Carlo Labruzzi
The Grand Tour (1.)
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THE GRAND TOUR
12 June – 13 July 2012

Curated by Sir Timothy Clifford
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An exhibition of over ninety drawings and watercolours
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Carlo Labruzzi: The Grand Tour

Introduction | Sir Timothy Clifford

As the 18th Century advanced, wars were fought and won; increasing numbers of overseas territories were conquered and annexed; and Britain became the most extensive empire ever known, infinitely larger than that of Ancient Rome. The Empire, a source of immense wealth in terms of manpower, raw materials and markets, was the perfect environment in which to foster the burgeoning Industrial Revolution. The invention of steam power had its myriad applications for industry, while a widespread fascination and inquisitiveness amongst the educated classes about the natural sciences opened up infinite possibilities for employing these new lessons towards the advancement of agriculture, navigation and industry. Improved communications, a result of the elaborate programme of canal building across Britain, combined with the supremacy of the Royal Navy, facilitated the export of raw materials and manufactured goods from the British Isles throughout the world. Liberal philosophical ideas and the Protestant religion went hand in glove with this international advancement of trade. This new empire turned to the exemplars of ancient Greece and Rome, particularly those offered by the latter: its ideas, discipline, jurisprudence, military acumen, administrative ability and insistence on excellent communications. The ideal 18th Century gentleman was not only an avid reader of the Classics, but in fact saw himself as a re-born Roman: disciplined, honourable, incorruptible, and, above all, cultured.

The British milord, with his numerous acres and very little tax to pay, was often extraordinarily rich but had to shake off jibes from the continental Europeans, who accused him of insularity, even of northern barbarity. A solution to this problem came in the form of the Grand Tour, an extended period of travel during which tourists visited France, Germany and the Low Countries, although they spent a majority of their time in Italy, with Rome as their Mecca. To give some indication of the proliferation of British visitors, consider that the fashionable Roman portraitist Pompeo Batoni painted more than two hundred and sixty British sitters, far outnumbering those from any other nation. And Britain was not the only nation whose noblemen and gentlemen undertook this journey. There were, notably, Frenchmen, Russians, Poles and some Dutchmen to be found on tour. There were, moreover, large international communities of artists domiciled in Rome: among the most prominent were the Dutch artists who arrived in the 17th Century (the so-called Bentvueghels), the French and British painters in the 18th Century, and, during the first third of the 19th Century, the Scandinavians and Germans. But the members of these communities, although they were patronised by foreign visitors, were not themselves Grand Tourists.

The culture that these travellers sought was one based fundamentally on the classical authors, and they shared a sense of fascination with and wonderment about all things Roman. Young men, in particular, flocked to Italy to admire the dramatic landscapes described by Pliny the Younger; the elegiac country of Virgil, Ovid and Horace; and the towering architectural grandeur of the Rome of Cicero and the Caesars. They came to experience all the “horrors” of the Alps and...
Apennines; journeyed to Venice to gaze on the Piazza San Marco and be rowed lazily up the Grand Canal in a gondola; marvelled at the Arena in Verona and at Palladio’s palaces in Vicenza; and admired the great paintings of the Carracci, Domenichino, Guido Reni and Guercino in Bologna. The myriad treasures belonging to the Grand Duke of Tuscany, in part housed in the Tribuna of the Uffizi Gallery in Florence, constituted another popular tourist attraction.

Rome, the Eternal City, would have been a familiar sight to the Grand Tourists thanks to the proliferation of engraved views by the likes of Giovanni Battista Piranesi, Giuseppe Vasi, and Luigi Rossini. 18th Century travellers displayed scant interest in Romanesque, Gothic, or even early Renaissance Rome; their principal concerns were the ancient ruins, classical sculptures, vases, and antique gems. They would certainly have admired the works of Raphael and Michelangelo and marvelled at the ability and versatility of Bernini. The Belvedere courtyard of the Vatican, which housed the celebrated Apollo Belvedere, would have provided a far greater attraction than would Filippino Lippi’s frescoes in Santa Maria sopra Minerva, or Caravaggio’s Saint Matthew cycle in San Luigi dei Francesi. Perhaps, having attended the Rider-less Horse Race in the Corso, they would have observed the comings and goings of the exiled Stewarts at Palazzo Muti. They would have spent convivial evenings with their fellow countrymen at the Caffè degli Inglesi at the bottom of the Spanish Steps. Some of the youths might have sampled the delights of Casanova’s bordello before setting off south to visit Naples, where they witnessed Vesuvius in eruption and observed the continuing excavations at Pompeii and Herculaneum. A visit to the British Minister Extraordinary and Plenipotentiary, Sir William Hamilton – and with luck, perhaps a chance to view Lady Hamilton’s celebrated “attitudes” at the Hamiltons’ casino by the beach at Posillipo – usually formed part of the British itinerary.

