



Etchings of
PIRANESI

GIOVANNI
BATTISTA
PIRANESI
1720 to 1778

seventy seven etchings

AUCKLAND CITY ART GALLERY · JULY 1963

(Cover) PRIMA PARTE DI ARCHITTETURE
E PROSPETTIVE (2)

FOREWORD

RECENTLY, both in Italy and America, there have been comprehensive exhibitions devoted to Piranesi: and the exhibition here, although on a less extensive scale, seeks to make more widely known the work of this master.

Such an exhibition would have been quite impossible without the generous loan of etchings from the Alexander Turnbull Library, Wellington: a loan which makes up the bulk of the works shown here.

We are grateful, therefore, to the Librarian, Alexander Turnbull Library, for making these etchings available.

Mr Ross Fraser, Assistant at the Gallery, has compiled the catalogue.

P. A. TOMORY

INTRODUCTION

WHEN IN NOVEMBER of the year 1786 Goethe at last reached Rome, he wrote: 'All the dreams of my youth have come to life; the first engravings I remember . . . my father hung views of Rome in the hall . . . I now see in reality, and everything I have known for so long through paintings, drawings, etchings, woodcuts, plaster casts and cork models is now assembled before me'.*

Goethe's experience must have been held in common with a whole generation of travellers who, mainly through the medium of engraving, had long been familiar with the configuration of that city which became a magnet to every cultivated European as the eighteenth century wore on, before they ever set foot there. Many engravers were at work producing tourist views. But to a great extent this was a hack industry, occupied in profitable mass production of the contemporary equivalent of souvenir photographs. Standing far above such print-makers, and incontrovertibly the greatest artist amongst them, was the Venetian, Giovanni Battista Piranesi.

It may have been because Piranesi himself was a Roman only by adoption — one who had been from his youth in love with the idea of the magnificence of Classical Rome, whose durable spirit and *gravitas* still permeated the city — that he could become the ideal conservator of her artistic remains.

Certainly, by the eighteen-fifties he had become the most eminent interpreter of this particular source of the neo-classical movement — that curiously romantic enthusiasm for the antique forms and ideals in poetry and the visual arts.

Some observers from abroad tempered their admiration for Piranesi's learning, ingenuity, and great talents as an engraver, with doubts regarding his doctrines of the history of Roman art. But, by 1771, Horace Walpole was wholly enthusiastic, taking the, surely sound, view that Piranesi's genius lay in revealing the *poetry* of architecture. In the fourth volume of his *Anecdotes of Painting in England*, Walpole urged English archi-

**Italienische Reise*. Trans W. H. Auden and Elizabeth Meyer.

fects to 'study the sublime dreams of Piranesi, who seems to have conceived visions of Rome beyond what it boasted even in the meridian of its splendour, savage as Salvator Rosa, fierce as Michael Angelo and exuberant as Rubens, he has imagined scenes that would startle geometry, and exhaust the Indies to realise. He piles palaces on bridges, and temples on palaces, and scales Heaven with mountains of edifices. Yet what taste in his boldness! What labour and thought both in his rashness and details!'

The two biographical accounts which would be of invaluable help in compiling an authoritative sketch of Piranesi's career remain, both of them, untraced. These are his autobiography, of which his first biographer, a year after his death, in expressing his regret at its loss asserted that Piranesi's life, if it were revealed in detail, would make a work as tumultuous as Cellini's. The other is a life written by Francesco and Pietro from their father's autobiography and their own recollections. As it is, what little material exists has almost all been told and retold in the publications of Focillon, Hind, Mayor and Thomas. Only a skeleton may be recounted here.

Giovanni Battista Piranesi was born on 4 October 1720 at the village of Mojano or Mogliano, near Mestre; he was christened, later, at Venice—about ten miles away. His father, Angelo Piranesi, was a stone mason; his mother, Laura Lucchesi, was the sister of Matteo Lucchesi, a civil engineer and architect who is said to have been the boy's first instructor in the art of building.

Not a great deal is known about Piranesi's early training in Venice (1735-40). Apart from the study of architecture with his uncle, and later Scalfarotto, he is thought to have studied perspective with Carlo Zucchi; gained some knowledge of design for the stage presumably through members of the Bibiena family, and perhaps also with the Valeriani family. He is supposed to have learned from Ferdinando Bibiena (either directly or by medium of his handbook *L'Architettura Civile*, first published in 1711) elementary knowledge of building methods and materials, the orders of columns and entablatures, and perspective for architectural drawing and stage sets—the latter much drawn upon by stage decorators in order to create

ingenious and elaborate illusions of depth on the candle-lit Venetian stage.

Piranesi's life-work was divided between two cities which, each in its own way, were perhaps the main foci of creative activity in eighteenth century Italy: Venice and Rome.

In Venice something of an artistic renaissance was taking place. Piranesi's predecessors in the early eighteenth century included such people as Sebastiano and Marco Ricci, who had produced distinguished work in Venice. Piazzetta was nearing the end of his career. Canaletto and Tiepolo were already famous; Pietro Longhi becoming so. In architecture the neo-Palladian style was beginning to predominate.

Rome had of course been the mecca of the artist from the fifteenth century onward; for in this city were concentrated the architectural and sculptural masterpieces of the High Renaissance and the Baroque, as well as the remains of Classical Rome. The neo-Classic period of the eighteenth century was doubtless mostly interested in the latter.

