The eclipsed son
Francesco Piranesi and the first Paris edition of the works of Giovanni Battista Piranesi
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The Baillieu Library at the University of Melbourne is unique among Melbourne collections in its ownership of a particular edition of the works of the 18th-century artist and printmaker Giovanni Battista Piranesi (1720–1778). These holdings comprise just over one thousand etched and engraved works, arguably the greatest body of prints created in connection with the Grand Tour. These are not Roman printings made during the artist’s lifetime, but a posthumous edition published in Paris between 1800 and 1807. The title pages of the earliest volumes record the year of publication according to the French revolutionary calendar; not until 1804 do they revert to the common Western calendar. This edition is the masterwork and the most ambitious project of Francesco Piranesi (1758–1810), Giovanni Battista’s eldest son, a competent printmaker himself, whose own prints form several volumes in the series. It is generally styled ‘the first Paris edition’ of the senior Piranesi’s work, to distinguish it from the edition published in Paris well after Francesco’s death by Firmin-Didot between 1835 and 1839, a fine copy of which is one of the treasures of the State Library of Victoria.

The binding of most of the 23 folio volumes in the Baillieu Library (a luxury item in their day) appears to be original—boards covered in red combed paper and red leather spines stamped with large fleur-de-lis, Grecian key motifs and titles in French. Many contain an identical binder’s ticket, giving an address where the binder, Tessier, worked between 1804 and 1807. Other volumes were subsequently re-bound in a similar way, using brown leather and paper, by Milanese book- and print sellers Pietro and Giuseppe Vallardi, slightly later in the same century. The largest volumes are on a truly grand scale, single pages measuring half by three-quarters of a metre. Their first Australian owner, James Alipius Goold, Melbourne’s first Roman Catholic bishop (subsequently archbishop), was an extensive book collector and a foundation member of the University Council. He housed these and similar folios in special shelving in his library. Their purchase by the Baillieu Library in 1974–75 was supported by funds from the Ivy May Pendlebury Bequest.

Behind this edition lie two remarkable stories. The first concerns the immediate circumstances that gave rise to Francesco’s Parisian publishing project. Along with his younger brother Pietro, Francesco Piranesi held public office as part of the republican government established in Rome in 1798. When royalist Neapolitan forces briefly took the city in autumn the following year, the brothers loaded all of their father’s copper plates and some other effects from his workshop onto an armed French brig, only for the vessel to be captured by a squadron led by Captain (subsequently Admiral) Thomas Troubridge, then Horatio Nelson’s second-in-command in the Mediterranean. Troubridge was familiar with Piranesi’s work—not surprisingly, given its popularity among English collectors and Grand Tourists. He arranged for safe conduct to France for the brothers and the precious plates, and obtained assurances from French authorities that their rights as owners would be protected. Francesco presented Troubridge with a complete set of his father’s work. While this reads like something in a C.S. Forester novel, it is ultimately just one episode in a larger and remarkable story of which only a fraction can be told here—Francesco’s life as a printmaker, art dealer, entrepreneur, man of letters, publisher and diplomat. The second part of this article focuses on Francesco’s intentions in publishing the first Paris edition, offering an explanation for the sudden failure of this and his other business ventures,
and pointing to the desirability of reassessing Francesco and his work in publishing his father’s output. However, a concise outline of his life before the dramatic voyage to Paris is a necessary preliminary, given the paucity of scholarly material on him current in English, in contrast to a body of primary material and important recent secondary studies in Italian and French. Among more recent publications, Rossana Lumetti’s study of Francesco in the context of Enlightenment culture is invaluable for its citation of much unpublished contemporary material. Another is the critical edition by Erouart and Mosser of the Notice historique, an early biography of Giovanni Battista Piranesi by architect Jacques-Guillaume Legrand, whose father-in-law, Charles Louis Clérisseau, was a long-term friend of the great printmaker. Despite having being commissioned by Francesco for publication as part of the first Paris edition, the biography remained unpublished until 1921, and is important for the light it casts on the edition itself, and the setting in which the brothers’ business, the Calcographie Piranesi, operated.\(^4\)

