction away from the baroque style and toward a new era of art in early 19th-century Russia.

KRAFFT, JOHANN PETER (1780–1856). The painter Johann Peter Krafft was born in Hanau, east of Frankfurt, in Germany but spent most of his career in Austria. He initially studied at the Vienna **Academy** before traveling to Paris to work in the large studios of **Jacques-Louis David** and **François Gérard**, where he developed a heightened form of realism, and he returned to Vienna to work during the era of the **Biedermeier** style there. Krafft went on to become highly successful in his **portraiture**, known for creating realistic images with a romanticized sense of self-absorption, cool colors, and restrained expressions.

One such example is his battle portrait *Archduke Karl with His Staff at the Battle of Sperrn* (1819; Vienna, Liechtenstein Museum). This large mural was commissioned by the legislature of lower Austria for the Hall of Honor in the Invalidenhaus. Here we see Archduke Karl and Prince Liechtenstein, on horseback, leading their men into battle. Each man is rendered in detail, with uniforms showing all of their military honors. Despite such idealization, however, men lay scattered, wounded and dying upon the ground throughout the **painting**. Here the classical idealization required of the portraiture genre was mitigated by a secondary aspect of the work that depicts a romanticized sense of horror. *See also* ROMANTICISM.

L

LABILLE-GUIARD, ADÉLAÏDE (1749–1803). When the Royal **Academy** was founded in Paris in the baroque era, King Louis XIV proclaimed that all artists could be accepted into the academy without regard to their gender. Although restrictions were placed on this regulation over the years, several **women** did find success in the academy, including Adélaïde Labille-Guiard and **Marie-Louise-Élisabeth Vigée-Lebrun** as well as two other female artists who were admitted to the French Royal Academy in 1783. Labille-Guiard was born in Paris to a middle-class shop owner. Not much is known of her early life except that she first trained as a miniature painter with family friend François-Elie Vincent, and Labille-Guiard was generally well connected to the art world through various family connections. Labille-Guiard also studied **pastels**, but claims that she studied with **rococo** painter Maurice Quentin de la Tour (1704–1788) remain unsubstantiated. Certainly, her satins, lace, translucent fabrics, and feathers reveal a close observation of these different materials as well as a facility with colors and **painting** media. Labille-Guiard married Louis-Nicolas Guiard in 1769 but separated from him eight years later, fortunately able to support herself as a professional painter.

In 1785, Labille-Guiard submitted a work to the Salon entitled *Self-Portrait with Two Pupils* (New York, Metropolitan Museum of Art). This painting depicts her as a well-established artist, very elegantly dressed in light blue satin and a wide-brimmed and feathered hat, posing in front of an easel, while two female students stand behind her, gazing wide-eyed at her painting. Labille-Guiard reveals herself to be a successful, self-assured artist, committed to training the next generation of women painters. Seated in a velvet-backed chair, her body forms a solid pyramid that dominates the canvas, while a portrait bust of her father rests on a shelf in the background.

Labille-Guiard became famous for her sensitively rendered **portrait** paintings, many featuring members of the royal class, including the aunts of Louis XIV. Although this royal patronage assured her success in Paris, libelous pamphleteers appeared throughout her career accusing her of various social improprieties. She was branded a royalist during the **French Revolution** and ordered to destroy all royal portraits in her possession. Afterward, she

left Paris for several years but returned to receive lodging in the Louvre, together with a government artist's pension, and married her former teacher, François-André Vincent. Only recently have scholars begun to examine Labille-Guiard's contributions to late 18th-century art.

LANDSCAPE. *See VEDUTA.*

LANGHANS, CARL GOTTHARD (1732–1808). One of the earliest neo-classical architects in Germany, Carl Gotthard Langhans is best known for his Brandenburg Gate in Berlin. Born in Landeshut, a town in southwestern Poland, Langhans first studied law in Halle in present-day Germany for four years before broadening his education to include math and literature. He then became interested in **architecture** after being introduced to the ideas of art theorist **Johann Joachim Winckelmann** and to the ancient Roman treatise on architecture written by Vitruvius. Thus, his career in architecture began in 1764 with a commission for a Protestant church in Glogaw (Gross Glogau), in western Poland, and in 1768, he was able to travel to Italy to complete his architectural studies. During this time, he established connections with the royal family in Berlin.

The Brandenburg Gate is a city gate at the west end of Berlin's main boulevard, called Unter den Linden. The other end of the boulevard was capped by the former imperial palace, called the Stadtschloss, which was demolished in 1950 and replaced by a modern palace of the republic. This structure was also demolished, in 2006, so that the original Stadtschloss could be rebuilt. The gate was commissioned by King Frederick William II of Prussia and built by Langhans from 1788 to 1791. It is historically important today as the only remaining city gate in central Berlin, magnificent in its monumentality and spare classicism. The gate is designed like a combination of a temple portico and a triumphal arch, with six colossal Doric columns on either side to support a flat frieze and roof, upon which is a bronze sculptural group of four horses striding forward and pulling a chariot that holds the Roman goddess Victoria. This **sculpture** group, called the quadriga, was done by **Johann Gottfried Schadow** and taken to Paris by **Napoleon** in 1806, only to be restored to Berlin after Napoleon's final defeat in 1814. Based on the Propylaea on the Acropolis in Athens, this structure by Langhans is one of the earliest **Greek revival** buildings in Berlin, highly influential on the later architecture of **Karl Friedrich Schinkel**. *See also* GILLY, FRIEDRICH DAVID.

LATROBE, BENJAMIN HENRY (1764–1820). English-born American architect Benjamin Henry Latrobe is best known for importing neoclassicism to America, and he employed it most famously in the construction of the U.S.

Capitol and the Baltimore Basilica, the first Catholic cathedral in the United States. Latrobe was born in West Yorkshire, England, to a reverend and an American-born daughter of an English landowner. At the age of 12, Latrobe was sent to school in Niesky in present-day Germany, and at age 18, he joined the Prussian army. He then toured Europe and returned to England in 1784 to enter an apprenticeship with engineer John Smeaton (1724–1792). His earliest commissions in England include garden designs and canal improvements, and Latrobe's career in London was highly successful before the death of his wife and his bankruptcy, at which point he decided to travel to America.

Latrobe came to the United States to profit from the building boom experienced in this new country with virtually no native architects. The English neoclassical style of construction was the natural choice on the East Coast, the most populous part of the country and the most closely connected to its English colonial heritage. Latrobe settled first in Virginia in 1795 and then in Philadelphia in 1798. One of his first major commissions was for the state penitentiary in Richmond, Virginia, commissioned in 1797 and based on penal reforms espoused by **Thomas Jefferson**. In Philadelphia, he was commissioned to do the Bank of Pennsylvania building. The bank, demolished in 1870, built in a rectangular plan with an Ionic portico and triangular pediment, was the first example of **Greek revival** style in the United States. Latrobe was a friend of Thomas Jefferson and likely helped Jefferson in his design of the University of Virginia campus.

Most of his career from the early 1800s was spent in Washington, D.C., when in 1803 he was hired as surveyor of public buildings in the United States and began work on various government projects, including, most importantly, additions to the U.S. Capitol. Originally designed by **William Thornton**, the Capitol was already under construction, but the building was destroyed in the War of 1812, and in 1815 Latrobe was hired as **architect** of the Capitol, in charge of rebuilding the entire structure. The final stage of his career included a waterworks project in New Orleans, and it was there that he died of yellow fever in 1820. *See also* BULFINCH, CHARLES; HOBAN, JAMES; MILLS, ROBERT; STRICKLAND, WILLIAM.

LEDOUX, CLAUDE-NICOLAS (1736–1806). The French neoclassical architect Claude-Nicolas Ledoux is best known for his idealized city plans and industrial centers that offered a rational, egalitarian style of life based on the orderly development of an industrialized future for France. Despite this enlightened view of society, during the **French Revolution** Ledoux was accused of being a royalist and spent the remainder of his life publishing such theoretical treatises as *L'architecture considérée sous le rapport de l'art, des mœurs, et de la législation* (*Architecture Considered in Relation to*

Art, Customs, and Legislation). Ledoux was born in Dormans-sur-Marne in northeastern France to a middle-class merchant family. In 1749, he received a pension from a local abbey to study classics in Paris, and he, due to his advanced drawing skills, was apprenticed to an engraver.

After four years, Ledoux took an apprenticeship in **architecture** with **Jacques-François Blondel**, who influenced Ledoux's spare classical style, which can be seen in Ledoux's now destroyed Hôtel d'Uzès in Paris (1767; engraving of 1804 preserves the design) and in the Château de Benouville (1768), built in Calvados, Normandy, for the Marquis de Livry. This four-story structure has very little exterior decoration aside from the four-columned prostyle portico and entablature running beneath the uppermost story. Two bays on either side of the 11-bay façade are set back slightly to give the appearance of wings in a 2-2-3-2-2 bay rhythm. Smooth stone and no sculptural detail ensures a simple exterior. The Hôtel d'Hallwyll, built in Paris in 1766 for the Swiss colonel Franz-Joseph d'Hallwyll, also reveals a three-part façade articulation with rectangular windows with no framing articulation. The central door is flanked by single columns, and an arch displays a relief carving of the family coat of arms.

Ledoux's visit to England in 1769–1771 reinforced his interest in the **Paladian style** of architecture. For example, his Theater at Besançon (1775–1784) reveals a smooth façade with two stories of unframed windows and an entrance articulated by a flat-topped portico of six Ionic columns. This highly geometric architectural style is also found in a number of palaces done in the form of a square. These so-called cube houses draw on earlier buildings in France, such as **Ange-Jacques Gabriel**'s Petit Trianon at Versailles, and include Ledoux's small hôtel for the dancer Maria Madeleine Guimard north of Paris (1770) and a pavilion for Madame du Barry at the Château de Louvenciennes, from 1771.

It was in this decade that Ledoux began to think more about industrial development and town planning. His Royal Saltworks at Arc-de-Senans in southeastern France, from 1775 to 1779, was conceived as a group of 10 buildings arranged around a semicircle with a director's house in the center. The complex is entered through a Doric portico and entrance hall, and then the open space beyond is arranged in a symmetrical plan to include the cooper's forge, the forging mill, and other structures. In the center of the administrative buildings is an imposing house with a six-columned triangular portico of rusticated columns much like the courtyard of the Palazzo Pitti in Florence and the Zecca in Venice. Unfortunately, much of the visionary plan remained incomplete at the closing of the Saltworks in 1790 as the plan became a casualty of the French Revolution. During this same time Ledoux envisioned a large urban context surrounding the Saltworks, called Chaux. This unreal-

ized plan engraved in the 1780s and published in 1804, was to include two saltworks surrounded by private homes, a school, businesses, and churches. The fact that the salt factories and their administrative buildings formed the core of this ideal city suggests a shift in thinking away from the agricultural roots of rural France and toward an industrialized future that would be more socioeconomically homogenous.

Other major commissions included the notorious toll gates of Paris, constructed from 1785 to 1789. One of the few surviving gates is the *Rotonde de la Villette*, an exceptionally unusual round building set on a square base with portico entrances on all four sides. The two-story upper rotunda features a row of serliana windows and a flat top. The toll gates were to include around 60 tax-collecting offices, but only a small number were completed, and many of these were destroyed in the 19th century. Both Ledoux's finished buildings and incomplete plans had a profound impact on utopian city plans of the next two centuries, up through the ideal city plans created by the most famous 20th-century French architect, Le Corbusier. *See also* CHALGRIN, JEAN-FRANÇOIS-THÉRÈSE; PALLADIAN STYLE; POCCIANTI, PASQUALE; VIGNON, PIERRE-ALEXANDRE BARTHÉLÉMY.

LEFÈVRE, ROBERT (1755–1830). French painter Robert Lefèvre was influenced by **Jacques-Louis David** in his use of neoclassicism. Known for his historical **paintings** as well as his **portraits**, Lefèvre was patronized by prominent French families just after the **French Revolution**. Born in Bayeux, Lefèvre was sent by his father to be apprenticed with a procureur in Caen, but spent his days sketching. His parents then agreed to allow him to leave his apprenticeship and travel to Paris to study art, at which point he returned to Caen briefly, abandoned his law career, and moved permanently to Paris in 1784. There he was accepted as an apprentice to **Jean-Baptiste Regnault**. In 1791, he submitted *Dame en velours noir* (Bayeux, Musée Baron Gérard) to the Paris Salon, which served as his entrée into the art world.

Lefèvre is best known as a portrait artist, executing portraits of **Napoleon** and his family members as well as of artists such as Carle Vernet and **Pierre Guérin**, and portraits during the Restoration of the Duc de Berry, Charles X, and Louis XVIII. Highly favored by Napoleon, Lefèvre, together with **François Gérard**, was sought out to depict members of high society in the elegant attire that could be effectively displayed with the heightened verism that characterizes his style. Such is the case with Lefèvre's portrait of *Dominique Vivant Baron Denon* (1808; Paris, Louvre Museum), one of the artist's most loyal patrons. Here Denon is shown holding a large tome of Nicolas Poussin while resting his hand almost lovingly across the face of Poussin's portrait found on the cover page of the open book. He gazes out of the canvas at the

viewer with a soft sense of historical appreciation. This work summarizes the widespread interest in the history of art that developed through the 18th century, not just in ancient art, but also interest in the Renaissance and baroque classicism of Raphael Sanzio and Nicolas Poussin.

LEGRAND, JACQUES-GUILLAUME (1743–1807). Parisian-born **architect** and engineer Jacques-Guillaume Legrand, together with colleague **Jacques Molinos**, worked in Paris during the last two decades of the 18th century in a neoclassical idiom learned in the atelier of **Jacques-François Blondel**. After further study in Italy, the architectural team returned to Paris, and in 1783 they built the dome over circular rotunda and open courtyard colonnade of the Corn Exchange, which had been built by Nicolas le Camus de Mezière (1721–1789) in 1763. The new dome, which protected the corn from damp weather, was constructed of pine wood planks covered with copper and lead sheaths. The dome was topped by an iron lantern, and this new, modern material was admired by **Thomas Jefferson** for its weightless appearance and ingenious engineering. In 1802, the dome was destroyed in a fire and rebuilt by François-Joseph Bélanger (1745–1818) and is now called the Bourse de Commerce de Paris. Legrand and Molinos also built the Cloth Hall in 1786, which was destroyed in 1855, and various urban palaces and theaters in the neoclassical style.

LEMOT, FRANÇOIS-FRÉDÉRIC (1772–1827). The French neoclassical sculptor François-Frédéric Lemot, born in Lyon and employed in Paris, won the *prix de Rome* in 1790, which allowed him five years of study at the French **Academy** in Rome. After three years in Italy, however, he was called to the Army of the Rhine for the French Revolutionary War. Afterward he became a sculptor for **Napoleon Bonaparte** and was then hired during the Bourbon regime to restore destroyed **sculptures**, such as the equestrian monument to Henri IV on the Pont Neuf in Paris, and to cast an equestrian of Louis XVI for the Place Bellecour in Lyon. Upon his return to Paris, Lemot was appointed a professor at the École des Beaux-Arts, where his most famous student was **Lorenzo Bartolini**.

LEPÈRE, JEAN-BAPTISTE (1761–1844). French **architect** Jean-Baptiste Lepère is best known for his construction of Saint-Vincent-de-Paul in Paris in the neoclassical style. Lepère was born in Paris and traveled to Egypt on **Napoleon's** Egyptian expedition in 1798, and although the military expedition was not successful for the French, the large group of scholars who accompanied Napoleon to Egypt brought back to France important studies of

ancient Egyptian art and culture, spurring an Egyptian revival style across Europe, the importance of which is still found today.

The church of Saint-Vincent is constructed in an eclectic style that incorporates a classical Ionic portico topped by a carved triangular pediment, set in front of a façade that features two thin bell towers in each corner and a balcony running between them. Carved figures appear in the balcony and in the upper-story niches. The thin proportions of the church are not based on the ancient Roman writings of Vitruvius, or the Renaissance classicism of Palladio, but instead are a pastiche of classical elements. Some of these design elements can be attributed to Lepère's son, Jacques Hittorff (1792–1867), who completed the church with major revisions after the revolution of 1830 disrupted construction. This building typifies the lingering of neoclassicism in Paris into the middle of the 19th century.

LOSENKO, ANTON PAVLOVICH (1737–1773). Russian artist Anton Losenko was born in Glukhov, Ukraine, into the family of a Cossack soldier who died when Losenko was young. At the age of seven, the orphan Losenko was sent to Saint Petersburg to be trained at the royal choir, but there he developed an interest in art and was sent to study with Russian **portrait** painter **Ivan Petrovich Argunov**. Argunov taught **painting** in the city before the Imperial **Academy** of Arts was opened there in 1757, and his students went on to become some of the first instructors at the academy.

After studying with Argunov for five years, Losenko was admitted to the academy as a portrait artist. In 1760, he received a stipend from the academy to study in Paris, where he trained with French neoclassical painter **Jean Restout**, a prominent member of the Royal Academy in Paris. There Losenko expanded his artistic repertoire to include religious paintings in the manner of Restout, as seen in his *Miraculous Catch* (1762; Saint Petersburg, State Russian Museum), which reveals an image of Christ standing bathed in golden light in the center of a scene of men and women scrambling to retrieve a net filled with fish. The golden light and unique palette is similar to Restout's work, but Losenko's brushstroke has a more painterly effect than that of Restout.

Losenko then studied in Italy for three years, where he developed an interest in Italian Renaissance painting. He returned to Saint Petersburg in 1769 with a new focus on historical painting, as exemplified by his *Vladimir and Rogneda* (1770; Saint Petersburg, the Russian Museum), which was his entry piece for the academy and with which he was also awarded a professorship. This painting extolled the medieval era of Russian history, when Prince Vladimir the Great, who ruled from c. 980 to 1015, helped to expand the Russian

borders and establish Eastern Christianity. Before converting to Christianity, however, Vladimir forced Rogneda of Polotsk, a young woman from a royal Scandinavian family who was married to Vladimir's half brother, to marry him instead. He raped her and killed her parents, and then she bore him six children before he abandoned her and his other wives to marry Anna Porphyrogeneta, the daughter of Byzantine Emperor Romanos II and his wife, Theophano, thereby beginning the process of ending paganism and polygamy in Russia. Although this painting employs the codified emotions and facial types of neoclassical art, the exotic setting anticipates **romanticism**, as does the violence of the subject matter, idealized in this image but which later became a focus in early 19th-century romantic literature in Russia.

While at the academy, Losenko wrote *Short Explanation of the Human Proportions*, which became an invaluable study tool handed down through the next generation of artists. Losenko went on to become a full professor and then the director of the Royal Academy in Russia before his premature death in 1773. *See also* KOZLOVSKY, MIKHAIL IVANOVICH.

LOUIS, VICTOR (1731–c. 1795). French **architect** Victor Louis was born in Paris and spent most of his life there. He won the *prix de Rome* in 1755, a prize that was contested, but Louis nonetheless spent the next four years in Italy studying the neoclassical style. His best-known work is his Grand Theater of Bordeaux from 1780. This massive square structure has a continuous colossal colonnade that runs along the front of the building, forming a loggia in the Corinthian order. The portico is topped by a flat balustrade lined with freestanding sculpted figures, while the roofline is also topped by a balustrade without sculptural decoration. Built from 1772 to 1788 with the patronage of the Duke of Richelieu, the provincial governor of this region of France, this theater is one of the largest and most ambitious designs in all of France. Blending the loggia designs of French baroque architect Louis le Vau (1612–1670) with the more severe classicism of neoclassicist **Ange-Jacques Gabriel**, Louis created with his monumental continuous portico a façade format that resonated in France through the 19th century, found most notably in the Palais de Justice in Lyons, built by Louis-Pierre Baltard (1764–1846) beginning in 1835. *See also* PIERMARINI, GIUSEPPE.

LOUIS XVI STYLE. The Louis XVI style, also called the “Louis Seize” style, refers to a form of early neoclassicism developed during the rule of Louis XVI, King of France and Navarre and then King of the French, from 1774 to 1792. When the monarchy was abolished in 1792 during the **French Revolution**, Louis XVI was arrested and tried for treason by the National Convention, and on 21 January 1793, he was executed by the guillotine, fol-

lowed by his wife, Marie Antoinette, who was executed nine months later. It was during his rule, however, that neoclassicism became fully developed, diverging from the lingering **rococo** of the 1770s to assert a sparer classically inspired style fueled by recent archaeological discoveries as well as the enlightened ideals of art critics such as **Denis Diderot** and philosophers such as **Jean-Jacques Rousseau**.

The definitive shift from the rococo to neoclassicism can be traced back to 1770, when Louis XV's mistress, Madame du Barry, commissioned a series of **paintings** entitled *The Progress of Love* from the rococo artist Jean-Honoré Fragonard (1732–1806) for her Pavilion at the Château at Louveciennes. Shortly after the paintings were completed, Madame du Barry had them replaced by a neoclassical series done by **Joseph-Marie Vien**. One of these four new paintings, which follow the same theme as Fragonard's series, is entitled *Young Greek Maidens Decking the Sleeping Cupid with Flowers* (1773; Paris, Louvre Museum). Here we see an excellent example of a transitional work that reveals both rococo and neoclassical tendencies.

In this scene, a group of young women dressed in free-flowing classical garb are playfully placing flower wreaths around a sleeping baby cupid. The garden setting reveals a classically inspired stair to the viewer's left that leads back to a tall, curved Ionic colonnade rising above the trees to the right. Such formal garden settings were prevalent in rococo paintings and often alluded to such famous baroque and rococo gardens as at Versailles and Schönbrunn, but the clothing style and **architecture** found in this painting are more overtly classical despite the use of **pastel** colors and graceful female figures that retain stylistic elements of the rococo. Thus, when Louis XVI came to power a year later, neoclassicism was poised to dominate art commissions created during his reign to include art, architecture, interior design, and furnishings. *See also* GREEK REVIVAL.

LOUTHERBOURG, PHILIP JAMES DE (1740–1812). Philip Louthembourg was born in Strasbourg where his father worked as a miniature painter. After training to become a minister at the University of Strasbourg, Louthembourg asserted his interest in becoming a painter and moved to Paris to train with Charles-André van Loo; he was later admitted to the Royal **Academy** in Paris where he specialized in sea battles and stormy landscapes. After traveling to Germany and Italy, Louthembourg became interested in scene **painting** for theater, intrigued by the light and shadow effects as well as illusions of movement that could be created with lights shining behind a canvas. In addition to his stage sets, Louthembourg continued painting, mainly military battle scenes.

His 1801 *Coalbrookdale at Night* (London, Science Museum) reveals the artist's connection to the **Industrial Revolution**. However, this landscape painting does not glorify modern industry but instead shows the negative impact of such development in the countryside. The scene here has rural homes to the left and a road leading down the middle of the painting strewn with unused mechanical equipment back to factory buildings that belch fire and smoke into the sky, covering the town with soot. Coalbrookdale was a typical English factory town at the end of the 18th century, thought of today as the birthplace of the Industrial Revolution. During the Renaissance, it was the center of a coal and iron industry, and later, steel was made there. In the first years of the 18th century, however, the town was transformed by Abraham Darby I, who rebuilt the Coalbrookdale furnace in such a way that he could produce less expensive iron products than his competitors. In 1768, the ironworks made the first cast iron rails for the railway, and 10 years later, Abraham Darby III built the first cast iron bridge over the Severn River at Coalbrookdale, which gave rise to the use of cast iron in large-scale construction. Loutherbouurg's paintings explore the impact of industrial progress on the rural landscape of Europe.

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MACHADO DE CASTRO, JOAQUIM (1731–1822). Joaquim Machado de Castro is the best-known Portuguese sculptor working in the late 18th century. Born to an organ maker and minor sculptor in the town of Coimbra, Machado was first sent to study Latin at a school run by Jesuit priests, and at the same time, he learned sculpting with his father. In addition, Coimbra hosts one of the oldest universities in Europe, and the intellectual climate of Machado's youth certainly must have also influenced his theoretical interests, which rival his artistic output. Machado left home for Lisbon when he was 15 years old; he began to work for wood sculptor Nicholas Pinto and then with **marble** carver José de Almeida, an artist who had studied in Rome.

After establishing a career in Lisbon, he received an invitation to study at the royal **sculpture** school in Mafra overseen by Italian sculptor Alessandro Giusti (1715–1799). Mafra was an intellectual center during this era, and Machado took advantage of this climate with lessons in rhetoric and poetry. It was in Mafra where Machado received a letter in 1760 from the royal secretary Sebastião José de Carvalho e Mello, later the Marquis de Pombal, inviting him to submit a design for an equestrian figure of King José I of Portugal in Lisbon. Lisbon had suffered a disastrous earthquake in 1755, and Pombal played a major role in the reconstruction of the city. His work was so extensive that he was deemed a national hero and subsequently the architectural style of his commissions came to be called the **Pombaline style**.

Machado returned to Lisbon and completed the sculpture in 1775. In 1810, Machado de Castro published his *Descrição analytica da execução da estatua equestre* in Lisbon, which narrates the account of his most famous commission and the first bronze equestrian to be cast in Portugal—the equestrian of the King José I of Portugal. The bronze was cast in the Arsenal building and placed in the newly rebuilt Praça do Comércio. The bronze equestrian consists of a horse and rider standing on a tall, ornate base, both looking down at the viewer. Both appear with elegant features, which mitigate the militaristic symbolism of the armored leader. Instead, his tall, feathered helmet creates a graceful silhouette atop the figure. In Machado's treatise, he illustrates the figure from different angles and in details, and recounts the process of construction in the bronze foundry.

Machado trained an entire generation of neoclassical sculptors in his workshop in Lisbon, and therefore his artistic legacy continued throughout the 19th century. The National Museum Machado de Castro in Coimbra contains the most extensive collection of the artist's works.

MADRAZO Y AGUDO, JOSÉ DE (1781–1859). Spanish painter José de Madrazo was born in Santander and studied in Madrid at the **Academy** of San Fernando. His talents attracted the attention of Don Fernando la Serna, ambassador to France, so Serna brought Madrazo to Paris where the artist entered the workshop of **Jacques-Louis David**. While in Paris, Madrazo received numerous commissions from King Carlos IV of Spain for classicizing historical **paintings**. During the era of **Napoleon Bonaparte**, Madrazo moved to Rome, where he was admitted to the Accademia di San Luca and named the royal court painter of Carlos IV and then of Ferdinand VII. Returning to Madrid in 1818, Madrazo began teaching at the Academy of San Fernando while helping to establish the art collection of the Prado Museum, which was opened in 1819 in the newly constructed building by **Juan de Villanueva**.

Madrazo's neoclassical style can be seen in his *Death of Viriatus, King of the Lusitani* (c. 1807; Madrid, Prado Museum). This large painting is from a series of historical paintings detailing stories of Iberian oppression under the ancient Romans, which were meant as a historical parallel to the French invasion of Spain. Here we see a late neoclassical image of the death of Viriatus, who lived in the second century B.C., who appears lying in his death bed to the left of the composition while his three murderers slink out the right side of the painting. This classical tragedy of invasion, reconciliation, and then betrayal pervades ancient Roman history, but here the story functions as an image of Spanish patriotism and nationalism. Stylistically, the figures, all wearing classical garb, are smoothly painted in a linear style and reveal the restrained emotions of late neoclassicism.

MAIA, MANUEL DE (1680–1768). *See* POMBALINE STYLE.

MARBLE. Marble, a metamorphic limestone rock, is a dense stone that is often white, although marble can come in other colors. Marble quarries are not as widespread as other types of stone quarries, and therefore marble is more expensive than more porous types of stone. Marble was most famously used on the Parthenon in Athens, a building considered a perfect example of classical Greek **architecture**. In ancient Rome, Romans sought to construct entire cities of stone and marble rather than using the more modest brick. Because not enough marble could be found to construct buildings entirely

from the material, Roman architects devised a marble veneer to cover their concrete and travertine buildings. Stone lends a stronger historical connection and greater durability than wood or brick, and marble in particular, due to its elevated cost, was even more highly revered in antiquity. Thus, marble was particularly favored in neoclassical art, given its strong links to classical antiquity. In the neoclassical era, marble was primarily reserved for **sculpture**, while buildings were made of stone and then sometimes painted white to emulate the look of marble.

MARIESCHI, MICHELE (1710–1743). See *VEDUTA*.

MARTOS, IVAN (1754–1835). Russian artist Ivan Martos was instrumental in the introduction of neoclassical **sculpture** in Saint Petersburg in the late 18th century. Martos was born in a small town near Poltava in the central Ukraine and enrolled in the newly established Imperial **Academy** of Arts beginning in 1764. Then, in 1773, Martos went to Italy to study with German painter **Anton Raphael Mengs**, the originator of neoclassicism in Rome, and with **portrait** artist **Pompeo Batoni**. When he returned to Russia in 1779, Martos was well poised to help disseminate neoclassical ideals within the realm of aristocratic patronage.

Martos completed numerous funerary monuments and public sculptures for members of the royal court, but his most famous work is the *Monument to Minin and Pozharsky* located on the Red Square and completed in 1818. This large bronze two-figure group stands on a tall pedestal in front of Saint Basil's Cathedral and commemorates the expulsion of the Polish Lithuanian military from the Moscow Kremlin in 1612. The figures include Prince Dmitry Pozharsky and the wealthy meat merchant Kuzma Minin from Nizhny Novgorod, who were instrumental in forming a large volunteer army for this battle. Both were thereafter seen as national heroes. The monument was planned for the 200-year anniversary of the event, and a large competition was held for its commission. **Napoleon's** invasion of Russia in 1812 slowed completion of the work, which had been commissioned in 1804 but completed in 1818. Originally set up to face the Moscow Kremlin, the monument was moved closer to the cathedral in order to open up space in the square for parades. The work, a dramatic interpretation of this conversation between a prince and merchant, shows both bearded figures in classical garb and interacting in the theatrical manner formulated in **Hellenistic** Greek multifigure sculpture groups.

Many of Martos's public sculptures now reside in museums, while other works, such as his colossal bronze Catherine II, were destroyed in the early 20th century. Ivan Martos, however, remains one of the important sculptors of

the neoclassical era in Russia, credited with training a large number of artists at the Imperial Academy of Arts until his death in Saint Petersburg in 1835.

MENGES, ANTON RAPHAEL (1728–1779). The painter Anton Raphael Menges was born in a small town in Bohemia and is credited with introducing neoclassicism in Rome. His father, the Danish portrait painter Ismael Menges, converted from Judaism to Lutheranism in order to succeed as a court painter and was, in fact, appointed portrait painter to Augustus III in Dresden. Ismael gave his children names of Renaissance artists, hence the name Raphael for son Anton, who began to study **painting** at age 12. Further, Anton’s father took the family to Rome to teach them classically inspired art.

By 1749 Anton Raphael Menges was sufficiently established as a painter to be appointed first painter to Frederick Augustus, elector of Saxony, but after a brief time in Dresden, he returned to Rome, married his former model, adjured Protestantism, and never returned north. Menges gained a teaching position at the Accademia Capitolina, a public school of drawing established in 1754 by Pope Benedict XIV. He taught drawing there and was a strong proponent of the idea that line was subordinate to color, thereby helping to revive the earlier *disegno* versus *colore* debate between the “Poussinistes” and the “Rubenists.” For the rest of his life, Menges made only brief trips out of Italy, specifically to Spain at the behest of Carlos III, whose portrait he painted in 1761. A well-reputed work from his Spain employ is the scene on the ceiling of the banqueting hall of the Palacio Real in Madrid.

Menges’s reputation in Rome owed much to **Johann Joachim Winckelmann**, whose aesthetic theories he espoused and who introduced him to Cardinal Alessandro Albani, the nephew of Pope Clement XI and the leading collector of antiquities in Rome. Both Albani and Winckelmann were honorary members of the **Academy** of Saint Luke, and it was there that Menges met several English patrons of the arts. The English were common visitors to Rome during this time of the **Grand Tour**. One of Menges’s earliest major commissions, in fact, was a copy of Raphael’s *School of Athens*, done in 1755 for the Earl of Northumberland. In 1758 he traveled to Herculaneum, Pompeii, and Naples, and from the late 1750s until his death in 1779, Menges produced a succession of major neoclassical paintings. His portrait *Pope Clement XIII* (1758; Bologna, Pinacoteca Nazionale) well illustrates his use of classical repose, or *riposo*, in **portraiture** in that he blends realism with the ideal to attain a classical aesthetic. The same can be found in his later *Portrait of Cardinal Francesco Saverio de Zelada* (1773–1774; Pistoia, Museo Civico), which reflects both a classical aesthetic and an understanding of the more dynamic realism of the great Roman baroque **sculptor** Gianlorenzo Bernini (1598–1680).

His best-known portrait is the previously mentioned *Carlos III of Spain* (1861; Madrid, Prado Museum). Here we see Mengs's unflinching realism tempered by a sense of calm nobility and a slight sense of movement to suggest purposeful leadership. Also in 1761, Mengs undertook an Albani commission to paint a *Parnassus* fresco on the ceiling of the gallery in Albani's villa. This is considered to be the first fully neoclassical painting found in Rome. Set on Mount Parnassus, the scene reveals an image of Apollo, posing like the Vatican's Apollo Belvedere, with lyre in hand and a laurel branch signifying his role as god of the arts. He is surrounded by the nine muses, personifying poetic inspiration, and the mother of the muses, Mnemosyne, who stands next to him and leans on a pedestal shaped like a Doric column. The women, all dressed in classical garb, flank Apollo in two groups of five and are animated in various theatrical poses that drew much praise from Winckelmann for their simplicity and nobility.

Although Mengs died poor in 1779, leaving 20 children, some of whom received pensions from the king of Spain, his succession of masterpieces had established a high standard for neoclassical painting—a paradigm that remained useful for the next 100 years. *See also* ADAM, ROBERT; BATONI, POMPEO GIROLAMO; DAVID, JACQUES-LOUIS; GRAND TOUR; HAMILTON, GAVIN; KAUFFMANN, ANGELICA; MARTOS, IVAN; QUARENghi, GIACOMO; WEST, BENJAMIN.