Piranesi's first trip to Rome is traditionally said to have been as draughtsman to Marco Foscarini, Venetian ambassador to Pope Benedict xiv. His dearest ambition was to design buildings which would re-echo the magnificence of the old remains. But the church's one time affluence was by now considerably reduced, and Roman nobles were more concerned with maintaining their present estates and palaces than with plans for new buildings. The best Piranesi could do was to bring out a 'picture-book' of designs and projects for palaces, gardens, squares, temples and so on, in the antique manner. He had learned the art of etching from Giuseppe Vasi, during his first years in Rome: and accordingly he brought out, in 1743, his first publication, called *The First Part of Architecture and Perspective*.

The conspicuous failure of this first book drove Piranesi back to Venice, for his father had stopped his allowance and he was all but starving. In Venice he is supposed to have worked in the studio of Giovanni Battista Tiepolo, and may have painted scenery. Here he produced the four large etchings of *Grotesques*, much in the spirit of Venetian rococo, but with Piranesi's sombre pre-occupations coming out in the fune-

real monument, the skeleton with scraps of hair still clinging to it. Yet this fascination with decay was only an emphasis of a long present vein in Italian art.

Piranesi could not remain long away from Rome. After a couple of years he escaped from Venice and went back there, taking with him a collection of Venetian prints to sell on commission. He set up shop in the centre of town on the Corso across the street from the French Academy, which was then in the Palazzo Salviati. He was to find himself and live the remainder of his life in Rome.

Piranesi was prompted to make his first views of Rome by the desire to preserve in some manner those ancient remains that lay in so many gardens, wildernesses and fields, in constant danger of being mutilated and destroyed by the inroads of weather or theft on the part of those seeking fragments for new buildings. He made a start — and an early living — by etching a number of small single views of Rome, which were later incorporated into several guidebooks. But it was in 1748 that he etched the first coherent series of works toward this aim: the twenty-eight little views of *Roman Antiquities of the Age of the Republic* (re-titled at their second issue *Some Views of Triumphal Arches and other Monuments*.)

After his marriage, in 1752, he pressed forward with a project that was to become his biggest single undertaking. This was the series eventually called *Le Antichità Romane*, the *Roman Antiquities*. It finally comprised four folio volumes, of over two hundred plates; and it made Piranesi's European reputation. It is significant that he accomplished this immense labour almost entirely on his own resources. Nothing came of Lord Charlemont's expected patronage. Piranesi was so disappointed over what he regarded as this gentleman's broken promises that he circulated a pamphlet called *Letters of Justification written to Lord Charlemont and to his Agents in Rome*. 'A nobleman,' he wrote, 'ought to consider his ancestors, and an artist his descendents. A nobleman is the latest of his name; an artist the first of his. Both must act with equal delicacy . . . From now on I shall recognise no judge of my work except the public.'

In the fifties, a fierce division of opinion pre-occu-

ped the polemicists of archaeology and aesthetics throughout Europe—an uproar that had its centre in the intellectual circles of Rome. Up till then, little had been experienced at first hand in Europe of Greek Art. Winckelmann, himself, was never to visit that sacred region: however, his *History of Ancient Art*, published in 1764, heralded a vision of the ancient Greeks as Arcadians dwelling in ideal beauty and noble serenity—*Heiterkeit*. Piranesi constituted himself an adversary to this school of thought, defending a theory, probably adopted from his uncle Matteo of the Tuscan or Etruscan origin of Greek art (he regarded such Greek works as the Athenian vases and the Doric temples at Paestum, as the results of Etruscan influence). In defence of these misinformed conceptions—about to be decisively clarified—Piranesi, as soon as he had published the *Roman Antiquities*, started on his enormous series of justification, *The Magnificence and Architecture of the Romans*. He assembled 170,000 words on 212 folio pages of Italian and Latin text (probably aided by the classical learning of antiquarian priests); but after five years of work, only thirty-eight plates of the great Roman building were completed.

It was in the set of architectural fantasies known as the *Carceri d'Invenzione*, or the *Prisons*, that Piranesi extended to the full his powers of abstract composition. They are the works which have most appealed to modern taste, and by which Piranesi is most widely known. Their origins may be found in baroque opera sets with their elaborate perspective and diagonal axes with vanishing points to left and right.

The first series of the *Carceri* was made by Piranesi, probably in Venice, in his mid-twenties: but about fifteen years later he re-etched the plates, adding archaeological details, deeping shadows and making more solid the structure of the compositions, calling these the *Carceri d'Invenzione*.

The *Prisons* raised echoes in the literature of romanticism. De Quincey, in his *Confessions of an English Opium Eater*, has a piece of description, itself something of a fantasy, but eliciting in a most illuminating way the spirit of these mysterious pieces.

'Many years ago, when I was looking over Piranesi's *Antiquities of Rome*, Mr Coleridge, who was standing

by, described to me a set of plates by that artist, called his *Dreams*, and which record the scenery of his own visions during the delirium of a fever. Some of them (I describe only from memory of Mr Coleridge's account) represented vast gothic halls; on the floor of which stood all sorts of engines and machinery, wheels, cables, pulleys, levers, catapults, &c, &c, expressive of enormous power put forth, and resistance overcome. Creeping along the sides of the walls, you perceived a staircase; and upon it, groping his way upwards, was Piranesi himself; follow the stairs a little further, and you perceive it come to a sudden abrupt termination, without any balustrade, and allowing no step onwards to him who had reached the extremity except into the depths below. Whatever is to become of poor Piranesi; you suppose, at least, that his labours must in some way terminate here. But raise your eyes; and behold a second flight of stairs still higher; on which again Piranesi is perceived, by this time standing on the very brink of the abyss. Again elevate your eye, and a still more aerial flight of stairs is beheld; and again is poor Piranesi busy on his aspiring labours; and so on until the unfinished stairs and Piranesi both are lost in the upper gloom of the hall.'

