Classical Archaeology under the Auspices of European Art

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ABSTRACT

Whereas men of letters were searching for and reading codices, the new impulses encouraged the architect Filippo Brunelleschi (1377–1446), together with his friend the sculptor Donatello (1386–1466), to stay in Rome at the very beginning of the fifteenth century in order to study the methods of ancient builders and their "musical proportions". Their research resulted in sketches of all the buildings in and around Rome, accompanied by their dimensions, that is, their breadth, height and length, provided they were available. In an age when research activities blossomed and conclusions regarding ancient ideals and principles of art and architecture abounded, a whole series of treatises appeared: on proportions and perspective (Piero della Francesca), on painting (Alberti), on architecture and sculpture (Alberti, Ghiberti). These were authored by researchers in the role of archaeologists analysing, synthesising, that is, defining, and then becoming authors who, in theory and in practice, through their own creations, demonstrated their newly acquired knowledge, adapting it to contemporary needs. Should one accept the fact that this return—this careful search for codices and monuments, epigraphs and architectural remnants, accompanied by a considerable interest in Latin and Greek—was not a simple invocation of a glorious past but a search for an authoritative foundation for a new human concept of life. The role of the humanist popes in discovering and conserving Roman classical remains are also significant. In the period between the Renaissance andlater European neoclassical movements, classical archaeology shows a permanent connection with art and architecture, which created a foundation for its rise as a modern science in the Early Renaissance in Italy. There was a strong link and impressive feedback between arts, architecture, literature and archaeology during the modern European era inspired by classical art.

Keywords: classical: art, architecture, archaeology; Rome, ruins, Renaissance, Baroque, Neoclassicism, Vitruvius, Greece.

European art and culture preserved the memory of Antiquity even in the time of early Christianity and throughout the Middle Ages, but the age of the Renaissance and Humanism was the first since ancient history to be overwhelmingly marked by the return of the Greco-Roman classical world. If one accepts the fact that this return was not a simple invocation of a glorious past but a search for an authoritative foundation for a new, human concept of life, this careful search for codices and monuments, epigraphs and architectural remnants—

accompanied by a considerable interest into Latin, Greek, and later on Hebrew—is quite understandable, and would ensure the establishing of comprehensive bonds with the entire ancient heritage.

It is understandable that this process began in the Italian city-states, emboldened by new economic and political growth, as an attempt to verify their greatness on the foundations of a glorious cultural heritage, related to the tendencies and ideals of the Roman Empire itself. Books from the Classical period were tirelessly sought after by Francesco Petrarch, the great founder of Humanism—and not just books written in Latin, but also in Greek, advocating its study so that the works of authors such as Homer or Plato would become comprehensible to most scholars.

The dedicated study of the classical painterly language of the Renaissance was preceded by the activities of the humanists from the late fourteenth and early fifteenth centuries, most of them continuators of Petrarch's work: Coluccio Salutati, Leonardo Bruni, and Poggio Bracciolini. Through them, Antiquity penetrated all public spheres: education (*studia humanitatis*), political thought and literature in general (E. Garen, 1967, 30-31). [1] Not only poetry but also the new prose was modelled after the classics, finding no obstacles in religious differences. Civilisation presented in superior forms was engrafted on the new one perfectly.

The great artists of the Renaissance were *uomini universali*, creative geniuses who drank from the fountains of Antiquity—scholars and thinkers who were led by an unstoppable desire to get to know the world and the secrets of life, rejecting medieval ecclesiastical dogma. In order to accomplish this, they needed the knowledge and the experience of Antiquity that was to be examined, re-evaluated and developed further. They did not reject or criticise religion, but they did reject the centuries-long belief in the inferiority of man and his passive, even subservient role within Christian teachings, and the best manner to achieve this was to refer to the age that had celebrated the human as the centre of the universe. The ultimate goal was that of the eventual release of man from the restraints of institutions—eventually even from the authority of Antiquity itself.