MESSERSCHMIDT, FRANZ XAVIER (1736–1783). This German Austrian **sculptor** is best known for his **portrait** busts that reveal exaggerated facial expressions. Messerschmidt worked in the tradition of the Italian baroque sculptor Gianlorenzo Bernini, whose **marble** busts *Anima Dannata* and *Anima Beata* (both 1619; Rome, Palazzo di Spagna) are some of the earliest allegorical examples of such dramatic facial studies. Bernini's *Damned Soul* depicts a sculpted head of a tormented male figure with wild eyes, disheveled hair, and a mouth formed into a scream, while the *Blessed Soul* is tranquil as she gazes upward to the heavens. Messerschmidt took this idea a step further and created a series of “character heads,” as they are called, that show a great variety of contorted faces.

Born in the German countryside, Messerschmidt was raised in Munich by his uncle Johann Baptist Straub, a sculptor working in the **rococo** style popular in southern Germany and Austria during the first several decades of the 17th century. Then he moved to Graz to study with another uncle, the late baroque and rococo sculptor Philipp Jakob Straub. From Graz, Messerschmidt went to the **Academy** of Fine Arts in Vienna, where he trained with Jakob Schletterer (1699–1774). His earliest portraits date to this era and include bronze reliefs and marble heads of aristocratic patrons

done in the late baroque style of courtly allegory. After a trip to Rome in 1765, Messerschmidt's style became more neoclassical, influenced by the verism of Roman Republican portrait busts. Several years afterward, he began working on his character heads. Also during this same time, Messerschmidt began to suffer from paranoia and other mental delusions and was expelled from his teaching position at the academy. He returned to his hometown, then to Munich and to Pressburg, where he continued to work on his character busts while living in retirement near his brother, also a sculptor.

Messerschmidt's goal in his character heads was to create what were to be 64 "canonical grimaces," as they were called, of the human face. According to the German writer Friedrich Nicolai, who visited Messerschmidt's studio in Pressburg, the sculptor's original impetus for the series was based on his own physical suffering, caused by an undiagnosed condition that seems to have been a digestive ailment. Messerschmidt would create his figures after pinching himself and looking in the mirror at a variety of different expressions. Of his planned series, 54 works exist today, some completed busts and other plaster casts. The largest collection is found in the Belvedere Baroque Gallery in Vienna that has 16 completed heads and 13 casts. The *Ill-Humored Man* is one of the best-known examples, located in the Louvre Museum in Paris. In the United States, the Museum of Fine Arts in Boston has the portrait head called the *Hypochondriac*. All of his character heads date to the 1770s and are exaggerated almost to the point of caricature, yet for Messerschmidt, they remained realistic studies of the human form.

MEZIÈRE, NICOLAS LE CAMUS (1721–1789). See LEGRAND, JACQUES-GUILLAUME.

MILLS, ROBERT (1781–1855). American architect Robert Mills is often considered one of the first American-born professional architects in the United States. Mills studied **architecture** under **James Hoban** in Charleston, South Carolina, where he was born and was a member of the Freemans. In his 20s, Mills then moved to Philadelphia, where he began to work for **Benjamin Henry Latrobe**. Both Hoban and Latrobe were instrumental in the construction of the White House and the Capitol in Washington, D.C. Mills worked up and down the East Coast, from Philadelphia to Baltimore, Richmond, Washington, D.C., and Charleston. In 1815, he built a Washington Monument in Baltimore in honor of George Washington, which set the stage for his most famous commission, the monumental Washington Monument in the National Mall in Washington, D.C., a competition he won in 1836. This massive obelisk is the world's tallest, measuring 555 feet tall. Made of **marble**,

granite, and sandstone, the monument was begun by Mills but completed in 1884, several decades after his death.

Robert Mills constructed numerous government buildings and was an early proponent of fireproofing. His early ideas on fireproofing were tested in his Kingstree Courthouse in South Carolina, the upper floor of which was destroyed by fire while the ground floor, made with his fireproofing materials, withstood the blaze to protect the county records. Mills worked in a compilation of neoclassical styles, including the more spare **federal style**, the more ornate **Georgian**, and the more austere **Greek revival**.

MIQUE, RICHARD (1728–1794). French neoclassical **architect** Richard Mique was born in Nancy, in the Lorraine, into a family of architects and followed his father in working for Duke Stanislas Leszczyński, who was well connected through his daughter Marie, the mistress of King Louis XV of France. The duke was interested in developing Mique's birth city into a capital city for the duke, whose territory also included the region of Lorraine. When the duke died in 1766, Mique came to Paris to work for Maria Leszczyńska and others of the royal court at Versailles. In this regard, his main rival was **Ange-Jacques Gabriel**, the *premier architecte* for the king, a position Mique gained a year after Louis XVI was crowned king in 1774. Mique continued his work at Versailles designing gardens around the palace until the **French Revolution** stopped construction. His best-known work there was the Hameau de la Reine, a faux rural village built in the northeastern corner of the gardens at Versailles set around an artificial lake. This picturesque hamlet, a highly romanticized version of farming life in rural France, featured a rustic thatched-roof mill and house where Marie Antoinette and her courtiers could play as shepherdesses. In 1794, because of his connections to Marie Antoinette, Mique and his son were executed as royalists. *See also* ROMANTICISM.

MOLINOS, JACQUES (1743–1831). French architect Jacques Molinos was born in Lyon and moved to Paris to study at the Royal **Academy of Architecture** under **Jacques-François Blondel**. In 1782–1783, together with his partner **Jacques-Guillaume Legrand**, he built a wood-framed dome over the Hall of Wheat (Halle au Blé, destroyed in 1803) that attracted the attention of **Thomas Jefferson**, then in Paris as the minister of the United States. The two architects then built the Cloth Hall in 1786 in the same manner. Many of Molinos's buildings have been destroyed, but along Rue Saint-Florentin, domestic buildings 6–8 were completed in 1789 by Molinos and Legrand in the classical style. Also standing is the Grand Amphitheater and the Rotonde des Éléphantés of 1805, found in the Jardin des Plantes in Paris,

built in 1787–1788 by Edme Verniquet (1727–1804) and enlarged by Molinos. Molinos was significant in the continued importance of neoclassicism into the early years of the 19th century in Paris.

MOSER, MARY (1744–1819). English painter Mary Moser was, together with **Angelica Kauffmann**, one of two founding female members of the Royal **Academy** of London in 1768. Moser was born in London and first trained with her father George Michael Moser (1706–1783), a Swiss expatriate who worked in enamel art. At the age of 14, she won her first medal at the Society of Artists, for a flower drawing. Although flower **paintings** came to be her niche in the art world, Moser also asserted her professional status with **oil** painting rather than **watercolors**—which were considered more suitable for the female artist—and she also sought out commissions for **history paintings** and monumental works in addition to the “lower-level” genre paintings from which she derived a living.

In 1771, English artist **George Romney** depicted Moser in a **portrait** (London, National Portrait Gallery) in which she appears wearing a free-flowing classical dress, and with her hair tied loosely into a braid, she pauses in her work on an oil-painting flower piece to turn and smile at the viewer. **Johann Zoffany**'s group portrait *The Academicians of the Royal Academy* (1771–1772; Windsor, the Royal Collection, Windsor Castle), however, includes Moser and Kauffmann in portraits hanging on the wall at the back of a drawing studio where male members of the academy gather around a male nude model. This painting captures the central problem faced by female artists in the 18th century, that of inclusion into traditionally male organizations, yet in a more limited capacity.

In 1790, Moser received her most important commission, from Queen Charlotte, for a large-scale set of floral decorations for Frogmore House in Windsor, which Queen Charlotte had just purchased that year and enlarged by architect **James Wyatt**. The home remained in private hands through much of the 20th century, but in 1990 it opened to the public, finally providing access to Moser's interior decoration. This prestigious commission allowed Moser into the world of the professional male artist, a world she gave up for amateur status, however, at her marriage in 1793. *See also* WOMEN ARTISTS.

N

NAPOLEON BONAPARTE (1769–1821). Napoleon Bonaparte, later Napoleon I of France, was born on the island of Corsica west of the Italic Peninsula and rose to power during the last decades of the 18th century. Best known for his prominent role in shaping the political and military events in Europe after the **French Revolution** and into the early 19th century, Napoleon was also an important art patron. Napoleon codified his power in France during the First Republic, founded in 1792 by the National Convention to replace monarchic rule in Paris. After executing a coup against the government in 1799, he proclaimed himself the head of the rapidly evolving government and called himself the first consul. Five years later, he established himself as the emperor of the French, thereby aligning his authority to rule with historical aristocratic precedent.

Jacques-Louis David is perhaps the best-known early official portrait painter of Napoleon. During the French Revolution, David painted in a neoclassical style considered the definitive break from the lingering **rococo** favored by the entrenched aristocracy centered in Paris, and then after the Revolution, David aligned himself with Napoleon and developed a style of late classicism called the **empire style**. It is this style of **painting** that characterizes much of the art commissioned during the early years of Napoleon's imperial rule. David's *Napoleon at the Saint-Bernard Pass* (1801; Musée National du Château de Malmaison) is a good example of this hard-edged, highly linear style of idealized painting. Here we see Napoleon, pointing boldly toward the forbidding alpine terrain he will cross into Italy. He is seated on a white horse that rears up against the rocky mountain that rises up before him, which provides a visual parallel to equestrian **portraiture** from Imperial Rome. In this case, however, the movement of Napoleon's horse, Napoleon's wind-blown cape, and the stormy sky behind them create an element of fear and drama to the work that anticipates **romanticism**. A tremendously popular scene, David created five versions of this painting, and in 1804 he became the official court painter to Napoleon.

Napoleon's military expeditions provided a new visual repertoire for artists, and his Egyptian campaign of 1798–1801 had the most profound impact

on the arts. During this invasion, Napoleon brought with him over 150 scientists and historians to study and document Egyptian history and culture, which resulted in many discoveries, such as the Rosetta Stone, that laid the foundation for modern Egyptology and the Egyptian revival style. Jean-Léon Gérôme's *Bonaparte before the Sphinx* (1868; San Simeon, California, Hearst Castle) is a clear demonstration of the lingering impact of Napoleon's expedition on artistic interests in the later years of the 19th century, when Egyptian subject matter continued to intrigue artists. This painting is done in the style of academism, a romanticized outgrowth of neoclassicism that dominated the French **Academy** in Paris just prior to the era of modernism.

Many other artists depicted the ruler through the 19th century, either as royal commissions, within the academy of Paris, or by patrons allied with Napoleon's rule. One such artist was romantic painter Antoine-Jean Gros, known for his idealized propagandistic historical images of Napoleon's military campaigns, including his *Napoleon Visiting the Plague Victims of Jaffa* (1804; Paris, Louvre Museum). This painting is perhaps the best-known example of a more exotic, romanticized image of Napoleon seen in Jaffa during one of his military campaigns, boosting the morale of his men who are dying of the plague while touching the wounds of one soldier as if impervious to infection. The religious implications of such contemporary historical images would have been well understood in the Salon exhibit of 1804, where this painting was first displayed.

Unlike Gros, **Jean-Auguste-Dominique Ingres** painted in a late classical style best seen in his *Napoleon I on His Imperial Throne* (1806; Paris, Musée de l'Armée), which popularized the fully frontal, richly detailed image of the ruler seen in elaborately painted royal regalia. This portrait reveals the most fully formed iconography of the ruler, replete with imperial symbolism, a French nationalistic tone, and religious, iconic positioning. This stylistic variety suggests that Napoleon himself most likely did not favor one particular style over another, but the interplay of neoclassicism and romanticism in the works created during his rule reveal an artistic richness characteristic of the era as a whole.

David's *Coronation of Napoleon* (1805–1808; Paris, Louvre Museum) is a good example of the mechanics of court portraiture during this era. David prepared for the painting by making sketches of Notre Dame in advance of the event and arranging sittings for many of the participants, including the Pope, so the painting could be completed quickly afterward. Napoleon had granted David one formal sitting in his lifetime—in 1797—which was customary in art history, and thus most images of Napoleon were a careful balance between realism, idealism, and a formulaic approach to portraiture that provided a carefully contrived visual reminder of imperial rule in the person

of Napoleon. The vast majority of commissioned portraits of the ruler, however, were given by his admirers. This includes David's *Emperor Napoleon in His Study at the Tuileries* (1812; Washington, D.C., National Gallery of Art), which was commissioned by Duke Alexander Hamilton to be displayed at Hamilton Palace Scotland. This full-length portrait established the famous pose of Napoleon, standing in counterpoise with one hand tucked into his buttoned vest. Although dressed in military attire, the library setting asserts a more intellectual character of the ruler.

It was this same year that Napoleon's army began to suffer a series of losses that culminated in his defeat at the Battle of Waterloo in June 1815. Napoleonic imagery did not end here, however, but continued through the century in a more romanticized tone. Thus, 19th-century art in France was indelibly linked to Napoleon's rule. Under Napoleon, portraiture and contemporary historical paintings were used as a visual representation of his political ideology, and his ideology had had far-reaching implications across Europe. Thus, Napoleonic art established a mode of painting that defined the style and subject of most European art of this era. *See also* ANGERS, PIERRE-JEAN DAVID D'; ANTOLINI, GIOVANNI ANTONIO; BANKS, THOMAS; BARTOLINI, LORENZO; BIANCHI, PIETRO; BLOUET, GIULLEUME-ABEL; BOSIO, FRANÇOIS-JOSEPH; CAGNOLA, LUIGI; CANOVA, ANTONIO; CHALGRIN, JEAN-FRANÇOIS-THÉRÈSE; CORTOT, JEAN-PIERRE; DIRECTOIRE STYLE; EMPIRE STYLE; FONTAINE, PIERRE FRANÇOIS LÉONARD; GÉRARD, FRANÇOIS; LANGHANS, CARL GOTTHARD; LEFÈVRE, ROBERT; LEMOT, FRANÇOIS-FRÉDÉRIC; LEPÈRE, JEAN-BAPTISTE; PERCIER, CHARLES; PRUD'HON, PIERRE-PAUL; SCHADOW, JOHANN GOTTFRIED; SCHINKEL, KARL FRIEDRICH; VALADIER, GIUSEPPE; VIGNON, PIERRE-ALEXANDER BARTHÉLÉMY; WESTMACOTT, SIR RICHARD.

NASH, JOHN (1752–1835). British architect John Nash, born in London to a modest Welsh immigrant family, is best known for his transformation of several London neighborhoods into elegant and harmonious urban centers. After training with early 18th-century architect Robert Taylor, Nash received funding from a wealthy uncle to establish his own architectural firm, but retreated to Wales when his company went bankrupt. It was there, in the more rural terrain, that Nash established a foothold in local aristocratic society and received some of his first commissions for country houses in Wales and Ireland. It was in Wales that Nash met and formed a partnership with landscape architect Humphry Repton, who worked in the British picturesque tradition of garden design first established by **Lancelot “Capability” Brown**.

With this newfound fortune, Nash returned to London in 1798 and married a young woman whose connections allowed him access to royal patronage. Prince Regent George IV eventually selected John Nash as his official architect in charge of redesigning portions of London in the “new” style, as George IV desired a grand architectural ambience for London in order to solidify its reputation as one of the major cities of Europe. Nash’s grandiose plan of 1811 included the creation of Regent’s Park and Saint James’ Park linked together by a broad avenue called Regent Street. In addition to the town houses that line the streets and crescents of this area, Nash also planned a series of villas within the parks in a plan never realized, but which anticipated Park Village West, which was one of the first garden suburbs in Europe. The town houses were unique in their regularity, and provide splendid vistas down each street to create a completely unified urban plan.

Regent Street remains the commercial center of London attributed to John Nash despite numerous subsequent changes to his design. Planned in the 1820s, the street is one of the earliest examples of town planning in England and links together the major centers of London—including Carlton House at Saint James’ Park (new Carlton House Terrace), Piccadilly Circus, and Oxford Circus—to All Soul’s Church and then to Regent’s Park. From the spare neoclassical Carlton House designed by **Henry Holland**, the Prince Regent could travel along this grand boulevard through the city to Regent’s Park, which was originally planned with villas for members of the royal family, but which instead became a hub of leisurely activity in 19th-century London and included gardens, a small boating lake, and the London Zoo, which opened in 1828 for scientific study and in 1847 to the public. The Regent’s Canal, overseen by Nash, ran through the zoo and linked west London to the Thames River to the east of the city. This massive plan was consistent with rationalist design principles of classicism, first expressed in Renaissance **architecture**, and then expanded in the baroque era to include aspects of urban planning. The wide streets and large *piazze* found in baroque Rome were certainly the impetus for Nash, who created a far larger, more complex, and more fully unified project in London.

In the 1820s, John Nash redesigned Trafalgar Square in London to commemorate the British victory at the Battle of Trafalgar, Spain, against **Napoleon** in 1805, and this urban project was completed by Sir Charles Barry in the 1840s. Nash also redesigned Haymarket Royal Theater in London in the 1820s, also in the neoclassical style, and Buckingham Palace from 1825 to 1835, and during that same era, he rebuilt the famous Royal Pavilion at Brighton (1815–1822) in what is called the Indo-Saracenic revival style. This unusual style reflects not only British interests in India but the general romantic interest in exotic architecture beginning to sweep across Europe. Inside

the Brighton Pavilion, rooms are decorated in Chinese and Indian themes. This building is a fine example of **romanticism** in architecture that, although it provides a strong stylistic contrast with neoclassicism, it was alternatively used by a number of neoclassical architects in the early 19th century.

NEDER, JOHANN MICHAEL (1807–1882). *See* BIEDERMEIER.

NEOCLASSICAL REVIVALS. Although the high point of neoclassicism dates to the second half of the 18th century, classical revivals have continued to influence the arts to the present day. The **empire style**, **Greek revival**, and **neo-Grec** lingered through the early decades of the 19th century, while a strong interest in classicism was central to the subsequent historicist interests of the **romantic** era of the middle and later 19th century, of which the Beaux-Arts style of the 1880s–1920s was most prominent. Historicism refers to an interest in drawing upon past styles for reinterpretation in the present era, where historical referencing can be manipulated for a wide variety of results. In the case of classicism, the enduring appeal of this style is based upon its fluidity of interpretation and clarity of construction, the principles of which are easily adapted in an international setting. Thus, the neoclassicism of the 18th century spawned such later interpretations grouped into the category of neoclassical revivals, including the Beaux-Arts style, the American Renaissance movement, postmodernism, and finally, contemporary neoclassicism. In the 20th century, classicism was favored by Nazi, Stalinist, and democratic governments alike to express cherished principles, while classicism is now routinely modified for use in churches, government buildings and monuments, civic buildings, public and private businesses, and private homes in all countries. *See also* BACON, HENRY; RICHARDSON, SIR ALBERT EDWARD; SPEER, ALBERT.

NEO-GREC. This era of late neoclassicism refers to a very severe **Greek revival** style of art, **architecture**, and interior decoration found in France during the Second Empire when Napoleon III ruled France with various titles from 1848 to 1870. This style is one of many revivalist movements found in mid-19th century Europe, including several other forms of classicism as well as medieval and Renaissance revivalist movements that are part of a broader interest in past eras and exotic cultures found in **romanticism**. Thus, stylistically, the neo-Grec varies little from the preceding neoclassicism, but it tends to reveal a more romanticized view of antiquity inspired in part by renewed excavations at Pompeii and Herculaneum in 1848. These ancient Roman cities intrigued artists not only for their significant archaeological importance, but also for the way in which the cities were quickly and violently destroyed during the two-day long eruption of Mount Vesuvius in A.D. 79, which was

both a fearful and fascinating event to consider. It was such things as these conflicting emotions that fueled romanticism and its historicist offshoots.

NOLLEKENS, JOSEPH (1737–1823). Joseph Nollekens is perhaps the most influential English sculptor of the late 18th century working in the style of neoclassicism. He was also a founding member of the Royal **Academy** in 1768. Nollekens was born in London to a Flemish painter working in London and first trained with the Flemish late baroque sculptor Peter Scheemakers (1691–1781), who was also working in London at the time. From 1762 to 1770, Nollekens worked in Rome as a restorer, copier, and dealer of ancient **sculpture** and became very popular, particularly among the large numbers of wealthy British tourists in Italy on the **Grand Tour**. His *Diana* (1778; London, Victoria and Albert Museum) twists and turns much like the energetic sculptures of Italian baroque sculptor Gianlorenzo Bernini (1598–1680), and certainly Nollekens would have known Bernini's Borghese commissions in Rome as well as his 1620 Saint Longinus in Saint Peter's Cathedral. Upon his return to London, Nollekens worked as a **portrait** artist for George III and other members of the aristocracy, as well as for other important figures, and he created many funerary monuments and liturgical sculptures, enjoying great popularity and a prosperous career.

O

OIL. Oil paint consists of a mixture of ground pigments and oil, typically linseed oil. Although oil paint was known in Europe in the 13th century, it was not until Flemish painters popularized the medium in the 15th century that it became widespread, eventually replacing tempera paint as the preferred material for canvas **painting**. Oil paint allows for a greater variety of colors than tempera, as oil pigments can be layered and varnished, thereby creating luminosity conducive to the realistic lighting and shading found in neoclassical painting. Oil also dries more slowly than tempera paint, but can be cooked to hasten drying and reduce cracking. Glass, bone, and other materials can also be added to increase the variety of known colors, and oil paint can also be applied with minute brushstrokes to aid in the realistic renderings revered in the Renaissance. Thus, while tempera paint was necessary for the fresco medium, by the 18th century, oil was the preferred material for easel painting. Oil paint allowed for the linear and highly detailed style characteristic of neoclassical painting as well as the great variety of color and high degree of naturalism found in large-scale **history painting, portraiture**, and landscape painting of the 18th century. *See also* ACADEMY; PASTEL; WATERCOLOR.

P

PAINÉ, JAMES (1717–1789). *See* ADAM, ROBERT.

PAINTING. Neoclassical painting is characterized by the portrayal of classical and contemporary subjects in a linear and naturalistic style blended with an idealization that harks back to antiquity, sometimes via the Renaissance and baroque classicism of such artists as Raphael Sanzio (1483–1520) and Nicolas Poussin (1594–1665). The classical canon was therefore used as a basis for a “modern” painting style that addressed the “enlightened” views of its patrons. Painting was the favored art medium taught at the **academy**, and subject matter was hierarchically defined in categories that deemed **history painting**, including religious painting, superior to the lesser genres of **portraiture**, landscape painting, and other vernacular imagery. This hierarchy is based in part on the idea that historical and religious painting required a superior intellect and morality, while the other genres relied mainly on the observation of nature devoid of artistic creativity. **Oil** paint was the preferred material, while tempera was used to a lesser degree, yet both were considered superior to **pastel** and **watercolor** paints due to their historical origins, their supposed greater durability, and their increased difficulty of use. During the neoclassical era, painting had the most fully developed aesthetic theory and philosophical underpinnings of the three arts of painting, **sculpture**, and **architecture**, likely due to the more complex logistical and manual components of sculpture and architecture that are minimized in the painting medium, and painting continues to be favored in art historical analysis of neoclassicism.

Early examples of a transitional **rococo**/neoclassical style are found in the French paintings of **Jean-Baptiste Greuze** and **Jean-Baptiste-Siméon Chardin**, while examples of fully developed French neoclassical painting include **Jacques-Louis David**’s famous *Oath of the Horatii* (1784; Paris, Louvre Museum) because it best summarizes the prevailing style and symbolism of neoclassicism. The painting is done in a tightly linear style with a smooth brushstroke, numerous classical props such as the classical garb and classically inspired setting, in addition to its classical subject. This scene was selected to generate a moralizing message pertinent to the **French Revolution** context in

which it was created. David's large workshop in Paris continued to generate interest in neoclassicism through the late neoclassical paintings of his successors **Jean-Auguste-Dominique Ingres** and **Jean Broc**, among many others.

Neoclassicism had its origins in the study of antiquity in Rome, and artists living and working in Rome created a vibrant market for neoclassical painting in the latter years of the 18th century. Italian painter **Antonio Canaletto** popularized the *veduta* cityscape that fueled the **Grand Tour** tourist trade in Venice, while in Rome, German painter **Anton Raphael Mengs** specialized in tourist portraiture and **Giovanni Paolo Pannini** focused on the Roman *vedute*. Neoclassicism was not limited to western European artists, but artists flocked to Rome from Scandinavia and Russia, and included the two Danish painters **Jens Juel** and **Nicolai Abraham Abildgaard**. Women painters enjoyed increased access to academic neoclassicism, and included **Rosalba Carriera**, **Marguerite Gérard**, **Angelica Kauffmann**, **Adélaïde Labille-Guiard**, **Mary Moser**, and **Marie-Louise-Élisabeth Vigée-Lebrun**.

In Great Britain, neoclassical painting flourished in the Royal Academy of London, and is expressed in the historical paintings and portraiture of **Benjamin West**, **Sir Joshua Reynolds**, and **Thomas Gainsborough**. It was this form of neoclassicism that was transported to the United States in the paintings of **John Singleton Copley**, **Gilbert Stuart**, **Charles Willson Peale**, and **John Trumbull**. The **Industrial Revolution** inspired neoclassical painting and emphasized scientific innovations, as seen in the art of **Joseph Wright of Derby** and the satirical images of **William Hogarth**. Broadly relevant to a variety of social constructions and political imagery, neoclassical painting continued to inform aspects of the subsequent **romantic** style. See also AMERLING, FRIEDRICH VON; BATONI, POMPEO GIROLAMO; BELLOTTO, BERNARDO; BERTHÉLEMY, JEAN-SIMON; BIEDERMEIER; BRENET, NICOLAS-GUY; COZENS, JOHN ROBERT; DROLLING, MICHEL MARTIN; DROUAI, JEAN-GERMAIN; FLAXMAN, JOHN; GÉRARD, FRANÇOIS; GIRODET DE ROUSSY-TRIOSON, ANNE-LOUIS; GIRTIN, THOMAS; GUARDI, FRANCESCO; GUÉRIN, PIERRE-NARCISSE; HACKWOOD, WILLIAM; HAMILTON, GAVIN; JONES, THOMAS; KRAFFT, JOHANN PETER; LEFÈVRE, ROBERT; LOSENKO, ANTON PAVLOVICH; LOUTHERBOURG, PHILIP JAMES DE; MADRAZO Y AGUDO, JOSÉ DE; PAJOU, AUGUSTIN; PIERRE, JEAN-BAPTISTE-MARIE; *PRIMITIFS, LES*; PRUD'HON, PIERRE-PAUL; RAMSEY, ALLAN; REGNAULT, JEAN-BAPTISTE; RESTOUT, JEAN II; ROMNEY, GEORGE; SANDBY, PAUL; SCHEFFER, ARY; SMIBERT, JOHN; STUBBS, GEORGE; SUVÉE, JOSEPH-BENOÎT; VALENCIENNES, PIERRE-HENRI DE; *VEDUTA*; VIEN, JOSEPH-MARIE; WALDMÜLLER,

FERDINAND GEORG; WILKIE, SIR DAVID; WILSON, RICHARD; WITTEL, GASPAR VAN; ZOCCHI, GIUSEPPE; ZOFFANY, JOHANN.

PAJOU, AUGUSTIN (1730–1809). French neoclassical sculptor Augustin Pajou was born in Paris and spent his entire career there. He trained at the Royal **Academy**, likely with late baroque sculptor Jean-Baptiste Lemoyne (1704–1778), and won the *prix de Rome* for **sculpture** in 1748. Pajou spent four years in Rome, and upon his return to Paris in 1756, four years later he was received into the academy. His *Mercury* (1780; Paris, Louvre Museum) is a good example of his use of classicism. This freestanding, full-sized **marble** of the messenger god Mercury is very carefully anatomically correct. Also seen as the god of commerce, he was a popular figure for merchant commissions during the 18th century. Derived from the Greek Hermes, Mercury wears a winged helmet and carries a small bag of grain, one of his many attributes as a messenger, and the staff appears in his right hand behind him. Something has caught Mercury’s attention, seen here pausing with his head turned to his right while resting his opposite leg on a small rock.

Another work by Pajou, this one revealing a great deal of emotional specificity, is his *Psyche Abandoned* (1790; Paris, Louvre Museum). Here we see the young Psyche, seated dejectedly in a halfhearted attempt to cover her nude chest. This is the moment she has exposed her secret lover Eros, who then abandons her to avoid Aphrodite’s wrath. Psyche appears to be absorbing the unfolding information and reveals the initial stages of despair. When Pajou first displayed the plaster cast of this work at the Salon exhibition of 1785, the sculpture was taken out of the show as indecent and displayed instead at Pajou’s nearby private studio. When the marble version was displayed at the Salon of 1791, public outrage was gone and Pajou came to be widely admired for his carving skill. This level of exactitude made Pajou a popular **portrait** artist as well, and his sculptures of Marie Leszczyńska, queen of France (1769; Paris, Louvre Museum), and of her husband Louis XV’s mistress, Madame du Barry (1773; Paris, Louvre Museum), are two of his major portrait commissions.

PALLADIAN STYLE. The Palladian style of **architecture** was a popular variant on the revival of classicism found across Europe in the 18th century. The style harks back to the buildings of Venetian Renaissance architect Andrea Palladio (1508–1580), whose enduring fame rests on his classical palaces, villas, and churches found across the Veneto as well as with his publication of *I quattro libri dell’architettura* in 1570 that was widely disseminated in translation across Europe. Palladio’s buildings, which date to the mid-16th century, are characterized by a harmonious proportion system

linked to music and the arts that helped cultivate the image of the learned noblemen who aspired to integrate classicism into their cultural surroundings in order to elevate their status through such noble construction. Palladio's buildings were focused on beauty, which he expressed in a clearly articulated architectural vocabulary revived mainly from the writings of ancient Roman engineer Vitruvius (c. 80–15 B.C.) in his treatise *De architectura*, which is the only surviving architectural treatise from antiquity and therefore enormously important in the formation of classical architecture in the Renaissance and through subsequent eras.

Although the center of the **Grand Tour** was Rome, visits to Naples, Florence, and Venice were also very important to such 18th-century tourism, and Palladio's villas were the focus of visits to the Veneto. Specifically, his Villa Belvedere, also called the Villa Capra or the Villa Rotonda, is located in the beautiful countryside outside Vicenza and came to epitomize the Palladian style. Begun in 1565 for retired Vatican priest Paolo Almerico, who hailed from Vicenza, the villa features a dome in the manner of the Pantheon in Rome and on imperial homes on the Palatine Hill, thus reviving the original use of the dome on domestic structures in ancient Rome subsequently found mainly on Christian churches. In addition to the dome, the villa features a symmetrical arrangement of all four façades, each of which overlooks the countryside via an elevated portico of six Ionic columns topped by a triangular pediment. Not a functional farm, the villa is elegantly decorated on the interior as a leisurely escape from city life. Some of this work was completed after the building was ceded to the Capra brothers in 1591, and the villa continues to be an important tourist destination in Italy in that it established a prototype widely copied across Europe.

The most famous variation on the Villa Belvedere is the Palladian, or neo-Palladian, Chiswick House on the outskirts of London, built by **Richard Boyle, Lord Burlington**, in 1729. The amateur architect worked together with **William Kent**, who also designed the surrounding gardens. This building, with its octagonal dome and classical articulation, was the first of numerous Palladian country homes in England that featured a spare classical construction.

The Palladian style was most prominent in Great Britain, where it was translated into the **Georgian style**. This spare form of classicism prevalent in Britain was due in part to the numerous translations of Palladio's treatise into English over the years. The best-known translation was done by English architect Isaac Ware (1704–1766), whose translation entitled *Four Books on Architecture* dates to 1738 and replaced Giacomo Leoni's (1686–1746) earlier translation. Leoni had been born in the Veneto and was a lifelong admirer of Andrea Palladio and an early adherent of the Palladian style in

Britain. Leoni came to London in 1714 and published his translation there in 1715–1720. Ware’s version is still considered the best translation of Palladio, however, and is most widely used today. *See also* ADAM, ROBERT; BIANCHI, PIETRO; BRETTINGHAM, MATTHEW; CAMERON, CHARLES; DANCE, GEORGE THE ELDER; DEWEZ, LAURENT-BENOÎT; GIBBS, JAMES; HARRISON, PETER; LEDOUX, CLAUDE-NICOLAS; QUARENghi, GIACOMO; STAROV, IVAN YERGOROVICH; TAYLOR, SIR ROBERT; VILLANUEVA, JUAN DE; WYATT, JAMES.

PANNINI, GIOVANNI PAOLO (1691–1765). Italian *veduta* painter Giovanni Paolo Pannini was known for his landscape views of classical antiquity and depictions of the interiors of classical buildings, as well as his more fanciful images of antiquity, called *capriccios*. His *Pantheon Interior* (1735; Vienna, Lichtenstein Museum) is perhaps his most famous work, as it documents a view of the interior from the oculus in the dome through the front entrance into the piazza beyond that provides a perspective view difficult to achieve today.

Pannini initially trained as a stage designer in his hometown of Piacenza, and in 1711 he moved to Rome to study drawing. Through the 1720s, he decorated numerous palaces in Rome, including the Villa Patrizi and the Palazzo de Carolis. In 1719, he was accepted into the Congregazione dei Virtuosi al Pantheon, and he also taught at the Accademia di San Luca in Rome. **Hubert Robert** worked in his studio, as did a number of younger *vedutisti*, including Antonio Joli (1700–1777). His style also influenced the later views of Bernardo Bellotto (1721–1780) and **Antonio Canaletto**. Most of these practitioners profited from the burgeoning tourist trade in Italy, fueled by an interest in **portraiture** and classical landscapes. Especially noteworthy is Pannini’s *Capriccio View of Roman Ruins* (1765; Cambridge, Fitzwilliam Museum). It is a fanciful view of a collection of Roman ruins, including the Roman colosseum, an obelisk and equestrian **sculpture**, and a triumphal arch, all gathered together in the Roman forum in such a way as to create a diverse collection of classical structures rather than a realistic image of the way Roman ruins appeared in the forum in the 18th century.

