The background of the top half of the cover is a solid blue color. Overlaid on this are various white architectural drawings, including floor plans, elevations, and sections of classical buildings. These drawings are arranged in a grid-like pattern, with some larger and more prominent than others. The drawings include details of columns, doorways, and entire building footprints.

**JULIEN-DAVID LEROY
AND THE
MAKING OF
ARCHITECTURAL
HISTORY**
CHRISTOPHER DREW ARMSTRONG



Julien-David Leroy and the Making of Architectural History

This book examines the career and publications of the French architect Julien-David Leroy (1724–1803) and his impact on architectural theory and pedagogy. As a leading member of the elite Paris Royal Academy of Architecture in the second half of the eighteenth century, Leroy's work is of central importance to the emergence of architectural history as a scholarly discipline and to the survival of official architecture education in France through the Revolutionary period.

Leroy's groundbreaking publication, *Les Ruines des plus beaux monuments de la Grèce* challenged conventional ideas about beauty, proportion, and the classical orders, reframing the study of architecture in response to multiple strands of contemporary scholarly discourse. Responsive to the recent emergence of art criticism and its attendant public; attuned to the pedagogical ideals of the *Encyclopédie* and Jean-Jacques Rousseau; and attentive to debates around the nature of vision, language, and progress, Leroy engaged his readers in a process of knowledge-making through the comparison of datable monuments. In so doing, he repositioned the writings of the Roman author Vitruvius in relation to earlier Greek precedent, elaborated the use of building typology as a means to study historical change, and identified distinct periods in the development of ancient architecture.

Considering the place that Leroy occupied in various intellectual circles of the Enlightenment and Revolutionary period, this book examines the sources for his ideas about architectural history and theory and defines his impact on subsequent architectural thought. As such, this book will be of key interest to graduate students and scholars of Enlightenment-era architectural history.

Christopher Drew Armstrong is an Assistant Professor and Director of Architectural Studies in the Department of History of Art and Architecture at the University of Pittsburgh.

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From *Les Ruines des plus beaux monuments de la Grèce* (Paris, 1758), part 2, pl. XIII.
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From *Les Ruines des plus beaux monuments de la Grèce*, 2nd ed. (Paris, 1770), tome 1, pl. I.
- Back Robert Sayer, view of Erechtheion combined with view of the Roman portico in Athens.
From *Ruins of Athens with Remains and Other Valuable Antiquities in Greece* (London, 1759), pl. 9.

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Figure credits

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Note on the text

The spelling “Leroy” used in this book has become conventional in most English sources. Although there is some variability in eighteenth-century spelling, Julien-David Leroy always signed his name “Le Roy”.

Unless otherwise indicated, translations are my own.

Abbreviations

Arch. Ac. Sci.	Archives de l'Académie des Sciences, Paris
Arch. Inst.	Archives de l'Institut de France, Paris
Arch. Nat.	Archives Nationales, Paris
BNF	Bibliothèque nationale de France, Paris
CCA	Canadian Centre for Architecture, Montréal
CNAM	Conservatoire nationale des arts et métiers, Paris
<i>Encyclopédie</i>	Denis Diderot and Jean Le Rond d'Alembert, eds., <i>Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers</i> , vols. 1–7 (Paris, 1751–1757); vols. 8–17 (Neuchâtel, 1765).
ENSBA	École nationale supérieure des Beaux-Arts, Paris
<i>HARI</i>	<i>Histoire de l'Académie Royale des Inscriptions et Belles Lettres, avec les Mémoires de Littérature</i>
<i>HARS</i>	<i>Histoire de l'Académie Royale des Sciences</i>
<i>JSAH</i>	<i>Journal of the Society of Architectural Historians</i>
<i>JWCI</i>	<i>Journal of the Warburg and Courtauld Institutes</i>
<i>Mémoires secrets</i>	<i>Mémoires secrets ... ou journal d'un observateur</i> , 36 vols. (London, 1777–1789).
Millard	The Mark J. Millard Architectural Collection, 4 vols. (Washington: National Gallery of Art; New York: George Braziller, 1993–2000).
<i>NAAF</i>	<i>Nouvelles Archives de l'Art Français</i>
<i>'Prix de Rome'</i>	Jean-Marie Pérouse de Montclos, <i>'Les Prix de Rome': Concours de l'Académie royale d'architecture au XVIIIe siècle</i> (Paris: Berger-Levrault, 1984).
<i>Procès-verbaux</i>	Henry Lemonnier, ed., <i>Procès-verbaux</i> , 10 vols. (Paris, Jean Schemit, 1911–1912; Édouard Champion, 1913–1920; Armand Colin, 1922–1929).
RIBA	Royal Institute of British Architects, London
<i>SECC</i>	<i>Studies in Eighteenth-Century Culture</i>
<i>SVEC</i>	<i>Studies on Voltaire and the Eighteenth Century</i>

Introduction

Positioning Leroy

The work of Julien-David Leroy (1724–1803) represents a struggle to reinvigorate a long tradition of architectural writing centered on the proper design and use of the classical orders. His main publication – *Les Ruines des plus beaux monuments de la Grèce* (1758; 2nd ed. 1770) – offered illustrations of the Greek orders in various contexts, applying new scholarly methods and conceptual frameworks to understand their transformation over time and their effects on the observing subject. Upon its publication, *Les Ruines* was heralded as a revolution and generated intense controversy, positioning Leroy for membership in the elite Paris Académie Royale d'Architecture. His career strategy proved both effective and insidious: having transformed himself into the leading French authority on Greek architecture, Leroy ultimately subverted the entire system of classical aesthetics from within one of the leading institutions dedicated to promoting its core principles.

