

Greek War of Independence from Ottoman rule	1821-30	Final shipment of the Elgin marbles arrives in Britain
	1816-30	Karl Friedrich Schinkel designs the Neo-Classical Altes Museum in Berlin, contributing to the city's reputation as 'Athens on the Spree'
Napoleon Bonaparte rules France as Emperor Napoleon I	1804-14	
The Louisiana Purchase doubles the size of the US, from the Atlantic to the Rocky Mountains	1803	
Edward Jenner discovers smallpox vaccine	1798	
	1798-1801	French expeditionary force under Napoleon occupies Egypt; it includes scientists, scholars and artists, whose studies will be published as <i>Description de l'Égypte</i>
Reign of Terror in France: Louis XVI and Marie Antoinette are beheaded, a provisional government under Maximilien Robespierre is established, and the Louvre Palace becomes an art museum	1793-94	
Eli Whitney invents the cotton gin	1793	
The French Revolution begins; the monarchy will be abolished in 1792	1789	
Treaty of Paris ends the American War of Independence; the 13 colonies become the United States of America	1783	
Thomas Jefferson drafts the American Declaration of Independence	1776	
Voyages of Captain James Cook to Australia and the South Pacific	1768-79	Angelica Kauffmann becomes a founding member of the Royal Academy
	1764	Johann Joachim Winckelmann publishes <i>Geschichte der Kunst des Alterthums</i> ('History of Art in Antiquity')
Josiah Wedgwood founds his ceramic firm	1759	
First volumes of Diderot's <i>Encyclopédie</i> are published; <i>Philosophia Botanica</i> by the biologist and taxonomist Carolus Linnaeus is published	1751	
Excavations are begun in the ruins of Pompeii	1748	Giovanni Battista Piranesi begins publishing his <i>vedute</i> of Rome, in a series of books of engravings, including <i>Le Antichità Romane</i>
Ruins of the ancient city of Herculaneum are uncovered; extensive excavations will begin in 1738	1709	

Neo-Classicism

Neo-Classicism was born in the second half of the eighteenth century as a reaction against the excesses of the Baroque and the frivolities of the Rococo (see pp.260-61), and as a direct result of the archaeological rediscovery of the ancient Roman towns of Herculaneum and Pompeii, beginning in 1738 at Herculaneum, and a decade later at Pompeii. The unveiling of these Roman towns after almost 1,700 years inspired a fascination with Classical antiquity that influenced all of European culture, from painting and sculpture to architecture, fashion, music, literature, design, politics, even gardening. The first generation of Neo-Classical artists includes Anton Raphael Mengs (1728-79) and Giovanni Battista Piranesi (1720-78), whose etchings and paintings of the standing buildings and crumbling ruins of the eternal city were extremely popular among the many visitors to Rome on the Grand Tour; other foreign Neo-Classical artists included Gavin Hamilton (1723-98), Joseph-Marie Vien (1716-1809) and Angelica Kauffmann (1741-1807), who all frequented Mengs' studio in Rome.

What distinguishes this first generation of Neo-classical painters from earlier artists inspired by Classicism was that as a result of the excavations of the Vesuvian towns of Campania, artists were for the first time consciously representing ancient art, as opposed to producing antique scenes simply for dramatic effect. The style was seen as embodying restraint, order and a severe realism. And Neo-Classicism was not restricted to paintings. Manufacturers such as the ceramics entrepreneur Josiah Wedgwood (1730-95) in England created products to satisfy the growing taste for antiquity. One of his best-selling pieces was a replica of the famous Portland Vase, a Roman vessel made of cameo glass. Neo-Classical

styles in architecture were promulgated by, among others, Robert Adam (1728-92) in England and Claude-Nicolas Ledoux (1736-1806) in France, both developing a unified style that extended beyond architecture to interior design and furniture. The most prominent sculptors of the Neo-Classical movement were Antonio Canova (1757-1822), sculptor of *The Three Graces*, and Bertel Thorvaldsen (1768/70-1844).

As much as an expression of nostalgia for the antique past, Neo-Classicism also developed in sympathy with the French Revolution (1789-90), and the style soon became associated with the concepts of civic virtue, self-sacrifice, devotion to duty and stoic austerity. The French painter Jacques-Louis David (1748-1825) expressed this idealism best in *The Oath of the Horatii* (1). The composition is characteristically Neo-Classical, with the three brothers centrally arranged to receive their weapons from their father, while the women weep to one side, as on a Greek vase.

A second wave of perhaps more academic artists, who associated themselves with the successes of the Napoleonic empire, followed. These included the portrait and history painter Jean-Auguste Dominique Ingres (1780-1867), whose *Apotheosis of Homer* (2) was almost a manifesto of the Neo-Classicism of the period and a prelude to Romanticism (see pp.238-50). In this classically pyramidal composition, inspired by Raphael's *Parnassus* fresco (1510-11) in the Vatican, Homer accepts homage from figures including Dante, Nicolas Poussin and Jean Racine, while below his throne are personifications of the *Iliad* (with a sword) and the *Odyssey* (with an oar).

1 Jacques Louis David, *Oath of the Horatii*, 1784
Oil on canvas, 530 x 430 cm / 170 x 169 in
Musée du Louvre, Paris

2 Jean Auguste Dominique Ingres, *Apotheosis of Homer*, 1826
Oil on canvas, 500 x 520 cm / 152 x 162 in
Musée du Louvre, Paris