Pannini’s works range from realistic urban views to fanciful and imaginary treatments of classical structures, and reveal both an archaeological interest and a romanticized view of antiquity. Both emphases were very popular at this time, and Pannini’s views of the interiors of large-scale art galleries in Rome attest to the popularity of such subjects in the era of the **Grand Tour**. Pannini’s pendant **paintings** *Gallery of Views of Ancient Rome* and *Gallery of Views of Modern Rome* (1759; Paris, Louvre Museum) both depict an art gallery interior with paintings hanging on the walls from floor to ceiling.

Customers, grouped across the interior room, examine various paintings in the collection. This subject was new in the 18th century, originating in the **rococo** interiors of paintings such as Antoine Watteau's (1684–1721) *Signboard of Gersaint* (1720; Berlin, Schloss Charlottenburg), which harks back to baroque interiors containing paintings on the back walls of domestic interior scenes. Nonetheless, the proliferation of art galleries and the dramatic expansion of art patronage as a result of the Grand Tour certainly popularized this type of painting and offered the viewer an image of the vibrant art culture found in 18th-century Rome. *See also* PIRANESI, GIOVANNI BATTISTA; SERVANDONI, GIOVANNI NICCOLÒ.

PAOLETTI, GASPARE MARIA (1727–1813). Italian **architect** Gaspare Paoletti is credited with introducing neoclassicism in Tuscany. Born in Florence, he studied at the Accademia di Belle Arti in Florence and went on to work primarily for the Hapsburg-Lorraine Grand Duchy of Tuscany, the family that replaced the extinct line of the Medici in 1737. This new royal family with a French background was eager to develop a new architectural idiom reflective of their new power base, and accordingly, they hired Paoletti to move away from the prevailing baroque style toward a more austere “enlightened” form of classicism. His work consists mainly of additions to the Pitti Palace and the Uffizi Palace in Florence, as well as work at the Medici Villa di Poggio Imperiale in order to transform it into a larger country home for its new royal owners.

Duke Peter Leopold, encouraged to help improve the unhealthy conditions of the marshland outside of Florence, oversaw the creation of the spa town of Montecatini Terme in the 1780s with a series of stately neoclassical bathhouses and royal homes designed by Paoletti. Paoletti also taught at the Accademia di Belle Arti in Florence, where he trained the next generation of prominent early 19th-century Italian architects, including **Pasquale Poccianti**, and from 1805 onward, Paoletti worked for Maria Anna (Elisa Baciocchi) Bonaparte, the sister of **Napoleon**, and for the court of Maria Luisa of Spain, but he died just before the Restoration of 1814.

PARRIS, ALEXANDER (1780–1852). American architect Alexander Parris began his career as a house builder, or housewright, and developed a late **federal style** and early **Greek revival** style of **architecture**. Born in Halifax, Massachusetts, Parris went on to become a founding member of the American Institute of Architects, established in 1857 to regulate the architectural profession. After completing an apprenticeship in house building in the nearby town of Pembroke, Parris then married and moved to Portland, Maine, where he set up an architectural firm in this quickly growing port city. The houses

Parris constructed in Portland were based on the style of **Charles Bulfinch**, the architect whose federal style, seen primarily in government buildings, was being adapted for use in domestic architecture in a style that anticipates the New England **colonial revival**. **Asher Benjamin**'s architectural handbooks, published widely across the United States during this era, were instrumental in the spread of this style. By 1807, however, many of Portland's merchants lost their businesses during **Thomas Jefferson**'s embargo, at which point Parris moved to Richmond, Virginia, where he built the governor's mansion on Capitol Square.

Richmond had just become the capital of Virginia in 1779, and after renting a home for a number of years, Parris was commissioned in 1811 to construct the governor's mansion. A good example of early 19th-century domestic architecture in the United States, the home is a symmetrically arranged five-bay, two-story cube with a pair of chimneys aligned with the slightly projecting front portico. Axially oriented on a broad tree-lined street that arrives at Capitol Square, the building remains a fine example of the spare federal style of classical architecture in the United States. Also in Richmond is Parris's Wickham House, built in 1812 in the federal style for John Wickham, the attorney for Vice President Aaron Burr.

In 1815, Parris returned to Boston where he accepted a position in the firm of Charles Bulfinch, becoming Bulfinch's leading employee. It was in Boston that Parris developed his Boston granite style that was a somber style of classical architecture made from a gray granite. This stone was used in Parris's most famous building, Quincy Market, built in Fanueil Hall marketplace in downtown Boston in 1824–1826. Named after Major Josiah Quincy, who paid for its construction, the building resembles a long, rectangular Roman temple, with Doci columns and a triangular pediment at the portico entrance. The market building is still used today for retail and remains one of the best-known buildings in Boston.

PASTEL. Modern pastels, or colored chalks, were first used in European **painting** in baroque Italy, although ground pigments, sometimes in chalk form, are found in art that dates back to the prehistoric era in Europe. Modern pastels consist of a powdered pigment, often mixed with chalk or gypsum and held together in a stick shape by a binder such as gum arabic. If the binder is kept to a minimum, the pastels are softer and more powdery, requiring a fixative once applied. Harder pastels, some with the addition of **oil**, are more stable, but do not allow for as much blending. Pastels may also be blended with a water-soluble material and then mixed with water to create a wash, and are therefore more like **watercolors**.

Pastel painting became popular in France during the **rococo** era, where it was used most often in **portrait** painting to create a soft, spontaneous painterly style achieved through the smudging and blending of colors. The term “pastel” is originally French, used for the first time in the 1660s to describe this paste-like material. Because pastels tend to be applied directly to a white surface rather than a dark primed surface, pastels are usually brighter than oil paints. Rococo portrait painters Maurice Quentin de la Tour (1704–1788) and **Rosalba Carriera** are two of the earliest pastel painters working primarily in France in the 18th century, although Carriera first made a name for herself in Italy. **Jean-Baptiste-Siméon Chardin**, known for his oil-painted interior scenes, did a number of informal portraits in pastels; in fact, many artists chose pastels for smaller, more intimate works. Pastels were never considered as important in the academic hierarchy of painting as oil paint, but they were nonetheless very popular mainly in Europe through the 18th century. *See also* ACADEMY; WOMEN ARTISTS.

PEALE, CHARLES WILLSON (1741–1827). The colonial American painter Charles Willson Peale was a major artist in establishing **portraiture** in the United States, an achievement that provided the fledgling country visual documentation and affirmation of major political and cultural figures and events at the beginning of its history. Peale, born in Chester, Maryland, initially trained as a saddle maker and established his own shop before his Loyalist business partners discovered he was a member of the Sons of Liberty and sought to drive him out of business. He then turned to **painting** and studied with a number of artists, first in Maryland, and then in Boston with **John Singleton Copley**. He was eventually able to raise enough money to sail to England, where he studied with **Benjamin West** for two years and then returned to America and settled in Annapolis. There he opened a portrait studio and school and trained his younger brother, the artist James Peale, who served as his assistant.

In 1776, Peale and his brother moved to Philadelphia, where numerous commissions were available at the new national capital. In addition to the portraits he completed of numerous American politicians and foreign dignitaries, he joined the army and became a captain in the Pennsylvania Militia, fighting in the Revolutionary War. In 1779, he served in the Pennsylvania State Assembly for a year and then returned to painting full-time. His portraits include images of **Thomas Jefferson**, Alexander Hamilton, and George Washington. His first portrait of Washington dates to 1772, and Peale eventually completed around 60 more portraits of the president.

During these years, Peale married Rachel Brewer and had 10 children, many of whom were named after famous European artists. These included

Raphaelle Peale (1774–1825), known as the first professional American still-life painter; portrait painter Rembrandt Peale (1778–1860); and landscape and still-life painter Rubens Peale (1784–1865). By Peale's second wife, his 16th and youngest son, Titian Ramsey Peale (1799–1885), became a noted artist and photographer. A portrait of two of his sons, *The Staircase Group* (1795; Philadelphia, Philadelphia Museum of Art), shows Raphaelle and Titian in a trompe l'oeil image, walking up a set of stairs while looking back down at the viewer. The dark shadowing on the wallpaper, together with the highly detailed woodworking of the stairs, gives a convincing illusion of space. Because Peale trained most of his children in art and instilled in them an interest in the natural world, a Peale artistic dynasty lasted through much of the 19th century. His *Self-Portrait of Angelica* (c. 1785; Houston, Museum of Fine Arts) shows an image of the artist, seated and holding a palette and brush while painting a portrait of his wife Rachel. Behind him in the painting, he placed his daughter Angelica in a playful pose, guiding his painting hand and pointing to the heavens, looking like his muse of painting.

In addition to his portraits, Peale painted idyllic images of rural American land, including his *Belfield Farm* (c. 1816; Detroit Institute of Arts), which reveals a beautiful view of a carefully cultivated pasture edged with neat wooden fencing that runs alongside a country lane. The road draws the viewer's eye back into the golden light beyond. It is these images that helped to form a visual history and identity for his new nation, with its major players and beautifully cultivated landscapes. Further, Peale opened the first art gallery in the country and thereby promoted a native tradition of painting that, while influenced by Europe, was increasingly moving toward a uniquely American achievement. *See also* STUART, GILBERT.

PEALE, JAMES (1749–1831). *See* PEALE, CHARLES WILLSON.

PEALE, RAPHAELLE (1774–1825). *See* PEALE, CHARLES WILLSON.

PEALE, REMBRANDT (1778–1860). *See* PEALE, CHARLES WILLSON.

PEALE, RUBENS (1784–1865). *See* PEALE, CHARLES WILLSON.

PERCIER, CHARLES (1764–1838). French architect Charles Percier worked together with **Pierre François Léonard Fontaine** during the latter years of the **French Revolution** and the ensuing Napoleonic Empire and developed a monumental form of neoclassicism that linked French politics with Imperial Rome. Born in Paris, Percier trained at the French **Academy** and won the *prix de Rome* in 1784. In Rome he met his future architectural part-

ner Fontaine, with whom he worked throughout his career. Upon his return to Paris, in 1792 Percier was hired to oversee the stage sets at the Opéra in Paris, where he worked for the next four years. The Opéra was the center of theater in Paris during the Revolution, and performances there tended to focus on classical narratives with moralizing meanings, in the spirit of neoclassicism, together with classicizing stage sets.

Napoleon Bonaparte then appointed the pair his official government architects, and the majority of their constructions were connected to Napoleon up until his fall from power in 1815. The most famous example of Percier and Fontaine's accomplishments is the Arc de Triomphe in the Place du Carrousel near the Louvre Palace. This monumental triumphal arch, commissioned to commemorate Napoleon's triumphant victory at the Battle of Austerlitz in 1805, which ended the Third Coalition against France and dissolved the Holy Roman Empire, is modeled on the Arch of Constantine in Rome from A.D. 312. The arch has a three-part arrangement divided into sections by four colossal columns on either side that are topped by sculpted soldiers. The taller central arch is flanked by two lower side arches, above which are relief panels of Napoleon's military victories topped by an attic level of additional bas-reliefs that depict various allegorical imagery, including the arts and history and the cardinal virtues. Briefly topped by the horses looted from Saint Mark's Cathedral in Venice, the horses were returned to Italy in 1815 and replaced during the Bourbon Restoration with a group of four horses abreast pulling a chariot, called a quadriga. The quadriga harks back to antiquity and was found in Olympic races as well as Roman chariot races, and refers to victory. Accordingly, the Arc de Triomphe quadriga, created by **François Joseph Bosio**, shows Peace riding the chariot flanked by gilded Victory figures.

This triumphal arch was part of a larger program of monumental **architecture**, public **sculpture**, and urban planning designed around the Louvre Palace that also included the larger Arc de Triomphe in the Place Charles de Gaulle at the end of the broad Champs-Élysées, built by **Jean Chalgrin** beginning in 1806. During this same time, Percier and Fontaine also worked on the Louvre Palace and the Tuileries Palace facing the Louvre. The Louvre required expansion to accommodate the growing collection of art looted by Napoleon during his various military campaigns, so from 1802 to 1812 Percier and Fontaine built a northern wing that ran parallel to the Grande Galerie. In 1803, the museum, which had opened in 1793 during the French Revolution, was renamed the Musée Napoleon.

The Château de Malmaison, located outside of Paris, was also renovated by Percier and Fontaine, who were in charge of all interior decorations and furnishings, wallpapers, and decorative detailing. Malmaison had been purchased in 1799 by Napoleon's first wife, Joséphine, during Napoleon's

Egyptian expedition and was used by Napoleon as an official government residence until their divorce in 1810. That same year Napoleon married Marie-Louise of Austria by proxy and shifted his attention to the Tuileries, while Joséphine remained at Malmaison until her death in 1814. The Tuileries was Napoleon's main residence, and there he commissioned Percier and Fontaine to renovate the interior in the **empire style** while **Pierre-Paul Prud'hon** was hired to redecorate the apartment wing of Empress Marie-Louise.

During the latter years of Napoleon's rule, Percier and Fontaine published several books on empire style interior design that included engravings of furnishings and decorative detailings. Their best-known publication is *Recueil de décoration intérieure concernant tout ce qui rapporte à l'ameublement* (1812), which was influential in the establishment of the **regency style** in Britain. The architectural partnership of Percier and Fontaine ended with Napoleon's exile, and Percier then opened an atelier in Paris, where he trained students until his retirement.

PEYRE, MARIE-JOSEPH (1730–1785). French architect Marie-Joseph Peyre was born in Paris and began his architectural training in the studio of **Jacques-François Blondel**, where he met fellow student and friend **Charles de Wailly**. In 1751, he won the *prix de Rome* and studied at the French **Academy** in Rome, where he was joined by Wailly, the *prix de Rome* winner of 1752. Together the student architects were engaged in working on temporary projects done in the newly developing style of neoclassicism, and when they returned to Paris in 1756, Peyre was employed on various hotel and villa commissions, illustrated in his self-published *Oeuvres d'architecture de Marie-Joseph Peyre* from 1765 and dedicated to the Marquis de Marigny, who, as director of the Bâtiments du Roi, was spearheading the movement toward neoclassicism in Paris.

In 1772, Peyre and Wailly were hired to renovate the Château de Fontainebleau, and in 1767, the two were hired to build the Théâtre de l'Odéon in Paris to house the French National Theater. This theater was to be the centerpiece of a vast urban plan designed by Wailly that was completed in part over time. While Wailly designed the interior of the theater, Peyre designed the exterior in a severe classical style with eight colossal Doric columns lining the façade of a palace façade. Behind the colonnade, the façade recalls a Roman Renaissance palazzo in the style of Raphael. Peyre also taught **architecture** and trained the future **empire style** architects **Charles Percier** and **Pierre-François-Léonard Fontaine**.

PIERMARINI, GIUSEPPE (1734–1808). Italian **architect** Giuseppe Piermarini first studied with late baroque architect Luigi Vanvitelli (1700–1773),

whose classicizing baroque style anticipates Piermarini's development of a neoclassical idiom. Piermarini was born in the small town of Foligno and worked with Vanvitelli at Caserta before establishing a career in northern Italy, which included early work on the University of Pavia building in 1770 and the Accademia Virgiliana at Mantua in 1773 before working for the Habsburg family in Milan. For the Habsburg family Piermarini enlarged the ducal palace near the Cathedral of Milan into a royal residence for the archduke in 1773–1780 and constructed a country estate outside of Monza. Piermarini is best known for his Teatro della Scala in Milan constructed from 1776 to 1778, during which time he also taught at the Brera **Academy** that had just been founded in 1776.

The neoclassical façade of the archducal palace contrasts nicely with the rich late Gothic cathedral, and down the main street from the palazzo, Piermarini's Teatro della Scala offers another sober classicizing façade that brings together the downtown into a modern, rational plan. As royal architect for the next 25 years, Piermarini was responsible for numerous royal palaces, including the Palazzo Belgioioso in Milan, from 1772 to 1781, and the Villa Belgioioso outside Milan, from 1790 to 1793, built by Piermarini's assistant, the Viennese architect Leopold Pollack (1751–1806). The façade of the villa, modeled like a French urban hotel, consists of a three-story building with a rusticated ground level topped by a two-story colonnade of engaged Ionic columns and pilasters set between the rows of windows. The roofline features a balustrade lined with sculpted figures similar to the roofline used by **Victor Louis** in France, and the corners of the façade are accentuated with projecting three-bay wings topped by triangular pediments. Piermarini's importance diminished with the rise of **Napoleonic** rule in Italy, but neoclassicism had taken hold in Italy and was the prevailing style featured in subsequent Napoleonic commissions, and then continued with the reestablishment of the Habsburgs in 1815.

PIERRE, JEAN-BAPTISTE-MARIE (1714–1789). French painter and director of the Royal **Academy** of Paris, Pierre sought to maintain the traditional curriculum and hierarchy of academic training through the mid-18th century. He was born in Paris and first studied with French **rococo** painter Charles-Joseph Natoire. From 1770 to 1789, he was named the *premier peintre du roi*. In this role, Pierre was able to exert great influence on the art world, affirming the traditional hierarchy and curricula set in place in the French Academy that appears in the late baroque **paintings** of such artists as Jean Jouvenet (1644–1717), bypassing the rococo, and then extending through to the late 18th-century neoclassical paintings of artists such as

Jacques-Louis David, where religious and historical scene ranked highest in all categories of painting.

PIGALLE, JEAN-BAPTISTE (1714–1785). French sculptor Jean-Baptiste Pigalle was born in Paris to a carpenter, trained with Jean-Baptiste Lemoyne (1704–1778), and traveled to Italy from 1736 to 1739 as part of his academic training. He was *agr  * into the French **Academy** in 1741 and completed his *Mercury Attaching His Sandals* (1744; Paris, Louvre Museum) for his reception piece in 1744. In this statuette, 58 cm tall, we see a figure of Mercury, seated and wearing his winged cap while he reaches around behind one leg to fasten his sandal. Both legs shift to the viewer’s left while Mercury gazes intently off behind the viewer. This very successful composition, fully realized in a three-dimensional format, takes for its inspiration the introduction of more complex posing found first in the Renaissance, as seen in the work of Antonio del Pollaiuolo (c. 1430–1498) and then in the work of mannerist artists such as Giambologna (born Jean Boulogne; 1529–1608), and finally, in the **sculpture** of Roman baroque artist Gianlorenzo Bernini (1598–1680).

The design heritage of this work was certainly appreciated at the time, as the small sculpture appeared in several contemporary **paintings**, including **Jean-Baptiste-Simeon Chardin’s** *The Attributes of the Arts*, from 1766 (Minneapolis, Minnesota, Minneapolis Institute of Arts). The statue was first shown in plaster at the Salon of 1742, for which a pendant statue of Venus was then made. Both sculptures were then created in **marble**, and in 1750 they were given to Frederick II of Prussia. Subsequent versions of the work were made in other materials, such as the bronze statuette from 1753 found in the Louvre Museum today.

Pigalle was also well known for his **portraits**, including a full-length marble portrait of *Madame de Pompadour with Attributes of Love*, from 1753 (Paris, Louvre Museum), and a bronze portrait bust of the **Enlightenment** scholar and art critic **Denis Diderot**, from 1777 (Paris, Louvre Museum). In this work, Diderot’s head is slightly cocked to the side, his mouth is open slightly, and his eyes give the impression of looking off into the future. The decorative **rococo** charm can be seen here in balance with a neo-baroque naturalism and liveliness. Pigalle’s further attempts to interject classicism into his works were less successful, however, as seen in his full-length sculpture of **Fran  ois-Marie Arouet Voltaire**, shown seated and in the nude, yet with a stretch of fabric across his lap (1766; Paris, Louvre Museum). Unprecedented in its depiction of a contemporary literateur in the nude rather than the more traditional allegorical figure or victorious nude warrior, this work remains unique in Pigalle’s oeuvre.

Pigalle's work exemplifies the production advances made in mid-18th century sculpture in France. By blending rococo grace with a more lively, neo-baroque style, Pigalle helped to expand career possibilities for sculptors by focusing on small-scale classical undertakings such as the *Child with a Cage* and *Child with a Bird* (both mid-18th century marble statuettes; Paris, Louvre Museum) and *Mercury Attaching His Sandals* (marble and bronze versions, mid-18th century; both in Paris, Louvre Museum). By working with the newly introduced *biscuit de Sèvres*, Pigalle was able to produce more work at a reduced material cost. These could be repeated in different materials and in different sizes for a broader art market than found previously, and thus we see the dramatic expansion of sculptural possibilities in the 18th century. See also CANOVA, ANTONIO.

PIRANESI, GIOVANNI BATTISTA (1720–1778). Giovanni Battista Piranesi worked in Rome during the era of the **Grand Tour** and created within this thriving tourist industry the *capriccio*, a type of image done in a poetic and imaginary manner. Although inspired by the neoclassical movement, his work tended toward a more romanticized view of antiquity. Piranesi was born in the Veneto and first studied **architecture** with his uncle in Venice and then in Rome in the company of the Venetian envoy for the Vatican. In Rome, Piranesi met Giuseppe Vasi (1710–1782), who trained him in the art of etching and engraving. Piranesi's earliest and best-known subject is the *veduta*, "view," of ancient Rome. The earliest prints were published together in his *Prima parte di architettura e prospettive* (1743), and his second series of images is entitled *Varie vedute di Roma antica e moderna* (1745).

One such print is an etching in black ink on a thick cream paper entitled *Hadrian's Villa: Remains of the So-Called Pretorio* (1774; Detroit Institute of Arts). In this work one sees the crumbling remains of a monumental structure, overgrown with weeds and vines to evoke a romanticized image of this vanquished civilization. Piranesi was able to blend his archaeological studies with his studies of architecture and stage design to create a dramatic image of ancient Rome. These images inspired many subsequent artists in the creation of the romanticized *vedute*, such as the French painter **Hubert Robert**.

Piranesi was also known for his fantastical prints of imaginary prisons, called the *Carceri* series. The series consists of 16 prints of the elaborate interiors of dungeons, and in each of these etchings we find a more fully developed display of **romanticism** than in his *vedute*. Specifically, here Piranesi seems to give a visual representation of the term "sublime" as first defined by Edmund Burke. Burke's 1757 publication of *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful* inspired an entire generation of romantic artists who sought to illustrate images of terror and

fear, where such intense emotions could inspire awe. In *Carceri 14*, from c. 1750 (Oxford, Ashmolean Museum), Piranesi offers us an oppressively complex dungeon-like labyrinth with minute human figures hunched around the stairwells and landings. Light filters in through barred windows, and no exit can be seen. These highly oppressive architectural spaces defied 18th-century rationalism and instead gave visual form to the subconscious.

Because of Piranesi's careful study of ancient monuments, he also received several commissions for architectural restorations, including the choir of Saint John Lateran, a commission that was never finalized, and his completed restoration of Santa Maria del Priorato in Rome, where he was ultimately buried upon his death in 1778.

POCCIANI, PASQUALE (1774–1858). Italian architect Pasquale Poccianti was a student of **Gaspare Maria Paoletti** and was known for introducing neoclassicism into Tuscany. Poccianti was born in Bibbiena but orphaned at a young age, at which point he went to live with his uncle, the canon of the Cathedral of Fiesole. In 1791, he began his architectural studies at the Accademia di Belle Arti in Florence, where he later established his architectural career. His early work includes renovations at the Villa Medici at Poggio Imperiale from around 1800, completed in his 20s in collaboration with fellow student Giuseppe Cacialli (1770–1828), who also found favor in the court of Maria Anna (Elisa Baciocchi) Bonaparte, the sister of **Napoleon**.

This villa reveals a postrevolutionary stylistic change that consists of more surface detail and a less severely classical style. The building was substantially lengthened by Poccianti in a plan not completed until after the French annexation in 1824 but consists of a rusticated ground floor in the manner of Florentine palace design of the quattrocento and thus it reflects the end of the neoclassical style and the beginning of a more **romantic** interpretation of classical **architecture**. A few years later, Cacialli was elected official architect of the Grand-Ducal Court, and Poccianti was sent to work in Livorno (Leghorn) to hold a regional directorship. There he completed his most significant work, the Waterworks building, also called the Cisternone, which was the centerpiece of a waterworks project that included the building of aqueducts and general improvement of the water supply for a number of surrounding cities.

Begun in 1827, the Waterworks building was completed in 1842 and consists of a monumental classical building constructed of a smooth ashlar and fronted by a projecting octastyle portico screen of Doric columns topped by a triglyph and metope arrangement. Above the central portico is a niche made to resemble a cutaway view of the interior of the Pantheon in Rome,

with its characteristically coffered ceiling. This cutaway dome view was first designed by **Claude Nicolas Ledoux** in his 1780s designs for a series of barriers/gatehouses in Paris. Poccianti's use of a neoclassical idiom in this waterworks project is consistent with Ledoux's emphasis on similar utopian projects in France, where, in both cases, neoclassicism, in the form of Roman engineering, was the language of modernization.

POMBALINE STYLE. This regional variation on early neoclassicism, developed in Portugal after the Lisbon earthquake of 1755, is named after the First Marques of Pombal, Sebastião José de Carvalho, who spearheaded the campaign to rebuild the destroyed city with a rational grid plan of wide boulevards and a clear visual unity and hierarchy, with a uniform tile decoration called azulejo tile on building exteriors. The otherwise spare designs of such Pombaline buildings were necessitated by the lack of funding for such large-scale-but-necessary construction after the earthquake and were influenced by the enlightened thinking beginning to spread into Portugal from France in the middle of the 18th century.

Manuel da Maia (1680–1768), who had been appointed engineer of the kingdom in 1754, was in charge of overseeing a group of five architects to rebuild the Cidade Baixa, or Lower City. The main architect, Eugene dos Santos (1711–1760), was responsible for Commerce Square, which opened up the city and gave it a new orientation toward the Tagus River, together with a stock exchange, arsenal, and customs hall. Aided by Hungarian architect Carlos Mardel, dos Santos and da Maia then began to arrange the layout of new palaces that lined the streets with flat façades, mansard roofs, and roof tiles. Partially destroyed and otherwise abandoned palatial homes from before the earthquake were then renovated, at the direction of Pombal, into apartments covered with spare, flat Pombaline exterior walls. Although the Pombalesque variant on neoclassicism dominated Portugal, regional neoclassicism spread through the next century to Oporto, Sintra, and other cities in Portugal. *See also* MACHADO DE CASTRO, JOAQUIM.

PORTRAITURE. Portraiture was a popular subject in neoclassical **painting** and **sculpture** and included self-portraits, individual portraits in a variety of compositional types, and group portraits. Initially created in the late Middle Ages to justify authority and memorialize aristocratic life, middle-class portraiture became more prevalent from the Renaissance onward and reached a high point in the 18th century. Portraiture, although quite a difficult genre given the artist's task of representing not only the outward appearance of the individual but also the person's inner character, was considered lower in ranking at the **academy** than religious and **history painting**. Due to its histor-

ical significance, however, portraiture was ranked higher than landscape and other secular genre painting, and portrait artists were often well connected to elite society in the 18th century.

Well-known portrait artists of the era in France include **Marie-Louise-Élisabeth Vigée-Lebrun**, known for her royal portraiture, which initially helped establish her prosperous career but which ultimately jeopardized her life at the dawn of the **French Revolution**, and **Jacques-Louis David**, who turned to portraiture after the French Revolution and memorialized **Napoleon Bonaparte** and members of his family in a late neoclassical style also used to great effect by portrait artist **Jean-Auguste-Dominique Ingres**. In Great Britain, well-known portrait artists were central to the formation of the Royal Academy of London and include **Sir Joshua Reynolds** and **Thomas Gainsborough**, while British portraiture was the inspiration for some of the earliest portraits made in the United States by **John Singleton Copley**, **Charles Willson Peale**, **John Smibert**, **Gilbert Stuart**, and **John Trumbull**. American-born artists such as **Benjamin West** often worked primarily in England, but combined portraiture with monumental historical painting memorializing the early years of U.S. history into an idealized style called the “grand manner” that is characterized by an emphasis on noble and poetic imagery. Sir Joshua Reynolds first expressed the idea of the grand manner in his *Discourses on Art*, presented at the Royal Academy during the 1770s and 1780s, and this stylistic attitude was central to portraiture as well as historical painting through the 18th century.

Like *vedute* painting, portrait painting was an important genre for the **Grand Tour** art market in Italy as wealthy tourists sought recognition of their travels through images by artists working in Rome, such as **Pompeo Girolamo Batoni**, **Anton Raphael Mengs**, and numerous female artists including **Angelica Kauffmann** and **Rosalba Carriera**, who worked in both **oil** and **pastel**. Not limited to painting, sculpted portraits also reveal a strong neoclassical influence from Rome, and a thriving market for sculpted portraits emerged in the studios of **Jean-Antoine Houdon**, who influenced later American sculptor **Horatio Greenough**, both of whom studied in Italy. Thus, portraiture flourished in the 18th century, as classicism, blended with realism, helped generate a new type of grand portrait that highlighted the major historical figures of the era. *See also* AMERLING, FRIEDRICH VON; ANGERS, PIERRE-JEAN DAVID D’; ARGUNOV, IVAN PETROVICH; BANKS, THOMAS; BOSIO, FRANÇOIS-JOSEPH; CANEVALE, ISIDORE; CANOVA, ANTONIO; CHANTREY, FRANCIS LEGATT; CHARDIN, JEAN-BAPTISTE-SIMÉON; DANCE-HOLLAND, NATHANIEL; GÉRARD, FRANÇOIS; GREUZE, JEAN-BAPTISTE; HAMILTON, GAVIN; JUEL, JENS; LABILLE-GUIARD, ADÉLAÏDE; LOS-

ENKO, ANTON PAVLOVICH; MARTOS, IVAN; MESSERSCHMIDT, FRANZ XAVIER; MOSER, MARY; NOLLEKENS, JOSEPH; PAJOU, AUGUSTIN; PIGALLE, JEAN-BAPTISTE; PRUD'HON, PIERRE-PAUL; RAUCH, CHRISTIAN DANIEL; ROMNEY, GEORGE; SALY, JACQUES FRANÇOIS JOSEPH; SCHADOW, JOHANN GOTTFRIED; SCHEFFER, ARY; STUBBS, GEORGE; TRIPPEL, ALEXANDER; VOLTAIRE, FRANÇOIS-MARIE AROUET DE; WIEDEWELT, JOHANNES; WILKIE, SIR DAVID; WILSON, RICHARD; WOMEN ARTISTS; WRIGHT, JOSEPH OF DERBY; ZAUNER, FRANZ ANTON; ZOFFANY, JOHANN.

PRIMITIFS, LES. *Les primitifs* were a group of artists and scholars disenchanted with the **French Revolution** who, around 1800, turned to religious ideals and a heightened sense of morality as a reaction against the prevailing policies of the postrevolutionary government in Paris. Many of these men were initially enthusiastic supporters of the French Revolution, but when their utopian ideals did not materialize and the Terror of 1793 instead continued to reveal a society of senseless violence and a centralized bureaucracy not entirely different from the preceding monarchy, many artists and scholars turned to religion and away from politics.

A number of these *primitifs* (primitives), as they were called, came from the huge art studio of **Jacques-Louis David**, and the creator of the movement was David's student Pierre-Maurice Quays (c. 1779–1803), who sought to push neoclassicism toward a more extremely linear direction inspired by ancient Greek pottery. Himself an activist in the Revolution, David's school at the Louvre attracted artists from all across the rural communities of France, with scholarships that allowed more students to study art than ever before. Despite these new opportunities, many students rejected David's autocratic rule over his studio and the clean-shaven look of the artists of David's generation. *Les primitifs* wore beards and dressed in monastic garb in emulation of the Old Testament prophets. Due to their intellectual ideals and bearded appearance, they were also called *les penseurs* (the thinkers) and *les barbous* (the bearded ones).

Les primitifs in many ways anticipated the later Bohemian movement, when members of the middle class and intellectual society purposefully turned away from mainstream society, disenchanted with various aspects of entrenched rule. They also relate in some ways to the Nazarenes, a movement of primarily German artists who sought to explore a greater sense of artistic spirituality by returning, like the Pre-Raphaelites, to the art created prior to Raphael. Although little is known of *les primitifs*, the artists in the group wanted to turn away from the Romanized form of classicism espoused by David and instead explore Greek classicism, considered more "pure" and "truthful." David himself explored Greek classicism for a brief

time before turning his attention to the glorification of the new ruler, **Napoleon**. Members of the *primitifs* include artists **Jean Broc**, whose *Death of Hyacinthos* (1801; Poitiers, Musée des Beaux-Arts) is the best-known example of this style. Here we see Hyacinth held up by Apollo as he slumps to his accidental death. The **painting** is set in a starkly surreal landscape that highlights the homoerotic image of love and loss done in a slick and highly linear late neoclassical style.

PRIX DE ROME. This annual prize offered a three- to five-year scholarship for graduating **painting** and **sculpture** students from the French Royal **Academy** of Painting and Sculpture to study at the French Academy in Rome. The prize was first awarded in 1663 during the reign of Louis XIV as a way of highlighting French art in Italy, and in 1666, the prize winners were housed at the Palazzo Mancini in Rome, and a permanent scholarship fund was established by the French king and overseen by French minister Jean-Baptiste Colbert. In 1720, a *prix de Rome* began to be offered in **architecture** as well through the Royal Academy of Architecture in France, and a total of six painters, four sculptors, and two architects received the award each year. In 1803, the Rome Academy was moved to the Villa Medici in Rome, where it is currently located, and although the *prix de Rome* has ended, prizes continue to be awarded through a variety of organizations. Winners in painting include, in chronological order, **Jean-Baptiste-Marie Pierre** (1734), **Jean Restout** (1758), **Jean-Simon Berthélemy** (1767), **Joseph-Benoît Suvée** (1771), **Jacques-Louis David** (1774), **Jean-Baptiste Regnault** (1775), **Jean-Germain Drouais** (1784), **Anne-Louis Girodet de Roussy-Trioson** (1789), **Pierre-Narcisse Guérin** (1797), and **Jean-Auguste-Dominique Ingres** (1801). In architecture, winners include **Charles Percier** (1786) and **Guillaume-Abel Blouet** (1821), while in sculpture, winners include **Augustin Pajou** (1748), **Jean-Antoine Houdon** (1761), **François Frédéric Lemot** (1790), and **Pierre-Jean David d'Angers** (1811).

