

THE SHIPWRECK PAINTINGS OF JOSEPH VERNET:
AN ICONOGRAPHIC STUDY

by
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ABSTRACT

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The theme of storm and shipwreck was a popular one in eighteenth-century literature, music, opera, and plays as well as in painting. Joseph Vernet (1714-1789) used this theme and became renowned for his paintings of tempest and shipwreck. For fifty-five years, Joseph Vernet's paintings of a coastal shipwreck attracted an international clientele. For them he depicted a vivid variety of clouds, turbulent seas, disabled ships, and the vicissitudes of the living and the dead. Trained by the followers of Pierre Puget in marine painting in Provence, Vernet had observed a tempest during his voyage from Marseille to Civitavecchia in 1734. For the figures in his paintings Vernet drew on the traditional motives of marine and Christian art. Other pictorial sources were the works of Salvator Rosa, Claude Gelée, Adam Elsheimer, and Tempesta, but his observation of nature and "on the spot" sketches were the basis of his paintings. A shipwreck scene often was one of the series of the four times of day.

Vernet's paintings in Italy mingled the post-shipwreck activities with other seaside pursuits in a spacious landscape.

After his move to France in 1753, Vernet emphasized the rescue of people. Shipwrecked families were his contribution to the portrayal of drama in family life, which was an important current in art in the middle of the eighteenth century. During his last decade, Vernet's shipwreck scenes featured a closer connection among the persons depicted. He also showed a more compact, well-kept version of the edifice, which stands above the wrecked vessel. Throughout his career Vernet limited the violence in his shipwreck scenes to the forces of nature while portraying the noble behavior of ordinary people.

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CHAPTER I

THE THEME OF STORM AND SHIPWRECK IN THE EIGHTEENTH CENTURY

1. The Experience of Storm or Shipwreck

Ralph Thoresby, the author of the Topography of Leeds, was a Fellow of the Royal Society and an English early eighteenth-century antiquarian. In his diary he recorded his experience of a storm at sea during a voyage between Rotterdam and Hull:

. . . about four or five o'clock at night, there arose a sudden violent wind, which was the more dangerous because we were, by this time, got partly upon the shore of England, and so in much more danger of the sands and rocks. . . . But lest we should be dashed in pieces, we were constrained to let down anchor, even where we supposed ourselves upon a sand, which we feared, upon the ebbing of the water, would discover itself to our ruin. . . . She was by the storm blown on one side so that innumerable boisterous waves did literally pass over my head; and thus, for about sixteen hours, we lay in a full expectation of shipwreck, which nothing but a miraculous deliverance from God could free us from. . . . The storm abated nothing all night, nor most of the next day, and the dreadful darkness continued till almost noon.¹

As the sky brightened Thoresby discerned:

. . . a delicate large ship, in this very tempestuous storm, dashed in pieces upon that very sand, which we supposed had been our death-bed, all the night. The goods were floating upon the sea, two of the masts broken down by the tempest, a third standing. . . . The poor comfortless creatures held out a flag for help, but alas! I was told that without

manifest hazard, or rather certain ruin, we could not do them any good.²

Many of the people traveling by sea in the eighteenth century had experiences similar to Ralph Thoresby's. More vessels put to sea in the eighteenth century than earlier so that more people had the opportunity to experience a storm at sea. The number of ships sailing from French ports, such as Marseille and Bordeaux, increased greatly between 1720 and 1745. Some ships carried passengers and cargo between the European "mother" countries and their colonies in the Americas, Asia, Africa, and the islands of the Atlantic, Pacific, and Indian Oceans. Other ships plied the trade routes to the Levant and the Far East. Many of the ships, however, followed the European coastal routes. Among the passengers traveling between European ports were English artists and wealthy English men and women who were bound for the cultural centers of Italy. Frequently European artists and others en route to Italy went by ship from Marseille to Civitavecchia. In the course of these sea voyages many persons experienced a storm and witnessed its effect on the ship and the persons aboard.

Through the disclosure of these adventures by an increased number of sea voyagers to their relatives and friends at home, more non-seafarers in the eighteenth century became aware through verbal accounts of the terror, physical hardship, and damage wrought by tempest and shipwreck. The impact of these tales of tempest and shipwreck was heightened when the

hearers were aware of the financial losses suffered by investors as the result of storm or shipwreck. Seafarers and landlubbers alike sustained losses when the ship or the property in which they had invested was damaged or lost during a tempest or shipwreck. M. Jamy, an eighteenth-century Paris banker, points out the difference to the individual between a successful marine venture and a ship lost by storm and shipwreck in his commission to Joseph Vernet for "deux tableaux, un representant des vaisseaux qui arrivent de l'Inde et des parents et amis qui recoivents avec joye les arrivants, l'autre une Tempeste avec le naufrage d'un vaisseau."³ The spectres of tempest and shipwreck, with their concomitant loss of life, cargo, and investment, were known by experience or hearsay to more people in Europe, both seafaring and non-seafaring, in the eighteenth century than in earlier centuries.

2. Coastal Shipwreck, the Most Commonly Known

Whether a ship was bound for the Far East from Europe or sailing between two European ports in the eighteenth century, the captain preferred to travel within visual range of the coastal landmarks in order to determine the location of the ship. Although the method for calculating the distance north or south of the equator (latitude) by "shooting the sun" was in general use long before 1700, the search for a practical method of determining the ship's location east or west of a

fixed point (longitude) continued during the first six decades of the eighteenth century. By 1760 three inventions had made the calculation of the longitude of a ship at sea practical. John Hadley, an Englishman, reported his invention of the reflecting quadrant to the Royal Society in 1731. Hadley's reflecting quadrant enabled one to measure the positions of heavenly bodies accurately from a ship at sea. In the 1750s, Johann Tobias Mayer, a German mathematician and astronomer (1723-1762), predicted the motion of the moon accurately in his Lunar Tables. In 1759, John Harrison, an Englishman, completed the design for his Marine Chronometer, the H4, with which one could accurately measure time. So by 1760 the devices for measuring the position of the heavenly bodies, predicting the motion of the moon, and measuring time accurately were ready to be used in calculating the longitude of a ship at sea. At this point accurate navigation at sea began.⁴

With accurate navigation a ship needed no longer to sail through the dangerous coastal waters in order to find the way to its next port by landmarks. Though the new system of navigation gradually was adopted during the last forty years of the eighteenth century, navigation by coastal landmarks remained the most used system. Consequently, most of the ships continued to ply the sea lanes within sight of the shore. In these coastal lanes a storm or sudden squall could dash a vessel against the rocks or drive the ship aground on a sandy

shoal. The most common shipwreck in the eighteenth century, as in earlier centuries, was a coastal one because most of the seagoing traffic still hugged the coasts.

3. Accounts of Shipwreck in Literature

For people who were interested in reading about shipwrecks, there were published accounts of the experiences of the survivors. In eighteenth-century England the popular press carried accounts of shipwrecks and the vicissitudes of the survivors.

Collections of accounts of shipwrecks were published in book form from the late seventeenth century on. An early collection, published in 1675 in London, is James Janeway's Mr. James Janeway's Legacy to his Friends This volume contains "twenty-seven famous instances of God's Providence in and about Sea-Dangers and Deliverances; with the Names of Several that were Eye-witnesses to many of them."⁵ Richard Walters published an account in 1748 of the exploits, including shipwrecks, of Commodore George Anson and his English fleet during their circumnavigation of the world in the years 1740-1744. This popular account appeared in several languages including French and German. Joseph Vernet referred to a four volume edition of Anson's voyages in his Journal for January 1775, "Le 12 pris chez M. Quillau libraire rue Cristine 4 volumes des Voyages de l'amiral Anson, on luy a donné pour l'abonnement d'un mois de lecture 3 l. et on luy a laissé 12 l."⁶

William Falconer, an English common seaman, wrote an epic poem The Shipwreck in 1762. It was enthusiastically received by the English public. Falconer received accolades and was promoted. His poem was reprinted several times in the eighteenth century. Unfortunately, not long after his promotion he perished at sea. Jean-Louis-Hubert-Simon Deperthes' 1781 collection of shipwreck stories, Relation d'infortunes sur mer, proved so popular that it was revised and augmented with new tales of shipwreck and suffering at sea for almost fifty years.

A storm-shipwreck provided the eighteenth-century author-narrator of a novel with an explanation for the unusual locale for his narrative. Jonathan Swift used this device in his satirical novel about the adventures of Lemuel Gulliver, published in 1726. Robinson Crusoe was "castaway" at the beginning of his adventures in Daniel Defoe's best seller of 1719, The Life and Strange Adventures of Robinson Crusoe of York, Mariner.⁷

There were also stories purporting to be real experiences. Such a tale is Jean-Gaspard DuBois-Fontanelle's Naufrage et aventures de Monsieur Pierre Viaud, Natif de Bordeaux, Capitane de Navire . . ., which was published in Bordeaux in 1770. M. Viaud survived a shipwreck and had various adventures with Mme. La Couture, the widow of the captain of the wrecked ship, and her teen-aged son. The illnesses, hardships, hunger, and cannibalism described by Viaud

and others furnished the reader with the grisly details of a shipwreck and man's inhumanity to man. Plunderers, including those who deliberately guided a ship to disaster by showing false lights, added to the woes of the shipwrecked persons by stealing their belongings. The theft of the salvaged cargo and the murder of the survivors of a shipwreck by the plunderers was not unknown in eighteenth-century chronicles of the perils of the sea. Occasionally a generous person, the La Couture youth in Captain Viaud's adventure for instance, considered the welfare of the others before his own. Also there were kindly persons who helped bring the survivors of a shipwreck to land and others who graciously provided food, clothing, housing, and transportation.

Accounts of the voyages of exploration following Commodore Anson's continued to excite the reading public with the description of the new lands and tales of misadventure, including shipwreck. Narratives of the exploits and shipwrecks experienced during the three round-the-world voyages of exploration by Captain James Cook and his English fleet were popular.⁸ During the third circumnavigation Cook fell victim to the natives on one of the Sandwich Islands in 1779. Reports of the discoveries and mishaps of the French flotilla led by Jean-François de Galaup, comte de La Pérouse, fascinated many lovers of adventure stories. The question of what befell La Pérouse and his party after their departure from Botany Bay in February 1788 added suspense to the record of their vicissitudes for nothing more was heard of them for

thirty-eight years.⁹ The details of the voyages of Anson, Cook, La Pérouse, and many less well-known persons allowed the eighteenth-century reader to experience indirectly the perils and consequences of storm and shipwreck.

4. The Representation of Storm and Shipwreck in Music, Opera, and the Theater

The tempest, a storm at sea, was a popular musical image throughout the eighteenth century. One of the earliest musical storm pieces is Matthew Locke's tempest symphony, which is believed to have been written around 1670.¹⁰ As a musical image based on a natural phenomenon, the tempest fit the eighteenth-century musical aesthetic, which was based on the ideal of the imitation of nature. Franz Joseph Haydn pictured a tempest in the fourth movement of Le Soir-La Tempestà, the Symphony No. 8 in G Major, which he composed in 1761.¹¹

Storm symphonies were heard in operas throughout the eighteenth century. The famous tempeste symphonique in Marais' Alcione was first performed at the Paris Opera on 18 February 1706.¹² In his 1767 opera Alceste Christoph Willibald Gluck employed the storm overture which informed the spectator of the nature of the action to be presented after the curtain rises. Gluck stressed the importance of the emotional reaction to the storm in his 1779 opera Iphigénie en Tauride by having the tempest overture played with the curtain up so that the audience could see the

reactions of the priestesses of Diana to the fury of the tempest.¹³

The image of the tempest was evoked musically in a number of eighteenth-century European dramas which were based on Shakespeare's play The Tempest. One composer of musical storms was Smith, an Englishman, who wrote the music for The Tempest, a three-act play which was presented in London in 1756.¹⁴ Among the eighteenth-century Merlins who conjured up musical tempests were the German composers who created a spate of storms in the final decade. Winter's musical turbulence activated his grand opera, Der Sturm, which was performed in Munich in 1793.¹⁵ A text which was written by F. W. Gotter and F. H. von Einsiedl for Die Geisterinsel brought forth three musical compositions in 1798: the Weimar performance of Frederick Fleischmann's score on May 19; the July 6 presentation in Berlin with music by Reichert; and the rendition of Zumsteeg's version in Stuttgart on November 7.¹⁶

Not all playwrights evoked a storm as the prelude to the shipwreck. Some authors employed the shipwreck as a means to bring people together in an unusual place and under changed circumstances. Joseph de La Font located his comédie, Le Naufrage ou la pompe funèbre de Crispin, on "une ile sauvage. On y voit quelques habitations dans des rochers escarpés; et dans l'enfoncement on découvre la mer dont le rivage est couvert de débris de vaisseaux."¹⁷ As the survivor of a shipwreck, a long-lost son returned incognito

to his parental home in George Lillo's early eighteenth-century play, The Fatal Curiosity. In this drama, George Lillo denounced the greedy couple who murdered their house-guest, a shipwreck-survivor, for his treasure. The iniquity of their crime was accentuated when the couple learned that their victim was also their beloved, long-lost son. In his 1746 play, The Shipwreck, A Dramatic Piece, William Hyland, also an Englishman, accused the "wreckers" with luring ships onto the rocks by false lights, pillaging the cargoes of the wrecks, and sometimes murdering the surviving crew members and passengers.

Instead of focusing on the violence of man against the person and property of the victim of a shipwreck, Philip James de Loutherbourg used scenic effects to simulate the experience of a storm and shipwreck in one of the episodes presented in his Eidophusikon, which opened in London in 1781. Using changing lights and gauze to create the effects of the weather, this moving panorama suggested some of the sensations which were a part of the actual experience of a storm and a shipwreck. Later, de Loutherbourg based this episode on the wreck of the East Indiaman Halsewell on the rocks of Purbeck Island during a Channel gale in 1786. These vicarious shipwrecks were very popular.¹⁸

Plays based on the theme of shipwreck were popular in Western Europe in the last two decades of the eighteenth century. George Lillo's play was revived in London in 1784 as

The Shipwreck or The Fatal Curiosity. Music was an important part of many of these dramas of shipwreck. Around 1787 Il naufragio fortunato, with music by P. C. Guglielmi, was presented in the Theater of the Florentines at Naples. A German drama, Der Schiffbruch, with the musical score by F. H. Kerpen, was performed at Würzburg in 1786. Bernard Romberg composed the music for the 1791 Bonn performance of Der Schiffbruch. Perhaps following the example of Gluck's opera Alceste, Samuel Arnold used an orchestral piece, The Shipwreck, as a prelude to Jemmy's arrival from the wreck in the play Auld Robin Gray, which was performed in London in 1794.

Several facets of the representation of storm and shipwreck are combined by Samuel James Arnold in his after-piece opera The Shipwreck, which was performed in London in 1796. An image of the storm is evoked by the orchestral overture. De Louthembourg's scenic presentation of a storm-tossed ship being wrecked was the forerunner for the stage direction, "a ship appears tossing on the sea, and is wreck'd."¹⁹ The play by Hyland is recalled by the stage direction's summary of the action after the shipwreck: "the plunderers, smugglers, etc. then leave the rocks, and crowd down to the shore, watching the waves and taking up goods, etc. that are supposed to be thrown ashore from the wreck."²⁰ The nefarious activities of these wreckers are brought to nought by the heroine, who helps the survivors regain their

property.

The storm and a shipwreck were subjects for paintings by Joseph Vernet in the eighteenth century. During a span of fifty-five years, he represented the adventures of the shipwrecked in his tempest paintings.

CHAPTER II

THE SHIPWRECK PAINTINGS OF JOSEPH VERNET

1. The Place of Shipwreck Paintings in Vernet's Work

Most of Vernet's tempest paintings depict a coastal area. Of these coastal tempests, the majority include a wrecked ship, some persons on the shore, and, usually, persons attempting to gain the shore.²¹

Joseph Vernet produced shipwreck paintings from 1734, the year he arrived in Italy, until shortly before his death in December 1789. In her critical catalogue of his works Florence Ingersoll-Smouse dated his earliest extant shipwreck painting, The Tempest, as having been painted circa 1734-1740 (fig. 1).²² A wrecked ship may have been included in the tempest painting mentioned by Léon Lagrange, which Vernet painted about 1736 for his patron, the Marquis de Caumont.²³ Joseph Vernet listed many tempests in his Livre de vérité, which he kept from 1735 to 1788.²⁴ The Death of Virginia, signed and dated 1789, probably was Vernet's last shipwreck painting (fig. 2).²⁵

Similar types of ships appear in Vernet's calm coastal scenes and in the shipwrecks. Likewise, the same

element of landscape occurs in a serene scene and in one of disaster. On the coast of a calm marine painting, the View of Posillipo, 1742 (fig. 3)²⁶ is a natural rock arch. This arch forms part of the coast in the Shipwreck, 1753 (fig. 4).²⁷ On these coasts Vernet placed solidly built edifices. While the same building appears in more than one painting, its location is different, whether the subject is a shipwreck or a calm view. In a calm scene, the Return from Fishing, ca. 1755-60 (fig. 5)²⁸ the seawall and the casemate stand side by side. The casemate is surrounded by the seawall in the 1765 Violent Storm (fig. 6).²⁹

Figures in Vernet's paintings seem solid and three-dimensional. These lithe, slightly elongated people are in proportion to the objects with which they are working. Middleground figures are smaller and less clearly represented. All his marine paintings utilize similar figures and figure groups. Vernet suited the activity of the figure or group to the subject of the painting. In a shipwreck scene the "haulers" work with the wreckage of a ship, as in the Shipwreck on the Shore of the Bay of Naples, ca. 1745-50 (fig. 7).³⁰ The "haulers" work with a fishing net in the calm scene, the Second View of Marseille, ca. 1754 (fig. 8).³¹

Vernet portrayed many costumes and types of contemporary apparel in his paintings of subjects other than shipwreck. A figure in oriental costume appears in the Turk Watching the Fisherman, 1755-56 (fig. 9).³² Elegantly attired persons,

brightly uniformed soldiers, and workers in simple garb populate the First View of Toulon, painted in 1755 (fig. 10).³³ A patron sometimes specified a special costume for a painting other than a shipwreck scene, as did M. Peilhon, who wanted "des figures habillées à l'orientale."³⁴ For him, Vernet painted the costumed figures in the Turk Watching the Fisherman (fig. 9). There is no record in Vernet's list of commissions that a patron requested specific attire for the figures in a shipwreck painting.

Garments worn by the people in Vernet's shipwreck paintings are simply-cut, contemporary eighteenth-century clothing. The couple admiring the Roman ruin in the ca. 1746-48 Marine, Lighthouse at Genoa and Temple of Minerva Medica (fig. 11)³⁵ wear clothing with simple lines. The six men dragging the boat along the shore in this scene are garbed in a variety of simple pants and upper garments. The colors of these garments are generally bright with red, blue, and white predominating. In the Italian period scenes, the women's clothing usually has white, puffed sleeves and a low-necked white bodice, as is worn by the woman with the upflung arms in the Shipwreck on the Shore of the Bay of Naples (fig. 7). By the 1780s the mode had changed so that the woman, who stands on the rock in the 1788 Shipwreck (fig. 12),³⁶ is wearing a white fichu collar on her gown instead of a white puffed-sleeved blouse with a darker bodice and skirt.

The shipwreck scene, in which these figures are featured, sometimes was one of a pair of contrasting scenes.

Vernet uses Marine, ca. 1748 (fig. 13),³⁷ with its soft, warm colors and foggy sky as a foil for the sparkling whites and cool colors of the sky and sea in its pendant Shipwreck, ca. 1748 (fig. 14).³⁸ In his 1772 pair for Lord Arundell, Vernet depicted the light falling on a calm sea in Sea Piece (fig. 15),³⁹ which is in contrast to the foaming breakers and violent skies of the Storm (fig. 16).⁴⁰

A shipwreck was often included by Vernet as one of the four paintings which portrayed the four times of the day. Morning, Shipwreck, painted 1750 (fig. 17),⁴¹ was one of the series of the "Four Times of Day" purchased by Joseph Leeson in 1751. For the 1762 series for the Dauphin's library, Vernet showed a midday disaster, Noon, Tempest (fig. 18).⁴² Sunset glow highlighted the disaster in Vernet's ca. 1773 Shipwreck, Sunset (fig. 19).⁴³ Night added to the horror of the storm in the 1760 Moonlight Scene (fig. 20).⁴⁴

2. Description of Vernet's Shipwreck Paintings

A disabled ship, usually a Mediterranean bark, appears in Vernet's shipwreck paintings. In the middleground of the ca. 1740 Shipwreck (fig. 21)⁴⁵ a shattered vessel lies against an offshore rock. The stranded ship in the middleground seems undamaged above the water line in Marine, Lighthouse in Genoa and Temple of Minerva Medica, ca. 1746-48 (fig. 11). The wrecked ship rests behind a rock in the foreground in the 1754 Tempest (fig. 22).⁴⁶ In the background of the Dangerous Reef,

ca. 1759 (fig. 23),⁴⁷ is the unlucky vessel. A battered ship lies awash against the sloping shore in Noon, Tempest, 1762 (fig. 18).

Clearly visible in most of Vernet's scenes of shipwreck are the masts, rigging, sails, or their remains. Masts appear beyond the massive rock in the 1754 Tempest (fig. 22). The vessel's superstructure is clearly delineated in the 1780 Shipwreck (fig. 24).⁴⁸ Only the remains of the masts show in the 1765 Violent Storm (fig. 6). Damaged masts lean toward the shore in the 1762 Noon, Tempest (fig. 18) while they point away from the shore in the 1760 Dangers of the Sea (fig. 25).⁴⁹ Pennants generally fly from the undamaged masts. Although Vernet changes the flag which flies from the distressed ship, the red, white, and blue flag of the United Provinces of the Netherlands appears in several scenes, including the Port of Livorno, Tempest, ca. 1748 (fig. 26).⁵⁰

Vernet varied the view of the hull and deck of the stricken ship so that at times the elaborate ornamentation of the hull is obscured. The deck from stern to bow is visible in the Tempest, ca. 1743-48 (fig. 27).⁵¹ The port side of the hull from bow to stern shows in the Marine, Lighthouse at Genoa and Temple of Minerva Medica, ca. 1746-48 (fig. 11). The starboard view from bow to stern appears in Morning, Shipwreck, 1750 (fig. 17). Occasionally people are on the deck of the wrecked ship, as in the 1767 Shipwreck (fig. 28).⁵²

Not far away from the wrecked ship a seaworthy ship breasts the rough waves in the 1754 Shipwreck (fig. 29).⁵³ In the background of the 1770 Shipwreck (fig. 30),⁵⁴ a seaworthy ship sails briskly before the wind. This ship, in the 1770 painting, presents a frontal, three-quarter port view. The ship in the middleground of the 1754 Shipwreck (fig. 29) exhibits a starboard side. The distant ship in the 1753 Shipwreck (fig. 4) shows a wind-filled lateen sail, while a ship in the 1750 Morning, Shipwreck (fig. 17) has its lateen sail furled.

