

## Gallery

# 18

### The European Grand Tour, 1700-1800

The Grand Tour was primarily an 18th-century phenomenon created by the British for wealthy travelers, artists, and architects to see the artistic and architectural attractions of Italy. But it was not exclusive to the British or limited to Italy: the French, Germans, Italians, Scandinavians, Americans, and other Europeans also participated, and beyond Italy, Greece and other Mediterranean centers were part of the itinerary. The tour became a social and cultural affair designed to broaden one's experience and education through contact with various people, sights, and societies. En route, travelers acquired ancient, Renaissance and Baroque, and contemporary works of art as evidence of their worldly experience and sophistication. Once home, they displayed these collections in their residences and country estates, with the works installed in a fashion similar to this gallery. Portraits were a favorite genre of the British, as were landscapes and mythological paintings. Because many of the great country houses contained extensive collections of paintings from different countries, they can be considered precursors to the modern museum. This is literally the case with the Ringling Museum, as John Ringling purchased numerous works from these houses when their contents were dispersed in the 20th century.



**Giovanni Antonio Canal,**  
called **Canaletto**

Italian, 1697-1768, active in Venice and  
London

*Piazza San Marco, seen from Campo San  
Basso, Venice, c. 1750*

*The Riva degli Schiavoni Towards the  
East, Venice, c. 1750*

Oil on canvas

Bequest of John Ringling, 1936, SN 186,  
SN 187

Popular for his *vedute*, or city views, Canaletto excelled in recreating the famously dreamy atmosphere of his native Venice. The exaggerated perspective ensures that these works are legible from a distance, especially when exhibited in a large gallery. Although the two scenes give the impression of having been painted on the spot, these companion pictures were likely painted while Canaletto was living in London between 1746 and 1755.





**Benjamin West**

American, 1738-1820, active in Rome and London

***Agrippina and Her Children Mourning over the Ashes of Germanicus*, 1773**

Oil on canvas

Bequest of John Ringling, 1936, SN 403

Germanicus, a Roman general, was allegedly poisoned on the orders of his uncle, the Emperor Tiberius, while on a foreign campaign. Tiberius subsequently murdered Germanicus' wife, Agrippina, and two of their sons. The sole surviving child, Gaius (probably the smiling boy in the foreground), later became the notorious Emperor Caligula. West was a forerunner of the Neoclassical movement and the influence of his years in Rome can be seen in this work. The painting was exhibited at the Royal Academy, London, in 1773.

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**Luca Carlevarii**

Italian, 1663-1729, active in Venice

***Piazza San Marco Towards the Basilica of San Marco, Venice*, c. 1725**

***Piazza San Marco Towards the Piazzetta, Venice*, c. 1725**

Oil on canvas

Museum purchase, 1953, SN 669, SN 670

Carlevarii was one of the first Italian artists to produce *vedute* in the manner of 17th-century Dutch painters. Here, the artist offers two different views of the Piazza San Marco in Venice. In the square, visitors pass or pause to enjoy the comedians on stages erected for their performances. Carlevarii introduced fresh and unprecedented atmospheric effects, as evidenced in the misty, shrouded vignette of the stage at lower left.



**Charles François Lacroix**, attributed to French, c. 1700-1782, active in Italy, Paris, and Marseilles

*Port Scene: Day*, c. 1750

*Port Scene: Twilight*, c. 1750

Oil on canvas

Gift of William A. Warrener, 1965, SN 791, SN 792



These seascapes are among of a handful of works attributed to Charles François Lacroix, a marine painter whose favorite subject was the bustling ports along the Mediterranean. He studied under Claude-Joseph Vernet in Rome in the 1750s. Lacroix frequently painted scenes in pairs, often depicting the shoreline in daylight and twilight hours, illustrating his interest in the changing effects of light. The rising stature of landscape painting in the 18th century parallels Lacroix's successful career, which focused entirely on this genre.

