



Labná, view of the Palace, c. AD 800–1000

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Labò, Mario (b Genoa, 17 Sept 1884; d Genoa, 15 Feb 1961). Italian architect, architectural critic and historian. He graduated in architecture from the Polytechnic of Turin (1910) and he studied under Annibale Rigotti. Labò was one of the few figures who, like Eduardo Persico (though less well known), devoted himself to theoretical activity and popularizing analysis of modern architecture as well as practising as a designer. In 1926, though regarded as an expert on the 19th century, he was one of the first to support Gruppo 7 and, later, MIAR, showing great enthusiasm for all that was new. After World War II he wrote articles and monographs on several of the architects active between the World Wars, including Giuseppe Terragni and Gio Ponti. In his writings he aimed to outline the cultural continuity of architecture, which he felt distinguished the period interrupted by war. He was also important as a translator and produced the first Italian translations of Lewis Mumford's *The Culture of Cities* and Siegfried Giedion's *Time, Space and Architecture*. He made many contributions to the architectural and urbanistic history of Genoa, with articles published in such reviews as *Casabella*. As a practising architect, he is remembered mainly for the Monument to the Fallen Italians at Mauthausen (1949); a ramped wall of roughly squared, coursed stone directs the eye to a podium, in which stands a sculpture in the form of a cross set in a jagged frame.

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Giuseppe Terragni (Milan, 1947)

Gio Ponti (Milan, 1958)

ANNALISA AVON

Laborão, Joaquim José de Barros (b 1762; d ?Lisbon, 30 March 1820). Portuguese sculptor. He was one of the principal sculptors working in the new Neo-classical style in the early 19th century. This more severe approach received little encouragement from Portuguese ecclesiastical patrons, and Laborão worked mainly for the Court. He entered the workshop of João Grossi at the age of ten. His training continued with the wood-carver João Paulo da Silva (1751–1821), with whom he learnt from Baroque models, before he set up on his own, modelling figures of saints.

In 1795 Laborão received recognition for a memorial erected at the country house of the Marquês de Belas to celebrate the visit of the Prince Regent John and his wife Charlotte, in which the figure of *Fame* reproduces a work by Gianlorenzo Bernini. As a result of the patronage of the Marquês de Belas he received the Order of Santiago, and he succeeded Alessandro Giusti as director of the school of sculpture and architecture at Mafra, enjoying the same emoluments as his predecessor. Under Laborão's direction, work on the royal monastery at Mafra acquired fresh impetus; this was, however, halted by the French invasion in 1807. Laborão worked in the royal chapel at Bemposta in 1813, carving figures for the pediment and completing the cycle of statues begun in 1735 by José de Almeida. He executed allegorical figures, including *Honesty*, *Diligence* and *Decorum*, for the circular vestibule of the new Ajuda Palace, making his first rather tentative

attempts in the Neo-classical style. These figures show his correct anatomical modelling of the nude. At the same time he continued working in the tradition of the 17th-century *barristas* (sculptors in terracotta) and completed the *presépio*, or Christmas crib of the Marquês de Belas (now Lisbon, Mus. N.A. Ant.), which had been begun by Faustino José Rodrigues (1760–1829).

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ANTÓNIO FILIPE PIMENTEL

Laborde, de. French family of patrons.

(1) **Jean-Joseph, Marquis de Laborde** (*b* Jacca, Aragon, 1724; *d* Paris, 18 April 1794). He was ennobled and made a banker due to the support of Louis XV's foreign minister, Etienne-François, Duc de Choiseul. Even after the Duke's fall from power in 1770, Laborde continued to operate an enormous international business empire. His fabulous wealth allowed him to acquire immense estates around Paris, where he built such châteaux as those at Saint-Ouen, Saint-Leu, La Ferté Vidame and MÉRÉVILLE. The last, which Laborde bought in 1784, possessed a beautiful picturesque garden laid out (between 1784 and 1786) by François-Joseph Bélanger who was replaced by Hubert Robert (until 1794). Within Paris, Laborde developed the area around the Chaussée d'Antin and was also responsible for much charitable building. Between 1764 and 1766, for example, he advanced 300,000 livres interest-free in order to build an orphanage and in 1788 he provided 400,000 livres for the construction of four new hospitals in Paris. Laborde's involvement with the *ancien régime* led to his execution during the French Revolution.