By 1748 Piranesi had begun to etch the plates of the *Vedute di Roma*, admired by some of the earlier historians as his most impressive and distinctive work. I think we must count invalid suggestions made that the *Views of Rome*, now that pictorial description of that city has been so thoroughly given by photography, are the least interesting of Piranesi's series. If these prospects of eighteenth century Rome were no more than records of monuments and ruins the criticism might be justifiable. The fact is that the camera leaves out the human element, and so tells a sort of lie. The very process of the engraver's turning observed mass into tone on a flat plane, by a varied arrangement of lines, is a highly abstracting one. In the making of such a print the artist is formalising and symbolising. It is such elements we should seek in the work: elements that will continue to satisfy far beyond the superficial information of the subject matter. The mind of the artist may be enabled to conceive of things *sub specie aeternitatis*, under the form of eternity. Whether these

works of Piranesi attain such heights of insight is another question.

It is admitted that in the *Vedute di Roma* we are looking at the city through the prism of the mid-eighteenth century. The distortion that arises gives them their peculiar flavour: so we contemplate a palimpsest of Classical Greek, Roman, Baroque and Rococo styles, in which now one, now the other, is dominant. The ruins of all that was once splendid and whole are relished for their desolate, faintly sinister charm; and these qualities are emphasised in the work. Piranesi's figures, deployed in fantastic postures, draped in rags, skulk in the foregrounds and recesses of the compositions, like spectres from an extra-human world. As Aldous Huxley wrote to them: 'Men and women are reduced to the stature of children: horses become as small as mastiffs. Inside the basilicas the pious reach up to the holy water fonts and, even on tiptoe, can hardly wet their fingers. Peopled by dwarfs, the most modest of Baroque buildings assumes heroic proportions.'

The individual plates of the *Vedute di Roma* were printed early in up to four thousand impressions, the artist having as assistants and collaborators his daughter, and his two sons, Francesco and Pietro. His sons added to their father's output after his death. They carried on the family business — later in Paris — for thirty years.

We have a portrait of Piranesi from his biographer Bianconi, writing a year after his death: 'Piranesi was rather tall, dark skinned, with most lively eyes that never stayed still. His expression was pleasant, although earnest and meditative. He spoke more copiously than eloquently, struggling to be clear.'

To judge from certain other contemporary accounts, his was a difficult and somewhat vain temperament. R. and M. Wittkower, in *Born Under Saturn*, quote a character sketch of him from a letter by his friend, the architect Robert Adam: '(Piranesi is of) such a disposition as bars all Instruction; his Ideas in locution so ill ranged, His expressions so furious and fantastick. That a Venetian hint is all can be got from him, never anything fixt, or well digested. So that a quarter of an hour makes You sick of his company.'

Various other accounts of Piranesi's formidability, his unpredictability, leave us with an impression that seems true to the type of the Romantic melancholic — at its extreme almost a caricature from that age when the artist's sensibility, especially in its more sombre phases, was expected to sweep all before it.

The strains of neo-Classicism and Romanticism were intimately — perhaps inseparably — mingled in the arts throughout the late years of this century. (Goethe, whose career epitomised the alliance, after providing the virtual texts for European Romanticism in *Goetz von Berlichingen* [1772], *Werther* [1774] and *Faust* [1790], went on to publish in 1805 *Winckelmann and his Age*, an apology for neo-classicism: by objectifying his youthful Romantic tendencies in dramas and *nouvelles*, he drew their sting.) Michel Florisoone has emphasised that Piranesi was quite conscious his was a Romantic solution to the confusion into which art had fallen. His earlier identification with Venetian rococo, with all its affiliations with the decorative and the stage, modified as he came under the protracted influence of the ruins of the Roman grandeur — stage sets in full dimension — and he found in these the correlative of his own *angst*.

Piranesi's works — apart from their superb formal beauty — are important as being amongst the documents bearing some of the evidence of perhaps the last great concerted European attempt to re-link modern Western man with his cultural youth. The stream had certainly become a mingled and turgid one. Its latter flavour, a mixture of nostalgia for the past, with the glorification of 'the sublime', the violent, we may find in some aspects antipathetic. But at the present time the contemplation of even the less great works it produced is a valuable and enlightening experience.