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**Jean Baptiste Pillement**

French, 1728-1808, active in Lyon, Madrid, Lisbon, and London

*A Harbor*, c. 1770

Oil on canvas

Museum Purchase, 1955, SN 686



**Allan Ramsay**

Scottish, 1713-1784, active in Edinburgh,  
London, Italy

***Portrait of Miss Mary Lillias Scott, c. 1748***

Oil on canvas

Bequest of John Ringling, 1936, SN 387

Allan Ramsay, the son of a poet, was an extremely well-read and educated artist and was known for the high powered intellectual company he kept – Adam Smith, James Boswell, Voltaire, Diderot, and Rousseau. He first studied painting in Scotland and then in Italy, and was appointed as Principal Painter to King George III, which greatly upset his contemporaries, Joshua Reynolds and Thomas Gainsborough, whose works are also displayed in this gallery. Ramsay’s portraits present a naturalism that came to define his painting style and which influenced other British painters.



**Angelica Kauffmann**

Swiss, 1741-1807, active in London and Rome

***Sappho Inspired by Love, 1775***

Oil on canvas

Bequest of John Ringling, 1936, SN 329

After meeting several British Neoclassical painters in Rome who were part of Johann Winckelmann’s circle, Kauffman returned to London and formed a close association with Benjamin West and Henry Fuseli at the Royal Academy. In this work, Sappho, the Greek poet, is writing the verse from her *Ode to Aphrodite*: “So come again and deliver me from intolerable pain.” Sappho was also the symbol of women’s achievements in the arts, which Kauffman struggled to gain. That the artist has invested the face of Sappho with some of her own features attests to her identification with the poet.



**Martin van Meytens II**

Swedish, 1695-1770, active in Vienna

***Portrait of Emperor Francis I of Austria,***  
c. 1745-50

Oil on canvas

Bequest of John Ringling, 1936, SN 326

Francis I is shown in full ceremonial regalia, like his wife Empress Maria-Theresa in the pendant work. He wears an embroidered costume adorned with the Order of the Golden Fleece, a chivalric order founded in the 15th century. The scepter he holds symbolizes royal dominion, and the Imperial crown on the table was made for Conrad II (c. 990-1039), the first ruler of the Salian dynasty to become Holy Roman Emperor. In 1726, Meytens became a favorite artist at the Viennese court and painted several portraits of the royal couple.

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**Martin van Meytens II**

Swedish, 1695-1770, active in Vienna

***Portrait of Empress Maria-Theresa of Austria,***  
c. 1745-50

Oil on canvas

Bequest of John Ringling, 1936, SN 325

Empress Maria-Theresa of Austria was one of the most important monarchs of her day. Though her father Charles VI named her as his successor, her claim to the throne of the Holy Roman Empire was contested. This was a cause of the Austrian War of Succession, which lasted from 1740 to 1748. The war embroiled much of Europe, including Britain, and led to the Seven Years' War in which the Marquis of Granby (depicted in Joshua Reynolds' painting in this gallery) was a hero.



**Thomas Lawrence**

British, 1769-1830, active throughout Britain and Europe

*Mrs. George Frederick Stratton*, 1811

Oil on canvas

Bequest of John Ringling, 1936, SN 397

Thomas Lawrence began his artistic career emulating the works of Old Masters and was particularly influenced by Peter Paul Rubens and Anthony van Dyck. His fluid handling of paint referenced these earlier painters, while his distinctly modern compositions anticipated Impressionism. Lawrence worked almost exclusively as a portraitist, and his wide variety of sitters included Pope Pius VII and Kings George III and George IV of England. Mrs. George Frederick Stratton, née Anne d'Ewwes, was not a member of the British aristocracy and is shown in an informal pose, as a charmer of both men and animals.

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**Antonio Molinari**

Italian, 1655-1704, active in Venice

*Berenice Cutting Off Her Hair*, c. 1695-1705

Oil on canvas

Bequest of John Ringling, 1936, SN 175

In this ancient story, Queen Berenice II of Egypt sacrifices her prized hair to the goddess Aphrodite in exchange for the safe return of her husband, Ptolemy III Euergetes (fl. 246 B.C.-221 B.C.), who was also her brother. Her hair disappeared after being placed in the goddess' temple and it was said that her offering so pleased the goddess it became the modern constellation, Coma Berenices. Molinari's diagonal composition arranged in triangular patterns and planes of alternating light and dark betrays the naturalism of the Neapolitan painting style present in Venice in the mid-18th century.