The milordi would have travelled in some style, in lavish and well-equipped coaches. These young noblemen were typically accompanied by coachmen, tutors, and household servants, and they frequently hired local ciceroni (jokingly referred to as “bear-leaders”) to provide an intense programme of instruction at the various classical landmarks. Journeys between cities were often fraught with difficulties and even peril: in the Alpine regions, travellers had to contend with snow, torrents, and avalanches, while in the more temperate climates, tourists were waylaid by lame horses, broken axles, illness, and assault by brigands. Neither was a commute by sea any guarantee of safe passage, given the ever-present fear of Barbary pirates. Despite these factors, however, tourists’ letters and diaries attest to the memorable and often remarkable nature of their trips. There was a sense of wonder in travelling along roads where the Roman Legions had once trodden. Tourists passed temples, wayside tombs, shrines, aqueducts, and broken bridges. The very roads themselves offered up a picturesque parade of characters: peasants on foot or mounted on donkeys; farmers with their bullock carts; friars; nuns; soldiers; gypsies; crippled beggars; and, seasonally, the pifferi – shepherds from the south, bundled in sheepskins and playing the bagpipes. Among the most popular tourist destinations near Rome were the Temple of the Sibyl and the cascatelle at Tivoli, and the Falls of the Velino at Terni. Lacking the cameras that are so necessary to the modern traveller, the Grand Tourists relied on artists to capture the important vistas and monuments they encountered, in order to recall their experiences in detail upon their return to Britain.
Carlo Labruzzi (1748-1817) was a gifted painter and a topographical draughtsman of the first rank, on par with (and a rival to) his contemporaries and immediate forerunners in Italy, including Giovanni Battista Busiri, Charles-Louis Clérisseu, Abraham-Louis-Rodolphe Ducros, Giovanni Battista Lusieri, and Gaspar Vanvitelli. Despite a widespread acclaim during his life and career, Labruzzi was largely forgotten in Britain in the 19th and early 20th centuries, until an album of one hundred of his drawings was broken up and sold in London at the John Manning Gallery (9th June-16th July 1960, at 71 New Bond Street, London). This exhibition, entitled Carlo Labruzzi: An Exhibition of Fine Water Colour Drawings of the Appian Way, was accompanied by a catalogue with an introduction by Sir Francis Watson, Director of the Wallace Collection and Surveyor of the Queen's Works of Art. Sir Francis wrote a further article about the painter, “A Forgotten Artist of the 18th Century: Carlo Labruzzi”, which was published in The Antique Collector (June 1960, pp. 95-101); and Denys Sutton, the editor of Apollo Magazine, contributed a piece on Labruzzi to Country Life, “An 18th Century Artist Re-discovered” (23rd June 1960, pp. 1438-1439). The exhibition was a stunning success: every one of the drawings sold, with some absorbed into celebrated private collections including those of Paul Oppé, L.G.D. Duke and Major Michael Ingram; and others going to the Victoria & Albert Museum and to several regional galleries, notably the Whitworth Art Gallery at Manchester University.

Carlo Labruzzi was born in Rome, the son of Giuseppe Romano, a weaver and finisher of velvet, and the improbably-named Teresa Cretini of Genoa. Labruzzi's younger brother Pietro Labruzzi (1739-1805), likewise an artist, went on to become court painter to Stanislaus Augustus, King of Poland; he is celebrated for his fine portraits of Piranesi (1779; Museo di Roma, Palazzo Braschi) and Pope Pius VI (1780). We know little of Carlo Labruzzi's early life. He was initially intended for either the Church or the Law, but his brother observed his natural inclination toward landscape painting, and as a consequence he was trained as a painter and engraver. Labruzzi received a number of significant appointments and honours during his lifetime. In 1781, he was admitted to the Congregazione dei Virtuosi al Pantheon. On 19 December 1792 he was welcomed as a member of the Arcadians, a celebrated antiquarian club in Rome, who deemed Labruzzi 'Antiphilus Naucrazio' (a complimentary reference to the ancient Greek master and rival of Apelles). In 1796, on the basis of his artistic merit, Labruzzi was elected to the prestigious Accademia di San Luca, the artists' guild in Rome. He was even awarded the Order of the Golden Spur by Pope Pius VII for his contributions to the glory of the Catholic Church.

Labruzzi achieved commercial success as well as official recognition, boasting a number of international and high-profile patrons. He was commissioned to paint a panel depicting Apollo and Diana for Prince Camillo Borghese at the Casino Borghese. He also executed a number of commissions for the Russian and Polish courts: for example, his View of The Colosseum from the Palatine (signed and dated 1780) is in the Pavlovsk Palace, near St. Petersburg. For Count Stanislaw Potocki, he painted a View of the Park at Olesin (signed and dated
1779), which depicted one of the Count’s palaces, as well as a fine View of the Lago di Agnano, a scene in the environs of Rome. Also from Rome is a double portrait of Isabella and Alessandra Potocka on the shores of Lake Albano (signed and dated 1780; Wilanów Palace, near Warsaw). It has been suggested, though not established with certainty, that Labruzzi travelled to Nuremberg in Germany, and to France, visiting Paris and making a number of landscape paintings. Many of these remain in the Château of Compiègne, and examples can also be seen in the museums of Carcassonne and Épinal. Further landscapes by the artist are in collections that include the Biblioteca Apostolica, Vatican (Thomas Ashby Collection); the Biblioteca Sarti of the Accademia di San Luca, Rome; the Calcolografia Romana (Contessa Anna Laetitia Pecci Blunt Collection); the British School at Rome; and the Minneapolis Institute of Arts. The Accademia di Belle Arti ‘Pietro Vannucci’ in Perugia also possesses a small collection, including some drawings by Labruzzi’s pupils.

Like the English landscapist Thomas Patch, Labruzzi may have spent some time in the studio of Claude-Joseph Vernet, an eminent French marine painter whose English wife proved valuable as a magnet for English patrons. Labruzzi was held in high esteem by the English: no fewer than five landscapes were commissioned by H.R.H. the Duke of Gloucester, but these remained unfinished by the time of the Duke’s departure from Rome in 1787 and they were subsequently purchased by Father John Thorpe, the Jesuit priest and antiquarian, on behalf of Henry Blundell of Ince Blundell Hall, near Liverpool. In 1779 Lord George Augustus Herbert (1759-1827), subsequently 11th Earl of
5 January, she noted having “seen the paintings and drawings of Labruzzi, a young Italian landscape painter; his drawings seem good, his pictures too green and gaudy. Dined with the Cardinal de Bernis”.