ROSS FRASER

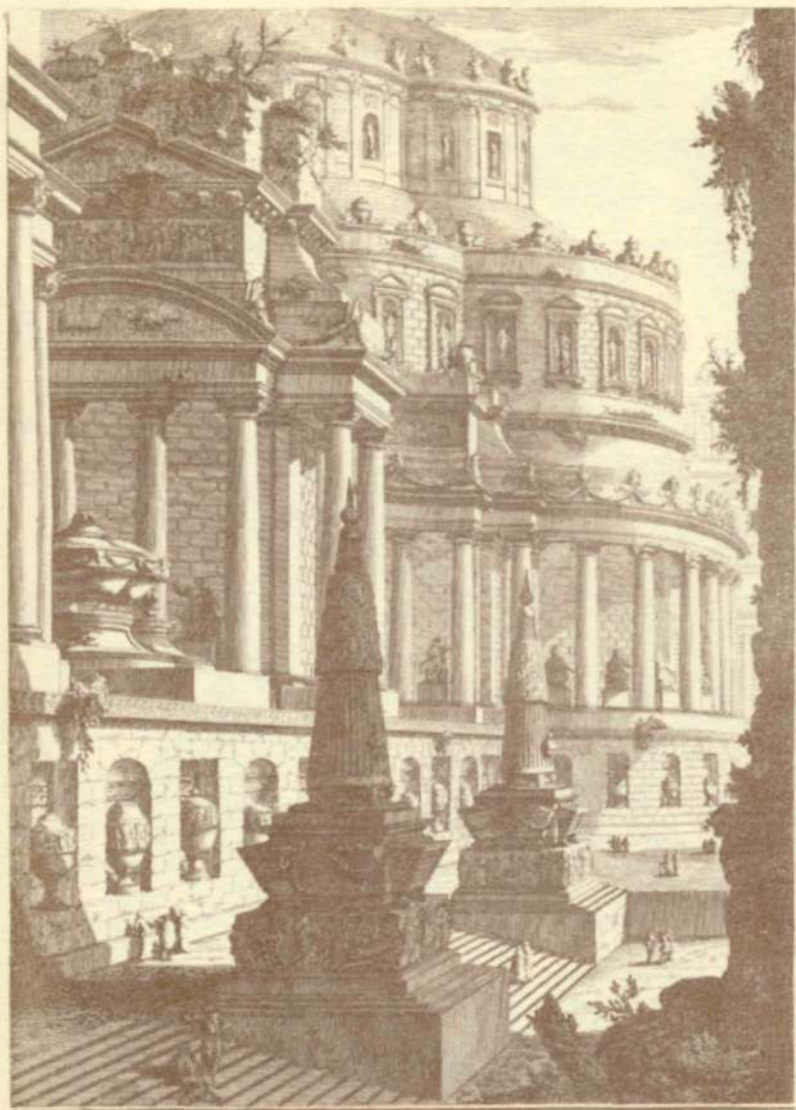
ABBREVIATIONS

ACAG refers to works in the collection of the Auckland City Art Gallery. All other works are from the Alexander Turnbull Library.

CHRONOLOGY

This list of the main events and publications of Piranesi's life is based upon Hylton Thomas, whose chronology incorporated data drawn from Legrand and Giesecke; as well as the list of A. Hyatt Mayor.

- 1720 Oct 4 Born, apparently at Mogliano, near Mestre, on Venetian mainland.
- c 1735-40 Early training in Venice (and in Rome) not well documented. Probably studied architecture with his uncle, the architect and engineer Matteo Lucchesi, and subsequently with Scalfarotto; also with Carlo Zucchi, engraver; Ferdinando Bibiena, stage designer; the brother Valeriani, stage designers, and his brother a Carthusian monk, who gave him his first instruction in Roman history.
- 1740 First visit to Rome, traditionally as draughtsman in train of Marco Foscarini, Venetian ambassador to Pope Benedict xiv.
- 1740-43 First Roman residence. Studied print-making techniques with Giuseppe Vasi, then the foremost engraver of Roman views, and with fellow-Venetian Polanzani. Drew Roman monuments incessantly. Became acquainted with Roman architects, scholars, and dilettanti, and with members of French Academy in Rome.
- 1743 First publication: the *Prima Parte di Architettura e Prospettive*.
- 1743-44/5 Return to Venice by way of Naples (where he may have studied painting for a short time) to visit Museum at Portici containing first objects from excavations at Herculaneum. (Its director said to have suggested Piranesi's future occupation as depicter in prints of Roman monuments.) Residence in Venice of about a year. Supposed to have worked in the studio of G. B. Tiepolo, whose influence was decisive at that time in drawings and prints.
I. Grotteschi etched about this time.



Mausoleo antico eretto per le ceneri d'un Imperadore Romano. All'intorno di questi vi sono di Spedire piramidali per altri Imperadori. Vi sono pure dell'Uso de' Fiumilioni delle anche delle Spedire, in cui si conservano le loro Ceneri. Vi si veggono pure dell'altro pe' Nomi, e Libertà. Questo Mausoleo è attorniato di magnifiche Scale, in cui pure si vedono ornamenti Spedire, secondo il costume degli antichi Reclini.

ANCIENT MAUSOLEUM

CONTAINING THE ASHES OF A ROMAN EMPEROR (13)

ETCHING FROM
THE GROTTESCHI (20)



THE ARCH OF CONSTANTINE
WITH THE COLOSSEUM (44)



