

## PRINTS & DRAWINGS



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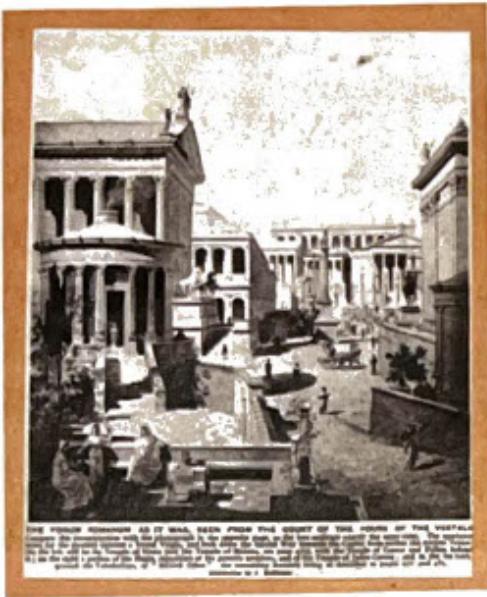
The Roman Forum  
~~Forum Romanum~~  
~~Campo Vaccino~~  
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J Hoff Bauer : London News 1912



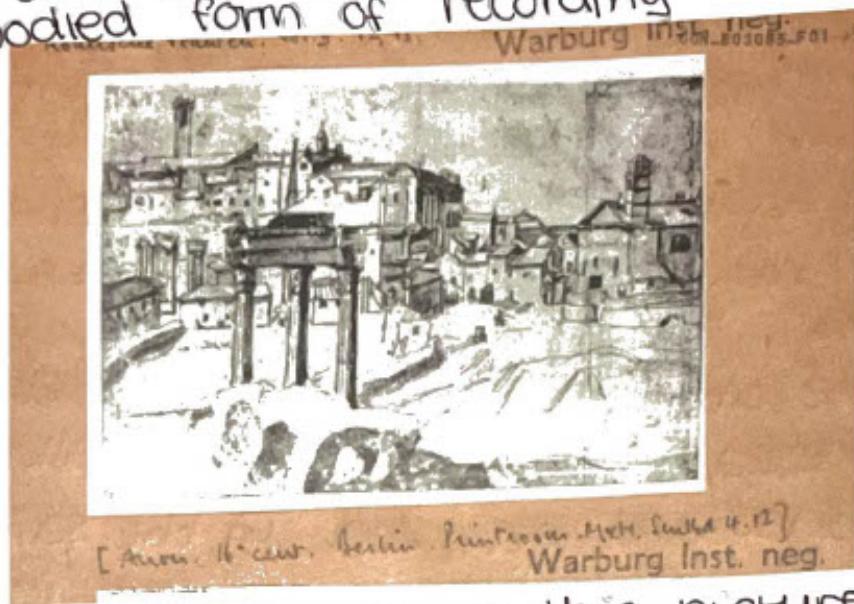
This photo comes from a page of the Illustrated London News, from an issue from the 10<sup>th</sup> August 1912. It imagines the Roman Forum as seen from the House of the Vestals. It attempts to reconstruct a scene of antiquity, complete with togate figures, horse carts, and elegantly draped priestesses. Printed in a widely distributed newspaper, this was clearly intended for a large audience & helpfully explains many of the buildings. Although not digitised on the website, the back of this piece of card includes further explanation of the image. This reconstruction packs in many moments of time into one image: included are monuments from Late Antiquity & the era of Christianity's dominance at Rome, such as the equestrian statue of Constantius II and the column of Phocas (AD 608). This is despite the fact the caption asks the viewer to "become a vestal virgin" and view the forum from the court of the vestals which was destroyed in AD 394 due to the new Christian regime Rome underwent many changes in antiquity, elided here for

the sake of mass printability.

As the 4th century would prove, Rome's place as the capital of the world would not last forever. Power shifted to new capitals, and the 'decline' of Rome, poetically evoked so often, began.

This is strangely reflected in Hoffbauer's own experience at Rome. Travelling to Rome from France as he began his career as an artist perhaps should have inspired him to paint landscapes of Italy. Instead, however, he was captivated by photos of New York skyscrapers in a bookshop in Rome. Captivated, he painted 'sur le toits', a depiction of a New York skyline despite never having been there. He would, one day, make it to New York, establish himself there as a successful artist, and died there in 1958. In the 20th century, money, power and - though many hate to admit it - culture, shifted from Europe to the US, the centres of London, Paris, Rome, Berlin which have been our and the Conway Libraries' anchorpoints moving into places of nostalgia & perhaps decline as Rome had. Will future scholars, archaeologists, artists, and photographers remember these changes, or will the last few hundred years of modern history also be compressed into a single image, as Hoffbauer's has?