PRUD'HON, PIERRE-PAUL (1758–1823). Born Pierre Prudon, the 10th son of a stonecutter in Burgundy, Prud'hon altered his name to suggest a higher social position in France. He first studied art in Dijon and then moved to Paris in 1780. He traveled to Italy from 1784 to 1787, and there he developed a chiaroscuro and sfumato found in the northern Italian Renaissance art of Antonio da Correggio and Leonardo da Vinci. Prud'hon supported the **French Revolution**, and in 1801 he began to work for **Napoleon** on a series of **portraits**, wall and ceiling murals, and allegorical and **history paintings**.

Prud'hon is best known for his romanticized portraits such as his *Portrait of Joséphine de Beauharnais* (1805; Paris, Louvre Museum). This image

reveals the young wife of Napoleon in a beautifully languid pose, seated on a smooth, mossy rock in a dark, forested setting. The wind blows her rich red cape, seen swirling around her delicate white neoclassical robe. Thus, Prud'hon's works are both neoclassical and **romantic**, and **paintings** such as his *Justice and Divine Vengeance Pursuing Crime* (1808; Paris, Louvre Museum) show a dark proto-romantic mood that anticipates the dramatic emotion found in, for example, Théodore Géricault's *Raft of the Medusa*, done 10 years later (1819; Paris, Louvre Museum). Prud'hon's painting, commissioned for the Palais de Justice de Paris, reveals a dark moonlit sky to heighten the drama of the scene. Two stern angels, one holding a torch, pursue a criminal fleeing from the man he had just killed and who, as a naked corpse, is dramatically foreshortened in the front of the painting. Despite the neoclassical setting and narrative found in much of his work, Prud'hon's style, with its dramatic emotion and melancholy mood, did much to anticipate romanticism.

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QUARENGHI, GIACOMO (1744–1817). This Italian-born architect made his name in Saint Petersburg, where he helped to import a **Palladian style** of neoclassical **architecture** into Russia. Quarenghi was born to an aristocratic family in the northern Italian town of Bergamo, where he first studied **painting** with a local artist. He traveled to Rome in 1763, right when neoclassicism was beginning to take hold among intellectual circles, and there he studied with **Anton Raphael Mengs**, among other artists, before shifting his interests to architecture. While in Rome, he was introduced to Andrea Palladio's treatise *I quattro libri dell'architettura*, and his subsequent travels through the Veneto in 1771–1772 shaped his interest in Palladian architecture and he began to receive some of his first architectural commissions from English **Grand Tour** patrons residing in Venice. There he attracted the attention of a Prussian count sent to Italy by Catherine II “the Great” to locate and hire two Italian architects to bring back to Russia.

In 1779, Quarenghi left his family and settled in Saint Petersburg, where his first commissions included a palace for the palace complex at Peterhof, where a few decades earlier, the Italian **rococo** architect Francesco Bartolomeo Rastrelli (1700–1771), had constructed the Grand Palace in a Russian rococo idiom. This classical palace with a Corinthian portico was destroyed in World War II. In 1783, Quarenghi, now rejoined by his family left in Italy, was hired by Catherine II to build the royal retreat Alexander Palace at Tsarskoye Selo, outside Saint Petersburg for her favorite grandson at his marriage. Constructed from 1792 to 1796, the retreat had a classical style that updated the prevailing rococo in Russia and was interpreted as a dignified building consistent with the high status of the occupant in its perfect balance between modest restraint and opulence. The palace consists of a low U-shaped three-story structure that opens onto a court of honor enclosed by a tall row of Corinthian columns. The flat roof is topped by a Roman balustrade. The exterior walls are painted a pale yellow, in a holdover from the wonderful palette used in the Russian rococo, while the architectural articulation is done in white stone.

This palace is where the royal family retreated after Bloody Sunday in 1905 and where they spent their final days before being sent to Siberia in 1917. Destroyed over the years by its various functions as a military headquarters, a

storage building, and an orphanage, the palace is undergoing a gradual restoration and reconstruction. Quarenghi's royal commissions in Russia included numerous royal retreats, urban palaces, government buildings, and garden designs. He also worked in Moscow, where he, along with a number of other architects including **Matvey Fyodorovich Kazakov**, updated sections of the Gothic-styled Red Square, the centerpiece of Moscow trade and government, into a modern style of classicism. After the reign of Catherine II, Quarenghi's career began to diminish, as the subsequent emperors Paul and Alexander I turned to other favorite architects, although in 1805 Quarenghi was elected to the Imperial **Academy** of Arts in Saint Petersburg, and in 1814 he became a Russian citizen with noble status, spending the rest of his retirement in Saint Petersburg. *See also* ROSSI, CARLO.

QUATREMÈRE DE QUINCY, ANTOINE-CHRYSOSTOME (1755–1849). During the era of **Napoleon**, French architectural theorist Quatremère de Quincy wrote extensively on archaeology and **architecture**, focusing on ancient Greece and Rome. Quatremère was born in Paris and initially studied to become a lawyer, but took some courses in art—mainly in **sculpture** and history—that sparked an interest in neoclassicism and resulted in a visit to Naples and Rome made together with the leading French neoclassical painter **Jacques-Louis David**. This trip was instrumental in the development of Quatremère de Quincy's theories on architecture.

Back in Paris, he was hired to oversee the conversion of **Jacques-Germain Soufflot**'s newly constructed Church of Ste-Geneviève into the Panthéon, where he filled in the windows and made the structure into a mausoleum for famous French heroes. According to Quatremère, style and function should work together in a building, and he chose neoclassicism as the best way to achieve that goal in his designs. During the **French Revolution**, Quatremère was imprisoned and sentenced to death for royalist activities, but was acquitted. In 1797, he went into hiding in Germany after taking part in a royalist coup, and it was there that Quatremère was introduced to the aesthetic theories of **Immanuel Kant**. In 1800, after his return to Paris, he was appointed to a government position while serving as the secretary of the Académie des Beaux-Arts from 1816 to 1839. He was also a professor of archaeology at the Bibliothèque Nationale beginning in 1818.

In 1833, Quatremère published his *Dictionnaire historique de l'architecture* and biographies of several artists, including Raphael and Michelangelo. His publication *De l'architecture Égyptienne*, published in 1803, was influential on the Egyptian revival style found across Europe during this era, and his help in promoting the career of **Guillaume-Abel Blouet** was instrumental to the establishment of neoclassicism in France. Quatremère's contributions

to architectural history include the idea that the vocabulary of architecture, first established by Vitruvius in Roman antiquity, could form a language that is social and could thus be made political and moral. Although long seen as conservative because of his espousal of the prevailing neoclassical style, Quatremère saw architecture as a social contract. Thus, his motives were progressive, given that his theories transcended the issue of a uniform style to include different social traditions and functions, and consequently, diverse styles that come out of these disparate cultures.

In addition, Quatremère was also a highly vocal critic of Napoleon's looting of palaces and churches across Europe in order to create the Louvre Palace, which was vacated to await its transformation into a museum. Quatremère argued that art taken from its original sites lost meaning, and in this regard Quatremère can be seen as one of the first theorists to suggest that the museum space was abstracted and that it stripped art of its original meaning. These complaints suggest that the historical importance of such objects, with their original function and setting intact, was of primary importance. He felt that these objects, rather than being testaments to contemporary collecting practices, should be seen as important artifacts of specific places from the past.

QUAYS, PIERRE-MAURICE (c. 1779–1803). *See* *PRIMITIFS, LES*.

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RAMSEY, ALLAN (1713–1784). *See* ROUSSEAU, JEAN-JACQUES.

RAUCH, CHRISTIAN DANIEL (1777–1857). Christian Rauch was a German sculptor born into a poor family in the principality of Waldeck, where he was first apprenticed as a gravestone cutter and then to a local court sculptor named Friedrich Valentin (1752–1819) in the neighboring town of Helsen. He then moved to the larger neighboring town of Hessen-Kassel to work briefly in his field and received a position in Potsdam as a valet to King Frederick William II. After the king's death, Rauch continued to work in the court of Queen Louisa of Prussia, who was married to Frederick William III. At one point, the queen saw one of Rauch's wax portraits and sent him to the Berlin **Academy** to study **sculpture** with **Johann Gottfried Schadow**. In 1804, Rauch received a royal scholarship to study in Rome, where he met the two major sculptors of the era, **Antonio Canova** and **Bertel Thorvaldsen**, through the Prussian minister in Rome. There he also met the famous linguist Wilhelm von Humboldt and his wife, Caroline, a well-placed couple who oversaw a social network of German-speaking scholars and artists living in Rome and interested in antiquity.

While in Rome, Rauch continued to receive commissions from the Prussian royal family, including the 1811 funerary monument for Queen Louisa, who had died prematurely in 1810. The monument, located in the mausoleum in Charlottenburg Park in Berlin, consists of a freestanding **marble** tomb topped by an image of the queen reclining in a sleeping pose on a classical bed. The queen is dressed in a flowing robe and has gently curly hair in the manner of classicizing **portraiture**. A letter sent to Caroline von Humboldt by King Frederick William III describes the tears the king shed in front of the image of his deceased wife, and this reaction secured Rauch's fame across Europe.

Rauch went on to complete numerous public monuments throughout Germany, including the bronze statue of Renaissance artist Albrecht Durer located in Durer's hometown of Nuremberg (1849) and the figure of **Immanuel Kant** in Koningsberg (1864). His most famous sculpture is the colossal bronze equestrian of King Frederick II of Prussia, or Frederick the Great,

completed in 1851 and located in Unter den Linden in Berlin. This work took Rauch 20 years to complete, and depicts the king in contemporary rather than classical garb, with a two-point hat and current military attire. He holds a walking stick instead of a sword, but retains command of his land with a confident gaze across the city. The three-tiered pedestal upon which the equestrian figure stands has one level of inscriptions, a second level of high-relief figures of the king's most loyal military leaders and family members, topped by a more shallow relief of warriors and allegorical virtues. Widely copied through the 19th century, this equestrian figure was moved and then returned to its original location, where it was restored in 1999.

Rauch continued his career in Berlin, where he was appointed to a professorship at the Berlin Academy in 1819, while working in a studio shared with German sculptor Christian Friedrich Tieck (1776–1851). Known as an excellent instructor, Rauch is credited with creating a Berlin school of sculpture influential through the 19th century that included artists Ernst Friedrich August Rietschel (1804–1861) and Johann Friedrich Drake (1805–1882).

REGENCY STYLE. The regency is primarily a style of **architecture** in Great Britain constructed during the early 19th-century rule of George IV, the prince regent. The regency style is considered a specific era in the broader **Georgian style**, which was the prevailing form of classicism found in Britain during the rule of the kings George I, II, III, and IV from approximately 1720 to 1840. While the Georgian style tended toward a modified austerity in its classicism, the regency was more opulent. The regency style is most commonly found in town houses or row houses that include white trim on a stucco façade and black doors and shutters. Quite similar overall to the corresponding **federal style** found at the same time in the United States and the **empire style** in France, the regency differs from federal in its use of a stuccoed exterior rather than the bare brick found in the United States and from empire in its lack of imperial imagery. Wrought iron balconies and arched windows lend elegance to this style. The most famous regency architect was **John Nash**, who was responsible for the construction of Regent's Park and Regent Street in London, which established the style that spread to smaller towns, including the fashionable spa town of Cheltenham in southwest England. The style generated much interest among the growing middle class desirous of fashionable urban dwellings that were more gracious and elegant than the existing urban dwellings that were cramped and in an outdated style. *See also* GREEK REVIVAL.

REGNAULT, JEAN-BAPTISTE (1754–1829). Jean-Baptiste Regnault was a neoclassical painter born in Paris. His drawing skills attracted the attention

of a wealthy patron who paid for him to visit Italy when he was 15 years old. After his return, he entered the Paris **Academy** and won the *grand prix* in 1776, and in 1783 was elected to the academy. His graduation **painting**, *The Education of Achilles by Chiron* (1780s; Paris, Louvre Museum), is typical of late neoclassicism in its classical subject and the sensual realism of its figures. Regnault's teaching rivaled that of **Jacques-Louis David**, and his students include **Pierre-Narcisse Guérin**, Merry-Joseph Blondel (1781–1853), and **Robert Lefèvre**.

RESTOUT, JEAN II (1692–1768). French late baroque painter Jean Restout, son of the painter Jean I, is an important precursor to neoclassicism. Born in Rouen, Restout was first trained by his uncle, the late baroque artist Jean Jouvenet. He was elected to the **academy** in 1717 and went on to become known for his dramatic religious **paintings** and as a forerunner to the “noble feelings” and “noteworthy subjects” of the later 18th century. His *Death of St. Scholastica* (1730; Tours, Musée des Beaux-Arts) is typical of this academic style. Here we see the saint swooning backward from her kneeling position in front of an altar, as two nuns of her order rush over to catch her falling body. Meanwhile, despite slipping toward her death, Saint Scholastica manages to reach out to hold a **sculpture** of Christ on the cross. Bathed in golden sunlight that streams down from the sky, a white dove hovers about the three-figure group and provides a late baroque ecstatic drama reminiscent of the Roman baroque sculptor Gianlorenzo Bernini's **marble** *Ecstasy of St. Theresa* (1647–1652; Santa Maria della Vittoria, Rome, Cornaro Chapel).

REVETT, NICHOLAS (1720–1804). Amateur British architect and artist Nicholas Revett was born to a wealthy family from Suffolk, England. While on his **Grand Tour** in Italy, Revett met fellow English architect **James Stuart** and they, together with art merchant **Gavin Hamilton** and architect **Matthew Brettingham**, traveled to Naples to visit the newly discovered ruins of Pompeii and Herculaneum. Revett and Stuart then traveled to Greece via the Balkans. In Greece, they measured and sketched many ancient structures, and upon returning to London in 1755, they published their research as *The Antiquities of Athens and Other Monuments of Greece* (1762). This treatise, which sold over 500 copies, did much to increase interest in classical **architecture**. The first volume was widely used as a sourcebook in architectural firms across Europe. *See also* BLOUET, GUILLAUME-ABEL; GREEK REVIVAL.

REYNOLDS, SIR JOSHUA (1723–1792). Sir Joshua Reynolds is best known for his **portraiture**, and while working in the baroque tradition

established by Anthony van Dyck, he was able to take van Dyck's aggrandized aristocratic portraiture and add a more enlightened sense of classical nobility to his idealized sitters. Reynolds was born to a schoolteacher, and in 1740 he was first apprenticed to the **rococo**-style portrait artist Thomas Hudson (1701–1779). Reynolds traveled to Italy from 1749 to 1752, and when he returned to London in 1753, he set up his studio in London and became immediately successful. He was known to have over 100 sitters in any given period of time.

Since portraiture had long been viewed as a genre inferior to religious and **history painting**, Reynolds worked to elevate portraiture to a higher level by introducing a classical conceit into his paintings. For example, Reynolds's portrait *Lady Sarah Bunbury Sacrificing to the Graces* (1765; Chicago, Art Institute of Chicago) shows this contemporary woman attended by a young girl and dressed in classical garb. She is providing an offering to the pagan shrine of the Three Graces, who personify beauty. This large painting, with its classical portico that opens to a landscape beyond the shrine, monumentalizes the figure of Lady Bunbury, who appears to be overwhelmed by the sculpted **marble** figures. Although this type of historical portraiture was not new, Reynolds raised it to a new level of popularity and called it the "grand manner."

In 1768, Reynolds was appointed as the first president of the Royal **Academy**, and one year later he was knighted by King George III. Reynolds was also a great theorist and championed classical historical painting. During the ensuing years, he wrote a series of theoretical lectures on art, published as the *Discourses to the Royal Academy* (1769–1790). As a champion of classical and Renaissance art, he often favored the intellectual aspects of art over the technical, as he says in one of his *Discourses*: "It is this intellectual dignity, they say, that ennobles the painter's art; that lays the line between him and the mere mechanic; and produces those great effects in an instant, which eloquence and poetry, by slow and repeated efforts, are scarcely able to attain." However, in a separate lecture in his *Discourses*, Reynolds warns that genius must also be accompanied by hard work: "You must have no dependence on your own genius. If you have great talents, industry will improve them: if you have but moderate abilities, industry will supply their deficiency."

Reynolds successfully captured this noble sense of achievement in his portrait of General Sir George Augustus Eliott, entitled *Lord Heathfield* (1787; London, National Gallery). Here the governor of Gibraltar from 1779 to 1783 is celebrated for his defeat of the Spanish in this British colony. Lord Heathfield stands against a dramatic smoke-filled sky while he taps a large key in the palm of his hand. Symbolizing his victorious battle, the key, together with Heathfield's sword, complement his confident stance and upward gaze.

Clearly a man of action, Heathfield is painted by Reynolds in broad, sweeping brushstrokes that help to energize the composition.

In an entirely different context, Reynolds very effectively captures a sense of movement and energy in the group portrait entitled *Lady Cockburn and Her Three Eldest Children* (1773; London, National Gallery). Here this aristocratic woman is seen with three small, squirming children, all of whom surround her for maternal attention. While the background of the painting reveals a dramatic red drapery that sweeps across the classical column of a monumental open portico, the appearance of a colorful parrot seated next to the group lends a sense of gaiety to the work. For this work, Sir Joshua Reynolds borrowed poses from both Anthony van Dyck and Diego Velázquez, two of the best known baroque painters of the Spanish court whose portraits were well known in London during the 18th century.

Another female portrait, again in an entirely different mood, is the portrait *Sarah Siddons as Tragic Muse*, from 1784 (San Marino, California, Huntington Art Gallery). Here the tragic actress Sarah Siddons (1755–1831) is seated, as if enthroned, while gazing up toward the heavens. Flanked by the allegorical figures of Pity and Terror behind her, this carefully posed woman wears an elegant brown dress that offers, with its subdued palette yet dramatic mood, a contrast to the sense of energy formed by the vivid red tones found in the other two figures. These paintings reveal Sir Joshua Reynolds to be a resourceful artist, deftly able to blend theoretical issues with classical, Renaissance, and baroque sources to create a new grand manner of portraiture in the 18th century. *See also* GAINSBOROUGH, THOMAS; JUEL, JENS; KAUFFMANN, ANGELICA; STUART, GILBERT; WEST, BENJAMIN; WRIGHT, JOSEPH OF DERBY; ZOFFANY, JOHANN.

RICHARDSON, SIR ALBERT EDWARD (c. 1880–1964). English architect Sir Albert Richardson is credited with the reintroduction of a neoclassical style of architecture in Great Britain in the early 20th century. Although the era of neoclassicism ended in the early 19th century with the advent of **romanticism**, interest in historicism continued to play a role in the romantic era, seen in the **Greek revival**, the Gothic revival, and Beaux-Arts styles.

Richardson was born in London and taught **architecture** at the University College of London. He was also the president of the Royal **Academy** and founder of the Georgian Group, which was an offshoot of the Society for the Protection of Ancient Buildings. The society had been founded in 1877 with the aim of preventing the overly fanciful restorations of ancient buildings in the Victorian era, while the Georgian Group was specifically focused on the preservation of the **Georgian style** of neoclassical architecture in Great Britain.

Richardson's major contribution to the history of architecture was his publication of *Monumental Classic Architecture in Great Britain and Ireland* (1914) that helped raise awareness of the historical importance of classicism in Great Britain. Richardson's own work reflects an interest in the spare neoclassicism found in the 18th-century work of **Sir John Soane** in London, and Richardson sought to adapt neoclassicism to the modern needs of the 20th century through the careful restoration of many buildings in London and across Great Britain. *See also* NEOCLASSICAL REVIVALS.

ROBERT, HUBERT (1733–1808). French artist Hubert Robert, sometimes considered a **rococo** painter, is nonetheless renowned for his classicizing landscape painting. Born in Paris into the court of the Marquis de Stainville, for whom his father worked, Robert received his early education at the Jesuit Collège de Navarre and then was accepted as an apprentice in the studio of rococo sculptor Michel-Ange Slodtz (1705–1764). Slodtz taught Robert basic design principles and perspective and encouraged him in **painting**. Accordingly, in 1754, Robert went to Rome in the company of the new French ambassador Étienne-François de Choiseul, who was the son of Robert's father's royal employer. Robert spent the next 11 years in Rome, first at the French **Academy** in Rome and then self-employed as a painter for the vibrant **Grand Tour** art market.

During this time, students at the academy were encouraged to sketch views of nature outdoors, which reveals a new way of thinking about the relationship between nature and art. Accordingly, Robert kept a journal of sketches he made in Pompeii, the Villa d'Este, and Caprarola, among other sites, often going on sketching trips together with fellow academy student the French late rococo painter Jean-Honoré Fragonard (1732–1806). After his pension ended, Robert moved out of the academy and worked for a time period in the studio of Italian landscape painter **Giovanni Paolo Pannini**, known for his architectural drawings of classical buildings. Many young artists working in Rome during these decades were influenced by **Giovanni Battista Piranesi**, who helped to develop the **vedute** genre of Roman ruins, the countryside, and cityscapes. These so-called *vedutisti* were important contributors to the tourist art market in Italy during this time. Thus, Hubert Robert, who married the classical architectural view with the landscape image, helped to create a new genre that gained him the nickname "Robert des ruines."

Robert's *Villa Madama near Rome* (c. 1767; Saint Petersburg, State Hermitage Museum) is one such view that depicts the famous Renaissance villa located on the outskirts of Rome bathed in the blue-gray palette of the late afternoon sky. Robert's views are typically imbued with an emotional quality, lending a sense of solitude, melancholy, hope, or anticipation in the viewer.

In this image, the lower courtyard that was originally built to house a cistern and pool of water is taken over by Roman peasants seen washing clothing and hanging bedsheets on a line set up next to the pool. Similarly, Robert's *Colosseum* (1762–1763; Saint Petersburg, State Hermitage Museum), has a dramatic golden light from behind that boldly illuminates the building and its inhabitants, a group of peasants that seem to simply be loitering around the area. Thus, in these works, Robert blends topographical correctness with a more fantasy-driven image.

Upon his return to Paris in 1765, Robert immediately established a successful business and his collection of drawings from Rome continued to influence his paintings completed in Paris. In 1766, Robert was accepted into the Royal Academy of Painting and **Sculpture** with a Roman landscape view, and his Salon submissions were well received by **Denis Diderot**. In addition to painting, Robert also created concepts for fashionable picturesque gardens outside Paris and helped to introduce a more informal landscape design in keeping with the Italianate setting and the English garden style just becoming popular at the end of the century. Perhaps Robert lent ideas toward the setting of Marie Antoinette's *petit hameau* in the Petit Trianon in the gardens of Versailles Palace. Certainly more research is needed on this area of Robert's career.

Robert's *Imaginary View of the Gallery of the Louvre as a Ruin* (1796; Paris, Louvre Museum), exhibited at the Salon of 1796, reveals Robert's interest in the more fantastic landscape view called the *capriccio* that anticipates **romanticism**. Here we see one of the long picture galleries in the Louvre in a ruined state, with a collapsed barrel-vaulted ceiling and rubble strewn about. The columns remain standing, however, much like the numerous ancient Roman temples found in the forum of Rome. Thus, the paintings of Hubert Robert, which span the rococo style, neoclassicism, and move into romanticism, highlight the enduring interest in classical antiquity that pervaded the 18th century.

ROCOCO. The rococo style immediately preceded neoclassicism in the first half of the 18th century, and at times the two styles overlap. Like neoclassicism, the rococo first developed in France, and it initially appears in the **paintings** of Jean-Antoine Watteau (1684–1721). Some scholars consider neoclassicism a reaction against the aristocratic overtones of the rococo era despite the fact that the rococo style was a radical departure from the prevailing baroque style favored at the **academy** during the turn of the century. Proto-neoclassical artists such as **Jean-Baptiste-Siméon Chardin**, **Jean-Baptiste Greuze**, and **Joseph-Marie Vien** working in the 1760s and 1770s often reveal aspects of both styles, including classically inspired settings, classically dressed figures,

and moralizing sentiments meant to heighten a sense of seriousness and dignity in art, together with a **pastel** palette and a lighter brushstroke characteristic of the rococo. Thus, the rococo style tended toward a painterly approach rather than linear technique, which is instead found in the baroque style and then in neoclassicism. The **French Revolution** is considered the definitive end to all rococo tendencies, as late rococo artists such as Jean-Honoré Fragonard (1732–1806), deemed “royalists,” as well as their aristocratic patrons, fled Paris to safer terrain. *See also* ADAM, ROBERT; BATONI, POMPEO GIROLAMO; BERTHÉLEMY, JEAN-SIMON; *BISCUIT DE SÈVRES*; BLONDEL, JACQUES-FRANÇOIS; BRENNA, VINCENZO; CAMERON, CHARLES; CANEVALE, ISIDORE; CARRIERA, ROSALBA; CLÉRISSEAU, CHARLES-LOUIS; CLODION (CLAUDEMICHEL); DAVID, JACQUES-LOUIS; DIDEROT, DENIS; ERDMANNSDORFF, FRIEDRICH WILHELM VON; FALCONET, ÉTIENNE-MAURICE; GABRIEL, ANGE-JACQUES; GAINSBOROUGH, THOMAS; GÉRARD, MARGUERITE; JARDIN, NICOLAS-HENRI; JEFFERSON, THOMAS; JEUL, JENS; KAUFFMANN, ANGELICA; KAZAKOV, MATVEY FYODOROVICH; LOUIS XVI STYLE; MESSERSCHMIDT, FRANZ XAVIER; NAPOLEON BONAPARTE; PIERRE, JEAN-BAPTISTE-MARIE; PIGALLE, JEAN-BAPTISTE; PANNINI, GIOVANNI PAOLO; QUARENghi, GIACOMO; REYNOLDS, SIR JOSHUA; ROBERT, HUBERT; RODRÍGUEZ, VENTURA TIZÓN; SALON; TASSAERT, JEAN-PIERRE-ANTOINE; VALLIN DE LA MOTHE, JEAN-BAPTISTE; VILLANUEVA, JUAN DE; WIEDEWELT, JOHANNES; WOMEN ARTISTS; WRIGHT, JOSEPH OF DERBY; ZAUNER, FRANZ ANTON.

RODRÍGUEZ, VENTURA TIZÓN (1717–1785). Spanish architect Ventura Rodríguez is known as a late baroque architect whose work anticipated neoclassicism in Spain. He was born in Ciempozuelos, south of Madrid, and first trained with his father, a bricklayer; in the 1720s, when the young Ventura was still a boy, the two worked together at the Royal Palace of Aranjuez located outside of Madrid. The palace had been commissioned in the Renaissance by Philip II and built by Juan Bautista de Toledo and Juan de Herrera, the leading Spanish Renaissance architects who had studied classical **architecture** in Rome. It was here that Rodríguez was first exposed to monumental classical architecture, and from this experience he went on to complete a large number of royal and church commissions throughout Spain, most of which consisted of remodeling and overseeing the construction of palaces, convents, churches, town halls, a library, and a factory.

In 1752, Rodríguez was appointed director of architecture at the Royal **Academy** of Fine Arts in Madrid and was in charge of remodeling the interior

of the Royal Monastery of the Incarnation in Madrid in a sumptuous combination of classical clarity, baroque grandeur, and **rococo** design. With the influx of French and Italian architects into Madrid during these same years, however, Rodríguez's royal patronage diminished and he instead found work in Barcelona, Granada, Pamplona, Zamora, and Valladolid; his façade of the Convent of the Philippine Augustinians in Valladolid is a good example of his spare use of classicism. The façade, from 1761, features a very simple and flat classical exterior with pilasters that demarcate the wings of the façade and provide a subtle focus on the central doorway, which is flanked by pairs of Doric pilasters and a triangular pediment adorned with only the coat of arms. No other sculptural detailing appears on the exterior. The roofline is topped by two bell towers and a shallow dome in the middle of the façade. The gray-toned stone used here lends an austere mood to the work consistent with the famous grayish stone found at the Renaissance Escorial and is in keeping with the severe form of classicism favored in Spain by the later neoclassical architect **Juan de Villanueva**.

ROMANTICISM. Romanticism is a broad movement found in art, literature, music, and philosophy that at first overlaps with and then succeeds neoclassicism. Romanticism appeared in the latter years of the 18th century, first in England and Germany and then it spread across the rest of Europe and into the Americas in the 19th century. Thus, some artists mentioned in this volume, most famously **Jacques-Louis David**, established their careers during the high point of neoclassicism but gradually evolved toward romanticism in their later careers.

While neoclassicism developed from specific enlightened ideals initially held by the intellectual elite, romanticism appeared across all of society to include academic art as well as folk art and regional developments. Thus, romanticism was multifaceted and included an interest in a more impassioned expression of human emotion than found in neoclassicism, where artists espoused the idea of the sublime, as defined by Edmund Burke in 1756, over the classically restrained notions of human emotion. Romanticism is also characterized as revealing an interest in exoticism, found in Orientalizing art and Egyptian revival, among others. We also find a nostalgic interest in bygone eras in romanticism, including a general interest in medievalism and a more focused interest in the Gothic age. Thus, Gothic revival **architecture** appeared in the mid-19th century after the introduction of the first Gothic novel in the mid-18th century, Horace Walpole's *Castle of Otranto* (1765).

Classical art continued to be revered in romanticism as well, but this interest tended to focus on a nostalgic and sentimental approach rather than a stylized and intellectually elite approach to antiquity. Early romanticism

coincided with the end of the **French Revolution** and the ensuing era of near-continuous upheavals across Europe, as well as the initial stages of the **Industrial Revolution**. From 1800 onward, studies of antiquity were expanded from Rome to Greece and revealed a greater stylistic variety and therefore more aesthetic flexibility. Late neoclassical movements that are part of the romantic era include the French **neo-Grec** and Beaux-Arts architectural styles found during the Second Empire and reign of Napoleon III (1852–1870) and which spread to the United States at the end of the 19th century. The Beaux-Arts style has been interpreted as revealing a certain eclecticism that would not be found in neoclassicism. Along the same lines, the classicism seen in late 19th-century academic **painting** and **sculpture**, called academism, has been interpreted as revealing a syncretic desire to bring together opposing ideals rather than a continued form of neoclassicism, and thus, the contextual basis for these later classical revival styles conform to the romantic era and are therefore discussed in another volume in this series. *See also* ABILDGAARD, NICOLAI ABRAHAM; ANGERS, PIERRE-JEAN DAVID D’; BANKS, THOMAS; BIEDERMEIER; BOUL-LÉE, ÉTIENNE-LOUIS; BRENNNA, VINCENZO; BROU, JEAN; BROWN, LANCELOT “CAPABILITY”; CAGNOLA, LUIGI; CHANTREY, FRANCIS LEGATT; CHINARD, JOSEPH; DANNECKER, JOHANN HEINRICH VON; ERDMANNSDORFF, FRIEDRICH WILHELM VON; FALCONET, ÉTIENNE-MAURICE; FEUCHÈRE, JEAN-JACQUES; FONTAINE, PIERRE FRANÇOIS LÉONARD; GIRODET DE ROUSSY-TRIOSON, ANNE-LOUIS; GIRTIN, THOMAS; GOETHE, JOHANN WOLFGANG VON; GUÉRIN, PIERRE-NARCISSE; HEGEL, GEORG WILHELM FRIEDRICH; HELLENISM; INGRES, JEAN-AUGUSTE-DOMINIQUE; KOZLOVSKY, MIKHAIL IVANOVICH; LOSENKO, ANTON PAVLOVICH; NAPOLEON BONAPARTE; NASH, JOHN; NEO-GREC; PIRANESI, GIOVANNI BATTISTA; PRUD’HON, PIERRE-PAUL; ROBERT, HUBERT; ROUSSEAU, JEAN-JACQUES; SCHALLER, JOHANN NEPOMUK; SCHEFFER, ARY; SCHILLER, JOHANN CHRISTOPH FRIEDRICH VON; WATERCOLOR; WEIMAR CLASSICISM; WESTMACOTT, SIR RICHARD.

ROMNEY, GEORGE (1734–1802). English **painter** George Romney was born in a small town in Lancashire, Cumbria, where he went to school until age 11 and then he began an apprenticeship with his father, a cabinetmaker. In 1755, Romney moved to the neighboring market town of Kendal to study with local painter Christopher Steele. His local reputation was immediately favorable, and there he established a career in **portraiture**, married, and had two children. In 1762, Romney transferred to London to open a larger portrait

studio, leaving his family in Kendal. His *Self-Portrait* (mid-18th century; Paris, Louvre Museum), reveals an image of an intellectual painter holding his palette and leaning toward his easel while engaging the viewer with a thoughtful expression. The loose brushstroke and limited palette allows the viewer to focus on the face of the artist.

Despite his successes in London, Romney never joined the Royal **Academy** and seemed to not be bothered by his lack of an invitation from then-director **Benjamin West**. In 1773, Romney traveled to Italy for two years and returned to a more prominent studio in the fashionable Cavendish Square in London. There he met Emma Hamilton, a young woman of poor birth who rose through English society to become the wife of Sir William Hamilton and then the mistress of Lord Horatio Nelson. Hamilton was Romney's "muse," and appears in over 60 of his portraits in a variety of poses.

One of his many portraits of Emma, titled *Lady Hamilton* (1791; Austin, University of Texas, Blanton Museum of Art), reveals a boldly angled image of Emma seated away from the viewer, but turning toward the spectator and cocking her head slightly. Her wide-eyed visage and porcelain complexion was widely admired in English society, where, as a young, beautiful woman, she was able to cultivate a life of wealth and fame through her love affairs with numerous wealthy English men. Here we see Romney's characteristically unique palette, with Emma's slate-blue hat with a grayish-blue feather arched upward, and her white dress. This portrait is one of the last Romney painted of Emma just before her marriage to Sir Hamilton, and Romney kept this work in his studio until the end of his career. More tightly painted than the portraits of **Thomas Gainsborough**, George Romney was one of numerous prosperous portrait artists working in London at the time, but his color and verism made his style unique.