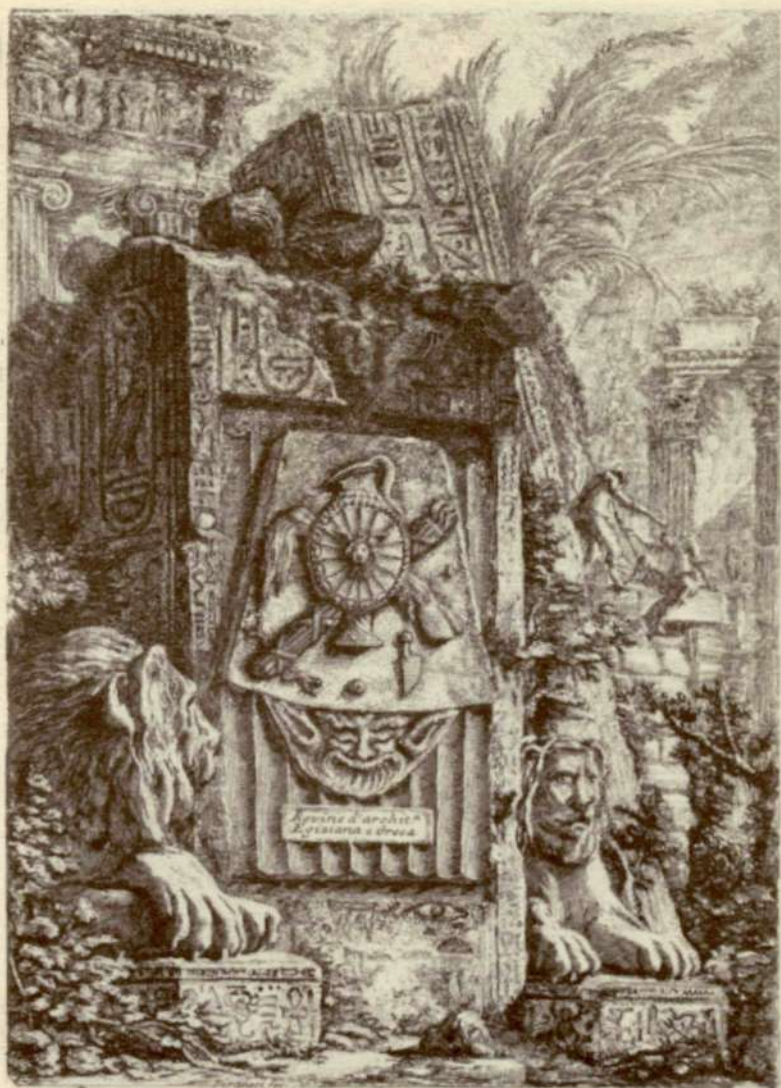
1. Vista dall'Arco di Costantino
2. Vista del Colosseo

Veduta dell'Arco di Costantino e dell'Anfiteatro Flavio detto il Colosseo

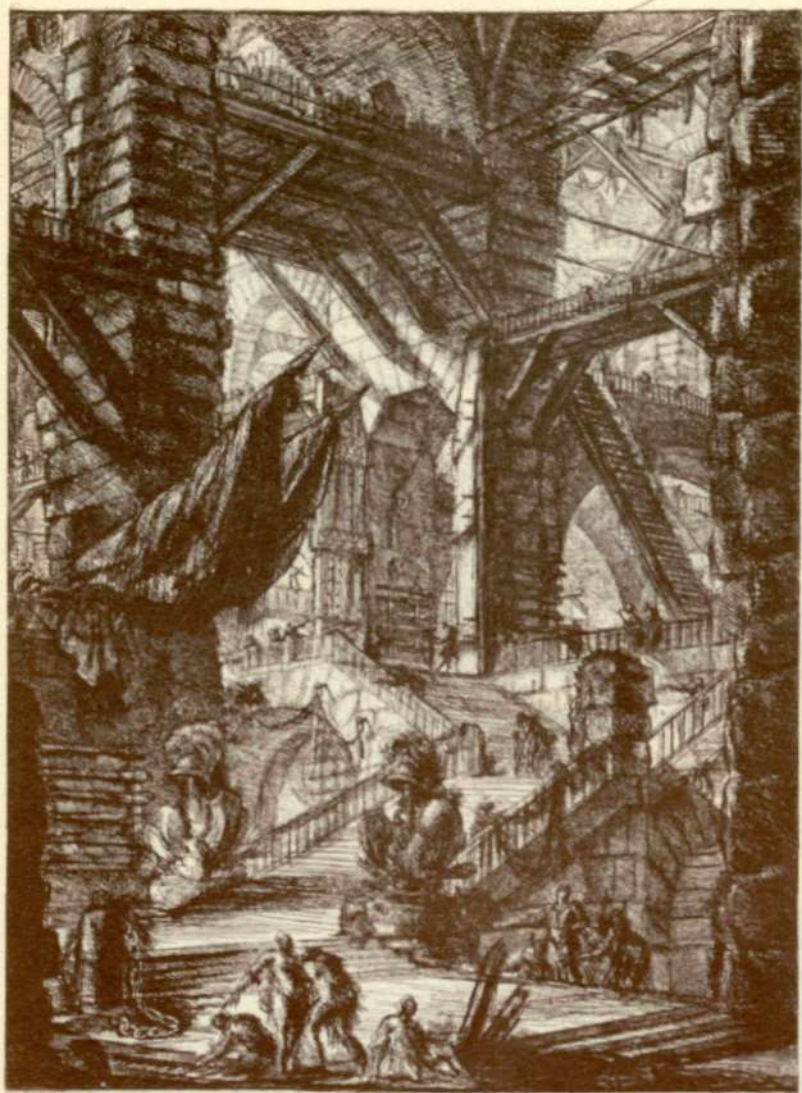
3. Vista della Piazza di San Pietro
4. Vista del Campidoglio



