Index

Adam, Robert, 108
Addison, Joseph, 6; Pleasures of the Imagination, 14-15, 103
Alembert, Jean Le Rond d', 26; on imitation, 26-27
Algarotti, Francesco, conte d'; on landscape pendants by Vernet, 107
Alison, Archibald: and associationism, 64
Avant-coureur, 62

Bachaumont, Louis Petit de, 18
Baillet de Saint-Julien, Louis Guillaume:
 questions distinctions between genres, 8; on
 Vernet's Shipwreck exhibited in the Salon
 of 1753, 57
Batteux, Charles, 26
Bellori, Giovanni Pietro, 24
Bouquier, Gabriel: questions distinctions
 between genres, 17
Bourdon, Sébastien, 18
Buffon, George-Louis Leclerc de, 72
Burke, Edmund: and the sublime, 12-13; and
 empathy, 56
Burlington, Richard Boyle, Earl of, 65

Carracci, Annibale: and attitudes towards landscape, 3
Chardin, Jean-Baptiste-Siméon, 23, 28
Claude Lorraine, 3, 18, 73-74; Times of Day, 106; use of pendants by, 106
Cochin, Charles-Nicolas: on variety of effects in Vernet's landscapes, 73
Coup de Patte sur le Sallon de 1779, 17

De Machy, Pierre-Antoine, 30
Deperthes, Jean-Baptiste, 2, 21
Desportes, François, 25, 75
Diderot, Denis: the nature of his Salons, viii, x; his enthusiasm for Vernet's landscapes, 2; and the human image in painting, 9; describes Vernet as a history painter, 10; questions the concept of history painting,

10; on moral purpose of art, 10-11; on Poussin's Landscape with a snake, 12, 29; and Burke's Philosophical Enquiry into . . . the Sublime and the Beautiful, 12-13, 56; and expressive power of landscape, 14; on imaginative associations and landscape, 15, 63-64; on the imaginative participation of the spectator in works of art, 16, 58-59; abhorrence of manière, 26; and imitation, 27-28; and pictorial unity, 27-28, 54; on unity in landscapes, 29-30, 55-56; on clair-obscur, 30; on differences between imitation and copying, 30-31; and limitations of genius, 31, 32; on the artist's imaginative transformation of his subject, 33, 39-40; criticism of Vernet's Ports of France in 1758, 36; later views on the Ports of France, 39-40; on limitations in subject matter, 40; on point of view, 43, 95; on Vernet's paintings in the Salon of 1767, 47-49, 52-53, 56-58, 61, 63-68; views on landscape compared with those of contemporary critics, 50; on illusion in the theatre and in fiction, 51-52; enters the space of paintings by Robert, Loutherbourg, and Le Prince, 53; on dangers of lack of finish, 54; on the need to ignore the spectator's presence, 55; and choice of subjects, 56; and empathy, 56-57; and dreams, 57; compares effects of music and painting, 59; on sketches, 60; and indeterminacy of subject matter, 60-61; on Greuze's Girl weeping over her dead bird, 60-61; and reverie before nature, 62-63; and lanscape gardens, 65; on conflict between imagination and reason, 65-68, 100, 102, 103; on movement in landscapes, 69-70; and dramatic conception of painting, 70; on Fragonard's Corésus sacrificing himself to save Callirhoé, 70-71; and instantaneous nature of painting, 71, 103; on dynamism in nature, 71-72; on movement in Vernet's

landscapes, 75; and landscape series, 79, 84; on contrasting pendants by Verdet, 81; and the Eidophusikon, 86

Dieckman, Herbert, 26, 28, 52

Domenichino, Domenico Zampieri, called, 31 Du Bos, Jean-Baptiste, abbé: sensationalist art theory of, ix, 6, 51; and history painting, 6; and landscape painting, 6-7; on art and the emotions, 7; on choice of moment, 71

Dughet, Gaspar, 3, 18

Du Pont de Nemours: questions distinctions between genres, 17

Encyclopédie, 26-27 Epinay, Louise-Florence d', 65 Estève, Pierre: compares Vernet's Shipwrecks to Poussin, 9

Falconet, Etienne-Maurice, 32 Félibien, André, 1, 20 Fragonard, Jean-Honoré, 66; Corésus sacrificing himself to save Callirhoé, 70, 71,