Romney's portrait *Sir William Hamilton* (1783–1784; Washington, D.C., National Gallery of Art) is a softly rendered half-length portrait of Hamilton in his regal attire. The rich reds, yellows, and deep browns provide a beauty to this formal portrait. *Lady Arabella Ward* (1783–1788; Washington, D.C., National Gallery of Art), also reveals a superior understanding of color, as her slate-blue hat frames her face and powdered hair while her black dress is painted in a rich, deep tone.

A few years before his death, Romney returned to Kendal, where he reunited with his wife and remained there until his death in 1802. *See also* MOSER, MARY.

ROSSI, CARLO (1775–1849). Italian-born Russian architect Carlo Rossi spent most of his career in Saint Petersburg, where he is known as the last great neoclassical architect there. Although born in Naples, he went as a young

boy to Russia with his mother, an aspiring ballerina. Rossi began his architectural training in the studio of fellow Italian **Vincenzo Brenna**, who worked for Paul I of Russia, and Carlo Rossi became Brenna's primary assistant at Saint Michael's Castle in Saint Petersburg. Rossi then returned to Italy in 1802 to study classical **architecture** and returned to Russia in 1806 appointed court architect. Rossi played a crucial role in the rebuilding of Moscow after **Napoleon's** invasion and the large-scale destruction of the city by fire in 1812, and the city remains marked with Rossi's form of late imperial classical architecture to this day.

Rossi's first large-scale commission was for the construction of the New Michael Palace in 1819–1825, in Saint Petersburg, which required a new system of roads leading to a large square that provided a grand view of the palace constructed for Grand Duke Michael Pavlovich, the younger brother of current emperor Alexander I, both of whom were the sons of Paul I. At the death of Michael, the palace continued to be used by his widow, Elena Pavlovna, for theater performances and elaborate balls. The Mikhailovsky palace is today the Russian Museum. The main building designed by Rossi is done in the characteristic Russian two-toned exterior, in this case with pale yellow walls and white molding to accentuate the classical features and proportions of the building. The central portico is topped by a triangular pediment, and the building ends with projecting wings on either side, to create a villa format for this urban palace. Surrounding the palace is an urban renewal project of wide roads and visually unified administrative buildings with connecting archs decorated with imagery symbolic of the Russian victory over Napoleon in 1812.

Near this central core is the theater district, which features Rossi's best-known building the Alexandrine Theater, constructed in 1828–1832 in the classical **empire style** that characterizes most of Rossi's buildings and derives from Napoleonic imagery. The theater has a recessed façade of Corinthian columns and a tall attic level that features a quadriga of Apollo, a classical grouping of four horses made famous on various triumphal arches across Europe in the early 19th century. Rossi's buildings, that include entire streets of housing and groupings of government buildings, formed the largest and most integrated urban plan in Europe. There Rossi created entire neighborhoods of neoclassical buildings as well as focal points and directional devices that would integrate future buildings into his plan. *See also* QUARENGHI, GIACOMO.

ROUSSEAU, JEAN-JACQUES (1712–1778). Jean-Jacques Rousseau was a Swiss French philosopher, political theorist, and musician whose ideas shaped the basis for 19th-century **romanticism** and influenced later philoso-

phers such as **Immanuel Kant** and **Johann Wolfgang von Goethe**, not to mention many of the contemporary French revolutionists. A rival of **François Marie Arouet de Voltaire**, Rousseau instead formed a friendship with **Denis Diderot** in Paris and contributed articles to Diderot's *Encyclopédie*, published beginning in the 1750s. Although their friendship later ended, Diderot's circle was influential in establishing Rousseau's ideas in Paris, and through Diderot, Rousseau's ideas were central to the development of a moralizing focus in the arts.

Rousseau was born in Geneva, in present-day Switzerland, into a well-educated middle-class family of watchmakers. His mother died when Rousseau was born, but his father raised him with a love for literature and music. At the age of 10, Rousseau was sent off to school and eventually converted to Catholicism. Through his teen years, he studied a wide range of subjects and eventually entered into an affair with his benefactor, a wealthy woman named Françoise-Louise de Warens, who had just separated from her husband. This very progressive and interesting background set the tone for Rousseau's ideas, which can be found in his *Discourses on the Inequalities of Men* (1754) and *Social Contract* (1762), where he argued in both volumes that humans are essentially good and equal in nature, but corrupted by property, science, and commerce. He suggested that people need to enter into a personal "social contract" in order to establish collective government and educational systems that reflected the general will of the people and could correct the inequalities of civilization. In *A Discourse on the Moral Effects of the Arts and Sciences* (1750), he warns of the corrupting influences of such studies, and in *Émile* (1762), Rousseau expounds on his theory that education is not the giving of knowledge but the drawing out of what is already within a child.

A **portrait** of Rousseau by the Scottish portrait painter Allan Ramsay (1713–1784) depicts the philosopher in a half-length, partial turned stance, looking boldly out of the **painting** toward the viewer (1766; Edinburgh, National Gallery of Scotland). Most of Ramsay's portraits, ranging from royal images to personal family portraits, reveal a similarly confident stance and straightforward gaze. As a member of the abolitionist movement, Ramsey espoused the same views on social justice as Rousseau. The artist most frequently equated with the ideas of Rousseau is another friend of Diderot, **Jean-Baptiste-Siméon Chardin**, whose simple, Dutch-inspired household scenes in mid-18th-century France are considered to uphold the work ethic and moral values of the growing middle class just before the dawn of the **French Revolution**.

From the 1760s, Rousseau was persecuted for his ideas and lived in seclusion. His *Confessions* of 1781, an intensely personal autobiography, was based in part on such religious autobiographies as Saint Augustine of

Hippo's *Confessions*, but with its more secular experiences and personal emotions, Rousseau's work helped establish the autobiography as a new genre at the same time that art was becoming imbued with more romanticized tendencies of emotional exploration. *See also* DAVID, JACQUES-LOUIS; ENLIGHTENMENT; GÉRARD, MARGUERITE; HOGARTH, WILLIAM; HOUDON, JEAN-ANTOINE; LOUIS XVI STYLE; SOUFFLOT, JACQUES-GERMAIN; VALLIN DE LA MOTHE, JEAN-BAPTISTE; VOLTAIRE, FRANÇOIS-MARIE AROUET DE; WINCKELMANN, JOHANN JOACHIM.

ROYAL ACADEMY. *See* ACADEMY.

S

SALON. Salons were intellectual and artistic social gatherings that included annual art exhibitions, reading groups, and other entertainments. They first became popular in the **rococo** era, but became codified into various institutions through the neoclassical age. In 1664, the Royal **Academy of Painting and Sculpture** in Paris began to host an annual art exhibition called the Salon that was open to the public and showcased the top works of students and faculty from the academy. This particular Salon was held through the 18th century at the Salon Carré in the Louvre Palace in Paris.

SALY, JACQUES FRANÇOIS JOSEPH (1717–1776). French sculptor Jacques Saly was born in Valenciennes and began his training there in 1726, at the age of nine, with local stonemason Antoine Gilles. Saly's talents in carving eventually attracted the attention of local patrons, who paid for him to travel to Paris to attend the French **Academy of Art**, where he studied with late baroque court **portrait** sculptor Guillaume Coustou (1677–1746). After winning a series of medals from the academy, culminating with the highest gold medal offered, Saly received a pension to study at the French Academy in Rome. There he stayed for eight years, from 1740 to 1748, and studied ancient **sculpture** while at the same time he was hired by the French court to make copies of ancient sculptures that were in such great demand during this era it was impossible to keep up with the market. Thus, **marble** copies made throughout the 18th and 19th centuries helped to accommodate the huge demand for classical works and helped to spread the classical aesthetic across Europe.

When Saly returned to Valenciennes in 1749, town officials commissioned from him a monumental full-length standing portrait of King Louis XV, completed in 1752 but destroyed in 1792 during the **French Revolution**. Saly then traveled to Paris, where he was recommended to the Danish count Johan Ernst Bernstorff, who was tasked by Danish authorities with finding a suitable sculptor to create a monumental bronze equestrian of Frederik V of Denmark. This work was to be placed in the middle of the courtyard of

Amalienborg Castle in Copenhagen. Equestrian sculptures that recalled ancient imperial Roman prototypes were in high demand during this time, but monumental bronze was logistically very difficult to process, as well as very expensive and time consuming, and therefore a major sculptural achievement.

Saly was hired, and he arrived in Copenhagen in 1753. This decade was an exciting one in the city, as the Royal Danish Academy of Art was officially opened in 1754, and Saly was immediately made a member of the academy, where he set about creating an art curriculum consistent with the French academic educational system. Meanwhile, Saly worked on the monumental bronze, creating the cast by 1764, while the bronze sculpture was finished by 1768. Saly was an important instructor in the academy, and his equestrian sculpture, the high point of his career, is one of the most well-known equestrian monuments in Scandinavia. *See also* JARDIN, NICOLAS-HENRI.

SANDBY, PAUL (1725–1809). Paul Sandby, together with his brother Thomas, was a founding member of the Royal **Academy** in 1768. Born in Nottingham, England, Sandby was originally trained as a surveyor and was hired by the board of ordnance in London to oversee the creation of topographical maps of Scotland. Soon, his careful studies of the geography of the Scottish Highlands helped to cultivate an interest in landscape **painting**, and he received numerous commissions for **watercolors** and aquatint engravings. In the 1750s, Sandby created a series of prints of Welsh landscapes for Sir Joseph Banks, a cloth merchant with a keen interest in botany. Banks had joined English cartographer Captain James Cook in Cook's exploration of the Pacific Ocean and introduced many new species of plants to Europe. Paul Sandby's works illustrate scientific and artistic interests of the time, and his patrons also encouraged a renewed interest in the study of nature. These ideas were part of the general interest in both the sciences and arts found during the **Industrial Revolution** in England.

SANTOS, EUGENE DOS (1711–1760). *See* POMBALINE STYLE.

SCHADOW, JOHANN GOTTFRIED (1764–1850). A member of the Berlin **Academy**, German sculptor Johann Gottfried Schadow was born in Berlin and first studied with **Jean-Pierre-Antoine Tassaert** at the Berlin Academy and then studied in Rome with a pension offered by his father-in-law. After three years in Italy, Schadow returned to Berlin to work in the court of Frederick the Great, supplanting the career of his teacher at the royal court. In the Alte Nationalgalerie in Berlin is one of Schadow's best-known **portrait sculptures**, the 1797 double portrait of *Princesses Frederica and Louise* seen standing full-length with their arms around each other. Schadow

used neoclassicism to provide a link between imperial rule in ancient Rome and aristocratic rule in Germany. Despite the formality of such a commission, Schadow nonetheless cultivated a playfulness and love through the more casual poses of the girls, one with her legs crossed and the other reaching up to touch her sister's hand that is draped casually on her shoulder. The high social position of these girls is very effectively balanced with a sense of youthful innocence.

Schadow's best known of about 30 church and memorial sculptures is his four-horse chariot group, called the quadriga, located on top of **Carl Gotthard Langhans's** Brandenburg Gate. This bronze group includes a figure of the Roman goddess Victoria and became a sign of Prussian victory after it had been stolen and then taken to Paris by **Napoleon** in 1806, only to be brought back to Berlin after the Prussian occupation of Paris after 1814. At this point an iron cross, a symbol of Prussian authority, was added to Victoria's wreath. As director of the Berlin Academy, Schadow also wrote many essays on classical proportions and physiognomy of the human body that influenced later artists. *See also* RAUCH, CHRISTIAN DANIEL.

SCHALLER, JOHANN NEPOMUK (1777–1842). Austrian sculptor Johann Nepomuk Schaller was born in Vienna and went on to become an important figure at the Vienna **Academy**. Schaller came from a family of artists and first studied **painting** with Hubert Maurer at the academy before shifting to **sculpture** and training with **Franz Anton Zauner**. By 1791, he became a porcelain modeler at the Viennese porcelain factory. In 1812, Schaller went to Rome, where he stayed for the next 11 years studying ancient sculpture and befriending Italian sculptor **Antonio Canova**, who hosted Viennese students in Rome, and leading Danish sculptor **Bertel Thorvaldsen**. Having studied painting as well, Schaller was also involved in the Nazarene movement, which was a romanticized revival of late medieval art formed by a small group of Viennese painters living in Rome. In 1823, Schaller returned to Vienna and began to teach at the academy, influencing the next generation of neoclassical and **romantic**-era artists. His own style reveals a late form of neoclassicism that is often categorized as romantic historicism.

His *Bellerophon Fighting the Chimera*, from 1821 (Vienna, Belvedere), reveals this early 19th-century style. Here the viewer is presented with a dramatic and violent narrative account of Bellerophon killing the mythical Chimera, at the request of the king of Lycia. The pose and proportions of Bellerophon are borrowed from Canova's **marble** group *Theseus and the Centaur*, which Canova had just completed in 1819 (Vienna, Kunsthistorisches Museum), but Schaller's victorious figure lacks the physicality of Theseus, who forcefully drives his body into the centaur, and Bellerophon

also lacks the emotional depth of Theseus, whose furrowed brow is replaced by Bellerophon's placidly frozen expression. Thus, here we see neoclassicism giving way to a more distant interest in historicism found in the romanticism of the 19th century.

SCHEFFER, ARY (1795–1858). French painter Ary Scheffer was born in Dordrecht to Dutch parents. His father was an itinerant painter, and after his father's premature death, his mother settled in Paris and sent her son to study with the late neoclassical painter **Pierre-Narcisse Guérin**. By the time Scheffer's style matured, **romanticism** had come into vogue, but Scheffer instead promoted a sensual classical naturalism that reveals a slick surface and heightened realism that anticipated the later academic style of artists such as Adolph-William Bouguereau. His subjects include **paintings** made from literary works, including a **portrait** of **Johann Wolfgang von Goethe's** character *Mignon* (1836; Dordrecht Museum), who appears standing as a young and beautiful peasant girl, cocking her head as she looks at the viewer. Scheffer's *Francesca of Rimini* (1855; Paris, Louvre Museum) depicts a very sensual image based on an episode in Dante's *Inferno*; Francesca and Paolo Malatesta are stretched out nude across the canvas, as their bodies, murdered by her husband, intertwine around a drapery sheath. Shadowy figures of Dante and Virgil stand in the dark background to the right of the painting.

Scheffer also expressed a moralizing inclination in some of his works, which include such religious subjects as the *Temptation of Christ* (1854; Paris, Louvre Museum). Here we see a highly realistic image of Christ, accosted by a dark, winged demonic creature who gestures downward while Christ points up toward the heavens. Scheffer also painted numerous **portraits** that provided him a steady income after the establishment of the Second Republic in 1848, when his other works fell out of favor and he stopped exhibiting.

SCHILLER, JOHANN CHRISTOPH FRIEDRICH VON (1759–1805). German philosopher and playwright Johann Schiller was born in Marbach am Neckar to a military doctor and was named after Frederick II of Prussia for whom his father fought in the Seven Years' War. Through his father's royal connections, the young Schiller was able to go to school at the Karlsschule Stuttgart in order to study medicine, but after reading the writings of **Jean-Jacques Rousseau** while there, he became inspired by the current ideas of the **Enlightenment**. Thus, he began to write plays and historical works, eventually abandoning his medical career to teach history at the University of Jena. It was his professional relationship with **Johann Wolfgang von Goethe**, however, for which he is best known in the art world, and together they created an aesthetic and cultural philosophy called **Weimar classicism** that took

as its starting point the ideas of **Immanuel Kant** to create an aesthetic theory with moral underpinnings.

SCHINKEL, KARL FRIEDRICH (1781–1841). Karl Friedrich Schinkel is the best-known German architect of the 18th and 19th centuries working in the neoclassical style. He was born in Prussia, in the province of Brandenburg, near Poland, and first studied with the young **Greek revival** architect **Friedrich Gilly** and his father, David Gilly, both of whom worked in Berlin. Although the younger Gilly died of tuberculosis at age 28, his travels to Paris, where he studied the **architecture** of **Étienne-Louis Boullée**, certainly can be seen as a source of inspiration for Schinkel. In 1805, Schinkel traveled to Italy, earning a living as a painter and stage-set designer. Although he admired the work of fellow German artists such as **romantic** landscape painter Caspar David Friedrich, whose **paintings** he saw at the Berlin Salon of 1810, Schinkel nonetheless turned increasingly to architecture, first receiving the position of director of the Prussian Building Commission after the defeat of **Napoleon Bonaparte** in 1814. Schinkel was given the task of constructing needed buildings in Prussia's new eastern and western territories and developing Berlin into a capital city, resplendent with architecture that rivaled that of the major cultural centers found across Europe.

As he sought to develop an architectural style that did not have political connections to Parisian, and thus Napoleonic, neoclassicism, Schinkel chose a Greek rather than Roman architectural style. In Berlin, his first major commission was his *Neue Wache* from 1816 to 1818, commissioned by King Friedrich Wilhelm III near the Palace of the Crown Prince. This guard house is constructed in a severely classical style, with a portico of Doric columns and four thick corner towers, and an interior courtyard modeled on a square Roman castrum. The small amount of exterior articulation consists of pediment **sculpture** that makes reference to Prussia's victories during the Napoleonic Wars, with Nike standing in the center of the triangle. After its use as a royal guard house in 1918, the building was redesigned as a war memorial and now contains various sculptures placed in the interior of the building from World Wars I and II through German reunification at the end of the 20th century.

Schinkel's *Konzerthaus* in Berlin (1818–1821) was originally called the *Schauspielhaus* and commissioned to replace the earlier concert hall built in 1802 by the neoclassical German architect **Carl Gotthard Langhans** but destroyed by fire in 1817. Schinkel's building was further remodeled after damage during World War II. Rising from an open square called the *Gendarmenmarkt*, it includes an elevated Ionic portico of six columns reached from a wide base of stairs and a triangular portico pediment echoed by a triangular

roof pediment behind it. This building, more elaborately decorated than the guard house, reflects a more refined social purpose, yet it still retains a more spare classical style than Parisian buildings of the same era.

Finally, in 1825–1828, Schinkel built the Altes Museum in Berlin on Museum Island on the Spree River right across from the baroque royal palace. Built to display the royal art collection, it was originally called the Royal Museum. The model for this museum is the Athenian stoa, or market building, and thus, it features an open colonnade of the Ionic order on the front, while flat stone walls are found on the rest of the exterior. The original dome was modeled on the Pantheon in Rome, but at a lower height than the nearby Berlin Cathedral. The museum first opened to the public in 1830, and the interior rooms were lit by a series of small courtyards as well as tall windows on the outer walls. During this time, many museums were being built in the neoclassical style in the major capital cities across Europe and were intended to be cultural temples that had the ability to inspire the visitor.

Although Schinkel is best known for his classical buildings, he also worked in the Gothic revival style, which can be seen in his Friedrichswerder Church in Berlin (1824–1831), and his more modern Bauakademie (1832–1836) in Berlin, which anticipates the red brick factory aesthetic found in early modern architecture. *See also* ENGEL, JOHANN KARL LUDWIG.

SCHOPENHAUER, ARTHUR (1788–1860). German philosopher Arthur Schopenhauer is known for his analysis of human will, motivations, and desires, all of which to Schopenhauer were the cause of human suffering and pain. Schopenhauer was born in Danzig in present-day Poland to a wealthy German family. When the city came under Prussian control in 1793, his family moved to Hamburg, but when Schopenhauer's father committed suicide in 1805, his mother moved to Weimar to become a writer. During this time, Schopenhauer studied at the University of Göttingen, but eventually joined his mother in her pursuit of a literary career.

His best-known work is *The World as Will and Representation* (1818), which includes in the first volume, book 3, a section on aesthetics. Aesthetic contemplation through art was a way to escape, though temporarily, this pain. For him, music was the most perfect vehicle for the embodiment of the will, but all aesthetic experiences had the ability to offer a form of mental enjoyment separate from the will, since the work of art was a representation of the world of desire. Schopenhauer thought **Immanuel Kant** ignored inner experience, and he went on to study the effects of art on various personality types, concluding that the type of person least subjected to the will could be considered a genius. Accordingly, most artists, for Schopenhauer, were included in this model of a person who could assert the intellect over will and thus remain distant from the distractions of earthly desires.

For Schopenhauer, art was not just decorative or educational, but had the ability to sublimate desire and suspend suffering. Thus, art could be viewed as a portal to salvation, in religious terms, though not necessarily connected to Christianity. Schopenhauer favored Dutch baroque genre **painting** that highlighted the beauty of everyday objects, and the 18th-century artist whose work is most consistent with these Dutch works is **Jean-Baptiste-Siméon Chardin**. Schopenhauer's aesthetic approach was particularly appealing to **romantic** artists and is related to Bohemianism and symbolism.

SCULPTURE. Neoclassical sculptures were typically made of **marble**, but other types of stone and bronze were used as well. Smaller sculptures could be made of the newly introduced *biscuit de Sèvres*, a form of plaster created in France to replace German porcelain. Because neoclassical sculpture harked back to antiquity in style and subject, we find a prevalence of naturalistically rendered portraits, equestrian figures, and personifications of classical deities in 18th-century sculpture. This revival of classicism first appeared in Renaissance Italy, where a careful observation of the human form in movement and proportions as well as the nude figure reemerged from antiquity. In the 18th century, however, interest in the classical world was heightened with the archaeological studies of **Johann Joachim Winckelmann**, who paved the way for an interest in antiquity with his archaeological studies of ancient Roman sculpture. Beginning with the famous Apollo Belvedere and Laocoön located in the Cortile del Belvedere in the Vatican and through his subsequent research on the ceramic and sculpture collection of Cardinal Alessandro Albani, Winckelmann was first to describe the differences between Greek and Roman sculpture and to create stylistic and chronological categories.

Antonio Canova is the best-known neoclassical sculptor, and his famous marble carving *Cupid and Psyche*, dated 1787–1793 (Paris, Louvre Museum), reveals a complex composition where Cupid, with wings aloft, bends forward to embrace Psyche, who appears reclining while reaching up to her young lover. Such classically inspired sculptures were often very sensual, yet at the same time, many neoclassical sculptors eschewed full nudity in their work, as Christian issues of modesty prevailed. The postclassical nude figure was first popularized by Michelangelo in his colossal Renaissance figure of David, from 1501 to 1504 (Florence, Accademia), but subsequent neoclassical versions typically met with more mixed reviews, such as the nude full-length figure of *Voltaire* done by the French sculptor **Jean-Baptiste Pigalle** in 1776 and now in the Louvre Museum. A tenuous and conflicted view of the nude figure in art reached a high point in the early Victorian era of the 1830s and never fully recovered until the modern era.

The market for classical sculpture was huge during the 18th century, and restored marbles as well as plaster copies helped quench the thirst for

classical artifacts among **Grand Tour** art patrons who sought to stock their homes with souvenirs from antiquity. In this way, classical sculptures were strewn across Europe in the latter years of the 18th century, the most famous example being the so-called Elgin Marbles taken to London from the Parthenon in Athens by Lord Elgin while he was the British ambassador to the Ottoman Empire in 1799–1803. This controversial exchange remains a source of debate today as the marbles remain in the British Museum in London. While collections of classical sculpture were being assembled across Europe, neoclassical sculpture spread from Italy outward, to the work of **Sir Richard Westmacott** in England, the sculpture of **Jean-Antoine Houdon** in both France and the United States, **Johann Gottfried Schadow**'s work in Germany, **Bertel Thorvaldsen**'s sculptures in Denmark, and **Horatio Greenough**'s classically inspired **portraiture** in the United States. See also ANGERS, PIERRE-JEAN DAVID D'; BANKS, THOMAS; BARTOLINI, LORENZO; BOSIO, FRANÇOIS-JOSEPH; CANEVALE, ISIDORE; CHANTREY, FRANCIS LEGATT; CHINARD, JOSEPH; CLODION (CLAUDE MICHEL); DANNECKER, JOHANN HEINRICH; FALCONET, ÉTIENNE-MAURICE; FEUCHÈRE, JEAN-JACQUES; FISCHER, JOHANN MARTIN; HAMILTON, GAVIN; KOZLOVSKY, MICHAIL IVANOVICH; LEMOT, FRANÇOIS-FRÉDÉRIC; MACHADO DE CASTRO, JOAQUIM; MARTOS, IVAN; MESSERSCHMIDT, FRANZ XAVIER; NOLLEKENS, JOSEPH; PAJOU, AUGUSTIN; RAUCH, CHRISTIAN DANIEL; SCHALLER, JOHANN NEPOMUK; SERGEL, JOHAN TOBIAS; TASSAERT, JEAN-PIERRE-ANTOINE; TRIPPEL, ALEXANDER; WEDGWOOD, JOSIAH; WIEDEWELT, JOHANNES; ZAUNER, FRANZ ANTON.

SERGEL, JOHAN TOBIAS (1740–1814). Swedish **sculptor** Johan Tobias Sergel was born in Stockholm and studied first in Paris and then in Rome. He returned to Stockholm in 1779 after spending 12 years in Rome studying classical art. His sensual version of late neoclassicism includes the terracotta figure groups *Centaur and a Bacchant*, done in 1775 while in Italy (Paris, Louvre Museum), and his *Death of Othryadès* from the same era (c. 1779; Paris, Louvre Museum). Both works reveal very languidly posed figures, the 1775 pair embracing and the latter figure in the last throes of death. Sergel's **marble** relief *Nymph in the Bath* (c. 1775; Paris, Louvre Museum) is similarly sensual, and the smooth marble is polished into a high sheen, much like the slick, smoothly detailed surfaces of late neoclassical **paintings**. Sergel's style anticipates the strict and sensual classicism of the Danish sculptor **Bertel Thorvaldsen**, whose impact on neoclassical sculpture rivaled that of **Antonio Canova** in early 19th-century Europe and the United States.

SERVANDONI, GIOVANNI NICCOLÒ (1695–1766). Giovanni Niccolò Servandoni was a theater stage designer and architect best known for his work as director of decorations at the Paris Opera from 1724 to 1742. Servandoni was born in Florence to a Frenchman and his Italian wife, and his family later settled in Lyon where his father established a carriage-making profession. Servandoni first studied in Rome with **Giovanni Paolo Pannini**, from whom he learned architectural rendering and the trompe l’oeil, and then he moved to Lisbon to work with the royal theater before settling in Paris in 1724.

One of Servandoni’s few architectural commissions includes the façade of Saint-Sulpice in Paris from 1732. This façade design includes a rather unusual double colonnade with a Doric order topped by an Ionic order and flanked by corner towers. Considered one of the earliest expressions of neo-classical **architecture**, the façade was later praised by **Jacques-François Blondel** in his treatise *Architecture Française* as introducing a new mode of construction for French architects. **Jean Chalgrin** was later commissioned to update the corner towers and finished one just before the **French Revolution**, but the second new tower was never completed, leaving a mismatched pair to an otherwise harmonious classical façade. Under **Napoleon**, Saint-Sulpice was transformed into the Temple of Victory. Servandoni’s work in both temporary stage sets and fêtes as well as in his permanent architectural commissions signaled an early entry into neoclassicism.

SMIBERT, JOHN (1688–1751). John Smibert was a Scottish artist born in Edinburgh who trained in London and traveled to Italy before coming to America in 1728. As a colonial-era painter, Smibert was important in the establishment of **portraiture** in the British colonies. One of Smibert’s English patrons, George Berkeley, planned but never opened an art school in Bermuda, where Smibert was to have been hired as the first art professor. During this time, prior to the American Revolution, few artists lived in the colonies, and those who did were typically brought over from Europe to paint portraits and landscapes for the new wealthy class. Through the importation of a fully formed classical art tradition that came to America, European-trained artists brought a historical legitimacy to these newly established families. Accordingly, one of Smibert’s first commissions in America was the depiction of the Berkeley family and business associates.

This **painting**, entitled *The Bermuda Group* (1729; New Haven, Connecticut, Yale University Art Gallery), was commissioned by John Wainwright, who remained in England but appears seated at the table in the portrait, together with Berkeley, standing to the viewer’s right, while his wife, child, and nanny are seated at the table and two business associates stand behind the table. To the viewer’s far left we see a portrait of Smibert himself, looking directly out of the painting. This type of portraiture derives from Flemish baroque aristocratic

portraits, such as those by Anthony van Dyck, as well as from Dutch baroque group portraiture, best known in the work of Frans Hals. Although the Bermuda art school was never opened, Smibert remained in America, establishing a studio in Boston where he worked in portraiture and sold art supplies. It was within this small art circle that a native European-styled art community developed in British America and included artists such as **John Singleton Copley** and **John Trumbull**.

SMIRKE, ROBERT (1781–1867). Sir Robert Smirke was an English architect born into a family of artists in Wigton, near Carlisle, and studied the neoclassical style with **Sir John Soane**. In 1796, Smirke entered the Royal **Academy** of London and traveled across Europe for several years before establishing his architectural career in London. Some of his major commissions include the Royal Mint in London, moved from the Tower of London to its new location in 1809, and the central façade of the British Museum from 1823 to 1831. This massive façade features a colonnade of fluted Ionic columns topped by a carved triangular pediment. The wings, which continue the Ionic colonnade, jut outward, creating a U-shaped façade with a small courtyard entrance into the museum. The British Museum was established in 1753 with the vast art and curiosities collection of Sir Hans Sloane, and the museum went on to become a public museum, not part of a church or monarchy, and with a comprehensive collection that served to catapult London to international stature in the art world. Smirke's building was a grand statement of British nationalism and historical interest.

Smirke's Oxford and Cambridge Club at Pall Mall in London, from 1837, is equally considered a neoclassical structure, but this building owes as much to Roman baroque palace **architecture** as it does to antiquity. Thus, the massive façade reveals a two-story stone building with arched windows at street level and more elegant rectangular windows above, mimicking the carved stonework of Renaissance palace design in Italy with the massive scale and protruding portico of baroque-era architecture. Certainly, the baroque architecture of Inigo Jones and Christopher Wren in London would have been equally as important to these neoclassical architects as the architecture of antiquity.

SOANE, SIR JOHN (1735–1837). English architect Sir John Soane worked at the end of the **Georgian** era to broaden the use of neoclassicism from domestic into commercial construction. Born in a small hamlet in the southeastern corner of Oxfordshire, the young Soane, whose father was a bricklayer, was first educated in Reading and then moved to London to study **architecture**. He first studied with the architect and surveyor George Dance the Younger (1741–1825), who is little known today due to the destruction of

most of his structures, and then with **Henry Holland**. At the Royal **Academy**, Soane won the silver medal in 1772 and the gold medal in 1776; a year later, he received a scholarship to study in Italy.

Upon his return to England after briefly exploring the possibility of work in Ireland, Soane settled in East Anglia and established a modest architectural practice there. In 1788, however, Soane received his most famous commission for the Bank of England in London, a commission he inherited at the death of architect **Sir Robert Taylor** that same year. Although this work is known as Soane's most famous building in that it established his fame in London, later renovations by Sir Herbert Baker in the early 20th century destroyed much of Soane's façade. Soon after this work, Soane was appointed associate royal academician in 1795, full academician in 1802, and then professor of architecture at the academy in 1806. His architectural firm in London was hugely successful, with the bulk of his work given over to the construction and remodeling of country villas in the new **Palladian style** that was sweeping across Britain.

His own house, at 12 Lincoln's Inn Fields, is now the Sir John Soane Museum. Here visitors can see the remodeled interior, from 1794 to 1824, that extended the Soane house into neighboring land and allowed for a larger interior that was needed to accommodate his collection of classical art. The art market for antiquities was extensive during this era, and excavation work in Italy, coupled with relaxed regulations concerning cultural property, allowed huge amounts of Roman classical art to be brought to England during these years, much of which is found in the British Museum in London.

This thriving art market extended to Renaissance and baroque art as well, and during this time, private collections were being assembled across all of Europe. The Dulwich Picture Gallery in London, which was the first building constructed for the specific purpose of displaying art in a public museum setting, was constructed by Soane to house a newly formed art collection that opened in 1817 and contained **paintings** collected by Sir Francis Bourgeois and Noël Desenfans, art dealers working in London. These two business partners were commissioned in 1780 to put together a royal art collection for the king of Poland, Stanislaus Augustus. Such royal collections were an important part of a ruler's cultural patrimony, but by the time the collection was assembled, Poland no longer existed, so Bourgeois and Desenfans donated their collection at their deaths to Dulwich College and money was set aside for Soane's new museum. Soane's building, which incorporated a series of simply designed and minimally articulated galleries that follow one after the other and are lit by skylights that allow for even and natural lighting in the interior, established a format for museum design that is still used today.

These interior designs are perhaps Soane's greatest achievements. He continued these ideas through various interior renovations, not only at his own house, but at such places as Wotton House, located in Buckinghamshire. The exterior of this country home was done earlier in the baroque style, but the interior, destroyed by fire in 1820, was remodeled by Soane to include a two-story entrance foyer with natural light coming from above. Pitzhanger Manor, located in west London, was bought by Soane in 1800 and partially reconstructed, leaving the south wing façade designed by George Dance in 1768, and remodeled to include Soane's characteristically "modern" interior features such as elegantly curved ceilings, built-in cupboards and shelves, and inset mirrors. False doors lent a **romantic** interest in the interior, which is enhanced by romantic ruins constructed outside the manor, destroyed today. Much of Soane's experimental work and innovative designs, despite their later fate, can be studied at the Soane Museum today, which houses not only his collection of antiquities used for architectural inspiration but also his collection of architectural sketches. *See also* GREEK REVIVAL.

SOUFFLOT, JACQUES-GERMAIN (1713–1780). Most late 18th-century French architects, including Jacques-Germain Soufflot, considered classicism the one "true" architectural style. Soufflot was born in Irancy in the region of Burgundy. He first studied **architecture** at the French **Academy** in Rome in the 1730s, and then returned to Lyon, where he entered the Lyon Academy and designed the Hôtel-Dieu (1739–1748), the Loge du Change (1747–1750), and the Théâtre (1751–1756), the last of which was destroyed in the early 19th century. The Loge du Change features a five-bay façade done with Renaissance proportions to include five arched portals on the ground floor flanked by Doric pilasters, all topped by windows on the upper story flanked by engaged Ionic columns. The palace-styled building is topped by a baroque balustrade.