**Francesco’s Rome years**

Francesco was born to Giovanni Battista and his wife, Angela Pasquini, in 1758.\(^5\) His father directed him to different artists in Rome for basic instruction. These teachers included the painter Domenico Corvi, Giovanni Volpato, Domenico Cunego and the German brothers Philipp and Johann Gottlieb Hackert—all of whom were able printmakers—and the architect Pierre-Adrien Pâris at the Académie de France.\(^6\) In his father’s last year, Francesco joined him on a trip to Herculaneum and to Paestum, south of Naples, the site of three well-preserved Greek temples. Giovanni Battista died before the publication of a set of 20 vedute (views) featuring the temples, which Francesco saw through the press. Though Francesco named himself on the frontispiece and two of these vedute, his actual contribution was unquestionably minimal.\(^7\) However, Francesco used drawings and detailed measurements made on this trip in later publications, notably Il teatro d’Ercolano (1783) and later again in the three volumes of Antiquités de la grande Grèce, published between 1804 and 1807 among the last volumes of the series produced in Paris.\(^8\)

The sons inherited their father’s business and workshop, and also a pattern of intense, almost ceaseless, activity.\(^9\) By 1780 Francesco had published the first part of his Raccolta de’ tempj antichi. Conceived as a sequel to his father’s *Antichità romane*, its plates provided detailed measurements and cross-sections of the Temple of the Sibyl at Tivoli and the so-called Temple of Honour and Virtue. The 1790 volume completing the series did the same for the Pantheon. By 1783 Francesco was publishing *Il teatro d’Ercolano*, based on the visit south with his father. In 1784 he supervised a reprinting of his father’s *Antichità romane* and the following year issued his *Monumenti degli Scipioni*, documenting a monument that had only been unearthed in the previous half-decade.\(^10\) The next year yet another work appeared, the *Collection des plus belles statues*. Here one of his collaborators was Tommaso Piroli, who would work again in Paris with the Piranesi brothers. In the *Raccolta de’ tempj antichi* and *Monumenti degli Scipioni* the classical scholar Ennio Quirino Visconti also collaborated by providing texts.\(^11\)

The sons’ inheritance included remaining stock of the antique sculptures and statuary that their father had sold from his workshop to Grand Tourists. Francesco’s social status rose markedly when he negotiated the sale of most of this collection to Gustavus III of Sweden, an Enlightenment despot who was anxious to create his
own collection of antiquities. The statuary—in Francesco’s own list, 96 items—arrived in September 1785 in Stockholm, where it remains to this day. To expedite this, in 1783 the king conferred diplomatic status on Francesco as his cultural agent in Rome, and also as agent to the ports of the Papal States. In return, Francesco chose to be paid an annual pension, and continued to make recommendations to the Swedish court concerning further potential acquisitions. It was probably in conjunction with the king’s visit to Rome and Francesco’s diplomatic status that he was awarded a papal knighthood, the speron d’oro, at about this time. To Pope Pius VI the king’s visit was significant as it coincided with the extension of freedom of religious practice for Roman Catholics in Sweden.\footnote{12} Francesco began signing himself ‘cavaliere’ (knight) on publications such as his Monumenti degli Scipioni, instead of ‘architetto’, which had appeared on some earlier publications. His father had made precisely the same shifts in styling himself after he received the same knighthood in 1765.

In the next decade, Francesco’s diplomatic status became a poisoned chalice. In 1794, the Prime Minister of Naples, Sir John Acton, accused Francesco of planning to assassinate Count Gustaf Armfelt, a roving Swedish diplomat who was out of favour with the regency then ruling Sweden but was protected by the Neapolitan court because of his counter-revolutionary stance.\footnote{13} The Queen of Naples, Maria Carolina, was sister of the ill-fated Marie Antoinette; Francesco identified her as the ultimate mover against him in this affair.\footnote{14} Though the situation is too complicated to describe here in detail, Lumetti’s extensive research on the correspondence between Piranesi and the Swedish court found no evidence to support Acton’s allegation, and Francesco published a spirited defence—actually the work of the poet Vincenzo Monti—under his own name. The Swedish court registered its approval of Francesco’s fidelity by the award of another knighthood, the étoile polaire, in 1796, but Neapolitan justice sentenced two of his assistants, charged with complicity in the plot, to 15 years in the galleys—a kind of living death.\footnote{15} Undoubtedly the Armfelt incident strengthened in Francesco a preference for democracy and republicanism.
The opportunity for Francesco to express his rejection of the *ancien régime* came in February 1798 with the establishment of a republican government in Rome, in which he held office in the areas of police and finance. At the same time, as Sweden adopted a hostile stance towards France, his diplomatic status was revoked, and he declined an offer to continue his pension. But with the Neapolitan occupation of Rome in autumn the next year, the Piranesi brothers’ departure for Paris was a matter of prudence, given the Neapolitan court’s ruthless attitude towards republican activists and the queen’s hostility to Francesco.