Like many of his contemporaries, Leroy grappled with questions arising from Gothic construction and knowledge of non-European building traditions, but the classical orders remained central elements in discussions of architectural aesthetics at the time *Les Ruines* first appeared.¹ Following the Roman author Vitruvius, authoritative Renaissance scholars such as Leon Battista Alberti, Sebastiano Serlio, and Andrea Palladio wrote detailed explanations of how to properly shape and deploy the orders, which functioned as the principal bearers of meaning in classical buildings. Designing “correct” orders became the capstone of a sophisticated architectural author’s research, examples of which proliferated in treatises published in Italy and France throughout the sixteenth and seventeenth centuries. Right up to the mid-eighteenth century, members of the Académie d'Architecture perpetuated this tradition, expending considerable effort trying to produce standardized designs for the five canonical orders.

The French had long attempted to differentiate between Greek and Roman architecture to better understand the key characteristics of the orders. In 1650, for example, Roland Fréart de Chambray collected together the orders published by ten earlier authors and systematically compared their profiles and proportions in his *Parallèle de l'architecture antique et de la moderne*.² His objective was not to present the reader with novel designs but rather “to return to the source of the orders and to recover the pure images and ideas of those admirable masters who invented them...”³ He separated the three perfect Greek orders – Doric, Ionic, Corinthian – from the two, less perfect Latin ones – Tuscan, Composite. His explanation that the excellence of Greek art was

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due to climate would become standard throughout the eighteenth century. Later authors such as Marc-Antoine Laugier echoed his recommendation that modern architects avoid caprice, license, and error by returning to the simplicity of early models.

François Blondel, the first director and professor of the Académie d'Architecture took a different tack in his approach to the problems outlined by Fréart de Chambray. In his *Cours d'architecture* (1675–1683), Blondel sought to refine the principles of the orders by keeping one eye fixed on the immutable ideal while the other registered the accumulation of knowledge over time. Expert opinion played a major role in gauging the value of modern authors and only those whose work received “universal approval” merited consideration.⁴ “Universal” agreement, however, implied the consent of “intelligent” people, not some vaguely defined public.⁵ Like Serlio, Blondel included in his *Cours* a plate representing the five sanctioned Renaissance orders as an index to the most important knowledge a young architect should master (Figure 0.1).

Blondel accepted the notion that valuable contributions to refining the orders had been made since their invention by the Greeks. Based on his reading of Vitruvius, which he believed to represent Greek theory in unadulterated form, Blondel concluded that a significant change in taste had occurred in ancient Rome, as evidenced by surviving architectural remains in Italy.⁶ Blondel's explicit acknowledgment of change in the design of the orders in antiquity may be characterized as a tacit endorsement of the notion of progressive improvement over time since, unlike Fréart de Chambray, Blondel never advocated a return to original Greek models and sanctioned the careful consideration of sixteenth-century texts in addition to ancient sources.