In the 1750s, Soufflot returned to Italy with the brother of Madame de Pompadour, later to become the Marquis de Marigny. There his careful study of classical architecture included sketches of Pompeii and Herculaneum as well as the first published architectural studies of Paestum. His appreciation for Gothic, Renaissance, and baroque architecture set the stage for his more eclectic yet restrained classical style in Paris. In 1755, Marigny became director general of royal buildings, and that same year Soufflot was elected to the Royal Academy of Architecture in Paris and hired as the controller of royal buildings in Paris (*Contrôleur des bâtiments du roi au département de Paris*).

That same year Soufflot was given the most important commission in Paris for the Church of Sainte-Geneviève, later called the Panthéon. In this building, Soufflot put together his studies of Roman classicism, the Renaissance

architecture of Andrea **Palladio**, and the more strained classical baroque style found in 17th-century France and England. Thus, the façade of the Panthéon features a six-columned portico similar to the classical Pantheon in Rome and Andrea Palladio's Renaissance Villa Rotunda located outside Vicenza from the 1560s. The colossal portico columns on the exterior anticipate the scale of the Greek-cross interior, built as a mausoleum with a profusion of fluted columns leading toward a massive dome over the crossing. The dome is modeled on Christopher Wren's baroque dome of Saint Paul's Cathedral in London. This massive church is clearly the French secular answer to Saint Peter's Cathedral in Rome. Its interior sculptural monuments to the heroes of French culture include Victor Hugo, **Jean-Jacques Rousseau**, **François Marie Arouet de Voltaire**, and Soufflot himself. *See also* QUATREMÈRE DE QUINCY, ANTOINE-CHRYSOSTOME.

SPEER, ALBERT (1905–1981). German **architect** Albert Speer is best known for his architectural work during the Third Reich. Speer was born in Mannheim and went on to work as an architect and cabinet minister for Adolf Hitler. Hitler commissioned Speer to construct the Reich Chancellery in Berlin in 1938 after a modern annex was added to the old chancellor building and redesigned for Hitler's private residence as well as the famous Führerbunker, where Hitler committed suicide. Hitler desired a type of building that would make a strong impression on the people, and therefore Speer decided upon a spare form of classicism to replace the prevailing ornate Beaux-Arts style that was characterized by an eclectic mix of historicist styles. This sober classicism, derived from the **Greek revival**, cultivated a connection not with ancient Rome, but between ancient Greece and modern Germany via the important role German scholars such as **Johann Joachim Winckelmann** played in the revival of antiquarianism in the 18th century.

Hitler specified the new building be completed in less than one year, and Speer's success in such rapid construction earned him the reputation of a highly organized architect for whom cost concerns were nonexistent. The New Reich Chancellery featured a court of honor from which the visitor would enter the building into a large foyer twice the size of the Hall of Mirrors at Versailles. Thus, classicism was used here on a large scale to impress the visitor with Hitler's power, and decorative richness was carefully balanced with a spare architectural style that spoke of powerful authoritarianism. Heavily damaged during the war, this building is known today only in reconstructions.

Speer's Zeppelinfeld Stadium in Nuremberg is another example of the use of classicism to symbolize 20th-century authoritarian rule. This area was designed by Speer beginning in 1933 as a rally ground for the Nazi Party,

and thus, its monumentality was of pivotal importance as was its connection to ancient Greek architecture. The massive stadium was constructed as a platform reminiscent of the theatrical Hellenistic Altar of Pergamon in Turkey, with an open parade ground in front of the monument to host parades. Most events were held at night so that powerful searchlights that shone from the monument directly up into the sky gave the illusion of massive columns stretching into the sky. The area held 340,000 people, and its use is well documented in Nazi propaganda films such as Leni Riefenstahl's *Triumph of the Will*. For Speer, these buildings were not only important in their present setting, but he envisioned their unearthing thousands of years later, where their ruined state would testify to the enduring importance of the Third Reich in the same way the ruins of ancient Greece and Rome were material proof of these "great" civilizations.

Speer's classicism appeared during the era of emerging modernism, and his style, although influenced by the clean, functional lines of modernism, utilized stone and marble construction clad in imperialistic ornamentation. Speer's plans for the reconstruction of Berlin were interrupted by the war, yet classicism did not end in the 1940s; rather it was adopted for use by subsequent communist totalitarian rulers as well as enlightened leaders to promote a variety of political principles. *See also* NEOCLASSICAL REVIVALS.

SPITZWEG, CARL (1808–1885). *See* BIEDERMEIER.

STAROV, IVAN YEGOROVICH (1745–1808). Russian architect Ivan Starov is best known for his rational town plans designed across Russian and the Ukraine. His urban plan of Yaroslavl in particular is best known for the way Starov integrated historic structures into his modern plan. Yaroslavl, about 150 miles east of Moscow, was a regional administrative center located on the Volga and Kotorosl rivers, and thus, an important crossroads in eastern Russia that was, in the 17th century, second in population to Moscow.

Starov was born in Saint Petersburg and was one of the first students to enter Moscow University and then the Imperial **Academy** of Art, together with **Vasili Bazhenov** and **Matvey Kazakov**. Like Bazhenov, Starov studied in Paris and then in Rome, studying with a number of architects, including French architect **Charles de Wailly**, and upon his return to Russia, he was elected to a professorship at the academy and appointed principal architect of Saint Petersburg from 1772 to 1774. During the latter half of the 18th century, Starov was instrumental in transforming the Russian late baroque style into neoclassicism. The Tauride Palace, begun in 1783, is a good example of his construction. Commissioned by Prince Grigory Potemkin of Tauride, Starov's favored patron, this city palace in Saint Petersburg reveals a spare,

Palladian style of classicism set in a large square and harbor in front and gardens behind. One of the most lavish palaces of the 18th century, the home was purchased by Catherine II at the death of Potemkin in 1791 for use as a summer town house. The spare two-story exterior, in contrast with the lavish interior, has a central dome, a six-column portico and triangular pediment, and two rows of simple rectangular windows. The yellow exterior and white classical articulation reveals the traditional coloristic effects found in Russia. The huge entrance hall links together two long galleries that extend from either side and enclose the square, revealing an interest in monumentality even within the context of a modest, Palladian form of classicism.

STRICKLAND, WILLIAM (1788–1854). **Greek revival** architect William Strickland was born in Navesink, New Jersey, just after the conclusion of the American Revolutionary War (1775–1783). Trained by neoclassical architect **Benjamin Latrobe**, Strickland established his career when his design for the Philadelphia Second Bank of the United States (1819–1824) was selected over the design of his mentor. The commission required a spare classical design, and Strickland's plan was modeled on the Parthenon in Athens in its use of a Doric colonnade, in this case running along the front façade instead of the entire building. The colonnade is topped by frieze of triglyphs and metopes and a triangular pediment. The lack of sculptural decoration is markedly different from the Parthenon in Athens, but by this time, most of the ancient temple lacked its original sculptural program and therefore revealed to architectural historians a sparser exterior than found in the original building. Strickland's portico has a central doorway flanked by two windows and then blind windows, each of which are topped on the attic level by square molding to distinguish the separate stories of the building.

Strickland consulted many of the architectural manuals that were beginning to be published in this era, including **James Stuart** and **Nicholas Revett**'s *Antiquities of Athens* from 1762. This style also appears in Strickland's later Merchants' Exchange Building (1832) in Philadelphia, which was constructed on a triangular piece of land at a busy intersection, and therefore Strickland's design recalls the Roman baroque twin churches of Santa Maria in Montesanto and Santa Maria dei Miracoli built by Carlo Rainaldi (1611–1691) in the 1660s in their use of a rounded façade that brings together the two streets unto an open square. Strickland's building features a rectangular back with a rounded colonnade, accessed by stairs on either side of the portico. The portico features fluted Corinthian columns and an ornate entablature, topped by a tall lantern typically found on a dome. Tall, narrow windows increase the elegant proportions of the building, which is a more ornate Greek revival style than Strickland's earlier buildings.

William Strickland was also an engineer and promoted the railway system of steam engines. He later moved to Nashville, where he spent the rest of his life working in a Gothic revival style, first anticipated in his Saint Stephen's Episcopal Church in Philadelphia, from 1822. In Nashville, his Downtown Presbyterian Church of 1848 features Egyptian revival lotus columns on the façade and doorways in keeping with ancient Egyptian funerary **architecture**, while his Tennessee State Capitol, built from 1845 to 1859, is in the Greek revival style. This building features one of the earliest uses of iron to strengthen the roof trusses in order to support massive blocks of limestone from a local quarry. Strickland, very much an interdisciplinary artist, scholar, architect, and engineer, was influential in the construction of some of the earliest postrevolutionary public buildings in the United States.

STUART, GILBERT (1755–1828). Painter Gilbert Stuart is perhaps the best-known American **portrait** painter of this era. Born in rural Rhode Island to a Scottish immigrant family, Stuart came with his family from the countryside to Newport, Rhode Island, where the young boy became interested in art. In Newport, he was trained by a little-known Scottish painter named Cosmo Alexander, and then when the young artist was 16 years old, he traveled to Scotland with his teacher in order to continue his studies in Edinburgh. His teacher died there a year later, however, so Stuart, unable to make a living, returned home in 1773. When the American Revolution prevented him from establishing his career in New England, he sailed again, this time to England in 1775, where he studied with **Benjamin West** for the next six years and began to exhibit at the Royal **Academy** of London.

Stuart's portrait of British politician William Grant in a **painting** called *The Skater* (1782; Washington, D.C., National Gallery of Art) established his reputation as a portrait painter able to create innovative ways of enlivening the sitting, yet still within the established artistic conventions of the time. In this regard, he quickly began to rival **Joshua Reynolds** and **Thomas Gainsborough** in his success. In 1787, Stuart fled for a time to Dublin due to financial troubles, but returned to the United States in 1793, settling first in New York City and then in Philadelphia. It was there that his studio would produce some of the iconic well-known images of American political leaders.

Stuart created over 1,000 portraits, including images of the first six presidents of the United States, many of which went on to become the established views from which numerous copies were made. His unfinished portrait of George Washington, for example, which is also called *The Athenaem* (c. 1796; Boston, Museum of Fine Arts), was the image selected for use on the one-dollar bill. This painting reveals a frontally posed torso-length sitter, tilted slightly to the viewer's left in order to create some three-dimensionality. The

painting's unfinished oval border and static expression made it an appropriate compositional design for its use on the dollar. Stuart's full-length portrait of George Washington, called the *Lansdowne Portrait* (1796; Washington, D.C., National Portrait Gallery), is another such work that led to numerous copies through the years. Originally commissioned by Senator William Bingham of Pennsylvania, the portrait was given to William Petty, the Marquis of Lansdowne. Here we see George Washington surrounded by ancient Roman symbols of imperial authority. He wears a somber black velvet overcoat and gestures in oration. He also holds a saber, a symbol of strength, while his writing desk displays papers and quill pens. Paired classical columns rise up behind Washington, creating a classically inspired setting with Roman furnishings much like the aristocratic portraits of the baroque era.

In 1805, Gilbert Stuart moved to Boston, where he lived the remainder of his life, continuing to create and copy his portraits, which represent not only the major presidents but also presidential families, important merchants, prominent lawyers, and generals from the Revolutionary War. His portraits provide the present-day viewer a visual record of the major figures of colonial- and postcolonial-era America, and in addition, he portrayed King George III of Britain in a number of images, as well as King Louis XVI of France. *See also* COPLEY, JOHN SINGLETON; TRUMBULL, JOHN.

STUART, JAMES (1713–1788). British architect James “Athenian” Stuart received his nickname from his highly acclaimed expedition to Greece in 1751. This voyage, the first organized scholarly visit to Athens, was led by Stuart and **Nicholas Revett** and resulted in their publication of the first systematic study of ancient monuments, *The Antiquities of Athens and Other Monuments in Greece* (1762). Stuart was born in London to a Scottish sailor whose premature death left the family impoverished. The young Stuart supplemented his family income with the **painting** of handheld fans, a popular accoutrement of fashionable women in the 18th century. In 1742, Stuart traveled to Italy on foot as a self-educated tour guide and itinerant painter, and there he learned Latin and Italian and studied art and **architecture**. It was there that he met Revett, a wealthy amateur antiquarian partaking in his **Grand Tour**. In 1748, Stuart traveled first to Naples and then on to Greece with Revett, the art dealer **Gavin Hamilton**, and British architect **Matthew Brettingham**. Stuart then returned to London in 1755, where he published his aforementioned sourcebook on classical architecture, which proved to be enormously popular across Europe despite the fact that it remained incomplete at Stuart's death in 1788. In England, Stuart established an interior design business and remodeled country villas and town houses around London. He worked sporadically through the rest of his life, mainly living off

his rental income and generous inheritance, while helping to solidify interest in neoclassicism in England. *See also* BLOUET, GUILLAUME-ABEL; GREEK REVIVAL; STRICKLAND, WILLIAM.

STUBBS, GEORGE (1724–1806). Considered the best animal painter of the 18th century, George Stubbs not only rendered his animal **paintings** with scientific accuracy, but he also sought to represent exotic animals and often to imbue them with human emotions. Stubbs was born in Liverpool, the son of a merchant. He originally worked in his father's business, but at his father's death, the teenaged boy was apprenticed to a local engraver. Stubbs then worked through the 1740s as an itinerant portrait painter while studying anatomy at the York County Hospital. The turning point for Stubbs arrived in 1754, when he traveled to Italy and began to combine his interest in anatomy with an artistic interest in animals, thereby raising animal **portraiture** to a new level of importance in the art world.

Stubbs's painting entitled *A Monkey* (1774; private collection) reveals an image of a small monkey grasping at a peach while looking out forlornly toward the viewer. Shown at the annual exhibition of the Royal **Academy** of London the following year, this painting is more than an empirical study. It also shows a deeper emotional study of a scared little animal foraging for food in the wild. The dark forest background, cropped in closely, gives us an intimate view of the animal yet shrouds the setting in mystery. Stubbs is known for his careful balance between the wilder aspects of animal life and the restrained nobility of the wild beast. This combined interest in both science and art was common in the neoclassical era, when many scholars and artists sought out a more encyclopedic worldview.

SUVÉE, JOSEPH-BENOÎT (1743–1807). Joseph-Benoît Suvée, a Belgian painter born in Bruges, worked in the French neoclassical tradition of artists such as **Jacques-Louis David**. In 1771, Suvée won the *prix de Rome* and lived for the next six years at the French **Academy** in Rome. Upon his return to Paris in 1778, he entered the academy and opened an art school at the Louvre, competing with David for students. In 1792, Suvée was elected as the director of the French Academy in Rome, taking the position in 1801, after his imprisonment. It was in Rome that Suvée died prematurely, six years later.

Suvée's best-known **paintings** include *Cornelia, Mother of the Gracchi* (1795; Paris, Louvre Museum) and *Achilles Depositing the Body of Hector at the Feet of Patroclus* (1796; Paris, Louvre Museum). Both deal with classical subjects in a neoclassical style. The first, a subject made popular by **Angelica Kauffmann** in 1785, shows a later neoclassical style, where the figures are hard-edged and linear, with stiffer poses than the softer figures found in

Kauffmann's version of the painting. The background of Suvée's image does show a similar, spare classical interior with a wall marked by two **sculpture**-filled niches and a Doric colonnade at the side entrance, but the figures are organized into several groups that form triangular shapes rather than the undulating lines found in Kauffmann's designs. Suvée can be understood as belonging to the second generation of neoclassical **history painters**, working in a spare form of neoclassicism based on the art of the Italian Renaissance painter Raphael and the baroque Frenchman and Roman expatriate Nicholas Poussin.

T

TASSAERT, JEAN-PIERRE-ANTOINE (1727–1788). Jean-Pierre-Antoine Tassaert was a Flemish sculptor born in Antwerp to a family of sculptors, with whom he first studied. He then traveled to London and Paris before establishing his career in Berlin under the patronage of Frederick the Great. Tassaert was sent to Paris to study **sculpture** with **rococo** sculptor Michel-Ange Slodtz (1705–1764), and then he worked in Paris for a decade before his appointment in Berlin, where he worked on numerous sculptures for Sanssouci, the summer palace of Frederick the Great in Potsdam, while teaching at the Royal **Academy** in Berlin.

Tassaert's freestanding **marble** sculpture *Pyrrha*, from 1773 (Paris, Louvre Museum), commissioned by Joseph Marie Terray, the director of the king's buildings, for his private sculpture gallery in Paris, is representative of Tassaert's early form of neoclassicism. Here the female allegorical figure of Population, standing amidst a group of small babies crowding around her, wears classical garb and reveals a classicizing hair style and facial silhouette, while her graceful stance and elegant, feminine proportions are stylistically linked to the rococo. This work was the pendant to **Augustin Pajou's** figure of Mercury as the allegory of Commerce. Tassaert's importance rests in his later work in Potsdam and his instruction at the Royal Academy in Berlin, where he trained the famous German neoclassical sculptor **Johann Gottfried Schadow**.

TAYLOR, SIR ROBERT (1714–1788). English **architect** Sir Robert Taylor was born into the family of a stonemason in Essex, England. His most notable work is the **Palladian style**–villa Richmond Place, now called Asgill House, built in 1757–1760 in the town of Richmond upon Thames in Surrey County, southeast of London. Built along the river for the wealthy merchant and banker Sir Charles Asgill, this small country estate is one of the first in England to respond to the newly developing interest in a spare, Palladian style of classicism. Palladianism swept across England, and between the 1750s and 1780s, Taylor was responsible for work in over 15 country homes and several town houses. In 1769, Taylor build Purbrook Park, a country home in Portsmouth, Hampshire, for client Peter Taylor, that included the first Roman-styled atrium built in England. The house was demolished later in

the century, replaced by a Victorian home now used as a secondary school. Taylor was also appointed architect of the king's works, succeeded in 1769 by **Sir William Chambers**, and he was commissioned to build the Bank of England, a position he held until his death in 1788 when the job was given to **Sir John Soane**. His most famous student is **John Nash**. *See also* GEORGIAN STYLE; GREEK REVIVAL.

THORNTON, WILLIAM (1759–1828). William Thornton was born to a Quaker family on the Island of Tortola in the British Virgin Islands, an heir to sugar plantations there, but at age five he was sent to England to live with relatives and attend school in Lancashire. Despite his interest in drawing, Thornton was first apprenticed to a physician and then enrolled at the University of Edinburgh in 1781 to study medicine. Two years later, he moved to London to continue his studies in medicine and there began to attend classes at the Royal **Academy**. After finishing his university education and a spending a brief amount of time in Paris, Thornton returned to Tortola, reunited with his family, and took possession of his share of the family sugar plantation. Uncomfortable with the ownership of slaves, however, he fled to Philadelphia in 1786 and established an abolitionist movement that found favor among the Quakers of Philadelphia. He became an American citizen, married, and established a profession first in medicine and then in design.

In 1789, Thornton submitted a design for a public library in Philadelphia, a competition he won. His building, different in actuality from his initial plan, was in any case considered the first classical building in Philadelphia, done in red brick and articulated with white stone in a uniquely colonial American form of classicism called the **federal style**. Two years later, on a visit to Tortola, Thornton heard of a competition to be held for the new U.S. Capitol building and for the new President's House, both of which were to be constructed in the new capital city on the Potomac River. Thornton's plan recalled the façade of the Louvre Palace in Paris combined with the dome of the Pantheon in Rome. With the enthusiastic response of **Thomas Jefferson**, Thornton's plan was accepted in 1783, and construction was supervised by French émigré Étienne Sulpice Hallet (1755–1825), who came to be known as Stephen Hallet when he worked as a draftsman for Major **Pierre Charles L'Enfant**, and **James Hoban**, who designed the President's House.

In 1794, Thornton was selected by President George Washington to help design the layout for the new city and oversee construction of the first set of government buildings, including the Capitol building, until 1802, at which point subsequent changes were made by **Benjamin Henry Latrobe** and **Charles Bulfinch**, but the central section of the Capitol remains Thornton's original plan. Thornton went on to design a number of other buildings around

the capital, including the Woodlawn Plantation in Fairfax County, Virginia, from 1805, done in the federal style near Mount Vernon. In 1802, he became the first superintendent of the patent office, under President Jefferson, and lived in Washington, D.C., until his death there in 1828.

THORVALDSEN, ALBERT BERTEL (1770–1844). Bertel Thorvaldsen is one of the best-known neoclassical sculptors in Europe and helped to establish a tradition of monumental **sculpture** in his native country of Denmark. Thorvaldsen was born in Copenhagen, perhaps to an Icelandic father, and studied at the Royal Danish **Academy** of Art. After winning several prizes there, he was given a royal pension to study in Rome, arriving in 1797, where he captured the interest of the leading neoclassical sculptor in Rome, **Antonio Canova**. In Rome he received so many commissions, mainly from British tourists, that he stayed in Italy for the next 16 years.

Thorvaldsen returned to Copenhagen briefly in 1819 when he received his most important commission, a series of colossal statues of Christ and the twelve apostles for the Copenhagen Cathedral, which was currently being rebuilt after its destruction by a preemptive attack in 1807 by the British, who were concerned that **Napoleon** would force the closure of the Baltic Sea to British ships and that the Danish would become an ally of the French. Thorvaldsen completed the sculptures in Italy and brought them back to Copenhagen in 1838, staying there until his death in 1844. His figure of the resurrected Christ became a popular icon for subsequent churches. Christ is standing, with his head bowed down and his arms outstretched to form a stable triangle. The drapery is very well organized and reveals Thorvaldsen's ability to carve colossal figures in a graceful proportion. Other works include *Venus with an Apple* and *Cupid and Psyche*, both in the Thorvaldsen Museum in Copenhagen. His famous *Ganymede Giving Water to Zeus Disguised as an Eagle* (1817; Copenhagen, Thorvaldsen Museum) and *Three Graces with Cupid* (1818; Copenhagen, Thorvaldsen Museum) both reveal an angular approach to classicism and a sensual, fleshy quality that appears with restrained expressions and carefully choreographed poses.

Thorvaldsen left most of his wealth to the city of Copenhagen for construction of a museum where his own works would be on display. His sculptures are more Greek than Roman and therefore are a good example of the **Greek revival** style, a term usually used to describe **architecture**. In this case, however, the sparer, angular form of classicism is found in contrast to the sensual, undulating lines of Canova's works. This style made Thorvaldsen very influential in the establishment of classical sculpture in the United States. *See also* ABILDGAARD, NICOLAI ABRAHAM; RAUCH, CHRISTIAN DANIEL; SERGEL, JOHAN TOBIAS; WIEDEWELT, JOHANNES.

TRIPPEL, ALEXANDER (1744–1793). Swiss sculptor Alexander Trippel was born in the town of Schaffhausen located north of the Upper Rhine, but early on Trippel's father moved the family to London where Trippel first studied mechanical arts and then took drawing lessons. At the young age of 15, Trippel moved to Copenhagen to begin his formal art training at the Royal Danish **Academy** of Art, where he studied **sculpture** with **Johannes Wiedewelt**. Wiedewelt gave Trippel his first instruction in the art of antiquity, which fueled his desire to study in Italy. In 1776, Trippel went first to Paris and then to Rome, moving back to Switzerland after a slow start in Italy, but returning to Rome in 1778 to establish his career there. His attempts to seek commissions from royal patrons in Dresden and Berlin failed, which prevented him from launching an international career, so Trippel remained in Rome until his death and became an important conduit between German-speaking patrons, artists, and scholars involved in the **Grand Tour** in Italy.

Trippel's sculpture studio near Trinità dei Monti in Rome became a very successful business, known mainly for **portraiture**, and that is where he completed his most famous portrait bust *Johann Wolfgang von Goethe* (1790; Weimar, Anna Amalia Library), which depicts the young scholar with long, flowing curly hair in the manner of Alexander the Great. Goethe spoke highly of Trippel in his *Italian Journey*, which recounts his visits across Italy in 1786–1787 and was published in 1817. Trippel was also connected to **Johann Joachim Winckelmann** and his circle of art theorists and became known as an antiquities expert and restorer of ancient sculpture. In more recent times, Trippel's career has not been well studied, but current interest in his sculpture has revived interest in his art.

TRUMBULL, JOHN (1756–1843). Colonial American painter John Trumbull is best known for his historical narratives of the Revolutionary War. Using propaganda and dramatic narrative to shape history into glorified scenes of battle and heroic images of victory, Trumbull was instrumental in shaping English ideas about colonial rule. Trumbull was born in Lebanon, Connecticut, where his father was the governor, and Trumbull attended Harvard before serving as an officer in the War of Independence and working as an aide to General George Washington. In 1780, Trumbull went to England to study with fellow American **Benjamin West**, and there West encouraged him to begin **painting** historical scenes of the American Revolution.

The first painting of this series is his *Death of General Warren at the Battle of Bunker Hill, June 17, 1775* (1786; New Haven, Connecticut, Yale University Art Gallery). This painting depicts the dead American general Joseph Warren collapsed to the ground and held in the arms of a fellow soldier. The American soldiers are shown retreating around the edges of the painting as

their figures dissolve in dark swirls of paint. One American soldier, Lieutenant Thomas Grosvenor of Connecticut, retreats into the viewer's right side corner while holding out his sword to shield a servant and soldier. The center of the painting is dominated by the "red coats," seen surging forward toward the helpless Warren. English major John Small strides forward in a magnanimous gesture to prevent a fellow Englishman from puncturing Warren with his bayonet. Small's gaze meets the eye of the disheveled and barefooted American soldier cradling Warren in his arms. Despite the compositional dominance of the English army, light shines directly onto Warren, providing the symbolic interpretation of a death as martyrdom. Although the painting holds an idealized image, Trumbull sought to balance the losses on both sides by depicting the death of an English major right behind John Small. Trumbull had watched the battle from across the Boston Harbor but was equally influenced by the historical narrative tradition established in Europe and exemplified by artists such as West in his painting *Death of General Wolfe* (1771; Ottawa, National Gallery of Canada).

V

VALADIER, GIUSEPPE (1762–1839). **Architect** Giuseppe Valadier was one of the leaders of neoclassicism in Italy. He also worked as an archaeologist and urban planner, and was responsible for much of the reconstruction of Rome under **Napoleon**, with projects that became increasingly important after the Kingdom of Italy was declared in 1805. Under both Napoleon and his son Eugene Beauharnais, for whom he created the position of viceroy of Italy, the ancient neighborhoods of Rome were excavated and reordered to reflect the imperial interests of Napoleon.

Valadier was born in Rome, the son of a goldsmith, and initially he made a name for himself with his own silver designs, such as his York Chalice commission for Henry Cardinal York in 1800 and his table settings for the Odescalchi and Rospigliosi-Pallavicini families. In 1786, Valadier was named the *architetto camerale* under Pope Pius VI, for whom he designed reliquaries and other liturgical furnishings while teaching at the Accademia di San Luca. While at the **academy**, Valadier published his drawings and designs in such volumes as his *Raccolta delle più insigni fabbriche di Roma antica* in 1810. His restoration work is found on the Milvian Bridge and the Arch of Titus, while his archaeological contributions include the rediscovery of the path of the ancient Via Flaminia.

His most important excavation work was at the imperial forums, while his largest project was for the systematization of the Piazza del Popolo beginning in 1794, which was organized in the baroque era as the northernmost entrance into the city, but which was expanded by Valadier to include the garden design of the Pincio hill that rises above the piazza. A larger plan for the gardens and piazza was executed in the early years of the 19th century by French architects Louis-Martin Berthault (c. 1772–1823) and Alexandre-Jean-Baptiste-Guy de Gisors (1762–1835) to bring the nearby Villa Medici into the plan; in 1816, after the fall of Napoleon, Valadier was brought back into the plan of the Piazza del Popolo with a scaled-down conclusion to the neighborhood that included the portico and casino that led into the gardens. The casino, built from 1813 to 1817 at the summit of the gardens, reveals a baroque interpretation of traditional Roman garden building design, with an elevated porch that acts as a viewing area, and a square building with a

series of arched windows, niches, and entranceways that recall Roman, not Greek, buildings, but with a piecemeal quality reflective of the stop-and-start construction history of this era in Rome. The final design of the Piazza del Popolo reveals an elliptical plan with stairs that link together the different levels of the piazza leading to the Pincio hill.

Valadier also designed the Villa Torlonia for the Torlonia banking family along the ancient Via Nomentana beginning in 1806. In the early 20th century, the villa was used by Benito Mussolini, who appreciated its imperial associations, as his state residence, but it was abandoned after 1945 and just recently restored and opened as a museum. The villa includes beautiful English-styled picturesque gardens, and inside, the villa houses the Torlonia family's ancient **sculpture** collection. The villa property includes a number of garden *casine* done in a variety of styles through the early 19th century, as well as a theater rotunda surrounded by a walkway of arched entryways flanked by Ionic half columns, recalling the colosseum in Rome. The villa was one of the last great villas built in Rome prior to the modern era, while Valadier's Church of Santa Maria della Salute, built in 1822 in Fiumicino, is the first church constructed in this first planned "modern" suburban area of Rome. These buildings reflect the end of neoclassicism and the beginnings of an era of modern construction.

VALENCIENNES, PIERRE-HENRI DE (1750–1819). Valenciennes's landscape **paintings** are remarkably modern in conception, likely due to his theories that landscapes are **portraits**, to be painted in situ, which was not the norm during this time. In this regard, his landscapes are considered to be more site-specific than conforming to established design elements.

Born in Toulouse, Valenciennes studied in Italy and made sketches around the countryside of France and Switzerland as well. He stayed in Italy until about 1785 and was largely self-taught in landscape painting. After returning to Paris in 1787, he was elected to the Royal **Academy** and wrote on the subject of perspective. He was also a well-respected instructor on the subject at the École des Beaux-Arts. His *Capriccio of Rome with the Finish of a Marathon* (1788; San Francisco, Fine Arts Museum) well illustrates his naturalistic style. In 1816, the academy established a **prix de Rome** in historical landscape painting, largely a result of the work of Nicolas Poussin and Claude Lorrain in the previous century, as well as Valenciennes's lifelong instruction in this genre. Valenciennes is credited with helping to elevate the status of landscape painting at the academy by providing it with a theoretical framework and a curricular focus. His plein air studies anticipate the methods of impressionist artists of the late 19th century. *See also CAPRICCIO.*

VALLIN DE LA MOTHE, JEAN-BAPTISTE (1729–1800). French architect Jean-Baptiste Vallin de la Mothe spent most of his career in Saint Petersburg in the service of Empress Catherine II “the Great.” Vallin de la Mothe was born in Angoulême and is thought to be a cousin of the famous French architect **Jacques-François Blondel**. Thus, he first trained in his family, and then in 1750 he traveled to Italy to study at the French **Academy** in Rome. When he returned to Paris two years later, Vallin de la Mothe began to establish his name in Paris but in 1759 he was offered a teaching position in Saint Petersburg by the Russian ambassador in Paris and through the suggestion of Blondel.

There his most important commission was for construction of the newly established Imperial Academy of Arts, which overlooks the Neva River in Saint Petersburg with a monumental and classicizing three-story façade. Establishment of the academy was overseen by Count Ivan Shuvalov in 1757, who had been housing the academy at his palace, and construction by Vallin de la Mothe dated from 1764 to 1789. This large square building with a massive circular interior courtyard features a protruding entrance bay topped by a small dome. The ends of the building are capped by a slightly extended three-bay unit in the manner of Versailles Palace in France. The three-story arrangement features a tall, rusticated stone ground level topped by a two-story *piano nobile* and lower attic level. These upper stories have a Doric pilaster colonnade running between the windows, topped by a triglyph and metope frieze and a flat roof.

It was in this building that Vallin de la Mothe trained native Russian architects **Ivan Yegorovich Starov** and **Vasili Ivanovich Bazhenov**, both of whom he sent to Paris to study with French architect **Charles de Wailly**. Vallin de la Mothe’s work for Catherine II includes an extension to her Winter Palace located across the river from the academy, which came to be called the Small Hermitage. The massive Winter Palace had been constructed over the years by many architects, most notably the Italian **rococo** architect Francesco Bartolomeo Rastrelli (1700–1771). Catherine II’s commissions at the Winter Palace, however, shifted the stylistic direction toward neoclassicism, first under Starov and **Giacomo Quarenghi**, and then with a new wing added by Vallin de la Mothe as a retreat from the pressures of courtly life. Therefore, this new wing was spare in comparison to the opulence of the rest of the palace and is considered to reflect the **Enlightenment** ideals of **Jean-Jacques Rousseau**, who Catherine II admired. Through the 1760s, Vallin de la Mothe continued work on a market, several palaces, and the Catholic Church of Saint Catherine, the last of which was finished by architect Antonio Rinaldi (1710–1794). Vallin de la Mothe returned to France in 1775 and spent the remainder of his life in his hometown

of Angoulême, where he completed several urban homes, called *hôtels*, in the neoclassical style.

VASI, GIUSEPPE (1710–1782). See *VEDUTA*.

VEDUTA. A *veduta*, meaning “view” or “vista,” refers to a painted, drawn, or engraved landscape of a specific place. While some *vedute* are factually rendered, others are rather fantastic; the latter type of *veduta* is called a *capriccio*, or a *veduta di fantasia*. The first *vedute* were created by northern European Renaissance artists working in Italy who were drawn to the classical landscape tradition and created either panoramas or more closely detailed views of the land, some of which included Roman ruins, in an idealized format called the Italianate landscape. These images drew upon Ovid’s description of classical, idealized landscapes in his *Metamorphoses* from the first century A.D. but were more topographically correct than previous landscape **paintings**. Such *vedute* were popular among visitors to Italy beginning in the Renaissance and through the baroque era, and therefore, when the tradition of the **Grand Tour** was initiated in the 18th century, *vedute* became even more popular, resulting in a rapid expansion of the genre to accommodate the growing tourist trade.