The early Renaissance painters Tommaso Masaccio (1401–1428) and Piero della Francesca (c. 1416–1492) nobly presented man as a privileged creature, able to control the world and his own life. Like their fellow architects, they studied perspective and volume, that is, space, capturing them through painterly means, through foreshortening, shading, and controlled lightening. (fig. 1) On the other hand, the idea of a correspondence between the macrocosm and microcosm was to materialise in the anthropomorphic character of architecture, in defining the harmonious proportions of the measurements of the human model. Whereas the men of letters were searching for and reading codices, the new impulses encouraged the architect Filippo Brunelleschi (1377–1446), together with his friend the sculptor Donatello (1386–1466), to stay in Rome at the very beginning of the fifteenth century in order to study the methods of ancient builders and their "musical proportions" (E. Garen, 1967, 159). [2] Their research resulted in sketches of all buildings in and around Rome, accompanied by their dimensions, that is, their breadth, height and length, provided they were available. In an age when research activities blossomed and conclusions regarding ancient ideals and principles of art and architecture abounded, a whole series of treatises appeared: on proportions and perspective (Piero della Francesca), on painting (Alberti), and on architecture and sculpture (Alberti, Ghiberti). These works were authored by researchers in the role of archaeologists, analysing, synthesising and

then becoming authors who, in theory and in practice, through their own creations, demonstrated their newly acquired knowledge, adapting it to contemporary needs. In those times Donatello also exerted influence on painters such as Andrea Mantegna in Padua, himself profoundly interested in archaeology and in contact with scholars from the renowned University of Padua. (fig. 2) Donatello's influence is particularly notable in the work of sculptors who produced burial vaults, a new Renaissance type of tombstone, heavily influenced by Antiquity, aiming to emphasise the glory and worldly greatness of the deceased rather than grief, finality of life and piety (Bernardo Rosselino, Desiderio da Settignano) (fig. 3 and fig. 4) By using classical rhythm and ornament on the façades, as well as the foundations of the Roman house, Donatello's friend Michelozzo Michelozzi (1396–1472) created a new type of public buildings, including palazzos and villas that were to rise even outside of Tuscany (Герасимовска, 1996, 13–14). [3] Leon Battista Alberti (1404–1472) made the façades of his secular and sacral buildings reminiscent of classical architectural objects. He would also bring back to the fore the great ancient architect Vitruvius, celebrated by Boccaccio and Bracciolini. Antonio da Sangallo, Bramante, Andrea Palladio, and all the great Renaissance architects in general, treated *De re aedificatoria* (*On the Art of Building*) as the Bible of their profession. Alberti, along the lines of Vitruvius' treatise, spoke of the human body as the model for creating the system of architectural proportions, comparing architecture to a living organism: "ac velutiin animante membra membris, ita in aedificio partes partibus respondent condecet" (L.B. Alberti, 2007, 204). [4]In fact, it is in this reiteration of Vitruvius that Alberti is most radically different from Vitruvius. Whereas Vitruvius' theory of architectural proportions modelled after the human body is mimetic, Alberti's reformulation underscores the constructive principle. The body is not a system of measurements but, according to Alberti, a model whose principle of organising the parts and the whole, that is, its construction, should serve as an example to architecture. Alberti turned Vitruvius' physical anthropometry into a mental one (L. B. Alberti, 2007, 204). [5] (fig. 5)

Fig. 1

Fig. 2

Fig. 3

Fig. 4

These theories were tested in the field, and the most important ancient archaeological location or site within reach was the city of Rome, that is, its ancient centre. The period of Humanism and Early Renaissance was a time of a different kind of awe for the Eternal City than the status of a ruin it had held when *Mirabilia Romae* was written. Instead of fantasies related to unauthorised excavators in search of fortune and wonders, Rome was beginning to be perceived in a historiographical manner. Even Petrarch recounted his roaming around the city with Giovanni Colonna, their climb onto the great arches of the Baths of Diocletian, where in the fresh air and in inspired silence they debated history and philosophy. Petrarch was advocating the ancient world whereas Giovanni was more sympathetic to the age of Christianity, but they both ended up discussing the restorers of art.