The first Paris edition

On arrival in Paris, Francesco and Pietro wasted no time in getting down to business: in an advertisement in the *Magasin Encyclopédique* in 1799 they promised delivery by 2 April 1800 of impressions from their first printing. By 1800 Francesco, a well-organised publicist, had issued a prospectus outlining the project and listing prices. The sheer scale of the undertaking was nothing if not grand. It embraced a reprinting of all his father’s works, Francesco’s own existing publications and new works such as the *Antiquités de la grande Grèce*. For Francesco, the sale of his own publications alongside his father’s, or rather, using his father’s name in order to ensure sales of his own, was a long-established *modus operandi*. As early as 1782, in correspondence with the Swedish court, he had offered Gustavus III ‘l’entière collection de mes ouvrages en 19 volumes’, a date when most of the 19 would have been his father’s publications. Francesco’s prospectus gives prices for individual volumes, and also for single sets of some works such as the *Carceri*. Each of the *Vedute di Roma*, the ‘bestsellers’ of all his father’s output, and sheets of the *Vasi, cippi …*, an influential anthology of interior decoration designs, were available separately. For 19 of the 22 volumes (Francesco did not indicate prices for some volumes) the total price amounted to 1,496 francs—and more if a different paper were used.

From this distance in time, it might appear an ambitious, indeed foolhardy, project for a recently arrived émigré to undertake. However, there were important elements in Francesco’s favour. Across the 18th century, with the appearance of major series such as the *Cabinet du Roi* and the *Receuil Julienne*, Paris had established itself as Europe’s leading city for the publication of large-format luxury books and sets of prints that reproduced artworks. Such publications were works of art in themselves, and the tradition continued into the Napoleonic era, notably in the *Description de l’Égypte* (1809–28), a 21-volume set of atlas folios documenting architecture and artworks in Egypt, generated in the wake of the French expedition of the 1790s. Further, while the abolition of many organisations and structures set up under the *ancien régime* created a level of uncertainty for publishers and print sellers, not to mention those involved in the visual arts and architecture, it also created new openings.