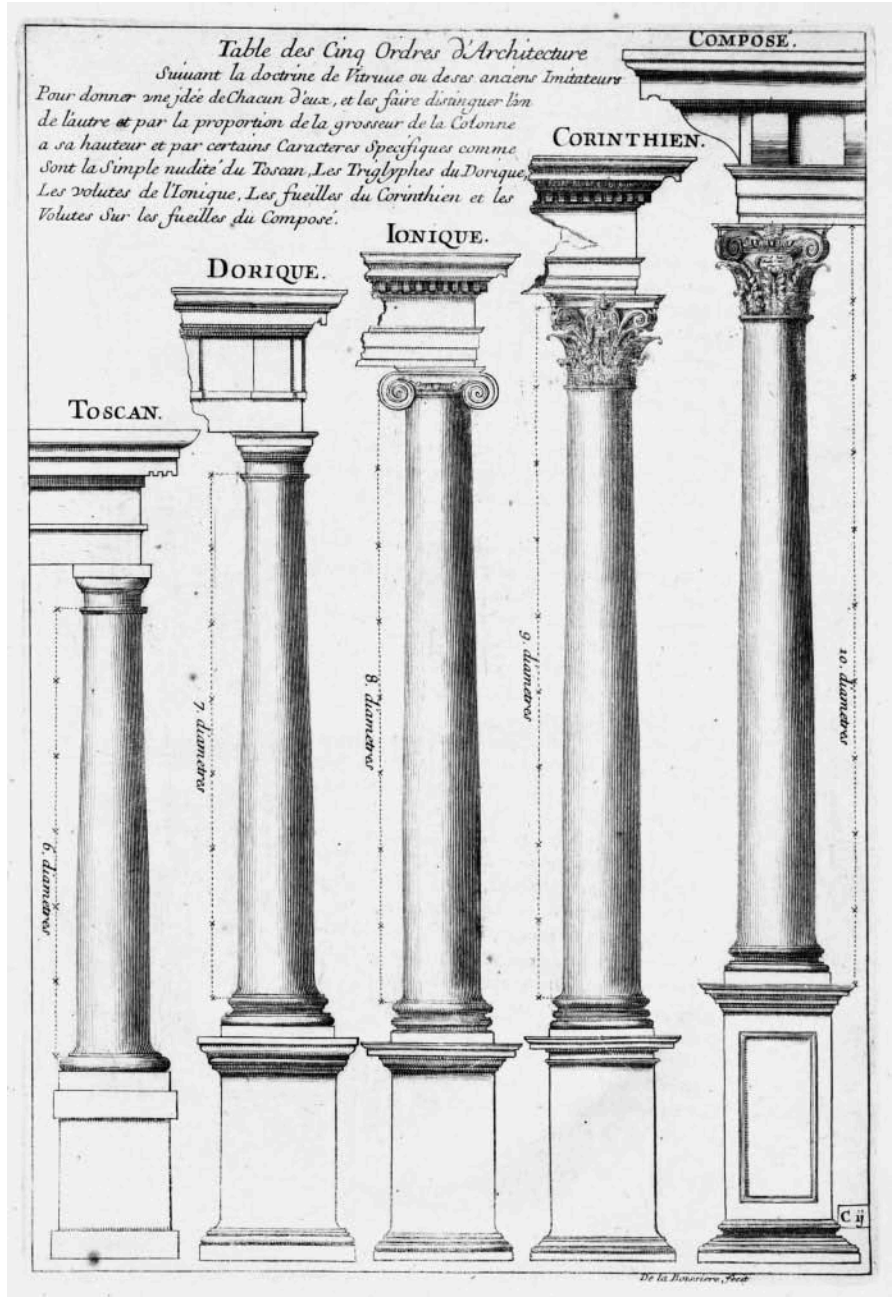
In response to Blondel's ideas, his colleague Claude Perrault – who dismissed the notion that beauty in architecture arose from the adherence to a system of immutable proportional relationships – generated his own designs for the orders in his *Ordonnance des cinq espèces de colonnes selon la méthode des anciens* (1683).⁷ Innovative French authors of the eighteenth century such as Jean-Louis de Cordemoy and Laugier continued to include plates illustrating the proportions and details of columns and capitals in their books, while arguing for a return to the ancient practice of using the orders as structural elements in buildings rather than as superficial decorative forms. Though authors such as Jacques-François Blondel and Nicolas Le Camus de Mézières attempted to broaden the scope of architectural discourse by expanding on the notion of spatial planning or “distribution,” the orders remained central to both as the main source of “character” in building.

Though Vitruvius informed his readers that the orders originated in Greece, neither he nor any of the aforementioned authors made much effort to determine what Greek architecture actually looked like. Until the eighteenth century, the arts of ancient Greece and Rome were generally regarded as a unified block. This is not to say that scholars and architects were unaware of the chronological order in which things were made – a good example of such an awareness is Antoine Desgodetz' *Les Édifices antiques de Rome* (1682), in which monuments are dated to the reigns of various emperors – however the objective of studying ancient ruins was to grasp the ideal forms and proportions of the orders rather than to illustrate their history.

0.1

François Blondel,
tableau of the
five orders of
architecture,
engraved by de La
Boissière.

From *Cours
d'architecture* (Paris,
1675).



Steeped in the foregoing tradition and heir to Blondel's position as professor in the Académie d'Architecture, Leroy made the radical decision to travel to Greece at his own expense in 1754–1755. In addition to receiving substantial funding from his father, the principal figures who backed Leroy's project were Pierre-Jean Mariette and the Comte de Caylus, the most prominent tastemakers and scholars of art in

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mid-eighteenth-century Paris. With their assistance, Leroy assembled a team of artists who produced the engraved views and plates of measured drawings for *Les Ruines des plus beaux monuments de la Grèce*. Though illustrations of the ruins of Athens appeared in suites of engravings published by Richard Pococke and Richard Dalton in 1745 and 1751, Leroy used his research in Greece to investigate larger issues of historical change through comparisons of monuments from different periods. He also sought to clarify the relationship between Greek architecture and the principles outlined by Vitruvius, something attempted by no previous author.