In his mock visionary travelogue, *Dittamondo*, Fazio degli Uberti (circa 1360), accompanied by the ancient geographer Solinus, following a number of journeys, arrives in Rome. He mentions the legend of the Aracoeli church, as well as the one of Our Lady in Trastevere, but what he is actually moved by is the beauty of ancient Rome, the city of ruins, which he perceives as a dignified old lady in tattered clothes (J. Burchardt, 1953, 104). [6] Then he guides

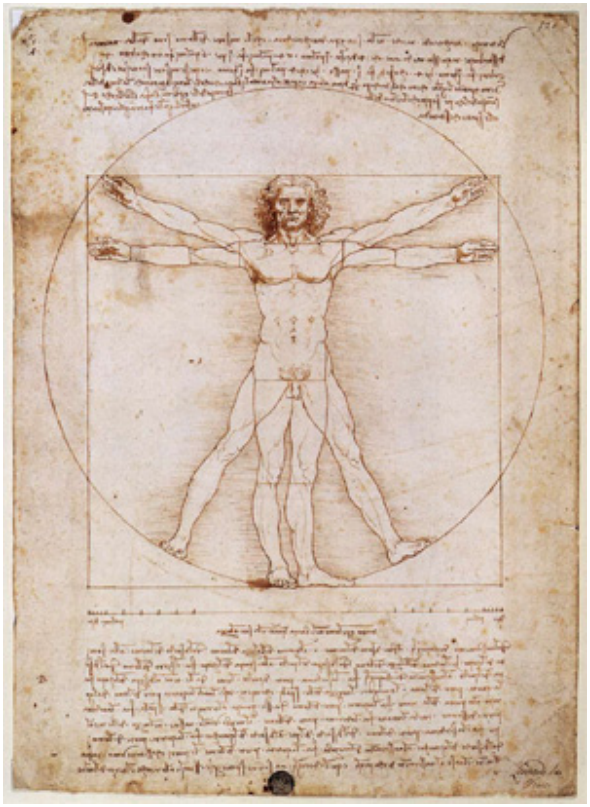

Fig. 5

foreigners around the city, explaining the Seven Hills to them and describing the numerous ruins.

Destruction and the ravages of time even in those days had largely devastated ancient Rome. Nevertheless, there were many more and better preserved remnants than nowadays, when one can only find the skeletons of brick buildings without most of the marble finish and other ornaments. The serious topography of ancient Rome, therefore, began as early as the fourteenth century. But the standard and way of life of the Romans themselves were rather low-grade and, as reported by certain contemporaries, they would remove the marble from the ancient ruins and use it to make lime. A number of priceless remnants of temples fell prey to this custom, on account of which the only valuable segments of the Eternal City were lost forever (J. Burchardt, 1953, 105). [7]

In his *Roma instaurata*, published during the final years of the pontificate of Pope Eugenius IV (d. 1447), Flavio Biondo, as Poggio, had a scientific, archaeological outlook, and exploited all classical sources known to him, including coins and inscriptions. He tells us that the Papacy of Eugenius IV came just in time to restore many of the monuments, both pagan and Christian, before their final collapse. Biondo also confirms that the Pope had a strong sense of the quality of *romanitas* and that for him the reconstruction of the ancient monuments was a moral duty. A hundred years later, *Roma instaurata* was followed by Giovanni Marliani`s *Antiquae Romae topographia* from 1534, which confirmed the connections between the pagan past and Christianity (P. Murray, 1971, 17). [8]

The next pope, Nicholas V (1447–1455), was the first in a line of Renaissance pontiffs possessed by the desire to build and restore the monumental glory of Rome. The activities he undertook endangered the ancient ruins, but also helped raise awareness of their importance and of their need to preserve them. His successor Pius II had a multifaceted interest in Antiquity. Although a native of Siena, Pius claimed that his family had come from ancient Roman lines and that they had moved to Siena afterwards. He even went so far as to have the memorial city of Pienza designed and built by the architect and sculptor Bernardo Rossellino on his orders, correspond to several previously considered ideas of applying ancient concepts to the new Renaissance architecture. Rossellino was Alberti's disciple and he adopted his solutions outright for the church and for the Palazzo Piccolomini in Pienza. The Palazzo has a practically identical façade to the Palazzo Rucellai in Florence, begun in 1446 by Alberti by placing pilasters between the windows on the three horizontal levels, with different types of capitals at each level. Even though in both palazzos, Rucellai and Piccolomini, the pilaster capitals were stylised by storeys, they were undoubtedly borrowed from the rhythmically arranged pilasters between the arches of the Roman Coliseum, where the bottom row has Doric, the middle Ionic and the top Corinthian capitals. (fig. 6) And the church in Pienza, in terms of its front façade, was clearly based on the Malatesta Temple in Rimini, the structure of which was modelled after an ancient triumphal arch, a design directly inspired by the Arch of Constantine in Rome and the Arch of Augustus in Rimini. (fig. 7) Piero della Francesca's vision of the ideal city, once again based on the premises of ancient urban planning, also found its application in Pienza.