Often Vernet included a small boat with people aboard. An oar-propelled longboat braves the rock-strewn shallows in the ca. 1740 Shipwreck (fig. 21). A sailboat appears far from shore and to the left of the wreck in the Port of Livorno, Tempest, ca. 1748 (fig. 26). In the middleground of the ca. 1748 Shipwreck (fig. 14) the sailboat shows up on the right of the wrecked ship. Its sail blows over some of the passengers. The sail blows ahead of the boat, which is nearing the shore, in the Evening, Tempest, before 1753 (fig. 31).⁵⁵ No sail shows at all on the mast of the boat at the shore in the 1786 Shipwreck (fig. 32).⁵⁶ Sometimes Vernet depicted an empty boat in a shipwreck painting. It appears on the beach in the ca. 1746-48 Marine, Lighthouse at Genoa and Temple of Minerva Medica (fig. 11).

Parts and pieces torn from a ship are used by Vernet in most of the scenes of shipwreck. A mast emerges in the middleground of the ca. 1740 Shipwreck (fig. 21). Beyond

the rock in the left foreground, a mast with a round crow's nest juts out, and a spar floats close to the partially-capsized boat at the right in the Shipwreck, ca. 1748 (fig. 14). A mast rests against the rocks in Morning, Shipwreck, 1750 (fig. 17). A closeup view of the mast with a half-curved crow's nest is seen in the 1770 Shipwreck (fig. 30). The mast with its pennanted pinnacle and the sail lashed on a spar below the crow's nest, extends across three-quarters of the foreground in the 1770 scene. A knob-topped mast with the sail-lashed spar above the crow's nest lays in the shallows in the Storm on the Sea, 1784 (fig. 33).⁵⁷ A mastless, partially-capsized boat and some pieces of another mast appear in the Shipwreck, ca. 1748 (fig. 14).

A wrecked section of hull shows in the left foreground of the 1745-50 Shipwreck on the Shore of the Bay of Naples (fig. 7). A "skeleton" of the hull lies against the rocky shore in Debris of a Shipwreck, 1750 (fig. 34).⁵⁸ A hull, seen from the keel to the deck rail, appears in the Dangerous Reef, ca. 1759 (fig. 23). A fragment of a skeletonized hull is near the rocks in the 1765 Violent Storm (fig. 6). Another hull has come to rest on the rocky shore in the Submerged Ship, ca. 1769 (fig. 35).⁵⁹ Other loose, small pieces of wreckage float in the shallow water in many Vernet shipwreck paintings.

People are on the wreckage in some shipwreck scenes. Several cling to a mast in the middleground of the ca. 1740 Shipwreck (fig. 21). Two hold on to a spar while another stands in a wrecked boat in the foreground of the ca. 1748

Shipwreck (fig. 14). In the 1765 Violent Storm (fig. 6) two persons ride on a section of a hull.

The coast, where people experienced the shipwreck, curves away toward the distant horizon. On its shore the sea energetically surges and falls in Vernet's shipwreck scenes. The brownish, transparent waves end in bubbles of foam along the sandy beach and in spume on the rocks of Marine, Lighthouse at Genoa and Temple of Minerva Medica, ca. 1746-48 (fig. 11). The foam disintegrates into bubbles as the translucent water flows and eddies on the rocky shelf in the 1780 Shipwreck (fig. 24). A high wave breaks into spume against the shore of the 1763 Shipwreck (fig. 36).⁶⁰ In the deeper waves the dark green modulates through gradually lighter shades to a nearly colorless crest, which bubbles into luminous white foam. These foamy bubblets contrast with the milky, brownish, and greenish waters in the shallows of the 1780 Shipwreck. Behind a high wave, troughs and peaks of varying heights emerge like aqueous valleys and mountain ranges in Vernet's seas. In the Evening, Tempest, before 1753 (fig. 31), a peaked wave nears the shore while one beyond it curves into a crest of luminous bubbles. A series of frothy, multi-peaked waves advance on the small rocky cove in the 1784 Storm on the Sea (fig. 33). Near the shore the parallel ranges of the deeper sea break into a broken pattern of peaks and valleys in the 1752 Shipwreck, Noon (fig. 37).⁶¹ In Vernet's shipwreck scenes a wave often curves into a bubbly crest. It is a thin arc of bubbles in

the Marine, Lighthouse at Genoa and Temple of Minerva Medica, ca. 1746-48. The arc froths into a fat, irregular fringe in the 1752 Shipwreck, Noon (fig. 37). In the 1765 Violent Storm (fig. 6) this fringe of bubbles twists into a U-curve.

Over these lively seas billow diverse "cloudscapes." A "sausage-shaped" area of light blue sky punctures the clouds in the upper left in Marine, Lighthouse at Genoa and Temple of Minerva Medica, ca. 1746-48 (fig. 11). In the 1777 Marine, Shipwreck (fig. 38)⁶² the vast sky is dominated by the puffy, dark clouds, which enclose an area of golden light. Heavy clouds hover above the mountain top and cover only a third of the sky in Shipwreck, ca. 1748 (fig. 14). In the Coastal Scene with Shipwreck (fig. 39),⁶³ commissioned by Sir William Lowther in 1751, Vernet used the same view of the landscape as in the Shipwreck, ca. 1748, but covered the mountain top with clouds and confined the brightness to a small area above the left horizon. The edges of the humid, puffy clouds are backlighted in many of Vernet's shipwreck scenes. The clouds' upper edges are brightened in the Shipwreck, ca. 1748. Dark clouds contrast with the blue sky in Evening, Tempest, before 1753 (fig. 31). Warm pink clouds silhouette the figures in the ca. 1773 Shipwreck, Sunset (fig. 19). Shipwreck by Moonlight, commissioned by M. Godefroy le Jeune and dated 1764 (fig. 40),⁶⁴ features reflections of the light of the moon on broken layers of clouds. Lightning zig-zags across the clouds in Evening, Tempest, before 1753. A rain squall falls on a distant mountain slope in Shipwreck,

1754 (fig. 29). Much of the distant shore is blotted out by a squall in the Violent Storm, 1765 (fig. 6). In the 1767 Shipwreck (fig. 28) a rain squall falls behind the lighthouse.

From the clear sky and through breaks in the clouds, light falls on the land and sea in Vernet's shipwreck scenes. A rosy light falls from the upper left on the foreground figures and the left side of the ruin in Marine, Lighthouse at Genoa and Temple of Minerva Medica, ca. 1746-48 (fig. 11). In the Dangerous Reef, ca. 1759 (fig. 23), the figures are brightly illuminated. The moonlight brightens the wall and tower in Shipwreck by Moonlight, 1764 (fig. 40). Patchy areas of light appear along the shoreline in the 1753 Shipwreck (fig. 4). The castle and the land beyond it are bathed in light in the 1754 Shipwreck (fig. 29). Brightest areas in the Shipwreck, 1780 (fig. 24), are the foreground, which contains the figures, and the distant sea and mountain slope beyond the rain squall. In the 1753 Shipwreck the offshore rock is silhouetted against the lighter area behind. The left cliff face and the fortress, which is in shadow, stand out in contrast to the lighter storm clouds behind them in the 1777 Marine, Shipwreck (fig. 38). These patches and bands of light enliven the landscape and help create a sense of distance by illuminating the distant shore and sea.

Winds, too, enliven Vernet's shipwreck scenes. In the 1753 Shipwreck the wind blows the thin foliage of the

gnarled trees and the thicker foliage of a sturdier tree landward. A gentle breeze lifts the garment hems in Marine, Lighthouse at Genoa and Temple of Minerva Medica, ca. 1746-48. In the 1762 Noon, Tempest (fig. 18) a man holds his hat on his head and the wind whips his coat away from his body. The wind blows up the skirt hem of the distraught woman in the 1755 Shipwreck (fig. 41).⁶⁵ In the 1788 Shipwreck (fig. 12) a wind-blown skirt reveals a bare leg and petticoats. Pennants stream in the wind and a sail billows in the 1780 Shipwreck (fig. 24). In these winds birds dip and soar.

The shore over which the birds fly is usually a narrow one, whose aspect Vernet altered. The beach is on the right with the open sea on the left in the Tempest, ca. 1734-40 (fig. 1). Open sea occupies the right side of the ca. 1787 Shipwreck (fig. 42).⁶⁶ From the rock at the left edge the shore curves to the land mass on the right in the ca. 1748 Shipwreck (fig. 14). In the Shipwreck, before 1753 (fig. 43),⁶⁷ the shore curves from the mountain mass on the left across the foreground to the Roman tomb at the right edge of the painting. A bay with land on the left and a land mass beyond the water on the right appears in the 1789 Death of Virginia (fig. 2).

Weathered shorelines were a specialty of Vernet's, and he exploited them in his shipwreck scenes. A grotto opens in the bluff of the ca. 1787 Shipwreck (fig. 42). An upthrust rock is scooped away at the bottom in the 1734-40 Tempest. The sea has eroded the base of the promontory in

the 1750 Shipwreck (fig. 44).⁶⁸ An overhang shelters the people on the shore in the Shipwreck by Moonlight, 1764 (fig. 40). A massive, undercut rock forms part of the cove in the 1784 Storm on the Sea (fig. 33).

Vernet depicted many aspects of the coastal terrain in his scenes of marine disaster. High above the sloping shore across the inlet projects a massive rock in the Tempest, ca. 1734-40 (fig. 1). An island emerges at the foot of a massive mountain in the ca. 1748 Shipwreck (fig. 14). In the 1750 Morning, Shipwreck (fig. 17) the mountains are barely visible in the left background as the low shore curves around a broad area of open sea. The channel between the coast and a low spit of land is the site of the Dangerous Reef, ca. 1759 (fig. 23). A tall, rocky island dominates the coastal scene in the 1759 Shipwreck (fig. 45).⁶⁹ The Noon, Tempest, 1762 (fig. 18), features a foreground slope with a massive escarpment in the background. A narrow cove appears in the 1784 Shipwreck (fig. 46).⁷⁰ The coastal vista is deepened by showing a distant building or town. A sea level fortress guards the distant shore in the 1750 Morning, Shipwreck (fig. 17). A Gothic castle crowns the crest of a hill in the 1750 Debris of a Shipwreck (fig. 34). A seaport stands out against the lighter horizon in Shipwreck by Moonlight, 1764 (fig. 40). A mountain town appears in the Shipwreck, ca. 1748 (fig. 14).

In the broad vistas encompassed in Vernet's scenes of shipwreck, the vegetation is sparse. One bit of it clings determinedly to the wall or slope, usually in the foreground. It projects from a sea wall in the ca. 1746-48 Marine, Lighthouse at Genoa and Temple of Minerva Medica (fig. 11). It holds on to the cliff face in the 1754 Shipwreck (fig. 29). Tiny bits of vegetation cling between the blocks of the tomb in Shipwreck, before 1753 (fig. 43). A dead shrub shows in the 1763 Shipwreck (fig. 36). A leafy tree grows out of the rocky cliff in the Port of Livorno, Tempest, ca. 1748 (fig. 26). A thin-leaved tree is silhouetted against the sky on the promontory in the Shipwreck on the Shore of the Bay of Naples, ca. 1745-50 (fig. 7). Dense-leaved trees cover a middleground hillside in the 1754 Shipwreck (fig. 29). Foliage grows from the ruined top of the triumphal arch in the 1750 Shipwreck (fig. 44). The weathered battlements of the Gothic castle in Evening, Tempest, before 1753 (fig. 31), wear a soft nimbus of foliage. Plants grow from the top and also surround the base of the ruined rotunda in the Marine, Lighthouse at Genoa and Temple of Minerva Medica, ca. 1746-48 (fig. 11).

In almost all of his shipwreck scenes Vernet included at least one sturdy edifice in the middleground. A promontory lighthouse appears in the Marine, Lighthouse at Genoa and Temple of Minerva Medica, ca. 1746-48. In the Port of Livorno, Tempest, ca. 1748 (fig. 26) the lighthouse stands at the harbor entrance. On the low spit of land in the 1750 Morning, Shipwreck (fig. 17) is a signal tower with a port building nearby.

On top of the tower in the Moonlight Scene, 1760 (fig. 20), burns a signal fire. An impressive port building looms near the lighthouse in the background of the 1769 Submerged Ship (fig. 35). A slope-roofed residential building adjoins one with a flat roof in the Shipwreck on the Shore of the Bay of Naples, ca. 1745-50.

Roman buildings, which bear the marks of the passage of the intervening centuries, are used by Vernet in his scenes of shipwreck. A triumphal arch stands by the shore in the 1754 Tempest (fig. 22). A "rabbit-eared" circular tomb occupies the hillside above the wrecked vessel in Shipwreck, ca. 1740 (fig. 21). A neat hut, a flag pole, and a tiny observation turret top the slightly cracked wall of the circular tomb in the 1755 Shipwreck (fig. 41).

Medieval buildings, whose ruinous appearance suggest that they have borne the brunt of time, are present in some of Vernet's shipwreck scenes. A tower, a part of the approach wall, and the arched entrance remain from an earlier castle situated on the low island in the Dangerous Reef, ca. 1759 (fig. 23). The castle keep in the 1754 Shipwreck (fig. 29) retains the corbeling but the wooden battlements and roof are gone. Vernet frequently attached a tiny, cylindrical observation tower to buildings and walls. It hangs on top of the shoreward side of the casemate in the 1754 Shipwreck. In the Violent Storm, 1765 (fig. 6) the tower occupies the corner of the terrace wall.

Castles and other types of fortifications are edifices favored by Vernet in shipwreck scenes. A fortified entrance protects the buildings in the ca. 1734-40 Tempest (fig. 1). A crenellated Gothic castle overlooks the distant shore in the 1750 Debris of a Shipwreck (fig. 34). In the Shipwreck, ca. 1758-59 (fig. 47)⁷¹ the castle sports a keep and a casemate. Part of a star fortress looms above the scene of disaster in the 1768 Shipwreck (fig. 48).⁷² A square tower stands above the shore in Shipwreck, Sunset, ca. 1773 (fig. 19).

From the terrace and the top of the low fort in the 1765 Violent Storm (fig. 6), people watch the activity around the wrecked ship. A crowd lines the wall to gaze at the survivors in the 1754 Shipwreck (fig. 29). A dog keeps an eye on the proceedings in the 1759 Shipwreck (fig. 45). In the ca. 1740 Shipwreck (fig. 21) two people are hurrying to the edge of the cliff, where others and a dog are observing the operations around the wreck. In the vicinity of the wreck some heads are visible in the water in the middleground of this ca. 1740 painting. In the 1753 Shipwreck (fig. 4) nine persons are aboard the oar-propelled boat, which is near the foreground shore.

On the shore people carry on the usual sea-side activities. A net hauler is busy in the foreground of the ca. 1740 Shipwreck. A fisherman clambers up a rocky ledge in Marine, Lighthouse at Genoa and Temple of Minerva Medica, ca. 1746-48 (fig. 11). A group of men work on a berthed ship

in the middleground of the Shipwreck on the Shore of the Bay of Naples, ca. 1745-50 (fig. 7). A man manipulates a barrel in the Evening, Tempest, before 1753 (fig. 31). The sea chest is managed by two men in the 1754 Shipwreck. In the 1755 Shipwreck (fig. 41) two men, together, roll a large cask. Other persons carry no burdens. Such a man walks along the foreground shore in the Shipwreck, ca. 1740 (fig. 21).

The "pointer" figure changes his implied action and his aspect in Vernet's paintings of shipwrecks. Facing the viewer, he directs, with his extended left arm, the attention of his companion to the ruin from Roman antiquity in the Marine, Lighthouse at Genoa and Temple of Minerva Medica, ca. 1746-48. In the ca. 1745-50 Shipwreck on the Shore of the Bay of Naples (fig. 7), he is seen in a three-quarter view from the left as he uses his extended right arm to direct the men who are bringing in a small boat. In the 1752 Shipwreck, Noon (fig. 37) he appears in a right three-quarter view and uses his extended right arm to point out something to the rope coil handler.

The rope coil handler assumes different positions in Vernet's shipwreck scenes. With his left foot up on a rock, he leans forward to watch the survivors in the Shipwreck, ca. 1748 (fig. 14). He stands with his shoulders level and holds the rope coil at his right thigh in the 1753 Shipwreck (fig. 4). In the 1763 Shipwreck (fig. 36) he is ready to heave the line. At the helm of a small boat he waits with the coil in his hand in the Shipwreck, 1772 (fig. 49).⁷³

In the ca. 1780 Shipwreck (fig. 50)⁷⁴ the rope coil handler perches on a gnarled tree trunk.

Often, several persons cooperate in dragging boats, hauling, and riding in a boat. For example, five men maneuver the boat on the beach in the Port of Livorno, Tempest, ca. 1748 (fig. 26). A crew of four pulls on the rope in the 1754 Shipwreck (fig. 29). Aboard the small boat in the ca. 1740 Shipwreck (fig. 21) are seven persons.

Another group, which appears frequently in Vernet's shipwreck paintings, is the "victim and the helpers" group. The victims in Vernet's shipwreck paintings are depicted so subtly that one can, with equal justification, regard the victim as unconscious or as dead. A person lies motionless as two others look on in the ca. 1740 Shipwreck. The child might be a victim of fatigue or death in the 1755 Shipwreck (fig. 41). In the 1772-73 Shipwreck (fig. 51)⁷⁵ the man, whose knees are elevated, seems to be suspended between exhaustion and death. In the group appearing in the Shipwreck on the Shore of the Bay of Naples, ca. 1745-50 (fig. 7), one man stands to the left of the partially recumbent woman while the other is in front and holds her legs. The victim is carried up a slope by two men in the 1750 Morning, Shipwreck (fig. 17). One man holds the limp woman under the arms while the other man stands behind her and hauls on her sash in the 1754 Shipwreck (fig. 29). Two women care for a woman victim

in the Shipwreck, ca. 1748 (fig. 14), while two men work on the male victim in the 1772-73 Shipwreck (fig. 51).

As well as the persons who are transported by a small boat, there are others who are assisted in their struggle to reach the shore. A survivor clings to a spar to which a rope is attached in the Debris of a Shipwreck, 1750 (fig. 34). Three men pull the "clinger" and his spar toward the shore by means of the attached rope in the 1754 Tempest (fig. 22). A man climbs a rope held by others in order to reach the land above in the ca. 1759-60 Tempest at Noon (fig. 52).⁷⁶ Clinging with his left hand to a rock, a man clutches the hand of a survivor with his right in the Dangerous Reef, ca. 1759 (fig. 23). Occasionally a survivor reaches the shore unassisted. Such persons appear on the foreground rocks in the Shipwreck, ca. 1740 (fig. 21), and in the 1750 Debris of a Shipwreck.

In Vernet's shipwreck paintings are people who react to the physical stress and the emotional strain. A man with outstretched arms approaches the boat draggers in the Tempest ca. 1743-48 (fig. 27). In the Shipwreck, ca. 1748 (fig. 14), a man leans against a rocky ledge. On the shore in the 1759 Shipwreck (fig. 45) another man sits dejectedly. In the boat approaching the shore in the Shipwreck, ca. 1740 (fig. 21), a woman flings up her arms. A woman stands with her hands clasped at her chin in the ca. 1748 Shipwreck. In the 1754 Tempest (fig. 22) a kneeling woman, with her hands clasped

below her waist, looks heavenward. Inside the tent a person sits and prays in the 1764 Shipwreck by Moonlight (fig. 40). Away from the other figures in the 1784 Shipwreck (fig. 46) kneels a man who clasps his hands under his chin. A woman holds a child close to her bosom in the 1759 Shipwreck. A man looks fondly at the woman who is holding a baby in the Shipwreck, 1768 (fig. 48). In the same painting a boy plays with a dog. In the 1764 Shipwreck by Moonlight, a group gathers around a campfire. Vernet, in the 1764 painting, portrays people who have endured the perils of the sea and survived.

CHAPTER III

THE SHAPING OF JOSEPH VERNET'S ART

1. Perils of the Sea Depicted in Paintings, Drawings, and Graphics before 1700

For many centuries artists have dealt with man's exposure to the perils of the sea. Gentile da Fabriano shows a miraculous occurrence: St. Nicolas, the patron saint of sailors, flying to the aid of the terrified occupants of a ship in the predella panel of the 1425 Quaratesi Altarpiece (fig. 53).⁷⁷ Dark storm clouds, pierced by a rainbow, fill much of the sky in Marten van Heemskerck's Panoramic Landscape with the Abduction of Helen of Troy, dated 1536 (fig. 54).⁷⁸ In the busy harbor of van Heemskerck's painting of a legendary event, fire rages aboard a disabled ship. The nearby land is covered with buildings and monuments, while beyond the port the land rises in a series of hills to distant rugged mountains. Pieter Bruegel the Elder depicts a stormy sky, turbulent waves, pitching vessels, and whales in his Storm at Sea of the late 1560s (fig. 55).⁷⁹ To the peril of the storm mentioned in the Old Testament account, Paul Bril, a Fleming who painted in Rome for many years, adds the hazard of a rocky, cliff-bound shore in his ca. 1589 fresco, The Expulsion of Jonah, in Scala Santa, Rome

(fig. 56).⁸⁰ In a late sixteenth-century engraving a ship pitches on the sea and people on the shore react frantically during a storm (fig. 57).⁸¹ A rocky pinnacle threatens the storm-tossed ships and their occupants with the fate of earlier vessels, whose wreckage is scattered in the foreground, in an engraving, which was done in the first part of the seventeenth century (fig. 58).⁸² Relegating the wrecked ship to the background, Adam Elsheimer depicts the activities of the shipwrecked people in a night scene in his St. Paul Shipwrecked on Malta, ca. 1600 (fig. 59).⁸³

Adam Willaerts, a Dutch artist, shows several distressed ships, including a wreck near the rocky cliff, in his 1614 Storm at Sea (fig. 60).⁸⁴ In the same painting a group of people are engaged in operating a small sailboat which is wallowing in the heavy sea. Pieter Paul Rubens depicts the wreck near the shore and portrays the survivors safe on land in his ca. 1624 Shipwreck of Aeneas (fig. 61),⁸⁵ which is based on a legendary event. In Simon de Vlieger's Rescue, 1630 (fig. 62),⁸⁶ men are in the surf, and a cask, a box, and some bundles appear on the beach in the shallow water. In his Wreckers a person stands with upflung arms in a small boat enroute to shore (fig. 63).⁸⁷ From a foreground dune a modishly dressed man and woman watch the activity around the wrecked ship which is near the middleground shore in Jan Porcellis' 1631 Shipwreck in the Storm (fig. 64).⁸⁸ Several men, garbed in simple heavy clothing, work around

three small boats on the beach in the left foreground of this painting. Another man runs along the beach toward the crowd, which is watching the wreck. On the wrecked ship are a number of people. A small boat, with people aboard, is close to the beach. Layers of soft, multi-colored storm clouds fill much of the sky. A shower of rain is falling near the right horizon. From the areas of blue sky and the breaks in the clouds patches of sunlight fall on the turbulent sea, sandy shore, and dunes. Sand-colored waves crest, foam, and break on the shore. However, on this rough sea some ships remain seaworthy. Claude Gelée, called Le Lorrain, follows the lead of these Dutch and Flemish painters in his depiction of small figures in a coastal shipwreck scene which features a lively sky and a turbulent sea. In his painting, Sea Storm, which was done in the late 1630s (fig. 65),⁸⁹ two men are hauling on a rope. Figures leap from the wreck and make their way to shore through a raging sea in the ca. 1645-50 Shipwreck on a Rocky Coast (fig. 66)⁹⁰ of Leonard Bramer. In contrast to the agitated waves in the foreground and middleground of Bramer's painting are the brightly-lit, calm waters in the background, where another ship sails serenely. A distant ship bucks the tempestuous sea as two men cling to a spar in Abraham Willaerts' 1646 Shipwreck on a Rocky Shore (fig. 67).⁹¹ One man helps another to safety in Adam Willaerts' 1656 Shipwreck in Stormy Weather (fig. 68).⁹² Two men are praying in Jacob Adriaensz. Bellevois' 1664 Sea

Storm on a Rocky Shore (fig. 69).⁹³ Nicolas Poussin, a French painter who painted mostly in Rome, introduced the rescue of a child in his only painting of marine disaster, Winter, The Deluge, done 1660-64 (fig. 70).⁹⁴ People head for rocky shores through turbulent waves in Pieter Mulier the Younger's Sea Storm, late 1660s (fig. 71).⁹⁵ His lively portrayal of sea storms and shipwrecks earned him the nickname "Tempesta" during his painting career in Italy from ca. 1656 until his death in Milan in 1701. In Storm on the Norwegian Coast (fig. 72),⁹⁶ Ludolf Bakhuysen (1631-1708) depicted white spume on the dark waves during a violent storm.