The recognizable landscape was a source of pride in the 17th century, and the development of Dutch baroque landscapes and cityscapes in particular helped to shape the burgeoning national identity of these newly prosperous mercantile communities. The 18th-century *vedute* were similar in conception, but their more specific connection to the tourist trade shifted their function from being propaganda for their countries to being souvenirs for foreign patrons to document their travels. The Italian *vedute* were largely purchased by English patrons, given that the Grand Tour originated in British society in the 18th century, and *vedute* artists congregated in the most popular cities of the Grand Tour itinerary: Rome, Naples, and Venice, which by the mid-18th century was the largest producer of *vedute*.

While the earliest fully developed *vedute* in Italy are attributed to the Dutch and include the late baroque Dutch painter Gaspar van Wittel (1653–1736), who painted topographical images while touring Italy, the Venetian Canale and Guardi families, led by **Antonio Canaletto** and **Francesco Guardi**, were the most successful families in this line of work. Included in the Venetian school of *vedute* are **Bernardo Bellotto**; Luca Carlevarijs (1663–1730); Antonio Diziani (1737–1797); Antonio Joli (1700–1777), a founding member of the Accademia de Belle Arti di Venezia; Francesco Zuccarelli (1702–1788); and Antonio Zucchi (1726–1795), who was married to **Angelica Kauffmann**. Bellotto is the best known of this group.

While most of these artists worked in a classically inspired style of painting, some views of Venice were more fantastic, such as those by Michele Marieschi (1710–1743). Leonardo Coccorante (1680–1750) worked primarily in Naples in a similar fantastic format. These more fantastic images include Marieschi's *Fantastic Landscape* (1740s; Venice, Galleria dell'Accademia), where we see in the left-hand corner of the painting a cluster of vine-covered Roman ruins that lead the viewer's eye across a stone bridge to a town beyond. Gondolas move back and forth through the water while shepherds congregate at the water's edge. Such figures are called *staffage*, as they serve to set the proportions and tone for the image but have no narrative role in the scene. The Neopolitan painter Coccorante also used imaginary classical ruins in his paintings, as seen in his *Port of Ostia in Calm Weather* (1740s; Coral Gables, Florida, Lowe Art Museum). Here we see the crumbling remains of a set of towering columns that at one time perhaps formed a marketplace or other such forum building in ancient Rome. By romanticizing their views of antiquity, these *vedute* combine both neoclassical and **romantic** concepts. Certainly, these *capricci* are highly romanticized views of the land, and such landscape impressions increased through the 19th century, while the topographically accurate images lost favor.

Most *vedutisti* worked in Venice, but Giuseppe Zocchi (1711–1767) focused on Florentine *vedute*, and artists working in Rome were numerous and include the German landscape painter Philipp Hackert (1737–1807) and **Giovanni Paolo Pannini**. While Hackert's landscapes were classicizing and idealized, Pannini's focus on Roman ruins linked him with another group of artists who worked in the more specific genre of architectural engraving, as seen initially in the baroque engravings of Rome made by Giovanni Battista Falda (1640–1678). **Giovanni Battista Piranesi** and Giuseppe Vasi (1710–1782) both made etchings and engravings of Rome that were less expensive than paintings and were therefore copied and marketed widely. The architectural engraver Antonio Visentini (1688–1782) helped to introduce this medium to Venice. Ultimately, the *veduta* became such an important genre in 18th-century Italy, with such a large school of followers, that its influence can be seen to continue into the works of impressionist painters and onward.

VELÁZQUEZ, ISIDRO GONZÁLEZ (1765–1829). The student of premier Spanish neoclassical architect **Juan de Villanueva**, Isidro González Velázquez was born into a family of artists in Madrid. After studying at the **Academy** of San Fernando in Madrid with Villanueva, Velázquez traveled through France and Italy and returned to Spain in 1795. He is known for helping to establish the neoclassical style outside of Madrid. His best-known commission is the Casa del Labrador in Aranjuez from 1803, built to the

designs of Villanueva into one of the most impressive 18th-century country houses in Spain. Commissioned by Charles IV as a country retreat near where he hunted, the house was designed as a Roman villa with an interior **sculpture** gallery that emulated English **Palladian style** country home antiquities galleries. *See also* AGUADO, ANTONIO LÓPEZ.

VIEN, JOSEPH-MARIE (1716–1809). French painter Joseph-Marie Vien worked in an early neoclassical style that anticipated the more fully developed neoclassicism of his most famous student, **Jacques-Louis David**. Vien was born in Montpellier and was the last artist to hold the title of *premier peintre du roi* at the dawn of the **French Revolution**. Vien dominated the French art scene from 1770 to 1800, and during this time, he painted his famous *Young Greek Maidens Decking the Sleeping Cupid with Flowers* (1773; Paris, Louvre Museum), commissioned as one of a series of **paintings** of love by Madame du Barry for her château in Louveciennes. This work reveals the lingering **rococo** style and subject matter of his teacher, Charles-Joseph Natoire (1700–1777), but with a hint of the neoclassicism Vien had found in Rome. In 1744, Vien won the *prix de Rome* and spent the next five years there, where he began the task of moving away from the rococo style and toward a fuller version of classicism as defined by the influential German art critic **Johann Joachim Winckelmann**, who was living in Rome at the time. Vien then became the director of the French **Academy** in Rome from 1776 to 1781 and took David with him to study there. *See also* LOUIS XVI STYLE.

VIGÉE-LEBRUN, MARIE-LOUISE-ÉLISABETH (1755–1842). Perhaps the most famous female **portrait** artist of the 18th century, Marie-Louise-Élisabeth Vigée was born in Paris to a portrait artist and a hairdresser. Vigée was sent to a convent school at the age of six, and at her father's death when Vigée was 12, her mother remarried a wealthy jeweler and they moved to a prominent Parisian neighborhood. Thus, it is not clear how much art training Vigée received from her father, but nonetheless, he certainly instilled in her a love for art. She then married the art dealer Jean-Baptiste Pierre Lebrun in 1776, and in that same year, she painted a lively *Self-Portrait* (Fort Worth, Texas, Kimbell Museum of Art) that reveals a youthful yet confident artist. She became a member of the French **Academy** and Queen Marie Antoinette's favored artist.

Vigée-Lebrun's best-known work is her *Portrait of Marie Antoinette with Her Children*, from 1787 (Versailles, Musée National du Château de Versailles). This portrait reveals a kindly matriarch, resplendent in her rich red velvet dress and surrounded by her children. The eldest daughter warmly embraces her mother, while the queen holds a squirming toddler on her lap

and her eldest son stands to her left pointing to the empty crib of his just-deceased youngest sister. Vigée-Lebrun completed several other portraits of Marie Antoinette's family, with another one of the queen completed in 1783 and one titled *First Dauphin and Madame Royale* completed in 1785. Both of these portraits are located in Versailles.

During the 1780s, Vigée-Lebrun solidified her career in Paris with a variety of portraits, including her *Portrait of Hubert Robert* (1788; Paris, Louvre Museum). Here we see the famous landscape painter leaning against a ledge clutching his palette and brushes, but who turns dramatically to his left side, suddenly distracted by a sight or sound located outside the **painting**. The energy presented in this work has its foundations in the baroque style of Gianlorenzo Bernini, but Vigée-Lebrun takes the sitter's position a step further with a more diagonally positioned body. In 1789, Vigée-Lebrun painted her famous *Self-Portrait with Daughter Julie* (Paris, Louvre Museum), which shows an image of the artist as mother, dressed in an informal outfit of the **Enlightenment** era with her arms bare and her hair tied loosely around her head, embracing her daughter as both look out toward the viewer. This very progressive image of a mother and child reveals enlightened ideas on motherhood and the female subject; yet despite this, Vigée-Lebrun was branded a "royalist" at the onset of the **French Revolution**, and fled to Italy in 1789.

The numerous self-portraits Vigée-Lebrun completed through her life, many of which were done in Italy, can be seen as a record of her painting explorations. While one image captures the artist outdoors (*Self-Portrait Outdoors*, c. 1791; London, National Gallery of Art), another reveals her confidently seated behind an easel (*Self-Portrait at Easel*, c. 1791; Florence, Uffizi Museum). Her artistic innovations continued to evolve outside of France, and her fame spread with commissions in Rome, Austria, Russia, and later in Switzerland and England. She was welcomed back to France during the rule of **Napoleon I** and continued her career in Paris until her death in 1842. Her published memoirs offer an inside view of the French Academy and the career of an artist in late 18th-century Europe. *See also* WOMEN ARTISTS.

VIGNON, PIERRE-ALEXANDRE BARTHÉLÉMY (1763–1828).

French neoclassical architect Pierre Vignon was born in Paris and studied with **Claude Nicolas Ledoux**. By far, his best-known work is the structure originally to be called the Temple de la Gloire, commissioned by **Napoleon** in 1806 to honor the soldiers of the First Empire. Located south of the Place de la Concorde in Paris, the proposed structure was dedicated by King Louis XVIII to Mary Magdalene after the fall of Napoleon in 1813–1814. It was considered a monument of reconciliation and was to be a church, the Eglise de Sainte-Marie-Madeleine—popularly called simply La Madeleine. Vignon

worked on the structure until his death in 1828, at which time his collaborator, Jean-Jacques Marie Huvé (1783–1852), did the interior in a style derived from Roman *thermae* and including a dome and barrel-vaulted ceiling in the manner of an ancient mausoleum.

Vignon's design was for a pseudo-peripteral temple, inspired by Greek **architecture**. His immediate source was the Roman Corinthian temple Maison Carrée at Nîmes in the south of France. Built in A.D. 130, this well-preserved structure was cited frequently in neoclassical architecture. Its preservation was due to the fact that, like the Pantheon in Rome, it had been rededicated as a Christian church. It was constructed as a rectangular building at the end of the forum in this ancient Roman town and took its name from the French word *carré*, meaning “square.” On the shorter, front end is found an open portico topped by a decorated triangular pediment, much like the Parthenon in Athens. This façade *pronaos*, “portico,” is about one-third the length of the building and includes six Corinthian columns, constituting what is called a hexastyle portico. The temple is not a pure peripteral building in that the 20 columns along each side are engaged half-fluted columns embedded in the *cella*.

This ancient building, along with its Greek counterpart on the Acropolis, was increasingly well known throughout the 19th century and inspired not only La Madeleine, but also, for example, **Thomas Jefferson's** construction of the Virginia State Capitol. In La Madeleine, the classical temple of ancient Greece and Rome became a Christian church, with pediment **sculptures** featuring scenes of the Last Judgment and bronze doors whose panels display the Ten Commandments.

VILLANUEVA, JUAN DE (1739–1811). Spanish architect Juan de Villanueva is the best-known architect that worked in 18th-century Madrid. Born in Madrid into a family of baroque **sculptors**, including his father Juan de Villanueva and brother Diego de Villanueva, Juan entered the newly established Royal **Academy** of Fine Arts in Madrid when he was only 11 years old. In 1758, Villanueva traveled to Rome, where he stayed for the next seven years before returning to establish his career in Madrid. Carlos III then appointed him architect of the prince, and Villanueva went on to work for the royal family almost exclusively until his death in 1811. For the family he built a pavilion at the Royal Site of Aranjuez; a casita on the grounds of the Royal Palace of El Pardo located outside of Madrid; two casitas at the Escorial; the Academy of History and renovations to the Plaza Mayor, both in Madrid; and his best-known work, the Prado Museum, begun in 1785 in Madrid. The museum was originally built as a museum and school of natural history, but in 1814 it was repurposed for use as an art museum.

The Prado Museum reveals Villanueva's severe form of classicism, which is often linked to the **Palladian style** from Renaissance Italy. The Velazquez museum entrance façade demonstrates this idea with a colonnade of six Doric columns at the front portico that highlights the entrance by its protrusion outward from the otherwise flat surface. The columns support a frieze with the barest hint of a triglyph and metope arrangement and with no sculptural articulation. Above the frieze is a carved rectangular relief panel flanked by a receding bay of square windows. The entire entrance portico is then flanked by two-story recessed wings with arched windows at the ground floor and rectangular windows above, each of which are flanked by Ionic columns. Dentile molding appears in the cornice. The lack of sculptural details, Corinthian columns, or balustrade along the roofline provides the very spare interpretation of classicism that became of hallmark of Villanueva's style.

After a series of fires in Madrid destroyed many buildings, Villanueva was hired in 1791 to update the Plaza Mayor in Madrid by providing a facing done in the "new" style. Villanueva's design harks back to the original plan by Renaissance architect Juan de Herrera for Philip II. Herrera had studied in Rome and is credited with introducing Renaissance classicism to Madrid, a style consistent with Villanueva's. Villanueva rebuilt the plaza section that had been destroyed by fire, lowered the height of the buildings facing the plaza, and created arched entrances into the square, closing off the smaller corner entrances. The arched entrances are supported by compounded piers in the Doric order. This colonnade runs through most of the plaza and supports a spare frieze with a minimally articulated triglyph and metope arrangement.

Villanueva's severe form of classicism is consistent with the classical **architecture** found in Spain from the Renaissance onward, including, most famously, the Escorial, located northwest of Madrid. The Escorial was built as a royal retreat commissioned by Philip II to Juan Bautista de Toledo in 1559. The very austere complex includes a royal residence and a monastery all enclosed in a square walled complex with a flat façade articulated only at the entrance with colossal half columns, again in the Doric order, topped by Ionic columns. Villanueva's additions to the Escorial were certainly consistent with Toledo's style, as Villanueva himself favored the more severe column orders and little sculptural detail. Therefore, Spanish neoclassicism fit firmly into the tradition of classicism introduced in Spain in the 1500s and continued through the baroque era, which was interrupted only by a brief appearance of the **rococo** in the early 18th century. In Spain, neoclassicism was an expression of royal taste for the antique and a desire to bring Spanish architecture into the forefront of European construction. *See also* AGUADO, ANTONIO LÓPEZ; RODRÍGUEZ, VENTURA TIZÓN; VELÁZQUEZ, ISIDRO GONZÁLEZ.

VISENTINI, ANTONIO (1688–1782). *See VEDUTA.*

VOLTAIRE, FRANÇOIS-MARIE AROUET DE (1694–1778). Voltaire was a French author and philosopher, or rather, a philosophe, whose explorations of metaphysics led to his critical stance against the Church. Twice imprisoned, then banished to England for three years in 1726, Voltaire grew to hate the arbitrary French judicial system and instead learned to admire the liberal, English system. Voltaire was born in Paris to a notary and the daughter of an aristocratic family of Poitou. His father wanted him to become a lawyer, but from an early age the young Voltaire was interested in writing. He worked briefly for the French ambassador in the Netherlands, but fell in love, eloped, and was sent back to Paris, where he spent most of his life writing. There Voltaire wrote *Letters Concerning the English Nation* (1733), which introduced English science and philosophy, including the ideas of John Locke and Isaac Newton, to the French. He went on to develop his ideas on religious freedom and his desire for a separation of church and state.

In 1749, after a 15-year affair with the Marquise du Châtelet at her Château de Cirey gradually ended, Voltaire returned again to Paris, and in 1751 he was hired as an advisor to King Frederick II of Prussia in Potsdam. His two-year stay ended in 1753 after a stormy relationship with the king. Prevented from returning to Paris, Voltaire then settled on an estate outside Geneva. His *Philosophical Dictionary* of 1764 reveals more of his political and religious leanings, while he also wrote tragedies such as *Brutus* (1730) and historical works such as *The Age of Louis XIV* (1751). Voltaire's most widely read work is *Candide* (1759), which states, "Let us cultivate our garden." His commitment to social reforms in Europe was shared by many artists of the era, and he was depicted in numerous **portraits**, including **Jean-Antoine Houdon's marble Bust of Voltaire** (1788; Paris, Louvre Museum). *See also* CANOVA, ANTONIO; ENLIGHTENMENT; GREENOUGH, HORATIO; HOGARTH, WILLIAM; INGRES, JEAN-AUGUSTE-DOMINIQUE; PIGALLE, JEAN-BAPTISTE; ROUSSEAU, JEAN-JACQUES; SOUFFLOT, JACQUES-GERMAIN.

W

WAILLY, CHARLES DE (1730–1798). French architect Charles de Wailly was born in Paris, where he first trained with **Jacques-François Blondel** and went on to share the *prix de Rome* with fellow architect Pierre-Louis Moreau-Desproux (1727–1793). Both students studied in Italy from 1752 to 1755 and helped excavate the Baths of Diocletian in Rome. Back in Paris, Wailly was instrumental in the establishment of the **Greek revival** in France. He was then accepted as a member in the **Academy of Architecture** in 1767 and in the Royal Academy of **Painting and Sculpture** in 1771. His fame developed outside of Paris due to the numerous engravings of his interiors and furnishings done in country and city palaces in and around Paris, and in 1772, he was hired to renovate the Château de Fontainebleau, together with **Marie-Joseph Peyre**.

Wailly went on to construct several small châteaux theaters around Paris and in Belgium, and in 1779, Wailly and Peyre were hired together for their most famous commission: the Odéon Theater in Paris to house the Comédie Française. There Wailly was responsible for the interior and Peyre for the exterior. The theater was inaugurated by Marie Antoinette in 1782, and two years later *The Marriage of Figaro* was performed for the first time there. Together with this project, Wailly created a rational urban plan for the surrounding area, which was completed several years later. He was also known as an influential instructor favored by Russian nobles, who funded the training of several native Russian architects, including **Vasili Ivanovich Bazhenov** and **Ivan Yegorovich Starov**, at Wailly's atelier in Paris.

WALDMÜLLER, FERDINAND GEORG (1793–1865). Austrian landscape painter Ferdinand Georg Waldmüller was born in Vienna, where he attended the **Academy** of Fine Arts before taking a position as a children's art teacher for Count Gyulay in Croatia while supplementing his income with **portraits**. During this time Waldmüller started working in landscape **painting** and developed a luminous style that allowed him entry into the Academy of Fine Arts in Vienna, where he taught painting throughout his career.

His painting *Children at the Window* (1853; Vienna, Liechtenstein Museum) well illustrates his style. Here we see a group of five, ranging in age

from the infant held in the arms of a young girl in the background to the group of three laughing children in the front of the window. All three lean out, looking and pointing at something in the viewer's area. The painted wood frame of the window is peeling, and the stucco below is starting to come off the wall, but the flowers set against the wall create an idyllic mood for the sunny work.

It is the direct sunlight, not hazy but clear, that sets Waldmüller's work apart from his contemporaries. It is a scientifically rendered image in detail and color, but the romanticized mood typifies the middle-class urban interest in genre painting during this time. As such, Waldmüller was one of the leaders of the **Biedermeier** style, which began with the Congress of Vienna in 1815 and lasted until the 1848 revolution. It manifested itself in various cultural artifacts with a clear, crisp design that catered to the middle class.

WARE, ISAAC (1704–1766). English architect Isaac Ware is known today as having translated Andrea Palladio's influential Renaissance treatise on classical **architecture**, entitled *I quattro libri dell'architettura* into English. This treatise, based on the ancient Roman text *De architectura*, written by Marcus Vitruvius Pollio in the first century B.C., was instrumental in the dissemination of the classical vocabulary of architecture across Europe during the era of neoclassicism. An earlier English translation of Palladio's text, this one by Giacomo Leoni, was published together with Leoni's engravings but was not considered suitable to Ware, whose own translation and engravings are today considered the best English version of Palladio's treatise. *See also* PALLADIAN STYLE.

WATERCOLOR. Watercolor **painting** dates back to antiquity and is found in numerous cultures outside of Europe, but it became a very popular painting medium in late 18th-century Europe at a time when the production of high-quality paper was increasing in Europe and at an affordable cost. Watercolor is a pigment ground into a binding substance such as gum arabic and mixed with water to apply with a paintbrush, often on paper, but sometimes on canvas as well. The result is a thinner, more transparent color than tempera or **oil** paint. More water can then be added for greater transparency, or alternatively, the brush can be slightly dry, which allows the colors to drag across the surface and result in a grainy, crayon-like drawing. The color can also be mixed with a white, usually casein, binder, in which case it is called gouache. Watercolor, due to its quick-drying and unique application process, is logistically a spontaneous medium, and the results reveal a loosely depicted, freely painted image. Stylistically, watercolor painting is very different from neoclassicism, but the same "enlightenment" context that fueled an interest in neoclassicism

also provided the background for the explosion of watercolor painting in late 18th-century Europe.

Watercolor painting became very popular specifically in England during the 1780s, when numerous paper companies opened and pigments, traditionally ground by artists, could be easily purchased in small blocks. This new market allowed for the spread of watercolor painting across Europe, where in France it is called *aquarelle*, and in the United States it became popular through the 19th century. Because of its accessibility, watercolor painting, along with music, history, and literature, was considered part of the “proper” education of the upper-class student, which included women. Perhaps due to its widespread appeal, watercolor painting was not initially considered a serious art medium at the **academy**. Thus, the Society of Painters in Water Colours was established in England in 1804 as separate from the Royal Academy, and similar societies sprung up across Europe and the United States.

Landscape painting and town views done in watercolor were very popular among **Grand Tour** patrons, while scientific studies of archaeological sites or geological studies were increasingly commissioned in the watercolor medium. Famous watercolor painters include **Robert Cozens**, **Thomas Gainsborough**, **Thomas Girtin**, **Thomas Jones**, **Paul Sandby**, and female artist **Mary Moser**. Paul Sandby is considered the “father of watercolor,” while Thomas Girtin was the first artist to paint larger, monumental watercolor images. Joseph Mallord William Turner (1775–1851) and John Sell Cotman (1782–1842) were instrumental in transforming watercolor painting into large-scale, dramatic **romantic** images. Thus, it was during the end of the 18th century that interest in watercolor painting solidified, made possible through a widespread interest in the medium and its market, more accessible supplies, and the establishment of amateur as well as professional art societies. *See also* PASTEL; WOMEN ARTISTS.

WEDGWOOD, JOSIAH (1730–1795). Wedgwood pottery, still known today in its distinctive blue or green jasperware with classically inspired white silhouette figures, was first produced by Josiah Wedgwood in his native town of Burslem, England. Wedgwood came from a large family in Burslem and first trained in pottery with his older brother Thomas. Unable to work the potter’s wheel pedal due to a knee weak from smallpox, the young Josiah focused on pottery design rather than its creation. Early on Wedgwood began experimenting with different techniques and materials. The center of the **Industrial Revolution** was in nearby Manchester, and Wedgwood was not only cognizant of this movement, but he was deeply involved in the Lunar Society of scholars, patrons, and scientists who met regularly in various homes around Birmingham. Closely allied with industrialists and scientists of

the late 18th century, Wedgwood was a chemist who invented more scientifically exact firing methods and therefore created this type of unglazed pottery known for its distinctive matte finish and smooth surface. He also organized one of the earliest factories, with a production line and a clear division of labor that facilitated production and reduced cost.

Many of Wedgwood's jasperware jars were designed by **John Flaxman** with white figures set against a rich blue background, as seen in a vase that features the Apotheosis of Homer from 1786 (Staffordshire, England, Wedgwood Museum). Since the scene depicted here originates from an illustration found in William Hamilton's library, the vase was likely made for Hamilton, one of Wedgwood's best-known patrons. Wedgwood was deeply interested in creating a comfortable life for his employees and was also involved in the abolitionist movement.

To help publicize the plight of the African slave, Wedgwood, together with either the **sculptor William Hackwood** or Henry Webber, both of whom were employed by Wedgwood at the time, was hired to design a jasperware medallion for the Committee to Abolish the Slave Trade, formed in 1787. In this medallion, from the same year, a black figure, seen kneeling, chained, and in profile against a white background, implores the viewer to remember slavery's question "Am I not a man and a brother?" written around the edge of the image. Wedgwood sent a shipment of these medallions to many of the prominent abolitionists in the Society of Friends (Quakers) and to Benjamin Franklin. The popular image was later adapted for jewelry, snuff boxes, and the like. Many versions of this medallion exist today, with two representative examples found in the American Philosophical Society in Philadelphia and the Mint Museum in Charlotte, North Carolina. *See also* WRIGHT, JOSEPH OF DERBY.

WEIMAR CLASSICISM. The German aesthetic movement called Weimar classicism, evident from around 1790 to 1830, was first espoused by **Johann Wolfgang von Goethe** and **Johann Christoph Friedrich von Schiller**, the leading German **romantic** writers of the turn of the century. Schiller and Goethe formed a professional friendship that allowed them to work out an aesthetic theory of classicism influential in philosophy, psychology, art, and literature. This movement started after Goethe visited Italy, and although Schiller died in 1805, the ideals of Weimar classicism continued until Goethe's death in 1832. The movement, also developed in conjunction with the introduction of neoclassicism and enlightened ideas in Germany, follows the proto-romantic Sturm und Drang movement, of which Schiller and Goethe were leaders. Schiller's *Letters on the Aesthetic Education of Mankind* (1795) detail how beauty mediates between the sensible and rational

as the aesthetic impulse mediates between the two other impulses of human nature—the formal and material. For him, objective beauty is not found in either the object alone or between the object and viewer, but the aesthetic impulse is a condition of human nature.

Weimar classicism was seen as a cultural struggle and involved a number of Weimar scholars who took as a starting point **Johann Joachim Winckelmann**'s ideas on classicism, published first in his *Reflection on the Imitation of the Greeks* in 1755 and then in a lengthier study, *History of the Art of Antiquity*, published in 1764. The scholars translated these studies into a literary genre imbued with aesthetic value judgments such as harmony and completeness. Considered in opposition to romanticism, Weimar classicism can instead be understood as a desire to integrate the emotional power of the Sturm und Drang into a more codified, academic framework. Goethe himself said that setting up distinctions between classicism and romanticism was a difficult task and the cause of many arguments with Schiller, among others. It resulted in a stylistic and philosophical variety in Goethe's own writings. Nonetheless, the central feature of Weimar classicism—that of harmony, understood as a sense of wholeness—allowed for the use of both classicism and romanticism by the artist, who could determine, through his discretionary artistic abilities, the ideal balance between the two.

WEST, BENJAMIN (1738–1820). The American painter Benjamin West was born outside Philadelphia and rose to become an internationally known neoclassical **history painter** in Europe. West, who went to Italy in 1759, was the first American-born art student to study in Rome, where he was very successful, specifically among the English, who shared the same language and enjoyed West's "exotic" pedigree. West was a Quaker and a member of the abolitionist movement, yet while he had sympathy for the American Revolution, he remained a Loyalist. During his early self-taught years in Philadelphia, West met the wealthy merchant William Allen, who arranged for him a trip to England and then to Rome, where he met **Johann Joachim Winckelmann** and Cardinal Alessandro Albani. Albani was very interested in the "frontier" lifestyle found in America and personified by West. A legendary reference by West confirmed this exotic appeal, when, as he stood in front of the Apollo Belvedere in Rome one day, he exclaimed, "How like it is to a young mohawk warrior!" While in Rome, West studied under **Anton Raphael Mengs** at the Capitoline **Academy** and later met **Angelica Kauffmann** in Florence.

In 1763, after the English triumph in the Seven Years' War, West moved to London and in 1768 became a cofounding member of the Royal Academy of Art, together with **Joshua Reynolds**. West was the second president of the academy. In his **oil-on-canvas** *Self-Portrait*, dated 1770 (Baltimore Museum

of Art), he appears confident and thoughtful, a very composed image of a modestly dressed colonial artist. While his career was formulated around **portrait** commissions that ranged from a portrait of Benjamin Franklin (dated 1816, Philadelphia Museum of Art), to royal portraits commissioned by King George III of England, his historical narratives provided him lasting fame in the field of art.

His best-known **painting**, *The Death of General Wolfe* (1770; Ottawa, National Gallery of Canada), exhibited at the Royal Academy in 1771, represents an episode of the Seven Years' War (1756–1763) when in 1759 the English general James Wolfe, just after winning the Battle of Quebec, died on the battlefield after receiving news of the French retreat. Wolfe's victory gave North America to Great Britain, while France lost most of its holdings in the New World. It was therefore a pivotal event in British history. Benjamin West's fully propagandistic image shows Wolfe slumped onto the ground in a Christ-like pose, supported by his loyal soldiers and a Native American soldier, who sits in a dejected pose across from Wolfe. The diagonally placed banner and dramatic skyline highlights Wolfe's death in the name of England, while the red of his military garb, traditional for soldiers of this era, underlines his blood sacrifice. Though initially derided, West's use of contemporary clothing was ultimately received very successfully by the London audience. The portrait provided an important precedent in the early 19th century for the use of the "grand manner" style in contemporary historical subjects.

During the same time, West painted *William Penn's Treaty with the Indians* (1771; Philadelphia, Pennsylvania Academy of Fine Arts). In this image, we see a portrait of William Penn, who, after disembarking in his new American territory in 1682, met the chiefs of the Delaware tribes under the Great Elm at Shackamaxon to sign a treaty of mutual peace. Penn was a Quaker leader, and this treaty represents the first peaceful consent developed between colonialists and Native Americans. Penn's father and half brother are depicted among the arriving Quakers in the painting. Penn's son Thomas, who identified more with the English than with the "new Americans," commissioned this highly propagandistic work to help alleviate tension between Native Americans and colonialists. Thus, Benjamin West's paintings are important not only in explaining the early history of colonial North America but also in shaping a visual context at this pivotal time in European and American history. In addition, West was one of the most important art instructors of the era, and his students include American painters **Charles Willson Peale**, who studied with West for two years beginning in 1767, **Gilbert Stuart**, and **John Trumbull**. *See also* BATONI, POMPEO GIROLAMO; BROC, JEAN; CANOVA, ANTONIO; COPLEY, JOHN SINGLETON; ROMNEY, GEORGE.

WESTMACOTT, SIR RICHARD (1775–1856). Sir Richard Westmacott was an English sculptor born in London who received his initial training with his father, also a sculptor, and in 1793 his father sent him to Rome to study with **Antonio Canova**. Two years later, Westmacott won the gold medal at the Accademia di San Luca in Rome. After returning to England in 1797, he set up a studio, began to exhibit at the Royal **Academy**, and worked through the ranking system to be appointed to a professorship at the academy in 1828. Eventually he received the honor of knighthood in 1837, and after 1839 he spent the rest of his career teaching at the academy in London.

Westmacott was primarily a neoclassical artist, but his works also demonstrate a burgeoning **romanticism** typical of the era. His funerary monuments to the First Baron Collingswood (1813–1817) and General Sir Ralph Abercromby (1802–1805), both in Saint Paul’s Cathedral in London, reveal a severely classical style such as that espoused by German antiquarian **Johann Joachim Winckelmann**. The Abercromby monument, however, also reveals Westmacott’s interest in Egyptian motifs, as seen in the two sphinx **sculptures** that flank the monument. The Egyptian revival style first became popular during **Napoleon**’s Egyptian campaign from 1798 to 1801, when Napoleon sought to cut off Great Britain’s access to trade routes in India and to expand French presence in the Middle East. Westmacott’s most famous funerary monument is his *Monument to Charles James Fox* (1810–1823) in Westminster Abbey in London. Charles Fox was a member of Parliament, lord of the admiralty, and then commissioner of the treasury. He was best known, however, for his work in abolishing slavery, as seen in the allegorical theme of his monument. Here we see Fox expiring in the arms of the female figure of Liberty while the female allegory of Peace leans at his feet. A partially clothed African man kneels at Fox’s feet with his arms clasped together in an offering of gratitude. The African man, modeled with a strong body and curly hair, won the praise of Canova as well as the interest of many visitors intrigued by his exotic features. Thus, Westmacott stood at the crossroads of neoclassicism and romanticism, blending both in the monument of Charles Fox.

WIEDEWELT, JOHANNES (1731–1802). Danish sculptor Johannes Wiedewelt is credited with helping to introduce neoclassicism into the royal court of Copenhagen, which set the stage for the widespread development of neoclassicism in Denmark and the career of internationally acclaimed Danish artist **Bertel Thorvaldsen**. Wiedewelt was born in Copenhagen and first trained with his father, court sculptor Just Wiedewelt, as well as with the Venetian painter Hieronimo Miani, who was teaching at the Drawing and **Painting Academy**, which was later replaced by the Royal Danish Academy of Art. In 1750, after completing a few small royal **portrait** busts in Copenhagen under

his father's tutelage, Wiedewelt traveled to Paris via Hamburg and Rouen. With the help of the Danish secretary to the royal court of France, Wiedewelt was apprenticed to French baroque royal sculptor Guillaume Coustou the Younger for four years, while meeting a number of other renowned sculptors, including **Jean-Baptiste Pigalle**.

During these years, Wiedewelt received a pension from King Frederick V of Denmark, and when the Royal Danish Academy of Art was established in 1754, Wiedewelt received an additional stipend that allowed him to study at the French Academy in Rome, then under the directorship of **rococo** painter Charles Joseph Natoire. When **Johann Joachim Winckelmann** arrived in Rome in 1755, Wiedewelt became more deeply involved in neoclassicism as the two developed a close friendship and together they studied ancient **sculpture** in the Capitoline Museum, the Vatican Museum, and the Farnese and Albani collections. Wiedewelt made an extensive collection of drawings of these classical sculptures, which he brought back to Denmark in 1758 at the conclusion of his pension. In Copenhagen, Wiedewelt became a member of the Royal Academy, was selected a court artist and given a studio near the royal palace, and became a major proponent of neoclassicism in Denmark.

Wiedewelt's numerous commissions date primarily to this era of his life and include a memorial to King Christian VI (who had died in 1746) that was completed in 1768 and is considered the first neoclassical funerary monument in Denmark. The monument consists of a freestanding classical sarcophagus supported by lions and is flanked by the allegorical figures of Sorrow and Fame. A classical relief is carved around the sarcophagus, accentuated by carved grave stela engraved with gold lettering. Laurel swags and classical molding completes the classical effects of the funerary monument. During this time, Wiedewelt also worked on a group of sculptural projects for the gardens of the Fredensborg Palace on the island of Zealand, used as a royal summer residence, and over 60 sculptures for the royal Frederiks Church, much of which was completed by his large studio to his sketched designs. His relief sculptures made for the Knight's Hall at Christiansborg Palace in 1765–1766 were destroyed in the fire of 1794.