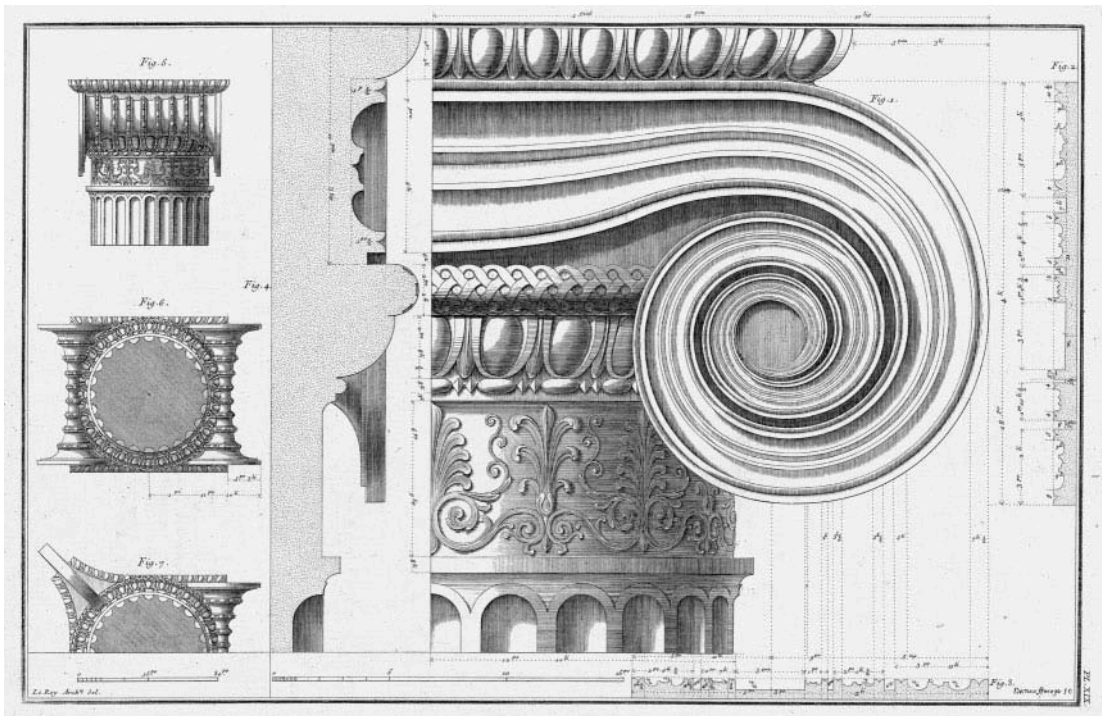
Building on the ideas of Claude Perrault, Leroy concluded that the orders could not be considered as objectively beautiful since the forms and proportions of columns had never been fixed in antiquity. Increased awareness of Gothic and Chinese architecture further undermined the notion that classicism was the expression of a universally valid taste. Thus, while Leroy stated that one of the objectives of *Les Ruines* was to contribute new models to the refinement of the orders and echoed François Blondel's thesis that the best results would be produced by a judicious analysis of all precedents, he left that operation to his colleagues in the Academy and moved on to new problems.⁸

One of Leroy's principal contributions to the discourse on the orders was an illustration of what he considered the finest Greek Ionic capital – a richly sculpted specimen taken from the Erechtheion (Figure 0.2).⁹ From the same building he reproduced a corner capital with the volute projecting at 45°, proving that the Romans merely borrowed this device from the Greeks. He contrasted the Erechtheion capitals with simpler, more

0.2

**Julien-David Leroy,
Ionic capital from
the Erechtheion,
engraved by
Jean-François de
Neufforge.**

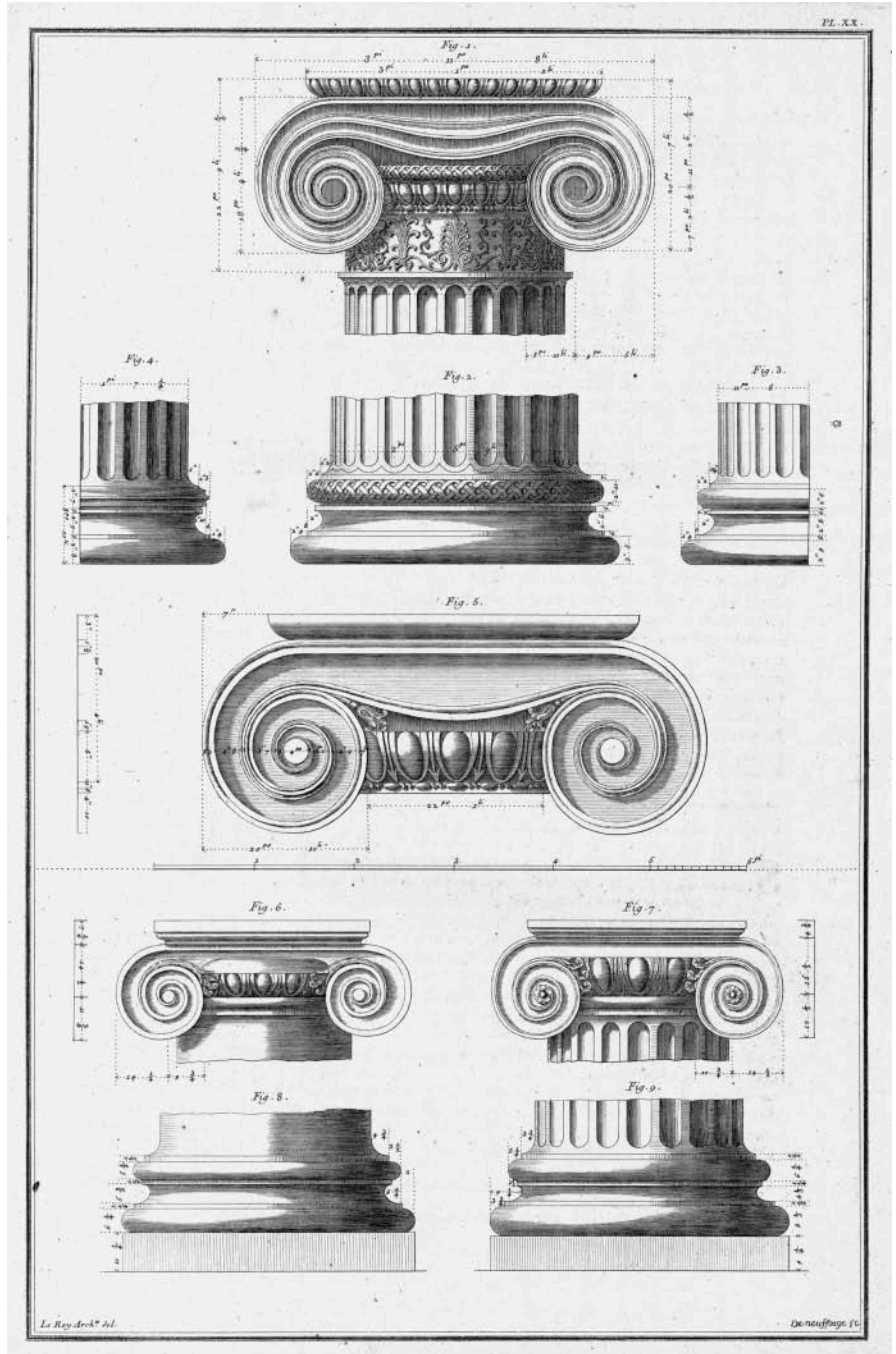
From *Les Ruines
des plus beaux
monuments de la
Grèce* (Paris, 1758),
part 2, pl. XIX.