Several drawings by the younger Willem van de Velde show shipwrecks and the effect of storm on a ship. In Ships Wrecked on a Rocky Coast, ca. 1675? (fig. 73)⁹⁷ there are small figures on the shore and one of the pieces of wreckage is a crow's nest with a portion of mast. A Ship Driving Ashore in a Gale, 1700? (fig. 74)⁹⁸ shows the effect of the strong wind on the ship. The reaction of a dismasted ship to the gale and heavy seas appears in his 1705 a Ship Dismasted in a Gale (fig. 75).⁹⁹ There are notations for rendering the color of the sky, the effect of light on the sea foam, and the area of greatest light in Van de Velde's drawing, a Ship Wrecked on a Rocky Coast, ca. 1700? (fig. 76).¹⁰⁰ In the drawing of a gale blowing a ship shoreward (cat.no. 1369) there is an "L" inscribed in the sky indicating an area

of light. In the eighteenth century Joseph Vernet continued this interest in the depiction of the effect of light on clouds, sea, and terrain in shipwreck scenes.

2. Joseph Vernet, the Years of Preparation

Joseph Vernet was born on 14 August 1714 in Avignon, a territorial possession of the Papacy.¹⁰¹ His first painting teacher was probably his father, Antoine Vernet, a decorator and a painter of sedan chairs.¹⁰²

In 1731 Vernet is known to have been in Aix-en-Provence.¹⁰³ Mariette writes that the elder Viali (the father of Louis René, the portrait painter) was a successful landscape and marine painter in Aix who taught Joseph Vernet the rudiments of landscape and marine painting.¹⁰⁴ Lagrange considers the elder Viali the connecting link between Joseph Vernet and the Provence school of marine painting.¹⁰⁵ Lagrange points out that by the end of the seventeenth century practically all of the painters in the Midi had had some association with the painting project at the Arsenal of Toulon.¹⁰⁶ Through the artists' association with the decoration of ships and the Arsenal and their experience with the sea itself, Lagrange believes that marine painting became important. He points out that Provence had the earliest "school" of marine painters in France. The La Rose family had been marine painters for nearly one hundred years before the Ozanne family of Brest took up marine painting. Ingersoll-Smouse

suggests that Joseph Vernet may have studied also with J. B. de La Rose, who had been the director of the painting project at the Toulon Arsenal and had become a marine painter.¹⁰⁷

According to Lagrange, Vernet studied with Philippe Sauvan, a history painter.¹⁰⁸ Vernet was known as a marine painter before he left Avignon for Rome.¹⁰⁹

During the voyage from Marseille to Civitavecchia, Vernet's ship was caught in a sudden storm. Based on Vernet's comments on his experience, M. Pitra, a friend of Vernet's, wrote this account of Vernet's earliest encounter with a storm at sea.

C'est au port de Marseille que Vernet s'embarqua pour aller à Rome. Le vaisseau sur lequel il était essuya une tempête terrible à la hauteur de l'île de Sardigne. Déjà le vent qui s'élevait annonçait à l'équipage le danger qui le menaçait, mais ce danger était une bonne fortune pour notre jeune peintre. Il demanda, il obtint de être attaché sur le pont au grand mât, et là, ballotté en tout sens, couvert à chaque instant de lames d'eau, s'il ne put dessiner aucun des effets de la mer en courroux, il les vit, les grava dans sa mémoire, qui n'oublia jamais rien de ce qu'il avait vu; et c'est peut-être à la vue de cette tempête, que nous devons les tableaux si multipliés et si variés qu'il a faits de ces sublimes accidents de la nature.¹¹⁰

From Civitavecchia Vernet made his way to Rome. There he met Père Fouque, a friend of his patron the Marquis de Caumont, on November 3, 1734.¹¹¹

Although Vernet was not enrolled in the French Academy at Rome, M. d'Antin, the surintendant des Bâtiments,

acceded to the request of Mme. l'abbesse de Fontevraut to help Vernet. D'Antin instructed Vleughels, the director of the Academy at Rome, to help Vernet, even though Vernet was not a student at the Academy.¹¹² Vleughels, with d'Antin's agreement, counselled Vernet to develop his acknowledged talents as a marine painter. Vleughels believed this could be accomplished better by making studies at the sea-ports than by drawing from the models or statues in the Academy.¹¹³

In 1734, the two most important marine painters in Rome were Bernardino Fergioni and Adrian Manglard. Documentary evidence is lacking in order to prove with whom Joseph Vernet studied marine painting in Rome. Manglard, as A. Rostand has suggested convincingly, can be considered as the contemporary link between Vernet and the earlier masters, who include Claude as well as the Dutch and Flemish marine painters.¹¹⁴ On the basis of composition there is a similarity between Manglard's marine paintings and Vernet's. Like Manglard's shipwreck scene Marine (fig. 77),¹¹⁵ Vernet's shipwreck paintings depict a number of partly-clad people on a rocky foreground from which a cliff rises sharply. Although Vernet varies their actual appearance from painting to painting, the clinging tree, the offshore wreck, the effects of the wind, which includes the heavy seas, are standard elements of the shipwreck scene for both Manglard and Vernet. Manglard's small, slightly elongated figures seem less muscular than Vernet's figures. However, Manglard's

ruin is in a more advanced stage of decay than that depicted by Vernet in the buildings appearing in his shipwreck paintings. Mariette, the eighteenth-century art connoisseur and author, considered Manglard's greatest achievement was that Joseph Vernet "imitated" only Manglard in his marine paintings.¹¹⁶

Vernet's shipwreck paintings demonstrate that he preferred the depiction of the shipwreck of human beings. However, there was another form of shipwreck scene current in the 1730s which combines people, the physical environment, and mythological creatures. A shipwreck scene which includes mythological creatures is portrayed in Watteau's The Shipwreck, which appeared as an engraving in 1731 (fig. 78).¹¹⁷ Gersaint announced its publication in the Mercure de France of June 1731. Watteau personified the storm by showing Neptune riding the angry waves on his horse-drawn shell and attended by his minions. Meanwhile, two "winds" and a burly assistant are blowing the sea, the clouds, and the palm trees. The richly-dressed survivors, occupants of a tiny boat, are greeted by two sumptuously-attired men, who are standing on the shore. A turbaned person holds the boat steady. The less fortunate bob in the waves or cling to Neptune's shell. Spectators, who are standing on top of the fortress on the crest of the bluff, gesticulate wildly. However, no wrecked ship is visible. Another shipwreck scene, which represents a strange creature, was painted by Jacques La Joue. In his

Marine Tempest, not later than 1761 (fig. 79),¹¹⁸ a triangular-headed creature with the torso and limbs of a human walks on the shore with a man on his shoulders. Vernet, however, chose to depict humans in a natural physical environment, which features puffy clouds and a lively sea, in his shipwreck scenes.

3. The Influence of the Works of Tempesta, Rosa, Michelangelo, and Puget on Vernet's Shipwreck Paintings

Paintings may have encouraged Joseph Vernet to record his visual impressions of the clouds and the waves in scenes of shipwreck. Joseph Vernet is known to have been in the Palazzo Colonna, Rome, so that he could have seen a series of fresco panels on the walls of a salon in this palace. These scenes of marine calm and shipwreck were frescoed shortly before 1668 by Pieter Mulier the Younger, called Tempesta (fig. 80).¹¹⁹ Tempesta featured puffy layers of cloud which Vernet employed in his Marine, Lighthouse at Genoa and Temple of Minerva Medica, ca. 1746-48 (fig. 11). Joseph Vernet's turbulent sea in the Shipwreck on the Shore of the Bay of Naples, ca. 1745-50 (fig. 7), resembles Tempesta's sea, which froths and breaks into spume against the rocks in the Colonna shipwreck scene. Light falls through a break in the clouds and makes a brighter area of water in both Tempesta's Colonna shipwreck and Vernet's Shipwreck on the Shore of the Bay of Naples, ca. 1745-50. The similarity in the treatment of the clouds, the sea, and the effect of the light on the sea

suggests that Tempesta's fresco in the Palazzo Colonna could have encouraged Joseph Vernet to use the motives, which he had observed out-of-doors, in paintings of stormy weather and shipwrecks.

Also in the Palazzo Colonna in Rome was the painting of the Death of Atilius Regulus, ca. 1652 (fig. 81)¹²⁰ by Salvator Rosa. Joseph Vernet made a copy of this Rosa painting in 1745 for Joseph Leeson, who later became the first Earl of Milltown (fig. 82).¹²¹ Vernet's shipwreck scenes have some characteristics in common with paintings by Salvator Rosa. A "trademark" in paintings by both is a scrubby piece of vegetation, which projects from a wall, a slope, or a cliff. The masonry wall, which shelters the roots of the shrub in Vernet's ca. 1746-48 Marine, Lighthouse at Genoa and Temple of Minerva Medica (fig. 11), could have been inspired by the weathered wall in Rosa's Death of Atilius Regulus. In Vernet's later paintings the scrubby vegetation more frequently emerged from a slope of a cliff than from a man-made structure. Vernet, like Rosa, used small patches of different colors to give texture and form to the terrain and to the edifices. These small patches of color are discernible in the foreground of Rosa's Death of Atilius Regulus and on the ruined rotunda in Vernet's Marine, Lighthouse at Genoa and Temple of Minerva Medica, ca. 1746-48. For shipwreck scenes Vernet generally favored rugged coasts similar to that depicted by Rosa in Marine, Seaside Cliffs (fig. 83).¹²²

However, Vernet continually varied the aspect presented. Vernet's choice of coastal terrain, the clinging piece of vegetation, and the use of small patches of color to give texture and form could be based on his knowledge of the paintings of Salvator Rosa.¹²³

For the elegant, sinewy figures in his shipwreck scenes, Vernet employed the positions and the attitudes of figures in Michelangelo's paintings. How Joseph Vernet became acquainted with the figures in Michelangelo's cartoon for the Battle of Cascina, 1505 (fig. 84)¹²⁴ is obscure. Vernet employs the position of the kneeling figure, who is the second from the left on the lowest row in Michelangelo's work, for the man whose lower torso and hips show in the lower right corner of the Tempest, ca. 1734-40 (fig. 1). In the ca. 1740 Shipwreck (fig. 21), the "walker" in the left foreground resembles the striding figure at the far right in Michelangelo's cartoon. The man with the outstretched arms in Vernet's Tempest, ca. 1743-48 (fig. 27), derives from the figure in the center of the middle row of Michelangelo's cartoon. In Vernet's ca. 1746-48 Marine, Lighthouse at Genoa and Temple of Minerva Medica (fig. 11), the fisherman climbing the ledge in the left foreground looks like the figure in the lower left corner of Michelangelo's cartoon.

During his years in Rome, Vernet could have seen Michelangelo's frescoes on the ceiling of the Sistine Chapel

in the Vatican, 1509-1511. The swimmer in the water in front of the right end of the boat in Michelangelo's Deluge (fig. 85)¹²⁵ is the source for the person clinging to the spar in the right foreground of Vernet's Shipwreck, ca. 1748 (fig. 14). The figure kneeling behind the right side of the tent in Michelangelo's fresco is the model for the kneeling person on the rocks in the foreground of the 1750 Morning, Shipwreck (fig. 17) by Joseph Vernet.

In southern France the works of Pierre Puget, who had studied in Italy and had created heroic figures in the positions and attitudes of Michelangelo, may have furnished an early link between Michelangelo and Joseph Vernet. Puget, a native of Provence, was active in several cities in the Mediterranean area between Toulon and Genoa in the last half of the seventeenth century. As the master sculptor of the Port of Toulon from 1668 to 1679, his work was familiar to the artists involved with the Toulon Arsenal painting project. Through the works and teaching of these artists, Puget's style of figures and compositions was disseminated through southern France. Thus, Puget's style probably became familiar to Vernet as a youth. As well as the energetic figures, Puget left an artistic legacy in his marine works, such as the Tempest, a drawing of 1652 (fig. 86).¹²⁶ This drawing demonstrates Puget's skill in the observation of the sea, ships, and the coast. Among his other works Puget dealt with religious subjects including people experiencing physical

and emotional distress, as in his late marble relief, Saint Charles Borromeo Prays for the Cessation of the Plague in Milan (fig. 87).¹²⁷ Perhaps it was the example of Puget's work that encouraged Vernet to observe people and the physical world carefully in order to depict them in his paintings. Observation of nature was an important part in Joseph Vernet's training as a painter.

4. The Creation of a Shipwreck Painting

Vernet followed Vleugel's suggestion to make studies of the physical environment at a seaport. Père Fouque, writing to the Marquis de Caumont on 12 March 1737 mentions that Vernet perhaps had already left Rome on his planned trip to Naples.¹²⁸ In a letter dated 1 June 1738 Fouque reports to M. de Caumont that Vernet had returned from a trip to the seashore near Rome, "qu'il était allé . . . pour y perfectionner son goût en étudiant la nature."¹²⁹

Vernet described the method he had developed and used to make these "on the spot" studies to Sir Joshua Reynolds.¹³⁰ Reynolds describes Vernet's technique in a letter to Nicholas Pocock, an English marine painter.

I would recommend to you, above all things, to paint from nature instead of drawing; to carry your palette and pencils to the water side. This was the practice of Vernet, whom I knew at Rome, he then shewed me his studies in colours, which struck me very much, for that truth which those works only have which are produced while the impression is warm from nature: at that time he was a perfect master of the character of water, . . .¹³¹

Regrettably, at the present time, there is no sketch of a shipwreck which can be definitely connected with Joseph Vernet. Only those sketches of a seacoast made in connection with the paintings of the Ports of France can be documented now.¹³²

In a letter to Bernardin de St. Pierre, Vernet mentions making a quick sketch based on the impressions he received when he read St. Pierre's novel Paul et Virginie.¹³³ Vernet mentions sketches in this entry in his Livre de vérité for the commission by M. Le Peletier de Morfontaine, dated "le 15e may 1767 . . . deux tableaux . . . a ma fantaisie, mais avec des choses et des effets piquant comme tempeste, . . . Promis de les ebaucher pour le commencement de l'hiver prochain."¹³⁴ After Vernet made the "quick sketch" for the painting, he traced the composition for the painting on the canvas.¹³⁵ In his Journal Vernet describes the next step: "J'ay commencé a finir le tableau de la Tempeste pour M. de La Borde la 29 juillet 1767, il ettoit ébauché."¹³⁶ Thus, one may infer that Vernet's sketches, which he made "on the spot" from nature, furnished the details of his compositional drawing for the painting. Next, Vernet traced this drawing on the canvas. After the drawing on the canvas was complete, Vernet painted "le tableau de la Tempeste."¹³⁷

CHAPTER IV

THE EVOLUTION OF JOSEPH VERNET'S SHIPWRECK PAINTINGS

1. The Early Years: Italy, 1734-1752

For fifty-five years Vernet depicted a vivid variety of clouds, winds, turbulent seas, disabled ships, and the vicissitudes of the living and the dead in his paintings of shipwreck. He seems to have used eighteenth-century Mediterranean barks as the source for the stricken vessels. Such a bark has come to grief on an underwater obstacle in the Tempest, ca. 1734-40 (fig. 1). A storm-shattered ship in a seventeenth-century shipwreck scene, such as Adam Willaerts' 1656 Shipwreck in Stormy Weather (fig. 68) may have furnished the idea for the middleground wreck in the Shipwreck, ca. 1740 (fig. 21). In this ca. 1740 scene, the longboat may have been derived from an earlier representation, such as Tempesta's fresco in the Palazzo Colonna. For the seaworthy sailboat in the Shipwreck, ca. 1748 (fig. 14), Vernet drew on a standard motif, which had been established in earlier scenes of disaster, an example of which is Adam Willaerts' 1614 Storm at Sea (fig. 60). The wrecked hulk, another accepted motif, which is seen in the 1619 edition of America, Part 10

(fig. 58), was the idea for the wrecked boat in the right foreground of Vernet's ca. 1748 Shipwreck (fig. 14).

For the skies and seas, Vernet relied on his direct observation of them. He also showed the humid, broken clouds and agitated sea, which were usual in earlier shipwreck scenes, such as Jan Porcellis' 1631 Shipwreck in the Storm (fig. 64). It is likely that Claude Gelée's portrayal of the effects of the times of the day on the clouds and water, as in the bright daylight of the Seaport Scene (fig. 88),¹³⁸ stimulated Vernet's interest in the possibilities of these for shipwreck scenes. Vernet caught the same bright light in the ca. 1746-48 Marine, Lighthouse at Genoa and Temple of Minerva Medica (fig. 11). While he utilized the rugged coastal terrain favored by earlier artists in shipwreck scenes and by Salvator Rosa, Vernet drew extensively on his own observation of the topography and the vegetation of the Mediterranean coast in these early scenes.

Though Vernet could have used pictorial sources, it seems more likely that the buildings which he saw were the sources for the structures which dot the hills and shore of his shipwreck paintings. The rotunda in the ca. 1746-48 Marine, Lighthouse at Genoa and Temple of Minerva Medica is very close in appearance to the ruin known as the Temple of Minerva Medica (fig. 89),¹³⁹ which Vernet probably knew, for it is in Rome. The rotunda's seaside location suggests that the so-called Temple of Venus (fig. 90),¹⁴⁰ a rotunda on the shore of the Gulf of Pozzuoli at Baia, also might have been

a model for Vernet's ca. 1746-48 rotunda. Vernet could have seen the Temple of Venus at Baia during one of his trips to the Naples area. Another ruin at Rome, the Tomb of Cecilia Metella, appears to be the inspiration for the ruin on the slope above the ca. 1740 Shipwreck (fig. 21). This antique Roman tomb apparently was better preserved on the side sketched by Giovanni Battista Piranesi (fig. 91)¹⁴¹ than on the side which Claude had recorded in his drawing (fig. 92).¹⁴² A tower of the Fortress St. André at Villeneuve-lès-Avignon, which Vernet had seen in his youth, could have been the source for the ruined tower in the Evening, Tempest, before 1753 (fig. 31). Crowning the distant hillcrest in the Debris of a Shipwreck, 1750 (fig. 34), is a machicolated Gothic castle, which resembles the Salerno castle. Vernet could have seen this castle at Salerno during his visits to the Naples area. The multistoried building, which stands in the middleground of the 1750 Morning, Shipwreck (fig. 17), appears to be based on a building in Naples. A similar building is in a view of Naples painted by Pietro Fabris to record the Embarkation of Charles III from the Darsena of Naples (inner harbor) on 6 October 1749 (fig. 93).¹⁴³

Among the figural representations, which were used in the seventeenth-century marine and shipwreck scenes, was a group of men hauling on a rope, as were shown in Claude's Sea Storm of the late 1630s (fig. 65). The haulers in the ca. 1734-40 Tempest (fig. 1) probably were taken by Vernet from this pictorial tradition of marine painting. The cask

handler in the same painting also is derived from earlier marine scenes. In this heritage of marine motives are the mast clingers, who are seen in Abraham Willaerts' 1646 Shipwreck on a Rocky Shore (fig. 67). Vernet drew on this tradition for the mast clingers in the middleground of the Shipwreck, ca. 1740 (fig. 21). The individual survivor on the foreground rock of this ca. 1740 painting also came from the motives used in earlier paintings.

Vernet based the victim and the two helpers group on the depictions in Christian religious art of the motifs of the Death of the Virgin and the Entombment of Christ. An early example of the Death of the Virgin is on the tympanum of the South Portal of the Strasbourg Cathedral, ca. 1220 (fig. 94).¹⁴⁴ Vernet could have seen the two men lifting the body of Christ in Caravaggio's 1602-1603 Entombment of Christ (fig. 95)¹⁴⁵ in the church of Sta. Maria in Vallicella, Rome. On the shore in the ca. 1740 Shipwreck, Vernet portrayed two persons caring for the recumbent victim. Another figure Vernet found in the Christian artistic tradition is the "orant," an early example of which appears on a third-century sarcophagus in Sta. Maria Antica, Rome (fig. 96).¹⁴⁶ An orant figure, which Vernet could have known, stands in the background of Caravaggio's Entombment of Christ. In the ca. 1740 Shipwreck, Vernet shows an orant woman in the long boat. Vernet's praying figures also came out of the Christian heritage. The adventures of these figures in Vernet's shipwreck scenes took place in a spacious coastal landscape.

About the same time as Vernet's ca. 1740 Shipwreck (fig. 21), François Boucher painted a far-ranging, rugged coastal view for his gala marine scene, the Triumph of Venus (fig. 97).¹⁴⁷ In the tempest scene, which is illustrated in the 1740 edition of Les entretiens des voyageurs sur la mer, the "winds," who are wearing clerical hats, "blow" across a broad expanse of water.¹⁴⁸

Vernet's progress as a painter was marked by his admission in 1743 to membership in the Academy of Saint Luke in Rome. Two years later he married Virginia Cecilia Parker, an Englishwoman whose father was a captain in the Papal Navy. Vernet's long association with l'Académie Royale de Peinture et de Sculpture in Paris began when he was agréé in 1746. Gradually Vernet's interests turned to France. During 1751 and 1752 he spent some months in Marseille. Finally, in March 1753, Vernet left Italy forever.