This painting is the ... I have not researched, anonymous. The number of anonymous pictures only increased over time as more visited, and especially photographs became a more disembodied form of recording



Despite the anonymity of this picture, the page is not absent of names. stamped repeatedly over this and the following pieces of card is the stamp 'Warburg Institute Neg.'

The Warburg Institute has a fascinating history. Originally founded in Germany by Aby Warburg to study the 'afterlife of antiquity' it was forced to move to London due to the arrival of the Nazis. There were offers from Leiden, America, and perhaps most appropriately Italy. However, it was London which was chosen as its final home (partly engineered by Constable of Courtland), becoming part of UCL in 1944. It was the only institution to be saved from the Nazis, due to their indifference - feigned or otherwise. The institution has continued to face threats - in 2014 it was only saved from dispersal by online petitions, and as I write there is a currently plan-aptly called the 'renaissance project' - to regenerate the site. Part of this aims to improve the archive + photo collection accessibility by opening a new café and digital laboratory.

- this is a quite innovative new attempt at www...  
accessibility beyond digitisation efforts, encouraging visitors to engage physically with archives in a similar way to the way I have enjoyed all this week. The Warburg's story shows that actual institutions continue to be important even in the age of digitisation - the strength of feeling against suggestions to disperse the library or move it again abroad shows the value of keeping this unique & eccentric collection together, the ability to get lost in the archives, pursue research rabbit holes. This allows visitors to be transported and get lost in the same way I'd like to imagine the anonymous composer of this image did in Rome in the 16th century. This image shows a birds eye of one of the most crowded scenes of Rome. Warburg aimed to understand the enduring fascination with the classical world, particularly the spirit of the 'Good European'. Attempts to understand the phenomenon are more important perhaps than understanding it itself; the fact we travel to monuments, archives and now online - proves true the cliche it is the journey, more important than the destination, a journey which continues to be important.

Jean Baptiste camille Corot; 1865-1875; Paris

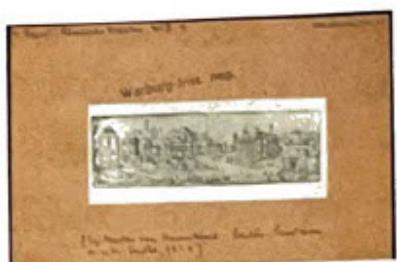


Camille Corot's brown-toned, expansive view of the Forum takes up almost the whole page of A4 card. His painting is assigned to As if to highlight the drained colour of the photograph, this image is stuck against green card rather than the elsewhere ubiquitous pale brown. There is something muted, even sad about this image the hazy plants in the foreground blurring into an ~~to~~ indistinguishable tangle. The arch<sup>column</sup> and temple of Antoninus & Faustina the only clear remains. No figures walk in the forum; no clouds darken the sky. The eternal city is - finally - still, untouched.

This painting <sup>is</sup> by Jean Baptiste Camille Corot. From a wealthy family, he developed a love for classics at school and travelled to Italy in Autumn/Winter 1825. He continued to paint from

The Farnese Gardens, focusing on painting ruins before leaving in 1828. His travels were briefly disturbed by the 1830 revolution, but he returned for a 2nd trip in May 1834. He found his commercial niche in landscapes situated in hazily atmospheric landscape - of which Napoleon III became a fan - which funded his artistic career. His success is clear from the fact this painting now belongs to the Louvre. He also composed historical settings destined perhaps for a more 'erudite' audience at the salon. As more tourists travelled to Europe, there developed an increased taste for paintings of tourists painted in classical surroundings, places they visited, or reproductions of paintings they liked; as the social profile of visitors increased, these became more generic. Artists who took up residence could find themselves good careers; English artists also found this to be the case, taking on the role of Grand Tourists after the foundation of the Royal Academy of 1768. Corrot's obfuscation of contemporary life or archaeological work left plenty of room for potential viewers or patrons to impose their own view of some - whether based on their own travel or imaginations.

maarten van heemskerk. Holland. 1498-1574



Maarten van Heemskerk's name is ever present throughout this catalogue, popping up sotted randomly, repeatedly throughout -

at the beginning, after a cockerell, towards the end.  
He would perhaps approve of the way modern memory at the  
~~latter~~ Conway Library has so thoroughly intertwined him  
with its Roman collection, as he was a life-long lover of Rome.  
When tasked with drawing 7 wonders of the world, he  
added an 8th - the Colosseum, in ruins - and later, his  
own self portrait included an image of the Colosseum  
again in ruins, his face and body modestly dominating  
the frame.