0.3

Julien-David Leroy, Ionic capitals from the Erechtheion, the Temple of Virile Fortune, and the Theater of Marcellus, engraved by Jean-François de Neufforge.

From *Les Ruines des plus beaux monuments de la Grèce* (Paris, 1758), part 2, pl. XX.



rigid specimens from the Theater of Marcellus and Temple of Virile Fortune (Temple of Portunus) in Rome – models sanctioned by Renaissance theorists and illustrated by Fréart de Chambray and Desgodetz (Figure 0.3). Deferring any final judgment on the merit of fifth-century BCE Ionic, Leroy coyly remarked that “since it’s typical to admire things that

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have taken a lot of effort to obtain, I won't say definitively that the Ionic of the Erechtheion must be preferred to Roman examples."¹⁰

Les Ruines made an immediate impact and became part of highly contentious debates about the relative merits of Greek and Roman art. In 1759, the London-based publisher Robert Sayer issued a radically reconfigured version of Leroy's book under the title *Ruins of Athens with Remains and Other Valuable Antiquities in Greece*. Sayer's ostensible purpose was to make *Les Ruines* available to English readers and to provide an affordable work for students of architecture. Although Sayer praised Leroy's initiative, his cavalier attitude toward the integrity of *Les Ruines* is shocking. The text is based largely on George Wheler's late seventeenth-century account of his voyage to Greece and includes none of Leroy's historical or theoretical observations about architecture, nor any of his reflections on Vitruvius, nor even the narrative of his voyage.¹¹

In an attempt to reduce the price of the book, Sayer combined pairs of views from *Les Ruines*, claiming that such an operation made them "truly picturesque" (Figure 0.4).¹² The result is a travesty and it is not without reason that Leroy suspected the book was produced to diminish the reputation of his work.¹³ The first indication that Leroy's measurements may have been faulty appears in Sayer, who indicates that in converting the measured drawings to English dimensions, he endeavored "to correct Mons. Leroy, where either, from his own Want of Attention, or inaccuracy of the Engraver, the small and great Measurements disagree."¹⁴

0.4

Robert Sayer, view of Erechtheion combined with view of the Roman portico in Athens.

From *Ruins of Athens with Remains and Other Valuable Antiquities in Greece* (London, 1759), pl. 9.



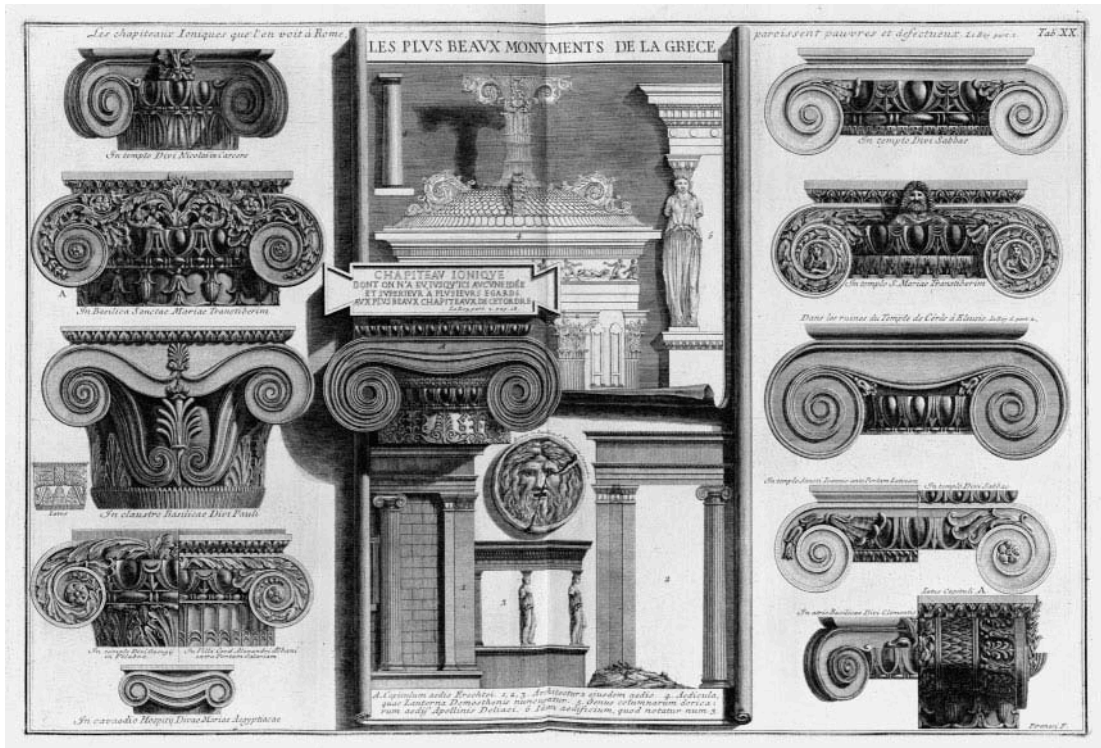
Sayer's book served as a prelude to the minute and vicious attack on *Les Ruines* mounted by James Stuart in the first volume of *The Antiquities of Athens* (1762).¹⁵ In his preface, Stuart made it clear that he felt Leroy scooped his project, giving a detailed outline of the development of his ideas from the moment he conceived of traveling to Greece in 1748. In the first chapter of *The Antiquities*, Stuart illustrated a Roman portico in the market of Athens (the Portico of Athena Archegetis), enumerating thirty mistakes in Leroy's view, elevation, and description of the same monument (Figures 4.10 and 4.11). In the following chapters, Stuart did not miss an opportunity to point out further omissions of detail and errors in measurement. Calling into question Leroy's integrity and competence, Stuart asserted that "accuracy is the principal and almost the only merit" of books illustrating ancient monuments.¹⁶ Leroy took issue with so narrow a vision of architectural research, stating in 1767 that:

I admit that during my travels I had very different ideas and that I certainly would not have gone to Greece simply to note the relationships between the parts of buildings and the divisions of our foot. I left that sort of glory to those who want it and who take pleasure in such things. I measured the monuments of Greece to understand relationships among them, relationships to the architecture of earlier and later peoples, and to the principles of Vitruvius. My measurements were made with more precision than was required to draw my conclusions. To know the general proportions of a circular temple, it is unnecessary to measure its diameter and the diameter of every column, like Desgodetz. Taking thousands of measurements and paying scrupulous attention to mediocre details seems to me superfluous.¹⁷

Leroy pointed to Robert Wood's widely celebrated *Ruins of Palmyra* (1753) as a model for his book, one which could hardly claim an elevated level of precision having been based on a mere seventeen days of field work in the ancient city.

Leroy's efforts to understand and compare Greek monuments to the architecture of other peoples, specifically the Romans, also raised the ire of the Italian architect and engraver Giovanni Battista Piranesi who responded to *Les Ruines* with his monumental polemical treatise *Della magnificenza ed architettura de' Romani* (1761). Though a number of individuals writing in the 1740s and 1750s disparaged Roman contributions to the development of the arts in antiquity – including Caylus and Mariette – the material evidence published in *Les Ruines* gave Piranesi an unprecedented opportunity to deploy all his graphic brilliance to diminish the Greeks and reassert the inventive genius of the Romans.

Isolating Leroy's illustrations of the Erechtheion in the middle of a page of heavily ornamented Roman Ionic capitals (Figure 0.5), Piranesi created what has become the most enduring put-down of *Les Ruines*, reproduced in virtually every publication dealing with Piranesi, Leroy, and the Greco-Roman controversy of the 1760s. What has become clear from recent studies of Piranesi and his subsequent conflict with Mariette is that the frames of reference within which *Della magnificenza* and *Les Ruines* were



conceived could not have been more different. Piranesi's ideas about history represented an increasingly anachronistic Humanist understanding of the origins of ancient cultures based on Biblical dogma, while Leroy's research embodied a new vision of historical scholarship in which the credibility of textual authorities was assessed against the testimony of material remains.¹⁸ The controversies stimulated by *Les Ruines* immediately following its publication in 1758 underline a deep epistemological rupture in contemporary antiquarian scholarship which, rather than diminishing the importance of Leroy's work, suggests that his book should be seen instead as a work of the greatest significance, one that grappled with applying new methods to the making of architectural history.

Impact and reputation

The negative comments made about *Les Ruines* by Stuart and Piranesi were exceptional and have often eclipsed Leroy's achievement, diminishing his role as a teacher and impeding a clear understanding of how his theoretical ideas contributed to a fundamental renovation of architectural discourse.¹⁹ Considerable evidence indicates that Leroy's colleagues and students regarded him as an innovative thinker and influential mentor whose work and teaching transformed architectural thought in the second half of the eighteenth century. Two biographical sketches written shortly after Leroy's death describe him as a figure central to cultivating the European-wide fascination with ancient

0.5
Giovanni Battista Piranesi, Ionic capitals found in Rome, surrounding architectural elements illustrated in *Les Ruines des plus beaux monuments de la Grèce*.

From *Della magnificenza ed architettura de' Romani* (Rome, 1761), pl. XX.