2. France: 1753-1777; The Middle Years

In the spring of 1753 at Marseille, Vernet began the series of paintings of the French ports, which were commissioned by Louis XV. In August 1753, he was received as a member of l'Académie in Paris. A young painter of Marseille, Jean-Henry d'Arles (1734-1784) became acquainted with Vernet at this time. Though d'Arles chose an ecclesiastical Gothic ruin for his 1756 Tempest (fig. 98),¹⁴⁹ his shipwreck scenes are in Vernet's style. Nicholas-Marie

Ozanne, called l'Ainé (1728-1811) was with Vernet in Toulon in 1755.¹⁵⁰ Nicolas was the eldest of the Ozanne family of marine artists, who were natives of Brest. In a drawing, Shipwreck of Two Boats, Port of the French, 1791, known from the engraving after it by Dequevauvillers (fig. 99),¹⁵¹ Ozanne echoes Vernet's curving wave, and the survivors in the foreground are in Vernet's manner. At Toulon, Vernet engaged Pierre-Jacques Volaire, a local artist (1729-before 1802?), as a collaborator. Volaire traveled with the Vernet family until 1762, when the Vernets settled in Paris. After a period in Rome, in 1769 Volaire settled in Naples, where he painted spectacular moonlight scenes reminiscent of Vernet, as, for example, the Eruption of Mount Vesuvius, ca. 1780 (fig. 100).¹⁵² During the years in Paris after 1762, Vernet continued his interest in helping other artists. In her memoirs, Mme. Elisabeth-Louise Vigée-Lebrun recalls Joseph Vernet's kindly interest and his advice to study the Italian and the Dutch masters, but most of all, to study nature.¹⁵³

Vernet's observation of the condition of storm-battered ships, as he worked on his sketches of the port of Marseille, may be the source for the emphasis on the damage to the ship's mast in the 1754 Tempest (fig. 22). Likewise, the ruptured hull, with both the stern and bow projecting, suggests that Vernet had seen a ship in the condition pictured in the ca. 1758-59 Shipwreck (fig. 101).¹⁵⁴ In his Journal dated 25 October 1760, Vernet notes "Quant j'allay voir

le naufrage au Boucaut 4 l. 10s."¹⁵⁵ He further notes the money he spent for a second trip to Boucaut with his family. On the next line he states: "Le second naufrage au Boucaut 3 l." On 31 October he notes the fare "au Boucaut" was "2 l." Vernet's record of four excursions to this shipwreck site near Bayonne indicates that Vernet had ample opportunity to observe the two wrecks and file these images in his mind for future reference.

Perhaps the Atlantic gales suggested the strong wind which Vernet indicated in the 1762 Noon, Tempest (fig. 18) by showing a man holding his hat brim. Only a lively breeze, which blows the signal fire smoke, is indicated by Vernet in the 1760 Moonlight Scene (fig. 20). Through a break in the clouds the moon shines brightly against the dark blue-green sky in this shipwreck scene. Perhaps Volaire, who was with Vernet in 1760, was inspired by this contrast between the hot glow of the signal fire and the cold light of the moon, for Volaire used this same type of contrast between the glowing volcano and the cold moon in his ca. 1780 Eruption (fig. 100). In his 1764 Shipwreck by Moonlight (fig. 40), Vernet exploited the effect of the moon shining through the broken clouds and its contrast with the snug, warm campfire glowing on the beach. Vernet contrasted the towering billows of gray clouds with a mass of gold-orange light in the Marine, Shipwreck, 1777 (fig. 38). These stormy skies are Vernet's indication of the power of the storm that caused the shipwreck.

Vernet depicted the debacle of the ship near the entrance to a busy harbor in the 1754 Tempest (fig. 22). Though this harbor is not readily identified as a particular port, Vernet showed a harbor anchorage as it appears from the seaward side of the harbor wall. In connection with Vernet's placement of a Roman triumphal arch by the shore it is interesting to recall that Pierre Puget earlier had used a Roman arch as the center of his proposed design for the Place Royale on the Marseille water front (fig. 102).¹⁵⁶ In the 1754 Shipwreck (fig. 29), Vernet introduced a new form of castle, which features a tall, square keep and a low, round casemate, and a connecting curtain wall. So far, research has not revealed a particular building as Vernet's source. Another architectural innovation by Vernet in the 1754 Shipwreck is the small observation turret on the top of the casemate. Vernet could have seen this small turret on the Renaissance castles in the South of France. Two of these turrets overlook the entrance to the sixteenth-century castle of Javon, near Lioux in Vaucluse (fig. 103).¹⁵⁷ Topping each corner of the sixteenth-century castle at Gordes in Vaucluse are similar small turrets (fig. 104).¹⁵⁸

A square Gothic tower appears in the 1758-59 Shipwreck (fig. 47). This tower is similar in appearance to the fourteenth-century tower of Philippe le Bel in Villeneuve-lès-Avignon, which Vernet could have seen during his youth in Avignon (fig. 105).¹⁵⁹ In the ca. 1759 Dangerous Reef

(fig. 23), only the keep with part of the approach wall and the arched entrance remain of an earlier castle. Vernet contrasted the ruined tower on the shore of the 1763 Shipwreck (fig. 36) with the tidy building whose chimney is emitting smoke. In the 1764 Shipwreck by Moonlight (fig. 40), he shifted from ruins to the portrayal of a well-preserved tower and wall. The trim fort in the Violent Storm, 1765 (fig. 6), was located by Vernet within an area enclosed by a sturdy seawall.

On the shore below the sturdy converted Roman tomb in the 1755 Shipwreck (fig. 41), Vernet showed a man and a woman grieving over a child who lies limply on the beach. In this painting the Christian image of grief over the dead Christ is adapted by Vernet to the depiction of the parents agonizing over a child. Here, Vernet has brought the shipwreck scene into the context of a sorrowful episode in the life of a family. Among the patrons of art at this time there was great interest in the depiction of family life. Jean-Baptiste Greuze, for example, was acclaimed for his 1755 painting of the Father of the Family Explains the Bible.¹⁶⁰ Vernet showed a child being handed to safety while a woman victim is helped by two men in the 1760-65 Shipwreck (fig. 106).¹⁶¹ As a source for the rescue of the child, Vernet could have used Poussin's Winter, The Deluge, 1660-64 (fig. 70). In this 1760-65 painting, Vernet gave the popular family deathbed scene an open-air setting. With this same subject, Greuze created a sensation and added to his fame at the Salon of 1763 with his

Death of the Paralytic (fig. 107).¹⁶² Vernet struck a happier note in the life of a family with the family group in the 1768 Shipwreck (fig. 48).

Rescue was highlighted by Vernet in his ca. 1759 Dangerous Reef (fig. 23) in which a man clings to a rock for support with one hand while he grasps the hand of a survivor with the other. In the ca. 1758-59 Shipwreck (fig. 47), Vernet showed a man helping a woman to safety. Vernet portrayed two men pulling another up the steep bank to safety in the ca. 1759-60 Tempest at Noon (fig. 52). In the 1772 Shipwreck (fig. 49), Vernet had the men who were on the rigging slide down the rope to safety. A forerunner of this motif in the marine tradition is Jan Porcellis' 1631 Shipwreck in the Storm (fig. 64).

Vernet probably drew on his knowledge of the effect of shipwreck on people for his depiction of the exhausted condition of the man in the 1759 Shipwreck (fig. 45). This seated figure is similar to Michelangelo's Jeremiah on the Sistine Chapel ceiling (fig. 108).¹⁶³ Vernet inserted a bit of every day liveliness with the child playing with the dog in the 1768 Shipwreck. In the 1764 Shipwreck by Moonlight (fig. 40), the group of survivors around the cozy campfire suggests that Vernet may have drawn on Adam Elsheimer's night scene, St. Paul Shipwrecked on Malta (fig. 59), as well as on his memories of shoreside activities.

Vernet's memory of the marine environment of his peripatetic years furnished the material for his post-1762 marine scenes. Beginning in 1763, Vernet's atelier and family home were in an apartment in the Louvre. In the seventeen-seventies the Vernet family circle in the Louvre apartment shrank rapidly with the removal of Mme. Vernet to Monceaux for treatment of her mental condition in 1774, the death of her father Marc Parker in 1775, and the marriage in 1776 of the Vernets' daughter Émilie to Jean-François-Thérèse Chalgrin, a well-known Parisian architect. Joseph Vernet, however, continued painting and kept up his close association with friends as well as his interest in assisting his grown children. In his Journal, Joseph Vernet states his outlook on life at the end of 1777: "Ce que j'ay entendu dire a l'Empereur. 'Ce sonts les evenements qui nous apprennent a nous connoitre, on ne parvient au vray principe que par la connoissance de soy-même et elle ne s'acquier que quant on a besoin de soi.' Voila ma maxime."¹⁶⁴

3. France: 1778-1789; The Later Years

With this attitude toward life, Vernet successfully weathered the storms in his personal life. In his shipwreck paintings the rain storm recedes from the near middleground of the 1780 Shipwreck (fig. 24) to the distant coastline in the Shipwreck of 1788 (fig. 12). Vernet made the castle in the 1754 Shipwreck (fig. 29) into a compact fortress in the

Shipwreck, 1780 (fig. 24). Unlike the general taste for more crumbled ruins, which is exemplified in Hubert Robert's painting of the Old Bridge, ca. 1775 (fig. 109),¹⁶⁵ Vernet depicted a trim edifice in the 1788 Shipwreck (fig. 12).

In the foreground of the deep coastscape, he made the rescue of the mastclinger the focal point of the 1778 Shipwreck (fig. 110).¹⁶⁶ In the 1788 Shipwreck, Vernet portrayed the two helpers lifting the victim into the rescue boat. He depicted a close connection between the semi-conscious woman and one of her helpers in the 1780 Shipwreck. The dog-petting child in the 1784 Shipwreck (fig. 46) is linked by the other hand to a man. In the 1789 Death of Virginia (fig. 2), which was inspired by l'abbé Bernardin de Saint-Pierre's novel Paul et Virginie,¹⁶⁷ Vernet portrayed the emotional reaction of the two men to their discovery that Virginia's dead hand faithfully clutched her lover's portrait.

Vernet stimulated a number of painters to create shipwreck paintings. Philip James de Loutherbourg (1740-1812), a marine painter and a dramatist as well, followed Vernet's lead in the use of the effects of wind, cloud, and sea to depict the violence of the elements of nature in a shipwreck scene. To the violence of nature de Loutherbourg added the violence of man in his painting Survivors of a Shipwreck Attacked by Robbers (fig. 111).¹⁶⁸ After de Loutherbourg left Paris, Vernet kept in contact with him. Vernet's address list states: "M. Loutherbourg, peintre des Académies

de France et de Londres n° 45 Great Titchfield street Oxford Wood à Londres."¹⁶⁹ Hubert Robert, a friend of Vernet's who is better known for his paintings of ruined edifices, painted a Shipwreck, ca. 1780-90 (fig. 112).¹⁷⁰ Xavier de Salas has suggested that Francisco de Goya y Lucientes' Shipwreck, ca. 1805-1808 (fig. 113)¹⁷¹ was inspired by Vernet. As Agnes Vayer-Zibolen pointed out in her monograph on his works, Károly Kisfaludy, a Hungarian (1788-1830), painted shipwreck scenes, such as Storm on the Sea I (fig. 114),¹⁷² in Vernet's style.

Vernet's shipwreck scenes, which excited the interest of artists in several countries, also attracted patrons across Europe.

CHAPTER V

THE APPEAL OF VERNET'S SHIPWRECK PAINTINGS

1. His Patrons

Throughout his career Vernet's shipwreck paintings attracted an international clientele. The earliest recorded shipwreck scene, which Vernet painted in Italy ca. 1736, was for his patron in Provence, the Marquis de Caumont.¹⁷³

Englishmen, who were in Rome during their tour of the cultural sites of Europe, were among Joseph Vernet's first clients for his paintings of tempests. "M. D'Arquim" requested in his January 1745 commission that one of the four paintings should be a tempest scene.¹⁷⁴ The tempest scene, which Vernet had painted for Mr. Bouverie, pleased Mr. Hamilton so much that he ordered one for himself on 4 December 1747.¹⁷⁵ Mr. Tilson requested that his commission of a tempest scene and the calm pendant should be finished by October 1749.¹⁷⁶ Vernet had painted a tempest scene for Gabriel Mathias, an English painter who was living in Rome. On 18 August 1749 a friend of Mathias ordered a tempest painting similar to Mathias' from Vernet.¹⁷⁷ Mathias ordered another "tempeste horrible" in October 1750.¹⁷⁸ In his

commission, which was made in January 1750, Mr. Bouverie requested that Vernet have the tempest painting and five others finished by January 1752.¹⁷⁹

During his stay in Rome in 1751, Joseph Leeson acquired Morning, Shipwreck (fig. 17) in the set of the paintings of the four times of the day.¹⁸⁰ Vernet had finished these oval paintings in 1750. Sir William Lowther, who visited Rome during his European tour in 1751, ordered a tempest scene, Coastal Scene with Shipwreck (fig. 39), as one of the four times of day series. In his commission, Sir William specified that after the paintings were finished in the month of May 1752, Vernet should be paid for them by M. le marquis Belloni. He also stated that Vernet could deliver the paintings to Mr. Berton at Rome or to M. Jacques How, an English merchant at Livorno, for shipment to England.¹⁸¹ In his April 1751 commission, Mr. Thomas Daevson requested that the paintings of the tempest and the fog scenes should be finished by September 1752. First, Daevson told Vernet to send the paintings via the Livorno-based Messrs. Jackson Hart and Rutherford to Dublin.¹⁸² Later, in commande number 130 Daevson gave Vernet new instructions, which were to deliver the paintings to Mr. Parker, an English painter at Rome.¹⁸³ "M. le chevallier Henry," who was described by Vernet as "Irlandois," ordered "un midy par une tempeste" as one of the four times of the day set.¹⁸⁴ The payment for these

paintings was received by Vernet after his arrival in Bordeaux on 14 May 1757.¹⁸⁵

Thomas Jenkins, an English painter and art dealer in Rome, sent a request to Vernet, who was living in the South of France, for the paintings of a tempest and a pendant calm scene. These paintings were ordered for the English Milord d'Armtmouth in 1754.¹⁸⁶ In February 1756, Vernet received an order for four paintings, including a marine tempest, from "milord duc de Bridswater."¹⁸⁷ M. Monnet relayed Mr. Thornhill's commission for a tempest and a calm scene to Vernet on 24 January 1766.¹⁸⁸ M. Huel ordered a tempest painting from Vernet for Lord King in 1766.¹⁸⁹ Vernet received payment in March 1768 for the painting commissioned by Lord King, from M. Lecouteux, a banker who was located in the rue Montorgueil.¹⁹⁰ Through the cooperation of this same banker, Lord King later acquired a pendant calm scene from Vernet.¹⁹¹ Lord Arundell of Wardour acquired the "Clair de lune et une Tempeste de mer" paintings for Wardour Castle from Vernet through the good offices of Mr. Henry Hoare, who wrote the letter to Vernet in 1771, and M. le chevallier Lambert, who paid Vernet for the paintings "vers les derniers jours d'aoust 1772."¹⁹² Mr. Henry Hoare and M. le chevallier Lambert also assisted Lord Clive in his purchase of two Vernet paintings, one of which was a tempest. Joseph Vernet noted that he received the payment for Lord Clive's two paintings in early May 1773.¹⁹³ No doubt some of the

connections Vernet had with English patrons were severed by the death of Marc Parker, his father-in-law, in 1775. However, the renewal and the escalation of the hostilities between England and France during the later seventeenth-seventies and the seventeen-eighties severely strained the normal business relationships between these two countries. It was through these commercial channels that Vernet's English clients obtained their paintings. Consequently, the difficulties of paying for and arranging the shipment of the paintings probably were contributing factors to the sudden end of the commissions by English patrons. Vernet's reputation as an artist in London ca. 1786 is described by the editor of The Artist's Repository:

Mr. Vernet may justly be considered as the boast of the present French school, his pictures are universally valued for their truth and nature; this gentleman's pencil treats every subject with great facility; he has commissions for his pieces from all quarters, so that he has often works for several years in orders at the same time.¹⁹⁴

A Frenchman, M. Pichon is recorded in Vernet's Reçus in the Livre de vérité as the earliest purchaser of a tempest painting.¹⁹⁵ "M. le marquis de Villeneuve" ordered two marine paintings, a tempest and a foggy scene, from Vernet in 1743.¹⁹⁶ M. Gamelin commissioned Vernet to paint a fog scene and a pendant tempest in April 1746. These were to be finished by April 1747. M. Gamelin's note directed Vernet to take the finished paintings "chez M. Francesco Mazzoli banquier proche le Pallais ou demeuroit cy devant

M. le duc de Saint-Aignan a la place des Appostres qui luy délivra 1. 120 ecûs romains."¹⁹⁷ M. Villette of Paris bought the Debris of a Shipwreck (fig. 34) and its pendant, a Sporting Contest on the Tiber, in 1750.¹⁹⁸

The Shipwreck (fig. 4), which was painted by Vernet in France and purchased by M. du Tillot in 1753, had a peaceful landscape as its pendant.¹⁹⁹ M. le marquis de Marigny, the brother of Madame de Pompadour and surintendant des Bâtiments, allowed the Shipwreck (fig. 29), which he acquired in 1754, to be exhibited in the Salon of 1755.²⁰⁰ In his August 1755 commission for a pair of paintings, Randon du Boisset allowed Vernet to choose the subjects, which were a tempest and a scene of calm.²⁰¹ A shipwreck painting was ordered at Bordeaux by M. le marquis Voyer d'Argensson as one of a group of four paintings in January 1758.²⁰² M. Imbert, a businessman at Bordeaux, bought Vernet's ca. 1759 Dangerous Reef (fig. 23).²⁰³ For M. LeCarpentier, the architect, Vernet painted the Violent Storm (fig. 6) in 1765.²⁰⁴ In 1772, M. Aubert commissioned Vernet to paint "une marine en tempeste au clair de la lune" and "un paysage avec baigneuses."²⁰⁵

"M. l'abbé Sozay, chanoine de l'Église de Rouen," in a letter dated 9 August 1784, ordered a tempest painting.²⁰⁶ On 24 August 1786, "M. Hamont marchand de Tableau" ordered "une Tempete au clair de la lune," for his customer, M. Midy of Rouen.²⁰⁷ M. Delaage de Bellefaye, in his commission of March 1788, chose a foggy sunrise scene and a tempest as its

pendant.²⁰⁸ Giradot de Marigny, a wealthy Paris businessman and a close friend of Vernet's, found it necessary to make a series of payments from March through June 1780 in order to purchase a shipwreck painting.²⁰⁹ He was also the most frequently mentioned patron in Vernet's records in the seventeen-eighties. Girodet also bought the Death of Virginia (fig. 2), which Vernet painted in 1789.

The shipwreck paintings of Joseph Vernet were sought by patrons of art in countries outside of France and the British Isles. Cardinal Valenti Gonzaga, Papal secretary of state and a well-known connoisseur of art, bought a pair of paintings: Port of Livorno, Tempest (fig. 26) and The Cascades of Tivoli for his collection.²¹⁰ On 7 April 1751, Graf von Harrach, the Austrian Vice-Regent of the Kingdom of Naples and an enthusiastic collector of art, ordered four paintings which were to be finished in April 1752. Shipwreck, Noon (fig. 37) was one of the four paintings, whose subjects were all chosen by Vernet.²¹¹ Before 1766, Vernet had painted a tempest with a pendant sunset scene for M. Oudermeulen, a friend of Giradot de Marigny's in Amsterdam.²¹² M. le Baron Dimidoff, the special envoy of Catherine the Great of Russia, commissioned a small tempest painting for himself late in 1771.²¹³ "M. Billon marchand de soyerie d'Avignon" ordered two paintings, which included a tempest, for the King of Poland in 1772.²¹⁴ A tempest was one of the six paintings which M. le comte de Vergennes ordered for the Spanish Prince

of the Asturias in a letter dated 12 juin 1781.²¹⁵ This tempest, whose present location is unknown, is the one Salas speculated that Goya could have seen in Madrid. Vernet's shipwreck scenes graced stately homes and palaces from St. Petersburg, Russia to Spain.

2. Patrons' Use of Vernet's Shipwreck Paintings

Cardinal Valenti Gonzaga added Joseph Vernet's Port of Livorno, Tempest, ca. 1748 (fig. 26), and its pendant to his magnificent collection of art in Rome. Giovanni Paolo Panini depicts a portion of the Papal Secretary's vast collection in his 1749 painting of the Gallery of Cardinal Valenti Gonzaga (fig. 115).²¹⁶ Alois Thomas Raimund, Graf von Harrach took Vernet's painting Shipwreck, Noon (fig. 37) and the other marine and landscape paintings of the four times of day with him to Vienna, when he completed his term as the Viceroy of the Kingdom of Naples. In Vienna, Vernet's paintings became a part of the established collection of the Grafen von Harrach.²¹⁷

Joseph Leeson, an avid collector of seventeenth and eighteenth-century paintings, purchased Vernet's Morning, Shipwreck, 1750 (fig. 17), together with paintings representing the three other times of day during his second visit to Rome in 1751. Stucco frames, which echo the curved forms in the sculptured plaster ceiling, integrated these paintings into the decoration of the drawing room in the new mansion at

Russborough, his estate in County Wicklow, Ireland (figs. 116 and 117).²¹⁸ Sir William Lowther, during his stay in Rome in 1751, had ordered a moonlight marine scene with some "rochers percé et quelque feu" as a foil for the cloudy Coastal Scene with Shipwreck (fig. 39).²¹⁹ For the remaining two paintings Lowther requested the "vue d'appres nature" of the cascades and the "palais de Mecenas" at Tivoli and of "une partie de l'église du Bernin" at "l'Arricia."²²⁰ The Italian buildings and landscapes suggest that Lowther intended to commemorate his visit to Italy with the addition of these paintings to the collection in his English country house.