Fig. 6

Fig. 7

During the pontificate of Alexander VI, excavations became more frequent and the ornamental motifs for the new papal apartments and loggias were selected after the Roman mural and floor decorations called grotesques. Great discoveries, such as each Renaissance pope or cardinal would want for his collection of statues and fragments, followed: in Porto d'Anzio Apollo Belvedere was discovered, whereas in the age of Julius the Hellenic sculptural group Laocoön and His Sons and the Vatican Venus, the Belvedere Torso, were found (*Ватикански музеј*, 1971, 11–12). [9] This wave of research and collection was carefully followed and aided by the greatest artists of the High Renaissance. When the Laocoön Group was accidentally found in a Roman vineyard, the pope was immediately informed about the amazing discovery. (fig. 8) But the dilemma posed by this ancient masterpiece was resolved by Michelangelo, who recognised Laocoön and his sons from Plinius' description. During the reign of Pope Leon X, Raphael Santi began restoring the whole ancient part of town, as evidenced by his letter (J. Burchardt, 1953, 108). [10] Disappointed by the destruction and the heartless devastation of this invaluable asset, he appealed to the pope to champion the preservation of what little had remained as testimony of the greatness of the Eternal City. Advocating for systematic research and documentation of the ancient ruins of Rome based of its topography, Raphael inadvertently pioneered comparative art history, but also archaeology as a separate discipline, with a colossal programme in front of it, as stated by the Vitruvian academy. As regards documenting the objects and their ruins, this involved drawing the foundation and the section, sketching, noting the dimensions, and the like, also benefiting in doing so from Leonardo's experience in making the so-called elevation drawing, which has been widely used to this day. [11]

Fig. 8

Ever since Petrarch and Boccaccio, the Renaissance age had also evidenced the nostalgic/sentimental attitude of a number of its notable contemporaries towards the Roman ruins, covered in weed and surrounded by laurel and arborvitae. Ancient ruins formed a compulsory part of the background of various Christian subjects, and not just in the work of the painter Andrea Mantegna. Gradually it became practice for the Birth of Christ scene to be placed, not in a cave or a stable in accordance with the biblical description but amidst the ruins of an ancient palazzo. Finally, the infatuation with that elegiac feeling towards classical antiques went so far that it became fashionable to install fake ancient remnants in various shapes and sizes as decorations in gardens.

This feeling persisted in the following centuries as well into the age of Baroque, while the period of Rococo art was not immune to it either. In the seventeenth century it was particularly prominent in painting, primarily in the painterly genre known as *historical* or *heroic landscape.* Such paintings are representations of idealised nature with a mandatory display of (ancient) Roman ruins and a biblical or mythological scene, minimised in relation to the landscape. The popularity of these types of paintings was proportionate to their number and their classicist features were justified by the profile of the artists creating them, almost all from the line of the so-called Raphaelites, i.e., Raphael's disciples in the new age: Annibale Caracci, Adam Elsheimer, Nicolas Poussin, Claude Lorrain and others, who were mostly specialised in these types of representations. (fig. 9)

In the following century the Rococo artists strived to preserve this scenery, composed of well-kept gardens or parks decorated with ancient statues, but this time in order to create a new, romantic atmosphere in their courtship scenes, obviously inspired by the Commedia dell'Arte characters and the Gardens of Love in the spirit of Giorgione or Rubens. This decor is typical of the so-called *fêtes galantes* of Antoine Watteau, Nicolas Lancret, François Boucher, Jean-Honoré Fragonard, and Giovanni Battista Tiepolo. (fig.10)