Among Labruzzi’s English patrons, one in particular stands out with regard to the present exhibition. Sir Richard Colt Hoare (1758-1838) of Stourhead, in Wiltshire, was an historian and an inveterate antiquarian. He made a series of visits to Italy between 1785 and 1798, during which he purchased furniture, antiquities and paintings for his country estate. In 1789, Colt Hoare conceived of a trip that would follow the ancient Via Appia from Rome to Brindisi, a long and arduous journey. His intention was to follow the itinerary described by the Roman poet Horace, who had undertaken the same journey in 38 BC, accompanied by his friend and patron Maecenas and by Lucius Cocceius Nerva (described in Satire 5, Book 1). Colt Hoare selected Carlo Labruzzi as “companion and artist”, having already met the landscapist in 1788 and found him an excellent draughtsman and congenial travelling companion. Their friendship is attested to by a rare set of thirteen aquatints of figures by Labruzzi, now in the Victoria and Albert Museum, with an etched inscription on the title page:

Figure Originale Dedicate al Signor Riccard Colt Hoare Carlo Labruzzi DD [endorsed 1788]

The Appian journey, which commenced in late October, was fraught with difficulties from the start: once they had crossed the river Liri beyond Minturno, the floods occasioned by the autumn rains forced them to leave the Appian Way and continue along the carriage road as far as Capua. They returned to the old Roman road when they reached Pembroke, provided a list of the principal artists working in Rome for the tourist market. In his well-informed diary he mentioned Labruzzi as one of the three notable painters, alongside the prolific Batoni and the German Jacob Philipp Hackert. Herbert was accompanied on his Grand Tour by his tutor, the Reverend William Coxe, who shared Lady Pembroke’s reservations about her son embarking on a tour “while he is so young”, and in particular, travelling to a country where “they scout every idea of decency and morality”. When Coxe left Herbert in Venice to carry on to Rome unaccompanied, the young noblemen wrote to him “I run from Ruin to Ruin” – a reassuring report, if a disingenuous one, given reports of Herbert’s louche behaviour. Herbert makes specific mention of a visit to Labruzzi’s studio shortly after his arrival in Rome, describing the artist as “a Landscape Painter, in my opinion a very good one. I had seen his Paintings this morning; he is a young man, very modest, sustains by his Profession a Mother, Sisters, Children, himself and a wife who breeds every nine Months”. (Herbert was hardly exaggerating: Labruzzi’s wife, the Roman Flavia Zannol, had by him nine children in just over two decades, between 1773 and 1794.) Labruzzi lived, fittingly enough, in what had been once been Nicolas Poussin’s residence at the Trinità dei Monti beside the Spanish steps. Lord Herbert recorded his enjoyment of an evening spent at Labruzzi’s where “two extempore poets” declaimed “in singing accompanied by a mandoline”. And the Welsh landscapist and diarist Thomas Jones described “an Arcadian Entertainment” hosted by Pietro Labruzzi “Little Gobbo [dwarf] Labruzzi, the historical painter” on 3 October 1779 “where most of the English cavaliers and artists were invited”. Labruzzi also features in the diary of Mary Berry, a delightful “blue stocking” and darling of Horace Walpole and Antonio Canova, visited Italy in 1784 in the company of her sister Agnes. On Monday
Benevento, but the season was so far advanced and the weather so bad that they retired to Naples. At this point Labruzzi fell ill so Colt Hoare, himself a competent amateur draughtsman, returned to Rome alone along the Via Latina, making a number sketches en route. He noted in his diary: “On Saturday 31st October 1789 I quitted Rome, with the view of tracing the Appian Way, as far, at least, as Beneventum. [However] the advanced state of the season, the inclemency of the weather, and the ill-health of my companion and artist Carlo Labruzzi, obliged me, very reluctantly, to abandon the further prosecution of the plan.”

Altogether during the course of their trip Labruzzi made some two hundred and twenty-six drawings (all around 36 x 53 cm.), producing on average four drawings a day. These were subsequently bound in five volumes by Colt Hoare, whose intention had been to publish an account of the Via Appia journey, accompanied by prints taken after the drawings. With this project in mind, Labruzzi made a series of more finished drawings in sepia, some of which he modified in such a way as to make them more suitable for reproduction. Ultimately, twenty-four plates, etched by Labruzzi, were issued by Colt Hoare under the title *The Antiquities of the Via Appia*, or *Via Appia illustrata ab Urbe Romam ad Capuam* (published 1794).
In the 19th Century, a further twenty-four half-sized engravings were issued by Messrs. Parboni and Poggiolo; these were views from the Tomb of Cecilia Metella (the so-called “Capo Bove”) as far as Albano. It is also known that Labruzzi retained an album of the less resolved drawings from his journey with Colt Hoare.

The versatile Carlo Labruzzi painted portraits in addition to landscapes. Look, for example, at the fine Portrait of Teresa Monti Pichler (1807; Palatine Gallery, Pitti Palace, Florence). The sitter was the first wife of the celebrated gem-engraver, Antonio Pichler (1697-1779); she is shown seated beneath a weeping willow, contemplating a marble effigy of her father-in-law Giovanni by the sculptor Christopher Hewetson (Capitoline Museum, Rome). This is one of three extant portraits of Mrs. Pichler by Labruzzi. In a similarly elegiac tone, he painted a portrait of Antonina Anna Krasinski mourning her deceased husband (signed and dated 1808; Wilanów Castle Museum, Poland). His tour de force in the realm of portraiture is, perhaps, the pair of conversazioni representing The Ruspoli family, a commission granted by Prince Francesco Ruspoli circa 1815. One of the two group portraits shows the family in an informal gathering at their Roman palazzo, while its companion records the children in the gardens of the Ruspoli castle of Vignanello, in Lazio. At this point Labruzzi’s reputation was on the rise: Georg Zoega, the Danish archaeologist and numismatist, called him “a landscape painter of great merit” and estimated his painting to have “more sensitivity and feeling than I’ve seen in the most famous living masters”. Labruzzi later painted a posthumous Portrait of Georg Zuega (Museo di Roma, Palazzo Braschi). Labruzzi was even commissioned to paint altarpieces for churches in Rome, Siena and Perugia.