Madame Geoffrin, who was known in Paris as the Queen of the rue St. Honoré, had the shipwreck by Joseph Vernet hung on a wall in the drawing room (fig. 118).²²¹ In this room she entertained a group of eminent and aspiring writers on one evening in the week and a group of talented artists on another evening. Joseph Vernet was an honored member of both groups as well as a close friend of this wealthy patroness of the arts. Vernet is seated to the right of Madame Geoffrin in Lemonnier's painting of a literary evening in her drawing room (fig. 119).²²² Noël Hallé shows a Vernet shipwreck painting on the wall of the drawing room of a wealthy family in his 1765 painting, Education of the Wealthy (fig. 120).²²³ A writer discussing interior decoration in the second half of the eighteenth century pointed out that the most fashionable dining room would, of course, have marine paintings by Vernet.²²⁴ The Dauphin chose a set of the four times of day,

which were painted by Joseph Vernet, for the "over the door" panels for his library at Versailles. The Noon, Tempest (fig. 18), which Vernet painted in 1762, is one of these four panels, which have been returned to their original place (fig. 121).²²⁵

For his new chateau de la Ferté-Vidame, which was built under the supervision of Mathieu Le Carpentier, Jean-Joseph de Laborde commissioned Joseph Vernet to paint eight paintings. A tempest painting was included in this set of the four times of day on land and the four times of day on the sea.²²⁶ While the records do not indicate which room these panels were commissioned for, it would seem probable that they were placed in the grand salon, a gallery, or in the billiard room.²²⁷ M. de Laborde, a banker with lucrative investments in the sugar plantations of Santo Domingo and a faithful patron of Vernet, paid Vernet for these panels "le premier jour de l'an 1768."²²⁸ These paintings, although they were part of the decorative ensemble, were removed by Laborde with the furnishings when he sold the chateau to the duc de Penthièvre in 1784. Ferdinand Boyer reported that these eight panels were sold by Laborde at the auction of the paintings of le comte de Vaudreuil on 24 and 25 November 1784.²²⁹ Vernet painted a tempest scene as one of the four panels for the salon of M. de la Ferté,²³⁰ intendant des Menû Plaisirs, the Marine, Shipwreck, 1777 (fig. 38) is the tempest scene for this ensemble belonging to M. de la Ferté.

M. Paupe, who had purchased many paintings from Vernet in the later years, had inscribed on the back of a circular shipwreck painting by Vernet (fig. 122): "Ce petit tableau, peint sur cuivre, m'a été donné par Monsieur Joseph Vernet le 1 mai 1788. Paupe."²³¹ Ideas which Vernet's patrons, such as M. Paupe, had concerning paintings are revealed in their commissions.

3. Patrons' Suggestions for Depiction of Shipwrecks

A commission for a shipwreck painting sometimes included, in addition to the specifications of size and price, the ideas which the client associated with the subject of tempests. Vernet noted that M. le Peletier de Morfontaine, intendant de Soissons, ordered a painting ". . . en marine ou en paysage a ma fantaisie, mais avec des choses et des effets piquante comme tempeste, cascade, etc. . . ."²³² Prince Youssoupoff of Russia told Vernet, "Le sujet doit etre de quelque effet piquant comme tempeste en marine, orage de terre ou incendie. . . ."²³³

Vernet noted that a friend of Gabriel Mathias wanted: "une tempeste dans le goust de celle que j'ay fait pour ledit M. Mathias avec quelques débris de vaisseaux ou barque sur le devant du tableau. . . ."²³⁴ Later, in commission no. 109, dated October 1750, Gabriel Mathias requested "une tempeste horrible."²³⁵ M. Paupe "au cordon bleu marchand de rubans rue aux fers," wanted "une tempeste

avec un éclair que fasse beaucoup d'effet, et un noffrage sur le devant du tableau."²³⁶ Prince Youssoupoff specified, "Le jour doit etre a droite du tableau ou a gauche du spectateur" in the shipwreck scene for the Grand Duke of Russia.²³⁷ Sir William Lowther wanted ". . . une tempeste avec une grande montagne dans le fond obscurcie par l'ombre d'un nuage."²³⁸

Denis Diderot, who was an encyclopedist, ordered a painting from Vernet in 1768. He recounted their discussion:

Vernet me dit: "Je veux vous faire un tableau, mais je veux qu'il vous plaise. Cherchez un sujet, et vous me l'indiquerez." Je réponds à Vernet: "Je voudrois voir la suite d'une tempête effroyable; les passagers sur le rivage, etc." Je cause du sujet avec l'artiste; j'en vois qui remercient la Providence du danger auquel ils ont échappé; d'autres, qui rassemblent les débris de leur fortune; un troisième, qui jure contre les éléments qui l'ont ruiné; d'autres, qui se pressent dans les bras les uns des autres; l'artiste s'enivre de mes idées, il y joint les siennes, et il travaille pour moi.²³⁹

Vernet noted the suggestions made by M. le President de St. Victor, "ancien secretaire de l'Academié des sciences de Rouen:"

. . . une Tempeste dans un lieu sauvage avec quelque bout de ruine dans le fond, des figures sur le devant qui ont fait naufrage, ou il y aye une ou deux femmes qu'on retire de l'eau, un vieillard qui rend grace au ciel d'aitre sauvé, un chien et autres choses convenables au sujet; . . .²⁴⁰

M. Paupe, an avid patron of Vernet's from his 1778 commission until Vernet's demise, asked for "une tempeste avec tous ce que je pourray introduire de patetique et touchant. . . ."²⁴¹ Diderot also expressed his opinions about Vernet's paintings

in the essays on the Salon exhibitions, which he wrote for Baron Grimm's information service. Grimm's clients were "heads of state" and other foreigners who were interested in Parisian artistic and literary news.

4. Comments about Vernet's Shipwreck Scenes by Contemporaries

Diderot described Vernet's shipwreck paintings to these subscribers of Grimm's Correspondance litteraire in his essay on the Salon of 1763:

S'il suscite une tempête, vous entendez siffler les vents et mugir les flots; vous les voyez s'élever contre les rochers et les blanchir de leur écume. Les matelots crient; les flancs du bâtiment s'entr'ouvrent; les uns se précipitent dans les eaux; les autres, moribonds, sont étendus sur le rivage. Ici des spectateurs élèvent leurs mains aux cieux; là une mère presse son enfant contre son sein; d'autres s'exposent à périr pour sauver leurs amis ou leurs proches; un mari tient entre ses bras sa femme à demi pâmée; une mère pleure sur son enfant noyé; cependant le vent applique ses vêtements contre son corps et vous en fait discerner les formes; des marchandises se balancent sur les eaux, et des passagers sont entraînés au fond des gouffres. C'est Vernet qui sait rassembler les orages, ouvrir les cataractes du ciel et inonder la terre;²⁴²

Vernet's shipwreck paintings in the Salon of 1765 elicited these comments from Diderot, who expressed them to Grimm's subscribers:

Quels effets incroyables de lumière! les beaux ciels! quelles eaux! quelle ordonnance! quelle prodigieuse variété de scènes! . . . la lueur sombre et pâle des éclairs perce la nue, montre et dérobe la scène. On entend le bruit des flancs d'un vaisseau qui s'entr'ouvre; ses mâts sont inclinés, ses voiles déchirées: les uns, sur le pont, ont les bras levés vers le ciel; d'autres se sont élancés dans les eaux. . . les spectateurs: les uns frissonnent et détournent la vue; d'autres secourent, d'autres immobiles regardent.²⁴³

In the same 1765 letter, Diderot compares Vernet's calm landscape and its pendant shipwreck, which were listed together as no. 69:

Le paysage est charmant; mais le naufrage est tout autre chose. C'est sur-tout aux figures qu'il faut s'attacher: le vent est terrible; les hommes ont peine à se tenir debout. Voyez cette femme noyée qu'on vient de retirer des eaux; et défendez-vous de la douleur de son mari, si vous le pouvez.²⁴⁴

One of the shipwreck paintings of Vernet at the Salon of 1765 which drew comments in several periodicals was the Shipwreck by Moonlight (fig. 40), which was commissioned by M. Godefroy le jeune, controller general of the Navy. Diderot mentions it in his Salon epistle:

Considérez bien ces hommes occupés à réchauffer cette femme évanouie, au feu qu'ils ont allumé sous une roche, et dites que vous avez vu un des groupes les plus intéressans qu'il fût possible d'imaginer; et cette scène touchante, comme elle est éclairée; et cette voûte, comme elle est teinte de la lueur rougeâtre des feux; et ce contraste de la lumière foible et pâle de la lune et de la lumière forte, rouge, triste et sombre des feux allumés. Il n'est pas permis à tout peintre d'opposer ainsi des phénomènes aussi discordans, et d'être harmonieux; le moyen de n'être pas faux où les deux lumières se rencontrent, se fondent et forment une splendeur particulière.²⁴⁵

The comment in le Mercure was "Quant au Naufrage au clair de lune en admire l'horreur." " The Critique mentioned "la force et l'énergie."²⁴⁶

P. J. Mariette, a connoisseur of art and an author, agreed with Diderot's comments on Vernet's facility in depicting light, atmosphere, and water. In his Abécédario, Mariette added "et, si c'est une tempête qu'il représente, on la voit avec toutes ses horreurs."²⁴⁷

Diderot exclaimed in his "Regrets sur ma vieille Robe de chambre":

O mon ami, le beau Vernet que je possède! Le sujet est la fin d'une tempête sans catastrophe fâcheuse. Les flots sont encore agités; le ciel couvert de nuages; les matelots s'occupent sur leur navire échoué; les habitants accourent des montagnes voisines. Que cet artiste a d'esprit! Il ne lui a fallu qu'un petit nombre de figures principales pour rendre toutes les circonstances de l'instant qu'il a choisi. Comme toute cette scène est vraie! Comme tout est peint avec légèreté, facilité et vigueur! . . .

Si vous voyiez le bel ensemble de ce morceau; . . . comme ces montagnes de la droite sont vaporeuses; comme ces rochers et les édifices surimposés sont beaux; comme cet arbre est pittoresque; comme cette terrasse est éclairée; comme la lumière s'y dégrade; comme ces figures sont disposées, vraies, agissantes, naturelles, vivantes; comme elles intéressent; la force dont elles sont peintes; la pureté dont elles sont dessinées; comme elles se détachent du fond; l'énorme étendue de cet espace; la vérité de ces eaux; ces nuées, ce ciel, cet horizon!²⁴⁸

In his Salon of 1771 communication to Grimm's clients, Diderot retains his enthusiasm for Vernet's depiction of skies, water, and rocks. He complains ". . . Il se repète un peu dans ses scènes de naufrage; mêmes figures, monotonie d'attitude et de situations."²⁴⁹

At the Salon of 1781 Joseph Vernet's End of a Storm, 1780, which was commissioned by the duc de Liancourt, created a sensation. Vernet's depiction of the shipwrecked couple, who had perished on the rocks holding each other's hand, brought tears of pleasure to most viewers, although some women reacted more emotionally. Louis Petit de Bachaumont, in his second letter on the Salon of 1781, referred to Vernet's End of a Storm as "ce chef d'oeuvre de nature et de sentiment."²⁵⁰ In his Salon of 1781 essay for Grimm's

subscribers, Diderot writes of Vernet's paintings:

Tous très beaux mais pas également, cependant on n'en revoit aucun sans un nouveau plaisir, c'est toujours Vernet. On reprochait jadis, dit une de notre critiques, on reprochait jadis à M. Vernet de toujours se répéter; on se plaint aujourd'hui de ce qu'il n'est plus le même.²⁵¹

Vernet's talent for adapting the activity of the figures in his shipwreck scenes to the current artistic enthusiasm of sentiment was one of the reasons for his continued popularity.

5. Conclusions

The tempest-shipwreck was a piquant theme in eighteenth-century art, literature, music, opera, and drama. Joseph Vernet was the foremost painter of shipwreck scenes in the last half of the eighteenth century. In these coastal shipwreck scenes Vernet depicted a vivid variety of clouds, active seas, disabled ships, and the tribulations of the living and the dead. The survivors made their way to shore in a far-reaching landscape.

For these paintings Vernet drew on his own observations of the physical environment and contemporary life as well as on the traditional motives in marine art. Vernet uses traditional images of Christian art for the figures who tenderly care for the victims, invoke the power of the Almighty and thank Him. No doubt his observation of a storm from the deck of the vessel in 1734 helped shape his ideas.

After his early training in marine art by the followers of Pierre Puget in Provence, Vernet developed his talent by making on-the-spot sketches of marine subjects in Italy. For some of his figures Vernet used Michelangelo's works as a source. The paintings of Salvator Rosa, Claude Gelée, Adam Elseheimer, and Tempesta provided examples of skies and landscapes for him. The shipwreck scene sometimes had a calm scene as its pendant. At other times the shipwreck served as one of the four times of the day.

Among his patrons in Italy were members of the English and Irish aristocracy, who were visiting the cultural sites. These British patrons bought paintings to decorate a newly-built mansion or to add to a collection of paintings. So Joseph Vernet's painting which depicted the excitement of a shipwreck amid the everyday pursuits of an Italian coastal area served the dual role of a souvenir of Italy and a portrayal of dramatic events. Vernet's shipwreck scenes do not seem to be based on a particular shipwreck except in the case of the 1789 Death of Virginia (fig. 2).

After Vernet and his family became residents in the South of France in 1753, his shipwreck scenes portrayed new types of architecture. It appears that Vernet used buildings that he saw as the source for the ones in his shipwreck paintings. During the later fifties and early sixties, Vernet portrayed families among the increasingly dramatic scenes of ruined ships, crumbling edifices, and helpless victims. In

these years, Vernet emphasized the rescue of people, which represents a change from the Italian scenes with the everyday seaside pursuits. His contribution to the art patrons' demand for moral paintings based on the life of the family was the portrayal of a shipwrecked family. In this drama of a family life, Vernet's depiction of the victim with the attendants can be compared to the deathbed scene in the Greuze's Death of the Paralytic (fig. 107). These scenes of shipwreck with family groups were popular with Vernet's patrons.

However, Vernet gradually began to change the appearance of his shipwreck scenes. The architecture took on a neater aspect in the 1764 Shipwreck by Moonlight (fig. 40). As Diderot pointed out, the shipwreck painting of 1768 which Vernet painted for him emphasized survival. The disappearance of the British patrons in the middle seventies probably was caused in part by the loss of the personal connections which his father-in-law, Marc Parker, had kept up until his death in 1775. Another factor in the loss of British patronage probably was the difficulty in making payment and in shipping the paintings through the usual commercial channels because of the escalation of the hostilities between England and France during the late 1770s and 1780s.

Vernet's commissions from the continental connoisseurs continued. In the late 1770s Vernet gave his portrayal of the rescue incident more emphasis. In tune with the tendencies in art and literature for a closer link between lovers or members

of a family, Vernet showed the figures with linked hands. So, again, Vernet had shifted his shipwreck depiction to fit a new current of feeling, which was the expression of the sentimental attitude toward faithfulness in love, even in death. Such faithfulness was displayed by Virginia, the heroine of St. Bernadin's novel, which inspired Vernet's 1789 painting, the Death of Virginia (fig. 2).

In the last decade, Vernet depicted the rescue and succor incidents in a cozy cove which is overlooked by a trim edifice. This neat structure is in sharp contrast to the growing fascination with more ruinous structures, as exemplified in the works of Hubert Robert. So, unlike some of the novels and plays on the shipwreck theme which depicted plunderers and murderers, Joseph Vernet showed a quiet scene with compact architecture in which a rescuer assisted a shipwrecked person to safety. In his shipwreck paintings of the late seventies and eighties, Joseph Vernet created a visually and emotionally satisfying portrayal of people overcoming the disaster of shipwreck.

These shipwreck scenes of Joseph Vernet were popular because they depicted an exciting, contemporary incident in a convincing physical setting. During his fifty-five years of painting scenes of shipwreck, Joseph Vernet shifted the portrayal of shipwreck from an event of life at the shore to the portrayal of a drama involving the behavior of people and the elements of nature.

NOTES

1. Thoresby, I, pp. 25-26. The storm lasted from around 5:00 p.m. Tuesday, 15 November until late in the day on Thursday, 17 November 1678. He reached the harbor of Hull, England safely during the evening of Thursday, 17 November 1678.
2. Thoresby, I, pp. 26-27. Thoresby notes on page 27 that a later ship was able to rescue the shipwrecked people.
3. Lagrange, p. 357, Commande 307 "M. Jamy, banquier, le 13e janv. 1784."
4. Greenwich, 1975, p. 7.
5. The title page is quoted in Edward Godfrey Cox, A Reference Guide to the Literature of Travel, Including Voyages, Geographical Descriptions, Adventures, Shipwrecks, and Expeditions, 3 vols. (New York: Greenwood Press, Publishers; and Seattle: University of Washington, 1935-38), II, p. 452.
6. Lagrange, p. 408. Entry for 12 January 1775.
7. Robinson Crusoe's adventures were based on the 4½ year marooning, 1704-1709, of Alexander Selkirk upon Juan Fernandez Island. Selkirk was left behind by the ship of William Dampier.
8. Public Library of New South Wales, Bibliography of Captain James Cook, R.N., F.R.S., Navigator, 8 vols. (Sydney, Australia: Public Library of New South Wales, 1928).
9. The comte de La Pérouse and his party met their untimely deaths in 1788 at the hands of the natives of Vanikoro Island (known at that time as Mannicola Island) in the Solomon Island group. The British expedition led by Capt. Peter Dillon searched for and discovered the remains of La Pérouse and his party. In April 1827, Captain Dillon returned to Calcutta with articles belonging to the La Pérouse expedition. This evidence was presented to the King of France on 2 March 1828 as a gesture of goodwill from the British to the French.

10. Donald Jay Grout, A Short History of Opera, 2 vols. (New York: Columbia University Press, 1947), I, p. 131, footnote 34.
11. Franz Joseph Haydn, Symphony No. 8 (London and other cities: Ernst Eulenburg, Ltd., No. 515, n.d.), p. i.
12. Alfred Loewenberg, Annals of Opera, 2 vols. (Geneva: Societas Bibliographica, 1955), I, p. 117.
13. Fiske, p. 293.
14. Félix Clément and Pierre Larousse, Dictionnaire des Operas, rev. by Arthur Pougin, 2 vols. (1905; rpt. New York: Da Capo Press, 1969), I, p. 1073.
15. Clément and Larousse, I, p. 1073.
16. Loewenberg, I, pp. 541-42, 544.
17. Joseph de La Font, Le Naufrage ou la pompe funèbre de Crispin, p. 85.
18. Boase, p. 337.
19. Fiske, p. 563.
20. Ibid., p. 563.
21. The paintings included in this study are listed in Appendix A.
22. J. Vernet, Tempest, ca. 1734-40, Marseille, Musée des Beaux-Arts. Ingersoll-Smouse, I, p. 67, cat. no. 442, fig. 88.
23. Lagrange, p. 20.
24. Livre de vérité, published by Léon Lagrange in Lagrange, pp. 322-74.
25. J. Vernet, Death of Virginia, 1789, Leningrad, Hermitage. Ingersoll-Smouse, II, p. 44, cat. no. 1186, fig. 279.
26. J. Vernet, View of Posillipo, 1742, engraved by Daudet in 1785. Ingersoll-Smouse, I, p. 43, cat. no. 74, fig. 15.

27. J. Vernet, Shipwreck, 1753, Avignon, Musée Calvet. Lagrange, p. 361-R.51. Ingersoll-Smouse, I, p. 65, cat. no. 417, fig. 83.
28. J. Vernet, Return from Fishing, ca. 1755-60, Paris, Coll. Paul Cailleux. Ingersoll-Smouse, I, p. 85, cat. no. 650, fig. 145.
29. J. Vernet, Violent Storm, 1765, Leningrad, Hermitage. Lagrange, p. 342-C.193, p. 364-R.122. Ingersoll-Smouse, II, pp. 9-10, cat. no. 816, fig. 207.
30. J. Vernet, Shipwreck on the Shore of the Bay of Naples, ca. 1745-50, Leningrad, Hermitage. Ingersoll-Smouse, I, p. 68, cat. no. 454, fig. 102.
31. J. Vernet, Second View of Marseille, ca. 1754, Paris, Louvre, Inv. no. 934. Ingersoll-Smouse, I, p. 79, cat. no. 571, fig. 125.
32. J. Vernet, Turk Watching the Fisherman, 1755-56, Karlsruhe, formerly in the Grand Ducal Gallery. Lagrange, p. 339-C.162. Ingersoll-Smouse, I, p. 84, cat. no. 643, fig. 139.
33. J. Vernet, First View of Toulon, 1755, Paris, Musée de la Marine, Inv. no. 5 OA1. Ingersoll-Smouse, I, p. 82, cat. no. 609, fig. 132. Musée de la Marine, 1962, p. 26, no. 294.
34. Lagrange, p. 339-C.162. See note 32.
35. J. Vernet, Marine, Lighthouse at Genoa and Temple of Minerva Medica, ca. 1746-48, Genève, Musée d'art et d'histoire, Inv. no. 1827-4. Ingersoll-Smouse, I, p. 48, cat. no. 160, fig. 33. Genève, Musée d'art et d'histoire, Beaux Arts, guide illustrés, 2 (Genève, 1968), p. 32, no ill. Renée Loche and Maurice Pianzola, "Les Tableaux remis par Napoléon à Genève," Geneva, XII (1964): 247-96. Reprinted as separate book, 1964, pp. 24-25.
36. J. Vernet, Shipwreck, 1788, Leningrad, Hermitage. Ingersoll-Smouse, II, p. 43, cat. no. 1180, fig. 278.
37. J. Vernet, Marine, ca. 1748, Montpellier, Musée Fabre, Inv. no. 825-1-217. Ingersoll-Smouse, I, p. 52, cat. no. 210, fig. 48.
38. J. Vernet, Shipwreck, ca. 1748, Montpellier, Musée Fabre, Inv. no. 825-1-216. Ingersoll-Smouse, I, p. 52, cat. no. 209, fig. 47.

39. J. Vernet, Sea Piece, 1772, Wardour Castle, Coll. Lord Arundell. Lagrange, p. 350-C.253, p. 367-R.163. Waterhouse, 1952, p. 134, fig. 29a.
40. J. Vernet, Storm, 1772, Wardour Castle, Coll. Lord Arundell. Lagrange, p. 350-C.253, p. 367-R.163. Waterhouse, 1952, p. 134, fig. 29b.
41. J. Vernet, Morning, Shipwreck, 1750, Russborough, County Wicklow, Ireland, Coll. Sir Alfred and Lady Beit. Lagrange, p. 360-R.38. Ingersoll-Smouse, I, p. 59, cat. no. 291, fig. 70. Wynne, 1971. Wynne, 1974.
42. J. Vernet, Noon, Tempest, 1762, Versailles, Musée de l'Histoire de France, Salle 47, Inv. M.V. 5925. Lagrange, p. 364-R.109. Ingersoll-Smouse, I, p. 95, cat. no. 764, fig. 195.
43. J. Vernet, Shipwreck, Sunset, ca. 1773, Avignon, Musée Calvet. Ingersoll-Smouse, II, p. 25, cat. no. 972, fig. 246.
44. J. Vernet, Moonlight Scene, 1760, Coll. Virginia Museum of Fine Arts, Richmond, Williams Fund 1971, acc. no. 71-50. Prov.: A. C. J. Wall Coll. Lit.: Sales Catalogue, Christies, Fine Paintings by Old Masters, Sale 27 November 1970, no. 59, fig. 59. Exh.: Loaned to the City Museum and Art Gallery of Birmingham by the Trustees of the late A. C. J. Wall; The Romantic Movement, London, The Tate Gallery and the Arts Council Gallery, 10 July to 27 September 1959, no. 365, p. 230, pl. 4.
45. J. Vernet, Shipwreck, ca. 1740, Scotland, Coll. Earl of Elgin. Ingersoll-Smouse, I, p. 69, cat. no. 458, fig. 103.
46. J. Vernet, Tempest, 1754, engraved by Baléchou. Ingersoll-Smouse, I, p. 80-81, cat. no. 580, fig. 128.
47. J. Vernet, Dangerous Reef, ca. 1759, engraved by Zwingg. Lagrange, p. 363-R.96. Ingersoll-Smouse, I, p. 89, cat. no. 700, fig. 155.
48. J. Vernet, Shipwreck, 1780, Basel, Kunstmuseum, Inv. no. 624. Ingersoll-Smouse, II, p. 32, cat. no. 1048, fig. 254.
49. J. Vernet, Dangers of the Sea, 1760, München, Bayerische Staatsgalerie. Ingersoll-Smouse, I, pp. 92-93, cat. no. 738, fig. 184.