Fig. 9

Fig. 10

A century passed between Viviano Codazzi's (1603–1670) experience painting Roman ruins and the practice of Italian *vedutisti* to paint idealised landscapes with classical remnants—the so-called *capricci*. Unlike the *vedutisti* such as Canaletto, Belotto, or Marieschi, Codazzi showed a real interest in archaeology and technique that would lead him to architecture itself. Through

clean and precise lines he demonstrated a sense of play on different planes, creating a view through arches and porticos (L. Salerno, 1991, fig. 16.1). [12] (fig.11) Older generations of Dutch painters who had moved to Rome in the seventeenth century also showed great interest in painting the ancient archaeological aspects of the Eternal City: Karel Dujardin, Willem Romeyn, Jan Both, Jan Asselijn, Cornelius van Poelenburgh, Bartholomeus Breenbergh, Herman van Swanvelt, and Gaspar van Wittel (G. Briganti, 1966, 15–22). [13] (fig.12)

Fig. 11

Fig. 12

The second half of the seventeenth century was marked by the phenomenon of the Grand Tour, with the birth of Neoclassicism in fine arts and architecture. Young English noblemen, accompanied by tutors and servants, travelled to Italy to get to know its natural beauty, but primarily its art and history (B. Redford, 1996, 14). [14] Of course, their final and most important destination was Rome, the Mecca of contemporary tourist pilgrimage. Pompeo Batoni (1708–1787) painted portraits of young English gentlemen posing, casually leaning against ruins from the ancient city (B. Redford, 1996, 85–90). [15] (fig. 13) It is a testimony of their presence at the heart of the Roman Empire, drinking at the fountain of the great civilisation that was still a symbol of wisdom and power, a rock of cultural strata recounting its tumultuous history, and still the subject of research. For his portraits of them are not only records of the Grand Tour but of the moment when England began to play a dominant role in European affairs. Batoni portrays his lords as contemplative, reverent, backward-looking aesthetes who are also confident rulers in the making.

Fig. 13

By defining an ancient monument, fragment or ruin, as the site of a ghostly female presence (contemplating the tomb of Cecilia Metella), the traveller from Canto IV of Byron's *Childe Harold's Pilgrimage* (1818), implicitly invoking an established allusion between the feminine and the personal, makes the vestiges of antiquity more easily transportable into a private domain of emotional intimacy. Living women who appear in ancient sites also serve to accomplish the same shift from ancient history into personal emotion. Another category of sites that merges the feminine and the ancient is that of women who resemble antiquities. Corinne,

the heroine from Germaine de Staël's novel *Corinne; ou, l`Italie* (1807), on her first appearance on the Capitol in Rome, is dressed in the costume of Domenichino`s Sybil (C. Chard, 1999, 126–149, fig. 6). [16] It is in front of this temple, high on its rocky precipice, that the French painter Elisabeth Vigee-Lebrun situates the heroine in her allegorised portrait, Madame de Staël as Corrine, painted in 1807–8. (fig. 14) The possibility that the historical past might intervene in the personal dramas of the present is repeatedly raised in late eighteenth-century accounts of ruins that bear the imprint of ancient female presences.

Fig. 14

In Wilheim Jensen`s novella *Gradiva: ein pompejanishes Phantasiestuck* (1903), a young archaeologist, Norbert Hanold, has surrendered his interest in life in exchange for an interest in the remains of classical antiquity. He displays no interest in living women but is attracted to a bas-relief which he has discovered, in the past, in a museum of antiquities in Rome, and which represents a young girl lifting her flowing dress a little to reveal her sandaled feet and stepping forward in a manner that he finds especially charming. He calls her Gradiva: "the girl who steps along". At the end of the story, Hanold finds his ideal woman in a living girl, Zoe, and the illusion has now been conquered by a beautiful reality. When the two lovers leave Pompeii, they reach the Herculaneum Gate where, at the entrance to the Via Consolare, Norbert pauses and asks the girl to go ahead of him. She pulls up her dress a little with her left hand and makes Zoe become Gradiva (C. Chard, 1999, 145). [17]