Greece. The first of these biographies appeared in Charles Landon's *Galerie historique des hommes les plus célèbres de tous les siècles et de toutes les nations* (1806) accompanied by an engraved portrait of Leroy based on a drawing by François Gérard (Figure 0.6).²⁰ The key merit of Leroy's research, according to Landon, was to eradicate the taste for rococo ornament that characterized French design in the first half of the eighteenth century.²¹ Leroy's achievement during four decades of teaching in Paris was to instill in the minds of his students the true principles of architecture. He became a member of numerous learned bodies but sought no special recognition for his work: "without ambition or desire for wealth, happy in his work and his independence," Landon concluded, "Leroy dedicated his entire life to study and public education."²²

The second biographical sketch written by Leroy's colleague Bon-Joseph Dacier appeared in the official *Mémoires* of the Institut de France (1815). Writing from the point of view of a specialist in ancient languages, Dacier thought Leroy's knowledge of ancient literature too limited and claimed that Leroy himself sometimes regretted not pushing his studies further.²³ What he lacked in scholarly expertise, Leroy made up for with passion and zeal. Dacier acknowledged that the appearance of *Les Ruines* was timely, coinciding with the excavations at Herculaneum that "electrified" contemporaries. Antiquity was à la mode, and Leroy's work gave scholars and artists a more precise understanding of Greek architecture. As Dacier's *éloge* progresses, the importance of Leroy's work augments, culminating in the transformation of taste described by Landon. Though Dacier ascribed the aesthetic shift away from rococo to the work of numerous individuals, he could not deny Leroy priority: "we might even say that many scholars and artists [...] were first inspired by the books and lessons of David Leroy, and, if it's permitted to phrase it this way, acquired from him the first arms with which they honorably fought alongside him."²⁴

Throughout the nineteenth century, authors inspired by or writing about Greek architecture such as Thomas Hope, Chateaubriand, Abel Blouel, Jules Gailhaubaud, Daniel Ramée, Victor Laloux, and Maxime Collignon included Leroy in lists of important precursors or referred to his voyage in surveys of the rediscovery of Greece in the eighteenth century. Leroy was remembered in an obituary for his student and close colleague Antoine-Laurent-Thomas Vaudoyer (1846), where it is remarked that during the French Revolution:

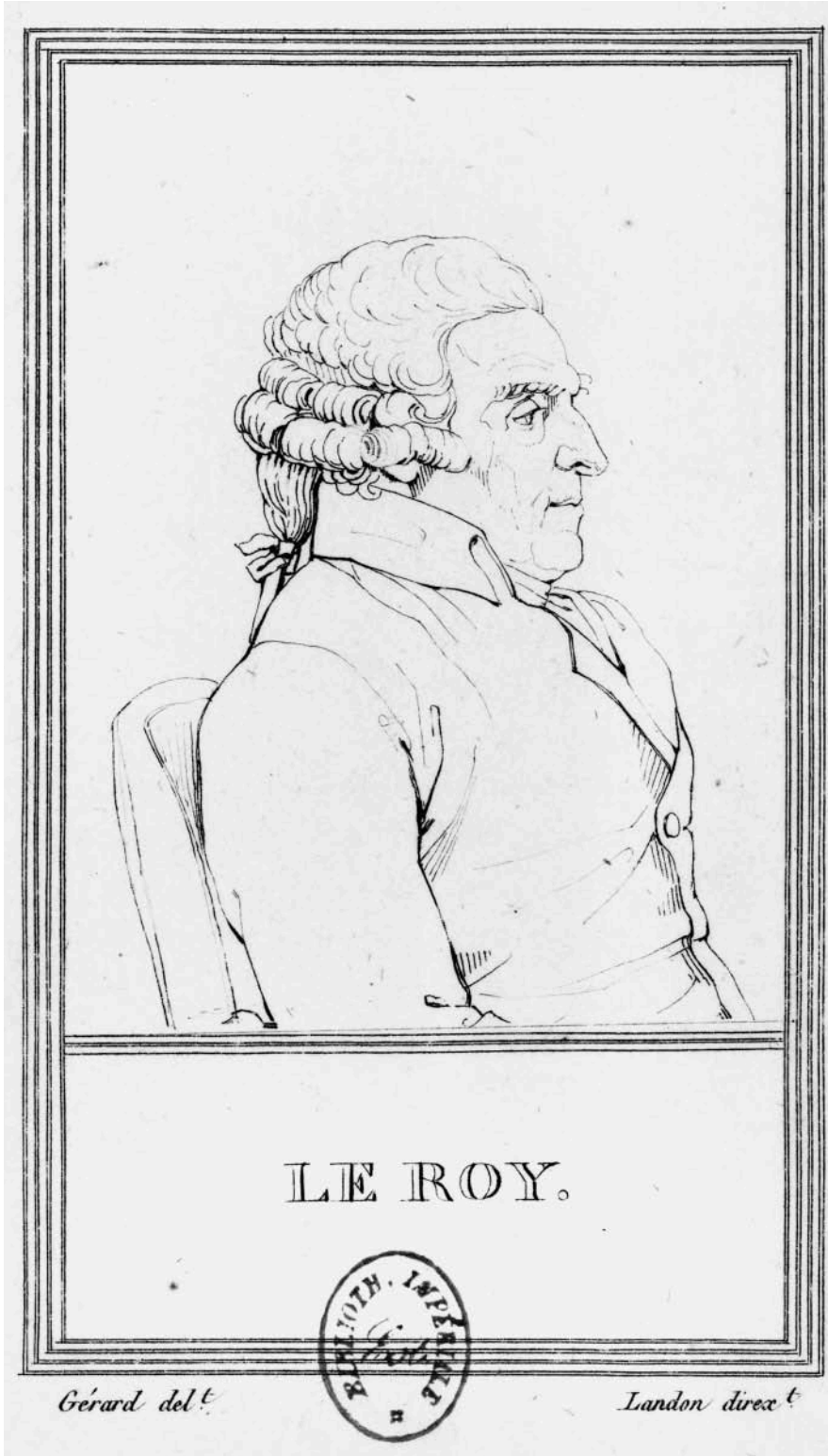
It was David Leroy, professor of architecture, and Vaudoyer, both working without compensation or desire for personal gain, who began to attract studious young people to participate in competitions by offering prizes they paid for themselves. Leroy and Vaudoyer thus succeeded in forming the nucleus of the École des Beaux-Arts, which now flourishes and is so glorious for our nation.²⁵