Fréron, Elie-Catherine, 13-14; and Veret's Ports of France, 36-37, 44, 48 Fried, Michael, viii, 28

Gainsborough, Thomas: and Eidophusikon, 86, 109; and freedom of invention in landscape, 95

Garrick, David, 84

Genius: not bounded by genres, 8, 32, 89; limitations of, 31, 95

Girardot de Marigny, 32

Gougenot, Louis, abbé: on instantaneous landscape, 74

Greuze, Jean-Baptiste, 10, 57; and indeterminacy of subject matter, 60-61; A Marriage Contract, 60; Girl weeping over her dead bird, 60; moral subjects of, 61; attempts at history painting, 95

Grimm, Friedrich Melchior, viii, 27; on differences between imitation and copying, 31; criticism of Vernet's Ports of France, 35-36; on need for immediacy in painting, 54-55; on imaginative involvement of spectator, 58; on indeterminacy in music and painting, 59; and dramatic conception of painting, 70

Hagedorn, Christian Ludwig von: and the sublime, 16-17; on distinctions between genres, 18; on the spectator's involvement in paintings, 50-51

Holbach, Paul Henri Dietrich, baron d', 65

Journal encyclopédique: on Vernet's Ports of France, 36, 39; on contrasting effects in

Vernet's pendants, 81 Journal Général de France, 17-18

Kames, Henry Home, Lord: on ideal presence, 51,52

Kant, Immanuel: and the sublime, 91

Lacombe, Jacques, 34

La Font de Saint-Yenne, viii; and Du Bos's art theory, 7; and Vernet's landscapes in the Salon of 1746, 7-8; on instantaneous effects in Vernet's landscapes, 73

La Grenée, Louis-Jean-François: Roman Charity, 55

Lairesse, Gerard de: and landscape pendants, 80, 106

Largillierre, Nicolas de, 3

La Rochefaucauld, François de, 56

La Tour, Maurice Quentin de, 23, 94

Laugier, Marc-Antoine, abbé: and criteria for judging paintings, 50, 53; and dramatic conception of painting, 70

Le Blanc, Jean-Bernard, abbé: on landscapes in repose, 74

Lecarpentier, Charles-Jacques-François: on variety in Vernet's landscapes, 82-83; on Vernet's efforts to ennoble landscape, 92

Le Prince, Jean-Baptiste: View of St. Petersburg, 40; Russian Pastoral, 53

Lessing, Gotthold Ephraim, x, 104, 105 Locke, John, 6, 26, 51

Loutherbourg, Phillippe-Jacques de, ix, 11; Landscape with shepherds, 53; Shipwrecks, 57; works in the Salon of 1765 discussed by Diderot, 69, 71; and Times of Day, 78, 82, 107; and the Eidophusikon, 84-86

Mairobert, Pidansat de: on limitations of landscape, 18-19; and vogue for genre painting, 19; on landscape pendants by Vernet, 81-82; on vogue for landscape in 1775, 92

Marigny, Abel-François Poisson, Marquis de: and Vernet's Port of Cette, 41-42

Mathon de la Cour, Charles-Joseph: and Vernet's Port of Dieppe, 39; on point of view, 43-44; and imaginative entry into landscapes, 48-49; on Vernet's landscapes in the Salon of 1767, 62

Mercure de France: on documentary value of Ports of France, 38; on imaginative entry into landscapes, 48; on instantaneity in Vernet's landscapes, 73

Michelangelo Buonarroti: on landscape painting, 93

Minos au Sallon ou La Gazette infernale, 58 Monet, Oscar-Claude: series of, compared with Vernet's, 83-84, 108

Montesquieu, Charles de Secondat, baron de: on variety and contrast, 80-81 Mozart, Wolfgang Amadeus, 108

Norgate, Edward, 4

Oudry, Jean-Baptiste: on imitation, 25

Pernety, Antoine-Joseph, 34; on effet, 50 Pierre, Jean-Baptiste: satirized by Vernet, 21 Piles, Roger de: on subjects of landscapes, 4; and theory of landscape, 4-5; on categories of landscape, 5, 88; on selective imitation in landscape, 24; and disregard for topographical landscape, 34; and techniques for outdoor sketches, 75, 76; on the series, 78