The large albums of Sir Richard Colt Hoare`s drawings preserved in the library at Stourhead, which are beautifully mounted and carefully inscribed, show his profound attachment to the classical world. Of Tivoli he wrote: "This small spot (...) contains more picturesque scenes and a greater variety of objects than any place I have ever seen" (*Souvenirs of the Grand Tour*, 1982, 13). [18] His drawings are of considerable value to the student of topography. Hoare collaborated with Italian artist Carlo Labruzzi, who produced a series of

twelve prints in Rome, *Via Appia Illustrata*, which Colt Hoare presented to the Society of Antiquaries in 1794. (fig. 15)

Fig. 15

Colt Hoare`s interests were in tune with the taste of the time—the age of Winckelmann—which witnessed a great period of archaeological discovery, especially in Rome, where the Pio-Clementino Museum was founded in 1772; and further impetus came from the excavations at Pompeii and Herculaneum. The English were among the foremost collectors of classical art, buying from Gavin Hamilton and Thomas Jenkins. Another painter famous for his Roman ruins was the Swiss painter Louis Ducros, who arrived in Rome in 1770. His pictures evoke the spirit of the place in terms of the sublime and have some affinities with Piranesi and Salvator Rosa (*Souvenirs of the Grand Tour*, 1982, 12, figs. 24–27). [19] (fig.16)

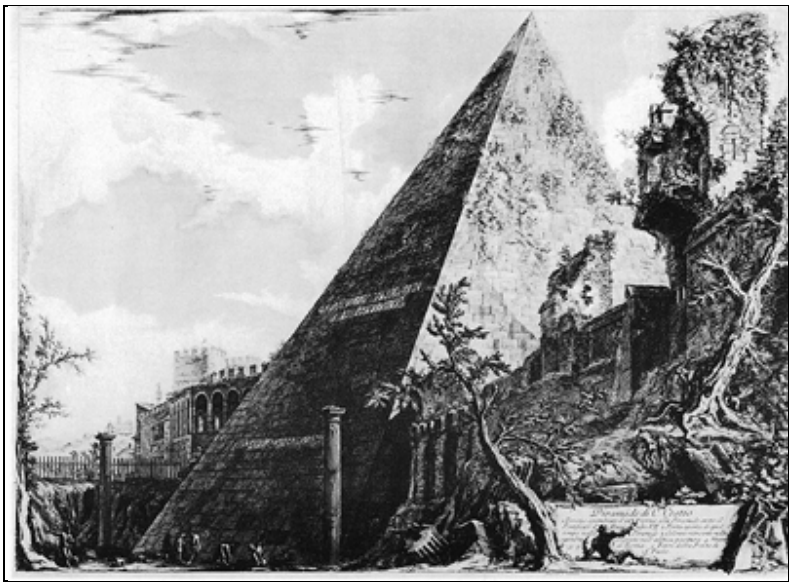

Fig. 16

In histories of painting, the most familiar demonstration of that new mid-eighteenth-century viewpoint generally known as Neoclassicism juxtaposes Joseph–Marie Vien`s *Marchande a la toilette*, exhibited at the Salon of 1763, with an engraving of a freshly unearthed Roman painting first published in the great folio edition of *Le Antichità di Ercolano*. Like the sculptural comparison of Thorvaldsen`s Jason with the Doryphoros or the architectural one of Klenze`s Walhalla, near Regensburg, with the Parthenon, such a pairing is often meant to imply that Neoclassical artists were content to produce slavish and hence stillborn imitations of Greco-Roman Antiquity (R. Rosenblum, 1967, 3). [20] With retrospective nostalgia, they presumably copied a past they believed greater than the present, and were willing even to submerge their own artistic personalities in this veneration of the ancient. Yet the dissimilarities among authors in their interpretations of identical Roman sources may begin to suggest that, in the late eighteenth century as before, ancient stimuli could produce a wide range of stylistic and expressive results.