Still, Labruzzi remains best known for his landscapes, either drawn en plein air with great freshness and brio, or produced in the studio, in a more studied though no less appealing manner, much influenced by Claude Lorraine. Labruzzi was no dull chronicler of classical remains; rather, he described the overgrown ruins using a rich picturesque vocabulary. It was in no small part thanks to his industry and ability as an etcher that his views were disseminated abroad, and with them his reputation. For instance, the publishers Franenholz of Nuremberg and dell’Armi of Rome employed Labruzzi to make engravings after the frescoes in the Basilica of San Clemente, Rome, then attributed to Masaccio but now given to Masolino. These he executed with subtly modulated cross-hatching. As a result of his consummate experience, ability and versatility, he was appointed Director of the prestigious Accademia di Belle Arti of Perugia in 1814, in the twilight of his artistic career; Labruzzi held this position until he died, just three years later, aged sixty-nine.

None of the drawings in this exhibition are dated or associated with dated drawings or paintings. The style is quite unlike his much later drawings in the Vatican or British Museum. It is probable that most in fact date from the late 1760s or early 1770s; this would mean that, rather than borrowing stylistically from the generation of artists that included John ‘Warwick’ Smith and William Pars, these drawings may have exerted a formative influence on their work.

Labruzzi’s funeral, attended by crowds of admirers, was held at San Domenico in Perugia on 11th December 1817, and occasioned an oration delivered by Luigi Bartoli (subsequently published by Francesco Baduel). A portrait drawing of Labruzzi by Carl Christian Vögel von Vögelstein (1788–1869) is in the Perugia Academy. This sensitive study of an elderly man was
probably drawn circa 1813-14, when both artists were living in Rome. It represents the artist as a dignified and well-dressed gentleman, advanced in years yet upright in bearing, with a benevolent expression and shrewd gaze.
The drawings exhibited here, which hail from two albums assembled in the early 19th Century, have never before been hung and are as a result remarkably fresh and unfaded. Most of them have the inimitable quality of having been made on the spot, in the open air, and in this they anticipate the working methods of the Impressionists by a century. Labruzzi’s brush and pencil capture the lakes, mountains and vistas of the Italian campagna in all their pristine, romantic splendour, with no evidence of the encroachments of modernity. Here we glimpse the Claudian Aqueduct in the early morning mist; experience the breadth and majesty of the Forum from the Palatine Hill in raking sunlight; and admire the ranks of ruined arches of the Colosseum, lit by the full moon. We see the travellers’ coach unhitched beside an inn near Ancona; a donkey with his handler taking shelter from the midday sun beneath massive oak trees; and the rotund bulk of the Mausoleum of Caecilia Metella on the Via Appia, silhouetted against a bright blue sky. In this exhibition of watercolour drawings we are privileged to glimpse an enchanted world that will never be the same again.

The ninety-seven drawings were pasted down onto separate sheets of laid paper and bound into two folio volumes (64.2 × 41.5 cm.) of rag board, each covered with a decorative paper sprigged with small brown daisies, with green stems and leaves, against a spotted brown field. The volumes, their spines and fore-corners bound in calf, bear identical labels affixed to the centres of the covers by four dabs of sealing wax: “Drawings of Rome and its Environs/by/Labruzzi”. They also bear Fitzwilliam book plates. Although the majority of the drawings were made in Rome and its environs, several of them were executed in and around Naples; in Le Marche (especially around Ancona); and one comes from Venice. A more careful examination of the drawings reveals that they are on different makes of paper, with a variety of watermarks, and that stylistically they do not date from a single sketching campaign. Some exhibit traces of ruled brown framing lines, or of the original washline mounts that have for the most part been trimmed off. It is, therefore, clear that the volumes contained a selection from Labruzzi’s studio. Notably - and rather curiously - on the versos of some of the sheets, there are pencil studies of details of some of the watercolours.

The provenance of these two volumes is intriguing. They were acquired from a private collector, who is in turn recorded as having purchased them from “the sale of the contents of Wentworth Woodhouse, Yorkshire, Spring 1948.” Presumably this refers to either the two-day auction of “A Selected Portion of the Valuable Library of Wentworth Woodhouse, Rotherham, the property of the Rt. Honble, Earl Fitzwilliam DSC” (1-2 March) or the three-day sale of the “Valuable Library at Wentworth Woodhouse, Rotherham” (26-28 April 1948). Although these volumes of Labruzzi drawings are not listed in either sale, they may have been a “written-in” lot, added at the last minute. Their history might well have reached a dead end at this point were it not for the fact that amongst Labruzzi’s admirers was Lady Caroline Stuart-Wortley (1779-1856), wife of the First Lord Wharncliffe, James Archibald Stuart-Wortley-Mackenzie (1776-1845).
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Wentworth Woodhouse, Yorkshire
Labruzzi had painted a portrait of Lady Caroline as a child (present whereabouts unknown; lent to the Grosvenor Galleries by her grandson the First Earl of Wharncliffe in 1895). She was obviously fond of Labruzzi, writing to a friend from Rome in March 1818 about her husband’s numerous purchases of prints and adding “he bought the other day [what] will be a treasure to me and a great satisfaction to him, three large volumes of original sketches by poor Labruzzi...I am glad to have them for his sake as they are not only interesting as having views of Rome etc. – but are invaluable as studies to draw from.” As Carlo Labruzzi had died just three months previously in Perugia, these volumes were presumably bought directly from the artist’s widow by Lord Wharncliffe. The Wharncliffe volumes would then have passed by descent in the family to Archibald Ralph, 3rd Earl of Wharncliffe (1892–1953) the great-great-grandson of the first Lord Wharncliffe. He married in 1918 at Wentworth Woodhouse Lady Elfreda Mary Fitzwilliam, eldest daughter of William, 7th Earl Fitzwilliam.