50. J. Vernet, Port of Livorno, Tempest, ca. 1748, The Hague, Mauritshuis, Inv. no. 292. Ingersoll-Smouse, I, p. 51, cat. no. 200, fig. 42. Mauritshuis, Beknopte Catalogus (The Hague: Staatsdrukkerij, 1971), p. 152.
51. J. Vernet, Tempest, 1743-48, Firenze, Uffizi. Ingersoll-Smouse, I, p. 44, cat. no. 97bis, fig. 25.
52. J. Vernet, Shipwreck, 1767, Coll. Earl of Lovelace. Lagrange, p. 346-C.228, p. 365-R.136. Ingersoll-Smouse, II, p. 15, cat. no. 875, fig. 224.
53. J. Vernet, Shipwreck, 1754, London, Wallace Collection. Lagrange, p. 362-R.67. Ingersoll-Smouse, I, p. 81, cat. no. 596, fig. 129.
54. J. Vernet, Shipwreck, 1770, München, Bayerische Staatgalerie. Ingersoll-Smouse, II, p. 20, cat. no. 919, fig. 231.
55. J. Vernet, Evening, Tempest, before 1753, Paris, Musée de la Marine, Inv. no. 5 OA15. Ingersoll-Smouse, I, p. 68, cat. no. 446, fig. 94. Musée de la Marine, 1962, p. 22, no. 234.
56. J. Vernet, Shipwreck, 1786, Avignon, Musée Calvet, Inv. no. 384. Ingersoll-Smouse, II, p. 39, cat. no. 1146, fig. 274.
57. J. Vernet, Storm on the Sea, 1784, Leningrad, Coll. Youssouppoff. Lagrange, p. 356-C.301, p. 373-R.254. Ingersoll-Smouse, II, p. 37, cat. no. 1116, fig. 271.
58. J. Vernet, Debris of a Shipwreck, 1750, engraved by Aliamet. Salon of 1751. Ingersoll-Smouse, I, p. 56, cat. no. 256, fig. 58.
59. J. Vernet, Submerged Ship, ca. 1769, Paris, Coll. J. Charpentier. Ingersoll-Smouse, II, p. 18, cat. no. 900, fig. 226.
60. J. Vernet, Shipwreck, 1763, Leningrad, Hermitage. Ingersoll-Smouse, I, p. 96, cat. no. 778, fig. 198.
61. J. Vernet, Shipwreck, Noon, 1752, Vienna, Coll. Harrach. Lagrange, p. 334-C.122, p. 361-R.44. Ingersoll-Smouse, I, p. 62, cat. no. 352bis, fig. 76.
62. J. Vernet, Marine, Shipwreck, 1777, Avignon, Musée Calvet, Inv. no. 22407. III. Starobinski, p. 170, as The Storm.

63. J. Vernet, Coastal Scene with Shipwreck, 1752, Lancashire, Holker Hall, Coll. Richard Cavendish. Lagrange, p. 334-35-C.124 for Sir William Lowther, p. 361-R.46. John Hayes, p. 254, fig. 3, p. 255.
64. J. Vernet, Shipwreck by Moonlight, 1764, engraved by Flipart. Lagrange, p. 342-C.192, p. 364-R.115. Ingersoll-Smouse, I, p. 96, cat. no. 786, fig. 203.
65. J. Vernet, Shipwreck, 1755, engraved by Avril. Ingersoll-Smouse, I, p. 64, cat. no. 641, fig. 137.
66. J. Vernet, Shipwreck, ca. 1787, formerly Paris, Coll. C. Brunner. Ingersoll-Smouse, II, p. 41, cat. no. 1160, fig. 276.
67. J. Vernet, Shipwreck, before 1753, engraved by Cousinet. Ingersoll-Smouse, I, p. 73, cat. no. 508, fig. 117.
68. J. Vernet, Shipwreck, 1750, Troyes, Musée. Ingersoll-Smouse, I, p. 58-59, cat. no. 292, fig. 67.
69. J. Vernet, Shipwreck, 1759, Coll. Earl of Ellesmere. Ingersoll-Smouse, I, p. 91, cat. no. 717, fig. 170.
70. J. Vernet, Shipwreck, 1784, engraved by Klauber. Ingersoll-Smouse, II, p. 38, cat. no. 1132, fig. 272.
71. J. Vernet, Shipwreck, ca. 1758-59, engraved by Poly, "Du Cabinet du Mis du Voyer." Lagrange, p. 341-C.181, p. 364-R.101. Ingersoll-Smouse, I, p. 91-92, cat. no. 725, fig. 171.
72. J. Vernet, Shipwreck, 1768, formerly Paris, Coll. C. Brunner. Ingersoll-Smouse, II, p. 16, cat. no. 887, fig. 225.
73. J. Vernet, Shipwreck, 1772, Prague, National Gallery. Ingersoll-Smouse, II, p. 24, cat. no. 962, fig. 242.
74. J. Vernet, Shipwreck, ca. 1780, Troyes, Musée. Ingersoll-Smouse, II, p. 32, cat. no. 1049, fig. 257. Troyes, Musée, Catalogue des Tableaux exposés au Musée de Troyes, fondé et dirigé par la Société académique de l'Aube, 3.éd. (Troyes: au Musée, 1882), p. 48, no. 138.
75. J. Vernet, Shipwreck, 1772-73, Shropshire, Walcot, Coll. Earl of Powis. Lagrange, p. 349-C.247, p. 367-78-R.168. Ingersoll-Smouse, II, p. 24, cat. no. 961, fig. 240, engraved by Lerpinière.

76. J. Vernet, Tempest at Noon, ca. 1759-60, formerly Paris, Coll. Th. Bonjean and Ed. Noël. Ingersoll-Smouse, I, p. 92, cat. no. 733, fig. 181.
77. Gentile da Fabriano, Quaratesi Altarpiece, predella, 1425, Rome, Vatican, Pinacoteca. Ill. Luciano Bellosi, Gentile da Fabriano (Milan: Fratelli fabbri editori, 1966), pl. XV.
78. Marten van Heemskerck, Panoramic Landscape with the Abduction of Helen of Troy, dated 1536, Baltimore, Walters Art Gallery, Inv. no. 37.656.
79. Pieter Bruegel the Elder, Storm at Sea, late 1560s, Vienna, Kunsthistorischesmuseum. Ill. Robert L. Delevoy, Bruegel (Geneva: Éditions d'Art Albert Skira, 1972), p. 119.
80. Paul Bril, Expulsion of Jonah, ca. 1589, Rome, Scala Santa. Ill. Leo van Puyvelde, La Peinture flamande à Rome (Brussels: Éditions de la Librairie Encyclopedique, S.P.R.L., 1950), pl. 24.
81. "Horrenda & inaudita tempestas," in Theodor de Bry, ed., America pars quarta (Francofurti ad Moenvm: Theodor de Bry, 1594), pl. XI.
82. "Capitaneus Johannes Schmidius in secunda Virginiam, versus navigatione, a Gallis captus, mirabiliter Liberatur," in Johann-Theodor de Bry, ed., America pars decima (Oppenheimii: Johann-Theodor de Bry, 1619), pl. XII.
83. Adam Elsheimer, St. Paul Shipwrecked on Malta, ca. 1600, London, National Gallery. Ill. National Gallery, Illustrated General Catalogue (London: Publications Dept. National Gallery, 1973), p. 216, no. 3535.
84. Adam Willaerts, Storm at Sea, 1614, Amsterdam, Rijksmuseum. Rijksmuseum, Catalogue of Paintings, 1960, p. 343, no. 2685. Ill. Laurens Johannes Bol, Die Holländische Marinemalerei des 17. Jahrhunderts (Braunschweig: Klinkhardt & Biermann, 1973), fig. 61.
85. Pieter P. Rubens, Landscape with Shipwreck of Aeneas, ca. 1624, W. Berlin, Dahlem Museum, Property of Kaiser-Friederich-Museums-Verein, Inv. no. 776e. Ill. R. A. M. Stevenson, Rubens, Paintings and Drawings (New York: Phaidon Edition, Oxford Univ. Press, 1939), pl. 71.

86. Simon de Vlieger, Rescue, 1630, Present owner unknown. Ill. Wolfgang Stechow, Dutch Landscape Painting of the 17th Century (London: Phaidon, 1966), fig. 204.
87. Simon de Vlieger, Wreckers, undated, Cambridge, Mass., Harvard University, Fogg Art Museum. Ill. Stechow, fig. 227.
88. Jan Porcellis, Shipwreck in the Storm, 1631, The Hague, Mauritshuis, Loaned by Stichting Johan Maurits van Nassau. Mauritshuis, 1971, p. 114, no. 969. Ill. Horst Gerson, Zes Eeuwen Nederlandse Schilderkunst, 3 vols. (Amsterdam, 1962), I, fig. 137.
89. Claude Gelée, Sea Storm, late 1630s. The painting is known today through his drawing in the Liber Veritatis, now in the British Museum, London, drawing no. LV 33. Ill. Marcel Roethlisberger, Claude Lorrain, The Drawings, Catalog, 2 vols. (Berkeley and Los Angeles: University of California Press, 1968), Text, p. 135, cat. no. 196, plates fig. 196.
90. Leonard Bramer, Shipwreck on a Rocky Coast, 1645-50, Hamburg, Kunsthalle. Ill. Kunsthalle, Katalog der alten Meister der Hamburger Kunsthalle, 1966, p. 36, no. 725.
91. Abraham Willaerts, Shipwreck on a Rocky Shore, 1646, Rotterdam, Private collection. Ill. Bol, fig. 76.
92. Adam Willaerts, Shipwreck in Stormy Weather, 1656, Amsterdam, Kunsthandel Schlichte Bergen. Ill. Bol, fig. 72.
93. Jacob Adriaensz. Bellevois, Sea Storm on a Rocky Shore, 1664, Braunschweig, Herzog-Anton-Ulrich-Museum. Ill. Bol, fig. 197.
94. Nicholas Poussin, Winter, The Deluge, 1660-64, Paris, Louvre. Ill. Anthony Blunt, Nicolas Poussin, 2 vols. (New York: Random House, Pantheon Books, 1967), II, fig. 245.
95. Pieter Mulier the Younger, called Tempesta, Sea Storm, late 1660s, fresco, Rome, Palazzo Colonna. Ill. Marcel Roethlisberger-Bianco, Cavalier Pietro Tempesta and His Time (University of Delaware Press, 1970), fig. 178.
96. Ludolf Bakhuysen (1631-1708), Storm on the Norwegian Coast, undated, Brussels, Musea voor Schone Kunsten. Ill. Bol, fig. 307.

97. Willem van de Velde the Younger, Ships Wrecked on a Rocky Coast, ca. 1675?, drawing, London, National Maritime Museum at Greenwich, Van de Velde Drawings: A Catalogue of Drawings in the National Maritime Museum Made by the Elder and the Younger Willem van de Velde, 2 vols. (Cambridge: University Press, 1973-74), II (1974), pp. 40, 107, 258; cat. no. 1162, pl. 110.
98. Willem van de Velde the Younger, A Ship Driving Ashore in a Gale, 1700?, drawing, London, National Maritime Museum at Greenwich. Van de Velde, II (1974), pp. 57, 111, 306; cat. no. 1369, pl. 158.
99. Willem van de Velde the Younger, A Ship Dismasted in a Gale, 1705, drawing, London, National Maritime Museum at Greenwich. Van de Velde, II (1974), pp. 63, 112, 321; cat. no. 1429, pl. 173.
100. Willem van de Velde the Younger, A Ship Wrecked on a Rocky Coast, ca. 1700?, drawing, London, National Maritime Museum at Greenwich. Van de Velde, I (1973), pp. 112, 192, 413; cat. no. 718, pl. 163.
101. Sources of biographical information for Joseph Vernet: 18th century: Mariette, VI, pp. 50-52. 19th century: Lagrange. 20th century: Ingersoll-Smouse, I, pp. 13-32. Jean Dupuy, "Joseph Vernet," in Bénézit, Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs, Paris, 1966, VIII, pp. 531-33. George V. Gallencamp, "Joseph Vernet," in McGraw-Hill Dictionary of Art, 1969, V, pp. 433-34.
102. Ingersoll-Smouse, I, p. 13. Two panels painted by Antoine Vernet are in the Musée Calvet, Avignon.
103. Ingersoll-Smouse, I, p. 14. In 1731 Vernet painted twelve "above the door" paintings for the hôtel of the Marquise de Simiane at Aix. These paintings, the first works of Vernet about which we have some record, were commissioned by Joseph de Caumont (1688-1745).
104. Mariette, VI, p. 51.
105. Lagrange, p. 17.
106. Lagrange, pp. 16-17.
107. Ingersoll-Smouse, I, p. 14.
108. Lagrange, p. 7.

109. Vleughels, Director of the French Academy at Rome, wrote to d'Antin, surintendant des bâtiments, on 25 November 1734, "J'ai vu le jeune Avignonnois . . . c'est un peintre de marine," Guiffrey et Montaignon, IX, p. 124.
110. This was written a few days after Vernet's death on 3 December 1789 by Pitra, Conseiller Administrateur au département des domaines de la ville de Paris. It appeared in a letter dated December 1789 in Grimm's Correspondance littéraire, 15, p. 555.
111. Letter from Père Fouque to the Marquis de Caumont dated 18 November 1734. Published by Lagrange, p. 460, no. 5.
112. Letter from d'Antin to Vleughels, 5 November 1734, Guiffrey et Montaignon, IX, p. 119.
113. For letters exchanged between d'Antin and Vleughels see footnotes 109, 112, the letter from d'Antin to Vleughels dated 10 December 1734 in Guiffrey et Montaignon, IX, p. 130, and the 30 December 1734 reply by Vleughels to d'Antin in Guiffrey et Montaignon, IX, p. 136.
114. Rostand, pp. 263-72.
115. Rostand, p. 268, fig. 3: "A. Manglard. Marine. À M. le comte Chandon de Briailles, au Château de la Cordelière."
116. Mariette, p. 237.
117. Émile Dacier and Albert Vauflart, Jean de Julienne et les graveurs de Watteau au XVIII^e siècle, 4 vols. (Paris: Pour les membres de la Société pour l'étude de la gravure Française, 1921-29), III, pp. 88-89; cat. no. 182; IV, pl. 182. The original sketch by Antoine Watteau is in the University of Oxford's collection.
118. Jacques La Joue (1686/7-1761), Marine, Tempest, Avignon, Musée Calvet, Inv. no. 263.
119. Pieter Mulier the Younger called Tempesta, Shipwreck, shortly before 1668, Rome, Palazzo Colonna, Salon, wall fresco. Roethlisberger-Bianco, 1970, cat. no. 177, pp. 37-41, 103, fig. 177. Roethlisberger-Bianco, "The Colonna Frescoes of Pietro Tempesta," Burlington Magazine 109 (January 1967): 12-16.

120. Salvator Rosa, Death of Atilius Regulus, Richmond, Virginia, Virginia Museum of Fine Arts, Acc. no. 59-15. Ill. Arts Council, 1973, no. 24.
121. J. Vernet, Copy after 'The Death of Atilius Regulus' by Salvator Rosa, 1745, Dublin, National Gallery of Ireland, cat. no. 1045. Lagrange, p. 324-C.31. Wynne, 1971. Vernet's Copy after the 'Death of Atilius Regulus' by Salvator Rosa, 1745, remained in the possession of the Leeson family until 1902, when it was presented to the National Gallery of Ireland by the widow of the 6th Earl of Milltown. Ill. Wynne, 1971, fig. 62.
122. Salvator Rosa, Marine, Seaside Cliffs, undated, Rome, Gallerie Doria Pamphili. Catalogo sommario (Roma: Palazzo Doria Pamphili, 1970), p. 31, no. 349, fig. 349.
123. See Conisbee, 1973, p. 789 for paintings by Rosa which were in collections in Provence during Vernet's youth. In his article Conisbee suggests that Vernet's interest in Rosa's paintings directed Vernet to the study of nature and to prefer its wilder, more rugged aspects.
124. Michelangelo, Battle of Cascina, cartoon, 1505. Known today through a copy attributed to Aristotile da Sangallo, 1542?, Leicester Coll., Holkam Hall, Norfolk. Ill. Frederick Hartt, History of Italian Renaissance Art: Painting, Sculpture, Architecture (Englewood Cliffs: Prentice-Hall Inc.; and New York: Harry N. Abrams, Inc., 1969), p. 421, fig. 489.
125. Michelangelo, Deluge, ceiling fresco, 1509-11, Rome, Vatican, Sistine Chapel. Lutz Heusinger, The Sistine Chapel (Florence: Otto-Rome & Scala Istituto fotografico editoriale, 1970), ill. pp. 20-21.
126. Pierre Puget, Tempest, drawing, 1652, Montpellier, Coll. Atger. Sabine de Boisfleury, "Pierre Puget dessinateur," Arts et Livres de Provence 78 (1971): 94, and 37, fig. 7.
127. Pierre Puget, Saint Charles Borromeo Prays for the Cessation of the Plague in Milan, not later than 1694, marble relief, Marseille, Musée des Beaux Arts. Ill. Arts et Livres de Provence (Marseille) 78 (1971), pl. 163.
128. Letter from Père Fouque to the Marquis de Caumont, Lagrange, p. 460, no. 6.
129. Letter from Père Fouque to the Marquis de Caumont, Lagrange, p. 461, no. 11.

130. Reynolds was in Rome from April 1750 until April 1752. Waterhouse, 1973, p. 43.
131. Letter dated 4 May 1780. James Northcote, The Life of Sir Joshua Reynolds, 2d ed., 2 vols. (London, 1818), II, p. 89 et. seq. Reprinted in Letters of Sir Joshua Reynolds, ed. Frederick Whitley Hilles (Cambridge: University Press, 1929), p. 73.
132. The sketches made by Vernet for the Ports of France, due to long exposure to light, have lost much of their freshness and legibility according to Georges de Loye, Conservateur en chef, Musée Calvet, Avignon. He made this remark during a conversation with the author on 7 July 1975, in the Musée Calvet, Avignon.
133. Lagrange, p. 458, letter no. 37, from Joseph Vernet to l'abbé Bernardin de St. Pierre, dated 27 January 1789.
134. Lagrange, p. 347-C.230 for M. Le Peletier de Morfontaine, dated 15 May 1767.
135. Lagrange, p. 459, letter no. 39, from Joseph Vernet to l'abbé Bernardin de St. Pierre, dated 20 May 1789.
136. Lagrange, p. 398, Journal, 1767: "20 juillet 1767 . . . M. de La Borde . . . le tableau de la Tempeste."
137. See note 136 above.
138. Claude Gelée, called Lorrain, Seaport Scene, 1639, London, National Gallery. J. S. Held and Donald Posner, 17th and 18th Century Art, Baroque Painting, Sculpture, Architecture (Englewood Cliffs, N. J.: Prentice-Hall, Inc.; and New York: Harry N. Abrams, Inc., n.d.), color plate 14.
139. Temple of Minerva Medica, early 4th century, Rome. Ill. Axel Boëthius and J. B. Ward-Perkins, Etruscan and Roman Architecture (Harmondsworth: Penguin Books, Ltd., 1970), pl. 261.
140. Temple of Venus, A.D. 54-68, Baia. Ill. Maiuri, pp. 80-82, fig. 47.
141. Giovanni Battista Piranesi, Circus of Massenzio and the Tomb of Cecilia Metella, drawing, Firenze, Uffizi. Ill. S. P., "La mostra del Settecento a Roma," Emporium (Rome), 130 (1959), fig. p. 60.

142. Claude Gelée called Lorrain, Tomb of Cecilia Metella, drawing, London, British Museum. Ill. Roethlisberger, fig. 283.
143. Pietro Fabris, Embarkation of Charles III from the Darsena at Naples, 6 October 1749, ca. 1750, Rome, Private coll. Ill. Briganti, fig. 32.
144. Death of the Virgin, ca. 1220, Strasbourg, Cathedral, tympanum of south portal. Ill. H. W. Janson, History of Art, rev. ed. (Englewood Cliffs: Prentice-Hall, Inc.; and New York: Harry N. Abrams, Inc., 1969), fig. 399.
145. Caravaggio, Entombment of Christ, 1602-1603, now in Rome, Vatican, Pinacoteca. Originally and up to 1797 was in Sta. Maria in Vallicella, Rome. Ill. Michael Kitson, The Complete Paintings of Caravaggio (New York: Harry N. Abrams, 1967), p. 98, cat. no. 51, figs. XL, 51.
146. Sarcophagus with Orant, Philosopher, and the Good Shepherd, marble, 3d century. Santa Maria Antica, Roma. Photo: Christa Schug-Wille, Art of the Byzantine World (New York: Harry N. Abrams, 1969), p. 21.
147. François Boucher, Triumph of Venus, 1740, Stockholm, National Museum. Ill. Kalnein and Levey, 1972, pp. 112-13, pl. 113.
148. Anon., Les entretiens des voyageurs sur la mer, II, opposite p. 264.
149. Jean-Henry d'Arles, Tempest, 1756, Marseille, Musée des Beaux-Arts. Ill. Ingersoll-Smouse, I, fig. 8.
150. Vichot, Ozanne, p. 10.
151. Nicolas-Marie Ozanne, called l'Ainé, Shipwreck of Two Boats, Port of the French, 1791, drawing, engraved by Dequevauvillers. Ill. Voyage de Lapérouse, de 1785 à 1788, 5 vols. (Paris: Milet-Mureau, Imprimerie de la République, an V), atlas, pl. 1; rpt. Vichot, Ozanne, fig. A13(1).
152. Pierre-Jacques Volaire, Eruption of Mount Vesuvius, Richmond, Coll. Virginia Museum of Fine Arts, Bequest of Dr. Bernard Samuels in memory of Kathleen Boon Samuels. Exh.: French Painting, 1975, cat. no. 203, pp. 675-76, pl. 60.