In fact, Winckelmann`s romantic image of a remote Greek art instilled with Mediterranean harmony and serenity was only one of many possible visions of Antiquity. His demand for "noble simplicity and quiet grandeur" from around 1800 comes at a time of profound historical transformations of public and private experience, when the new classical art demands as varied as French Revolutionary propaganda, Romantic melancholy, and archaeological erudition, and could be couched in visual vocabularies as dissimilar as the chaste outlines of Flaxman`s classical illustrations, the icily voluptuous surfaces of Canova`s marble nudes, or the dense sculptural incrustations of Napoleon`s imperial architecture (R. Rosenblum, 1967, 10). [21] Different in sensibility, but with similar intentions, Giovanni Battista Piranesi, Hubert Robert and Joseph Vernet remained attracted to Antiquity, painting, etching or drawing ancient ruins exclusively. *Voyage pittoresque à Naples et en Sicile*, published in 1781 by the Abbot de Saint-Non, has a number of vedutas by French illustrators, amongst whom was Robert with his ancient motifs rendered with strong lyricism and romantic suggestiveness (Briganti, 1966, 137). [22] (fig. 17)

Fig. 17

The intensity conferred on Italy by its classical past, travel writings suggest, is derived not only from the intensified character of the past and its writings, but also from the pleasure that the traveller derives from reminders of texts with which he is already familiar, for which the traveller feels an affection sufficient to invest a visit to an ancient site with "all the pleasures in the world". Goethe was aware of that, and so were the readers of his *Italian Journey* (1786–1788), following his observations on Rome:

> *Wherever you turn your eyes, every kind of vista, near and distant, confronts you—palaces..., stables, triumphal arches, columns—all of them often so close together that they could be sketched on a single sheet of paper. One would need a thousand styluses to write with (...) I shall be able to benefit from the excellent preliminary studies to which, from the fifteenth century till today, eminent scholars and artists have devoted their lives* (J. W. Goethe, 1970, 133). [23]

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17. Hubert Robert, *Ancient Ruins Ussed as Public Baths*, Oil on canvas, 1798, 133 x 194 cm, Hermitage, St. Petersburg.

Notes

[1] E. Garen, 1967, 30, 31. Salutati was a friend and admirer of Petrarch and Boccaccio. As a student of ancient texts he particularly popularised Cicero's epistles. It is to his credit that a department of Greek studies was established at the Florentine Studium and that the renowned Byzantine scholar Manuel Chrysoloras was invited, thereby starting an influx not only of teachers, but also of Greek books and their translations. Particularly impressive for those politically turbulent times was the translation of Plato's *Republic.*

[2] *ibid*., 159. According to Brunelleschi's biography attributed to Antonio di Tuccio Manetti.

[3] З. Д. Герасимовска, 1996, 13-14.

[4] Leon Battista Alberti, 2007, 204.

[5] *ibid*.

[6] J. Burchardt, 1953, 104.

[7] *ibid*., 105. From *Poggii Opera*, ed. 1513, 50-52. *Ruinarum urbis Romae descriptio*, circa 1430, actually immediately before the death of Martin V, the Baths of Diocletian and the Baths of Caracalla still had incrustations and columns. Poggio was the first to collect records and establish a connection between the remnants of the objects and the artefacts.

[8] P. Murray, 1971, 17.

[9] In fact, in this period it became a matter of prestige for cardinals and other notables to establish and then enrich their lapidaria. *Музеите на светот, Ватикански музеи*, 1971, 11, 12.

[10] J. Burchardt, *op. cit*., 108.

[11] An elevation is an orthographic projection, that is, the most common method of three-dimensional presentation of the configuration and the details of the three-dimensional object in two dimensions. It has great application in a number of fields, particularly in technical drawing of architectural objects. Such a presentation provides a simultaneous insight into the foundation and the vertical section of the building, that is, the exterior and the interior, in the same drawing.

[12] L. Salerno, 1991, fig.16.1.

[13] G. Briganti, 1966, 15–25.

[14] B. Redford, 1996, 14. The charter or foundational text for the Tour is *The Voyage of Italy*, a treatise-cum-guidebook by Richard Lassels (c.1603–1668).

[15] B. Redford, *op. cit*., fig. 34, 35, 36. For example, Batoni`s portraits of Sir Gregory Page–Turner, John Chetwynd Talbot, later Ist Earl Talbot, and Thomas William Coke, later Ist Earl of Leicester.

[16] C. Chard, 1999, 126–149, fig. 6

[17] *ibid*., 145.

[18] *Souvenirs of the Grand Tour*, 1982, 13.

[19] *ibid.*, 12, figs. 24-27.

[20] R. Rosenblum, 1967, 3,

[21] *ibid*., 10.

[22] G. Briganti, 1966, 137.

[23] J. W. Goethe, 1970, 133.

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