This probably explains how the volumes passed from the Wharncliffe to the Fitzwilliam family, in whose possession they remained until they were sold by the 8th Earl Fitzwilliam at Wentworth Woodhouse in 1948. If we recall Lady Wharncliffe’s letter from 1818, she noted that her husband had bought three volumes; now, however, there are only two. Presumably the third, missing volume was also offered in the 1948 sale, but was subsequently broken up and sold. In Sir Francis Watson’s catalogue introduction to the 1960 exhibition, he wrote of the Wharncliffe drawings “... a number of these sketches appeared on the London art – market in 1949.”
In the collection of the Academia di Belle Arti in Perugia, there is a volume of Labruzzi drawings given to the institution in 1882 by Luigi Carattoli. That volume, inscribed “Costumi fatti per la strada di Loreto nel 1793”, contains sixteen drawings pasted to sheets of paper and bound within rag boards which are lined with a sprigged paper similar to that found in the Wharncliffe volumes. This suggests that all three volumes were bound by the same hand, either that of Labruzzi himself, or else of a member of his immediate family.
“The road from Rome to Naples will amuse you very much, from its fine views, especially that part of it which is between Velletri and Capna; you should have your Virgil and Horace constantly in your hand, for this road was so much known to the Romans, from its leading to Baiae, &c. that there is not a brook or hill that remains unsung; you will also have the pleasure of travelling on the same bad road the ancients did, for the pavement of the via Appia is literally the same as laid by them.”

Letter from the Marquess of Tavistock to the Earl of Upper Ossory
Paris, Sept. 12, 1763
Ms. Woburn Archives
Rome

1. *A view of the River Tiber from the Monte Mario, Rome*

Inscribed and dated: 1779
Pencil, pen and watercolour
14 ¾ x 20 ¼ in. (36.5 x 51.4 cm.)

This view of the Tiber is taken from the Via Trionfale next to the Villa Madama (built by Raphael between 1518 and 1525) on the eastern slopes of Monte Mario. A similar view by Richard Wilson, painted from the same spot, is at the Yale Center for British Art, New Haven, USA.
2. *Trees in a Landscape, thought to be the gardens of the Villa Borghese*

Watercolour over traces of pencil
14 ¾ x 21 in. (37.2 x 53.3 cm.)

The identification of the subject as the gardens of the Villa Borghese on the Pincian Hill is supported by the existence of a similar view by Richard Wilson (Private Collection).
The Colosseum

A version of this view was drawn by the Welsh artist Thomas Jones, from much the same perspective on the Palatine hill, in 1778. Thanks to Jones’ inscription, we learn that it was in fact taken from the Gardens of the English College looking towards the Colosseum. This view, more highly worked up in the studio, was probably painted many years later. The Colosseum, originally known as the Flavian Amphitheatre, was used as a theatre in which to entertain the Roman people, and – notoriously – as the site at which Christian martyrs were devoured by lions.

3. The Colosseum, Rome
Inscribed lower right: **Colliseum**
Grey ink wash over pencil
14 ½ x 21 in. (37.2 x 53.3 cm.)
W/M: A crest, J. HONIG & ZOONEN

4. The Colosseum from the Caelian Mount, with the Arch of Constantine and a view of the Forum, Rome
Inscription in owner’s hand on the folio sheet: **Coliseum [sic] from the Caelian Mount**
Watercolour over pencil
14 ¾ x 21 in. (35.5 x 53.3 cm.)
W/M: Fleur-de-Lys, and below C & J HONIG

5. The Colosseum from the Palatine Hill, Rome; a group of elegant figures, including a pair of tourists with their ciceroni, and the artist sketching, in the left foreground
Inscribed in the owner’s hand on the folio sheet: **Colliseum [sic] from the Palatine Hill**
Pen and watercolour over traces of pencil
14 ¾ x 21 ¼ in. (37.5 x 54 cm.)
The Arch of Constantine was erected by the Senate and Roman People in 312 AD (dedicated 315 AD) to commemorate the Emperor Constantine's victory over Maxentius at the Battle of Milvian Bridge (312 AD) and to celebrate the 10th anniversary of his reign. The Arch made use of earlier sculptural reliefs from the reigns of Trajan, Hadrian and Marcus Aurelius. It was later fortified in the Middle Ages by the Frangipane family. An earlier version of this drawing, in grey wash, is in the Tate Gallery, London.