After this incredibly prolific decade, Wiedewelt traveled back to Paris via London, where he made more sketches, primarily of garden sculpture. When Wiedewelt returned to Copenhagen two years later, the golden era of art and culture had ended as the newly crowned young King Christian VII, son of Frederick V, could not hold together a stable court due to his mental illness. Although Wiedewelt remained a court artist throughout the remainder of his career, his subsequent commissions were primarily private works. Wiedewelt continued to teach at the Royal Academy, and his most famous students, painter **Nicolai Abraham Abildgaard** and sculptor Bertel Thorvaldsen,

helped to further integrate Denmark into the larger European cultural context. *See also* TRIPPEL, ALEXANDER.

WILKIE, SIR DAVID (1785–1841). Scottish painter Sir David Wilkie was inspired in his **paintings** by his native Scottish countryside. Born in the town of Culter in Fife to a parish minister and his wife, the young Wilkie attended several local schools before his father allowed him to pursue a career in art. With his father's help, Wilkie was admitted to the Edinburgh College of Art, then called the Trustees' Drawing Academy of Edinburgh, which had been established in 1760.

Wilkie's artistic emphasis on Scottish landscapes, Scottish figures, and Scottish history helped to promote Scottish culture in a world long dominated by French, Italian, and English scenes. His best-known **portrait** is that of King George IV, entitled *Visit of King George to Scotland* (1829; London, The Royal Collection), which depicts the historic 1822 visit of the king—the first British monarchic voyage to Scotland since 1650. The king's visit did much to quell the social unrest that had plagued Scotland since the beginning of the **French Revolution** and had culminated most recently in the 1820 Scottish Insurrection. The visit, organized by the Scottish writer Sir Walter Scott, included a procession of men in tartan kilts, and in this painting, King George IV appears dressed in a kilt, standing confidently with his legs spread slightly, one hand on his scepter, and looking off into the distance. This very flattering image of the king did much to improve his standing in Scotland and, at the same time, to highlight certain aspects of Scottish national identity, including the kilt. After traveling to Paris and Italy, Wilkie transformed his Dutch-inspired genre scenes into a classically inspired style of historical paintings. Upon his return to England, he received high praise for his aristocratic portraits.

WILKINS, WILLIAM (1778–1839). *See* GREEK REVIVAL.

WILSON, RICHARD (1714–1782). Welsh landscape painter Richard Wilson was one of the founders of the Royal **Academy** of London. Born in Penegoes, in Montgomeryshire, he is considered one of the first artists to depict the Welsh countryside. Wilson arrived in London in 1729 to become a **portrait** painter, but after a trip to Italy from 1750 to 1757, he became interested in the Italianate landscape. Upon his return to London, Wilson became one of the first artists to develop the landscape genre in England. *See also* JONES, THOMAS.

WINCKELMANN, JOHANN JOACHIM (1717–1768). Johann Joachim Winckelmann, an influential scholar of the 18th century who helped to

shape the style and philosophy of neoclassicism, is also considered to have developed the earliest methodological foundation for the field of art history as separate from the study of antiquarianism prevalent in Europe since the Renaissance. His version of classicism is often called **Hellenism**. Winckelmann was born in Stendal, Prussia, to an impoverished cobbler. He was also considered a self-made man, which was another new concept in this era, in that he studied mainly to escape poverty. He then received the position of state librarian in Dresden where he was able to meet many members of the Saxon court and see for the first time examples of antique **sculpture** in the court of the royal collections of Dresden. In 1755, he published *Thoughts on the Imitation of Greek Works in Painting and Sculpture*, which echoed **Jean-Jacques Rousseau's** idealized, harmonious images of a virtuous nature. Winckelmann dedicated this work to Augustus III, King of Poland and Elector of Saxony. To him, Greek was equal to German in terms of a nationalistic identity. Winckelmann then converted to Catholicism in hopes of getting a job in Italy, and Augustus III gave him a pension to study there.

He arrived in Italy in 1755 and immediately met the German painter **Anton Raphael Mengs**. A year later, Winckelmann's royal pension was cut and he was forced to seek work in Italy. In 1758, Cardinal Albani hired Winckelmann as his librarian and two years later asked him to write a catalog of an engraved gem collection of Baron Philipp von Stosch in hopes of selling the collection. In 1763–1764, Winckelmann published his most monumental project, the *History of Ancient Art*, which he dedicated to Mengs. This is considered the first “art history” text, in that it is the first scholarly investigation and chronological account of art, as it was defined by Winckelmann. Here Winckelmann analyzed the stylistic phases to what he deemed the highest level, that of the classical style. Insofar as he did not consider political, environmental, social, or religious influences, his work is considered the earliest codified formal analysis of art and thus highly influential in the development of neoclassical style in the 18th century.

In 1767, Winckelmann published his first work on the subject entitled *Monumenti antichi inediti, spiegati et illustrati*, together with 200 engravings of antique vases, **paintings**, and sarcophagi, many of which belonged to Cardinal Alessandro Albani. Cardinal Albani had built a villa to display his antiquities, and Anton Raphael Mengs was commissioned to decorate the main ceiling while Winckelmann, working as Albani's librarian and cataloger, began to publish a biannual pamphlet on classical art that highlighted Albani's collection. Winckelmann gave Albani's collection academic legitimacy, a modern concept for the 18th century, and is credited with devising the methodological and philosophical framework for neoclassicism in art. *See also* BATONI, POMPEO GIROLAMO; CANOVA, ANTONIO; CHAR-

DIN, JEAN-BAPTISTE-SIMÉON; DAVID, JACQUES-LOUIS; DEWEZ, LAURENT-BENOÎT; ERDMANNSDORFF, FRIEDRICH WILHELM VON; GOETHE, JOHANN WOLFGANG VON; GRAND TOUR; GREEK REVIVAL; KAUFFMANN, ANGELICA; LANGHANS, CARL GOTTHARD; SCHILLER, JOHANN CHRISTOPH FRIEDRICH VON; TRIPPEL, ALEXANDER; VIEN, JOSEPH-MARIE; WEIMAR CLASSICISM; WEST, BENJAMIN; WESTMACOTT, SIR RICHARD; WIEDEWELT, JOHANNES; ZAUNER, FRANZ ANTON.

WITTEL, GASPAR VAN (1653–1736). *See VEDUTA.*

WOMEN ARTISTS. Although women have been involved in the arts since the beginning of history, after the Middle Ages, Europe witnessed a sharp decline in female artists as greater restrictions were placed on women beginning in the Renaissance. In the ensuing baroque and **rococo** eras, several female artists were able to carve out professions in a male-dominated world, and this trend continued through the neoclassical era. During the 18th century, several women, including **Rosalba Carriera**, **Marguerite Gérard**, **Angelica Kauffmann**, **Adélaïde Labille-Guiard**, **Mary Moser**, and **Marie-Louise-Élisabeth Vigée-Lebrun**, were not only able to establish independent art studios, but became internationally renowned for their work. However, the artists of highest repute most often received academic training, and the academies, while offering a more extensive art education than in previous eras, remained exclusive in their membership and curriculum.

Between 1648 and 1706, seven women had been accepted into the French **Academy** in Paris, but these growing numbers alarmed the male members of the academy, who closed the doors to women that year despite Louis XIV's prior proclamation that the academy was to be open to all worthy artists, regardless of gender. By the 1770s, however, four more women had been elected to the French Academy, which was the limit imposed at the academy, and they included rococo **pastel** painter Rosalba Carriera, elected in 1720, as well as Labille-Guiard and Vigée-Lebrun, both elected in 1783. Although these women were unable to take classes at the academy or to receive any of its prizes, they nonetheless went on to establish successful art careers and independent studios.

Two women, Mary Moser and Angelica Kauffmann, were founding members of the Royal Academy in London in 1768, but no other women were elected there until the early 20th century. Women in the 18th century tended to follow the same patterns of patronage found in the previous two centuries, where female artists found niches in the "lesser genre" of **portraiture** and genre painting, with the exception of Kauffmann, who had trained with her

father on a series of church murals and moved to London to establish herself as a **history painter**, which was a subject more highly regarded in the academy than that of portraiture. Despite these various prohibitions, the era of **Enlightenment** in the 18th century provided more opportunity for female artists than in previous centuries and anticipated the gradual shift toward gender equality currently taking place.

WOOD, JOHN THE ELDER (c. 1704–1754). John Wood the Elder is best known for his desire to bring neoclassicism to northern England, where he and his son, called John Wood the Younger, designed a housing project and downtown area in the spa town of Bath. Born in Yorkshire in northern England, the elder Wood spent most of his career in Bath, where wealthy clients wanted noble homes on par with their town houses in London and their country estates. This famous housing project recalls the ancient origins of their town, originally established as a Roman settlement in the first century A.D. Begun in 1727, the downtown area, although never completed, was designed to hold communal buildings and sports facilities in keeping with ancient Roman urban models.

In 1754, Wood the Elder began his Bath housing project called the Circus, which was completed by his son several years later and became a very popular answer to the growing need for urban housing throughout the 18th century. The project was designed as a circular organization of town houses with three wide avenues, equally spaced apart, that branch off in different directions from the central area. The circular format of the urban plan provides needed traffic control to the otherwise straight avenues, as well as a central garden area for the inhabitants. The 33 town houses maintain a uniform, classically inspired façade design that recalls the Colosseum in Rome and provides a visual unity to the entire complex. Servants' attics, pitched roofs, and chimneys stray from the ancient ideal and allow for different climatic and more modernized social necessities than found in Rome. This upper-class housing project ultimately became a popular model for the creation of an elegant and well-organized neighborhood of private urban homes across the cityscape of England and is a World Heritage Site today.

WOOD THE YOUNGER, JOHN (d. 1782). *See* WOOD, JOHN THE ELDER.

WRIGHT, JOSEPH OF DERBY (1734–1797). Originally from the town of Derby, Joseph Wright moved to London in 1751 to train with the **rococo** painter Thomas Hudson (1701–1779), who was also the teacher of **Sir Joshua Reynolds**. Through the ensuing years, Wright worked primarily in London

and Derby, but also spent several years in Bath, Liverpool, and Italy. While in Italy on his **Grand Tour** from 1773 to 1775, Wright witnessed an eruption of Mount Vesuvius, the geological implications of which fascinated him and came to be the subject of several **paintings**, including *Mount Vesuvius from Posillipo* (c. 1788; New Haven, Conn., Yale Center for British Art), which includes a dramatic use of chiaroscuro to highlight the awesome power of nature. In 1762, the Scottish scientist James Ferguson came to Derby to give a series of lectures on mechanics, which likely inspired Wright in his painting *Philosopher Lecturing on the Orrery* (1766; Derby, England, Museum and Art Gallery). Here, in Wright's highly detailed naturalism, we see an early example of the machine used to study the rotation of the planets around the sun. As in most of Wright's scientific images, several scholars and interested citizens carefully observe the lecture.

Wright is best known for this innovative type of portrait painting that blended images of the merchant class and wealthy entrepreneurs with scenes of the many scientific developments of the **Industrial Revolution**. After his Grand Tour, he settled in Derby and joined the Lunar Society, an organization formed to champion the scientific advances of the day and to put these advances to practical use. Thus, the Lunar Society membership was mainly held by industrialists, wealthy merchants, and the intelligentsia in the newly industrialized cities such as Birmingham.

The popularization of the sciences in this upwardly mobile middle class created a new niche for patronage and a new type of **portraiture**, seen most famously in Wright's *Experiment on a Bird in the Air Pump* (1768; London, National Gallery). In this work we see a group of men and women, children and adults, gathered around a scientific experiment. Set in a dark room with a direct light source that creates a high chiaroscuro contrast, the image borrows from religious images of the baroque era that symbolize the divine presence through dramatic lighting. In this work, we see the newly developed air pump used to show how, when air is denied to a small bird contained in a glass bowl, the animal collapses from lack of oxygen. Before it dies, however, the bird is "saved" by the scientist, who reintroduces oxygen into the enclosed bowl and thereby resuscitates the animal. The scientist, appearing with disheveled hair and a strong gaze, epitomizes the image of the "divine genius" first noted in the art work in the Renaissance. The onlookers reveal diverse responses to the experiment, as most of the men gaze at the table in thought, while the young girls shrink away from its frightening possibilities. In the background, the moon hovers in the sky as a symbol of the Lunar Society. Thus, Joseph Wright has offered the art community a visual link between religion and the sciences, between tradition and innovation, in this new genre.

Wright's main patrons included the ceramicist **Josiah Wedgwood**; the industrialist Richard Arkwright, best known for his invention of the cotton spinning mill; and Erasmus Darwin, the grandfather of Charles Darwin. Most of Wright's patrons frequented the Lunar Society, and it was thus primarily the ideas formed by the dynamic group of scholars and scientists that fueled many of the great advances of the Industrial Revolution. Joseph Wright of Derby's paintings can be best appreciated as visual documentation of this vibrant culture.

WYATT, JAMES (1746–1813). James Wyatt was an English architect working during the neoclassical and **romantic** eras. Born in Staffordshire, England, into a family of architects, he first trained with his father, Benjamin Wyatt, and then he went to Rome in 1762, where he stayed for six years. During that time, he made a series of architectural studies of Saint Peter's Cathedral in Rome.

Wyatt returned to London to receive the prestigious commission for the Pantheon on Oxford Street, a building designed for public entertainment venues. The building opened in 1772 with the largest rotunda in England at the time, reminiscent of the Pantheon in Rome. The building, housing a theater and assembly rooms to be used in the winter, was meant to correspond with the summer public gardens and rotunda in Chelsea called Ranelagh Gardens. While the rotunda was used for musical and theatrical performances, the gardens offered promenades and pavilions for relaxation. Horace Walpole wrote about both sites and suggested that Wyatt's Pantheon was the most beautiful building in England. Unfortunately, Ranelagh Gardens was destroyed in the early 19th century, and the Pantheon was demolished in 1937. Illustrations exhibited at the Royal **Academy** reveal for the lost work a highly fashionable interpretation of neoclassicism. These achievements gave Wyatt entry into the Royal Academy and access to a list of fashionable patrons who hired him to design and construct country homes.

It was during the later years of Wyatt's career that he began to experiment with the Gothic revival, first seen in the crenellated castle/palace built at Kew Gardens for King George III beginning in 1802 but demolished in 1828. Wyatt worked in a variety of styles, including the Renaissance **Palladian style** of his Senior Library at Oriel College in Oxford, designed by Wyatt in the 1780s, and the Gothic revival Fonthill Abbey, built in 1795–1807 for William Beckford, author of the Orientalizing gothic novel *The History of the Caliph Vathek* called *Vathek* as well as writings on art. The abbey, called Beckford's Folly, was a rambling country house inhabited by the eccentric author until 1822, when he lost much of his wealth and was forced to sell the home. The building had long been plagued by structural problems, as Wyatt

sought to modify the pointed Gothic arches and vaults using newer materials, and in 1825, the main tower collapsed and the entire home was subsequently demolished.

Other Gothic-styled architects simply attached Gothic elements to their buildings, but Wyatt sought to understand the underlying structural issues in Gothic **architecture** and to create picturesque structures that were striking in their beauty. Wyatt therefore received so many commissions that he was unable to fulfill them all, and patrons increasingly complained of his neglect. His Gothic structures soon gained him more fame than his neoclassical buildings. *See also* ROMANTICISM.

Z

ZAUNER, FRANZ ANTON (1746–1822). Franz Anton Zauner was the most important Austrian neoclassical sculptor of the 18th century. Born in Unterwappan in Tyrol, Zauner trained with the **rococo** sculptor Jakob Schletterer (1699–1774) before receiving his first commission in 1775 for the fountain **sculptures** of the rivers Danube and Enns for Schönbrunn Palace in Vienna. After the completion of this work, Zauner spent the next five years studying classicism in Rome. While in Rome, he met **Johann Joachim Winckelmann**, and through the influence of this German art critic and historian, Zauner's style moved away from the rococo and toward a more rigorous form of neoclassicism.

His small seated figure of the muse *Clio*, made in 1779 for the Vienna **Academy** of Fine Arts exhibition and now located in the Liechtenstein Museum in Vienna, reflects this Vitruvian classicism. The facial features of this figure, as well as the drapery folds and classical attributes, draw upon examples of classical sculpture found in the Vatican collections in the 18th century. After returning to Vienna, Zauner was accepted at the Academy of Fine Arts with a teaching position and served as director of the academy from 1806 to 1815. In Vienna, his commissions were mainly in the areas of **portraiture**, tomb sculpture, and architectural decoration. The palace of Count Fries on the Josefsplatz in Vienna is one of the few neoclassical buildings in this rococo-dominated city, and for this building Zauner was commissioned to create a series of façade sculptures.

Zauner's best-known work is the equestrian monument of Josef II (1780–1806), the first classical equestrian monument in Vienna. Equestrian sculpture itself harks back to imperial Rome and had become popular from the Renaissance onward. Commissioned by Franz I for his uncle, the bronze monument recalls the second-century monument of Marcus Aurelius, one of the few equestrian figures on display in Rome. Allegorical relief plaques are attached to the base of the monument. These remind the viewer of Josef II's concern for the economic well-being of his people as he encourages the figure of Mercury to untie the hands of the allegory of Trade. This work in effect tied Hapsburg imperial authority to classical emperors. *See also* FISCHER, JOHANN MARTIN; SCHALLER, JOHANN NEPOMUK.

ZOCCHI, GIUSEPPE (1711–1767). *See* VEDUTA.

ZOFFANY, JOHANN (1733–1810). German portrait painter Johann Zoffany was born in Frankfurt but established his career in England beginning in 1760, where he attracted the attention of King George III and Queen Charlotte, for whom he painted a series of family portraits. Zoffany had already worked in Germany and traveled to Rome prior to his trip to England in 1758, and in Rome he began his career in the midst of the prosperous era of the **Grand Tour**. **Portraiture** was vital to the tourist trade in Rome, and from there Zoffany developed an interest in antiquarianism. Then, from the study of such portraits as those by the well-established **Joshua Reynolds** and **Thomas Gainsborough**, he developed to a more realistic type of interactive group portrait called a “conversation piece.”

It was through the actor David Garrick that Zoffany was first introduced to the royal family, and in London Zoffany began to create portraits of famous actors and actresses in the midst of performing in their famed roles. This type of work, a version of the Renaissance career portrait, came to be called the “theatrical conversation piece.” Later in his career, Zoffany’s conversation pieces became larger, with larger groups of people depicted. Such is the case with his *Tribuna of the Uffizi* (1772–1778; Windsor, Royal Collection of Windsor Castle), which depicts an incredibly detailed and veristic interior view of one of the large galleries in the Uffizi, where clusters of students and instructors are examining and discussing a large collection of **paintings** and **sculptures** hanging on the walls up to the ceiling and scattered around the room. The painting looks full and inviting rather than cluttered, however, as Zoffany is able to infuse the various sitters’ reactions with awe and excitement. The works of art displayed here form an encyclopedic inventory of some of the best-known classical sculptures and Italian Renaissance paintings revered in the 18th century. Zoffany’s *Charles Towneley in his Sculpture Gallery* (1782; Burnley Art Gallery and Museum) reveals a more intimate portrait of Towneley in his library with three of his friends, all focused on an examination of some of the classical sculptures set up around the room.

Zoffany’s best-known painting is his *Academicians of the Royal Academy* (1771–1772; Windsor, Royal Collection of Windsor Castle), which depicts the member of the Royal **Academy** of London gathered around a nude male model in one of the classrooms that is filled with classical statues and plaster casts. Zoffany’s portrait career was highly successful in England, where he continued to paint royal portraits and wealthy families until his death in west London in 1810. *See also* KAUFFMANN, ANGELICA.

ZUCCARELLI, FRANCESCO (1702–1788). *See* VEDUTA.

ZUCCHI, ANTONIO (1726–1795). *See* VEDUTA.

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INTRODUCTION

This bibliography provides further reading in the general era and individual styles, artists, and aesthetic theories related to neoclassicism. It is not exhaustive but seeks to provide an introduction to further reading on these subjects. Accordingly, preference is given to English language monographs and exhibition catalogs, with a limited number of articles, dissertations, and French, German, Russian, and Danish publications. Monographic studies do not exist for all the artists presented in this volume, but most artists are represented in alphabetical order with at least one study while the less well-researched artists can be found in general texts on 18th- and 19th-century art, overviews of neoclassicism, and studies of individual countries.

Much of the art of this time cannot be separated from the historical events in Europe, particularly in France. Beginning with the death of Louis XIV in 1715, major philosophical advances questioned age-old notions about power and privilege. These philosophers increasingly sought out classical examples of dignity and morality to inform their ideas on such things as social equality, freedom of religion, and the abolition of monarchic rule and slavery. These ideas were pervasive across the upper levels of society, and artists through the 18th century responded to them with the development of neoclassical art. Perhaps the single-most important 18th-century publication was Denis Diderot's *Encyclopédie*, the first volume of which was issued in 1751. This classification of all knowledge was a vast project that characterizes the Age of Enlightenment and is consistent with the "enlightened" ideas of such authors as Jean-Jacques Rousseau, whose *On Education (Émile)*, published in 1762, promoted educational reform, while François Marie Arouet de Voltaire's witty parodies of traditional social institutions encouraged freedom of religion, freedom of trade, and freedom from tyrannical governments, as can be found in his *Candide*, written in 1759.

Aesthetic philosophy also focused on the antique, and its material remains became prominent in the art market as well as in various historical studies. Formal art history was first introduced with the German scholar Johann Joachim Winckelmann's 1764 publication *The History of Ancient Art among the Greeks*, the first text to classify and categorize Greek pottery based on style. Prior to the mid-18th century, travel to Greece, then under the Ottoman Empire, was difficult, and therefore Greece was not a part of the Grand Tour. In 1751, attention was attracted to Greece when the first organized expedition there, led by James Stuart and Nicholas Revett, resulted in their 1762 publication of *The Antiquities of Athens*. Julien-David Le Roy's publication of *Ruines des plus beaux monuments de la Grèce* (1758) also dates to this same era. Both of these books were heavily illustrated and sought to categorize

ancient Greek architecture in a systematic way. In the 19th century, the English architect Henry William Inwood, who was both a scholar and an architect, traveled extensively to study ancient architecture; in fact, he died prematurely on a shipwreck while traveling to Spain. His 1834 publication *The Resources of Design in the Architecture of Greece, Egypt and Other Countries* remains a necessary tool for the study of classical antiquity. These classical studies pervaded aesthetic theories as well, as found in Johann Wolfgang von Goethe's *Italian Journey*, which was based on his travel diaries from 1787, and his *Theory of Colours* published in 1810.

Neoclassicism appeared in the mid-18th century, and its emergence is attributed to a diverse number of issues. The events leading to the French Revolution, which marked a dramatic shift in all aspects of society and created a definitive break with the ancien régime in France, are traditionally considered to have fueled the neoclassical movement, and thus most scholarship on neoclassicism favors French art of the late 18th century. Basic sources include Walter Friedlaender's *David to Delacroix* (Boston, Mass.: Harvard University Press, 1974); Michael Levey's *Rococo to Revolution: Major Trends in Eighteenth-Century Painting* (New York: Thames and Hudson, 1985); and Robert Rosenblum's *Transformations in Late Eighteenth-Century Art* (Princeton, N.J.: Princeton University Press, 1970). More recent interdisciplinary texts that offer a broader point of view include Barbara Stafford's *Body Criticism: Imagining the Unseen in Enlightenment Art and Medicine* (Cambridge, Mass.: MIT Press, 1991).

The repercussions of these political changes were extreme and sparked revolutions across all of Europe and into the United States. Rather than clarifying social order and offering opportunity to all, however, the power vacuum left in the wake of the Revolution created mass confusion and violence as numerous groups jockeyed for power. It was during this turbulent era, beginning with the Napoleonic Empire of 1804 and ending with the conclusion of the July Monarchy in 1848, that both neoclassicism and romanticism flourished, and because of this artistic overlap, many authors deal with both styles in one text, as exemplified by Lorenz Eitner's *Neoclassicism and Romanticism*, 2 vols. (Englewood Cliffs, N.J.: Prentice Hall, 1970), and more recently in Rolf Toman's *Neoclassicism and Romanticism: Architecture-Sculpture-Painting-Drawings 1750–1848* (Königswinter, Germany: H. F. Ullmann, 2008). Other books focus on the influence of Napoleon on the arts, including Odile Nouvel and Anne Dion-Tenenbaum's *Symbols of Power: Napoleon and the Art of the Empire Style, 1800–1815* (New York: Abrams, 2007). The best-known basic sources on neoclassicism, however, include Hugh Honour's *Neo-Classicism, Style and Civilization Series* (London: Penguin Books, 1977), and more recently, David Irwin, *Neoclassicism*, Art and Ideas Series (London: Phaidon, 1997).

Other historical issues central to neoclassicism include the Industrial Revolution, the main source of which is Francis Klingender's *Art and the Industrial Revolution* (Brussels: Flamingo, 1972), and the Grand Tour, discussed in Jeremy Black's *The British Abroad: The Grand Tour in the Eighteenth Century* (Strout, England: History Press, 2003). Various art movements related to neoclassicism include such regional architectural styles as the German Biedermeier, well illustrated in Werner Busch et al., *Biedermeier: The Invention of Simplicity* (Ostfildern, Germany: Hatje Cantz Pub., 2006); the English Georgian style, discussed in John Summerson's *Georgian London* (London: Paul Mellon Centre, 2003); and the federal style in the United States, found in Wendell Garrett's *America: The Federal Style and Beyond* (New York: Universe Publishing, 1996). It was the Palladian style, however, that was the most pervasive form of neoclassical architecture across Europe and in the United States and is well illustrated in Steven Parissien's *Palladian Style* (London: Phaidon Press, 1994). While studies of neoclassicism tend to favor architecture, neoclassical painting is well documented in monographic artist studies, while sculpture receives more general treatment in such works as Horst W. Janson's *Nineteenth-Century Sculpture* (New York: Abrams, 1985).

Other types of studies focus on the introduction of neoclassicism in individual countries, and the main sources outside of France include Kinley J. Brauer and William E. Wright, eds., *Austria in the Age of the French Revolution, 1789–1815* (Minneapolis, Minn.: Center for Austrian Studies, 1990); Joseph Burke, *English Art 1714–1800* (Oxford: Oxford University Press, 1976); Kaspar Monrad and Philip Conisbee, *The Golden Age of Danish Painting* (New York: Hudson Hills Press, 1993); Milton Brown, *American Art to 1900: Painting, Sculpture, Architecture* (New York: Abrams, 1977). More research needs to be done in English on Scandinavian, Spanish, Portuguese, German, and eastern European neoclassicism, while new studies on Russian neoclassical architecture are emerging, including Dmitri Shvidkovsky et al., *Russian Architecture and the West* (New Haven, Conn.: Yale University Press, 2007).

Finally, individual artist monographs form the core of the literature on neoclassical art, and studies favor the better-known French painters such as Jacques-Louis David, discussed in Anita Brookner's *Jacques-Louis David* (New York: Harper and Row, 1980), and in Thomas Crow's broader study, *Emulation: David, Drouais, and Girodet in the Art of Revolutionary France* (New Haven, Conn.: Yale University Press, 2006). Jean-Baptiste-Siméon Chardin's style often defies characterization given its Dutch baroque origins, but he is generally discussed as a classical artist in Philip Conisbee's *Chardin* (Lewisburg, N.J.: Bucknell University Press, 1986). Jean-Baptiste Greuze is well studied as an early neoclassical artist whose work exhibits lingering ro-

coco tendencies, as found in Emma Barker's *Greuze and the Painting of Sentiment* (Cambridge: Cambridge University Press, 2005), while the late neoclassical artist Jean-Auguste-Dominique Ingres was first fully discussed in Robert Rosenblum's *Jean-Auguste-Dominique Ingres* (New York: Abrams, 1967). Although female artists remain little studied in art history, such is not the case with Marie-Louise-Élisabeth Vigée-Lebrun, a royalist who became a member of the French Academy in Paris while establishing a career in portraiture. Her career is analyzed in Mary Sheriffs's *The Exceptional Woman: Elisabeth Vigée-Lebrun and the Cultural Politics of Art* (Chicago: University of Chicago Press, 1996). Monographs can also be found on French architects Claude-Nicolas Ledoux and Étienne-Louis Boullée and on sculptors Étienne-Maurice Falconet and Jean-Baptiste Pigalle.

Outside of France, monographs are also framed around studies of sculptors, architects, and painters. Josiah Wedgwood's well-studied ceramic ware is an exception, discussed in Brian Dolan's *Josiah Wedgwood: Entrepreneur to the Enlightenment* (London: HarperCollins, 2004), while Antonio Canova, perhaps the best-known neoclassical sculptor, is discussed in Fred Licht and David Finn's monograph *Canova* (New York: Abbeville Press, 1983). Canova was important to the spread of classicism in the sculpture of Horatio Greenough, Jean-Antoine Houdon, and Bertel Thorvaldsen, each of which are discussed in individual monographs. Monographs on architects focus on Robert Adam, credited with the spread of neoclassicism in England, and include Eileen Harris's *The Genius of Robert Adam: His Interiors* (New Haven, Conn.: Yale University Press, 2001). Apart from the architects Thomas Jefferson and Benjamin Henry Latrobe in Washington, D.C., and northern Virginia, Charles Bulfinch is perhaps the best-known American architect and is discussed in Harold Kirker, *The Architecture of Charles Bulfinch* (Cambridge, Mass.: Harvard University Press, 1969). In Germany, Karl Friedrich Schinkel is the best-known architect, discussed in Johannes Cramer et al., *Karl Friedrich Schinkel: Guide to His Buildings* (Munich: Deutscher Kunstverlag, 2007).

Finally, the quantity of pivotal monographs on neoclassical painting across Europe and the United States is too numerous to list and includes studies on Italian *veduta* landscape painters Antonio Canaletto and Francesco Guardi; American history painters Benjamin West, Gilbert Stuart, and John Trumbull in colonial America and London; English portrait painters Thomas Gainsborough and Joshua Reynolds; satirical artist William Hogarth; scientific painter Joseph Wright of Derby; and finally, a large number of artists from across Europe who converged in Rome during the neoclassical era, including German painter Anton Raphael Mengs, Swiss painter Angelica Kauffmann, and Danish painter Nicolai Abraham Abildgaard. Many excellent studies on

neoclassical art have been written, but future work will certainly focus on less well-examined artists, the medium of sculpture, areas of Europe further from France and England, and cross-disciplinary issues related to classicism. More research will also likely focus on the market of antiquities in Europe, a study initiated by Francis Haskell and Nicholas Penny in *Taste and the Antique: The Lure of Classical Sculpture 1500–1900* (New Haven, Conn.: Yale University Press, 1981), which provides an excellent overview of the vast market for ancient art that resulted in its scattering across all of Europe and into the United States.

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About the Author

Allison Lee Palmer is an associate professor of art history in the School of Art and Art History at the University of Oklahoma. She received her Ph.D. from Rutgers University in New Jersey with a dissertation titled “The Church of Gesù e Maria on the Via del Corso: Urban Planning in Baroque Rome.” Her undergraduate degree in art history is from Mount Holyoke College in Massachusetts. Dr. Palmer currently teaches undergraduate and graduate courses in art from the Renaissance through the 18th century, as well as several interdisciplinary humanities courses for the College of Liberal Studies at the University of Oklahoma. Her teaching awards include the School of Art Excellence in Teaching Award (2008), the College of Fine Arts Peer Recognition Award (2004), the College of Liberal Studies Superior Teaching Award (2002), and the Rufus G. Hall Faculty Award from the College of Liberal Studies (2001).

Dr. Palmer’s publications focus on Italian Renaissance and baroque art and include the following: *Historical Dictionary of Architecture* (Lanham, Md.: Scarecrow Press, 2008); “The *Last Supper* by Marcos Zapata (c. 1753): A Meal of Bread, Wine and Guinea Pig,” *Aurora: The Journal of the History of Art* 9 (2008): 54–73; abstract of “Sport and Art in Dutch Baroque Landscape Painting,” *Proceedings of the North American Society for Sport History* (2007): 5–6; “The Raising of the Cross,” catalogue entry, *Selected Paintings and Sculpture from the Collection of the Oklahoma City Art Museum* (Oklahoma City: Oklahoma City Museum of Art, 2007), 116–117; “The Image of the *Risen Christ* and the Art of the Roman Baroque Tabernacle” (proceedings of the international conference *Constructions of Death, Mourning and Memory*, October 2006); “The Maternal Madonna in *Quattrocento* Florence: Social Ideals in the Family of the Patriarch,” *Source—Notes in the History of Art* 21, no. 3 (Spring 2002): 7–14; “The Walters’ *Madonna and Child* Plaque and Private Devotional Art in Early Renaissance Italy,” *Walters Art Journal* 59 (June 2001): 73–84; “Carlo Maratti’s *Triumph of Clemency* in the Altieri Palace in Rome: Papal Iconography in a Domestic Audience Hall,” *Source—Notes in the History of Art* 17, no. 4 (Summer 1998): 18–25; “Bonino da Campione’s Monument of Bernabò Visconti and Equestrian Sculpture in the Late Middle Ages,” *Arte Lombarda* 121, no. 3 (1997): 57–66; “The First Building Campaign of the Gesù e Maria on the Via del Corso in Rome: 1615–1636,” *Architectura*:

Zeitschrift für Geschichte der Baukunst 27 no. 1 (1997): 1–20; and “The Church of Gesù e Maria and Augustinian Construction during the Counter-Reformation,” *Augustinian Studies* 28, no. 1 (1997): 111–140. Dr. Palmer is currently working on a historical volume on romantic art and architecture for Scarecrow Press, which should be referred to for many of the neoclassical artists whose work developed into romanticism.



Nicolai Abraham Abildgaard, *The Wounded Philoctetes*, 1775, Copenhagen, Statens Museum for Kunst. [Wikimedia Commons PD-Art](#)



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