Beginning as a painter of conventional French Christian paintings, he went on his first grand tour in 1532,  
visiting various sites in Northern & central Italy before  
alighting at Rome. Whilst there he made a plethora of  
drawings which he would continue to use as source  
material for his entire life - Although some criticised  
his adoption of the 'Italian style', he helped contribute to

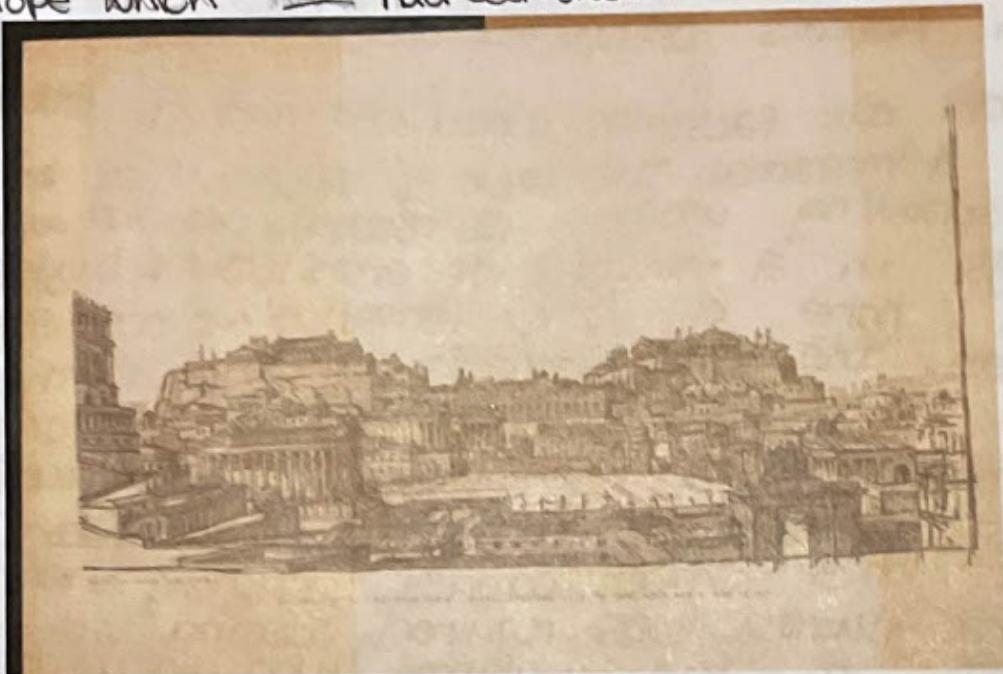
the triumphal arch produced for Charles V's entry into  
Granada which adopted classical models of power to express  
a triumph of a new regime of Christianity.

There are many van Heemskerk prints in this collection  
and I picked out just a few of my favourites, ranging  
from the compressed capitoline view we have seen  
elsewhere to fuller compositions. My favourite is the  
view from the steps leading to the Convento d'Ara coeli'  
one of the ~~view few~~ images which in the folder  
which has a substantial caption. At the point  
van Heemskerk composed this image, this obelisk stood  
in the Temple of Isis on the Capitoline Hill, therefore  
part of the typical ~~ancient~~ viewpoint of the forum. The  
forum fades into obscurity here however, and the obelisk  
~~is~~ foregrounded. The obelisk had stood here since antiquity  
allegedly erected to symbolise Roman liberty ~~1900~~. This was  
not its original purpose or location, however, and had  
originally been erected ~~in~~ by Ramesses II in Heliopolis  
The transportation of obelisks from Egypt to Rome is a  
well documented phenomenon. Van Heemskerk's decision to  
not draw the hieroglyphs & leave the sides blank  
shows how it's diverted from ~~the~~ its original Egyptian  
context, and draws parallels with the also blank Trajan  
column in the background. The most interesting thing  
is that in 1582 - so after this image was taken - the obelisk  
was presented to Cardinal Mattei. In 1817 it was  
moved to be at the end of the central route and placed  
on a raised base to make it even more imposing. The  
Mattei Villa where this obelisk was built by a 16th century  
wealthy Italian family. The obelisk has survived various  
alterations to the villa, such as 18th century movements of  
many statues & artifacts to public museums (and again in 1923)  
& the villa's confiscation in WWI from its Bavarian owners (after  
being held by a succession of foreign Spanish & Dutch owners).  
Van Heemskerk's simple sketch captures, but one fleeting  
moment in this obelisk's long history.