This is a view of the Triumphal Way (later called Via San Gregorio) with the Arch of Constantine to the left, the Colosseum to the right and the Arch of Titus in the distance, right of centre.
9. The north-west corner of the Palatine Hill, with the Palace of the Caesars, Rome
Verso: Study of the pedestal of a fountain, in outline

Inscribed in owner's hand below on the folio sheet: Palace of the Caesars [sic]
Pencil, pen, brown and grey washes, outlines incised with a stylus
12 ½ x 19 ¾ in. (31.7 x 49.8 cm.)
W/M: Fleur-de-Lys

A photograph of circa 1855 by Tuminello (Archivio Fotografico Comunale, Rome) represents the same landscape before it was dramatically altered at the end of the 19th Century. We see, on the right, part of the substructure of the Emperor Tiberius’ Villa (Domus Tiberiana) and on the left the westerly pavilion of Vignola’s wall, which was built in the 16th Century to surround the Farnese Gardens. There is an old vertical fold, presumably made by the artist himself. The view was etched by Piranesi from a similar angle (see Le Antichità Romane, Volume I). The incisions with a stylus would suggest that this drawing may have been made in association with a print.
10.  *The Baths of Caracalla, Rome*

Grey ink wash and watercolour over pencil  
11 ½ x 18 ¾ in. (29 x 47.3 cm.)  
W/M: Shield with a bend dexter, surmounted by a coronet;  
beneath, *I HONIG*

The view appears to have been taken from the church of Saints Nereus and Achilleus, looking south. The enormous thermal bath complex, which included separate libraries for Latin and for Greek language texts, is the finest preserved in Rome. It was built by the Emperor Caracalla (188-217 AD) and could hold some 1600 people. The baths remained in use until 537 AD when the Goths and Visigoths destroyed the Antonine aqueduct, their main source of water. The celebrated marble sculptures of the *Farnese Hercules* and the *Farnese Bull* (both Capodimonte Museum, Naples) were discovered at this site.

11.  *A view from the Palatine Hill, Rome, the Alban Hills in the distance*

Inscribed in pencil from left to right on the horizon: *Frascati / Rocca di Papa / murino / Palazola / Castel Gandolfo*  
Inscribed with the title in the owner’s hand: *from the Palatine Hill, Alban Hills in the distance*  
Watercolour over pencil  
14 ¾ x 20 ¾ in. (37.2 x 53 cm.)
Carlo Labruzzi

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fig. 8
12. *The Temple of Minerva Medica, Rome; in the right foreground a courting couple with their dog*

Dark brown wash over pencil, heightened with pale cream bodycolour on a sheet washed over in warm grey gouche
13 x 18 ¾ in. (33 x 46.7 cm.)

The decagonal temple of Minerva Medica, near the Porta Maggiore, Rome, was so-called in reference to a marble statue of a woman holding a serpent, which was discovered at the site. Now in the Vatican Museum, Rome, it was believed to represent Hygieia, the Roman goddess of cleanliness and sanitation. The temple is also known as the ‘Tempio di Ercole Calaico’ and is situated beside Bernini’s delightful little church of Santa Bibiana. The temple, in fact, formed part of a *nymphaeum* and hall for ceremonial receptions built by the Emperor Publius Licinius Gallienus (218–268 AD). Palladio admired the building a great deal and analysed it in Book IV of his *Quattro Libri dell’Architettura*. Another, more finished drawing of the subject by Labruzzi, rendered in colour and including the same figures in the foreground and similar trees to the left, is in the Courtauld Institute, London. A version in colour, inscribed within a circle, is in the Tate Gallery, London.
The Temples of Vesta and Fortuna Virilis, Rome

Inscribed in another hand on the folio sheet:
Temple of Vesta and Fortuna Virilis
Pencil
14 7/8 x 21 1/4 in. (37.8 x 54 cm.)
W/M: J HONIG/&/ZOONEN

The view represents the so-called Temple of Vesta, or Ercole Vincitore (Hercules Victorious) in the Piazza of the Bocca della Verità. It also functioned as a Christian church dedicated to San Stefano delle Carrozze, and, later, to Santa Maria del Sole. This relatively early drawing by Labruzzi shows the church in its pre-restoration state, with a small bell tower (à velo – like a sail) and a small gabled shrine in the foreground. The bell tower and shrine were removed during later conservation, and the church was surrounded by a protective iron railings. The building with the column-lined portico in the right middle distance was originally constructed as the Temple of Portunus, but was erroneously designated the Temple of Fortuna Virilis (Manly Fortune) by antiquaries. It was converted to a church in 872 AD and dedicated to Santa Maria Egiziaca (Saint Mary of Egypt). In 1754, its basement podium was excavated and revealed, as part of a series of ‘improvements’ documented by two different states of etchings by Vasi (as ‘Anticaglie presso il Ponte Palatino’ in his Delle Magnificenze di Roma Antica e Moderna, Book V, 1754). The temple in its earlier form was etched by Piranesi in the 1740s for his Vedute di Roma.
Carlo Labruzzi

The Grand Tour (41.)
14. *The Pyramid of Cestius, Rome*

Inscribed in pencil in the owner’s hand on the folio sheet:

*pyramid of Caius Sistus [sic]*

Watercolour over traces of pencil

11 ⅞ x 18 ¾ in. (29.5 x 47.9 cm.)

W/M: J. WHATMAN & C

This pyramid was constructed as a sepulchral monument for the Praetor and Tribune of the Plebs, Gaius Cestius, who died in 12 BC. It was erected by his successors according to the instructions in his will and took 330 days to build, facts that are incised on the tomb itself. The pyramid stands thirty six metres high and straddles the wall beside the Porta San Paolo (sometimes called the Porta Trigemina) leading to the Via Ostiense. It was the subject of many views by English painters as it is adjacent to the Protestant cemetery (Cimitero Nuovo), where the poets Keats and Shelley, among others, are buried.
The drawings, although highly worked up, remain unresolved in places: for instance the pair of travellers asking directions from a shepherd, just left of centre in the foreground, remain to be tinted with coloured wash. The same scene was painted in 1780 by Hackert (Goethe Museum, Düsseldorf); and twice by Joseph Wright of Derby circa 1787-90 (Walker Art Gallery, Liverpool; and Private Collection; on loan to the Derby Museum and Art Gallery).
18. *Two views of the Claudian Aqueduct in the Roman Campagna*

Grey, brown and pale crimson lake washes
14 ⅜ x 21 ⅜ in. (36.7 x 53.7 cm.)
Framed and mounted as one

These two studies, one above the other, were probably conceived as sections of a single panorama. They show stretches of the celebrated Claudian Aqueduct (completed *circa* 52 AD under the Emperor Claudius, after whom it was named) running alongside the Via Appia. Fifteen kilometres in length, the aqueduct provided a steady supply of water from the heights of the Sabine Hills to the city of Rome.
19. *A view on the Via Appia Antica, with a ruined sepulchre, centre*

Pen and brown ink over brown washes
14 x 19 ¾ in. (35.6 x 49.8 cm.)