Parte di un ampio magnifico Porto all'uso degli antichi Romani, ed è avverso l'interno della gran Piazza pel Commercio superbaro decorata di colonne rostrali, che dinotano le più segnalate vittorie marittime. Le Torri che sono l'ingresso alle gran Piazza vassino formano molti Archi trionfali ornati parimente di trofei navali, quali Archi si uniscono dalla parte opposta al Tempio della Fortuna, sopra la cui cima sia collocato il gran Fucile per guardia de' naviganti. Le due Torri sono dette ed chiamate de' Contraporti, che gli fanno acqua e nel medesimo tempo gli servono di solide munitive ornate. Sopra di questi porti in qualche distanza sono distribuiti i porti di guardia per le scotchelle con i posti de' mascheroni per coprire delle insanguinate. Le grandi Sublime de' vapori, portano alla gran Piazza ornata di solide Bastioni e d'altri nobili edifici con l'aria di Profano insanguinato dedicato a Nettuno Dio del mare. Si vedono ancora reperti ed urne colle scritte de' famosi Capitani, colinte in conflitto navali, edicate a miglior vanto del Porto per avvisamento di gloriosa emulazione. Questo vasto Portico tutto di solo architettonico compo di architettura di Statue, Buste, Trofei, Bastioni, e di tutto ciò che può serire non meno d'ornamento, che di comodo per la navigazione, resta molto bene difeso dagli insulti del mare per mezzo del Molo de' Luasarotti e Magari insi che la circostanza



REMAINS OF EGYPTIAN AND GREEK ARCHITECTURE (62)



A VAST INTERIOR WITH TROPHIES (68)



RESTORATION OF
THE VIA APPIA AND
VIA ARDEATINA (54)

Idea delle antiche vie Appia e Ardeatina

L. P. 1788

- 1744-5 Return to Rome.
- 1748 Forty-seven little Roman views published in *Varie Vedute di Roma*, together with those of other artists. Reprinted in various guide-books.
- 1748 Published *Antichità Romane de' Tempi della Repubblica*. Had begun to etch plates of the *Vedute di Roma*, which he continued until his death.
- 1752 Marriage with Angela Pasquini.
- 1756 First extensive series of large prints, *Le Antichità Romane*, bringing him fame.
- 1757 Made member of Royal Society of Antiquaries, London.
- 1757 Circulated *Lettere di Giustificazione scritte a Milord Charlemont e a di lui Agenti di Roma*. Letters dated 25 August 1756, February and 31 May 1757.
- 1758-1759 Birth of son, Francesco. (Subsequent births of Pietro and Laura.)
- 1761 Made member of Academy of Saint Luke, Rome.
Appearance of *Della Magnificenza ed Architettura de' Romani*.
- 1762 Publishes *Lapides Capitolini sive Fasti Consulares* and *Il Campo Marzio dell'antica Roma*.
- 1764 Publishes *Antichità d'Albano, Descrizione e Disegno dell'Emissario del Lago Albano, and Antichità di Cora*.
- 1763/4 Visited Chiusi and Corneto to draw Etruscan antiquities.
- 1764/5 Restoration and redecoration of Sta. Maria del Priorato, Rome, his only full authenticated, completed architectural commission.
- 1765 Publishes *Parere sul' Architettura*.
- 1767 Created Knight of the Golden Spur by Pope Clement XIII Rezzonico.
- 1768 Starts *Vasi Candelabri Cippi Sarcophagi Tripodi Lucerne ed Ornamenti antichi* which he continues until his death.
- 1769 Publishes *Diverse Maniere d'adomare i Cammini ed ogni altra Parte degli Edifizi* (published before 8 April).

6 OPEN GALLERY CONTAINING AN EQUESTRIAN STATUE
SEEN THROUGH A BRIDGE

Focillon 7 ACAG

7 ANCIENT ROMAN HALL WITH COLUMNS AND NICHES FOR
STATUES

Focillon 8

8 THE CAPITOL

Focillon 9

9 THEATRICAL ROTUNDA

Focillon 10

10 VIEW OF THE COURTYARD OF A PALACE

Focillon 11

11 VESTIBULE OF A TEMPLE WITH VIEW THROUGH TO THE
CENTRAL CHAPEL

Focillon 12

12 VIEW OF THE FORUM SHOWING PORCHES AND COLON-
NADES LEADING TO THE IMPERIAL PALACE AND PRISONS

Focillon 13

13 ANCIENT MAUSOLEUM CONTAINING THE ASHES OF A
ROMAN EMPEROR

Focillon 14

A preparatory drawing (in reverse) is in the National
Gallery of Scotland, Edinburgh (repr Hylton Thomas,
pl 2).

14 GROUP OF COLUMNS SUPPORTING THE ARCHES OF A
COURT GARDEN

Focillon 15

15 ANTIQUE ALTAR WITH SURROUNDING RUINS

Focillon 16 ACAG

16 RECONSTRUCTION OF AN ANCIENT TEMPLE

Focillon 17

17 SEPULCHRAL CHAMBER

Focillon 18

I GROTTESCHI

Etched in Venice, probably not long after the failure
of his publication the *Prima Parte di Architettura*, the
Grotteschi are built from an exuberant jumble of
broken columns, coffins and skulls: instead of the

putto and ribands that might have been expected. Piranesi is said to have painted scenery in Venice at this time, and to have worked in the studio of G. B. Tiepolo, whose style certainly shows in the four etchings.

18 ETCHING FROM THE GROTTESCHI

Focillon 20

In the foreground, numerous ruins surrounded by statues and columns. A skull in the centre. In the background, a landscape of trunks, rocks and clouds.

19 ETCHING FROM THE GROTTESCHI

Focillon 21

Remains of statues and classical columns, with a Baroque scene. To the left a stone lion. In the centre a faun. Across left, a column. In the background, an arch.

20 ETCHING FROM THE GROTTESCHI

Focillon 22

Numerous serpents intertwined through the ruins of several stone arches. Above left, a funereal monument. Sketched in the distance, a pine and some cypresses.

21 ETCHING FROM THE GROTTESCHI

Focillon 23

Ruins and drapery in the Baroque manner, framing a smooth wall. In the foreground some skulls. Above left, a cask.