## CHARLES ROBERT COCKERELL : 1788-1863

Something which is hard to tell about this photograph from the online records is the way it ~~consantinas~~ cut from the page, refusing to be constrained by A4 dimensions of the Courtauld's archival boxes.

Cockerell himself adopted a similar 'go big or go home' approach, taking a gratuitous 4-year ~~←~~ Grand Tour (he'd originally planned 3!) After completing his studies in Latin & Classics at Westminster School. One reason perhaps explaining this elongated trip is perhaps that it was not until Napoleon's abdication in 1815 that British people could re-enter many parts of Europe which ~~had~~ had been closed off during 1796-1815.



His experiences abroad greatly affected his architectural designs, and the impact of this is visible in his works throughout the UK and particularly London. His works in public architecture include the Bank of England in various cities, and the Ashmolean & Taylorian Libraries in Oxford. Throughout his career he perpetuated a classical revival, exhibiting drawings of Greek antiquities in 1817 & widely distributing facsimiles like this of Athens and Rome after being elected as part of the Royal Academy in 1829. Interestingly, unlike many of his contemporaries & modern opinions - but like me - he preferred taking models from Roman architecture over Greek revivalism, writing in his diary in 1821 that "the rage for Greek" where we "stuck a slice of

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an ancient Greek temple to a barn" is absurd, and seeing it as overly prescriptive.  
As well as being instrumental in helping create London's pervasive neo-classical look (including Somerset House, designed by William Chambers who spent 5 yrs in Italy honing his architectural craft), Cockerell also had an influence in how actual classical antiquities were transported back to London, a key theme of the Grand Tour. It was him who removed the reliefs of the Temple of Bassae to be ~~here~~ displayed in the British Museum, and he also sat in a committee which debated whether the controversial Elgin Marbles originally had colour.

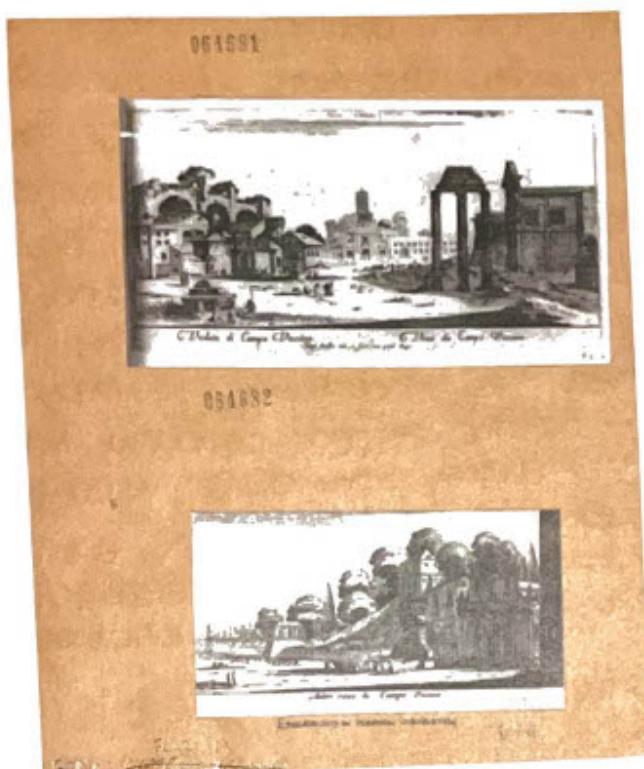
The fold out facsimile reproduced here is deliberately simple & impersonal. The lack of figures, thick bold lines, and sprawling urban landscape crowded with buildings in a variety of architectural styles betray none of the romance we have seen elsewhere. The flat vertical planes make the image easier to follow, more suitable for mass consumption or a non-classically trained audience of architects and tradesmen rather than scholars, unlike other more complex depictions where classical training was required, isolating vast swathes of the population who did not possess this. It is architecturally restored - one gets the impression it's not a fanciful one, but more perhaps based on French archaeological work ongoing since 1803 - but no figures of Roman past, elite or otherwise are brought back to life. Was this purely an educational tool? Was it meant to be itself a facsimile of his hopes for London or other UK cities - add in some Victorian figures in the mind's eye? In my view, people, lives, and stories had not been subjugated to architecture, but were now imaginative viewers over passive subjects of paintings, Londoners, Romans, Persians etc alike.