Francesco’s project was designed to exploit some of these opportunities. An Italian aristocrat encouraged the French government to support the Piranesi brothers by making space available for their projects. He wrote to the master diplomat Talleyrand in 1800, referring to how Francesco and Pietro ‘wanted to establish a school to train printmakers in copying antiquities’. Similarly, J.-G. Legrand insisted in his *Notice historique* that the manner and style of the master’s prints furnished ideal models for the rising generation of printmakers to study. In addition, the 1800 prospectus described one of the aims of the reprinting as the creation of ‘un cours complet d’architecture’. It informed readers
that many volumes of prints of architectural subjects would include texts explaining the theoretical principles that enabled the architects of ancient masterpieces to achieve an enduring solidity. There even seems to have been the intention of extending the 'complete course' to include French architecture, with a reprinting in 1804 of the *Antiquités de la France* by Charles-Louis Clérisseau, edited by his son-in-law J.-G. Legrand.\[^{23}\] At this time Legrand was also collaborating as an author with another influential architect, Jean-Nicolas-Louis Durand, professor of architecture at the École Polytechnique, where he created the first systematic course on architectural history. Legrand and Durand were both interested in synthesising architectural history— their collaborative work was the *Recueil et parallèle des édifices de tout genre* (1799–1801). Durand also appears to have invested 40,000 francs in the Calcographie Piranesi at its inception and profited from his initial investment.\[^{24}\] As Francesco launched his project he was surrounded by like-minded associates, and his use of his father’s name in Paris as the basis for ‘*un cours complet* ...’ was eminently reasonable. Orders in 1797 from the Bibliothèque Nationale, the Institut National and the École Polytechnique for sets of Giovanni Battista’s work are one among many signs of ongoing French interest in his work as a model for a new generation of students.\[^{25}\] In the 1970s, the exhibition *Piranèse et les Français, 1740–1790*\[^{26}\] and a related seminar\[^{27}\] reminded modern scholars of the extent to which the master’s work had permeated the 18th-century French consciousness. The didactic thrust of some of the publicity for Francesco’s edition of his father’s works dovetails with the appearance of his own name in connection with other large educational projects at this time. In 1802 the Paris press discussed plans for a free school to operate in conjunction with a new Académie des Beaux-Arts, with seven classes and capacity for 300 students. In that discussion the artist Jean Duchesne l’aîné displayed barely concealed hostility towards Francesco as an outsider.\[^{28}\]
The last page of Legrand’s *Notice historique* contains an impressive list of names of those who favoured Francesco’s publishing project. Major figures included the artist Jacques-Louis David, the veteran architect Clériseau and Ennio Quirino Visconti, now in Paris. At the end of this procession appears the ‘premier Magistrat le Géneral Consul Bonaparte’. It was not just window-dressing. Francesco had maintained his capacity for impressing those with power and influence. It was courtesy of General Berthier and a government commissioner that the plates had been transported free of charge between Rome and Paris. In the 1790s, Francesco had some direct contact with Joseph Bonaparte, then an ambassador in Rome, and observed the courting of Carolina Bonaparte by a young Roman aristocrat. The Piranesi brothers advertised their activities, including the publication of the first Paris edition, under the name of the Calcographie Piranesi, and at all three different addresses that housed this business over a period of time, the government made the space available to the brothers rent-free. In securing this arrangement, Francesco’s earlier acquaintance with Joseph Bonaparte was probably crucial, since Joseph now held responsibilities such as the role of minister for the interior. When bureaucratic regulations stood in the way, it was Talleyrand who wrote to Lucien Bonaparte that ‘the French government has been greatly interested to welcome these two well-regarded artists’. Jean Duchesne was not necessarily pleased when he observed that the brothers enjoyed ‘strong protection’. However, he was correct in detecting that their supporters were powerful men. In turn, the government expected the brothers to find and pay the artists and craftsmen who would execute the work under their supervision. Later, Joseph Bonaparte supported Francesco in establishing a terracotta factory near Joseph’s Morfontaine estate.

**Business failure**

From the beginning of his career, Francesco had displayed considerable business acumen. Yet by 1809, two government officials had completed a report on the perilous situation of the Calcographie Piranesi, and made several recommendations on how to rescue it and its principal. They estimated Francesco’s debts as amounting to 980,000 francs. They recommended the closure of the Morfontaine factory and government acquisition of the Calcographie, including all the copper plates. Francesco should be paid an annual pension of 3,000 francs and be given a percentage of the value of sales as long as he continued to work in the business under its new management. His creditors should also be paid through the release of 360,000 francs by the *caisse d’amortissement*. By 12 December that year a decree authorised the government’s purchase of the plates, which until then were in the hands of his creditors. Francesco barely lived long enough to enjoy the relief that this was intended to provide him: he died suddenly on 10 January 1810. He was only 52.

This dramatic reversal deserves explanation. At least four elements contributed to Francesco’s misfortune. Firstly, while Paris was certainly Europe’s leading centre for the production of luxury illustrated books and series, publication of this kind was not without pitfalls. Previous successful publications *de luxe* had virtually infallible backers: the monarchy, financiers or very wealthy aristocrats. The *Voyage pittoresque ou description des royaumes de Naples et de Sicilie* (four volumes, Paris, 1781–86)—perhaps the most beautiful illustrated travel book of the 18th century, and one whose subject matter overlapped at many points with the world of the Piranesi—was a severe financial embarrassment.
to its creator, the Abbé Richard Saint-Non. He lacked that kind of backing.\textsuperscript{35}

The second element, regarded by Lumetti as the most important of all, was Francesco's establishment of a factory to manufacture terracotta wares, friezes, cornices, urns and Etruscan-style busts, in keeping with the Empire aesthetic. For this project he had the support of Joseph Bonaparte. The main factory at Plailly near Joseph's estate at Morfontaine used local clay, identified by the Piranesi as specially suitable. It employed over a hundred workers including a sculptor and others involved in design. The brothers advertised its wares in the \textit{Athenaeum}, a short-lived journal they published in 1806–07. Francesco invested \textpounds{}130,000 francs in the business to begin with, but incurred substantial losses as none of the statuary or Etruscan wares sold, only garden urns and vases.\textsuperscript{36} In 1807, Pietro left for Rome where he published his own work and held public office under the Napoleonic regime.\textsuperscript{37} Whether his departure at this particular time was directly related to the failure of the latest business venture is unclear. Meanwhile, Francesco was now completely on his own in running the Calcographie.