An apparently identical view was etched by Piranesi for *Antichità d’Albano e di Castel Gandolfo* (1764).
20. *The so-called Sepulchre of the Curiatii Brothers at Albano, with the church of the Madonna della Stella in the distance at left*

Pen and black ink, grey wash with touches of watercolour
14 ¾ x 21 ¼ in. (37.8 x 54 cm.)

This tomb, its base 15 metres square, sits on the Via Appia Nuova, just south east of Albano on the road to Ariccia; only two of its original four conical towers remain. It was once believed to commemorate the Curiatii brothers, who fought against the Horatii brothers during the reign of Tullus Hostilius (673-642 BC) in Rome’s battle with Alba Longa. The tomb (also called ‘di Arrunte’ or ‘di Porsenna’) is now believed to honour an unknown personage who lived during the final years of the Roman Republic. There is an outline drawing of the sepulchre, viewed from the opposite direction, in the Labruzzi albums.
21. *The so-called Sepulchre of the Curiatii Brothers at Albano Laziale, with the Church of the Madonna della Stella*

Pen and black ink, watercolour over traces of pencil
15 x 21 ¼ in. (38.1 x 54 cm.)
22. *An enclosed woodland scene, figures in the middle ground*

Grey ink wash over pencil  
14 ¾ x 20 ¾ in. (36.8 x 51.1 cm.)

This sketch was probably drawn near Ariccia, in the woods surrounding Lake Nemi.

23. *A figure at rest with his donkey in the shade of trees*

Inscribed upper right: *Sole*  
Pen and black ink, grey and pink wash  
14 ¾ x 20 ¾ in. (36.5 x 52.7 cm.)  
W/M: Fleur-de-Lys within shields, pendant bell, J H Z

The setting is reminiscent of Ariccia, the wooded area between lakes Nemi and Albano, south east of Rome, on the Via Appia.

24. *Trees beside a stretch of water, figures in the distance*

Pencil, black chalk and grey ink wash  
14 ¾ x 21 in. (37.5 x 53.3 cm.)  
W/M: J HONIG/&/ZOONEN

This sketch was perhaps drawn on the banks of Lake Nemi where many such magnificent trees grew, benefiting from the rich volcanic soil.

25. *An ancient gnarled tree*

Grey ink wash over black chalk and pencil  
14 ¾ x 20 ¾ in. (36.5 x 52.4 cm.)  
W/M: J H & Z, below Fleur-de-Lys within a shield

The tree is reminiscent of the great Arba Sancta on the banks of Lake Nemi drawn by Richard Wilson circa 1754-6 (Yale Center for British Art, New Haven, USA).
These three drawings were probably made at Ariccia amongst the old quarry workings. A preparatory drawing in indian ink wash is also in the Labruzzi albums.

26. *A rocky hillside with the entrance to a cave*

Watercolour over pencil  
14 ¾ x 21 in. (37.5 x 53.3 cm.)  
W/M: J HONIG & ZOONEN

27. *Landscape, with an entrance to a cave on the right*

Pencil, brush and grey ink wash  
14 ¾ x 21 in. (37.5 x 53.3 cm.)

28. *A man seated beside a cave in a rocky hillside*

Watercolour over pencil  
14 ¾ x 21 in. (37.5 x 53.3 cm.)  
W/M: Fleur-de-Lys within shield surmounted by coronet, beneath J H & Z
Carlo Labruzzi  The Grand Tour  (59.)
Ancona

29. A view of the Port of Ancona, Le Marche, with the Arch of Trajan to the left
Verso: Studies including a profile of a woman

Point of brush and indian ink wash
11 ¼ x 19 ¼ in. (30.3 x 49.3 cm.)
W/M: J HONIG/&/ZOON

The Arch of Trajan, attributed to Apollodorus of Damascus, was built in 115 AD. Trajan had built the port at Ancona in 104 AD, and it became the most important Roman naval station on the Adriatic. In later years, Ancona served as the major port of the Papal States to the East. The Arch of Trajan featured in an etching by Piranesi in Alcune Vedute di Archi Trionfali (1748).

30. Piano di San Lazzaro, Ancona with a post house with figures and carriages

Inscribed within a lunette along the bottom edge: Piano di S Lazzaro Ancona
Pen and brown ink and grey wash
11 x 18 ½ in. (28 x 47 cm.)
W/M: Fleur-de-Lys with below a shield with bend dexter.

The building follows a familiar model for post houses in 18th Century Italy. The ground floor was often articulated by three or four arches, which provided cover and shade for the coaches. There was often a small bell tower à velo nearby to summon travellers for the parting coach, and a water trough for the horses. Travellers would have been accommodated on the so-called piano nobile or first floor. This post house bears the shield of arms of one of the Cardinals Albani.

31. The back of a post house, with a coach unhitched, and a team of horses feeding

Black and grey ink wash over pencil
11 ½ x 19 in. (29.2 x 48.3 cm.)
32. *A view of a villa from a balustrade terrace*

Pen, point of brush and grey ink wash over traces of pencil

11 ½ x 18 ¾ in. (29.3 x 47.6 cm.)