LE MAGNIFICENZE DI ROMA 1751 (?)

The rare first edition of thirty-four *Views of Rome*.

22 FRONTISPIECE WITH THE STATUE OF MINERVA

Focillon 786

LE VEDUTE DI ROMA 1745/48-78

The *Vedute di Roma* were published singly, at intervals, from about 1748 until the death of the artist. The complete work consists of one hundred and thirty-five etchings: the first part with the dedication and price; the second part only in the first state.

These plates of Rome seem to have been among the first made by Piranesi after his return from Venice in 1744-5. Later they were reprinted as part of guide

books containing the work of other artists, such as Paolo Anesi and J. C. Bellicard.

Henri Focillon wrote of the Views of Rome that they remained the most complete, the most alive, and the best known expression of his genius: that the views composing the series made, as it were, a magnificent gallery of pictures, consecrated to the monumental splendour of ancient and modern Rome.

23 FRONTISPIECE

24 THE FONTANA DI TREVI 1751

Focillon 94

Completed in 1762 from original designs of Salvi, very much in the spirit of Bernini. Bracci's figure of Neptune in his chariot stands against the facade of the Palazzo Poli.

25 THE THEATRE OF MARCELLUS 1757

Focillon 101

The Theatre of Marcellus was so named by Augustus in memory of Marcus Claudius; born 42 BC, he married Augustus's daughter Julia, 25 BC. He was celebrated by Vergil (Aen. 6.860) and Propertius (3.18).

26 HADRIAN'S TOMB FROM THE BACK 1754

Focillon 743 ACAG

A drawing in sanguine for this view is in the *Kunstbibliothek*, Berlin.

27 THE ARCH OF SEPTIMIUS SEVERUS 1772

Focillon 754 ACAG

This arch, 75 feet high and 82 feet wide, was erected in 203 AD in honour of the Emperor's accession, and dedicated by the senate and the people to Severus [Emperor 193-211] and his sons Caracalla and Geta in memory of their victories over the Parthians, Arabs, and Adiabeniens of Assyria.

28 VIEW OF THE SO-CALLED VILLA OF MAECENAS AT TIVOLI 1767

Focillon 768

Tivoli is situated on a high, rocky terrain overlooking the Roman *Campagna*. Gaius Maecenas was a member of the ancient Etruscan aristocracy. Friend and benefactor of Horace and Vergil, he left his extensive property to Augustus.

29 SAINT PETERS WITH BERNINI'S COLONNADE 1748

Focillon 787

The original plans for Saint Peters were Bramante's (from 1506). After his death many architects worked on the project, from Raphael to Sangalloit Giovane: Michelangelo followed, completing the apse and the pillars supporting the dome. After the master's death his work was completed by Giocoma della Porta.

The famous obelisk, originally erected by Caligula in the so-called Circus of Nero, was brought to Saint Peters Square in 1586, from its position near the sacristy of Constantine's Basilica.

30 INTERIOR OF THE BASILICA OF SAINT PETERS 1748

Focillon 788

31 VIEW OF SAINT PETERS FROM THE EAST 1748

Focillon 789

32 BASILICA OF SAINT JOHN LATERAN 1749

Focillon 790

The Basilica *San Giovanni in Laterano* was built on the site of the house of Plautius Lateranus. Given by Constantine to Pope Sylvester I, it became the main episcopal residence until the exile. It was many times destroyed, built and rebuilt — lastly by Borromini in the mid-seventeenth century. The baroque facade was designed by Alessandro Galilei, the facade facing the Piazza San Giovanni by Fontana; the bell towers are earlier.

33 BASILICA OF SANTA MARIA MAGGIORE 1749

Focillon 791 ACAG

Santa Maria Maggiore was originally built by Pope Liberius, and John, a patrician of Rome (352), the original title being Santa Maria della Neve. Rebuilt by Sixtus III in 432-440, it was later enlarged and restored. Clement X (167-76) rebuilt the apse, and Benedict XIV (1740-58) added the main facade. This facade replacing one of the twelfth century, was designed by Fuga (1743). The campanile was given its present form by Gregory XI.

34 HADRIAN'S TOMB (THE CASTEL SANT'ANGELO) AND SAINT PETERS 1754

Focillon 793

35 THE PIAZZA DEL POPOLO 1750

Focillon 794

Eventually completed in a neo-classical design by Valadier for Napoleon. The foundations were laid by Sixtus v, whose architect Fontana brought the obelisk of Rameses II here from the Circus Maximus and cooperated with Rinaldi in building the two churches — Santa Maria dei Miracoli and Santa Maria in Montesanto.

36 THE PIAZZA DI SPAGNA 1750

Focillon 795

The long, irregular shaped *Piazza di Spagna* is set off by the monumental flight of steps (by Francesco di Sandis 1723-5) leading to the Trinità dei Monti. The fountain, by Bernini, represents a boat being engulfed by waves.

37 THE PANTHEON 1751

Focillon 796

The Pantheon was constructed by Agrippa in 23 or 25 BC. Destroyed by fire in 80 AD, it was restored by the Emperors Domitian, Trajan and Hadrian, and later became a Christian church. It remains the best preserved monument of antiquity.

38 TRAJAN'S COLUMN 1758

Focillon 798

Trajan's Column, in the *Forum Traianum* (apparently begun by Domitian and completed for Trajan by the architect Apollodorus of Damascus in AD 114), was decorated with spiral reliefs illustrating the Dacian wars. At first crowned by an eagle, later Trajan's statue surmounted it. It contained his and Plotina's ashes.