**Giuseppe Bartolomeo Chiari**  
Italian, 1654-1727, active in Rome

*Venus Reclining with Cupid*, c. 1720  
Oil on canvas

Bequest of John Ringling, 1936, SN 164

Chiari was the only studio assistant of Carlo Maratti (1625-1713) to be considered his true successor. The putto viewed from the back, for example, is a signature of Maratti that Chiari adopted. This painting depicts Venus surrounded by her attributes: doves, a fleeing putto, the scallop shell in the background, and flowers. Her left hand shields her lower body from Cupid's arrow while her right hand holds the flowers aloft to deliver Cupid a chastising blow. Mischievous Cupid sits on two books, which represent the triumph of earthly love over wisdom and knowledge.

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**Giuseppe Bartolomeo Chiari**  
Italian, 1654-1727, active in Rome

*Cupid Inciting a Satyr*, c. 1720  
Oil on canvas

Bequest of John Ringling, 1936, SN 163

In this sumptuous rendering of a familiar mythological passage, Cupid uses his torch to inflame the reticent satyr to act on his desire. The satyr is apprehensive at the sight of Venus in her recumbent repose, but Eros is inescapable. Though Chiari's palette and brushwork possess a Rococo veneer, the monumentality and idealization of the figures reiterate the classic poses of the Renaissance. Following in the shadow of his famous teacher, Carlo Maratti, Chiari established himself in Rome where he was favored with many noble patrons.



**Maurice-Quentin de La Tour**, after  
French, 1704-1788, active in Paris

*Portrait of a Young Lady*  
Pastel on paper

Gift of Mrs. M. Catherine Wilman, in  
memory of Donald Grant Wilman, 1978,  
SN 969



**Maurice-Quentin de La Tour**, after  
French, 1704-1788, active in Paris

*Portrait of Louis, Dauphin of France, Son  
of Louis XV*  
Pastel on paper

Gift of Mrs. M. Catherine Wilman, in  
memory of Donald Grant Wilman, 1978,  
SN 968



**Claude-Joseph Vernet**  
French, 1714-1789, active in Rome,  
Naples, and France

*Les Blanchisseuses (The Laundresses)*, c.  
1740  
Oil on canvas

Museum purchase, 1975, SN 944

In his specialized genre of marine painting, Vernet had no true rival in France, and his closest competitors as view painters in Italy were Canaletto and Bernardo Bellotto. He was most famous for his coastal views; his violent storms and shipwrecks as well as tranquil harbor scenes were highly praised by critics at the Salon and avidly collected by British and French nobility. Although the scene depicted here is clearly imaginary, it is rendered with such attention to detail and faithfulness to light that it is utterly convincing. Vernet was among the first to pose truth to nature in his painting.

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**Joseph Wright of Derby**  
British, 1734-1797, active in Liverpool,  
Derby, and Italy

*Moonlight Landscape*, c. 1785  
Oil on panel

Museum Purchase, 1972, SN 906

Wright of Derby was fascinated by the effects of natural and artificial light. His most famous paintings depict dramatic scenes of scientific experiments performed at night by candlelight. This haunting nocturnal landscape is typical of Wright's synthesis of the traditional landscape with evocative illumination. The juxtaposition of the moon and the solitary lamp on the bridge symbolically contrasts the light produced by nature with that made by man. Though linked to Romanticism, Wright belongs to the Enlightenment, and in Italy he was influenced by the French painters, Claude-Joseph Vernet and Hubert Robert.



**Italy**  
19th century

*Clarissa de' Medici*, c. 1825  
Colored Marble

Bequest of John Ringling, 1936, SN 5001

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**Henry Raeburn**  
British, 1756-1823, active in Edinburgh,  
London, and Rome

*Mr. Hope Vere of Blackwood*, c. 1805  
Oil on canvas

Bequest of John Ringling, SN 396

Raeburn first apprenticed as a goldsmith but turned his interests to painting. Eventually he traveled south to Italy and studied under Pompeo Batoni. Upon his return to Scotland, he became a fashionable portraitist and eventually a member of the Royal Academy in 1815. Mr. Hope Vere of Blackwood was known for dealing with the delicate issue of human rights in Lanarkshire, Scotland, and through his work, he secured many rights for the working class.