This magnificent villa is as yet unidentified but, judging from similar sheets, the drawing may have been made in the region of Ancona.

33. *Workmen unloading a classical column from a sailing boat, figures driving a capstan, a villa above*

Pen and ink, grey ink wash

14 ⅞ x 21 ⅞ in. (37.8 x 54.3 cm.)

This is a rare document illustrating how a massive column, presumably removed from a Roman site, was moved: placed in a boat and sailed down a river (possibly the Tiber), it was then winched up a high bank before being installed in the fine villa just visible in the centre distance. The drawing demonstrates that classical sites were still being despoiled to benefit modern building programmes in the 18th Century.

34. *A view on a river, with a three-arched bridge beside a small church and a fortified tower*

Inscribed in the owner's hand on the folio sheet: *From the Palatine Hill*

Pen and point of brush and grey ink wash, over pencil

12 ¾ x 18 ¾ in. (31.4 x 47.6 cm.)

W/M: J HONIG & ZOON
35. *Moonlit scene at Macerata; the Loggia dei Mercante at the Palazzo del Commune, figures in the foreground*

Inscribed lower centre: *Porta di Macerata*

Pencil, point of brush, indian ink, and white heightening on grey prepared paper

11 ⅜ x 17 ⅞ in. (28.9 x 42.9 cm.)
Rimini

36. The Arch of Augustus at Rimini

Inscribed lower right: Arco di Augusto Rimini
Pen, black ink, grey wash over pencil indications
11 5/8 x 18 7/8 in. (29.5 x 48 cm.)

This Roman arch, much of the attic ruined and subsequently replaced by brick in the Middle Ages, was originally built in 27 BC. Above the keystone in the centre is a bull’s mask – symbol of the Roman Colony of Augusta - flanked by roundels representing Neptune and Roma. It is situated on the Via Flaminia (now Via XX Settembre), and most of the surrounding buildings have since been demolished. The arch featured in Piranesi’s 1748 publication Alcune Vedute di Archi Trionfali.
**Venice**

37. *The Grand Canal with a view of the Rialto Bridge and the Campanile of San Bartolomeo, Venice*

Pen and black ink, watercolour
11 ½ x 19 in. (29.2 x 48.3 cm.)

This view from the north shows the Fondaco dei Tedeschi, now the Office of Post and Telecommunications, to the left; the iconic Rialto Bridge in the centre; and, to the right, the Palazzo Camerlenghi and the Fabbriche Vecchie (old covered market place). The present drawing shows the new baroque campanile of San Bartolomeo, constructed between 1747 and 1754 to a design by Giovanni Scalfarotto (c. 1660-1764).
Baiae is west of Naples on the Gulf of Pozzuoli. The so-called Temple of Venus, circular on the inside but octagonal on the outside, has the remains of a shallow domed roof; the ruins now resemble an apse. It formed part of an extensive imperial Hadrianic palace complex. Baiae was particularly celebrated in antiquity for its thermal baths, and we hear from Livy that Gnaeus Cornelius Scipio used them to cure himself from arthritis. The sailing ship is a two-masted rascona with lateen sails. Nowadays the railway station at Baiae is situated immediately behind the temple. A replica of the present drawing, with minor variations and likewise in indian ink, is in the Labruzzi albums, as is a drawing of the Fort at Baiae.
39. *The Temple of Venus at Baiae, with elegant figures disembarking from a boat; net menders in the foreground*

Pen, grey and brown ink and brown wash
14 ⅝ x 19 ¾ in. (35.8 x 50.2 cm.)
Note To The Catalogue

The drawings come from two volumes and were pasted down onto wove paper pages (40.4 x 63.1 cm). These pages have no watermark, and the volumes themselves appear to have been assembled in Italy sometime in the early years of the 19th Century. The drawings represent a selection from a number of different sketching trips made by the artist over a wide range of time. Those that bear identical watermarks may be datable to the same excursions. Some drawings have old vertical folds made by the artist, while others retain traces of the original washline mounts that have been subsequently trimmed off. (Labruzzi typically favoured ink lines enclosing a border of apple green wash.) The artist mainly used paper made by the firm of J. Honig & Zoonen of Zaandyk and of Koog an de Zaan (Mill on the Zaan), Holland, between the years of 1737 and 1787 (many of these watermarks and variations are described by Edward Heawood, Watermarks mainly of the 18th and 19th Century, Hilversun (Holland), 1950, as in nos. 64, 1840, 1854, 1860, 3344, and 3345). Occasionally, Labruzzi also used English paper made by J. Whatman of Turkey Mill, Maidstone, Kent (Heawood, nos. 3457-3463, circa 1781-1792). More rarely, and not represented amongst this group of drawings, he also used what appears to be an Italian paper, its watermark featuring a cowled and bearded monk in profile, holding a crucifix.

Technique

The majority of the drawings were presumably made in the open air. The artist began by sketching lightly in pencil and then, during his earlier years, he tended to build up the composition using the ‘stained drawing’ technique, by which the image is defined in pale indian ink wash, with colour added at the end. This method can be seen most clearly in the two drawings of the Tomb of the Curiatii, (nos. 20-21), and we can follow the artist’s process. At other times, Labruzzi worked up the pencil indications with colour applied rapidly and directly (no. 15) or made meticulously finished drawings on prepared paper using gouache (white heightening; nos. 12 and 37).
Bibliography


Luigi Bartoli, *Carlo Labruzzi* (funeral oration), delivered 11 December 1817, at San Domenico, Perugia; published, ed. Francesco Badual.


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