Porte, Joseph de la: and Ports of France, 36-37 Ports of France: See Vernet

Poussin, Nicolas, 3, 74; Et In Arcadia Ego, 6; Landscape with a snake, 12, 29; Storm, and Calm, 106

Rameau, Jean-Philippe: music of, compared to Vernet's landscapes, 62, 101 Rembrandt van Rijn, 3 Renou, Antoine, 76 Reynolds, Sir Joshua, 1, 24, 86 Richardson, Jonathan, 1 Rome, Prix de: for landscape, 3, 20 Robert, Hubert, ix, 20, 21, 23, 53; Ruins of, compared to De Machy's, 30-31; Italian Kitchen, 54; and associations stimulated by ruins, 63-64; Pont de Neuilly, 77; The Accident, 77; and paintings of Versailles, 95; and choice of viewpoint, 97 Rosa, Salvator, 9, 18 Rothko, Mark, 101 Rousseau, Jean-Jacques, 10, 62 Rubens, Sir Peter Paul, 3, 18, 24, 78

Saint-Réal, César Vichard de, abbé, 74
Salon: institution of, vii-viii
Sedaine, Michel-Jean, 52
Servandoni, Jean-Jérôme, 15, 109
Shaftesbury, Anthony Ashley Cooper, third
Earl of: and unity of time, 104
Sublime, 12-14, 16-17, 56-57

Taillasson, Jean-Joseph: and importance of figures in Vernet's Ports of France, 45; on unity in Vernet's landscapes, 94
Teniers, David, 18
Times of Day, 78-79, 82-85, 106
Tournehem, Charles-François-Paul Lenormant de, 7

Valenciennes, Pierre-Henri, 2, 20, 45; and

landscape studies, 75-76; and Times of Day. 78-79; on contrasting effects in landscape, 82; and paysage portrait, 97 Vernet, Claude-Joseph: Ports of France, ix, 34-45; domination of eighteenth-century French landscape by, x; exhibits at Salon of 1746, 7; importance of figures in landscapes of, 8-10, 45; described as poëte, 9; and the sublime, 11; compared to Poussin by Diderot, 12; moral significance in Shipwrecks of, 12; and associationism, 16; praised by Bouquier, 17; works of, seen as inferior to history painting, 18; Construction of a Highway and Approach to a Fair, 19; Death of Virginie, 20; letter to Robert on the Salon of 1785, 20-21; unity in landscapes of, 29; letter to Girardot de Marigny, 32; working methods of, 32-33; and artistic independence, 33; and pictorial unity in Ports, 35-36, 38-39, 41, 99; and documentary value of Ports, 38; Interior of the Port of Marseille, 38, 42; Gulf of Bandol, 39; View of the Port of Dieppe, 39-40; Port of Rochefort, 40; First View of Bordeaux, 40; Port of Cette, 40-42, 48, 57; letters to Marigny, 41-42; Exterior of the Port of Marseille, 42-43; self-portraits of, in the Ports, 42-43, 105; on point of view, 43, 97; Port of La Rochelle, 43; Shipwreck in the Salon of 1785, 49; paintings in the Salon of 1767, 47-49, 52, 57-58, 61-68;

dramatic impact in Shipwreck of, 57; and

Storm and Fire at Sea in the Salon of 1767,

indeterminacy of subject matter, 61-62;

66; Shipwreck owned by Diderot, 67;

sequence of natural events, 69-70;

landscapes of, described by Diderot as a

movement in landscapes of, 75; and use of

oil sketches, 76; and alphabet of tones, 76-

77; Garden of Vigna Ludovisi, 77; Seaport of 1749, 77; and representation of instant,

77; and Times of Day, 78-79, 82-84, 85, 107;

and landscape pendants, 81-82; series of,

compared to Monet's, 83-84; Shepherdess

Vien, Joseph-Marie, 45 Villette, M. de, 19 Volland, Sophie, 65, 66

of the Alps, 95

Watelet, Claude-Henri: and expressive power of landscape, 14; in *Discourse des Morts*, 18; and status of landscape, 20; and *vues*, 34, 45; on contrasting effects in landscape, 81

Watteau, Jean-Antoine, 18 Whately, Thomas, 64-65 Wille, Pierre-Alexandre, 20 Wilson, Richard, 1, 97, 98