This failure coincided with the third element. A recent study identifies 1806–07 as the time of 'the first, distinctively capitalist economic crisis of the new century'. An earlier boom in manufactures of many kinds was followed by a slump, as 'by 1806 the existing market at home and abroad for French manufactures was saturated'.\textsuperscript{38} In this light it is easy to understand the failure of the Morfontaine factory. The last volumes of the first Paris edition were also being published in these years. This is when creditors began to menace Francesco.

Scholarship has so far overlooked the fourth likely element in Francesco's financial predicament: the failure of the first Paris edition to sell. In 1809 the government commissioners reporting on his affairs noted that 'there had been so much printing of the most beautiful of the father's works, that interest had been exhausted'; in other words, the market for Piranesi images was saturated.\textsuperscript{39} Some characteristics of the paper and printing in the volumes themselves suggest that despite the care with which Francesco advertised the series, the consequent demand only justified the printing of a modest-sized run. A consistent feature of volumes such as V–VII and X that include text pages as well as plates is that while the plates were all on newly manufactured French paper, the text pages bound in with them are on late-18th-century Italian paper, quite different from the French product in its watermarks and overall weight.\textsuperscript{40} Clearly, there were not enough orders after 1800 to create the need for a new printing of the text pages. The remainders were ones the brothers had brought with them from Rome.\textsuperscript{41}

Careful examination of the Firmin-Didot edition of 1835–39 furnishes additional evidence. When the French government offered the plates for sale in 1829, a report described them as being 'in very good condition, and able to sustain a number of printings'.\textsuperscript{42} This is consistent with a modest-sized print run by the Calcographie Piranesi. There is more interesting, internal evidence that can only be gleaned by a careful examination of watermarks, in this case by comparing the watermarks on papers used in the first Paris edition with those on sheets in Firmin-Didot's 1835–39 printing. While the majority of sheets in the State Library of Victoria's Firmin-Didot set are printed on paper manufactured close to the time of printing, other sheets bear watermarks from several decades before; further, the watermarks
correspond to ones that appear regularly on paper used by Francesco in his first Paris edition, specifically, papers manufactured by Dupuy at Ambert in the Auvergne. Along with the copper plates, Firmin-Didot appears to have purchased remainders of plates printed by Francesco and also a stock of unused paper of this kind, on which they subsequently printed. Documentation of watermarks in sets of the Firmin-Didot edition held in other collections has yet to be undertaken to establish the full extent to which this occurred. In the absence of any other documentation, it would shed further light on the scale of Francesco’s printing.

A more detailed discussion of Francesco’s reprinting of his father’s plates is also due, but some basic points can be suggested here, with reference to Piranesi senior’s best-selling images, the Vedute di Roma. In some cases, such as the Veduta della Piazza della Rotonda, a panoramic view of the Pantheon and space around it, Francesco’s reprinting seems flat, largely due to the way the plate was inked. In others, he carefully reproduced the characteristic of his father’s mature style. In reprinting the Veduta della facciata della Basilica di S. Croce in Gerusalemme he captures the drama of the sky and the weight of the architecture by carefully following the dramatic and heavy inking practised by his father, at the same time taking care with fine and delicate details. The same is true of the Veduta della Dogana di Terra a Piazza di Pietra. He took care with the inking of the unsettling clusters of parallel lines in the sky in the Veduta delle due chiese and the view showing the Academie. His reprinting of the Veduta dell’ Isola Tiberina captures both the shimmering reflections in the water, and heavily bitten and inked lines used in depicting the end of the island closest to the viewer.