153. Vigée-Lebrun, I, p. 16.
154. J. Vernet, Shipwreck, ca. 1758-59, engraved by Flipart. Ingersoll-Smouse, I, p. 91, cat. no. 724, fig. 172.
155. Lagrange, p. 386.
156. Pierre Puget, Project for Place Royale, drawing, Marseille, Musée des Beaux-Arts. Ill. Felix-L. Tavernier, "Projet de Place Royale," Arts et Livres de Provence (1971), p. 117.
157. Chateau of Javon, near Lioux (Vaucluse), 16th century. Robert Bailly, Châteaux en Vaucluse (Paris: Nouvelles Éditions Latines, n.d.), pp. 15, 18; ill. p. 16.
158. Chateau at Gordes, now Hôtel de Ville (Vaucluse), 16th century. Bailly, p. 14; ill. p. 12.
159. Tower of Philippe le Bel, begun 1302, Villeneuve-lès-Avignon. Ill. Henri Bécriaux, Avignon (Avignon: Aubanel, 1971), p. 160. Hans Fegers, ed., Frankreich: Provence, Côte d'Azur, Dauphiné, Rhône-Tal, Reclams Kunstführer, vol. 4 (Stuttgart: Philipp Reclam Jun., 1967), pp. 854-55.
160. Jean-Baptiste Greuze, Father of the Family Explains the Bible, Paris, 1755, Private coll. Kalnein and Levey, p. 147. Ill. Brookner, pl. 6.
161. J. Vernet, Shipwreck, 1760-65, Coll. Earl of Elgin, Scotland. Ingersoll-Smouse, I, p. 93, cat. no. 747, fig. 185.
162. Jean-Baptiste Greuze, Death of the Paralytic, 1763, Leningrad, Hermitage. Michael Levey, Rococo to Revolution: Major Trends in Eighteenth-century Painting (New York: Frederick A. Praeger, Publishers, 1966), pp. 150-51, fig. 95.
163. Michelangelo, Jeremiah, 1509-11, Rome, Vatican, Sistine Chapel, ceiling fresco. Ill. Heusinger, p. 60.
164. Lagrange, p. 411.
165. Hubert Robert, The Old Bridge, ca. 1775, Washington, D.C., National Gallery of Art, Samuel H. Kress Collection, 1952. Inv. No. 1129. National Gallery of Art, European Paintings: An Illustrated Summary Catalogue (Washington, D.C., 1975), p. 306, ill. p. 307.

166. J. Vernet, Shipwreck, 1778, Leningrad, Hermitage. Ingersoll-Smouse, II, p. 30, cat. no. 1023, fig. 253.
167. Lagrange, pp. 458-59, letter no. 28, from Joseph Vernet to l'abbé Bernardin de St. Pierre.
168. Philip James de Loutherbourg, Survivors of a Shipwreck Attacked by Robbers, undated, Southampton, Art Gallery. Ill. Boase, pl. 31e. Cordingly, pp. 113-14.
169. Lagrange, p. 449.
170. Hubert Robert, Shipwreck, 1780-90, Worcester (Mass.), Art Museum. Rich, pp. 485, 487; ill. p. 486, fig. 8.
171. Francisco de Goya y Lucientes, Shipwreck, ca. 1805-1808, Madrid, Coll. Marqués de Oquendo. Ill. de Salas, pl. I.
172. Károly Kisfaludy, Storm on the Sea I, undated, Budapest, Magyar Nemzeti Galéria (National Gallery of Hungary). Ill. Vayer-Zibolen, p. 19, fig. 19.
173. Lagrange, p. 20.
174. Lagrange, p. 324 - Commandes (C.) 28, M. D'Arquim.
175. Ibid., p. 328 - C. 70, M. Amilton. Ibid., p. 47, Lagrange suggests that Mr. Hamilton is Gavin Hamilton, the history painter from Scotland.
176. Lagrange, pp. 329-30 - C. 84, Mr. Tilson.
177. Ibid., p. 330 - C. 90, Friend of Gabriel Mathias.
178. Ibid., p. 333 - C. 109, Gabriel Mathias.
179. Ibid., pp. 331-32 - C. 97, M. Bouverie.
180. Ibid., p. 360 - Reçus (R.) 38, Joseph Leeson.
181. Ibid., pp. 334-35 - C. 124, Sir William Lowther.
182. Lagrange, p. 335 - C. 127, Thomas Daevson.
183. Ibid., pp. 335-36 - C. 130, Thomas Daevson.
184. Ibid., p. 338 - C. 147, M. le chevallier Henry.
185. Ibid., p. 364 - R. 105, M. Henry.
186. Ibid., p. 339 - C. 157, Milord D'Armtmouth.

187. Ibid., p. 340 - C. 174, Milord duc de Bridswater.
188. Ibid., p. 346 - C. 221, Mr. Thornhill.
189. Ibid., p. 346 - C. 228, Lord King.
190. Ibid., p. 365 - R. 136, Lord King.
191. Lagrange, p. 348 - C. 237, Lord King. Ibid., p. 366 - R. 148, Lord King.
192. Ibid., p. 350 - C. 253, Lord Arundell of Wardour.
Ibid., p. 367 - R. 163, Lord Arundell of Wardour.
193. Ibid., pp. 367-68 - R. 168, Lord Clive.
194. The Artist's Repository, Miscellanies no. 1, page 16, probably issued 1785-86. I wish to thank Miss Helene Roberts for bringing this reference to my attention.
195. Lagrange, p. 359 - R. 2, M. Pichon.
196. Ibid., p. 323 - C. 11, M. le marquis de Villeneuve.
197. Ibid., p. 326 - C. 55, M. Gamelin.
198. Ibid., p. 360 - R. 32, M. de Villette of Paris.
J. Vernet, Debris of a Shipwreck, 1750, engraved by Aliamet, and its pendant, Sporting Contest on the Tiber, 1750, London, National Gallery, 1973, p. 776, no. 236, fig. 236.
199. J. Vernet, Shipwreck, 1753. Ibid., p. 361 - R. 51, M. du Tillot.
200. J. Vernet, Shipwreck, 1754. Ibid., p. 362 - R. 67, M. le Marquis de Marigny.
201. Ibid., p. 340 - C. 166, M. Randon du Boisset.
202. Ibid., p. 341 - C. 181, M. le marquis de Voyer d'Argensson.
203. J. Vernet, Dangerous Reef, ca. 1759, Lagrange, p. 363 - C. 96, M. Imbert.
204. J. Vernet, Violent Storm, 1765. Ibid., p. 342 - C. 193, and p. 364 - R. 122, M. LeCarpentier.
205. Ibid., pp. 350-51 - C. 257, M. Aubert, orfèvre.
Ibid., p. 367 - R. 161, M. Aubert, orfèvre.

206. Ibid., p. 357 - C. 308, M. l'abbé Sozay, Rouen.
207. Ibid., p. 357 - C. 312, M. Hamont, Marchand.
208. Ibid., p. 358 - C. 317, M. Delaage de Bellefaye.
209. Ibid., p. 370 - R. 209 and R. 211, p. 371 - R. 212, Giradot de Marigny.
210. J. Vernet, Cascades of Tivoli, ca. 1748, The Hague, Mauritshuis, Inv. no. 293; Mauritshuis, 1971, p. 152. Ingersoll-Smouse, I, p. 51, cat. no. 199, fig. 41. For its pendant, Port of Livorno, Tempest, see note 50 above. Cardinal Valenti Gonzaga.
211. J. Vernet, Shipwreck, Noon, 1752. Lagrange, p. 334 - C. 122, and p. 361 - R. 44, Count von Harrach.
212. Ibid., p. 346 - C. 226, M. Oudermeulen, Amsterdam.
213. Ibid., p. 350 - C. 252, C. 254, M. le Baron Dimidoff, Russian.
214. Ibid., p. 351 - C. 258, Le Roy de Pologne.
215. Ibid., p. 355 - C. 293, Prince of the Asturias, Spain.
216. Giovanni Paolo Panini, Gallery of Cardinal Valenti Gonzaga, 1749, Hartford, Wadsworth Atheneum. Ill. Sutton, 1959, fig. 10.
217. Heinrich Benedikt, "Die Grafen von Harrach," Alte und Moderne Kunst 5 (1960): 10-15. Günther Heinz, "Die Galerie Harrach," Alte und Moderne Kunst 5 (1960): 2-9.
218. Drawing Room, Russborough, County Wicklow, Ireland. Owned by Sir Alfred and Lady Beit. Ill. Desmond Guinness and William Ryan, Irish Houses and Castles (New York: Viking Press, 1971), pp. 333-38, fig. p. 338, drawing room walls, fig. 340, drawing room ceiling.
219. Lagrange, pp. 344-35 - C. 124, Sir William Lowther.
220. See note 219 above.
221. Lemonnier, A Reading in the Salon of Mme. Geoffrin, 374 rue St. Honoré, Paris, Rouen, Musée des Beaux-Arts. Ill. Le Million, 15 juillet 1969, pp. 178-79.

222. See note 221 above.
223. Noël Hallé, Education of the Wealthy, 1765, Paris, Coll. Cailleux, 1905, p. 149, cat. no. 107. Ill. Diderot, Salons, II, p. 86, fig. 21.
224. Portalis, I, p. 84.
225. Anon., Versailles: Musée de l'Histoire de France (Paris: Éditions des Musées Nationaux, 1970), unpagged, figure opposite page entitled "Salle 47."
226. Lagrange, p. 398, tempest painting for M. Jean-Joseph de Laborde.
227. Ferdinand Boyer, p. 144. M. Jean-Joseph de Laborde.
228. Lagrange, p. 365 - R. 134, M. Jean-Joseph de Laborde.
229. Ferdinand Boyer, p. 145. M. Jean-Joseph de Laborde.
230. Lagrange, pp. 369-70: R. 191, 193, 195, 198, 199. M. de La Freté, intendant des Menû-Plaisirs.
231. J. Vernet, Shipwreck, ca. 1788, Coll. Charles Clore Esq., copper, circular, 2 31/32 in. 1968-69, Exh. France . . . , p. 154, cat. no. 954, fig. 445.
232. Lagrange, p. 347 - C. 230, M. Le Peletier de Morfontaine.
233. Ibid., p. 356 - C. 301, Prince Youssoupoff.
234. Ibid., p. 330 - C. 90, a friend of G. Mathias, 18 August 1749.
235. Ibid., p. 333 - C. 109, G. Mathias, October 1750.
236. Ibid., p. 358 - C. 314, Paupe, Shipwreck, Salon of 1789.
237. Ibid., p. 356 - C. 300, Prince Youssoupoff for the Grand Duke of Russia.
238. Lagrange, pp. 334-35 - C. 124, Coastal Scene with Shipwreck, Sir William Lowther.
239. Diderot, Correspondance, 12, pp. 260-61. Letter to Étienne Maurice Falconet dated 2 May 1773.

240. Lagrange, p. 352 - C. 269 for M. le President de St. Victor. Tempest, 1777-78, Ingersoll-Smouse, II, p. 30, cat. no. 1021, no ill.
241. Lagrange, p. 353 - C. 274 for M. Paupe, Tempest, 1778-81.
242. Diderot, 1957, p. 228, Salon of 1763.
243. Ibid., 1960, p. 120, Salon of 1765.
244. Ibid., 1960, p. 122, Salon of 1765, no. 69.
245. Ibid., 1960, p. 122, Salon of 1765, no. 70. Shipwreck by Moonlight, 1764.
246. Ibid., 1960, p. 29: quoted from p. 156 of le Mercure and pp. 19-20 of la Critique. Shipwreck by Moonlight, 1764.
247. Mariette, 6, p. 50.
248. Denis Diderot, "Regrets sur ma vieille Robe de chambre," in Oeuvres Complètes, ed. J. Assézat (Paris: Garnier Frères, 1875), IV, 11-12.
249. Diderot, 1967, p. 178, no. 40. Salon of 1771.
250. J. Vernet, End of a Storm, 1780. Lagrange, p. 371 - R. 219 for the duc de Liancourt. Bachaumont, 19, letter describing the Salon of 1781, dated 24 September 1781, p. 310. Ingersoll-Smouse, II, p. 32, cat. no. 1047, no ill.
251. Diderot, 1967, p. 361.

APPENDIX A

THE SHIPWRECK PAINTINGS OF JOSEPH VERNET

- ca. 1734-40 Tempest, Marseille, Musée des Beaux Arts.
Fig. 1. Note 22.
- ca. 1740 Shipwreck, Coll. Earl of Elgin. Fig. 21.
Note 45.
- ca. 1743-48 Tempest, Florence, Uffizi. Fig. 27. Note 51.
- ca. 1745-50 Shipwreck on the Shore of the Bay of Naples,
Leningrad, Hermitage. Fig. 7. Note 30.
- ca. 1746-48 Marine, Lighthouse at Genoa and Temple of
Minerva Medica, Genève, Musée d'art et
d'histoire, Inv. no. 1827-4. Fig. 11.
Note 35.
- ca. 1748 Port of Livorno, Tempest, The Hague,
Mauritshuis, Inv. no. 292. Fig. 26. Note 50.
- ca. 1748 Shipwreck, Montpellier, Musée Fabre, Inv. no.
825-1-216. Fig. 14. Note 38.
- ca. 1749-50 Tempest. Commission: C. 90, Lagrange,
1864, p. 330. Dated 18 August 1749, friend
of Gabriel Mathias. No ill. Note 177.
- 1750 Debris of the Shipwreck. Engraved by Aliamet.
Fig. 34. Note 58, 198.
- 1750 Shipwreck, Troyes, Musée. Fig. 44. Note 68.
- 1750 Morning Shipwreck, Ireland, County Wicklow,
Russborough, Coll. Sir Alfred and Lady Beit.
Purchased by Joseph Leeson, later 1st Earl
of Milltown, 1751. Fig. 17. Notes 41, 180,
218.
- ca. 1750-51 Tempest. Commission: C. 109, Lagrange,
1864, p. 333: Gabriel Mathias ordered "1e
mois d'ottobre 1750." No ill. Note 178.

- 1752 Coastal Scene with Shipwreck, Lancashire, Holker Hall, Coll. Richard Cavendish. Commission: 1751, C. 124, pp. 334-35 and payment R. 46, p. 361 in Lagrange, 1864, by Sir William Lowther in Rome. Fig. 39. Notes 63, 181, 219, 220, 238.
- 1752 Shipwreck, Noon, Vienna, Coll. Harrach. Commissioned by Graf von Harrach C. 122, p. 334 and paid R. 44, p. 361 in Lagrange, 1864. Fig. 37. Notes 61, 211.
- Before 1753 Evening, Tempest, Paris, Musée de la Marine, Inv. no. 5-0A-15. Fig. 31. Note 55.
- Before 1753 Shipwreck. Engraved by Cousinet. Fig. 43. Note 67.
- 1753 Shipwreck, Avignon, Musée Calvet, Inv. no. 21833. Purchased by M. du Tillot, R. 51, p. 361, Lagrange, 1864. Fig. 4. Notes 27, 199.
- 1754 Tempest. Engraved by Baléchou. Fig. 22. Note 46.
- 1754 Shipwreck, London, Wallace Coll. Commission: Marquis de Menars (Marigny), R. 67, p. 362, Lagrange, 1864. Fig. 29. Notes 53, 200.
- 1755 Shipwreck. Engraved by Avril. Fig. 41. Note 65.
- ca. 1758-59 Shipwreck. Engraved by Flipart. Fig. 101. Note 154.
- ca. 1758-59 Shipwreck. Engraved by Poly. Engraving bears title "du cabinet du M^{rs} du Voyer" (Argenson). Ingersoll-Smouse, I, pp. 91-92, no. 725. Commission: C. 181, p. 341: M. le marquis de Voyer d'A. Payment R. 101, p. 364, Lagrange, 1864. Lagrange, 1864, notes it was engraved by Flipart as "Tempête de jour," p. 341. Fig. 47. Notes 71, 202.
- ca. 1759 Dangerous Reef. Engraved by Zwingg. Payment R. 96, p. 363. Lagrange, 1864. Fig. 23. Notes 47, 203.
- 1759 Shipwreck, Coll. Earl of Ellesmere. Fig. 45. Note 69.

- ca. 1759-60 Tempest at Noon. Formerly Paris, Coll. Th. Bonjean and E. Noël. Fig. 52. Note 76.
- 1760 Moonlight Scene. Coll. Virginia Museum of Fine Arts, Richmond, Williams Fund 1971, acc. no. 71-50. Prov.: A. C. J. Wall Coll. Lit.: Sales Catalogue, Christies, Fine Paintings by Old Masters, Sale 27 November 1970, no. 59, fig. 59. Exh.: Loaned to the City Museum and Art Gallery of Birmingham by the Trustees of the late A. C. J. Wall; The Romantic Movement, London, The Tate Gallery, 10 July to 27 September 1959, no. 365, p. 230, pl. 4. Fig. 20. Note 44.
- 1760 Dangers of the Sea, München, Bayerische Staatsgalerie. Fig. 25. Note 49.
- 1760-65 Shipwreck, Coll. Earl of Elgin. Fig. 106. Note 161.
- 1762 Noon, Tempest, Versailles, Palace, Musée de l'Histoire de France, Salle 47, Inv. no. M.V. 5925. Purchased by the Dauphin for the Library at Versailles, R. 109, p. 364, Lagrange, 1864. Fig. 18. Notes 42, 225.
- 1763 Shipwreck, Leningrad, Hermitage, Inv. no. 1556. Ingersoll-Smouse, I, p. 96, cat. no. 778, fig. 198. Fig. 36. Note 60.
- 1764 Shipwreck by Moonlight. Engraved by Flipart. Commissioned by M. Godefroy le Jeune, C. 192, p. 342, R. 115, p. 364 (Last of August, 1764), Lagrange, 1864. Fig. 40. Notes 64, 245, 246.
- 1765 Violent Storm, Leningrad, Hermitage. Commissioned by M. Le Carpentier, C. 193, p. 342; R. 122, p. 364 in Lagrange, 1864. Fig. 6. Notes 29, 204.
- 1767 Shipwreck, Coll. Earl of Lovelace. Commissioned by "M. Huel pour remettre a M. Lecouteux Banquier" - C. 228, p. 346. Payment made by M. Lecouteux for "Mr. Anglois," R. 136, p. 365, Lagrange, 1864. Fig. 28. Note 52.
- 1767 Tempest. M. de La Borde. Vernet, Journal, 1767, Lagrange, p. 398. No ill. Notes 136, 226, 227, 228, 229.

1767-68

Tempest. Commission: M. Le Peletier de Morfontaine ordered it and a pendant on 15 May 1767. The sketches were to be ready by the beginning of the next winter and the paintings were to be finished as soon as Vernet could do so. C. 230, p. 347, Lagrange, 1864. No ill. Notes 134, 232.

1768

Shipwreck, formerly Paris, Coll. C. Brunner. Purchased by Denis Diderot, R. 135, p. 365 and R. 140, p. 366 in Lagrange, 1864. Fig. 48. Notes 72, 239, 248.

ca. 1769

Submerged Ship, Paris, Coll. J. Charpentier. Fig. 35. Note 59.

1770

Shipwreck, München, Bayerische Staatsgalerie. Fig. 30. Note 54.

1772

Storm, Wardour Castle, Coll. Lord Arundell. Commissioned by Henry, Baron Arundell of Wardour in C. 253, p. 350 and paid R. 163, p. 367, Lagrange, 1864. Fig. 16. Notes 40, 192.

1772

Marine, Tempest, Moonlight. Commissioned in 1772 by "M. Aubert" as one of two paintings, C. 257, pp. 350-51 and paid by R. 161 "les premiers jours de juin 1772," p. 367, Lagrange, 1864. No ill. Note 205.

1772

Shipwreck, Prague, National Gallery. Fig. 49. Note 73.

1772-73

Shipwreck, Shropshire, Walcot, Coll. Earl of Powis. Purchased by Lord Clive, C. 247, p. 349 and R. 168, pp. 367-68, Lagrange, 1864. The 2d Lord Clive became the 1st Earl of Powis, Ingersoll-Smouse, II, cat. no. 961, p. 24, fig. 240. Engraved by Lerpinière. Fig. 51. Notes 75, 193.

ca. 1773

Shipwreck, Sunset, Avignon, Musée Calvet, Inv. no. 383. Fig. 19. Note 43.

1777

Marine, Shipwreck, Avignon, Musée Calvet, Inv. no. 22407. One of a series of four painted for M. de la Ferté, intendant des Menus-plaisirs, in 1777-78. Fig. 38. Notes 62, 230.

- 1777-78 Tempest. Commissioned by M. Le President de Saint Victor, C. 269, p. 352, Lagrange, 1864. Was to be ready by January 1778. No ill. Note 240.
- 1778 Shipwreck, Leningrad, Hermitage. Fig. 110. Note 166.
- 1778-81 Tempest. Commissioned by M. Paupe, "28 octobre 1778" two paintings, C. 274, p. 353, and paid in juillet 1781, R. 225 and R. 228, pp. 371-72, Lagrange, 1864. No ill. Note 241.
- ca. 1780 Shipwreck, Troyes, Musée. Fig. 50. Note 74.
- 1780 Shipwreck, Basel, Kunstmuseum, Inv. no. 624. Fig. 24. Note 48.
- 1780 Tempest. Purchased by Giradot de Marigny, R. 209, p. 370 and R. 211, p. 371, Lagrange, 1864. No ill. Note 209.
- 1780 End of a Storm. Purchased by the duc de Liancourt, R. 219, p. 371, Lagrange, 1864. Bachaumont, 19, Salon letter of 24 September 1781, p. 310. No ill. Note 250.
- 1784 Storm on the Sea, Leningrad, Coll. Youssoupoff. Commissioned by Prince Youssoupoff, C. 301, p. 356, paid R. 254, p. 373, Lagrange, 1864. Fig. 33. Notes 57, 233.
- 1784 Shipwreck. Engraved by Klauber. Fig. 46. Note 70.
- 1784? Shipwreck. Commissioned by M. Jamy, pair of paintings showing a "Happy return from the Indies" and a shipwreck scene, C. 307, p. 357, Lagrange, 1864. No ill. Note 3.
- 1785 Shipwreck. Lithographed by Carle Vernet. Commissioned for the Grand Duke of Russia by Prince Youssoupoff, C. 300, p. 356, and paid R. 260, p. 374, Lagrange, 1864. No ill. Note 237.
- 1786 Shipwreck, Avignon, Musée Calvet, Inv. no. 384. Acquired in 1827. Fig. 32. Note 56.