39 COLUMN OF MARCUS AURELIUS 1758

Focillon 799

The Column of Marcus Aurelius (second century) stands in the Piazza Colonna, the political centre of modern Rome. 138 feet high, its reliefs recount the Emperor's victories over the Quades and the Marcomanni.

40 OBELISK BY SAINT JOHN LATERAN 1759

Focillon 800

41 SITE OF THE ANCIENT FORUM ROMANUM 1756

Focillon 801

The Forum Romanum, the chief public square of Rome, surrounded by monumental buildings, occupied a swampy trough between the Palatine, Oppian, Quirinal and Capitol. It was referred to in the eighteenth century as the *Campo Vaccino* — cow-field.

42 TEMPLE OF ANTONIUS AND FAUSTINA 1759

Focillon 802

One of the most notable building of imperial Rome, this temple was dedicated by the Senate in 141 AD to the memory of the empress Faustina and, after his death in 161, to Antoninus Pius, also. The temple was converted into the church of *San Lorenzo in Mirandi* and given a baroque facade in 1602.

43 THE FORUM 1757

Focillon 803

44 THE ARCH OF CONSTANTINE WITH THE COLOSSEUM

Focillon 805

Piranesi's longitudinal and transverse studies of the Colosseum are in the *Kunstabibliothek*, Berlin.

Flavian's Amphitheatre, called the Colosseum, was built in the first century by the Emperors Vespasian and Titus on the site of an artificial lake in the Gardens of Nero near the *Forum Romanum*. Piranesi represented this building in seven views, and in several panoramas of its environs.

The Arch of Constantine was built to commemorate Constantine's victory over Maxentius.

45 THE PIAZZA NAVONA 1751

Focillon 806

A sports area in Roman times, the *Piazza Navona* later became a parade ground, then a venue for the Roman Carnival. The Fontana dei Fiumi, by Bernini, is symbolical of the Nile, Ganges, Danube, and the Rio de la Plata. The Egyptian obelisk dates from the reign of Domitian.

46 THE CAPITOL AND SANTA MARIA IN ARACOELI 1757

Focillon 807

The design of the *Piazza del Campidoglio* was Michelangelo's. The three palaces built around the

Piazza date mainly from the sixteenth to the eighteenth centuries. The ancient church of *Santa Maria in Aracoeli* had been remodelled in the thirteenth century.

47 THE HORSE TAMERS AND THE QUIRINAL PALACE 1750
Focillon 808

The Dioscuri, or Horse-Tamers, on the *Piazza Quirinale* are the sole remains from the Baths of Constantine.

48 THE TEMPLE OF VENUS AND ROME 1759
Focillon 812

This temple was built in the time of Hadrian, who seems to have taken an active part in its construction; it was restored after a fire in the reign of Maxentius.

49 THE BASILICA OF CONSTANTINE 1757
Focillon 813

The Basilica of Constantine is the largest monument in the Forum and one of the most impressive existing examples of Roman architecture. Begun by Maxentius (306-312) it was completed by Constantine, who considerably modified the original plan.

50 THE TEMPLE OF FORTUNA VIRILIS 1758
Focillon 817

The first century *Temple della Fortuna Virile* stands not far from the large modern palazzo on the *Via de Teatro di Marcello*.

OPERE VARIE DI ARCHITETTURA, PROSPETTIVE, GROTTESCHI, ANTICHITA 1750

This series was a reprint, with numerous additions, of the plates of the *Prima Parte di Architetture e Prospettive*.

51 FRONTISPIECE

52 PART OF A MAGNIFICENT PORT DESIGNED IN THE STYLE OF THE ANCIENT ROMANS
Follicon 122

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60 A TRIUMPHAL ARCH

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CARCERI D'INVENZIONE 1760-61

The second edition of the Carceri (Prisons), consisting of sixteen etchings.

63 FRONTISPIECE (plate I)

Focillon 24

64 AN ARCHITECTURAL MEDLEY (plate II)

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65 A LOFTY ARCH WITH VISTA ON TO AN ARCADE (plate IV)

Focillon 27 ACAG

66 A PERSPECTIVE OF ROMAN ARCHES WITH TWO LIONS (plate V)

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67 AN IMMENSE INTERIOR WITH NUMEROUS WOODEN GALLERIES (plate VII)

Focillon 30

68 A VAST INTERIOR WITH TROPHIES (plate VIII)

Focillon 31

A study for this plate, in reverse, is in the *Kunsthalle*, Hamburg.

69 A PRISON DOOR SURMOUNTED BY A COLOSSAL WHEEL-SHAPED OPENING (plate IX)

Focillon 32

70 A VAST GALLERY WITH ROUND ARCHES (plate X)

Focillon 33

71 A SERIES OF GALLERIES WITH ROUND ARCHES (plate XI)

Focillon 34

72 AN ARCHED CHAMBER WITH LOWER ARCHES (plate XII)

Focillon 34

73 COLONNADED INTERIOR WITH A BROAD STAIRCASE (plate XIII)

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74 A PERSPECTIVE OF COLONNADES WITH ZIG-ZAG STAIRCASE (plate XIV)

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75 ROUND ARCHES SPRINGING FROM A SQUARE COLUMN (plate XV)

Focillon 38

76 A WIDE HALL WITH LOW TIMBERED ROOF (plate XVI)

Focillon 39

77 CATALOGUE OF WORKS

As new etchings were published, their titles were added to this catalogue—which also served as an advertisement.

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