**Conclusion**

A detailed assessment of the prints by Francesco published under his own name is the subject for an article in its own right. Inevitably they stand in the shadow of his father’s work, but his best works can be divided into two categories. The first comprises documentary architectural works, many of them cross-sections of temples or details of architectural features. The second consists of a handful of large and dramatic night scenes exploiting chiaroscuro effects, including one of fireworks above the Castel Sant’Angelo (see page 9), and another, the attempted flight by Pompeians as Vesuvius erupted in AD 79. Above all else, his entrepreneurial skills and determination to preserve his father’s plates was crucial for the long-term dissemination and ongoing popularity of the master’s oeuvre. Though at the time Francesco’s first Paris edition was a commercial embarrassment, in hindsight it was a crucial point, helping to ensure the ongoing transmission of the Piranesian tradition.

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This article draws on research carried out by Colin Holden as the Redmond Barry Fellow at the State Library of Victoria and University of Melbourne in 2010–11, when he began researching these institutions’ holdings of works by Giovanni Battista Piranesi. As part of a collaboration between the library and university, he is curating A traveller’s dream: Piranesi and the Grand Tour, an exhibition to be held at the State Library of Victoria in March–July 2014. A core of major works from both collections will be supplemented by other material illuminating the historical, literary and artistic context in which Piranesi worked.
Like the Piranesi brothers, Visconti identified himself with republicanism in Rome at the end of the century. He was one of five consuls and minister for the interior under Berthier. In Paris, he took charge of the antiquities collections at the Louvre under Napoleon.


2 The Vallardi ticket survives in vol. XIX. It gives the brothers’ address as ‘Contrada S Margherita n 1101 al’ insegna della Stellì d’Oro all’ angolo del Vicolo dell’ Aquila’.


5 A parish record compiled following his father’s death and quoted by Erouart and Mosser, p. 236, n. 76 and in Lumetti, p. 43, n. 20, gives Francesco’s age in 1778 as 17, but this document is clearly unreliable on several points—it also gives his father’s age at the time of death as 56.

6 Legrand, pp. 236, 250.


8 Legrand, p. 247.

9 On the contents of the workshop, see Robison, p. 55, n. 42.

10 For contemporary correspondence on the reprinting, see Lumetti, p. 61, n. 69.

11 Like the Piranesi brothers, Visconti identified

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13 On Gustav III and Roman Catholicism, see Lumetti, pp. 55–6, 70, 74–5.

14 Lumetti, pp. 144–5.

15 Lumetti, p. 151.

16 Lumetti, p. 197.

17 For advertisements in the *Magasin Encyclopédique*, see Robison, p. 241, n. 23.

18 Quoted in Lumetti, p. 37.

19 Erouart and Mosser, p. 218.

20 Quoted in Lumetti, p. 217.

21 Legrand, p. 232.

22 Erouart and Mosser, p. 217, quoting the prospectus in the Bibliothèque Nationale.

23 Erouart and Mosser, p. 217.


25 Lumetti, p. 216.


28 Erouart and Mosser, pp. 218–19, citing Duchesne’s response in his *Quelques idées sur l’établissement des frères Piranesi*, and other contemporary sources.

29 Legrand, p. 252.

30 Legrand, p. 252.

31 Lumetti, p. 160, quoting correspondence with the Swedish court; see also pp. 194, 221.

32 Quoted in Lumetti, pp. 218, 219.

33 Interesting contemporary evidence is quoted by Antony Griffiths in ‘Giovanni Volpato’, *Print Quarterly*, vol. 5, no. 4, 1988, p. 429.

34 Lumetti, pp. 22–33.


36 Lumetti, pp. 219, 221–4, 228, 231–2, is the most detailed account to date of this project.

37 Lumetti, p. 228. The publication, another contribution by the Piranesi family to Roman antiquarianism and neoclassicism, was *Le bassirilevi antichi di Roma e sue agguazze*, Rome, 1807. Pietro became a prefect under General Miollis.


39 Erouart and Mosser, p. 219.

40 Robison, pp. 215–39, has extensive documentation of watermarks used in editions of Piranesi’s *Opere varie*.

41 This is consistent with evidence discussed in Robison, p. 241, n. 25. The inventory listing the contents of Giovanni Battista’s business premises at his death suggests that Francesco was following in his father’s footsteps in amassing large quantities of paper—see Robison, p. 55, n. 42.

42 Erouart and Mosser, p. 220.

43 I intend to publish online a detailed record of the watermarks in conjunction with the exhibition of Piranesi’s works to be held at the State Library of Victoria in 2014. Paper bearing Robison’s watermark 78 appears in several volumes in the SLV’s set of the Firmin-Didot edition.