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1621 - 1691

ISRAEL SILVESTRE, PARIS

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In many ways Israel Silvestre's biography epitomises a 17<sup>th</sup> century Grand Tourist. He was born in France & first travelled to Italy at just 18 years old, returning there repeatedly in his travels across Europe between 1630-1650. His investment paid off as he went on to have a prolific career in France, being granted accommodation in the Louvre in 1668, entering the Royal Academy of Painting & Sculpture in 1670, and working in the court of Louis XIV. Alongside specially commissioned pieces, he was highly prolific, producing many drawings on over a 1000 engravings which he left to his sons.

5 such engravings are presented in this box, showing 5 views of 'campo Vaccino' as Silvestre (or Sylvestre, as is written here) ~~says~~ captions his images. As many of the scenes predominated 19<sup>th</sup> C archaeological excavations, these ancient ruins seem barely discernible in many of the

objects; the one I have chosen here at the top is probably most obviously the one of an ancient landscape taking the perspective of facing the Capitulum at a wide flat angle. Despite the presence of figures, it is nature rather than people who really seems to have taken back her property, the out of control, curving bushes & trees contrasting the futile human attempts at linearity & ~~urban~~ urban permanence. Despite the detail in the lower halves of the pictures, either due to artistic interest or poor quality of the reproductions, the sky is a blank, white (save a few outlines of billowing clouds) meaning the forum is unaffected by climate. This is all the more ironic as Silvestre captioned his engravings 'campo Vaccino' emphasising the new bucolic aspects obviously dependent on seasonal conditions, showing how elite foreign visitors dismissed realities of contemporary Italians, entrapped in the romance of the past & figures like Caesar & Cicero who similarly felt themselves 'above' time.

This erasure continues my favourite thing here is how in the archival process the words 'campo Vaccino' once catalogued were replaced to say 'forum' like the other paintings in the box. Perhaps it is because this nickname is now less widely known? Or because now we view old sites over romantic poetic labels

# G Wightwick

1802-1872

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Plymouth



George Whitewick was a British architect. As part of his development in the field he travelled to Italy for a year & subsequently published 'select views of Roman Antiquities' in 1828. In this work, he published a series of coloured lithograph plates of various sites around Rome. The first page of this manuscript (which can be easily viewed online at <https://www.splorebooks.com/collection/view/select-views-of-the-roman-antiquities>) tells us these lithographs were produced from original drawings made on the spot, later published by the author in London. The lithograph was a technique which had actually been pioneered by British architects Taylor & Cresy, working in Rome, making it easier to reproduce minute architectural details, a technique which was unsurprisingly quickly adopted by other travelling British architects.

On his return to England Wightwick became an authority on architecture & tutor to many. Amusingly, he offered advice to successive generations of students, warning one not to "risk his neck" ~~measuring~~ measuring a Roman ruin for a 1000<sup>th</sup> time! George Wightwick exemplifies the educational aspect of the Grand Tour, and during the 19thC it became almost obligatory for aspiring architects to visit.

In this image, Nightshade has chosen the 'campo vecano' artistic approach. foregrounding the modern, humble Italian city & dwellers, and sculptural ruins which show tension with the imposing monuments in the background. A shadow is cast over these figures and heaped ruins, contrasting the light cast over the arch and columns provided by the break in the rather ominous encircling clouds.\* Despite his technical interest in Roman architecture and later career, Nightshade has conjured a romantic and evocative scene. In 1831, he is quoted as saying "whilst the eye contemplates the wreck of grandeur, let the imagination effect its restoration", a sentiment just as poetic as many made by other Grand Tourists.

\* the example from the Black and white, furthering Courtland is reproduced in ~~dark~~ these plays between light

# MARY BEARD; Shropshire; 1955-

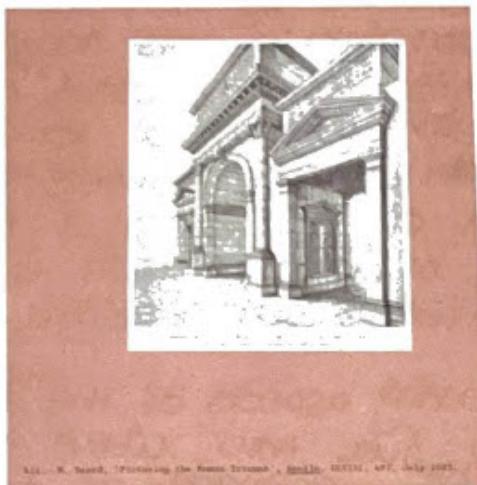


Fig. M. Beard, 'Photographing the Fasti Capitolini', *Classical Review*, 2003, Vol. 203, July 2003.