**Alessandro Magnasco**

Italian, 1667-1749, active in Genoa and Milan

*Vagrants Occupying a Ruin*, c. 1720

*A Bacchanal*, c. 1720

Oil on paper mounted on wood panel

Museum Purchase, 1962, SN 744, SN 745



Magnasco's loose brushwork and small, frenzied figures are not simply hallmarks of the preparatory sketch. Although painted in preparation for larger compositions, these animated designs with their contorted figures are characteristic of Magnasco's painting style. He was imaginative and visionary, with an eye for disequilibrium and for physical and psychological displacement. These dark subjects are typical of the artist's dark and turbulent depictions of contemporary poverty and religious frenzy.

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**Chiurazzi Foundry**

19th and 20th centuries, active in Naples

*Tavolo Rettangolare (Rectangular Table)*

Marble

Bequest of John Ringling, 1936, SN 5078



**Thomas Gainsborough**

British, 1727-1788, active in Suffolk, Bath, and London

***Portrait of Lieutenant General Philip Honeywood, 1765***

Oil on canvas

Bequest of John Ringling, 1936, SN 390

This is believed to be Gainsborough's largest painting and the only one of his equestrian portraits in which the rider is actually mounted (unlike Joshua Reynolds' *Marquis of Granby*, also displayed in this gallery). Gainsborough obviously sought to emulate the pictorial formulas employed

by earlier artists such as Titian and Anthony van Dyck, combining the grandeur of scale with elaborate brushwork. Honeywood (who was over six feet tall) was a veteran of many battles, and retired in 1746 after suffering 28 wounds.

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**Joshua Reynolds**

British, 1723-1792, active in London

***John Manners, Marquis of Granby, 1766***

Oil on canvas

Bequest of John Ringling, 1936, SN 389

Granby was a staunch partisan of the House of Hanover, the reigning family in England of his day. He raised at his own expense a regiment called the "Leicester Blues" and was a hero in the Seven Years War (1756-1763) as well as many other battles. In the year in which this portrait was painted, Granby was promoted to the rank of Commander-in-Chief. Most unusually, the painting was commissioned

by Granby as a gift to his former enemy in the Seven Years War, the French Marshall Victor-François, 2nd Duc de Broglie.



**John Hoppner**, attributed to  
British, 1758-1810, active in London

*Portrait of King George IV of England as  
Prince of Wales*, c. 1796  
Oil on canvas

Bequest of John Ringling, 1936, SN 394



**George Watson**  
Scottish, 1767-1837, active in Edinburgh

*The Sisters (Georgina and Elizabeth Reay)*,  
c. 1810  
Oil on canvas

Bequest of John Ringling, 1936, SN 395

Initially attributed to Henry Raeburn (1756-1823), this charming double portrait was identified in 1971 as a work of George Watson, a friend and rival of Raeburn, who was ten years his junior. Like Raeburn, Watson was an active professional portraitist in Edinburgh and painted over one hundred portraits. The garden portrait of Elizabeth Anne (born 1794) and Georgina Reay (born 1797) of Killingworth Hall, Northumberland, clearly conveys the strong affection between the two sisters.



**Franz Xaver Messerschmidt**

German, 1736-1783, active in Vienna and Munich

***Portrait Bust of the Empress Maria-Theresa of Austria, c. 1765***

Terracotta

Museum purchase, 1963, SN 5020

Archduchess Maria-Theresa of Austria (1717-1780) became the Holy Roman Empress when her husband, Francis I, was elected Holy Roman Emperor. Messerschmidt became court painter to the royal couple in the 1760s and produced several portrait busts of them. In 1765, he traveled to Rome to hone his skills and absorb the techniques of the Old Masters. This portrait

bust, which likely served as a model for bronze casts, reveals Messerschmidt's debt to the great Baroque sculptor, Gianlorenzo Bernini.