- 1786? Moonlight, Tempest. Commissioned C. 312 by M. Hamont . . . "destiné . . . for "M. Midy de Rouen," p. 357, Lagrange, 1864. No ill. Note 207.
- ca. 1787 Shipwreck. Formerly Paris, Coll. C. Brunner. Fig. 42. Note 66.
- 1787 Shipwreck, Hartford, Conn., Wadsworth Atheneum. Formerly in Coll. Duke of Pastrana. No ill. No note.
- ca. 1788 Shipwreck, Coll. Charles Clore Esq., copper, circular. Inscribed on back: "Ce petit tableau, peint sur cuivre, m'a été donné par Monsieur Joseph Vernet le 1 mai 1788. Paupe." Fig. 122. Note 231.
- 1788 Shipwreck, Leningrad, Hermitage. Fig. 12. Note 36.
- 1789 Tempest. Commissioned by M. Paupe (Pope) C. 314, p. 357, Lagrange, 1864. Salon of 1789, no. 20 with its pendant. No ill. Note 236.
- 1789 Death of Virginia, Leningrad, Hermitage. Vernet selected scene from St. Pierre's book Paul et Virginie. Purchased by Giradot de Marigny. Fig. 2. Notes 25, 133, 135, 167.

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- 1940 Exposition de dessins. Montpellier, Musée Fabre.
- 1942 Exposition de dessins du XVIII^e siècle. Montpellier, Musée Fabre.
- 1955 Exposition: nouvelles acquisitions du Musée Calvet d'Avignon 1950-1955. Avignon, l'Hôtel de Ville, July to September.
- 1956 Il Seicento Europeo, realismo, classicismo, barocco. Rome, September 1956 to January 1957.
- 1959 The Romantic Movement. London, Tate Gallery and Arts Council Gallery, 10 July to 27 September.

- 1959 Il Settecento à Roma. Rome, Palazzo delle esposizioni.
- 1960 Italian Art and Britain. London, Royal Academy.
- 1962 Catalogue. Paris, Musée de la Marine.
- 1967 Le dessin à Naples du seizième siècle au dix-huitième siècle. Paris, Musée Nationale du Louvre, Cabinet des Dessins.
- 1968 France in the Eighteenth Century. London, Royal Academy of Arts, Winter Exhibition, 1968-69.
- 1970 Catalogo sommario della Galeria Doria Pamphili. Rome, Palazzo Doria Pamphili.
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- 1970 Sales Catalogue: Fine Pictures by Old Masters. London, Christies, 27 November.
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- 1973 The Academy of Europe: Rome in the Eighteenth Century. Storrs, University of Connecticut, William Benton Museum of Art, 13 October to 21 November.
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- 1975 French Painting 1774-1830: The Age of Revolution, Catalogue. Detroit: Wayne State University Press, 1975. Exhibitions: Detroit, Institute of Arts: 5 March to 4 May; New York, Metropolitan Museum of Art: 12 June to 7 September.
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- 1975 Greenwich Observatory, 300 Years of Astronomy, Catalogue. Colin A. Ronan, ed., London: Times Books, 1975. Exhibition: London, National Maritime Museum at Greenwich.

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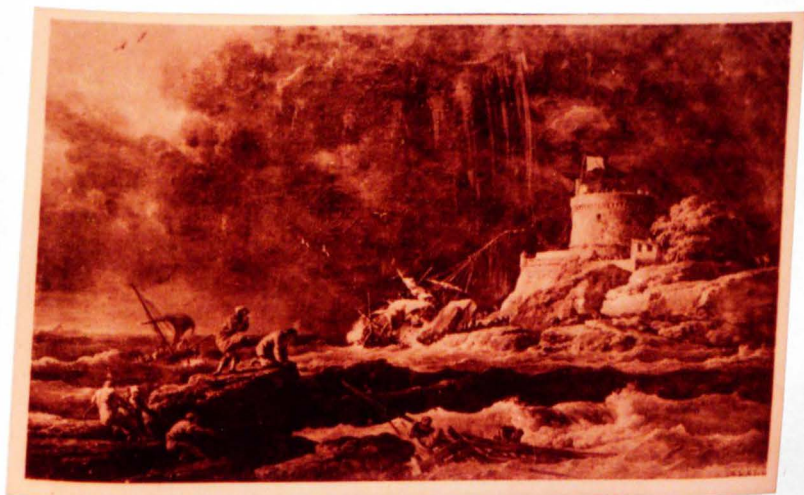


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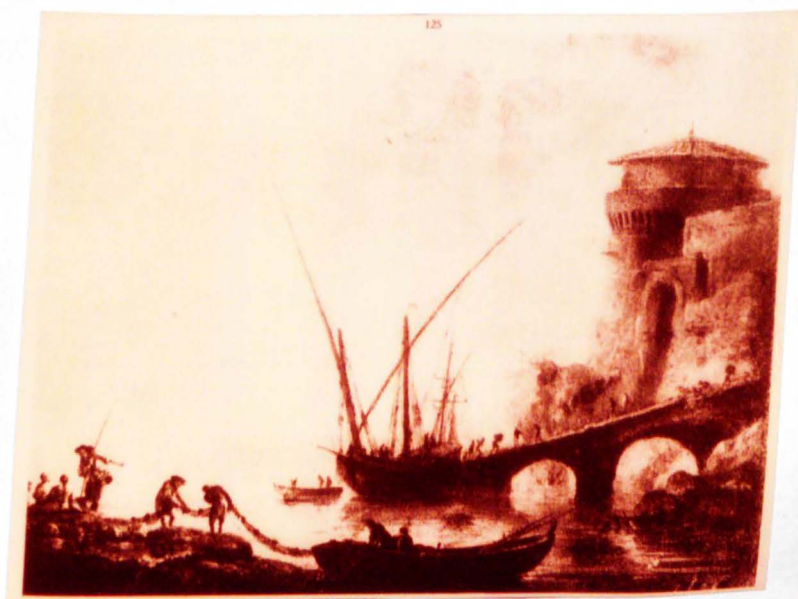


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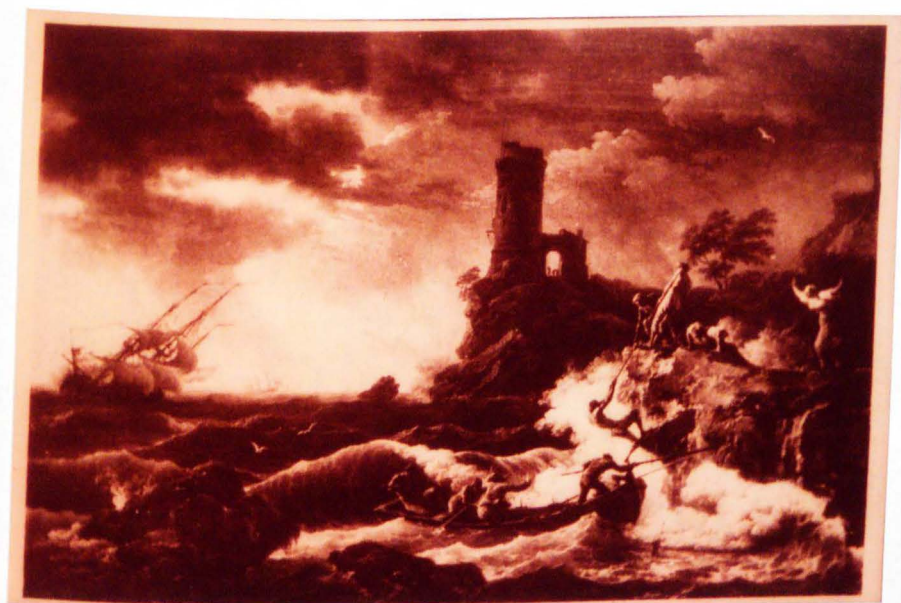


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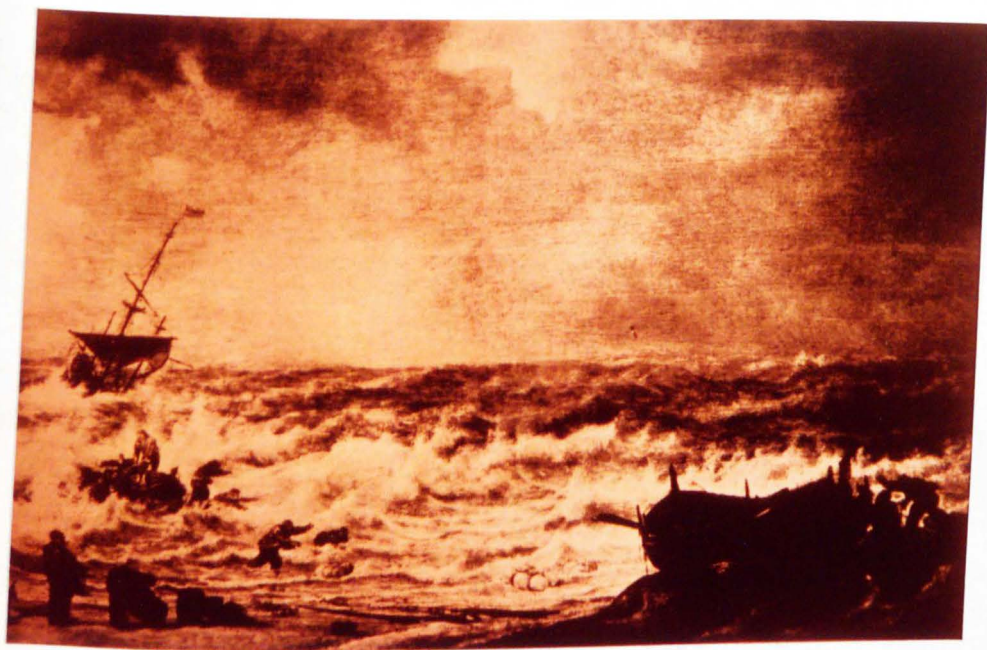


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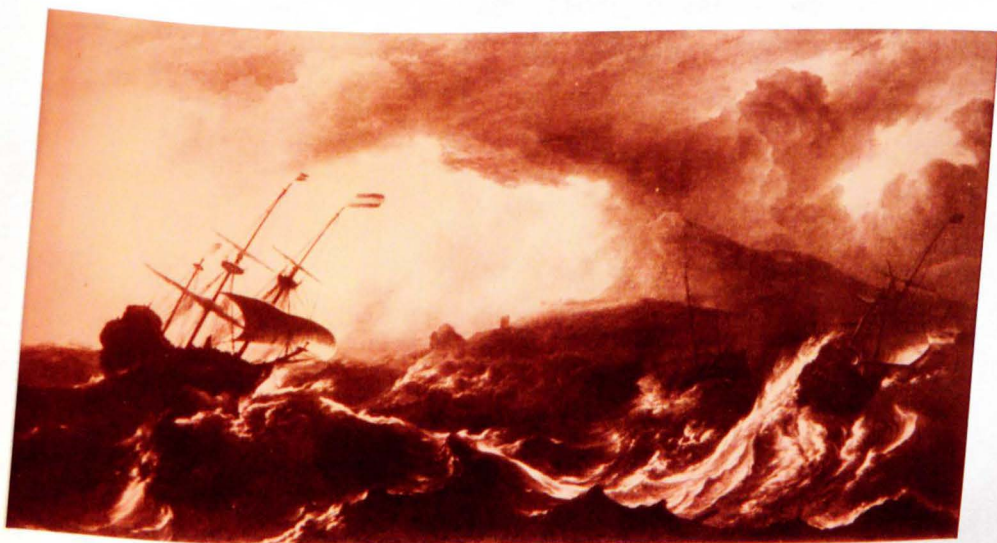


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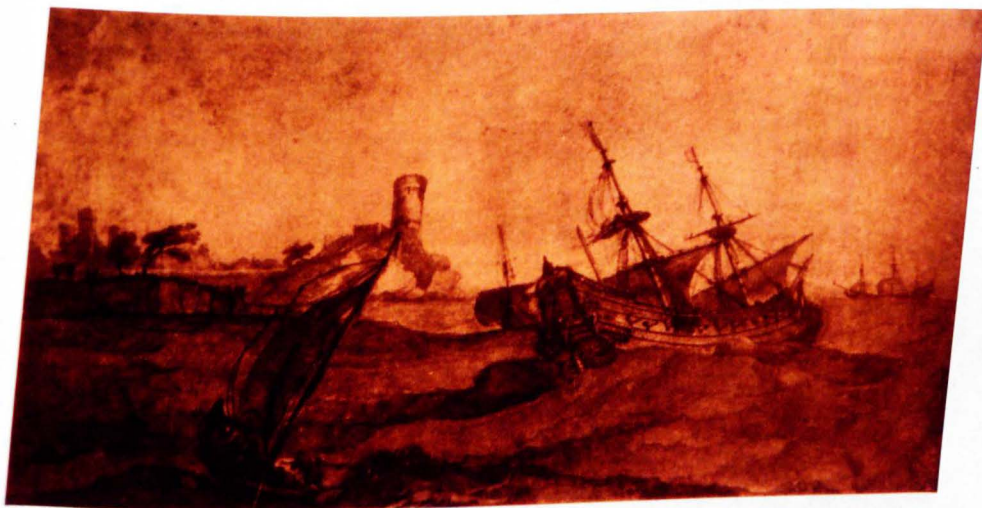


Fig. 86. Pierre Puget, Tempest, drawing, 1652,
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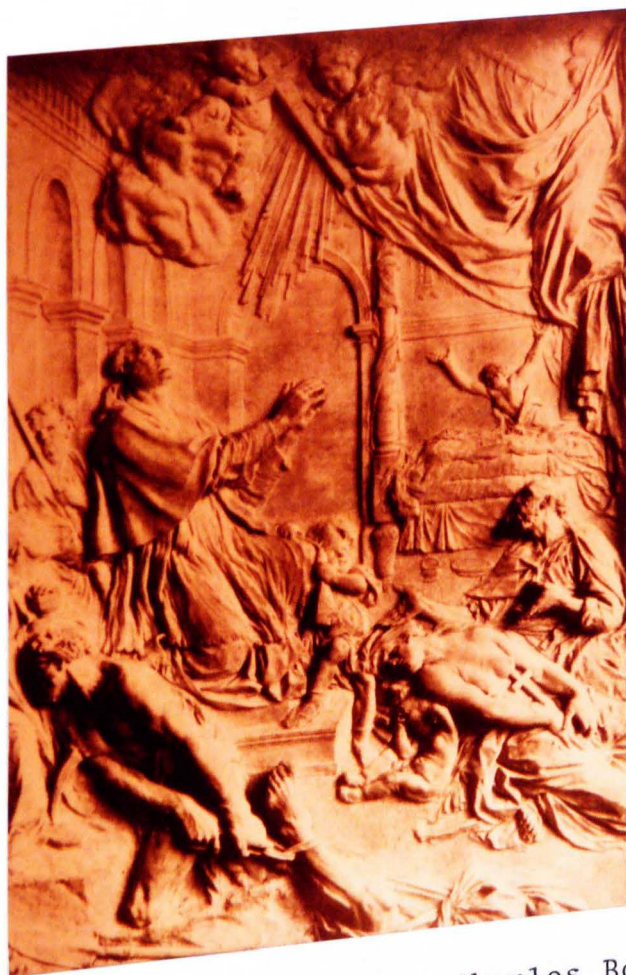


Fig. 87. Pierre Puget, Saint Charles Borromeo Prays
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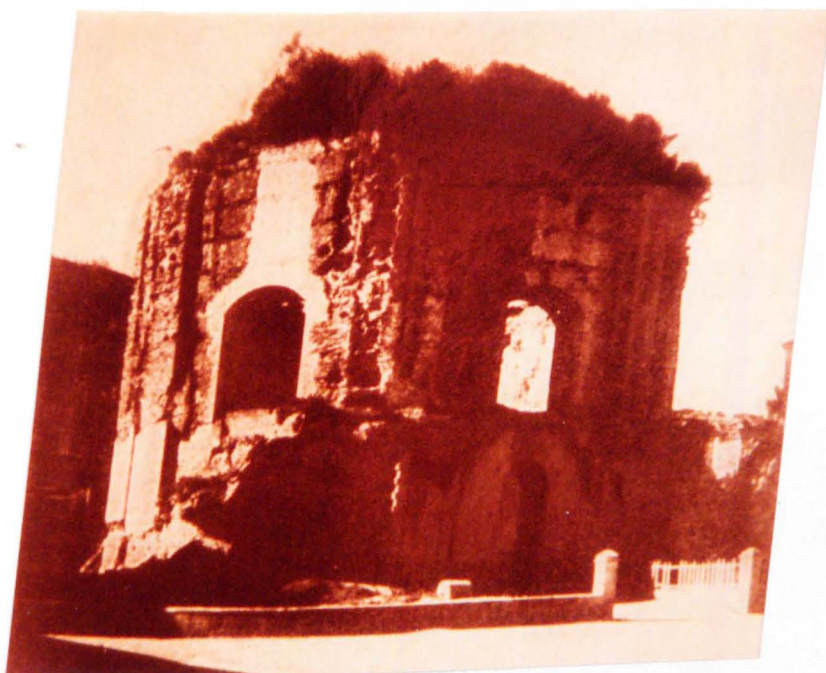


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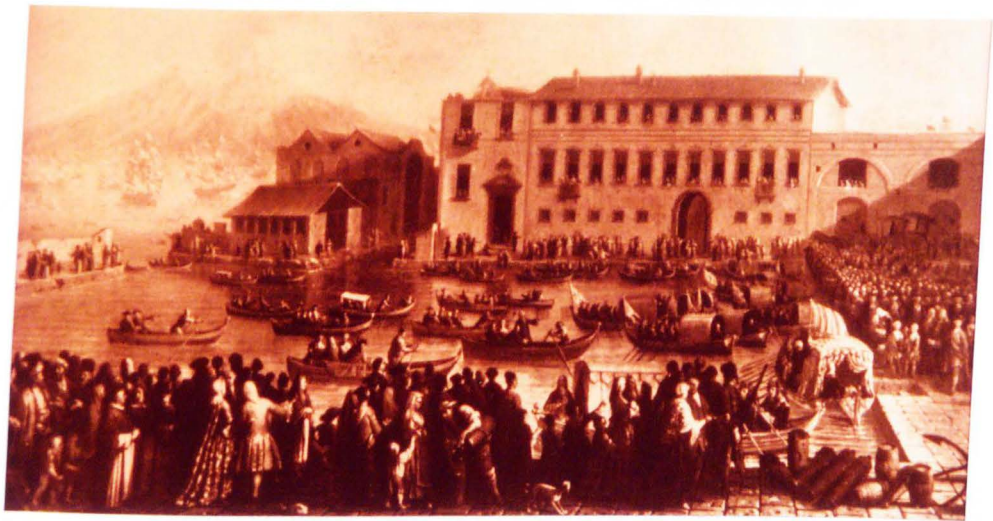


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Fig. 104. Château at Gordes, now Hôtel de Ville
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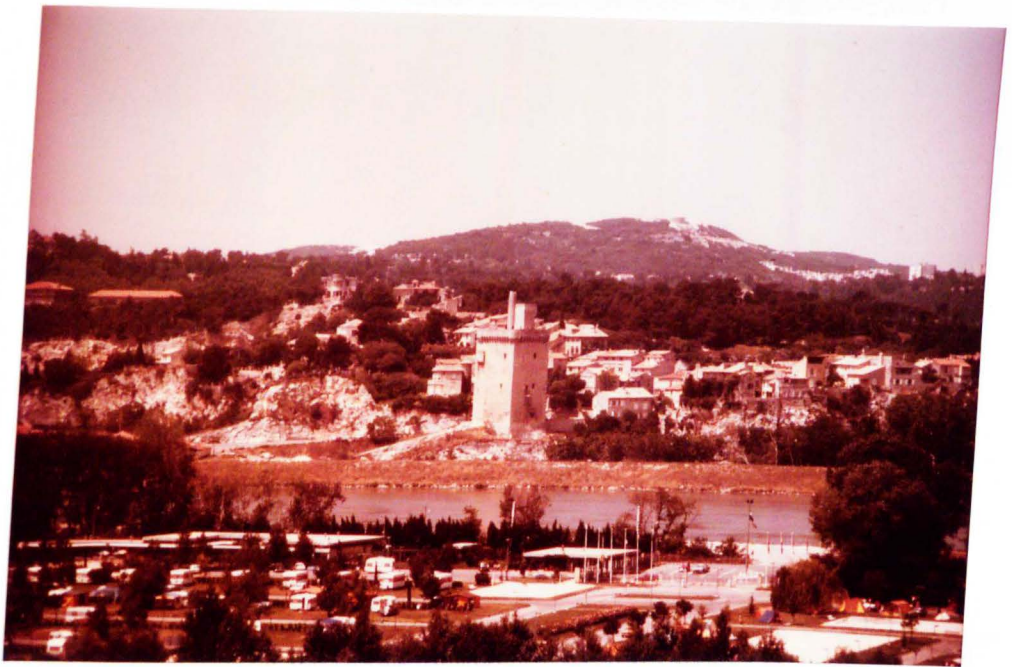


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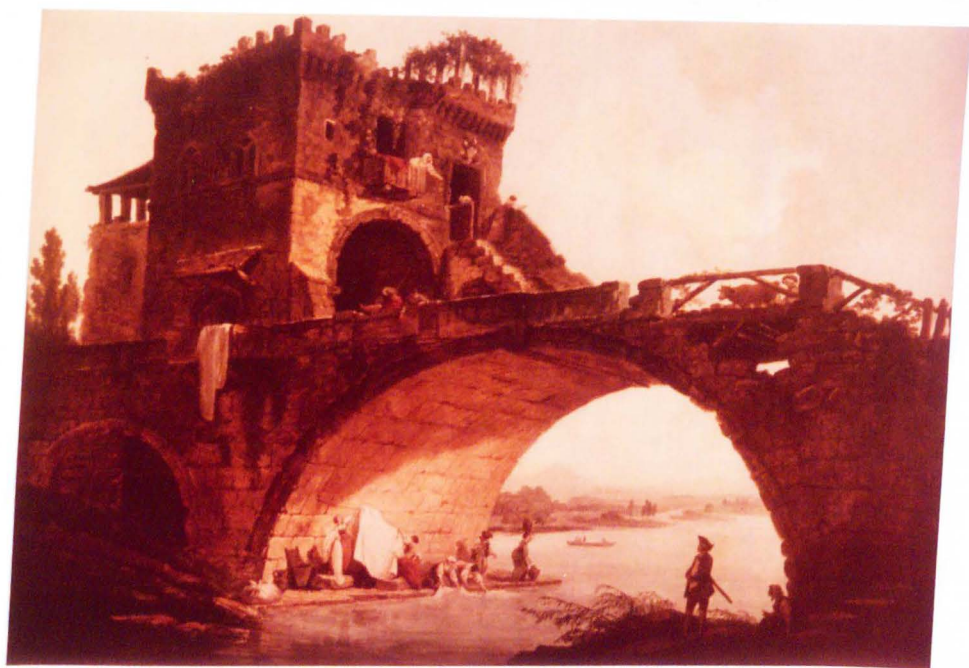


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Fig. 117. Drawing Room, ceiling, Russborough, County Wicklow, Ireland. Owned by Sir Alfred and Lady Beit.



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Fig. 119. Lemonnier, A Reading in the Salon of Mme. Geoffrin, 374 rue St. Honoré, Paris (detail), undated, Rouen, Musée des Beaux-Arts.



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