Many architects and virtually every professor of architecture in early nineteenth-century Paris studied under Leroy at the Académie d'Architecture or its successor school during the Revolution. These include, in addition to Vaudoyer, Charles Percier

0.6

François Gérard,
portrait of Julien-
David Leroy

[BNF Estampes, N2
Le Roy].



and Pierre-François-Léonard Fontaine, who set the design trends in Paris during the Napoleonic period and beyond; the four professors of architecture who succeeded Leroy and who lay the foundations of nineteenth-century architectural pedagogy at the *École des Beaux-Arts*, namely Léon Dufourny (1804–1818), Louis-Pierre Baltard (1818–1841), Jean-Nicolas Huyot (1823–1840), and Louis-Hippolyte Lebas (1840–1863); and at the *École Polytechnique*, Leroy's protégé Jean-Nicolas-Louis Durand who taught architecture continuously from 1796 to 1837. The figure who contributed most to shaping official French architectural theory in the first half of the nineteenth century, Antoine-Chrysostôme Quatremère de Quincy, though not a student of the *Académie d'Architecture*, made important but not always positive references to Leroy's ideas and publications in his two major theoretical texts – his three-volume dictionary of architecture for the *Encyclopédie méthodique* (1788–1825) and his two-volume *Dictionnaire historique d'architecture* (1832). Finally, the British architect Sir John Soane owned copies of both editions of *Les Ruines* and made translations of Leroy's essays on the history and theory of architecture in 1804 as he prepared to write his lectures for the Royal Academy in London. Many details and ideas from *Les Ruines* may be identified in Soane's texts, but as David Watkin points out "it was typical of Soane that his public references to Leroy in his Royal Academy lectures did not touch on the reality of his intellectual debt to him."²⁶

Foundations

This book takes as its point of departure the research of a number of scholars who have perceived the significance of Leroy's publications and understood his role in shaping architectural theory and education in the second half of the eighteenth century. Robin Middleton's long view of the development of French architectural theory, laid out in his Ph.D. dissertation on *Viollet-le-Duc and the Rational Gothic Tradition* (1958) and in subsequent articles on the Greco-Gothic tradition in eighteenth- and nineteenth-century architecture has informed my approach to contextualizing Leroy's ideas. Since 1966, Middleton has signaled the importance of Leroy's *Histoire de la disposition et des formes différentes que les Chrétiens ont données à leurs temples* (1764), which contains his first discussion of the effects of light and motion on the perception of architectural forms.²⁷ Middleton also pointed out that Durand's influential *Recueil et parallèle des édifices de tout genre* (1800) owes much to comparative *tableaux* of architectural plans developed by Leroy,²⁸ a relationship further explored in the work of Werner Szambien.²⁹ Richard Etlin noted the close correspondence between Leroy's ideas about the aesthetics of colonnades and Étienne-Louis Boullée's *Architecture. Essai sur l'art*,³⁰ a connection picked up on by Yve-Alain Bois who saw a parallel between Leroy's analysis of the relationship between the spectator and architecture and Richard Serra's approach to sculpture.³¹ The centrality of Leroy's work to the major trends in late eighteenth-century architectural thought is emphasized in Barry Bergdoll's *European Architecture 1750–1890* (2000), where his ideas are linked to the development of that key work of French neoclassicism, Jacques-Germain Soufflot's church of Sainte-Geneviève in Paris (Figure 0.7).³²



The format of *Les Ruines* and Leroy's novel strategies of combining text and image have been described in several publications by Frédéric Pousin,³³ while Chantal Grell has examined Leroy's place in the larger context of eighteenth-century French studies of antiquity.³⁴ Both Pousin and Grell emphasize the originality of Leroy's thought in relation to his French and British peers, and his struggle to bring together a range of different genres and discourses in his publications. More recently, Middleton's introduction to the Getty Research Institute's translation of *The Ruins of the Most Beautiful Monuments of Greece* (2004) situates Leroy's architectural texts in relation to larger trends of literary, historical, aesthetic, and scientific thought, underscoring the innovative nature of his ideas as a response to the intellectual world of the Enlightenment.³⁵ Finally, Leroy's place in the development of early nineteenth-century French theory has been examined in the work of Sylvia Lavin, who posited the seminal role of *Les Ruines* to Quatremère de Quincy's ideas about Egyptian and Greek architecture,³⁶ and by Bergdoll who sees Leroy as a precursor to attempts made by the Romantic generation of French architects in the 1830s to theorize a modern agenda for architecture through an analysis of history.³⁷

0.7
Jacques-Germain Soufflot, Interior of the Church of Sainte-Geneviève, Paris.
[BNF Estampes, VA 259 B (3) fol. 57].