**German (Augsburg) Silver**

18th century

***Traveling Set, c. 1755***

Silver-gilt (vermeil) and other materials

Museum purchase, 1950, SN 1539.1-1539.32

Since the Renaissance, the German city of Augsburg was one of the chief centers in Western Europe for silver making. By the 18th century, sets such as this were produced in large number for foreign customers. The set consists of both utensils for eating and for dressing, and several makers were involved with the production the pieces. Their differing artistic personalities can be discerned in the highly

stylized birds, flowers, and scrolls that ornament the objects with a Rococo flair. The term "rococo" is a variant of the French word *rocaille*, meaning "shell," a shape that is well represented in the decoration of these exquisite objects.



**Johann Christian Hoppenhaupt**

German, active from 1742, died 1778-86

***Two-part Corner Cabinet***, c. 1745

Carved and gilded walnut

Museum purchase, 1951, SN 1186

Hoppenhaupt was employed by the royal family of Prussia in Berlin and at King Frederick the Great's retreat in Potsdam, Sans Souci, where he is best remembered for his design of the music room. In this extravagant cabinet design, the simplicity of the lower portion acts as a foil against the swelling form and decoration of the upper case. Hoppenhaupt seems to have abandoned all pretense of architectural solidity: the columns framing the mirror look like trees bursting into flower and leaf, and the entire piece is framed by a broken pediment with aquatic and vegetable motifs.



**Italian (Sicily)**

18th century

*Chairs and Settees from the Villa of the Prince of Palagonia, Bagheria, Sicily, c. 1790*

Carved and gilded wood inlaid with reverse painted glass (to simulate lapis lazuli), metal mounts



Gift of A. Everett Austin, Jr., 1955, SN 1799, 1800, 1801, 1802

This settee is from a large and famous suite of furniture made for the Prince of Palagonia, Francisco II Gravina of Sicily, a reputed alchemist and undoubted eccentric. His home in Sicily is known for its extravagantly decorated rooms and strange gardens with sculptures of dwarfs and monsters. The geometric decoration of the furniture is somewhat restrained, but the faux-painted glass resembling lapis lazuli is especially striking when the suite was seen in its entirety.



**British Silver**  
18th century

The Neoclassical movement of the mid-18th century influenced decorative arts as well as painting, sculpture, and architecture. This restrained, classical style rejected the heavy ornamentation of the Rococo for simpler, more discrete forms and palettes. Following suit, silver makers preserved the clean lines of an object's profile, introducing flat, mirror-like surfaces often void of heavy ornamentation or incisions. The two George III tureens provide excellent examples of this unadorned style, which relied on the reflection of light off the surface for decoration rather than elaborate embossing or repoussé – two methods of created raised designs on silver. At the same time, a muted version of the Rococo remained popular and coexisted with the Neoclassical style. The two half-pint tankards provide examples of each.

**1. William Parry**

*George III Silver Half-pint Mug*, 1768  
SN 7386

**2. James Allen**, attributed to

*George III Silver Chamber Candlestick  
and Snuffer*, 1769  
SN 7385

**3. John Wakelin and Robert Garrard**

*George III Silver Bowl*, 1795  
SN 7384

**4. Samuel Wood and David Hennell**

*Georgian Pepper Shaker and Salts*,  
1754-73  
SN 7382 and SN 7383.a-b

**5. John Crouch and Thomas Hannam**

*George III Silver with Crest of  
Barrington Baronetcy*, 1796  
SN 7378

**6. Thomas Whipham**

*George II Silver Coffeepot*, 1747  
SN 7373

**7. Samuel Wood**

*George III Silver Sugar Caster*, 1773  
SN 7171

**8. John Deacon**

*George III Silver Sugar basket (bowl)*,  
1776  
SN 7011

**9. David Hennell**

*George II Silver Sauce Boat*, 1747  
SN 7002

**10. British**, 18th century

*Sheffield Plated Pot*, c. 1790  
MF 81.22

(Continued on next page)

**11. Henry Chawner**

*Pair of George III Silver Sauce Tureens  
with Covers, 1790*

SN 7392.a-b

**12. William Shaw and William Priest**

*George II Silver Half-Pint Mug, 1751*

SN 7390

**13. Michael Plummer**

*George III Silver Teapot, 1795*

SN 7389

**14. British (London), 18th century**  
*George III Silver Cream or Milk Jug,*

1747

SN 7388

**15. E. Morley**

*George III Silver Wine Funnel, 1807*

SN 7387