



LANDSCAPE

Landscape as an autonomous subject developed relatively late in the history of European art, first flourishing in the years around 1600. Before then artists employed landscape simply as a setting for their narrative subjects, or in the case of Leonardo da Vinci as a vehicle for his personal preoccupations, such as his enigmatic *Deluge* (no. 6).

During the seventeenth and eighteenth centuries Italian landscape developed in two distinct strands: an atmosphere of classical calm and balance often used for subjects from mythology, exemplified by Claude's *Apulian Shepherd* (no. 33); and the romanticism of sweeping panoramas and sudden shifts of scale seen in Guercino's *Landscape with a bridge* (no. 32).

Many finished drawings were produced for the collectors' market rather than as studies for paintings – Canaletto's *View on the Grand Canal* (no. 52) was one of scores of seductive depictions of Venice purchased by George III. Eighteenth-century Britain saw the rise of watercolour as an independent art form, and at the forefront of this movement were the Sandby brothers, Thomas and Paul, exemplified by their *View of the St Paul's Cathedral from an idealised bridge* (no. 57) and *Windsor Castle on a rejoicing night* (no. 58).