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(2) **François(-Louis-Joseph) de Laborde-Méréville** (*b* Paris, 6 June 1761; *d* Holme Pierpont, 2 Oct 1802). Son of (1) Jean-Joseph de Laborde. He served in the French navy (1779–85) and was appointed Conseiller du Roi and Garde du Trésor Royal in 1786. A freemason, influenced by reforming ideals from North America, he welcomed the French Revolution with enthusiasm, served as a deputy of the Third Estate (non-privilegiés) and took the oath at the Salle de Jeu de Paume, Paris, on 20 June 1789. In 1791 he bought Italian and French paintings from the collection of Louis-Philippe, Duc d'Orléans, to prevent their export from France. Ironically, with the proclamation of the French Republic in 1792, he was obliged to emigrate to England with most of his pictures and, being short of money, was forced to sell them to the banker Jeremiah Harman (?1764–1844) in 1793. The remainder of Laborde-Méréville's collection was sold by Jean-Baptiste-Pierre Le Brun in Paris on 10 August 1803. Among the 41 paintings in that sale were such works as Luca Penni's *Justice of Otto* (?1547–56; Paris, Louvre), Guercino's *Erminia and the Shepherd* (c. 1619–20; Birmingham, Mus. & A.G.) and *Lot*

and his Daughters (1651; Paris, Louvre) and Laurent de La Hyre's *Death of the Children of Bethel* (1653; Arras, Mus. B.-A.), the last three acquired from the 1787 sale of works from the collection of the exiled courtier and patron Joseph-Hyacinthe-François de Paule de Rigaud, Comte de Vaudreuil.

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STÉPHANE LOIRE

(3) **Alexandre(-Louis-Joseph), Comte de Laborde** (*b* Paris, 15 Sept 1773; *d* Paris, 20 Oct 1842). Son of (1) Jean-Joseph de Laborde. He served in the Austrian army from 1789 and in 1800 was attached to Lucien Bonaparte's embassy in Spain. During the next four years he gathered the documentation that resulted in the publication of the four volumes of his *Voyage pittoresque et historique de l'Espagne*. In the introduction to these enormous and luxurious folio volumes, Laborde asserted that 'Spain is one of the least known countries in Europe', and, by means of an informative text and carefully executed plates, some after his own drawings but most after those of Constant Bourgeois (1767–1841), he single-handedly brought about the rediscovery of the Iberian Peninsula. He apparently bankrupted himself in the process. His unique knowledge was placed at the service of Napoleon, who appointed him his official guide on his journey to Spain in 1808. In the same year appeared the first volume of Laborde's *Description des nouveaux jardins de la France*, the plates of which were again drawn by Bourgeois. Among the gardens described was that of Laborde's family seat at Méréville. In 1810 he was attached to the embassy at Vienna, and composed his *Voyage pittoresque en Autriche*, which did not, however, appear until 1821. Between 1810 and 1816 he served as head of the Service des Ponts et Chaussées for the Département de la Seine, and produced radical plans—ignored by the authorities—for the modernization of the roads, water supply and sewers of Paris. In 1816 he published the first volume of *Les Monuments de la France*, a precursor of Isidore-Justin-Séverin Taylor's *Voyages pittoresques dans l'ancienne France*, but with more accurate illustrations of France's principal monuments, and a scholarly rather than evocative text. Alexandre's son Léon, Comte de Laborde (1807–69), was an archaeologist, traveller, writer, draughtsman and illustrator.

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Labours of the Months. See under CALENDAR.