It takes us near the end of the box until I reach a woman's name, and it's a familiar one at that: Mary Beard, dubbed 'Britain's best known classicist'.

In many ways, Beard throughout her career has tried to combat the view of classics which those who undertook the Grand Tour created & perpetuated. Accessible, online, funny, feminist, sometimes controversial & irreverent, it is perhaps unsurprising she has come to represent modern day classics contra to an older, type. Indeed, if you google 'Mary Beard classics Grand Tour' articles pop up about her involvement in the hit Amazon Prime show rather than her post uni trips round Europe. Her efforts to reconstruct the ancient world for a modern audience are tireless. The image here, by contrast, seems at first uninspiring.

Taken from a magazine article she published in 2003, the picture is glossy, meaning unlike me whoever composed this box did not read the article online like me. Instead of picturing an image of the whole forum, only a single monument is depicted here, a potential reconstruction of the Fasti Capitolini which was a record of the consuls, kings, and triumphators from Romulus to Balbus.

As Beard relates in this article, these fasti weren't discovered until 1540s after = some of our artists like Van Heemswerk discovered, viewed the site. They were apparently reconstructed by Michelangelo - although Beard expresses uncertainty in this story - and moved to the Palazzo dei Conservatori <sup>in 1586</sup>, nestled in a room complete with paintings of Roman historical triumphs by Ripanda. Therefore where they stood in the overall schema of the forum is now unknown, showing just how much imagination is used in these seemingly confident restorations.

One of the fascinating aspects of the story of the fasti's movement is just how little means of expressing power have changed - as Beard points out, just 10 years before their discovery, Charles V had held a triumph over Africa (discussed also by van Heemswerk). Their removal to a public museum perhaps — neutralises or more likely — changes these messages - bombarding the viewer with technical info, they feel overwhelmed by names of their "great forebearers" - some of society may feel they need to compete, others are aware they never can. Beard's desire to make classical knowledge more widespread seeks to elide this sense of gap which would have been furthered by a lack of education for many compared to the scholars we often discuss who would know many of these names, and hoped their own, too, would one day adorn stone.

# Roach Smith 1807-1890

Roach Smith is a more relatable figure than many I have researched this week. He was born in the Isle of Wight - the site of many of my childhood holidays and had had a passion for collecting Greek and Roman antiquities since childhood and funded this passion through his earlier career as a chemist. He did travel to Italy in the 1850s, producing volumes called the 'Collectanea Antiqua', the 5th volume including this image. He published this to increase public knowledge. In 1858, we can see the impact of lazing French archaeological work in the forum, with heaps of dug soil in the foreground and the modern buildings in the background reduced to disinterested cuttings.

However, for most of his career Roach Smith was more interested in archaeology which was unearthed in Roman London. As a result of street & sewage improvements, he collected over 5000 antiquities which he catalogued into his 'Catalogue of museum Antiquities' in 1854, which he then sold to the British Museum in 1856.

Despite this bequeathement there were tensions between him and the British Museum throughout his career.

In 1852 he expressed frustration that the "enlightened British Ministry" had failed to "follow in the wake of every other European Government" & "present instead of neglect" public monuments. He passionately believed the study of antiquities should be accessible to all, meaning some in 1845 apparently were accusing him & like minded individuals of being "radicals, low people, upstarts & plebeians". In a similar note, he attacked the traditional



aims of the Grand Tour in 1814, complaining of those who travel to "hackneyed antiquities of foreign countries, which do not relate to them, and have been a 1000 times transcribed". The self indulgent artistry of some renderings + reimaginings of foreign monuments were anathema to his purpose, and in the same year this image was produced he wrote "truth & fidelity to the objects ... are indispensable"... it is better that engravings be given, even rudely and in the slightest outline... than that they should be limited in number for the sake of elaborate execution" a sentiment which aptly covers many of the different approaches I have encountered in my research. This sentiment and Roach's career captures as well the changing profile of visitors to Europe in the mid-19<sup>th</sup> century - developments in travel technologies and safer passage meant a rise in mass tourism. Increasingly, middle class individuals could see + take interest in knowledge once limited to elites. Roach's stance + humble(r) beginnings led to criticism in his life, but he reflected a changing audience for antiquities at home & abroad, his legacy still felt today.